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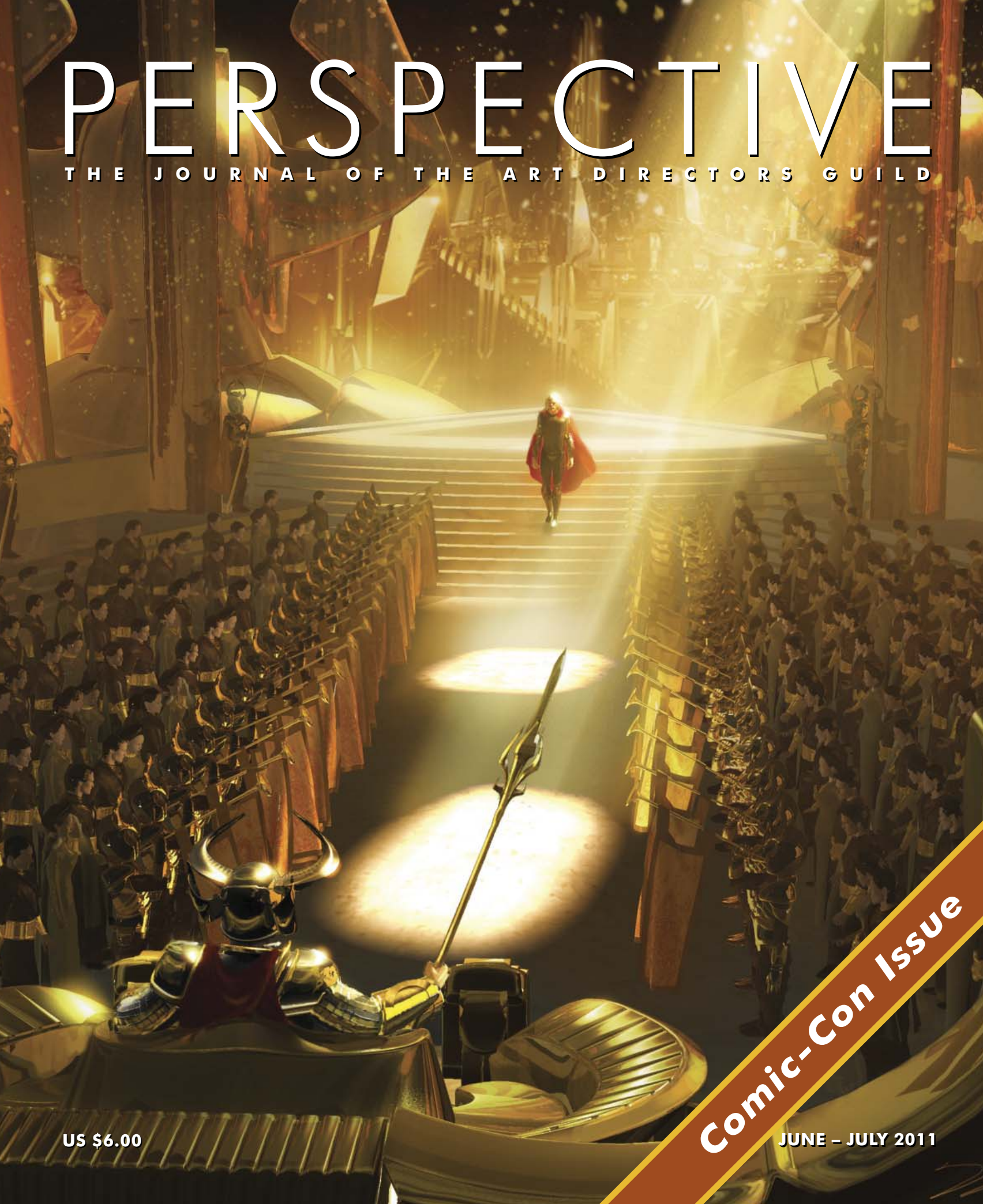

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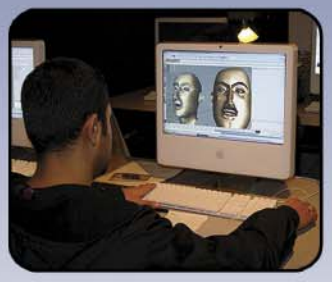

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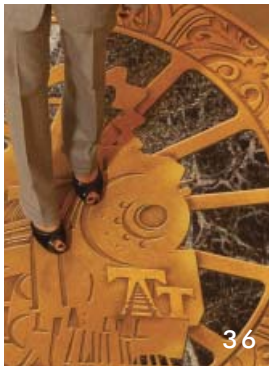

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Cover: A presentation sketch by Illustrator Nathan Schroeder of the throne room for THOR. "I studied every frame of every THOR comic drawn by Kirby," says Production Designer Bo Welch, "and distilled his form language, stripped out the color, and added a metallic skin to the architecture akin to Gehry's more recent buildings." The room was built on stage at Marvel Studios in Manhattan Beach, CA.

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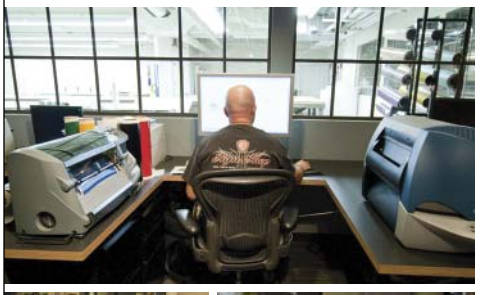

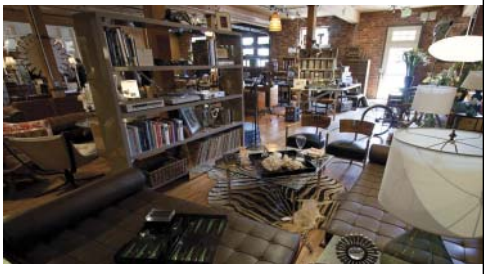

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THE GOLDEN AGE OF THE GEEK

by Michael Baugh, Editor

For sci-fi/fantasy/comic freaks (including myself), July—not January—is the beginning of the new year. First, it is the pinnacle of the blockbuster releasing season. *Pirates of the Caribbean: On Stranger Tides, X-Men: First Class, Green Lantern, Transformers: Dark of the Moon,* the finale of *Harry Potter and the Deathly Hallows, Captain America: The First Avenger, Thor, Cowboys & Aliens, Rise of the Planet of the Apes, Conan the Barbarian*, and a small host of others open almost at once, over a ten-week period. But also, right in the midst of this feast of fantasy, the San Diego Convention Center transforms itself into a mash-up of Hogworts, Hellfire, and the Hyborean Age for the annual Comic-Con convention. July is truly the Golden Age of the Geek.

Along with panels, seminars, and workshops with comic book professionals, there are previews of upcoming feature films, portfolio review sessions with top comic book and video game companies, and evening events such as awards ceremonies and the Masquerade, a costume contest. There is the Comic-Con International Independent Film Festival, which showcases shorts and feature-length movies that do not have distribution or releasing deals. And, most importantly, there are sessions with Art Directors Guild Production Designers and Illustrators where the public can gain an appreciation of the visual contributions our artists make to these very, very visual releases. If film is the art of the moving image, the question naturally arises, "Who are the artists?" Our sessions try to answer that question.

The images below and right are concept character sketches for PIRATES OF THE CARIBBEAN: ON STRANGER TIDES executed by Art Directors Guild Illustrator Miles Teves.

contributors

Bill Boes grew up a hippie kid in Santa Cruz, California, and developed at a very young age a love for the art of stop-motion animation. After graduating from the San Francisco State University film program, he landed a job as a staff toy designer for Lewis Galoob Toys in South San Francisco. Volunteering his time on various music videos and film projects led to his being hired as a Model Maker on Tim Burton's *The Nightmare Before Christmas*. There he met Production Designer Rick Heinrichs, who promoted him to Assistant Art Director; the two have been friends ever since. In 1996, Bill moved to Los Angeles and sharpened his Art Direction skills on projects such as *Alien: Resurrection, Sleepy Hollow* and *Lemony Snicket*. His first feature, *Monkeybone*, combined his love of stop-motion animation with live action.

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

John Mott was born in Edinburgh, Scotland, and grew up in Sydney, Australia, where he received a BSc from Sydney University. He studied sculpture in London, and worked as a photographer, interior and product designer, with the occasional music video and film project thrown in for variety. He moved to Los Angeles in 1996, and worked his way up the Art Department food chain as prop master, decorator and Art Director. He has designed television and features both in the United States and in Eastern Europe, Morocco and China. He has been nominated for an ADG Award, and has been an invited speaker on Production Design at the NAB show in Las Vegas and at the American Film Institute (AFI). He lives in Pasadena with his wife Deborah.

Karen TenEyck is originally from the East Coast where she studied graphic design at a small Pennsylvania college, and worked as a Graphic Designer and Art Director at several Philadelphia firms before studying set design at the Yale School of Drama. After moving to New York in 1992, she designed more than sixty-five sets for many top regional theaters and opera companies including Manhattan Theatre Club, Cincinnati Playhouse in the Park, Denver Center Theatre, Austin Lyric Opera, Alabama Shakespeare Festival and the Los Angeles Opera. Since moving to Los Angeles she has designed graphics for more than twenty-five films including *Water for Elephants, The Aviator, The Black Dahlia, Ocean's Thirteen, Zodiac, Contagion* and the upcoming *J. Edgar,* directed by Clint Eastwood. She lives in the Pasadena area where she loves to work on her house and garden. Her work can be seen at **www.karen.teneyck.com**.

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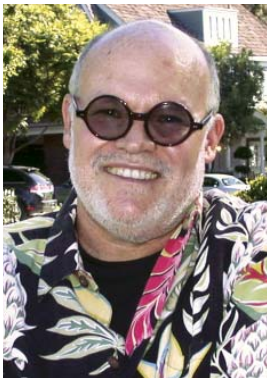
from the president

EMBRACING COMIC-CON

by Thomas Walsh, ADG President



Under the guise of full disclosure I must state for the record that I'm not a patron of caped crusader tentpole films, or being surrounded by huge crowds of adoring fans dressed as their favorite comic book characters, or graphic novels. I prefer smartly chosen words and the use my own imagination when I read a narrative.

So under those circumstances one might ask how I could make a case to you in support of the ADG's continued participation in the annual fantasy feeding-frenzy known as Comic-Con. My reasons are simple enough and I believe sound. First, consider that our design forefathers as well as our current members are in the business of turning fantasies into arresting visual realities for all to see. The content that Comic-Con celebrates is central to our profession, it is our patrimony, our hood, our beat. More than 125,000 people, and all of the major entertainment companies come together annually to meet, market, and celebrate many of the works that we have been central to translating from pulp into moving pictures. It is only right that the Guild should be there to beat the drum on behalf of our members, our profession, and our many contributions to these genres of storytelling.

Promoting the talents of our artists and designers is not something the Guild should ever take lightly. If we don't ensure that our members receive the proper public credit for what they do, then you can be certain that, in our absence, others will be very willing to step forward to assume an undeserved and disproportionate amount of recognition and credit which is rightfully due our members for their many contributions.

125,000 visitors and fans means 250,000 eyes and ears. More importantly, it means 125,000 smartphones, all streaming live and worldwide the experiences of the moment. The many blogs and constant viral information that result from these collective activities constitute a level of exposure, recognition, and marketplace saturation that cannot be purchased at any price. That's why all the major entertainment companies are there. That's why we are there.

Left: Tens of thousands of people crowd the massive San Diego Convention Center for the annual Comic-Con convention. It is a perfect venue to publicize the creativity of the many artists in the Art Directors Guild.

news

THE ART DIRECTORS GUILD AT COMIC-CON

by Evans Webb, ADG Comic-Con Committee Chair

The detailed schedule for July's Comic-Con International in San Diego will not be made public until the first weeks of July and the Art Directors Guild will once again be part of the experience at the world's biggest comic book and multigenre convention.

For the fifth consecutive year, Production Designers designing some of today's most popular movies and television shows will share their experiences. John Muto, designer of *Terminator 2 3D*, *Species* and *Home Alone*, will once again moderate this event.

Illustrators, including Concept Artists, Production Illustrators, and Storyboard Artists, whose work travels easily between the screen and the printed page will be featured in a second panel discussion. Their work on such films as *Pirates of the Caribbean: On Stranger Tides, Thor, Green Lantern* and *Transformers: Dark of the Moon* will be discussed.

San Diego Comic-Con International 2011 takes place at the San Diego Convention Center, 111 W. Harbor Drive, San Diego, CA 92101, July 21–24 with a Preview Night on July 20. Check the official schedule for exact times and room info for all events at **www.comic-con.org**. For events specific to the Guild, check **www.adg.org**.

Right: Production Designer Mimi Gramatky (V.I.P., THE CHRISTMAS BOX. MR. & MRS. SMITH) signs autographs and offers career advice to young designers at last year's Comic-Con International.

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Below, center: CAROL'S BACK by Scenic Artist Michael Denering. Outer sketches, clockwise from upper left: HAWAIIAN GUY, TONI, and ROXANNE, all by Graphic Artist Pierre Bernard, Jr.

FIGURE DRAWING EXHIBIT AT GALLERY 800

by Nicki La Rosa,
Special Projects Coordinator

The opening reception for the Gallery's next show, *Art Directors Guild Figure Drawing from Life*, is on June 25 from 6–9:30 PM at the Guild's Gallery 800. The reception is free and open to the public. The Misk'I food truck will be on-site with fresh Argentinean fare as well.

The exhibit runs from June 25–July 31, Gallery 800, 5108 Lankershim Blvd., at the historic Lankershim Arts Center in the NoHo Arts District, CA 91601.

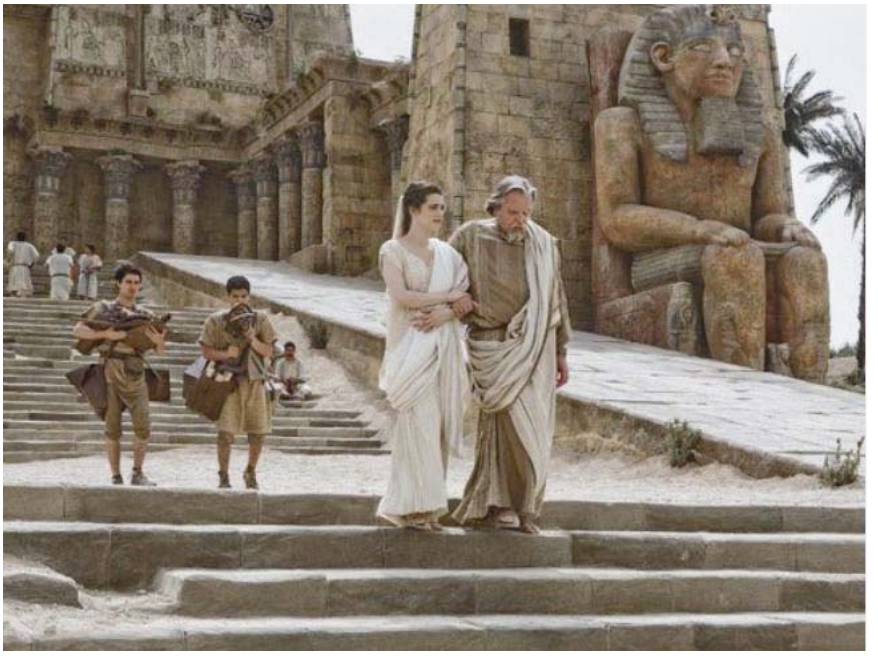
This will be an exhibition of works from the weekly ADG Tuesday-night drawing workshops, and is open to all ADG members and patrons of the workshop.

Gallery hours are THU–SAT 2–8 PM, SUN 2–6 PM. Please visit **www.gallery800.com** for more information.

