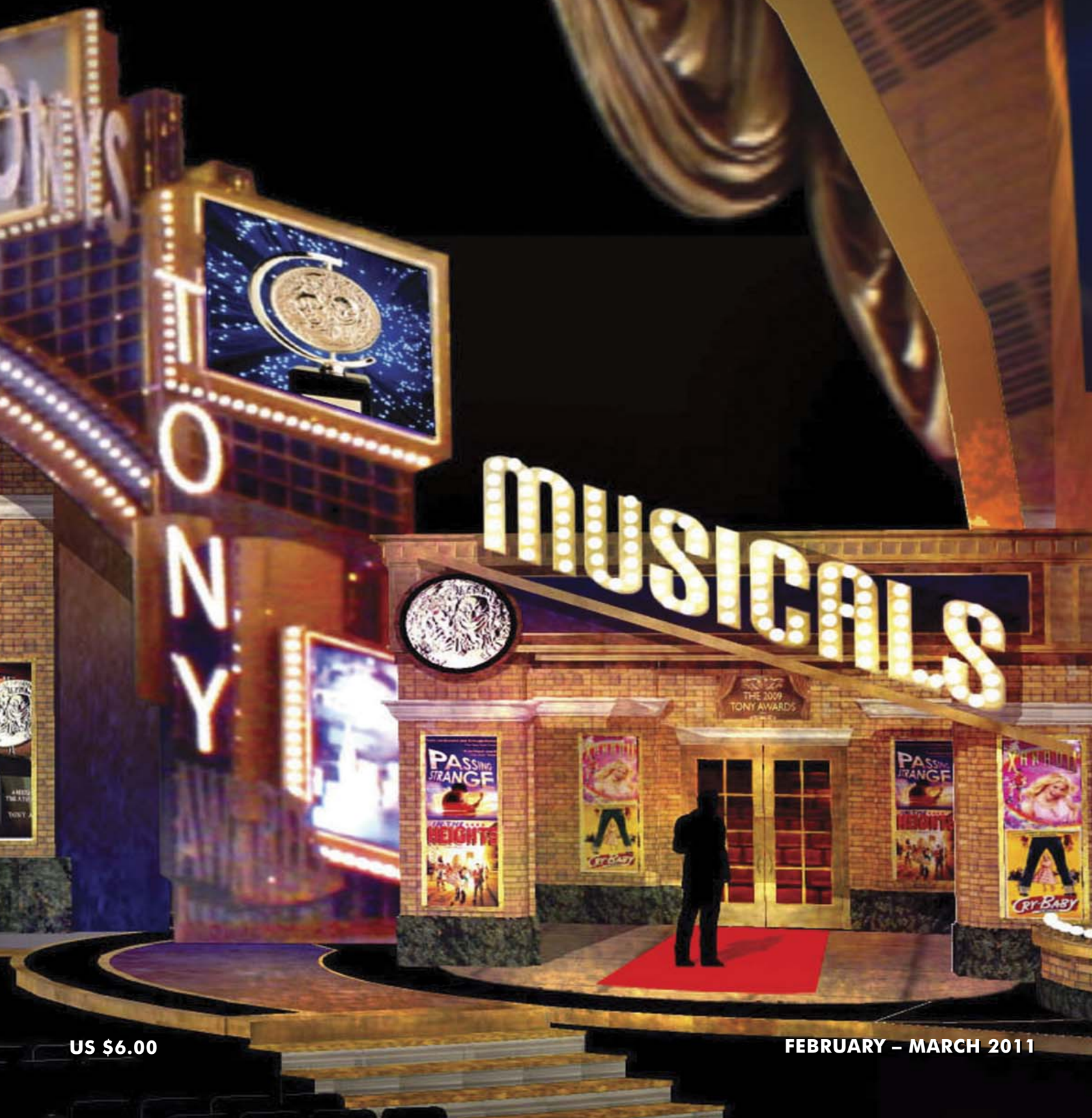


PERSPECTIVE

THE JOURNAL OF THE ART DIRECTORS GUILD



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FEBRUARY – MARCH 2011





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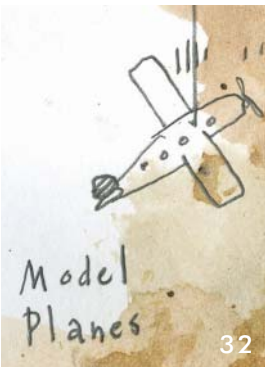
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COVER: This detail is a small section of an elaborate presentation sketch that Production Designer Steve Bass executed in Adobe Photoshop® for last year's 63RD ANNUAL TONY AWARDS SHOW. The full illustration can be seen on page 55.



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THE FIGHTER MOVIE

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DARREN GILFORD

SET DECORATOR:
LIN MACDONALD

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WHAT'S IN A NAME?

by Michael Baugh, Editor

I received a Letter to the Editor from Daniel Sacks, a Set Designer for the past fifteen years who is currently working on *How I Met Your Mother* at 20th Century Fox with Production Designer Steve Olson:

"While reading the PERSPECTIVE article about the design work on the television series Supernatural, I started to wonder who the Set Designer was on the show, and why he or she was allowing Assistant Art Directors to execute Set Designer work. All the construction drawings shown in the article are credited to Assistant Art Directors. The article's author, Production Designer Jerry Wanek, very graciously thanks the Art Department and lists an Art Director, two Assistant Art Directors, two Graphic Designers, a construction coordinator, a paint coordinator and a set decorator. As a Set Designer, I couldn't help but wonder what the heck was happening here. How could such a large Art Department not have a Set Designer? How could the Guild's magazine so disrespectfully publish an article about an Art Department where jurisdictional rules were so blatantly violated? Shouldn't our representatives make an example of this Art Department and file a grievance against the producers? Researching the show on imdb.com, I found two Set Designer credits for each of two episodes in 2007. Alarming, one of those Set Designers is listed as Set Designer/Assistant Art Director, which of course appears to be another violation of the Guild's work rules. So how the heck could this happen? Is our Guild not looking out for its Set Designers?

The answer, of course, is that the show is shot in Vancouver, British Columbia, where there are different rules than here in Hollywood. I wish that that answer had been put forth in an introduction, epilog or footnote. Without that explanation the article looks like our Guild has total disregard for one of its crafts, when all it really meant to do was present some design work from another region.

I replied to him:

You are absolutely correct. *Supernatural* is shot in Vancouver, and working drawings there are created by Art Directors and Assistant Art Directors. I hoped to make that clear on the first page of the article by mentioning that the set was located in Vancouver. I also identified the two shops that created custom pieces for the set as located in Burnaby and Surrey, British Columbia (both suburbs of Vancouver), to explain why Local 44 shops did not do the work. PERSPECTIVE is very careful not to foster the violation of union rules, and all of the articles are seen by the Guild's Executive Directors first to determine that they do not reflect violations of work rules.

Many of our members—Set Designers, Illustrators, Graphic Designers, as well as Art Directors—work all over the country and the world and in virtually every location except Los Angeles County, working drawings are done by persons calling themselves Art Directors or Assistant Art Directors. The craft is the same; the skills required are the same; and there is no intent on the part of PERSPECTIVE to slight those or any other entertainment artists. With so much production traveling out of Los Angeles, it is common to see Art Directors' names in the "Drawn by:" box on title blocks. This is even true on many productions done in Los Angeles—generally those done under our contracts with the broadcast networks. But even in film Art Departments, many dual-card Set Designer/Art Directors prefer to call themselves Art Directors in the credits, and most of our dual-card members also elect to be called Art Directors within the Guild and to be represented by the Art Directors Council.

I take your suggestion to heart, Dan, and I will try to be clear where films are made, and continue to credit all of the artists, no matter by which title they may personally elect to call themselves.



contributors



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



Howard Prouty, a native of Nebraska, has lived in Los Angeles since 1975. A graduate of the theatre arts program at UCLA, he worked for nine years at the American Film Institute library before coming to work at the Academy® in 1986.

Anne Coco is responsible for overseeing the Academy's extensive holdings of film-related art, which includes one of the world's largest collections of motion picture Production Design drawings. Anne relocated to California from her native Beaumont, Texas, in 1986, and received a bachelor's degree from California State University, Northridge and a MLIS from UCLA. She joined the Academy in 1992, and became its Graphic Arts Librarian in 2002.



Patrick Degreve was born in the Los Angeles area and, apart from three years in Colorado, has spent his entire life there. His mother, a screenwriter and court reporter, always encouraged him to get into the entertainment business. He began early, as a six year old, appearing twice on *Art Linkletter's House Party*. He studied fine arts and drama in high school and was a fine arts major in college. A professor told him the best way to get ahead was to volunteer and that's just what he did. He worked at the Masquers Club in Hollywood, doing everything there was to do for its theatrical productions, from acting to painting. One of the other people working there was Don Remacle, Lead Scenic Artist at CBS, who got Patrick an interview at Television City, where he still works, thirty-five years later. Patrick and his wife Theresa have a son and a daughter, who both serve in the Navy. Jesse is in Japan and Amber in San Diego.



Carlos Osorio was born in Columbia, where he began his career as a Set Designer for the stage. After pursuing graduate studies in fine art and film, he settled in Los Angeles and pursued a career as a Production Designer for commercials, music videos, short films and features working for companies such as FOX, HBO and the SciFi Channel. Although he has an eye for any style, Carlos is most fond of applying his natural talent and international education to period pieces. He is leveraging his talents as a Production Designer and his passion for filmmaking into a career as one of the industry's most promising new directors. *Into the Void* is his directorial debut.



Eve Stewart is an Oscar®-nominated Production Designer who grew up in London, Somerset and Buckinghamshire in the English countryside. After graduating from the Royal College of the Arts, she designed window displays for Harvey Nichols and did interior design before joining the National Theatre in London. There, she worked with director/playwright Peter Gill, one of her mentors, designing sets for an endless stream of new plays. She has since designed dozens of popular films and television series with luminaries including Tom Hooper, Mike Leigh and Terry Gilliam. Stewart is co-creator (with James Brett) of the *Museum of Everything*, London's first-ever space for artists and creators living outside our modern society. When she's not designing films, Eve lives contentedly with her two daughters in a small village near Hertfordshire, north of London.

THE BEST PICTURE OF THE YEAR

Los Angeles Times The New York Times W THE NEW YORKER Rolling Stone THE HOLLYWOOD REPORTER CHICAGO SUN-TIMES
Sight & Sound NEW YORK POST npr indieWIRE The Washington Post Entertainment WEEKLY
VOICÉ AP Associated Press THE ARIZONA REPUBLIC The Miami Herald The Daily Telegraph Time Out New York BBC

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ART DIRECTORS GUILD NOMINEE EXCELLENCE IN PRODUCTION DESIGN DONALD GRAHAM BURT



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THE BEST PICTURE OF THE YEAR

- JOE MORGENSTERN THE WALL STREET JOURNAL



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**TOP TEN MOVIES
OF THE YEAR**



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CLAUDIA PUIG

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IN THE LONG
LIST OF COEN
SUCCESSSES."**

LOS ANGELES TIMES
**TOP TEN MOVIES
OF THE YEAR**



CHICAGO SUN-TIMES
ROGER EBERT

**"THE COEN BROTHERS'
CRAFTSMANSHIP IS
A WONDER.
IT REMINDS US OF
THE GLORY THAT WAS, AND
CAN STILL BE, THE WESTERN."**

The Washington Post
ANN HORNADAY

**"THE COENS' MASTERY
OF EVERY CINEMATIC
ELEMENT IS
WELL-ESTABLISHED,
FROM WRITING
AND CASTING TO
CINEMATOGRAPHY,
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SOUND DESIGN."**



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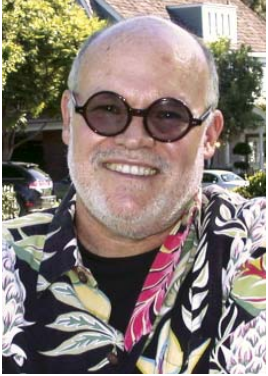


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from the president



THE SMART DEPARTMENT

by Thomas Walsh, ADG President

In November, the Board of Directors held a retreat so its members might polish and recalibrate their crystal balls, and although most did not leave with a common consensus on every matter affecting our planet and profession, it is still very important to hear all voices so the Guild can trim its sails and adjust its course.

One of several salient points that I was left with was the theme of transitions and new imaginings, based on the expression “The Art Department is the smART Department.” I know it’s far too clever a term, but it is the right idea.

The topics that generated the most interest and excitement were centered around the concept of the Art Department’s evolution into a more recognized and appreciated, more progressive, department—the go-to place for all creative visual elements, as well as the primary source of leadership to get from here to there.

Our relevance in this digital age is dependent upon our skillful transition into an organization that promotes cutting-edge practices and practitioners, those who are in the forefront of the redefining of our role and methodologies and the evolution of the Art Department. To be clear, this new department is a synthesis of both traditional and new techniques and skill sets, with the most central element being the unique talents and vision of our members. As the industry’s Researcher Emeritus, Lillian Michelson, has said, “Our abilities to look at nothing and see everything!”

