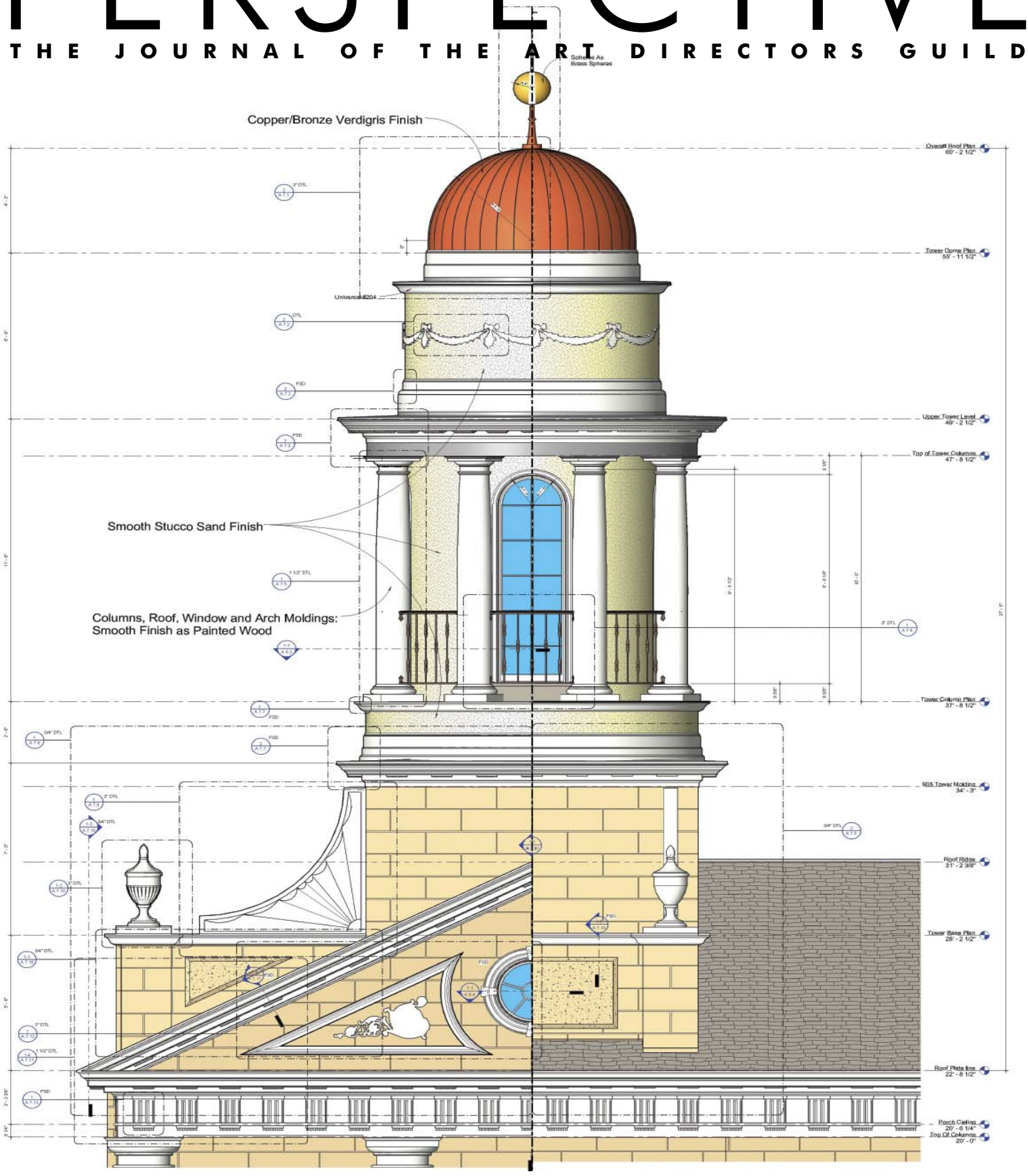
PERSPECTIVE

THE JOURNAL OF THE ART DIRECTORS GUILD



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contents

features

18 THE PHOENIX PROJECT

Aaron Rogers

30 ROBERT F. BOYLE

Robert F. Boyle as told to George Turner

34 THE WORLD ACCORDING TO MIMI

Leonard Morpurgo interviews Mimi Gramatky

departments

3 EDITORIAL
4 CONTRIBUTORS
7 FROM THE PRESIDENT
8 NEWS
16 GRIPES OF ROTH
17 LINES FROM THE STATION POINT
40 PRODUCTION DESIGN
41 MEMBERSHIP
42 LETTERS
43 CALENDAR
44 MILESTONES
48 RESHOOTS

COVER: A Revit® drawing by Set Designer Steve Shkolnik of the cupola on the roof of the church in the London Square section of the rebuilt Universal Studios backlot. Based loosely on the lanterns atop a number of church and cathedral domes, the drawing used Revit's built-in combination of drafting, modeling and building information management features.

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280

THE ART DEPARTMENT MAGAZINE

by Michael Baugh, Editor

Below: During the past three years, the covers of PERSPECTIVE have nearly always featured drawings and paintings, both traditional and digital, that reveal the design process. Visual artists often define the way films will finally look long before cameras and lights find their way onto the set.

This issue of PERSPECTIVE kicks off the fourth year of its full-color magazine format. Steve Shkolnik's classically precise Georgian lantern on the cover combines very traditional eighteenth-century architecture with very contemporary tools (Autodesk's Revit® software).

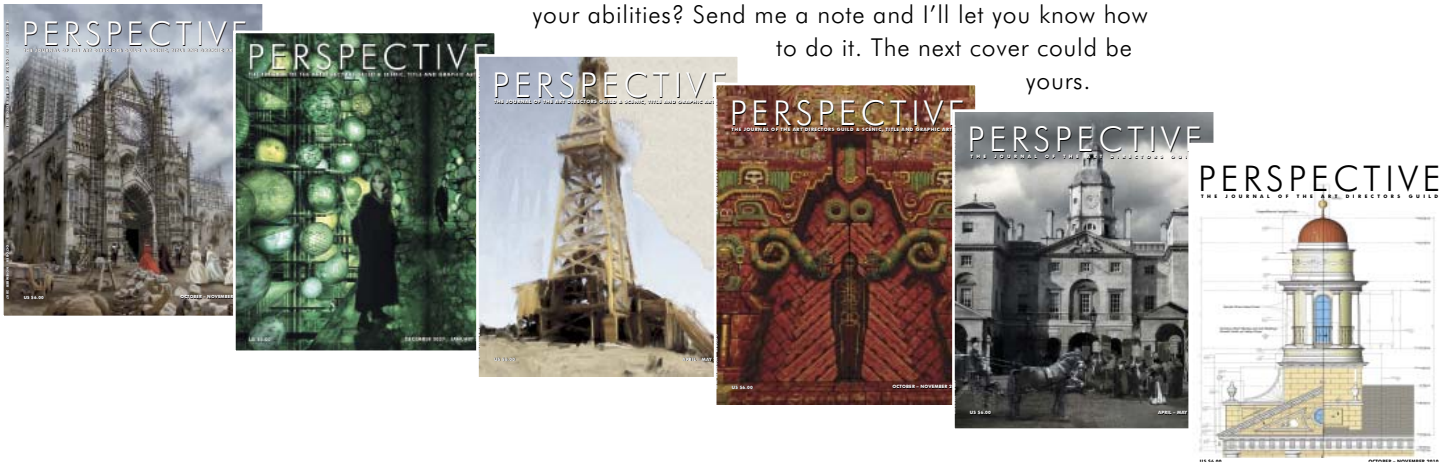
The closing of the studio Art Departments, and now, the loss of the broadcast television ones as well, have deprived all of us of the historical way we learned our craft—by watching other artists at work. PERSPECTIVE can restore a part of that loss. Its articles can take us into Art Departments we can't see any other way, and allow us to watch our own craftsman/artists as they draw, even if they are hidden from us in some warehouse in Sun Valley or Shreveport.

PERSPECTIVE's sole editorial focus remains: Is this an article that the members of the Art Directors Guild wish to read? Whether the subject is a piece of new technology or film and television history or current Guild affairs, the target audience is composed of those professional television and film artists who are members of the Art Directors Guild. It must remain relevant to our lives and our work, and it must reflect all of the varied crafts our members practice.

For this magazine to continue to thrive, it needs, most of all, interesting content. I hope you like this issue's articles: a look at the new Universal Studios backlot streets, created by an Art Department of more than twenty Guild members under the direction of Lead Designer Beala Neel, Mimi Gramatky's first foray into designing series episodes purely for the Web, and the late Bob Boyle's lessons for us all in what breaking down a script really means.

The quality of PERSPECTIVE has been maintained because you—yes, I really mean you—send articles and illustrations our way. I'm often asked how I decide which stories to publish and which films to feature. The answer is very simple: I open my mailboxes (both snail and e-) to see what people have sent me. If someone takes the time to write an article, I'll see to it that it gets published.

PERSPECTIVE has no paid writers; every article is written by a volunteer, and the authors come from all of the crafts within our Guild. Why not you? Do you think people would like to know about the work you have done on a film, commercial, television program, video game, or anything else, for that matter? Do you have a story you'd like to tell about a project you've worked on or about a now-deceased mentor who inspired your early career or about a new piece of software that expands your abilities? Send me a note and I'll let you know how to do it. The next cover could be yours.



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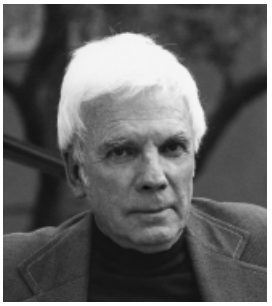
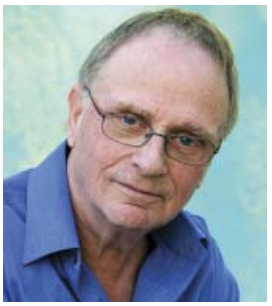


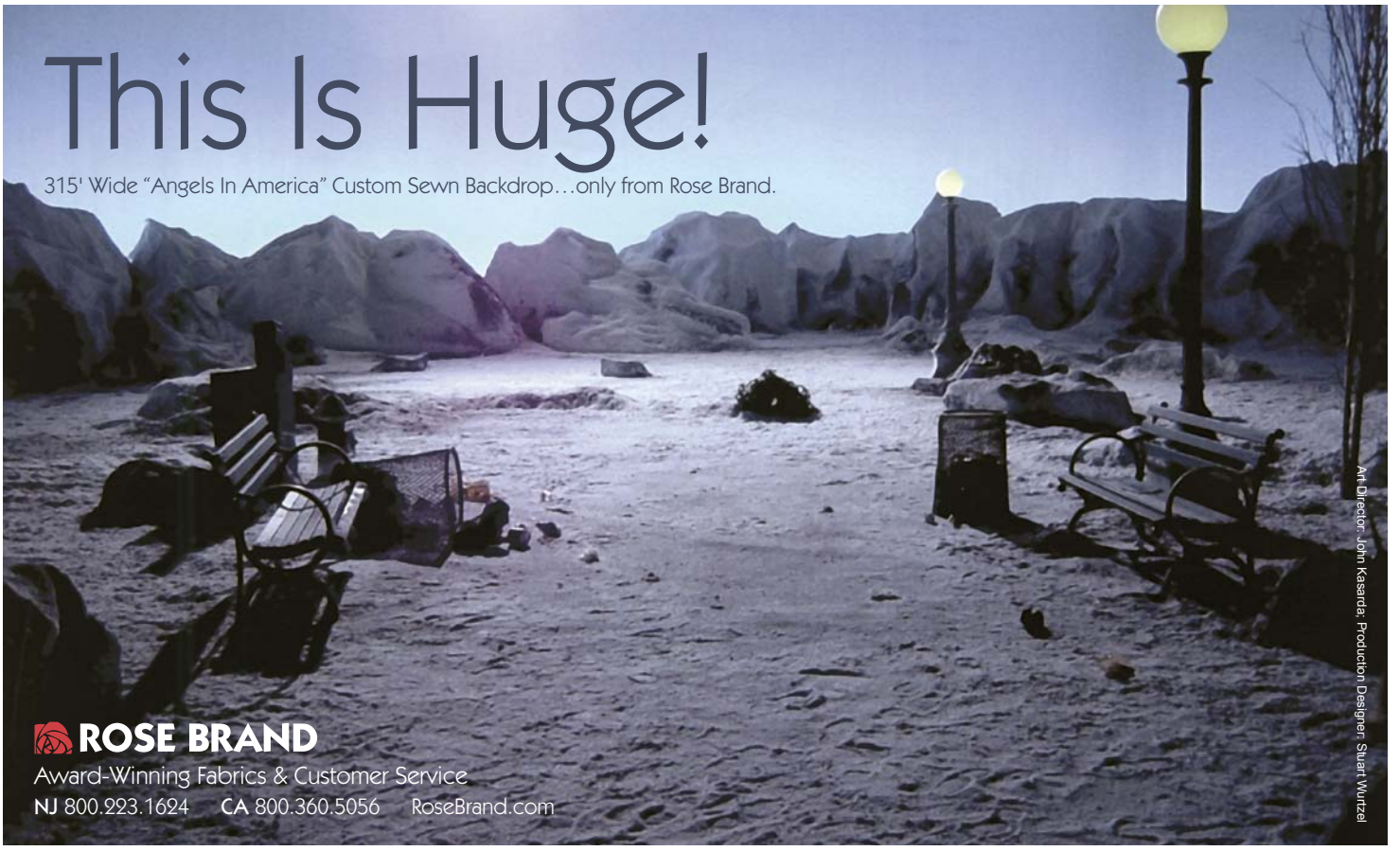
One of the industry's most revered Production Designers, **Robert Boyle,** was born in Los Angeles and graduated from the USC School of Architecture. He began at Paramount Pictures as a draftsman in 1933, and later moved to Universal Pictures, where he designed sets for *The Wolf Man* and Alfred Hitchcock's *Saboteur*. After a brief but eventful stint as a combat photographer in WWII, he designed Hitchcock's *Shadow of a Doubt*, *The Birds*, *Marnie*, and *North by Northwest*, the first of his four Oscar® nominations. Among his nearly 100 films are *Cape Fear*, *In Cold Blood*, *Gaily, Gaily* and *The Shootist*. Bob was the inaugural recipient of the ADG's Lifetime Achievement Award and he was given an honorary Oscar in 2008. In the early 1980s, he developed the Production Design program at the American Film Institute, where he continued to teach until he passed away August 1of this year at the age of 100.

Mimi Gramatky has done it all: interior and landscape architecture, theater design, visual FX and animation, documentary filmmaking, teaching, and, of course, Production Design. Married for twenty-four years to composer/arranger/orchestrator Geoff Stradling and living in Los Angeles, she keeps herself grounded rescuing terriers, gourmet cooking, gardening and doing yoga. A graduate of UC Berkeley and San Francisco State University, Mimi received a Bush Fellowship, interning at the Guthrie Theater. She made her Art Department breakthrough on *Miami Vice*, but it took years before she got into the ADG on *An Inconvenient Woman* (with Steven Storer) which garnered her a most convenient Emmy® nomination. Mimi strongly believes in giving back and is certified as a *teaching artist*. She sits on the Guild's Board of Directors and Art Directors Council and is a former Governor of the Television Academy.



Leonard Morpurgo came to the United States thirty-six years ago, after living for ten years in France, Germany and Belgium, picking up a few languages along the way. He was born in London and went from high school straight into journalism. He started out writing press releases for Rank Film Distributors and was quickly promoted when his boss was fired for being a drunk. Last year, his memoir about his fifty years in the movie business was published, with the intriguing title *Of Kings and Queens and Movie Stars*. It includes stories, humorous and otherwise, about his stints with Columbia, Lorimar, CBS and Universal. A lifelong tennis player, he now keeps to the more sedate sport of golf. He shares his Tarzana home with his wife Elena-Beth and has two grown sons (twins) and a beautiful four-year-old granddaughter. He is currently writing another memoir—about his childhood experiences during the London blitz of WWII.

Aaron Rogers serves as Director, Advertising & Publicity for Universal Studios Operations Group. His primary duties consist of planning and executing advertising and publicity campaigns promoting production and post production talent and services for forty departments in four locations nationwide. Rogers began his entertainment career in international independent film distribution at Curb Entertainment. Starting in sales, he advanced through various positions to Director/Head of Marketing & Acquisitions. After eleven years in international distribution, Rogers transitioned to Universal Studios in 2005. In his volunteer work, he serves on the Hollywood Hills West Neighborhood Council and on the Fundraising Committee for College View School in Glendale, California. Rogers graduated from Occidental College with a B.A. in liberal arts with honors, theater major.