THE ADG FILM SOCIETY

by Tom Walsh and John Muto, Film Society Chairs

AGORA (2009)
Designed by Guy Hendrix Dyas



On Sunday, June 26, at the Egyptian Theatre in Hollywood, the Guild—in association with the American Cinematheque—will screen this Spanish historical drama directed by Alejandro Amenábar starring Rachel Weisz as Hypatia, a female mathematician, philosopher and astronomer in fourth-century Roman Egypt. Surrounded by religious turmoil and social unrest, Hypatia struggles to save the knowledge of classical antiquity from destruction. The event is a tribute to Oscar®-nominated Production Designer Guy Hendrix Dyas. A year before the start of pre-production, Dyas sat with Amenábar in Madrid to develop the set designs and the re-creation of the ancient city of Alexandria, which used large sets on location instead of computer-generated imagery. The construction of the set employed almost four hundred people, and was the largest ever designed on the island of Malta. Dyas earned an Academy Award® nomination as well as a BAFTA Award in 2010 for *Inception*. He became the first British designer to win Spain's Goya Award for Best Production Design for his work on *Agora*. Dyas was named by *The Sunday Times* as one of the top ten British craftsmen working behind the camera in Hollywood. A panel discussion with Dyas and Set Decorator Larry Dias, moderated by John Muto, will follow the screening.

THE BOYFRIEND (1971)
Designed by Tony Walton

On Sunday, July 31, at the Aero Theatre in Santa Monica, the Society and the Cinematheque will show this classic Ken Russell musical starring Twiggy. Set in the carefree world of the French Riviera in the Roaring Twenties, *The Boyfriend* is a comic pastiche of 1920s Broadway shows as well as references to Busby Berkeley and MGM movie musicals of the 1930s. Production Designer Tony Walton began his career in 1948 with Noel Coward's *Conversation Piece* on Broadway. In the 1950s and early 1960s, he designed for the stage before becoming a film Costume and Production Designer. His awards include three Tonys, an Oscar® for *All That Jazz* in 1980 and an Emmy® for the 1985 television version of *Death of a Salesman*. A panel discussion with Walton, moderated by Thomas A. Walsh, will follow the film.

Above: Rachel Weisz as Hypatia, the Egyptian scholar, on the steps of the immense temple set built by Guy Hendrix Dyas on the island of Malta for AGORA, Left: In THE BOYFRIEND, Twiggy plays Polly Browne, a millionaire's daughter in love with an errand boy (It all ends well). Her fantasy numbers provide ample opportunity for Tony Walton to show off his mastery of the fantastic.

the gripes of roth

COMIC-CON: PROMOTING THE BRAND

by Scott Roth, Executive Director

As many of you know, this year's Comic-Con event unspools in San Diego the last week in July. As before, the Guild will have a significant presence on at least two panels highlighting Production Design and Illustration in tentpole films favored by the fanboys and fangirls who traditionally attend the event.

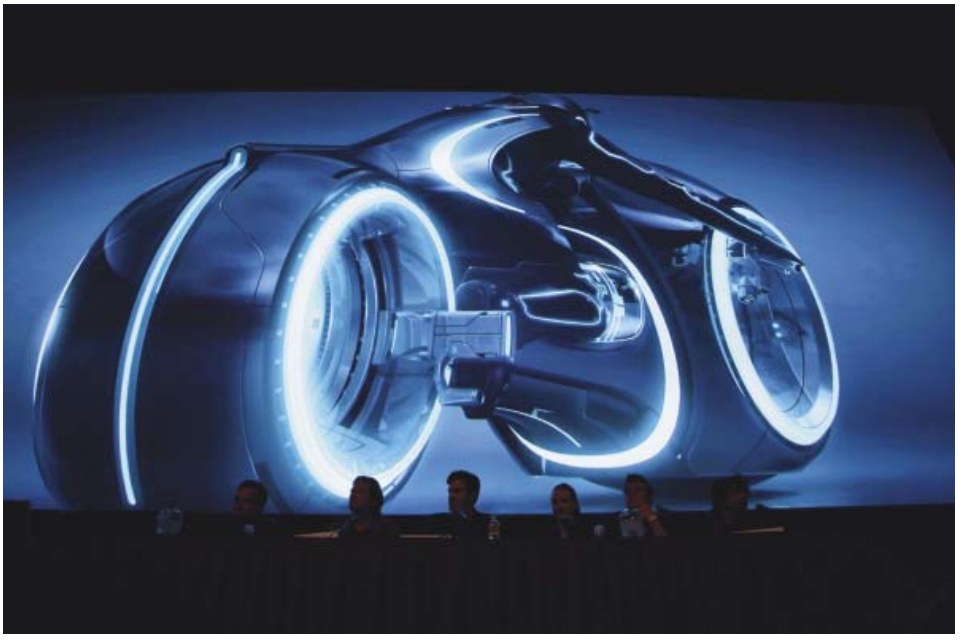
Whether the project is *Cowboys & Aliens* or some Roman numeraled *Superman*, *Batman* or *Spiderman*, our members have distinguished themselves and the films through their designs, and through their concept illustrations, creature designs, spaceships or other terrestrial or extraterrestrial conveyances. Their efforts literally and figuratively propel the story. At Comic-Con, the ministrations of our magicians are on vivid display before the assembled, appreciative throngs; and because their union lineage is traceable to the Art Directors Guild, IATSE Local 800, the ADG as a brand becomes better known in this universe. This universe doesn't merely constitute the aforementioned fanboys/girls, it's all the studio representatives, trade press, opinion makers and molders who attend as well who become aware of us.

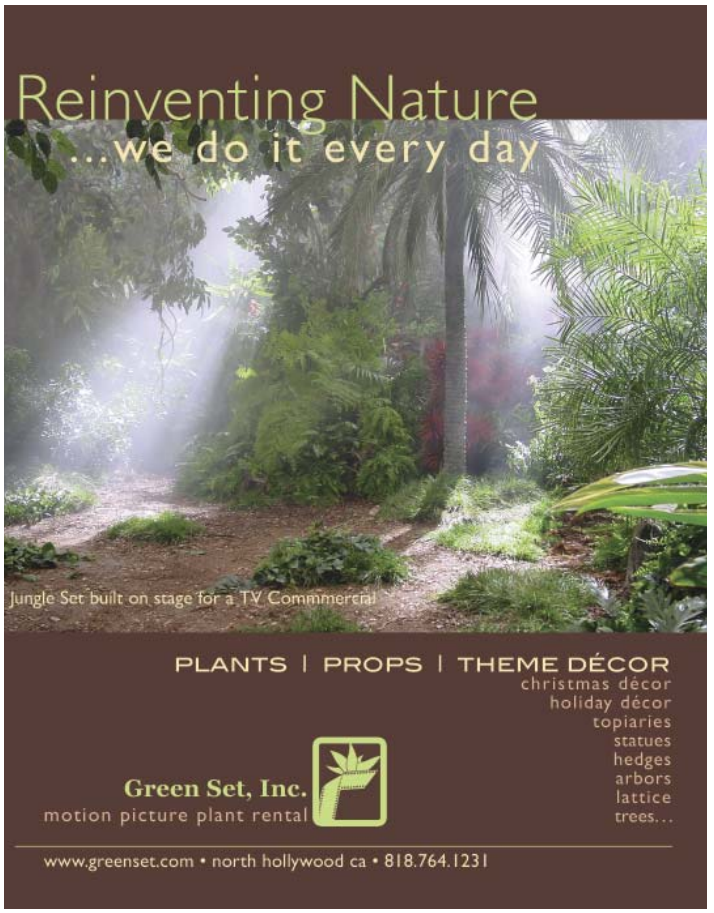
By promoting our brand, which is the ADG, Comic-Con helps mightily to promote the artists within it—the Illustrators, Productions Designers and Art Directors, Set Designers and Model Makers (whose construction drawings bring the visions to galactic life) and our Scenic and Graphic Artists. Promoting the brand promotes our members. A crucial residual effect of Comic-Con is to help increase the employment of our members—not just those who work on the tentpoles but all the purveyors of our not-so-dark arts, whose existence as a wondrous talent pool becomes better known to, and understood by, producers looking to make their next (or first) franchise installment.

If you come down to Comic-Con and check out our panels, you may be inspired to want to participate in next year's event, either as a panelist yourself or as one of the many ADG committee members who work tirelessly behind the scenes to develop and produce the coolest panels at the show. At any point before, during or after the event, please feel free to drop a line here at the Guild informing us of your interest in participating; you may also contact Evans Webb, a member of ADG's Board of Directors and the chair of this year's Comic-Con effort on behalf of the Guild.

In sum, Comic-Con helps to bring to the public's attention this Guild and its multi-talented artists. Please come to San Diego in July to see how well we've done by you and your craft. Of course, you're welcome to go Comic-Con-ing even if you're neither fanboy nor girl. The experience might make you a convert.

Below: The light cycle from TRON: LEGACY was featured at last year's Comic-Con gathering. The extraordinary vehicle was designed by Art Directors Guild members under the direction of Production Designer Darren Gilford.





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lines from the station point

COWBOYS, ALIENS AND COMIC-CON

by John Moffitt, Associate Executive Director

At this year's San Diego Comic-Con, in anticipation of its July 29, 2011, release date, the Universal/Dreamworks production of *Cowboys & Aliens* will receive its share of attention, ensuring that calculated push into the public eye that only a media circus like Comic-Con can generate. There is no other promotional tool quite like it. In fact, last year's Comic-Con attendees witnessed a brief appearance in Hall H of this one-hundred-million-dollar production's director, Jon Favreau, and its main cast members, including Harrison Ford, led onstage in handcuffs (surprisingly, his first appearance at Comic-Con). The assembled crowd, many already familiar with the 2006 graphic novel created by Scott Mitchell Rosenberg, had their appetites whetted for this film, the perfect sci-fi/fantasy fodder to be marketed at Comic-Con. Perhaps these days the event should be more aptly tagged as Comic-to-Film-Con.

So, why should we, as a Guild representing visual artists, care about such convention floor antics for the cape-and-cowl-dressed, elf-and-Spock-eared Comic-Con crowd? It's because films like *Cowboys & Aliens*, similarly developed from a comic book or graphic novel (à la *Superman, Batman, Iron Man, X-Men* and *Spider-Man*), have become some the sturdiest tentpoles for studios to hang their economic expectations on, to attract large audiences under their big tops, to quickly generate huge box-office receipts, and to maybe even create the coveted *franchise*. History has taught us that favorable buzz, initiated during a Comic-Con kickoff, can ensure that a core audience finds its way under the tent, and once inside, an enthusiasm emanating from the big top can foster the Hollywood production dreams of *blockbuster*, followed by *sequel*, followed by another *sequel*, and…you get the picture.

Sometimes the studios' efforts are tremendously successful like *Spider-Man*, *Batman* and the burgeoning *Iron Man* series, but even if they don't achieve blockbuster status, most big-budget tentpoles still employ significant numbers of our members in the Los Angeles area during the concept, visual development and preproduction stages. They then travel our members around the country (as the studios chase production incentives) working in Guild-staffed Art Departments to shepherd the designs through principal photography. Such was the case with *Cowboys & Aliens*, which began development at the Lantana entertainment complex in Santa Monica, led by Production Designer Scott Chambliss and Supervising Art Director Chris Burian-Mohr. Once photography began, the film moved a core Art Department team to New Mexico and set up shop in a warehouse on Santa Fe's Cerrillos Road to see the film's Production Design to completion.

COWBOYS & ALIENS
Scott Chambliss, Production Designer

The film employed more than thirty Art Directors Guild members on its New Mexico locations and Universal Studios stage sets.

Opens July 29

It makes sense for us to take part in promoting the success of films like *Cowboys & Aliens* because more of such films will provide more employment for ADG artists. At the same time, Comic-Con helps to increase the Guild's visibility by promoting our unique cinematic contributions to both the ticket-buying fan base and the wage-paying studios. By performing in one of the rings of the Comic-Con circus, the Guild bolsters a core commitment to the membership to provide employment and promote prosperity for its members as it does its share to raise tentpoles. And all this fun takes place almost in our backyard.

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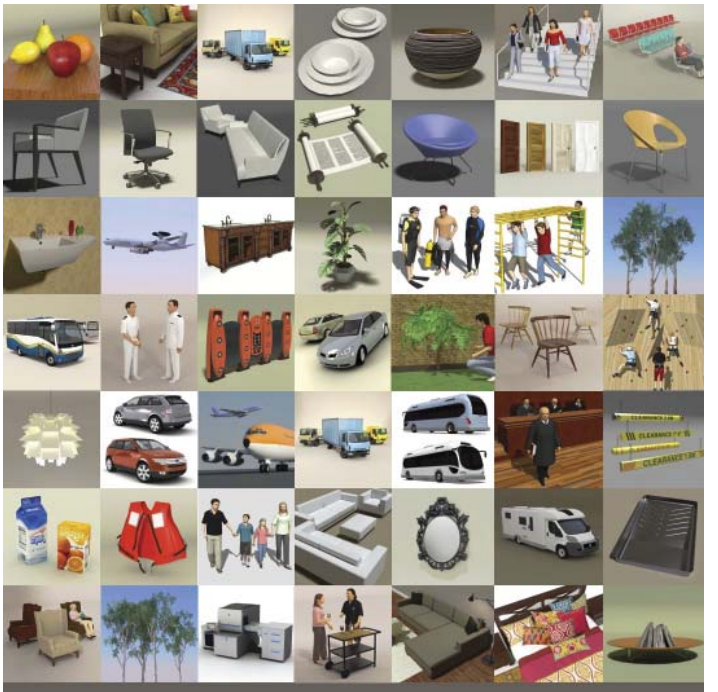

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Production Designers at Comic-Con

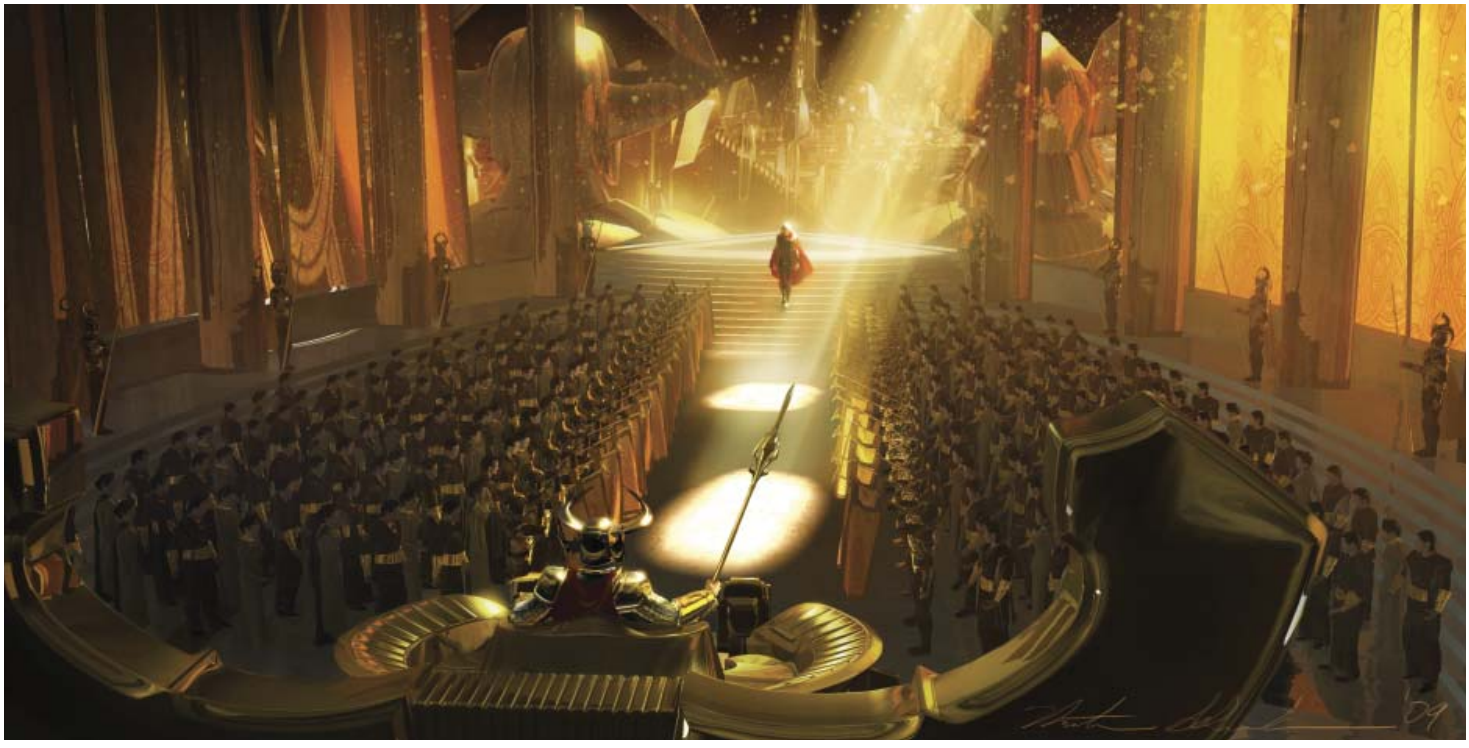
Where Are They Now?

by Leonard Morpurgo, Weissman/Markovitz Communications

Previous pages: A digital rendering by Conceptual Illustrator Ryan Meinerding of the fight between Whiplash and Iron Man during the classic Monaco F1 race in IRON MAN 2. The suitcase suit which appeared out of nowhere from a portable briefcase was designed to look like it was made up of a lot of telescoping expanding metal scales. Once activated, the suit deployed around Tony quickly to protect him from Whiplash's plasma whip attack. It was all built in the computer around Downey. The live-action set with real designed-and-built full-scale race cars was shot in a large parking lot in Downey, CA. Right: A set still from the television series THE BOY WHO CRIED WEREWOLF, of a bedroom in Dragomir Castle. The set, which was actually used for two different bedrooms, for the brother and the sister, was built in an old roller rink in Vancouver, designed to tie in to the Victoria, BC, castle location. Below: Nathan Schroeder's full sketch for the throne room from THOR. A detail is reproduced on the cover.

