

PERSPECTIVE

THE JOURNAL OF THE ART DIRECTORS GUILD



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APRIL - MAY 2011

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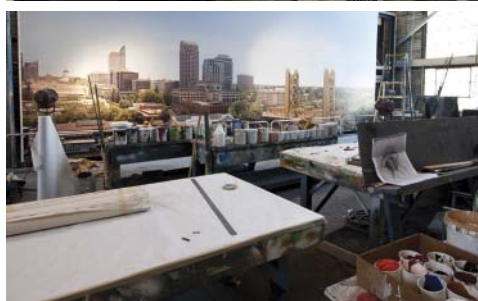


COVER: This illustration is a detail from a digital concept painting of the tea party for ALICE IN WONDERLAND. It is a joint creation of Production Designer Robert Stromberg and Illustrator Jim Martin. The table was based on conversations between Stromberg and director Tim Burton. Together, they decided that the tea party would be a collage of many different items that would help us see that the Red Queen had created an almost-wartime feeling. The characters use whatever is available during the party and are under constant threat.



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THE DESIGNER AS AUTEUR

by Michael Baugh, Editor

Guild members are a more educated group now than ever before in our history. An unprecedented number have advanced degrees, and the overall quality of their work is extraordinarily high—and yet many still feel that the industry is leaving them behind, and they need to go back to school. Continuing skills education is a major priority for a lot of our artists, and the Guild has secured over three-quarters of a million dollars of financial support to pay for training in digital versions of traditional analog skills.

This training, however—as important as it is—may not provide a realistic expectation of making a living in traditional entertainment venues. There are too few potential jobs, too many talented artists, and increased periods of unemployment. Salaries for most positions have declined over the last twenty years in real dollars (adjusted for inflation), and all attempts at redressing this situation through collective bargaining have failed. This observation probably comes as no surprise to anyone.

Our education initiatives need to raise the bar on what we are teaching our members, not out of any attempt to make existing jobs redundant, but out of a commitment to the future success of us all. Programs that cannot provide members with a high probability of future employment should probably no longer be included in our professional training.

Along with our traditional fields—film, television and theme-park design—there are new areas such as gaming, multimedia installations, theatrical architecture, and other forms of unscripted entertainment. These areas offer the Guild new opportunities to design training programs in fields that have heretofore been unconnected with our day-to-day work experiences. The Guild could create niche curricula while still using film and television as the primary focus. Such programs would offer a real service to our members.

The traditional role of the designer in the motion picture industry has been to support a hierarchy that honors the narrative script over the visual, that institutionalizes a decision-making process in which the designer's contribution is reactive to a written text massaged by the sensibility of a director. This may be appropriate for the historic, text-driven performance arts of theater, opera, and scripted film and television, but we are increasingly living in a visual world that is less driven by text. Live-performance venues are often defined by technology, and virtual-performance spaces are memorable more for what we see than for what we hear. The visual artist has an important authoring function, and the rigid protocols and linear decision-making of traditional Art Departments will become obsolete.

Professor Richard Isackes of the University of Texas writes:

"The fact is, aside from drawing and a basic understanding of composition, anything that looks like a craft skill today will in all probability be replaced or radically transformed by technology in an increasingly rapid cycle. Craft skills will be learned and relearned many times over the course of a career. What will be sustaining will be the intellectual and creative elasticity that only a fundamental theoretical understanding can provide."

The future will reward designers who think more like directors and writers, and writers and directors who think more like designers. If film is the art of the moving image, who are the artists, the authors of those images? The old saw that the industry is collaborative, that no one person creates entertainment, is partly true, and greatly disingenuous. Every one of us, who has thrown a scripted set description out the window, and proposed an entirely new, more evocative visual environment, knows that timeless, memorable images often come from the minds of individual concept designers. We need to train our members for careers that not only empower them as freelance artists, employed by various producing entities, but also as authors of their own work.



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contributor



Born in Champaign, Illinois, and a graduate of Columbia College, **Benjamin Nowicki** started his career in Chicago in 1996 while completing his film degree. While in Chicago, his credits included *The Jackal*, *Home Alone 3*, *U.S. Marshals*, *Road to Perdition*, *The Dark Knight* and, as a Graphic Artist, *Turks and The Weather Man*. Ben's mentor at

Columbia College was Bob Enrietto, a thirty-year veteran of Hollywood, who advised him to take the next step by moving to Los Angeles. He has lived in Los Angeles since 2003, where his credits include *Dodgeball*, *The Prestige*, *The Unit* and *FlashForward*. Most recently, Ben was an Assistant Art Director on the upcoming, and as of yet untitled, Will Ferrell Spanish-language comedy. Ben has a particular interest in the junction of filmmaking and technology.

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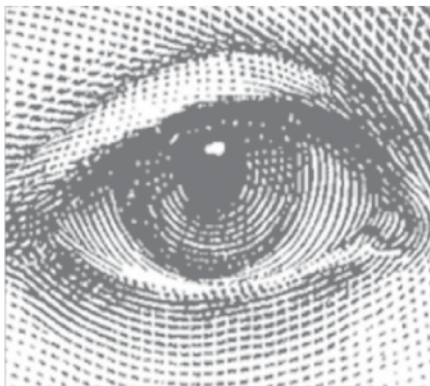
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Nominee: British Academy of Film and Television Arts Award, Best Production Design

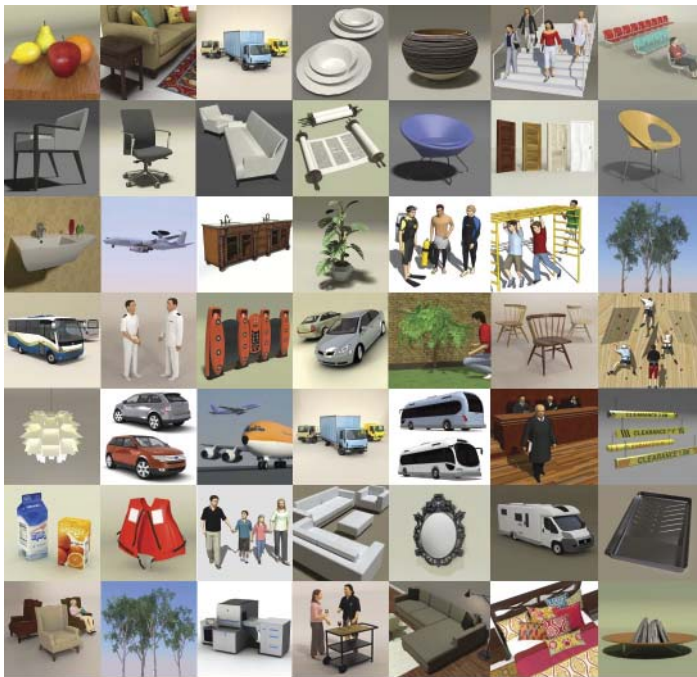
JESSE BENSON DOS EQUIS - "ICE FISHING"

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from the president

UNIONISM 2.0

by Thomas Walsh, ADG President

As the recent events in Wisconsin continue to unfold, we are reminded just how fragile our contractual rights and privileges are, and just how easily they can be undermined should we elect not to remain attentive and engaged in the life of our workplace and Guild.

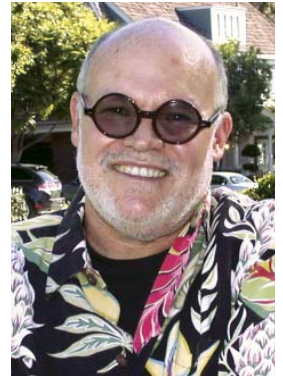
The Art Directors Guild is an exercise in representative democracy. It can only work if all of the members participate. That participation can be in various forms, but in all cases, it requires us all to promote and honor our standards and practices as well as the code of conduct that governs all our workplace actions and deeds.

So what can you do? First and foremost, you must encourage your elected leaders to conduct your affairs in a civil, thoughtful and transparent manner. Only by doing so can they maintain your trust and support. None of your elected representatives are entitled in any way to their positions. All of them serve at the pleasure of the membership. Should you not agree with any of your representatives or their policies, then you have an obligation to become engaged in the pursuit of better governance. You can run for an office or support another member to do so. Our constitution permits any member in good standing to promote the nomination of any other member, regardless of the craft that the nominating member belongs to. You have an obligation to make certain that your elected representatives are responsive, empathetic and informed on the current state of your workplace and professional affairs. Your elected representatives must be knowledgeable, informed and engaged in the practice of your craft. And from time to time it may be necessary for you to remind your representatives that civility, transparency and consensus are still the best tools in the arts of good governance and leadership.

As members in good standing, you also have an obligation to practice and promote the professional standards that guide us all. The governing rules may vary, depending on which contract you may be working under or which region you may be working within; but, nonetheless, the guiding principles are the same. Your union obligations and code of conduct require that you patronize union services whenever and wherever possible. You must practice good workplace work habits and conduct while respecting the contractual jurisdictions and creative contributions of your co-workers. And most importantly, you cannot elect to look the other way when non-union contractors or staff covet or undermine our profession's historic work and jurisdictions. Of particular concern to me is the concept design work that continues to be provided by non-union pre-vis companies. To be clear, we admire and respect the talents of these individuals, and union membership within the Guild is an option open to all of those qualified artists who wish to continue in the field of motion picture and television design.

We also must bring to a close, once and for all, practices that have encouraged production assistants or Art Department coordinators to provide design and graphic services. This is covered work, work which should only be provided by a member of our Guild.

The bottom line is simple: Either we stand together as one community, respecting and upholding our common code of conduct, one that is designed to safeguard and defend our rights and hard-earned privileges, or we will—in short order—become the primary casualties of our own neglect and indifference. What is in the best interest of the individual or of the moment cannot be justified if it undermines the foundation that supports us all. Our Guild, our union, is a community of uniquely talented artists who share many common values and ideals. But that community must be continually nurtured, re-imagined and renewed if it is to remain relevant. You must become involved and engaged in the life of the Guild and your workplace. And most important: Honor and practice our code.



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calendar

GUILD ACTIVITIES

April 6
Contract Seminar

April 13
Town Hall Meeting
Topic: On-Call Compensation

April 18 @ 7 PM
IMA Craft Membership Meeting

April 19 @ 7 PM
ADG Council Meeting

April 20 @ 5:30 PM
STG Council Meeting

April 21 @ 7 PM
SDM Council Meeting

April 22
Good Friday
Guild Offices Closed

April 26 @ 6:30 PM
General Membership Meeting

May 13
ADG Scholarship Applications Due

May 13-15
IATSE District 2 Convention
Fairmont Hotel, San Francisco

May 16 @ 7 PM
IMA Council Meeting

May 17 @ 7 PM
ADG Council Meeting

May 18 @ 5:30 PM
STG Council Meeting

May 19 @ 7 PM
SDM Craft Membership Meeting

May 24 @ 6:30 PM
Board of Directors Meeting

May 30
Memorial Day
Guild Offices Closed

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



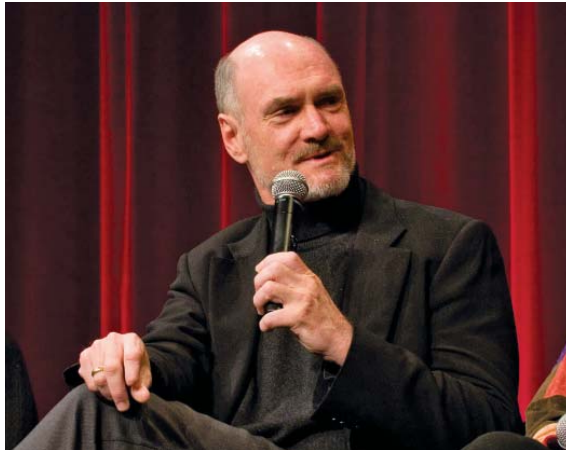
OSCAR® NOMINEES AT THE AMERICAN CINEMATHEQUE

by Lindajo Loftus, Weissman/Markovitz Communications

For the fifth consecutive year, the Guild, along with the Set Decorators Society of America and the American Cinematheque, presented a panel discussion at the Egyptian Theater in Hollywood on the eve of the Academy Awards® show. This year, it was entitled *Observation, Passion and Imagination: The Art of Production Design*. The participants included the team from *Alice in Wonderland*, Production Designer Rob Stromberg and Set Decorator Karen O'Hara, the team from *Harry Potter and the Deathly Hallows Part 1*, Supervising Art Director Neil Lamont standing in for Production Designer Stuart Craig and Decorator Stephenie McMillan, the team from *Inception*, Production Designer Guy Hendrix Dyas and Decorators Larry Dias and Doug Mowat, the team from *The King's Speech*, Production Designer Eve Stewart and

Set Decorator Judy Farr, and the team from *True Grit*, Production Designer Jess Gonchor and Set Decorator Nancy Haigh. This represents the first Oscar nominations for Guy Hendrix Dyas, Larry Dias, Doug Mowat, Judy Farr and Jess Gonchor. It is the second nomination for Eve Stewart and Karen O'Hara, the third nomination for Rob Stromberg (he won last year for *Avatar*), the fourth nomination for Stephenie McMillan (who won in 1996 for *The English Patient*), the sixth nomination for Nancy Haigh (who won in 1991 for *Bugsy*), and the ninth Oscar nomination for ADG Lifetime Achievement Award winner Stuart Craig (who won in 1982 for *Gandhi*, in 1989 for *Dangerous Liaisons*, and in 1996 for *The English Patient*). Film clips from the nominated films were shown.

Above, back row, left to right: Guy Hendrix Dyas, Larry Dias, Neil Lamont, Stephenie McMillan, Jess Gonchor, Nancy Haigh and Rob Stromberg. Front, left to right: Doug Mowat, moderator Tom Walsh, Judy Farr, Karen O'Hara and Eve Stewart.



Photographs by Todd Wawrychuk and Greg Harbaugh / ©A.M.P.A.S.

ACADEMY® SEMINARS IN PRODUCTION DESIGN

by Jim Bissell, Production Designer and AMPAS® Governor

The Motion Picture Academy® will host a series of four seminars that focus a contemporary eye on the art of Production Design. On each of four consecutive Monday nights, a group of Production Designers and Set Decorators will explore different elements of the art as it is practiced today. The topics of the four events are:

April 25 – The Convergence of Production Design in Live-Action and Animation

Designers from animation and live-action compare their responsibilities as well as the creative and executive pipelines through which they navigate their work.

