

PERSPECTIVE

THE JOURNAL OF THE ART DIRECTORS GUILD



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DECEMBER 2011 – JANUARY 2012

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BEST ART DIRECTION
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(PRODUCTION DESIGNER) (SET DECORATOR)

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—STEPHANIE ZACHAREK, MOVIELINE

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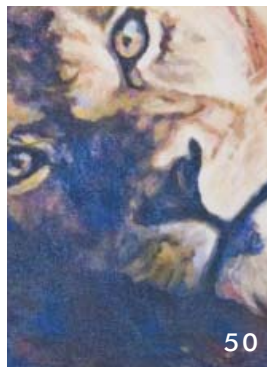
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COVER: A drawing of the main gate of the fictional Kinograph Studios during the 1920s for the French production of *THE ARTIST*, filmed in Hollywood by a hybrid French and American crew. The set was built at Red Studios on Cahuenga Boulevard, an old lot founded in 1915 by Metro Pictures, that housed many of the early sets designed by a young Cedric Gibbons. This soft-pencil study by Production Designer Laurence Bennett conveys the period, in just a few strokes, by evoking the wardrobe and vehicles as well as the architecture.

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C O N S I D E R . . .

BEST ART DIRECTION

PRODUCTION DESIGNER
STUART CRAIG

SET DECORATOR
STEPHENIE MCMILLAN

"THE WILLINGNESS TO DO WHATEVER IT TOOK TO BRING STUART CRAIG'S
EXCEPTIONAL PRODUCTION DESIGNS TO LIFE NO MATTER
HOW PAINSTAKING THE TASK IS CENTRAL TO THE NEW FILM'S SUCCESS."

KENNETH TURAN, *Los Angeles Times*

Harry Potter
AND THE
DEATHLY
HALLOWS
PART 2



"The movie is very **handsomely staged**, moreover—**great outfits, great cars, great interiors, colour-swamped exteriors** photographed in genuine small-town Mississippi."

LONDON EVENING STANDARD, David Sexton

"The sunshine pours from the screen, too: this looks terrific and boasts **beautiful period detail in the costumes and set design.**"

EMPIRE (UK), Anna Smith



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BEST ART DIRECTION

Production Designer:

Mark Ricker

Set Decorator:

Rena DeAngelo



the
Help

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MARKETING FOR ARTISTS—LESSON ONE

by Michael Baugh, Editor

This issue of PERSPECTIVE, like all of the issues, tells stories about the work that we do as entertainment artists. Its articles take us into Art Departments we can't see any other way, and allow us to watch our own craftsman/artists as they draw and design and create. The work these artists do is inspiring and these stories are fascinating—but yours is as well. And no one will know your story if you don't tell it.

Visual artists, whether they are in the entertainment industry or anywhere else, are seldom focused on marketing their talent. It is much more satisfying to create inspiring images than to tell people how or why those images ended up the way they did. Nearly all of us in the Guild are freelance artists, dependent on others to hire us on a new project every few weeks or months. None of us would be able to execute our visions if we didn't have a patron—usually in the form of a studio or broadcast network—to pay for the finished product, the expenses we incur, and hopefully a salary for us as well. Artists get new assignments by making sure people know about their past work; and no one can repeat the story of what you have done, unless you tell them the story first. That is the first lesson in Marketing 101.

I hope you like this issue's articles: Art Director Greg Hooper's description of the work that he and Production Designer Larry Bennett did for *The Artist*, one of the twenty-first-century's rare black-and-white silent films; a look into the new motion-capture facilities at Activision in Playa del Rey, written by Art Director Judy Cosgrove; Production Designer John Kretschmer's story of translating a series pilot into ongoing episodes for *Homeland*; Oscar® winner Patrizia von Brandenstein's struggles bringing *Albert Nobbs* to Dublin and then to the screen; and of course, the work of our talented members on display at the Guild's own art gallery, Gallery 800 in North Hollywood, for this year's *Art Unites* show, curated by Scenic Artist Denis Olsen.

PERSPECTIVE is able to publish these articles because you—yes, I really mean you—send the stories and illustrations to the magazine. There is no magic involved in putting together this wonderful mix of editorial content: I simply open my mailboxes (both snail and e-) to find out what people have sent. When someone takes the time to write an article, I see that it gets published. I may have to massage it a bit—editorially—to flesh out the content or upgrade the illustrations, but it does get published.

If you have a story, send me a note. You don't really need to be a writer, and you can practice any craft within the Guild. The resulting articles will be there in print and on the Internet for your peers and your future patrons to read.

It's just good marketing.



Below: The cover stories in PERSPECTIVE over the past year, and the other articles as well, did not end up in the magazine by accident. In every instance, some artist involved with the project—a Production Designer, an Illustrator, a Scenic Artist, or whoever—sat down and told that story. It's fun, it's educational, and it's smart marketing.



contributors



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



GREG HOOPER grew up in Santa Fe, New Mexico. From the age of seven, his passions pulled him in two directions: filmmaking and architecture. Not seeing a clear path to film, he attended the University of New Mexico in Albuquerque, where he received a BA in architecture. During his last week of school, he came across a poster that read: "Come meet Anton Furst, the Designer of Batman's Gotham City." From that point on he knew that he wanted to pursue a career in film Art Direction. Since moving to Los Angeles in 1993, Greg has worked as a Set Designer on films such as *Transformers*, *State of Play*, and *Moneyball*; and his feature Art Director credits include *North Country*, *In the Valley of Elah*, *The Next Three Days*, *The Avengers*, and *Terminator: Salvation*.



JOHN KRETSCHMER helped transform a couple of black-and-white cameras and VCRs into a fully capable, closed-circuit television station. While studying journalism at the University of North Carolina at Chapel Hill, he helped found STV, a student-owned cable broadcast television station. After graduating, he joined the regional migration to Dino De Laurentiis' new film studio in Wilmington, NC, and learned Production Design on the job from designers such as Mel Bourne, Patricia von Brandenstein and Alex McDowell. His break came when he designed a low-budget feature shot entirely on stage in New York City. Since then, his design credits include features (*Remember the Daze*, *Deceiver*, *Summer Catch*) and over 150 hours of series television (*Dawson's Creek*, *One Tree Hill*, *Army Wives*). He enjoys working at home in North Carolina when he can, and from his 1972 Airstream when on the road.



When Scenic Artist **DENIS OLSEN** was a student at Chouinard, Mann Ray gave a lecture and the first thing he said was, "Why are you people here? You should be out in the streets painting." Denis dropped out of school and took a trip around the world, ending up on the left bank in Paris to live and study in the art community there. Back in the United States, the avid Harley rider became known for using bikes as a canvas for his art. He naturally migrated to the television studios and scenic shops, painting sets, murals, backdrops and portraits for CBS, JC Backings, MGM and Fox. He opened his own scenic shop in West Los Angeles and worked on commercials and restaurants, and then worked for Ron Strang at Warner Bros. for eighteen years. A longtime member of the Guild's Board of Directors, Denis is also the curator of the ADG's Gallery 800 in North Hollywood. He still goes to Sturgis, South Dakota, for Bike Week each year.



PATRIZIA VON BRANDENSTEIN was born in Arizona to a family of Russian and Irish emigres. She moved to France with her family, and credits her experiences in French and American schools there with encouraging a strong bent to the arts. She studied painting and drawing at the Art Students League, and design with Lester Polikof and Forum of Stage Design. While working off-Broadway and for the American Conservatory Theater in San Francisco, she met her mentors, Ed Wittstein and Gene Callahan, who encouraged her to return to New York. There she has designed more than forty films, including *Breaking Away*, *Working Girl*, *Ragtime*, *Six Degrees of Separation*, *The Untouchables* and *The Last Station*. She has been nominated three times for an Oscar, and won in 1985 for *Amadeus*. She resides in New York and Connecticut with her husband, Production Designer Stuart Wurtzel, and is still in love with movies.

F O R Y O U R C O N S I D E R A T I O N

J. Edgar

BEST ART DIRECTION

PRODUCTION DESIGNER
JAMES J. MURAKAMI

SET DECORATOR
GARY FETTIS

IMAGINE

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and the animated images
are beautiful and
spectacular to behold."

-James Verniere,
BOSTON HERALD

2011 ANIMATED MOVIE OF THE YEAR

DREAMWORKS
**KUNG FU
PANDA 2**

BEST ART DIRECTION

PRODUCTION DESIGNER

Raymond Zibach

ART DIRECTOR

Teng Kheng Heng

from the president

MOVING TOO SLOWLY

by Thomas Walsh, ADG President

Over this past fall, I had the privilege of attending a number of conferences. They included the VES Production Summit, an Introduction to 3D Image Capture Technology at Sony, a three-day seminar on the art, technology, and business of *Cirque du Soleil*, and a two-day conference at MIT in Cambridge, focused on future trends in entertainment.

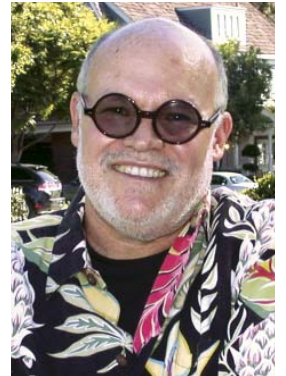
A theme that was common in all of these programs is that “companies (and professions) rarely die from moving too fast, and they frequently die from moving too slowly”...especially now. I’ve often observed to you that the ADG is a central participant in a global industry. We are now required to compete for our work opportunities and clients in an international marketplace, one that is interconnected by broadband and satellite communications technologies 24/7.

The Art Directors are the only one of the Guild’s four branches to have national recognition and jurisdiction. With that reality comes a responsibility for the Art Directors to serve as a rising tide and help the Guild’s other members participate in these location and incentive-driven workplace opportunities wherever they may be.

Today, sophisticated prototyping and workplace decentralization are game changers for content suppliers in search of an advantage in our marketplace. Art Direction starts with a research and development process where accurate visualization and rapid prototyping are essential. Art Direction is, at its core, a marriage of leadership and conceptualization that advances the visualization of the story using a wide range of available tools. All artists—and their various tools—should be equally regarded and valuable to this process. Digital tools allow for the rapid prototyping and migration of the project’s design elements through the production pipeline in ways previously never considered. And all methods and their practitioners, both old and new, remain in the service of telling the visual story and should remain fluid, dynamic, and interchangeable to the tasks at hand.

We are now in a paradigm shift regarding the ways in which concept affects content and the end result. More than ever before, the early concept work becomes the visualization that sells the motion picture to the financiers. What is done in preproduction remains integral and relevant to the realization of post-production elements and hence to the final look of the story as well. If we are to remain central in this rapidly changing workplace, then we must re-invent how we work together in the most effective ways possible, and we must do this very soon. We can no longer merely evolve; we must embrace a more elastic and seismic approach in our efforts to create a responsible interchangeability of our talents within the Art Department.

We do not want to go the way of Kodak and concede our future because we are too insular, fearful, or committed to older methods and perspectives. Like Apple or Pixar, we must re-imagine ourselves and our methods of collaboration based upon an appreciation for future trends, and upon the rapidly changing demands of our profession and industry.





WYNN THOMAS IN KENYA

from an A.M.P.A.S. Press Release

Production Designer Wynn Thomas and six other members of the Academy of Motion Picture Arts and Sciences traveled to Kenya and Rwanda in July for an educational and cultural exchange with African filmmakers, students and the local creative communities.

The itinerary in Nairobi included numerous workshops and seminars at One Fine Day Films (formerly known as FilmAfrica!), a training facility where more than sixty-five student filmmakers from nine African countries gain experience in a variety of filmmaking disciplines and collaborate on a feature-length production.

Thomas and his colleagues also visited the Kakuma refugee camp near the Sudanese border, where they experienced the work of FilmAid International (an Academy Institutional Grants beneficiary), a non-governmental organization that provides film training and open-air screenings to help address social and medical issues affecting long-term camp residents, and the community of Kibera, a large Nairobi slum.

In Rwanda, the delegates inaugurated the KWETU Film Institute, a professional training center, and led master classes for students and filmmakers. The group also took part in the opening night of the Rwanda Film Festival, held in Kigali, and its regional festival Hillywood, which presents open-air screenings of African films for audiences of up to ten thousand people per night in the hills region of the country.

In addition to Thomas, the Academy delegation included producer Stephanie Allain, cinematographer John Bailey, sound mixer Willie Burton, editor Carol Littleton; writer-

director Phil Robinson, and actress Alfre Woodard. Ellen Harrington, the Academy's director of exhibitions and special events, accompanied the group.

This trip was undertaken as part of the Academy's International Outreach Initiative, which has previously sent members to Vietnam, Iran and Cuba. The program brings delegations of film artists to countries with developing film industries and creates opportunities for creative conversations between emerging and established filmmakers.



Top: Production Designer Wynn Thomas (left) instructs a class in Nairobi, Kenya. Above: Standing center rear among students from the Kibera Film School in Nairobi are Phil Robinson (in tan jacket), Thomas, Willie Burton, Carol Littleton, John Bailey and Stephanie Allain. Alfre Woodard is mid-ground in the pink top, and Ellen Harrington is kneeling front center. For more information, visit www.oscars.org/africa

FOR YOUR CONSIDERATION
**BEST ANIMATED FEATURE
& BEST PICTURE OF THE YEAR**

“‘Rango’ is some kind of miracle:
It’s inspired, **great to look at** and wickedly satirical.
Its brilliant colors and startling characters spring from the screen.”

Roger Ebert, Chicago Sun-Times



It took a bunch of dirty denizens to bring dirt to life.

Thank you MARK “CRASH” McCREERY
PRODUCTION DESIGNER

ROSEMARY BRANDENBURG
SET DECORATOR

JOHN BELL
SUPERVISING ART DIRECTOR

RANGO

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9 ANNIE AWARD
NOMINATIONS

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of the year."

-Roger Moore,
ORLANDO SENTINEL

"This is a great first solo adventure
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films to hit the 3D format...I really
can't imagine not enjoying it. It's got
some nice quirks and odd turns that
will have you on board for the whole
thing. Puss is an action god
waiting to really explode."

-Harry Knowles,
AIN'T IT COOL NEWS

FOR YOUR CONSIDERATION
BEST ART DIRECTION
PRODUCTION DESIGNER
GUILLAUME ARETOS
ART DIRECTOR
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news

ANGEL CITY EATS

by Pat Klowden and Deb Klowden Mann,
Gallery KM

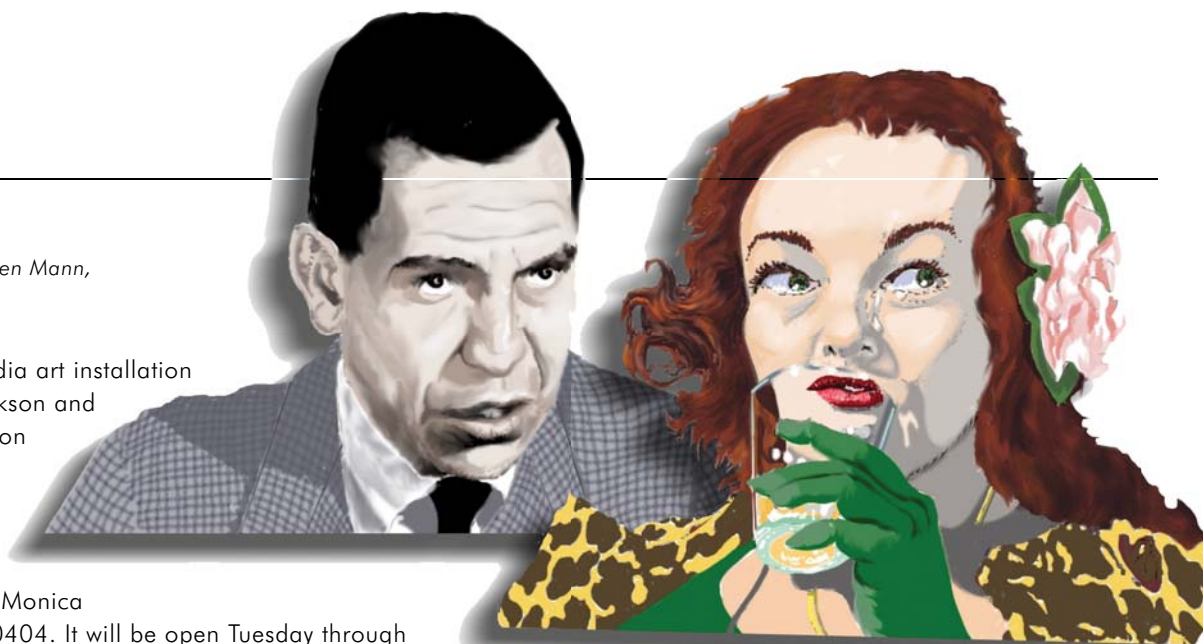
Angel City Eats, a multi-media art installation by father and daughter, Jackson and Sienna De Govia, focusing on two obsessions in the city of Los Angeles—celebrity and food—opened on Saturday, December 10, at Gallery KM, 2903 Santa Monica Blvd., Santa Monica, CA 90404. It will be open Tuesday through Saturday from 11 AM to 5 PM and by appointment 310 828 1912.

Emmy® Award-winning Production Designer, and past president of the Guild, Jackson De Govia, along with his daughter, Sienna De Govia, food stylist for Bobby Flay and many others, and former leader of the popular Los Angeles band The Randies, combine their respective talents in *Angel City Eats*. The two artists, who have spent their careers creating fantasies for public consumption, re-imagine the tools of their trades in order to deconstruct and re-approach those fantasies for a less comfortable public experience. They fuse together two visions of Los Angeles—that seen through the characters of vintage *Dragnet* television, and that seen through the contemporary counterpoint of reality television, and then combine them with Baroque-styled, food-themed sculptures, many of them edible. In *Angel City Eats*, both celebrity and food evoke an emotional response.

The De Govias have constructed works that offer a full physical experience—larger-than-life figures that participants must navigate around as they move through the exhibition space, and food sculptures, many of which the guests will be invited to eat at the opening reception. There are six tableaux of life-sized figures and four groups of large scaled wall-mounted character portraits in the show by Jackson and twenty food sculptures by Sienna—everything from allegorical centerpieces to a mystical doughnut. The exhibition space is divided into two rooms, each of which will be devoted to one of the two time periods. The main room of the gallery will be dominated by figure groups representing the caffeinated and nicotined 1950s Los Angeles of *Dragnet*'s Joe Friday, and the smaller gallery room will be transformed into Kim Kardashian's twenty-first-century super-celebrity society. Kim's entourage, here called the Celebritards, sport Byzantine halos of candy delicacies and worship the glorified Kim bursting forth from a cake.

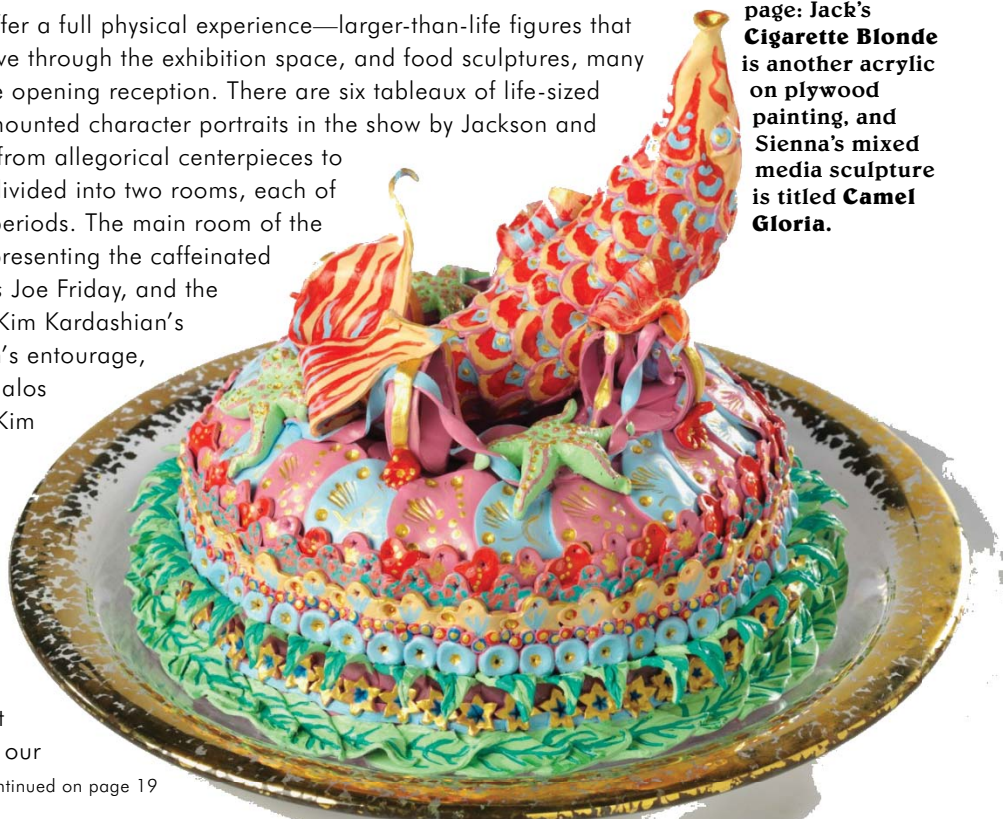
"Where but in LA could you find a cop like Joe Friday doggedly collaring petty criminals while living on coffee and cigarettes alongside a self-made celebrity Princess, who presides over, and is perhaps made of, really complicated eats that are bad for you? My daughter and I asked ourselves, what do these icons signify, what do they say about our city?" commented Jackson.