Over the past five years, many of the world's finest Production Designers have come to Comic-Con as panelists, sharing with fans the secrets of how they shaped memorable scenes for Hollywood blockbusters. Production Design—part architecture, part fine art, and all passionate skill—is a little-understood craft that lies at the heart of every film and television program.

Movie-making is a collaborative art form and the Production Designer and his Art Department team, work closely with the director, producer, cinematographer, costume designer and other department heads. They are usually the first to be hired after the director and, as the saying goes, are able to do the impossible right away...it takes a little longer to perform miracles.



How do those amazing scenes in movies such as *Inception* and *Avatar* come to life? Most Production Designers are articulate as well as artistic and, year after year, sold-out audiences at Comic-Con have been able to learn from the best.

What have some of these artist-craftsmen been doing since they came to Comic-Con?

Barry Robison has worked on a number of films since he spoke at Comic-Con three years ago, about *X-Men Origins: Wolverine* and *Nim's Island*. Among his most recent is last year's *The Chronicles of Narnia: Voyage of the Dawn Treader*.

Bo Welch (currently filming *Men in Black III*) gave us *Thor*, and J. Michael Riva, now in post-production with *The Amazing Spider-Man*, previously spoke about *Iron Man 2*.

But it wasn't all feature films. Richard Hudolin was Production Designer on the television movie *The Boy Who Cried Werewolf*. Earlier, he had designed the series *Caprica* and *Battlestar Galactica*.

This year's panelists promise to be every bit as exciting. **ADG**

Photos by Barry Robison

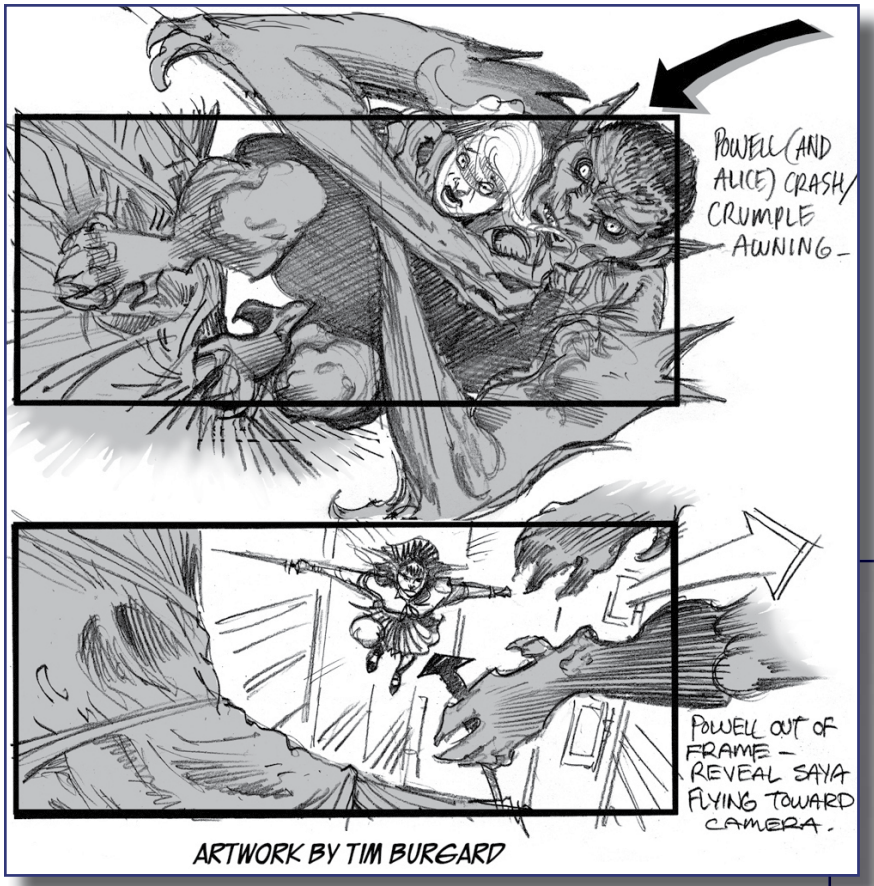
Above and left: The ship DAWN TREADER for the newest CHRONICLES OF NARNIA film was built in thirty-two sections to be set up on location and in the studio. The eighteen-ton art nouveau set is 138 feet long and was built at the Warner Roadshow studio in Queensland, Australia. The two figures on the ship's deck are fawns, which are important in the Narnia mythology.

ILLUSTRATORS

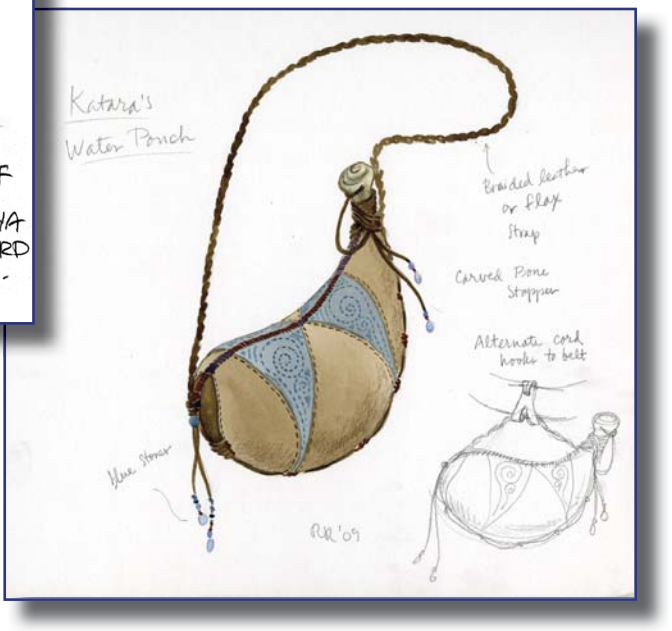
by Leonard Morpurgo, Weissman/Markovitz Communications

Longtime Collaborators at Comic-Con

Motion picture and television Illustrators have been an integral part of Comic-Con for more than a dozen years, whether as panelists, individual artists or with their own comic books. In fact, some of these talented artists began their careers at the Con, showing their work to the professionals who spoke on panels and then being invited to join the union.



Opposite page: A cover illustration by Concept Designer and Storyboard Artist Ricardo Delgado for the novel WARHEAD. Left: Two storyboard frames by Illustrator Tim Burgard, done for the live-action version of the popular anime BLOOD: THE LAST VAMPIRE. They were done in pencil and enhanced with Photoshop.



Above: A concept illustration by Robin Richesson of Katara's water pouch for THE LAST AIRBENDER, directed by M. Night Shyamalan. Richesson writes, "This prop was designed in consultation with the prop master, Robin Miller. I used the animated series as inspiration for the pouch, and then did considerable research on native cultures (like the Inuit, the Sami, and Mongolian tribes) to get decorative details and construction ideas for this and many other accessories. On fantasy films like this, there is a great deal to design, since all the accessories and props are often created from scratch to look like they are from an invented culture. I enjoy this type of work, even though it is very subtle and often taken for granted. Audiences are aware of it only subconsciously but would notice if it weren't done well. This sketch was done in watercolor and colored pencil on illustration board. Ultimately, this design was put aside for a simpler version.

The first such panel was back in 2007 when members of Local 790, Illustrators and Matte Artists of the IATSE, gave Con attendees a look from the artists' perspective at the issues, hurdles and joys in the process of transforming a comic book superhero into a film action star. Panelists were Dan Fraga, Storyboard Artist and comic book illustrator; Trevor Goring, who has worked on films, games and comics; Gabe Hardman, a Storyboard Artist on blockbuster comic book films; Martin Kline, Art Director at Sony Pictures Imageworks; Mark Moretti, editor at Valiant Comics, and Stephen Platt, comic book, Concept and Storyboard Artist.

The following year, the Production Illustrators and Concept and Storyboard Artists joined forces with Costume Illustrators in a fascinating discussion on how the making of a film or television show is a collaborative process. This panel offered a glimpse into the fundamental importance of illustration as well as the seamless creativity between the key conceptual departments on favorite feature films and television productions. Moderated by William David Hogan, panelists included Costume Illustrators from CDG, Local 892, Oksana Nedavniaya (*Narnia: Prince Caspian, Twilight*), Phillip Boutte, Jr. (*Star Trek* 2009, *Terminator Salvation*), Felipe Sanchez (*Speed Racer, Wolverine*), and Christian Cordella (*G.I. Joe, The Mummy 3*), alongside Illustrators and artists from Local 790, Ricardo Delgado (*Age of Reptiles* comics, *Eagle Eye*), Jeff Errico (*Underworld: Rise of the Lycans, Crank*), Tim Burgard (*The Incredible Hulk, Wolverine*), Mark Moretti (*Valkyrie, The Day the Earth Stood Still*), and Trevor Goring (*The Chronicles of Narnia: The Voyage of the Dawn Treader, Watchmen*).

In 2007 and 2008, Illustrator Daren Dochterman continued to participate in the highly popular Starship Smackdown series of panels that had standing-room-only crowds.

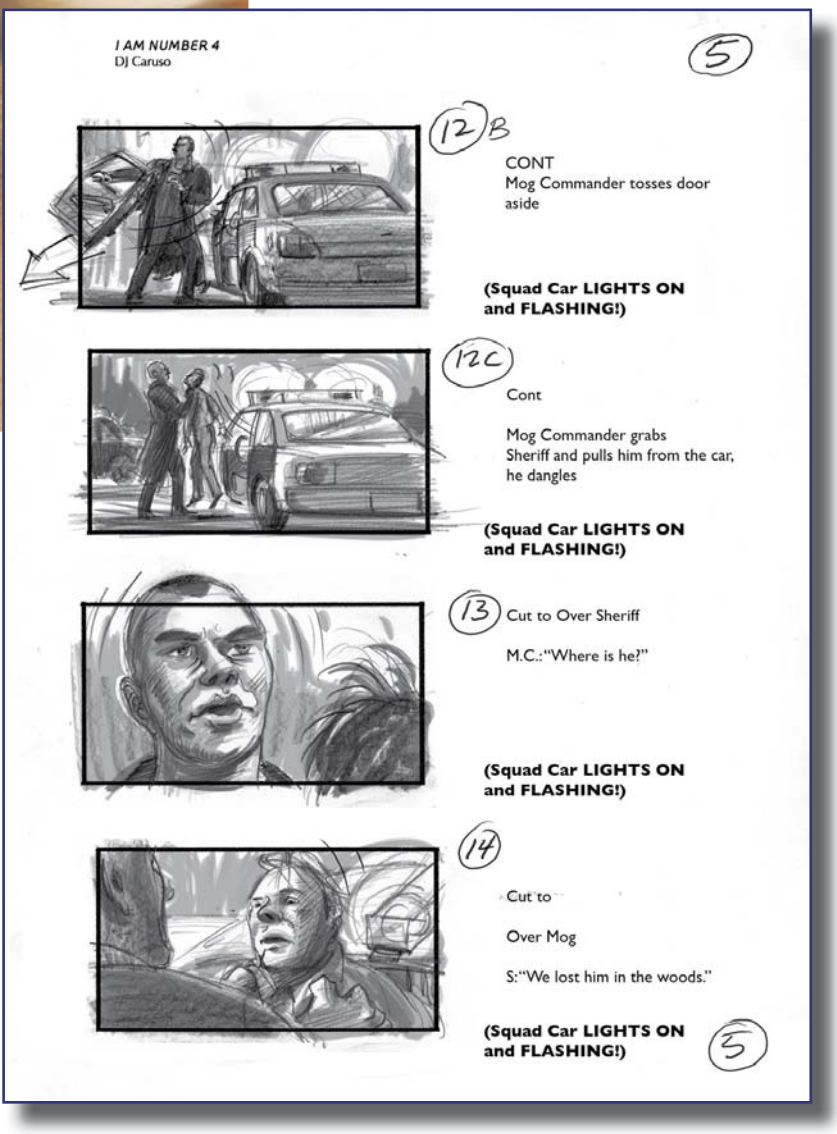
By 2009, the Illustrators had become part of the Art Directors Guild (Local 800) and continued to field Comic-Con panels. Their panel that year asked and answered the question, "What does it take to work as an Illustrator in this ever-changing, challenging world of imagination?"

These artists who create iconic images for films and comics from the words on a page were Ricardo Delgado (*X-Men Origins: Wolverine*), who moderated panelists Gabriel Hardman (Storyboard Artist on *Land of the Lost, Angels & Demons, Tropic Thunder* and *Spider-Man 3*, and illustrated graphic novel *Heathen Town*), Trevor Goring (*Year One, Fantastic Four*), Mark Moretti (*Valkyrie, The Bucket List*), Benton Jew (*The Incredible Hulk, The Day After Tomorrow*), Tim Burgard (*X-Men Origins: Wolverine, The Incredible Hulk*), and Phil Saunders (*Iron Man*).

The Illustrators once again participated in a joint panel with Costume Illustrators. One of the panelists, Robin Richesson, is a member of both guilds. Others who participated were Phillip Boutte, Jr. (*Jonah Hex*), Felipe Sanchez (*Green Hornet*), Christian Cordella (*G.I. Joe*), and Brian Valenzuela (*Star Trek* 2009), as well as Illustrators and artists from Local 800, Dawn Brown (*Star Trek* 2009), Josh Nizzi (*Transformers: Revenge of the Fallen*), and James Rothwell (*Iron Man 2*). William David Hogan, director and Storyboard Artist, was the moderator.