To help us imagine and plan this journey, the Guild will soon reconstitute its former Technology Committee into a new Virtual Design Group. That group will discuss and review the best new technologies and techniques, and will recommend future standards, practices and training for a smarter Art Department for today and tomorrow. Those interested in participating in this working group can contact Nicki La Rosa at the Guild’s offices: nicki@artdirectors.org

To paraphrase ADG Lifetime Achievement Award–winning Production Designer, William J. Creber, “The Production Designer (and by extension the entire department) are the How-To-Do-It people, the ones who have all the answers.” What we cannot do is hunker down in the bunker of our legacy and continue to venerate the studio system and the work practices of times past. Though many of our traditional tools and methods are still relevant and transferable (and often still preferable), other practices have become eclipsed by *The New*, and it is now up to us to plot a course toward a Smarter Department for today and tomorrow.



calendar

GUILD ACTIVITIES

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

February 1 @ 6:30 PM
Board of Directors Meeting

February 5 @ 6:30 PM
15th ADG Awards Banquet
at the Beverly Hilton Hotel

February 21
Presidents Day Observed
Guild Offices Closed

February 22 @ 7 PM
ADG Council Meeting

February 23 @ 5:30 PM
STG Council Meeting

February 24 @ 7 PM
IMA Council Meeting
7 PM
SDM Craft Membership Meeting

February 27 @ 5 PM
83rd Academy Awards®
at the Kodak Theatre
Televised on ABC

March 22 @ 7 PM
ADG Council Meeting

March 23 @ 5:30 PM
STG Council Meeting

March 24 @ 7 PM
IMA Craft Membership Meeting

March 29 @ 6:30 PM
Board of Directors Meeting

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Figure Drawing Workshop
Studio 800 at the ADG



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-THE CHRONICLES OF-
NARNIA
THE VOYAGE OF THE DAWN TREADER



UNIVERSAL STUDIOS OPENS VIRTUAL STAGE 1

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

Universal Studios announced in December the opening of Universal Virtual Stage 1 (UVS1), a dedicated pre-rigged, pre-calibrated virtual production environment with motion capture, camera tracking and related technologies for commercials, television and features. This project transformed the 6,800-square-foot Sound Stage 36 at Universal Studios into a self-contained facility with a 40 ft. x 80 ft. green-screen cyclorama, a suite of editing bays and production office space with a conference room. The stage is a versatile addition to the Studios' production and post-production services for both internal and third-party productions.

"With UVS1, we have created a flexible production space that bridges both real and virtual, preproduction and post-production," said Dave Beanes, Senior Vice President, Universal Studios Production Services. "Productions will be able to use digital assets created in pre-vis on UVS1 to compose shots which allow the post-production team to see the exact framing."

Previously, productions that wanted to use this technology paid for weeks of setup. With the calibrated and integrated system at UVS1, clients can walk on to stage and begin shooting. By having an attached production suite with sixty terabytes of high-speed online storage, shots can move immediately into editing for final shot selection and transfer to post-production. A director on stage can visually communicate

continued on page 16

Above: Universal's new virtual stage features a six-station artist suite with Maya 3-D®, Motionbuilder, Nuke Compositing and sixty terabytes of high-speed online storage.



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BEST ART DIRECTION

PRODUCTION DESIGNER:

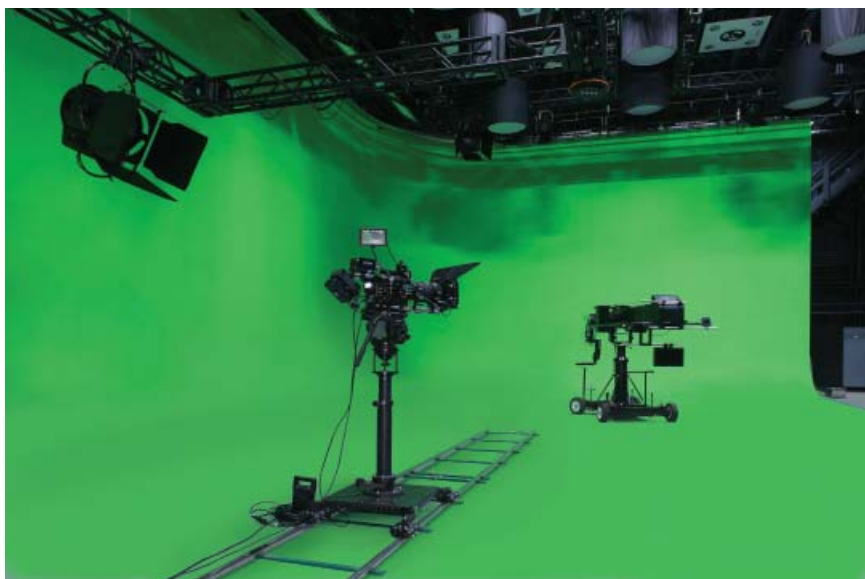
ROBERT STROMBERG

SET DECORATOR:

KAREN O'HARA

"Every scene brings something new and remarkable—
if not quite wonderful—to look at, yet every scene
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Looked at through one lens, that's a tribute to the
immediacy of the images, as well as the wizardly
integration of live and computer-generated action."

JOE MORGENSTERN | THE WALL STREET JOURNAL



Photographs © Universal Studios

Top: Stage 36 on the Universal Studios lot has been transformed with a 40' x 80' green-screen cyclorama and both motion-controlled and manually operated RED ONE™ cameras into a dedicated motion capture and visual effects stage. **Above:** The stage features two editing bays equipped with both Avid and Final Cut Pro software.

with visual effects artists next door to prepare and perfect CG assets for use on stage. Then the director can consult with editors on how the just-completed shots are cut into a scene. The director has unprecedented control to creatively manage preproduction and post-production around the shoot. For client protection, the facility has strict standardized physical and content security procedures.

Universal began planning this project about two years ago. While rebuilding the New York Street backlot location, Beanes and Jeff Berry, now Executive Director, Universal Studios Virtual Effects & Production Services, began thinking of the Universal backlot in digital terms. With the continuing trend toward elaborate special effects in visual entertainment, Beanes and Berry noted that it can be cost-prohibitive for various productions to set up a virtual stage environment. After speaking with leading visual effects companies and Universal's own production and post-production teams, Berry began planning and building the integrated facility. To further support clients, motion capture and tracking expert Ron Fischer (*Alice in Wonderland*, *Beowulf*, *The Polar Express*) was brought on as technical director.

"This stage has the ability to do pre-vis, production and post-production all under one roof, streamlining the creative process," said Berry. "The stage is designed to be as turnkey as possible from simple green-screen work to complicated camera tracking and motion capture in real time."

The stage is part of the company's environmental initiative, Green Is Universal, which aims to drive sustainability throughout the company's operations as well as across NBC Universal's forty on-air and online brands. By using virtual sets, productions don't have to build physical sets, saving construction materials as well as landfill space when the sets are discarded. The stage can reduce the need for cast and crew travel as well.

The investment in UVS1 shows Universal's continuing support of production in the Los Angeles area. For more information, please visit www.filmmakersdestination.com.

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AS SEEN AT COMIC-CON **An Exhibition of Professional Work** **by ADG Illustrators**

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Left: Matte painting for the remastered version of the STAR TREK: THE ORIGINAL SERIES episode REQUIEM FOR METHUSELAH. Digital matte painting by Max Gabl with Niel Wray.





Warner Bros. Pictures
would like to thank the
Art Directors Guild
and congratulate our nominees
for Excellence in Production Design

Fantasy Film

Harry Potter and The Deathly Hallows Part 1
Stuart Craig

Inception
Guy Hendrix Dyas

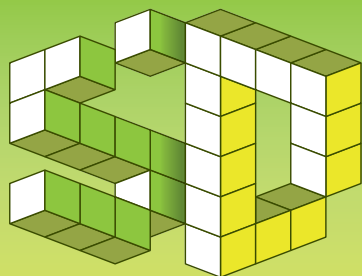
Contemporary Film

The Town
Sharon Seymour



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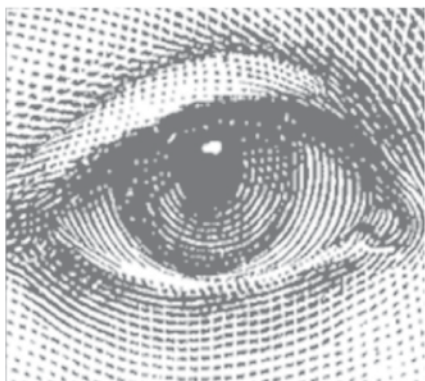


5D AT THE BERLIN INTERNATIONAL FILM FESTIVAL

Next month, as part of the renowned Berlinale Talent Campus #9—a creative academy and networking platform for 350 up-and-coming filmmakers from all over the world—5D will present two 5Distributed events, a panel on the dynamic new role of play in narrative design, and an immersive workshop with Production Designer Alex McDowell and director Shekhar Kapur. At the first event, moderator Andrew Shoben and fellow panelists Shekhar Kapur, Alex McDowell, and Tali

Krakowski will engage Campus participants with insights into the playful process behind building narrative worlds in virtual film space. Play is the forgotten art of human creation, a process that acknowledges the creative chaos inherent in developing the logic of storytelling worlds. The digital tools of our time form a unique creative laboratory: a toy box of ideas. At the second event, McDowell and Kapur will immerse Campus participants an insight into the new potential of narrative development in a virtual, digital workspace, one that immerses the filmmaker in a new collaborative story process and cinematic outcome.

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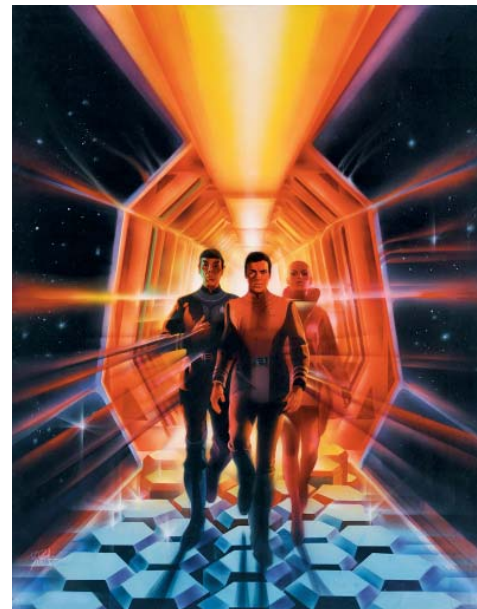
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BOB PEAK: CREATING THE MODERN MOVIE POSTER

A.M.P.A.S.® Press Release

Artist and designer Bob Peak (1927–1992) has been hailed as the “father of the modern Hollywood movie poster.” His unique style of motion picture advertising imagery will be on display in the Motion Picture Academy’s Fourth Floor Gallery, where colorful, graphically complex original paintings done for iconic movie poster campaigns will be shown alongside the final one-sheet posters for such titles as *My Fair Lady*, *Camelot*, *Superman*, *Star Trek: The Motion Picture* and *Apocalypse Now*. Multiple designs will be presented for nearly fifty films from among the more than one hundred campaigns he designed in the 1960s, ‘70s and ‘80s.

Among his many awards and accolades, Peak received the Key Art Lifetime Achievement Award from *The Hollywood Reporter* in 1992 for thirty years of outstanding contributions to the film industry. He was only the second person to receive this honor; the first, just the year before, was another legendary graphic designer, Saul Bass.

Above: Original artwork by poster artist Bob Peak will be on display at the Academy of Motion Picture Arts and Sciences.® Left to right: *MY FAIR LADY* (1964), *THE VOYAGE* (1974) and *STAR TREK: THE MOTION PICTURE* (1979).

Exhibition Information:

January 20 through April 17, 2011
The Academy’s Fourth Floor Gallery
8949 Wilshire Blvd., Beverly Hills
Public Viewing Hours
Tuesday–Friday: 10 AM to 5 PM
Saturday–Sunday: Noon to 6 PM
Closed Mondays
Admission free

“Peak became perhaps the definitive poster artist of the 1960s... Peak’s designs, with their fresh, integrated way of combining the star portraits and scene clips that American movie posters have long relied on, have proven to have a lasting influence.”

Dave Kehr in *Art of the Modern Movie Poster: International Postwar Style and Design*

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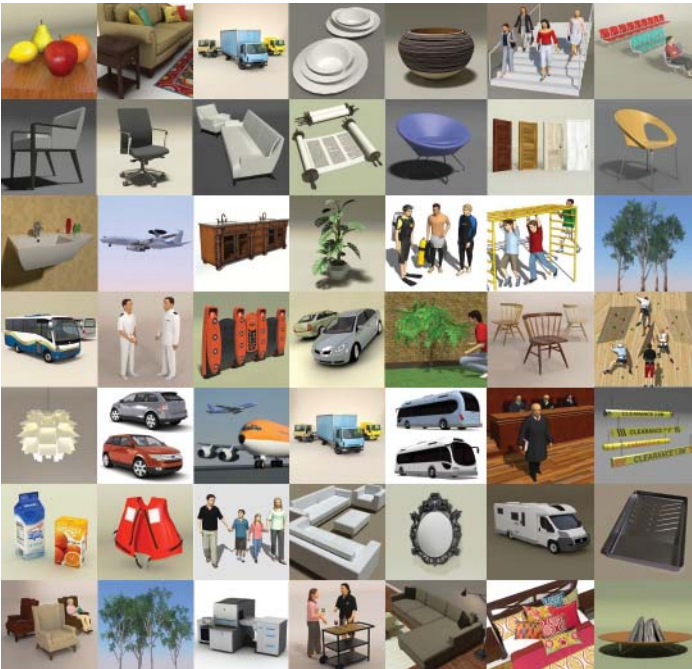
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WHAT'S YOURS IS YOURS

by Scott Roth, Executive Director

There are a great many provisions in the various Local 800 collective bargaining agreements which cover the employment of ADG members, many of which are worth emphasizing. Here are three such provisions.