Continued on page 19



Above: Jackson De Govia's 35" x 60" acrylic painting on plywood entitled **Dragnet Con Artist New Years**.

Below: Sienna De Govia's 14" x 14" x 12" sculpture of glass, polymer clay, metal, and acrylic paint called **Allegorical Koi Centerpiece**. Following page: Jack's **Cigarette Blonde** is another acrylic on plywood painting, and Sienna's mixed media sculpture is titled **Camel Gloria**.





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Sunday, Dec. 25	12:00 pm	DGA Theater #2
Sunday, Dec. 25	4:00 pm	Disney Main Theatre
Monday, Dec. 26	7:00 pm	DGA Theater #1
Thursday, Dec. 29	6:30 pm	DGA Theater #2
Saturday, Dec. 31	12:00 pm	DGA Theater #2

NEW YORK

Sunday, Dec. 25	4:00 pm	DGA Theater
Sunday, Dec. 25	7:00 pm	DGA Theater
Monday, Dec. 26	7:00 pm	DGA Theater
Friday, Dec. 30	7:00 pm	DGA Theater
Saturday, Dec. 31	12:00 pm	DGA Theater

SAN FRANCISCO

Monday, Dec. 19	7:00 pm	Premier Theater at ILM
Tuesday, Dec. 27	7:00 pm	Variety Screening Room
Wednesday, Dec. 28	7:00 pm	Delancey Street Scr. Room
Tuesday, Jan. 3	7:00 pm	Premier Theater at ILM
Friday, Jan. 6	7:00 pm	Premier Theater at ILM

LONDON

Thursday, Dec. 15	6:30 pm	Moving Picture Company
Wednesday, Dec. 21	6:30 pm	Moving Picture Company

LA, NY and SF screenings:

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or by email to DisneyAwardsOffice@disney.com

London screenings:

RSVP by email to Disney@PremierPR.com

SCREENING LOCATIONS

No recording permitted. Violation of this prohibition is subject to civil and criminal liabilities.

LOS ANGELES

DGA Theaters #1 and #2
7920 Sunset Boulevard
Los Angeles

Disney Main Theatre
Walt Disney Studios
500 S. Buena Vista St.
Burbank

NEW YORK

DGA Theater
110 West 57th Street
New York

SAN FRANCISCO

Delancey Street Scr. Room
600 Embarcadero Avenue
San Francisco

Premier Theater at ILM
One Letterman Drive
San Francisco

Variety Screening Room
582 Market Street, Suite 101
San Francisco

LONDON

Century Fox
31-32 Soho Square
Soho, London

The Moving Picture Company
127 Wardour Street
Soho, London

DreamWorks Pictures' **WAR HORSE**, director **Steven Spielberg**'s epic adventure, is a tale of loyalty, hope and tenacity set against a sweeping canvas of rural England and Europe during the First World War. **WAR HORSE** begins with the remarkable friendship between a horse named Joey and a young man called Albert, who tames and trains him. When they are forcefully parted, the film follows the extraordinary journey of the horse as he moves through the war, changing and inspiring the lives of all those he meets—British cavalry, German soldiers, and a French farmer and his granddaughter—before the story reaches its emotional climax in the heart of No Man's Land. The First World War is experienced through the journey of this horse—an odyssey of joy and sorrow, passionate friendship and high adventure. The cast includes **Emily Watson**, **David Thewlis**, **Peter Mullan**, **Tom Hiddleston**, **Jeremy Irvine**, **Benedict Cumberbatch**, **Niels Arestrup** and **Toby Kebbell**. Directed by **Steven Spielberg**, the film is produced by **Steven Spielberg** and **Kathleen Kennedy**, and the screenplay is by **Lee Hall** and **Richard Curtis**, based on the book by Michael Morpurgo and the recent stage play by Nick Stafford, originally produced by the National Theatre of Great Britain and directed by Tom Morris and Marianne Elliott. The behind-the-scenes team includes director of photography **Janusz Kaminski**, production designer **Rick Carter**, costume designer **Joanna Johnston**, editor **Michael Kahn**, A.C.E. and composer **John Williams**.

Rated PG-13 Running time approximately 140 min.

SEPARATED BY WAR.
TESTED BY BATTLE.
BOUND BY FRIENDSHIP.

WAR HORSE

A STEVEN SPIELBERG FILM



DREAMWORKS PICTURES AND RELIANCE ENTERTAINMENT PRESENT AN AMBLIN ENTERTAINMENT/KENNEDY/MARSHALL COMPANY PRODUCTION A STEVEN SPIELBERG FILM
"WAR HORSE" EMILY WATSON DAVID THEWLIS PETER MULLAN NIELS ARESTRUP JEREMY IRVINE CASTING BY JINA JAY CO-PRODUCERS ADAM SOMNER TRACEY SEAWARD
MUSIC BY JOHN WILLIAMS COSTUME DESIGNER JOANNA JOHNSTON EDITED BY MICHAEL KAHN, A.C.E. PRODUCTION DESIGNER RICK CARTER DIRECTOR OF PHOTOGRAPHY JANUSZ KAMINSKI EXECUTIVE PRODUCERS FRANK MARSHALL REVEL GUEST
PRODUCED BY STEVEN SPIELBERG KATHLEEN KENNEDY BASED ON THE NOVEL BY MICHAEL MORPURGO SCREENPLAY BY LEE HALL AND RICHARD CURTIS DIRECTED BY STEVEN SPIELBERG

DREAMWORKS
PICTURES

PG-13 PARENTS STRONGLY CAUTIONED
Some Material May Be Inappropriate for Children Under 13
INTENSE SEQUENCES OF WAR VIOLENCE

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"THE YEAR'S MOST THRILLING, FEELING MOVIE."

Richard Corliss, Time Magazine

"'SUPER 8' IS A STUNNER,

**A MOVIE THAT SUCKS YOU IN FROM THE START AND SPITS YOU OUT THE OTHER END WITH
A SENSE OF WONDER TO GO WITH THE TEARS IN YOUR EYES."**

Marshall Fine, Huffington Post

"THIS MOVIE, A TRUE BEAUTY, WILL PUT A SPELL ON YOU."

Peter Travers, Rolling Stone

BEST ART DIRECTION

Production Designer

MARTIN WHIST

Art Director

DAVID E. SCOTT

Set Decorator

FAINCHE MACCARTHY

SUPER 8



paramountguilds.com



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news

"We don't know, but we're coming at them through food."

"Los Angeles' obsession with celebrities is matched by its love/hate affair with food," said Sienna. "By combining the two, we have created a whole new vision of Hollywood."

The two artists demand our often-enjoyable complicity in what surrounds us. What results is more than straightforward criticism; the issues are complex, as is the artists' tenor in their presentation. This is clearly, among other things, a city they love.



Production Designer Jackson De Govia has over four decades of experience in film, television and theater. His motion picture credits include the action classics *Die Hard* and *Speed*, comedies *The Forty Year Old Virgin*, *Bowfinger*, *Roxanne*, and *Forgetting Sarah Marshall*, as well as the cult classic *Red Dawn*. He designed the television miniseries *The Winds of War*, for which he won an Emmy for Visual Effects, and was president of the Art Directors Guild from 1999–2002.

Sienna De Govia began exploring the evocative nature of food at the California College of the Arts in the Bay Area, earning a BFA in sculpture in 1999. Her work as a food stylist has been featured in national print publications such as *Bon Appetit*, *People*, *Lucky* and *Shape*. She is the lead food stylist on *Grill It with Bobby Flay* and *The Next Food Network Star*.



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Continued from page 15

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THE ART DIRECTORS GUILD AWARDS

by Tom Wilkins and Greg Grande, ADG Awards Producers

For their distinguished work on Warner Bros.' immensely popular Harry Potter films, the principal creative team of the series will collectively receive the Guild's Outstanding Contribution to Cinematic Imagery Award this year as one of the highlights of ADG's 16th Annual Excellence in Production Design Awards on February 4, 2012, during a black-tie ceremony in the International Ballroom of the Beverly Hilton Hotel.

Above: Harry Potter battles the evil Voldemort amid the ruins of Hogwarts School of Witchcraft and Wizardry in the climactic final battle of J.K. Rowling's saga. The series' creative team will be honored at the 16th edition of the Art Directors Guild's Excellence in Production Design Awards. The glamorous event will be held the evening of February 4, 2012, at the Beverly Hilton Hotel.

The team to be honored includes producers David Heyman and David Barron, director David Yates, creator and author J.K. Rowling, screenwriter Steve Kloves, as well as Production Designer Stuart Craig; Art Director Neil Lamont and set decorator Stephenie McMillan.

Lamont and Barron have worked together on six of the Potter films. Rowling, Heyman, Kloves, Craig and McMillan began their collaboration with the very first film, *Harry Potter and the Sorcerer's Stone* (2001), culminating with the most recent film, *Harry Potter and the Deathly Hallows: Part 2* (2011). Yates directed the final four films of the series.

The Harry Potter film series is the most successful film franchise in motion picture history, having accumulated box-office receipts of more than \$7.7 billion. To date, five of the eight films have been nominated for a total of nine Academy Awards®, including Best Art Direction, Best Cinematography and Best Visual Effects. The British Academy of Film and Television Arts, American Film Institute, Broadcast Film Critics, International Press Academy and Art Directors Guild have also recognized the outstanding work of the creative team behind the series.

Continued on page 23

F O R Y O U R C O N S I D E R A T I O N



BEST ART DIRECTION

Production Designer

John Myhre

Set Decorator

Gordon Sim

PIRATES *of the* CARIBBEAN
ON STRANGER TIDES

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"THE MOST INFECTIOUS LOVE STORY IN DECADES."

NEW YORK MAGAZINE

"DIRECTOR AND CO-WRITER DRAKE DOREMUS HAS CRAFTED A CRAZILY INVENTIVE AND TOTALLY IRRESISTIBLE TALE OF FIRST LOVE THAT MAKES THE FAMILIAR SEEM BITTERSWEET AND HEART-STOPPINGLY NEW."

PETER TRAVERS, ROLLING STONE



FOR YOUR CONSIDERATION IN ALL CATEGORIES

LIKE CRAZY

BEST ART DIRECTION **KATIE BYRON** PRODUCTION DESIGNER

INDIAN PAINTBRUSH

supercut

PARAMOUNTGUILDS.COM

PARAMOUNT
VANTAGE

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"Their phenomenal success is due to a unity of vision and the masterful wizardry of the franchise's creator, producers, screenwriter and Art Direction family," ADG President Thomas Walsh said. "From the very beginning, a unique creative partnership has guided the realization of these finely crafted gems. The result is a lasting legacy to the art of narrative storytelling for the moving image, one that will stand the test of time, and that has raised the creative bar of achievement for all who love film."

The ADG's Cinematic Imagery Award is given to those whose body of work in the film industry has richly enhanced the visual aspects of the movie-going experience. Previous recipients of this honor have been Bill Taylor, Syd Dutton, Warren Beatty, Allen Daviau, Clint Eastwood, Blake Edwards, Terry Gilliam, Ray Harryhausen, Norman Jewison, John Lasseter, George Lucas, Frank Oz, Steven Spielberg, Robert S. Wise and Zhang Yimou. This is the first time that the Guild has selected a creative team of filmmakers for this award.

Nominations for the ADG Awards will be announced on January 4, 2012, and on awards night, the ADG will present winners in nine competitive categories for theatrical films, television productions, commercials and music videos.

Continued on page 24



ADG Excellence in Production Design awards await their February 4, 2012, moment in the spotlight.

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Art Director: John Kasarda; Production Designer: Stuart Wurtzel

Continued from page 23

As previously announced, Production Designer Tony Walton will receive the Guild's Lifetime Achievement Award and three other Production Designers will be inducted into the Guild's Hall of Fame. They are Robert Boyle, William Darling and Alfred Junge. Comedienne Paula Poundstone is set to host for the third consecutive year, which is themed to celebrate the 75th anniversary of the Guild. Set and Décor sponsor is Swarovski, and Media sponsors are *The Hollywood Reporter* and *Variety*.

Awards will be presented for feature films, television programs, and commercials. The entire core Art Department will be recognized and Production Designers can acknowledge not just their Art Directors and Assistant Art Directors, but also contributing Set Designers, Illustrators, Graphic Designers, Scenic Artists, and Set

Decorators. If you would like to purchase a ticket to the banquet, please contact event planner, plan A, at 310 860 1300. The banquet is an exciting event honoring the finest artists in the industry. It is a great opportunity to celebrate your craft with your peers!

The awards evening is the most exciting and important activity of the Art Directors Guild calendar, and year after year it is acclaimed as one of Hollywood's most well-produced awards shows. We all know there are many similar events, but this one alone focuses on what we do, and the contributions we make as entertainment artists. Those contributions last through the years and help convey our culture's values to the world. This is an evening to be shared with our friends and loved ones—an evening that none of us should miss. **ADG**

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I N A L L C A T E G O R I E S I N C L U D I N G

BEST ART DIRECTION

Production Designer: Patrizia Von Brandenstein

Set Decorator: Jenny Oman



ALBERT NOBBS

“Beautifully designed by the legendary Patrizia Von Brandenstein who lovingly recreates the upstairs and downstairs of the hotel.”

- Mike Goodridge, *Screen International*

“The opulent but intimate hotel is warmly and immaculately realized by Patrizia Von Brandenstein.”

- Todd McCarthy, *The Hollywood Reporter*

For Your
Consideration

IN ALL CATEGORIES INCLUDING **BEST PICTURE**
BEST ART DIRECTION **KEVIN THOMPSON** **PRODUCTION DESIGNER**
CARRIE STEWART **SET DECORATOR**



YOUNG ADULT

WRITTEN BY DIABLO CODY



THIS HOLIDAY SEASON



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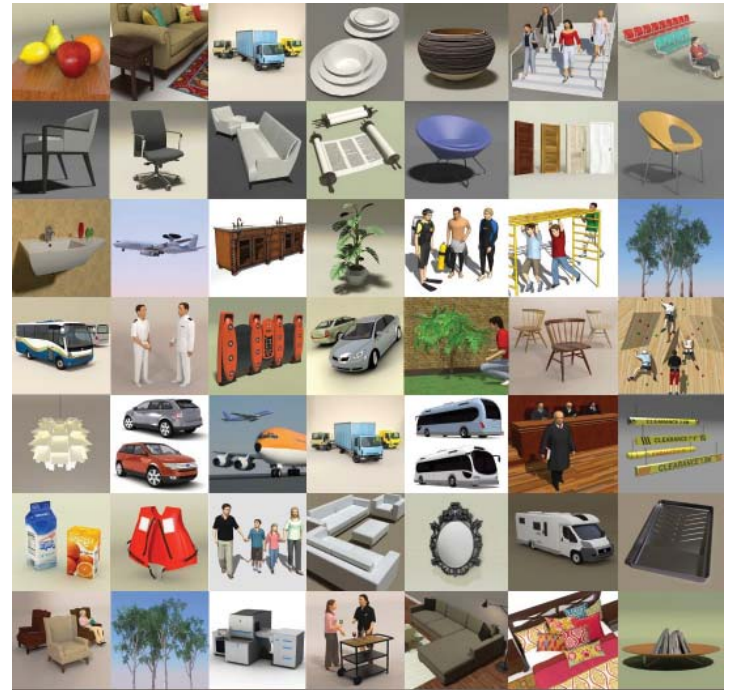
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Peter Borck, Supervising Art Director
Domenic Silvestri, Art Director
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Patrick Janicke, Production Illustrator
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Alex Hillkurtz, Storyboard Artist
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Wayne Shepherd, Set Decoration

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errata

In the last issue of PERSPECTIVE, the photographs of Victor Kempster's and Carlos Menendez's sets for *Larry Crowne* were uncredited. All of the photographs in the article, except the location shot of Kmart, were taken by Cale Williams.



Above: Cale Williams' photographs of the LARRY CROWNE sets on Stage 17 at Paramount Studios in Hollywood.

F O R Y O U R C O N S I D E R A T I O N
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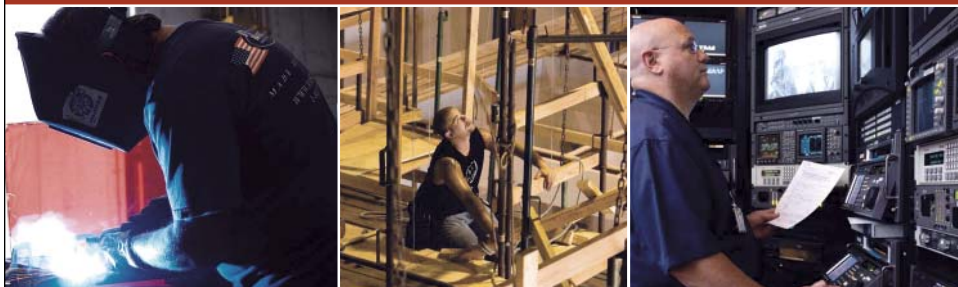
- Todd McCarthy, *The Hollywood Reporter*



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calendar

GUILD ACTIVITIES

ART UNITES 5
at Gallery 800
in the Lankershim Arts Center
Thu–Sat 2–8 PM
Sun 2–6 PM

December 21 @ 6:30 PM
Board of Directors Meeting

December 26
Christmas Day Observed
Guild Offices Closed

January 2
New Year's Day Observed
Guild Offices Closed

January 16
Martin Luther King Day
Guild Offices Closed

January 17 @ 7 PM
ADG Council Meeting

January 18 @ 5:30 PM
STG Council Meeting

January 19 @ 7 PM
SDM Council Meeting

January 23 @ 7 PM
IMA Craft Membership Meeting

January 24 @ 6:30 PM
Board of Directors Meeting

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

F O R Y O U R C O N S I D E R A T I O N
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F O R Y O U R C O N S I D E R A T I O N

BEST ART DIRECTION

PRODUCTION DESIGNER
SEBASTIAN KRAWINKEL

SET DECORATOR
SIMON BOUCHERIE



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THE DIALOGUE, THE ACTING, THE DEPICTION
OF LONDON, THE LUST, JEALOUSY AND INTRIGUE.”

– Roger Ebert, *CHICAGO SUN-TIMES*



YMOUS

the gripes of roth



STAND UP, FIGHT BACK (PART II)

by Scott Roth, Executive Director

As you know, the IATSE is engaged in a campaign to encourage, in the strongest possible terms, members' participation in—and contributions to—the IA's Political Action Committee (PAC), to fight back against the current anti-union climate around the country. John Moffitt and I have made presentations to all four Craft Councils, to the Board, and to the General Membership about this very important initiative. You all know what happened in Wisconsin and other states when politicians and groups with anti-union agendas got a hold of the levers of power. *Stand Up, Fight Back* is an effort to combat the anti-union propaganda with union facts and figures and by supporting, through political donations, programs such as the IATSE-PAC to help labor-friendly candidates and causes. (To be clear, while most politicians with labor-friendly records may be Democrats, this is an effort aimed at promoting the candidacies of men and women of any political persuasion who have agreed to advance the causes of working men and women.)

So what can you do to fight back? If you give to the IATSE-PAC, it will use your contribution to fight for legislation that benefits IA members (combating digital theft, for example) and against legislation that hurts working men and women (the defunding of Medicare and the elimination or crippling of collective bargaining).

And what do you get for enrolling in the IATSE-PAC contribution program?

If you enroll in the PAC contribution program (either through payroll deductions or credit/debit card deductions) and your total monthly contributions are \$10 or more a month, you will be eligible to win a three-night, four-day trip to Hawaii. The winner will be announced in late January 2012. More information on the Hawaii trip can be found at www.iatse-intl.org/pac/pac.html. You will receive premiums of logo merchandise for joining at various levels. Contribution amounts are suggestions only, and you may contribute more or less than these suggested amounts.

The IATSE-PAC is funded by voluntary contributions made by members and employees of the IATSE and IATSE local unions, and their immediate families, who reside in the United States. These voluntary funds are very different from a Local's regular treasury money (collected from dues, interest, or other earnings of the Local). The funds of the IATSE-PAC can be used for political purposes. No member is under any obligation to contribute money to IATSE-PAC.

