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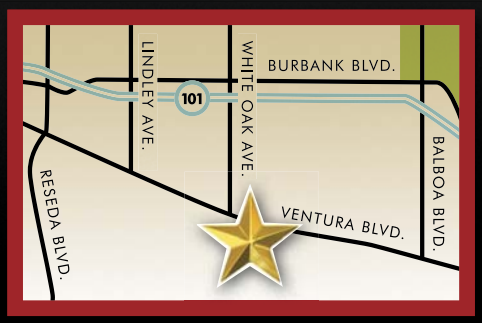

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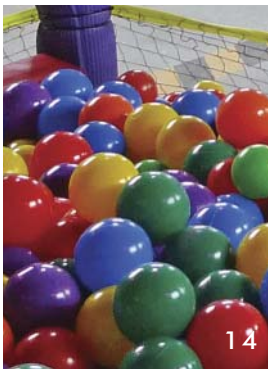

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COVER: Like most Production Designers, Steve Joyner and Caylah Eddleblute design specialty props, vehicles, and even wardrobe accessories, as well as sets. This photograph shows a detail of Time Keeper's tie piece which they designed for SPY KIDS: ALL THE TIME IN THE WORLD IN 4D. They then manufactured the item from gears and findings cut out of acrylic on the Art Department's Epilog Laser system. The final prop was then molded, cast and painted.

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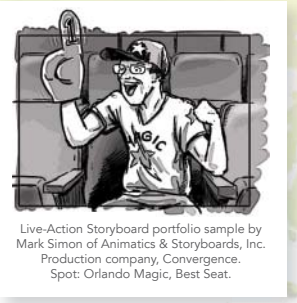
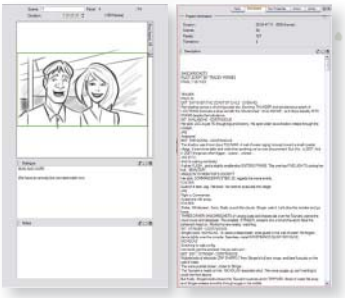

Live-Action Storyboard portfolio sample by Mark Simon of Animatics & Storyboards, Inc. Production company, Convergence. Spot: Orlando Magic, Best Seat.



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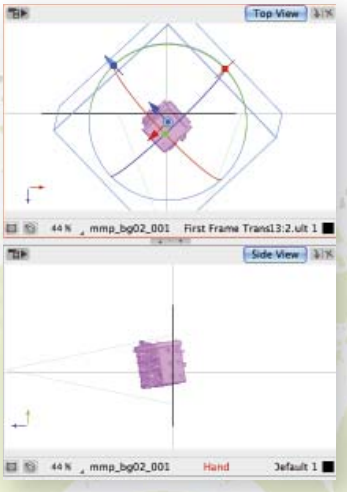

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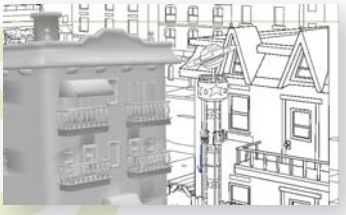

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Website: **www.artdirectors.org**

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WANTED – NEW TALENT PROFILES

by Michael Baugh, Editor

The Guild has been extremely fortunate, especially during the past decade or so, to have attracted the voluntary services of members with exceptional talents and abilities in a wide range of fields to serve on its Board of Directors and its Councils. Supported by their governance, the organization has grown steadily, providing added services and opportunities for its members. This month, once again, the members of the Guild will nominate and elect new members of its governing bodies.

Each member of a nonprofit board brings a unique set of experiences and talents to the group's deliberations, an individual talent profile. The board then leverages these varied talents to develop new ideas and different perspectives. Men and women are dynamic, social, interactive beings. When harnessed together, the board's collective, collaborative energy and contributions are greater than any of the individual profiles, and therein lies the value of a diversified board to any nonprofit organization.

Over time, though, boards develop relationships within themselves and with staff members, largely inside the organization. Good governance demands that boards' primary relationships be outside the organization—that is, with the members. It must lead the organization subject only to its discoveries about, and judgments of, the values of the membership. A common mistake of many nonprofit organizations is that they tend to only nominate those colleagues to the board who have served in the past. This can lead to a homogenous rather than diverse board that quickly falls into an ideological rut. A lot of decisions get made, and actions taken, because "that is the way we have always done it."

The challenge for the ADG, at this moment in its history, is to bring onto the Councils a new generation of entertainment artists with robust and different talent profiles. There are many ways to nurture the best and brightest of a new generation, but the trust of their colleagues is a powerful incentive that can invigorate young designers. It is time to enrich the Councils and Board from the ranks of those members who are actively working in the new Art Departments and facing the industry's new challenges. We should give particular attention to skills, expertise, and diversity. Remember that diversity includes not only ethnicity, sex, age, disabilities, and the like—although those are all important—but it should also include occupational category, education, background, and nontraditional talents that may be useful to effectively govern the Guild.

The requirements for a good board member are simple. We only need to nominate people who:

- Accept that the sole reason for the Guild's existence is to provide services to its members and to address those specific needs in the workplace and beyond.
- Are willing to take an active approach to the nature and predictability of risk. A timid Guild will not help its members prevail.
- Engage in effective networking at the Board and Council level. We're all in this together.
- Demand realistic and achievable budget estimates and cash flow projections, treating the members' money as if it were their own.
- Support an effective working relationship between the Board and the Guild's senior staff. Again, we're all in this together.
- Recognize the achievements and efforts of both the staff and volunteers, and be willing to take time to celebrate those achievements and efforts.
- Strive for a long-term succession strategy for Board and Committee office-holders. It's necessary for the continued vitality of the Guild.
- And, above all, celebrate the varied arts of entertainment design, and the artists who practice them.

contributors

Born in Bogota, Colombia, and trained as an architect with a master's degree from Tulane University, **Carlos Barbosa's** professional career started in New Orleans at the firm of Perez Associates as a staff designer planning the 1984 Louisiana World's Exposition. He was later recruited by architect Charles Moore's Los Angeles firm, MRY. Helping a friend design his student film at USC was Carlos' first introduction into the world of entertainment and *Ultraviolet*, a low-budget Roger Corman film, became his first credit as a Production Designer and his hands-on education in filmmaking. His other Production Design credits include *Magic City*, *24* (for which he was nominated for an Emmy®), the pilot for *Terra Nova*, *Lost*, *CSI: Miami*, *Coach Carter*, *The Invisible*, and *Hurricane Season*. In addition to filmmaking, Carlos continues to practice as an architect and has completed projects in California and Louisiana.

Caylah Eddleblute earned a bachelor of science degree from the University of Arizona, started submitting short stories and placed in regional competitions. Early Art Department positions consisted of purchasing lumber and sweeping the floor in the construction mill and working as a set dresser. She and Steve Joyner met and built their own prop department, focusing on great design and flawless execution of gags on set. She also took on making a documentary, directing, editing and producing. Steve joined in and a year and a half later, *In Pursuit of Denali: Climbing Alaska's Mt. McKinley* was completed. Working next to actors and directors, including Robert Rodriguez and Quentin Tarantino, gave her the chance to observe sets that were camera- and crew-friendly. She documents every project and was a contributing writer/photographer for books on the making of *Sin City* and *Grindhouse*.

Steve Joyner grew up in Phoenix. During high school and college, he was active in technical theater. After spending a year studying architecture at Arizona State, he switched to electrical engineering with his father's encouragement. While working at a computer store in Phoenix, he was hired to work on the 1997 feature *Campus Man* running their computers. He was soon doing commercials, and moved to Los Angeles in 1992 to ride the wave of production as a prop master on Showtime and HBO movies. He met Robert Rodriguez in 1994 and worked with him on *From Dusk Till Dawn*. In 2005, Rodriguez and Quentin Tarantino gave him the opportunity to move up to Production Design on their double feature *Grindhouse*. He splits his time between Los Angeles and Austin, Texas, where he is currently designing a bar made of seagoing shipping containers. His father still believes he ran away and joined the circus.

Carlos Menendez was born in Havana, Cuba, seventeen days after the failed Bay of Pigs invasion. His hometown of Artemisa became ground zero during the Cuban missile crisis, when Fidel Castro concealed nuclear missiles in the surrounding sugar cane fields. Menendez left Cuba for temporary exile in Mexico City before joining family in San Antonio, Texas. He received a bachelor of architecture from the University of Texas and joined the New York architecture firm, Kohn Pedersen Fox Associates, where he worked as an associate designer on buildings such as ABC Phase III Corporate Headquarters and Lincoln Center Minneapolis. Menendez began designing sets in the early 1990s, starting as Art Director on the television series *South Beach*. He has designed award-winning commercials in South America, Europe and Southeast Asia, and received two ADG nominations for Capital's "What's in Your Wallet?" campaign.