Last year, the film and television Illustrators once again participated in two panels before capacity audiences. In a panel called The Art Behind the Images, moderator Len Morganti (*New Moon*) guided the legendary Harrison Ellenshaw (*TRON*), Dave Lowery (*Cowboys & Aliens*), Simeon Wilkins

Left: Alien Capture and Extermination Service—The A.C.E.S., chase after a sand worm in their vehicle, the Heartbreaker. This is a digital (Photoshop) paintover of 3d Studio Max rendered elements by Illustrator Josh Nizzi. Below: Storyboards by Robin Richesson for I AM NUMBER FOUR, shot at night on location in Pittsburgh. This sequence shows the Mogadorians attacking the local sheriff and his son. The boards were drawn in pencil and scanned into Photoshop CS4, and shaded on a Wacom Cintiq®. Richesson doesn't recall if these were done on location or in Los Angeles, since she worked in both places on this feature film. She does remember "being there in Pittsburgh on the location, watching them shoot it, which was pretty cool. It is a short but exciting scene that unfolds pretty quickly. I was there that night to meet with director D.J. Caruso on the boards for the final scene of the film."

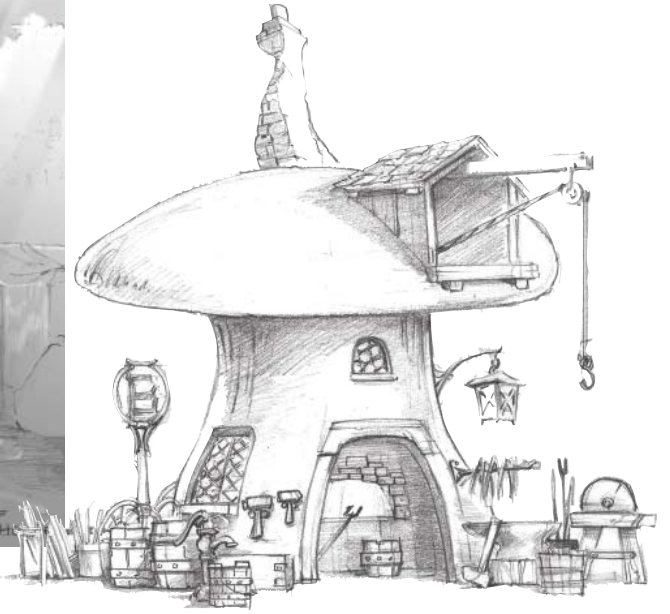


(*Hellboy*), Tim Burgard (*2012*) and Ricardo Delgado (*How to Train Your Dragon*).

In a joint panel, moderator Harrison Ellenshaw (*Star Wars V: The Empire Strikes Back*), hosted Costume Illustrators from CDG, Local 892, Christian Cordella (*The Last Airbender*) and Brian Valenzuela (*Star Trek* 2009), and artists from ADG, Local 800, Benton Jew (*Pirates of the Caribbean: On Stranger Tides*), Phil Saunders (*Iron Man 2*) and dual member (CDG and ADG) Robin Richesson (*The Last Airbender*).

So now to Comic-Con 2011, where the Illustrators of Local 800 are once again in full force, showing and discussing their ever- fascinating work as part of the Art Department. **ADG**

SMURF
MILL H



Les SCHTROUMPFS

Living with Little Blue People

by Bill Boes, Production Designer

The little blue Schtroumpfs were created and introduced in 1958 as a series of comic strips by the Belgian cartoonist Pierre Culliford, who drew under the pen name Peyo. They were originally meant to appear only briefly in his *Johan et Pirlouit* strip, set in Europe during the Middle Ages. The Schtroumpfs became so popular that they soon generated their own books and comic strips, and became a beloved international phenomenon. The name was translated into Dutch, for the non-French-speaking Walloon portion of Belgium, as Smurfs, and they kept that name when translated into English. The Hanna Barbera *Smurfs* cartoon series ran in this country for nine years in the 1980s, but the small blue folk had a huge following in Europe even before, including several animated feature films. Director Raja Gosnell and producer Jordan Kerner wanted to bring them back in a live-action version for a new generation to enjoy. The story takes place primarily in New York City, a perfect setting in which the medieval characters experience the wonders of the modern age.

Opposite page, top: The first designs for the Smurf village included real mushrooms as dwellings, but Bill Boes later wanted to show that they were so crafty they built their homes to resemble mushrooms. Boes drew this concept sketch in Photoshop® to illustrate how one of these structures would look if the Smurfs used elements from their own environment, such as stones, twigs and leaves and pigments from flowers. Bottom, left to right: The Art Department generated hundreds of designs for specific structures. The Smurf bakery is sculpted from clay from the river bottom and found elements from the forest. The wheelhouse transfers the energy from the river to various machinery throughout the village. The blacksmith shop incorporates many set dressing elements which were all designed in the Art Department. To keep the scale constant, and to remind the audience that the Smurfs are only 7½" tall, a full-sized root system from a towering tree was added in the background. To provide a variety of shapes for the mushroom dwellings, a series of unique parts was used—in this case, an oval top section with a bottom from another structure. Above: The boats at Smurf Regalia pier were meant to look like they were carved from found objects throughout the forest. Javier Ameijeiras drew these sketches on paper before adding shading with Photoshop. The visual effects artists used them to build the final animated models.

How Big Is a Smurf?

One of the most important things to decide, in films featuring miniature characters, is their actual size and height. You might not think that would be of paramount importance, but it affects every aspect of the way they will interact and relate to the world, as well as how the camera will shoot them and how actors will interface with them. We designed various versions of Smurfs, with different body weights. Visual effects supervisor Rich Hoover and his team did a spectacular job embellishing the skin, the translucency, the hair and even moles and blemishes on the skin. In the end, Raja, Jordan and I decided on a plump, slightly cute version which was then sculpted in three different sizes to help visualize the final characters. One maquette was 5½ inches high, one 7½ inches and one 9½ inches. At first, we all gravitated to the five-inch version, and he quickly became the standard; but once we placed him into a natural human environment, he was way too small. That size Smurf would have a hard time walking, climbing and interacting with our world. After shooting a series of photographs of the three different maquettes in various domestic situations, the small ones seemed like they would be too helpless (like mice) and the bigger ones seemed too scary and threatening. In the end, the 7½-inch maquette felt like just the right size and he became our model.

Below: Production Illustrator Javier Ameijeiras' sketch of Gargamel's castle for THE SMURFS, drawn freehand in Adobe® Photoshop®, was partially inspired by the opening credits of the SMURFS cartoon series from the 1980s as well as by Smurf creator Peyo's original designs. Boes wanted Gargamel's castle to reflect his extreme foolishness—he is so clueless that he has chosen to live on a hillside which is collapsing, in a one-room castle no bigger than a mini-storage space. He schemes about collecting Smurfs all day, alone on a crumbling mountain with only his mangy cat Azrael as his friend. Opposite page, top: The interior set for Gargamel's castle included low-hanging beams, stone blocks and a sense of claustrophobia and clutter. This is another Photoshop illustration by Javier Ameijeiras. Center: Gargamel's cramped Castle set was intended to illustrate how second-rate and disorganized he was. The room was filled with medieval-looking furniture that was found and altered. The staircase toward the back was meant to imply a tower, and the set was so small it had to break into fifteen pieces so the camera could shoot in it. Along the walls are hundreds of sketches by Gargamel depicting torture methods and devices to capture Smurfs.

Smurf Village

I was able to put together a really great crew in New York City, many of them theatrical designers with multiple talents. Among the Art Department's first duties, along with scouting locations all over Manhattan, was to design the medieval Smurf Village. To my delight, we conceived it as a large-scale miniature with our CG characters inserted into it, thus having a very realistic background plate. How in hell were we going to do this? Illustrator Greg Hill, an amazing artist, began realizing the Smurf village, based in part on models created by Pipo Wintter and Greg Jein back in Los Angeles. The set would be circular, with a forced-perspective perimeter radius of trees and landscape. It could be shot from within and have a sense of endless depth. The miniature set was designed to be ninety-five feet in diameter, not including the backing. We originally thought to have a separate model unit in Los Angeles to shoot the Smurf village while the first unit was shooting in Manhattan, but that seemed like a nightmare because Raja wanted to oversee the shooting of the plates. We found an armory in Brooklyn where we could manufacture and erect this massive model, and a huge miniature shooting crew was set to fly to New York so that this unit could be its own entity. In the end, the CGI guys won the battle and to my sadness, the model shoot was scrapped instead for a completely computer-generated village. We supplied the visual effects artists with a complete design book, filled with a catalogue of custom-designed parts including structures, mailboxes, bridges, stone patterns and various Smurfy props so they could continually refer to our Art Direction to keep everything consistent. The Art Deparment had been in frequent contact with the Peyo family in Europe who were very helpful in keeping our designs true to Culliford's original concepts.

Smurf-O-Vision

As we scouted locations all over Manhattan, we always carried along, in a special case, our 7½-inch Smurf maquette so we could get an idea of what they were really going to look like in an urban environment. Sometimes we'd just place him down on the street and put a lens on him. I remember bringing him out in the New York Public library and seeing people quietly reading but watching a strange group of fully-grown people playing enthusiastically with a little blue man. We brought our little fellow to Central Park, FAO Schwartz and 5th Avenue. I remember Raja putting Smurfy down on the sidewalk so he could line up a shot. He looked so uncomfortable that we devised a periscope for him, only this one was oversized four feet high and eighteen inches wide. Now he could line up shots standing up. It looked like a submarine periscope with handles; we called it Smurf-O-Vision and carried it everywhere. Now when we took out our little blue guy, we also had this weird-looking black monolith. People had no idea what we were doing.

Photographs by K.C. Baily © Columbia Pictures

Gargamel's Castle

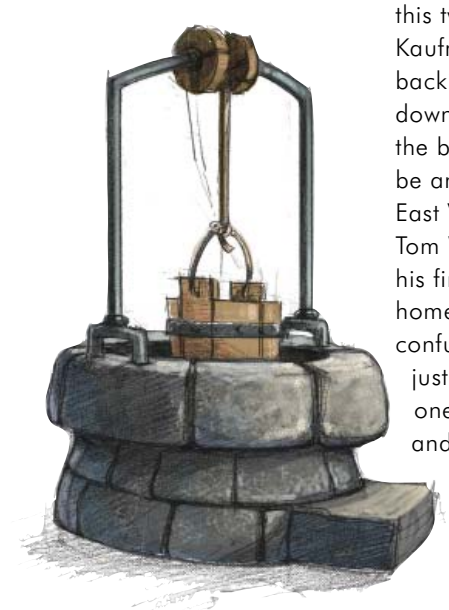
In the original publications, the Smurfs lived in an imaginary storybook world in another dimension and time. Researching more about them, I realized that Smurf social structure was much like an old hippie commune, no money and all good vibes and happiness. I found out that I had been wrong all these years: they didn't actually live in real mushrooms, they built mushroom-like structures for their homes, so I decided to accentuate this by making them appear to be built of found objects from the forest. A half-scale model was built using this concept and was approved for building. Also in this dimension lived a human, the dreaded villain Gargamel (played by Hank Azaria) whose only thought was to capture Smurfs and melt them down into gold. Raja had Hank play him as if he were insane with greed and lust, driven to find Smurfs. Since Gargamel is always portrayed as a second-rate sorcerer, I thought to bring this idea into the design of his castle. The other Illustrator in the Art Department, Javier Ameijeiras, worked on all of the locations, mainly the built sets such as Gargamel's Castle. The Castle was perched on a dramatic hill, and we added the effect of a constant landslide to help suggest that he is oblivious to everything except the Smurfs. The interior of the castle was the size of a mini-storage locker, cramped and dark,

with low-hanging beams into which he could slam his head. All of this had a medieval feeling.

The Winslows Live in a House

The Winslows are a young couple with two children who live in the suburbs on Long Island, and help the Smurfs escape from Gargamel and find a way back to Smurf Village. We found a cute little Cape Cod–esque home for this prime

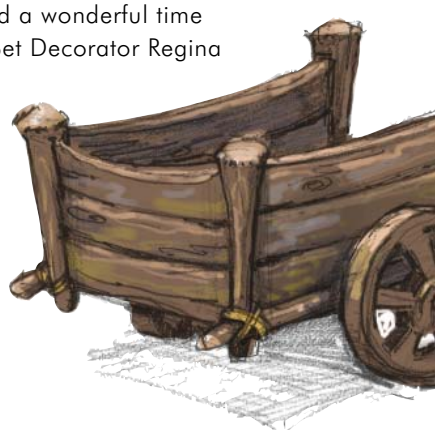
Right: The secret grotto is where the Smurfs are teleported from their dimension into the modern world. Knowing this set would be 99% digital allowed the freedom to create a vast cavern with exotic stalactites and magical glowing vats of boiling magma. The waterfall cascades downward and a portal is opened right at the precipice. To keep the lighting and the mood mystical, Javier Ameijeiras drew a series of illustrations in Photoshop until the shapes and the mood were just right. Scattered about this and other pages are some of the hundreds of designs generated by the Art Department for various elements of the Smurf village digital set. Included here are some wells and various "Smurfy" wheelbarrows and benches with texture and color call outs. These drawings were sent to Europe to the Peyo Estate for approval, and then were given to the visual effects artists to be animated in the final model. Ameijeiras drew these in pencil and added color with another pass in Photoshop.

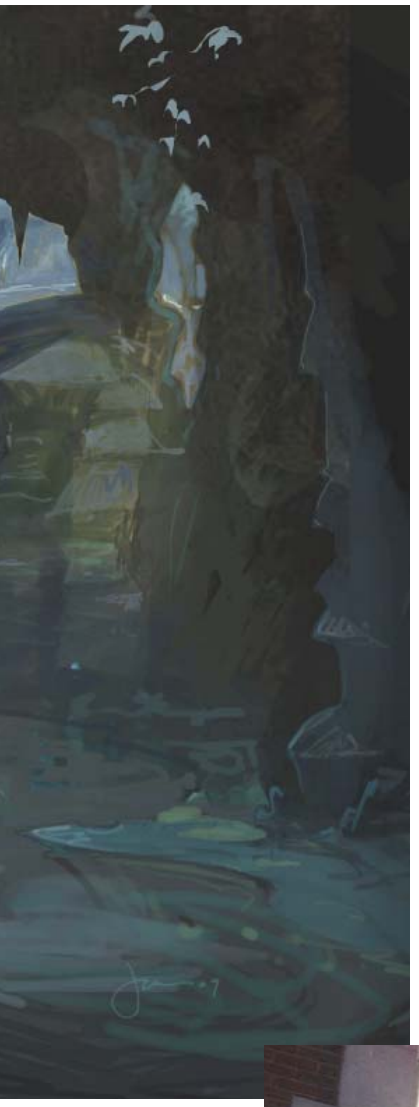


location. It was in a very clean and beautiful neighborhood, and it fit the script perfectly. Eight weeks out from shooting, having just finished a complete set of drawings for the interior of this two-story home, we taped it out on stage at Kaufman Studios in Astoria. The day and night backings has just been shot when word came down that the family concept was changing (for the better, I thought). This young family would now be an expecting couple who live in Manhattan's East Village. I remember the look on Set Designer Tom Warren's face; he had been skillfully detailing his final drawings for the approved two-story home. This new information left his face blank with confusion. He started to ask a question but then just stopped; he paused and reached over to the one-quarter-inch scale white foam-core model and slowly placed it on the shelf next to him. He quietly rolled up the beautiful drawings he was working on and put them away.

The Winslows Live in an Apartment

We needed a new location ASAP. Art Director Chris Shriver got in the car with a location manager and drove to the East Village in search of an apartment building. On the drive into the city there was a sense of urgency. It was official: we were now at stage four of the five stages of production panic. Within a few days, though, we had everyone looking at the chosen apartment building. Tom and I sketched a few rough layouts for an interior and a design was approved. Tom blasted out as many drawings a he could, and construction began on the apartment set with just less than seven weeks to go until shooting. I had a wonderful time working on this set with Set Decorator Regina Graves. It's always a great creative time for me, working with the decorator to realize the personalities of the characters. In the end, we portrayed Grace



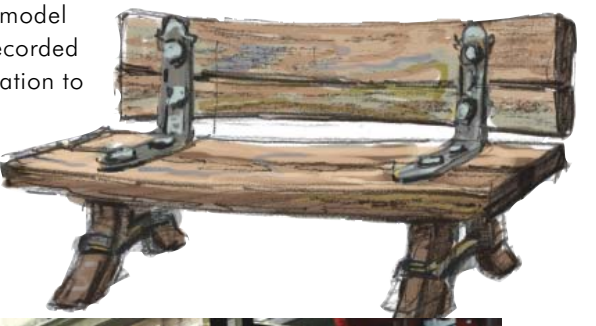


Winslow (Jayma Mays) as an artist and Patrick (Neil Patrick Harris) a little more businesslike, the two personalities clashing somewhat until the third act when they become one, and the apartment grows more cohesive, reflecting their togetherness.