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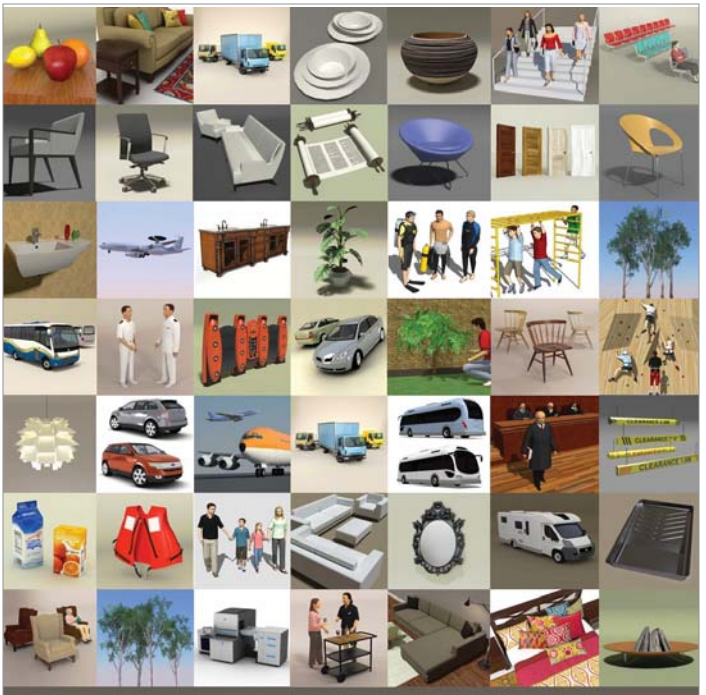

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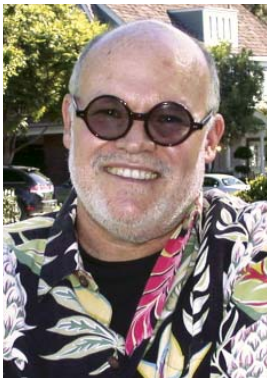
from the president

A GRAYING GUILD

by Thomas Walsh, ADG President



Though math was never my strongest subject, I do enjoy statistics as long as they don't have anything to do with baseball or golf. About 6½ years ago, the ADG conducted its last formal survey of its membership to get a snapshot of current needs and future trends, and it was very helpful. Today, the Workplace Issues Committee continues to collect independent data on your behalf. Much has been done on the serious issue of kit/box rentals, and much more still needs to be done. In a somewhat circular pattern, the Committee has also tried to identify needs, inequities and deficiencies in our shared workplace standards and practices, and has tried as well as to forecast future trends. Indicators of where our profession is headed and how we might meet the labor challenges of today and tomorrow, are topics of particular concern, because we cannot prepare for the future if we continue to live in the past.

The current indicator that disturbs me the most is the rising median age of our collective membership and the accelerated graying of our most experienced designers and artists. Consider the following: the current median age of the Guild's Art Directors is fifty years of age. For Set Designers, the median is forty-nine years, Illustrators forty years, and Scenic Artists forty-seven. I'm not as worried about Graphic Artists; they tend to be a younger group, in part because they are not rostered and, in general, are natives of the digital age.

The question I continue to ponder is, how can we become more active and enlightened in the enlistment and training of younger members for all of our branches? If you consider that the average college graduating artist or designer is between twenty-one and twenty-five years of age when they set out into the world, then you can better appreciate the temporal disconnect between when they may seek to join our profession and when they actually make it through the current Byzantine gauntlet that denies most of them valuable post-graduate experience prior to eventual entry into our ranks. Our professions all require practical on-the-job experience to make the transition from student to professional, so how best can they be trained, nurtured and given this important experience? Should we continue to allow the ebb and flow of the marketplace and its increasingly unreliable work cycles to dictate when and how new members are brought into our profession? The United Scenic Artists (Local 829) has figured this out to their best advantage; can we learn from them?

We could act positively to seek them out, but to date I believe we've been collectively reactive, if not openly hostile, toward enlisting and training the next generation of entertainment artists. In many instances, our current policies reward the most tenacious (or cunning) who have figured out an angle around the obstacles and into our fold, but is this really the best type of artist for the future of our professions? To those of us who are too fearful (because of the present recession and downsizing) to find charity for those who must follow us, please understand that many of your representatives on the Guild's Board and Councils have shared firsthand in your current despair.

That being said, we still have a responsibility toward the future. The legacy of our profession was passed down to us from others who loved it dearly. Our predecessors took great pride in their talents and accomplishments and more often than not, unselfishly shared their knowledge and experiences with their peers, assistants and students alike, and they did this without harboring any ill will, only appreciation and praise.

This letter, like my others, is intended to promote a conversation and debate among us, and please understand that it comes from me to you with only the best of intentions. I'm certain that we must have this discussion. We are graying too quickly, and denial is no longer a curtain that we can hide behind.

ADG MEMBERS SHINE AT COMIC-CON

by Leonard Morpurgo, Vice President
Weissman/Markovitz Communications

Comic-Con, landing every July in San Diego, is a madhouse of course, but it is run with its own form of sanity. The outside observer might shake his head in bemusement at the sight of thousands of people dressed as comic book characters patiently and happily waiting in line to see a favorite star or a clip from an upcoming major motion picture in CGI 3D. These fans might look strange, but they are seriously knowledgeable on the subject. The Big Events grab the headlines, but it is the four hundred or so panels that lie at the heart of the Con. Can there be any other annual event in the world that has so much going on?

Among all these goings-on is the Art Directors Guild. For the Guild's three panels this year, thirteen was definitely not an unlucky number. In its fourth participation at the Con, the thirteen panelists and moderators drew a total estimated crowd of 1,600 enthusiasts. As each year passes, the ADG audiences grow and seem to be more knowledgeable about the roles of the Production Designer, Art Director and Illustrator, as well as the work of our colleagues with the Costume Designers Guild, who shared one of the panels.

Guided by moderator John Muto, the Production Designer panelists (Mimi Gramatky, Barry Robison, Kirk Petruccelli and Oliver Scholl) described the challenges and differences of working on different kind of shows—from Mimi's "Art Department of one" on MGM's *10,000 Days* to Barry's department of twenty or thirty on *The Chronicles of Narnia: The Voyage of the Dawn Treader*, plus another couple of hundred plasterers, painters, carpenters, etc.

Kirk worked in several countries for his two *Lara Croft* movies and explained, "for each one of these communities, you have to outfit a little army that's self-sufficient and able to think on their toes. And come up with something spectacular whether you're there or not." Sometimes the work gets really complicated, as Oliver found out shooting *Jumper* in Japan with an Art Director who spoke no English. He said that these groups of people in different locations do the actual work. "Your job as the head of the department, of the whole chaos, is to try to merge this into something that is to the liking of the director, of the studio and of the budget." Barry Robison said that a Production

Right: The Art Direction panel at Comic-Con included, left to right, Oliver Scholl, John Muto, Mimi Gramatky, Kirk Petruccelli, and Barry Robison.

Designer has to think as a Director, a Director of Photography, Costume Designer, a landscape artist and a painter. "You have to be all of those things." "The trick to being a Production Designer is limitless imagination," added Muto.

Illustrators had the opportunity to show their stuff in a panel titled *Film Illustrations, Storyboards, and Concept Art: The Art Behind the Images*. Moderator Len Morganti, who has been coming to Comic-Con for more than thirty years, introduced his panelists, Harrison Ellenshaw, Dave Lowery, Simeon Wilkins, Tim Burgard, Ricardo Delgado and Hank Mayo, who was chairman of the Guild's Comic-Con committee. Seeing the panelists' clips, audience members were able to appreciate the wide variety of their work—from visual effects supervising, to storyboard sketches, to comic books, and everything in between. When an audience member asked panelists to describe the process of working with a director, he was told that the process varied greatly, depending on whether the director had come from the visual arts, such as cinematography, or writing or acting. Some know exactly what they want. Others will know it when they see it. "A good, director can find many different ways of telling the same story," said one of the panelists.

The final ADG panel, a joint one with the Costume Designers Guild, was the happiest surprise of all. Held in the vast ballroom of the Bayfront Hilton Hotel, adjacent to the Convention Center, this group of multi-talented illustrators attracted a large audience of some one thousand. Harrison Ellenshaw was on stage once more, this time as moderator. He introduced ADG Illustrators Phil Saunders and Benton Jew, CDG Illustrators Brian Valenzuela and Christian Cordella, and Robin Richesson, who manages to be a member of both guilds. She explained that she is a costume illustrator and an ADG storyboard artist and illustrator.

When Phil Saunders was asked if he had had difficulty getting work as a Canadian citizen, he agreed that it had been a challenge at first, before he got his papers. But he felt that most people spend a few years trying to find a way in. "Ultimately, the real test is the quality of your work. If you keep at it and study the work that's the state

Above: More than three hundred illustrations, including storyboards, concept art and costume drawings, were displayed in an exhibition at the Bayfront Hilton Hotel.

Right: The ADG Illustrators panel signing autographs for Comic-Con attendees. From left foreground, Simeon Wilkins, Len Morganti, Tim Burgard, Harrison Ellenshaw, Ricardo Delgado, and David Lowery. Bottom: The second Illustrators panel, which featured both ADG Illustrators and Costume Design Illustrators together, was held in the ballroom of the Bayfront Hilton Hotel and drew a thousand attendees.

of the art and just keep improving your skills, if the skills are there and you have the desire, ultimately, you'll make it."

All three panels spent a long time happily talking to fans at the convention's autograph area, signing autographs and looking at portfolios from the next generation of Illustrators and Art Directors.

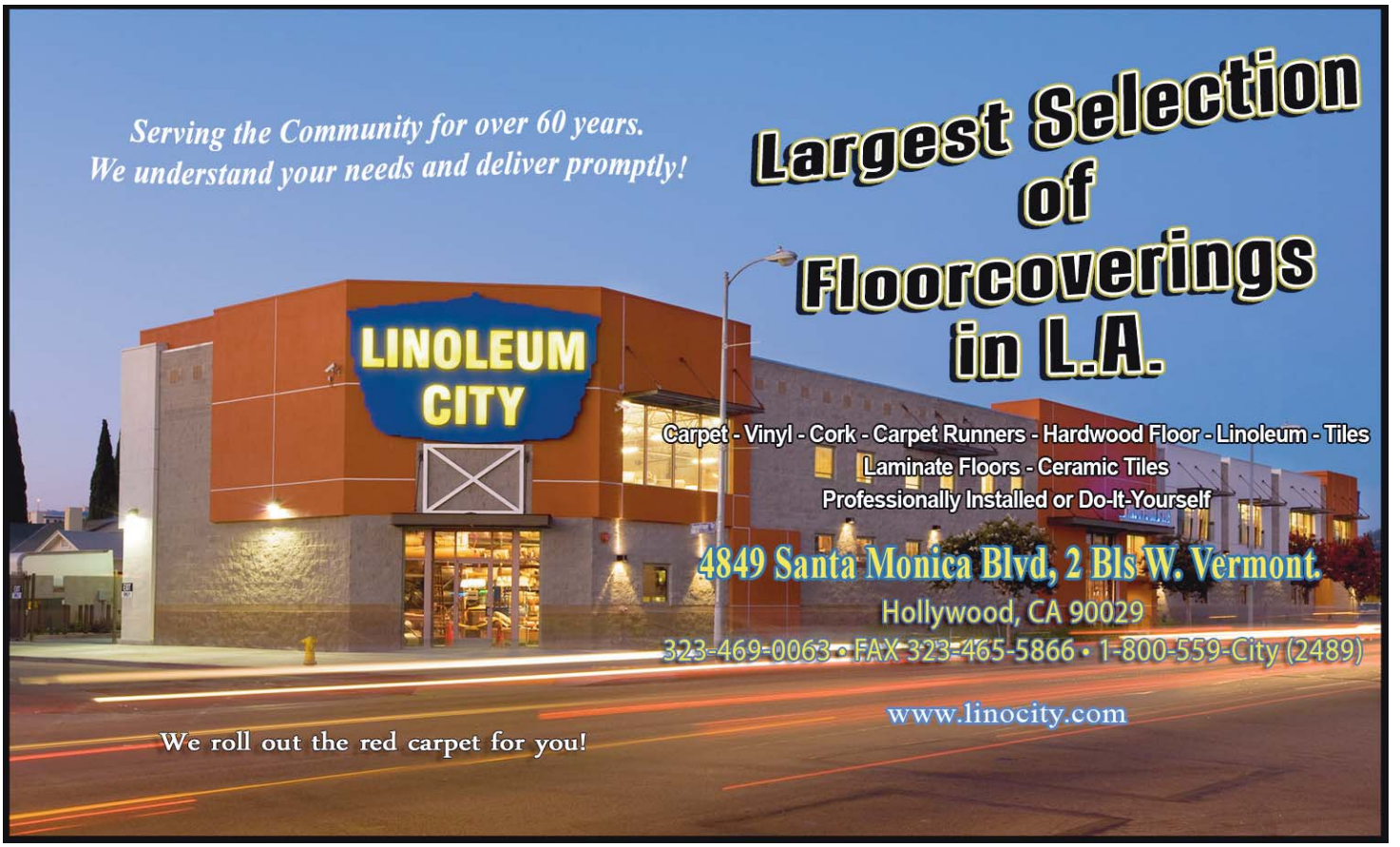
A new Comic-Con venture, and adventure, for both the Art Directors and Costume Designers Guilds this year, was a three-hundred-plus piece art exhibition put together by ADG staff member Casey Bernay and shown at the Bayfront Hilton. All aspects of the illustrators' work was on display, from penciled storyboards to beautifully executed finished concepts to comic book covers to intricately detailed costumes. This display served as a backdrop to the meet-and-greet for any Guild members attending the Con, be they panelists or simply fans.

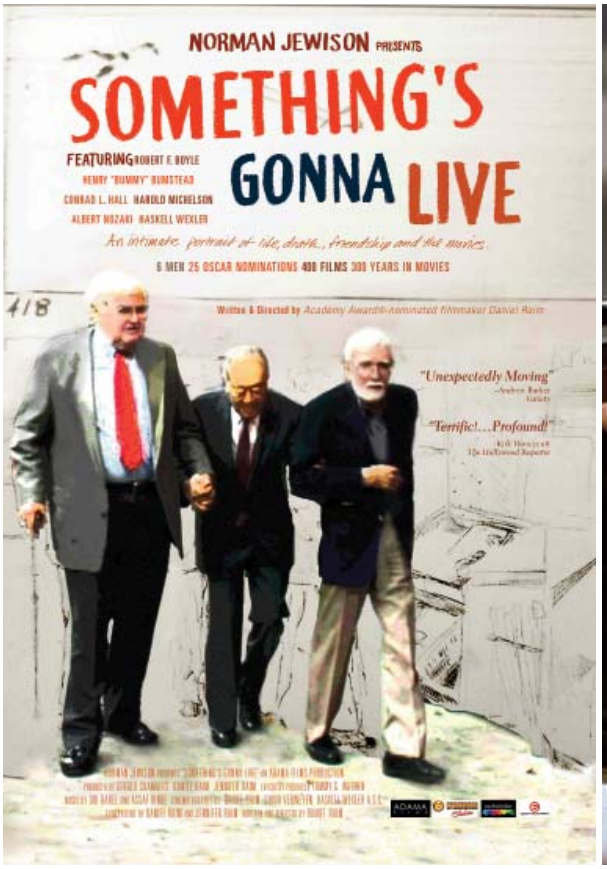
Members of the Guild's Comic-Con committee, who spent months preparing and planning for the event under chairman Mayo, were C. Scott Baker, Casey Bernay, Tim Burgard, Catherine Giesecke, Al Hobbs, Billy Hunter, Alex McDowell, Leonard Morpurgo, John Muto and Evans Webb. Dennis Welch put together the reels for each of the panels.

SCHOLARSHIP WINNERS

by Lisa Frazza, Scholarship Committee Chair

This year, two $2500 Richard Stiles/ADG Scholarships were awarded to Kaitlin Davis, daughter of Art Director William Davis, who will be attending East Carolina University as a dance major, and Kevin Taliaferro, son of Art Director and Set Designer Bill Taliaferro, who will be in his second year of Medical School at Wayne State University in Detroit.





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Above: Documentary filmmaker Daniel Raim and the poster for his latest film, SOMETHING'S GONNA LIVE.

DANIEL RAIM'S NEWEST FILM: UNFORGETTABLE!

Compiled from an Adama Films press release and the review in the Los Angeles Times*, September 9, 2010*

Film critic Kevin Thomas wrote in the *Los Angeles Times*: "Daniel Raim's splendid, deeply moving documentary *Something's Gonna Live*, ten years in the making, takes its title from a remark from its central figure, the eminent Production Designer Robert Boyle. It is an expression of confidence that the films to which he and his colleagues contributed will live on and on."