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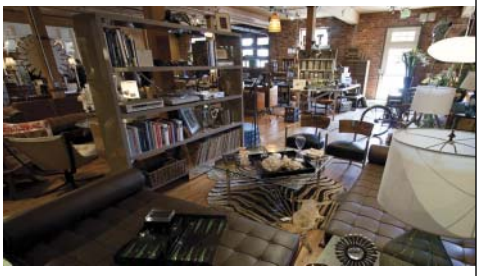

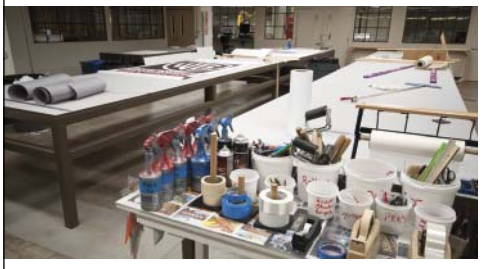

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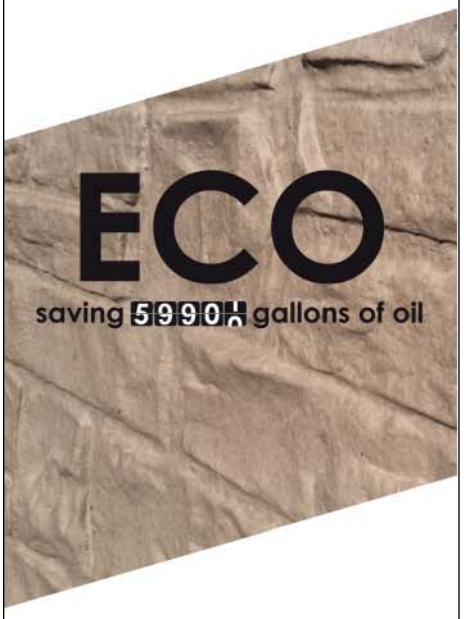

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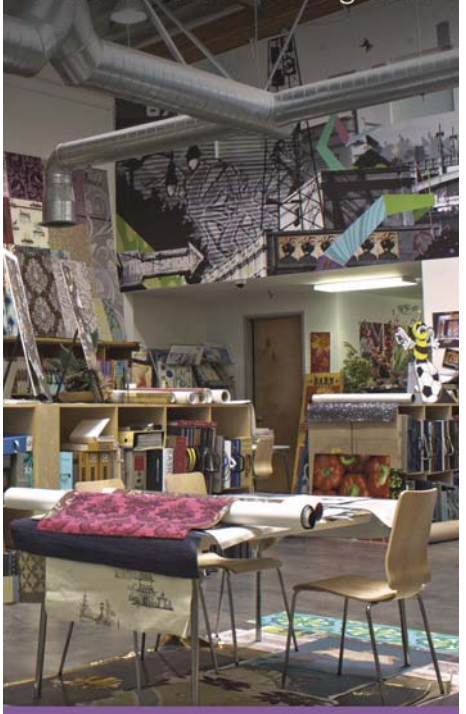

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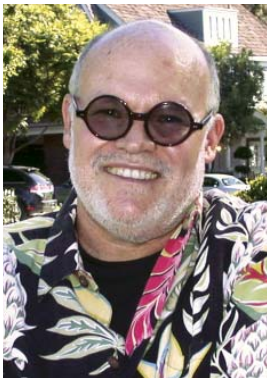
from the president

ELECTIONS, TRANSITIONS & NEW BEGINNINGS

by Thomas Walsh, ADG President



If we are to draw any conclusions from the current irrational national political soap opera, then it must be that ideology, suspicion, and anger are not good substitutes for pragmatism, leadership, and constructive partnerships. Our Guild's system of governance is based on representative democracy and it can only be responsive and effective when you, the members, remain informed and participate. Not to do so abdicates your responsibility as a working professional. Only a small percentage of our members usually participate in many of the matters that significantly affect the Guild's governance, and consequently, the apathy and indifference that results opens the door to angry and shortsighted minorities who may harbor agendas that undermine your Guild and its policy-making bodies, and—in my view—take us to a regressive and insular place.

Much has gone well since the merger two years ago, and because of it, we are a much better and stronger union, collectively and politically, both within our profession and within the IATSE. But the pragmatism and consensus-governance that many of us have tried so hard to nurture and extend is in real peril of being undone if members do not make their voices heard, become better informed and—most importantly—participate in this fall's Guild elections.

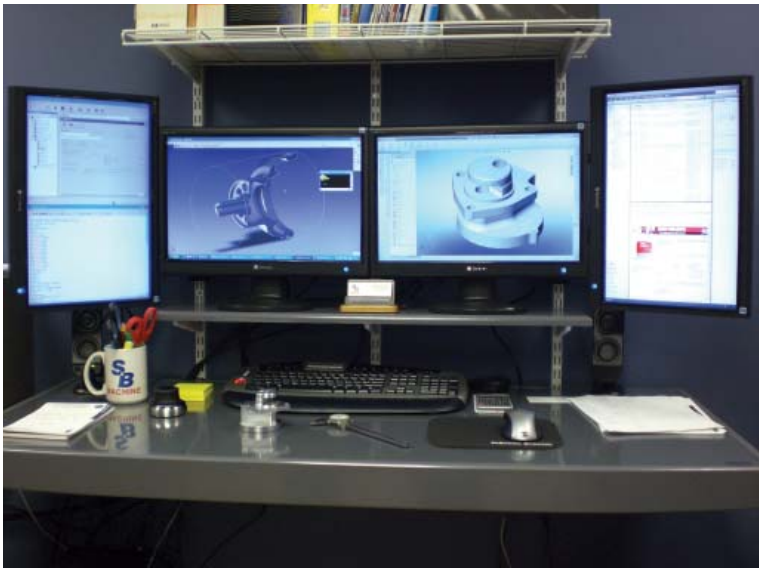
We are all very fortunate to have an organization that is free of scandal, mismanagement, and malfeasance. In fact, the only dramas that have been staged since the merger and the last election are ones that have been manufactured by those whose voices were the loudest against the merger and who continue to attempt to subvert the Guild out of a misguided desire for retribution and control. The Guild's central mission and goal is to do good works and promote policies, actions, and activities that will benefit *all* of our members' well-being and professional standing, regardless of their craft affiliations.

My goal over the past eleven years as both Chairman of the Art Directors Council and President of the Guild has been to foster those activities that are in the best interests of our members. The amount of time contributed by your non-compensated elected leaders on your behalf is significant; their desire and commitment to give back to our community is heartfelt. Many of us share the desire to ensure that our institution, the ADG, remains strong, respected, relevant within our industry, and responsive to the needs of our collective membership.

So what can you do that will help bring about the most positive and lasting outcome as the Guild's nominations and elections approach? Here are four questions to consider when choosing your candidates this fall.

- Are my candidates active in my craft and are they fully informed about both the nuances of my profession and the current issues and workplace trends that affect us the most?
- Are they articulate advocates for our profession and its practitioners?
- Can they—and will they—engage in constructive and respectful partnerships with their colleagues to advance policies and initiatives that serve the best interests of all members of the Guild, regardless of their craft affiliations?
- Do my candidates understand the changing trends facing our professions and careers, or are they emotional and intellectual prisoners of their past?

The bottom line is simple, you must become active and informed, and make your nominations and choices based not on what's in the interest of the few, but what is best for our whole membership. As wise leaders reminded us, under difficult circumstances many years ago, "United we stand, or divided we fall."



Above: The typical designer's tool kit is getting more sophisticated with each project: multiple monitors, large format plotters or printers, Wacom® tablets or Cintiqs, and annual upgrades to multiple suites of expensive software. How much of this equipment should an individual artist provide free of charge to a major film studio?

CAPS ON BOX RENTALS

by Scott Roth, Executive Director

For a very long time, members have received box rentals for the tools (computers and otherwise) they bring to the job. And, until relatively recently, the weekly rental would have continued every week through the run of the show. But this is changing as more and more employers are capping the box rental they have agreed to pay at a certain, often arbitrary, number of weeks. This makes no sense and is also unfair to members whose boxes are as valuable to the employer in all the weeks following the point at which they no longer pay rental because of the cap, as they were during the preceding weeks when they were paying for the box.

Because the Board felt the Guild needed to play an important role in supporting our members' right to work a job free of caps on their box, the Guild recently established the following Box Rental Empowerment Program:

BOX RENTAL EMPOWERMENT PROGRAM

I. Purpose of Program
To empower members to assert their rights not to have their box rentals capped.

II. Basis of Empowerment
Members who stand up for their rights—by following Guild-published protocols—and are laid off because they have, will receive two weeks' notice pay (based on the rate reflected in their second-to-last paycheck), and the Guild will grieve their layoff.

III. Protocols Members Must Follow

A. If a cap is made a condition of employment, the member must notify the employer in writing that his/her box will not be made available after the cap is reached. The member must also provide an inventory of required equipment. (The member must copy the Production Designer/Art Director on all such correspondence.)

B. Two weeks prior to the time the cap would take effect, the member must notify the employer in writing that the member's equipment (digital and/or traditional) will not be provided when the cap is reached.

IV. Additional Program Elements

A. When a member provides two-week's notice to an employer that the member will not be providing equipment after a cap is reached, the member may have his/her name placed on the Guild's Availability List in his/her classification(s).

B. A maximum of $100,000 will be allotted to this program during a one-year trial.

C. Participation in the program is available to members in all crafts.

I will be discussing with you ways and means to implement this program, which will also include one or more town-hall-like seminars on how best to negotiate with your employer to assure both that you're able to follow the protocols of the program but also to give yourself the best shot at getting paid for your box for every week that you bring it to the job.

