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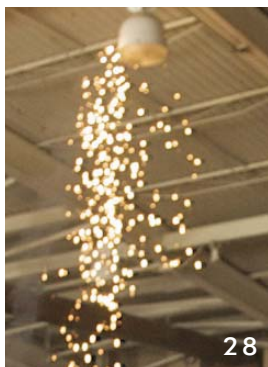
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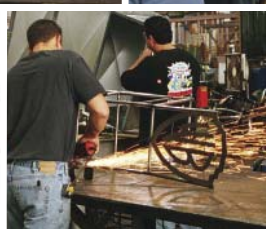
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COVER: A photograph of the dining room at Fender's Pasadena mansion where he holds his monthly DINNER FOR SCHMUCKS (Production Designer Michael Corenblith). The elaborate set was built on Stage 18 at Paramount Pictures in Hollywood, and used state-of-the-art construction techniques, showcasing the work of some of the industry's finest craftsmen.



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THE ESSENTIAL FILM DESIGNER

by Michael Baugh, Editor

A small minority of us found our way into the Art Directors Guild through film school or some similar early introduction to the cinematic arts. Many more of us, though—and I include all of our varied crafts here: Art Direction, Production Design, Scenic and Graphic Art, Illustration and Matte Painting, Set Design and Model Making—have joined our modest-sized but highly influential organization of artists via some other field of study. Theater, Architecture, Environmental Design and Decoration, and a dozen related disciplines have all contributed to the Guild's elite membership.

The training in these fields is usually rigorous and provides a solid background in shape, composition, line, color, environment, human scale and many other elements which contribute to powerful and effective design. But these programs of study often lack an emphasis on the very field that most of us practice: cinematic design (in which I include feature film, television, Internet, interactive gaming, and their close relatives). Many of us come to this industry without a good sense of the history and power of cinematic art.

A little over a year ago, the Art Directors Council, after much soul-searching (and not a few arguments), published what I like to call *The Essential Film Designer*. It is a list of one hundred of the best-designed feature films of the medium's first century, and the list identifies films with which every one of our members should be familiar. These are not "one hundred films to see before you die," rather they are one hundred films you should have seen before you joined the Guild. I would venture to guess that none of us, not a single member (with the possible exception of Film Society Co-chair John Muto), has seen all one hundred.

Not only do I believe that every visual artist in the Guild should see these films, I think we should do more than just see them; we should breathe them in, study them, internalize and appreciate the depth of each designer's contribution to the art of visual storytelling. These films—each one of them—hold lessons for us in how to tell stories with images.

The list is available at www.adg.org (click The ADG 100). All of the films are available to buy or rent—even on Blu-Ray, in some cases. Get some popcorn and sit down with one of them tonight. They really are essential.



Below, left: **SUNRISE** (1927, designed by Rochus Gliese) and **BLACK NARCISSUS** (1947, Alfred Junge) are part of **The Essential Film Designer**.



contributors



Born in Bogota, Colombia, and trained as an architect with a master's degree from Tulane University, **Carlos Barbosa's** professional career started in New Orleans, which became his second home and his first in the USA. He was hired as a staff designer at the firm of Perez Associates planning the 1984 Louisiana World's Exposition. He was later recruited by architect Charles Moore's Los Angeles firm, MRY. This brought him to Los Angeles where the world of designing for the silver screen became a real possibility and an alternative career. *Ultraviolet*, a low-budget Roger Corman film, was his first job as a Production Designer. Today, his credits include *24*, *Lost*, *CSI: Miami*, *Studio 60*, *Action*, *Coach Carter*, *The Invisible*, and *Hurricane Season* among many others. Carlos continues to practice as an architect and has completed projects in Louisiana and California.



Michael Corenblith always imagined a career in architecture and, while studying at the University of Texas, made a short film as a way to explore a spatial question. After working in public television in Austin, Corenblith moved to Los Angeles with the intention of becoming a lighting designer for television, but soon gravitated to Set Designer work in the Universal drafting room under the watchful eye of Henry Meyer. Later, assisting Broadway designer Ray Klausen on a wide range of variety and awards shows, sharpened his theatrical skills and earned him an Emmy® in 1983. A lecture by the legendary Richard Sylbert led Corenblith to understand the ways that design can reach beneath the surface of a screenplay and illuminate the inner life of the film. He received Oscar® nominations for *Apollo 13* and *How the Grinch Stole Christmas*, and won a BAFTA® Award for the former.



A native son of California, **Michael Denering** realized his passion for painting early in life. For many years, he hiked through the Mojave and Sonora deserts, capturing their essence and transferring it to canvas. He began his professional career as an advertising graphic artist, drawing audiovisual presentations to teach mathematics to children. He worked his way up to production manager and eventually to Art Director. In 1977, he shifted directions and moved to CBS Television City, the Mark Taper Forum, and the Dorothy Chandler Pavilion painting scenery. R.L. Grosh hired him to paint backings and murals for Epcot Center. Since joining Warner Bros. in 1985, he has painted for more than one hundred feature films. Many galleries have featured his work, and his paintings are included in collections throughout the United States and in Europe. Michael is married to his supportive wife Wendy of thirty-four years.



Romke Faber graduated from the Nederlandse Film en Televisie Academie with a degree in Production Design. For his work on the short film *Gödel* in 2007, he received the Best Production Design Award at the International Student Filmfestival in Munich. Since his graduation, he has worked in the Netherlands on several different films in various functions within the Art Department. Some of these films are *Zwart Water (Two Eyes Staring)* and the upcoming feature film *Tirza* for which he worked with his mentor, Dutch Production Designer Benedict Schillemans. Last winter, he designed a music video for Jenny Lane, a Dutch pop and soul artist. In his desire to keep learning his craft, he traveled to the 2008 5D Conference in Long Beach and was inspired by Alex McDowell's presentation on the influence of digital developments on Production Design. This led him to visit FMX '09 and '10 in Munich. He'll be at 5D|2010 as well.



Randall Wilkins has worked as a photojournalist, a cabinetmaker and a documentary filmmaker. Born in Germany, he grew up in Ohio where he developed an appreciation of houses and woodworking while watching his father build furniture. Originally planning on a career in architecture, he ended up studying film and theater and received a BFA in cinema from Ohio State University. His thesis film was nominated for a Student Academy Award®, which led to a Directing Fellowship at the American Film Institute. He collects and restores eighteenth- and nineteenth-century woodworking tools and builds reproduction cabinetry and furniture. He also teaches classes in stagecraft and cameras and lenses as part of the Set Designer training program for the Art Directors Guild and has taught SketchUp® at the Los Angeles Film School. He lives near Los Angeles with his wife, interior designer Gabrielle Gliniak, and two daughters.

Insufficient Funds | 3

Turning again to my accuser,
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with the refuse of her insults
and accusations, I pause to
recount the fondness and deep
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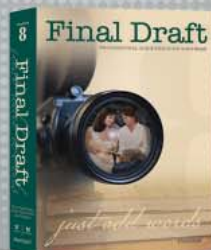


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from the president

THE GUILD'S ROLE IN THE BIG PICTURE

by Thomas Walsh, ADG President

As we have often said, Hollywood's backlot is no longer restricted to the thirty-mile radius of the historic studio zone. Our work now takes us to many national and international locations which provide our members with more employment opportunities than ever before. However, these opportunities are only accessible to the majority of our members if we are willing to re-imagine the practices that govern our interchangeability and versatility.

It was once common in Hollywood—and indeed in much of the world it still is—for workers in the Art Department to be assigned portions of the production that they would design and oversee from inception to conclusion. Illustration, Set Designing, and supervision were once interchangeable. As the studios evolved their workflow systems in the first half of the last century, they became more compartmentalized so that they could efficiently keep up with the pace of their production workload. Each major Hollywood studio used to produce a hundred or more A and B films and countless shorts per year on their own studio lots, and those workflows were highly efficient. Now, they only directly produce a dozen or so feature films annually and the majority of those are being shot in states or countries that aggressively woo them away from Hollywood with incentive programs.

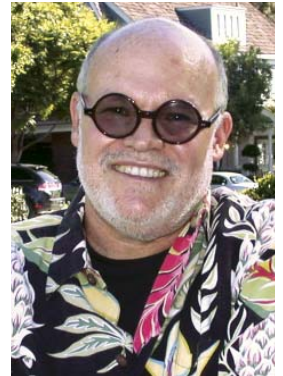
Much like the camera guild, Art Directors have national recognition for Art Direction. That means that producers are obliged to hire our Production Designers, Art Directors and Assistant Art Directors on all union productions (outside of New York City). I cannot stress to you how important an advantage this is to us; but it is only an advantage if we strategically protect it.

With the exception of Local 829 in New York, the ADG is the only significant organization—nationally or internationally—that represents the key artists in the Art Department. We, however, are at a significant disadvantage to our colleagues in New York. Their designers are completely interchangeable, allowing them far more flexibility on location shoots. Their Art Directors and Set Designers are permitted to illustrate, draft, model and supervise. Their Scenic Artists may paint, render, plaster, sculpt and letter signs. This is not to say that individual artists do not specialize, but it is for them, their department supervisors and the individual project's scale and scope to determine their most productive contributions. They do not work within an outdated paradigm that is based on obsolete studio practices.

Wherever a Production Designer or Art Director works, they should be able to bring along their brothers and sisters from the Guild, providing that they can effectively make the argument to the producers that these artists will contribute to the bottom-line with the greatest amount of talent and flexibility obtainable in the market. As long as our prevailing rules, and the industry's perception of them, emphasize specialization and exclusivity, our ability to hire our members for location work will remain significantly compromised.

In addition to our lack of interchangeability, the ADG must also effectively manage our national jurisdiction. Executive Director Scott Roth and the staff have begun a series of on-site visits to commonly-used production centers outside of California, endeavoring to promote our members as the most desirable first hires for any production, wherever it may be shooting.

As I continue to travel and work around the country, I am reminded how under-trained and under-staffed the regional Art Departments' workforces are. If we make the necessary internal decisions, we will promote more employment opportunities for the majority of our members on a national and international basis. The future remains ours to seize or squander. If we understand the big picture, redefining and recasting our roles within it is in the best and future interest of all of our members, and of the industry as well.