Premium Pay for Sixth and Seventh Days Worked

Under most of our Basic Agreements, the employer must pay time and a half to the employee for a sixth day of work in a workweek, and double time for a seventh (Art Directors, however, receive time and a half on both sixth and seventh days in town and somewhat more than time and a half, but less than double time, when on location.) Recently, we've had the question arise under the Commercial Agreement whether premium pay—time and a half on a sixth day and double time on a seventh—is payable to Art Directors who work on commercials.

The answer is yes. In every collective bargaining agreement covering Art Directors (or Illustrators or Set Designers or Scenic and Graphic Artists), all get premium pay for sixth and seventh days worked. It is abundantly clear, and the language and practice in the commercial arena bears this out, that Art Directors in commercials also get premium pay. If you are an Art Director working on a commercial and are not receiving premium pay, or have not received premium pay, please contact me and we'll go to bat for you.

Notice of Layoff Pay

In the Basic Agreements for Art Directors, Illustrators, and Set Designers, members are entitled to receive no less than a specified number of days of notice of layoff (unless the member is terminated for cause). For Art Directors that means five working days' notice, and for Illustrators and Set Designers, it's three. So if your employer fails to give you at least the three to five days' of notice of layoff referenced above, you may very well be entitled to the appropriate number of days pay for the number of days of required notice you did not receive.

Idle Days Pay

Art Directors and Illustrators are entitled to receive idle days pay when they work on location; that is, pay for being available to work (but not working) when away from home on a sixth and seventh day. That amount is basically a half day of pay at the scale rate; but what's key here, and important to know, is that these payments should be made to employees even when they're paid over-scale. The Guild's strongly held position is that idle days pay may not be credited against over-scale payments. But just to make the Guild's position even more binding, members should not, in their deal memos, indicate any sort of waiver of this entitlement.

As in all such matters, please do feel free to contact me about any of the above at 818 762 9995 or scott@artdirectors.org.



lines from the station point



WHO'S WORKING, AND WHERE

by John Moffitt, Associate Executive Director

Members can't have helped but notice the ramped-up effort by the Guild to enforce the members' obligation to report their work to the Local's office. In the summer of last year, we urged members to report their work and reminded them that they were subject to a fine of \$25 set by the Board of Directors for failing to notify the office within one week of commencing employment. This resulted in a slight uptick in reporting, although no fines were actually imposed, but a large segment of the membership still failed to report.

By the fall, it was evident that stronger measures were needed to promote reporting. So in November of 2010, the membership was notified a number of times through News You Can Use that the office staff would be reviewing monthly and quarterly reports from the Motion Picture Plans and the Entertainment Industry Flex Plan to determine who was working, where, when and for what. And in December, all members should have received by mail with their first quarter dues invoices a final notice that they must report work or be subject to the fine, which will be levied with the second quarter invoices.

So why then are we levying fines for not reporting work? Well, we don't do it to stuff our coffers with \$25 fines simply because the Local 800 Constitution and Bylaws states we can. (This appears under Working Rules and Member Obligations in Article V, Paragraph F:

"Members shall notify the Local office within one (1) week of the commencement of their employment or be subject to a fine to be set by the Board of Directors. They shall also inform the office of the amount of their salary when giving such notice and shall further inform the office of any subsequent adjustment in salary within one (1) week thereafter.")

The reason we're enforcing this obligation is really quite simple. It's the Guild's stated mission to protect, preserve and enhance the economic, creative and professional interests of its members by negotiating with employers for fair wages and decent working conditions. To effectively represent our members and comply with our stated goals, the staff must know where, when, for what and for whom our members are working. It just makes sense.

We are, after all, a service organization dedicated to representing the members' interests. And now, with segments of the membership scattered throughout the nation or centered in the incentive-driven production areas, it's more important than ever that we know where you are and what contracts and conditions you're working under—not that it isn't just as important to report Los Angeles area work.

It's said today, that knowledge is power. What better way to foster knowledge than through communication. And for us to communicate effectively with the members and vice versa, it is essential that we form a partnership to share information directly related to your employment. When you report the conditions of your employment, when you started, who you're working for, where you're working, and what you're being paid, you're actually helping us to build a more powerful organization, which is, after all, dedicated to helping you.



Congratulations to Therese DePrez and David Stein on
Winning the Las Vegas Film Critics Society Award for Art Direction of Black Swan!

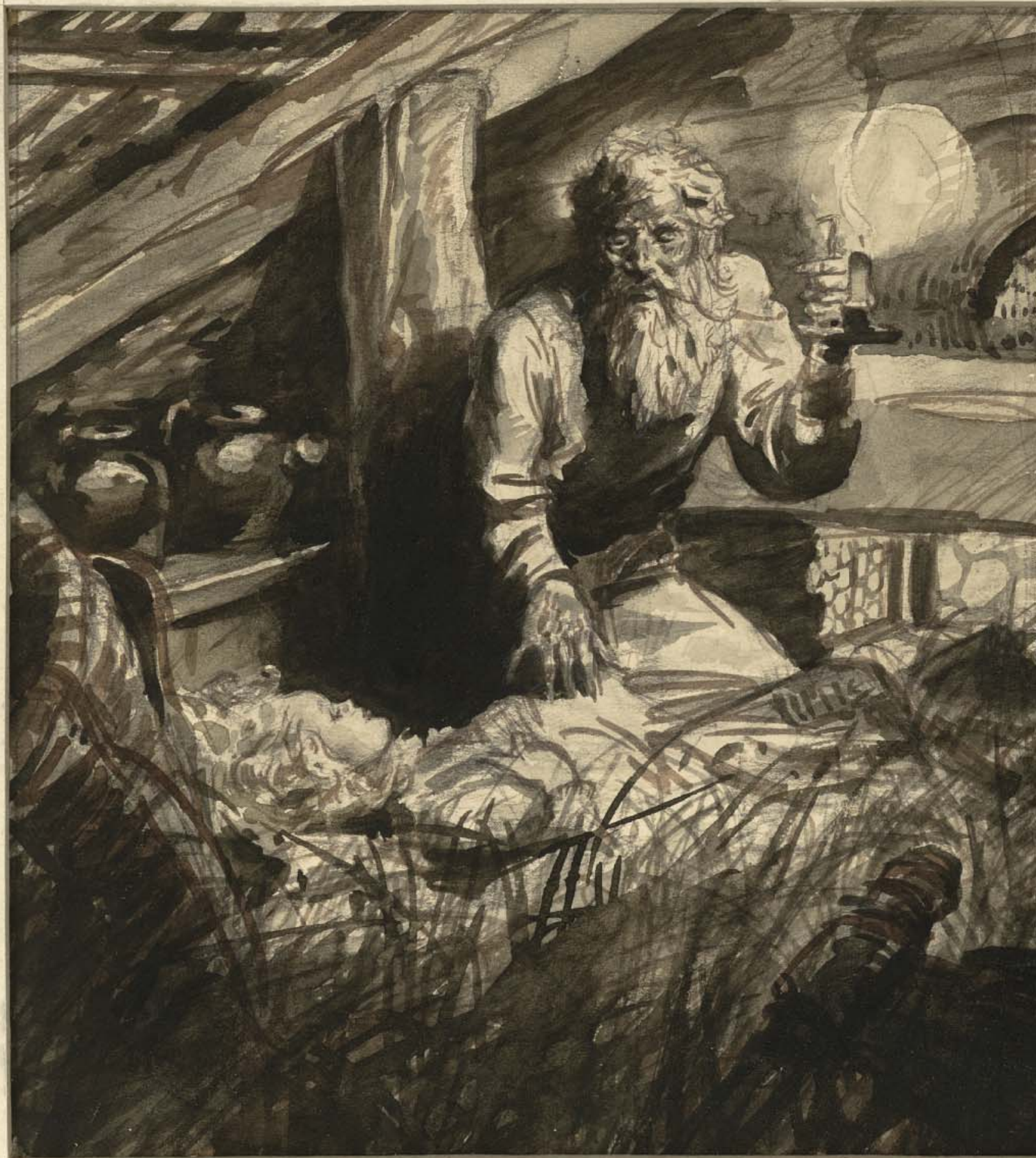
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THE ART DIRECTORS GUILD COLLECTION

at the Academy
of Motion Picture
Arts and Sciences®

INTERIOR MAY LOFT



by Howard Prouty, Acquisitions Archivist, and Anne Coco, Graphic Arts Librarian, A.M.P.A.S.

Last spring, the Art Directors Guild and the Academy of Motion Picture Arts and Sciences® negotiated an agreement that creates an important partnership between the two organizations for the preservation of historical material related to Art Direction and Production Design.

The first action taken under this agreement was the transfer of the Guild's collection of drawings, photographs and related documents to the Academy's Margaret Herrick Library in Beverly Hills. Although the Guild had never actively solicited donations of such material, over the course of many years quite a bit of it had come into its possession by various means. Piece by piece, the collection had grown to include several hundred drawings from a wide array of films, representing the work of a number of distinguished designers and artists, among them Albert Brenner, Michael Riva and David Hall. This material was stored securely at the Guild's offices, but unfortunately was inaccessible to researchers, students, or the Guild's own professional members. That's where the Academy came in.

The Margaret Herrick Library has for many years been building its own outstanding collection of graphic arts material. The library's first important and comprehensive collection devoted primarily to the craft of Art Direction was that of longtime Warner Bros. Art Director Leo "K" Kuter, acquired in 1991. Since then, the Academy's collections have grown to include major donations of the work of Robert Boyle, Henry Bumstead, George Jenkins, Saul Bass and Arthur Max, as well as gifts from Jeanine Oppewall, Ed Pisoni, Barry Robison and others. In addition, there are important art components in the papers of filmmakers such as George Stevens and Jean Negulesco, which are also held by the library. Together, these materials support and inform a wide range of historical, biographical and critical scholarship.

Previous pages: A pencil and India ink wash sketch by Illustrator David Hall for the 1937 20th Century-Fox production of HEIDI, designed by Hans Peters and starring Shirley Temple and Jean Hersholt. Above: A gouache on board presentation illustration by Leon Harris for COMA, designed by Albert Brenner (1978, MGM).

The donation of the Art Directors Guild Collection significantly enhances the Academy's existing holdings, and permits these beautiful and historically important materials to receive the first-class attention of the Herrick Library's dedicated professional archivists. The Guild's collection is now being processed, which involves the sorting, inspection, cataloging, photography and archival housing of each piece. When this work has been completed, the collection will be accessible through the library's Graphic Arts database (available to researchers at the library on La Cienega Boulevard), with original materials viewable by appointment.

But that's only the first step and not necessarily the most important one. The Guild and the Academy want the Art Directors Guild Collection to be a rich and constantly growing resource, and we hope that this donation will encourage members of the Guild to take similar action to ensure the preservation of their own career papers. In fact, the Guild's cooperation with the Academy in this regard is written into the agreement, and has already resulted in at least one small but significant addition to the Guild's collection: several early drawings by ADG Hall of Fame designer Boris Leven, created for *Good Dame* in 1934, under the direction of Supervising Art Director Hans Dreier.