The Magic Grotto

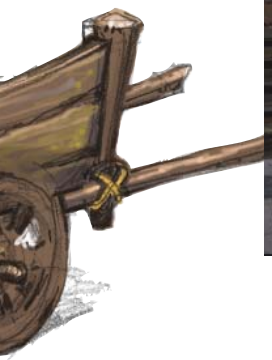
In one of the early sequences, the Smurfs are chased out of their village and forced into a hidden grotto, where they fall into a magic waterfall which thrusts them into our dimension and into a similar waterfall in Central Park. The grotto, as described in the script, was supposed to be a forgotten, spooky place where magic dwelled. I immediately thought of the Carlsbad Caverns, the stalactites and stalagmites of the Oregon Caves, and the emotional impact those places had on me. In the film, Gargamel forces the Smurfs out onto a small peninsula and they are all sucked into the waterfall. Since we only had one human actor, a twenty-foot section was built on stage for Hank Azaria to give his performance and the rest was completely computer generated. I wanted this grotto to feel foreboding and mysterious, so I designed prehistoric bubbling pools of florescent liquid and waterfalls which glistened in the murky cave, lit with dark blues and greens. Huge oversized stalactites hung from the ceiling as if they had been there for centuries and eerie rock formations sprang from the underground lake. The design of this set was achieved using a large amount of reference material, hand and digital illustrations, and a large model. The sculptors in New York built an elaborate model using foam, modeling paste and candle wax that could be recorded with a LiDAR scanner to give the visual effects artists a foundation to work from.

Bottom: Near the middle of the film, the Smurfs search for a certain magic book to help them get back to Smurfland. The Mystical Bookstore location was shot just south of Houston Street in New York City and dressed as if it were in Chinatown. Javier Ameijeiras drew this sketch onto an existing location photograph in Photoshop to depict the level of dressing.



The Smurf-O-Lator

Once in New York, the film makes fun of strangers in a strange land. The Smurfs gravitate toward things that are



Top: The Smurfs, trapped in our dimension, try to make their surroundings more like their own home by planting magic seeds which grow overnight into exotic plants and glowing pods, engulfing the inside of the Winslow's apartment in New York City. Javier Ameijeiras realized this illustration freehand in Photoshop. Above: The scene, as eventually shot, opted for a much more conservative version of the Smurfs transformation of the apartment, Patrick (Neil Patrick Harris) and Grace Winslow (Jayma Mays) are surprised to find the Smurfs using small ladders built from popsicle sticks and pencils in the process of decorating the rooms.

familiar to them, things that are medieval. Hidden within the middle of Central Park is Belvedere Castle. Built in 1869, it is a hybrid Gothic and Romanesque folly, an ideal place for Gargamel to stumble upon and set up his makeshift lab. After breaking into the basement, Gargamel finds a dungeon straight out of the Middle Ages, filled with various items from the park, perfect for his demented scheme. Using these found parts, he builds a machine to extract essence from the Smurfs. The dungeon interior set was built on stage at Kaufman Astoria Studios, and since Raja wanted this to feel very medieval, we incorporated thick Gothic and Romanesque columns and aches made of granite. Big blocks of rock were sculpted and the finish was taken directly from the location. Three-foot-diameter pipes and boilers were added, and a set of stairs led down into this area to provided a wonderful reveal of the dungeon. Gargamel's machine eventually got the nickname Smurf-O-Lator and was a marvel of weird found parts provided by Jimmy Mazolla, the property master. Everything moved, belts turned, wheels spun, popcorn bags inflated and steam and pipes churned. This was meant to be reminiscent of a Rube Goldberg contraption and it mirrored Gargamel's half-baked plan to capture the Smurfs and to extract all of their essence.

Tuesdays in the Park

The third act climax is an assault on Belvedere Castle at night. Central Park is governed by an historic conservancy law, and they are really turned off by movie people because a few productions in the past drove cars on the lawns and through the trees. A new set of film rules and regulations had recently been put in place, and the parameters were non-negotiable: no equipment, no rigs, towers on the grass or the surrounding green areas, and shooting was allowed on only one day of the week, Tuesday. This posed great difficulties for our grand finale, since Belvedere Castle is only surrounded by greens and trees. With such a huge set piece and only one day to shoot (and having no way to light it), it was finally decided to build it on stage.

The Smurf Siege

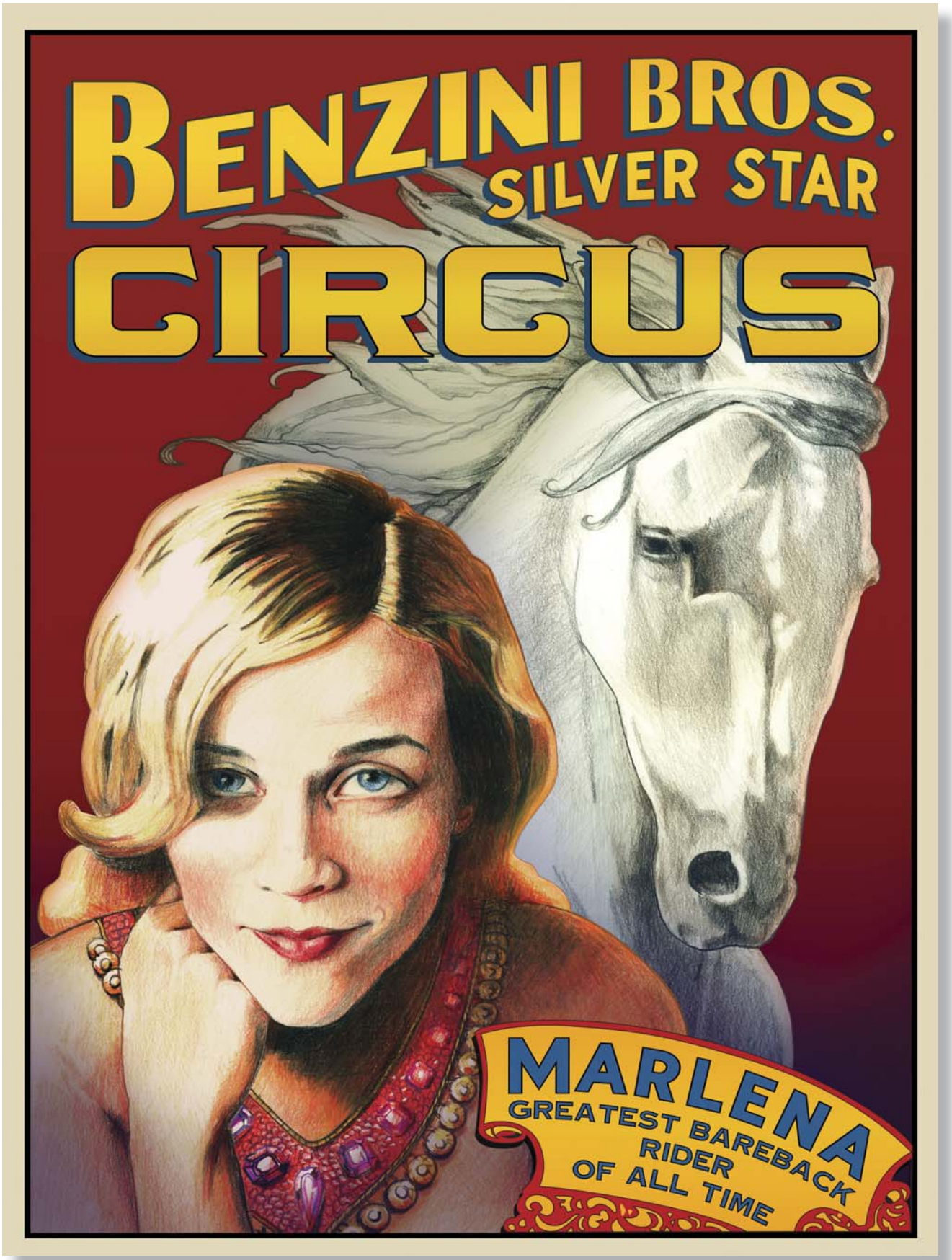
The real Belvedere Castle is huge, 250' x 150' with an eighty-foot tower. It wouldn't fit on our

stage even if we could afford it. We took some artistic license: the set would be a little less than half the footprint (100' x 75') with the elevations staying more or less the same. The tower would be a digital set extension. The Art Department built a foam-core model and exaggerated the Castle feel, adding elements not found at the actual location, such as wood grates, a catapult, Chicken Dragon statues and medieval sconces. Since it was a night scene, we could really play with mood. Twelve 30-foot-high trees were manufactured by Amy Safhay and her crew, along with a whole perimeter of greens. A translight was shot at night at the actual location (on a Tuesday, of course) and we hung it around three-quarters of the set, with trees filling in the remaining quarter. Since Belvedere Castle is sitting next to a pond, we added black plastic

on the stage floor to simulate water if the camera saw down into it, utilizing an idea employed by the great Federico Fellini in *Casanova*. The 360-degree castle set was built by Ron Petagna and his crew in record time utilizing some of the best scenic painters I have ever worked with. All the blocks were sculpted, molded into sheets and assembled randomly. Color samples were generated from the location. We embellished a little, adding a staircase which doesn't exist, and a few turrets that aren't actually there but in the end our Smurf Siege had all the elements necessary to tell the story. **ADG**

Bill Boes, Production Designer
Chris Shriver, Christian Wintter, Greg Jein, Art Directors
Carl Baldasso, Assistant Art Director
Javier Ameijeiras, Production Illustrator
Gregory Hill, Illustrator
Fergal Reilly, Storyboard Supervisor
Oliver Dear, John Mann, Brick Mason, Karl Shefelman, Dan Sweetman, Simeon Wilkins, Storyboard Artists
Joan Winters, Graphic Designer
Edward A. Ioffreda, Graphic Artist
Greg Jein, Tom Warren, Set Designers
Bruno Robotti, Charge Scenic Artist

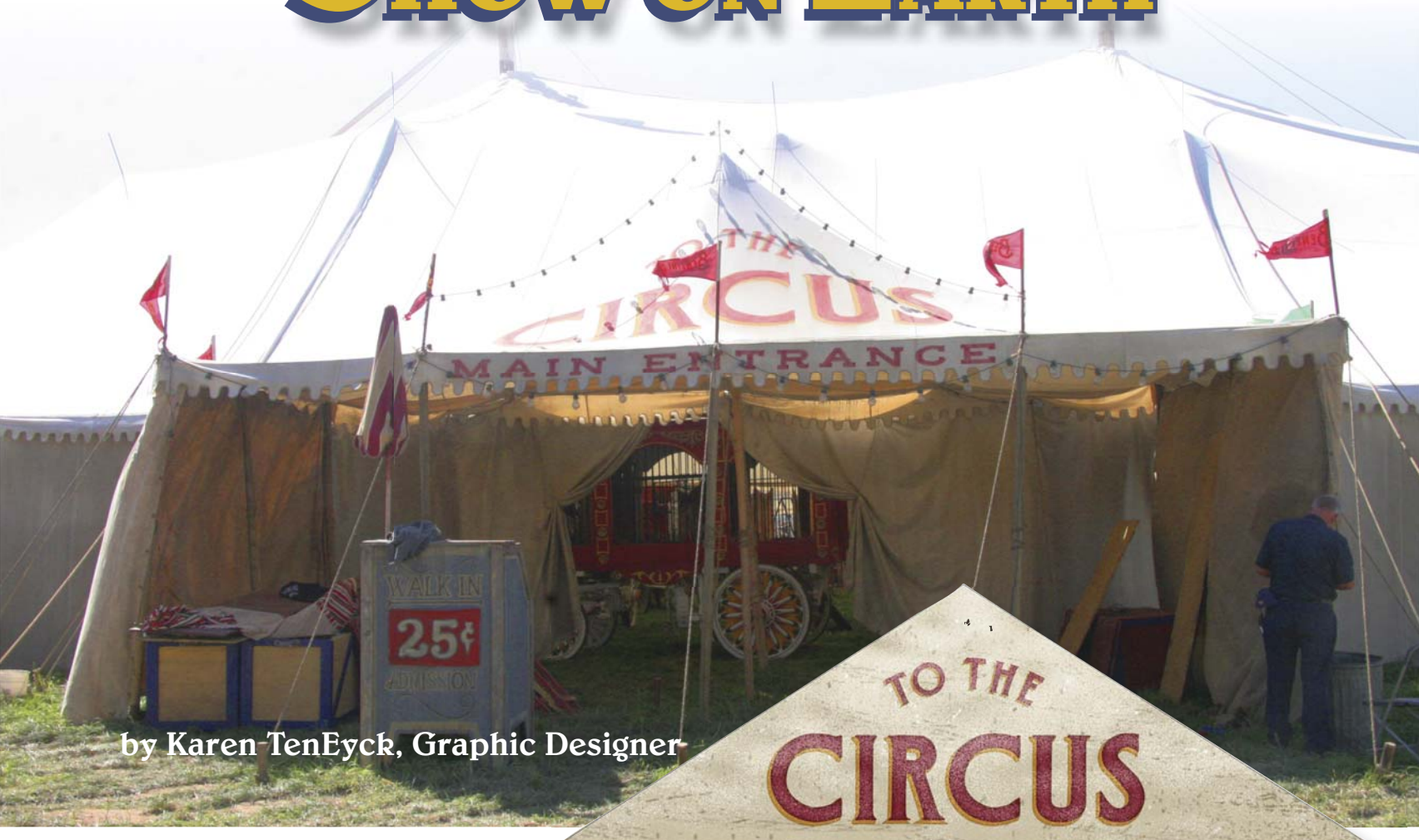
Top: The bumbling Gargamel stumbles upon the basement of Belvedere Castle in Central Park and to his surprise, it is reminiscent of his homeland. The Gothic columns, the ironwork and stone make him feel at ease in the modern world, so he sets up his makeshift laboratory in the basement. There he constructs a maniacal machine built from found objects. This machine, later called the Smurf-O-Lator, is a conveyor belt on which Smurfs can be tied and a network of cages used to extract their essence, which Gargamel needs for his evil sorcery. Center: This illustration of the basement was drawn by Javier Ameijeiras in Photoshop.



Above: The artwork for this poster of Marlena and Silver Star was drawn by Karen TenEyck in pencil and watercolor, and then scanned and manipulated (Marlena and Silver Star were separate illustrations to provide more flexibility during layout). The fonts, like many in this film, were custom-designed based on research in THE CIRCUS BOOK: 1870–1950. Opposite page, top: The entrance to the Benzini Bros. Circus on location in Piru. Inset: A paint elevation for the entrance, executed in Adobe Illustrator CS5® and Photoshop CS5® and hand-painted by Scenic Artists on canvas. Bottom: Jacob (Robert Pattinson), Marlena (Reese Witherspoon) and Rosie the elephant (whose real name is Tai) walk past the sideshow bannerline on location in Piru.

The Most Spectacular Show on Earth

by Karen TenEyck, Graphic Designer



"Oh, I almost forgot! You've got to call David Crank tomorrow. He's the Art Director of *Water for Elephants*. Jack Fisk is designing. Great Depression. Circus. Call him, call him!" "Okay, okay, okay," I responded. And it was with that almost-missed information given by my good friend, Production Designer Tony Fanning, I went in to meet with Dave and Jack, got the position and started one of the most fabulous jobs of my life.

