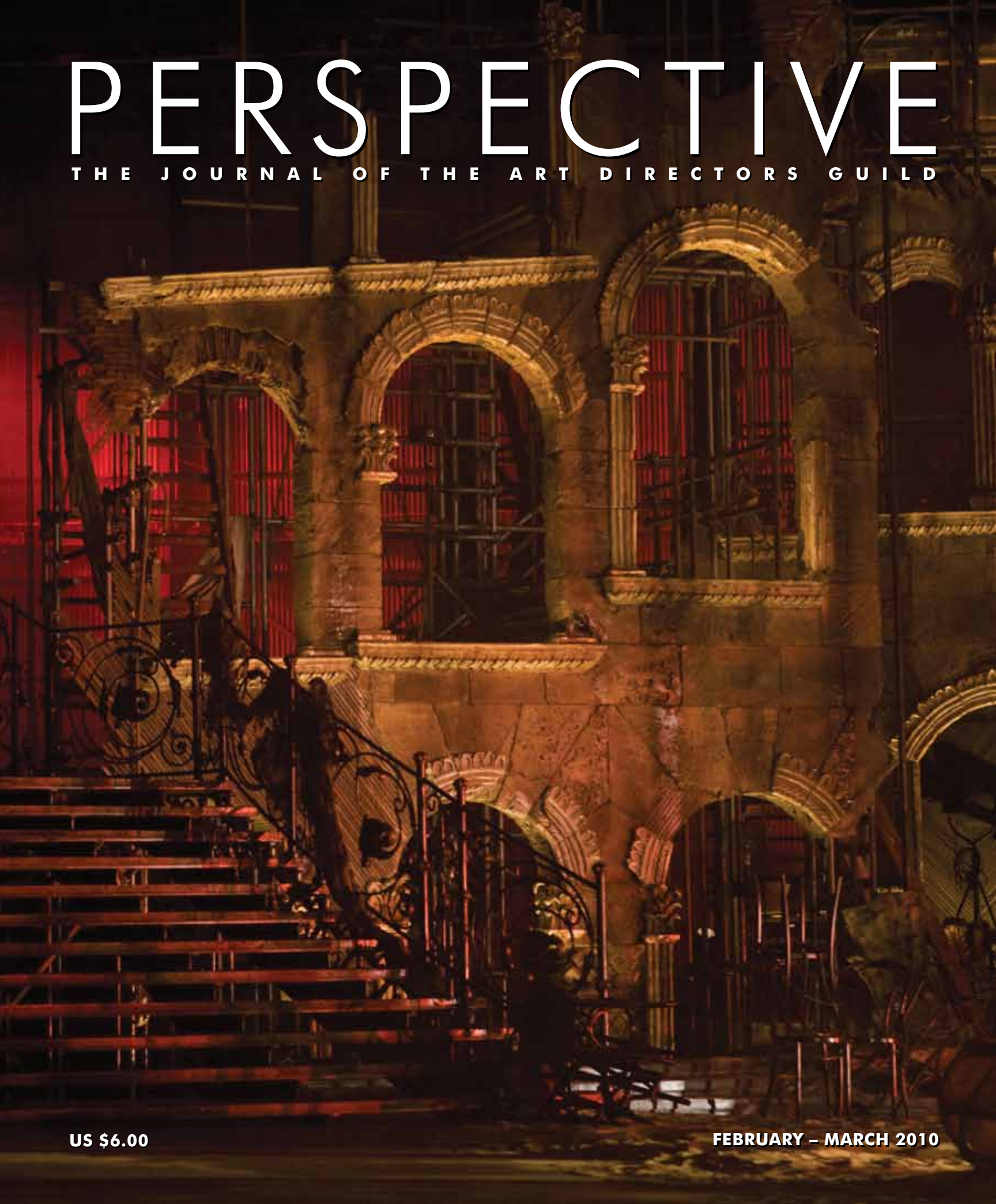


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COVER: A production photograph of the large unit set used for all ten musical numbers in *NINE* (John Myhre, Production Designer). "We wanted this idea that Guido Contini walks in and sees this nightmare of unfinished sets," Myhre explains. "We have a staircase of a grand opera house that goes up into an arched opening that just stops, and pieces of the Roman Coliseum with gorgeous sculptures just waiting to be shot, but it's not quite finished. It's basically a sculpture that is Guido Contini at that exact moment." In this photograph, the set is dressed and lighted for *Be Italian*, sung by the character Seraghina (played by Fergie), Guido Contini's childhood fantasy woman.

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THE ONE-AND-A-HALF-PERSON ART DEPARTMENT

by Michael Baugh, Editor

ADG Hall of Fame Production Designer Richard Sylbert was both an artist and an astute executive. On the one hand, he was a six-time Academy Award® nominee who took home two Oscars®, for *Who's Afraid of Virginia Woolf?* and *Dick Tracy*. For a total change of pace, he was also a Paramount "suit," the only Art Director ever to become the Chief of Production at a major studio. He sat in the power office and greenlighted hits for the studio such as *Bad News Bears*, *Nashville*, and *Days of Heaven*. Perhaps more than any other designer, he understood the perpetual tension between creativity and money that has pervaded commercial filmmaking since its silent beginnings.



Sylbert, throughout his professional life, always dressed in a khaki safari suit. He was asked once why he wore those identical clothes, every day, every film. He replied:

"This safari suit is a uniform. I wear a uniform because to me a movie is a war. And if you don't know it's a war, you're missing something. The war is between the problems, the people with the ideas, and the people with the money. The crazies versus the bean counters. And it's the only war there ever is. It never changes. But you better know that it's there."

Things haven't changed, and the Art Directors Guild, like all of the creative Guilds in the industry, is at war with the bean counters, who now—unfortunately—run most film studios. As we struggle to create compelling entertainment, the studio production executives fight just as hard to restrict the resources we can have. And the studios all do it in lockstep. Michael Cieply in *The New York Times* wrote, "Big studios, while competing at the multiplex and the video store, tend to help one another out when they can. An invisible Web work of unwritten rules and understandings generally keep the big studios in sync with one another." We all reap the results of this collusion when we attempt to negotiate a reasonable box rental, or a proper mileage allowance, or when our prior "no-quote" deals seem to be available to every executive in town.

The Guild, shortly after the recent mergers, formed a Workplace Issues Committee to address these and other concerns. The committee, in a short period of time, has identified a variety of issues that need to be addressed, some from within the Guild requiring education for our members, and some with the studios that are more difficult to resolve. There is one issue that the committee has not yet addressed that is very troubling to me. It is a studio practice, new in the last five years or so, that Production Designer John Shaffner calls the "One-and-a-half-person Art Department." It is quite common on half-hour series, and shows signs of spreading into other kinds of production as well. The studio tells the Production Designer that the budget only allows an Assistant (or a Set Designer—take your pick) for two or three days a week. Electricians or carpenters can be hired for a day at a time—why not Set Designers? The question is ludicrous, and reflects a frightening lack of knowledge of how the design process works, but that doesn't stop the bean counters. It is an insidious trend.

The Guild, and the Workplace Issues Committee, need to address this problem and justify full-time Assistants. More extensive interchange among our crafts, for those members who have the necessary training and skills, is probably part of the answer. A Set Designer who can also design graphics, supervise construction, and manage digital resources is easier to justify full time than a single-skilled artist. The other part of the solution requires us to demonstrate to producers the learning curve that artistic jobs require; an Assistant cannot jump into an unfamiliar show and create consistent designs without some direction. It's all part of the battle, and we cannot let down our guard. It's the only war there ever is. It never changes. And we better know that it's there.

Workplace Issues Committee meetings are open to any Guild member—just call first to let the office know you want to come. Ask for Cynthia at 818 762 9995. If you have workplace issues, and I don't think there are any among us who don't, join in the process. It will help you and all the rest of us as well.

contributors



Judy Cosgrove has been an Art Director and designer in the entertainment industry for more than fifteen years, and is currently the Assistant Art Director on *Medium*. She has a masters degree in production design from Pennsylvania State University, and a B.A. in Theater Arts from Rutgers. Judy lived and worked in New York City, prior to relocating to Los Angeles, as a Set Designer for numerous Broadway productions and Regional Theater. She assisted Richard L. Hay, founder of the Oregon Shakespeare Festival and Resident Production Designer at the Denver Center Theater Company. Judy's television credits include comedies such as *The King of Queens*, *According to Jim*, and *My Wife and Kids* and the daytime dramas *Port Charles* and *General Hospital*. Her film credits include *The Prince of Tides*, *True Colors*, *Boomerang* and *The Crow*. She is a member of the 5D | Future of Immersive Design Conference Advisory Board.



Jess Gonchor was raised in New York and lives there still. After attending the the State University of New York at Brockport, he used his theater background to work in the off-Broadway theater scene, until he eventually got into a car, drove to Los Angeles, got a job building sets on *L.A. Law*, and "just worked my way up through the ranks." He credits Production Designers Lilly Kilvert and Mark Friedberg with teaching him along the way. He has designed *Capote*, *The Devil Wears Prada*, and the Coen brothers' Academy Award®-winning *No Country for Old Men*, for which he won an Art Directors Guild Award®. He has also been nominated three other times by the ADG. Jess has just begun preparing the Coens' most recent project, *True Grit*, that will shoot in the Texas hill country north of Austin. He has one son who's a freshman in college.



Graphic Designer **Geoffrey Mandel** grew up in Greenwich Village in the early 1960s, when it was still safe for kids to play in Washington Square Park. After graduating from Tufts and Stanford and kicking around the publishing industry in New York and Boston, Mandel took a career detour to NYU's graduate film school, where he wrote and directed the award-winning short film *Kill the Director*. His first industry job was as an Art Department P.A. on *Star Trek: Deep Space Nine*, and since 1995, he has been working as a Graphic Designer for films and television shows, including *NCIS*, *Star Trek: Voyager*, *Serenity*, *Blades of Glory*, and *Dirt*. He teaches a course on entertainment graphic design at UCLA Extension.



John Myhre was born in Seattle and moved to Hollywood twenty-five years ago to make his way in the film business. Over the years, he has worked in all areas of the Art Department: designed graphics, driven the prop truck, worked as a propmaster, lead man, set decorator, Scenic Painter, and even done construction. He credits the late Peter Murton with teaching him about design, and about life. Myhre received his first Academy Award nomination in 1998 for *Elizabeth*. Since then, his credits have included *X-Men*, *Ali*, *The Haunted Mansion*, and *Dreamgirls*, as well as *Chicago* and *Memoirs of a Geisha*, both for director Rob Marshall and both of which won him Academy Awards. He also won an Emmy Award® for *Tony Bennett: An American Classic*. John lives in Glendale, California, and is currently preparing *Pirates of the Caribbean: On Stranger Tides* which will shoot this summer in Hawaii.



Born at Presbyterian Hospital in the heart of Hollywood, Graphic Artist and Designer **Scott Pitters** was destined to end up in the motion picture industry. After receiving an environmental design degree from Art Center College of Design, he earned an intern position in the *Seinfeld* Art Department under the direction of Thomas Azzari and Suzanne Feller-Otto. Scott gravitated toward Graphic Design, which led to the formation of Oi Graphics at CBS Studio Center. With Azzari as his business partner, Oi Graphics became a union shop and still services the industry today. Then Scott started and grew the design and digital print department of Astek Wallcoverings, and transitioned digital printing from solvent inks on vinyl substrates to eco-friendly UV inks on recyclable materials. He and Dan Maltese launched Pulp Art Surfaces in October 2009, bringing a little bit more green to Hollywood.



Illustrator **Gary Thomas** grew up as an Air Force brat, the youngest of six. He is self-taught and has been a storyboard artist since 1994. He has worked on more than eighty film and television projects including *Tropic Thunder*, *L.A. Confidential*, *Scream*, *The A-Team*, *The Hurt Locker*, and *Curb Your Enthusiasm*. He has also created storyboards for countless commercials. Before becoming a storyboard artist, Gary was an editorial cartoonist and architectural illustrator, and he is also known for his plein air oil landscapes. He is currently working on *The Apparition* and also making the transition into directing.

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from the president



PREPARING NARRATIVE ARTISTS FOR A NEW CENTURY

by Thomas Walsh, ADG President

Entry and survivability in today's multi-faceted entertainment industry requires a much broader spectrum of experiences, and one's academic training can no longer be theater-centric to the exclusion of all other entertainment, communication, and media practices.

Future designers, performers, writers, directors, producers, artists, and technicians, must be exposed to all relevant entertainment media practices within the span of their academic educations. The theater is still one of the most effective media for laying the educational foundations for narrative artists, but it cannot stop there. Young artists face a much different career environment than was encountered by their teachers and mentors. Surviving this new world will require of them a more diversified exposure to potential career paths and opportunities, many of which until recently, were regarded as unique and separate. Providing them with this greater diversity of knowledge and training is essential if we wish them to sustain and excel at their future endeavors.

Technology is building bridges between what were once considered unique and separate disciplines, creating convergence where once there were partitions. The Guild's future training and curriculum must accept this reality. The academic syllabus that was established in the twentieth century became outdated as we entered the twenty-first century and the digital age. The intellectual and professional barriers that have long separated performing arts programs from their communications and cinema cousins must finally come down so that future graduates of these programs can freely derive the richest and fullest spectrum of experiences possible during their brief academic sojourns.



To date, except in the form of promotional branding, none of the leading performing arts or cinema programs is making any genuine progress toward meaningful integration, even when the evidence is now irrefutable that these programs must become interconnected and interdependent. Collaboration is central and critical to the success of all media arts ventures. The Guild must actively advance interdisciplinary program collaboration and education.

Future recognition and leadership will belong to those institutions that can best nurture and provide for this new reality within their programs and curricula.

Left: Elementary school students get early exposure to theatrical set design at Truth or Consequences Elementary School, south of Albuquerque, New Mexico.

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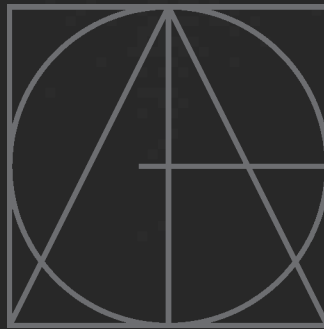
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14th ANNUAL ADG® AWARDS

by John Janavs and Dawn Snyder, 14th ADG Awards Producers

Paula Poundstone, award-winning comedian and author, has been selected to host the 14th Annual Art Directors Guild Awards, Saturday, February 13, at the Beverly Hilton Hotel. In addition, Richard Chamberlain, Donald Faison, CCH Pounder and Gene Wilder are set to present, with music by the Johnny Crawford Orchestra. There are still tickets available for the black-tie evening, so don't miss it. Contact **plan A events** at **310 860 1300** for tickets.

ADG Awards for Excellence in Production Design will be presented in nine categories for theatrical motion pictures, television, commercials and music videos, along with a Lifetime Achievement Award to Production Designer Terence Marsh and a Cinematic Imagery Award to Warren Beatty. Production Designer Michael Baugh will be presented with a Creative Leadership Award. In addition, three Production Designers will be inducted into the ADG Hall of Fame: Malcolm F. Brown, Bob Keene and Ferdinando Scarfiotti. At the start of the awards ceremony, the ADG will debut a short film clip, the theme of which is *Production Design: The Good, the Bad, and the Beautiful*.

Nominations for the ADG Awards were announced on January 8 and can be accessed at www.adg.org. Deadline for final voting, which is done online, is February 11. ADG Award-winning Production Designer John Sabato will design the ceremony using Swarovski crystals in a variety of different applications and styles.

Above: Production Designer John Sabato's design for the 14th ADG Awards set, much of it executed in Swarovski crystals



CHARLES LISANBY INDUCTED INTO THE ATAS® HALL OF FAME

by Michael Baugh, Production Designer

The Academy of Television Arts & Sciences' Hall of Fame Committee has inducted Art Director Charles Lisanby into the Academy's Hall of Fame. Along with this year's other honorees, Candice Bergen, Don Pardo, Gene Roddenberry, Tom and Dick Smothers, and Bob Stewart, Lisanby was honored at a special ceremony on January 20 at the Beverly Hills Hotel.