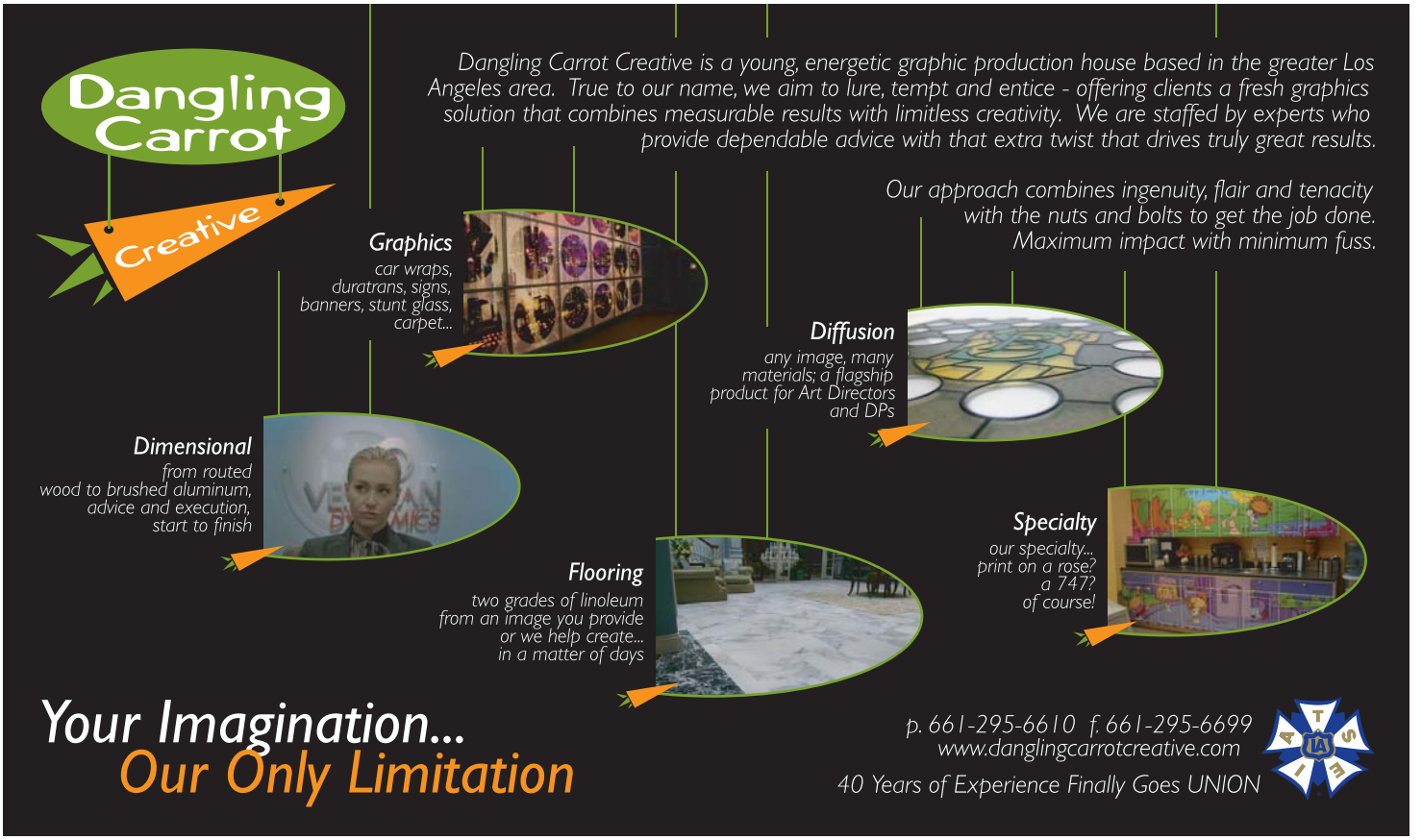
THE ADG FILM SOCIETY

by John Muto and Tom Walsh, Film Society Chairs

LAND OF THE PHARAOHS (1955)
Designed by Alexandre Trauner

On Sunday, October 23, at the Egyptian Theatre, the Guild's Film Society will present the ultimate Egyptian cult classic. Directed by Howard Hawks (*Gentlemen Prefer Blondes*), written by William Faulkner (*The Sound and the Fury*), and starring Joan Collins (*Dynasty, Star Trek*), the film is Hollywood at its best, a movie made just for the sheer enjoyment of watching movies. Oscar®-winning Production Designer Alexandre Trauner (*Children of Paradise*) revises everything we think we know about the building of the pyramids. A panel discussion will follow, moderated by both Mr. Muto and Mr. Walsh.

Above: Jack Hawkins and a 22-year-old Joan Collins star in LAND OF THE PHARAOHS. The Warner Bros. production was one of Hollywood's largest-scale, ancient-world epics, in the spirit of THE ROBE, THE TEN COMMANDMENTS, BEN-HUR, and others. The film was shot on location in Egypt and in Rome's Titanus studios.



news

WANTED MAN

press release from Phuket, Thailand

It's not very often that PERSPECTIVE is able to congratulate one of the Guild's members on the completion of his newest album, but Production Designer Jim Newport has just released *Wanted Man*, the latest CD from Newport's alter ego Jimmy Fame, in collaboration with Australian guitar legend Colin "illy" Hill. The tracks were recorded entirely on Phuket island in Thailand at Legend Music. All the musicians were local and based in Phuket with the exception of Norwegian Arvid "the Snakeman" Munthe and Bangkok-based keyboardist Kith Nolan.

"This is a collection of songs that I've wanted to record for a long time." Newport writes. "There are two originals, a few old chestnuts such as *Eve Of Destruction* and *If I Were A Carpenter*, two from the wonderful singer/songwriter Tom Russell, and a couple of blues (of course.) The CD is a departure from the rockin' blues that I'm more known for locally."

Jerry Hopkins, author of the Doors biography *No One Here Gets Out Alive* said, "...it's as if Jimmy Fame has moved up the road from Memphis to Nashville."

Production Designer Jim Newport performs as his alter ego, jazz and blues singer Jimmy Fame

RENOVATION IN RENO

Scenic Artist Bridget Duffy, participated in *Renovation, the 69th World Science Fiction Convention* at the Reno Convention Center, August 17th through the 21st. It is one of this year's largest shows of original science fiction and fantasy art, showcasing seventy artists came from all over the world including Hugo and Chesley award-winning professionals, and the guest of honor—who also displayed original art in the show—was Boris Vallejo, the master fantasy-art illustrator. Duffy was also involved as a panelist in discussions of *Finding Yourself as A fine Artist,* which focussed on the entertainment industry, as well as a panel discussing the pros and cons of *Collecting Fine Art: Digital Art or Originals?* She performed a demonstration of sketching from a live model, and showed a dozen original oils themed around the newly-retired space shuttle program and Hubble space imagery art pieces.

She writes, "I have several pieces of galaxies and nebulae showcasing the infinite grace, swirling radiance, and intense light of the heavens beckoning us to the unknown."

Scenic Artist Bridget Duffy's 18" x 24" oil, Eagle Nebula, was displayed at RENOVATION, THE 69TH WORLD SCIENCE FICTION CONVENTION in Reno, Nevada.

STAND UP, FIGHT BACK

by Scott Roth, Executive Director

There's a wave of anti-union sentiment wafting across the nation. Listen:

- Wisconsin Governor Scott Walker on 2/24/2011: "[Eliminating collective bargaining] is just the cleanest, best, long-term way to not only balance this budget, but to do it in a way that balances future budgets."
- Indiana Governor Mitch Daniels on 6/6/2011: "We have a new privileged class in America. We used to think of government workers as underpaid public servants. Now they are better paid than the people who pay their salaries."
- Florida Governor Rick Scott on 2/25/2011: "If you didn't have collective bargaining, would it be better for the state? Absolutely."
- Ohio Governor John Kasich on 12/13/2010: "If they want to strike, they should be fired," Kasich said last week. "I really don't favor the right to strike by any public employee. They've got good jobs, they've got high pay, they get good benefits, a great retirement. What are they striking for?"

Over the last couple of months, attacks on labor unions have accelerated into an all-out assault on workers across the country. American workers have been blamed for the financial crises in many states and have been the chief target of many state budget cuts despite corporations reporting record profits. The momentum began with Wisconsin, but is now continuing in New Hampshire, Florida, Maine, and Ohio. In Washington, Congress is making major decisions that affect IATSE workers nationwide, dealing with issues such as digital theft, the funding of Medicare, and collective bargaining.

These attacks are about politics, not economics. The attack on workers is a coordinated national effort by the anti-worker, pro-corporate interests who want to strip unions of their power so that they can weaken progressives of all types.

What can you do to fight back? You can contribute to the IATSE Political Action Committee (PAC). If you give to the PAC, the IA will use your contribution to fight for legislation that benefits IA members (digital theft) and against legislation that hurts working men and women (defunding of Medicare and eliminating or crippling collective bargaining).

So, you say, you already pay dues; why should you also give to the PAC? Here's why:

- Federal law prohibits the use of union dues from being used for political purposes, so to participate in the political process and have a greater voice on issues impacting you as a member of the IATSE and become part of the IATSE's Stand Up, Fight Back campaign, you have to contribute voluntarily to the IATSE-PAC.

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

- If you enroll in the PAC contribution program (either through payroll deductions or credit/debit card deductions) and your total monthly contributions are $10 or more a month, you will be eligible to win a three-night, four-day trip to Hawaii. The winner will be announced in late January 2012. More information on the Hawaii trip can be found at **www.iatse-intl.org/pac/pac.html**. You will receive premiums of logo merchandise for joining at various levels. (I received an IATSE-PAC cap for joining at the $40/month President's Level.) Contribution amounts are suggestions only, and you may contribute more or less than these suggested amounts.