© A.M.P.A.S./Photography by Richard Harbaugh

ACADEMY LIBRARY CELEBRATES NEW COLLECTIONS

AMPAS® Press Release

The Academy of Motion Picture Arts and Sciences® Margaret Herrick Library is celebrating the acquisition of twelve unique and outstanding collections, including art and memorabilia from the Art Directors Guild and from Production Designer and Academy past-president Gene Allen. "The Academy's Herrick Library is home to an undeniably unique and important treasure trove of materials," said Academy President Tom Sherak. "These collections are fascinating and valuable additions to the Library, each exceptional in its own way."

Above: Oscar®-winning Production Designer Gene Allen poses with part of his collection of papers in the main reading room of the Academy of Motion Picture Arts and Sciences' Margaret Herrick Library. Allen, who designed films for Michael Curtiz and George Cukor, was also the Executive Director of the Art Directors Guild, an International Vice President of the IATSE, and a two-term President of the Motion Picture Academy®.

"I'm delighted to be able to formally thank the donors who have generously provided the Herrick with these one-of-a-kind materials," said Library Director Linda Mehr. "These collections are all very special, and are terrific enhancements to the vast resources the Academy makes available to students, filmmakers, scholars and others with a serious interest in motion pictures."

Other acquisitions include the Richard Koszarski Polish Poster Collection, scripts and papers from James L. Brooks, Joseph L. Mankiewicz, Alan J. Pakula, Sydney Pollack, Jane Powell, and Edward R. Pressman, costume design drawings from May Routh and Albert Wolsky, and a collection of Norma Talmadge photographs.

The Margaret Herrick Library in Beverly Hills is the world's preeminent cinema research facility. Holdings include more than ten million photographs, 300,000 clipping files, 80,000 screenplays, 35,000 movie posters and 32,000 books. Devoted to the history and development of the motion picture both as an art form and as an industry, the holdings also include more than one thousand special collections representing a wide range of giants and legends of moviemaking. The Gene Allen Papers and the Art Directors Guild Collection are now part of this Library. The Herrick is open to the public four days a week.

RICK CARTER AND ROB STROMBERG WIN SATURN AWARDS

by Murray Weissman,
Weissman/Markovitz Communications

Academy Award® and ADG Award-winning Production Designers Rick Carter and Rob Stromberg won an additional honor: a Saturn Award from the Academy of Science Fiction, Fantasy and Horror Films for their Production Design of *Avatar* at the group's 36th annual awards presentation on June 24.

The Saturn is an award presented annually to honor the top works in science fiction, fantasy, and horror in film, television, and home video. The Saturn Awards were devised by Dr. Donald A. Reed in 1972, who felt, at that time, that films within those genres were never given the appreciation they deserved. The physical award is a representation of the planet Saturn, surrounded with a ring of film. The award was initially and is still sometimes loosely referred to as a Golden Scroll.

This is the first time Art Direction has been included as a new category in this competition, thanks to a multi-year campaign by the Guilds's public relations agency, Weissman/Markovitz Communications.



COMIC-CON 2010

by Leonard Morpurgo, Weissman/Markovitz Communications

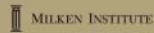
In its fourth year at San Diego's massive Comic-Con, the Art Directors Guild was represented last month on three panels. Participating in the Production Designers' panel were Mimi Gramatky, Barry Robison, Kirk Petrucci and Oliver Scholl, with John Muto moderating as usual.

Illustrators, Storyboard Artists and Concept Artists were represented on a second panel by Harrison Ellenshaw, Dave Lowery, Simeon Wilkins and Tim Burgard, with Len Morganti sitting in the moderator chair.

A third panel was shared with the Costume Designers Guild. ADG participants on that panel included Benton Jew, Phil Saunders and Robin Richesson, who is a member of both guilds. Harrison Ellenshaw was the moderator.

Above: Oscar®-winning Production Designer Rob Stromberg was present on the evening of June 24 at the Castaway Restaurant in Burbank to accept the 2010 Saturn Award for Rick Carter and himself.

New Mexico



Incentives:

- 25% tax rebate on film production costs
- 0% interest film investment loans for up to \$15 million per project
- 50% reimbursement of wages for OTJ training of residents for below-the-line crew positions

Recent wins:

Cowboys & Aliens
No Country for Old Men
Terminator Salvation
Thor
Scoundrels
In Plain Sight

FILM INCENTIVES COST CALIFORNIA MORE THAN 36,000 JOBS

Report by thw Milken Institute

A study by the Milken Institute, a nonprofit, independent economic think tank based in Santa Monica, found that California has lost more than 10,600 entertainment industry jobs since 1997, lured away by tax and wage incentives in other states and many places outside the USA.

The study results, *Film Flight: Lost Production and Its Economic Impact on California*, put the direct tally at 10,600 lost jobs in the entertainment industry, but an additional 25,500 related jobs as well. In all, the movie production flight has cost California \$2.4 billion in wages and \$4.2 billion in total economic output since 1997 as entertainment industry production has moved to other states and countries.

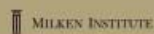
"There's no doubt that incentives have been drawing jobs and wages away from California," said Kevin Klowden, Director of the Milken Institute California Center and lead author of the report. "And while California's incentive package, passed in February 2009, appears to be working, we have a lot of catch up to do just to get back the share of production we had in 1997."

To retain and grow film and television production, California should take the following steps:

- design a balanced and sustainable two-tier film incentive program to maintain global competitiveness (with one set of benefits to engage big-budget studio films that are not covered under the current incentive program, and another set to attract smaller independent productions, including those intended for cable)
- expand the current tax credit for television production to encompass network and premium cable shows
- make tax incentive programs permanent, signaling long-term commitment (It currently expires in 2014)
- consider implementing a new digital media tax credit to attract and retain developers of digital animation, visual effects, and video games
- more effectively track film production data, including how many days of production are spent within the state versus other locations along with the utilization rates of studio soundstages and similar facilities
- encourage long-term investments in infrastructure by implementing tax credits for building or upgrading studio or post-production space
- improve the ability of local film commissions to coordinate with local city authorities in expediting the film permitting process
- create proactive marketing and outreach strategies to communicate new incentives and initiatives
- establish cooperative relationships with civic and industry leaders beyond the state's borders to attract and better facilitate foreign-funded productions

"The motion picture and television industry may trade in fantasy and escapism," the report says, "but as a business, it is hardly immune to economic pressures and the imperatives of technological change."

Louisiana



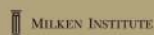
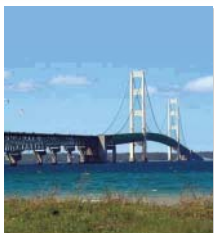
Incentives:

- 30% film production tax credit that is refundable, transferable and permanent
- 5% labor tax credit if a Louisiana resident is hired

Recent wins:

Battle: Los Angeles
The Curious Case of Benjamin Button
Green Lantern
The Informant!
Treme
The Gates
True Blood

Michigan



Incentives:

- 40% transferable tax rebate on filming and other media production
- Rises to 42% if done in core communities
- 40% wage rebate for above-the-line workers and Michigan below-the-line workers
- 30% wage rebate for below-the-line non-Michigan workers
- 25% tax credit against production company's state business tax liability
- 50% refundable business tax credit for OTJ training for Michigan below-the-line workers

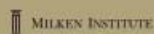
Recent wins:

Gran Torino
Whip It
Prayers for Bobby

© 2010 Milken Institute

Above and below: A series of slides prepared for the Milken Institute report contrast the recent California tax incentive with some of its strongest competitors. The complete forty-six page report is available by signing up for a free account at www.milkeninstitute.org.

California



In July 2009, the following tax incentive package went into effect:

- 20% nonrefundable, transferable tax credit for films with budgets of \$75 million or less
- 25% for independent films and TV series relocating to California

Will it be enough?

Film Flight: Lost Production and Its Economic Impact on California

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the gripes of roth



ADDRESSING THE PERFECT STORM

by Scott Roth, Executive Director

The following comes from the April 2010 IATSE Organizer:

- In the last decade, annual health insurance premiums for families rose 131 percent
- Between 1970 and 2009, the share of the U.S. economy (GDP) going to healthcare rose from 7.2 percent to an estimated 17.6 percent, with total health spending in the United States last year surpassing \$2.5 trillion
- By 2018, healthcare spending will be more than \$4.3 trillion (\$13,100 per resident) and account for 20.3% of GDP

"Skyrocketing healthcare costs are just one part of the problem; residuals from supplemental markets and Post 60s, which have helped to strengthen MPIHP reserves over the last decade, dropped twelve percent industry-wide in 2009, representing a loss of income to the Health Plan of more than \$17 million. Add in the worst national recession in more than twenty-five years, which helped to lower employee hours into the Health Plan by more than eight percent in 2009 due to the rapid drop in film and television production, and you have unprecedented economic attacks on your MPI Health Plans."

Storm Preparations

"Healthcare experts describe the events above as 'the perfect storm,' precipitated by declining DVD revenues, rising healthcare costs, declining hours paid into the Plan, and an unstable investment climate."

To address this storm over the 2009–2012 contract cycle, the IATSE in negotiations with the employers, arranged for a series of fundraising and cost-cutting measures, including Health Plan design changes saving \$233 million over the term of the Agreement.

"On the last point, it should be noted that MPI Plans remain alone in the film and television industry for having no participant premium co-pays, a remarkable statistic given that your MPI Health Plans cover more than 115,000 lives. For so many of you, the rise in eligibility hours from three hundred to four hundred (which does not commence until August 2011) remains a large and threatening number; but even after such changes, MPI eligibility requirements will still remain the lowest in the industry. MPI Actives working a little more than five days per month will retain coverage; and the increase in eligibility hours in the 2009 Basic Agreement will impact less than 10% of Plan participants."

What's going to happen in the 2012–2015 contract cycle? Negotiations for the next Basic Agreement likely will commence in the latter part of next year, and all indications are that as "challenging" (to put it mildly) as the last negotiations were, the next will be even more so, for these reasons: the continuing problematic economy, the recently enacted healthcare reform legislation which, at least for the near term, will impose significant new costs on the Plans, and the fact that we'll no longer be able to spend down Health Plan reserve levels to generate additional capital (there are no further funds to spend down).

So with an even greater (or if you will, a "more perfect" storm) looming, what shall we union representatives do when we go into the next negotiations? We certainly don't have all the answers and, since this is such a transcendent matter, the IATSE will be involving the thousands of its members in a conversation to take place over the next year and some months leading to that negotiation. The goal of this conversation (I'll get back to you shortly on the methods and means for that engagement) is to gauge our members' perceptions and attitudes on the healthcare services they currently get, so we can do the best job possible on your behalf when we enter negotiations.