May 2 – Memorable Images: Production Designers Choose Their Favorites

Composers can leave an audience with a memorable tune, and Production Designers can sear images into collective cultural consciousness that create a powerful effect. Examples of those rare instances when dramatic design emerges from a supportive roll to the forefront of the storytelling process will be explored, along with how these images evolve and why they are powerful.

May 9 – Set Decoration and the Design Collaboration

Production Designers and Set Decorators discuss their collaborative process.

May 16 – The Criteria for Good Production Design

Award-winning designers discuss what they look for in other people's work as hallmarks for great dramatic design

Confirmed speakers (subject to availability) include Alex McDowell (*Watchmen*, *Minority Report*), Jack Fisk (*There Will Be Blood*), Scott Chambliss (*Star Trek*), Kathy Altieri (*How to Train Your Dragon*), Beth Rubino (*World Trade Center*), Nathan Crowley (*Batman Begins*). Academy Art Directors branch Governors Jim Bissell and Rosemary Brandenburg will moderate the discussions.

Registration for the entire series is \$40 for the general public and \$30 for Academy members and students with a current ID. Admission for individual evenings, if available, is \$10 at the door. Tickets for the series may be purchased online or in person at the Academy box office. Doors open at 6 PM. All seats are unreserved. For more information, call 310 247 3600 or visit www.oscars.org.

Above: Two Governors of the Academy's Art Directors branch, Production Designer Jim Bissell and Set Decorator Rosemary Brandenburg, will moderate the series of seminars on Production Design, Mondays, April 25 and May 2, 9, and 16, 7-10 PM at the Linwood Dunn Theater, 1313 North Vine Street in Hollywood.

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THE CODE OF PROFESSIONAL CONDUCT

by Scott Roth, Executive Director

In order to make clear the essential rules and obligations under the Motion Picture Basic contract that all members of the Guild should know and abide by, the Board of Directors has published the Code of Professional Conduct reprinted below. It describes the workplace jurisdictions of each of the four crafts represented by the ADG under the Motion Picture Basic Collective Bargaining Agreements. It specifically does not address work

practices in the Commercial Agreement, the Network Agreements (where, for example, drafting and illustration *must* be performed by Art Directors and Assistants, and graphics and all on-camera artwork—as well as all set painting—*must* be executed by Scenic, Title & Graphic Artists) or any other agreements which may employ our members. The underlying principles, though, that all members should recognize and support the jurisdictions of our other crafts, apply everywhere.

LOCAL 800 CODE OF PROFESSIONAL CONDUCT

- Always work within, and not outside, your craft's jurisdiction.
Ask no one, within or outside the Local, to work outside theirs.
Art Directors especially: know other crafts' jurisdictions as well as yours.
- Hire union members; engage only union facilities.
- Do not accept less than scale pay for the work you do.
- Notify the Guild of each employment you obtain.

Workplace Jurisdictions under the Basic Agreements

Production Designers / Art Directors

- Direct preparation, and/or prepare sketches and designs, of sets and backgrounds (and may do rough set lay-outs, and make sketches and occasional working drawings -- not for presentation -- provided doing so does not displace Set Designer (s) and/or Illustrator (s)).
- Supervise execution of designs and decoration of sets and backgrounds.
- Oversee Art Department budgets.
- **Assistant Art Directors:** Assist PD/AD in performance of their duties.
CANNOT perform work reserved to other crafts.

Set Designers & Model Makers

- **Senior Set Designers:** Prepare lay-outs and working drawings for motion picture sets, set models and backgrounds.
- **Specialist Set Designers:** Design/draw boats, trains, airplanes or other agreed upon specialties.
- **Senior Set Model Builders:** Design/construct set models for study/presentation, not for photographic purposes.
CANNOT create models for photographic purposes.
Except for authorized interchange, **CANNOT** perform work reserved for other crafts.

Geographical Jurisdiction

For Art Directors: U.S. outside of New York City and vicinity

For Set Designers, Illustrators and Scenic/Graphic Artists: LA County, and outside LA County if hired within LA County and transported outside

Illustrators & Matte Artists

- **Illustrators:** Create three-dimensional illustrations, continuity illustrations, and/or sketches or designs for prep/production of motion pictures.
- **Matte Artists:** Sketch, draw, paint photographic-like paintings or composites to be combined with live action to create illusion of reality
Except for authorized interchange, **CANNOT** perform work reserved for other crafts.

Scenic, Title & Graphic Artists

- **Scenic Artists:** Prepare for, and draw and paint on, scenic backings, freehand decorations and fine art work on motion picture sets, and draw/paint all portraits and figures.
- **Title Artists:** Lay out, draw and paint main titles, inserts, trailers, narrative titles and screen advertising.
- **Graphic Designers:** Prepare designs for graphic elements (signage, logos, printed props, vehicle graphics, etc.); prepare designs for wallpaper, carpet and other textiles.
CANNOT perform work reserved to other crafts.

The geographical jurisdictions of each of our crafts under this contract are important to recognize as well. The workplace rules under the Motion Picture Basic contract, apply only within the specified geographical bounds and do not otherwise apply outside. So, for example, Set Designers, Illustrators, and Graphic Designers *may* be hired to work outside of Los Angeles County, but, consistent with the regional studio mechanics contracts, such work *may* also be performed by Art Directors and Assistants, or occasionally by members of those regional locals; but Art Direction *must* only be performed by members of that craft throughout the nation (save only the United Scenic Artists' jurisdiction in New York City and vicinity). It's important to know not only what members working within a particular craft may appropriately do, but also, what they may not.

All members of the Art Directors Guild are covered by this Code when they are working under the Motion Picture Basic contract. It is your Code, approved by the Board of Directors; use it wisely and well. If you become aware that others are not, or anyone otherwise attempts to interfere with the full and free exercise of your rights and responsibilities under it, please let me know immediately.

THE 2011 RICHARD STILES SCHOLARSHIP AWARDS

by Lisa Frazza, Chair of the Scholarship Committee

In the recent past, the Guild has awarded two \$2,500 scholarships each year to dependents of our members. This year, the ADG will be granting just one \$3,000 scholarship to the most deserving student. In order to qualify, applicants must meet the following criteria: They must be a son, daughter, spouse, or legal dependent of any of our members in good standing. Members in good standing may also apply for themselves. Applicants must plan to attend an accredited junior college or college or university or post-graduate program in the fall of 2011.

Why only one, you ask? In an ongoing effort to unite the various talented and professional crafts



of the Guild, the Scholarship Committee and the Board of Directors have decided this year to offer one award. The economic crunch has hit us all deeply, and the Guild itself is not immune to this ugly downturn. This is not to suggest, however, that the ADG is in financial straits; it is merely an effort to be more fiscally responsible. We are all watching our pennies—some, more than others—but the Guild still wishes to aid where it can. I, for one, am happy to see that we can still offer a grant to one of our own who is pursuing higher education.

Those interested, please download procedures and forms from our website, www.adg.org. If you have any questions, please contact Sandra Howard at the ADG office: Sandra@artdirectors.org or 818 762 9995. Sandra will be in contact with me.

Applicants must complete the form and return to the Guild office by 5 PM on Friday, May 13. The winner will be announced the week of July 11. Best of luck to all who apply. Carpe Diem!

Above: The late Dick Stiles, a Production Designer and member of the Guild for nearly fifty years, poses with his bronze sculpture of the Muppets in the Television Academy Walk of Fame. Stiles founded the ADG Scholarship program in 1999 to help the families and children of our members. He was its inaugural chairman and guided it throughout the rest of his life.

the gripes of roth



ON WISCONSIN—SHOULD YOU CARE?

by Scott Roth, Executive Director

As this goes to press, the effort by Wisconsin's Gov. Walker to strip public sector employees of their rights to bargain collectively has been very much in the news. Currently, there's a standoff between the Republican-controlled legislature there that wants to do the stripping and the Democratic legislators, who have encamped to Illinois to forestall a vote on the matter, who do not. By the time you read this, there very well may be some resolution to this issue.

But regardless how this matter resolves in Wisconsin, the larger issue is whether that debate is important for private sector unions like ours, and if so, why. The answers are yes, that this is an extremely important debate with ramifications far beyond Wisconsin's borders.

First, as to the public employees themselves, they've had the right in Wisconsin to bargain collectively for more than fifty years. The justification Gov. Walker cites for taking away this right is that a looming budget deficit mandates it to help close that projected gap. Left unsaid is that the union there has been willing to compromise, substantially, on pensions and other benefit matters to help close the gap. So the union has actually offered the kinds of concessions the governor has demanded, yet that's not enough, because Gov. Walker has made this ideological: under the guise of *shared sacrifice* he has tried to bootstrap on to the savings he says he needs—and which the unions are willing to give him—his real mission, which is to destroy the labor union movement in Wisconsin by eviscerating its means of representing its members through collective bargaining.

That is why there has been such resistance there, and that is why all unions, including those in the private sector, have raised their voices in opposition. Because if the union's voice is effectively stifled in Wisconsin, giving encouragement to other similar movements playing out now in other midwestern states, not only will public sector unions be in jeopardy, but legislators nationally and in the various states will be emboldened to come after private sector unions. And all the local unions comprising the IATSE, including Local 800, are in the private sector. Such efforts can take the form of trying to convert California and other non-right-to-work states into right-to-work states. (This would mean that a union could function in such a state but could not require that persons working within its jurisdiction join, so such persons could obtain all the benefits of working under the union contract but not have to pay for them. Obviously, this weakens the union. It's also the case in right-to-work states that wages and benefits are less, as are overall standards of living.)

Right to work is but one potential fallout of an overall anti-union climate Wisconsin's governor and others seek to foster. If we think that vibrant labor unions able to effectively represent their members are a good thing; that is, if past achievements—the eight-hour workday, five-day workweek, safety protections, pension and health benefits—should be usefully translated into future ones, then efforts by union busters like Gov. Walker in Wisconsin and others around the country must be resisted at all costs. If you agree (and even if you don't), please check out the AFL-CIO's website at www.aflcio.org for further information about this transcendently important matter.



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AN OPEN DOOR

by John Moffitt, Associate Executive Director

Over the years, the Guild has become increasingly aware that one of the most important services it can provide to its members to help them maintain a competitive edge in today's entertainment marketplace is skills training and education. This idea was recently bolstered by a membership survey in which more than half of the responders rated education and training as *very important* to *extremely important* as an activity. And, in the effort to provide such opportunities, the Guild has continued to nurture its skills training partnerships and to develop educational material designed around members' needs.

One such partnership is involvement with a multi-local committee formed over the years to request and utilize funds for skills training under the Contract Services Administration Training Trusts Fund Grant, established to provide training and other programs to employees covered under the Basic Agreement, who have suffered displacement as a result of the introduction and use of electronic technology. The Fund provides reimbursement of two-thirds of the cost of courses taken and completed with approved training partners. From a four-local partnership in 2006, the Multi-Local Skills Training Committee (MLSTC) has grown to ten locals: 44, 695, 705, 706, 729, 755, 800, 839, 871 and 892. The group's efforts are very ably spearheaded by 839's Jeff Massey. This year, the CSATTF Board of Trustees has granted the MLSTC's skills training requests in the amounts of \$500,000 for courses at Studio Arts and another \$266,666.66 for training at the IDEAS Center located at Los Angeles Valley College.

For the second year, the Guild has partnered with the Animation Guild, Local 839, to provide CSATTF two-thirds-reimbursed training with Gnomon School of Visual Effects in the amount of \$77,112 for designated courses, with much of the funding dedicated to online training. Although last year's grants were meagerly used by the two groups, we hope this year members will seize the opportunity to receive instruction from this preeminent visual effects training institution.

This year, Microdesk will replace U.S.CAD as the ADG's training partner in providing skills training courses in the essentials of various Autodesk® products including AutoCAD®, 3ds Max®, Maya® and Revit Architecture®, as well as Google's Google Earth® and SketchUp®, and even a course in Photoshop Essentials®. The Guild has been awarded vendor-based CSATTF reimbursable training with Microdesk in the amount of \$50,110 and local-based training in the same coursework in the amount of \$26,400.

All in all, we're pleased to report that this is nearly one million dollar's worth of funds earmarked to train IATSE members under the CSATTF reimbursement program.

The Guild will also continue to offer an array of continuing education and master class seminars held here at our headquarters. These seminars will be captured and made available online to members, whether they live on the other side of the hill in Los Angeles or are scattered throughout the United States and abroad, living or working in regions outside of Southern California. At the time of this writing, we've already begun building an education and training area on the ADG website that will allow members to view and download videos of our seminars, as well as provide other training and educational information. We will also continue publishing an online training bulletin that will include schedules for upcoming courses and seminars and links to our training partners.

As I've said before, it's up to each of you to take the reins of your own professional education and skills training. So please, take advantage of the abundant opportunities offered to upgrade your proficiency and knowledge while the Guild holds the doors open.