In a related political development, the West Coast Studio Locals of the IA on October 26 unanimously endorsed U.S. Congressman Howard Berman to represent California's 30th District in Congress. About Representative Berman, IATSE International President Matthew Loeb said the following:

"Our Los Angeles Locals endorse Howard Berman because they recognize he has, throughout his decades of public service, been a consistent, reliable champion of the working men and women in the movie and television industries and the labor movement as a whole. Howard's record of extraordinary legislative accomplishments on behalf of our members is unparalleled. When it comes to protecting our jobs and livelihoods, Howard Berman is a workhorse, not a show horse."

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lines from the station point



A PERFECT STORM

by John Moffitt, Associate Executive Director

It's all about the plans. I've been saying that since last year. If you've listened, you must be aware that the focus of this year's 2012 Basic Agreement negotiations will be on overcoming a funding deficit to the health and welfare benefits. Last December, the Motion Picture Industry Pension and Health Plans predicted the possibility of as much as a \$1 billion shortfall that needed to be made up in order to continue the Plans unchanged during the next contract cycle. The good news is that the deficit will more likely be in the neighborhood of half-a-billion dollars. That's a \$500 million deficit, if you can consider that good news.

You may not be aware that we faced roughly the same Plans deficit, \$587 million, when the 2009-2012 Agreement was negotiated. At that time though, we had healthy Plan surpluses that could be used in conjunction with increases in employer contributions and some plan changes to buy down the deficit. This time around the surpluses remain depleted and that option is no longer available. So that leaves only increased employer contributions and further plan modifications. Of course, we'll go after the employers here to make up the shortage. But even though some of them continue to rake in huge profits worldwide, it would be naive to believe that they'd be willing to fork over the entire shortage.

The most likely scenario will be a combination of additional employer contributions combined with Plan changes. That's exactly why the IATSE launched an extensive information-gathering and education campaign (an online survey and various town hall meetings) to take the pulse of the membership and prepare them to weather this perfect storm—years of double-digit healthcare increases combined with a stagnating economy—resulting in immense MPI Plan deficits. The deficits are further exacerbated by dwindling after-market residuals caused by changes in entertainment industry production trends and business models, or simply looted by digital content theft.

Nobody asked you for direction in 2009, but this time, IA President Matt Loeb and the Basic Agreement negotiators want to know where you stand on this issue before beginning negotiations. Many of the October survey-takers complained that they weren't offered the option of choosing answers indicating minor or no changes as alternatives to the questions asked. Well, that's the point. Naturally, we'd all choose such softer options if they ultimately become available at the negotiations. But it's likely they won't, and so the IA wanted to know where you stand when and if the hard choices have to be made.

This time there will be no soft landing to save the Plans unless our employers miraculously agree to make up the entire deficit with increased contributions. But we must be realistic and prepared for other scenarios. At the November town halls, healthcare and health plan experts along with IA leaders explained the perfect storm situation, and union members were given the opportunity to ask them the really tough questions. They got tough but honest and educated answers back.

The survey response and the town hall discussions will serve as the basis for determining the direction our IA negotiation team will take toward shoring up the health plan, assuring that it continues to be the preeminent entertainment industry plan.



"A taut and tasty new film. Kudos to Dean Tavoularis for his immaculate work in creating a single set that really works and is as much a character as the leads."

-Mark Adams, SCREENDAILY.COM

**BEST ART
DIRECTION**
DEAN TAVOULARIS

**BEST COSTUME
DESIGN**
MILENA CANONERO

**BEST
MAKEUP**
DIDIER LAVERGNE

CARNAGE

SAÏD BEN SAÏD PRESENTS
A ROMAN POLANSKI FILM

"Precision defines every aspect of the production- James McAteer's production design, which fastidiously re-creates everything from the specific minutiae of Freud's office to the intricate instruments Jung uses during a word-association experiment."

-Justin Chang, VARIETY

**BEST ART
DIRECTION**
James McAteer

**BEST COSTUME
DESIGN**
Denise Cronenberg

**BEST
MAKEUP**
Stephan Dupuis

A DANGEROUS METHOD

A DAVID CRONENBERG FILM



"In 'Midnight in Paris,' lyricism yields, though not entirely, to the scintillating lunacy of a wannabe writer stepping into another era and finding himself in the midst of the writers and artists he has worshipped as gods."

-Joe Morgenstern, THE WALL STREET JOURNAL

**BEST ART
DIRECTION**
Anne Seibel ADC

**BEST COSTUME
DESIGN**
Sonia Grande

**BEST
MAKEUP**
Thi Thanh Tu Nguyen

Midnight in Paris



"AN EXTRAORDINARILY BEAUTIFUL NARRATIVE, PERHAPS ALMODÓVAR'S MOST VISUALLY RAVISHING FILM."

-Karen Durbin, ELLE

BEST ART DIRECTION
Antxón Gómez

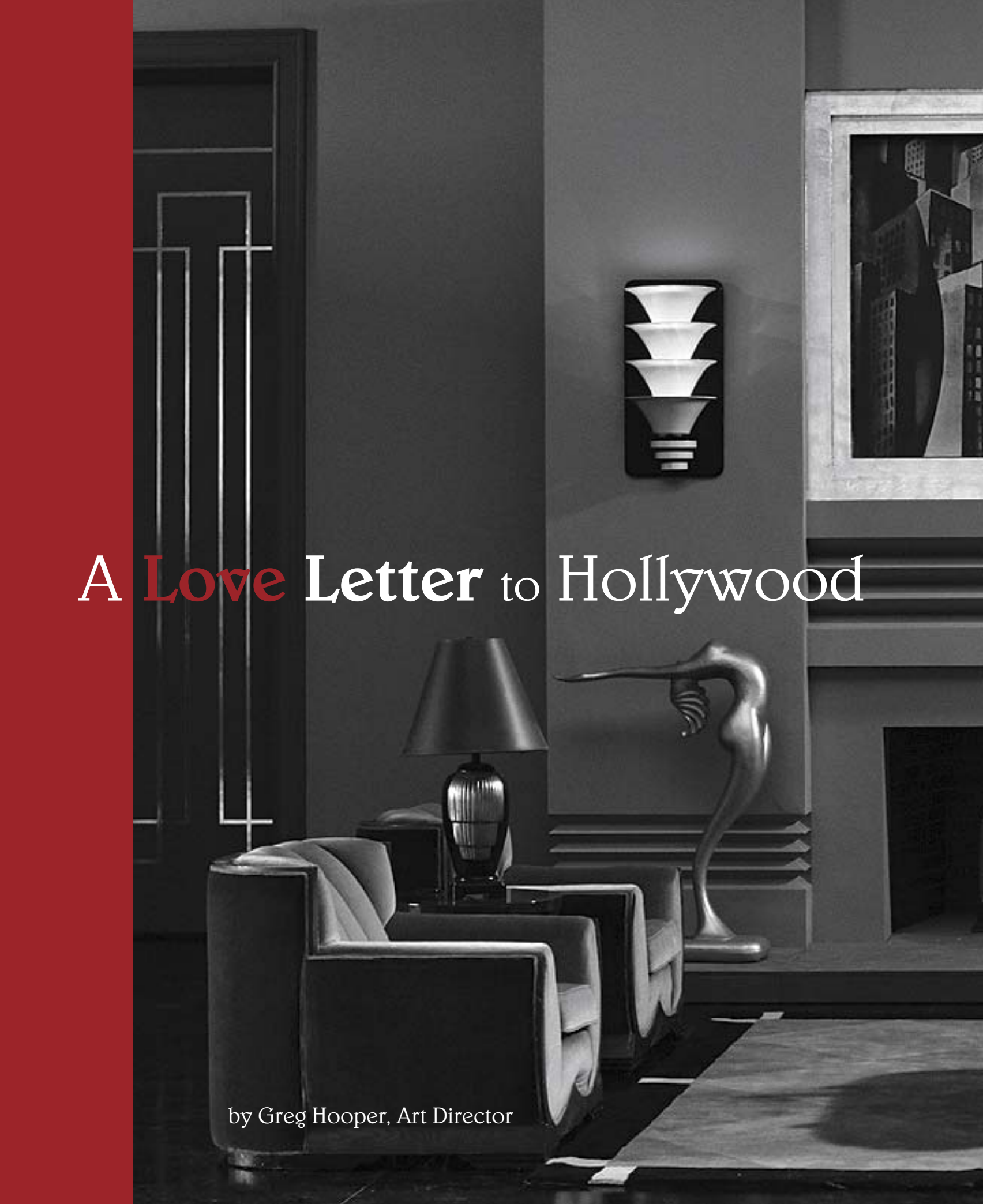
BEST COSTUME DESIGN
Paco Delgado with the collaboration of Jean-Paul Gaultier

THE SKIN I LIVE IN

directed by PEDRO ALMODÓVAR



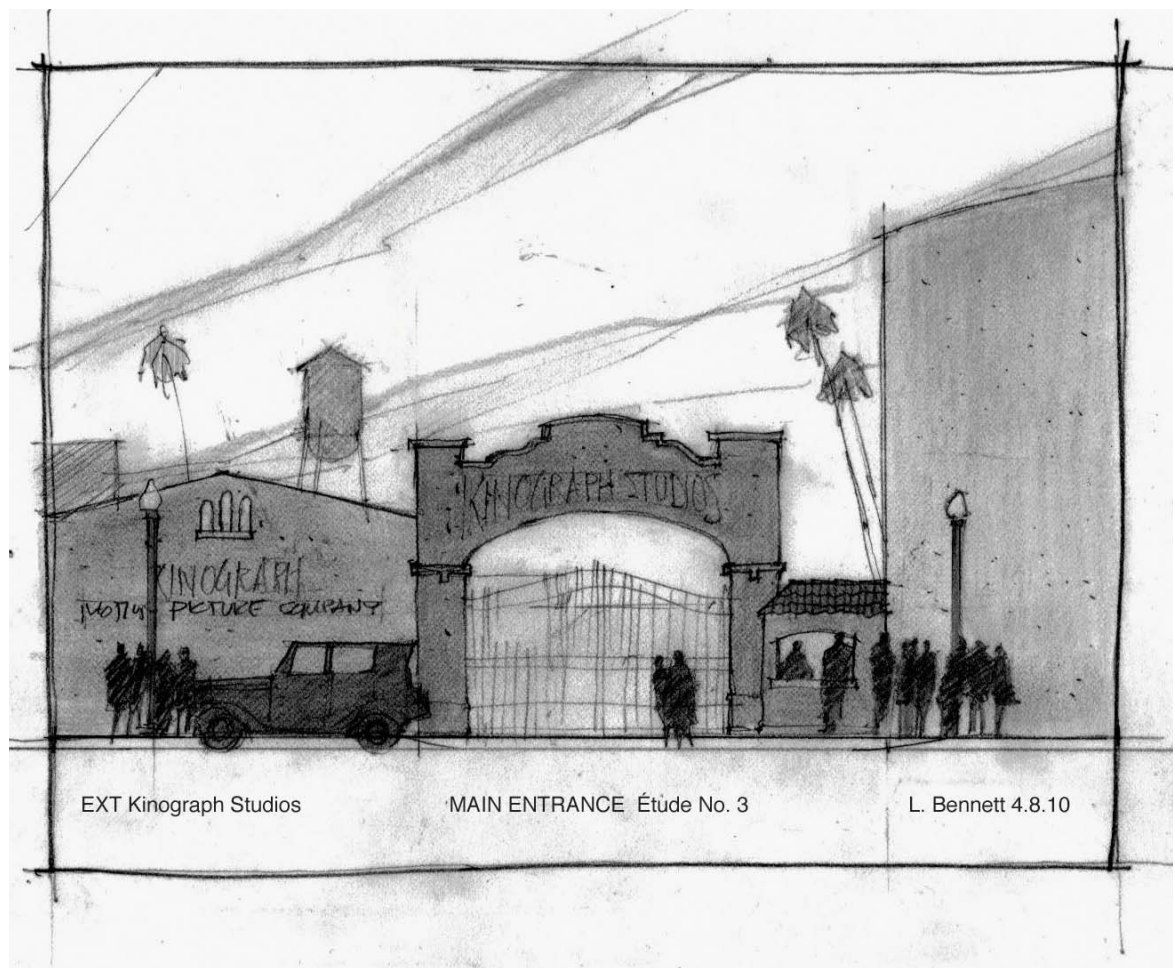
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A Love Letter to Hollywood

by Greg Hooper, Art Director





Previous spread: A set for a film-within-the-film at Kinograph Studios in 1931. The design was derived closely from a Cedric Gibbons set that was used in both *OUR DANCING DAUGHTERS* (1928) and *OUR MODERN MAIDENS* (1929). With its heavy deco style, it reflects the modernity of Peppy's image and stardom. Top right: Laurence Bennett's pencil study of the gate for Kinograph Studios. A detail of this sketch is featured on the cover. Opposite page, top: The finished set installed at the Lillian Way gate of Red Studios in Hollywood.

Production Designer Laurence Bennett spoke excitedly when he called in June 2010 to tell me about a film he was beginning. He said it was a very special project and the script, on my first read-through, confirmed that he was right. This film was a unique opportunity, and I knew that I wanted to be part of it.

Set in Hollywood from 1927 to 1931, *The Artist* is a silent film shot in black and white (1.33:1), presented with soundtrack and intertitles in the style of the period. The French production was written and directed by Michel Hazanavicius and premiered in May at Cannes. The simple love story of matinee idol George Valentin (Jean Dujardin) and rising star Peppy Miller (Berenice Bejo) charmed both viewers and critics, and has won awards at festivals around the world.

Film of the silent era is a passion of Michel's, and he created a story that, while it borrowed heavily from many pictures, was more than imitation—it was sincere homage. In addition to undertaking a period piece on a very limited budget, he and producer Thomas Langmann, to their great credit, were insistent that it be shot in Hollywood.

Michel's vision and his enthusiasm for the film were, to say the least, infectious. He shared with us the films from the 1920s that were his inspiration: pictures directed by F.W. Murnau (*Sunrise* and *City Girl*), Fritz Lang (*Spies*, *Dr. Mabuse: The Gambler*, and *Metropolis*), King Vidor (*The Big Parade*, *Show People*, and *The Crowd*), Josef von Sternberg (*Underworld*, *The Last Command*, and *The Docks of New York*), and others. From these we learned about the sophistication of much of the work of the time. Screenings of restored silents around town and shared libraries of movies and documentaries kept us immersed in the world we wanted to create.

Larry brought a strong point of view to designing the film. He had long been a fan of movies from this period, and he frequently reminded us that in them we were seeing the language and techniques of our art form being created. By designing and building environments for this story, he argued, we were paying tribute to the people who made movies in early Hollywood, and we ought to have fun in doing so.

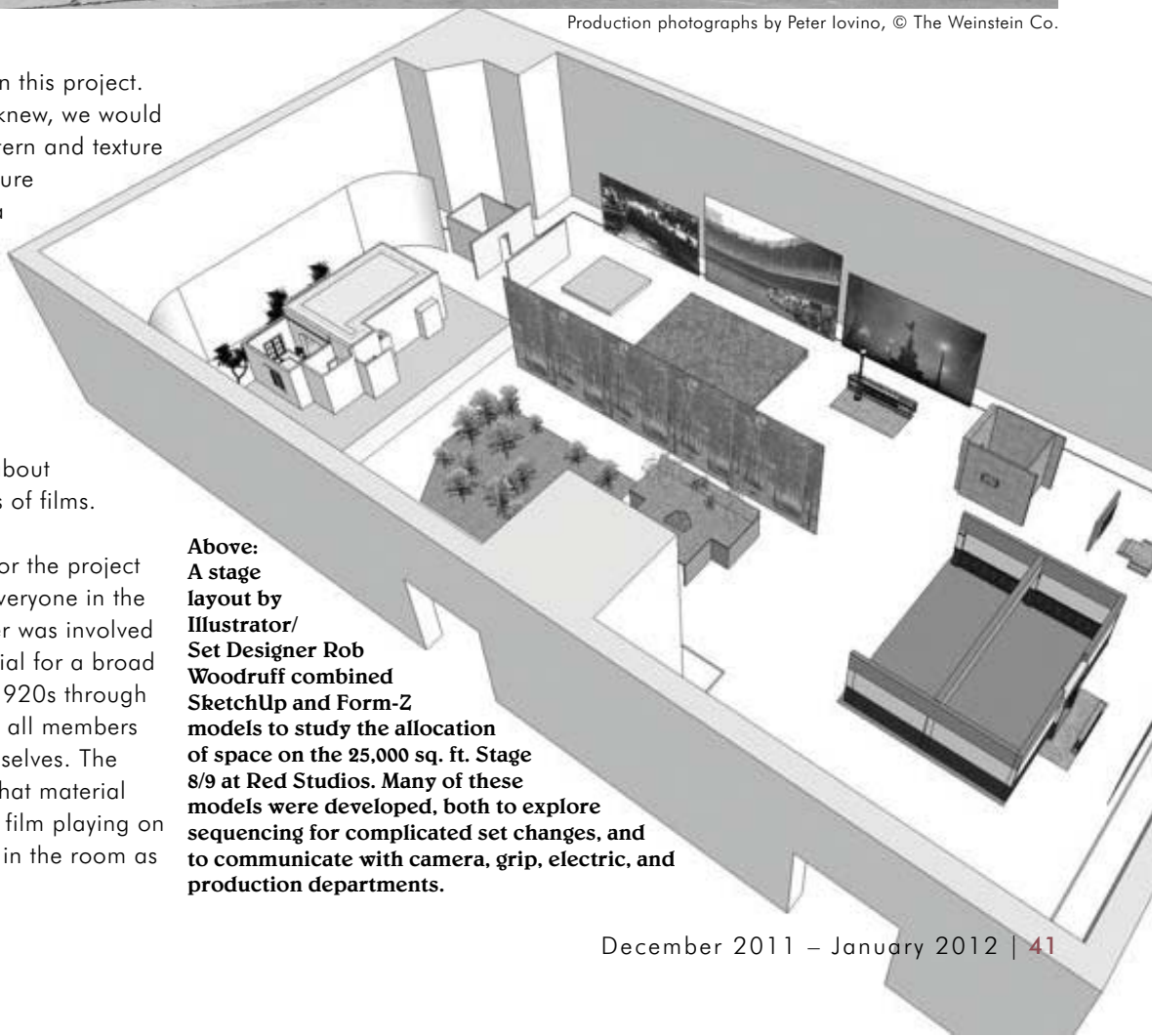
Larry saw a refreshing directness and simplicity in the best film design of the time, and that inspired



Production photographs by Peter Iovino, © The Weinstein Co.

him to follow the same principles in this project. In working in black and white, he knew, we would need to rely on tonal contrast, pattern and texture to separate planes and shapes, figure and ground. Not having color as a compositional tool demanded an even closer working relationship than usual with the costumes, for example, in order to focus the viewer's attention within the frame. He and costume designer Mark Bridges enjoyed an in-depth and ongoing discussion about those concerns, sharing screenings of films.

The initial research that Larry did for the project was continued and expanded by everyone in the Art Department. While a researcher was involved for a few weeks cataloguing material for a broad range of background on the mid-1920s through the early 1930s, Larry encouraged all members of the team to dig deeper for themselves. The drafting room was a place where that material was shared, and there was often a film playing on a monitor or computer someplace in the room as everyone worked.



Above:
A stage layout by Illustrator/ Set Designer Rob Woodruff combined SketchUp and Form-Z models to study the allocation of space on the 25,000 sq. ft. Stage 8/9 at Red Studios. Many of these models were developed, both to explore sequencing for complicated set changes, and to communicate with camera, grip, electric, and production departments.

Right: The exterior of the La Reina Theatre set, shot on the New York street at Warner Bros. in Burbank. This is where the premiere for George's *A RUSSIAN AFFAIR* was staged and, later, Peppy's movie *BEAUTY SPOT* shows. The theater where George sees Peppy's movie *GUARDIAN ANGEL* was across the street. The tight shooting schedule demanded that both be shot in one day. CG set extensions were added above the marquee level by Autodesk® Flame® Artist Phillipe Aubry. Below: Set Designer Josh Lusby's hand-drawn pencil detail of the La Reina Theatre marquee.