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KNOW THE SCORE

by John Moffitt, Associate Executive Director

While the majority of our members toil in film and television Art Departments in Los Angeles County or scattered throughout the country, designing and planning the look of entertainment programming for movie and television screens, the Art Directors Guild also represents a number of very talented artist/technicians who work in sports broadcasting. If you ever tune in to a Lakers game or follow the exploits of the Dodgers or Angels on your large-screen television (how about local high school and college football or a soccer telecast), then it's hard to miss their creative and technical contributions to televised broadcast sports.

Sports graphics, like those shown below, are designed and executed by ADG artists.

I'm referring to the freelance Graphics Operators and Score Box Operators hired to provide the on-air graphics for live and prerecorded sporting events. Working shoulder to shoulder with IATSE audio and video wizards, along with the producers and director, all cramped into an electronics-packed mobile remote truck parked at the sporting event's location, these Guild artists set up and operate the computer systems that generate the graphics portion of the telecast.



To prepare for the telecast or taping, the Graphics Operator reports to the remote truck as early as six hours before game time to set up the character generating and graphic animation systems. These days it would probably be the Chyron Duet Hyper X², likely equipped with various upgrades. Graphics packages that have been prebuilt just that morning or day or two earlier by the Operator or another skilled Graphic Artist, are loaded into the graphics generating system. Then, with the assistance of the Graphics Coordinator, the layout, timing and position of the telecast's graphics are rehearsed and finalized. Finally it's game time.

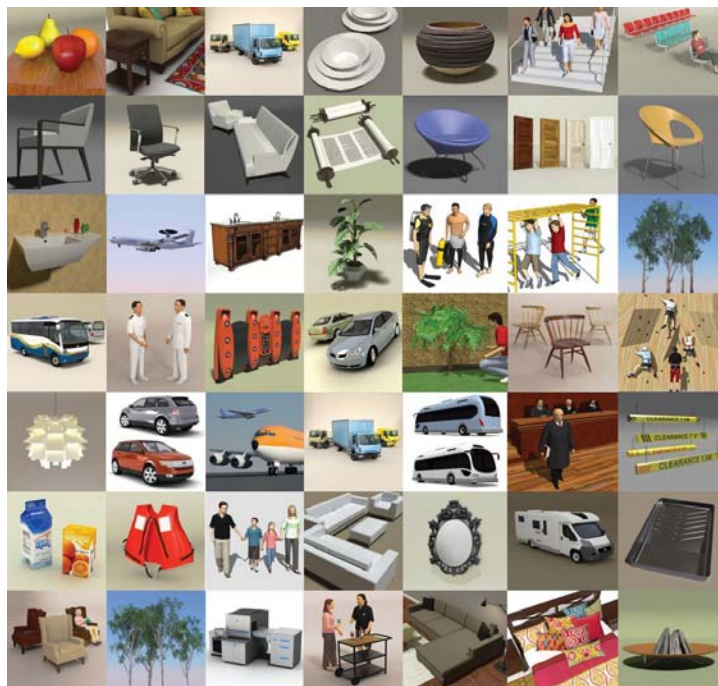


A Score Box Operator usually reports to the truck three hours before the event to set up of the required equipment. Using a specially designed keyboard, the Operator controls a computer that (indeed) resembles a box, specifically designed for the sole purpose of generating a graphic scoreboard display over a live-action feed. Depending on the client and the equipment manufacturer, the computer score box system could be called a Fox Box or Bug Box, or even—surprisingly—a ScoreBox. During the game, the Operator can interface with the venue's clock and scoreboard and add statistics and graphic elements in real time. For baseball games, when the pitch speed is required as part of the graphic display, the Operator sets up and trouble-shoots the radar speed gun as well.



Once the on-air signal is displayed, the truck becomes a hive buzzing with electricity and activity. With their heads bent down in total attention to the task (until final buzzer sounds or the last pitch is thrown) the Operator's fingers fly across the keyboards controlling and generating the continuous stream of dazzling graphics that most of us take for granted as we digest our daily dose of sports.

These artist/technicians deserve a doff of our collective baseball caps. We're proud to represent them.



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Dinner *for* Schmucks



by Michael Corenblith, Production Designer





Images © Paramount Pictures

Previous pages: For the film's signature set, the floors were executed in hardwood—three different kinds of walnut, with a slight bevel between the individual pieces. The Gothic stone detailing was built of foam moulding, shaped with a CNC computerized cutter and coated with plaster. The arch around the stained glass window was built of fire-retardant green-board to accommodate a large special effects fire sequence at that end of the room. The stained glass was designed and executed in a five-day period, across the Thanksgiving break. Aztek printed the art directly onto glass, and the lead lines were added by Scenic Artists.

Before I met with director Jay Roach to discuss the design of his new film, *Dinner for Schmucks*, I screened the original French film, *Le Dîner de Cons*, from which it was adapted. Watching that Francis Veber film, I had an unmistakable sense that the action was constrained by an unseen proscenium. Upon further investigation, I discovered that this story, like that of Veber's earlier film, *La Cage aux Folles*, had originated as a theater piece, debuting on the Paris stage. Unlike Veber's film, however, ours was going to actually bring the audience to the dinner in question.

A quick tally of the script pages revealed that almost half of the film would occur in two stage sets: Tim, the protagonist's, apartment—as in the French film—and at the actual dinner in the home of his boss.

The greatest challenge in designing these two residential-scale sets was to accommodate all of this screen time without the audience feeling claustrophobic or the film seeming stage-bound.

The script maintained the structure of a French farce and required an apartment building with side-by-side elevators, thus mandating high-rise architecture. Jay and I wanted to remain true to the Los Angeles

setting, and at the same time, preserve the urbanity of the Parisian original.

I have long admired Leland Bryant's elegant 1929 Sunset Tower on the Strip in West Hollywood. In selecting it as the exterior of Tim's apartment, I was able to lay-in the film's canvas with a genuine Los Angeles Art Deco treasure. As a back-story, I imagined

“As Jay and I were talking through the style and feel that he wanted for this portion of the film, he mentioned that—in many ways—this dinner was like Cinderella going to the ball.”

this building in the same way as its Manhattan cousins on Central Park West, and suggested a recent remodel, with many small apartments per floor reconfigured into three newly designed large homes. This enabled us to employ an Art Deco vocabulary, and the signature window forms that this building provided, while at the same time bringing an urban-contemporary sensibility that fitted Tim and his French girlfriend, Julie.



Opposite page: Tim and Julie's apartment was built on Stage 16 at Paramount Pictures. This page, top: Another view of the finished set. The large cylindrical-form window was built on a rolling wagon, and attached to the set with a piano hinge, which opened like a big door. The fireplace and bookshelf unit, barely visible on the left wall, was built on a track system which rolled onto a receiving platform that was then rolled away from the set. Lots of gymnastics for a set built on top of nine-foot platforms. Above: Supervising Art Director Chris Burian-Mohr created this rough SketchUp® layout of the apartment set showing the same living and dining areas as the photograph at top.



Above: Another view of the Fender dining room. To match the paneling treatment of the Pasadena location with an “adze scooped” detail, the panel blanks were distressed with hand sanders, sculpting the divots individually into each panel before sealing and staining. Set Decorator Susan Benjamin located the overscale sculptures; they are the work of Los Angeles artist Guy Dill.

From looking through research photographs of many similar-vintage apartments, I saw much that reflected this premise in the apartment that the late architect Charles Gwathmey had designed for himself in New York City. Jay responded to the combination of modernity and warmth, and we set about creating the set with Los Angeles Deco as its foundation.

Set Decorator Susan Benjamin selected the important pieces of furniture that would serve to anchor the décor, employing both contemporary and vintage elements, which had resonances of French and Deco lineages. Susan had recently become green certified, so we endeavored to employ recycled materials, particularly in our floors, as well as in glass and ceramic surfaces.

In order to allow for improvisation by Steve Carell and Paul Rudd, who are both gifted physical comedians, I had advocated modulating the floor levels, with reciprocal treatments to the ceilings, to encourage low- and high-angle shooting.

Cinematographer Jim Denault helped me define the partial-ceiling modules needed to give the illusion of cinematically enclosed space, while still giving him the flexibility to light from above in both day and night conditions.

Supervising Art Director Chris Burian-Mohr developed my initial quarter-inch floorplan into a SketchUp® layout, so that we could all explore the primary angles, and keep everyone current as we selected surfaces, colors and furniture for the finished designs.

With the apartment set underway, we next turned our attention to the dining room where the actual *Dinner for Schmucks* would take place. It presented a very different set of challenges.

I began by establishing the size of the table that would seat our dinner party, and determining the space between chairs that would lend itself to the most favorable shooting angles.

Construction coordinator Terry Scott built a very low-definition, full-scale table with an adjustable width, and, using our office staff as stand-ins, Jay and Jim Denault tested different lenses, experimenting with various table widths and chair spacings, until the optimal combination was established. Only then was the dining room designed, using the table size and proportion as the seed from which the rest of the room grew.

As Jay and I were talking through the style and feel that he wanted for this portion of the film, he



mentioned that—in many ways—his dinner was like Cinderella going to the ball. He wanted to see this room through the eyes of Steve Carell’s character, Barry, and the other invited “extraordinary individuals.” So a palace motif became the touchstone, and we selected a Tudor-style house in Pasadena, which came with its own rich cinematic pedigree.

Once I knew the room’s plan and style, it became easier to arrange the windows and hallways, and create a courtyard, all in service of opening up the sightlines and attempting to keep the room from feeling too monotonous or closed in. I added a large bay that would serve as a chimney for a complex practical fire sequence that was being created by Special Effects Coordinator Bruce Steinheimer.

As the set neared completion, producer Walter Parkes had the inspired idea to replace one of the three pairs of French doors in this bay, with a piece of priceless stained glass, as if purchased from a European castle.