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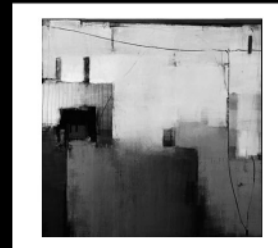
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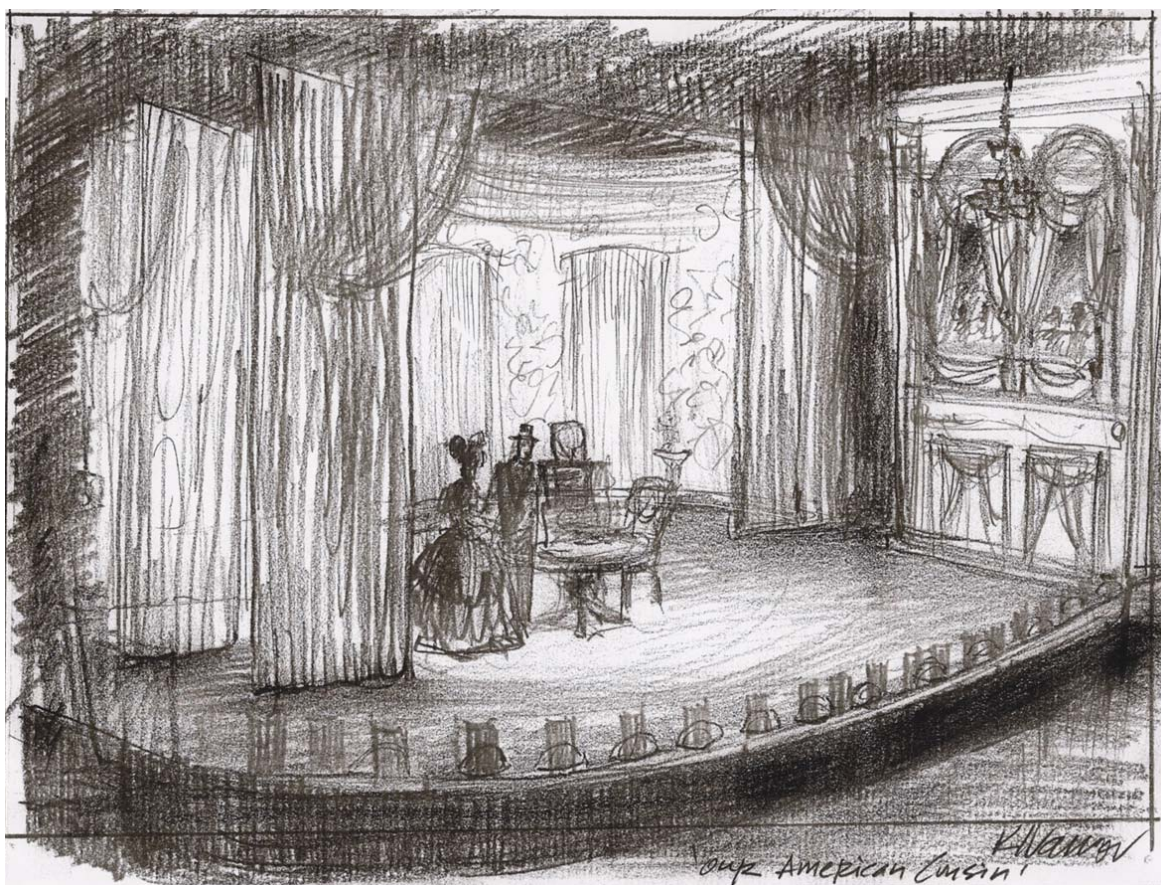


Designing The Conspirator

by Kalina Ivanov, Production Designer



Previous pages: **THE CONSPIRATOR** was shot in its entirety in Savannah, Georgia. Two blocks of old downtown Savannah were completely dressed, including a few partial facades, as Washington, D.C., would have looked on Victory Day in April, 1865. Top right: A soft pencil sketch by Ivanov indicates a raking shot across the Ford Theatre stage toward the presidential box which allowed the story to be told without building the complete auditorium. Below: A photograph of the finished set shows the very limited extent of the balcony rail and orchestra seating area.



The Conspirator, directed by Robert Redford, takes place in Washington, D.C., in 1865. It brings to life the assassination of Abraham Lincoln and the trial of Mary Surratt, the only woman among the accused conspirators. Surratt was an important player in American history who has been forgotten today by most people. Her role in one of the most famous political killings was both intriguing and controversial, and I was immediately drawn to the script.

The film was produced outside the studio system, on a tight schedule with a challenging budget. Despite these limitations, Redford assembled a cast of superb actors including James McAvoy, Robin Wright, Kevin Kline, Danny Huston, Tom Wilkinson and many others. The film was shot entirely in Savannah, Georgia.

My task, as the film's Production Designer, was to capture not only the scope of the events surrounding Lincoln's assassination but also the character of everyday life in post-Civil War D.C. From the beginning, Redford and I wanted the design to have an authentic feel. We wanted the audience to smell the streets and hear the sounds of a city four days after the peace treaty was signed. We wanted every texture to come to life. April, 1865, was a time of great despair and division; people were hurting from a long and bloody war, and anger at the President was in the air.

Redford has a gift for telling stories in a simple yet eloquent way. I devised a design concept of clean, uncluttered lines and simple patterns to support his vision. I drew my inspiration from the photographs of Alexander Gardner, Mathew Brady, and a portrait of Mary Surratt that revealed a striking resemblance to Queen Victoria. My goal was to capture the mood of the period, to be historically accurate, and yet, poetic and emotional as well.





Images © Roadside Attractions

As would be expected, my first step was to do thorough historical research. Redford, cinematographer Newton Thomas Sigel and I visited the Mary Surratt Museum, the Ford Theatre where we were allowed inside Lincoln's box, the Petersen house in Washington, D.C., and the grounds of the former Arsenal Prison. I read books about Lincoln and the assassins, about period paints and décor. Photography was a young and vibrant art at the time and there was a treasure trove of material. There were also courtroom artists' drawings of the trial, many of them showing conflicting layouts, confirming that history can be fickle and research is only a departing point.

“We wanted the audience to smell the streets and hear the sounds of a city four days after the peace treaty was signed.”

My second task was to find a city with architecture dating from the 1800s. (The script called for more than seventy locations.) We settled on Savannah,

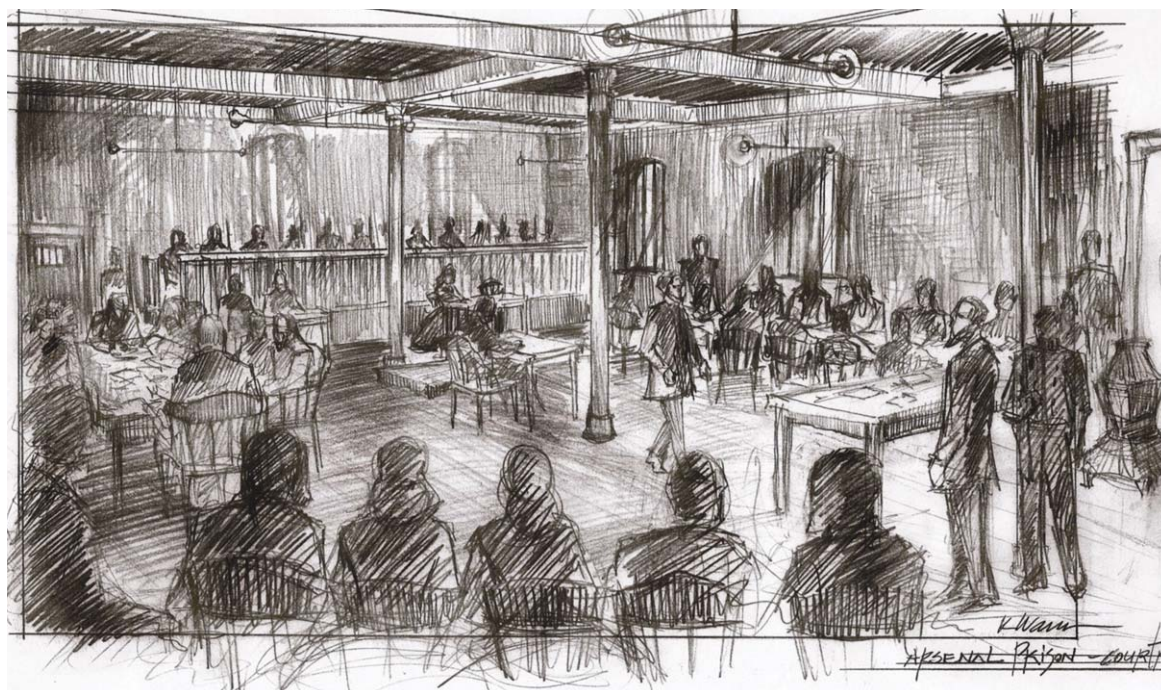
Georgia. It has two forts, cobbled streets, and well-preserved buildings from the period, as Gen. Sherman had spared it from burning, and the collapse of the city's cotton economy after the war meant little new construction had been done. It also had Spanish moss, palm trees and ornate iron balconies reminiscent of New Orleans, so I had to be vigilant to make it look like Washington, D.C.

The most appealing design element of Savannah, for me, was the human scale of its architecture. The

Above: A production shot, on stage during the third act of OUR AMERICAN COUSIN, just before Lincoln's assassination. Below: A white model of the set, built to study the carefully chosen camera angles.



Right: Another pencil sketch by Ivanov, this time of the military courtroom where the conspirators were tried. Below, left: A production photograph of the same angle, showing the finished set built inside a closed automobile dealership in Savannah. Below, right: A closer shot of the hooded prisoners and their guards, showing the extra texture and color added to the set to evoke the character of an old prison. Opposite page, top to bottom: The exterior of Mary Surratt's boarding-house, also shot in Savannah's Historic District. The parlor had only a few good pieces left, memories of a more prosperous time, the rest replaced with simple chairs and tables. A bed and armoire were added to the dining room where Booth and his conspirators met, to show that the room was being used as someone's bedroom at night.



buildings were not too grand or too pristine. That reinforced the concept that our nation's capital was a small village surrounded by cow pastures, with only a handful of buildings, such as the Capitol with their majestic architecture, towering above.

Redford has an actor's sensibility and felt strongly that filming the environment in camera helped the actors' performances, and preserved the intimacy of the story and its tragic nature. To successfully transport the audience back to April, 1865, we needed to rely on physical locations and build constructed sets as much as possible.

The key subjects to be painted on our historical canvas included the interior and exterior of the Ford Theatre, the Petersen boardinghouse across the street where Lincoln died, the exterior and interior of the Century Club, the War Department, Capitol Hill, Mary Surratt's boardinghouse, the

federal trial courtroom and the interior and exterior of Arsenal Prison, including Mary's cell and the gallows. There were about forty more locations expanding the film's scope.

"...our nation's capital was a small village surrounded by cow pastures, with only a handful of buildings..."

I worked out how much we should build through sketches and models. I always draw my own concept sketches, as it allows me to feel viscerally the space and the mood I'm establishing. For example, I solved the Ford Theatre set in a way that gives the audience the illusion of a big



space, while actually building only the backstage area, the stage with the décor for the play *Our American Cousin*, Lincoln's box and a small part of the audience area. After my initial sketch, Art Director Mark Garner and Assistant Art Director Geoffrey Grimsman made a white model and used SketchUp® and hand-drawn storyboards to show Redford and Tom Sigel the size and scope of the set.

Lincoln was shot on Victory Day, and Washington, D.C., was festively covered in banners and flags celebrating the official end of the Civil War. I wanted my sketch and the set to brim with hope and joy in contrast to the unfolding events inside the Ford Theatre. Redford also wanted the audience to feel disoriented and not be able to see Lincoln's bloody head wound. We positioned gaslights sporadically to motivate shadows. It was fascinating to research period lighting and discover how very little light they gave off. People practically lived in darkness, a mood we all worked hard to capture.

For the exterior of the Ford Theatre, we built a partial façade on a wonderfully preserved Savannah street, and dressed two blocks for Victory Day. The exterior of a house diagonally across the street from our façade was similar to the historic Petersen boardinghouse. However, the interior had to be created in a different building two doors down since the first house was architecturally altered inside. Our tight schedule demanded that I find locations close to each other.

“It was fascinating to research period lighting and discover how very little light gaslights gave off. People practically lived in darkness, a mood we all worked hard to capture.”

I knew the courtroom needed to be a 360-degree environment since so much action took place in it. Historically, the trial took place on the fourth floor of Arsenal Prison in the warden's quarters, where a makeshift courtroom was created. Since the production's stage was an old-car dealership with twenty-three-foot ceilings, a platformed set was impossible. We committed to the idea that the courtroom would be on the ground floor, but otherwise stayed historically accurate with



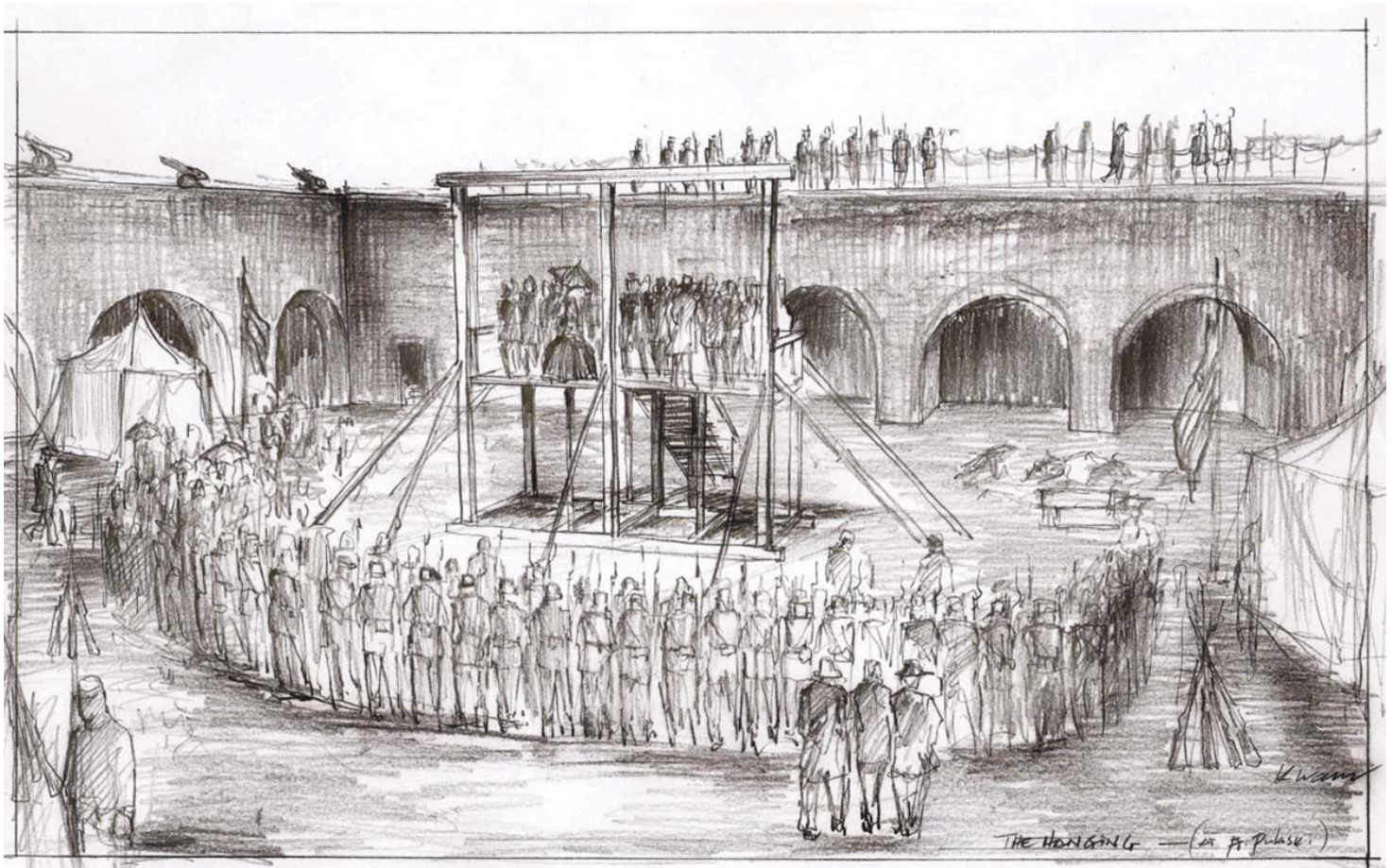


the interior details such as the passageway to the prison block, the bars on the windows, the special ceiling gaslights, etc. I purposefully gave extra texture and color to the walls to evoke the foreboding feel of Arsenal Prison, and also added three-dimensional architectural elements outside the windows to match Fort Pulaski, the Georgia location we used for the exterior of Arsenal Prison.