Thanks for listening. And please do join us in this crusade. You won't regret it.

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

lines from the station point

PIRATES (NOT OF THE CARIBBEAN)

by John Moffitt, Associate Executive Director

Intellectual property piracy, media theft, online piracy, movie theft, whatever you want to call it, it's not going away. In fact, Motion Picture Association of America (MPAA) chief, former senator Chris Dodd, stated that "movie theft" is "the single biggest threat we face as an industry," echoing earlier warnings from Disney CEO Robert Iger and many other entertainment industry leaders. Some industry commentators have gone so far as to predict that such online piracy may be an industry killer, bleeding well over a billion dollars a year in revenue from MPAA affiliates in the United States and more than six billion dollars worldwide. And we, as the workers who depend upon the health of the Hollywood entertainment industry for our jobs, are just as much victims of this crime as are the studios.

To combat the threat, Dodd has called for stronger laws bolstered by rigorous enforcement to shut down pirates' illegal websites. He also stressed waging an aggressive educational campaign to alert the public that movie theft is not a victimless crime, but has a direct negative impact on jobs, small businesses and local tax revenues. But changing the attitude of today's Napster culture, and of the frugal post-recession consumer, with such an educational program may require time.

Promoting individual moral responsibility may be a tough sell when streaming a stolen copy of a film at home is as easy as a few clicks of a mouse. It's as easy as pocketing a Mars bar from the corner candy store—a crime that most of us would never consider—yet consumers worldwide seem to ignore such moral dilemmas when it comes to streaming, downloading and viewing stolen content from bogus online entertainment candy stores. And after all, consumers claim that dependable Google directs them to these polished websites which are often indistinguishable from their legitimate counterparts. The difficulty in changing these attitudes has some experts claiming that stigmatizing piracy just won't work.

Pressed by Dodd's call, as well as urging from leaders of other pilfered industries, the Obama administration has created a high-profile task force to focus lawmakers' attention on combating intellectual property crimes—a task force in which the IATSE plays an integral role. This has renewed efforts to put more teeth into enforcement of the 1998 Digital Millennium Copyright Act, along with new legislation to crack down on digital theft that allows law enforcement rapid access to court orders that swiftly shut down sites discovered to be pandering illegal content.

Lawmakers and entertainment advocates alike have suggested targeting search engines like Google, as well as credit card companies and advertisers whose present business practices offer safe harbor to these digital thieves. Justice Department efforts at enforcement are becoming effective; sites offering stolen content are being shut down. Unfortunately, they often reappear in another form as rapidly as they're taken down.

Where does that leave us? Do we sit back and wait for the invention of some tech wonder, like the magic anti-theft chip, or for Hollywood to invent a new adaptive business model as some skeptics propose. Unfortunately, with the future of our livelihoods and the funding of our benefit plans on the line, we just can't afford to wait. For us it's personal. We must join with the entire Hollywood community and its allies in this fight by supporting those that stand with us, politically, economically and morally.

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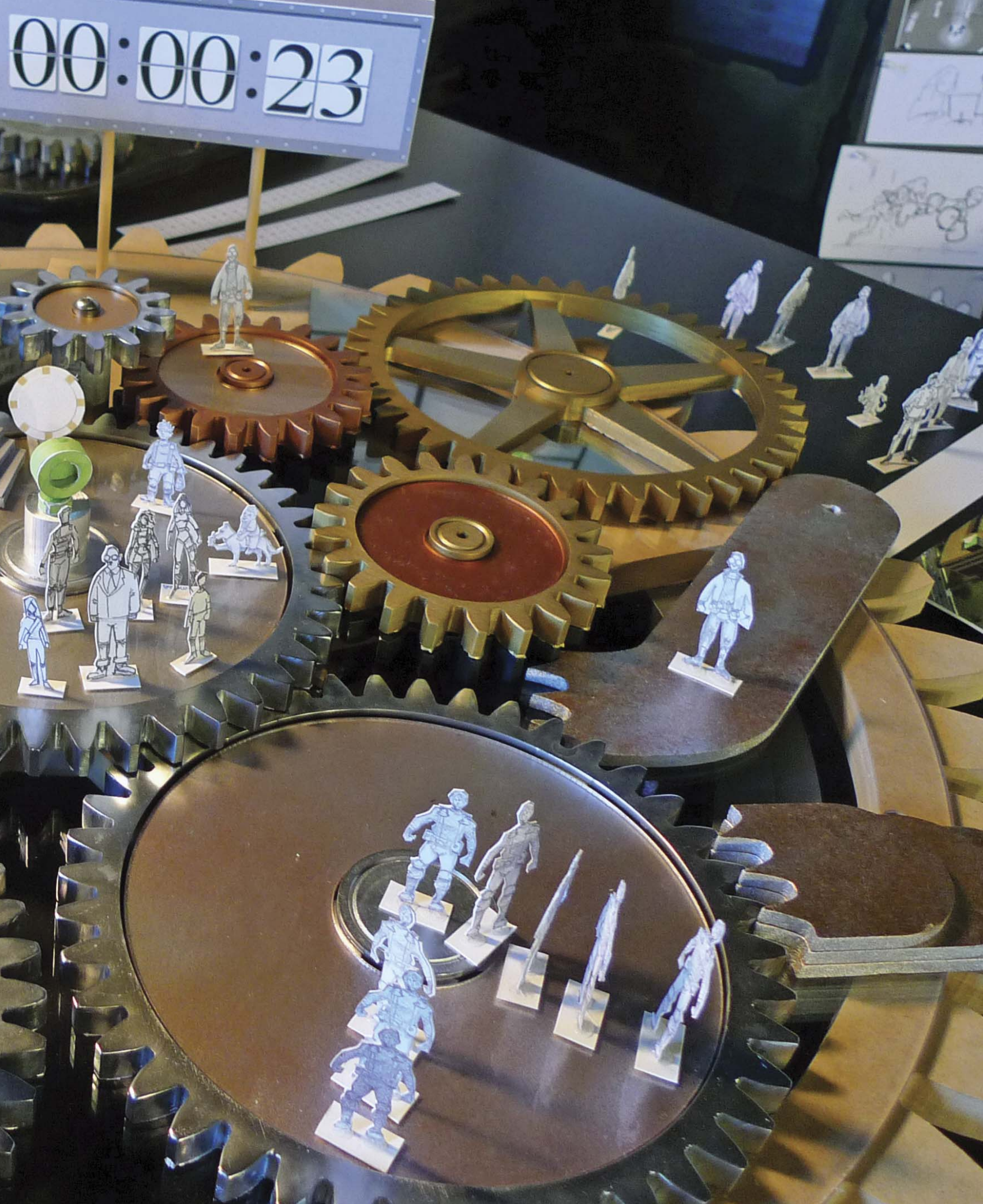
ALL THE TIME IN THE WORLD

by Caylah Eddleblute, with Steve Joyner, Production Designers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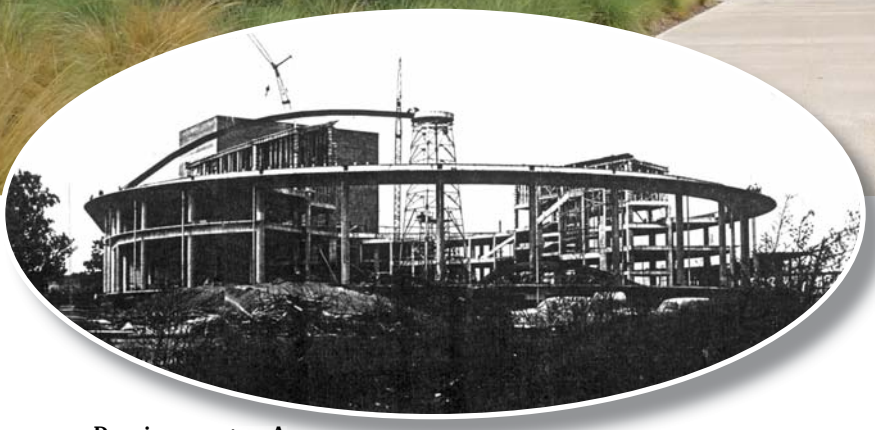


Previous pages: A model of Time Keeper's lair. Each gear had a different purpose, was shot separately, and was then composited with visual effects. A human clock, below right; the control center, with clock consoles, lower left; a time vortex, through which Danger D'Amo appears as an old man, upper left; and the Armageddon Device itself, center. Top: The Long Center for the Performing Arts in Austin, Texas, a perfect exterior for the new OSS spy headquarters. Above, inset: Construction began on the old Palmer Auditorium in 1957 and took thirty months to complete. The photograph shows the building's signature "ring" which was maintained in the new Long Center, completed in 2005.