When seeking locations off the stage, I continued the quest to spotlight the rich diversity and quality of Los Angeles architecture. We filmed in the Bradbury Building, the Culver Hotel, downtown’s Loft District, Broxton Avenue in Westwood, and the new CAA Building in Culver City. **ADG**



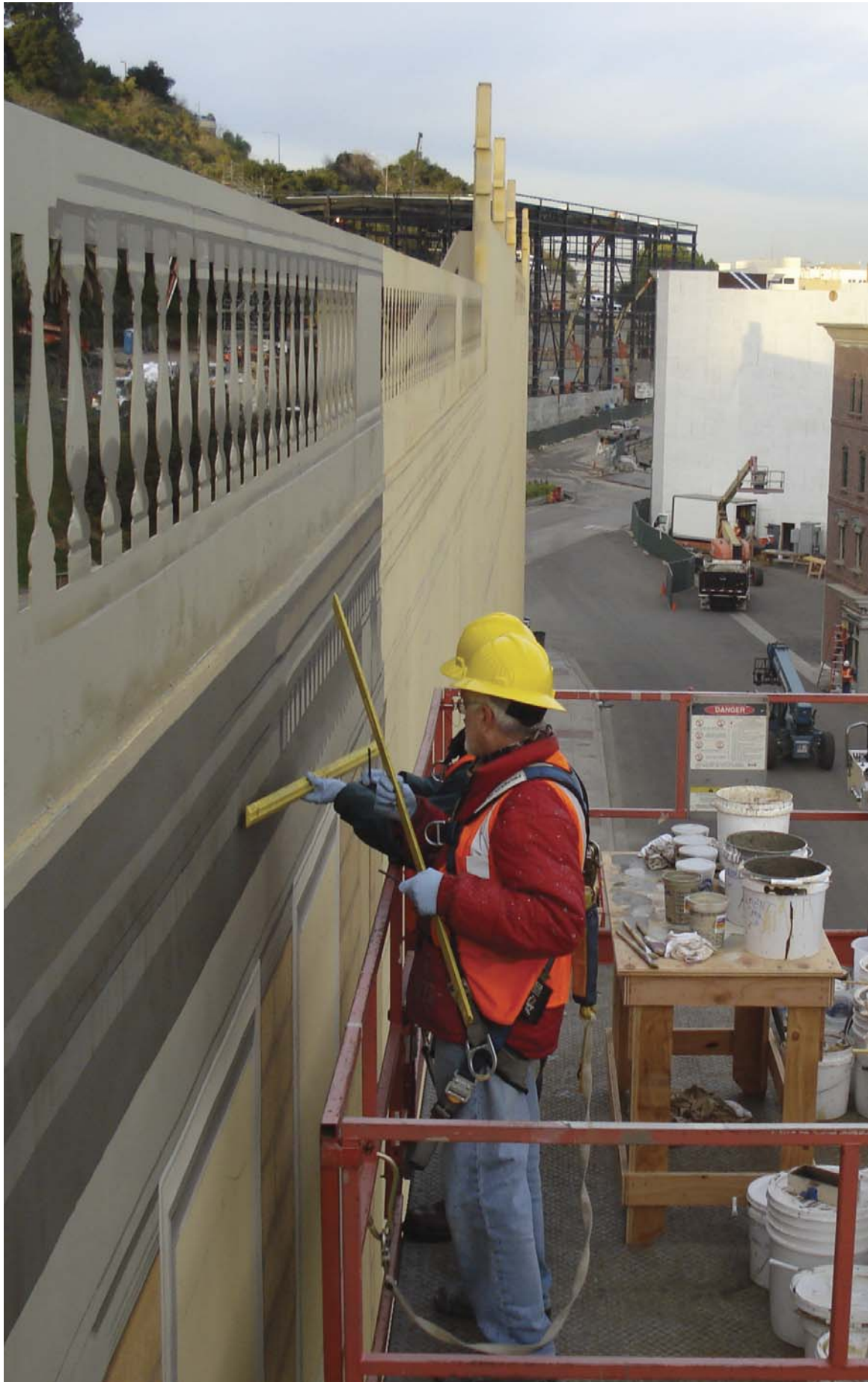
Top: Another SketchUp layout by Chris Burian-Mohr, this time, of the Fender dining room. Left: The 1929 Sunset Tower Hotel on Sunset Boulevard was used as the exterior location for Tim and Julie’s apartment.

The BIG BACKING

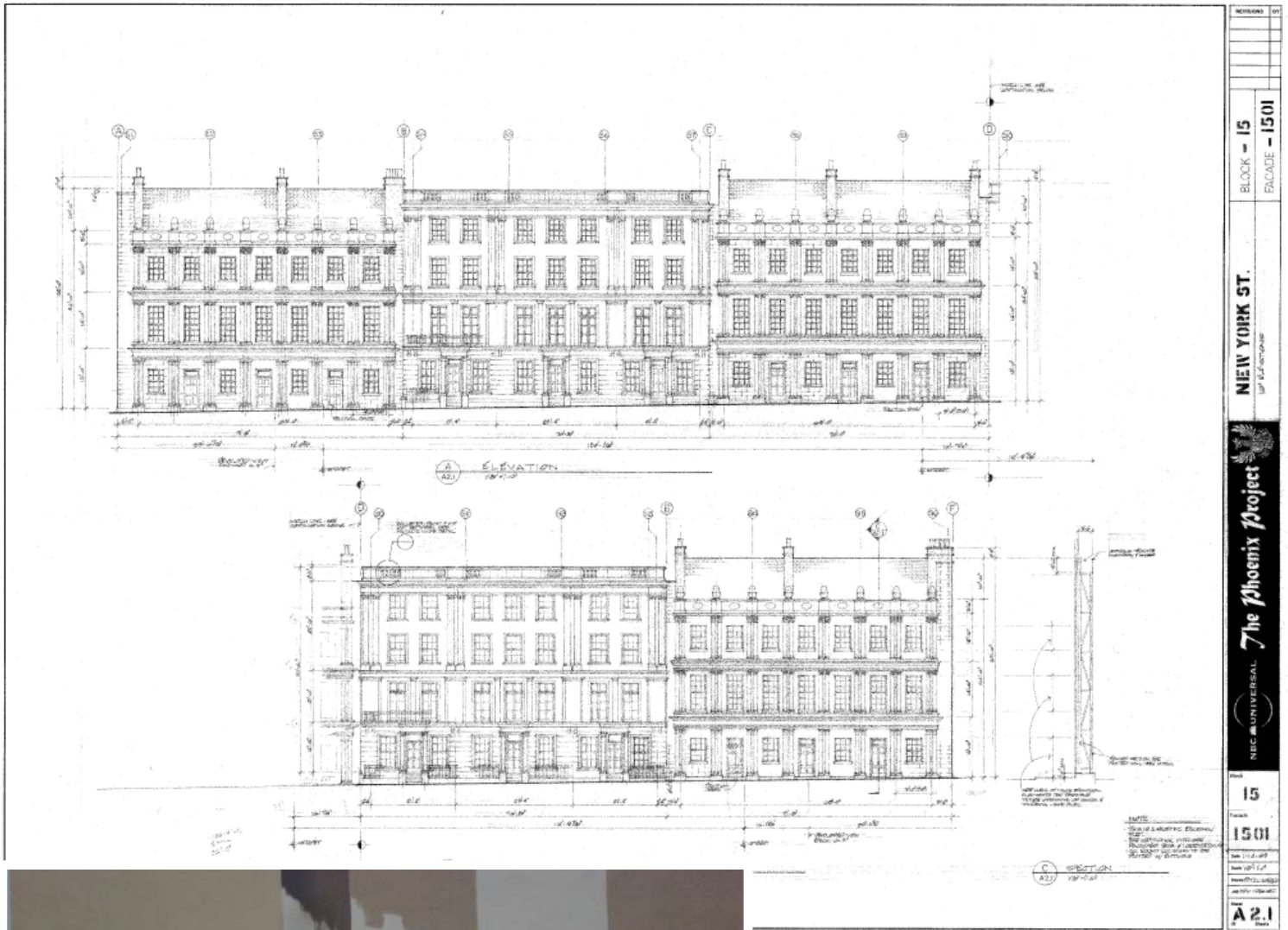
by Michael Denering, Scenic Artist

Above: The hard backing was built of typical steel-stud framing, metal lath and smooth-finished plaster. Square-steel frames support the structure, and the reverse is faced with corrugated steel, painted to match the Universal stages.

When NBC Universal Studios rebuilt their fire-damaged Courthouse Square and New York Street, Lead Designer Beala Neel and Dave Beanes, Senior Vice President of Production Services, contracted with the Scenic Art Department at Warner Bros. to paint a three-hundred-foot-long hard backing to finish the open side of the new London Square. It was a great vote of confidence for an important craft that is not used as often in film production as it used to be. The finished product completes the square with five highly detailed buildings, a testament to the confidence Beala and Dave have in the continued value of scenic backings. While the construction crafts were assembling the immense steel-framed flat plastered wall, Set Designer Bill Taliaferro drew elevations of the backing's facades, loosely based on the Royal Crescent in Bath England, stair-stepped to match the grade, just as he would have done if they were to be built dimensionally. Working from this elevation, and using the other London Square buildings as research, a small crew of Scenic Artists began in November of 2009 to draw the buildings, in charcoal, on the plaster wall. As the weeks passed, the size of the crew grew, painting each door, window, stone, and piece of trim. As the Universal Studios tour trams came by each day, the Scenic Artists became yet another tour attraction. Beala carefully arranged that all the steel structure would stay clear of the painted doors and windows, so any of them could be cut open at a later date if a film required it. The windows can also be lighted, as they were on the night of the street's opening party in May, by using strong front lights, carefully doored to the shape of the windows; the painted curtains give the impression of transparency when lighted in this fashion. There are three practical doors through the backing to provide access to the street and business for background extras. Stove pipes behind the chimneys can emit smoke.



Left: Working primarily from scissor-lifts (there were four in use at the busiest period, two at a minimum), Scenic Artists painted the 360-foot-long by 65-foot-high backing using the constructed London Square as research. The artists involved were Ed Strang, Scenic Charge Artist; Michael Denering, Lead Scenic Artist; Chris Coakley, Don MacDonald, Joe Francuz, Jonathan Williams, Scott Gordon and William Cervantes, Scenic Artists.



Top: Set Designer Bill Taliaferro's elevation of the backing was loosely based on the Royal Crescent at Bath England. Above: The detailing was drawn full-sized on the plaster wall in charcoal by a crew of ADG Scenic Artists. Right: The wall's overall tan lay-in was done by Local 729 painters. From that point on, the Scenic Artists took over, blocking in large areas of color.



Top: Two photographs taken the same day. Some areas of the backing were completed earlier than others to accommodate clients shooting on the street. Center: Managing the various lifts was an important part of painting a 65-foot-tall backing without a paint frame. Bottom: The detail, texture and palette were taken from the adjoining buildings.





Top: The view from the scissor-lift shows the temporary mill which the construction department assembled adjacent to the New York Street. Wood trim, plaster detail, steel hardware, and painting were all completed beneath its soft roof. Bottom: The Universal Studios Tour trams continued to run during the construction, treating the Scenic Artists as an attraction. They painted for four months straight, stopping only for the rained-out days.