Academy Award®–nominated filmmaker Daniel Raim captures the late-life coming together of renowned Art Directors (and pals) Robert "Bob" Boyle (*North by Northwest,* 1959; *The Birds,* 1963), Henry "Bummy" Bumstead (*To Kill a Mockingbird,* 1962; *Letters From Iwo Jima,* 2006) and Albert Nozaki (*The War of the Worlds,* 1953; *The Ten Commandments,* 1956), storyboard artist Harold Michelson (*The Graduate,* 1967; *Star Trek: The Motion Picture,* 1979), as well as master cinematographers Haskell Wexler (*Who's Afraid of Virginia Woolf?,* 1966; *Medium Cool,* 1969) and Conrad Hall (*In Cold Blood,* 1967; *Butch Cassidy and the Sundance Kid,* 1969).

From snapshots, sketches, and vintage footage interwoven with interviews and new scenes of these octogenarian artists at work, we get a behind-the-scenes look at moviemaking in the golden age of cinema. As we watch iconic scenes of our collective imaginations emerge from their drawings, models, matte paintings, and sets, we hear tales of Mae West, "Hitch," and DeMille, and experience their longing for the sense of community that made working on these films so great.

Not a nostalgia piece, but an exploration of the artist's moral obligation to truthfully portray the human condition, *Something's Gonna Live* is a deeply moving and thought-provoking celebration of the human stories behind the glamorous edifice of Hollywood.

Filmmaker Raim writes, "I was Robert Boyle's student at the American Film Institute from 1997 to 1999. As the grand old master of Production Design, Bob inspired his students, not only with his insights into the craft of filmmaking, but even more with his views on the philosophy and humanity required to make great movies. During my first year at AFI, I approached Bob about making a movie about his life and his work. The resulting, Academy Award–nominated, documentary short *The Man on Lincoln's Nose* includes footage of Bob rappelling down Mount Rushmore by cable, taking photos that would become the backdrop to the legendary scene in *North by Northwest* (the film was originally titled *The Man on Lincoln's Nose*).

"During the making of the short, I also filmed a reunion with some of Bob's friends and contemporaries, including Production Designers Henry Bumstead, Albert Nozaki and Harold Michelson, as well as master cinematographers Haskell Wexler and Conrad L. Hall. Several years later, when Bob and I watched footage of this meeting with his pals, we were struck with their passion for the art of cinema. Bob looked at me and said, 'I think you have another film to make.' While Bob is the central thread of *Something's Gonna Live*, I ultimately made the film he originally hoped I would make—a film that preserves Bob and his friends, and their thoughts about the meaning of filmmaking."

Kevin Thomas continues: "Boyle, Nozaki and Bumstead were USC graduates in architecture who could not get jobs in their field during the Depression but found work at Paramount. Raim follows them from a reunion luncheon and a visit to their old studio, intercutting clips of their work there. Michelson joins Boyle on a return to Bodega Bay, the principal setting for Alfred Hitchcock's *The Birds*. It is there that Boyle makes a remark, one of many in the film, that lifts it beyond reminiscence and technical history. He says that *The Birds* had "lots of imperfections" that in today's digital age could have been avoided. To him, such flaws allow the audience accessibility, a feeling of humanity and uncertainty. For Boyle, the unseen is as important—perhaps even more important—than what is seen."

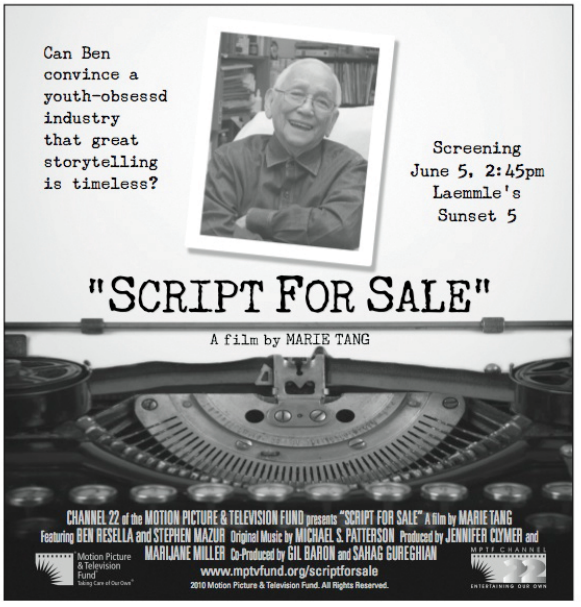
Bonnie Rogers posted the following review on the Cinema Village website, **www.cinemavillage.com**:

Something's Gonna Live **is unforgettable.**

"At first I was trying to figure out why it seemed to affect me so deeply. Was it because I've loved movies and storytelling all my life? (My father was a publicist for Paramount in the 1940s.) Or maybe, I told myself, it was because I've spent my career more or less in what began as *commercial art*. I remember pre–CGI T-squares and triangles. Or I could chalk it up to the fact that I'm a dyed-in-the-wool Hitchcock fanatic who savors everything he ever put on film. But then I realized it went way beyond that.

"The film work and spectacular talents of the six artists profiled—all that's just a backdrop of sorts, like a set design, for a much larger, incredibly moving human story. The values of these wonderfully humble guys repeatedly rise to the top like cream in milk. Production Designer Robert Boyle—what can anyone say about him? Except that he was such a treasure, solidly grounded with a keen sense of humor that kept things light. Age can do many things to us, but ultimately, our character shines through. And his was young and beautiful.

"Was that all it was then? No. Then, as I backed up just a bit more from the experience, I saw what a masterful job Daniel Raim did, weaving the elements of the story together into something greater than the sum of its parts. And for that, a standing ovation. A long one. Still clapping. Still. As far as rating the film goes, I'd give it a 10 but the rating system ends at 5. Spectacular. See it if you can."



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A DREAM IS NOT ENOUGH

An MP&TF Resident's Journey Documented

by Marie Tang, Documentary Filmmaker

In 2006, the Motion Picture & Television Fund (MP&TF) started an internal television station for its community members and they needed skilled hands to film and edit content and help train residents who were interested in learning filmmaking. I was finishing my last year at CSUN and was excited to work closely with people who had pioneered the industry in which I was beginning my career. Two years later, I was working full time operating a camera, editing and collaborating with the people on campus.

Channel 22 is a small operation on the MP&TF Wasserman Campus in Woodland Hills with limited resources and equipment. However, with so many talented people who come through the doors, we are able to do so much. For the first two years, Channel 22 concentrated on shows that were produced on a smaller scale: interviews, panel discussions, jokes in front of a green screen and more.

Script for Sale was inspired by MTV's *Made*, a series which took a regular person out of their comfort zone and partnered them with a mentor to help achieve a specific goal. In retired Scenic Artist Ben Resella, I saw a ninety-year-old man who had the ambitions of most filmmakers my age and it saddened me to think that his dreams were less likely to happen due to the lack of opportunities. I thought that Channel 22 could create a program that would help support his goals in a shorter amount of time. Ben's journey could then be duplicated as a series for other residents who have a very specific goal. With the support of Ben's family, those involved with Channel 22, and screenwriter Steve Mazur as Ben's mentor, I started documenting Ben's drive and ambition.

Well, I found my hero. Ben's passion for life and creativity was an inspiration for me. His persistence in everything he had done as a soldier during WWII, an immigrant from the Philippines, and as a screenwriter at ninety, made me re-examine the way I had decided to live my life and pursue my own dreams. The idea has germinated into a series, as we had hoped, and for over a year, two more residents have been in front of the Channel 22 cameras as they figure out how to write and produce their own original stage musical. I really enjoyed making *Script for Sale,* and it was a thrill to be part of Ben's journey. He is a wonderful person with an infectious zest for life.

Above: The poster for Marie Tang's documentary film SCRIPT FOR SALE which features retired Scenic Artist Ben Resella.

GRUMBLES ON THE COCONUT WIRELESS

by Thomas Walsh, ADG President

Though not contacted directly, I've recently been receiving a few clicks on the ADG's coconut wireless expressing dissatisfaction with my August/September letter in PERSPECTIVE entitled "The Guild's Role in the Big Picture." If you did not read it, then I encourage you to do so. And if you did read it and disagree with all or any part of it, then I encourage you to share your opinions with me. The views that I expressed are mine and mine alone and do not represent the formal position of the ADG, its Board, or its Councils. One of the few perks of having such a high-profile non-compensated position is one's access to the bully pulpit. As a member, you have the responsibility to express your opinion and I encourage you to do so. To stimulate, share and debate our views in pursuit of the best ideas and solutions is what membership in this Guild is all about.

V-RAY FOR MAYA

by Darina Georgieva, PR Manager, Chaos Group

Chaos Group announced the release of the beta version of V-Ray RT for Autodesk Maya®, a powerful and flexible software solution that allows immediate communication between the user and the virtual environment. It applies the changes to the scene automatically and progressively, generating a photorealistic preview of the scene.

The Beta version is now available for download by all current V-Ray for Maya users. Some of the key features of the V-Ray RT for Maya are flexible architecture, distributed rendering, complete integration with Autodesk Maya, accurate specular reflections, animation preview, progressive path tracing and many others. V-Ray RT for Autodesk Maya works with Windows Vista®, Linux and Mac.

All requests can be addressed to **vraymaya@chaosgroup.com**.

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WEISSMAN & MARKOVITZ AT THE EMMYS

by Murray Weissman, Publicist for the ADG

At this year's primetime Emmys®, the ADG's public relations firm, Weissman/Markovitz Communications, helped AMC, as their awards consultants, win a three-peat for *Mad Men* as Best Drama Series and Bryan Cranston of *Breaking Bad* for Best Actor in a Drama Series. In addition to representing the Art Directors Guild, the company works with major studios; independent film producers; television networks; actors and authors; foreign-language films; and award shows. The firm also serves as the marketing partner to *5D: The Future of Immersive Design* (**www.5dconference.com**), the conference co-founded by the Guild which explores the interaction of creativity and technology in film, television and games. Weissman/Markovitz has been a major participant in the Academy Awards® public relations campaigns for twenty-nine films that have been nominated for Best Picture Oscars®. Seven of these films have gone on to win.

Above: Subtle and complex lighting can be viewed in real time with V-Ray for Maya. Chaos Group, headquartered in Sofia, Bulgaria, created its V-Ray rendering engine in 2002, and last year released an interactive RT version for 3ds Max®. Now the same technology will be available for Maya®. Far left: Murray Weissman and his wife Kay. Left: Rick Markovitz with his wife Julie at the Nokia Theater for the 62nd Primetime Emmy® Awards.

the gripes of roth

MPI INFO

by Scott Roth, Executive Director

I've paraphrased a bit the following advisories from MPI Pension and Health Plans on some matters important to Participants:

400-Hour Eligibility Rule Starting August 21, 2011
Starting with the Qualifying Period that begins on August 21, 2011, and ends on February 18, 2012, Participants must work a minimum of 400 hours every six months to maintain health eligibility benefits in MPI's Health Plan. (Previously, the minimum number of hours was 300.)

A Qualifying Period is the six-month time frame in which Participants must work the required number of hours to be eligible for health benefits in the next six-month period. An Eligibility Period is the corresponding six-month time frame in which Participants are eligible for the benefits of the MPI Health Plan. If a Participant does not work the required number of hours during a Qualifying Period, the Participant and family will lose their health benefits. If this happens, MPI will review that Participant's hours again at the beginning of each month until the Participant has worked the required 400 hours and is once again eligible for health benefits. When a Participant becomes eligible, MPI will send him/her enrollment information and forms.

Preauthorization of Services
Participants are encouraged to ask their health provider to request a preauthorization from the Plan before proceeding with a course of treatment. Although the Plan does not require preauthorization for covered medical services, it does require that any covered medical service be *medically necessary* That a medical service was prescribed and/or performed by a physician does not establish coverage for the service or make the service medically necessary. The best way for Participants to protect themselves from financial responsibility for a service that may not be a covered benefit or that may be deemed not to be medically necessary is to receive a written confirmation of coverage prior to receiving treatment.
To request preauthorization or for further information, contact the Participant Services Center at **Service@mpiphp.org** or call 818 769 0007 (or 310 769 0007), Ext. 244.

Stay In-Network
Where and from whom you receive medical services can have a significant impact on your cost of care. The use of in-network providers is the key to keeping your health coverage more affordable. For example, the Health Plan pays 90% of in-network (Blue Shield or Motion Picture & Television Fund) hospital charges, but only 50% of out-of-network hospital charges. Likewise, the Plan pays 90% of the Blue Shield allowed charge for in-network provider services but only 50% of a lesser national average for out-of-network provider services. It is in your best financial interest to have any procedure done by a Blue Shield or MPTF–referred provider. Participants are encouraged to review the Summary Plan Description for more information, available online at **www.mpiphp.org**.

Out-of-Pocket Maximum
Once a Participant has paid $1000 out of pocket for in-network MPTF or Blue Shield–covered medical services in a calendar year, the Participant is not responsible for any additional fees for in-network covered services (except co-pays due at the time of each visit and charges for non-covered services). The $1000 maximum is an individual maximum and applies for each Participant and each dependent. There is no annual out-of-pocket maximum for services obtained by an out-of-network provider. Therefore, as noted above, it is important to stay in-network.

lines from the station point

GRAPHIC DESIGNS

by John Moffitt, Associate Executive Director

It has been increasingly brought to the attention of the Guild that Art Department Coordinators may be asked by some of our Art Director/Production Designer members to design or execute graphics. In fact, Coordinators have reported to their Local that during interviews for their position they're often asked about their graphics capabilities. Naturally, some graphics capabilities are necessary to create and generate graphs, charts or other graphics used to augment the many duties that fall under their purview. But requiring that they have extensive experience in the use of graphic creation software programs like Photoshop®, Illustrator® and After Effects® as a condition of employment, or occasionally actually being told they will have the extra duty of being responsible for designing or executing graphics for the show, crosses a line that both Local 871 and Local 800 spent more than a decade to establish.

In the past, Local 871, representing Art Department Coordinators, and the Art Directors Guild, representing Graphic Designers, have coordinated efforts to assure that the membership of their respective groups understand that Graphic Designers design graphics, and that Art Department Coordinators do not. Earlier this year, the Locals met to discuss items of mutual concern among which was the issue of graphic design. At this meeting, representatives of both organizations once again pledged to continue to inform their memberships in the effort to abate abuse concerning the subject of who designs graphics.

A review of a Feature Film/TV Art Department Coordinator Job Description document prepared by Local 871 presented and discussed at the meeting indicated that the list of duties, functions and responsibilities of the Coordinator, although creative and extensive, do not include designing or preparing visual assets typically used in the preproduction and production of motion pictures and television, nor assets used to conceive, plan, build or manufacture traditional and/or digital sets, environments and backgrounds. They're not asked to draw illustrations or construction plans or to perform art direction for that matter. Why then would Coordinators be asked to prepare designs and plans for signage, posters, logos, printed props, vehicle graphics, screen interfaces and the myriad of other graphics used in the development of a motion picture or television show?

The Guild now represents more than seventy Graphic Designers, many with years of college training or degrees in graphic design combined with years of experience in the industry honing their digital imaging skills, so it certainly seems logical that these talented and creative Local 800 brothers and sisters would be without peer as the qualified professionals to design and execute on-screen graphic designs.

So, I urge our Guild's Art Department leaders, the Production Designers and Art Directors, not to put your Art Department Coordinators in an uncomfortable position by asking them to design and prepare graphics. Use Art Directors Guild Graphic Designers to do what they were trained and authorized to do: design and fabricate, or prepare for eventual fabrication, graphic images using their computer graphic systems or by hand. Their graphic designs, as a part of the total production design process, will ultimately be shot and captured on film or video, to be viewed and enjoyed in the cineplex or the living room.

THE PHOENIX PROJECT

by Aaron Rogers, Director, Advertising & Publicity, Universal Studios

Previous pages: A view toward the northeast of Universal's New York Street under construction in April of 2009, looking at the West Village side of block 10 and two blocks of the main New York Street. The sheathed buildings in the center ground are the new Brownstone Street, and the brick buildings beyond are the north side of Courthouse Square which suffered damage, but was not burned to the ground. The new concrete footings are dug at least three feet into the ground (and in a few instances, as much as seven feet), and heavily reinforced to meet existing earthquake codes. The immense structural steel was fabricated on the lot by Local 44 certified welders.