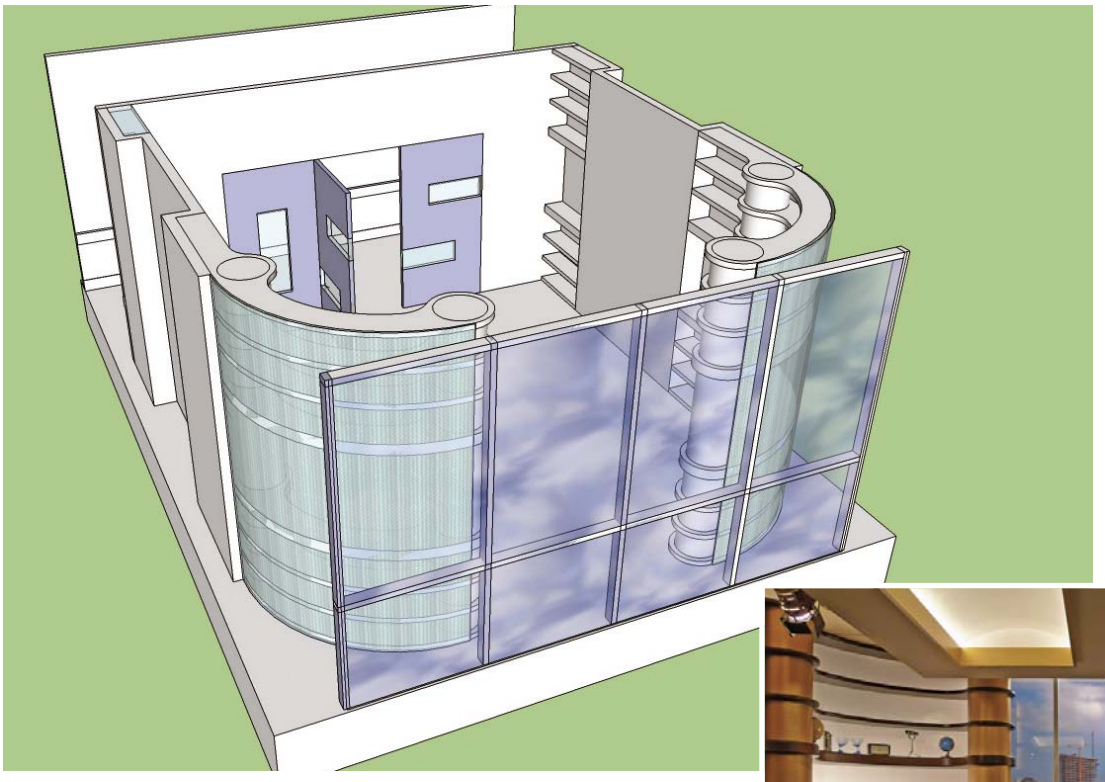
Robert Rodriguez' *Spy Kids* franchise is very close to our hearts, so Steve Joyner and I couldn't wait to bring the Bond-for-kids series to a new generation. Prior episodes had taken us to exotic locales: We'd shot at the base of an active volcano, within a lush Costa Rican rain forest, and on the vast expanses of Texas' Big Bend country. Starting with the first installment in 1999, we have built airplanes, submarines and all manner of pint-sized spy gadgets.

One of the first missions this time around, for *Spy Kids: All the Time in the World in 4D*, was to find a cool OSS Headquarters building. The OSS is the hive, the central command for all the young agents and their assignments. Previous *Spy Kids* productions were based in Austin, Texas, and that was the case once again. We knew the town. The cityscape has changed dramatically, and one of those changes included the "deconstruction and reuse" of the iconic downtown civic center.

Steve and I are enamored of all things Atomic Era, and the original Lester E. Palmer Auditorium was no exception. Round buildings are cool. The color scheme of its dome, a Charles Umlauf design, consists of aluminum tiles in tans, greens and copper. Its doors opened in 1959. The house seated five thousand. Elvis performed there twice.

"Glass containers filled with cereal gave the set a gumball zing, and were great snacks for the pranksters, take after take..."

The old Palmer has another place in history as well. It was the destination of President Kennedy on the evening of November 22, 1963. He was scheduled to attend a dinner there. "The tables were all set," said Dwayne Cooper, the Director of Finance and Administration for its replacement, the Long Center for the Performing Arts. History was truly around every turn. According to Mr. Cooper, the Palmer had not aged well. "Acoustics were poor, and by 1999, it was being used for the occasional gun and knife show." In 2005, plans were completed, and the Long Center was built from the recycled materials of the old Palmer Auditorium. Sixty-five percent of the old building was recycled into the new, in particular, the roof tiles. The building's signature ring was kept in the new design. Even in the elevators, you can see dings from hailstorms past.



Left: Set Designer Jeff Adams' SketchUp® rendering of Danger D'Amo's office. As head of the OSS, Danger is not what he appears. Actor Jeremy Piven arrived late in the schedule, as did rewrites for his character, which gave nod to 1930s' turns of phrase. The set followed suit with a deco flair. The shelves were cut on the CNC machine and Steve created overhead cove lighting for a soft, old-world look. Below: A photograph of the finished set, inspired by Ken Adam and everything Bond. Steve was keen on finding a Geochron and set decorator Dave Hack delivered.

Below: A sketch of the agent lounge set by Production Designer Eddleblute. "I liked the idea of the room as a face with eyes and eyebrows," she writes. "What is the spy world about, but who is watching whom." Inset, left: A detail of the agent lounge snack area with cereals for the spy kids.

Top: The database archives set. You never know where inspiration will come from. In this case, buyer Jennifer Long showed up with fiber tile samples. Steve put them promptly into this set—which is definitely inspired by MISSION IMPOSSIBLE. A green-screen floor created an endless plummet of digital data storage. Lighting is integrated into the set pieces. A stock photo printed and mounted on gator board, quickly and inexpensively, became racks of computer servers. Above: On another day early in prep, costume designer Nina Proctor came in with a few tie selections for Danger and these subway tiles were on my desk. This was one of those fun moments where we both could see the movie come together. I remember having a light heart for the rest of the day.

The OSS interiors were built on stage at Austin Studios, which is managed by the Austin Film Society, as well as at Robert Rodriguez' own Troublemaker Studios stages. Both production operations are located at the former Robert Mueller Municipal Airport. These sets required control for rigging and wire work and for unpredictable actor schedules. A command center, an agents' lounge, a series of hallways, an experimental laboratory, and a central database archive all had to be laid out. Wall-plug change outs at the ends of hallways were used to make two-for-one sets. We also needed space for the old spy kids wing, where vehicles and gadgets from missions past were warehoused. A large part of this set was an extension, helped by a green-screen drop. The eight-week prep period was considerably less than for the previous *Spy Kids* films. Unlike this project's title, we did not have all the time in the world.

The agents' lounge was a set that could be really tied to the Long Center exterior, to reflect an updated Atomic Era. The design challenge? To make this grown-up environment fun for kids. The lounge included a kitchen with subway tiles in the film's palette. It paid homage to the hive concept of the earlier *Spy Kids* films with honeycomb architectural panels. A juice bar gave a Bond flair to the set dressing. Set decorator Dave Hack and buyer Jennifer Long kicked it up for the kids. Glass containers filled with cereal gave the set a gumball zing, and were great snacks for the pint-sized pranksters, take after take—and easy to reset. By the end of the sequence, cereal was all over the place.

Robert was very specific about the Big Time Watch Shop. He wanted a small one-story building, dwarfed by the city. He'd spotted a building he liked, the old Guaranty Finance on Austin's 6th Street. No amount of cajoling, however, would give us access to this location, so we replicated this gem as a facade (with a few additions of our own) and placed it in a parking lot along with a stack of green-screen set-extension flats.

The Big Time Watch Shop is the gateway to the Time Keeper's lair. On cue, the grandfather clock on the back wall reveals a clock-weight elevator. A platform was built, attached to a chain for the spy kids to grab and the cylinder extension was created with visual effects. This was an inspired concept that came from storyboard artist Marc Baird, and is one of my favorite moments in the film.

The grandfather clock was built completely in the shop, except for the pendulum, which was ordered from an outside facility. I found a font and filigree design in the stack of books and photo references we kept on hand, and the drawing was done in

Left: The Long Center's rotunda became a landing deck for the spy kids in their cool vehicles. Lead sculptor David Tye, fabrication department head Sarah King and an incredible crew made these our coolest spy vehicles yet. These vertical luges were built so the spy kids could exit the vehicles upon landing. Below: Cecil's Luge against the green screen. A dozen years building spy kids vehicles has taught Steve and I the nuances of green-screen work. We give the paint just enough sheen to sizzle, but keep it matte enough to avoid green spill. We built four complete luges, including the horizontal version as shown here, used for flying sequences. Visual effects coordinator John McCloud's team built the internal steel framework as well as the seat mechanism.