Top: The facades were designed to respect the sloped grade of the street, stair-stepping down to the east, just as dimensional buildings would have done. Three active doors were built into the flat, and more can be cut at any time as individual films may require. Bottom: The Scenic Artists, in consultation with Beala Neel, elected 10 AM in the winter sky as the elevation of the sun, and painted the shadows beneath all of the faux trim to match the lighting on the dimensional buildings across the street. The Scenic Artists worked four months, from November through March, to complete the project.





CAPITALISM & Responsibility

by Carlos Barbosa, Production Designer

Above: A wire-service photograph showing the actual Ninth Ward neighborhoods of New Orleans completely submerged by Hurricane Katrina.

When I read the *Hurricane Season* script, it reawakened a forgotten flood of memories of what had occurred in New Orleans a few years before. Besides the enormous devastation that destroyed the lives of thousands of families, the ugly side of the government of the most powerful nation on Earth was revealed. The lack of immediate response and basic care stunned me. How is it possible that a city with such great history and cultural heritage could be ignored and neglected as if it were not part of this great nation?



This page, both images: A constructed set, built on vacant lots in the Ninth Ward, for the moment when Coach Collins (Forest Whitaker) returns to find what was left of his home after the waters had receded, leaving behind the infamous water line and a gumbo of debris.



Hurricane Season is based on the true story of John Ehret High School's Patriots. Forest Whitaker plays head basketball coach Al Collins who returns home after the devastation caused by Hurricane Katrina to reassemble the school's basketball team and, against all odds, win the state championship title.

“What I found three years after the tragedy were entire neighborhoods completely erased from the map where a few dilapidated structures struggled to stand among hundreds of vacants lots.”

What immediately attracted me as a production designer was the opportunity to go back to the city which had been my home for seven years, the place where I got my college education and my professional start as an architect. It was never about money; indeed, the film had an exceptionally low budget. It was simply a chance to retell the story with the hope that the nation would wake up and commit to the reconstruction and preservation of this beautiful city's rich cultural heritage.

From a production designer's practical point of view, the main challenge was to accurately create an emotional canvas for the story to unfold by re-creating New Orleans in the days before, during, and after Hurricane Katrina.

What I found three years after the tragedy were entire neighborhoods completely erased from the map where a few dilapidated structures struggled to stand among hundreds of vacant lots.

For the before Katrina scenes, we selected a block in Old Algiers Point that had escaped unscathed and, coincidentally, where I had once lived. It's a block of classic "Shotgun" houses nestled among Magnolia trees and lush gardens, full of New Orleans charm.

We selected one of the devastated Ninth Ward neighborhoods five miles away to re-create the street and houses (including the interior and exterior of coach Al Collins' house) as they stood a week after six feet of water had receded, a gumbo of mud, debris, mold, stench, and



Above: The Collins' home exterior before the hurricane (a dressed location in Algiers Point) and after the hurricane (built on a vacant lot in the Ninth Ward). **Opposite page, top:** The Collins' master bedroom pre-Katrina, built within the facades in the Ninth Ward. The same room, showing the post-Katrina devastation with really excellent scenic work re-creating the mold on the walls and the water line. (All the pre-Katrina sequences were shot first to later destroy and redress the same set into the post-Katrina version.) **Center:** The interior of the Collins' residence pre-Katrina, built, painted and dressed on site, along with the same interior post-Katrina. **Bottom:** The dining and living rooms of the Collins' residence pre-Katrina, along with the post-Katrina set. Notice the peeling wallpaper filled with mold and the water line running throughout.





Above: The post-Katrina gymnasium at the moment the Coach short-circuits the water-damaged lights. Notice that the water line is a lot lower than that of the Collins' neighborhood since the flooding in the school location was not as bad. However, the amount of mud and debris left behind was intense. All mud and debris was set dressing brought in to the real location.

thousands of dreams deferred. Sadly, it was the same neighborhood where—many years ago—I had spent my Sundays playing volleyball, drinking Dixies and eating crawfish with my friends.

Coach Al Collins was brilliantly portrayed by Forest Whitaker; his wife Dayna Collins was played by Taraji Henson. Both of their performances were so powerful that they brought many of us to tears on more than one occasion. They often received standing ovations from the crew.

In my mind, this modest film was slated to become a well-loved hit and would put New Orleans back

into America's consciousness. All we needed was for the studio to come up with the money required for moderate advertising and distribution.

Did I say money?

I don't know if it was the money, or a complete lack of vision and respect, but what happened next shattered not just the hopes of all of those involved in the making of this film, but it was also another slap in the face of the people of New Orleans.

Despite promises to Forest Whitaker and director Tim Story that the film would get a strong push and



Top: Coach Collins' office; and center: A guest locker room, both modified from existing locations. Left: The Patriots gymnasium in its pre-Katrina stage. The location chosen was all white and was completely transformed with color, new graphics and aging. The original colors of the Patriots (red, blue, and white) were too primary and bright and were modified to have more of an earthy and harmonious tone.



Above and right:
Photographs of two
existing locations
dressed to house the
refugees of Katrina.



theatrical release, the studio chose to release the movie straight to DVD with no publicity, not even an online trailer or a news blurb!

“In my mind this humble film was destined to become a well-loved hit; it was going to put New Orleans back into the America’s consciousness.”

It was like it never happened. Katrina was yesterday’s news. Perhaps sometimes we prefer not to be reminded of our lack of care when tragedy strikes our own backyards and we do nothing to help? It would have taken so little for the studio to make such an important contribution.

Yes, capitalism made this nation the most powerful on Earth but, if we are not careful, it could also tear it apart. **ADG**



Top: The bridge over the Industrial Canal dressed as a National Guard barricade to block the entrance into the Ninth Ward neighborhood. Above: Oscar®-winning actor Forest Whitaker and Production Designer Carlos Barbosa on the set of HURRICANE SEASON.

Digital VS. FILM LENSES



by Randall Wilkins, Set Designer

What's the Difference?

Someone asked me recently, what the difference was between shooting with a digital camera and one using traditional film stock. For the Art Director or Set Designer, the most important thing to know is that the recorded image depends not only on the lens but also the type and size of the sensor being used.

What the camera, or more correctly, the lens sees is described in terms of the *Angle-of-View* or *Field-of-View*, which is expressed by both the horizontal and vertical angles of the frame in degrees. To determine the actual angle-of-view for a shot, you need to know three things: the focal length of the lens, the format being used (e.g., 35mm, 2/3" CCD, etc.) and the release aspect ratio.

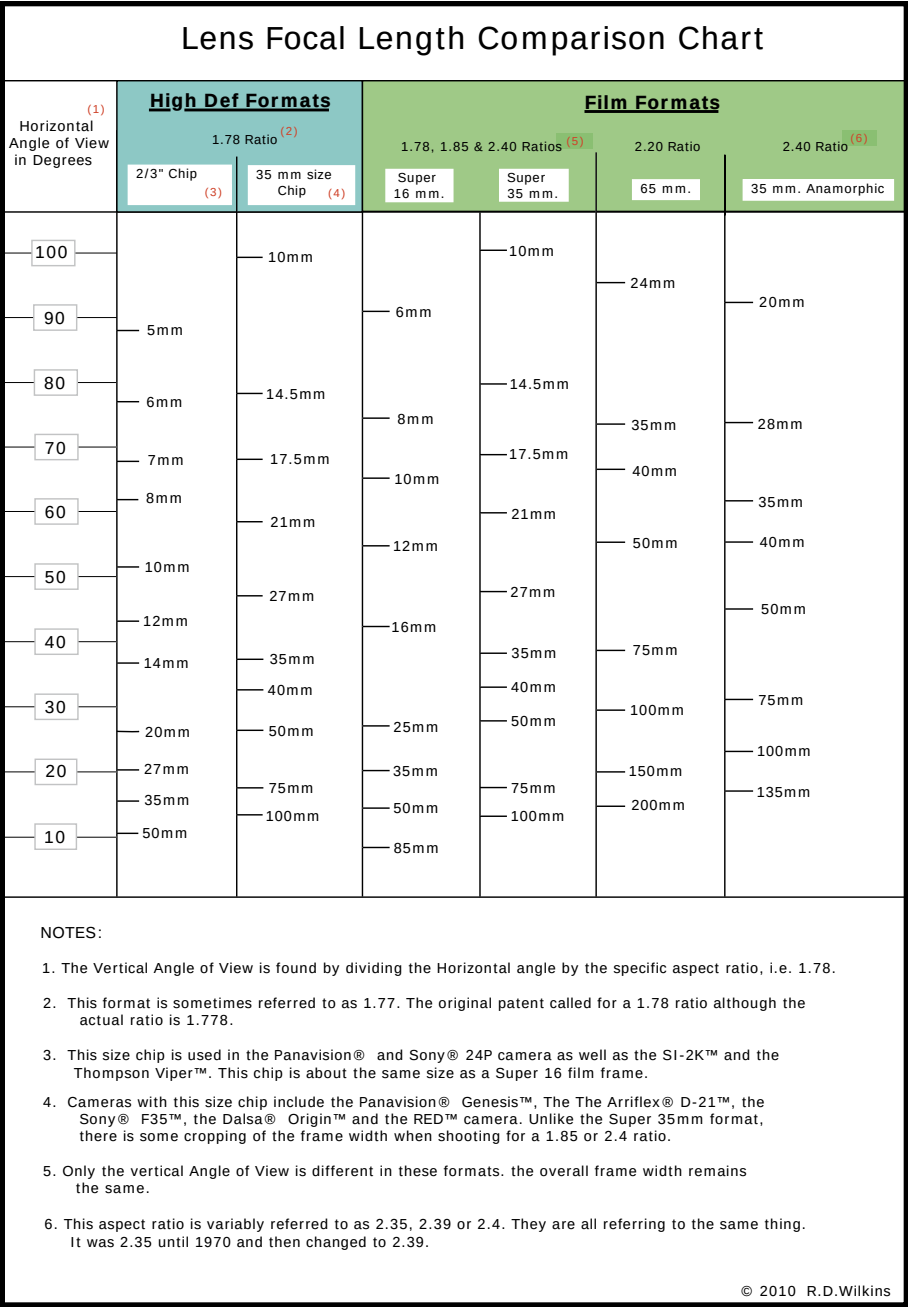
The chart in Figure 1 compares the horizontal angle-of-view for the major prime lenses in the most common formats. While they each have a native aspect ratio, they can all be cropped and/or modified to achieve a different release aspect ratio as needed. By lining up a straightedge with the numbers in the left-hand column, you can compare the various lenses by their common vertical angles in degrees.