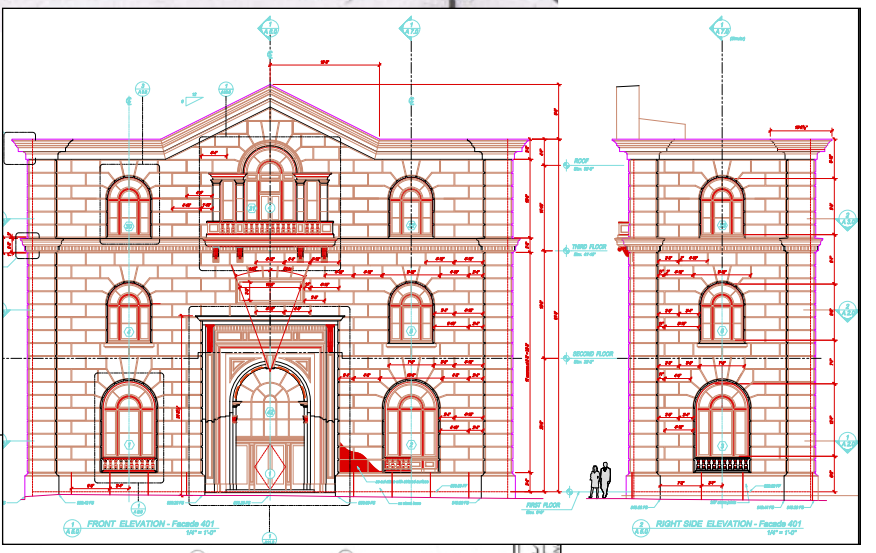
Top: Three days after the fire, the debris has been cleared from the backlot streets, and the last embers extinguished. Firefighters from Los Angeles County Fire Station 51, located on the Universal property, are still on hand, assessing damage and clearing hazards. Lead designer Beala Neel began work five days later on what was to be called The Phoenix Project. Above: One of more than one hundred concept sketches, drawn in pencil by Production Designer Bill Creber. This drawing began to develop ideas for the church, the corner building of Block 5, and a theater façade.

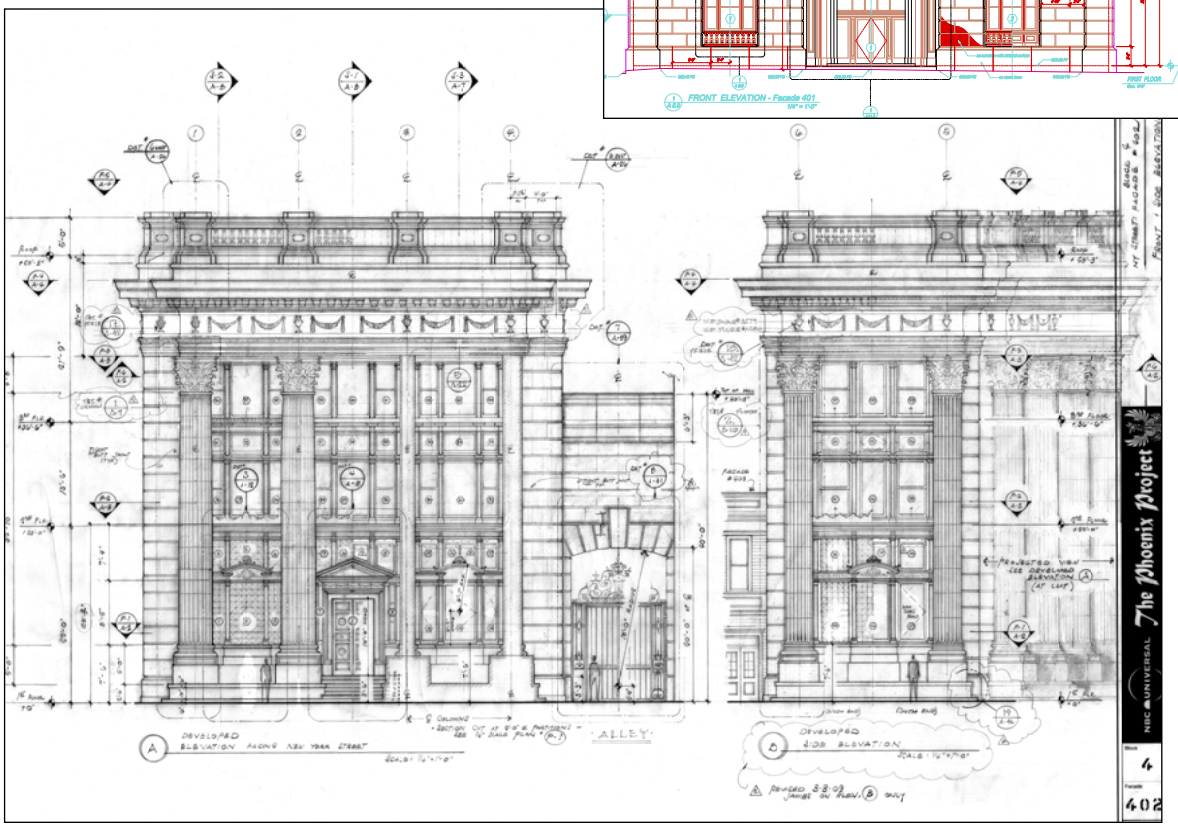
On June 1, 2008, an early-morning fire broke out on a façade rooftop of the New York Street area of the Universal Studios backlot. Despite the quick response of Universal's on-lot Los Angeles County Fire Station No. 51, the fire quickly spread. Approximately four hundred firefighters from Los Angeles County, Los Angeles City, Burbank, Arcadia, and West Covina fire departments fought the blaze and defeated it late in the day. Four acres of the backlot burned, including New York Street, the south and west sides of Courthouse Square, a video vault, and the King Kong theme park attraction. Although the Universal Studios Hollywood theme park closed for the day, both the park and the Studio itself opened for business the following day.

Left: A pencil concept sketch by Production Designer Beala Neel, the lead designer for the huge construction project. The 3" x 5" drawing shows his suggestion for a Paris Street. The idea eventually became the painted scenic wall that was profiled in the last issue of PERSPECTIVE.

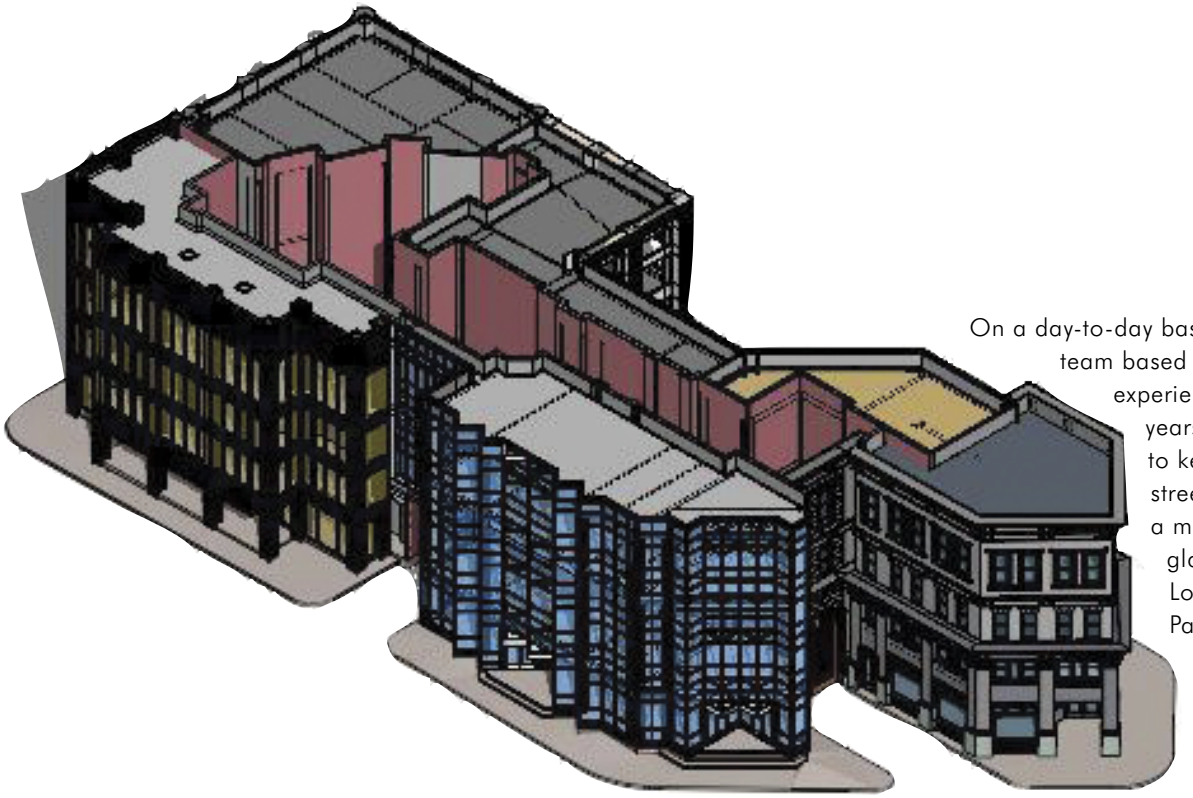
THE REBUILDING

Even as the firefighters mopped up hot spots on the backlot, plans were already forming to rebuild the location. Ron Meyer, President and COO of Universal Studios, Jim Watters, President and General Manager of NBC Universal Operations Group, and Dave Beanes, Senior Vice President, Universal Studios Production Services, began planning the size and scope of a redesigned New York Street. "We always knew we would rebuild,"





Above: Set Designer Bruce West drew this civic building for the main New York Street in AutoCAD®. Left: On the other hand, Set Designer Jann Engel used traditional drafting pencils to draw this building, based on McKim, Mead and White's 1904 Knickerbocker Trust at 34th Street and Fifth Avenue in New York City. Wherever possible, individual Set Designers stayed with each building from initial floor plans through final detailing. Engel hand-drew more than forty sheets of drafting for this Beaux Art temple of finance.



Above: A low-resolution isometric study of Block 7 created in Revit® from individual Revit and CAD façade model files by Steve Shkolnik and Stella Vaccaro. The block includes three separate streets: on the front side is modern New York Street with its glass curtain-wall façades, loosely based on Fifth Avenue's Trump Tower and the Mies van der Rohe Seagrams Building on Park Avenue; the back side, not visible in this view, is called Park Avenue, because it faces a small urban park; and the courtyard between the façades is dressed with fire escapes as a rich and complex urban alley.

said Beanes. "This is one of our most rented locations and we had years of suggestions from filmmakers that we now could put into action in the new design." Due to his long relationship with Universal, Steven Spielberg not only came to assist during the fire, he immediately offered his support in the rebuilding process. Spielberg brought in one of his frequent collaborators, Rick Carter, the Academy Award®–winning Production Designer of *Avatar* to consult on the design.

Following the fire, Beala Neel, an Art Director with years of experience in film and television production, called Dave Beanes and also offered his help. Beala had previously redesigned Universal's Western Street and Elm Street and had worked with Beanes before. He came in for an initial meeting with Watters, Beanes and Carter. Although it was to be just a preliminary meeting, it turned into a three-hour creative exploration of possibilities as Beala and Carter moved to a nearby conference room and then to a restaurant to continue talking. Old friends, Beala and Carter sketched out in broad strokes the philosophy and concept that would guide the rebuilding.

The work of McKim, Mead and White was a strong influence throughout the project.

On a day-to-day basis, Beanes led the core design team based on his extensive production experience and suggestions over the years from filmmakers. He decided to keep the original east-west main street and added new locations: a modern New York block with a glass and steel look, Paris Square, London Square and Central Park. The King Kong theme park attraction was moved to expand the location and provide additional production parking.

THE CONCEPT

"Our goal was to make New York Street realistic," said Beala. Over time, cinematography had changed. Cinematographers of an earlier era were accustomed to working with two-story-high standing sets. Today's cinematographers began their careers shooting on location city streets with the multi-story scale that goes with them. To address this change, the designers chose to build taller, with a massive scale that would provide a sense of the narrow canyons of a major metropolis. Since studio backlots are built so infrequently, Beala and the studio management wanted this New York Street to be the best that was ever built. "We wanted people to walk in and go, 'Wow,' and take a picture. You *want* to photograph these streets," said Beala.

The new location was laid out in thirteen separate but interrelated blocks. The designers faced the physical challenge of the hills that surround the Studio: Griffith Park on the east and Universal CityWalk on the south. The façades were built taller to hide the hills. On the Griffith Park side, the façades were raised about twenty-five feet. Spielberg suggested that the main thoroughfare be narrowed so that a camera could capture both sides of the street in 1.85 aspect ratio.

Iconic buildings like Radio City Music Hall, the Flatiron Building, Stanford White's Knickerbocker Trust Building, and Charles McKim's Boston Public Library were examined for inspiration. The work of McKim, Mead and White was a strong influence throughout the project. In addition to the team's

extensive design research, Beala made several trips to New York to photograph the city. The new façades were designed with staggered rooflines to create skylines for the streets.

Beala wanted "peek-a-boos" where the corners of buildings would open up for longer shots, and yet can be used to frame more intimate scenes as well.

Early in the project, Beala brought in two key designers to help with the mammoth project. "I couldn't have done it without Jack Taylor," said Beala. "I use a big brush and Jack is meticulous about the details." Taylor worked as a designer at Universal Studios Orlando and had firsthand experience building the New York Street there. Beala also chose two-time Academy Award nominee and ADG Lifetime Achievement Award winner Bill Creber who had been the lead ADG designer on Disney's Hollywood Studios backlot and theme park, and had worked at 20th Century Fox for many years.

The key to making the façades reflect the quality of these iconic buildings was detail. "We layered

detail upon detail," said Beala. "Did you know that New York City fire hydrants are gray with a silver top?" One façade features sixty-feet-high fluted columns made by the Universal Studios Staff Shop complete with ornate capitals worthy of Washington, D.C. The textures are varied throughout the project. Bricks are mixed and matched in shape and color to imitate the palette of city buildings. The façades themselves are laid out so that a round building is next to a square building to increase visual interest.

Special consideration was given to sightlines in order to create long vista shots. One north/south diagonal allows a 240-ft. shot. Another diagonal

Top: One of Steve Shkolnik's Revit® renderings of the London Church. Above: Senior Model Maker Jason Mahakian built a 9' x 14' model of the entire Phoenix Project, which continued to develop as more detailed drawings were completed by the individual designers. The large model allowed camera-level views down the various streets.

Above: A view to the southwest from the roof of Brownstone Street shows the concrete and steel for Block 7 in an early stage, while the buildings at the west end of the main New York Street near their completion. The Gibson Amphitheater and the Hilton Hotel on the hill are hidden from street level, by the increased height of the new buildings.

angle peers across one block's façades, across a street into another block allowing a director and cinematographer to layer action in a shot. Beala wanted "peek-a-boos" where the corners of buildings would open up for longer shots, and yet can be used to frame more intimate scenes as well. "With these peek-a-boos, it is possible for a production to give the sense of a large crowd with only a few extras," said Beala.

New York City offers green spaces in addition to its famous buildings. The design team sought to evoke that sense of urban nature by installing tree boxes every twenty feet along Brownstone Street's sidewalks. Directly across from the Brownstones is a Central Park area with trees and winding pathways.

Wherever possible, unobstructed open space was created in the façade interiors. "We wanted space for productions to build out the interiors, so you could do an inside-out shot without packing up and moving to a stage," said Beala. For example, the fire station in Courthouse Square has a sixty-feet by fifty-feet open first floor that can fit a full-sized firetruck. In one façade, the second floor has open space lined with arched Palladian windows.

Rather than having each individual production install their own door hardware, permanent door hardware has been installed using one-way screws. It allows projects of all budget ranges quicker prep and lowers costs.

MODERN NEW YORK

With the increasing costs and logistical hazards of shooting in metropolitan areas, there had been requests from Universal clients for a modern New York section with a glass and steel, 5th Avenue look. Drawing inspiration from the Trump Tower and buildings by Mies van der Rohe, the design

team created a modern masterpiece across two backlot blocks. “Once inside, filmmakers have a giant open warehouse in these modern New York façades. Just walls and a roof so sets can be built inside,” said Beala.

In one block, there is a short alley laid out east to west so the sun casts beautiful shadows in the morning and evening. In another, the two-hundred-foot-long alley allows for chase scenes, and can be photographed within the alley or by following the action from street to street.

Many specific features were requested by filmmakers and will now add to the reality of depicting a New York–type street. The fire escapes are practical and strong enough to handle actors or stunt people. The manhole covers are rigged for special effects steam and the chimneys are set for special effects smoke. There are sockets built into the sidewalks for street lamps, already wired with household power for a plug-and-shoot solution. Rather than having each individual production install its own door hardware, permanent door hardware has been installed using one-way screws. It allows projects of all budget ranges quicker prep and lowers costs. The locks are all keyed to the Universal Studios lock system and are secure for storage.