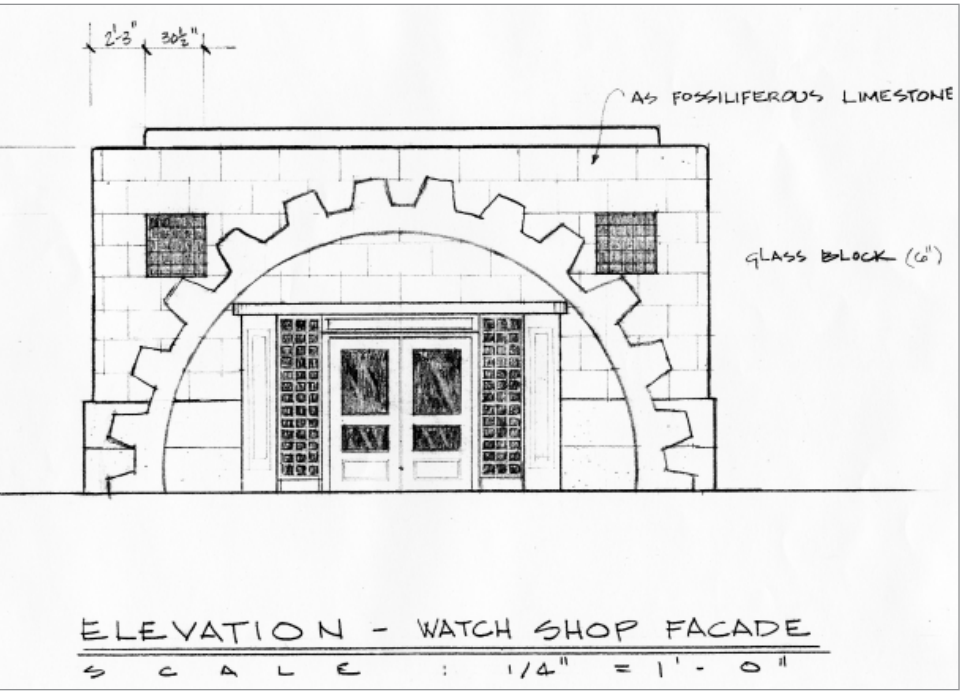
Left, center: Steve behind the magnifier in the set for the OSS experimental lab. Both of us always rehearse, walking thru the beats on set, to see if the gags we come up with work. Left: Another view of the experimental lab. We had just three or four days to build and dress this set, so reuse and recycle became the fast theme. The vertical light columns were from another movie we'd done. Silks became walls. We've worked with the lighting pre-rigging crew numerous times and everyone was game for outside-the-box solutions. The fresnel lens has been in our kit since the first SPY KIDS. Steve designed the housing and cut it out on the CNC. We always keep gags in mind, beats along the way where the kids can interact. "How can we make a fun moment on this set?" That question is our guide.

Above: The exterior of the Big Time Watch Shop. Green flats sandwiched this tiny storefront set between massive skyscrapers in downtown Austin. Below: Jeff Adams' hand-drawn elevation of the Watch Shop facade.

layers that could be cut out with an Epilog Laser to create the clock face. Set Designer Jeff Adams detailed the drawings, and the fabrication shop cut, painted and assembled each element. The maker's mark on the clock face, "Ale Trove," is an anagram for elevator. The beveled glass that Steve designed fit beautifully into the cabinet Ivan Page's construction department built. The clock actually runs and is now keeping time at Troublemaker Studios.

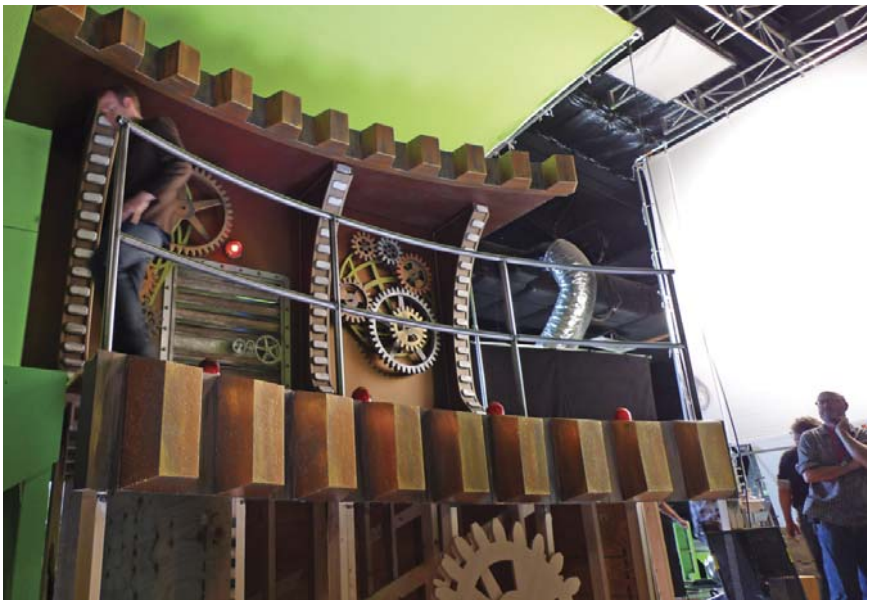
Considerable page count takes place in the Time Keeper's lair and a nauseating sea of green screen loomed before us. We were well into shooting, and someone had to figure out this geography—and fast. The company had plowed through most of the physical sets. Now it was time to navigate the digital world.

I kept reading through the sequence, plotting out the beats and set pieces. It was definitely a lair, and it was easy to get lost in there. This world was all over the place, a series of gears and clock parts. What action happens on which gears? How could this cavernous set be engineered into manageable sections that could be built and moved in and out of a small green-screen stage when needed?

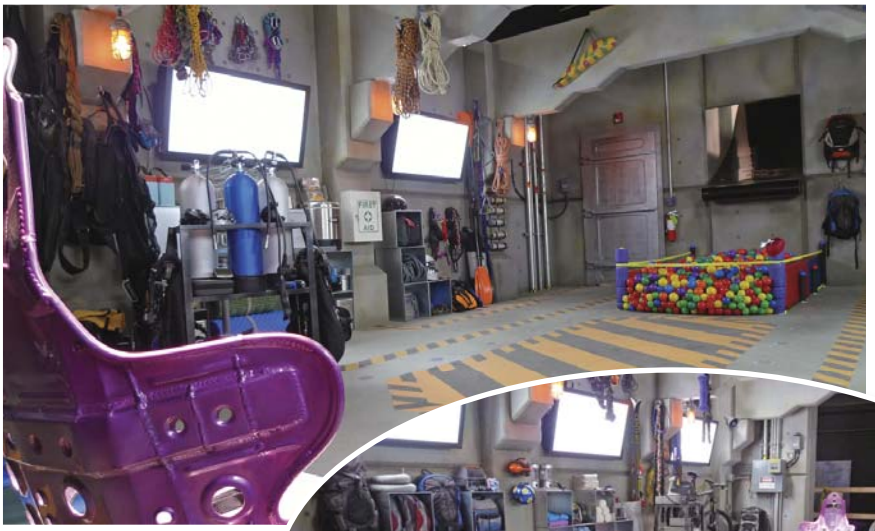


"We were well into shooting, and someone had to figure out this geography—and fast. The company had plowed through most of the physical sets. Now it was time to navigate the digital world."

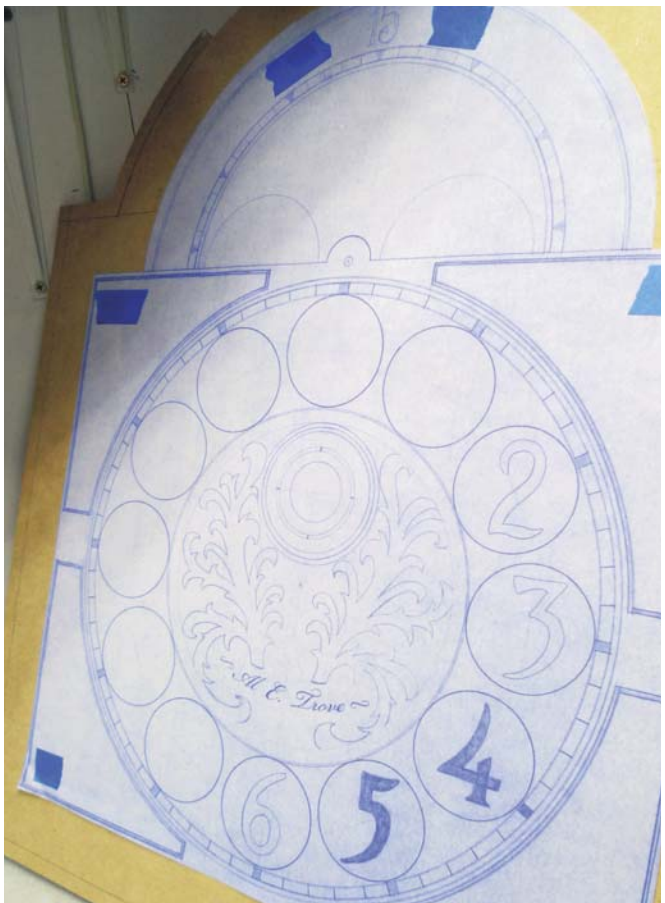
Storyboard artist Marc Baird was also working furiously on this sequence, sketching key frames. He and I locked ourselves in a room, blacked out the window and—many eyeball-bleeding hours later—we had hammered out the action. With our map, and a model, everyone could find their way.



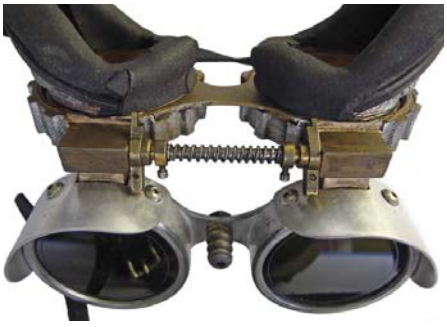
Above: A part of the Time Keeper's lair, this rafters set is an example of the interactive pieces that were designed to move quickly in and out of the small green stage by fork lift. Left: A detail of the grandfather clock face in the Watch Shop as the clock parts come together. Acrylic layers were cut on the Epilog Laser. Below it is the plan drawn by Set Designer Jeff Adams.