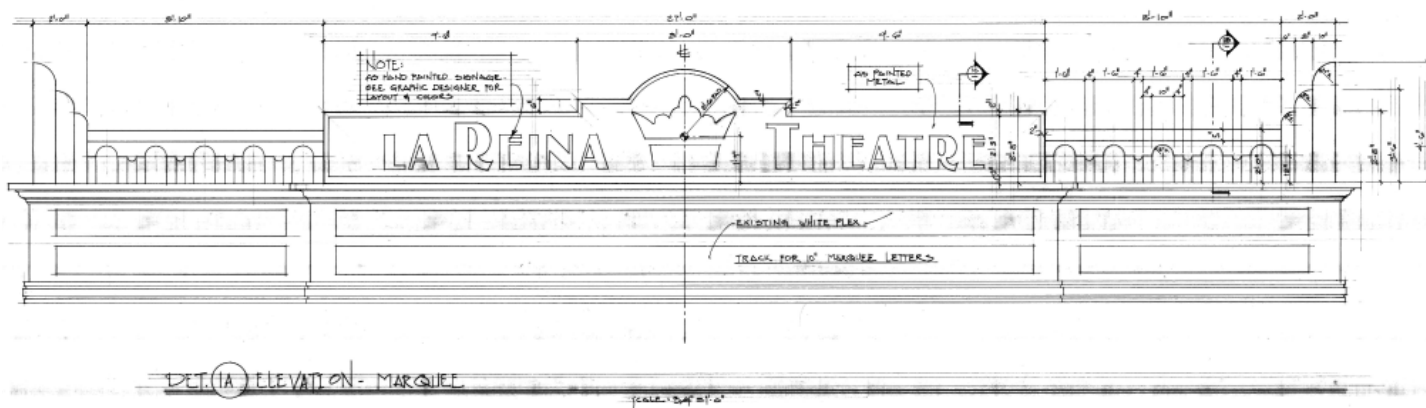


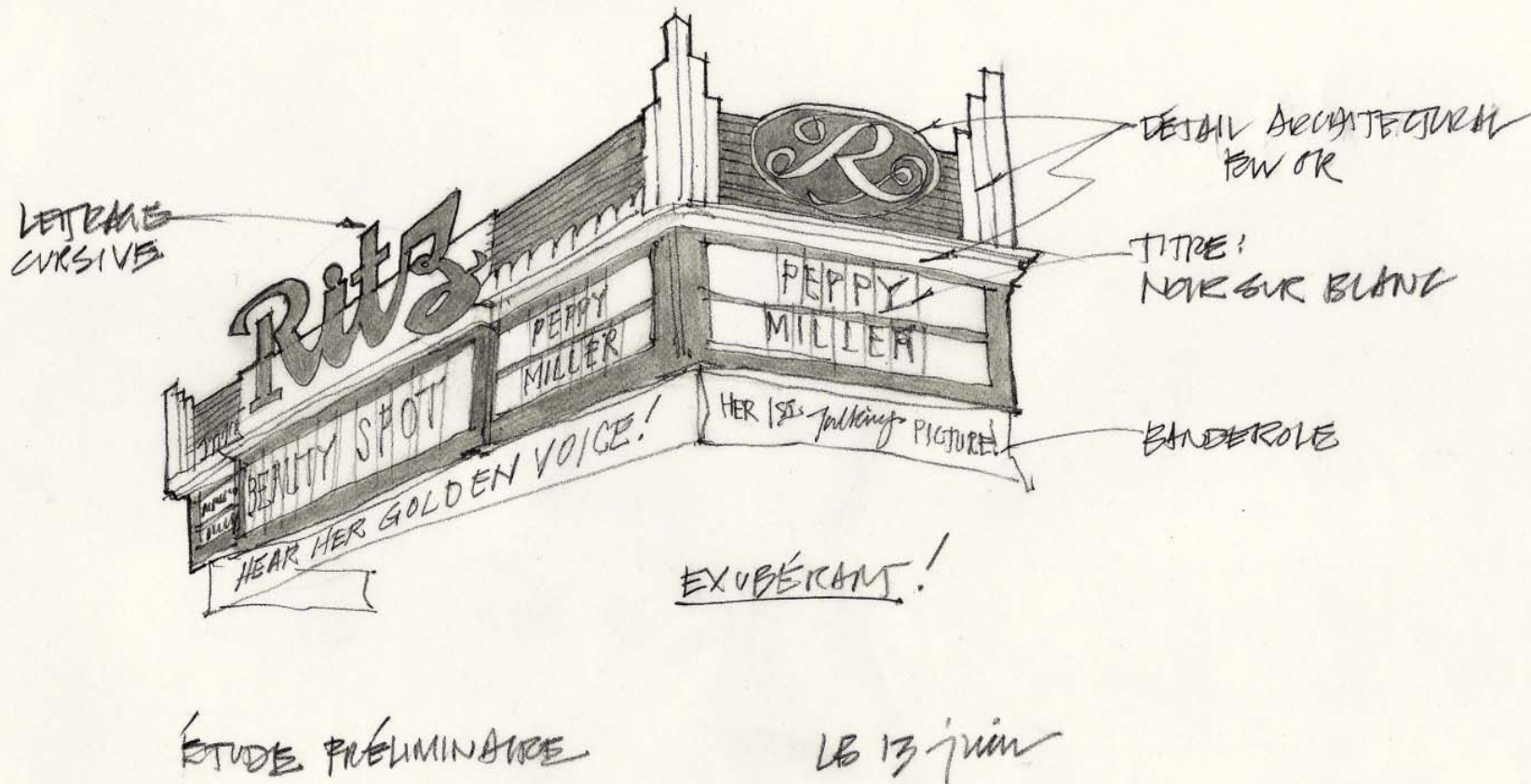
In the story, George's fall from stardom comes with his failure to accept and embrace the new technology brought on with the advent of sound; the sort of sweeping change that I think we in the Guild are experiencing with the transition into the new Art Departments that utilize ever-evolving digital technology. In this time of 3D and CGI-laden movies, it was ironic that to design a picture of this antiquated style we'd need to use all the tools—traditional and twenty-first century—that we had at our disposal. The nature of the material and constraints of budget and schedule suggested that pencils and computers would be working side by side in our department.

I knew going in that designing a film like this would be hugely challenging on several fronts. First, the budget: how were we going to pull off a period film with forty locations, two constructed backlots, three stages filled with sets (including

the many sets for films-within-the-film) with the modest resources available? The second was time: a thirty-five-day shooting schedule, and not nearly enough prep time. From 1920s studio environments to quicksand gags to playbills and posters, it all had to be created in the two months before photography began.

Clearly, Larry and I needed the best talent we could assemble. Putting together a first-rate team of Hollywood professionals for a low-budget independent film was only made possible by the script. One talented, seasoned artist after another came on board, won over by the magic and charm of Michel's script. Larry and I had done two pictures together (*In the Valley of Elah* and *The Next Three Days*) so not only did we have a well-developed working relationship, I also had a pretty solid idea of personalities who would work well in the mix.



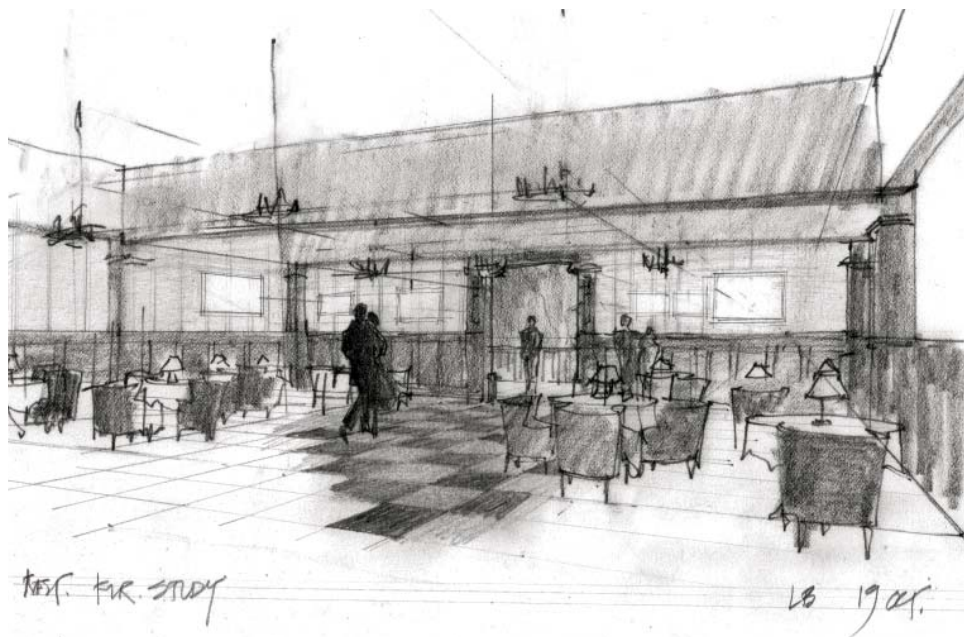


I introduced him to set decorator Bob Gould, whose unmatched passion and enthusiasm for the material made him a clear choice in the field of exceptionally talented candidates. For Set Design I called on Josh Lusby, Dean Wolcott, Rob Woodruff, and Adam Mull. (Josh later moved up to Assistant Art Director to oversee work on the backlots.) Construction coordinator Danny Turk and lead scenic painter Donn Cross brought experienced crews of individuals who responded happily and tirelessly to the insane puzzle of logistics and moving targets.

“In this time of 3D and CGI-laden movies, it was ironic that to design a picture of this antiquated style we’d need to use all the tools—traditional and twenty-first century—that we had at our disposal.”

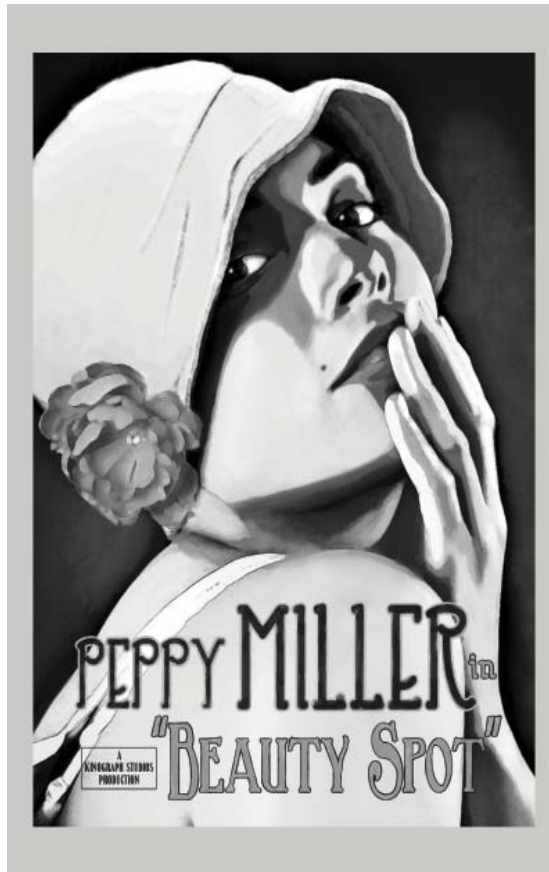
For both Larry and I, Martin Charles was the only choice to design graphics. He created wonderful work that informed the design process and inspired others around him, including the director. He became Michel’s go-to person for last-minute changes well into post. Prop master Michelle Spears delighted all with her inventiveness, thoroughness,

energy and good spirits. And helping to keep the whole rowdy collection together, Art Department coordinator Carol Kiefer and her assistant, Joe Mason, were essential.



Top: An early pencil study by Laurence Bennett for the marquee that would eventually become the La Reina Theater. Bennett’s notes in French reflect that *THE ARTIST*, even though it was filmed in Hollywood, is a French film by a French director and production company. **Above:** The restaurant set, another Laurence Bennett pencil sketch, this time for an important stage set at Kinograph Studios in 1927. Peppy, as an extra, has a chance to dance for the first time with matinee idol George Valentin. The set was painted in black and white, as were all the other studio film-within-a-film sets.

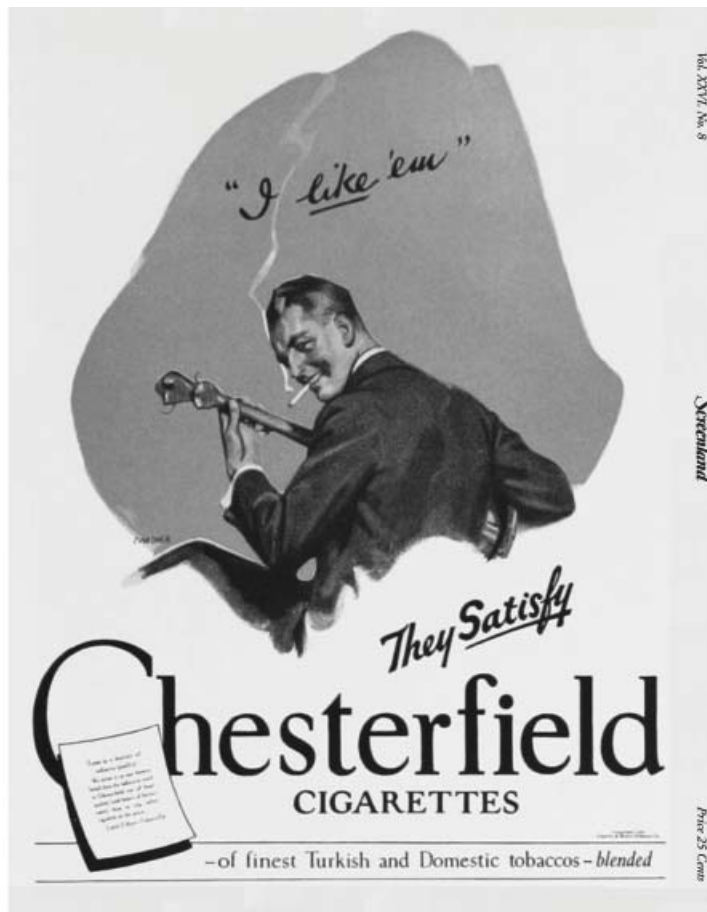
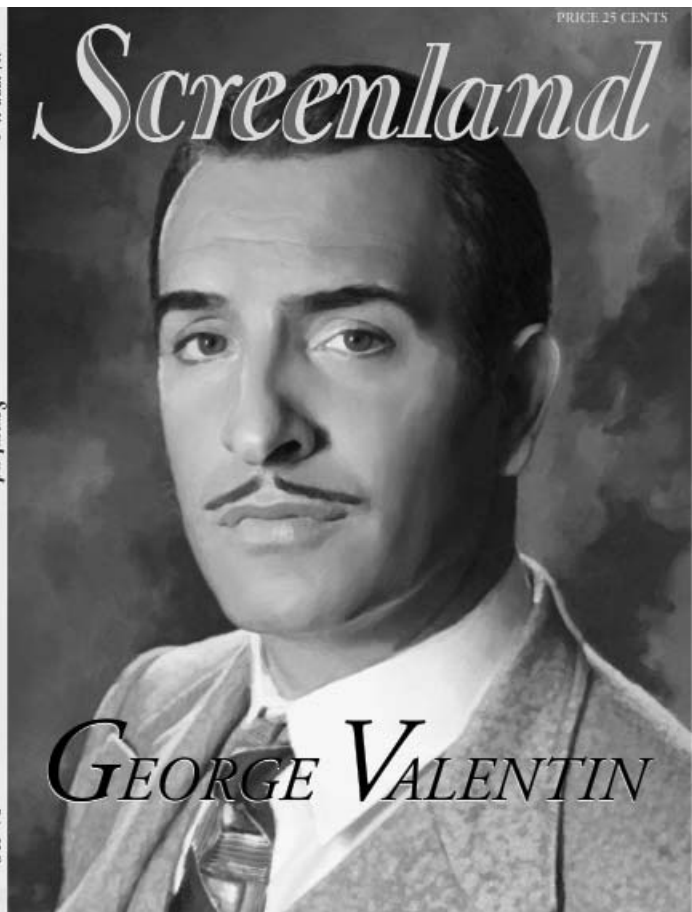
Right: The poster design by Graphic Designer Martin Charles for Peppy's breakthrough hit, *Beauty Spot*. Below: A George Valentin magazine cover with a period cigarette ad on the back cover, also designed by Martin Charles. This was one of Martin's many fan magazines featuring George that George's wife Doris (played by Penelope Ann Miller) defaces in the movie.



I knew I had to schedule every aspect of this film. From the production's master prep/shoot/wrap schedule I created individual schedules for each Set Designer, so that there was never any doubt where their attention should be focused, or when drawings needed to be completed. The graphics load was so heavy that I did a more detailed breakdown that specified design time, manufacturing, installation for every graphic element.

Workflow in the department was great: Larry's designs—almost invariably pencil sketches on yellow flimsy—were often further developed before the construction drawing stage by the Set Designers, either through additional pencil roughs or with SketchUp®, which was helpful in framing shots and limiting the building. SketchUp modeling helped as well to sort out the stage layouts and communicate that information to other departments. Stage logistics were critical; three stages' worth of sets were needed and there were only two stages. Several overnight strikes were followed by installations of pre-built sets and dressing within hours. I worked closely with assistant director James Canal to work out the complex stage changeovers, and with everyone's cooperation the process worked smoothly.

The settings in the film are of two types: the real world that the characters live in, and the sets for the films-





within-the-film—a source, I can assure you, of much confusion throughout the process. To help differentiate them somewhat, we strove whenever possible to paint the film-within-a-film sets in black-and-white. These are typically, though not always, seen in the movie in the context of filming on stage. Larry, Bob and I worked with cinematographer Guillaume Schiffman on extensive tests, and we developed a gray scale for much of the paint work. Black-and-white tests on specific materials continued in the Art Department throughout filming (e.g. when making fabric and wallpaper decisions).

Locations were largely in downtown Los Angeles, Hancock Park, and Eagle Rock. Location manager Caleb Duffy helped Larry find the right locations, among them some gems. Much of the street exterior work was done on the Paramount backlot, and one long day of shooting at the Warner Bros. New York Street provided the exteriors for cinemas, including the gala premiere of one of George’s movies. RED Studios in Hollywood (formerly Ren-Mar) was both home for stage work and the fictional Kinograph Studios where much of the story takes place.

Visual effects supervisor Philippe Aubry’s set extensions, background augmentations and

erasures work seamlessly with the physical scenery. His contributions made convincing portrayal of the period possible where no other solution was practical, and he was a delight to work with. Support and guidance for the project came from all over Hollywood: Panavision built special lenses for Guillaume with period elements, Mole-Richardson offered technical guidance and stage space for tests, and Jim at J.C. Backings dug deep to find some of their oldest drops.

“Black-and-white tests on specific materials continued in the Art Department throughout filming.”

Making *The Artist* was an ambitious challenge and it worked because of the exceptional level of communication and support between all departments. It was a wonderful experience, and it’s gratifying to know that audiences are responding to the picture. As several reviewers have noted, *The Artist* is a love letter to Hollywood’s classic silent films. **ADG**

Above: George (Jean Dujardin) and Peppy (Berenice Bejo) in the film’s finale dance number. The skyline background is simply flat cutout groundrows, with painted scenic dimension. The starry sky was done with old STAR TREK (the television series) drapery, thousands of sequins hand-sewn onto velvet blacks.

KEEPING THE FAITH



by Patrizia von Brandenstein,
Production Designer

Above: A law library in Dublin is dressed here as the Ardlane Hotel. "The winter in Dublin was wet and notably cold last year," Patrizia writes, "providing the film with a softening veil of mist and frequent snow."

It is now a dozen years since I heard the story of Albert Nobbs, standing on a beach in Australia, with a glorious Pacific sunset and the big afternoon rollers coming in. Glenn Close was Scheherazade and as she spoke, with a great actor's skill, the atmosphere slowly changed Australia's warmth to the cold dark world of Dublin in winter, circa 1896. It was a world of coal fires and chilblains and smoky tea, of dark brick and stone, of repression, stifling morality and secrets. And yet this world was the only refuge for a sensitive stymied soul, a woman known as Albert. As I stood quietly spellbound, Glenn told of years before, when she had appeared in New York off-Broadway as the title character of Albert Nobbs, even winning an Obie for her portrayal. She said she always believed the play should be a film; perhaps one day it would happen.



Photographs © Roadside Attractions

Some months later, back in New York, an excited phone call told me of the possibility of production, that very year. I was about to depart for Europe for the summer, and the prospect of working on an Irish film thrilled me. I met producers in Berlin to see studios. Albrecht Nobbs? I met the great Hungarian director Istvan Szabo in Budapest. I traveled to Prague and again to Rome. Alberto Nobbs? In Paris, I walked across the city with Szabo, analyzing the script in the midsummer night. So we pronounced it Al-bair, but we always knew it was Ireland. We managed a trip to Dublin in October of 2001, confirming our belief. It was there on that scout that I saw Cabinteely House for the first time.

I could not know—when I felt that thrill that says, “This is it!”—that it would be nine years before I would have my way with that house; but, yes, it was the right place. That fact, and the lovingly revised script, were the only constant for many years. Producers came and went, directors came and went, support was offered and withdrawn, actors committed and withdrew, all because our production could not set a start date nor make secure our financing. Throughout these trials,

Glenn Close never wavered in her belief, and I had to follow her example—I, too, never lost faith.