An important detail, for me, was to show the makeshift nature of the courtroom, so we made sure the prisoner's platform and the spectator benches were made of fresh wood, while all other architectural elements were carefully aged. My sketch attempted to capture the circus-like feel of the courtroom. The research showed that reporters were coming and going, the few lucky spectators who got tickets for the trial were heckling and commenting as if they were part of a play, and everyone smoked. Redford worked hard to preserve the authenticity of this atmosphere, creating a contrast between the barren starkness of the room and the colorful spectators' behavior.

The one set that I felt needed color, pattern and warmth was Mary Surratt's boardinghouse. There are historical photos of the exterior of the house but not of the interiors, which allowed for my own interpretation of her environment. I thought Mary would have made all the design choices. She loved her townhouse and was forced to turn it into a boardinghouse after her husband's death left her with many debts. I wanted the set to reflect the history of a once-happy place now plagued by intrigue, bitterness and hard life.

To show Mary's economic distress, set decorator





Melissa Levander left only a few good pieces of furniture for her living room, and replaced what she would have had with simple chairs and tables. The wallpaper was the only reminder of her former wealth and happiness. We added a bed and armoire to the dining room where Booth and his conspirators would meet, to show that the room was being used as someone's bedroom at night.

I wanted to contrast Booth's dark plot with a house run by women, surrounded by flowery wallpaper and the smells of cooking. I purposefully connected Mary's kitchen to the dining room. It allowed Redford to shoot scenes with Mary overhearing conversations between her son and Booth, and anchored her to the story in a very organic way.

The execution of the conspirators took place in the courtyard of Arsenal Prison. Secretary of War Stanton was so afraid of a Southern attempt to rescue the prisoners that he kept the number of witnesses to a minimum and had them surrounded by soldiers. Alexander Gardner was the only photographer allowed to document the event. His

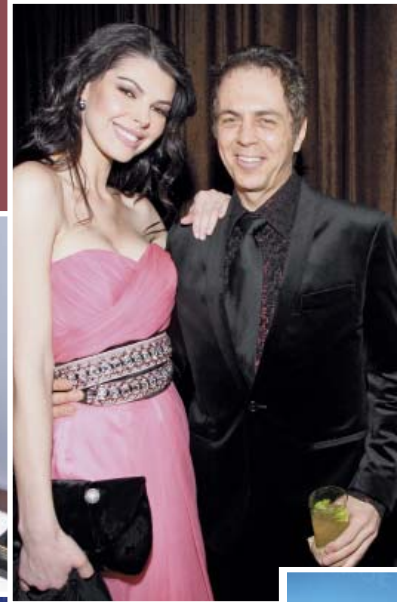
photographs are breathtaking, showing the blurry movement of Mary Surratt's dress. One can almost feel her last breath.

We built the gallows scaffolding by scaling the Gardner photographs. I also added two wooden structures, a horse stable and a mess hall, as well as soldiers' tents, to Fort Pulaski's yard to illustrate the military lockdown and bring a chilly authenticity to the hanging. My sketches were meant to capture Stanton's military lockdown.

When it came to showing vistas of Washington, D.C., in 1865, we knew that we could only accomplish this through CGI, and the key was to make those images look as real as the rest of the film. For this we turned to Alex Laurant, the Visual Effects Art Director for our film. Alex came to Savannah while we were filming to see the locations. This gave us the opportunity to exchange ideas about the precise look of those shots. I explained to Alex the concept behind the overall design and showed him my sketches. He gracefully took all that information as his departing point. **ADG**

Opposite page, top: A July 7, 1865, photograph of the conspirators' execution taken by Alexander Gardner, the only photographer allowed to document the event. Bottom: Ivanov's pencil sketch of the execution scene as it would appear staged in the courtyard of Fort Pulaski on Cockspur Island at the mouth of the Savannah River. This page, above: A production still of the execution scene, not a literal copy of the Gardner photograph, but rather a close emotional and historical re-creation.

15th ANNUAL ART DIRECTORS GUILD AWARDS







THE KING'S SPEECH
ADG AWARD WINNER

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DAVID HINDLE, Supervising Art Director
LEON MCCARTHY, Art Director
NETTY CHAPMAN, Standby Art Director
AMY MERRY, Graphic Designer
DOUGLAS INGRAM, Storyboard Artist
JUDY FARR, Set Decorator



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TRUE GRIT

JESS GONCHOR, Production Designer
CHRISTINA WILSON, Supervising Art Director
STEFAN DECHANT, Art Director
ADELE PAUCHE, JEFF ADAMS, JOHN FRICK, Set Designers
GREGORY HILL, Illustrator
ELLEN LAMPL, Graphic Designer
THOMAS E. BROWN, Scenic Artist
NANCY HAIGH, Set Decorator

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ROBIN HOOD

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JOHN KING, Supervising Art Director
DAVID ALLDAY, RAYMOND CHAN, Senior Art Directors
MARK HOMES, ADAM O'NEILL, MATT ROBINSON, MIKE STALLION,
TOM STILL, MARK SWAIN, REMO TOZZI, BEN MUNRO, Art Directors
KAREN WAKEFIELD, Set Decorating Art Director
SONJA KLAUS, Set Decorator

SHUTTER ISLAND

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Art Directors
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BARBRA S. MATIS, PATRICIA WOODBRIDGE,
Assistant Art Directors
GARF BROWN, SEAN BERNARD,
ALEJANDRA MARTINEZ, HAVEN STOREY,
Scenic Forepersons
TONY APONTE, ERIN ELIZABETH BOWMAN,
RALPH CONTRADO, PATRICK GLOVER,
HANNAH KING, MITCHELL LANDSMAN,
ROBERT T. MCPHERSON, PETER OKTAVEC,
KATHERINE PARKER, RANDY L. PARISIAN,
CRAIG S. PASCO, JEREMY M. PEREIRA,
MIKHAIL ROMANOV, JOHN S. SCHLICHTER,
RAE SIGNER, TERRY SYNNOTT,
JAMES TOLMAN, PETER TUPIZA, Scenic Artists
FRANCESCA LO SCHIAVO, Set Decorator

GET LOW

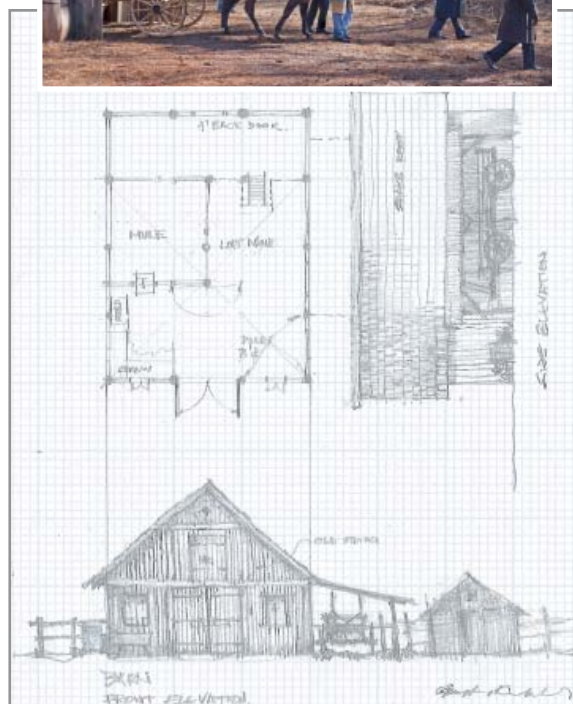
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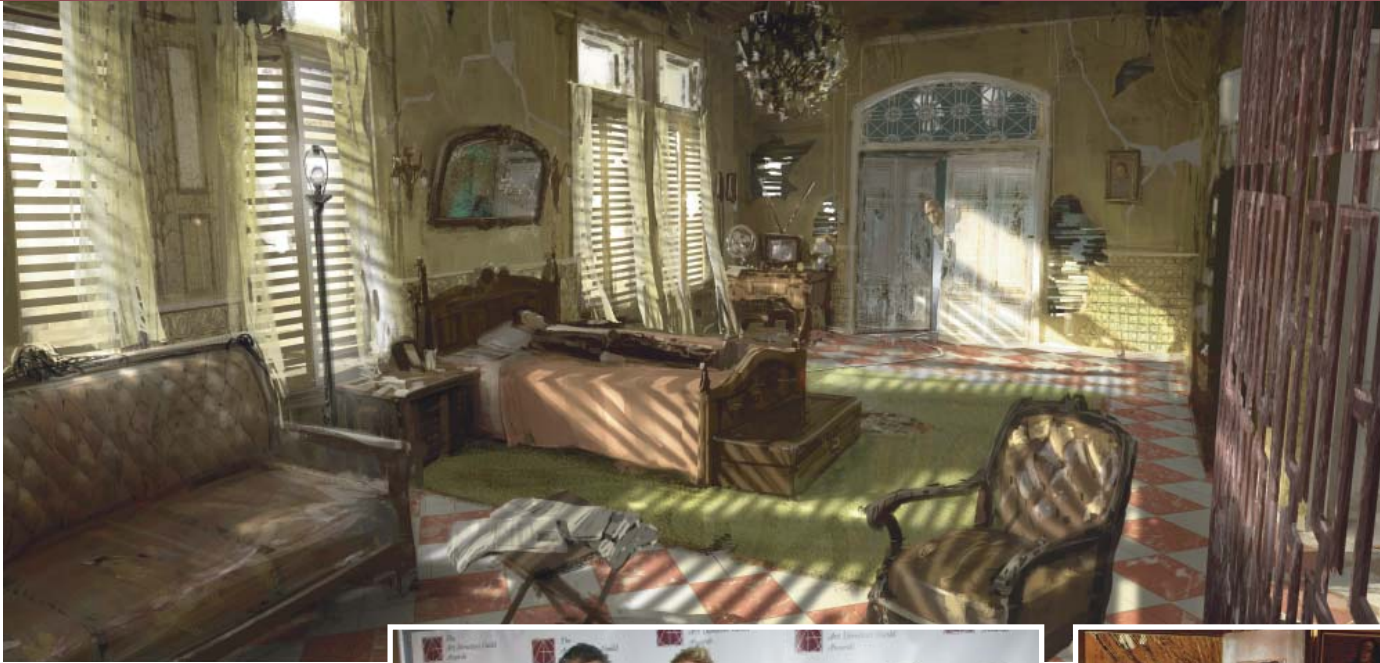
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Opposite page, top: Eve Stewart created the home life of England's King George VI on the eve of the Second World War for **THE KING'S SPEECH**. Center: Stewart accepts her award with David Hindle and presenter Kevin McKidd. Bottom: A pencil sketch, toned in Photoshop®, of the Monarch Boarding House executed by Illustrator Gregory Hill for **TRUE GRIT**. This page, top: A sketch of Sir Walter's Great Hall for **ROBIN HOOD**, along with a production photograph of the finished set. Left: Geoffrey Kirkland's evocative plan and elevations of Felix Bush's barn combined a presentation sketch with a construction drawing for **GET LOW**, filmed in Atlanta. The production photograph shows the barn's inhabitant, Felix's beloved mule.



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INCEPTION ADG AWARD WINNER

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BRAD RICKER, FRANK WALSH,
Supervising Art Directors
LUKE FREEBORN, DEAN WOLCOTT,
Art Directors
JOSH LUSBY, Assistant Art Director
MARK HITCHLER, GREG HOOPER,
BOB FECHTMAN, LARRY HUBBS,
SAM PAGE, Set Designers
NATHANIEL WEST, Illustrator
WILL ELISCU, Graphic Designer
LARRY DIAS, DOUG MOWAT,
Set Decorators



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ALICE IN WONDERLAND

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STEFAN DECHANT, Supervising Art Director
TODD CHERNIAWSKY, ANDREW JONES,
MIKE STASSI, Art Directors
KASRA FARAHANI, SCOTT HERBERTSON,
Assistant Art Directors
BILLY HUNTER, Lead Set Designer
SCOTT BAKER, TAMMY LEE, RICHARD MAYS,
JEFF MARKWITH, DAVID MOREAU,
ANNE PORTER, Set Designers
DAWN BROWN-MANSER, DYLAN COLE,
SETH ENGSTROM, SCOTT LUKOWSKI,
WARREN MANSER, JAMES MARTIN,
STEVE MESSING, CRAIG SHOJI,
DAPHNE YAP, Illustrators
JASON MAHAKIAN, Lead Model Maker
JEFF FROST, GREG JEIN,
BRETT PHILLIPS, Model Makers
KAREN O'HARA, Set Decorator





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Opposite page, top: A digital painting by Nathaniel West for **INCEPTION**, executed completely in Photoshop®, of Saito's hideaway in an unspecified South America country, along with a production photograph of the finished set. The winners, back row left to right: Josh Lusby, Brad Ricker, Guy H. Dyas, presenter Kristin Bauer, construction coordinator C. Jonas Kirk, Larry Dias; front: Dean Wolcott, presenter Vik Sahay, Will Eliscu, and Luke Freeborn. Bottom: One of many presentation renderings for the White Queen's castle in **ALICE IN WONDERLAND**, this one executed by Robert Stromberg, Steve Messing, and Dylan Cole. This page, left: A concept illustration of Dumbledore's tomb for **HARRY POTTER AND THE DEATHLY HALLOWS PART 1**. Bottom: A surreal apartment in **TRON** pays homage to the closing scenes in 2001: **A SPACE ODYSSEY**.