We hope this is only the beginning, and that members (or the families of deceased members) will take advantage of this opportunity to preserve their own career papers. If you would like more information, or to discuss how to contribute to this outstanding cultural resource, please contact Guild President Tom Walsh or the Herrick Library's Graphic Arts Librarian, Anne Coco, or Acquisitions Archivist, Howard Prouty. **ADG**

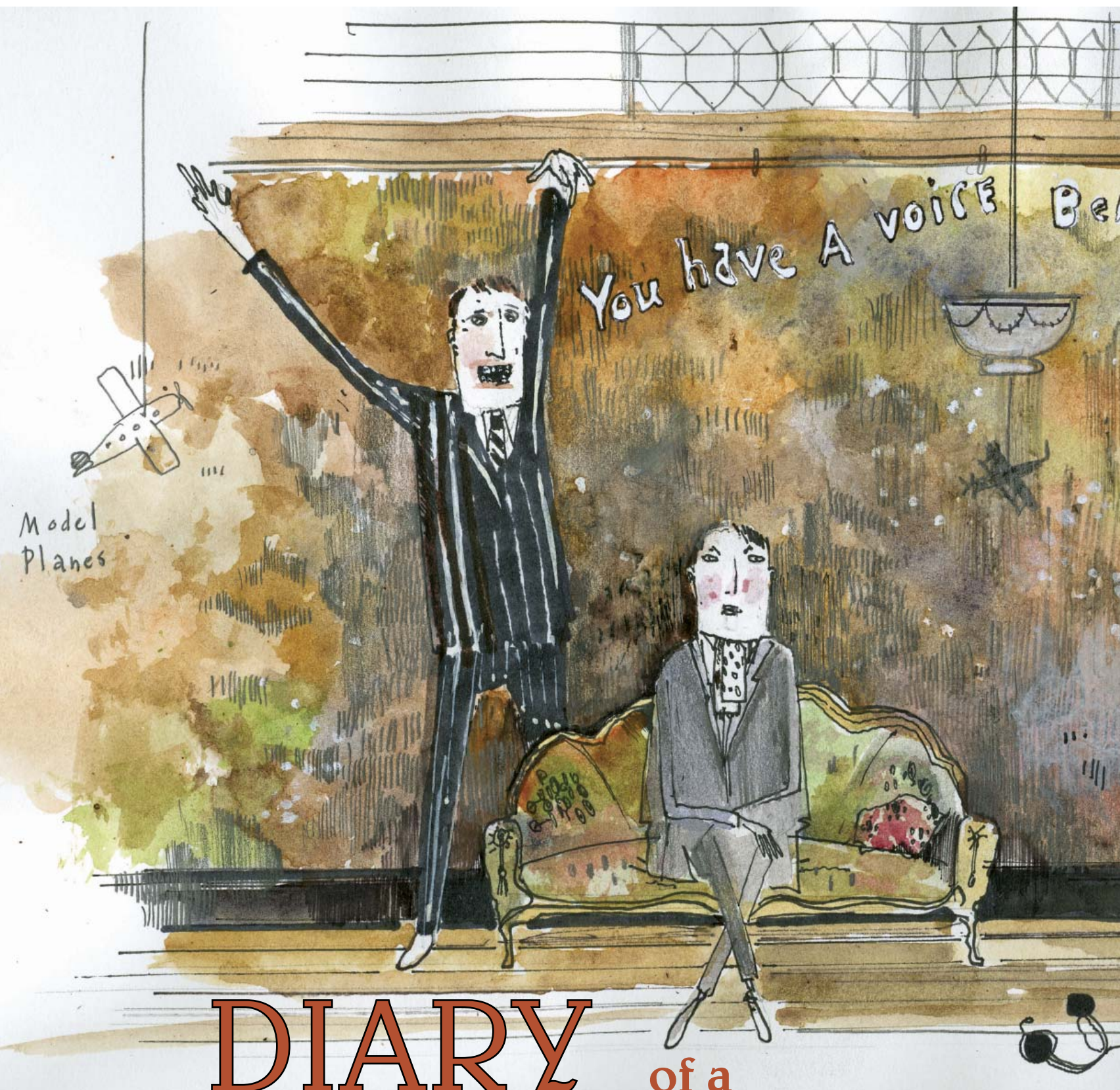


Above: The 1928 Spanish colonial hacienda-style building by Salisbury, Bradshaw & Taylor, formerly the Beverly Hills Waterworks plant, was converted in 1991 as a marvelous example of adaptive reuse into the Academy's Margaret Herrick Library. **Left:** The ground level of the building on La Cienega Boulevard houses the Academy's collection of documents, artwork and posters in a temperature- and humidity-controlled vault.



Left: A soft-pencil, charcoal and pastel drawing on onion skin of the cell block in *ESCAPE FROM ALCATRAZ*, designed by Allen Smith (1979, Paramount).

SC110 Angle from mess hall end...



DIARY of a PRODUCTION DESIGNER

by Eve Stewart — The King's Speech



Sunday Night – December 2009

So, a pre-Christmas dinner with friends, head bobbing with fatigue and toes finally thawing out after a couple of days dressing in an unheated cotton mill in the north of England where a crew and I had installed old machines and hung paper pompoms in four below.

Four of my finest friends leant toward me and squealed, "Let's play the game!" It's the same old game... "Well," they ploughed on, "Let us begin!"

"Picture if you will," they chanted in well-practiced unison, "there is a disaster, a whole town is demolished by a terrible disaster. We are all airlifted in and asked to help."



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The laughter began. Here we go, I thought.

They continued to state in turn what each of them would do to help bring the fictional devastated town back to life.

My friend the nurse impressed us all with a well-thought-through health plan. Even a care centre came into it; my best friend the midwife... well, that's just obvious; and then the engineers that I have known since school banged on about bridges, dams, water purification, et blooming cetera, et blooming cetera.

After much backslapping and several more glasses of wine, they finally turned on me.

"And, Eve, what would you do?...paint the whole town scarlet and add some flowers?"

HA, HA, HA!

It's a strange phenomena, but I can kind of

understand why it is that on one level they would think like this. To them, working in film is incredibly glamorous, red carpets and Angelina Jolie-type smiles. A "French bubble bath of an occupation" has been thrown at me in the past, especially by the people I grew up with in North London.

Now, don't get me wrong, I am humbly aware that people like my friends have life-affirming jobs, jobs that deal with the mechanics of humanity, and making a mistake aesthetically is certainly not the same as making a medical mistake. But even they, after much mirth, admit that cinema is a wonderful thing. I know that it doesn't mend people or solve the great problems of the world like they do, but the simple joy of telling a story in pictures is something that the human race has done since Moses (probably much earlier in China and stuff, but it's late now and I can't think of anyone but Ming the Merciless...and Flash was in the future anyway, no?).

It's this deep sense of commitment to bringing

Preceding pages:
Production Designer Stewart's whimsical sketch served as a presentation piece for director Tom Hooper as well as a paint elevation to inform the work of the Scenic Artists who executed these walls for Lionel Logue's treatment room set. Above: Another of Eve Stewart's charming sketches of Logue's treatment rooms, this time portraying the scene in which Logue sits on King George VI's chest to alter his breathing patterns as he speaks.



© The Weinstein Company

a tale to life in pictures that caused me to make my excuses and get going into the snow (blooming tired too) knowing that I had to get the Treatment Rooms set ready for the character of Lionel Logue (played by Geoffrey Rush).

PS: Midnight. Snow deep now and I have just gotten a text from the prop master saying that the drivers are busy building ramps to get the trucks out of the car park tomorrow, ready for a six a.m. start.

Monday – Logue’s Treatment Rooms, London, W1

I met the construction manager at six a.m. and the dressing props people have magnificently managed to get to the trucks here. We are trying to keep really quiet as the location just happens to be next door to the Chinese Embassy, and apparently, they like to sleep in late.

The walls have come out brilliantly, just as I wanted. The painters worked on these for a week. They are a testament to the skill of old John the Scenic Artist (he

actually painted on *Ben-Hur*...not Charlton, of course... I am pretty sure that it was the leper village).

I know that the film’s director, Tom Hooper, will be delighted, as we had seen a bit of wall like this together and knew it would represent Logue and his world. It’s magic when you get the chance to create a world for a character that is so right that it breathes with the character and supports the narrative effortlessly. What I mean to say is it’s that magic that we try to create, so that when the alarmingly visually clever audience sits in a darkened cinema, they are transported into a bubble of belief.

It is this bubble of belief in which we want to enclose them completely, to cradle the viewer within story and the characters within the world that we create, where every set brings a further heartbeat to the life of the piece as a whole. It is essential to make sure that every texture, every colour and every piece of dressing

Above: A production photograph showing the same angle as Stewart’s sketch on the opposite page. The set was created on location in London’s West End.

belongs in this world. Each and every visual decision must be so carefully taken.

It is this that must drive us on each day. It is crucial that in a period piece (even more where one is dealing with a real part of history) that we are truthful and considerate and, most importantly, that we have done enough research.

I've done loads of research on this film. It is a joy to be working with Tom again, who is as much of a geek as me. We both wanted to know everything we could about Lionel Logue so that we could feel confident that we got these rooms right.

Oh, I should say at this point, that the film's Art Director, Leon, had a huge coup when he managed to find Logue's actual grandson, who in turn lent us Logue's original diary. Yes! AND he describes his world. His actual hand touched

in 1936 that there was an epidemic of deaths due to chest complaints that year) and that he shared a building with a large number of other parishioners.

We found a working lift in another building and decided that it would be fantastic to use it with the Queen Mother to show all the other names and floors (though it wasn't so brilliant when the actors got blooming stuck in it because the lift technician got sent home by mistake). We then had to match all the lift doors in our set. Oh, and we read that the toilets were near his treatment rooms, so in they went too.

It is meant to look really cold and damp in here (it is actually both those things) and luckily, I had managed to buy the smallest stove that you have ever seen to make tea on, and I put it in a giant unused fireplace.



Above, right: Colin Firth portrayed King George VI and Geoffrey Rush played his speech therapist, Lionel Logue. The treatment room set, with its highly textural paint, joined the two as a major character in the film. Opposite page: The single large window, which opened onto an air shaft, allowed Logue, the King, and Helena Bonham Carter playing Queen Elizabeth to practice their oratory.

these pages. This adds another pressure. It's like having Lionel in here checking that we do him no disservice or in any way portray him as something that he was not. EEEK!

Still, here we are putting on the final touches, after a long journey of discovery. We had found out that Lionel Logue had arrived from Australia to London with only a tiny bit of money left. He had set his wife Myrtle and the boys up in a flat in South London and had then rented probably the worst rooms in Harley Street in which to practice. Harley Street was the place to be really, but we were keen to show a couple of things: Logue had no money really. He had come from Australia to a damp and foggy London (it was so polluted

We have carefully bought all the furniture in here... I'll tell you an extra reason why. There is actually a group of cinema-going ladies who call themselves The Lamp Spotters. They terrify me. They go to all the period films and note where they see the same hired lamps. They then write to the designers to berate them for laziness. Lord, it's like being told off by your mother!

I know there's very little furniture here, but each piece has been so lovingly picked and I do check things with Tom and Geoffrey. After all, it's Geoffrey's character who has to inhabit this space...and there it is, the reason we are all fiddling with tiny model planes that we made last week and dead plants.



Logue's Rooms must be absolutely believable in the flesh as well as on screen, a method set. I was lucky enough to have worked with Mike Leigh for years, whose attention to detail is legendary. He would pick up the tiniest piece of dressing on a set and hold it up for all the actors to see and ask, "Why is this here?" You HAD to have an answer or it would be off the set, never to be seen again.

NOW, that does not mean to say that there is not some artistic license. After all, I am now worried that the wall that I so loved this morning might be a bit operatic...but then Logue is a right old thespian, and so maybe it will be perfect. We do have to look at it for ages.

Monday – nine p.m.

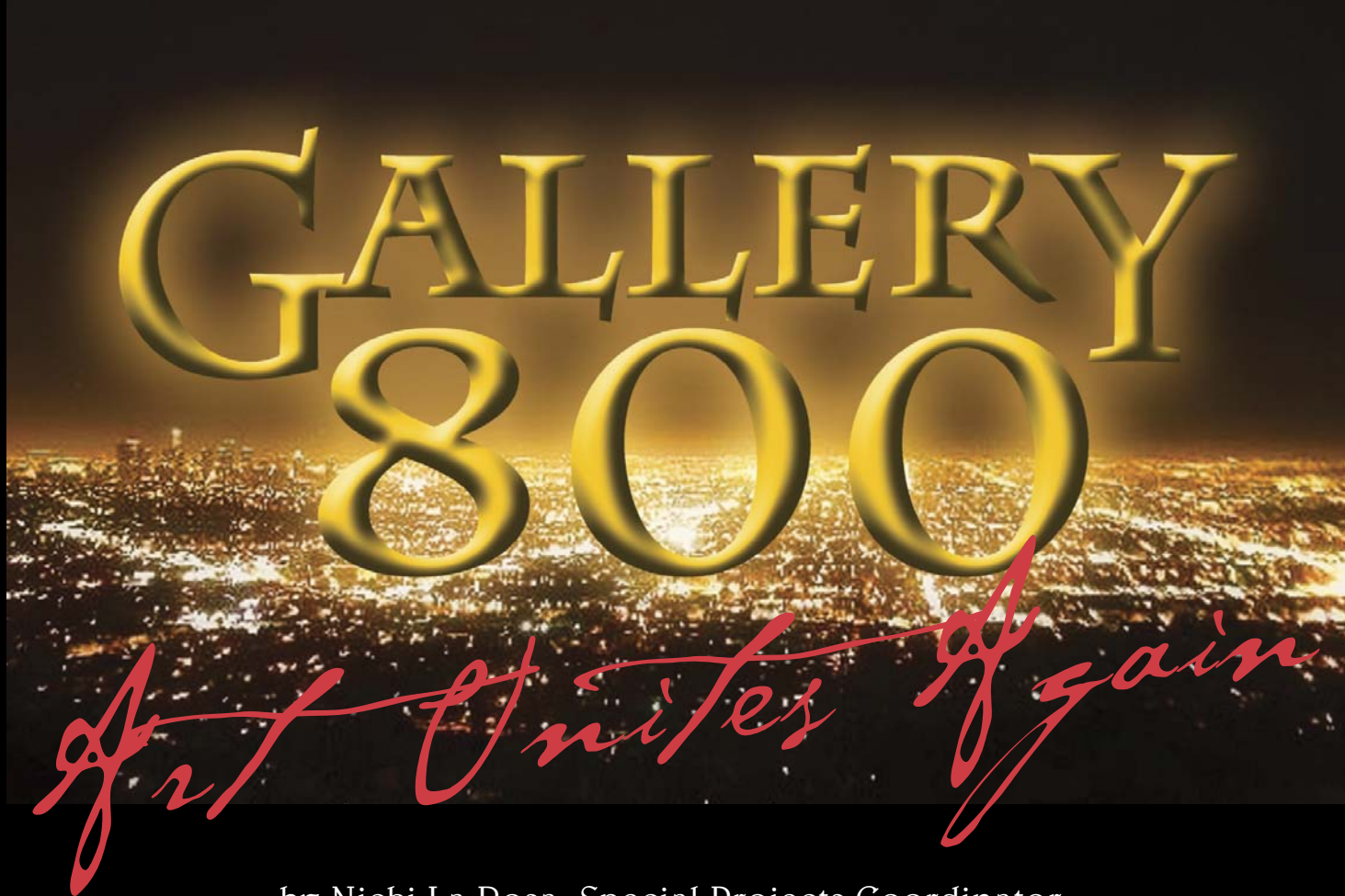
Furniture in. Lift in. Painters out. Me going home. Must remember to buy the Christmas tree for home.