And then, miraculously, in the spring of 2010, the young team of Julie Lynn and Bonnie Curtis took up the roles of producers. (Perhaps they would say, “Put on the shackles” is a better phrase.) A wonderful director, Rodrigo Garcia, gathered us in with his warmth and wisdom. We would do the film—and in Ireland! There were setbacks that summer, mostly financial, as we realized we could not afford the schedule we needed or the production we felt the script deserved without some local leprechauns. One by one they appeared, in the guise of Art Director Susie Cullen and set decorator Jenny Oman, and all the many crafty hands and generous hearts that gave their all, collected by our genial Irish producer, Alan Moloney. Cinematographer Michael McDonough arrived with a deep understanding of northern light and a delight in Ireland, accepting an unknown crew and dubious production prospects with a Scottish burr and merry smile. Pierre-Yves Gayraud arrived from France with bolts of cloth and an indomitable spirit, and began to provide costumes for the film. Martial Corneville brought handmade

Above: A posh chocolate shop was built into Dublin Castle, a beautiful twelfth-century government complex in the center of Dublin, south of the river. Its ceremonial rooms have found their way into a number of important films.



Photo by Rodrigo Garcia

Top: The main dining room of Morrison's Hotel was created in Cabinteely, a great stone house outside of Dublin built in 1769 for Robert Nugent, Lord Clare. Today it is held by the Dún Laoghaire-Rathdown County Council and managed as a museum and youth arts center. The house provided a wealth of evocative spaces for the film. Above: A photograph by director Rodrigo Garcia shows the dining room at Cabinteely before it was dressed.

wigs and the skill to turn our very feminine leading actors into men that an audience could believe. And so it went, everyone working to make up with magic what we lacked in money.

The great stone house of Cabinteely, situated outside Dublin in a park surrounded by housing estates, was a relic of the eighteenth century. It lacked many attributes of the rundown Victorian hotel life depicted in our script, but the bones of long halls and very high ceilings were there. The rooms were cramped but numerous, and the third-floor servants' quarters were a true rabbit warren, reached by tiny steep stairs. It was stifling, even on the coldest day. On the plus side was a huge kitchen, with many side alcoves and cabinets for washing, for coal, for polishing silver, for polishing shoes, and for ironing the many yards of personal linen worn in those times. The larders, the boiler room, the root storage seemed made for us, and what did not suit our story could be remedied. In the end only half of the rooms were seen, and the challenge was to darken their height, to deepen their gloom, to mute the colors of Victorian Dublin darker, darker and ever darker to minimize the grandeur. We draped the immense windows with

complex patterns and deep fringes, and I made sure all fabrics and papers had an undertone of green. We contrasted a shabby false elegance in the public areas with the simple warmth of the servants' wing, echoing Albert's solace in finding a place of refuge and a form of acceptance in the casual familiarity of his fellow workers. Seen from our twenty-first-century perspective, Albert's life, his dreams of a home, a family, a way to make a living, are small indeed; but to Albert, they meant an end to constant disguise, a huge sigh of freedom. His hope and ambition are great, greater than the fear of being found out. In the film we wander Dublin's streets with Albert, seeing the terrible poverty of the Irish people and the oppressive privilege of the minor aristocracy that rule them. Albert conjures a plan to open a shop, even to marry a woman, and on a trip to a fishing village, sees freedom in the roiling North Sea. But Albert has been in the prison of disguise for too long, and his small sad life ends in tragedy; but that tragedy provides a way of release to dear friends in the old stone hotel.

Knowing the paucity of our resources, we chose the exteriors with extreme care, trying to extract as much life as we could from stone, sand, and green. The winter in Dublin was wet and notably

cold last year, providing the film with a softening veil of mist and frequent snow. Rodrigo Garcia found wonderfully inventive streetscapes that did not betray us with modernity. Michael McDonough made the deepest of shadows so that the infrequent sun glowed like a stripe of lifeline. Using the austere Georgian facades as a base, we placed intricate iron patterns on doorways and signage to evoke 1896. Set decorator Jenny Oman provided a draper who seemed to stretch the expensive velvet and brocade and shrink the massive windows. Art Director Susie Cullen and I found a Zen truth in rolling the paper roses for the masquerade. And we all had to smile at the sight of the normally elegant Glenn Close in a wooden conveyance called a jaunting cart, teetering along the cobblestones, as Albert dreaming of the tobacco shop. And did I mention Irish horses? These spirited beasts gave life to our streets with their very breath, the expert red-faced drivers with long pipes almost needing no further costume.

And so it went, all through to wrap, in February of 2011. I can only thank our producers for their forbearance, the actors for their art, and our wonderful Irish crew for their stories and songs and their constant belief that we could do it. They, too, kept the faith. **ADG**

Below: The exterior of Morrison's Hotel at night. The story of Albert Nobbs, the shy butler who is not what he seems, unfolds within the opulent rooms of this, Dublin's most luxurious hotel. The austere gray Georgian facades of the central city set the somber tone for the story and Patrizia placed intricate iron patterns on doorways and signage helped evoke 1896.



Art Unites⁵



Photographs by Dennis Welch

by Denis Olsen, Scenic Artist & Gallery 800 Curator

On the evening of November 5, the Guild kicked off its end-of-the-year art show, *Art Unites 5*, in a festive party atmosphere at its Gallery 800, located in NoHo's historic Lankershim Arts Center, our location for almost four years. This art deco City of Los Angeles Historical Landmark was built in 1939, and is a wonderful space for a gallery. The weather was chilly and the hot appetizers were a hit. The complimentary wine and soft drinks were flowing and the crowd grew steadily. We visited with old friends and co-workers and we made new friends with artists we'd just met whose work we've always admired, or came to admire. The atmosphere was electric with an air of excitement and exuberance of realizing that we are an art movement.

Above, and opposite page top: Artists and Gallery 800 patrons mingle and talk at the opening reception on November 5, 2011.

Music was provided by a fantastic piano player, Harlan Spector, who can really dazzle an audience on his own. But for this evening, he invited special guest Scarlet Rivera to accompany him on violin. What a treat! They played every type of music. Scarlet also appears on Harlan's latest release *Beach Cruisin'* and she's performed with Bob Dylan for many years. Before we knew it, the clock struck 9:00 and it was over.



We had to dim the lights to get people to leave—always the sign of a great party.

Because there were so many entries the work is hung salon style, meaning that the walls are covered with art from top to bottom. There is a lot of art to see, of every type and description, work from Joel Schiller, Lori Pond, Erik Olson, Vincent Jefferds and Patrick Janicke, who has shared his work with us in every show for the last four years. His surreal digital prints are a real mind's-eye opener. We also have the welcomed reappearance of Peter Graziano and Denny Dugally—their work is always delightfully intriguing and genuine—and we have submissions from some of our old friends: Carol Strober, Barbara Dunphy, Jeff Skrimstad, Mark Fenton, Don Hanson and Loren Bivens. We even have pointillism in a modern context from Pierre Bernard, Jr.

From the East Coast, we had Stan Harris with his photographic prints of South Poles, created with his partner Andrea Padilla. A new participant at the Gallery, Wright McFarland sent his work to the show from New Orleans; even though he was not able to attend the opening, he wanted to be part of *Art Unites*. And we have some new faces such as Michelle Armitage, who was invited to exhibit from the Painters Local 729. Her beautiful mild steel flowers are so strong and yet delicate at the same time. We are very happy she has gotten involved



with Gallery 800; her enthusiasm really added so much to the evening's success. Other new faces are Will Batts, Eva Andry, and Ron Kriss who all exhibited wonderful work. Then we have Melanie Mandl whose op-art work amazed all.

I'd like to thank everyone who exhibited, participated or just stopped by for the evening's events and for making the opening so successful. *Art Unites 5* will run through December 17.

Above: Classically trained organist and pianist Harlan Spector, here with a guest, entertained the crowd with his soulful and bluesy music on the Hammond B3 electric organ.



Above: Scenic Artist and Gallery 800 curator Denis Olsen with his 30"x40" oil on canvas **THAT GRAND OL' GAL**. Below: Graphic designer Jeff Skrimstad with **COFFEE CUP**, a 12"x6" pastel. Right: Graphic designer Pierre Bernard, Jr. with his 24"x36" drawing done in colored inks called **NOUVEAU KATY PERRY**.

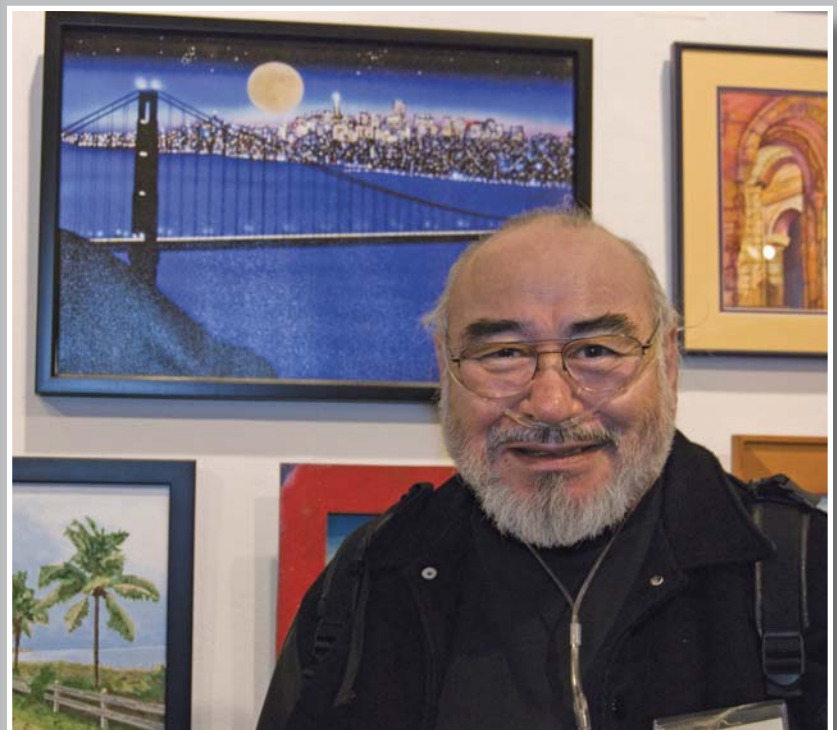
Below: Barbara Dunphy, a Production Designer, with **PITCHER** and **LADLE AND JAM**, two pastels done on museum board, each 8"x10".





Left: Production Designer Denny Dugally with four large prints of her original photographs, POLAR MOTHER AND CHILD, and ARCTIC REFLECTIONS #1, #4, and #5. Each is 13"x9".

Below: Graphic Artist August Santistevan with SAN FRANCISCO NIGHT, a 24"x20" Giclee print on canvas of an acrylic and ink original.



Left: Concept Designer Patrick Janicke along side his WINTER GAMES, one of three 28"x40" digital art prints he hung in this show.

Right: Loren Bivens, a Graphic Artist, and three of his small (8"x10") oil on canvas portraits, SNOWBOARDER, HIMSELF and ACTOR.



Left: Production Designer Joel Schiller stands before RESTING BOUVIER, his 24"x18" oil on canvas.

Right: Graphic Artist Pete Graziano and his LEO'S IN LOVE, an acrylic painting on giclee canvas—it is 30"x24".



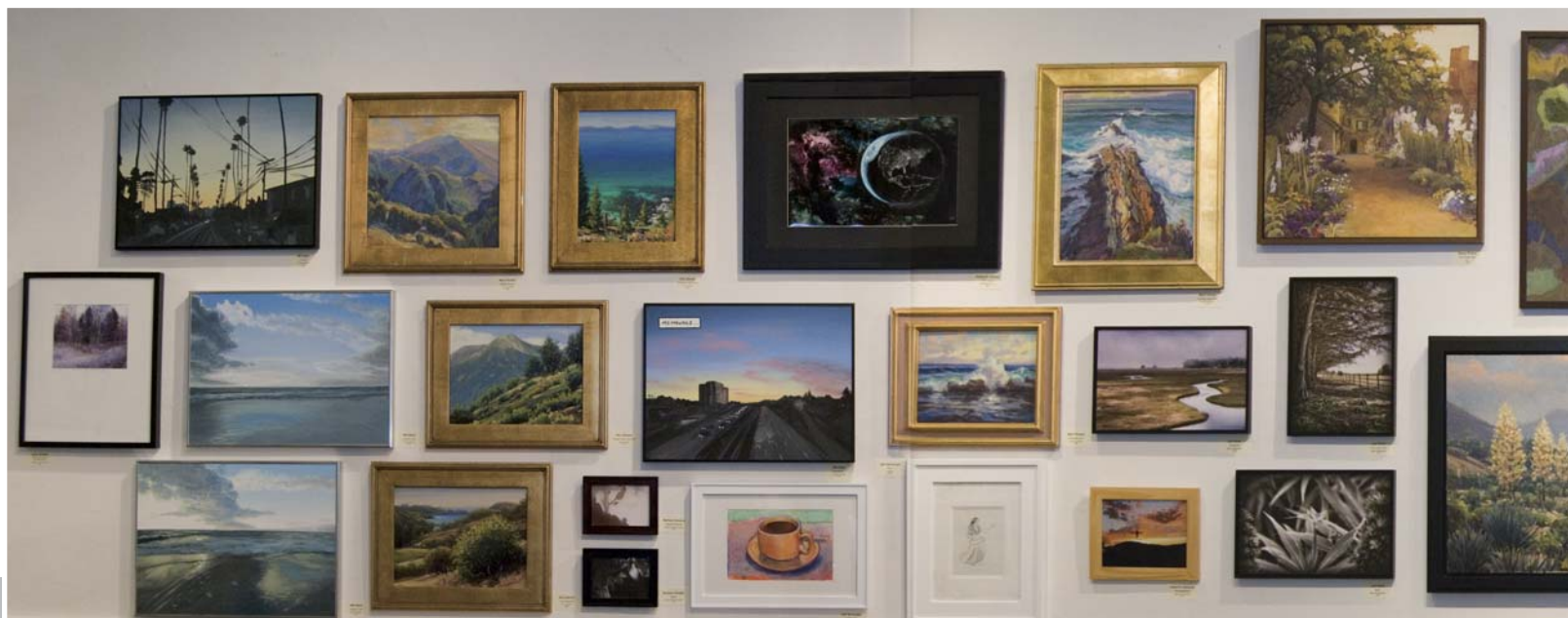


Left: Scenic Artist Marco Huerta with four of his acrylic and oil paintings done on wood panels: FIRESTONE GEISHA, MIRROR, MOON EYES and WILDCAT. They are all 14"x10". Below: Scenic Artist Barbara Johnson constructed THE RECYCLED DRAGON as a 28"x24" collage.



Above: Motion Picture Set Painter Michelle Armitrage with her 16"x38" sculpture, EXOTIQUE, executed in mild steel. Right: Production Designer Terry Weldon's PARKER is an oil on canvas, 36"x24".



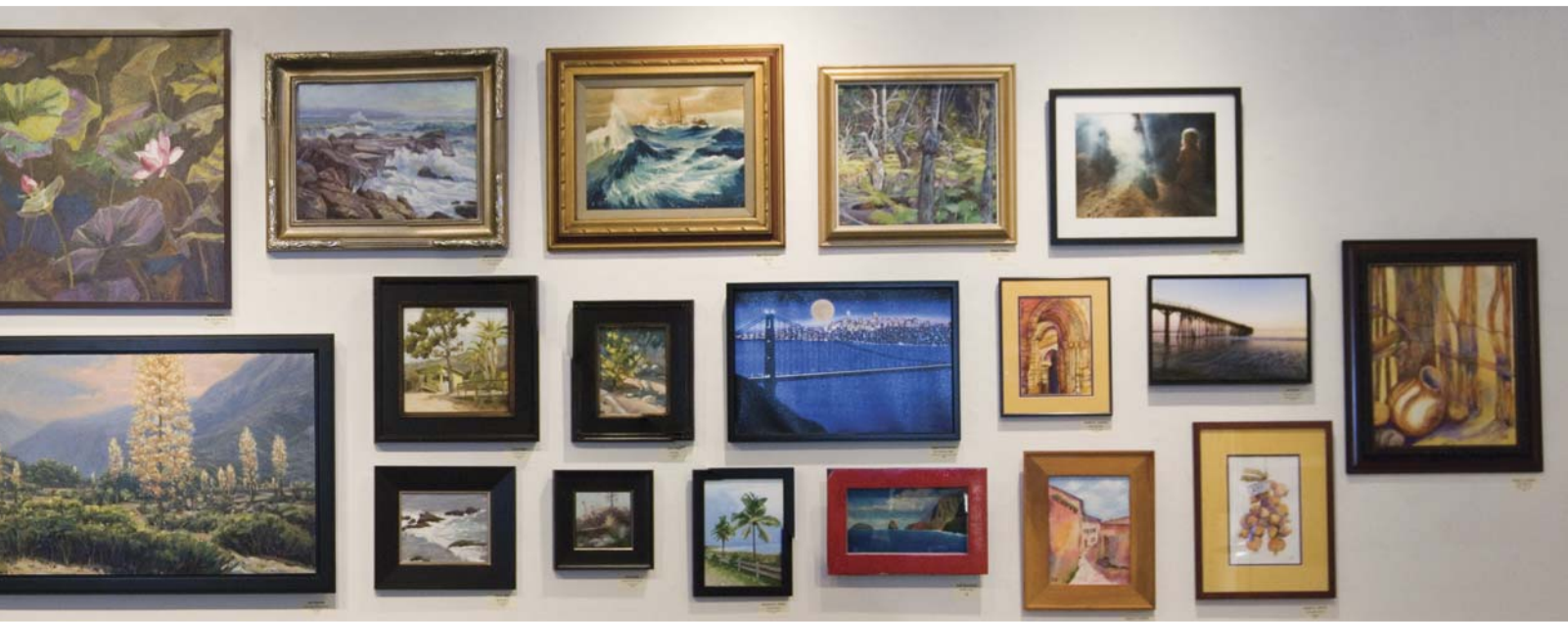


Above: This year's **Art Unites** show was hung salon-style, unlike the more traditional groupings of previous shows. It served to emphasize the extraordinary variety of the work being done by Art Directors Guild members. Right: Scenic Artist Ron Kriss with two of his oil paintings on digital canvas: **GEISHA SUMIKO'S WINGS** (24"x20") and **ATAKO'S AWAKENING** (30"x22").



Above: Stasys Pinkus, a Scenic Artist, and his pencil on board **CZJ SKETCH**, 8"x9". Right: Set Designer Will Batts with two of his 24"x18" acrylic paintings called **RIPPLES AT SEA** and **UNTITLED SEA**.



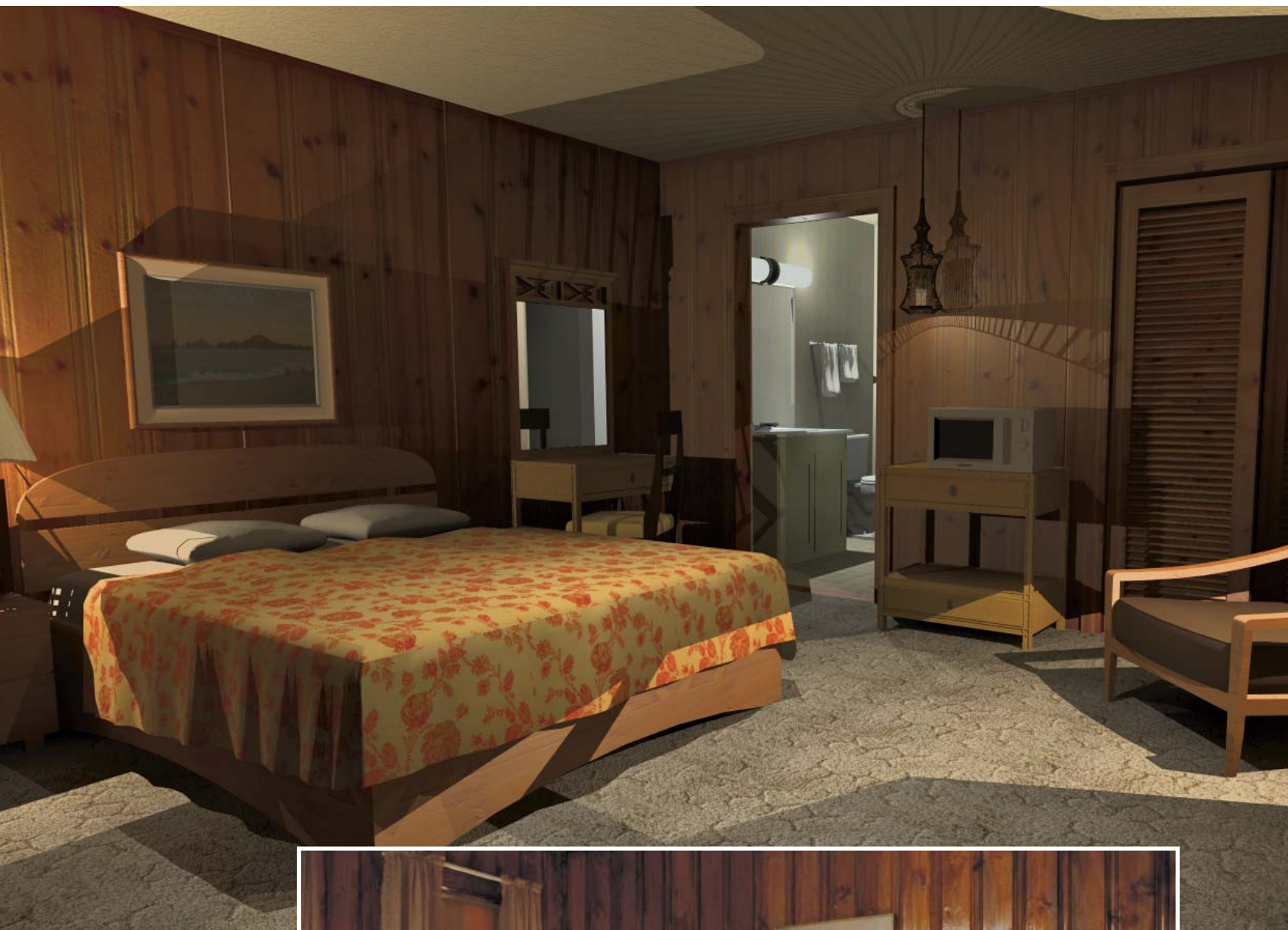


Below: Scenic Artist William Cervantes with CASCADAS DE ARGENTINA, his 30"x 40" oil on canvas.