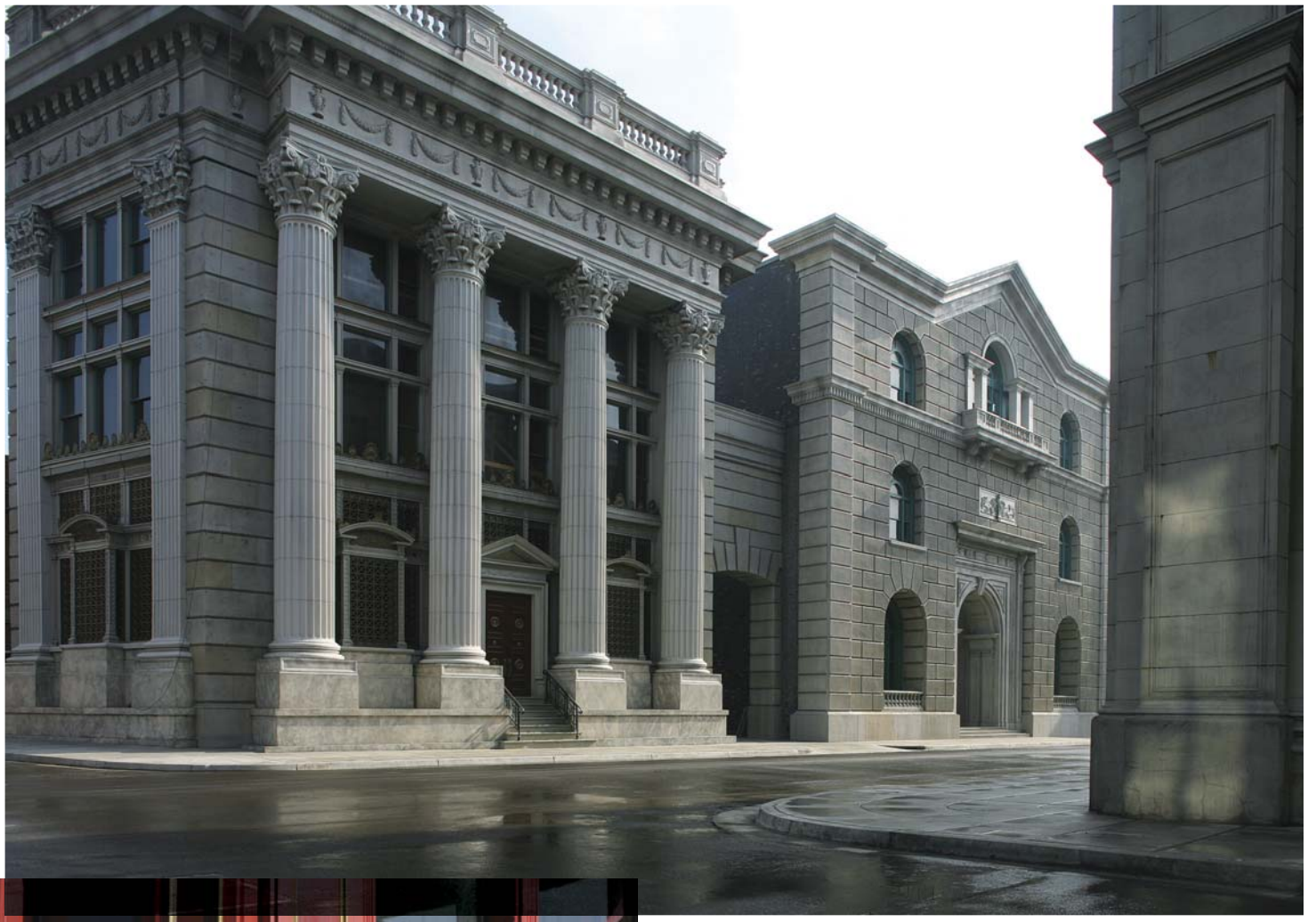
Another Spielberg suggestion was a London Square. The area features an English- (or New England) styled church next to a garden that continues on the next block. The garden can function as a wedding site or a church graveyard as needed. To allow chase scenes and filming from the top of the façades, Carter suggested reinforcing all the rooftops.

The New York rebuilding drew heavily on the deep well of Art Directors Guild talent. At the height of the design process, twenty-five set designers were translating the broad ideas into tangible architecture.

Top: A small church, on the backside of New York Street, is the focal point of the new London Square. Center: A view down the main New York Street east toward the old Chicago Mercantile building, designed by Robert Boyle in 1968 for GAILY, GAILY. The building survived the fire but sustained severe heat damage, providing the opportunity to update its look as a new Embassy Street. These cranes, from 1st Call Studio Equipment, are just part of the seven cranes, twelve condors, and three scissor lifts the project required at its busiest. Above: This is the interior of the third-floor space of Block 9; the 21-foot-tall space can be built out for production. Out the windows can be seen Wall Street, the Knickerbocker Trust Building across New York Street, and a glimpse of Courthouse Square in the distance.

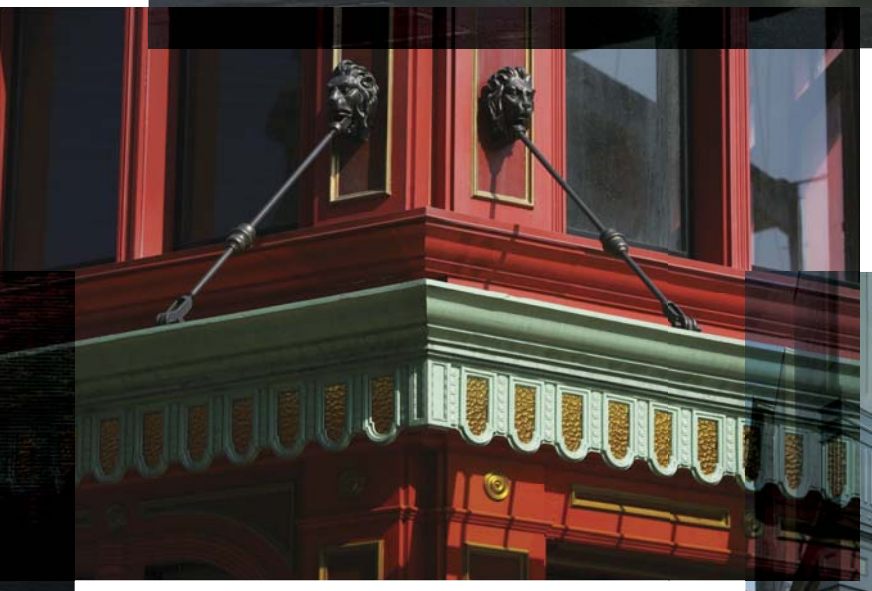
Above: Two buildings in the New York Street's Theater District, the one in the background based loosely on Radio City Music Hall.

Above: Called West Village Street, this side street provides a mix of urban residential and commercial façades. Right: Most of the rooftops, like these on the south side of Courthouse Square, have been completed with chimneys and parapets, and reinforced for camera crews to provide yet additional set possibilities on the streets.



Above: The main New York Street's Knickerbocker Trust Building and its adjacent civic building; Jann Engel's and Bruce West's drawings for both are shown on page 21. The arch between them leads to a loading dock façade.

All Images © Universal Studios



Above: This detail is from the corner of Block 12 at the west end of New York Street. Beala modified the design of the previous façade making it a story higher, and added the awning with the glass and stamped metal filigree and gold trim from the W.F. Norman Co. in Missouri. The staff work was executed in fiberglass and resin by Local 755 craftsmen from the Universal Studios staff shop. Right: The west side of Courthouse Square includes a firehouse with doors large enough to allow a pumper truck to drive in or out.

Top: This view, taken from a lift in the center of the street, stacks up several buildings at the west end of New York Street. The cornices and pediments were made of fiberglass and wood, and the curved sections of flex resin. The gray building in the background, not visible from the street level, is the new King Kong attraction on the Universal Studios Tour.

"We had some of Local 44's finest carpenters working on this project," said Beala. The craftsmanship is incredible, and their work joins with that of the Local 755 Sculptors and Plasterers in pieces like the sixty-foot fluted column that tapers with classically correct entasis. The result is beautiful.

"Jim Watters and Dave Beanes have backed up all the design decisions from the start," said Beala. To look authentic and correct for the period, the sidewalks needed to have three-foot squares just like in the real city. From a construction perspective, it would have been easier to lay them out as a sidewalk circa 2009 but, with the support of Watters and Beanes, the sidewalks have three-foot period-accurate squares. Another façade had an exposed corner, and the engineers required a structural post. To match the façade, it was reworked into a cast-iron column that is both functional and beautiful.

The original dogleg of the street has been preserved, and as you travel down the street, the building styles gradually shift through time periods. The east end is comprised of government-style buildings; then a Broadway theater district, with three theaters plus a bar and a 1930s area and finally to a 19th-century Soho/Harlem area.

FIRE SAFETY FEATURES

Enhanced fire safety features were a primary concern due to the nature of the disaster. Mark Lyum, Senior Vice President of Facility Services, and the NBC Universal Facilities group worked closely with the County Department of Building and Safety to incorporate updated safety features throughout all thirteen blocks. The new façades have a fully automatic sprinkler system, built-in fire separation areas, and a separate water supply infrastructure for the hydrants and the sprinkler system. The new sprinkler system is fully automatic, replacing the previous deluge system which had to be manually activated.

The streets were opened for scouting on May 27, 2010. **ADG**

Left, and below: The official opening of the streets was on May 27, 2010. The west end of the main New York Street was dressed for a block party by Barbara Cassel, SDSA. A certain amount of the street dressing is left on the street and can be included in the location rental package depending on production needs. All of the other dressing is available for rent from Universal Studios.

Left: The Phoenix Project Art Department, along with the Local 729 Set Painters. Art Directors Guild members who worked on the project, in addition to Beala Neel, Jack Taylor, Bill Creber and Rick Carter, include Harry Otto, Stella Vaccaro, Martha Johnston, Steve Shkolnik, Anthony Napoles, Bill Taliaferro, Steve Saylor, Ron Yates, John Berger, Masako Masuda, Dennis Kraft, Geoff Hubbard, Ross Gallichotte, Bruce West, Cameron Birnie, Brad Ricker, Jann Engel, Mark Hitchler, Dean Walcotte, Josh Lusby, Steve Berger, Joe Pacelli, Adrian Gorton, and Jason Mahakian. R. Scott Loughran was the Art Department Coordinator.

ROBERT F. BOYLE 1909–2010

by Robert F. Boyle, Production Designer and Educator, as told to George Turner

A hundred or more articles have been written about Bob, in the weeks since his death—obituaries, remembrances, tributes—but I think the words that tell the most about this marvelous man are his own. He was a teacher to the very end, into his 100th year, and the lessons he has left us about our craft, our industry, and the humanity which we all share, reveal clearly why he was so universally loved and how much we will all miss him.

Robert Boyle, Production Designer and the recipient of both the ADG Lifetime Achievement Award and the only honorary Oscar® ever given to an Art Director, at his drawing board in the Universal Pictures Art Department in the late 1940s.

In 1992, Storyboard Artist and Illustrator George Turner sat down with Bob for a series of recorded interviews at the Margaret Herrick Library of the Academy of Motion Picture Arts and Sciences®. The following are excerpts from that 290-page oral history.

–Ed.

A CHECKLIST: DETERMINING FORCES

Boyle: I think probably the most valuable thing I'd gotten out of the Army, was that sense of how the big picture wasn't as interesting as the closer one. And films like *Ride the Pink Horse* began to get closer to people, so you saw their depth, you saw the things that you would never know. Who was Blackie Gagin, the hero (played by Robert Montgomery)? You never really knew, but you sensed something under the surface. And even the enigmatic ending, where they go away. This charming little girl, this Indian, who had a sense of relating to people, particularly this man—you had a sense of her humanity. And these things were, I felt, very interesting.

I later made a checklist, what I call a Production Designer's Checklist, which didn't deal at all with design, but only dealt with people, how much money they had and so on. I found that in trying to evaluate the environment of a film, I had to know a lot about the people. and very often, a screenplay didn't give you that. There was a reluctance, maybe on the part of the writers to give too many aside directions, a reluctance to impose too much on the director. Maybe the directors didn't like it. Maybe they preferred to think of the environment and the people's relations to it in another way. Whatever.

I found that I wasn't getting the information, and very often, you didn't get it from the director either. But I found that if you really took a page of a script and, after having read it, you would just ask yourself a lot of questions. And I thought, "Well, I ought to put these questions down." So I put them down here.

MONEY

Of course, the first thing is the economic status of the people in the story. There was a time in Hollywood when that wasn't that important. It certainly wasn't at MGM, where shopgirls lived in penthouses and it was marvelous, it was Never Never Land. So I thought you ought to know where the people were on the economic scale. I said, "Economic. Money or property. How much?" In other words, how much money do these people have? And the other thing that was important is whether it was old money that had been passed down, like family money, or whether it was new money like a rock star or a movie actor or somebody, who's just suddenly [become rich], because these are two different attitudes toward money.

THOUGHTS ABOUT MONEY

Then there was what they thought of money. Some people hoarded it, they were misers. Some people just had to spend it as fast as they could get it. Some people used it for worthwhile things and some people just used it, maybe for evil things, who knows? Like a dope dealer would be one who would be using it, somebody else is a philanthropist and so on. Well, these things were not always in the script, but if you checked them off, you begin to build a view of what kind of people these were.

Then there were a whole group of people who had no overt interest in money. This is the hardest one, because almost everybody's interested in it. You know, you think of it and you say, "Well, the nuns, the clergy, the religious people, are not interested." But then we look around and we realize that there are a lot of religious people who are more interested in it than anyone! (Laughs) And so you have to be a little careful with that one. But some people, money kind of bores them. Some artists don't really care about money. They just want to do their work. And some people even resent it. I think some people resent the problems that money brings. They have to take care of it, they have to invest it, or it brings a responsibility that they never wanted. I must say there are times when I resent the necessity of it. Then there are wonderful people who really enjoy it, and who enjoy doing anything with it, having fun themselves, seeing that other people have fun. Those are the nicer people.

SOCIAL STATUS

Then, after that, after the economic thing, I ask myself, "What is their social status?" Because money doesn't always mark what that would be. For instance, a brilliant scientist, like an Einstein, can go anywhere. His social status is at the top and at the bottom. Some people have a high social status only due to money. Someone might be a wonderful teacher or something and have social status. So this you have to work out.

RELATIONSHIPS

Then there were their relationships. You have to find out what kind of a family they have, who their friends are. And are their relationships job-related? Some people only have relationships with what they do for a living. And then, of course, an important thing is education, because some people have a very good formal education, but a lot of people

who are very intelligent get it from the streets, from their rubbing elbows with reality. Then there's those who have a kind of nature education—farmers, woodsmen, people who learn from the soil and they get it that way. But these are all important educational backgrounds, and they relate to what you do.

So far, in these questions, there was rarely anything that had to do with design or the actual set. But if you thought about all of these things, then somehow it begins to crystallize. Certainly sex has a lot to do with it, whether you're male or female. It certainly has to do, let's say, with a bachelor man or a bachelor woman. They will bring what they are to their environment, particularly their living environment. Not necessarily their working environment. And you have to think whether they're homosexual, heterosexual, bisexual or asexual.

ETHNICITY

Then the other important thing I began to realize was what their ethnic background is. This was very important, for instance, in *Ride the Pink Horse*, which had an Indian background, and these aliens, these white aliens, who were from New York and everywhere else, were in this Indian community. So that was kind of interesting. But there you have to get the race, religion, the culture. Then that is reflected in everything. The food, how you dress, it reflects on the costumes people wear. The geographic location, of course, that's kind of self-evident. If you place it at the North Pole, it's going to be different than in the tropics.

CAPABILITIES

Then the physical and mental capabilities. Often, I found it was very helpful to know the cast, because casting has a lot to do with all of these things. With Hitchcock, who was using someone like Cary Grant—Cary Grant was very elegant. He could be in rough circumstance, but generally if you cast Cary Grant, you were restricted to some degree in the environment because he lent an elegance to even a derelict's area. So I think one of the earliest things I would always want to know was who was going to be in the movie, for that reason. If you have Mae West, it's going to be a different kind of a set...

Turner: Than Lillian Gish.

Boyle: (Laughs) Than Lillian Gish, right.

OCCUPATIONS

Then the other thing is, what do characters do for a living? It's amazing how many films that I've worked on where you don't know what people do for a living, and what people do for a living takes up at least fifty percent of their time, and probably more. And with many people it's almost a hundred percent. You know, a man goes to the office, the woman is in the kitchen or in the home, making a home, or the two of them have offices and go off and the kids are alone. But it's what people do for a living which impinges on their personal life. It has to do with their friends, it has to do with the kind of a house they're living in. It may even have a lot to do with the city they live in, the place they live.