THE CHRONICLES OF NARNIA: THE VOYAGE OF THE DAWN TREADER

BARRY ROBISON, Production Designer
IAN GRACIE, Supervising Art Director
MARK ROBINS, KAREN MURPHY,
MARCO NERO, Art Directors
JACINTA LEONG, Assistant Art Director
MIN YUM, Illustrator
MATT CONNERS, Scenic Artist
REBECA COHEN, Set Decorator

HARRY POTTER AND THE DEATHLY HALLOWS PART 1

STUART CRAIG, Production Designer
NEIL LAMONT, Supervising Art Director
ANDREW ACKLAND-SNOW, Senior Art Director
MARK BARTHOLOMEW, AL BULLOCK, GARY TOMKINS,
HARRIET STOREY, NIC HENDERSON, MARTIN FOLEY,
MOLLY HUGHES, CHRISTIAN HUBAND, KATE GRIMBLE,
OLIVER ROBERTS, Art Directors
STEPHEN SWAIN, On-Set Art Director
PETER DORME, ASHLEY WINTER, Assistant Art Directors
ALEX SMITH, AMANDA LEGGATT, ANDREW PALMER,
EMMA VANE, JULIA DEHOFF, Set Designers
ADAM BROCKBANK, ANDREW WILLIAMSON,
PETER MCKINSTRY, PAUL CATLING, Illustrators
MIRAPHORA MINA, EDUARDO LIMA, Graphic Designers
MARCUS WILLIAMS, MATT WALKER, Scenic Artists
STEPHENIE MCMILLAN, Set Decorator

TRON: LEGACY

DARREN GILFORD,
Production Designer
KEVIN ISHIOKA,
MARK MANSBRIDGE,
GRANT VAN DER SLAGT,
BEN PROCTER,
SEAN HAWORTH,
WILLIAM LADD SKINNER,
Art Directors
KEVIN LOO,
Assistant Art Director
BENJAMIN EDELBERG,
JOE HIURA, ROB JOHNSON,
LUIS HOYOS, ANDREW REEDER,
Set Designers
DAVID LEVY, NEVILLE PAGE,
DANIEL SIMON, ED NATIVIDAD,
PHIL SAUNDERS, DYLAN COLE,
Illustrators
DAVE SCOTT, Graphic Designer
LIN MACDONALD, Set Decorator

© Walt Disney Studios Motion Pictures





© Fox Searchlight Pictures



BLACK SWAN ADG AWARD WINNER

THERESE DEPRez, Production Designer
DAVID STEIN, Art Director
DERRICK KARDOS, Graphic Designer
GREG SULLIVAN, Scenic Artist
TORA PETERSON, Set Decorator

THE FIGHTER

JUDY BECKER, Production Designer
LAURA BALLINGER GARDNER, Art Director
JEREMY ROSENSTEIN, Assistant Art Director
ISRAEL JAVIER AMEIJERAS, Illustrator
KEVIN RAPER, Graphic Designer
DAN COURCHAINE, Key Scenic
MARY HOPKINS, Scenic Foreman
RALPH CONTRADO, Camera Scenic
ROMINA DIAZ-BRADA, LORI HRUSKA,
DAVID COSTELLO, DAVID RICKSON,
KIM NELSON, CRAIG PASCO, Scenic Artists
GENE SERDENA, Set Decorator

© Paramount Pictures





© Columbia Pictures

THE SOCIAL NETWORK

DONALD GRAHAM BURT, Production Designer
CURT BEECH, KEITH P. CUNNINGHAM, ROBYN PAIBA,
CARL SPRAGUE, Art Directors
AARON HAYE, THEODORE SHARPS, RANDALL D. WILKINS,
JANE WUU, FANTE ZAMORA, Set Designers
RICHARD BENNETT, MATTHEW MERENDA, Storyboard Artists
JOANNA BUSH, Illustrator
DAVID SCOTT, Graphic Designer
VICTOR J. ZOLFO, Set Decorator

THE TOWN

SHARON SEYMOUR, Production Designer
PETER BORCK, Art Director
GEORGE R. LEE, Set Designer
BRANDON SMITH, Graphic Artist
JOSEPH BARILLARO, Scenic Charge
MAGGIE MARTIN, Set Decorator

127 HOURS

SUTTIRAT LARLAR, Production Designer
CHRIS DE MURI, Art Director
LINDEN SNYDER, Set Designer
TYLER ASTROPE, Scenic Artist
LES BOOTHE, Set Decorator



© Warner Bros. Pictures



© Fox Searchlight Pictures



Opposite page, top: The character Nina literally becomes the BLACK SWAN. Inset: Presenter Yvette Nicole Simpson with Therese DePrez. Bottom: Production photographs of two sets from THE FIGHTER, "Irish" Micky Ward's training gym and the his mother Alice's home. This page, top: An office for THE SOCIAL NETWORK, and the florist shop for THE TOWN. Bottom: Suttirat Larlarb's section of rock formations in Moab, Utah, and two photographs of the crevice stage set in Salt Lake City where much of 127 HOURS was shot.



© AMC



MAD MEN ADG AWARD WINNER

DAN BISHOP, Production Designer
CHRISTOPHER L. BROWN, Art Director
SHANNA STARZYK, Assistant Art Director
CAMILLE BRATKOWSKI, Set Designer
GEOFFREY MANDEL, Graphic Designer
CLAUDETTE DIDUL, Set Decorator



GLEE

MARK HUTMAN, Production Designer
MICHAEL RIZZO, Art Director
TIM EARLS, Set Designer
JASON SWEERS, Graphic Designer
BARBARA MUNCH-CAMERON, Set Decorator

TRUE BLOOD

SUZUKI INGERSLEV, Production Designer
CAT SMITH, Art Director
MACIE VENER, Assistant Art Director
DANIEL BRADFORD, Set Designer
LAURA RICHARZ, ROBERT GREENFIELD, Set Decorators

© HBO





© Showtime Networks

THE TUDORS

TOM CONROY, Production Designer
COLMAN CORISH, CARMEL NUGENT, Art Directors
BRIANA HEGARTY, Assistant Art Director
BRENDAN RANKIN, LESLEY OAKLEY, Set Designers
ANNIE ATKINS, Graphic Designer
CRISPAN SALLIS, Set Decorator

24

CARLOS BARBOSA, Production Designer
CARLOS OSORIO, Art Director
AMY MAIER, Assistant Art Director
MARCO MIEHE, RON YATES,
CAMERON BIRNIE, Set Designers
ADAM TANKELL, Graphic Designer
CLOUDIA REBAR, Set Decorator



© Twentieth Century Fox Television

Opposite page, top: A New York delicatessen set built for MAD MEN. The winners, left to right: Claudette Didul, presenter Michael Weatherly, Shanna Starzyk, art assistant Andy Hull, Chris Brown, Geoff Mandel, art department coordinator Kama Hayes, and Camille Bratkowski. Bottom: Merlotte's bar in Bon Temps, Louisiana, is seen regularly in TRUE BLOOD. This page, top: The view from King Henry VIII's tent of the English encampment at the siege of Boulogne, along with a small-scale study model of the set, and a view of the interior of Charles Brandon's lavish tent. Above: The new Counter Terrorism Unit built for 24.



SATURDAY NIGHT LIVE ADG AWARD WINNER

KEITH IAN RAYWOOD, EUGENE LEE,
AKIRA YOSHIMURA, N. JOSEPH DETULLIO,
Production Designers
MARK RUDOLF, HALINA MARKI,
Scenic Artists

CONAN

JOHN SHAFFNER, JOE STEWART,
Production Designers
CHRISTOPHER GOUMAS, Art Director
MATT RUSSELL, Assistant Art Director

HELL'S KITCHEN

JOHN JANAUS, Production Designer
ROBERT FRYE, KEVIN LEWIS, Art Directors
JEN SWANSTON, Assistant Art Director
LIBBY WAMPLER, Graphic Designer
HEIDI MILLER, STEPHEN PAUL FACKRELL,
Set Decorators



© NBC



© Twentieth Century Fox Television/CBS

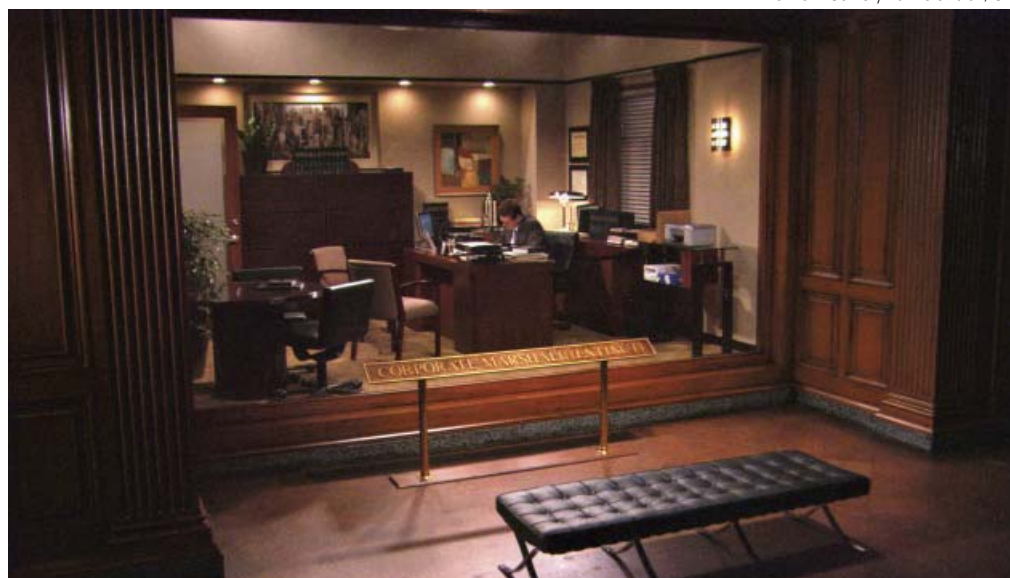
HOW I MET YOUR MOTHER

STEPHAN OLSON, Production Designer
DANIEL SAKS, Set Designer
SUSAN ESCHELBACH, Set Decorator

TWO AND A HALF MEN

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

Top: The SNL Art Department created sets for a Lawrence Welk sketch, as well as the regular Weekend Update and rapper Jay-Z. Actor Willie Garson presented the award to Keith Ian Raywood. Bottom: Stephan Olson designed a natural history museum with an extinct corporate executive on display for HOW I MET YOUR MOTHER.



© Twentieth Century Fox Television/ABC



**MODERN FAMILY
ADG AWARD WINNER**

RICHARD BERG, Production Designer
CLAIRE BENNETT, Assistant Art Director
AMBER HALEY, Set Decorator

30 ROCK

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



© NBC

OUTSOURCED

JOSEPH P. LUCKY, Production Designer
WILLIAM DURRELL, JR., Art Director
VIVA WANG, Set Designer
MEAGEN MINNAUGH, Graphic Designer
CHERIE DAY LEDWITH, Set Decorator

UNITED STATES OF TARA

CABOT MCMULLEN, Production Designer
COLIN DeROUIN, Art Director
SARA PETERSEN, Assistant Art Director
BETH WOOKE, Set Decorator

COMMUNITY

DEREK R. HILL, Production Designer
ROBERT JOSEPH, Assistant Art Director
DENISE PIZZINI, Set Decorator



**Top: The family room
of the Dunphy home
for MODERN FAMILY.
Center: Presenter
Maria Canals Barrera
with Amber Haley,
Richard Berg and
Claire Bennett. Left:
Jack Donaghy's office
for 30 ROCK.**

© Photographs by Michael Yada and Greg Harbaugh/© A.M.P.A.S.



**82nd ANNUAL
ACADEMY AWARDS
ADG AWARD WINNER**

DAVID ROCKWELL, Production Designer
JOE CELLI, BARRY RICHARDS, Art Directors
GLORIA LAMB, Assistant Art Director
RESA DEVERICH, Set Designer

2010 MTV VIDEO MUSIC AWARDS

FLORIAN WIEDER, Production Designer
ISABELL RAUERT, TAMLYN WRIGHT, Art Directors
MATT STEINBRENNER, Assistant Art Director
GEORG BOERNER, THOMAS RICHTER, Illustrators
FALK ROSENTHAL, Graphic Designer

62nd PRIME TIME EMMY AWARDS

STEVE BASS, Production Designer
KRISTEN MERLINO, Art Director

67th GOLDEN GLOBE AWARDS

BRIAN J. STONESTREET, Production Designer

SUPER BOWL XLIV HALF TIME SHOW

BRUCE RODGERS, Production Designer
SEAN DOUGALL, MAI SAKAI, Art Directors
JAKE KAVANAGH, Assistant Art Director





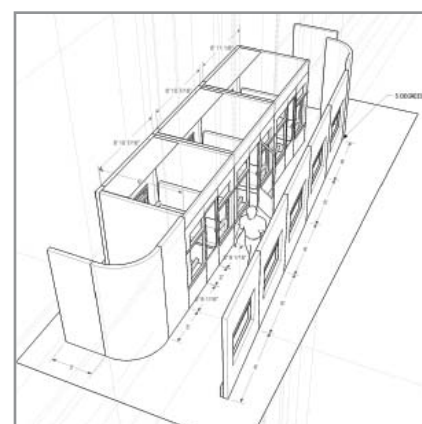
© MTV Productions



© CBS



Opposite page: Sigourney Weaver presents the Oscar® for Art Direction at the 82nd ANNUAL ACADEMY AWARDS. Insets: Steve Martin and Alec Baldwin make a spectacular entrance; Joe Celli and Gloria Lamb with presenter Ben Rappaport; and a 1/2" model of the set, built by Gloria and Joe. This page, top: A rendering of the 2010 MTV MUSIC VIDEO AWARDS closely captured the feel of the final product, built on a complex steel-tube skeleton. Bottom: Bruce Rogers' Photoshop rendering of his set for The Who at the SUPER BOWL XLIV HALF TIME SHOW was also amazingly close to the final production.



DOS EQUIS:
Ice Fishing
ADG AWARD WINNER

JESSE B. BENSON,
Production Designer
BIANCA FERRO, Set Decorator

MILK: The Dentist

JEFFREY BEECROFT,
Production Designer
SIMON MURTON, SEBASTIAN
SCHROEDER, Art Directors
DAWN SEVERDIA,
Assistant Art Director
SCOTT PURCELL, Graphic Designer
KAREN O'HARA, Set Decorator

FARMERS INSURANCE:

Frozen Pipes
KEN AVERILL, Production Designer
THOMAS WILKINS, Art Director
SCOTT HEINEMAN,
Assistant Art Director
ELIZABETH RAGAGLI, Set Decorator

CAPITAL ONE: Rapunzel

JEREMY REED, Production Designer
ROBERT SILLS, Illustrator

FORD FIESTA: Launch

FLOYD ALBEE, Production Designer
ALEXANDER WEI, Art Director
ANDREW CLARK,
Assistant Art Director
GAIL OTTER, Set Decorator

This page, top: Jesse Benson's presentation board for his DOS EQUIS commercial combined sketches, SketchUp® models and research photos. He digitally modeled the luxury train compartments as well. Right: Ken Averill created a house where everything leaks for FARMERS INSURANCE and Jeremy Reed designed a fairy-tale tower for CAPITAL ONE's Rapunzel commercial. Opposite page, top: Lizzie is possessed by an evil spirit in SECRETS IN THE WALLS. Inset: Robb Wilson King receives his award from Oscar- and Emmy-winning director Tom Hooper. Bottom: Patricia Norris received her award from David Lynch. Cinematic Imagery Award winners Bill Taylor and Syd Dutton flank presenter Rob Stromberg while holding a photograph of their mentor, the dean of matte painters, Albert Whitlock.