Left: Art Director and ADG Field Representative in New York Stan Harris and Andrea Padilla stand beneath their oversized photographic prints, SOUTHPOLES TRYPTICH (47"x36"), SOUTHPOLES EAST BAY (36"x14") and YUCCA POLE (14"x36"). Below: Scenic Artist Chris Wall along side the four oil-on-board paintings that he hung in this show: CRYSTAL COVE, QUIET WAVE, UNTITLED and, behind Chris' shoulder, EATON CANYON YUCCA. They vary in size from 5"x6" to 12"x12".





Above: A concept rendering by John Kretschmer of a motel room near Baltimore, executed in Google SketchUp 8 and made more photo-realistic with IDX Renditioner, a SketchUp plugin from IMSI Design in Novato, CA. Right: Terrorist suspects, Raqim Faisel (played by Omid Abtahi) and Aileen Morgan (Marin Ireland) holed up in the motel room, built on stage in Charlotte, NC, where the series is produced. The knotty pine paneling was custom-milled for the set.





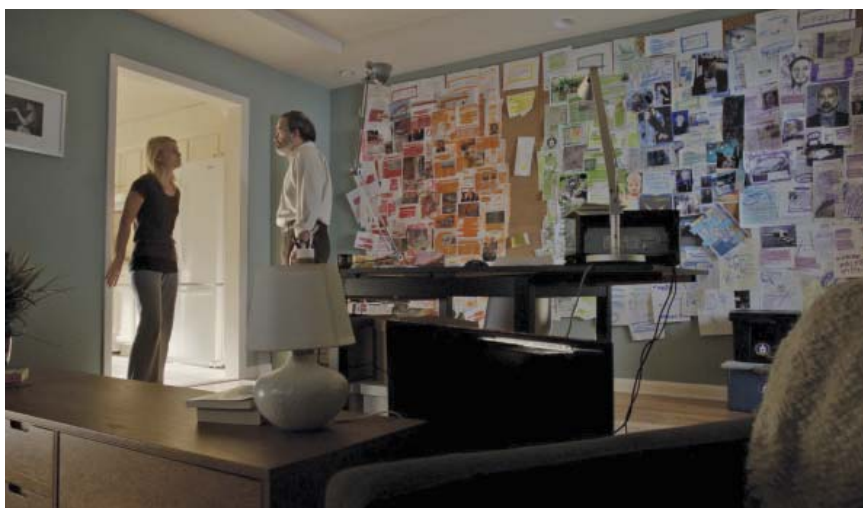
Photographs Showtime Networks

It Was a GAS STATION Just Yesterday

by John Kretschmer, Production Designer

Shooting a television pilot is like sailing a brand-new ship into uncharted waters where, in very short order, a newly assembled crew must join together and learn the vessel's ropes so they may navigate the perils of the sea. The script and shooting schedule serve as navigation charts while the crew of the pilot sail toward their destination—the elusive series pickup. Taking a successful pilot to series is much like boarding that same vessel for her second voyage. After a restful stay at port, some of the original

Above: The Brody house built on stage in Charlotte, NC, is the home of Nicholas Brody (played by Damian Lewis), a U.S. Marine gunnery sergeant who was rescued by Delta Force after being held by Al-Qaeda as a prisoner of war for eight years, and his wife Jessica Brody (Morena Baccarin). The hard ceilings over the set open in clamshell fashion when not in use for fire safety. Glass-front cabinets and updated pulls were added to give the kitchen a fresher look. Below, left: Another SketchUp concept rendering by John Kretschmer, this time of the rainbow wall in Carrie's apartment. Below, right: The finished set, also built on stage in Charlotte. Carrie Mathison's (Claire Danes) research and color coding reveals a pattern that is solved by her mentor, Saul Berenson (Mandy Patinkin).





Top: Kretschmer's SketchUp study for one of the CIA's operations rooms at Langley, VA. **Opposite page, top:** The dressing in the finished set is purposefully less than state-of-the-art to suggest budget cuts and bureaucratic repression. **Above:** Producer Michael Klick initiated a clever switch so we could utilize the unfinished fourteenth floor of the NASCAR Headquarters building in Charlotte, originally scouted for a CIA surveillance post, for this long interrogation scene. The move introduced a visually interesting setting that promoted the dramatic tension.

crew, along with many new hands, provision the ship for a much longer journey. Their collective duty is to keep the established course, plot new directions when obstacles appear, and further test the ship, and the waters, as it sails over the horizon.

Joining *Homeland* as its new Production Designer, my job was to keep the ship performing as she had been, while bringing my own skills and ideas to the longer journey. For the pilot, filmed like the series in Charlotte, North Carolina, Production Designer Patti Podesta and her team did a marvelous job establishing the look of the project. Six months later, when I began to prepare for the series, we faced conditions that would seriously challenge maintaining Patti's look. The pilot shot in the dead of winter; the series would start production in the high heat of summer (with a significant number of pilot reshoots required, snow included). Several interior locations from the pilot had to be adapted as stage sets and one signature location was no longer available. And, perhaps most challenging for the series, the pilot had filmed its Middle Eastern sequences in the Middle East! Yes, the bar had been sufficiently raised, and my challenge was to hold onto the identity of the pilot, while forging ahead into a significantly different production environment.



INT./EXT. BRODY HOUSE

The Brody house location, chosen for the pilot, is a circa 1960 sprawling ranch house with clean, modern lines, an open floor plan and low ceilings. When the house was redesigned for the stage, the already long site lines could be extended. While increasing the visual depth of the space, the prominence of the eight-foot ceilings were increased as well. Indeed, this particular dimension is probably the most grounding in terms of making the set feel like the pilot location.

Planning such low ceilings on stage caused a bit of chin scratching in my initial meetings with gaffer Tommy Sullivan and key grip Eric Jones. The open floor plan dictated that the ceiling cover the entire set, which in turn, drew the attention of the sound crew and the local fire marshal. In order to appease the latter, Art Director Matthew Jacobs and construction coordinator Roger Scruggs devised a clam-shell system which opened up the ceilings (to expose the stage's sprinklers) when they were not in use. Eric Jones and his crew supplied the rigging and operation for the ceiling system.

This mighty effort succeeded in that we are able to preserve the cinematographic restraints from the



pilot, which the director of photography, Nelson Cragg, embraced whole-heartedly. Practical lighting and low camera angles provide a seamless transition between the pilot and the series, and help set the look for the series. Ironically, my sailing analogy is not lost when the Brody house interior set is not in use. With all of the ceiling flats hoisted into their upright position, the whole contraption resembles a Chinese junk.

Above: Kretschmer's wonderfully detailed SketchUp rendering of the entrance to the 1978 Mecklenburg County Courthouse, dressed as the Department of State in Washington, DC. This concept rendering shows the scripted metal detectors, dimensional signage and a 10' x 30' WPA-era mural that would plug a large window at the opposite end of the lobby. Illustrator Helen Ward provided an original painting for the mural which was blown up and digitally printed.

Right: A concept rendering by Kretschmer, again executed with SketchUp and IDX Renditioner, of a library in an Iraqi mountain villa. Existing windows were replaced with French doors. Moorish corbels, carved from styrofoam and grained to match the beams, gusset the archways. while the existing curved window in the gas station's office played nicely for its conversion into a bathroom. Inset: A location photograph of the vacant gas station in Charlotte that was converted to the villa. Far right: A plan view of the villa was generated from the same SketchUp model shown at right. Opposite page, bottom: Two production photographs of the villa interior, showing the library and the bath. Brody re-lives his time in captivity under the care of Abul Nazir (played by Navid Negahban).



INT./EXT. CIA HEADQUARTERS

To depict the CIA Headquarters, Patti Podesta and director Michael Cuesta chose a building designed by Marcel Breuer, the defunct Philip Morris, USA factory in Concord, North Carolina. This excellent choice is very similar to the brutalist architecture and sprawling acreage of the CIA's Original Headquarters Building (OHB) built in 1956 in Langley, Virginia. Providing a signature look for the pilot, the voluminous Philip Morris plant also showed promise for hosting the series and providing its soundstages.

As soon as I was hired for *Homeland*, however, I learned that the Philip Morris complex had been leased to another production and was no longer available to us. I had begun my research on the CIA in order to determine how best to present the organization, and I hired my daughter, Olivia, as a research assistant with the commission to find everything she could about a super-secret organization. She took the bait.

In 1991, a massive addition to Langley, the New Headquarters Building (NHB), tripled the size of the

campus (now known as the George Bush Center for Intelligence) with a modern, glass and steel building that fully connects to the OHB. The NHB features a sky-lit lobby and vaulted glass atria. Multiple art galleries and a collection of thematic sculptures, such as artist Jim Sanborn's famously unsolved Kryptos, work in concert to define the CIA as a truly modern institution.

After taking a comprehensive look at the past and current state of the CIA, series creator Michael Cuesta and I decided to gravitate toward the newer look. We scouted for a location that resembles the NHB, and found a satisfying match in Charlotte's University Research Park. Surrounded by forest, the glass, steel and concrete building features a variety of interior spaces, from windowless conference rooms and long sterile hallways, to vaulted atria that are intersected by flying sidewalks. This variety of environments would serve the show well, enabling matched reshoots for the pilot, while providing a new look.

The CIA's executive fifth-floor offices were constructed on stage, with windows and steel



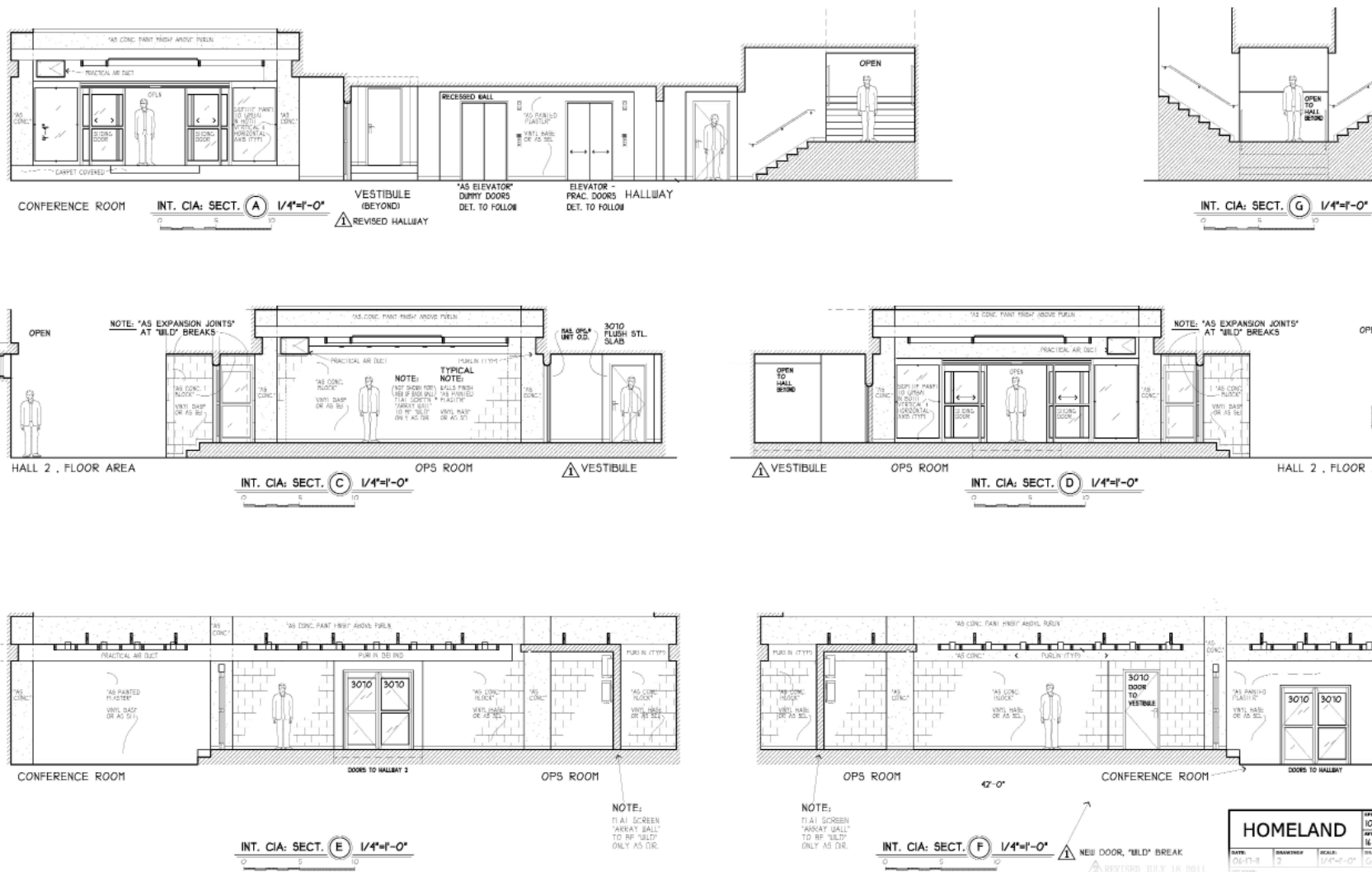
framing to match the new location. Matthew Jacobs created an 80' x 20' day/night photo backing, utilizing the location building itself as the image, thus providing a virtual book-matched building outside the windows on stage. Set decorator Summer Eubanks dressed each office to reflect its occupant, using detailed notes from Michael Cuesta and Mandy Patinkin, who plays Saul. In the common spaces, she installed artwork inspired by Kryptos and other modern works at Langley.



Far beneath the fifth floor, at the heart of *Homeland*, is the Operations room, one of dozens at Langley where much of the CIA's heavy lifting takes place. Executive producer Alex Gansa wanted the OPS room to reflect the long history of the CIA, one where the skeletal remains of the cold war are still evident. Michael Cuesta and I developed a windowless, subterranean space, a concrete-pillared room that's been rehabilitated from the ashes, and up-fit with the current digital technology.

On a previous job, I had visited the actual operations room for the 82nd Airborne at Fort Bragg, where I was allowed to take notes but no photographs.





I utilized that experience to design the OPS room layout and details. To celebrate the old, I incorporated a raised computer floor, a relic from the last century, which offers both a change in the floor elevation and, in effect, a lowering of the ceiling. In celebration of the new, I incorporated a modular super-computer alongside a couple of analog electronic racks. My original concept also included an Air Force-operated drone pilot console in the room.

insisted that the video graphics designers limit themselves to a Windows XP look. The yesterday's technology media wall speaks to the bureaucratic weight and budget cuts that are bearing down on the institution. More importantly, less flashy computer graphics keep the story focused on our characters, the operators, who truly are the wizards behind the curtain in the CIA.

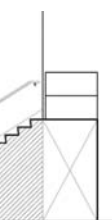
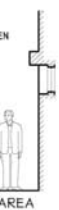
INT./EXT. IRAQI VILLA

It was a gas station just yesterday. That is what a particular decorator would say, deadpan, when being complimented on some huge set dressing job. (If the set was actually a gas station, then she would say it was a church just yesterday.) In the case of *Homeland's* Iraqi villa, I can actually say it used to be a gas station and mean it.

Charlotte is filled with new architectural development, nestled beneath a beautiful canopy of hardwood trees. It is a worthy and fruitful location, but one lacking in the kind of third-world architecture, or any near Eastern or Mediterranean influence, that could help solve the Iraqi villa dilemma. Exterior requirements negated building

Above: Assistant Art Director Geoffrey Grimsman used DataCadd 11 to create these digital working drawings for the CIA Operations room, which featured a raised computer floor and perforated metal ceiling panels to avoid the need to install fire sprinklers in the set. It is a windowless subterranean space, a relic of the cold war updated with newer technology.

The sunken conference room, designed and painted to be similar to that seen in the pilot, is separated from the OPS arena by grocery store sliding glass doors. A suspended ceiling grid with custom light troughs spans the overhead space, connecting the two spaces. In order to satisfy the fire marshal, we used perforated metal drop-panels (pervious and fireproof) here and throughout the CIA complex on stage. After considering several options for the OPS room media wall, I settled upon a form that is slightly less high tech than what I saw at Fort Bragg. Instead of a large seamless video screen, I used an array of individual television monitors. I also



SHEET

2

a set on stage, so I initially asked for a house that could be deconstructed to a certain extent, and redressed to fit. However, after the initial scouting did not bare fruit, I had to rethink that approach.

Some years ago, Production Designer Alex McDowell said to me (as he was surrounded by a heavy, but portable, library of books), if you do your research well, eventually the set design will present itself to you. So I dug back into the research (albeit more Google image and Flickr, than tangible books) and discovered that a bare-bones masonry structure, cinder block or plaster, that could be up-fitted (as opposed to dressed down) would be the way to go.

The scenes written for the villa evoked its beautiful quality of light. I therefore wanted windows and a large room that could be divided up as needed. I also needed a smaller room with a bay window in order to present a relatively luxurious bathroom. Eventually, the Aha! Moment came: We need an old gas station! But a clean one, that's unoccupied... and not on a busy street. It was a needle-in-a-haystack kind of proposition. But then again, we only needed one.

The location scouts fanned out, and after a few days, as the deadline drew near, I joined in the search myself. Luckily, I doubled back on a street where I was previously distracted by a theater renovation on the opposite side. On the next lap I sighted it: a classic three-bay gas station from the 1950s, with a curved-window office on the corner and a real estate sign perched up front. I took a quick peek in the window, called the location manager, and hurried back to my desk to draw.