"Each year, the Television Academy® has the privilege of honoring television greats that have contributed to the development and success of this ever-evolving medium," Academy Chairman, Production Designer John Shaffner said. "This year's inductees have challenged and shaped popular culture, changed television for the better and entertained us royally while doing so. We are very pleased to be able to induct them into the Hall of Fame for their many achievements."

Charles began his career as a set decorator at CBS in New York, and went on to become a groundbreaking Production Designer and Art Director for numerous variety series, comedy and music specials and made-for-television dramas. He received his first Emmy Award® for the miniseries *Benjamin Franklin* in 1974. He earned two more, in 1980 for *Baryshnikov on Broadway*, and in 1988 for *Barry*

Manilow: Big Fun on Swing Street, from a total of nine nominations for his work throughout the 1960s–1990s.

While growing up in Kentucky, Charles would listen to radio broadcasts of the operas that originated from the Met and design sets for them. At age ten, he built a scale model of Radio City Music Hall based on an article he read that included plans of the stage. When he arrived in New York, one of his first jobs was painting a mural at the Friars Club. CBS producer Ralph Levy, a Friars member, asked him if he would be interested in a tour of the television studio. Lisanby immediately went to work for CBS as a set decorator of television programs, including the popular quiz shows, *DOTTO* and *The \$64,000 Question*.

Charles worked both in television and on Broadway. In 1951, he assisted set and costume designer Oliver Messel on the Broadway production of *Romeo and Juliet* starring Olivia De Havilland as Juliet in her Broadway debut. Later, he also assisted Cecil Beaton with the set and costume designs for the Pulitzer Prize-winning production of Samuel Barber's opera *Vanessa*, which premiered at the Metropolitan Opera in 1958. However, he would become mostly known for his television work, especially *The Garry Moore Show*, before being lured to NBC where he worked on *The Kraft Music Hall* and *The Red Skelton Show*, among others.

He was a pioneer in the transition from black-and-white to color television, and his innovative use of lights on the risers of steps as well as the use of neon on television, initially on an Emmy Awards show, influence other designers to this day. Several shows featured his signature large-block lettering, notably the use of Robert Indiana's LOVE on *The Kraft Music Hall* and the word SMILE as a backdrop to the *Candid Camera* set. His later work was equally inventive, on such programs as the 1974 *Benjamin Franklin* miniseries, where he created an enormous Versailles set on stage at CBS Television City, and the 1988 sixtieth anniversary of the Academy Awards that featured the large Oscar® statuettes as set pieces on stage and helicoptered over the Hollywood sign. And, in fulfillment of his childhood dream, he worked for many years as the principal designer at Radio City Music Hall.



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EIGHTY BEST PICTURE POSTERS TO PREMIERE AT THE ACADEMY

AMPAS® Press Release



The Wizard of Oz, *Citizen Kane* and *Casablanca* were among the eighty Best Picture nominees represented in the Academy of Motion Picture Arts and Sciences® new exhibition **The More the Merrier: Posters From the Ten Best Picture Nominees, 1936–1943**, which opened on Saturday, January 23, in the Academy's Grand Lobby Gallery in Beverly Hills.

Focusing on the eight consecutive years during which there were annually ten Best Picture nominees, the exhibition will showcase what are arguably some of the most striking movie posters ever created, including artwork for *Romeo and Juliet* (1936), *A Star Is Born* (1937), *Jezebel* (1938), *Stagecoach* (1939), *The Philadelphia Story* (1940), *The Maltese Falcon* (1941), *The Pride of the Yankees* (1942) and *Heaven Can Wait* (1943). Key artists and illustrators whose work will be featured include Norman Rockwell, Al Hirschfeld, Jacques Kapralik, France's Boris Grinsson and Pierre Pigeot, and Italy's Ercole Brini.

The exhibition also will present the only known three-sheet posters for *The Great Ziegfeld* (1936), the special British cinema display for *Lost Horizon* (1937), and an original painting for *Gone With the Wind* (1939) by the prolific artist, Sergio Gargiulo.

Above, left to right: Posters for Best Picture nominated films. The productions themselves were designed by: **THE AWFUL TRUTH**, 1937, Lionel Banks and Stephen Goosson; **A STAR IS BORN**, 1937, Lansing Holden; **STAGECOACH**, 1939, Alexander Toluboff; **CASABLANCA**, 1942, Carl Jules Weyl; **THE MORE THE MERRIER**, 1943, Lionel Banks and Rudolph Sternad.

The More the Merrier is drawn from the collection of Academy member and poster art director Mike Kaplan, and augmented by materials from the Academy's Margaret Herrick Library. The posters include foreign versions from South America and Europe.

The specific number of Best Picture nominees ranged from three to twelve in the Awards, years from 1927/28 to 1943; in 1944, the number was set at five, as it remained until 2009. The 82nd Academy Awards®, which will be televised on Sunday, March 7, will return to the Academy's past practice of nominating ten films for the Best Picture award.

Kaplan led a public gallery talk at the Academy on Sunday, January 24.

The More the Merrier: Posters From the Ten Best Picture Nominees, 1936–1943 will be on display through Sunday, April 18. The Academy's Grand Lobby Gallery is located at 8949 Wilshire Boulevard in Beverly Hills and is open Tuesday through Friday, 10 a.m. to 5 p.m., and weekends, noon to 6 p.m. For more information, call 310 247 3600 or visit www.oscars.org.

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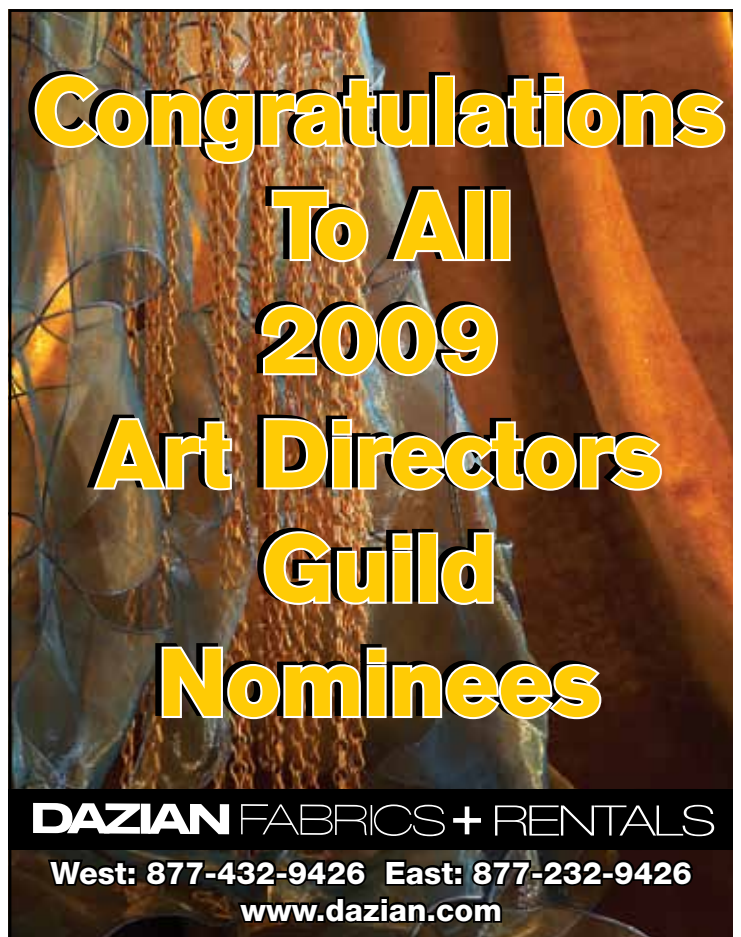
All the best,
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HEALTHCARE: GETTING IT RIGHT

by Scott Roth, Executive Director

As of this writing, no one knows what's going to happen on healthcare reform, the uncertainty owing to the election of the forty-first Republican in the recent Massachusetts special Senate election. But if you'll permit me to indulge in a bit of revisionist democratic/liberal fantasy, as though what's been proposed before Massachusetts weighed in could still pass in some form, here's what some of that could (and in some alternate universe might still) look like:

Both Senate and House versions would create a national high-risk insurance plan to help those with preexisting conditions who can't currently find affordable insurance. It would allow more individuals to retain their coverage who previously would have been *tossed overboard* because of the cost of their treatments. It would also begin to close the Medicare Part D *doughnut hole* that forces enrollees to assume the full cost of some prescription drugs, and would remove or ameliorate lifetime caps on coverage.

Additionally, it would allow a child on a family insurance plan to stay on as a dependent until age twenty-six or so. Medical device-makers, pharmaceutical companies and health insurers would also soon begin paying new fees to help finance the cost of expanding coverage.

One very high-profile element of the bill, the new insurance exchanges, wouldn't come into existence until 2013 or 2014.

Other elements common to both plans which are crucial to keeping overall costs down include requirements that larger employers must cover all their employees or face penalties or fines if they don't, and that individuals must obtain insurance, receive federal subsidies if they can't afford the premiums, or otherwise face fines for not getting insurance.

There are a number of flash points between the two versions. Among them are restrictions on the use of federal monies to cover abortions, and whether to include a government-run health insurer, called the *public option*. From labor's perspective, the public option is very important as the competition it would engender should serve as a check on private insurers improvidently raising rates and thereby, increasing costs for all.

But what truly animates labor is how to pay for these various healthcare reforms. Do we pay for the overhaul with a surtax on wealthy Americans (House version), or do we tax high-end *Cadillac* healthcare plans (Senate version). Labor is greatly concerned about this last, as a final tilt toward the Senate formulation would hit the middle class hardest and tax benefits won through many cycles of collective bargaining, often at the expense of forgoing raises. It is the wrong way to pay for healthcare reform.

But as I said at the top, nobody knows what will or may happen, because the forty-first Republican would enable Republicans to filibuster anything the Democrats come up with. So stay tuned.

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THE PRISONER

lines from the station point



OPPORTUNITIES KNOCK

by John Moffitt, Associate Executive Director

With 2009 in the can and safely sitting on the shelf, we've begun rolling on 2010. Hollywood reports record box-office receipts accumulated during the 2009 recession year, yet many of the Guild's crafts continue to experience upward of thirty percent unemployment. Hollywood's race to embrace stateside incentive programs and offshore production centers has become the current entertainment industry paradigm. One way to assure that our members are prepared to maintain a competitive edge in the incentive driven global market is to continue to provide them with abundant and affordable training opportunities to hone their professional skills.

Although all of the details are not as yet resolved, it appears that 2010 will likely surpass 2009 for educational and training opportunities offered to Guild members. Millions of dollars have been released by the federal government to train the states' incumbent workforces. Hollywood's entertainment industry workers, including our members, will be eligible to receive the direct benefits of more than a million dollars in training grants administered under the Entertainment Industry Training Collaborative, aligned with Los Angeles Valley College's IDEAS Program, and Hollywood Cinema Production Resources, aligned with West Los Angeles College. Contract Services Administration Training Trust Fund and some of the Hollywood locals have put aside matching funds and in some cases, members' training costs under these grants are presumed to be one hundred percent reimbursable.

As in the past, we anticipate Contract Services will continue its program of providing two-thirds reimbursements for the cost of courses completed at Studio Arts and U.S. CAD. Beginning this spring, we've also proposed that designated courses at Gnomon School of Visual Effects and IDEAS be considered for reimbursement, and distant learning courses offered by any of these facilities will become eligible for reimbursement. If last year's numbers are any indication, we should have well over a half million dollars in funds available for training local union members under the CSATTF reimbursement program.

This year, the Guild will also get back into the education and training arena by offering skills-training classes and seminars specifically designed around members' needs in the upgraded first-floor digital classroom and the Robert Boyle Studio 800 conference room. As well as a computer lab and training center, we will be using the classroom as a production facility; it's our intention to capture and edit these events for Internet dissemination to the members.

To inform the members about these opportunities, we've instituted an email Education and Training bulletin published twice a month. The bulletin will be the Guild's primary resource for members to find our training partners' schedules and information about upcoming educational events.

With a special nod to the unflagging efforts of Casey Bernay and other Guild staff as well as all of our training partners, it's evident that leading up to the 2010 training year, an unprecedented number of resources have been corralled to offer discounted educational opportunities for Guild members. But in the end it's up to you, the member, to take the reins of your own professional education and skills training. We may never see a door open to such an abundance of opportunity again. If you have ever contemplated upgrading your skills, this should be the year.

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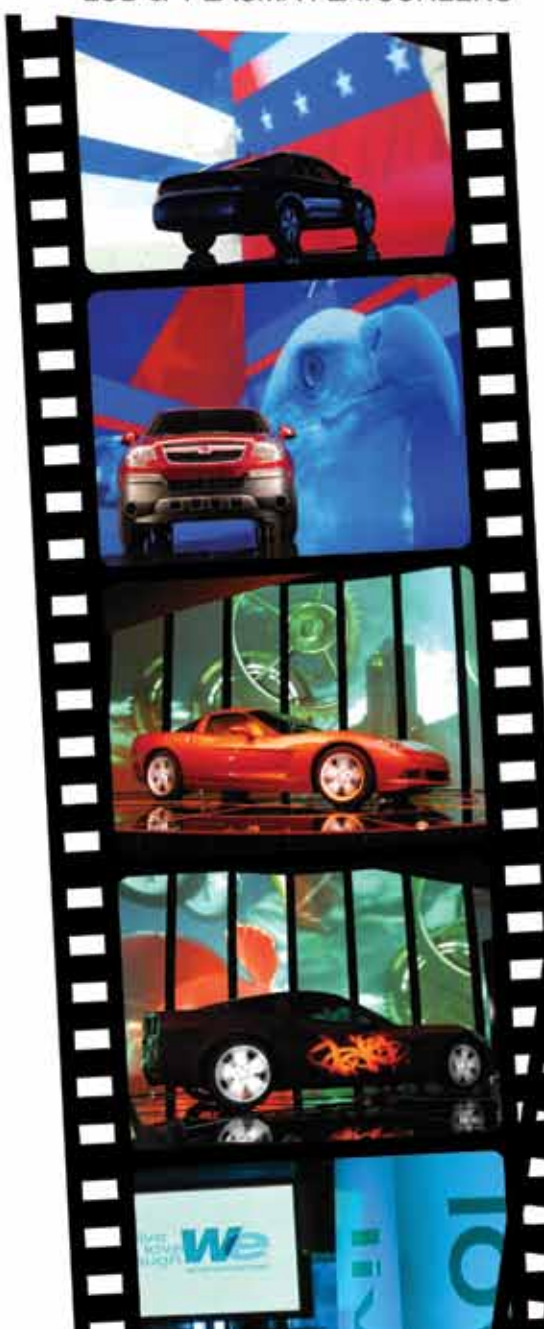
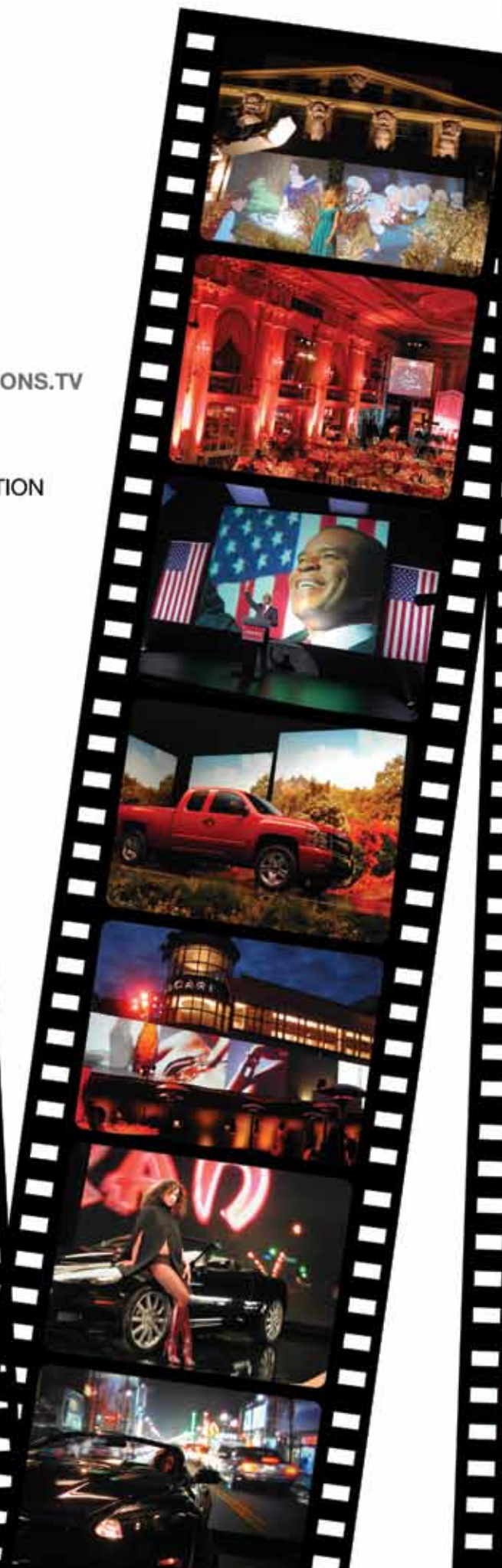
REAR SCREEN PROJECTION