OTHER INTERESTS

And then what do they like to do besides work, what are their other interests? Do they like music? I remember the decorator on *North by Northwest*, a wonderful guy [named Frank McKelvy]. In the house where the heavies lived above Mount Rushmore, he had done a wonderful job with the decorating there, and it was all fine. And the day when we were going to show it to Hitch, I went in and he had a string ensemble, a little string quartet, set up, with all the instruments. And I said, "My God, what is that doing there?" And he said, "Well, it is a little startling, isn't it? But we don't know what these people do aside from being spies and heavies, we don't know what their interests are, [so] I figured they were probably musicians," I said, "That's pretty good, but isn't this kind of startling for this sequence?"

He said, "Well, that's why I put it there. Hitch will come in, he'll see that and say, 'What's that doing there?' and I'll say, 'Oh, if you don't like it, I can take it out.' And then Hitch will say, 'Well, I think it's a little overdoing it,' and I'll take it out, and then he won't notice any of the other errors that may be in the set!" He says, "I always like to put in something that I know they'll take out immediately."

TASTE & PERSONALITY

Then besides what the characters do, I put down what are their developed tastes and personality traits, things like that that may be indicated, probably will have to be indicated, in the script. Whether somebody changes from the first page to the last page. Have their attitudes changed? Have they learned anything, anything that might change the environment?

RELATIONSHIPS WITH THE ENVIRONMENT

And then one thing [that] is very important, I felt, was whether they affected the environment or were

affected by it. Because I felt that there were places where man changes the environment, usually for the worse. He destroys, for the most part. There are places where he can't do too much, at least up to now. If you have a dog team in the Arctic, there isn't much that a dog team can do to change the Arctic. The chances are the Arctic will change the man and the dog team, because he's in danger. But then there have been films made about the cutting down of the rain forest, where man really affects it. Or where a young girl goes to, let's say, New York to seek her fortune, gets an apartment in New York, and now she goes about making it her domain. Now she affects her environment a great deal, and the way she affects it will tell you a lot about the young woman herself I think. Just as the man that goes down and rips out the big pieces of the rain forest, you know what kind of a person he is. He doesn't give a damn.

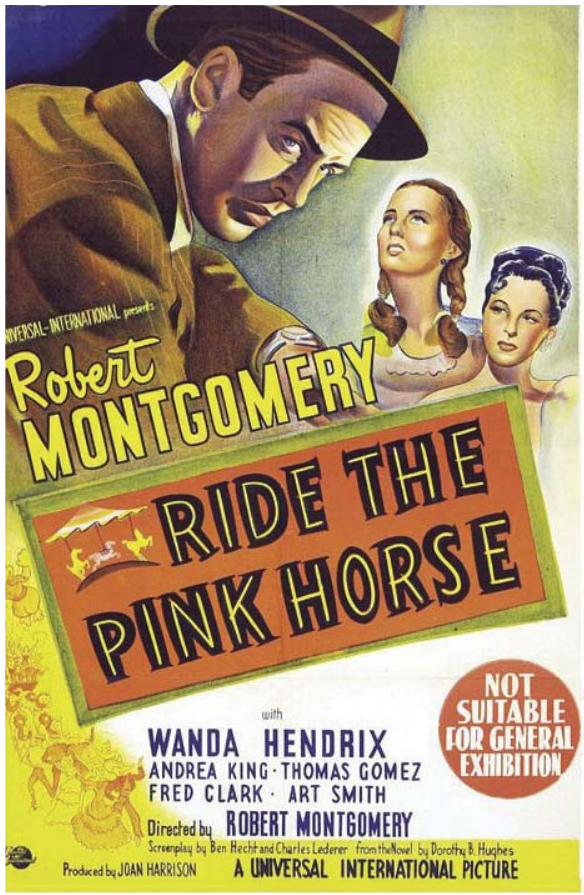
PERIOD & POLITICS

Of course, another thing is period, and that's usually in the script. We usually don't have to worry about that if it's historic period. If it's set in the future, well, the sky's the limit. You do what you feel best about. That will probably require more research. And then, of course, these days your political orientation has something to do with your environment, whether you're on the left or the right or a centrist.

That was pretty much it. But when I finished all these questions, I realized that none of them really told you how to design. (Laughs) But yet, I felt that the questions were what movies were about, and that now the designer has to come in with whatever skill or whatever talent he or she may have to design the ballroom or the kitchen in a walk-up flat or whatever it is.

It seems to me that most of the Art Direction that I've done over the years, that I was interested in, I never studied in school. I knew what western adobe structures were like and I had been to New Mexico and I've seen hogans in Arizona and so on, but those are not structures you learn about in school. In the urban downtown areas, now, the homeless set up little structures. They do have a sense of structure, even a cardboard box and the way they arrange their old tom blankets and the way they heat up a cup of coffee, it's all pretty interesting, and it has its own structure. But Lord knows, you didn't learn that in school! So most of the things that we do are arrived at through observation. Some of it's arrived at through research, but I think you have to live through a lot of it.

I think some of the most interesting, physically the most interesting, films that I've worked on were the cheaper ones, the ones with the limited budgets and limited facilities, working under difficult situations. When you have too much money, the chances are you begin to lean on that. I had it once. I worked on a film with Sylvester Stallone and Dolly Parton. When it was going badly, I complained about certain things, I said, "This is going down the tube." And I was told that with Stallone and Dolly Parton, they had no problem. Well, the picture lasted about a week. So don't tell me about that kind of insurance, it still has to be a good movie. And then you can get a little picture...when I look at the list of pictures that I've worked on, I've done some of those. I've gotten my share of Academy nominations and certainly working with Hitchcock was a big stroke of luck, and I enjoyed that relationship. But when I look at the things that I've done, I come to a little picture like *Ride the Pink Horse*, which I like very much, and I think from my standpoint, as good a work as I've ever done. For some of the smaller films, you had to use your ingenuity to make them work. There's so many different movies and different ways to work, different solutions to a problem. And one of the fascinations about film is that they're all different. There are musicals, there are dramas, there are documentaries. There are so many ways to approach a particular idea, and they're all good... well, not *all* good...but there are many of them that are good. There's no one way to approach it. And just when you think that yours is the only way, somebody comes up with a better idea. It's an exciting art, and part of the excitement is that it's a community effort, because it is a collaborative art, and to be able to work with people and to enjoy it, together, is so marvelous. **ADG**



Robert Montgomery acted in, and directed, RIDE THE PINK HORSE, a 1947 crime film noir from a screenplay by Ben Hecht. The story involves an ex-GI, known only as Gagin, who travels to a rural New Mexican town to revenge the death of his old wartime buddy. As a man devoid of identity, some of the villagers refer to Gagin as "the man with no place." Boyle applied his Determining Forces Checklist to the script and designed a film he ranks among his best work.

THE WORLD According to Mimi

An Interview
with Mimi Gramatky, Production Designer
by Leonard Morpurgo, Vice President, Weissman/Markovitz Communications

Above: One of the permanent sets for the series of webisodes is this greenhouse-kitchen, built on stage at Santa Clarita Studios. The families living here, in an abandoned observatory in the Sangre de Cristo Mountains, have survived a comet that struck the Earth 10,000 days ago, altering its orbit, killing most of its inhabitants, and creating a modern ice age.

The world we all work in is changing faster than at any time since that first train hurtled across the screen, terrifying turn-of-the-last-century cinema audiences. It seems that new delivery platforms, new technologies and new searches for the not particularly holy grail appear almost on a daily basis. And always present, expanding the horizon of filmmaking, is the Production Designer. At the forefront of this ambitious new frontier is Production Designer and ADG Board member Mimi Gramatky, working with fellow Board member, Scenic Artist Michael Denering. Their project, filmed this summer at Santa Clarita Studios for distribution through MGM, is *10,000 Days*, set that number of days (about twenty-seven and one-half years) after a comet strikes the Earth, knocking the planet off-kilter, killing billions, and freezing just about everyone else in the story. The polar ice cap may have grown all the way down to Mexico.

The project was shot feature-style and cut into twelve eight-minute segments to be available initially on the iPhone and similar devices, across the Internet, and, potentially, as an international theatrical release. With a cliffhanger final episode, this is just Season One.

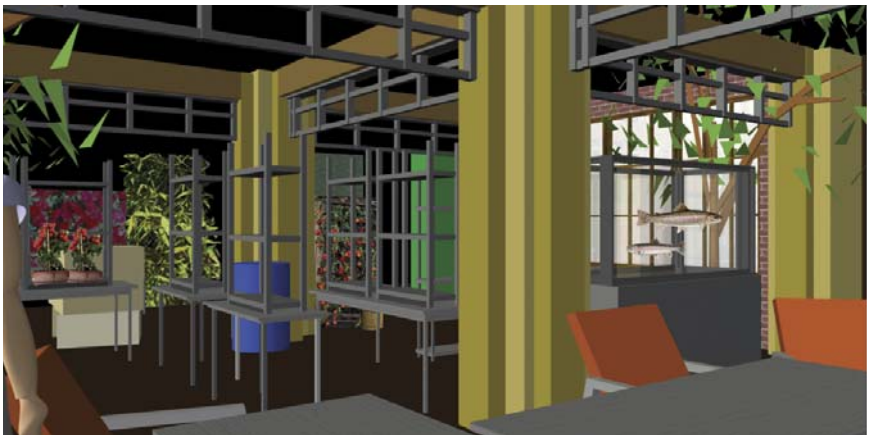
Leonard: What's special about this show?

Mimi: Unlike most Internet series to date, this is not three guys with a camera shooting in a friend's apartment. It's more like shooting a feature that will be cut into eight-minute segments, viewable on your smartphone—a whole new world.

Michael Denering: We are privileged to be on the ground floor of this new kind of filmmaking. It's a similar experience to being on the ground floor of television in the 1940s.

Leonard: Describe some of your sets.

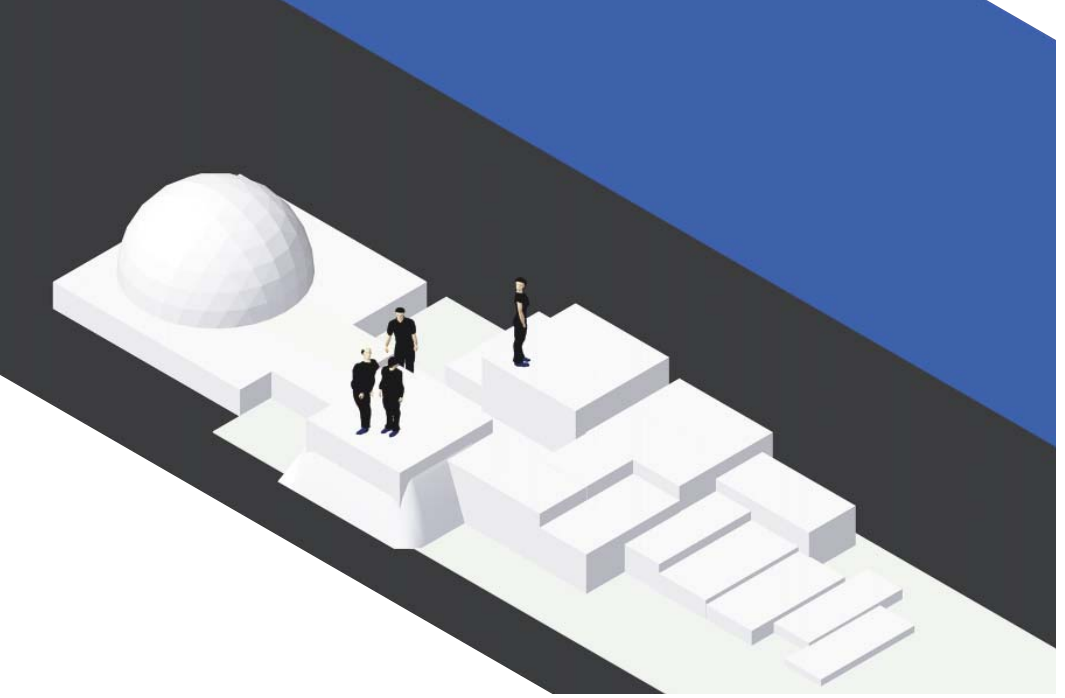
Mimi: First, let me answer a question I get all the time: *10,000 Days* is not all CGI. In fact, CGI was used only to complete the exteriors—ice and snow scapes, a village of igloos, and the fore and aft



sections of a 747. There were nine practical sets built on two stages at Santa Clarita Studios. They included sixty-five linear feet of a 747 delivered from Aviation Warehouse in truckable bare-bones slices. The survivors discover the plane in a frozen wasteland with the remains of its occupants. The 747 was reconstructed using the slices. It was painted, scorched, submerged and frozen. The interior arrived stripped to the ribs. For safety as well as design reasons, the interior was totally rebuilt before being destroyed for the story. Because the series was shot with a RED® camera, the actors lighted all of the airplane interior scenes with their LED lamps and flashlights.

Above: Production Designer Gramatky's VectorWorks® model of the greenhouse. The montage Mimi reproduced below here describes the interrelationships between food, energy, sanitation, medicine, fabrics and wood.

An exercise bike generates power for the fish tank's pump & water circulation.



Also built on stage were three interior rooms and an attached greenhouse in an abandoned observatory in the Sangre de Cristo Mountains in Colorado where the protagonists have lived these past twenty-seven-plus years. In the back story, a few scientists and their families knew this event was going to happen, so eighteen months before it did, they took over the observatory and prepared for survival.

This was such fun to research. Some of our production group took the responsibility for figuring out alternative power sources; when, through the gravitational pull in the solar system, Earth might right itself; and when the weather patterns might change. Others of our group looked to more practical day-to-day needs—food, clothing, and health, both physical and mental. The greenhouse became an aquaponic garden where the survivors farmed fish whose waste provided fertilizer to grow fruit, vegetables, medicinal herbs and spices. They grew flax, bamboo and hemp—all sustainable sources for fabrics, building materials and writing implements. There are only two wooden things left in the observatory, both with very practical purposes: a loom and a guitar.

The antagonists who were evicted from the observatory, live in a village of igloos. Yes, we built one igloo which tripled for three different interiors. We also built sixty linear feet of snow and ice on platforms on which the actors could walk and even run. This, as well as the exterior igloo village, will be finished with CGI set extensions.

Leonard: How did you find out how to do all of this?

Mimi: You mean the science of it all? I was fortunate enough to discover the Science and Entertainment Exchange, a nonprofit organization, started by Jerry and Janet Zucker a few years ago, which connects filmmakers with the National Academy of Science. I called them, told wonderful Jennifer Ouellette the storyline and described the questions that were particularly stumping me. Jennifer connected me with scientists all over the planet who are actually working on these problems right now.

Leonard: What about medications under such conditions? And those flashlights?

Mimi: Yes, who would have known that tincture of pumpkin and cinnamon can provide insulin for Type 1 diabetes? You'll have to download the show to answer the flashlight question. Let me just say that writer/director Eric Small thrived on the research I found, writing whole scenes around some of it (the flashlight, for example) and feeling relieved that we could provide an alternate source of insulin for our diabetic character. I'm also often asked about heat and cooking. That answer as well came from the scientists: methane is captured from the septic tank and recycled through an old gas range, thus clearing up both the heat and the sanitation issues.