The Good-Old Days

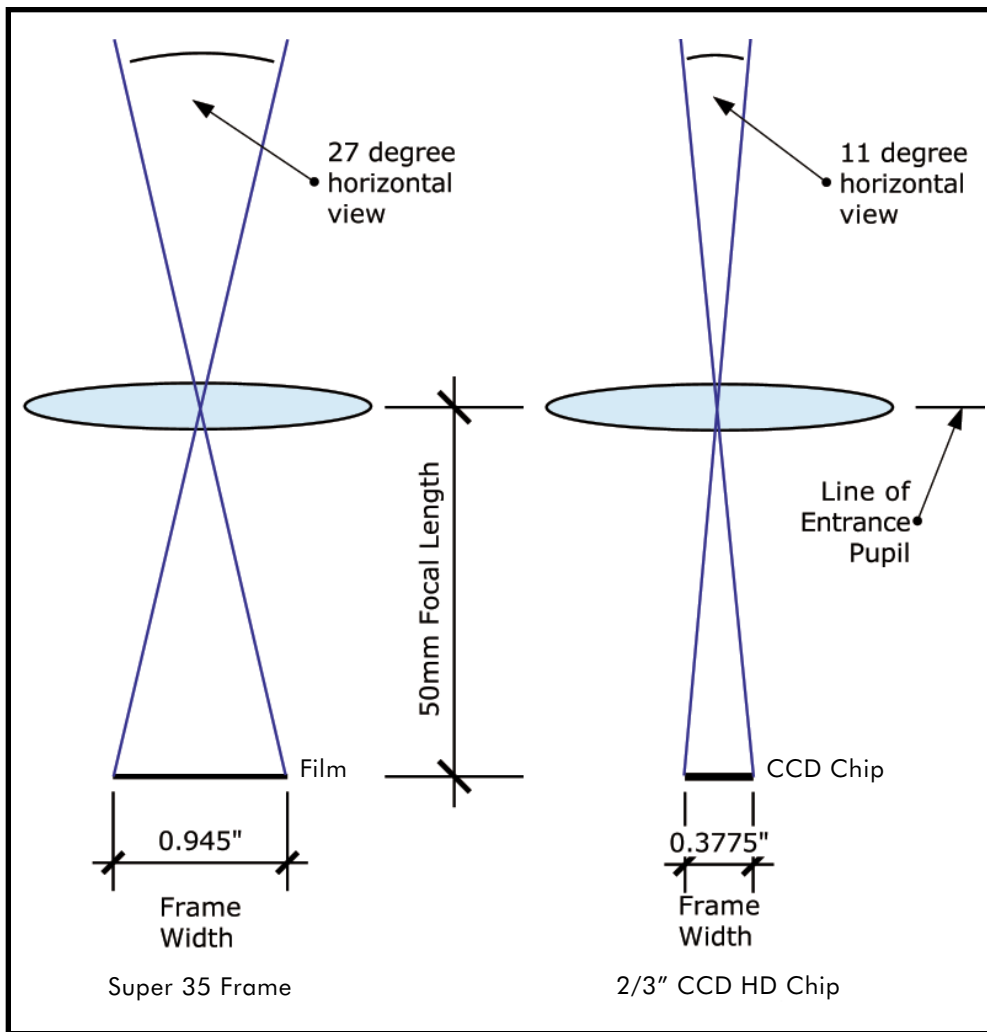
In the early days of narrative cinema, discussing lenses was a pretty straightforward proposition. After becoming the standard in 1909, 35mm film was the most widely used format throughout the twentieth century. Since zoom lenses were not developed for cinema until the 1930s, a small selection of prime lenses was the norm. The Bell & Howell 2709 camera, which was the workhorse of the early studios, had a turret on the front of the camera for up to four lenses, usually 25mm, 35mm, 50mm and 75mm focal lengths. The system was well liked because after the master shot was made, the camera operator merely had to turn the lens turret for the close-up without the need to move the camera or physically remove and change-out a lens.

With the advent of television, the studios looked for ways to make the theater experience different from "the box." In 1952, the Cinerama® process with its three-camera system and 2.89 aspect ratio began a break with the old 1.33 ratio. Paramount followed by projecting films in a 1.66 ratio and soon began shooting films so that they could be projected either in a 1.66, 1.85 or 2.0 aspect ratio.

In 1953, 20th Century Fox unveiled their Cinemascope® process, which used anamorphic lenses for both shooting and projection in a 2.35 aspect ratio. A number of other widescreen processes were developed and discarded before the industry finally settled on 1.85 and 2.35 as the primary release ratios. A 1.66 ratio was adopted by many European theaters.



Opposite page: The RED digital camera for professional and cinematic use. The company was started by Jim Jannard, the creator of Oakley sunglasses, with the intent to completely reinvent the camera industry. The Red One can record at resolutions up to 4096 horizontal by 2304 vertical pixels, directly to flash or hard disk storage, and features a single Super 35-sized CMOS sensor and an industry-standard PL mount. The basic body costs around \$17,500, which does not include lenses, batteries, chargers or any other accessories. Above: FIGURE 1 – A chart comparing the horizontal angle of view of prime lenses in the major formats.



Hello 16:9

More recently, the changeover to high-definition television and its native 16:9 ratio has effectively killed the traditional Academy 1.37 shooting ratio of 1.37. Beginning in the late 1980s, all shows shot on film for television began to frame for a new 1.78 ratio to prevent the inevitable cropping problems that would occur later if the program went into syndication.

With the acceptance of HD cameras, a new layer of complexity entered the picture. The angle of view for a given lens depends on the sensor size of the camera. Initially, most HD cameras used a 2/3" CCD chip. The sensor is close in size of a 16mm film frame, much smaller than a 35mm frame. The acuity of the new lenses, coupled with the sensitivity and size of the chip, made the depth of field of these cameras very long and it quickly became obvious that everything in the frame was going to be seen clearly. The depth of field issues have since been addressed by the use of depth of field converters, but the chip size still changed the angle of view of the 35mm lenses.

In 2004, Panavision developed their Genesis® camera system, which

incorporates a 35mm-size CMOS chip. Some of the advantages of this are that the camera can use typical 35mm camera lenses and produces a similar depth of field. And, the large sensor makes for a much larger file size that is more comparable to that taken from a 35mm film frame. Other cameras that use a similar size chip are the RED® camera, the Dalsa Origin® and the Arriflex D-21®.

The Capture Medium Makes the Difference

Figure 2 illustrates why a 50mm lens gives a different angle of view depending on the size of the film or sensor used. In this case, we compare a Super 35mm film frame with that of a 2/3" CCD HD chip. The focal length of a lens refers to the distance from the entrance pupil of the lens to the plane of the film/sensor. Even though this is the same in both instances, the angle of view is wider in Super 35 because the area of the film frame is wider. In this case, the frame is .945 inches wide as compared to the CCD chip, which is .3775 inches wide.

One Format—Many Ratios

As I mentioned earlier, most of the formats allow for different aspect ratios depending on how the shot is framed and extracted. The Super 35 format is a perfect example. Designed to allow for a number of different release ratios, Super 35 became very popular for shooting feature films as prints could be made from the negative in either 1.85 or 2.4 for theatrical release as well as 1.37 ratio prints for broadcast. This one-size-fits-all format often makes it tough for camera operators because they are framing for (at least) two ratios simultaneously. The diagram in Figure 3 shows a Super 35mm frame and how the frame appears when cropped for 1.78, 1.85 and the 2.4 ratios. The latter is a way for directors who like the 2.4 aspect ratio to get a widescreen look without having to actually shoot with anamorphic lenses. The major drawback is obvious: framing for this ratio uses only about 40% of the negative.

Above: **FIGURE 2 – A diagram demonstrating why identical focal length lenses give different angles of view depending on the size of the film or sensor used.**

Worst-Case Scenario

Planning sets for a particular format can be perplexing. As with Super 35, the designer is faced with some of the same problems as the camera operator. Understanding what the chosen film format and aspect ratio are is one thing, knowing what to build or not is another. Gone are the days when the Art Director designed the sets well before the director started work and often specified how the sets were to be shot, particularly with forced perspective elements or glass shots. If it was decided there would only be three walls to the set, then that's what the director got. When I lay out a camera angle, it's always to plan for the worst-case scenario. Even though the theatrical release of a film shot in Super 35 will be in 2.4 aspect ratio, the eventual broadcast release may be in 1.78, meaning there may be a lot more floor or headroom that will appear when broadcast compared to the theatrical version.

Camera Angles & Digital Models

As 3D modeling programs continue to replace physical models in many instances, it has become much easier for designers to view a set with a particular (virtual) lens. As far as I know, with the exception of Maya®, nearly all of the modeling programs that offer a way to view models with a particular focal length lens use the formulas for 35mm spherical lenses. This means that if you are shooting in a digital format or are using anamorphic lenses, the millimeter length you are shown is not correct and you'll have to calculate the equivalent lens manually.

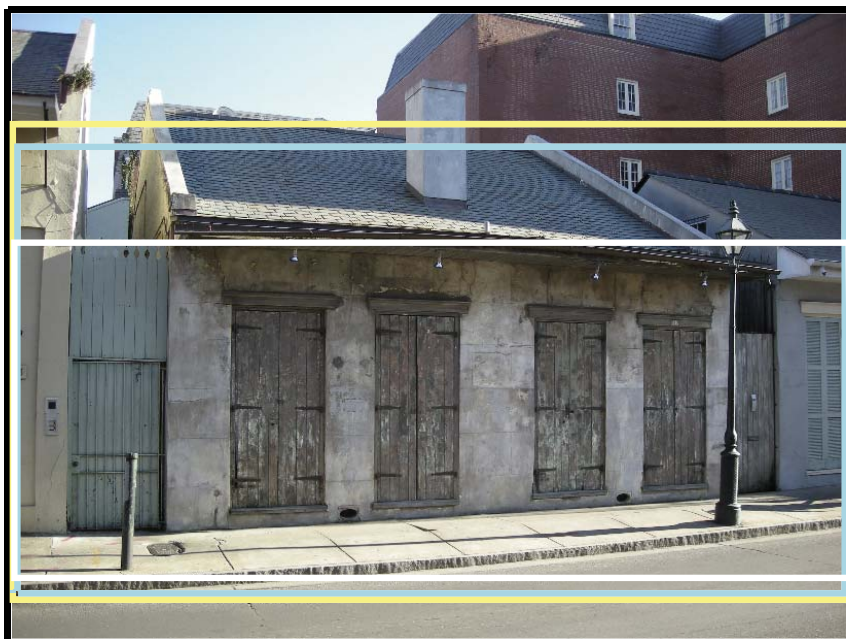
SketchUp®, one of the most widely used modeling programs in our industry, will only display the proper focal length if you have the Film & Stage plugin installed in the software. Without this plugin, you need to input the vertical angle of view rather than the focal length. The Film & Stage plugin is available from the Google website but will not install directly into versions 6 or 7. You'll need to transfer it to the plugin folder from an earlier version or get the file from someone who has it on their computer.