Photographs by David James © Twentieth Century Fox Film Corporation

Above: An elevation for Benzini Bros. sideshow entrance along with several details from the bannerline. All were executed in Adobe Illustrator CS5 and Photoshop CS5 with custom-designed fonts (plus Norton, a font actually designed in 2006 based on the five-letter logotype of Norton Motorcycles). The figure illustrations were done by Linda Newman Boughton, and all the elements were computer printed on canvas and aged.

Water for Elephants, based on the book by Sara Gruen, tells the story of a young veterinary student who, after a family tragedy, hops aboard a moving train which happens to carry the Benzini Circus. The story focuses on his relationship with the owner of the circus and his wife.

Although I've done quite a few period films, I still had to do a lot of research on the history of circus ephemera. This was such fun subject matter; everyone in the office was bringing in more and more books every day. Circus trains, wagons, tents, performers, posters, lions and tigers and bears. It seemed we couldn't get enough. We were also helped by the Circus World Museum in Baraboo, Wisconsin, which could not have been more helpful. When they visited the office during prep, they gave us huge notebooks of information from their archives. Clearly, they were just as excited about the movie as we were.

Jack Fisk, who claims never to have used a Graphic Designer before, gave me free rein to explore the circus world and come up with what I thought would be appropriate. We edited and adapted ideas for various needs from there.

Left: A set photograph taken during the installation of the sideshow bannerline prior to shooting. The research for these pieces came from the Circus World Museum archives and Hamer and Bosker's FREAK SHOW, SIDESHOW BANNER ART.

Even though the film takes place in 1931, I researched as far back as the Victorian era because, in any given period, not everything is new. Working with Jack and set decorator Jim Erickson, I put together a palette from Coloraid paper of about thirty colors and hung it up. If that color was not on the wall, it didn't go into the graphics. This helped us maintain continuity across departments. Even though our circus was to be a colorful, romantic environment, it is the Great Depression and we didn't want to go too far with too many colors. Decidedly not *Paper Moon* but not *The Wizard of Oz* either.

A knowledge of printing and graphic design techniques before the age of the computer is always important when doing a period film. In 1931, not everything was printed with four-color offset lithography. Thinking about silkscreen, advertising donuts (four-color posters with space for one-color information that could be printed later) and two-color jobs helped define the period. For cruder printing techniques, like woodcuts, I found that a slight misalignment of the printing inks helped sell it, too.

Another challenge for period films is that fonts made for the computer do not do justice to the hand-crafted look of the time, even if they are based on old styles. They are simply too perfect. Yet with the current trend of less and less prep time, I needed to find ways to shortcut the process and get the same effects. One of the ways I have been able to do this is by creating my own fonts

Above, left to right: A two-color advertising poster printed on newsprint and aged by the Scenic Artists. It was created in Adobe Illustrator CS5 and Photoshop CS5 using Alternate Gothic No. 1 & 3 along with custom-designed fonts. The two Fox Bros. posters were illustrated by Karen TenEyck using colored pencil and watercolor, scanned into Adobe Illustrator CS5 and Photoshop CS5, and also computer printed on newsprint before being aged by the Scenic Artists.

Top: A Benzini Bros. two-color ticket prop was created in Adobe Illustrator and Photoshop using clip art from Dover and digital fonts that TenEyck created herself from printed research books. The design, printed on tan card stock, was based on a period ticket purchased in an eBay auction. Right: Benzini Bros. popcorn and Fairy Floss boxes were based on eBay auction items and props supplied by property master Hope Parrish. They were printed in two colors on card stock, and again feature custom fonts. The Fairy Floss box used Dover clip art fairies and Funk Regular, an extreme art nouveau font designed in 1996 by Danish typographer Jesper Birk.

based on the fifty-plus period lettering and advertising books I own. I am able to give these fonts the imperfect look of hand-drawn letters done with a lettering brush. Because they are turned into fonts that I can type with, it speeds up the process considerably down the line as decisions are made closer to filming.

In *Water for Elephants*, there are two hero circuses: Benzini Bros., and the defunct Fox Bros. Circus, where Rosie the elephant is purchased. Each required distinct branding and its own advertising. Jack and I decided Benzini would be basically red and Fox would be blue. I then designed several Benzini logos and we used most of them. Since the circus was cobbled together, at different times and from different circuses that went out of business, I didn't feel that everything Benzini owned would have the exact same logo stamped on it. Different pieces also had different amounts of aging. I took the same approach with Fox Bros., although all their equipment was considerably more distressed.

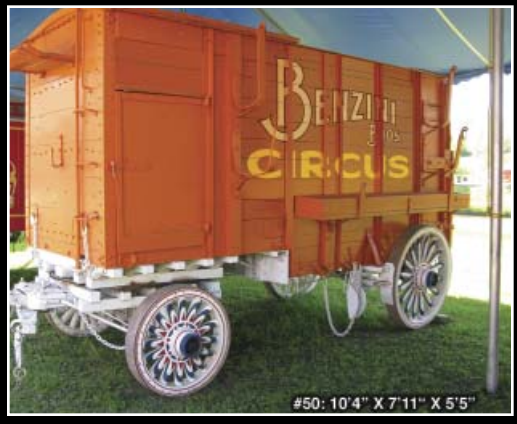
In terms of circus advertising, one of the most important questions I had to address was, if this is the Great Depression where money is tight and they are about to go out of business at any moment, how could Benzini commission new artwork? I found that many of the circuses of the time used stock art illustrations from as far back as the Victorian era, much as we use stock photos today. These were often elaborate, full of color and very lush. To make similar original illustrations would have been a full-time job in itself, so I just focused on a few main characters and tried to do them in that style. Because I felt so extremely fortunate to be working on this film, I decided to up my game and do the illustrations for the circus posters myself. After not drawing with a pencil in twenty years, it was a bit nerve-racking, but I somehow managed to pull it off.

One of the biggest challenges of the film was the sideshow bannerline, which is a series of large banners advertising all the "human oddities, strange people and novel entertainers" that await in the tent beyond. Since most of the photos of the period are not in color or reproducible, we needed to create the banners from scratch. Although I designed the entrance and the format borders for the ten different acts, it was clear to me that I would not have enough time to do all the illustrations. Luckily, we found an ADG Scenic Artist, Linda Newman Boughton, who in short order was able to look at the research we provided and create completely new period-looking illustrations. These illustrations were painted on board in gauche. We then scanned them into the computer at a high resolution where they could be manipulated, aged and placed in the borders. We also changed the colors and duplicated them on the other side of the sideshow entrance so we had twenty in all.

To put them into production, I cut up the files vertically adding a slight overlap so the finished banner sections could be sewn together as they would have been done in 1931. Paramount Sign Shop printed them on a ten-oz artist canvas material which is adhered to a paper backing. They were printed with a Hewlett Packard sixty-inch large format UV Inkjet printer. Once the ink hits the material and dries, it is set in the fabric and doesn't bleed objectionably. After assembly, the film paint department aged the backs to match. All the aging of the fronts was done on the computer to save time and preserve the inkjet print.

Another printing challenge was the advertising posters which Jack wanted to print on newsprint. Since newsprint bleeds terribly and fades out, it took quite a long time to find the proper paper stock. Letti Moreno of Studio Graphics came up with the solution. For some reason, her newsprint didn't bleed and the colors, while muted, didn't die. I asked her what the secret was and she said, funny you should ask about that newsprint. We simply buy that newsprint from a real newspaper company. They sell us their scrap rolls. They print by the thousands. So the little bit that is left over, which is a lot for us, they get rid of. So it was, in fact, real newsprint.

A fun group of design projects was a collection of food packages for the circus concessions across from the bannerline, both human and animal. Working with property manager Hope Parrish, I got to design Fairy Floss (now known as cotton candy), peanuts, popcorn and the souvenir



All of the lettering on the rolling stock was hand-painted or stenciled on the vehicles, from TenEyck's layouts, by lead sign writer Fred Seibly. Two books by Fred Dahlinger were invaluable for research: TRAINS OF THE CIRCUS, 1872–1956, and SHOW TRAINS OF THE 20TH CENTURY.

Benzini pennants. Using old clip art from royalty-free Dover resources, I was able to cobble together the various designs based on research that came mostly from eBay auction listings. These items were produced in a variety of ways. For the peanut bags, we used a large one-color rubber stamp. For the popcorn boxes, we did a two-color job in yellow and red inks. The Benzini pennants were

silk-screened on felt. The Fairy Floss was faked as a two-color job with an inkjet printer. Even though we were using modern technology to produce these period containers, it was extremely important to think about how they would have been done in 1931.

A large part of my time was spent adapting period trains and circus wagons for the movie. I designed the graphics for our train which included roustabout, ring stock, performer, owner and flat cars using some wonderful period train books that Jack had. These were all hand-painted by sign writer Fred Seibly and his crew. This was also the case with the circus wagons that we rented from Circus World in Milwaukee. Since we didn't want to destroy the paint on these original wagons and time was extremely tight, we mostly used the colors that were already on them, covering up undesirable modern type and adding our Benzini logos.

In addition to designing the world of the Benzini Circus, we had to convert the 20th Century Fox backlot into Weehawken, NJ, for the circus parade where elephant Rosie walks down the street with Marlena atop to advertise the show coming to town. Working with Jim Erickson, we assigned shops and restaurants to all the storefronts and I designed the signage and showcards. Using many of my original 1920s and 1930s advertising books, I found appropriate designs and adapted them in color. I always find that if you start making them completely up, they never quite look period, so these books provide a wealth of visual inspiration and accuracy.

When seeing the movie, I'm always surprised at what shows up larger than life on the big screen. Something that got a lot of screen time was a small props project, a bottle of maple syrup in the circus canteen. You can never take for granted that something won't be seen up close, putting in fake copy or no copy at all. In this case, I'm especially glad that I spend the time to make it completely believable.

Working with the team, the animal actors and circus performers was a joy. How many people can say, "Hey, what's that racket going on outside?" get up from your desk, go outside and see fire breathers, jugglers and clowns lined up on the parking lot to audition. It was truly a dream come true. **ADG**

Opposite page, top: Marlena rides atop Rosie down the main street of Weehawken, NJ, in the Benzini Bros. parade, shot on the Fox backlot in Century City. Bottom: TenEyck created sign plots for all of the shops on the street like this one for a diner. The individual window showcards were created in Illustrator CS5 and Photoshop CS5 using TenEyck's collection of custom fonts taken from old sign-writing books and then computer printed on card stock. Details were important, and some of the cards feature blue penciled ghost layout lines as if the type were lettered with brushes. This page, left: This maple syrup bottle, not a significant prop, still received a lot of screen time.

The Alternative World of ATLAS SHRUGGED

Photographs by Richard Cartwright © Rocky Mountain Pictures

by John Mott, Production Designer

Designing *Atlas Shrugged* was an unusual opportunity, to say the least. Ayn Rand's 1957 work is one of the most well known, and controversial, novels ever written. A Library of Congress readers' poll ranked it as the second most influential book of all time, after the Bible. Several polls of the best novels ever written have listed *Atlas Shrugged* as number one. A sweeping classic, more than one thousand pages long, filled with action, intrigue, romance, politics, mystery and a complex philosophy, that is loved (and hated) by millions all over the world.

So no pressure there…

The budget was modest and the schedule very tight but, after decades of failed attempts, this most famous of novels was finally coming to the screen.

Although written in the 1950s, the novel has the flavor of the Robber Baron era of the late 1800s and the mood of the 1930s Depression. I strove to maintain both of these feelings throughout the production because I believe we now live in a time that mirrors both these eras. We are experiencing our own Great Recession, and we have a new crop of Robber Barons and powerful companies.

In order to make the movie as relevant as possible (and in fact, portions of the finished movie are eerily prescient), it was decided to set the film in a large East Coast city (think *Metropolis*), in an alternative, dystopian, not-too-distant future, a future where the oil crisis of the 1970s never went away, gas is $37 a gallon, and railroads rule the transportation world. Using pre-war architecture helped root the story in

an ornate, oppressive, Gilded Age from which the protagonists are trying to break free.

The story for this, the first of three films (roughly one third of the book), concerns the relationship between industrialists Dagny Taggart and Henry Rearden as they join forces against entrenched interests, including the U.S. government and other competing industrialists, to update a decrepit rail line, build a new high-tech bridge out of Henry's innovative Rearden Metal (a kind of super-steel) and locate John Galt's secret, revolutionary motor that runs on static electricity. The new line will be christened the John Galt Line in his honor.

Finally, after many trials and tribulations, Dagny and Henry successfully cross the new bridge in a high-speed John Galt Line train.

My concept for the visual look of the film was to oppose the old, conservative, dark, restrictive, and backward-looking, against the young, contemporary, light, free and forward-looking.

This concept informed all the choices in the film, from locations to sets, to dressing, props, costumes (by the talented Jennifer Soulages) and photography (by my friend, DP Ross Berryman).

Opposite page: Dagny Taggart (played by Taylor Schilling) walks across the lobby of her company headquarters, filmed in the Los Angeles City Hall. The logo was designed by Graphic Designer Kevin Egeland, This page, top: Los Angeles' Union Station stands in for the Havana Club, a decidedly upscale urban watering hole. Bottom: Industrialist Henry Rearden (played by Grant Bowler) stripped his office to a modernist minimum. The location used was a photography studio in Santa Monica, CA.

Right: A SketchUp® model by John Mott of the old train bridge which was shot on location in Piru, CA, and then composited over plates of Colorado's Royal Gorge. Below: A frame from the finished film showing Dagny surveying the old bridge, which clearly will not carry a high-speed train.

Opposite page, top to bottom: A 3D rendering of the new Taggart Transportation high-speed train by effects supervisor Mark Spatny and his team. The live-action train cab set on stage against a green screen (inset) was based on drawings by Set Designer Gina Cranham. Driving footage was composited in later. The shaded renderings of various train cars were also created by Spatny.

Due to the budget and time restrictions, this was a location-based picture, shot predominantly in and around Los Angeles, although we did build a high-speed train interior/partial exterior, and portions of Henry's office at Rearden Steel. Fortunately, we were able to secure many of my first choices, which included City Hall, Union Station, the Biltmore Hotel and the Fine Arts Building—all locations that help sell this alternate Gilded Age. The combination of graphics, sets and post-production CGI elements enabled us to make a train station out of the Von KleinSmid Center library at USC, and the Taggart Transcontinental offices out of a mash-up of City Hall and the Los Angeles Times building. As this was conceived as an East Coast city, we were always hiding or removing palm trees and other California natives (both animate and inanimate).

Graphics played an important part in creating a believable backstory for the environments we designed. For instance, Dagny's family company, Taggart Transcontinental, needed a logo and look that evoked a huge, ancient corporation with rail lines all over North America. I came up with a vintage logo and route map, and an updated brand-refreshed millennium version of both. This updated map was digital and played on a large screen in Dagny's office. These graphics really helped to give a feel of a company that had been started a long time ago and was slowly moving into the twenty-first century. These, and many others, were beautifully executed by Graphic Designer Kevin Egeland.

Set decorator Lori Mazuer and prop master John Brunot labored with the prop houses and vendors of Los Angeles to find and make just the right items (on a limited budget of course) for the world of *Atlas Shrugged*, including the Rearden Metal bracelet Henry has made from the first pour of his new alloy, and bold, masculine office furniture that was a perfect fit to his contemporary metal-and-light office.