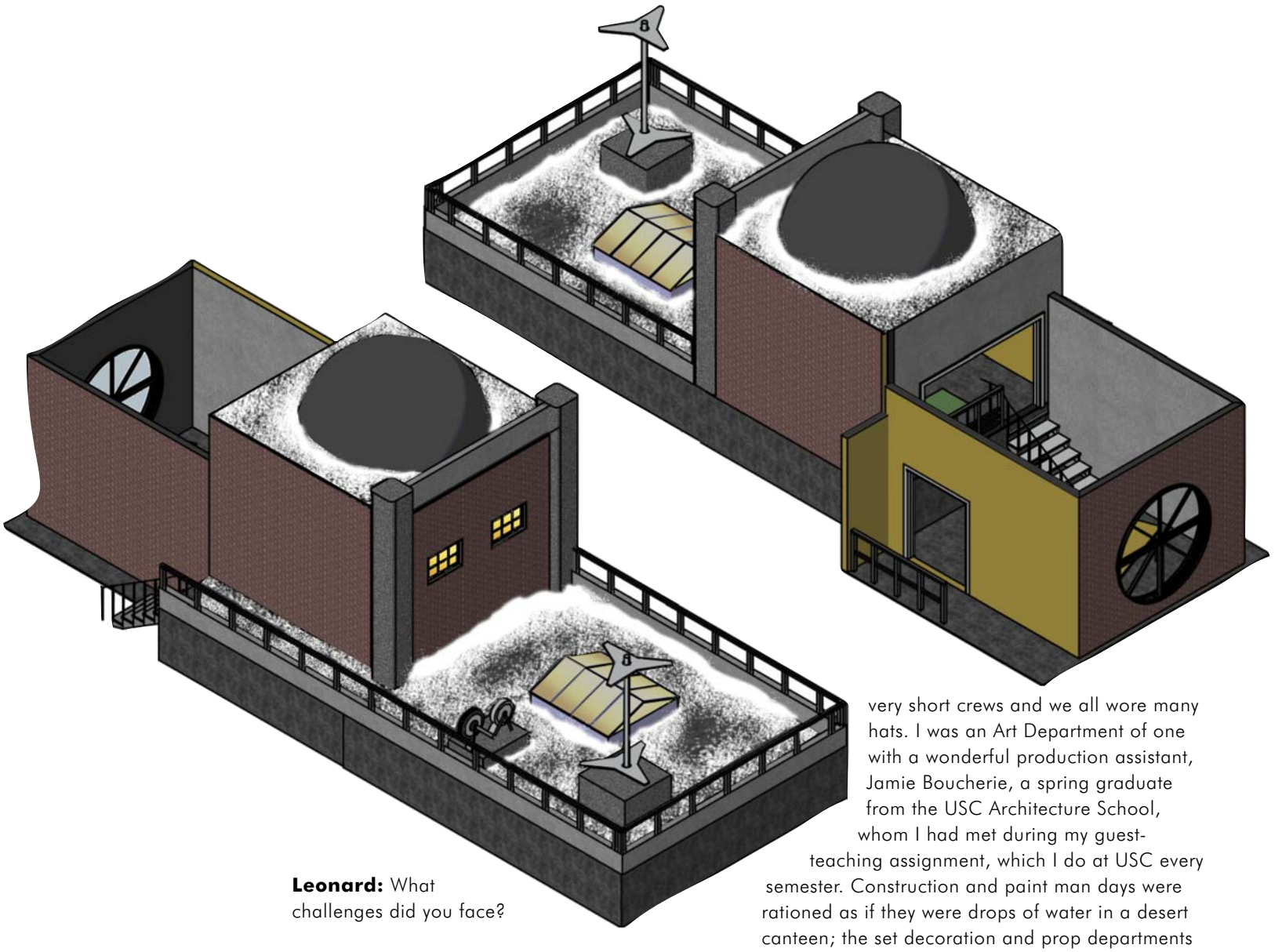
Leonard: And you built igloos?

Mimi: Well, actually *igloo*, which became three. I developed tremendous respect for the Inuits. They can build an igloo without wasting an ounce of packed snow in less than two hours. It took us a little longer and there were leftover trims. We followed their plan, though, using block foam instead of packed snow. It was built from the same size blocks of foam, laid in a graduated spiral which provides structural strength on a riser two feet above the floor. Unlike the Inuits, we had to figure out how to maintain the igloo's structural integrity while wilding out sections of it for shooting purposes and then enlarging it as a community igloo.

I developed tremendous respect for the Inuits. They can build an igloo without wasting an ounce of packed snow in less than two hours. It took us a little longer and there were leftover trims.

Although the entire project was union, from the above-the-line guilds through the IATSE and the Teamsters, we all had very short crews and we all wore many hats.

Opposite page, top: The economics of an Internet series, and the special IATSE contract negotiated for this project, required that Gramatky do all of her own drawings. Her proficiency with Vectorworks® enabled her to create this isometric of an all-purpose snow landscape to secure the producers' approval, and then generate working drawings from the same file. Center: The finished set on stage. Blue screen (and occasionally green screen) was used to extend the sets. Bottom: The interior of a foam igloo was built on the snow platform as well, an example of the economies required, using each set piece in several ways. This page, top: The exterior of a few sections of a 747 mock-up, crashed in the snow. Center: Gramatky's photo-composite illustration of the set's extension. Bottom: Shooting the set against a green screen.



Gramatky's Vectorworks model of the interior/exterior observatory set again served as a presentation sketch and, with dimensions added, a construction document as well.

Leonard: What challenges did you face?

Mimi: How would families survive such an event—physically, mentally, spiritually? And then continue to give birth to more progeny when Earth's temperatures have dropped below minus 49EF? Is there an artifact after premise?

The budget was, of course, a huge challenge. When Eric first sent me the script, my initial reaction was, "You want me to create all this for how much money?" The collaboration and compromise began and, as it always is between Eric and me, the project just got better. Similar to *Star Trek*, Eric had created an alien universe, but instead of other planets, our alien world is on Earth. Though the genre is science fiction, the script has a strong sense of reality. What would happen if...really happened??

Personnel was another issue. Although the entire project was union, from the above-the-line guilds through the IATSE and the Teamsters, we all had very short crews and we all wore many hats. I was an Art Department of one with a wonderful production assistant, Jamie Boucherie, a spring graduate from the USC Architecture School, whom I had met during my guest-teaching assignment, which I do at USC every semester. Construction and paint man days were rationed as if they were drops of water in a desert canteen; the set decoration and prop departments did the same. The bottom line is: we all became a creative family and busted our asses to get it done.

Finally, I had to design the show for three screen sizes: iPhone and iPad, television, and theatrical screens. Deciding which particular set pieces and dressing appeared in each frame needed careful consideration: too much detail would jumble the image and cloud the story on the tiny screens; not enough detail would neither enhance the story, nor give the actors enough to work with, looking less compelling and incomplete on a larger screen. Color played an important part in my designs. The costume designer, Shawnelle Cherry, took an operatic approach, separating the protagonists and antagonists by color palettes: warm earth, stew colors for the protagonists and cold blues, blacks, greys and violets for the igloo clan. On all screens, this will help the audience keep track of the players and where we are, especially during these short eight-minute segments.

Leonard: Is there a message here?

Mimi: Our Earth is facing one environmental crisis after another these days, which makes the story so timely. In the *10,000 Days* environs, survival means looking to the future certainly, but also returning to lifestyles of centuries past—the highest tech and the lowest tech. The story, however, is much more than a message. There is action, conflict, love and intrigue—all the qualities that capture imaginations.

Leonard: Future seasons?

Mimi: I certainly hope so! Eric has story arcs for several more seasons in his head. The first season was hard work but for all the right reasons. Everyone wanted it to be the best it could possibly be. After a week off, I think we were all ready to start the Season Two! **ADG**

Top: A photo-composite paint elevation of the observatory interior, showing the documents to be painted on the wall to reflect the protagonists' search for an answer to the unending cold. Above left: The characters gather beneath the observatory dome, one of nine constructed stage sets, struggling with the day-to-day issues of survival and safety from the igloo-dwelling outsiders. Above right: Scenic Artist Michael Denering executing Gramatky's designs on the walls of the observatory set.

production design

SCREEN CREDIT WAIVERS

by Laura Kamogawa, Credits Administrator

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

FILM:

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

TELEVISION:

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

DUAL CREDIT REQUEST:

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

membership

WELCOME TO THE GUILD

by Alex Schaaf, Manager, Membership Department

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

Art Directors:
Gary Barbosa – WEB THERAPY – Showtime
Hugh D.G. Moody –DETROIT 1-8-7– ABC Studios
Christopher Pearson – BACHELOR PAD – ABC
Commercial Art Directors:
Gabriel Abraham – various signatory commercials
Joaquin Grey – various signatory commercials
Assistant Art Directors:
Nicholas Cross – THE AVENGERS – Marvel Studios
Kiel Gookin – THE HANGOVER PART II – Warner Bros.
Chris Hansen – THE DEFENDERS – CBS/Paramount
Commercial Assistant Art Director:
Nathan Lay – various signatory commercials
Graphic Artists:
Mesrop Abrahamian – CBS Digital
Brogan Donahoe – Fox Network
Graphic Designers:
Christopher Isenegger – HANGOVER 2 – Warner Bros.
Erica Wernick – GLORY DAZE – Turner Broadcasting System
Title Artist:
Eric Scofield – Sony Pictures

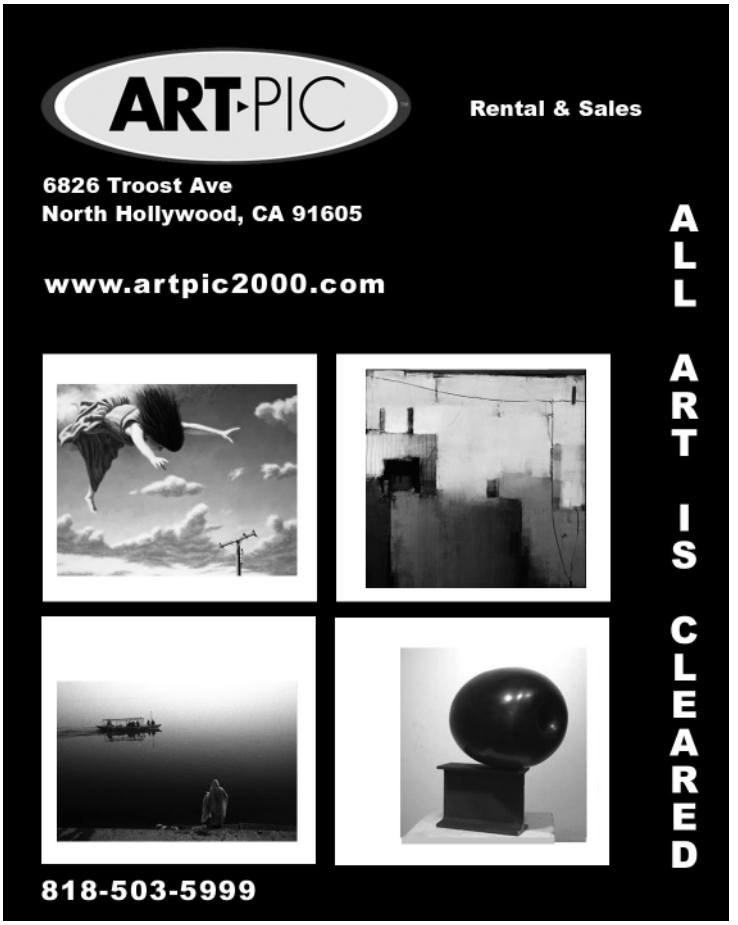
TOTAL MEMBERSHIP

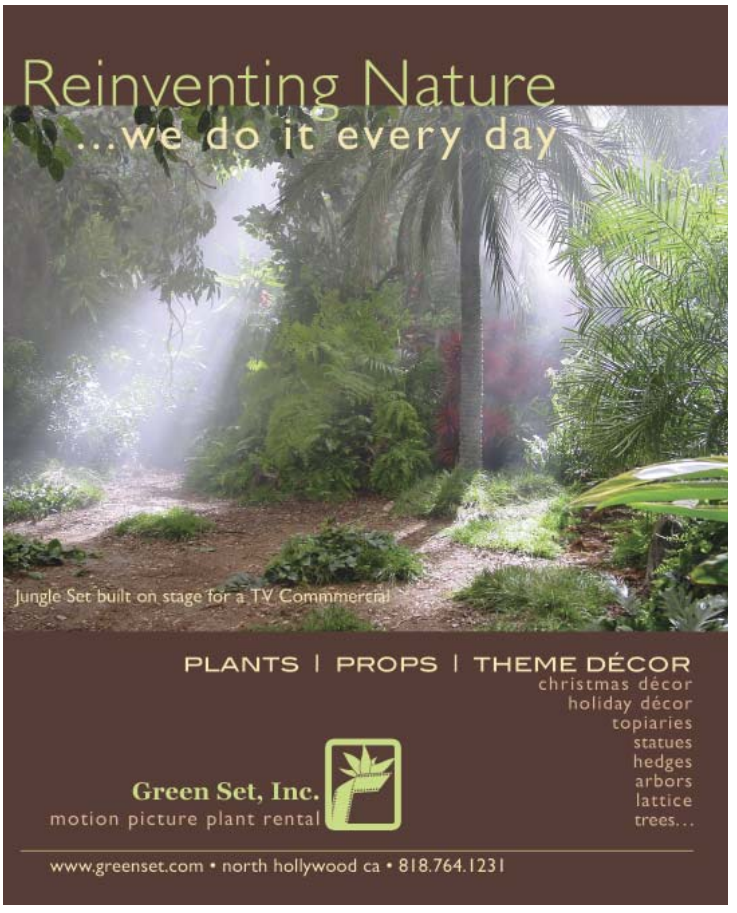
At the end of October, the Guild had 1871 members.

AVAILABLE LIST

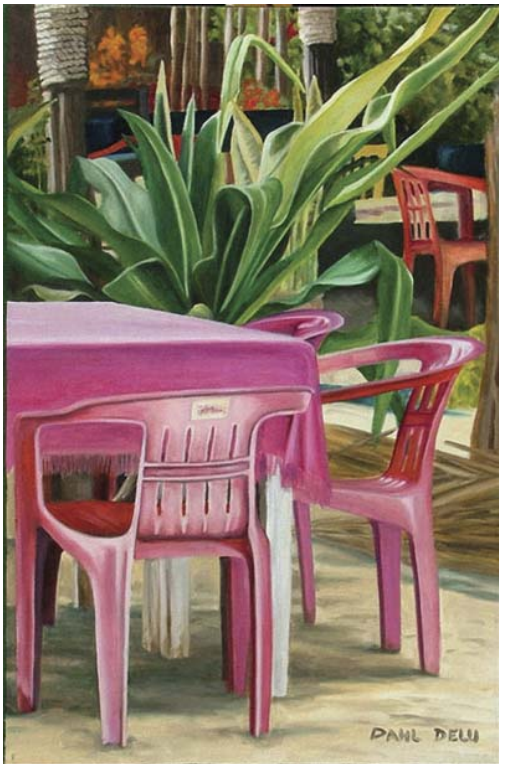
At the end of October, the available lists included:

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





letters



Clockwise, from top left: Palapa with orange and blue chairs, oil on canvas, 30" x 40"; Striped beach chairs, oil on canvas, 30" x 40"; Palapa #1, oil on canvas, 18" x 24;" and Pink chairs, oil on canvas, 24" x 30."

IN OLD SANTA FE

from Dahl Delu, Production Designer

Things continue to go well in New Mexico. I've got two big shows coming up, three pieces in the fine arts show at the New Mexico State Fair, and three pieces in the big fall show, *Encantada,* that runs the whole month of October. I'm also teaching beginning stage design at the Santa Fe University of Art and Design. I'm sharing a class with another teacher so I only have to go up a couple of times a month.

During a long career in professional theater and prime-time television, my avocation has always been to paint. Over the years, I have focused on a variety of subjects ranging from architecture to my garden. To the left are a few paintings of Mexico which were originally done after a variety of trips to Colonial cities and small villages. I was represented in three different galleries in Puerto Vallarta for a number of years: Gallery Uno, Galleria Pacifico, and Indigenous.

Since moving to New Mexico in July of 2009, I've been focusing on some of the unique landscapes the state offers, as well as local cactus and agaves, plus a few ristras because they present such a rare opportunity to paint with RED.

calendar

GUILD ACTIVITIES

ART UNITES at Gallery 800
in the Lankershim Arts Center
Thu–Sat 2–8, Sun 2–6 PM

October 6 @ 6:30 PM
Town Hall Meeting

October 10 @ 5:30 PM
WINTER KILLS (1979)
Film Society Screening
at the Egyptian Theatre

October 13 @ 6:30 PM
New Member Orientation & Town Hall

October 19 @ 7 PM
ADG Council Meeting

October 20 @ 5:30 PM
STG Council Meeting

October 21 @ 7 PM
ILM Craft Membership Meeting
7 PM
SDM Council Meeting

October 23 @ 9 AM
Seminar–Special Effects for Art Directors

October 26 @ 6:30 PM
General Membership Meeting

November 6 @ 9 AM
Seminar–Working Drawings from SketchUp

November 16 @ 7 PM
ADG Council Meeting

November 17 @ 5:30 PM
STG Council Meeting

November 18 @ 7 PM
ILM council Meeting
7 PM
SDM Craft Membership Meeting

November 22 @ 6:30 PM
Board of Directors Meeting

November 25 & 26
Thanksgiving
Guild Offices Closed

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

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THE STUDIOS at Paramount

milestones

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Above: In 2008, Robert Boyle became the only Production Designer ever to be given a special honorary Academy Award®.