After a lot of experimenting, I discovered that SketchUp measures the angle of view with the vertical angle rather than the horizontal one, exactly reversed from how we typically approach it. Thus, as with Super 35, where all the various ratios have the same horizontal angle, you need to input the specific vertical angle for each format you are trying to simulate.

To be sure you are really getting a correct field of view if you aren't using the Film & Stage plugin, you have to calibrate the window to the desired aspect ratio and then input the vertical angle of the lens you want in degrees, not the focal length in millimeters.

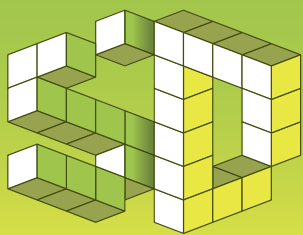
Also, if you change the angle of view, you need to be aware that when you input the new angle your camera position will change, as the program will try to maintain the vertical framing of the shot.

It's rare that there isn't some confusion about formats and lenses on a shoot, no matter who's involved. There are now nearly thirty different possible formats when you combine all the post-production and release options. There are individuals now whose sole job it is to shepherd a film through from start to finish and make sure there aren't compatibility issues during the process. I can pretty much guarantee that they aren't planning on simplifying the process any time soon. **ADG**



	Full Frame		1.85 Ratio
	1.78 (16x9) Ratio		2.40 Ratio

Above: FIGURE 3 – An illustration showing how a Super 35mm frame is cropped for different projected aspect ratios.



5D | IN PERSPECTIVE



WILL EUROPE IMMERSE?

by Romke Faber, Production Designer
(The Netherlands)

Technological developments have always influenced the film production process as well as the experience of other narrative media such as television, architecture, theater, animation and interactive media. Think about the influence of sound and color on film which gave us—all of a sudden—new narrative tools to support the story. The production process has been highly influenced by digital technologies thanks to swift developments in the last decade. These technologies give an unlimited range of possibilities to the filmmaker. Whatever he conceives can be made.

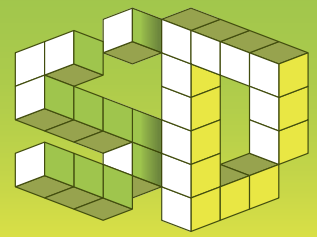
Immersive Design is a phrase which Production Designer Alex McDowell coined to describe a way of designing which would prevent the narrative from being overruled by these new technologies. With Immersive Design he gives direction to the production process as well as to the experience of the narrative media. McDowell's concept reestablishes the central role of the designer in narrative media, because it is the designer who assumes the responsibility to support the narrative with his design. And therefore, he needs to understand all the different tools which are available to realize his design.

Above: Romke Faber's illustration invoking an immersive Europe.

“The production process has been highly influenced by digital technologies [which] give an unlimited range of possibilities to the filmmaker. Whatever he conceives can be made.”

The use of Immersive Design in film leads to a nonlinear production process. A tool like pre-visualization enables a virtual collaborative workspace in which, at an early stage, ideas from different departments can emerge around a script. Subsequently, these ideas can be integrated into the script. The creation of coherent worlds in which the audience can immerse themselves is another aspect of Immersive Design. *Avatar* is a good example of the use of Immersive Design in film.

Coming from the Netherlands, I attended the 5D Conference in October 2008 and was very much inspired by Immersive Design. At the core of a good narrative lies the collaboration between different



The Future of Immersive Design

departments. Immersive Design contributes to the essence of filmmaking by addressing the importance of the meaningful use of digital technologies in the narrative. Back in the Netherlands, I realized how different the European approach to film is.

In the years after the Second World War, a different approach to filmmaking established itself in Europe from that used in the Anglo-Saxon countries (United States and the United Kingdom). Until the Second World War, the development of the film medium in Europe was equal to the Anglo-Saxon product. Feature films were made in which the narrative took place in richly designed worlds which were built in studios. In Germany, films like *Das Kabinett des Doktor Caligari* (1920, Art Direction by Walter Reimann, Walter Röhrig and Hermann Warm) and *Metropolis* (1927, Otto Hunte, Erich Kettelhut and Karl Vollbrecht) created a visual language of content-driven design which supported the narrative. By the time the Second World War started, many of those innovative filmmakers had moved overseas to the Anglo-Saxon countries and pursued their careers there.



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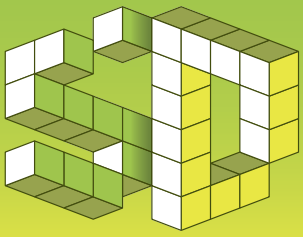
After the War, Europe was torn apart and cinema was dominated by films from Hollywood. Germany, once a country with great innovative filmmakers, was divided in two parts and vanished behind a iron wall. Young filmmakers from France and Italy united in the *La Nouvelle Vague* (New Wave) and *Neorealism* respectively, and opposed the fictional worlds which were presented in the films from Hollywood. They were more interested in portraying “real life” in film. These filmmakers left the studios, away from their designed and built worlds, and moved into the streets where they worked on location. Films like *Roma, città aperta* (1945, Rosario Megna) were filmed in the ruins of Rome just after the War.

As part of these developments, La Nouvelle Vague produced the *auteur* theory. The director became, instead of a creative technician, the *author* of a film. The quality of a film was based on the extent to which you could see the personal creative vision of the director in his work. Therefore, it was important for the director to develop his own visual language. For this he had to depend on the craftsmanship of his director of photography. And it was this collaboration that defined the production process. The director as *auteur* and sole visionary became the starting point in the European production process.

“The director as auteur has contributed to a literary approach to film in Europe...”

Immersive Design focuses on collaboration in film and on the strength of the image. With the use of pre-visualization you can decide, in a very collaborative way, what is needed to support the narrative. It is the designer who visualizes the world in which the narrative takes place. This provides an opportunity to focus from the start on the meaning of the image. In this creative space the different heads of departments can

Above: This very elaborate miniature built for Fritz Lang's METROPOLIS (1927), portrays the city in 2026, when the populace is divided between workers who must live in the dark underground and the rich who enjoy a city of futuristic splendor. The tense balance of these two societies is realized through images which presage such science fiction landmarks as 2001: A SPACE ODYSSEY and BLADE RUNNER. Lavish and spectacular, with elaborate modernist sets, METROPOLIS is often called the crowning achievement of German silent cinema.



5D | IN PERSPECTIVE



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THE CABINET OF DR. CALIGARI (1920) remains spine-tingling to this day with its eerie settings, painted-on shadows and warped perspective. Critic and author, Danny Peary, notes that **CALIGARI** was likely “the first cult movie,” given that it played in one French theater for seven consecutive years. Like the painting and literature of that period and place, he says, it explored “the theory that what goes on in the mind, psychological horror, can be as frightening as physical shocks.” The film heralded the birth of German expressionist cinema.

vision on the whole film, including its design. As a result, the Production Designer is often regarded simply as the executive of the director’s vision.

“It is now up to the Production Designer to get to know these new tools, and to take responsibility for them... Immersive Design as a catalyst seems like the perfect way to do this.”

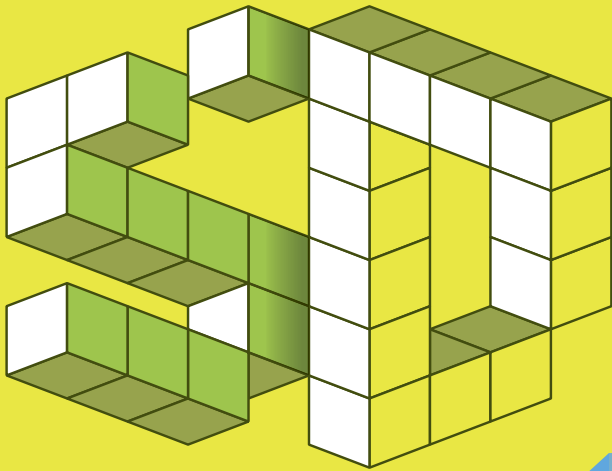
It can be difficult to integrate Immersive Design, with the Production Designer fulfilling a central role, into the European production process. That process is usually approached as a trinity: producer, director and director of photography. This means that until now, technological developments that influence the narrative are integrated only as they relate to this trinity. In the last ten years, techniques and visual effects have entered the production process. The way in which these are used is decided by the trinity in collaboration with the visual effects supervisor, and the producer keeps an eye on the budget. The thought has not yet occurred that the designer should take on his responsibility within this process. This is all the result of several decades in which the different European countries have searched for a way to tell their own stories. In their searches they have one thing in common: they do not want to make films for entertainment.

Immersive Design bears elements that are of interest to filmmakers in Europe. The existing trinity is confronted with all these digital techniques and is still searching for a way to implement them so that they support the content. More and more will they realize that they need the Production Designer and his craftsmanship to support a content-driven narrative. But it is now up to the Production Designer to get to know these new tools and to take responsibility for them, so that he can preserve his traditional role and contribute a fully designed environment to the production. Immersive Design as a catalyst seems like the perfect way to do this. **ADG**



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ATTENTION ADG MEMBERS

Sneak Preview of 5D|10 Conference content in progress

KEYNOTE

Shekar Kapur, renowned film director, producer, adventurer and poet; and **Jeff Kipnis**, preeminent architectural critic, theorist and designer, present a potentially explosive keynote event:

Chaos & Misbehavior.

Expect to fend off red-hot shrapnel and mind-changing ideas.

PANELS*

DATA SPACE Sebastian Sylwan and Tali Krakowsky; also featuring Jer Thorp and David Taylor.

THE DESIGN AND CREATION OF TRANSMEDIA with moderator Henry Jenkins; Chris Defaria, Jeff Gomez, Kevin Slavin.