Tuesday (shoot day 62) – Logue's Treatment Rooms

Tom and the unit have arrived. He has been up late worried about having carpet on the floor for the King to roll about on. We know that Logue would probably have really only had a couple of flea-bitten old things at that stage, however tempting a big rug might seem. These are put down; Tom and Geoffrey are happy.

Job done. I hope that today's sets, together with the rest in *The King's Speech* help bring that story to life...to entertain and transport us into a different world. It's not going to save your life, but it does make life better for a little while.

Next stop: Buckingham Palace and it's started to snow again. **ADG**



by Nicki La Rosa, Special Projects Coordinator

Last September 25, Gallery 800, the ADG's art gallery in the historic Lankershim Arts Center in the NoHo Arts District, welcomed hundreds of guests to its final exhibition of 2010, *Art Unites: Share the Holidays with Us*. New friends and old gathered for a lovely evening of art, conversation, and unity among the artists of the film and television industry. Coincidentally, it was also curator Denis Olsen's birthday.

In the spirit of *Art Unites*, the Guild's Fine Arts Committee invited members of the Set Decorators Society of America to participate. Ronald V. Franco, president of the SDSA, later wrote, "The show was a thrill to be a part of. SDSA members have extended positive feedback not only regarding our participation, but on the ADG Gallery 800 concept highlighting the fine art abilities of our colleagues and friends. We look forward to ongoing success, participation and unity."

Six original pieces sold that night, and a slew of gift shop items as well. Two members of the SDSA purchased pieces with the intention of hanging them on sets. The artists were thrilled. With every exhibit, more recognition is gained for our members. Three of our artists have already been featured on MuseMemo.com, which showcases artists with their Inspired Style of Living motto.

For some, Gallery 800 has been an outlet for creative expression during a rough financial climate. For others, it's just a great place to meet fellow members and enjoy the art. The Guild's *News You Can Use* coordinator, Christian McGuire, remarked, "I enjoyed the presentation of the space. It was very well lit, and the food truck was an inspired idea."



Left: Scenic Artist and Council member Jim Fiorito stands in front of his 24" x 30" oil on canvas painting, NUDE #1. Below: Art Director Lauren Polizzi with two 18" x 24" prints of her photographs. The first is untitled; the second is MITCHELL MESA IN WINTER.

Photographs by Ricardo Gonzalez

The TAM Truck was stationed outside the gallery all night, selling fresh and delicious Wao! Vietnamese food. As always, Gallery 800 provided complimentary wine and soft drinks inside with ADG Executive Assistant Sandra Howard tending bar. James Recco, former bassist for Iggy and the Stooges played lovely acoustic music and Sandy Rose floral provided beautiful bouquets to accent the gallery.

Curator Denis Olsen and the entire Fine Arts Committee would like to thank the more-than-four-hundred Guild members who have displayed their personal work in Gallery 800 since its opening. March 2011 marks Gallery 800's second birthday. We are the only remaining art gallery in the NoHo Arts District.

Gallery 800 will announce several exhibits early this year. Please visit www.Gallery800.com or click the link on the home page at www.ADG.org for information on these upcoming exhibits and opening reception information.





Above: Scenic Artist, Board member and Fine Arts Committee Co-chair Michael Denering calls his oil painting NIGHTMARES; it is 24" x 20".

Below: Graphic Designer Pierre Bernard, Jr. with his 14" x 11" marker drawing, TOY BETTY BOOP.



Near right: Graphic Designer Roberto Rios with HOMAGE, his 30" x 24" oil on canvas. Far right: Concept Designer Patrick Janicke stands beside his digital print, SNOW RIDER, 36" x 24".





Left: Scenic Artist and Gallery 800 curator Denis Olsen with his 40" x 60" acrylic CACTUS FLOWER.



Left: Scenic Artist Catherine Giesecke with ASPEN 1, a 29" x 23" oil painting on canvas. Above: Graphic Artist Loren Bivens with his unframed 16" x 14" oil on canvas, THE JOLLY ROGER.

Right: Art Director Brad Ricker with his 11" x 17" inkjet print, FATHERS DAY (bottom piece). The piece above, by Brad's head, is THE VIOLINIST, a 10" x 14" oil by Graphic Designer Jeff Skrimstad.

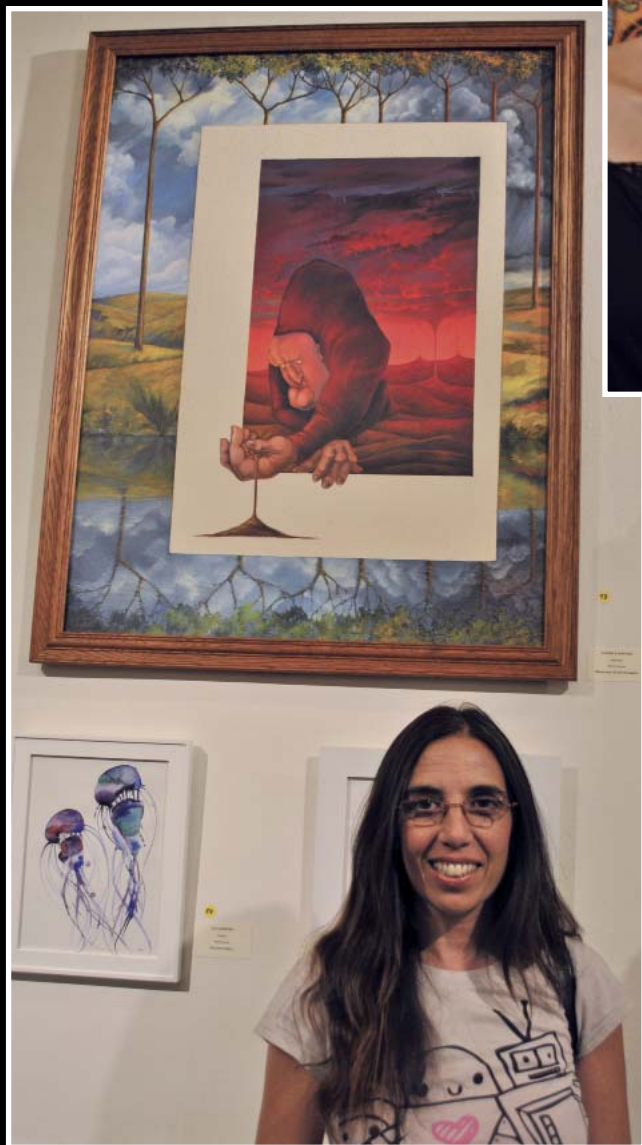


Left: Senior Set Designer Evelyn Barbier with SEA SHELL #1, a 9" x 12" oil on panel.



Right: Scenic Artist Gayle Etcheverry along side her HUNGER, an 8" x 10" oil.

Right: Celine Diano, a Production Designer, and her 9" x 12" ink on paper drawing GOLDEN SKULL. Below: Illustrator and Set Designer Andrea Dopaso stands before RED SKY, her 40" x 30" oil on canvas.

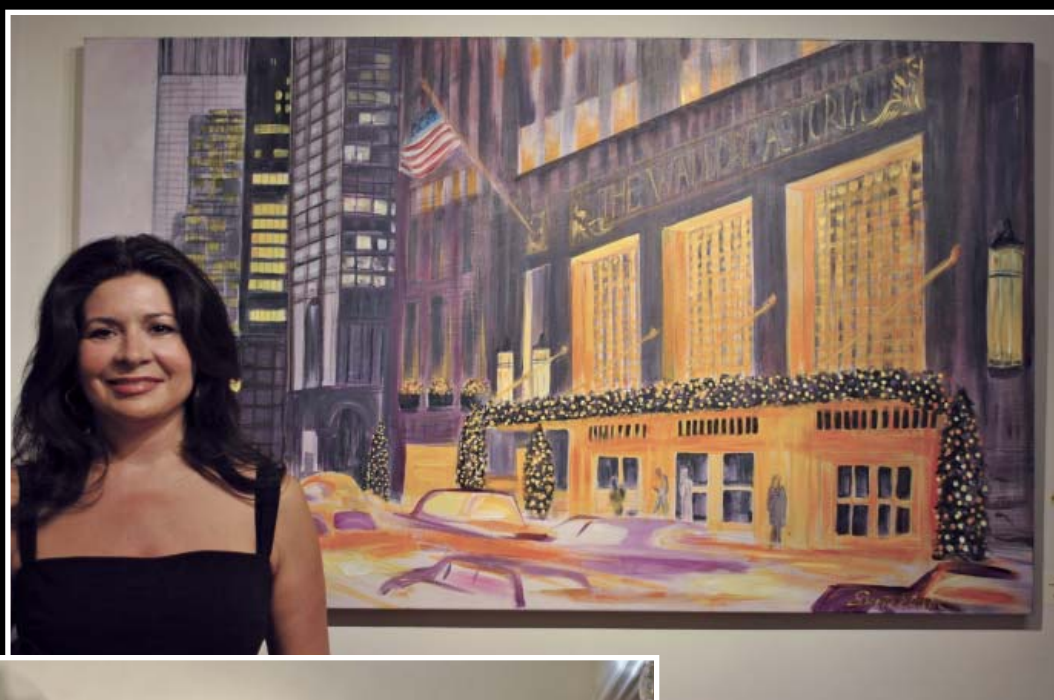


Center right: Production Designer Barbara Dunphy and her SOLSTICE, a pastel drawing on museum board it's 24" x 36". Bottom right: Set Decorator and SDSA member Lynda Burbank with her 18" x 24" oil on canvas, FOX'S VANITY.





Left: Art Director Susan Lomino with TUSCON INDIAN JUG, her 12" x 9" watercolor on paper.



Left: Suzette Ervin, an Art Director, and WALDORF ASTORIA WINTER HOLIDAY, her mixed media work, 30" x 60". Below: Artists and Gallery 800 patrons mingle and talk at the opening reception on September 25, 2010.

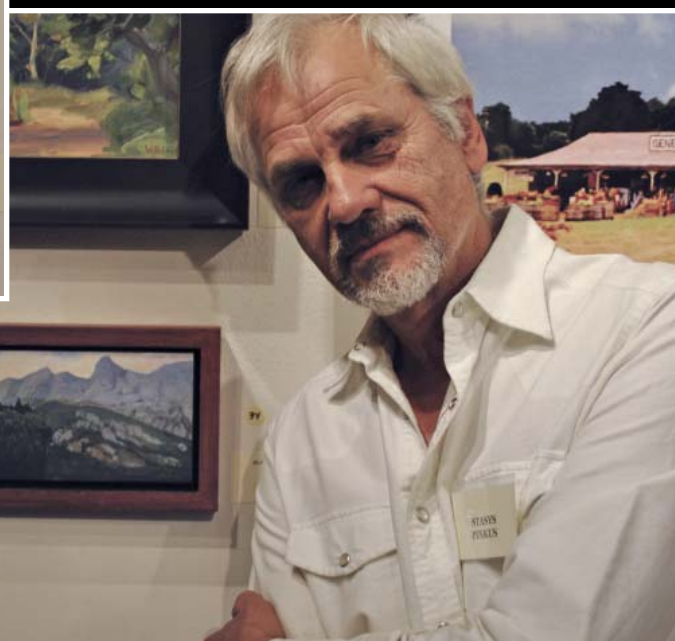




Left: Graphic Designer Jeff Skrimstad's FRANK is an 28" x 24" mixed media work. Below: Don Diers constructed his 33" x 26" paper collage MY HOW TIME FLIES; he is a Set Decorator and a member of SDSA.



Above: Illustrator Dan Caplan's PAST IS PROLOGUE is an oil on canvas, 20" x 16". Right: Scenic Artist Stasys Pinkus with a 6" x 12" acrylic on wood called THE TOWER.