ROBERT F. BOYLE
1909 — 2010

adapted from a biography by Barbara Hall, Research Archivist, Margaret Herrick Library, AMPAS®

Production Designer Robert F. Boyle was born in Los Angeles in 1909, and raised partly in Los Angeles and partly in the town of Hanford in the San Joaquin Valley, on his family's small ranch. He attended the University of Southern California, where he studied architecture and graduated in 1933. Like many young architects completing their training at the height of the Depression, Boyle soon discovered that job opportunities were limited in the architectural field. While acting as a bit player at the RKO Studios, he happened to find his way to the Art Department, where he introduced himself to the department head Van Nest Polglase. Through Polglase, he was referred to the Paramount Art Department, and he started there soon after as a draftsman. From 1934 to 1939, Boyle worked at Paramount as an Illustrator, Draftsman and Assistant Art Director, alongside such Designers as Wiard Ihnen, Robert Usher, Ernst Fegté, Robert Odell, and Roland Anderson. Throughout the 1930s, Paramount's Art Department, headed by Hans Dreier, regularly brought to life some of the most impressive films in Hollywood.

In 1939, Boyle left Paramount to travel through Mexico, with the idea of perhaps becoming a painter. Summoned back to Hollywood by Production Designer John Goodman, Boyle was the Assistant Art Director on several more films before being offered his first Art Director opportunity on the Universal serial *Don Winslow of the Navy*. While he was doing this thirteen-part serial, his name was mentioned to Alfred Hitchcock, who was at the studio to make *Saboteur*. For his first feature as a full-fledged Art Director, Boyle found himself working with the already renowned Mr. Hitchcock on every aspect of *Saboteur*, a spy thriller which involved a number of locations and sets, including a now famous sequence at the Statue of Liberty. After *Saboteur*, Boyle worked with Hitchcock on *Shadow of a Doubt*, one of his most subtle and brilliant films. Though it would be a number of years before he designed another picture for Hitchcock, these two films formed the basis of their important collaboration on a total of five produced films, as well as two unproduced projects.

After doing a few more pictures at Universal, Boyle joined the United States Army Signal Corps. Trained as a motion picture combat photographer, he traveled around the United States to various camps, working on some training films along the way, and then was shipped to Europe, arriving not long after

the Normandy invasion. He advanced with the American Army all the way into Germany, and even took an unauthorized detour to Berlin to film the fall of that city around the time of Hitler's suicide. After the end of the war in Europe, his outfit was shipped to the Pacific theater, but they arrived there after the end of the war. He finally left the Army in 1945.

Upon retuming to the United States, Boyle worked again with Hitchcock, this time at RKO on a project for Cary Grant; although the film was never completed, during the film's pre-production, Boyle met Bess Taffel, the screenwriter on the project, who became his wife of more than fifty years. He did have the opportunity to design two films at RKO, *Nocturne* and *They Won't Believe Me*, both for producer Joan Harrison, who had been associated with Hitchcock in England. He also worked with Harrison on his next picture, *Ride the Pink Horse*, a noir crime drama set in New Mexico which starred and was directed by Robert Montgomery. Years later, Boyle worked with Harrison again when he directed some episodes of the television series *Janet Dean, Registered Nurse*, which she produced in New York in 1954.

After completing *Ride the Pink Horse* at Universal, Boyle joined the Art Department at the studio, where he would work for the next ten years. While at Universal, Boyle was Art Director on nearly forty films, in every genre, from Westerns, thrillers and comedies to science fiction films and Abbott & Costello movies. Usually working with limited budgets, Boyle and the other Art Directors at the studio relied on every aspect of the craft of Art Direction to create impressive-looking films with very few resources.

In the late 1950s, Boyle rejoined Hitchcock at Columbia on *North by Northwest*, and received the first of his four Academy Award® nominations for this comedy-thriller that takes Cary Grant and the audience from the United Nations building to Mount Rushmore, with a well-known stop in a very flat cornfield. In the early 1960s, Boyle worked again with Hitchcock on the eerie picture *The Birds*, a tour de force for the director and Boyle as well, who were faced with new logistical and technical challenges in figuring out how to convincingly create vicious attacks by hundreds of birds.

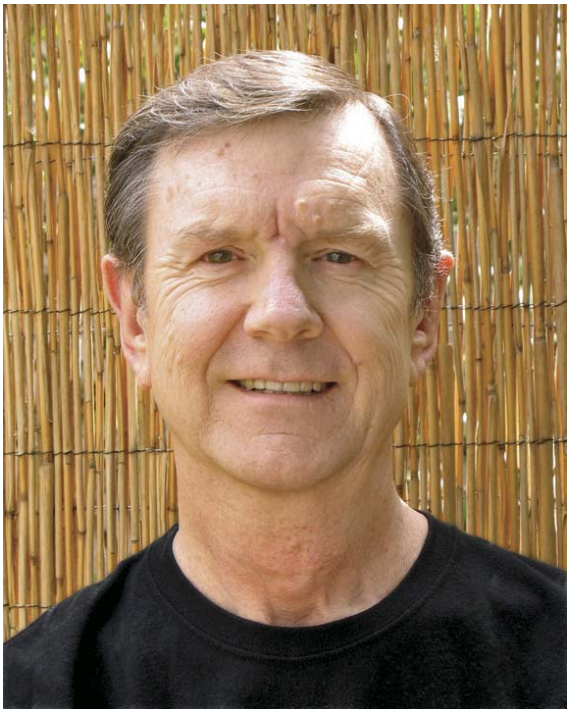
Robert Boyle's work as one of Hollywood's most accomplished Production Designers continued through the 1960s and 1970s when he designed *Cape Fear* for J. Lee Thompson and *In Cold Blood* and *Bite the Bullet* for Richard Brooks. He was also Production Designer on *Leadbelly*, a low-budget film by Gordon Parks about the blues singer Huddie Ledbetter, and Don Siegel's *The Shootist*, a revisionist Western which starred John Wayne as a dying gunfighter, and for which Boyle was honored with his fourth Academy Award nomination. He continued designing into the 1980s on films like *Private Benjamin*, *Lookin' to Get Out*, and *The Best Little Whorehouse in Texas*. He even tried a little television design, and received an Emmy® nomination for the production of John Steinbeck's *The Red Pony*, starring Henry Fonda and Maureen O'Hara.

In recent years, he devoted a great deal of his time to the American Film Institute, where he created the Production Design program in their Center for Advanced Film Study. Boyle was also a longtime and invaluable member of the Academy of Motion Picture Arts and Sciences®, serving on the Academy's Board of Governors for sixteen years. He was President of the Art Directors Guild and served for many years on the Guild's Executive Board. In 1996, when the Guild established its Lifetime Achievement Award, Boyle was its first recipient. In 2001, when the Hollywood Film Festival first recognized Production Designers, Boyle was the inaugural honoree. And in 2008, the Motion Picture Academy, for the first-and-only time in its eighty-year history, awarded an honorary Oscar® to a Production Designer: Robert Boyle.

He is survived by two daughters: Emily Boyle-Biddle of Hollywood, California, and Susan Licon of Toledo, Oregon, and three grandchildren. His beloved wife Bess, died in 2000.

Bob helped define Art Direction and the value of the Production Designer. He said, "The basis of Production Design is architectural truth, which becomes an emotional truth as well."

milestones



MICHEL LEVESQUE
1943 — 2010

Michel Levesque, Film Director and Production Designer, died May 10 at his home after a courageous battle with cancer. He was 66.

Born and raised in Pennsville, New Jersey, the son of Canadian immigrants, Levesque moved to Los Angeles in 1962. He attended California State University at Northridge, and built sets for community theater productions. His first film job was in 1967, assisting Leon Ericksen on *The Trip*, directed by Roger Corman. His first two design jobs on his own were also with Corman, *Naked Angels* and *Bloody Mama*.

In 1971, with writing partner David M. Kaufman, Levesque co-wrote and directed *Werewolves on Wheels* and the next year, he directed his second feature film, *Sweet Sugar*. He then went to Europe and co-wrote two screenplays for the Dutch Cultural Commission.

Levesque resumed his Art Direction career in 1975, with three films for Russ Meyer. He also designed *Bobbie Jo and the Outlaw* for Mark Lester, *Foxes* for Adrian Lyne, *Borderline* in 1980 with Charles Bronson and *Barbarosa* in 1982, starring Willie Nelson, along with the first season of the Stephen Cannell series *Hunter*. Other films he designed include *The Night Before* with Keanu Reeves in 1988, *Homer and Eddie* for Andrey Konchalovskiy and *The Package* for Andrew Davis.

Upon retiring from the film industry in 1989, Levesque re-teamed with Kaufman to form Digital Video Theatre, producing and directing a series of digital video shorts. In recent years, he pursued his longtime love of music. He was studying jazz piano and composing a cabaret musical when his battle with cancer began in 2006.

In September 2009, Levesque married Colleen Kennedy, his companion of thirty years. He is also survived by his brother-in-law Art Tillinghast, his recently united son, Justin Wilson, and his brothers Conrad and George.

PETER ROMERO
1920 — 2010

Set Designer Peter R. Romero died July 29, 2010, ninety years of age, at Tarzana Providence Hospital. Peter was born to the late Jose Rodriguez Romero, flamenco player, and Maria Naranjo Romero, and was a member of Local 847 Set Designers and Model Makers since its inception in 1953. He worked on many features and eventually on television series, including *Dragnet*, *Daniel Boone*, *Batman*, and *12 O'Clock High*. He had extensive experience with theme parks, starting with the original Disneyland in Anaheim from 1954 to 1956. He drew for Universal Studios and several architects offices in the 1970s before he became an Art Director in 1974. He was nominated for an Oscar® on *The Right Stuff* in 1984, working with Geoffrey Kirkland. Peter was a person of deep faith, kind, very caring and sharing, who loved a good conversation as much he loved a good book. Peter is now with his beloved wife, Jessica Mclean, who preceded him in 1999.

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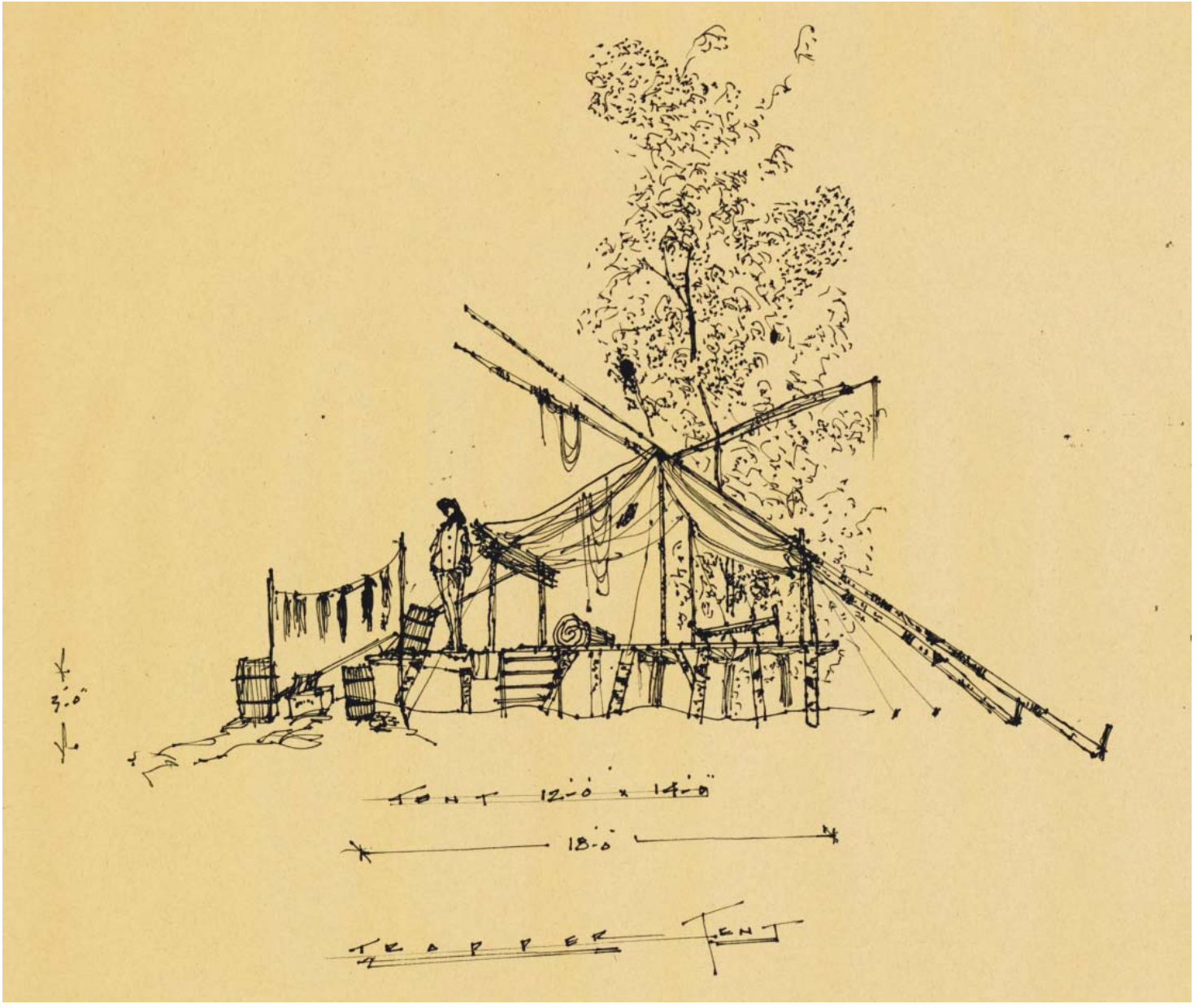
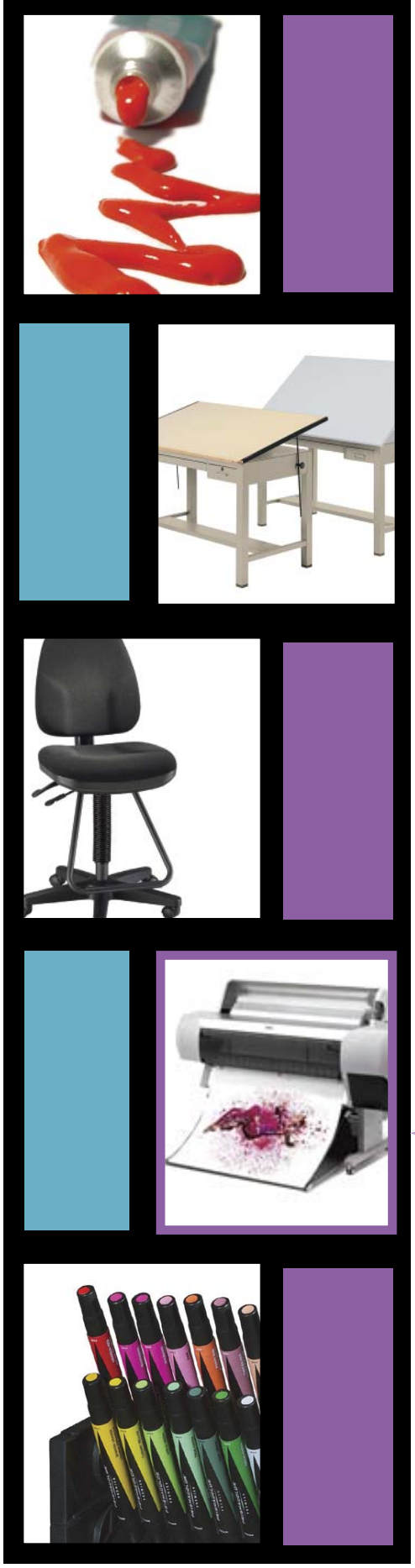


The breakneck pace of film production on remote locations, even for larger projects, often requires a drawing to serve several purposes. A very simple-scaled sketch, such as shown above, or an artfully embellished elevation, can convey a wealth of design information to many departments. Such quick but accurate sketching is a skill that every Art Director, Set Designer, and Illustrator should nurture. Oscar®-nominated Production Designer Jeffrey Beecroft writes: "The drawing was part of a series for tents and cabins that were built in an aspen grove in Spearfish Canyon, South Dakota, and is included in the extended version of DANCES WITH WOLVES (1990). I drew the sketch myself in India ink on rough, tinted sketch paper, as both an elevation and a sketch for Director Kevin Costner. The Art Department on the film included just myself and my amazing Art Director and friend, Bill Skinner, with Illustrator Steve Burg doing storyboards, and Lisa Dean, Set Decorator. We had to take a few shortcuts in the process to get the designs out, so Bill and I would draw scaled sketches to give to the crew and convey a sense of the feeling I hoped to achieve in the scene, and the guys built and dressed from these sketches."



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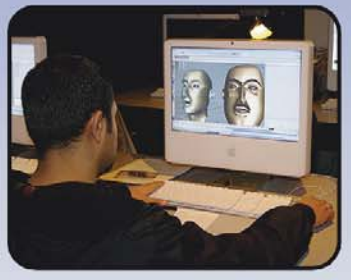

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