FRONT SCREEN PROJECTION

ELECTRONIC SCENERY PROJECTION

DRIVING SEQUENCES

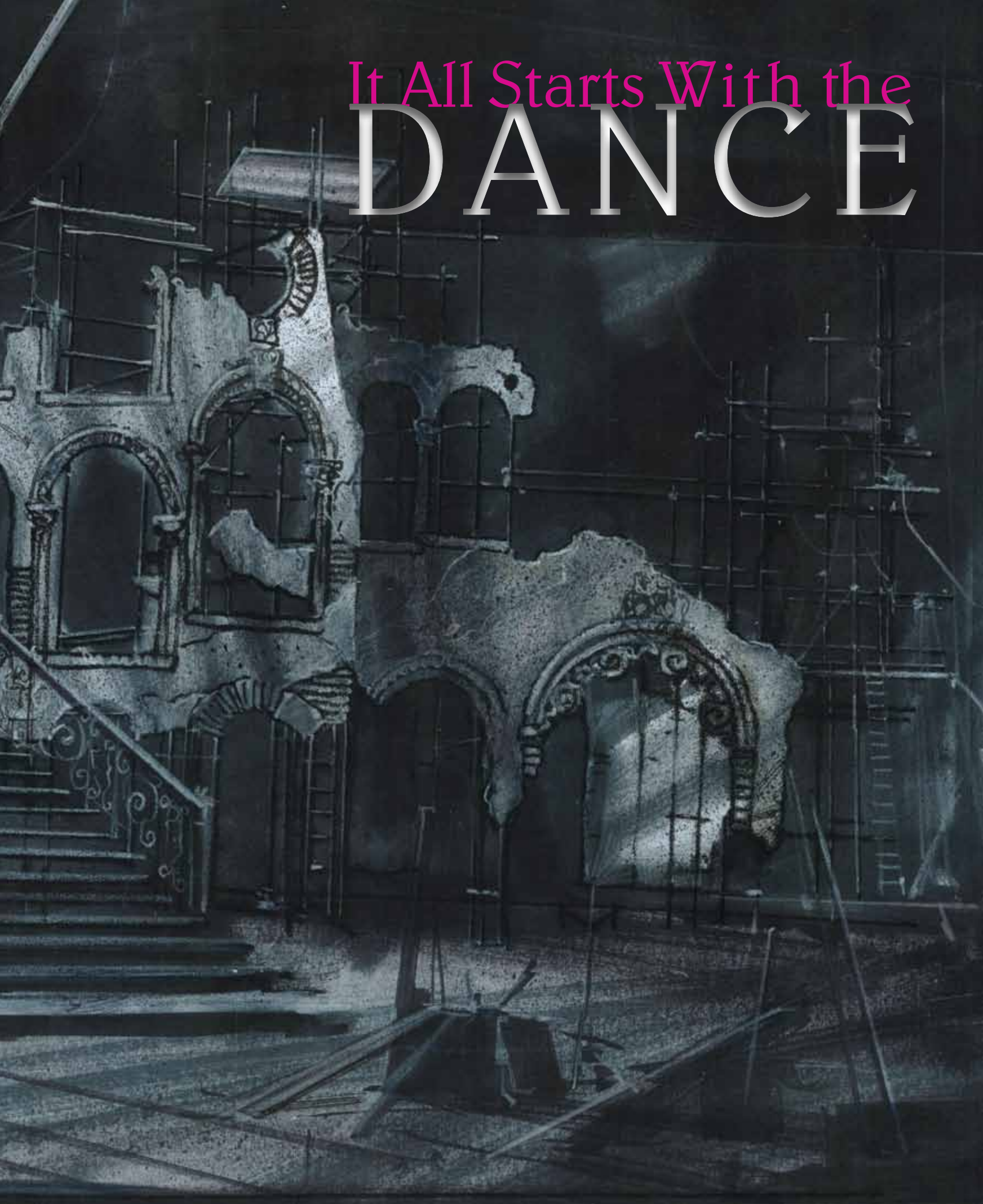
LCD & PLASMA FLATSCREENS





by John Myhre, Production Designer

It All Starts With the
DANCE





Images © The Weinstein Co.

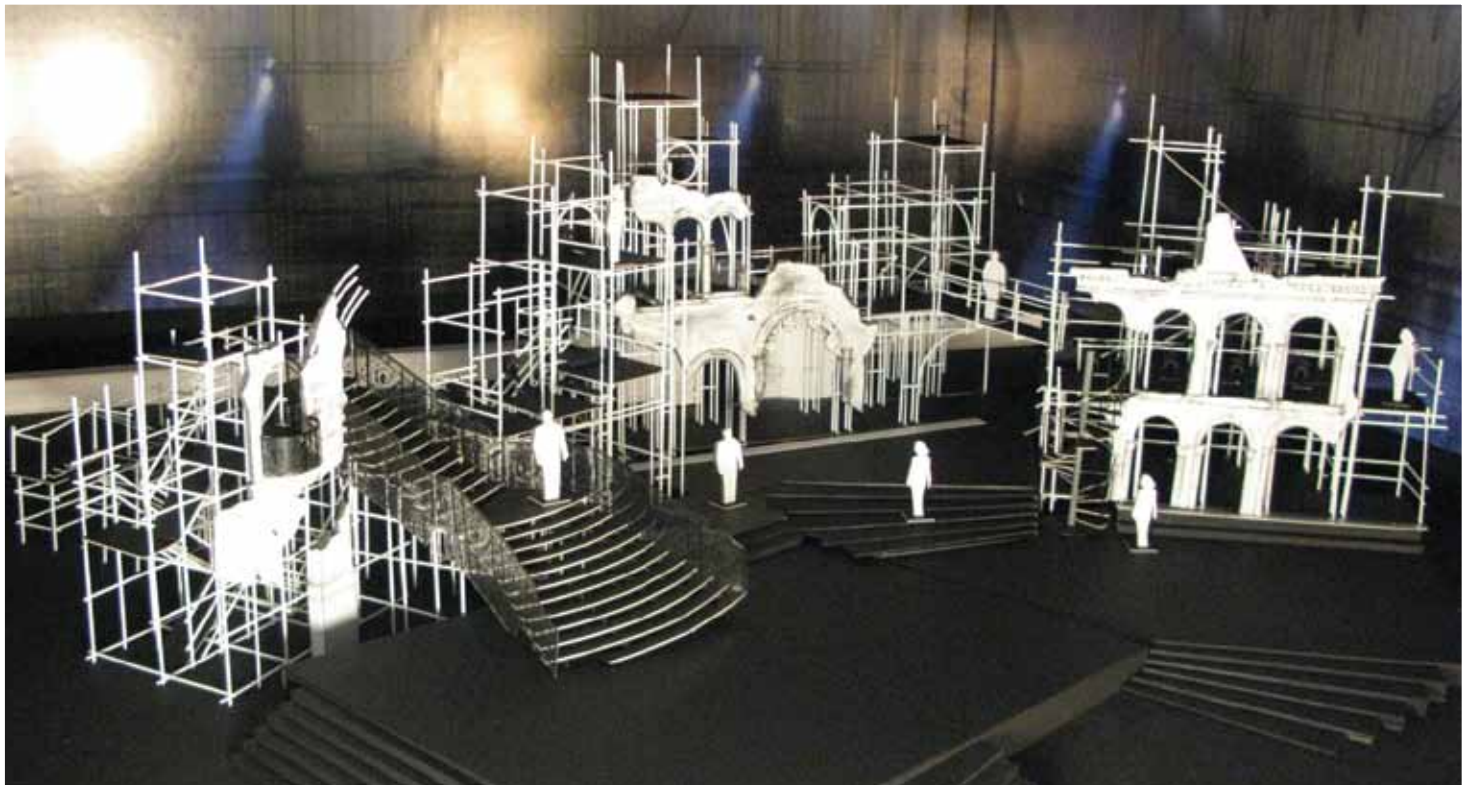
Previous pages: A presentation sketch by Illustrator Temple Clark of the large unit set used for the film's musical numbers. The drawing was done by hand, using soft pencil and markers. **Above:** The set, on stage at Shepperton Film Studios southwest of London, dressed and lighted for the Overture which opens the film. **Far right:** A director's model of the set. Myhre says, "Rob Marshall and I love models. We will create a model of every set and, with Dion Beebe the cinematographer, use a lipstick camera to preview shots."

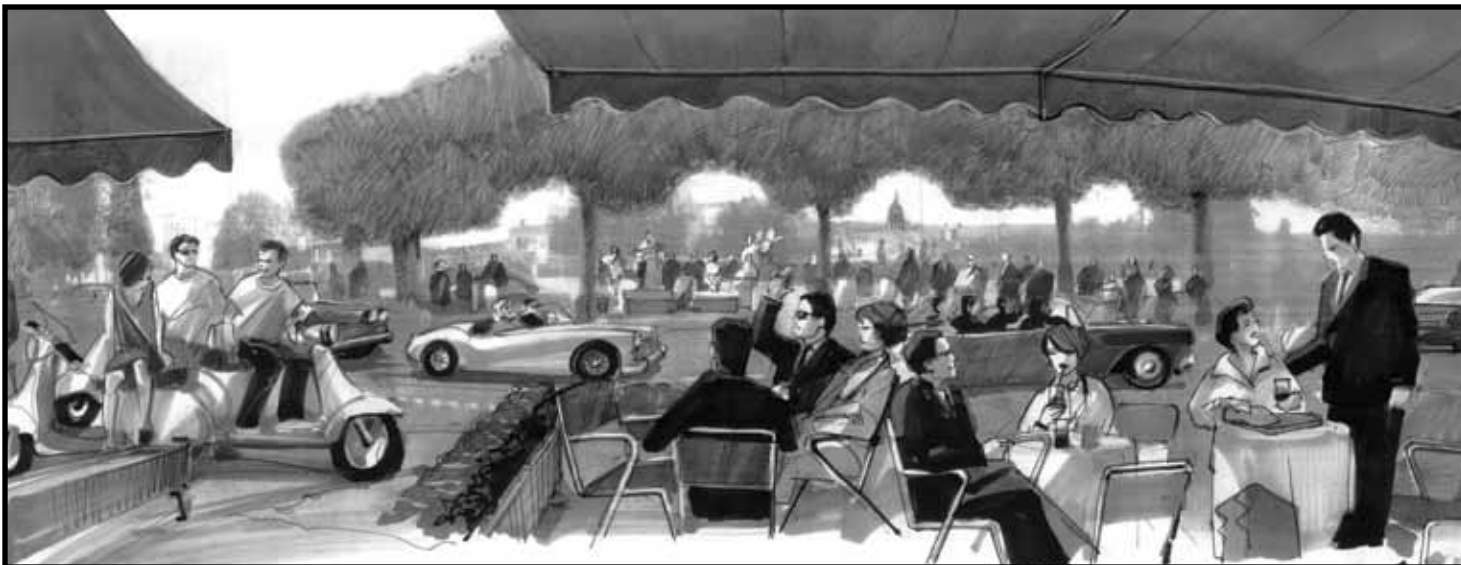
Nine is the story of a Guido Contini, a Felliniesque film director. He is two weeks away from principal photography on his most important film, but he hasn't the faintest idea what the movie is about. His creative and personal crisis is explored musically through the women in his life, past and present.



The majority of the musical numbers take place on the unfinished set for Guido's upcoming film *Italia* at Cinecittà's famous Soundstage 5. This unfinished set represents Guido's disorganized state of mind. It needed to look incomplete but you instantly had to know that when it was finished it would be magnificent—just like Guido. The main set had to be flexible enough to accommodate staging ten different musical numbers, and yet be accurate enough to accommodate the precision of Rob Marshall's direction.

The most exciting thing about *Nine* was designing to Rob's choreography. I remember sitting on the plane, on the way to London, after three months of musical rehearsals in Los Angeles (and five months down due to the writers' strike) thinking, suddenly, that thousands of new creative ideas had to be incorporated into the budget. My notebook was on my lap throughout the flight because I knew that when we landed on the tarmac at Heathrow I had three weeks to start construction on the major set of the film. I didn't have drawings, an office, a crew, or a stage. But I did have faith that cast members would eventually slide down a hundred-foot drape, kick up sixteen tons of sand, go-go dance on the ruins of ancient Rome, and Daniel Day-Lewis would jump three stories off the set—without a wire.





Above: Illustrator Temple Clark's hand-drawn pencil and marker sketch of the scene where Guido (Daniel Day-Lewis) has lunch with his mother (Sophia Loren). The location was changed to the Piazza di Popolo near the old Flaminian gate in Rome. **Below:** Another Temple Clark sketch, this time of the kickoff dinner for *Italia, NINE's* film-within-a-film. The scene was shot at the Paradiso sul Mare Casino in Anzio.

When working with Rob Marshall, the design always starts with the dance. The first thing I do as a designer is set up a rehearsal space with a sprung dance floor, a wall of mirrors, and rehearsal props. I'm constantly called down to the rehearsal room to watch the dance and respond to it. Sometimes a staircase has to be ten steps tall, sometimes it has to be eight. This all needs to be worked into the physical design.

Since the film is set in 1960s' Rome, it made sense that the design of the unfinished set should scream Italy, so we used pieces of the Coliseum, the Forum, and La Scala. It needed also to reflect Guido's unresolved, chaotic, life. One way we got into Guido's madness was raking each area at a different angle so that every time you looked at the stage it seemed like it was in motion. To give it the life and energy of something evolving, we created all the architectural sculptural work in an unfinished style. I stopped the sculptors at an early

stage in the process. It gave the set a heartbeat.

The first time Daniel Day-Lewis saw the completed lighted set he walked up to it and said, "I'm scared," and walked away. I turned to Art Director Tomas Voth and Set Designer Rich Romig, concerned. Tomas said, "No, you got it right."

We built the set exactly as it would have been built at Cinecitta in the 1960s, starting with steel pipe for the structure, and then adding wooden lath, plaster, sculpture, and paint. I was inspired by pottery shards I saw at the Getty Villa in Malibu. A few floating pieces of pottery can sometimes come together in your mind and create a whole. Applying this idea of shards created a mysterious city of fragments. By not building solid walls that block the view we were able to see layers of depth and intrigue. Knowing that we'd be shooting the set from the back as much as the front, the scaffold structure would need to be stunning. I took the



image of Mondrian's paintings and imagined them as three-dimensional sculpture. This became the basis for literally miles of scaffold design.