From SOAP OPERA to GRAND OPERA



An interview with Scenic Artist Patrick Degreve
by Leonard Morpurgo, Weissman/Markovitz Communications



After working at CBS Television City for more than thirty-five years, charge scenic artist and ADG Board member Patrick Degreve has risen to new heights—literally. He and his Local 800 crew have been building sets for the Los Angeles Opera, some of which are three stories tall. They’ve found that working in grand opera isn’t exactly the same as soap opera. Hard wall flats were hung on solid-steel frames AND they all had to be removable in a hurry. First there was *Il Postino* and then *Lohengrin*. After three-plus decades, Patrick still likes a challenge.

Leonard: When did you start in the television business?

Patrick: I grew up in a television family. My mom was a screenwriter and my grandfather was a contract player at RKO. I was on *The Art Linkletter Show* when I was six. I was such a brat they asked me to come back. I got to meet Art as an adult when we did the Bill Cosby version of “Kids Say the Darndest Things.” He remembered me as the boy who got lost in the bathroom. That was in this very building in CBS Television City. It has a very strong place in my memory.

Opposite page:
A production photograph of the courtyard, outside the cathedral, just before dawn, as Elsa sings her second act aria, *Each Lüften*. Above, left: Part of the church’s exterior being built at Television City. The photo shows Scenic Artists Dena D’Angelo and Gregory Gioiosa on the scissor lift.



Above: Unlike most sets typically built in the Television City shop, LOHENGRIN called for boldly detailed thirty-foot-tall walls. Opposite page, top: Scenic Designer Dirk Hofacker's CAD® drawing of the cathedral's upstage back wall, along with reference photos showing the texture and stone patterns. Opposite, bottom: Work in progress on the main interior of the cathedral.

Leonard: How did you start out when you came back as an adult?

Patrick: They had me do some work on *The Dinah Shore Show*. I went through the bathroom and literally got a chill. It was the same bathroom I got lost in as a kid. I look back on the things and people I've worked with over thirty-five years in this building, and it's just amazing. I worked on *The Carol Burnett Show*, *The Sonny and Cher Show*, all the way through Archie Bunker and *Three's Company*. Now we're doing *Dancing With the Stars*, *American Idol*, *Survivor* and *The Young and the Restless* soap.

"Any time you work in a larger scale you do everything broader. The colors are bolder, the toning and aging is darker and stronger because you're seeing it from a distance."

Leonard: And now you're doing opera. Is there a big difference in the work?

Patrick: Yes, it's a fun, exciting departure. This is the kind of thing we wanted to do, live theater

on an opera scale. If you look at the size of the *Lohengrin* set, it's three stories tall. *Il Postino* was totally different and artistically challenging. The "imported hand-painted Italian tiles" were special. In fact, they were plywood, painted in our CBS shop. This type of thing is very rewarding. Opera sets are large, they're broad and on a totally different scale, than a TV show. Any time you do a larger scale, you do everything broader. The colors are stronger, the toning and the aging is darker and stronger because you're seeing it from a distance and on such a large scale. If you did what we would do for a close-up shot for a soap opera, you wouldn't see it in the fifth row. Other than that, it's pretty much the same. It's scenery, and that's what we do here and what we've done very well and for a long time.

Leonard: Describe the *Lohengrin* set.

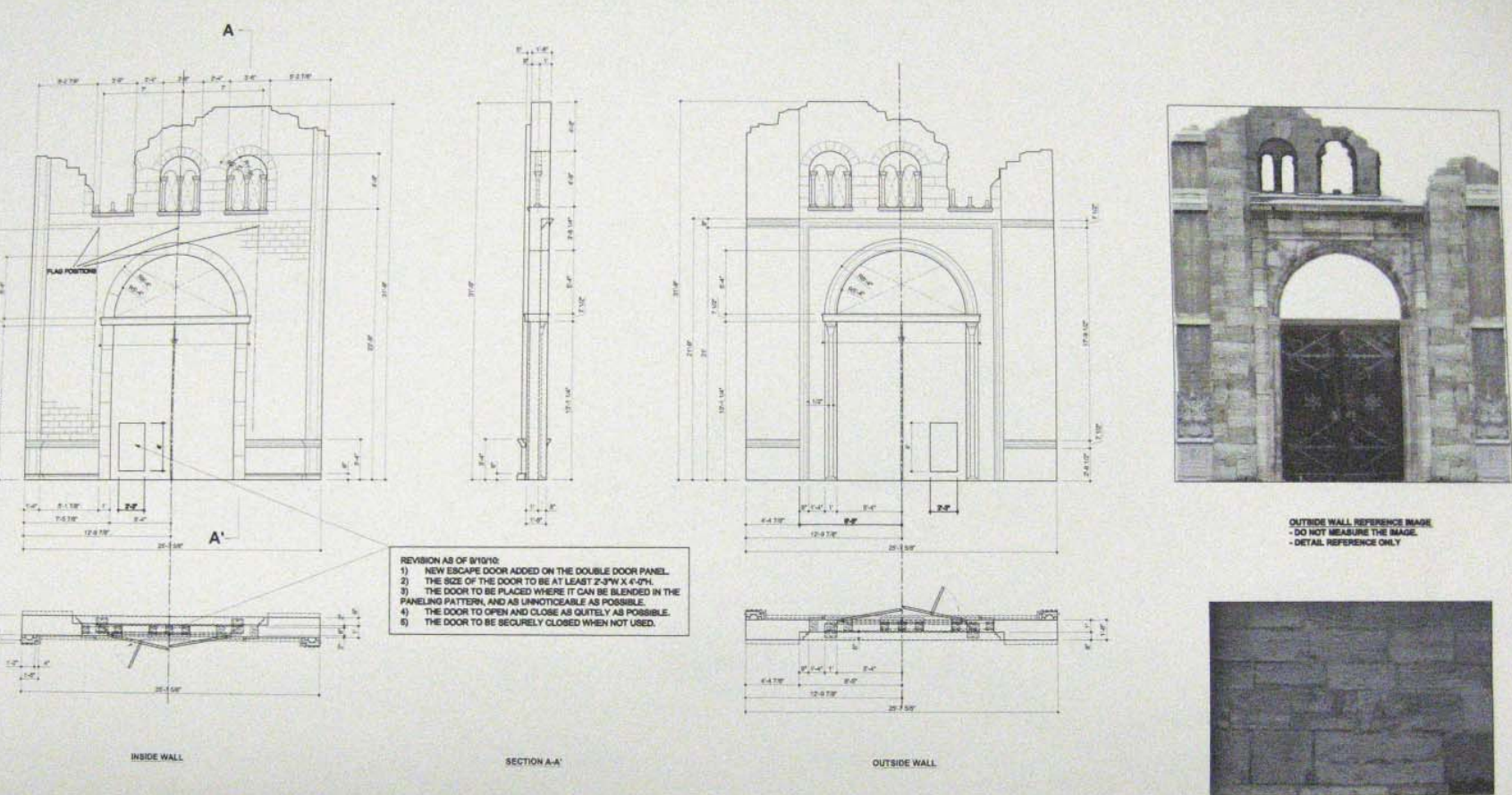
Patrick: It's a three-story-tall, bombed-out church. A two-inch-square steel superstructure was first built. All the sets hang on the steel frame, and it's designed to be removable in panels so it can be shipped to another location. So it's actually much more of an engineering challenge, and that was out of my hands and in the hands of the head welders and carpenters. It was important to have a broken-level look along the edges. The hard wall flats were given texture and plaster and brick and stone. We put sled caps all around the set and then carved foam, which we hard-coated, flame-proofed and painted. It was very convincing. The entire set revolves. It's brick on one side and stone on the other and you see the thickness of the walls. There was also a huge painted floor with tiles carved on our CNC machine (Computer Numeric Control), so it's three-dimensional. They were very impressed with the floor. We had taken their design and modified it.

Leonard: With people seeing it from a distance, can you get away with stuff you can't on HD television?

Patrick: I wouldn't necessarily say that there are things you can get away with. It's actually sometimes more difficult to enlarge the scale so that it reads better from a distance, but still doesn't look cartoony.

Leonard: The story of *Lohengrin* has been modernized. What era does it play?

Patrick: The set is a bombed-out church during World War One and the costumes are all Prussian army, which is a change from its original medieval setting.



NOTE:
1) SC WALL TO FREE STAND ON
2) SC WALL IS ATTACHED TO S





This page, top to bottom: A photograph showing window details of the burned-out cathedral. Degreve is particularly proud of the work done on CBS's CNC machine (Computer Numeric Control). The center image shows one of the many identical ends of the church pews, wood grained to match the pews themselves. The bottom photo shows keyholes made out of medite and painted to look like pewter. Opposite page: The third act. As the body of Telramund is brought before the King, Lohengrin identifies himself as the son of Parsifal and declares that he must leave his beloved Elsa who has unknowingly betrayed him.



Leonard: How did the work come to CBS, a union shop?

Patrick: The Opera wanted a local shop. For a number of years they had their own shop, but if you have full-time employees, you have to keep them working full time and they don't do that many big new productions. They had been doing things out of state, even in Canada. We told them we could do opera. Jeff Kleeman, Los Angeles Opera's Technical Director, negotiated with Walter Lake, Director of Stage Operations at CBS. They said, "But you're television, you're doing soap



opera sets and game shows. It's different." In the end, they gave us a shot at it and let us do *Il Postino*. That opera, which was a world premiere, got great reviews and several of the reviews specifically mentioned how great the set looked.

Leonard: Who do you have on your crew?

Patrick: I have a terrific crew. Many of them have been at CBS more than twenty years. One of them, Chris Koon, has forty years' experience. They make me look good all the time. I also have a graphics department with half a dozen Guild members. CBS also has a very large animation group, all

ADG members.

Leonard: Who was the Production Designer?

Patrick: His name is Dirk Hofacker and he lives in the Canary Islands, working for the L.A. Opera long distance. He didn't fly out until the week the set was loaded in. His first reaction was—"Oh my God, this set is *^#* awesome!"

Leonard: Is there more opera work down the road?

Patrick: Hopefully we're going to do a lot. It's a challenge and we enjoy it. **ADG**

PRIMETIME EMMY® AWARDS



© Showtime Network

Above: Production Designer Tim Conroy's plan for the Siege of Boulogne for *THE TUDORS*, showing the live-action portion of the set (the tent encampment and palisade fence) and the CGI extension (the fortified city and everything to the right of the palisade). **Below:** A presentation sketch by Storyboard Artist Cesar Lemus of the backstage area of the Sullivan Bros. Carnival for *HEROES*.



OUTSTANDING ART DIRECTION FOR A SINGLE-CAMERA SERIES

The Tudors

Tom Conroy, Production Designer
Colman Corish, Art Director
Crispian Sallis, Set Decorator

Glee

Mark Hutman, Production Designer
Christopher Brown, Art Director
Barbara Munch, Set Decorator

Heroes

Ruth Ammon, Production Designer
Sandy Getzler, Art Director
Ron Franco, Set Decorator

Lost

Zack Grobler, Production Designer
Matthew Jacobs, Art Director
Carol Bayne Kelley, Set Decorator

Modern Family

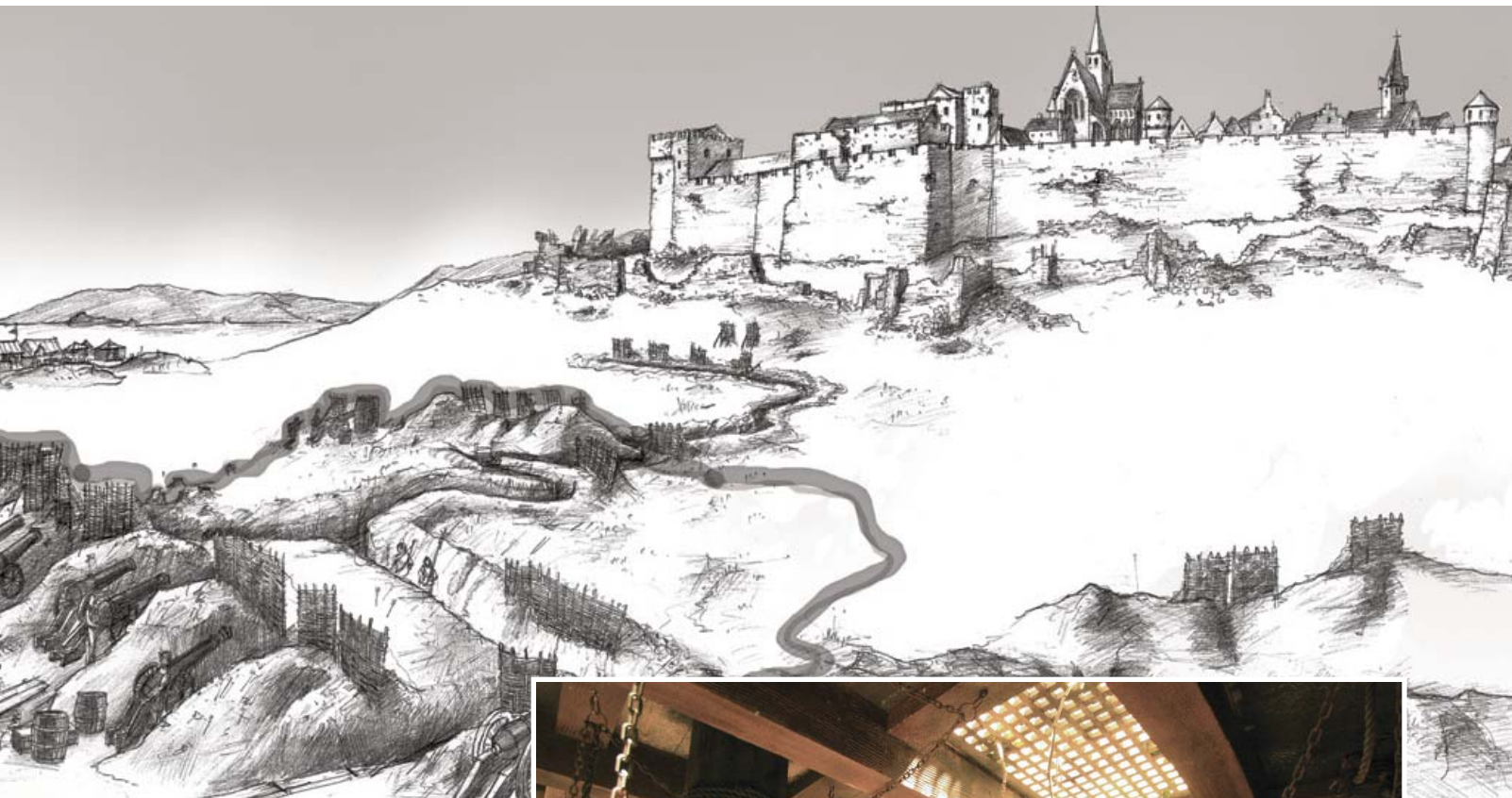
Richard Berg, Production Designer
Amber Marie-Angelique Haley,
Set Decorator