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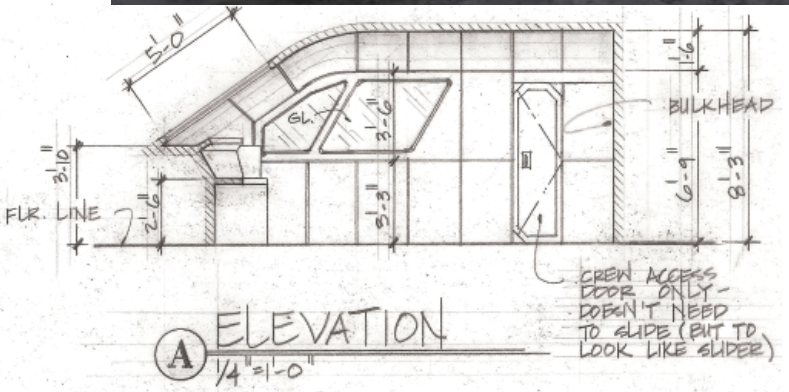
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3'-6"
2'-1"
BULKHEAD
3'-10"
FLR. LINE
2'-6"
5'-3"
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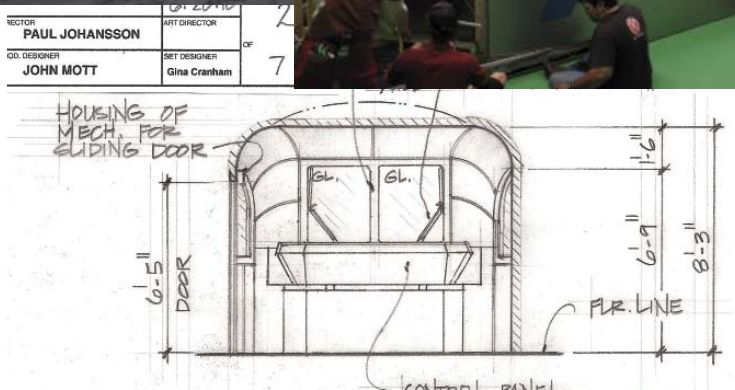
CREW ACCESS DOOR ONLY - DOESN'T NEED TO SLIDE (BUT TO LOOK LIKE SLIDER)
A ELEVATION
1/4"=1'-0"


HOUSING OF MECH. FOR SLIDING DOOR
GL.
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CONTROL PANEL W/BROW - DIALS BY SET DEC.
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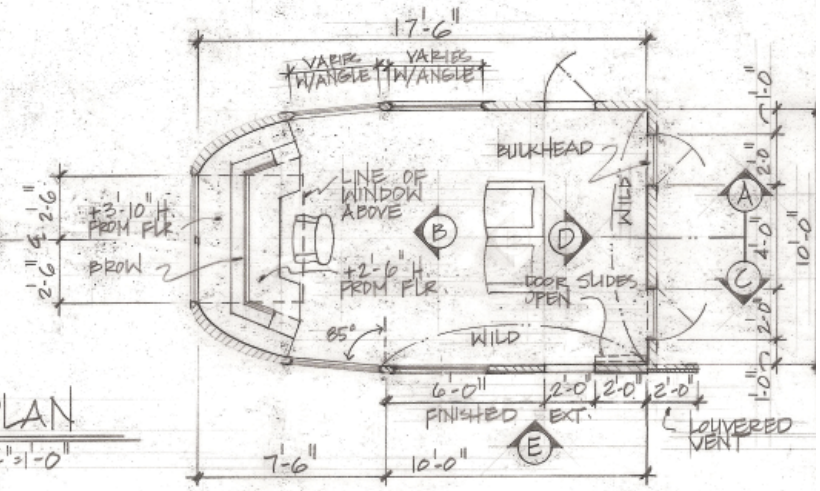
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VARIES W/ANGLE
VARIES W/ANGLE
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BULKHEAD
LINE OF WINDOW ABOVE
+3'-10" H. FROM FLR.
BROW
+2'-6" H. FROM FLR.
2'-6"
2'-6"
WILD
2'-0"
4'-0"
10'-0"
2'-0"
1'-0"
85°
WILD
DOOR SLIDES OPEN
6'-0"
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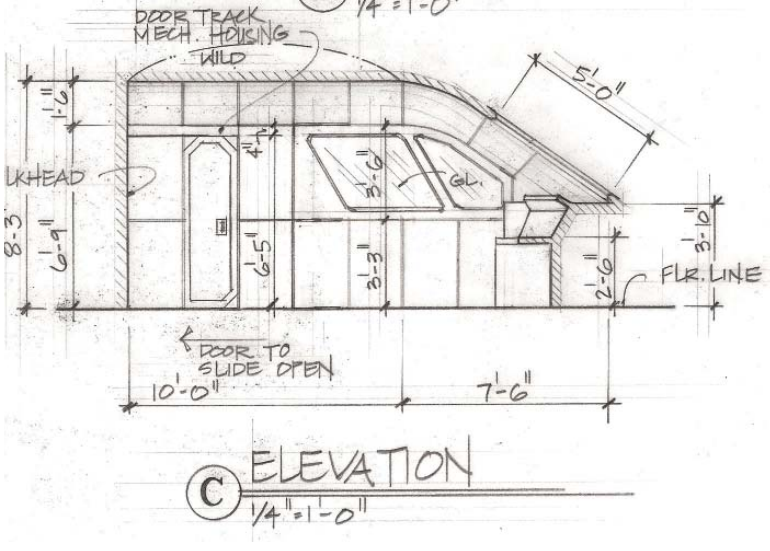
DOOR TRACK MECH. HOUSING
WILD
5'-0"
1'-6"
LKHEAD
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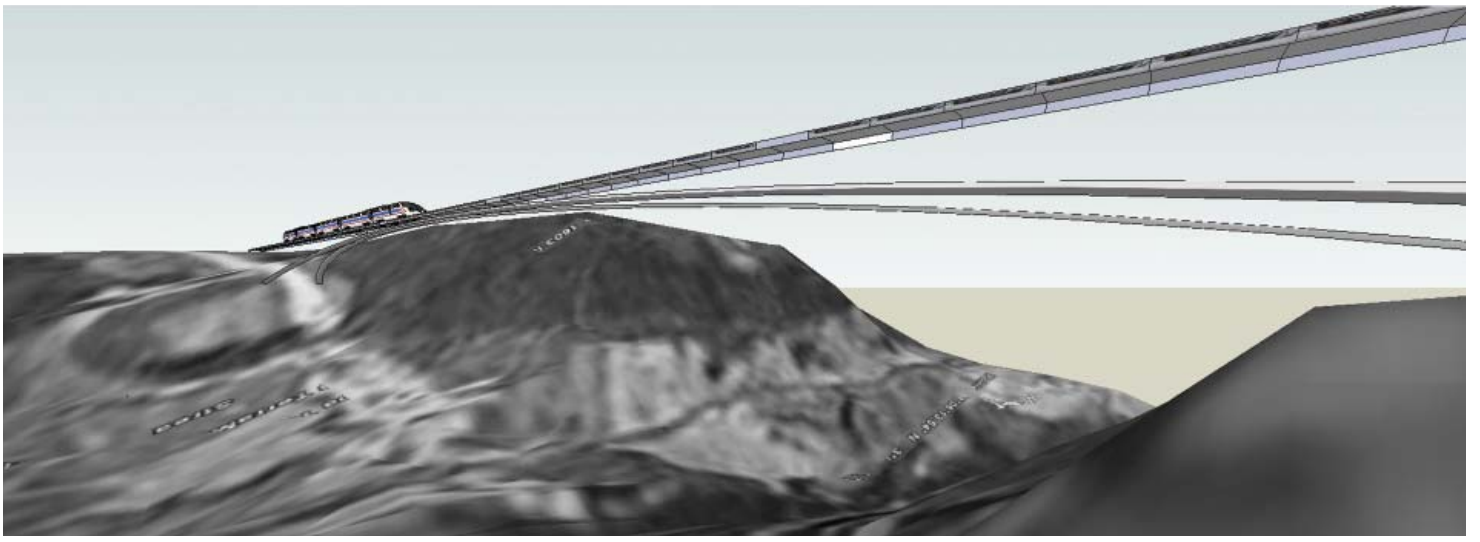


Above, top: John Mott's SketchUp model of the new train bridge, above a frame from the finished film with the extraordinary bridge, an "impossibly thin" ribbon of gleaming Rearden Metal, against the blue sky.

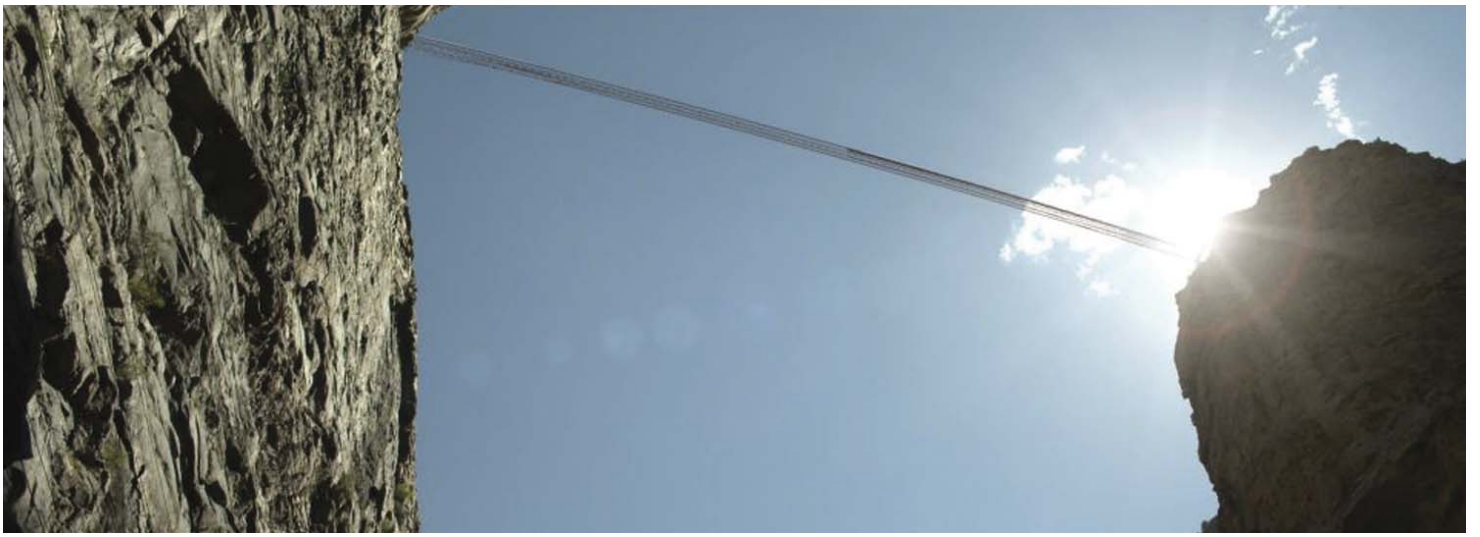
The genesis of the Rearden Metal bracelet is an interesting illustration of how modern technology has become so integral to the design process. Due to the tight preproduction schedule, it was necessary for me to sketch the bracelet design, have it approved by director Paul Johansson, photograph it and email it to the prop master, all while on the location-scout bus! Now that's something we couldn't do a few years ago.

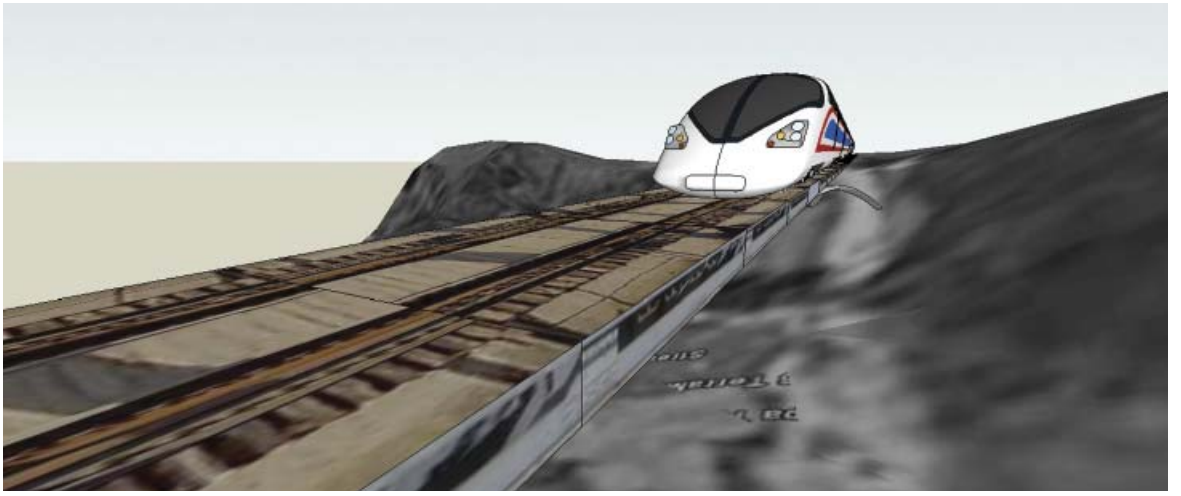
The film's climax—the successful inaugural run of the high-speed John Galt Line featuring the triumphant crossing of the new Rearden Metal bridge by Dagny and Henry—presented several challenges: there are no impressive gorges (with or without bridges) anywhere near Los Angeles, and there are no high-speed trains on the West Coast at all.

As scripted, the bridge was in Colorado. A company move to Colorado was not feasible, so we planned to shoot the old bridge and the railroad scenes somewhere near Los Angeles, and then digitally insert this footage into background plates. After some searching, we found a suitably decrepit bridge and some working tracks near the small town of Piru, in the Santa Clara River Valley north of Los Angeles. The background plates (including some complex helicopter footage) was shot later in and around Colorado's spectacular Royal Gorge.

The John Galt Line train was based on existing U.S. high-speed trains, found only on the East Coast, with some tweaking here and there. This train, and the new bridge, were completely digital, and I made some SketchUp® models to illustrate this. I found the QuickTime® movie animation function of SketchUp very useful in creating a simple pre-visualization of these scenes.

I wanted the new bridge to look impossibly long and thin, a beautiful, ethereal filament of gleaming Rearden Metal, shining in the sunlight, so delicate it seemed it would be impossible for it to support its own weight, far less a fully laden train. I am





delighted to say this concept became digital reality. The combination of the Colorado plates and the fully rendered 3D bridge and train models is quite a stunning visual effect, executed by visual effects supervisor Mark Spatny.

Set Designer Gina Cranham drew plans for the train cab and partial exterior from my initial SketchUp models and the set was built and shot on a green-screen stage before being inserted into train-driving footage filmed later, using a special rig that shoots images from the front and sides at the same time.

Designing *Atlas Shrugged* has seemed like a difficult proposition for more than fifty years, and doing so on a tight budget sounds like an impossibility. To be sure there were restrictions, but the impossible became real, and I am indebted to the team of talented, motivated, artists and craftspeople who worked together to make the absolute best-looking movie possible. **ADG**

Above, top: Another angle on the striking "filament" of a bridge, glistening in the brilliant Colorado sunlight. The plate and final composite shot were created by visual effects supervisor Mark Spatny. Center: Mott used the QuickTime® movie animation function within SketchUp to create a pre-visualization of the sequence; and Spatny reproduced that pre-vis very closely in the finished film.

from the field

WHAT DEMOCRACY LOOKS LIKE

by Peter Koczera, Organizer & Field Representative

I tell my kids that I have a job I love to get up and go to every day. I'm the organizer and field representative for the members of the Art Directors Guild, IATSE Local 800.

After working as a Graphic Artist in the entertainment industry for more than thirty years, I never thought I would find employment which I was even more passionate about, but serving the members of the ADG is just that career. Each day, I visit our members in the Art Departments of feature films, television productions, and award shows, as well as the many television networks, sports trucks and television commercials that thrive because of our artistic talents.

My work involves listening to the problems and joys of those designers and artists; it involves making sure that people are employed properly and do not deprive others of work. It also includes seeing that non-union workers are not taking away the pay and benefits that belong to our conscientious members, paying their dues and abiding by the rules...as John Moffitt refers to them, the *good citizens*.

Another area of working in the field involves bringing in non-union artists who want to share in the benefits that our Guild provides—many more than I can list in this column—and contribute to our collective strength. This might be the most rewarding aspect of my job, talking to workers who are struggling without benefits and laboring for long hours under often-dangerous conditions. These workers have called the Guild for help, and I discuss with them the pros and cons of their action. Generally, they choose to exercise one of the oldest American traditions: they vote in secret among themselves and decide if they should risk their jobs by walking off the worksite. On most of these job actions, where workers want only health and pension benefits, the producer initially refuses and insists that the costs are unsupportable. However, after a talk with the IATSE's International Representatives, a contract is signed. The artists get their benefits and the producers get a happier crew, back at work creating what makes Hollywood, Hollywood.