While creating this massive soundstage set, I needed to be continually aware of the ten musical numbers which played in it, and of their individual transformations which had to be pre-built into the set. The set was constructed the same way you'd build a set for Broadway, with trap doors for lifts and lighting. The musical numbers had to play live, nonstop, again as you would in a Broadway show. Since construction had to begin months before I knew all the musical requirements, it was a continual, stressful process of re-design and retrofit all the way through the shoot.

I found the best way to visually communicate this complicated multi-level soundstage set and all its musical transformations was in a model. Rob Marshall and cinematographer Dion Beebe loved

the ability to put a small video camera into the model and pre-plan shots. So when we had a new idea, we reached not for pen and paper but for foam, cloth, and scissors and created it instantly in this model space.

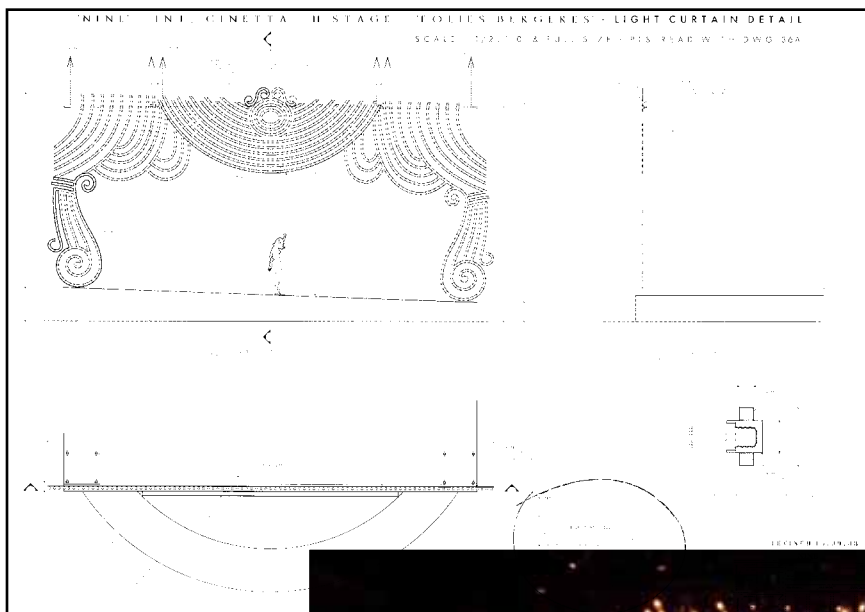
Memories of a few musical numbers:

A Call From the Vatican

Rob Marshall brought the iconic image of Marilyn Monroe lying naked on red velvet; this is how he wanted to introduce Carla, Guido's mistress, to the audience—very sexy. Within minutes it became Carla emerging through a red velvet drape, then a few minutes later, Carla was sliding down a velvet drape. It started as a thirty-foot drape and ended as a hundred-foot drape three stories tall. Carla slithers down nearly naked then does a steamy dance on a round mirrored platform. For some reason, most of our drivers wanted to visit the set that day.

Below: Myhre re-created the fountain, lamps and clock from the beautiful Piazza del Comune in Sutri to dress the stage set for Nicole Kidman's musical number UNUSUAL WAY. As she begins to sing, the audience is transported from the reality of the actual piazza, filmed on location during the last night of shooting, to the unit set on the 31,000-square-foot H Stage at Shepperton.





Be Italian

Guido's coming of age on a Mediterranean beach inspired this number. In rehearsal, we dumped six tons of sand on the stage and it wasn't enough. When we shot, it was sixteen tons and it still wasn't enough. I was on stage pushing sand with my broom to make it look like more until wrap at ten. We needed to rehearse a non-sand sequence the next day, so a team of twenty laborers with shovels, brooms, and bobcats proceeded to remove it all immediately after shooting. In bed, asleep at three in the morning, my crew called with a surprise. After twenty girls danced for two days on sixteen tons of sand, the sand had acted as sandpaper and

Above: A CAD-generated working drawing by draughtsman Mary Mackenzie of the skeletal light curtain for Judi Dench's Folies Bergere musical number. Right: A production photograph of the completed set. Below: The contemporary director's model of the set. The 1960s' set models, seen on the opposite page, were made of balsa wood and cardboard.



completely removed the beautiful black paint job on the wood floor. We greeted the shooting crew at seven a.m. with black paintbrushes in hand and a beautifully repainted floor.

Folies Bergere

Guido's costume designer and confidante, played by Dame Judi Dench, worked at the Folies Bergere in her youth. For her musical number she brings Guido back into her memories of the Folies. Set Decorator Gordon Sim transformed the soundstage set into a stylized re-creation of the faded glamour of her memories. The elegant props, balconies, even the front of house curtain, were all suggested with literally thousands of light bulbs. On the morning of the rehearsal, the production executives told us we could not spend another penny on



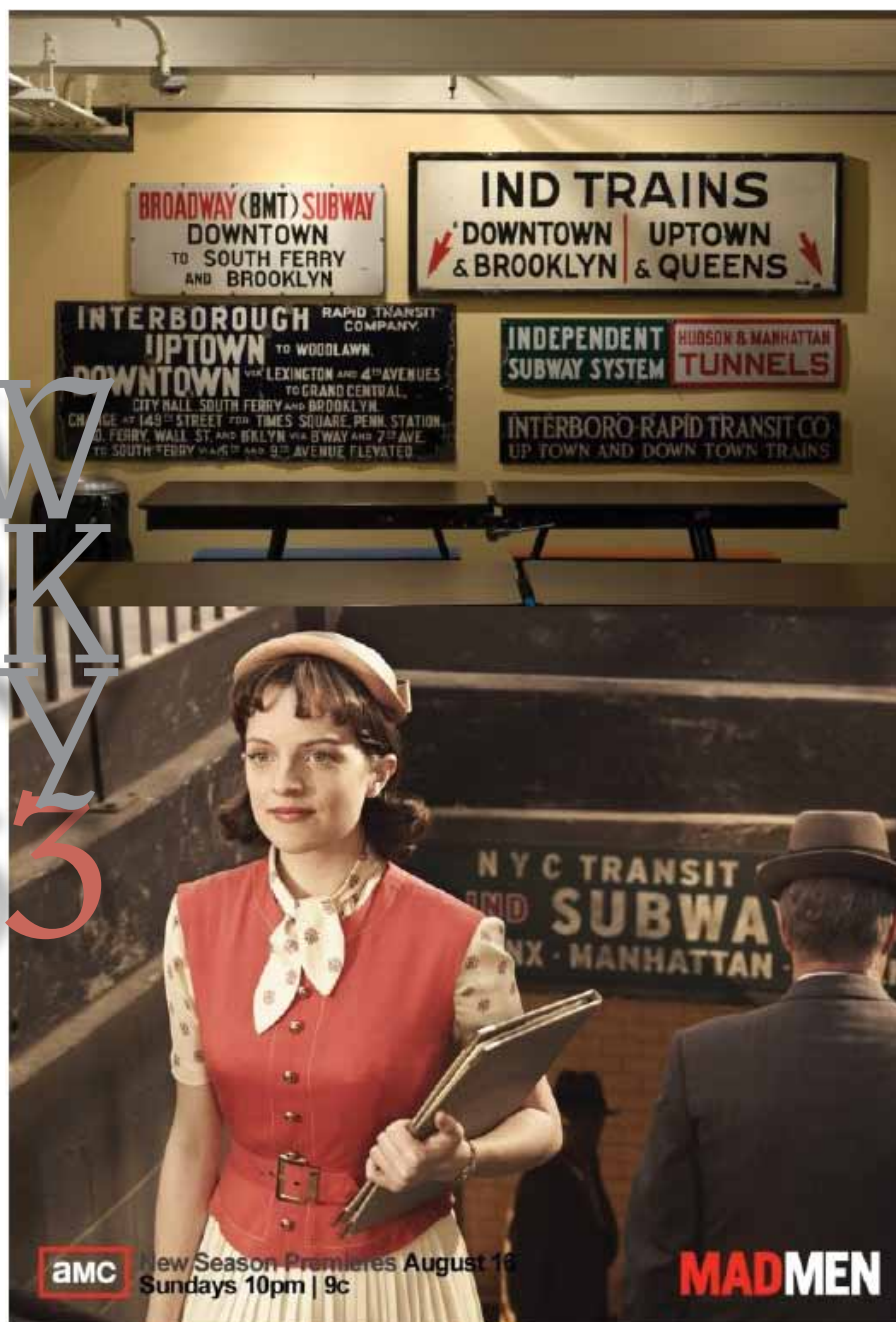
the Folies Bergere set. They closed the Shepperton stores to us and told department heads not to supply us with any outside crew. As always, the rehearsal process reveals a large list of new wants, including, but by no means limited to, three thirty-foot lighting towers, ten additional prop tables, a raised platform for thirty extras, and a beautiful 1920s' backstage rope pin rail. Having nothing but the crew within the walls of the soundstage I sneaked out on a secret mission and liberated wood, scaffold, and sundries from several other productions that were on hiatus at the studio, exactly as I liberated props for my student films thirty years ago. Nothing changes. The show must go on. (Have no fear, we returned or restocked everything we'd nicked later that week.)

Nine was the most challenging, criminal, exciting, sleepless, and maddening experience I've ever had, but also by far the most creative, thanks to Rob Marshall and to everyone in the *Nine* Art Department. **ADG**



Top: The set for the 1960s' Art Department for Guido Contini's *Italia*. Myhre created the production offices for the film-within-a-film, along with this Art Department and an adjoining wardrobe department, in an old warehouse complex near Shepperton Studios. Above: John Myhre, Rob Marshall and producer John DeLuca on the *Italia* Art Department set. Myhre recalls, "Just as we were about to shoot the scene of Guido playing with the *Italia* set model, Daniel Day-Lewis thought it might be nice to see it as a representation of the Folies Bergere number from the previous scene, so he and I created some of the pieces by hand while the camera waited. The model figure of Guido was drawn by pen on a piece of balsa wood by Daniel. I cut it out, glued it to a base and we shot seconds later." Below: The dance rehearsal set at Shepperton had to accurately reflect the filming set which was being built simultaneously. When changes were made to the rehearsal set to accommodate the staging, matching changes had to be made immediately to the finished set.

NEW YORK CITY 1963

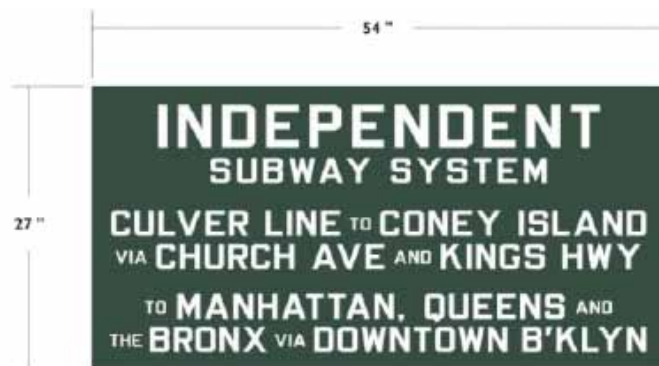


© AMC – Photograph by Frank Ockenfels

by Geoffrey Mandel, Graphic Designer

As a New York native who is just old enough to remember Manhattan in the early 1960s, it was both fun and a little scary to be selected as the Graphic Designer for the third season of the Emmy Award®-winning series *Mad Men*. I had been a fan of the show for its first two seasons, and was thrilled when the producers decided that a permanent Graphic Designer made more financial and creative sense than a rotating roster of freelancers (which had included me).

Above: A display of old New York subway signs at the New York Transit Museum in Brooklyn and a season three publicity photo of Peggy (Elisabeth Moss) stepping out of a subway entrance on the Paramount backlot.



Left: A re-created sign for the Prospect Park/ Fourth Place subway station, created in Adobe Illustrator®, paired with a few remnants of the old subway signage which can still be found in New York. Below: A sample page from Mandel's 1963 period font list.

My parents both worked for *Life* magazine during the 1960s and inhabited high-rise office buildings full of chain-smoking executives and clattering IBM Selectric typewriters, so it wasn't that much of a stretch to imagine myself in the world of Sterling Cooper, a New York City advertising agency that numbers Lucky Strike, Pampers, London Fog and Hilton among its corporate clients. Working with period fonts and layouts would be a challenge. Who doesn't love the cool typefaces and the bright pastel colors of the 1964 New York World's Fair, James Bond movie posters, and *The Jetsons*?

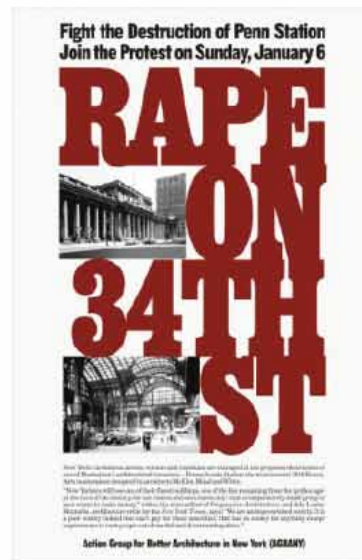
A couple of things I learned about period fonts: Helvetica was invented in 1957 (as anyone who has seen the documentary of the same name will remember), but was not widely used in the United States until the late 1960s; if you don't believe me, go look at magazines from the time. Various versions of Times Roman were kicking around, but nothing says *desktop publishing* more than Times New Roman. And, finally, you can't go wrong with Futura or Bodoni. Some Internet fontiacs have noted that Gill Sans is a slightly atypical choice for the Sterling Cooper corporate font, but it was certainly popular in England at the time, and perhaps Messrs. Sterling and Cooper picked it up on a business trip to London.

Over the course of the season, I put together a list of period fonts that were appropriate for use in 1963, but I'm really not a font purist. The fact that Arial is used for the show's credits doesn't bother me, just like the fact that some modern fabrics and construction materials are used in the show's sets and costumes. As long as it looks and feels like New York City in 1963, I'm content.

Last Exit to Brooklyn

One of my first tasks for Production Designer Dan Bishop and Art Director Christopher Brown was to re-create a subway station exit in Brooklyn from which Peggy emerges after a hard day at the office. Back in 1963, there were no lettered, numbered or color-coded subway lines anywhere in New York City, just a confusing morass of IND, BMT and IRT lines that had once been run by separate companies. I remembered from my childhood that the above-ground entrances to subway stations always told you where the subway line went (Brooklyn, Uptown, the Bronx), but not where you were at the moment (14th Street, Times Square). There are Internet sites that document the vanished subway signage of New York, and one of the most helpful belongs to the New York Transit Museum, which is located in an actual subway station underneath Brooklyn (www.mta.info/mta/museum). The script called for a subway stop at Prospect Park and Fourth Place, only a few blocks from my Brooklyn-dwelling brother-in-law Adam Deixel, and he provided the likely wording for a sign from 1963: again, the line's ultimate destinations, not the subway stop. He also confirmed that the actual subway exit matched our shooting location (the Paramount Studio backlot) pretty closely, aside from the lack of nearby Prospect Park.





Top left: Many of the actual 1963 protestors were well-known New York City artists and architects. Top right: A period newspaper article in the style of THE NEW YORK TIMES, created in CorelDraw. Above: Mandel borrowed the look of early 1960's protest ads for a variety of Save Penn Station leaflets.