A BIGGER BANG, presented by John Underkoffler; with a distinguished panel of artists and scientists.

PLAY: THE NEW CREATIVE WORKSPACE, with moderator Andrew Shoben, Andy Hendrickson, Dajit Singh, Frank Vitz, TH Culhane

BEYOND FLATLAND & THROUGH THE BLACKBOARD

with moderator Glen Hoptman, Krisina Hooper Woolsey, Andrew Hoffman, Jeffrey Nesbit, Nicholas Carr

ABOUT 5D

5D | The Future of Immersive Design is the exclusive platform for exploring the present and future of immersive design, and its impact on all aspects of narrative media.

Its goal is to unite a vital community of designers and image-makers and to serve as a catalyst for innovation.

5D | Building Worlds

THE BUILDING WORLDS LAB

A two-day experiential laboratory of Immersive Design and Technology, an opportunity to experience all the tools of virtual production, immersive process and worldbuilding for narrative media; and to help craft the language and future of immersive design.

* Schedules and content subject to change. See our website for details.



5D Conference



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production design



SCREEN CREDIT WAIVERS

by Laura Kamogawa, Credits Administrator

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

FILM:

Nathan Amondson – DRIVE ANGRY – Nu Image
Laurence Bennett – THE NEXT THREE DAYS –
Lionsgate
Johnny Breedt – DEATH RACE 2 – NBC Universal
Eve Cauley – THE GOOD DOCTOR –
The Good Doctor, LLC
Stefania Cella – THIS MUST BE THE PLACE –
Cheyenne Pictures
William Elliott – L.A. ART SHOW – New Regency
Tony Fanning – STRAW DOGS – Screen Gems
Jim Gelarden – THE LEDGE – The Ledge LLC
Alec Hammond – RED – Summit Entertainment
Richard Holland – HOP – NBC Universal
Clark Hunter – PIRANHA 3D – The Weinstein Co.
Suttirat Larlarb – 127 HOURS – Fox Searchlight
Stephen J. Lineweaver – SCOOBY-DOO! CURSE
OF THE LAKE MONSTER – Warner Bros.
Elizabeth Mickle – SON OF NO ONE – Nu Image
and IT'S KIND OF A FUNNY STORY –
Focus Features
Raymond Pumilia – BIG GINGER –
WWE Entertainment
Anne Ross – RESTLESS – Columbia
Bruno Rubeo – LOVE RANCH – E1 Entertainment
Peter Wenham – THE FAST AND THE FURIOUS 5 –
NBC Universal

DUAL CREDIT REQUEST:

The Art Directors Guild Council voted to grant dual Production Design credit to Steve Joyner and Caylah Eddleblute for PREDATORS – 20th Century Fox.

TELEVISION:

Ruth Ammon – THE EVENT – NBC Universal
Ryan Berg – CHILDREN'S HOSPITAL –
Warner Bros.
Jonathan Carlson – THE GLADES –
20th Century Fox
Lauren Crasco – THE DAMN THORPES –
Horse Play Films
Jerry Dunn – THE SUITE LIFE ON DECK –
Walt Disney Television – I'M IN THE BAND –
Disney Channel
Tracey Gallacher – MEMPHIS BEAT –
Warner Horizon
Greg Grande – HUGE – MAKE IT OR BREAK IT –
MELISSA & JOEY – ABC Family
Scott Heineman – JONAS – Disney Channel
and MELISSA & JOEY – ABC Family
Derek Hill – THE GLADES – 20th Century Fox
Wendell Johnson – PAIR OF KINGS – Disney XD
Rachel Kamerman – PRETTY LITTLE LIARS –
Warner Horizon
Jeff Knipp – FRIENDS WITH BENEFITS –
20th Century Fox TV
Gary Kordan – WORKAHOLICS – Comedy Central
Joseph P. Lucky – SCOUNDRELS – ABC Studios
Anthony Medina – SONS OF ANARCHY –
FX Network
Keith Neely – DARK BLUE – Warner Horizon
Aaron Osborne – THE GATES – 20th Century Fox
Vincent Peranio – RIDE ALONG –
20th Century Fox
Deborah Raymond – THE FRESH BEAT BAND –
Nickelodeon
Alison Sadler – GENERATION Y – ABC Studios
Randy Ser – RAISING HOPE – 20th Century Fox
Brent Thomas – PRETTY LITTLE LIARS –
Warner Horizon



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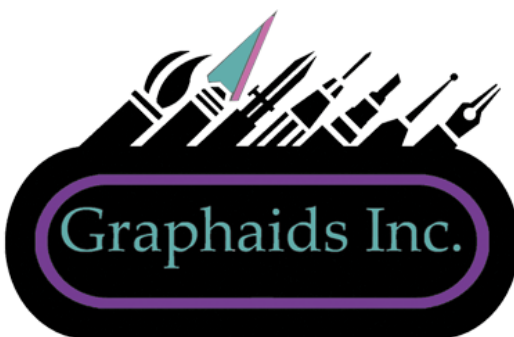


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membership



WELCOME TO THE GUILD

by Alex Schaaf, Manager, Membership Department

During the months of May and June the following fifteen new members were approved by the Councils for membership in the Guild:

Art Directors:

Daniel B. Clancy – CHEATERS – Universal
Bob Danyla – DOONBY –
The Nobody Film Co.
Nancy Gilmore – THE HARD TIMES
OF RJ BERGER – MTV Networks
James Oberlander – KNOCKOUT – Lionsgate
Jennifer Spence – BARNSTABLE –
Boy in the Box, LLC

Commercial Art Directors:

Paul Martin – Various signatory commercials
Alexander T. Wei – Various signatory commercials

Assistant Art Directors:

Elizabeth Hershberger Gray – CALIFORNICATION –
CBS Showtime
Joshua Lusby – JOHN CARTER OF MARS –
Walt Disney Pictures
Adam Reamer – LEVERAGE – TNT
Roni Brandt Spitzer – DIRTY GIRL –
Ideal Partners Film Fund, LLC
Javiera Varas – THE GARDENER – Summit Ent.

Graphic Artists:

Stephen Schuster – Fox Television Stations
Deron Warner – CBS Digital

Senior Illustrator:

Joseph Mason – THE LAST GODFATHER –
TLG Productions

TOTAL MEMBERSHIP

At the end of June, the Guild had 1876 members.

AVAILABLE LIST

At the end of June, the available lists included:

- 45 Art Directors
- 18 Assistant Art Directors
- 11 Scenic Artists
 - 1 Student Scenic Artist
 - 1 Scenic Artist Trainee
- 4 Graphic Artists
- 10 Graphic Designers
 - 1 Title Artist
 - 1 Title Artist Technician
- 85 Senior Illustrators
 - 4 Junior Illustrators
- 2 Matte Artists
- 76 Senior Set Designers
 - 10 Junior Set Designers
- 8 Senior Model Makers

LOUIS

A modern re-imagining of an early silent film, LOUIS is an homage to Louis Armstrong, Charlie Chaplin, beautiful women and the birth of American music. The silent film, photographed by Vilmos Zsigmond, premieres in selected U.S. cities in late August with live musical accompaniment by Wynton Marsalis.

Charles Breen, Production Designer

Gary Diamond, Brian Stultz, Art Directors
Nick Navarro, Alex Tavoularis, Assistant Art Directors
Dennis Bradford, Geoffrey Grimsman, Paul Kelly,
Darrell Wight, Set Designers



calendar

GUILD ACTIVITIES

Through August 29
ART UNITES SPRING
at Gallery 800
in the Lankershim Arts Center
Thu-Sat 2-8 PM
Sun 2-6 PM

August 2-6
IATSE General Executive Board
Meeting – Philadelphia, PA

August 17 @ 7 PM
ADG Council Meeting

August 18 @ 5:30 PM
STG Council Meeting

August 19 @ 7 PM
ILM Council Meeting
7 PM
SDM Craft Membership Meeting

August 29 @ 5:30 PM
DEVDA (2002)
Film Society Screening
at the Egyptian Theatre

September 6
Labor Day
Guild Offices Closed

September 14 @ 7 PM
ADG Council Meeting

September 15 @ 5:30 PM
STG Council Meeting

September 16 @ 7 PM
ILM Council Meeting

September 21 @ 6:30 PM
Board of Directors Meeting

September 26 @ 5:30 PM
MISHIMA:
A LIFE IN FOUR CHAPTERS (1985)
Film Society Screening
at the Aero Theatre

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

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The history of motion pictures, and motion picture Art Departments, is filled with mysteries. The most intractable, the most difficult to solve, involve films that never got made—that were canceled sometime during production, often after a great deal of design work had already been done. The sketch above, done in soft pencil on onion-skin paper, is from such an unfinished and mysterious project.

In 1968, Director George Cukor had talked 20th Century-Fox's Darryl Zanuck into making a film of *THE NINE TIGER MAN* (subtitled *A Tale of Low Behavior in High Places*), a racy, impudent novel written by Cukor's friend, Lesley Blanch, set in British India in the 1850s, where representatives of Victoria's England preside uneasily over the glittering remnants of the Moghul Empire. Production Designer Gene Allen was, as usual, Cukor's first hire. Since Allen was also to produce this film, he set about attempting to rewrite Terrence Rattigan's five-hundred-page draft of the screenplay. While he was sequestered writing, Allen arranged to hire Alexandre Trauner as his Art Director, and Trauner went to India on a scouting trip.

The sketch survives to this day in Gene Allen's personal collection, and the Guild is fortunate to have an 8x10 black-and-white negative, reproduced here. It was common, in those pre-digital days, to send pencil (and colored) sketches to the studio's photo lab to be copied on large-format negatives so that prints could be made for department heads at some later date. For *THE NINE TIGER MAN* that day never came. Zanuck's studio, still reeling from the cost overruns on *CLEOPATRA* (1963, Production Designer John DeCuir), reconsidered producing an exotically sensuous drama of nineteenth-century India. It sounded too similar to their Egyptian debacle.

The sketch itself is unattributed. Several illustrators worked on the project: Ed Graves, David Negron, and Gene Allen himself, along with Alex Trauner and perhaps an unidentified assistant from Paris. The drawing probably portrays Lady Florence, a Viscount's daughter, in the conservatory of the Anglicized Indian palace of Rao Jagnabad, the bejeweled hunter-princeling known as *THE NINE-TIGER MAN*.

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-Neville Page, creature designer for Avatar, Green Lantern, and Star Trek

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-Paul Ozzimo, concept designer for Avatar and Green Lantern

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