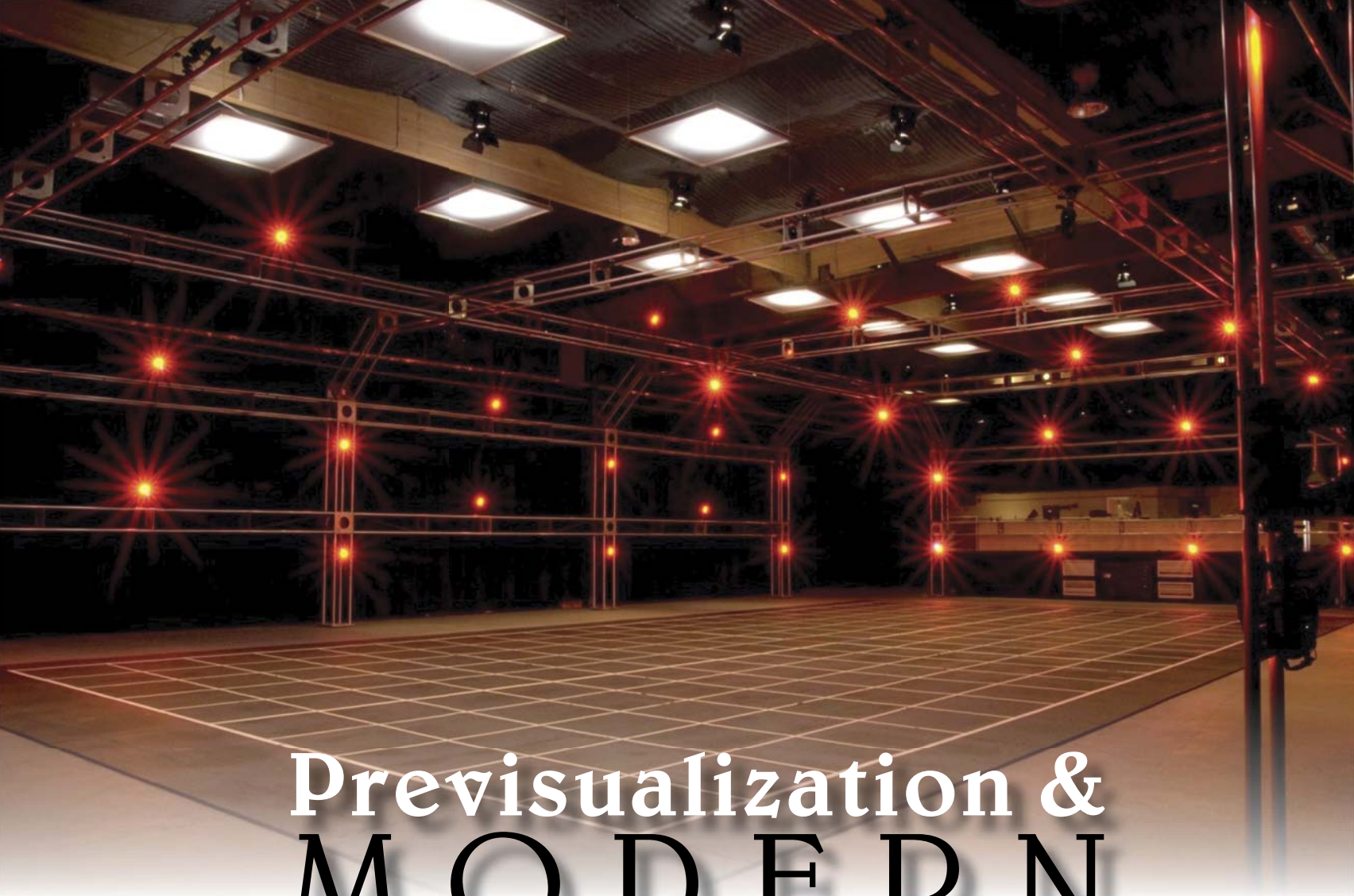
Episodic television forces you to develop speed and efficiencies throughout the entire design and building process. Because a large part of my time must be spent in the scouting van and in meetings, I have developed quick-draw skills using Google SketchUp Pro®. On occasion, I can take an extra step, adding light rendering to a model with IDX Renditioner®. Utilizing the latter, on a television schedule, requires a powerful computer and a bit of luck. Usually the first pass on Renditioner will tell you if it is worth pursuing or not. When it works well, the software lets you anticipate the gaffer's job and learn how light will interact with the set. When it does not work well (for example, I find fluorescent lights to be very tricky), you just have to go with the SketchUp output, embellishing it with Photoshop® as needed. When I have the time, and when it works well, rendering is an invaluable tool for the design process. In the case of the villa, the



rendered model spoke very well for what I intended to do within the gas station. The bay door portals allowed for relatively easy window and French door installations, bathing the model in natural light. This conceptualization helped me sell an expensive location build to producer Michael Klick and director Jeffery Nachmanoff. To help close the deal, I even employed Harold Michelson's quote, "My job is to look at nothing and see everything."

Ultimately, the villa's authentic nature seemed to transport the cast and crew to another place and time. When the shooting crew lost power during a thunderstorm, they ingeniously employed the oil lamps that Summer Eubanks had dressed in, and shot the scene by lamp light. A very fine effort by the entire crew...and just to think, it was a gas station just yesterday. **ADG**

Top: Another concept rendering by Kretschmer, again executed with SketchUp and IDX Renditioner, this time of the bedroom in the Iraqi mountain villa. Above: A window plug with open arches is employed to take the audience half a world away from the vacant Charlotte gas station where this scene was shot.



Previsualization & MODERN FILMMAKING

by Judy Cosgrove, Art Director

With rapidly evolving advances in real-time software and processing power, I wonder how long before digital previs becomes just plain vis.

"Previs is a collaborative process that generates preliminary versions of shots or sequences, predominantly using 3D animation tools and a virtual environment. It enables filmmakers to visually explore creative ideas, plan technical solutions, and communicate a shared vision for efficient production."⁽¹⁾

⁽¹⁾Definition formulated by the ASC-ADG-VES Joint Technology Subcommittee on Previsualization

Brian Pohl, now with Autodesk's® product design team and a founding member of the Previs Society, a relatively new association of professional

cinematic artists, cites the technological integration which characterizes the evolving art of previs. James Cameron's development of virtual production used on the movie *Avatar*, is actually closer to vis.

Previs artists are crossing the boundaries of the narrative design fields. In the production of film, television, games, live events, and architectural and industrial design, digital previs facilitates collaboration and supports an immersive design process. The cross-pollination of disciplines is at the heart of the Guild-sponsored conference 5D|Future of Immersive Design and is one reason why I joined the Previs Society.

“...Technological integration has gone even further with a new process called virtual production...the seamless unification of the virtual and the real... Virtual production goes beyond previs planning procedures and actually moves them out of preproduction and into principal photography itself.”

**Brian Pohl, Visual Effects Artist
and Previs Supervisor**

Shared knowledge is a key part of the mission of this group imparted through online discussion and monthly events.

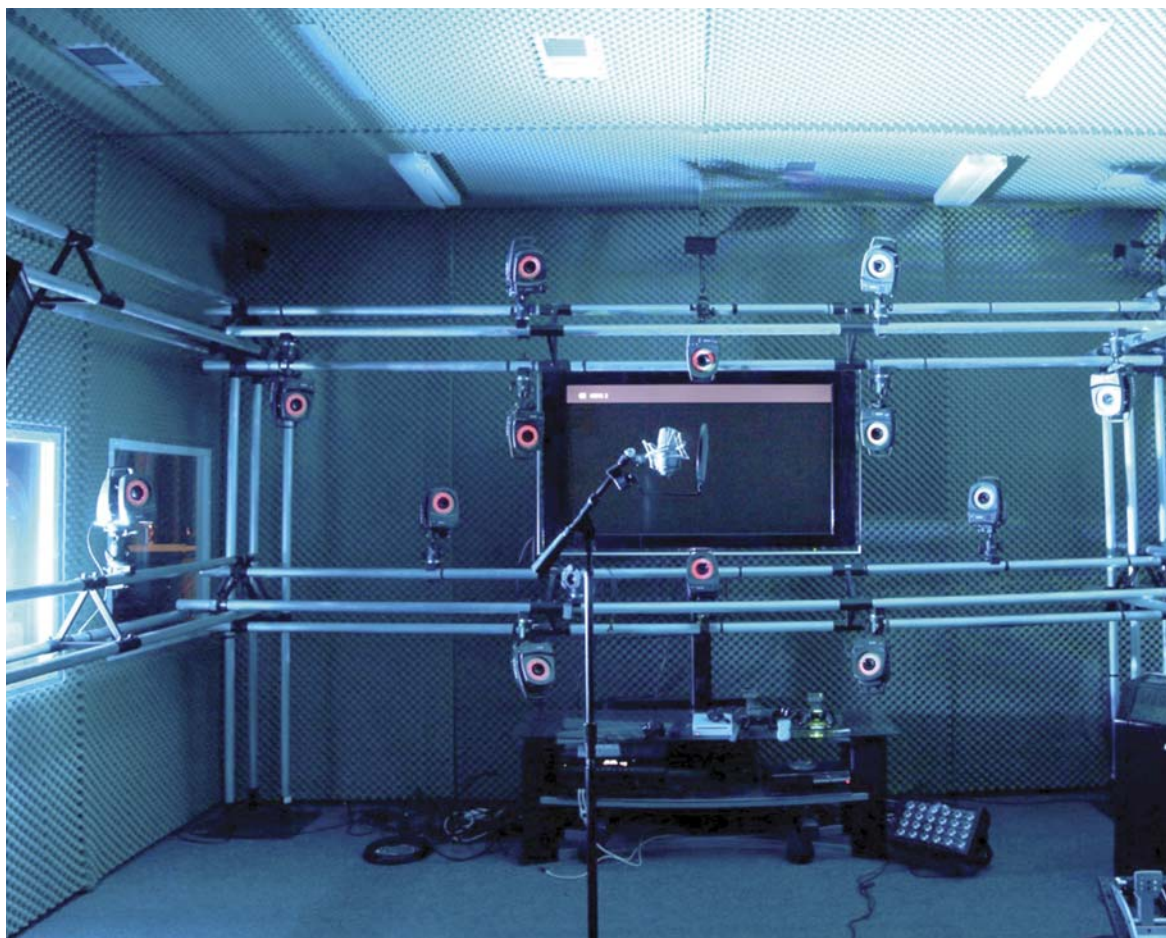
On October 22, I attended a full-day event, the Previs Annual Forum 2011, which featured

informative presentations and stimulating discussions with several top previs artists. A number of technology companies participated, demonstrating their products as well as hosting lunch and providing chances to mingle during coffee breaks. The event was followed by a lively cocktail hour that evening.

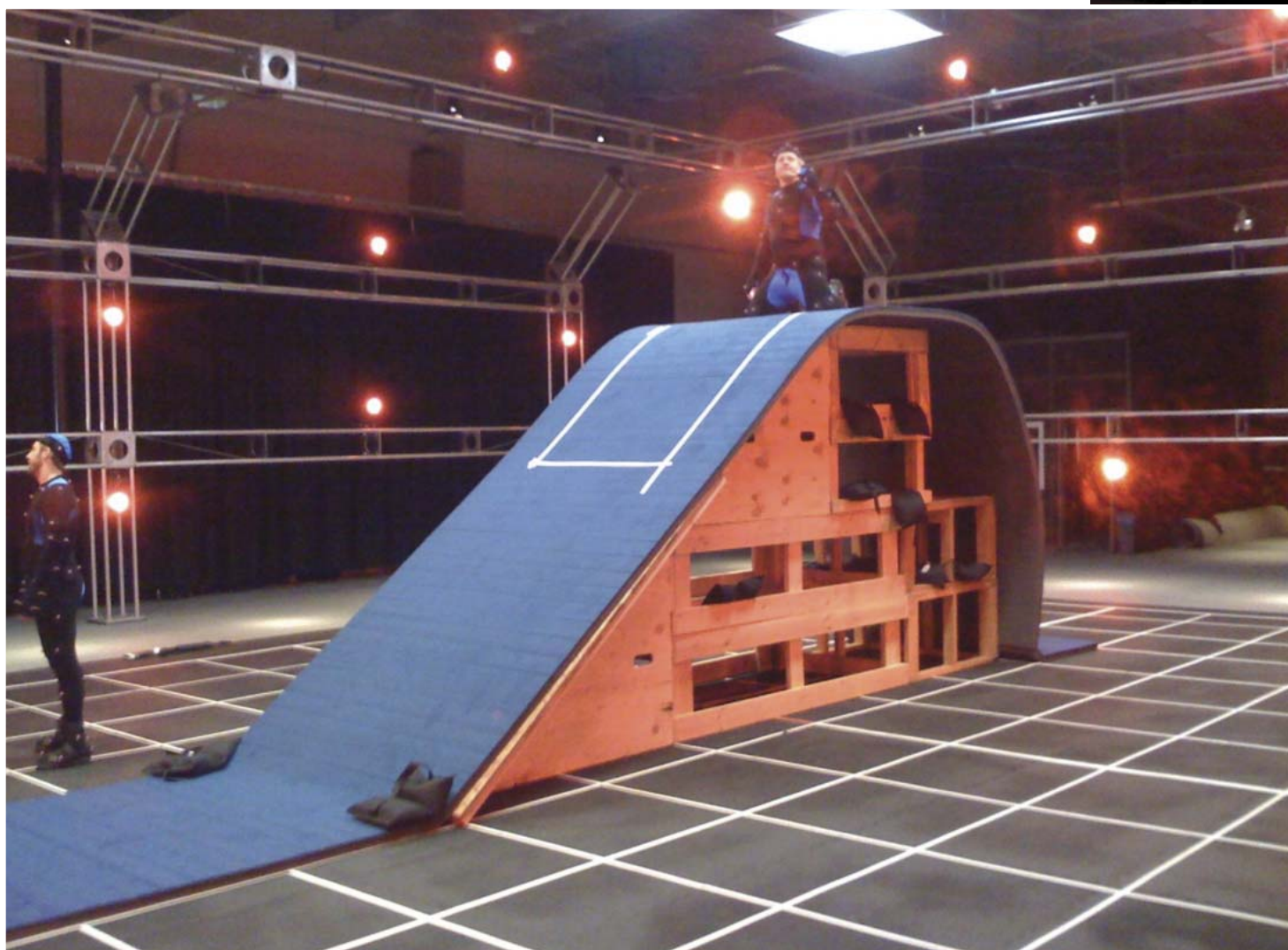
ACTIVISION TOUR

In September, one of the Forum's sponsors, Activision, invited the Previs Society for a sneak peek of its new state-of-the-art performance-capture studio. This opportunity was of special interest to me with regard to 5D, because here a game company was opening their facilities to filmmakers. Activision gave us a tour of their large-volume motion-capture space and demonstrated the use of their virtual camera system, which I found intriguing.

Activision uses industry-standard infrared camera-capture technology with their custom-built wireless virtual camera system. The camera system has a small monitor for viewing a motion-capture performance in a virtual environment, similar to what is typically seen in the making-of-Avatar videos.



Opposite page: The main motion-capture performance stage at Activision, a game design company in Playa del Rey (CALL OF DUTY, X-MEN: DESTINY, among others), that is making its facilities available to features, commercials and television. By attaching sensors onto actors' body suits, shoes, and caps, their activities are tracked, using infrared cameras that detect movements for each directed action. This page: The smaller, but no less sophisticated, face-capture stage, uses the same technology on a more intimate scale.



Above: Any combination of risers and set pieces can be used to build out the space and allow the performers to move and interact in a realistic fashion. The actors are also able to orient themselves in the virtual world by viewing large-screen projection at one end of the space.

FLASHBACK

I had seen earlier versions of these types of camera systems before but hadn't fully grasped the powerful pull of the direction technology is taking the design process.

In 2008, Chris Edwards, CEO of Third Floor, Inc., a company that specializes in previs, was an early adopter of this technology. He demonstrated a virtual reality camera made by InterSense, at the 2008 5D|Future of Immersive Design conference.

In 2010, Tino Schaedler, a 5D founding member, invited a handful of colleagues to his studio for a demonstration of another virtual camera system that he thought might be an excellent previs tool for use within the Art Department itself. He introduced us to developer David Macintosh, CEO of San Diego-based company Gamecaster, who presented the GCS3, a camera system that allows artists to explore 3D-animated environments. At the time I thought it was difficult to navigate, but

with a little practice, it would allow a novice such as myself to explore and record shots, saving them as virtual walk-throughs (or fly-throughs) that could be shared with a director.

Several previs artists speaking on a Visual Effects Society panel following a screening of *Real Steel* at Disney Studios demonstrated a more advanced version of the virtual camera system. The presentation touched on processes including motion-capture, image-based capture, photogrammetry, virtual camera and SimulCam™, a term coined for the camera system that allows the actors and the director to see the CG characters and environments while they're still in motion-capture suits shooting the live action. The artists raved about the great success of digital previs as a new hub of efficient production planning, while still staying within the parameters of a studio budget and time frame. In the end, the panelists called it simply modern filmmaking.



The previs I had been exposed to in the past consisted primarily of crude animatics with models and characters created in-house by the previs team, typically to figure out complicated visual effects shots or stunts. It became clear that the newer processes used by the *Real Steel* panel are pushing previs into a virtual world based on real-world parameters, and on a much larger scale than I had seen before. With this new understanding, I revisited Activision and met with Matt Karnes, Director of Motion Capture, and Sylvain Doreau, Cinematics Director, for another look at their technological tour de force motion-capture facility, a facility that specializes in the capture of data that can be used to create previs.

THE STUDIO

Activision's new facility is located in the heart of mocap alley, an area near Marina del Rey that is home to several visual effects and motion-capture facilities

including House of Moves (HOM) and Giant Studios. Activision started doing in-house motion capture five years ago in studio space originally rented from HOM. It has since expanded to become one of the top five of its kind in the world.

The studio boasts a 30' x 60' (with fifteen-foot-high grid) large-volume performance-capture space with sixty-two Vicon cameras (used with traditional dot-resolution texture mapping, and a 180° facial performance-capture system that uses eighteen Vicon cameras inside a sound booth for recording simultaneous high-quality audio with a capture session.

THE PROCESS

Actors in reflector-dot suits perform on the motion-capture stage within a preloaded virtual environment provided by the game developer that has been

Above: Client and director workstations are positioned in a thirty-two-foot-long desk configuration adjacent to the performance area to allow easy communication with the performers and motion-capture technicians.

mapped to the stage. The actors are able to orient themselves in the virtual world by viewing large-screen projection at one end of the space.

Simplified props and set pieces in real scale are provided for the cast to interact with, for a more natural performance.

Once an actor's performance data is captured, that actor is finished. The performance data is retargeted onto a digital character that is combined with a virtual environment made for previs animatics. Similar to live-action filmmaking, the cinematographer and director, with a custom-built virtual camera and the combined previs as a

reference, are able to go back onto the motion-capture stage to start filming in real time—but now in a virtual production.

New electronic footage, transmitted wirelessly to a computer, is viewed simultaneously by the cinematographer in the camera viewfinder—a ten-foot hi-definition video screen mounted on the camera—and by the cast and production personnel on a large viewing screen at one end of the stage. All the rigs of a traditional camera setup, such as dollies or steadicam, may be employed.

Sylvain Doreau explained how virtual camera data allows him to create and edit QuickTime® movies in a computer on site as a crosscheck for coverage. Doreau also creates a previs for each shot, as a necessary part of his pre-planning, not only for the performance capture, but also for the cinematographer who is shooting the virtual footage long after the actors are gone.

According to Matt Karnes, Activision is transitioning to newer technology where the capture of facial and full-body performance will be integrated in the large-volume space. New helmet rigs worn by the actors will consist of four to six mini-HD cameras capturing video at sixty frames per second. The cameras will be

mounted directly onto a lightweight helmet, along with a microphone to capture the audio data. The video data captured by each camera seeks dark contrast dots on the actor's face that are then reconstructed as positional point-cloud data, much like a traditional passive marker motion-capture system. This positional point-cloud data can be reapplied to any facial rig that accepts this type of information.

TECHNOLOGY CROSS-POLLINATION IN MEDIA DESIGN

Game developers, such as Activision, applying film technology to the creation of games are examples of the cross-pollination of technology occurring in the varied fields of media design. At the same time, filmmakers are taking technology from the game world, specifically real-time rendering software, and are developing virtual production.

THE MODERN ART DEPARTMENT

New technology, real-time rendering power, and better 3D modeling software simultaneously enable immersive design visualization within the Art Department. By designing a virtual world in which the story be told, the Art Department provides a hub for collaboration that can be fed into and by all other departments, thus providing previs artists with a world within which to operate on the front end of production.

Digital assets normally created by visual effects artists on the back end are now more and more created on the front end. Previs artists can pull digital design elements from many departments—including the Art Department, costumes, cinematography and visual effects—then assemble these elements into a production pipeline and use them to previsualize shots for early editorial feedback.

Previs acts as bridge from preproduction to production to post-production. It can prevent the movie from being made three times. Previs in effect, creates a prototype that can be tested before the film is made, a new tool in planning, that for all production departments can result in a dramatic savings of time, effort and cost.

SPECIAL THANKS

This article was made possible by the help of Sylvain Doreau, a classically trained artist who studied painting, sculpture and art history in France, and went on to study cinematography in Paris. He has been working in digital production since its earliest days. His background includes film, television, animation and games, as cinematographer, previs artist and director, with twenty-five years of international work experience, in Europe and the United States. He is a member of the Previs Society. **ADG**

“In the modern design department, where every designer is using digital tools and working virtually, design visualization is in fact a continual byproduct of the design flow. Every design asset created by every designer is potentially an asset for previs, and the design hub should be considered the front end of a continuous flow of data, through previs, and to visual effects.”

Alex McDowell, Production Designer and 5D Co-founder

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production design



SCREEN CREDIT WAIVERS

by Laura Kamogawa, Credits Administrator

The following requests to use the Production Design screen credit were granted at its September and October meetings by the ADG Council upon the recommendation of the Production Design Credit Waiver Committee.