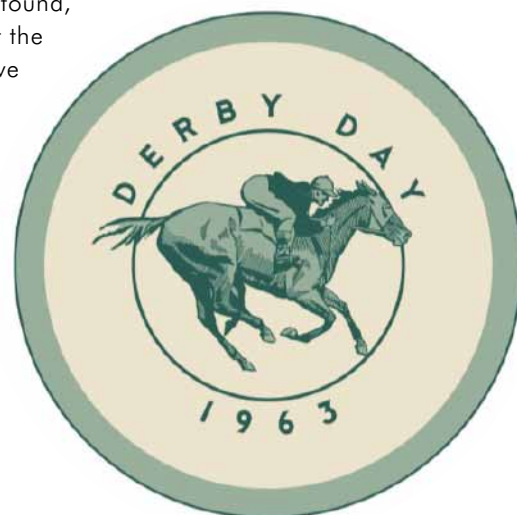
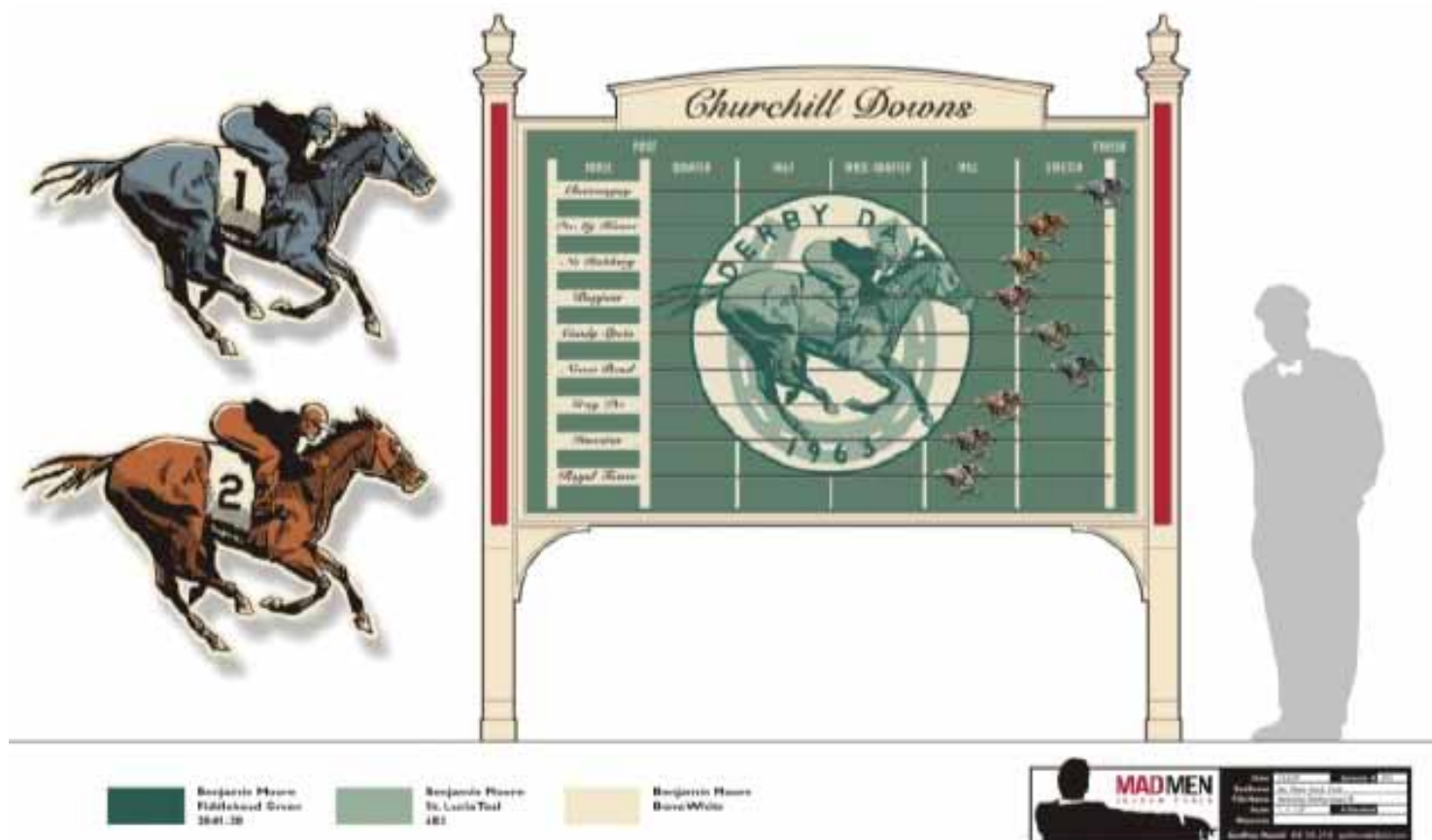
It's all but impossible to duplicate the hand-lettered signs of the era, but I was able to come pretty close using the font Route 66 from Nick's Fonts (www.myfonts.com). The Paramount sign shop did a great job of outputting the IND dark-green color using their large-format inkjet printer. Signs were then mounted on black Sintra and aged by Mad Men's crack paint crew under Sean Lyons. An unexpected bonus was the fact that the signs were used in the season three publicity photos for Mad Men, also taken on the Paramount backlot ... and they really helped the authenticity of these "period" photos.

Save Penn Station

In the second episode, *Love Among the Ruins*, the fight to save the old Pennsylvania Station from destruction becomes a story point, as idealistic ad man Paul argues with the developers who want to tear it down and build Madison Square Garden. As it happens, my grandfather, real estate developer and artist H. Robert Mandel, was active in the 1963 fight to save the classic Beaux-Arts Train Station (you can see him in the photograph above, fourth from left, characteristically turning away from the camera), so I

felt reasonably well-qualified to come up with the protest posters that Paul pulls out of his folder. The script called for three specific posters—"Stop Fascism," "Rape on 34th Street" and "Save Penn Station"—and I produced eight in all, including two newspaper articles intended to look like clippings from *The New York Times*. Unfortunately, there was very little historical material to be found, so I copied the look and style of other protest signs from the period (such as the ad at the bottom left on the opposite page, which appeared in the *Times* to protest the repressive South Vietnamese regime). I couldn't find any usable architectural renderings of the proposed Madison Square Garden, so I downloaded a pre-made model of the finished garden into Google SketchUp 7®, and created a view that looked enough like a period drawing to work in a black-and-white leaflet.

Even on shows that aren't as meticulous as *Mad Men*, I try to make sure that all the text in newspapers, magazines and books is in English, makes sense if you read it, and incorporates any script dialogue that the actors might find useful. In this case, I was even able to use the names of my grandfather and other relatives and family friends who were around 1963, and who would have been sympathetic to the cause.

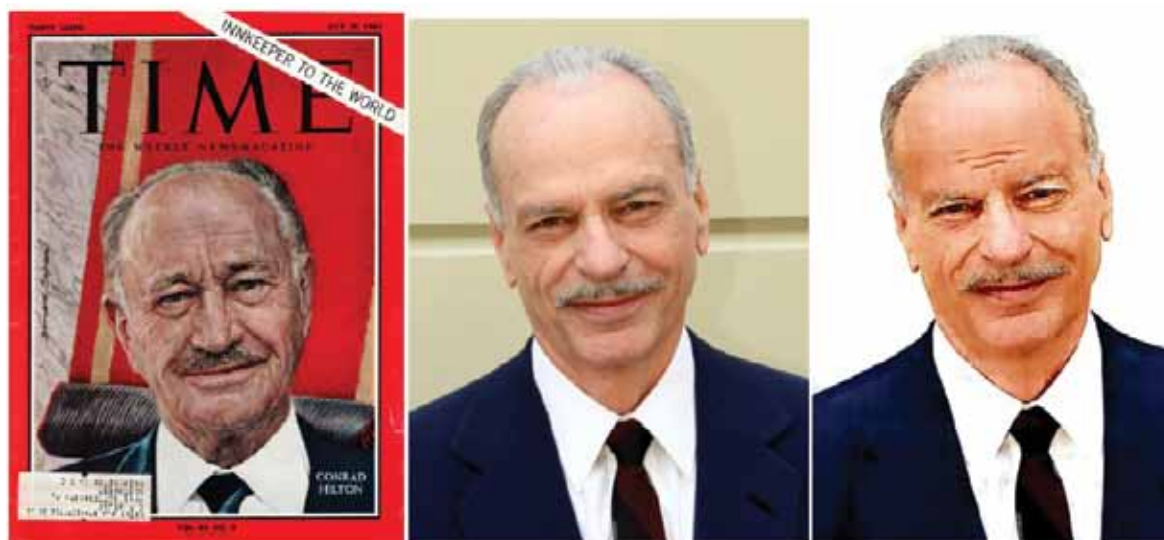
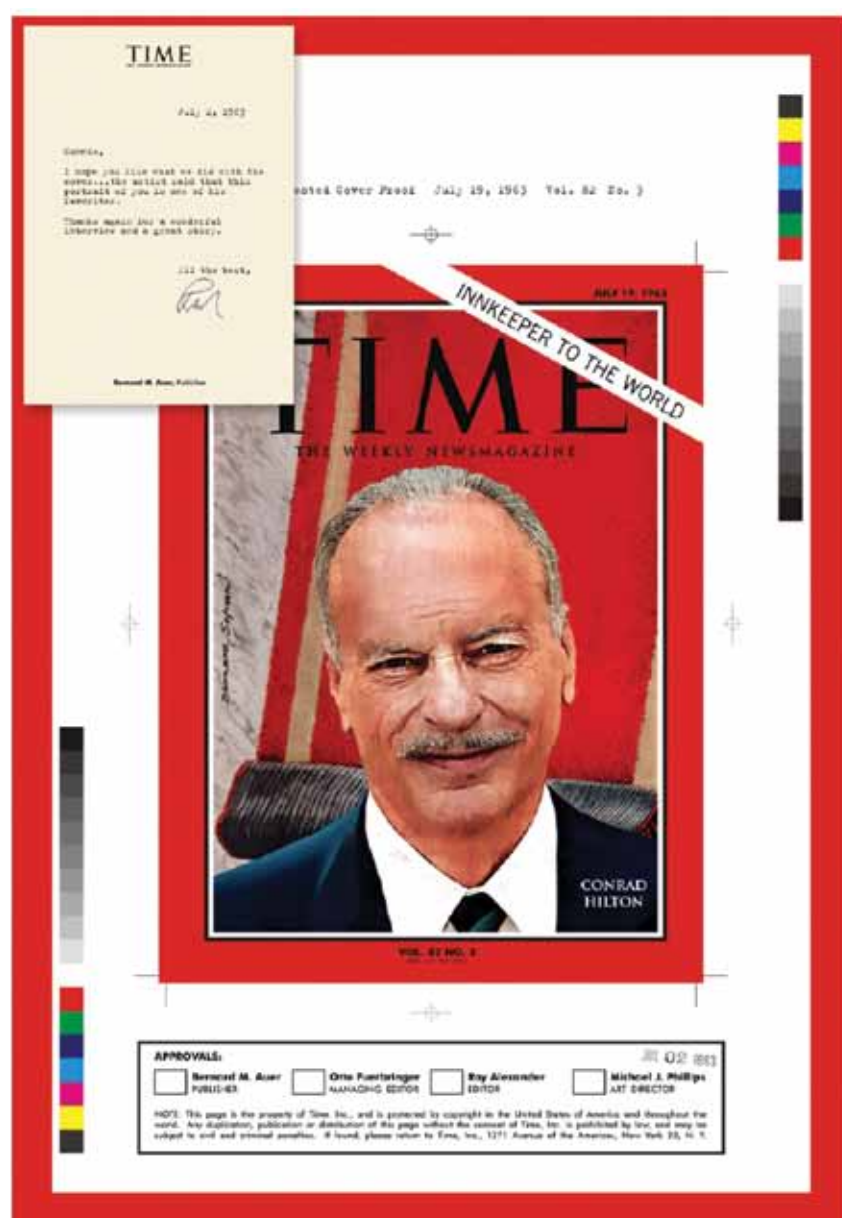


And They're Off!

The third episode, *My Old Kentucky Home*, featured a Long Island garden party themed to the 1963 running of the Kentucky Derby. Set Designer Camille Bratkowski designed a lovely tote board that would allow the partygoers keep track of the race, and it was my job to come up with graphics for the board, as well as a logo that could be used on a painted dance floor. Needless to say, the horse-and-jockey clipart was a period ad cut (from *Mostly Happy Clipart of the Thirties, Forties & Fifties*, published by Art Direction Books), and the names and finishing positions of the horses were entirely accurate.

Above: Artwork for the hand-painted dance floor (top) and Kentucky Derby race board, both created in Illustrator®. The individual horses were vinyl prints mounted on diecut Sintra, and could be slid along slots cut in the board.

Right: The actual TIME magazine cover, followed by a photo of the actor Chelcie Ross, and then the photo with the oil painting filter from Virtual Painter 5 applied. Below: The re-created cover proof and memo that appeared in the episode, designed in Illustrator, and output on an Epson 1280 color printer.



But wait, isn't that font on the race board Snell Roundhand, which was introduced in (gasp!) 1966? You got me. I needed a bold, visible script that you could read from a distance, and Brush Script just wouldn't have cut it at an elegant country-club soirée. In all likelihood, this would have been a hand-painted sign, and although we were hand painting the dance floor, budget constraints meant that we had to do the race board in cut vinyl. Luckily, there was a precedent: Snell Roundhand was the font used on the church bulletins in the second-season episode *Three Sundays*, and, well ... it just looks like a font from 1963.

Innkeeper to the World

In *My Old Kentucky Home*, Don runs into hotel magnate Conrad Hilton in the bar of the country club, and in the sixth episode, *Guy Walks Into an Advertising Agency*, we finally see Hilton in his natural habitat, a suite at the Waldorf-Astoria (which Hilton owned). He nonchalantly pulls out an advance press proof of a *Time* magazine cover featuring his own face, and remarks that they made him look like an "a-rab." The director wanted to replace the illustration of Hilton on the cover with one that more closely resembled actor Chelcie Ross.

Both my parents were working at *Life* back in 1963, so I had a pretty good idea of what a cover proof and an editor's note might have looked like (I used *Time* memo pads to do my homework). The actual cover painting of Hilton was a bit stylized, so I tried a variety of Photoshop® filters and techniques in an effort to capture the look of the brushstrokes. I finally struck gold with

Virtual Painter 5 (www.virtualpainter5.com), a remarkably inexpensive and easy-to-use application that mimics a variety of art techniques, including colored pencil and watercolor. I used the oil painting filter on Chelcie Ross, touched up his suit and tie to match the highlights on the actual cover, and voilà, Conrad Hilton. My favorite part of this mock-up is the note from publisher Bernard Auer, which I could barely resist scribbling my homework on.

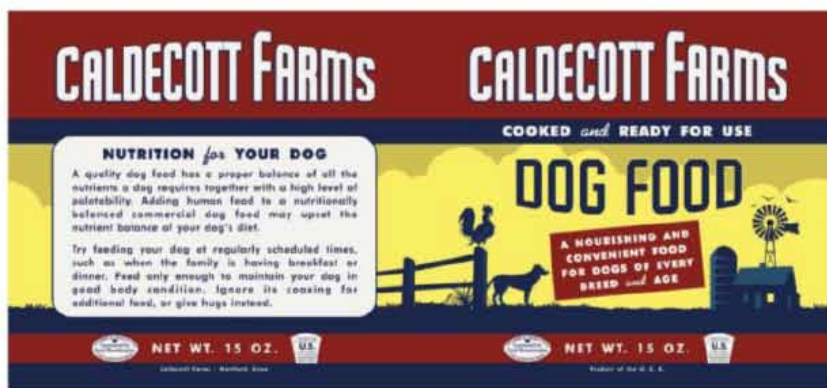
Breakfast of Champions

Continuing the horse theme from *Kentucky Home*, the twelfth episode introduces a fictional dog food that is losing market share due to the fact that it's made from horse meat. Dog food ads of the era show very simple, colorful label designs, with bright primary colors and whimsical cartoon dogs. Under the assumption that Caldecott Farms is a little behind the times and hasn't updated its cans in a while, I looked at labels from the 1930s and 1940s, and came up with a more down-home, middle-American look. (To be perfectly honest, I was channeling the illustrations from an old children's book series, *Freddy the Pig*.)