Peter Koczera's snapshot of the crowd, including Hollywood IATSE members, gathered in the Wisconsin statehouse to protest union restrictions that have sparked a national confrontation with organized labor. This was the largest demonstration at the state Capitol since the Vietnam War.

The view from the union field looks promising because, just as it did in Madison, Wisconsin, the solidarity and strength of people working together in unison, brings thousands to chant:

Tell me what democracy looks like.
This is what democracy looks like.

That's my view from the field, and that's what it looks like.

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 March and April by the ADG Council upon the recommendation of the Production Design Credit Waiver Committee.

FILM:

Steve Arnold – THE BIG BANG – Anchor Bay Films
Hannah Beachler – WORST PROM EVER – MTV
Laurence Bennett – THE ARTIST – Warner Bros.
Jim Bissell – MISSION: IMPOSSIBLE – GHOST PROTOCOL – Paramount Pictures
Perry Andelin Blake – JACK & JILL – Columbia Pictures
Bill Boes – JOURNEY 2: THE MYSTERIOUS ISLAND – Warner Bros. and THE SMURFS – Columbia Pictures
Richard Bridgland – PRIEST – Screen Gems
Jess Gonchor – MONEYBALL – Columbia Pictures
Clay Griffith – WE BOUGHT A ZOO – 20th Century Fox
Marcia Hinds – FRIENDS WITH BENEFITS – Screen Gems
Richard Holland – ALVIN AND THE CHIPMUNKS 3 – 20th Century Fox
Kalina Ivanov – THE VOW – Screen Gems
Happy Massee – LOL – Lionsgate
John Mott – ATLAS SHRUGGED: PART 1 – The Strike Productions
Andrew Neskoromny – APOLLO 18 – Dimension Films
Robert Pearson – JESUS HENRY CHRIST – Red Om Films
Craig Sandells – BEETHOVEN'S CHRISTMAS ADVENTURE – NBC Universal
Chris Seagers – X-MEN: FIRST CLASS – 20th Century Fox
Chris Spellman – JEFF, WHO LIVES AT HOME – Paramount Pictures
Jon Gary Steele – FOOTLOOSE – Paramount Pictures
Kevin Thompson – YOUNG ADULT – Paramount Pictures
Ford Wheeler – TWYLIGHT ZONES – Paramount Vantage

TELEVISION:

Cynthia Charette – MY FREAKIN' FAMILY – ABC Studios
Scott Heineman – WASABI WARRIORS – Disney HD
Marcia Hinds – DAMAGE CONTROL – ABC Studios
Richard Hoover – GRACE – ABC
Robb Wilson King – CHAOS – 20th Century Fox
Hugh D.G. Moody – THE GLADES – Fox Television Studios
Aaron Osborne – PARTNERS – ABC Studios
Ian Phillips – MAN UP! – ABC Studios
Adam Rowe – CRIMINAL MINDS – ABC Studios
Anthony Tremblay – SUPAH NINJAS – Nickelodeon Network

Alternating credit: The Council voted to grant alternating credit to Mark Harrington and Craig Siebels for the series BURN NOTICE – 20th Century Fox

DUAL CREDIT REQUESTS:

The Art Directors Guild Council voted to grant dual Production Design credit to Michael Mayer and Victoria Paul for a single episode of BONES – 20th Century Fox, and to John Shaffner and Joe Stewart on an untitled Jamie Foxx/Affion Crockett Project – Fox Television Studios.

membership

WELCOME TO THE GUILD

by Alex Schaaf, Manager, Membership Department

During the months of March and April, the following 20 new members were approved by the Councils for membership in the Guild:

Art Directors:
Ryan Berg – CHILDRENS HOSPITAL – Warner Bros.
Natasha Gerasimova – WARREN THE APE – MTV Network
Randal Groves – BRAIN TRUST – Electric BT Productions
Angelic Fedevich Rutherford – BACHELOR PAD 1 – ABC
Rosie Sanders – TIM AND ERIC'S BILLION DOLLAR MOVIE – Magnolia Pictures
Kim Sinclair – MAN OF STEEL – Warner Bros.

Commercial Art Directors:
William Bostock – Various signatory commercials
Damien Byrne – Various signatory commercials
Gregory Jackson – Various signatory commercials
Arabella Lockhart – KRAFT commercial
Stephen McHale – Various signatory commercials
Chelsea Oliver – Various signatory commercials

Assistant Art Directors:
Jennifer Bash – FAMILY ALBUM – 20th Century Fox
John Sanchez – REVENGE OF THE BRIDESMAIDS – ABC Family

Commercial Assistant Art Directors:
Laura De Rosa – Hertz commercial

Fire/Avid Operator
Michael Menczer – Fox Television Stations

Electronic Graphics Operators:
Anna Castello – Fox Television Stations
Kellen Summers – Fox Television Stations

Illustrators:
Matthias Beeger – Various signatory commercials
Jaime Jones – MAN OF STEEL – Warner Bros.

TOTAL MEMBERSHIP

At the end of April, the Guild had 1925 members.

AVAILABLE LIST

At the end of April, the available lists included:

178	Art Directors
57	Assistant Art Directors
9	Scenic Artists
1	Assistant Scenic Artist
3	Student Scenic Artists
3	Graphic Artists
11	Graphic Designers
55	Senior Illustrators
2	Matte Artists
67	Senior Set Designers
5	Junior Set Designers
2	Senior Model Makers

SUPER 8

Martin Whist, Production Designer
David Scott, Supervising Art Director
Domenic Silvestri, Art Director
Andy Chung, Concept Artist
Jamie Rama, Illustrator
J. André Chaintreuil, Conceptual Set Designer
Aric Cheng, Tammy S. Lee,
Randall D. Wilkins, Set Designers
Clint Schultz, Graphic Designer

Opens June 10

calendar

GUILD ACTIVITIES

June 20 @ 7 PM
IMA Council Meeting

June 21 @ 7 PM
ADG Council Meeting

June 22 @ 5:30 PM
STG Council Meeting

June 25 @ 6–9:30 PM
Opening Reception
Figure Drawing from Life
through July 31 at Gallery 800
in the NoHo Arts District

June 26 @ 5:30 PM
AGORA (2009)
Film Society Screening
at the Egyptian Theatre

July 4
Independence Day
Guild Offices Closed

July 18 @ 7 PM
IMA Craft Membership Meeting

July 19 @ 7 PM
ADG Council Meeting

July 20 @ 5:30 PM
STG Council Meeting

July 21 @ 7 PM
SDM Council Meeting

July 21–24
Comic-Con
San Diego Convention Center

July 31 @ 5:30 PM
THE BOYFRIEND (1971)
Film Society Screening
at the Aero Theatre

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

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milestones

Above: This portrait of Benjamin S. Lao was painted by his son-in-law Dwight Adonay. It was presented at Saint Dominic's Church in Eagle Rock as a tribute to the artist.

BENJAMIN LAO
1947–2011

Scenic Artist Benjamin Lao passed away on February 20, 2011, at the Los Angeles County Hospital after a quiet and painful battle with cancer. He was 63.

Ben was a freelance journeyman Scenic Artist, a longtime employee of Fox Television, KCET, NBC, CBS, and Disney Imagineering. He worked on such popular television shows as *In Living Color*, *One Day at a Time*, *9 to 5*, *The Jeffersons*, *227*, *Sanford and Son*, *Gimme a Break*, *The Facts of Life*, *Good Times*, *Married with Children*, and *Silver Spoons*. He painted the box for the Milli Vanilli skit, created large billboards of NFL sports celebrities for Fox Sports' *The Best Damn Sports Show Period,* contributed to the Academy Awards and variety shows such as *Diana!,* a Diana Ross TV special with Michael Jackson and NBC's *The Tonight Show*.

In addition, he also painted in the outdoor media and music industries, creating 48-foot billboards for outdoor advertising and six-foot-square panels of famous singers, rock bands, entertainers and celebrities. For his wife Helen, he helped to build and established Salon Expo, which she still manages.

Ben loved to create and invent things for his studio, his home, his business and the cars that he drove. He would research and learn everything about a new piece of equipment, computer or utility vehicle and always go for the top of the line. He enjoyed sharing these inventions with family and friends and people he worked with. He would put these *toys* to work on studio projects whenever time allowed him.

Ben was also a practicing professional portraitist and worked with various photography studios. He mastered the art of classical painting and developed a personal Impressionist style, mastering digital enhancement techniques with a Wacom® tablet. His Impressionist painting *Greece in Spring* was the signature piece for the Gallery 800 *Art Unites – Spring* show in 2010.

He traveled the world with family, and regularly hosted family dinner parties and reunions entertaining and accommodating friends and overseas visitors. He visited these overseas friends in turn and they gave him and his family five-star treatment in return.

Although Ben was surrounded by famous people most of his career, he was a humble man who just did his job each day and then went home to his family. In between work and studies and inventing, he enjoyed camping, attending church, traveling, and ministering to others about life, love and generosity. He had very strong faith and was unusually sincere. Although beset with financial problems and difficult family commitments, he seldom worried. He took long holidays and said his faith kept him and his family provided. He was shy but very funny, a gutsy big spender who was extremely loving, caring and generous to the point of spoiling those whom he loved. He gave way to others and when offended, he was quick to forgive and forget by turning an apology into a funny, loving joke. He was simple and self-effacing, but he dreamed big and set out to do what he said—a man of his words. Three words sum up his life: Love, Family, Art.

Benjamin Lao is survived by his wife Helen Rosales Lao, children Olivier Joan Rosales Lao, Carina Lao Cordova and her husband Robert Cordova III of Charlotte, NC, and Marichelle Lao Adonay and her husband Dwight Adonay, along with three grandchildren.

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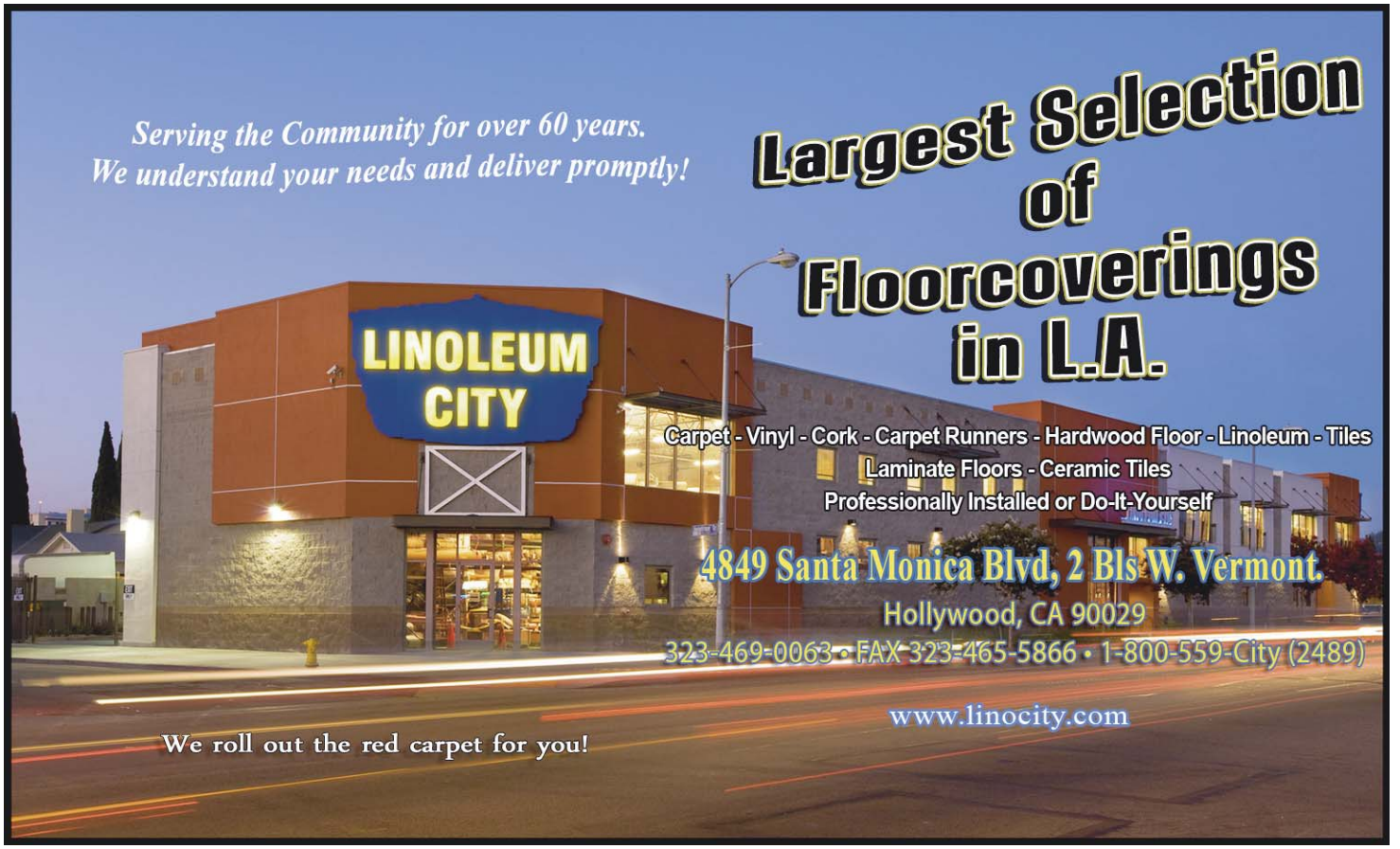

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Photograph courtesy of the Margaret Herrick Library / A.M.P.A.S.

The small black-and-white sketch reproduced here, carefully executed with technical pen and charcoal, was found among the papers of director Marty Ritt when they were donated to the Motion Picture Academy®. It portrays the apartment of George Smiley, a British MI6 agent, supposedly retired but still enmeshed in Cold War espionage, in THE SPY WHO CAME IN FROM THE COLD (1965). The sketch is unsigned but it is likely the work of the film's Production Designer, Tambi Larsen.

Johannes "Tambi" Larsen was born in 1914 in Bangalore, the son of a Danish missionary stationed in India. He attended an American boarding school, a high school in Denmark, and the Royal College of Engineering before immigrating to the United States at the age of twenty to attend the Yale Drama School. Tambi (pronounced "Tom' bee") struggled for some years trying to make a living as a scenic designer for Broadway shows, but opportunities were scarce. During World War II, he worked for the Office of War Information in London, first broadcasting the news in Danish over the Voice of America, and after V-E Day, designing exhibits in Denmark as Assistant Cultural Relations Officer.

Following the war, Larsen began his career as an Art Director at Paramount, and won an Oscar® two years later, for THE ROSE TATTOO (1955), Larsen would also be nominated by the Academy for Best Art Direction for HUD (1963), THE SPY WHO CAME IN FROM THE COLD (1965), THE MOLLY MAGUIRES (1970), and HEAVEN'S GATE (1980), and would win a BAFTA Award for THE SPY WHO CAME IN FROM THE COLD.

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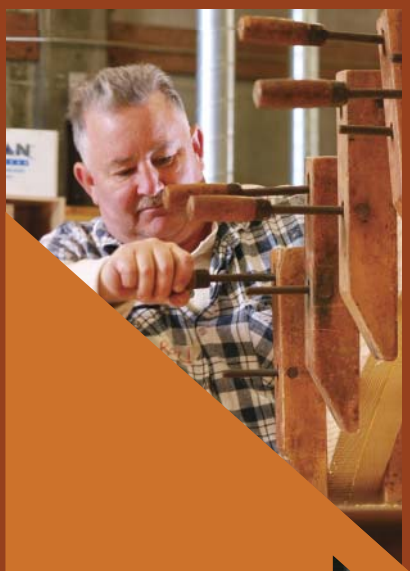

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