SECRETS IN THE WALLS
ADG AWARD WINNER

ROBB WILSON KING, Production Designer
NELSON ANDERSON, Art Director
STEVEN MAES, Graphic Designer
SANDYHA HUTCHINSON, Set Decorator



© Lifetime Movie Network

REVENGE OF THE BRIDESMAIDS

MARCIA HINDS, Production Designer
JOHN SANCHEZ, KRISTIN LEKKI,
Assistant Art Directors
TRINH VU, Graphic Designer
SUE M. FORD, Scenic Artist
ELLAN BRILL, Set Decorator



LIFETIME ACHIEVEMENT AWARD
PATRICIA NORRIS



**OUTSTANDING CONTRIBUTION
TO CINEMATIC IMAGERY AWARD**



SYD DUTTON and BILL TAYLOR

The OSCARS®



© Walt Disney Studios Motion Pictures



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



ACADEMY AWARDS® NOMINEES FOR ACHIEVEMENT IN ART DIRECTION

ALICE IN WONDERLAND
ROBERT STROMBERG, Production Design
KAREN O'HARA, Set Decoration

© Warner Bros. Pictures

INCEPTION

GUY HENDRIX DYAS,
Production Design
LARRY DIAS, Set Decoration
DOUG MOWAT, Set Decoration

Top: An complex, multi-layered illustration of the tea party for ALICE IN WONDERLAND drawn by Robert Stromberg and Jim Martin. **Inset:** Presenter Tom Hanks with Karen O'Hara and Rob Stromberg. Stromberg has placed a miniature of the Mad Hatter's hat on his statuette. **Right:** Illustrator Nathaniel West's Photoshop® painting of the dining room in the Japanese castle for INCEPTION.





© Warner Bros. Pictures



© The Weinstein Company

HARRY POTTER AND THE DEATHLY HALLOWS PART 1

STUART CRAIG, Production Design
STEPHENIE MCMILLAN, Set Decoration

THE KING'S SPEECH

EVE STEWART, Production Design
JUDY FARR, Set Decoration

TRUE GRIT

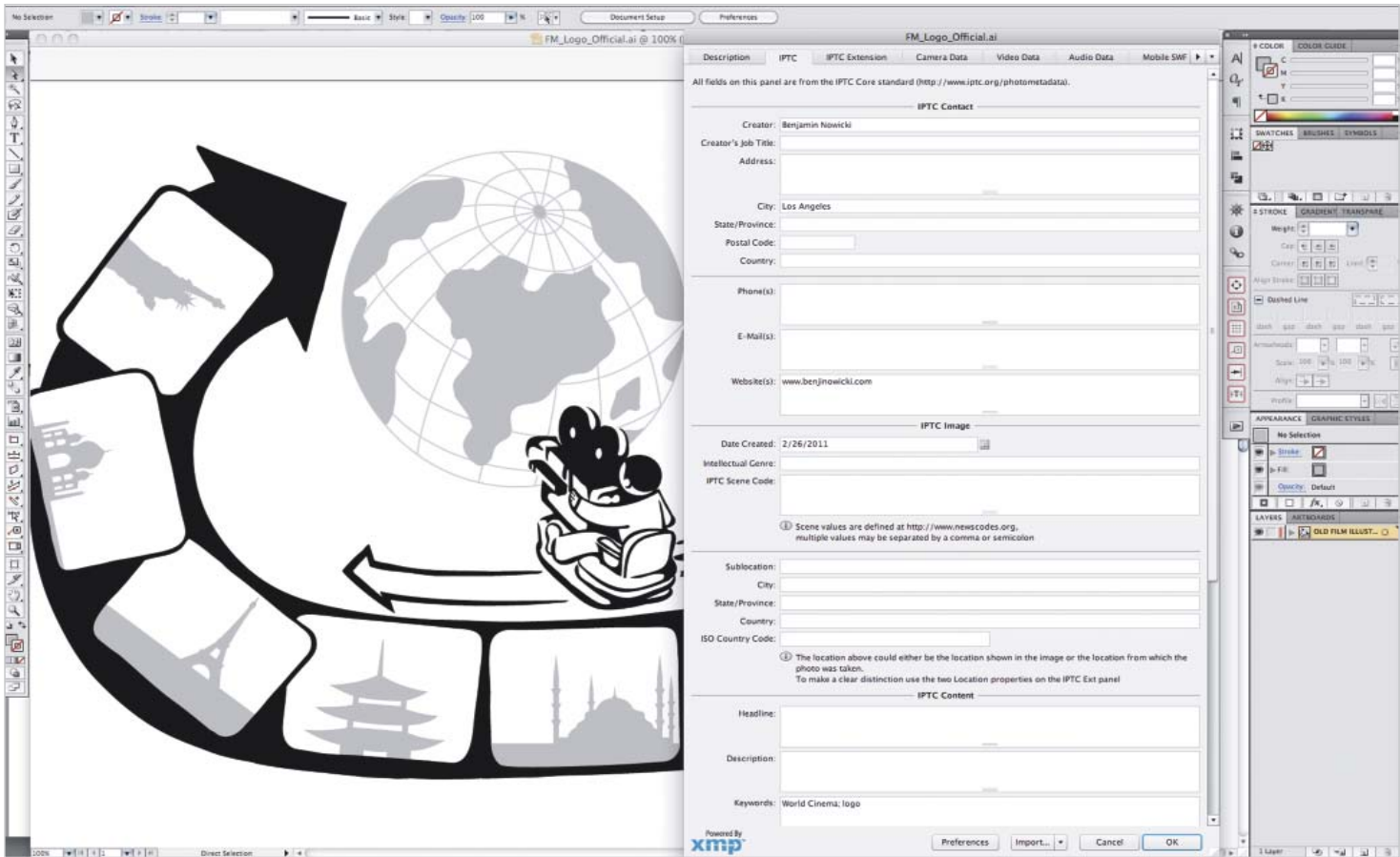
JESS GONCHOR, Production Design
NANCY HAIGH, Set Decoration



© Paramount Pictures

Top: A presentation illustration of Luna Lovegood's house from HARRY POTTER AND THE DEATHLY HALLOWS PART 1. Center: Lionel Logue's speech therapy rooms, created on location in London's West End, for THE KING'S SPEECH. Bottom: A Photoshop collage of various elements, many of them hand-drawn by Set Illustrator Gregory Hill, of the Wild West Show from TRUE GRIT.

TAKING CONTROL



Above: Adobe Systems Incorporated is at the forefront of standardizing and modernizing metadata schema with the Extensible Metadata Platform (XMP), invoked here in Adobe Illustrator® by choosing File Info... from the File menu. More information on metadata standards can be found at www.metadataworkinggroup.org. Opposite page: EXIF, or Exchangeable Image file Format (pronounced ex-if) is an example of a common metadata schema. EXIF is a set of rules that digital camera manufacturers employ to tag images with information like the time a photo was taken and the camera's settings at the time.

Our work is valuable. It is the muscle operating silently beneath the skin of what audiences enjoy on screens around the world. The art we create can and should have value beyond what ends up on the screen. After the productions have finished, our work remains a valuable accumulation of knowledge, part of the cultural landscape, and a critical part of one this country's most important economic engines, assets that represent the work of several generations of world-class artists. New collections of assets are being created every day. Simple research and location photographs represent decisions made by critical eyes, often with years of expertise. Sadly, these assets are often underutilized, lost in binders in attics and burned onto DVDs stored in the garage.

Consider the Bettmann Archive, the renowned collection of 19th and 20th century images. Much of it is comprised of work that was discarded by publishing houses—assignment photography, illustrations, and so forth—information generally considered to have no value after its original

publishing. Otto Bettmann systematically organized and cataloged these items into a spectacular archive of more than sixteen million images, purchased by Bill Gates' company, Corbis, in 1995. Smaller collections have sold for hundreds of millions of dollars.

What, then, is the residual value of our collected creativity and knowledge, put away into storage after each production? How can we make sense of our work and place an appropriate value on it? As our work becomes increasingly digital, the answer lies in digital asset management (DAM).

We are becoming inundated with data: CAD drawings, location photos, research, graphics, video reference, and many other items. The assets we create become integrated into a larger system, one that includes file formats, software, organizational schema, storage hardware, and, if all goes well, forward migration. Toss into the mix the collaborative nature of our industry and the imperfections of current software, and it can all

of DIGITAL Assets

seem a bit overwhelming. How should we manage all this data and integrate it efficiently in our workflows? There are many possible answers, but all of them point consistently to metadata.

What Is Metadata?

Metadata is data about your data. For instance, filename, date, camera information, file type, and more esoteric information such as GPS coordinates, are all examples of metadata. All digital asset management software has essentially the same function: to assign and edit metadata. Metadata is at its most powerful when applied to our unique workflow. (The word workflow is the current trope, but useful nonetheless.) The true power of organizing assets using metadata comes with custom metadata—set number for example. Let's look at a practical scenario:

The Production Designer is in India scouting while Set Designers in Los Angeles are busy drafting plans for sets to be built on stage. Plans, which may have seen several revisions, need approvals from directors, studios, and financial managers. Illustrations are coming in from artists working digitally from home, which in turn are requested by the visual effects department. A location manager in Chicago has posted a video walk-through of a potential location and a batch of stills from a different location. He has emailed them to the Art Department coordinator, who has also compiled a batch of research needed by another Art Department in New York. As we can see, things can get confusing in a hurry.

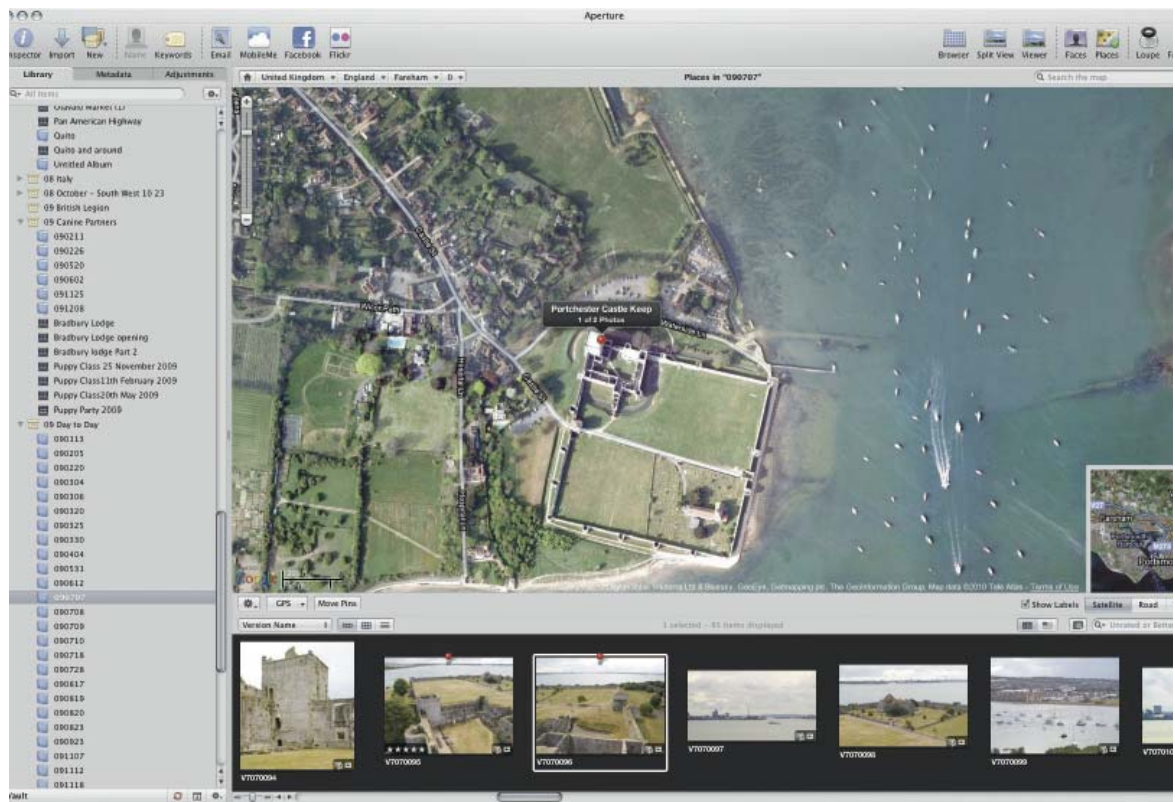
With ever-shrinking prep time and collaborators frequently located in different parts of the country (or the world), creating a workflow that can tame and organize the blizzard of data created by the Art Department is rapidly becoming mission critical. Time zones, approvals, revisions, reference, schedule and script changes, the need for secure storage to keep the secret plot points secret, cross-platform accessibility, and a powerful ability to search and find, all point to the need for a DAM workflow.

The DAM Workflow

A standardized DAM workflow simplifies the process immeasurably. How might this scenario above look using one? More and more, something like this: A server resides in the Art Department offices as soon as Internet access is turned on, or perhaps, sooner off-site. Once enabled, the server hosts a DAM solution, in which all Art Department assets down to a granular level (by individual asset) are available using a predetermined system of permissions. For example, a location manager emails a series of photos

by Benjamin Nowicki, Graphic Artist





Top: The Places features (GPS tracking) that debuted in iPhoto 9 have been added to Apple's Aperture 3 providing both amateurs and pros the opportunity to track and control their images, identifying the location of an image using geo-tagging. Similar features exist in the Adobe Photoshop Lightroom package.

from her mobile device to a special email address (set8loc@artdepartmentserver.com, e.g.). The server ingests the photos into a shared catalog and automatically tags and sorts them for easy recall. The photos are automatically tagged as *Needs Review*. The Production Designer then approves them on her iPad and they are automatically tagged as *Hero and Approved*. Once tagged as *Hero*, the server makes the batch of photos available to the Art Department at large. Next, the Graphic Artist tags one of the photos, which contains a sign that needs to be covered, as having a graphic associated with it. It appears in a smart catalog (think smart playlist in iTunes) that the Assistant Art Director knows to poll for survey needs. The Assistant Art Director and a Set Designer survey the site and the condition of the sign and enter the dimensions required to fabricate the new sign into the fields associated with the original photo, tagging it to appear as *In Progress*. The Set Designer lays out the sign blank and uploads the new CAD drawing as an asset with the same set number as the photo, making them related to each other in the catalog.