Just in case, I designed an updated 1960's look for Caldecott Farms, which ultimately became one of the packaging ideas proposed by the Sterling Cooper Art Department. As always, I borrowed all the text on the can from period labels and ads. Those who have worked on weekly television shows won't be surprised to hear that this episode involved some last-minute printing, cutting out and rushing down to set with still-drying labels as A.D.s and prop assistants drummed their fingers nervously.

Looking back at season three of *Mad Men*, I'm still amazed at the number of graphic props we needed for each episode, almost all of which ended up on screen: grocery store bags, milk bottles, Sterling Cooper memos and paychecks, even Don's old divorce papers. Lucky for me, I still get a kick out of tracking down the exact font used in an old Dr. Pepper sign or a Corbis image that will work as a photo of Sterling Cooper's founders. And if I ever get stuck, I remember the immortal words of Don Draper: "Just think about it deeply, then forget it ... then an idea will jump up in your face." Good advice, Don. **ADG**

Below, left: An actual dog food ad from the period (love the cartoon dog on the label). Below, right: The old-fashioned Caldecott Farms label created for the episode, placed above a Sterling Cooper redesign of the label.



The Oscar Goes to...

NEW MOON

SC. 155 FINALE (CONT'D)

39

BELLA: "Because it's him."

40

JACOB: "Bella."

41

EDWARD: "We"

42

JACOB: "You c"

43A

JACOB RUSH

GARY THOMAS 2009

NEW MOON

SC. 155 FINALE (CONT'D) 2-13-09

43B

EDWARD SWATS JACOB W THAT...

43C

...JACOB IS BLASTED SEV THE AIR...

44A

...WHERE HE PHASES.

44B

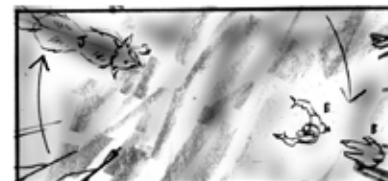
...INTO...

44C

...WOLF FORM.

GARY THOMAS 2009

NEW MOON



GARY THOMAS 2009

For best storyboards in a motion picture, the Oscar® goes to...

That's something you've never heard, and it's really too bad, because storyboard artists have influenced the outcome of most of the films created. There are only a handful of positions in the making of a movie that affect so many other elements of production. Producers, directors, cinematographers, Production Designers, costume designers, editors, Art Directors and visual effects supervisors all have a chance to stand in front of the world with a shining statue in their hand. What the world doesn't know is that few of them do it without that ubiquitous set of storyboards. Of course, there are many positions in production that aren't nominated for an Oscar but maybe Storyboard Artists should be. I am often asked by friends and family what we do and I tell them "we see the movie first." To explain further, I tell them how we take the rows of words from a script and act like a kind of pre-director, prepping the story for the physical crew. We reveal and, in many cases, create the visual template for the film. But it doesn't end there. In a single set of boards we might have an impact on story, editing, costume, dialog, camera angles, stunts, lighting, makeup, locations, marketing, and even product placement. In my fifteen-year career, there were hundreds of instances where the film reflects my own choices. Did you like the way Jackie Chan kills the villain in the bell tower in *Shanghai Noon*? That was my idea. In *Deep Blue Sea* when LL Cool J grabs a pot off the

SC. 155 FINALE (CONTD) 2-13-09

44D

JACOB-WOLF, LANDS.

45

HE GROWLS AND SN

46

EDWARD READIES

47

OVERHEAD AS T

48

BELLA: "Stop!

EDWARD: "B

NEW MOON



GARY THOMAS 2009

SC. 155 FINALE (CONTD) 2-13-09

49

BELLA RUNS BETW

BELLA: "Stop it! St

50

A TENSE MOMEN

51

BELLA: "You ca
hurting me."

52

THEY BOTH

53A

JACOB WO

THEN...

NEW MOON



GARY THOMAS 2009

SC. 155 FINALE (CONTD) 2-13-09

53B

...JACOB-WOLF'S FACE DESCENDS INTO
ANGUISH.

54

WE SEE BELLA IN HIS EYES.

55

BELLA CAN'T HOLD BACK HER TEARS.
BELLA: "Jacob..."

56A

JACOB-WOLF TURNS TAIL AND...

56B

...RUNS INTO THE WILDERNESS.

PAGE 13

kitchen wall to fight of a monster shark, that laugh was courtesy of me. The opening sequence in *Zombieland* follows my boards almost verbatim, and it seems that every time I turn on the television or visit YouTube, I see a clip of Jacob transforming into a wolf precisely as I imagined it for the *Twilight* sequel *New Moon*. Interview any Storyboard Artist and they will share similar stories. With all of this influence, one would imagine we would receive some recognition, but the truth is that, other than a screen credit, there is little evidence of our existence. And even screen credit isn't a guarantee; about a fifth of the projects on which I've worked, skipped my name in the final credits. Now, to be clear, I doubt my career has been harmed by not getting a screen credit (imdb is the best source for credits) but it does sting a bit when there's no mention of my contribution. Maybe this will change now that we are part of the ADG. For now, I guess I'll go on dreaming of hearing my name being called and proceeding to the podium to accept my award. "There are so many people I'd like to thank..." but first I've got to get back to reality. I have a set of boards due tomorrow and I've got some really cool ideas I'd like to pitch. You'll probably see the result on screen but may never know their source. Look for me. I'm the one sitting in the audience with arms crossed, shaking my head with the wry all-knowing smile. **ADG**

Above: Thomas' storyboards for a sequence from *NEW MOON*. He draws on the five-up pages by hand with a Prismacolor Col-erase violet #20058 pencil, scans the originals into Photoshop® and adds shading with a Wacom PTK-640 input tablet.

There Goes the



Neighborhood



Images © Focus Features Photographs by Wilson Webb

by Jess Gonchor, Production Designer

The Coen brothers' film, *A Serious Man*, is about an ordinary husband and father who lives in a typical suburb in Minnesota in 1967. Within a short period of time, everything in his life unravels—his career, health, and family. He desperately seeks religious guidance to help reestablish the quiet, banal life that once mimicked his suburban surroundings. As each day brings more chaos, his suburban home remains a constant. The 1967 neighborhood needed to be an important part of Larry Gopnik's life, and I wanted it to represent a stripped down and uncluttered American suburbia. Since everyone has been working hard for the last fifty years to undo the cookie-cutter appearance of neighborhoods, my biggest challenge was to find or re-create a new 1960s' residential street. You just can't find a neighborhood devoid of three-car garages, comfy shade trees, designer fences, and showoff additions these days. I had to create it.

Subdivisions still maintain similar building styles for each home on the block, but builders and homeowners today strive for more personalization, more character than the sterile tract homes of the 1950s. I wanted cookie cutter, a stock home straight out of the Sears catalog. In fact, I wanted ten of them. I needed wide open treeless streets with small one-story ranch homes, each looking like the next. I needed a street that looked the way it had the day the original homeowners moved in, in 1950, before the trees had been planted, before the visual boundary lines of fences and the privacy of hedges were sought, a street without fifty years of vanity, growth and progressive individualism. The streets I found were either too narrow, or tree-lined, or there were three or four homes that looked similar, but then the rest of the block was unusable. Time was quickly ticking toward the shoot date, but it took eight weeks of constant scouting before I finally got a break. I was tipped off about a neighborhood that a tornado had blown through eight years

Main image: Simplified facades, period cars, and lots of grass turned tornado-damaged Bloomington, Minnesota, into the ideal 1960s' suburb for A SERIOUS MAN. Insets at top: The construction crew became a part of the neighborhood as a dozen buildings were turned back fifty years. When contemporary landscaping needed to be simplified, acres of sod were often the answer.



Above: Production Designer Jess Gonchor's sketch for a Hebrew school classroom. He says, "I wanted this set to be in a concrete environment, so the kids would feel trapped inside a cinder block world, but it also needed to have big windows which teased them with what was outside where they really wanted to be."

Below: A location classroom in a 1960s' elementary school was enlarged by knocking down a common wall between two rooms to get the camera back far enough for this wide shot.



before, stripping away the years of foliage and personality that I didn't want. It was a skeleton, a semi-clean palette to work with, the proper wide street, single-story homes without significant additions, and, because of the natural disaster, minimal mature trees. Sometimes in Production Design it's what you take away that makes it right, not what you add.

The town of Bloomington, Minnesota, was the prize. Now my challenge was to enlist ten homeowners who would be willing to have my crew come in, tear up their yards, change the facades of their homes and, in a few cases,

completely displace the family during shooting. Dealing with homeowners is always delicate, and I had ten of them to convince. My method came down to finding out who were the king and queen of the block, the neighbors that everybody admired. Their initial cooperation was my key to securing the neighborhood. Jack and Hillary were the ideal royalty. Their neighbors watched as we started sketching and measuring their home, and after some backyard BBQs, it became a party and the excitement for the project grew. Jack and Hillary even went door-to-door themselves to help sign everyone on, and I can never thank them enough. We were blessed with a community whose excitement was contagious as it watched its homes go backward in time. Our crew became part of the party, and truly enjoyed getting to know the owners and families during the transition.

Each house had its own set of challenges, but all had to be repainted to match the era's palette of pale greens, gray blues and yellow. Some needed new rooflines and all needed matching 1950s'-style chimneys. Screen doors and awnings were also a must. It was important for each house to have a large picture window. In lieu of families sitting on front porches, they could watch the neighborhood from within the safety of their own living room. Driveways and garages, at that time, were built for one car. Each house

needed to reflect this single-car idea and so the ubiquitous two-car garages and wide driveways were closed up: the garages were walled off and the lawns widened over the driveways, and once we parked period vehicles in those driveways it really came to life. We even had to repave the streets. Pavement over the years in this community had been updated with materials unavailable in 1967. This un-cluttering, taking the houses back to their cookie-cutter roots, had to be absolutely seamless. The audience had to be convinced that they were in the 1967 suburb, along with the Gopnik family and their neighbors.

The next step in creating the look of a recently built community was a landscape bare of mature foliage. Trees are usually planted by original owners and take years to mature so we had to get rid of them. I got a lucky break, here, in that the tornado had done much of the work for me, but those trees left standing, and that was still a considerable number, had to be removed and later replanted with loving care by the crew. Then there were the lawns. In original suburbia, there was no clear division between houses, and thus no privacy. A person could stand in his/her backyard at one end of the street and see straight through the backyards all down the block to whatever his neighbors were doing. Here, each home was surrounded by a delineated, individualized yard that had to be cleared and flattened. It was a nearly impossible task under the time constraints. People have asked how I created the fresh grass-blanket look. I answer with one word—sod. Oh, how I love sod. We put it down like one long roll



of carpet from the first backyard though to the last, and removed every sign of contemporary improvement and decoration to create a sea of bright grass. I take it as a compliment to the great job done by the local Minnesota crew, that people ask me where I found such an amazing and believable neighborhood. I thank them for that, but I have to say I didn't find it. A wonderful group of movie magicians—and helpful homeowners—created it.

A Serious Man was a low-budget film shot on a very tight schedule. Making this new-into-old neighborhood took a large chunk of my budget, but it was money well spent because the set became an important character in the film.

Above and below: Rabbi Marshak in his study, surrounded by priceless religious artifacts. Local Minnesota synagogues were very generous in lending their treasures to be used as set dressing.



Top, right: A pencil sketch by Graphic Designer Gregory Hill of a shtetl. These eight buildings, constructed in a city parking lot, are only seen from an aerial view. Dirt and snow were put down on the day of shooting. Gonchor created a wooden environment that would contrast with the rest of the film's sets, which were concrete block and plaster finishes, typical of the 1960s. Below: A colored and rendered model of the same set, also done by Gregory Hill. Opposite page, top left: Hill's layout for the dream sequence blackboard. Gonchor says, "My main objective was to make it as big as possible—it took a whole wall at a university lecture hall. I made a series of four-foot by six-foot black panels, attached them to the wall floor to ceiling, and hand wrote all the equations. If you look carefully, there is some Hebrew mixed in." Top right: "This was a name the Coen brothers really wanted to use, so why not embrace the pirate theme of it all. I fabricated a neon sign and attached it over the existing motel pylon." Bottom: A Photoshop® composite sketch of an approaching tornado. This visual effects shot was the dramatic end of the movie. Gonchor says, "We used five big wind machines and, once again, created a simple suburban world that was about to be turned upside down like Larry's life."





The second challenge I took on was Rabbi Marshak's office. The aged rabbi emeritus whom Gopnik turns to when all other of his spiritual advisors fall short, needed an environment that was timeless and pre-war looking. Unlike the sweeping open neighborhood and bright-colored interiors that were I had created before, Marshak's office was the only set in the movie that wasn't alive with color or a sense of brand new. His habitat was a still life where only a select few were allowed to peek in. He was there, but not there, so revered that he had almost revered himself out of touch with the modern world. I wanted to make his environment the same as his persona: stable, timeless, no evidence of changing, no sense of doubt

about who he is. He is surrounded by the artifacts of his life, as though in a picture frame. Much of his accumulation is glass encased, almost as he himself is. I got a lot of help with this clutter from neighboring Bloomington synagogues, who were very generous in lending us artwork from their own trophy cases, including torah scrolls and items of Jewish history that had seemingly been collected from day one of the Hebrew calendar. This was a different set from my usual style of pulling the audience along in a shot. Here, everything was frozen in time, and I wanted the audience to stop as well. It's 1920, now and forever. **ADG**





Photographed at CBS Studio Center by Dan Maltese

by Scott Pitters, Pulp Art Surfaces

Sitting at breakfast one morning, Art Director Dan Maltese looked at the egg carton in front of him and thought, “Why not?” He’d used fiberglass, resin, and vacuum-formed dimensional wall skins for over twenty-five years, so why not use egg carton material instead? The carton seemed sturdy, had great natural texture and appeared to be environmentally friendly, which would be a huge change. He asked me to join him on the journey to find out if his vision was possible. I was skeptical at first, but before long all of my doubts were laid to rest and Pulp Art Surfaces, LLC was created.

The quest began with a long list of questions: What exactly is the material used for making egg cartons? Is it durable? Is it water resistant? Can it be manufactured in large enough panels? Does it paint well? Is it easy to work with and install? Will it provide the same—or better—detail than traditional dimensional wall skins? Is it environmentally friendly? Is it affordable?

We found early on that egg cartons are made using a process called molded pulp. During two years of development, we met with many molded pulp manufacturers and found the answers to the rest of our questions were, “Yes.” Molded pulp can be manufactured up to 3/16” thick, much thicker than egg cartons. This makes it as durable as traditional wall skins. Molded pulp is also water resistant, can be made in six foot by four foot panels, is easily painted, affordable, simple to work with and install, has its own natural texture to make it look realistic, and is environmentally friendly.

Taking all this into consideration, we set out to create a product with superior functionality, that is affordable and environmentally sustainable. The appearance of Pulp Art Surfaces wall skins is realistic,

Above: Pulp Art Surfaces logo painted on finished “Not So” Common Brick. Logo painted by Dangling Carrot Creative. Opposite page, top to bottom: “Not So” Common Brick going through the molded pulp process at PAS’ U.S. manufacturing facility. “Not So” Common Brick being installed for MAKE IT OR BREAK IT at Santa Clarita Studios. Panels are stapled without cracking and corners are mitered then sanded.

with character and fine detail. Our product has pre-trimmed finger joints; it is lightweight and flexible, yet strong. The sheets can be mitered, due to their 3/16" thickness, and are sandable, non-brittle and won't crack when stapled, making installation as simple as possible. Our wall skins don't require primer and are easily painted with any product. They're made in the United States from one hundred percent recycled newspaper, cardboard and wood chips so they're recyclable, compostable, safe to work with, free of toxins, Green Dot compliant and conform to ISO 14000 standards. Because they are derived from recycled material, their cost remains stable and affordable. Additionally, Pulp Art Surfaces wall skins are great for special effects and stunts because they provide superb visibility with squibs, safe debris and cushioning.