Above and right: Two views of the panic room in the Time Keeper's lair. The spy kids climb into their fireplace to hide when the Time Keeper's henchmen surround their house, and a slide deposits them into this getaway bunker. A runway complete with recessed lights seemed only natural. We needed a soft landing. Decorator Dave Hack came up with this idea we were keen to try. A first rehearsal with stuntmen scrambling and balls bouncing everywhere made it an absolute sell. This was a raised set on a five-foot platform. The foreground seats drop down to a lower level where the luges are hidden. We recycled these chairs from the treehouse set in SPY KIDS 2 and painted them pink and blue to match the boy-and-girl luges.



Top, this page and opposite, left to right: Parts for the Armageddon Device. Aluminum master gears were cut on a CNC Bridgeport Mill. With silicone molds we cast urethane copies and added powdered metallics for our colors. A detail of a gear and escapement in the device, in mid-construction. The nearly-finished Armageddon Device, designed by Steve Joyner in Adobe Illustrator®. Using three gear sizes, the structural parts were cut from MDF on our Precix CNC and painted with automotive paints. Details were added using a Roland Camm-1 Vinyl Cutter. Right and below: One of the first tasks in prep was to gather clock and watch findings for study. The script called for the Time Keeper's henchmen to be all wearing goggles. These findings provided the old-world mechanical embellishments we sought. Each pair of goggles was



unique, and each hero pair had two matching stunt goggles as well. Above, right: The Chronos Sapphire Necklace. From large to small, we do it all. This little gem had to be of an appropriate scale for a tiny spy girl to wear it, yet be substantial enough to act as a secret key to the Armageddon Device. The story is all about time. I found the idea of a watch jewel appealing. It began with a wax carving, sculpted by Sarah King, and we made several versions, taking considerable time to make sure this piece would read. The hero version was made of gold and sterling silver and was lighted from within with a miniature T3 LED.

A constant supply of gears and clock parts came through the shop, providing pieces to build the lair model as well as beginnings of the Armageddon Device. Steve began early on working out gear-reduction formulas. The resulting model gave us a floor and many interactive set pieces. Building a complete environment was not possible. Only one twenty-two-foot diameter clock gear would fit in the green-screen area at any one time, so set pieces had to come in and out, depending on what part of the sequence was being shot.

"This was one of those fun moments where we both could see the movie come together. I remember having a light heart for the rest of the day."

These included a twenty-two-foot floor-piece gear, two 12' gears, a stairway designed to look like a watchband, various platforms, a rafter set, and our clock consoles. Steve and I brought the model into the green-screen stage, complete with scale figures of all the characters, and walked the visual effects artists through the key action beats. They cranked out a series of animatics and together we locked down the Time Keeper's lair. Everyone worked hard to keep the digital and physical world cohesive. Gear floors were built on wheels and rolled in and out of the hangar doors quickly. The other set pieces were designed to be transported by forklift.

And just like that, time was up! **ADG**

Above: Spy mom's van with her spy gadgets. I'm including this for sentimental reasons, an homage to spy mom's (Carla Gugino) vanity with three rotating mirrors and makeup tray that was really a computer keyboard on the first SPY KIDS. Here we built the spy gear reveal in its end position. It digitally appears from the back of Jessica Alba's spy van. Inset: Spy girls bag. Steve and I keep our eyes on the details of the gags, in this case, a little bag of tricks our spy girl finds in the old spy kids wing. I wanted to include the Electroshock Gumballs, as well as some of the earlier franchise gadgets. I also wanted a few spy manuals like "Survival Techniques" and "Interrogation Procedures." Graphic Artist Ellen Lampl delivered, as always. Of course, every spy needs a banana peel to foil her foes.

COMIC-CON

by Leonard Morpurgo, Vice President, Weissman/Markovitz Communications

2011

Comic-Con, San Diego's homecoming haven for the fanatics of all things sci-fi, fantasy and horror—be they in comic books, graphic novels, television shows, motion pictures, original art or toys—for the fifth time hosted panels from the Art Directors Guild this past July.

In a year when television series seemed to be on the upswing, the Guild was represented by three Production Designers who specialize in this field, as well as the designer of one of the biggest feature films of the year. Once again moderated by John Muto, the Production Designer panel's television types designed shows that were among the hottest in the genre, according to the Con cognoscenti.

Take *Dr. Who*, for instance. The audience knew everything about this British series which has been running off-and-on since the 1960s. Eleven actors have portrayed the enigmatic hero. Edward Thomas, Production Designer of the series from 2005 to 2010, flew to San Diego from Wales specifically to participate on the panel. Greg Melton, Production Designer on AMC's horror hit *The Walking Dead*, didn't have quite so far to fly, arriving from Atlanta where the series is shot. Cece De Stefano designed both the moody cult favorite *The Cape*, as well as the lighter *Dave*, and the final season of *Alias*, to boot.

Representing feature motion pictures on the panel was two-time Oscar® winner John Myhre who was welcomed as Production Designer of the latest *Pirates of the Caribbean* movie, *On Stranger Tides*, as well as genre favorite *Wanted* and the first *X-Men* feature.

From Green Hornet to Spider-Man

The Illustrators' panelists, guided by moderator Hank Mayo, came from a predominately motion picture background. Trevor Goring was storyboard artist on *The Green Hornet*. Tim Burgard counts *Thor* among his credits. Robin Richesson, both a costume illustrator and Art Department illustrator, was storyboard artist on *I Am Number Four* and has television credits on shows such as *True Blood*, another Comic-Con favorite. Josh Nizzi was Concept Artist on the upcoming Comic-Con favorite-to-be, *The Amazing Spider-Man*.

Josh was the first illustrator hired for *Transformers: Dark of the Moon*. He found it "an awesome project to work on." He said that he loved cars, guns and robots, so it was a perfect fit for him. Robin Richesson told the audience that she enjoys mixing her work on costumes with "a little prop design." Tim Burgard remarked that he had found it a little strange to be working with Shakespearean actor and director Kenneth Branagh on *Thor*.

Opposite page: The 600,000-square-foot San Diego Convention Center in the city's Marina District, designed by Canadian architect Arthur Erickson was host once again to the annual Comic-Con event, which bills itself as the largest comic book and popular arts convention in the world. This page, top: The Art Directors Guild panel of Production Designers included John Myhre, Cece De Stefano, John Muto, Edward Thomas and Greg Melton. Above: The Guild's panel of Illustrators featured Josh Nizzi, Hank Mayo, Robin Richesson, Trevor Goring and Tim Burgard.

Right: Moderator John Muto led the Saturday-morning Production Designers' panel before an audience of 450 people, held in three of the Convention Center's meeting rooms which had been combined into one. Below: Comic-Con, as usual, provided abundant opportunity for film and fantasy fans to become their favorite characters, at least for a day.

Directors' different styles

Nizzi described the differences working with various directors whose personalities and styles vary considerably. For instance, Roland Emmerich had specific ideas for specific shots on *2012*. Not all directors are that hands on. "Sometimes you'll spend a day working on some little thing and it's in the movie for half an hour, or you'll spend two weeks working on something and it's just off in the background."

Robin Richesson explained a fundamental difference between drawing comics and working on a movie. "With comics, you are the creative controller of that work. It's all about you and what you think. When you are working on a film, you are part of a collaborative team." She said it was more than drawing pretty pictures. "Storytelling is the big thing."

Agreeing with Josh Nizzi, Trevor Goring said, "Every director I work with has a different process. Some directors just give you the script and you go away and they don't see it until it's on the screen. Other directors want to see the process through roughs and thumbnails." He worked for director Shawn Levy on *Real Steel* last year. "Shawn is a kind of animated guy and will act out the scenes in front of you. You have to make notes as fast as you can while he's doing all this stuff." Robin Richesson noted that "there are so many people who are really removed and people who are really involved."

Analog v. digital

Asked by moderator Mayo whether they were still working in analog, each panelist admitted that much of his or her work was done in old-fashioned pencil—with the exception of Josh Nizzi, who has gone totally digital. Tim Burgard remarked, "The total digital guys in the Art Department look like they're in a NASA control room. They have three screens and you don't want to disturb them in case a bomb will go off." Trevor Goring revealed that he and his wife had, for the past six years, been working on a book titled *The Unseen Art of Hollywood*, the history of film storyboards from the 1930s to the present time. They hope for publication in 2012.

The Production Designers' panel took place on Saturday morning, before a near-capacity audience of four hundred and fifty. John Muto, in introducing the panel, pointed out that student and independent films, while often impressive, generally did not have someone with the resources and authority to truly create a look. "We have the luxury of working for people who understand the necessity of a filmmaking partner who can make decisions about color, style and architecture—in other words, a Production Designer."

John Myhre, explaining the work of the Production Designer, said, "If you love art, if you love design, if you're creative, if you love storytelling, if you love filmmaking, it's what we do. We really tell a story with visuals. When I read a script and I respond to it, I just start seeing it."

The world of Doctor Who

Edward Thomas said he didn't know what he was stepping into when he entered the world of Doctor Who. "I had no idea how crazy the fans were about it. They had kept the show alive for fifteen years when it wasn't even on the air." With the show traveling through time and space, every week is different. He explained that it was split into five shooting blocks per series. Each episode is very different—everything from pirates to spaceships to a mansion. "It was a Production Designer's dream to work on a show like this," he said. He explained that the show was so popular that rushes were sent to London under a pseudonym to avoid any problems. That alias was an anagram of the show's title—*Torchwood*, which has now become the title of a spinoff series. Thomas designed *Torchwood* until it came to the United States, when Thomas' fellow panelist, Greg Melton, took the reins. The two men have become great friends. Said Melton, "It's all here in America now. We did a transition out of Wales and to Washington, D.C., moving across the country and landing in Venice, California.