The Graphic Artist then checks out the new CAD asset to lay out the new graphic for fabrication and to provide a reference for the Art Director to spot the sign during prep. While the asset is checked out, it is made unavailable to the workgroup at

large to prevent conflicts or file corruption should users try to edit the same file at the same time. Once checked back in, the Set Designer checks the asset out again and adds new details that have since been approved. The server automatically saves the previous version, thereby managing and saving all previous changes as the asset travels the pipeline. Each stage can be easily recalled should a script change require revisions. Once the signage graphic and the details have been added to the file, it is then checked out by an Illustrator who references it to create a rendering of the set as imagined by the Production Designer and Director. The entire chain of revisions and completed artwork are easily found among the growing torrent of files on the server using a simple search string such as "Set 8, plans" or setting up a smart catalog to return all results for "Set 8" or "Pre-vis."

This is but one example of the power of DAM and metadata. There can be any combination of workflows depending on the needs of the production, but as one begins to imagine the possibilities, consider the easily achievable basic objectives of a DAM-managed workflow:

Organization

DAM allows us to organize our work. It may seem obvious, but poorly implemented organization of

the multitude of location photos, research images, etc., seriously hinders sharing with the other departments that depend on clear information. DAM provides a path to easy asset location and retrieval for everyone who might need the information.

Backups and Data Security

DAM provides an easy way to back up work. It is said that you don't really have a piece of data unless you have it in two or three places. As the digital workflow becomes increasingly mission critical, enabling smooth backups is essential. Clear organization also enhances the ability to keep assets secure.

Productivity

With ever-shrinking prep time, we are under constant scheduling pressure. DAM allows us to accomplish our goals more efficiently. It can lead to increased automation and fewer bottlenecks, and since our work is collaborative in nature, it is critical to avoid confusion and duplication of work.

Control

This is perhaps one of the most pressing issues facing the Art Department. DAM can be used as an instrument to maintain control of our work. Once our work leaves the Art Department, it can flow through any number of pipelines in visual effects or post-production. Keeping the critical

design decisions in the Art Department (where they belong) by staying in control of our work will be decisive for the future of our crafts. Making sure the Art Department retains management of its work during the complex voyage to the screen can ensure credit is received where it is due and make sure jurisdictions are not violated.

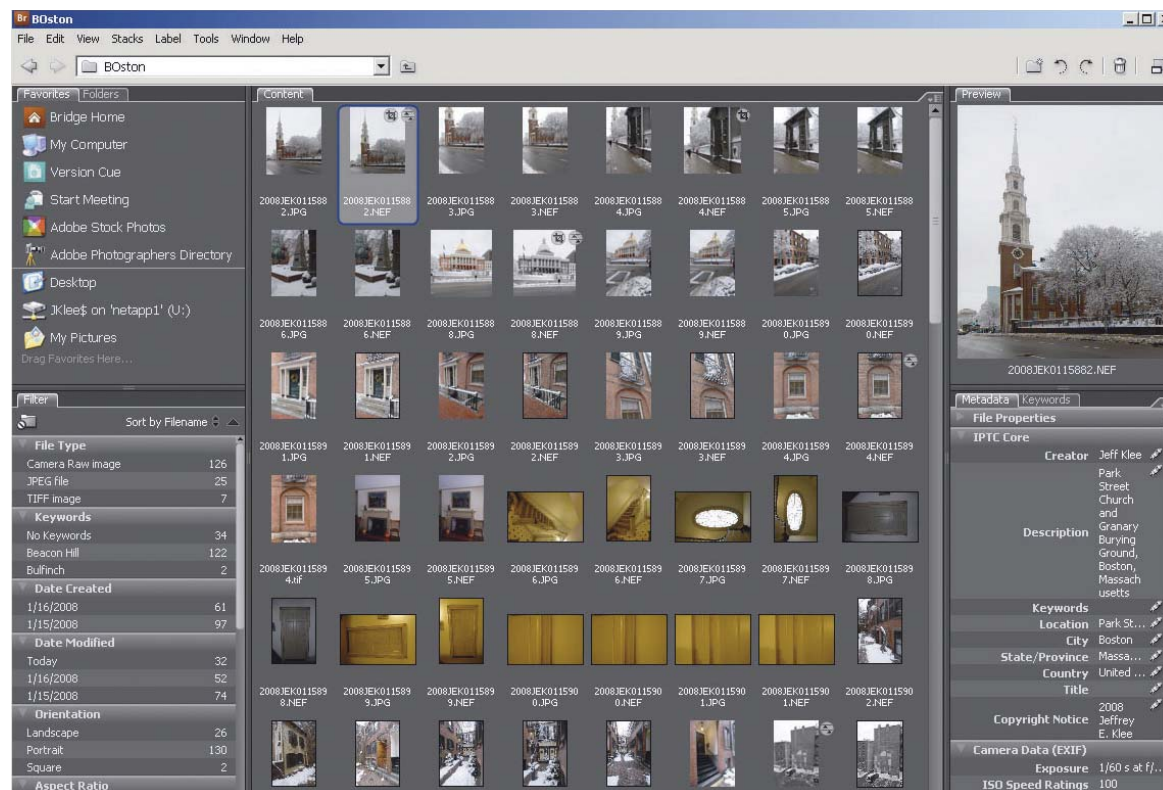
Data Migration

There will be times when our work will need to be migrated to other hardware or archived for future use, and DAM can keep the process smooth while assuring that no data is lost.

Archiving

As we bring these properly managed artistic collections together, we can preserve this collected knowledge and creativity for the future, and in the process generate new value for our work, perhaps even finding monetary value for the artists in this increasingly competitive and globalized industry.

I do not wish to make a political statement where the jurisdiction for digital asset management will ultimately reside. Our workflow is becoming evermore digital, and it needs to be managed. By and for whom is a discussion beyond the scope of this essay, but I feel it is important to start that conversation now. Art Directors Guild members can weigh in on the ardirectors.org website in the DAM forum. **ADG**



In all versions of Photoshop® since CS, the image browser in Adobe Bridge® is set up like a light table, where you can view small thumbnails of your photographs, write captions and perform other Digital Asset Management functions. This work imports easily into more sophisticated DAM systems.

production design



SCREEN CREDIT WAIVERS

by Laura Kamogawa, Credits Administrator

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

FILM:

Maheer Ahmad – 30 MINUTES OR LESS –
Columbia
J.P. Blackmon – JACKASS 3.5 – Paramount
Home Entertainment
Perry Andelin Blake – JUST GO WITH IT –
Columbia
Bill Brzeski – THE HANGOVER PART II –
PROJECT X – both Warner Bros.
Keith Brian Burns – ABDUCTION – Lionsgate
Dins Danielsen – AIM HIGH – Warner Bros.
Bob Danyla – DOONBY – The Nobody Film Co.
Ermanno Di Febo-Orsini – CHILDREN OF THE
CORN: THE DWELLER – HELLRAISER
REVELATIONS – both Dimension Films
Jack Fisk – WATER FOR ELEPHANTS –
20th Century Fox
Shepherd Frankel – HORRIBLE BOSSES –
Warner Bros.
Rick Heinrichs – CAPTAIN AMERICA:
THE FIRST AVENGER – Paramount Pictures
Rob Howeth – POLITICS OF LOVE – CMS Prod.
Billy Jett – MIAMI MAGMA – AEF Prod.
Victor Kempster – LARRY CROWNE –
Universal Pictures
Kara Lindstrom – TEN YEAR – Decade Apart Prod.
Barbara Ling – THE LUCKY ONE – Warner Bros.
Tom Lisowski – THE KILLING GAME – Fury Prod.
Sharon Lomofsky – HIGHER GROUND –
Sony Pictures Classics
Jane Musky – SOMETHING BORROWED –
Warner Bros.
John Myhre – PIRATES OF THE CARIBBEAN:
ON STRANGER TIDES – Walt Disney Pictures
Nigel Phelps – TRANSFORMERS:
DARK OF THE MOON – Paramount Pictures
Dwane Platt – SIRONIA – Kaboom Prod.

Jefferson Sage – BAD TEACHER –
Columbia Pictures
Linette Shorr-Moore – QUEENS OF COUNTRY –
QOC Films
Annie Spitz – 50/50 – Summit Entertainment
Jon Gary Steele – THE ROOMMATE –
Screen Gems
Valeriy Viktorov – THE DARKEST HOUR –
Summit Entertainment
Bo Welch – THOR – Paramount Pictures
Martin Whist – SUPER 8 – Paramount Pictures

TELEVISION:

Lori Agostino – FRIENDS WITH BENEFITS –
20th Century Fox
Richard Berg – TRAFFIC LIGHT –
20th Century Fox
Kevin Constant – MEN OF A CERTAIN AGE –
Turner Network Television
Marek Dobrowolski – BIRD DOG –
Warner Horizon Scripted Television
Alex Hajdu – OFF THE MAP – ABC Studios
Scott Heineman – A.N.T. FARM – Disney Channel
Devorah Herbert – EXIT 19 – ABC Studios
Mark Hofeling – MY FUTURE BOYFRIEND –
ABC Family
Wendell Johnson – PERFECT COUPLES –
NBC Universal – WORKING CLASS –
Country Music Television
Cory Lorenzen – THE PAUL REISER SHOW –
Warner Bros.
Raymond Pumillia – BENDING THE RULES –
BLOOD BROTHERS – INSIDE OUT –
all WWE Studios
Glenda Rovello – THE GREAT STATE
OF GEORGIA – ABC Studios
Randy Sher – THE PAUL REISER SHOW –
Warner Bros.
Michael Whetstone – PERFECT COUPLES –
NBC Universal
John Zachary – RAISING HOPE –
20th Century Fox

membership

WELCOME TO THE GUILD

by Alex Schaaf, Manager, Membership Department

During the months of January and February, the following 27 new members were approved by the Councils for membership in the Guild:

Art Directors:

Matt Clawson – THE BIGGEST LOSER –
NBC Universal
Christopher DeMuri – 127 HOURS –
Fox Searchlight Pictures
Cynthia Hill – A THIN LINE – MTV Networks
Elliott Hostetter – THE FUTURE –
Roadside Attractions
Bianca Ferro (Janicin) – WORKAHOLICS –
Comedy Central
Chris Kennedy – THE WETTEST COUNTY –
Bootleg Movie, LLC
Raf Lydon – THE BIGGEST LOSER – NBC Universal
Gregg Rainwater – MINUTE TO WIN IT – NBC
Paul Richards – MACHINE GUN PREACHER –
Lionsgate

Commercial Art Directors:

Elizabeth Burhop – Various signatory commercials
Thomas Gill Gayle IV – Various signatory
commercials
Charles Infante – Various signatory commercials
Melanie Mandl – Various signatory commercials
Andrew Reznik – Various signatory commercials

Assistant Art Directors:

Rick Crane – MINUTE TO WIN IT – NBC
Shannon Kemp – SUPAH NINJAS – Nickelodeon
Kristin Lekki – REVENGE OF THE BRIDESMAIDS –
ABC Family

Commercial Assistant Art Directors:

Sarah Boardman – Various signatory commercials
Gary Kroyter – Various signatory commercials
Jamie Vickers – Various signatory commercials

Graphic Artists:

Marshall Cook – KTLA
Marissa Zajack – BIG LOVE – HBO

Scenic Artists:

Antje Menikheim – Various signatory commercials
Katy Moore-Kozachik – Transfer from IATSE
Local 488 (Pacific Northwest Studio Mech.)
Keith Stevens – THE DOCTORS – CBS/Paramount

Electronic Graphics Operator:

Michael Mann – Fox Television Stations

Illustrator:

Christian Scheurer – AUTUMN FROST –
Warner Bros.



TOTAL MEMBERSHIP

At the end of February, the Guild
had 1902 members.

AVAILABLE LIST

At the end of February, the available lists included:

- 136 Art Directors
- 41 Assistant Art Directors
- 3 Scenic Artists
- 1 Assistant Scenic Artist
- 1 Student Scenic Artist
- 6 Graphic Artists
- 7 Graphic Designers
- 1 Electronic Graphic Operator
- 64 Senior Illustrators
- 2 Matte Artists
- 58 Senior Set Designers
- 3 Junior Set Designers
- 4 Senior Model Makers

milestones

JOHN GRAYSMARK 1935–2010

John Graysmark, one of the most talented, colorful and respected Production Designers of the international film community, passed away October 10, 2010, at St. John's Hospital in Santa Monica after an eight-year battle with cancer.

Born on March 26, 1935, in London, England, John was the eldest of five children born to Cyril Richard Graysmark and Grace Marion Gurney Graysmark. His father was the chief construction manager at Metro-Goldwyn-Mayer, Borehamwood, the local studio near the family home, responsible for all film sets built, often as many as five productions simultaneously.

Cyril, recognizing his son's inherent drawing ability, directed him to take the exam for Willesden Technical College, which he passed, entering an architectural course of study at the age of 13. Willesden Technical College specialized in technical drawing, construction, engineering, automotive and allied subjects, all of which provided John with a solid foundation in building. John started his career in the Art Department from the bottom up as a draughtsman at MGM Borehamwood in 1956. His drawings were known to have a lot of hand, loose and artsy, but he was also capable of producing drawings requiring complex geometry and exactitude, such as those he produced for *2001: A Space Odyssey* on which he was a draughtsman for nearly two years.

His father gave John two pieces of professional advice: "Never be late," and "If you make a mistake, admit it right away." He said people always want to blame someone else for a mistake, and no one will know what to make of someone who takes responsibility. John was often known to accept responsibility for other people's mistakes, just to keep the process rolling; it invariably stopped the finger-pointing.

John's first film job as a draughtsman was on Ingrid Bergman's comeback vehicle: *Anastasia*. Over the next four years, he had the good fortune to work with some of the best in the industry, including John DeCuir (*Island in the Sun*), Don Ashton (*Indiscreet*), Tony Masters and John Bleazard (*The Four Just Men*), Ken Adam (*Web of Evidence*, *Gideon of Scotland Yard*), Carmen Dillon (*Make Mine Mink*), and John Box (*Our Man in Havana*, *High Flight*, *Tank Force*, *How to Murder a Rich Uncle*, and *The Inn of the Sixth Happiness*). Regarding the last, he later confided that he was stunned that John Box could have entrusted such a young man (John was only 23 at the time) to oversee the building of an entire Chinese village at a location in North Wales.