With forty-five years of experience in the television and motion picture industry between us, Dan and I have a keen sense of the industry's needs and desires. Each wall skin pattern is designed with the television and motion picture industry in mind, and we've improved on the patterns historically used by Art Directors, Production Designers, construction coordinators, etc. We launched our first design, **Not So Common Brick**, in November 2009, our second design, **Exposed Alley Brick**, in January 2010, and plan to release a new design once a month. Our complete catalog will include a wide variety of wall skins, including brick, concrete block, stone and ceiling tile.

As our idea developed, we presented it to Michael Klausman, President of CBS Studio Center, adjacent to the ADG offices in Studio City. He and his team immediately saw the potential of this product and offered the support of CBS Studio Center. Our relationship is based on a mutual desire to make every production in Hollywood a little bit greener. As a result, our office is located in Mill #M1 and our product is warehoused at the studio for same day availability.

This process started with a drive to make a difference and developed into a product with a purpose. The first design, **Not So Common Brick** was used on shows such as *My Boys* (designed by Greg Grande and Dan Maltese), *Greek* (Cory Lorenzen) and *Make It or Break It* (Grande and Maltese again). We've received an open and positive response from everyone who's worked with it, from carpenters and painters to Art Directors and construction coordinators. As Hollywood Scenic Artist Bob Warner says, "Pulp Art brick is easily painted with any type of paint. It has excellent adhesion. The pulp skins pointed up much more easily and better than vacuum-formed plastic—and they can be sanded!"

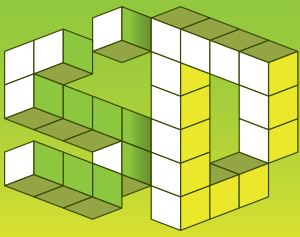
Further information is available online at pulpartsurfaces.com or by phone at 818 655 5804. Change is here. If you are at all concerned about our industry's environmental impact, why not try it on your set today? **ADG**



Photograph by Scott Pitters



Photographs by Dan Maltese



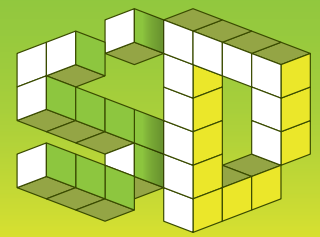
5D | IN PERSPECTIVE

5D | DESIGN IS CHANGE – The Hammer Event

by Judy Cosgrove, Art Director

The 5D Conference presented *How Storytelling Can Change the World*, the second in a speaker series called **5D | Design Is Change**, on December 3, 2009, at the Hammer Museum in Los Angeles. Created, co-produced and curated by 5D founding member Paulynn Cue, the **5D | Design Is Change** (DisC) program explores and nurtures the humanitarian designer's role in entertainment and narrative media and the impact socially conscious design can have in building a better world.





The Future of Immersive Design

True to one of the core themes of the 5D Conference—how science informs art and art informs science—this panel, introduced and moderated by Paulynn Cue, brought together three wonderfully interesting speakers, world-leading innovators in data visualization, computer science, robotics, software engineering, communications, and human and digital anthropology: JoAnn Kuchera-Morin, Kevin Carpenter and Amber Case.

The discussion, according to the press release, was to be centered the “design of non-dialectic language, its use in narrative media, and its impact on human understanding.”

Questions to be raised included: “How can our deeper understanding of language inform our designs for a better world? How does design of new language allow us to determine the influence and direction of the worlds we build? As storytellers and world builders in immersive media, how can we use new language in storytelling to change the world?”

Ms. Cue stated: “When I first discussed use of non-dialectic language with JoAnn Kuchera-Morin, she described it as a creative process to help facilitate intuitive controls of voluminous amounts of data. In our conversation tonight, we use the premise that non-dialectic language is based on an understanding of essential human motivations at the causal level, without layers of culture/religion/nationality, etc. Its expression can be in many forms: verbal, visual, aural, or energetic; the point is to offer an immersive experience of raw data not possible before. When scientists from varied disciplines, such as we have assembled for our DisC panel at the Hammer this evening, collaborate to study the human psyche at a computational and root level, using the most innovative of immersive media technologies (like the AlloSphere) and human computer science, as designers we are given access to more adeptly understand intelligence and behavior, develop deeper empathy and then create from this understanding.

“Storytelling, using passive and interactive media, that contextualize this deeper understanding, is fundamental to enabling our shift forward into a better future.

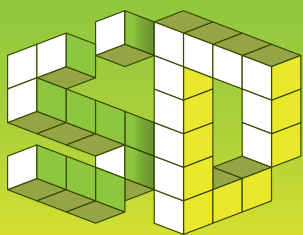
“When we design new [immersive] worlds, we are by choice designing new language to express the essence of that new world. Before we can visualize anything, we have made a choice to do it one way or another, for better or worse, and in that choice we are also choosing a very specific language (attitude, culture, platform, community, whether visual, verbal, aural, spiritual, emotional, etc.) to drive the story that is built into the world in which that *thing* exists. And as designers, by design, thousands of times a day we are guiding people through choices in the stories we tell, and the interactive and immersive media they experience. I believe our role as designers and our responsibility to humanity is huge.

“When we use language (non-dialectic or not) in new storytelling with the intention to instigate and cause true change for the better, we hope to influence and direct humanity at a very deep level. We attempt to steer human consciousness and behavior toward the creation of a better real world.”

Ms. Cue’s introductory keynote speech featured a slide show of visual concepts (art/designs) and visual realities that may or may not have been influenced by those concepts. The similarities were wonderful. This was followed by presentations and engaging panel discussion from three diverse innovators from the technology sector. The concept of language was touched on briefly in terms of machines talking to machines, and the language of code and code building, but the common denominator was human-machine interface, and it was fascinating.

Natasha Wang of Raz Public Relations later blogged at razpr.com/blog: “We Angelenos are lucky to live in a city where every night, we can fill our post-work schedules with any number of

Opposite page: Seated left to right on stage in the Billy Wilder Theater of the Armand Hammer Museum in Westwood are Kevin Carpenter, Director of Operations and Hardware, Hanson Robotics; Amber Case, cyborg anthropologist and new media consultant; Joann Kuchera-Morin, AlloSphere Research Facility, California NanoSystems Institute; and Paulynn Cue, CCO of United Field Corporation and Curator of 5D | Design Is Change.



5D | IN PERSPECTIVE

Below: Paulynn Cue, CCO of United Field Corporation and curator of 5D | Design Is Change, delivered the keynote address to the 5D conference, How Storytelling Can Change the World.

lectures, screenings, panels, gallery shows and parties—and better yet, some of the best ones are free, like last night's **5D | Design Is Change** panel at the Hammer Museum.

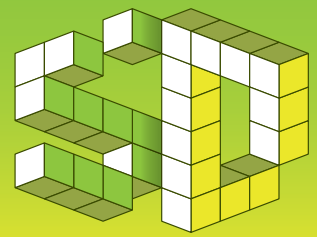
"Yes people, you can listen to brilliant technologists such as JoAnn Kuchera-Morin, creator of the AlloSphere, Kevin Carpenter of Hanson Robotics, and Amber Case, who holds the coolest job title ever—Cyborg Anthropologist—all for the price of gas and \$3 parking.

"Professor Kuchera-Morin took us on a virtual journey inside the AlloSphere, a three-story-high dome on the UC Santa Barbara campus that allows you to visualize, hear and explore complex multi-dimensional data—like the inner-workings of the human brain.

"And should you be one of those people whose vision of the future involves computers magically humming to life with human attributes such as emotion and awareness, think again, says Kevin Carpenter of Hanson Robotics (inventors of the cute animé robot Zeno). It's more likely that complex systems (i.e., city grids, buildings, etc.) will attain awareness before your desktop does.

"We also heard from Amber Case, cyborg anthropologist and new media consultant, who made me realize that cyborgs aren't just sci-fi fantasy, but a reality. That iPhone attached permanently to your ear has evolved into an extension of your body, empowering you with the superhuman gifts of omnipresence and the ability to communicate with an infinite number of people around the world."





The Future of Immersive Design

The audience was a broad and energetic mix of designers in film, television, visual effects, interactive media, and graphics, as well as filmmakers, documentarians, producers, architects, urban planners, sustainable developers, a linguist, a neuro-scientist, a lawyer, artists and more. A lively reception with DJ Nicole Cifani was held in the Hammer courtyard following the event.

The DisC series debuted with *Imagination at Play: Replay Your World* at the Museum of the Modern Art in New York on October 21, 2009. The event was hosted by Paola Antonelli, Senior Curator of Architecture and Design at MoMA (a 5D founding member and panelist at **5D|08**) and was moderated by Clifford Pearson, Deputy Editor of Architectural Record.

The humanitarian role and responsibility of immersive design will continue to be explored in the on-going speaker series: **5D | Design Is Change**. The next event will be focused on how immersive media can help save the world's oceans at Aquarium of the Pacific on February 14, 2010, and features Silvia Earle, award-winning oceanographer and winner of the 2009 TED Prize. Ms. Earle is joined by filmmaker and master storyteller Jerry Zucker; futurist, and founder of *Whole Earth Catalog* Stewart Brand; and founder of the Climate Solutions Project Tom Bowman. Visit www.5dconference.com for more information on future 5D|DisC events.

Below: A lively reception was held after the presentation in the courtyard of the Hammer Museum where participants further discussed design and the experience of language, its use in narrative technologies, its impact on human understanding, and its role in social change to create better digital and real worlds.



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 November and December by the ADG Council upon the recommendation of the Production Design Credit Waiver Committee.

FILM:

Dan Bishop – A SINGLE MAN – Weinstein Co.
Kevin Kavanaugh – GOING THE DISTANCE – Warner Bros.
Stephen Lineweaver – FURRY VENGEANCE – Summit Entertainment
Dina Lipton – BORN TO BE A STAR – Columbia Pictures
James J. Murakami – INVICTUS – Warner Bros.
Scott P. Murphy – REMEMBER ME – Summit Entertainment
Missy Stewart – KILLERS – Lionsgate

Stuart Wurtzel – LETTERS TO JULIET – Summit Entertainment

TELEVISION:

Jonathan Carlson – PAST LIFE – Warner Bros.
Jeff Hall – THE WANDA SYKES SHOW – Fox Television Studios
Donna Hattin – ZEKE AND LUTHER – Disney XD
Cabot McMullen – SCRUBS – ABC Studios
John Sabato – FAMILY GUY PRESENTS: SETH AND ALEX'S ALMOST LIVE COMEDY SHOW – 20th Century Fox

A large-scale production set featuring a massive, detailed backdrop of a city in ruins. The backdrop shows a street filled with rubble, damaged buildings, and a large pile of debris. In the foreground, there are large, realistic-looking blocks of rubble. To the left, a few people are standing near some equipment, providing a sense of scale to the massive backdrop.

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and more



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MEDIA TECHNOLOGY & OPERATIONS



membership



WELCOME TO THE GUILD

by Alex Schaaf, Manager
Membership Department

During the months of November and December, the following six new members were approved by the Councils for membership in the Guild:

Art Director:

Kristen Merlino – LIFE ACHIEVEMENT AWARD TO MICHAEL DOUGLAS – AFI

Assistant Art Directors:

Kelly Hogan – SUITE LIFE ON DECK – Disney – off roster hire
Tristan Miles Theophilis Dalley – VICTORIOUS – Rocart Productions – off roster hire
Bradley Rubin – PRIEST – Screen Gems – off roster hire

Graphic Designer:

W. Kendall Bennett – THE QUICKENING – Fox

Graphic Artist:

Daniel Reed Tello – Fox Sports

© Walt Disney Pictures



FRIEND OF THE GUILD

Production Designer Karl “Kalli” Juliusson (in Norway) has been elected a Friend of the ADG.

TOTAL MEMBERSHIP

At the end of December, the Guild had 1846 members.

AVAILABLE LIST

At the end of December, the available lists included:

- 53 Art Directors
- 16 Assistant Art Directors
- 9 Scenic Artists
- 1 Assistant Scenic Artist
- 3 Student Scenic Artists
- 4 Graphic Artists
- 10 Graphic Designers
- 2 Electronic Graphic Operators
- 1 Title Artist
- 69 Senior Illustrators
- 3 Junior Illustrators
- 2 Matte Artists
- 90 Senior Set Designers
- 13 Junior Set Designers
- 7 Senior Set Model Makers

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

ALICE IN WONDERLAND

Robert Stromberg, Production Designer

Stefan Dechant, Andy Nicholson, Supervising Art Directors; Tim Browning, Todd Cherniawsky, Andrew L. Jones, Mike Stassi, Christina Ann Wilson, Art Directors; Scott Herbertson, Assistant Art Director; Dawn Brown, Dylan Cole, Seth Engstrom, Christian Gossett, Scott Lukowski, Warren Manser, Steven Messing, Scott Patton, Craig Shoji, Daphne Yap, Concept Artists; Christopher S. Ross, Conceptual Illustrator; Dermot Power, Illustrator; Michael Anthony Jackson, Rick Newsome, Michael Schlingmann, Sharon Smith, Dan Sweetman, Storyboard Artists; C. Scott Baker, Lead Set Designer; Jackson Bishop, Digital Set Designer; Billy Hunter, Tammy S. Lee, Jeff Markwith, Richard F. Mays, David Moreau, Anne Porter, Set Designers; Jason Mahakian, Lead Model Maker

Opens March 5

MANUFACTURING SERVICES

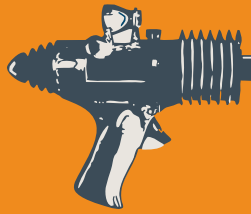
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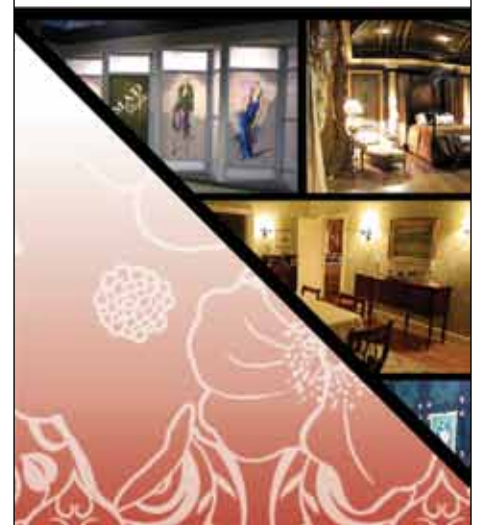
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calendar

GUILD ACTIVITIES

February 2 @ 5:30 AM
Oscar® Nominees Announced

February 2 @ 6:30 PM
Board of Directors Meeting

February 13 @ 6:30 PM
14th ADG Awards Banquet
at the Beverly Hilton Hotel

February 15
Presidents' Day
Guild Offices Closed

February 16 @ 7 PM
ADG Council Meeting

February 17 @ 5:30 PM
STG Council Meeting

February 18 @ 7 PM
IMA Council Meeting
7 PM
SDM Craft Membership Meeting

March 7 @ 5 PM
82nd Academy Awards®
at the Kodak Theatre
Televised on ABC

March 16 @ 7 PM
ADG Council Meeting

March 17 @ 5:30 PM
STG Council Meeting

March 18 @ 7 PM
IMA Council Meeting

March 23 @ 6:30 PM
Board of Directors Meeting

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



Drawings by Rembrandt and His Pupils: Telling the Difference – This exhibition features drawings by fifteen of Rembrandt's pupils in close comparison to drawings by the master himself – The Getty Center – Through February 28 – TUE–SUN 10 AM–5:30 PM, SAT 10 AM–9 PM, Closed MON – 1200 Getty Center Drive, Los Angeles – Admission is FREE – information 310 440 7300 or www.getty.edu



Psycho (1960) Designed by Robert Clatworthy and Joseph Hurley – The Alex Theatre Film Society – SAT, February 13, 2 PM – 216 N. Brand Blvd., Glendale – \$13.50, \$8 for Alex Film Society members – information 818 243 2539 or www.alextheatre.org



Hollywood Heritage Museum in the Lasky-DeMille Barn – A collection of photographs and memorabilia from the earliest days of Hollywood filmmaking; but the real treasure is the building itself: Hollywood's first soundstage where Cecil B. DeMille filmed *The Squaw Man* (1914, Wilfred Buckland, Art Director) – THU–SUN noon–4 PM – 2100 N. Highland Ave., Hollywood – Adults \$5, seniors and students \$3 – information 818 243 2539 or www.hollywoodheritage.org

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milestones



RAYMOND WILLIAM MARKHAM 1935–2009

by Sher Markham-Crawford

Ray was born at the old Queen of Angels Hospital on September 18, 1935, and passed away on July 22, 2009, after a brief illness. He was raised in Toluca Lake, California, and was a neighbor of Bob Hope's. At Halloween, instead of candy, Mr. Hope gave the kids autographed photos. The other kids threw theirs away in the street. Ray still has his on his fireplace mantel.