True Blood

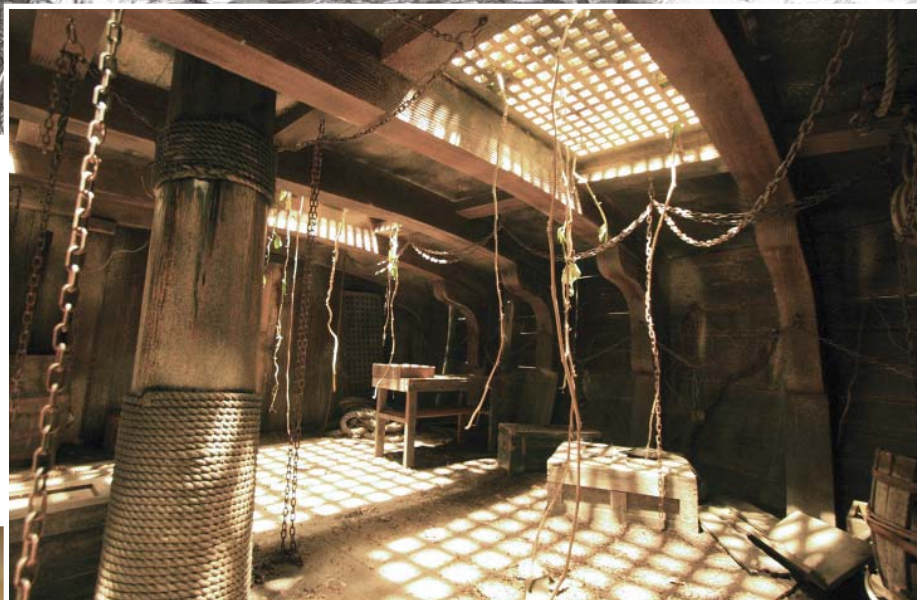
Suzuki Ingerslev, Production Designer
Cat Smith, Art Director
Laura Richarz, Set Decorator

© NBC





Right: A set still of the hold of the Black Rock, a fully-rigged 19th century British trading ship that was found shipwrecked on the Island and overgrown by the jungle for LOST.



© ABC

© HBO



Left: Production Designer Suzuki Ingerslev describes this set for TRUE BLOOD, Godric's lair. "It was modern with many relics and artifacts from various cultures. The primitive sculptures served to remind Godric of his evolution, of all the places he had been and all the things he had witnessed during his 'life.'"



Photographs by Michael Yada, Erik Ovanespour and Greg Harbaugh / © A.M.P.A.S.®

Above, top to bottom: The immense Swarovski crystal proscenium curtain was the centerpiece of David Rockwell's design for the 82ND ANNUAL ACADEMY AWARDS, here showing the set for the tribute to director John Hughes. Rockwell presents his model of the set at an Academy press conference, and his set for presenters Miley Cyrus and Amanda Seyfried.



OUTSTANDING ART DIRECTION FOR VARIETY, MUSIC OR NONFICTION PROGRAMMING

82nd Annual Academy Awards
David Rockwell, Production Designer
Joe Celli, Art Director

American Idol

James Yarnell, Production Designer
Brian Stonestreet, Production Designer
Alana Billingsley, Art Director

Saturday Night Live

Eugene Lee, Production Designer
Akira Yoshimura, Production Designer
Keith Ian Raywood, Production Designer
N. Joseph DeTullio, Art Director

The Tonight Show With Conan O'Brien

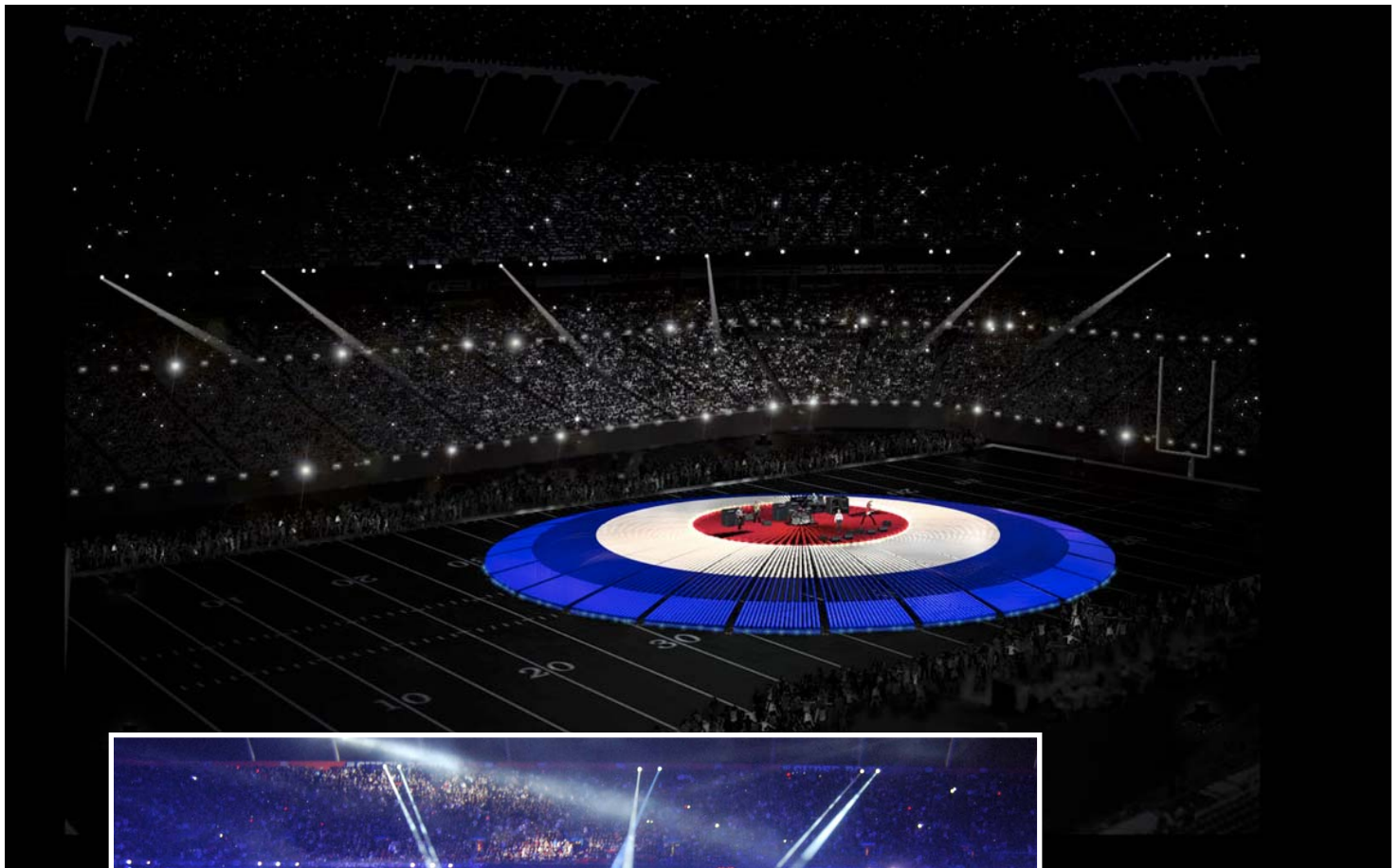
John Shaffner, Production Designer
Joe Stewart, Production Designer
Christopher Goumas, Art Decorator

63rd Annual Tony Awards

Steve Bass, Production Designer
Seth Easter, Art Director

Super Bowl XLIV Halftime Show (The Who)

Bruce Rodgers, Production Designer
Sean Dougall, Art Director
Mai Sakai, Art Director

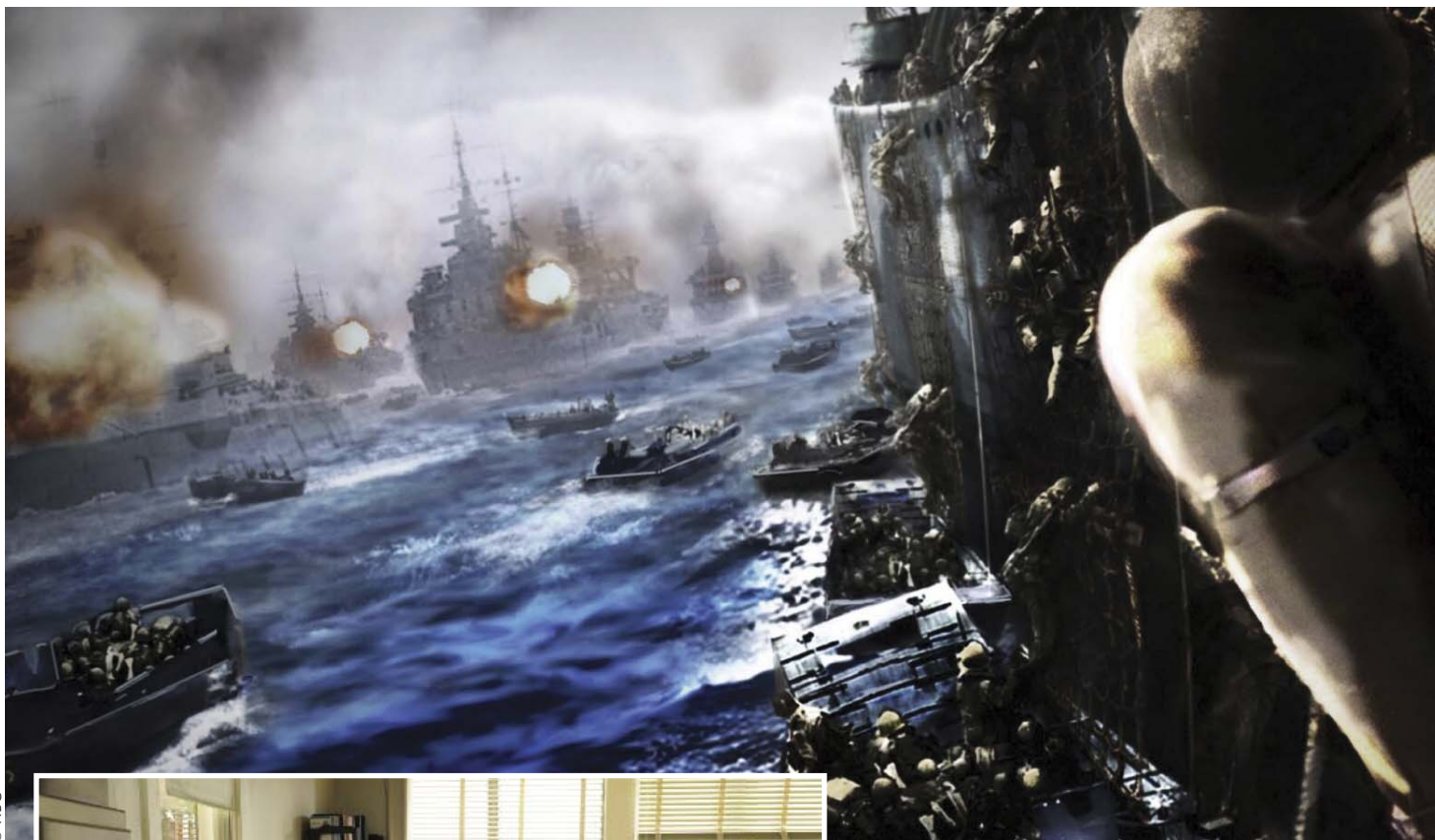


© CBS

Above: One of a set of Photoshop® presentation renderings prepared by Production Designer Bruce Rogers for the SUPER BOWL XLIV HALFTIME SHOW featuring The Who. Left: A production photograph of the performance.