Interior Designer George Foreman remembers: "We first met John Graysmark working for Don Ashton, probably on the set of *Young Winston*. The first impression was of a cheeky rascal, chattering and joking his way through the day, but by the end of the day, he was the one with the most, and far and away the best, drawings. He was undoubtedly the finest film draughtsman of his generation. A serious and meticulous mind was expressed through banter, unpretentious and without pomposity."

The sixties were an even busier decade for John, including plenty of work abroad, sometimes in primitive locations, both draughting and assisting. He collaborated with Richard Macdonald on *The Concrete Jungle*; Geoffrey Drake on *The Guns of Navarone* and *Lord Jim*; Roger Furse on *The Roman Spring of Mrs. Stone*, and John Box on *Lawrence of Arabia* and *Two Way Stretch*. John had a drawing office in the attic of his own house at Barnet Lane, Elstree, where his team of film draughtsmen worked on the designs and produced architectural drawings for BIBA, the iconic swinging sixties' London fashion stores that would become famous for their lavish interior décor inspired by a combination of art nouveau and art deco styling, reminiscent of the Golden Age of Hollywood, with rock and roll decadence. John's

draughting team included Stuart Craig, Norman Reynolds, Anthony Pratt, and Alan Roderick Jones as well as Alan and Les Tomkins.

It was Dino De Laurentiis who first gave John the chance to become Production Designer when he offered John *Ragtime*, to be directed by Milos Forman. John accepted, later receiving an Academy Award nomination for this, his first Production Design. John followed *Ragtime* with *Robin Hood: Prince of Thieves*, *Gorillas in the Mist*, *The Bounty*, *White Hunter Black Heart*, *Firefox*, *The Lords of Discipline*, *Lifeforce*, *Courage Under Fire*, *Blown Away*, *White Sands*, *Club Paradise*, *Down*, *Duet for One*, *Honor Bound*, *Superman IV: The Quest for Peace*, *So I Married an Axe Murderer*, *Dominion: Prequel to the Exorcist*, *Threepenny Opera*, among others, as well as *Women and Men: Stories of Seduction* for HBO, for which he received an ACE nomination. Emulating his mentors, John would initially break down the script into required sets and then busy himself painting, large color sketches for each one as well as draughting scaleable plans and elevations for the Art Department to interpret.



John was a total art enthusiast, a painter in his own right and an avid student who liked to watch other people paint, beguiled by the process, as if painting were magic. He regularly read about art history and the lives of artists, and he frequently attended museums and galleries, usually with colleagues from the Art Department. Interior designer George Foreman recalls: “(John was) no respecter of persons or rank, a man of strong bloody-minded principles, iconoclastic but always ready to acknowledge real talent ... though often obliquely, as at a retrospective exhibition at the Royal Academy, filled with gallery after gallery of J.W. Turner’s masterpieces. John’s expression of the awe that we all felt, ‘Lazy old sod, wasn’t he?’ was spot on.”

Production Designer Anthony Pratt remembers: “He had a largess about everything in life, including set design. At lunches for his Art Department, generally with wine, and a huge enjoyment and zest for life and people. He would always be outspoken and fiercely protective of his department, a legendary figure who was admired and liked throughout the industry.”

John was a member of the Academy of Motion Picture Arts & Sciences and the Art Directors Guild. In the UK, he was a member of the Association of Cinematograph Technicians and was President of the British Film Designers Guild.

John is survived by his wife Joyce Todd Graysmark, whom he met at MGM Borehamwood and married in 1958; daughters Julie Pitt and Joanna Graysmark Moles; son Jed Graysmark; and grandchildren Phil and Dan Pitt, and Edie and Flynn Moles.

Lifetime Achievement Award-winning Production Designer Stuart Craig: “Those of us that were his contemporaries will never forget the funny, passionate, lionhearted man that he was—proudly self-educated and a leader if ever there was one. Those too young to remember him will never see his like. They might have other heroes, but none will be as remarkable.”

milestones



EDWARD STEPHENSON 1916–2011

Edward Stephenson, a Primetime Emmy-winning Production Designer whose television credits spanned five decades and included classic variety shows as well as scripted series, died February 28, 2011.

Born Edward Sheffield Stephenson in Iowa, his family moved to California when he was a child, settling in Glendale. He was a graduate of the renowned Pasadena Playhouse College of the Theatre. From the late 1930s through the early 1940s, Stephenson worked as a Director, Art Director and Producer for various playhouses and theaters throughout the United States.

Following service in the Air Force in World War II, he accepted an appointment to Gen. Douglas MacArthur's special staff section as the civilian Director of Entertainment and Music for the Commander in Chief, Far East and Supreme Commander, Allied Powers. Six years later, at the conclusion of the Korean War; Stephenson returned to Washington, D.C., and New York City to compose the Standard Manual of Operating Procedures, for the worldwide USO and Department of Army entertainment and music programs. After leaving the military, he returned to the theater and also found work in feature films and the expanding medium of television. Upon showing his portfolio to the Art Department at NBC Television at Sunset & Vine in Hollywood, he was hired on the spot and began what would become a long and illustrious career designing for what was then known as the small screen. His work as a staff designer at NBC spanned the early years of live television and into the dawning of the age of color TV. Edward was awarded the first of his three Emmys for designing the landmark TV special, *An Evening With Fred Astaire* (1958), one of the first television productions to be shot and broadcast using videotape. Other notable musical-variety series designed by Stephenson include *The Danny Kaye Show* (CBS, 1963) and *The Andy Williams Show* (1959), on which he was both Producer and Art Director, credited with creating the show's unique style and winning a second Emmy for design. A long association with the team of Bud Yorkin and Norman Lear saw Stephenson working as Production Designer on *Divorce American Style* (1967), and as Associate Producer on the features, *Start the Revolution Without Me* (1970) and *Cold Turkey* (1971). Also at Yorkin & Lear's Tandem Productions, he produced the first (unsold) pilot of *All in the Family* (in 1968 for ABC), and designed the series *Maude* (1972), *Sanford & Son* (1972) and *Good Times* (1974).

His long collaboration with Paul Witt, Tony Thomas and Susan Harris began with *Soap* (1977) which won Stephenson his third Primetime Emmy for Production Design. Other long-running Witt-Thomas/Witt-Thomas-Harris successes include *Benson* (1979), *It's a Living* (1980), *The Golden Girls* (1985) for which he received an Emmy nomination, *Empty Nest* (1988) and many more. As a businessman, Stephenson developed a successful chain of retail clothing stores, pioneering imprinted casual sportswear beginning in 1972 with one Super Shirts store on Hollywood Boulevard, eventually expanding to twelve outlets in California plus national mail-order sales. Several years later, his desire to increase the quality of the decoration of his sets for television and film led him to create the Hollywood Studio Gallery, an extensive collection located in the former Technicolor laboratories which has, for more than three decades, become a leading source of original and reproduced art used in motion picture and television production.

Survivors include his daughter Tara Stephenson, who has worked as a set decorator on such series as *3rd Rock From the Sun*, *That '70s Show*, and *Greek*, and her mother Maria Stephenson.

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milestones



Above and opposite page: A few of the literally thousands of logotypes designed by Young, many commissioned by Art Directors Guild members for awards and variety shows. Among his creations is the Guild's own logo, a simple form that distills drawing into its most basic elements: the circle, the square, and the triangle.

DOYALD YOUNG 1926–2011

*Based on remarks by
Graphic Artist Marian Bantjes,
Brian Jaramillo and Ryan Jimenez,
his friends.*



Doyald Young passed away February 28, to the great sorrow of his friends, students and admirers around the world, from complications following heart surgery. He was 84.

Students generally have a very little idea of the world they are entering into, and their teachers—like parents—are viewed as beings who alternately guide and admonish; rarely are those teachers viewed as individuals or is their professional standing considered. It is usually only afterward, when young people encounter real-life situations in their chosen professions that they sometimes learn (if they are lucky) that they studied with one of the greats. Those fortunate enough to have studied with Doyald Young at Art Center College of Design, have developed a profound appreciation for the rarity and importance of that experience. An education with Doyald Young was to learn from one of the most precise hands and knowledgeable eyes of our time. His understanding of the form of the letter, the arc of the curve and the subtleties of logotypes, is unsurpassed in North America. There are few that Young would defer to internationally, with the notable exception of his friend Hermann Zapf.

Born in Holliday, Texas, in 1926, Young had many years to practice, despite taking a somewhat circuitous route to the area of his expertise. After leaving home at age 15, he worked as a bellhop, an usher and a railroad brakeman; he dismantled junk cars in his father's wrecking yard and took on an astonishing variety of other unskilled jobs in the biggest U.S. cities and jerk-water towns from east to west and north to south. In 1946, at age 19, he settled in Los Angeles, where he continued his odyssey of manual labor. Young's first encounter with a square-tipped rigger brush came while writing point-of-purchase show cards for W.T. Grant's five-and-dime store. Some silkscreening followed, and after another string of odd jobs, he enrolled in evening classes at Frank Wiggins Trade School (now Los Angeles Trade Tech).

Taste. Practicality. Formality. Understated prestige. The combination of those qualities form as perfect a descriptor of Young's work as any you are likely to find, both in the process and the result. Although he was widely known for his elegant curves and scripts, he was never a showy designer—there's not a trace of ego in his work. The range of

letterforms able to flow at any time from his hand was great, and there is no way to particularly define Young's mark unless you have seen the hand-drawn comp. That is where his work is unmistakable: perfect letterforms drawn in pencil at a surprisingly small size without so much as a mark of hesitation or awkwardness. The style varies but the fluidity and perfection do not.

To the contemporary designer, who begins the process of creating a logotype by trying out multiple variations of any of the hundreds (or thousands) of fonts available on their computer, Young's technique was both astonishing and daunting. It is unfathomable how much time and energy his approach would take, but such was Young's mastery that it took him only a minute or two to produce each iteration for a comp—beyond any doubt, far less time than it takes the average designer to hunt for and fiddle with various fonts.

Furthermore, his results are infinitely more interesting, as he was able to quickly recognize and exploit the opportunities for joined or nested letters, interesting intersections, angles, shapes and weight changes within the logotype. He would produce forty to one hundred roughs in a few days in a variety of lettering styles, each one unique from the next.

Young created several corporate fonts, but in 1985, he released his first commercially available fonts: *Young Baroque*, an elegant script, followed by *Eclat*, a fat-face script, both developed by Letraset. More recently, he developed and released *Home Run* and *Home Run Sanscript* (2002–2003), which bear a resemblance to *Eclat*, but are more condensed and refined, and have the feel of the show card in them, as well as *Young Finesse* (2003), a breezy, innocent serifless roman, and its accompanying italic (2006).

He wrote, designed and published three books about his work: *Logotypes & Letterforms* (1993), *Fonts & Logos* (1999) and *Dangerous Curves* (2008). He also created a promotional book of his work, *The Art of the Letter* (2003), for SMART Papers. While all his books have been critically acclaimed, *Fonts & Logos* is considered indispensable by font designers, educators and typographers.

He was named Inaugural Master of the School by Art Center College of Design in 2001, named a Fellow of the Los Angeles chapter of AIGA in 2006, and lectured extensively throughout the world. The learned, though self-educated man who never finished the tenth grade, received an honorary doctorate.

Doyald Young was custom, just like his work. He was one-of-a-kind, distinctive, unique. As a teacher, he unlocked the secrets of letters for more than four thousand students. As a friend, he was a good listener, loyal, patient, exceedingly gracious, and generous; he was really good at being a great person. Handsome and refined, Doyald had manners and that distinctive excellence we call style, and he always poured coffee for his guests, and, regardless of station, offered all of them, always, the fine linen. I mention these small details because it was precisely his interest in the nuance of life and in the world around him—the people, places, things and goings on—that informed his extraordinary understanding of the place and capacity of letterforms to reflect aspects of the human experience. Doyald Young was a true poet of letterforms. And he created magic with a pencil.



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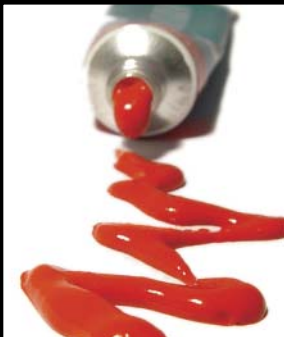
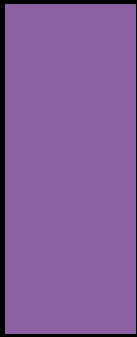
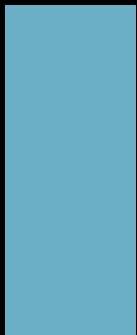
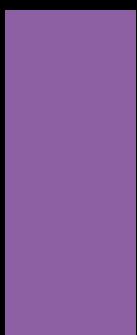
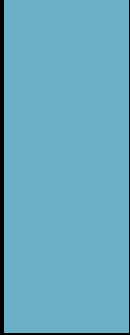
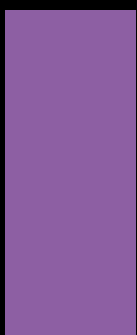
SINATRA
The Man and his Music

reshoots



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

This watercolor rendering by the late Dorothea Holt Redmond (1910–2009) suggests the opening shot for Alfred Hitchcock's production of *REBECCA* (1940, Selznick International Pictures), designed by Lyle Wheeler. Manderley, the great mansion to which Laurence Olivier brings his young bride, Joan Fontaine, is shown here as a crumbled relic of what it had once been. It is then resurrected for the telling of the story, thanks to two separate miniatures. One of them was so large it took up most of an old glass-roofed unsoundproofed stage on Selznick's Culver City lot. There was no way to get the camera far enough away to get a full view of it, so a second, smaller miniature was built as well. Dorothea Holt broke ground in Hollywood in 1938 as the first woman to invade the theretofore-exclusively-male Art Department. Her male colleagues, so not to be distracted from their work, insisted that her drawing board be walled off from theirs. She collaborated with Hitchcock repeatedly as documented in **Casting a Shadow: Creating the Alfred Hitchcock Film**, a 2008 exhibit staged at the Academy. And in 2008, she was named a Disney Legend in a Hall of Fame program honoring her contributions and designs, which include New Orleans Square at Disneyland. "Her watercolor sketches were extraordinary place-making," said Marty Sklar, the retired president of Disney Imagineering.



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