He always knew what he wanted to do with his life. He began his career at fifteen as a magician. He worked behind the scenes of plays and productions at every school he attended from Walter Reed Junior High (back when it was known as North Hollywood Junior High) to North Hollywood High, and on to Valley Junior College and UCLA, where he earned his bachelor's degree in theater arts. During college, he worked as an usher at NBC Studios on *The Dinah Shore Show*.

In the Army, while stationed at Fort Belvoir, Virginia, his title was entertainment specialist. Following his honorable discharge, he lived in New

York City for seven years where he attended Pratt Institute of Design. While in Manhattan, he also worked at the Army Pictorial Center in Long Island City/Astoria where he was a Production Designer for Army training films.

After returning to California, he continued his design career, working on commercials, television, and motion picture productions. He was the Production Designer of the hit television series *Knots Landing* for fourteen years and received numerous acknowledgments for his work. He filled the off seasons with a steady succession of *ABC Afterschool Specials*, several of which also won awards.

Ray had a zest for life. He was a people person who might talk your ear off, but only because he was so excited to share with you some piece of information, knowledge or an amusing or interesting story. He was kind, generous, thoughtful, talented, clever, smart, and loving. His passions were many. He loved surfing the Internet, old-time radio shows, movies (both new and old), fly-fishing, camping, jazz, and visiting museums. Ray enjoyed traveling, collecting mid-century memorabilia, hosting parties, and making the best birthday banners for his children each year. He also enjoyed volunteering. He was a door-to-door census representative, a polling-place assistant, and Girl Scout and Brownie troop leader. He regularly donated blood to the Red Cross because he had special platelets that were needed to help sick infants. He was an active supporter of charities, but the one that meant the most to him was Hands for Hope, an after-school program founded by longtime family friend, Lydia Floyd, to prepare underprivileged and at-risk youth for college, and give them the life skills needed to succeed as an adult.

Ray was preceded in death by his parents, Ray and Ruth Markham, and his brother Al. He is survived by his three children, Niki Chelecki, Vanessa Powell and Andrew Markham, and three grandchildren, Brandy Gronich (14), Gage Chelecki (9) and Layla Chelecki (7). He also leaves behind his former wife and dear friend, Sher Markham-Crawford, as well as a loving extended family and a host of devoted friends.



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SCOTT CHAMBLISS

Feature Film - Fantasy
Star Trek

MICHAEL WYLIE

Episode of a One Hour Single-Camera Television Series
Pushing Daisies - Kerplunk

RICHARD BERG

Episode of a Half Hour Single-Camera Television Series
Modern Family - Coal Digger

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milestones



PETER MURTON 1924–2009

by Alan Roderick-Jones, Production Designer

In mid-December, I had a terrible call from London. My lifetime friend, Set Decorator Peter Young, told me sadly that Peter Murton had passed away at midnight.

Peter Murton took me under his wing on *Half a Sixpence* along with Ted Haworth, and then on *Three Into Two Won't Go*, *The Lion in Winter* and *Nicholas and Alexandra*. He became a mentor and enabled me to advance through designing the period furniture and castle interiors on the Hepburn-O'Toole film, then on to *Nicholas* with the credit of Assistant Art Director and Sketch Artist, always allowing me to be the Art Department representative on the floor. Peter was an amazing artist and draughtsman; I wish I had just one of his drawings.

Peter is the middle link in three generations of film Art Directors. His father was silent-film Art Director Walter W. Murton, who designed *Sherlock Holmes* and *Dr. Fu-Manch* mysteries for the Stoll Film Company in London. Peter's son, ADG member

Simon Murton, is a motion picture Illustrator and Production Designer.

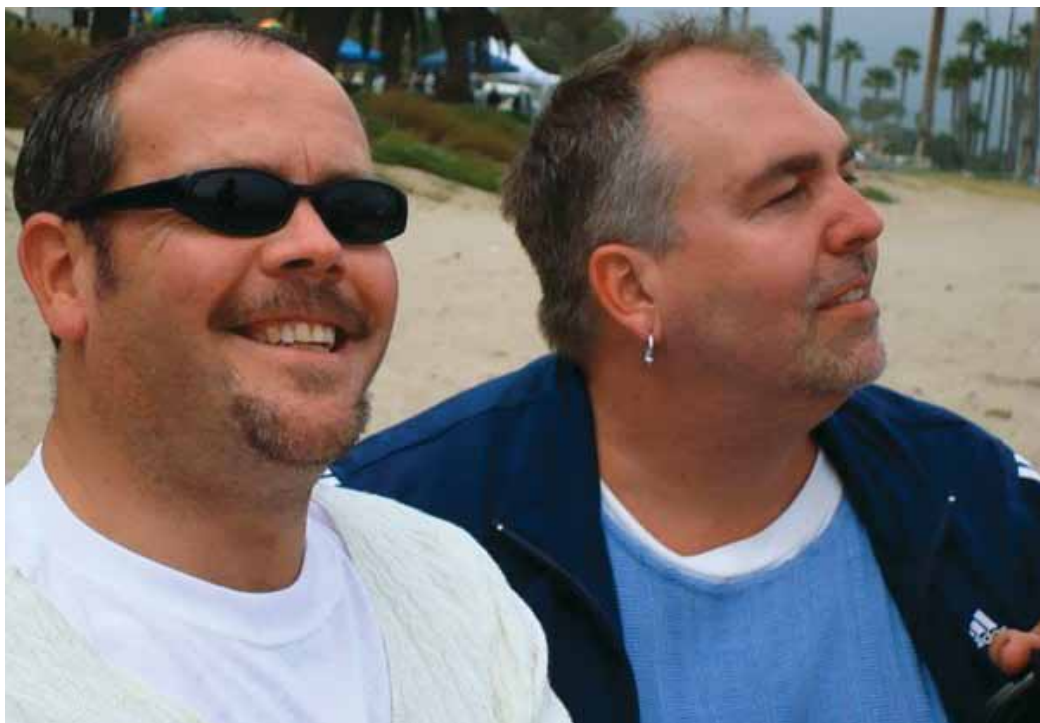
Peter entered the British film industry right after the Second World War, first as a draughtsman and later as a set decorator, and became an Assistant Art Director on *Swiss Family Robinson* in 1960. Soon thereafter, he went to work as Sir Ken Adam's Art Director on *Dr. Strangelove*. He stayed with Ken and assisted him on many other films, including *Woman of Straw*, *Goldfinger*, *The Ipcress File*, *Thunderball*, and *Funeral in Berlin*.

When Peter became a Production Designer, it was typically on another iconic film: *The Lion in Winter*. He went on to design *The Man With the Golden Gun*, *The Eagle Has Landed*, Agatha Christie's *Death on the Nile*, and two Christopher Reeve *Superman* films.

Production Designer John Myhre writes: "I trained under Peter Murton and am very fortunate that he took me under his wing, taught me his hands-on approach to design, and shared his great love of life, that every experience you have in life can be drawn upon as an inspiration for your designs."

Above: Three generations of James Bond designers: Peter Murton (left) worked for Production Designer Sir Ken Adam (right) as his Art Director on *GOLDFINGER* (1964) and *THUNDERBALL* (1965). Peter Lamont (center) worked for Production Designer Murton as the Art Director on *MAN WITH THE GOLDEN GUN* (1974), and Lamont himself designed seven Bond films from *FOR YOUR EYES ONLY* (1981) to *CASINO ROYALE* (2006).

milestones



DANIEL J. VIVANCO **1962–2009**

by M. Scott Wrede

Dan was born in Silverton, Oregon, to Nancy Thomas and David Vivanco. At the age of seven, his family moved to Ventura where he grew up and attended high school. He worked for Vons grocery stores in Santa Barbara and studied theatre at UCSB. He acted in local theatre for several years until he decided that he would rather work behind the scenes in the business.

He moved to Los Angeles in January of 1992, working at Pavilions to support himself until he got started in the business. I met him in June of 1992, and it was love at first sight for me. By that June, he was no longer working at Vons, but supporting himself fully with work in the industry.

He started as a P.A. but was quickly brought into the Art Department. He worked hard, enjoyed the work very much, and with his knowledge and natural talent, he kept getting promotions. The first movie he worked on was *Evolver*, designed by Candi Guterres, and he started as an Art Department P.A. By the second week, he had

become the set decorator. He decorated a second film with her as well, *Leprechaun 3*. Daniel has been the Art Director for many television series including *Crossing Jordan* and *The Secret World of Alex Mack*, and for films including *House of Frankenstein*, *The Princess & the Marine* and several Playboy movies. He also was the Production Designer on feature films *Extreme Days*, *Ringer* and *Squint*, and for the television series *America's Most Wanted* and *Unsolved Mysteries*.

He was nominated in 2003 for an ADG Award® for *Crossing Jordan* with Production Designer Curtis Schnell, and for an Emmy® in 2007 for *Heroes*, again with Schnell.

Daniel is survived by his domestic partner of seventeen years, M. Scot Wrede, who also worked in the Art Department. He is also survived by nieces, nephews, cousins, his Aunt Fran, and five half-brothers and sisters, Aurora Gonzalez, Rogelio Vivanco, Maria Sanchez, David Vivanco, Teresa Castro.

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milestones



JAMES ELWOOD “WOODY” CROCKER 1941–2009

by Joan Harvey, *The Oregonian*

The details were exquisite. Fans of *Northern Exposure*, the 1990’s television series set in Alaska but filmed in Washington, delighted in the quirky characters’ objects and surroundings. Maggie had the messy home—piles of mail, an iron perched on a bookcase, paperbacks littering her coffee table. Child-wife Shelly had the ridiculous pink bedroom. Astronaut-millionaire Maurice had the pretentious log house and Holling the paint-by-numbers *Last Supper*. All were the creations of Woody Crocker, the show’s Production Designer, and mirrored the souls of the fictional townspeople. Woody received an Emmy® for his work. He also designed *Felicity* and *Providence* before addictions cost him a job on the *Scrubs* pilot.

Woody’s life was marked by extreme highs and lows, but in the end, redemption and triumph. He was born in Corvallis, the fourth of five sons. He lived on the family turkey farm in Jefferson before the conservative Baptist family moved to Lebanon in 1950. Woody and his mother were close; every year, they stayed up nights preparing a lavish Christmas. After graduating from Lebanon High School, Woody attended Portland’s Judson Baptist College and then the University of Oregon, majoring in theater. He went on two USO tours. On the first, he met and fell in love with Marian Brown, the pianist. They returned to Eugene and married.

During the second tour, in Europe, he received his draft notice. He wrote on his induction papers that he was gay; an officer erased it, saying, “You don’t want to write that down.” Sent to Vietnam, he was a clerk-typist in a compound about fifteen miles outside Saigon that was constantly bombarded. Woody saw horrible carnage. He survived but came home an emaciated, emotional wreck, and saw psychiatrists the rest of his life. He returned to the university and to Marian. They had two boys, James and Tykeston.

Woody worked on two movies filmed in Eugene, *Paint Your Wagon* and *Animal House*, and had a big part with *Sasquatch, the Legend of Big Foot*.

After graduating, he held a number of jobs.

He and Marian had a black-sheep ranch in Independence. The fleece was prized by weavers who wanted naturally colored wool. Their marriage disintegrated. Woody left Marian and his sons and came out of the closet. He met Albert Cummings and wrote him an eloquent letter. Al figured he’d lose ten pounds before answering, but they ran into each other soon after, and a relationship developed. They purchased a home in Portland’s Irvington neighborhood, and Woody remodeled it into a showplace. He was a devoted father; he had the boys every weekend, and took them camping and to Disney World. He, Al, Marian and the boys celebrated every Christmas together in Woody’s spectacular style.

Woody worked on about every movie shot in Portland in the 1980s, and traveled across the country to make commercials and films. He could do anything—plumbing, carpentry, electrical work. He was a passionate gardener; people drove past his homes to see his landscaping. He grew orchids and raised koi. He made good money.

Above: Production Designer Woody Crocker in 1992 with his NORTHERN EXPOSURE Emmy Award®. He was nominated again the following year.

But slowly, his life unraveled. The Motion Picture and Television Fund sent him to expensive rehabilitation centers several times, but it didn't help. The brilliant, kind man became angry, irrational and cruel. By the time Woody was hired for *Scrubs* in 2001, he was using cocaine and alcohol all night and sleeping most of the day. After he was fired, he returned to a house he had bought in Salem to be near his sons and joined Alcoholics Anonymous (AA). With tremendous support from friends in AA, he became sober and remained so for the rest of his life.

He was himself again, gregarious and manic, barreling from flea market to antique show, redecorating his house and buying and storing (some would say hoarding) collections of antique lamps, bookends, schoolhouse clocks, ceramic turkeys and moose. Art covered most of his walls, and a stuffed beaver was positioned as if chewing on a piano leg.

Eighteen months ago, he was diagnosed with amyotrophic lateral sclerosis (Lou Gehrig's disease). He was told he would probably live four years, but the disease took over quickly. His friends rallied around him, particularly his AA friends, some living in his home and nursing him. He was blessed with three dedicated caregivers, Leslee Lavin, June Svarverud and Marilyn Baker. The last day, more than forty people stopped by to say goodbye. He died peacefully and painlessly October 19 with Al's hand on his arm.



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Born in Illinois in 1910, Illustrator and Designer Herbert Dickens Ryman graduated from the Art Institute of Chicago in 1932. There he studied in the classical fine arts tradition, building the skills and talents that formed the basis for his artistic approach all his life. He worked as a storyboard artist at Metro-Goldwyn-Mayer Studio on such classics as *MUTINY ON THE BOUNTY*, *DAVID COPPERFIELD*, and *THE GOOD EARTH* before he met Walt Disney for the first time at a gallery exhibit of his work. Walt was so impressed with the paintings on display that he invited Herb to join Walt Disney Studios. While Herb went on to serve as an Art Director for such feature-length animated classics as *FANTASIA* and *DUMBO*, Disneyland became the centerpiece of his career. On September 23, 1953, Herb completed the very first sketches of the park, drawings which Roy Disney showed to the New York bankers to secure the original \$17 million used to build Disneyland. Among Herb's contributions, over the next thirty-five years, were designs for Main Street, U.S.A., Sleeping Beauty Castle and New Orleans Square. He also drew concepts for the Jungle Cruise, Pirates of the Caribbean, and for attractions featured at the 1964–65 New York World's Fair, including Great Moments With Mr. Lincoln. The sketch above is Herb's beautiful vision of the 1983 General Electric Horizons Pavilion at Epcot Center. The attraction was dedicated to humanity's future with this principle, "If we can dream it, we can do it!"

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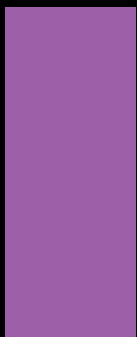
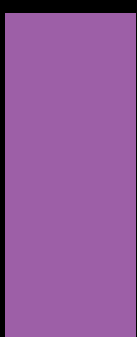
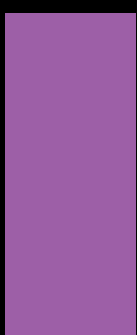
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