The complete Photoshop presentation illustration by Production Designer Steve Bass for the 63RD ANNUAL TONY AWARDS. A detail of the rendering is reproduced on the cover of this issue.



© HBO



© HBO

Top: A Photoshop composite sketch by Conceptual Artist Annette Mackie envisioning the U.S. fleet bombardment off the coast of Guadalcanal for *THE PACIFIC*. **Center:** A set still of Jack Kervorkian's final apartment from *YOU DON'T KNOW JACK*. **Right:** Joan Allen played the artist Georgia O'Keeffe but the reproductions of her immense paintings were stars as well.



© Sony Pictures Television

OUTSTANDING ART DIRECTION FOR A MINI-SERIES OR MOVIE



The Pacific

Anthony Pratt, Production Designer
Dominic Hyman, Supervising Art Director
Richard Hobbs, Supervising Art Director
Scott Bird, Art Director
Jim Millet, Ship & Plane Art Director
Rolland Pike, Set Decorator Military
Lisa Thompson, Set Decorator

Georgia O'Keeffe

Stephen Altman, Production Designer
John Bucklin, Art Director
Helen Britten, Set Decorator

Return to Cranford

Donal Woods, Production Designer
Mark Kebby, Art Director
Trisha Edwards, Set Decorator

Temple Grandin

Richard Hoover, Production Designer
Meghan C. Rogers, Art Director
Gabiella Villarreal, SDSA, Set Decorator

You Don't Know Jack

Mark Ricker, Production Designer
Amy Fritz, Art Director
Rena DeAngelo, Set Decorator



© Fox Network

© NBC

OUTSTANDING ART DIRECTION FOR A MULTI-CAMERA SERIES

The Big Bang Theory

John Shaffner, Production Designer
Ann Shea, Set Decorator

Hell's Kitchen

John Janavs, Production Designer
Robert Frye, Art Director
Stephen Paul Fackrell, Set Decorator

How I Met Your Mother

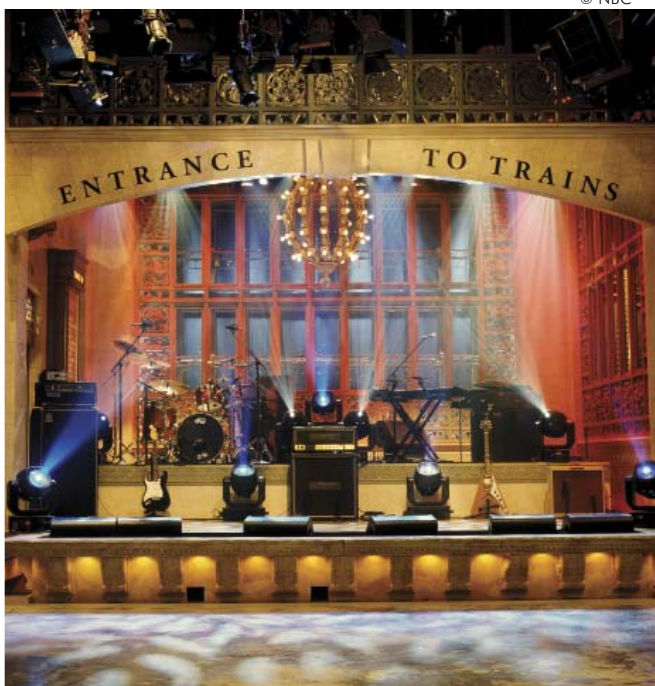
Steve Olson, Production Designer
Susan Eschelbach, Set Decorator

The New Adventures of Old Christine

Cabot McMullen, Production Designer
Amy Feldman, Set Decorator

Rules of Engagement

Bernard Vyzga, Production Designer
Jerie Kelter, Set Decorator



Above: A set still of the Atlantic City casino built on stage for **RULES OF ENGAGEMENT**. Left, center: Fully functioning mirror image dual restaurant kitchens are built for the two teams of young chefs for **HELL'S KITCHEN**. Left, bottom: The architecture of New York City's Grand Central Station frames the band area for **SATURDAY NIGHT LIVE**, on stage in the 8th floor Studio 8H at 30 Rockefeller Plaza.



by Carlos Barbosa, Production Designer



Above, top: A helicopter, flown by Michael Bernal, was used as a picture vehicle and a camera platform—one of the many pieces of equipment provided to writer/director/designer Carlos Osorio by friends who wanted his picture to be made. Above and right: Screen captures from the film, shot primarily in Angeles National Forest.

As Production Designers, Art Directors and artists, most of the time when we write about our work, we focus on the end result and rarely on the people that make it happen for us. For this reason I want to share the story of the manner in which Art Director Carlos Osorio carried out his job. Not only did he execute his tasks, but along the way he befriended and charmed the crew in the many departments that are part of a production to the point where he reaped unintended rewards and the realization of a dream.

We all know what the task of an Art Director is and the vital role he or she plays in an Art Department, so I will not dwell on the obvious. What was unique about Carlos Osorio was his ability to communicate with others, even when his accent got in the way (to the point of his not being able to use the voice command on his iPhone). He is a master at defusing conflict and finding solutions, and he always did it in a non-confrontational manner leaving people with a smile on their face. He charmed the grips, the electricians, the teamsters, the line producer, the directors, and had the scenic and construction departments in his pocket. There was nothing Carlito asked for that they all wouldn't go out of their way to help him with. In the end, the project turned out great but what came out of all this was even better...

One day, when the end of production grew near, Carlito had an idea. He wanted to produce and direct a short film. It was a great concept, but one that sounded financially challenging. It involved a small plane crash site, a helicopter, stunts, snow, special effects, effects make-up, and shooting the whole thing on location in the snow-covered mountains north of Wrightwood, California. "How on earth are you going to do that with no money?" I couldn't help but ask.

As the idea of his project started to get around, the seemingly impossible happened...the payoff to Carlito's Way. Camera equipment materialized, along with props, the airplane, the helicopter and its pilot, the special effects, the crew, the lights, the post-production, the editing, and everything else. People wanted to help, even though there was no money to pay anyone, because they believed in the project and believed and cared about Carlito.

Using his skills as an Art Director and his eye as a Production Designer, Carlos organized, storyboarded, and scheduled the whole thing. The ideas, concepts, camera angles, and characters were clear in his head. He did his homework and embraced the genuine generosity being offered by the people around him.

In the end, he pulled it off. His directorial debut on *In the Void* and the realization of his dream were made possible by his talent, belief, conviction, hard work and, most importantly, by the strong bonds of friendship he had forged with the people he had met. They became his friends because of his way... Carlito's Way. **ADG**



Above and below: Three young actors, Elena Torres, Milo Benigno and German Leonne, played the three friends who barely survive an airplane crash, only to discover that their lives are still threatened by a frozen winter forest... and each other.



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production design



**SCREEN CREDIT
WAIVERS**

*by Laura Kamogawa,
Credits Administrator*

The following requests
to use the Production
Design screen credit
have been granted

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

FILM:

- Nathan Amondson – TRESPASS –
Nu Image Films
- Judy Becker – THE FIGHTER – Paramount
- Jon Billington – WHAT'S YOUR NUMBER? –
20th Century Fox
- Franco-Giacomo Carbone – ONE FOR THE
MONEY – Lionsgate
- Charisse Cardenas – LINCOLN LAWYER –
Lionsgate
- Barry Chusid – SOURCE CODE –
Summit Entertainment
- Sarah Knowles – ARTHUR – Warner Bros.
- Giles Masters – THE DOUBLE –
Hyde Park Entertainment
- Ina Mayhew – TYLER PERRY'S MADEA'S
BIG HAPPY FAMILY – Lionsgate
- Jeannine Oppewall – HOW DO YOU KNOW –
Columbia

TELEVISION:

- Stephen Altman – SHAMELESS – Warner Bros.
- Greg Grande – GLORY DAZE –
Turner Broadcasting System
- Nina Ruscio – SHAMELESS – Warner Bros.
- Natalie Weinmann – HOUSE – NBC Universal
- Valdar Wilt – BONES – 20th Century Fox



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WELCOME TO THE GUILD

by Alex Schaaf, Manager, Membership Department

During the months of November and December, the following 17 new members were approved by the Councils for membership in the Guild:

Art Directors:

Teresa Bruckbauer – DEADLIEST WARRIOR –
SPIKE Digital Entertainment
Jeffrey Scott Taylor – Various films –
Fishers of Men Productions (Atlanta)

Commercial Art Directors:

Jahmin Assa – Various signatory commercials
Kirt Johnson – Various signatory commercials
Dale Thaw – Various signatory commercials
Brandley Thordarson –
Various signatory commercials
Teri Whittaker – Various signatory commercials

Assistant Art Director:

Dominique Dyas – BIG HAPPY – DreamWorks

Commercial Assistant Art Directors:

Jennifer Fullwood – Various signatory commercials
Jason Hougaard – Various signatory commercials
Allen Kennedy – Various signatory commercials
Diana Kramer – Various signatory commercials

Graphic Artists:

Claudio Lari – Fox Television Stations
Gabe Espinoza – Fox Television Stations
Delfino Gamboa – NBC Magic Room

Illustrator:

Andy Park – THE AVENGERS – Walt Disney

Set Designer:

Thomas Machan – FIONA'S TALE
aka SPIDERMAN IV – Columbia

TOTAL MEMBERSHIP

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

AVAILABLE LIST

At the end of December, the available lists included:

- 152 Art Directors
- 53 Assistant Art Directors
- 12 Scenic Artists
- 2 Assistant Scenic Artists
- 4 Graphic Artists
- 10 Graphic Designers
- 2 Electronic Graphic Operators
- 1 Shop Person
- 1 Student Scenic Artist
- 1 Title Artist
- 67 Senior Illustrators
- 2 Matte Artists
- 70 Senior Set Designers
- 7 Junior Set Designers
- 7 Senior Model Makers

THE LINCOLN LAWYER

Cherisse Cardenas, Production Designer
Sarah Contant, Set Designer/
Assistant Art Director
Nancy Nye, Set Decorator
Opens March 18, 2011

© Lionsgate



ISMAEL CARDENAS 1967–2010

Production Designer Ismael Cardenas, who worked on films produced and written by such movie greats as Sir Anthony Hopkins and Ryan Gosling, died on December 6, 2010, in Los Angeles. He was 43.

Cardenas died of lymphoma, according to designer Philip Nimmo. Cardenas was also the Director of Philip Nimmo Ironworks and had been working on the launch of an outdoor furniture line for the company.

Born in Colombia, Cardenas attended La Universidad de la Javeriana and began his career as an assistant curator at the Galería Del Museo, the most prestigious art gallery in Bogotá. The gallery first sent him to New York and then to Florence, Italy, to meet with painter and sculptor Fernando Botero in preparation for upcoming worldwide exhibits.

While he was in Italy he also worked as a model, fashion consultant and director of development at Fanntoni la Felle Fabbrica, a well-known leather company producing the finest accessories for Fendi, Gucci and other design houses. He later returned to Colombia and opened Ariano, an exclusive haute couture fashion showroom. His clientele included high-level politicians and celebrities.

In 1995, Cardenas relocated to Los Angeles, due in part to the unstable political situation in his native Colombia. After studying set design at UCLA, he landed a job as an executive producer and special segment host for a Hispanic network.

Cardenas joined the Art Directors Guild and worked as an Art Director and Set Decorator for Production Designer Carlos Osorio. He then began designing motion pictures on his own, including *Slipstream*, a feature film written and directed by Sir Anthony Hopkins in 2007, and *Broken Kingdom*, an independent film written and produced by Daniel Gillies.

A lover of the arts, philosophy and interior design, Cardenas' creativity was expressed in various media. In 2002, he was invited to join Philip Nimmo & Company as an interior designer. His natural creativity segued into the position of Director of Philip Nimmo Ironworks, an artistic line of hand-wrought iron furniture, fire screens, lighting and hardware. Cardenas contributed to Nimmo's provocative designs, which feature luxurious embellishments such as rock crystals, antique glass and rare metals.

He is survived by his father, Gilberto Cardenas of Colombia, brothers Mauricio, Gildardo and Juan Pablo, and sisters Leyla, Soraya and Dina.



reshoots



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

THE RAINS CAME (1939, 20th Century-Fox) takes place in India under the British Raj, in the picturesque fictional city of Ranchipur, sweltering under incessant heat, the locals praying for much-needed rains. The elaborate production, starring Tyrone Power and Myrna Loy, was filmed entirely on the Fox backlot in West Los Angeles, its various streets and buildings standing in for the town and the palace of the Majarajah. Most famous are the scenes dealing with the earthquake and floods. Every backlot, in those studio-system years, included a large outdoor tank, usually holding many millions of gallons of water and surrounded by an immense cyclorama. Fox's 423-acre lot (unfortunately destroyed in the 1960s to build Century City) was no exception, and its tank was used for several of the most memorable scenes in **THE RAINS CAME**. The film was nominated for six Academy Awards, including one for Art Director Bill Darling, and became the first film to win an Oscar for Best Special Effects for the extraordinary earthquake and flood sequences, such as the one shown above.



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