FILM:

Judy Becker – HE LOVES ME – 20th Century Fox
Curt Beech – THE MAN WHO SHOOK THE HAND
OF VICENTE FERNANDEZ – Cowboy LLC
Joe Cabrera – RAPTURE-PALOOZA – Lionsgate
Franco Giacomo Carbone – STRAIGHT A's –
Nu Image
Charisse Cardenas – GONE – Lakeshore
Entertainment
Jonathan Carlson – NO ONE LIVES –
WWE Studios
James Chinlund – THE AVENGERS – Walt Disney
Nelson Coates – MY MOTHER'S CURSE –
Paramount Pictures
Daniel Dorrance – THE PAPERBOY – Nu Image
Michael Fitzgerald – FRED 2: NIGHT OF THE
LIVING FRED – Lionsgate
Devorah Herbert – END OF WATCH – Sole
Production LLC
Jon Hutman – ROCK OF AGES – Warner Bros.
Andrew Jackness – BIG WEDDING – Nu Image
Victor Kempster – THE DICTATOR –
Paramount Pictures
Chris Kennedy – WETTEST COUNTY –
The Weinstein Company
Jeff Knipp – JOYFUL NOISE – Warner Bros.
Tom Lisowski – MEETING EVIL – MPCA
Teresa Mastropierro – LOLA VERSUS –
Fox Searchlight
Arthur Max – PROMETHEUS – 20th Century Fox
Bryan. McBrien – MENTRYVILLE –
Studioline Entertainment
James J. Murakami – J. EDGAR – Warner Bros.
Alan Muraoka – THE PLAYBACK SINGER –
Blumayan Films
Claude Paré – UNDERWORLD: AWAKENING –
Screen Gems
Steve Saklad – THE MUPPETS – Walt Disney
Stephen Scott – HANSEL & GRETTEL:
WITCH HUNTERS – Paramount Pictures
Rusty Smith – LEARNING TO FLY –
20th Century Fox
Jennifer Spence – PARANORMAL ACTIVITY 3 –
Paramount Pictures

Arlan Jay Vetter – THE THREE STOOGES –
20th Century Fox
Inbal Weinberg – THE PERKS OF BEING A
WALLFLOWER – Summit Entertainment
Mark White – FUN SIZE – Paramount Pictures

TELEVISION:

Brandy Alexander – STATE OF GEORGIA –
ABC Family
Ruth Ammon – CHARLIE'S ANGELS –
Sony Television
Kitty Doris Bates – UP ALL NIGHT – NBC Universal
Richard Berg – MODERN FAMILY –
20th Century Fox
P. Erik Carlson – DESPERATE HOUSEWIVES –
ABC Studios
Mayling Cheng – HART OF DIXIE – Warner Bros.
Keith Cunningham – SUBURGATORY –
Warner Bros.
William G. Davis – ONE TREE HILL – Warner Bros.
Denny Dugally – GCB – ABC Studios
Bill Eigenbrodt – CHUCK – Warner Bros.
Michael Gallenberg – ARE YOU THERE, CHELSEA –
Warner Bros.
Greg Grande – COUGAR TOWN – ABC Studios &
MELISSA & JOEY – ABC Family
John Hansen – REVENGE – ABC Studios
Kenneth Hardy – BODY OF PROOF – ABC Studios
Donald Lee Harris – GREY'S ANATOMY –
ABC Studios
Derek Hill – HAPPY ENDINGS – Sony Television
Joseph Hodges – TERRA NOVA – 20th Century Fox
Mark Hutman – GLEE – 20th Century Fox
Colin D. Irwin – REED BETWEEN THE LINES – BET
Michael Joy – ONCE UPON A TIME – ABC Studios
Corey Kaplan – SCANDAL – ABC Studios
John Kretschmer – HOMELAND – Showtime
Joseph P. Lucky – SUBURGATORY – Warner Bros.
Michael Mayer – BONES – 20th Century Fox
Greg Melton – THE WALKING DEAD – AMC Studios
Scott Murphy – PLAYBOY – 20th Century Fox
Steve Olson – HOW I MET YOUR MOTHER –
20th Century Fox



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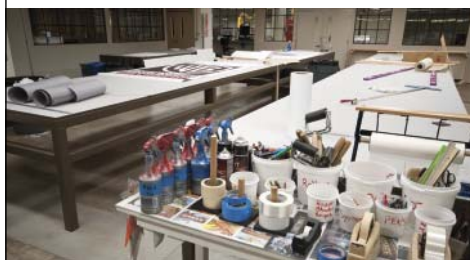
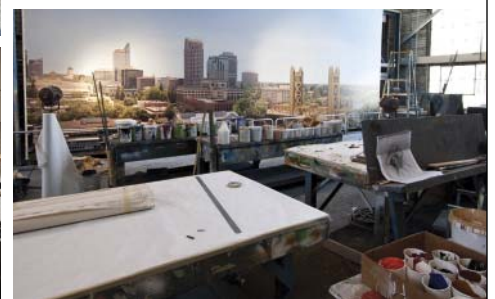
CREATING INTERIOR AND EXTERIOR SETS & PROPS

Victoria Paul – THE FINDER –
20th Century Fox
Greg Richman – AUSTIN & ALLY and
SHAKE IT UP – both Disney Channel
Glenda Rovello – 2 BROKE GIRLS –
Warner Bros.
Beth Rubino – AMERICAN HORROR STORY
– 20th Century Fox
Jefferson Sage – NEW GIRL –
20th Century Fox
John Shaffner – WORK IT – Warner Bros.
Alfred Sole – CASTLE – ABC Studios
Johannes Spalt – FIVE – Lifetime
Stephen Storer – PERCEPTION –
ABC Studios
Philip Toolin – THE LYING GAME –
Disney Channel
Gregory Van Horn – PRIVATE PRACTICE –
ABC Studios
Bernard Vyzga – LAST MAN STANDING –
20th Century Fox & RULES OF
ENGAGEMENT – CBS
Michael Whetstone – NEW GIRL –
20th Century Fox
Mark Worthington – AMERICAN HORROR
STORY – 20th Century Fox
John Zachary – RAISING HOPE –
20th Century Fox

DUAL CREDIT:

The Art Directors Guild Council voted to
grant dual Production Design credit on
the following projects:

Dan Butts and Kitty Doris Bates – UP ALL
NIGHT – NBC Universal
Carlos Barbosa and Joseph Hodges –
TERRA NOVA Part I – 20th Century Fox



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membership



WELCOME TO THE GUILD

by Alex Schaaf, Manager, Membership Department

During the months of September and October, the following 37 new members were approved by the Councils for membership in the Guild:

Art Directors:

Michael Carney – THE BIGGEST LOSER – NBC Universal
Kory Goetzman – DIVORCE INVITATION – R R Movie Makers, LLC
Bryan McBrien – MENTRYVILLE – Studioline Entertainment
Nicolas Plotquin – All Sets Design & Construction
Tyler Robinson – PORTLANDIA – Independent Film Channel
Lou Romano – ShadeMaker Productions/ Walt Disney – San Francisco
Natalie Sanfilippo – LET’S MAKE A DEAL – CBS
Scott Stone – 2011 CRITICS’ CHOICE MOVIE AWARDS – VH1 Television
Mark Tanner – JULIA X 3D – Julia X, LLC
Guy Tuttle – LET’S STAY TOGETHER – BET Network
Fredrick Waff – EVIDENCE – Evidence Film Prod.

Commercial Art Directors:

David Corey – Various signatory commercials
Drew Dalton – Signatory commercial (Caps News Network – Casino)
Colin Doherty – Various signatory commercials
Zachary Mathews – Various signatory commercials
Annie Sperling – Various signatory commercials
George Stahl – Various signatory commercials
Michael Stephenson – Signatory commercial (McDonald’s – Alive & Well)

Assistant Art Directors:

Jackson Dryden – ShadeMaker Productions/ Walt Disney – San Francisco
Robb Kramer – ShadeMaker Productions/ Walt Disney – San Francisco
Jason Lajka – ShadeMaker Productions/ Walt Disney – San Francisco
Andrew Monahan – LET’S STAY TOGETHER – BET Network
Jessica Navran – JULIA X 3D – Julia X, LLC
Lauren Rosenbloom – WORLD WARZ – Paramount Pictures

Tina Ryom Zachariassen – MOBBED – Fox Network
Samantha Wallschlaeger – THE TONIGHT SHOW – NBC

Katy Wu – ShadeMaker Productions/ Walt Disney – San Francisco

Commercial Assistant Art Directors:

Henry Arce – Various signatory commercials

Graphic Designers:

Jeffrey Bautista – KNBC Promotions
Jason Perrine – GANGSTER SQUAD – Warner Bros.

Graphic Artists:

Bruce Golin – CBS Digital
Simon Holden – Fox Television Stations

Electronic Graphics Operators:

Anne Beck – Fox Television Stations
Eric Olen – Fox Television Stations

Illustrators:

Jonathan Neill – LOOPER – Looper, LLC
Jackson Sze – Illustrator – IRON MAN 3 – Walt Disney

Junior Set Designer:

Julien Pougner – THE MAN WHO SHOOK THE HAND OF VICENTE FERNANDEZ – Cowboy, LLC

TOTAL MEMBERSHIP

At the end of October, the Guild had 1967 members.

AVAILABLE LIST

At the end of October, the available lists included:

209 Art Directors	28 Graphic Designers
68 Assistant Art Directors	12 Electronic Graphic Operators
34 Scenic Artists	2 Fire/Avid Operators
7 Assistant Scenic Artists	83 Senior Illustrators
1 Scenic Artist Trainee	3 Junior Illustrators
6 Student Scenic Artists	2 Matte Artists
1 Title Artist	1 Digital Matte Artist
Technician	78 Senior Set Designers
21 Graphic Artists	3 Junior Set Designers
	6 Senior Model Makers

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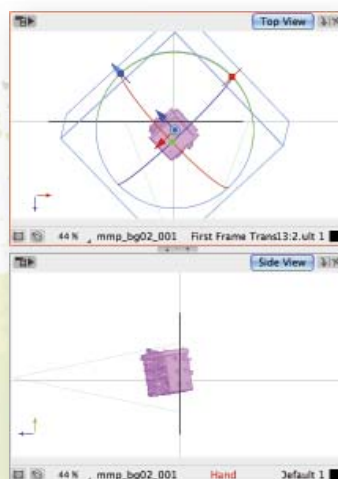
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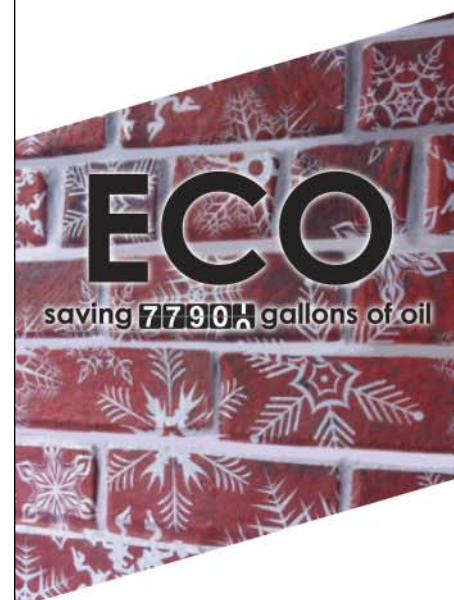
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milestones



KIM SWADOS 1922–2011

Kim Edgar Swados, a prominent artist, set decorator and Production Designer, died on August 30 in Lenexa, Kansas, where he had moved to be near his daughter. He was 89.

Kim Swados was born in New York City and studied fine art and design at the Pratt Institute. In the 1950s, he served as an assistant to George Ambert, director of the Museum of Modern Art's Department of Theater Arts. He then began a sixty-year career that spanned the worlds of theater, television, film and art. He served as the scenic designer for the landmark 1961 off-Broadway production of Jean Genet's *The Blacks*, which introduced New York audiences to James Earl Jones, Cicely Tyson, Roscoe Lee Browne, Louis Gossett, Godfrey Cambridge, and the poet Maya Angelou. It ran for 1,408 performances and was the longest-running off-Broadway non-musical of the decade.

In the 1950s, Swados contributed his skills as an Art Director and set decorator to a number of series during television's golden age including the *Westinghouse Studio One* series and *The Alcoa Hour*. His career as a Production Designer included the films *Uncle Vanya* (1958), *Stage Struck* (1958), *The Amityville Horror* (1979), and *The Deer Hunter* (1978), which won five Academy Awards, including Best Picture. More recently, he was the Production Designer for a number of popular television series, including the 1979 television version of William Gibson's *The Miracle Worker* starring Patty Duke, the 1981 miniseries *East of Eden*, *James at 16*, and *Dallas* from 1982 to 1985.

Swados fell on the set of *Dallas* in 1985 and suffered a broken neck, ending his career. The setback did nothing to stem his creative output, however. He was able to walk with the aid of a walker after surgery and took up painting, although a neurological condition made it painful. He painted from a wheelchair, steadying his right hand with his left and strapping the brush to his hand with tape. For many years, he pursued what he considered to be his life's work, a colossal project entitled *Abbatoir*, a series of huge and deliberately disturbing portraits, measuring three by five feet each, of the most notorious of the Nazi war criminals, including Adolph Hitler, Joseph Mengele and Adolph Eichmann. The project began in the form of small sketches drawn at home. Swados was eventually introduced to Coca-Cola heir B Wardlaw, who learned about Swados' work and agreed to fund it, giving him an open-ended grant for his studio, supplies and transportation. Swados considered the series as a legacy. "What is inexcusable and what sends me into a towering rage is when I think about the children," he told a reporter. "This is my statement for the children, so that the children will be warned." His artwork can be seen at www.kimswados.com.

His wife, Deborah, died in 1984. He is survived by his brother, Robert, of Buffalo, NY; his daughter, Christina Lahti Swados; and two grandchildren, Ryan and Xander.

KIM SWADOS' MEMORIES OF STUDIO ONE

Excerpted from Stephen Bowie's
The Classic TV History Blog

"If you're talking about Studio One, my goodness, that was one of the benchmarks of drama series on television," said Kim Swados, who alternated as the series' Set Designer from 1952 until about 1954. Swados, assigned to director Paul Nickell's unit, worked on every other show. Willard Levitas, whom Swados praised as "a brilliant designer," created the sets for Franklin Schaffner's segments.

According to Swados, the two-week process of creating an entire set for a show began with a reading of the script, then consultations with producer Felix Jackson and Nickell. Once they approved of his ideas, Swados said, "My responsibility was to draw them up and get an okay on the budget and from the director, and then supervise them in the shop and then during the setup." The stage crew erected the sets on Saturday, and Swados remained on hand to make changes during Sunday's technical and dress rehearsals. During the broadcast, he often watched from the control booth, seated behind the director.

"We never had any sets fall down, thank goodness, but sometimes a door would stick," Swados said of the on-air gaffes that made live television an adventure. A more common mishap, he recalled, would be a camera failure, which would require the director to change his original plan and cut to one of the two other cameras while the third cameraman worked frantically to repair his machine.

Among the shows he designed, Swados' favorites included period pieces with a continental flavor (1953's *Silent the Song*, starring Michele Morgan and 1954's *Cardinal Mindszenty* with Claude Dauphin). For *Silent the Song*, Swados created an all-white set and outfitted the actors in white gloves, so that they appeared as disembodied figures against his backdrop.

But Swados' sharpest memories were of the *Studio One* super-production: the September 1953 adaptation of George Orwell's 1984.



"It's the one I am very proud of," Swados told me. "It was done as a stark, documentary-like, very frightening attempt to explore the anxiety that Orwell had about fascism and about how terrible it was to [live in] that kind of evil society." Swados added: "One of the big problems that we had was with Big Brother. I was asked to design a poster for him, which I did, and they had a marvelous idea, the director, Paul Nickell. We made twenty or thirty copies of the poster that I had done in charcoal, with 'Big Brother Is Watching You.' They were used as cards or shields, very much like what Hitler did with the swastika. It was quite frightening and unnatural when you saw ten or fifteen or twenty of these things in confrontation.

"I remember, too, that the worst thing that a person was frightened of—which is taken of course from the text of the book—was a door that had 101 on it. That was the door that you were sent through to confront the worst fear of your life. We had a big discussion about what the door should look like.

Swados looks back on his live television days with unbridled fondness. "It was a brand-new discipline, where nobody really knew what was right to do and what wasn't right to do," he told me. "Those indeed were the days of what was referred to as the golden age of television."

Kim Swados' own BIG BROTHER charcoal sketches surround Eddie Albert in the 1953 WESTINGHOUSE STUDIO ONE production of George Orwell's 1984.

milestones



BRUNO RUBELO 1946–2011

by Michael Tucker, Actor and Author

Our friend, Bruno Rubeo, died last month. He had been valiantly battling cancer for the last six years and finally succumbed to pneumonia. We had all just celebrated his sixty-fifth birthday. Bruno and his wonderful wife, Mayes, were the main reason we bought our house here in Italy. We bought their house, as a matter of fact. They called it Rustico and so do we. As I look in and around the house, so many things remind me of Bruno and they all make me smile.

Bruno was an incredible creative force. I've never known anyone like him. He made his living as a Production Designer and you've all seen his work on the screen, including his Oscar®-nominated work on *Driving Miss Daisy*. But his real passion was fixing up houses here in Umbria. Whenever he wasn't off to some exotic location for a film, he was buying some pile of rocks from a local farmer and turning it into a wonderful rustic house or cottage. A number of our friends now live in one or another of his brilliant creations.

There's an old tree that sits just outside our front door. It's a gelso—a mulberry tree. When Bruno and Mayes first bought the Rustico, the tree was dying. With the help of a tree surgeon, they carved out the dead part and lovingly brought the tree back to life. Now it's thriving and it's the focal point of our house. I was looking at it this morning and Bruno's energy is pouring out of it.

Bruno was a buona forchetta—"a good fork"—which is the Italian way of saying that he turned eating and the good life into an art form. Some of our best memories are of motoring around the Umbrian countryside with Bruno and Mayes on a Sunday lunchtime, trying out one of Bruno's new finds in some remote paese that none of us but Bruno had ever heard of.

Bruno was a Roman in every sense of the word—bold and sure in his choices, a little arrogant in his opinions and he woke up every morning ready to conquer the known universe. And he was especially strong in his opinions about pasta—especially Roman pasta like ammatriciana, alla Gricia and, especially, spaghetti carbonara which he loved since I was a little kid in Rome.

A native of Rome, he served in the Italian navy before moving to Canada, where he worked as an Art Director on several television and independent film projects. Oliver Stone hired him in 1986 as the Production Designer on *Salvador* and he designed three more films for the director: *Platoon*, *Talk Radio* and *Born on the Fourth of July*. His other Production Designs credits include *Old Gringo*, John Grisham's *The Client*, and *The Merchant of Venice*, set in sixteenth-century Venice. He also collaborated with director Taylor Hackford on five films, including Rubeo's last, 2010's *Love Ranch*. He is survived by his wife, Mayes Rubeo, a costume designer whose credits include *Avatar* and *Apocalypto*, and his son, Marco Rubeo, an ADG Set Designer and Art Director.

Michael Tucker has been an actor for about forty years and a writer for half as many. He is married to actress Jill Eikenberry and they divide their time between New York and Italy, where they have a house nestled among the olive trees in Umbria. He writes a blog about life, traveling, and the glory of food at notesfromamaculinarywasteland.com and his latest book, *Living in a Foreign Language*, is about the house in Italy. The photograph is Bruno and his wife, costume designer Mayes Rubeo.

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Photograph courtesy of Scenic Artist Albert Obregon

This grainy photograph was taken in 1959 in the cavernous scenic shop at the then-recently-completed **NBC Color City** at 3000 West Alameda in Burbank after Art Director Ed Stephenson won his first Emmy Award® for *AN EVENING WITH FRED ASTAIRE*. Among those sharing the spotlight with Stephenson (holding the statuette) are Scenic Supervisor Gus Rothe, Scenic Foreman Oma Lee, Journeymen Scenic Artists Otto Shroeder, Norman Rhodes, Gus Schnider, Larry Moltini, Ernie Southern, Egon Altman, Burt Jay (Sam Jay, his father, also worked there but is not in photo), Assistant Scenic Artists Dave Thorne and Tommie Kearns, Student Scenic Artist (and head shopman) Emile Kochtah, Paint Boy M.T. Bryant, Assistant Paint Boy Albert (Obie) Obregon, Carpenter Supervisor Tony Schaub, Carpenter Foreman Maury Nelson, Journeymen Carpenters Rex Nelson (son of Maury), Gerry Schaub (son of Tony), Arnold Miesbourn, Lennie Kholack, and Ted Reeves. Some of the Scenic Artists, like Otto and Norman, were old hands who originally came out of vaudeville. Albert Obregon remembers, "Artists in those days painted backings like large paintings. They were beautiful! Some shows were still televised in black and white, and we painted those sets in gray scales. We used shellac to seal the sets before we painted them with water-based casein paint. The Scenic shop still had glue flakes in it!" This shop also produced one of the most ambitious projects of television's golden age: *MATINEE THEATER*. Jim Buckley of the Pewter Plough Playhouse in Cambria, California, recalls: "Five different stage plays per week—live—airing around noon in order to promote color TV (which had just been developed) to the American housewife as she labored over her ironing. NBC hired five directors and five Art Directors. I was one of the Art Directors and, as soon as we were through televising one play, we had lunch and then met to plan next week's show. That was over fifty years ago, and the television Art Director did his own drawings and was his own set decorator, selecting furnishings and purchasing all the hand props."

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Roger Ebert, **CHICAGO SUN-TIMES**

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