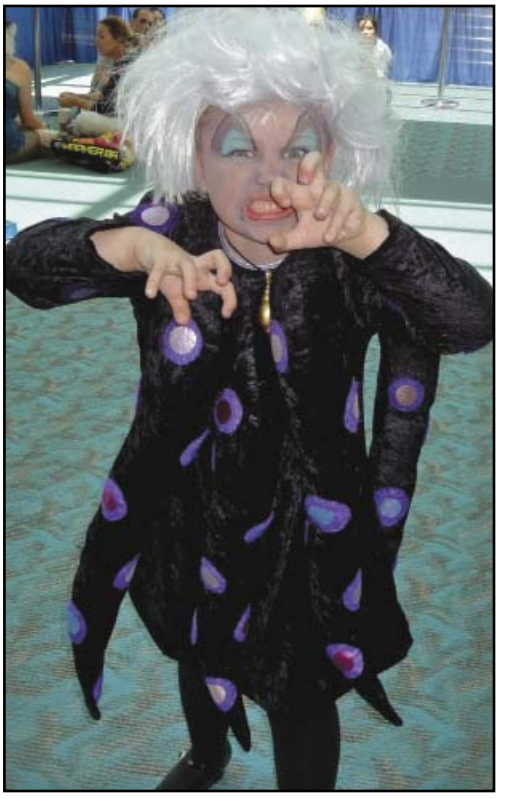
Pirates and fictional comic books

John Myhre said that he was delighted when he found out that he was going to be Production Designer on the fourth *Pirates of the Caribbean*. He was a huge fun of the series and would be following in the footsteps of Rick Heinrichs, who designed the second and third *Pirates* and Brian Morris, who was Production Designer of the first project in the series. He pointed out that this film was very different from the previous *Pirates*. "We felt that we had a clean slate. We didn't need to go back and take any of the original design clues because we had all new sets: London, the Fountain of Youth, Blackbeard's ship."

Cece De Stefano described her work on *The Cape*. The hero is based on a character in a fictional comic book, rather than an actual comic book. So part of her job was to find an artist who could draw the *Cape* comic. She found Gabriel Hardman, an illustrator who works for Marvel, which is a very different challenge than, say, Batman or Superman, who were comic book characters with an established look to start with.

The Art Directors Guild's intrepid heroes wowed the Comic-Conners, whether they were translating their designs from comics or into comics or a mix of both. **ADG**

Above: Illustrator Hank Mayo moderated the Friday-evening panel of ADG Storyboard Artists and Concept Illustrators. Below: A frightening young fan haunts the corridors of the San Diego Convention Center.

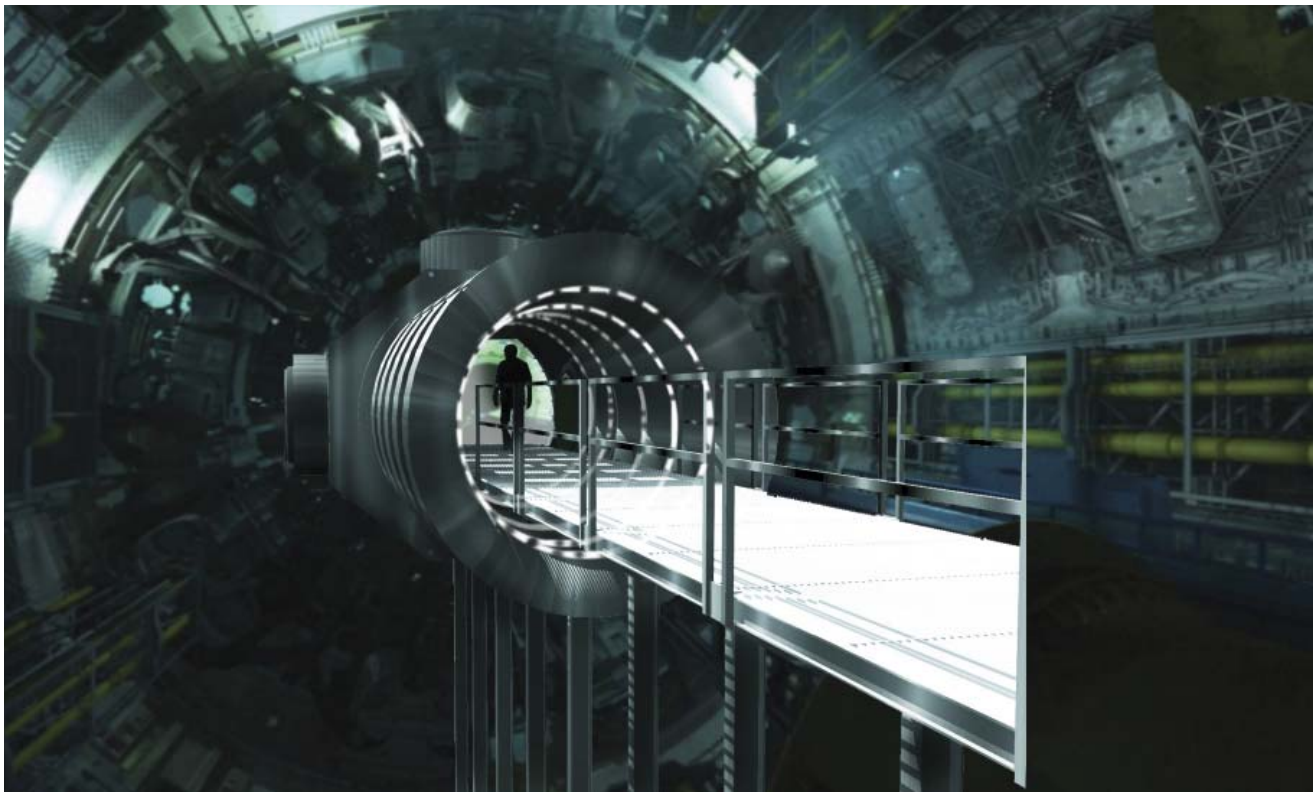


Design OVERDRIVE

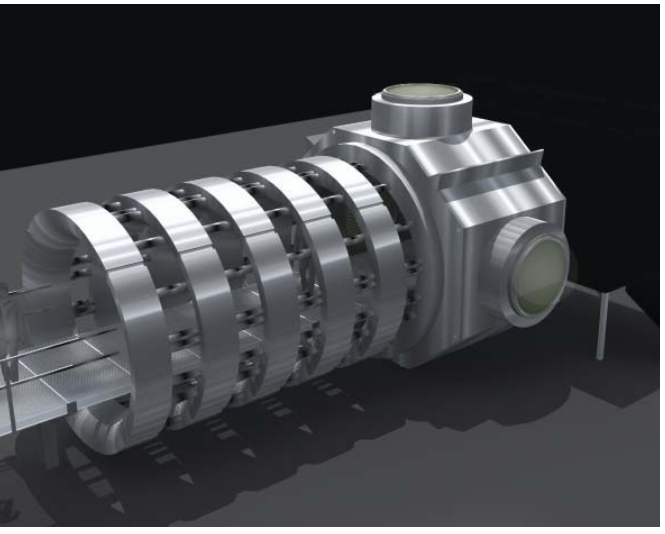
Toward the end of April, 2010, I met with Steven Spielberg at DreamWorks for an interview that lasted about an hour in which I presented him, and executive producer Brannon Braga, with some concepts and design ideas for *Terra Nova*, their new high-profile dramatic series for Fox. I was immediately hired as the Production Designer and started work a week later

by Carlos Barbosa, Production Designer

at a Fox facility in Chatsworth. I began by assembling a small Art Department, consisting of the following ADG members: Adam Davis – Art Director, Amy Maier – Assistant Art Director, Marco Miehe and Ron Yates – Set Designers. We planned to start the design phase with a core group in Los Angeles and eventually move to Australia once the basic designs were approved..



Previous pages: A 3D model of Terra Nova, the new human colony in prehistoric Pangea where state-of-the-art technology from the future would meld with the natural raw resources to create a unique esthetic, a new way of life, and a chance for a new beginning for humanity. The circular master plan is protected by electrified solar-powered walls, divided into quadrants containing blocks of housing, communal gardens for farming and recreation, a civic center, schools, hospital, market, and all necessary structures to satisfy the needs of the new society. The circular enclosure would complete as new inhabitants arrive every year, bringing with them the necessary materials and supplies. Once complete, the center area would become dedicated to recreation and agriculture and would be fully protected from predatory species. The model is composited onto a location photo. This page: Two renderings of a 3D model of the time-travel portal. Once a year and for one hour, a particle accelerator would be used to open a portal in the time continuum allowing a small group of specially selected inhabitants to pass through on a one-way trip to Pangea carrying with them all the resources, materials, and technology needed for a new beginning and successful colonization.



The Design Concept

As with most design problems, I began by defining the rules of engagement based on the script. The colonists of Terra Nova came from the year 2049 (the future) and traveled eighty-five million years back through time to the era of Pangea and the dinosaurs (the past). Twenty-first-century technology was key here and it had to work hand in hand with raw, prehistoric natural resources. Also, the fact that the small time-travel portal opened for just an hour once every year (through the use of a particle accelerator) implied that the amount of materials and people that could be sent to Pangea was very limited but had to be sufficient to provide the building blocks for the new civilization's structures. I devised a solar membrane that could be shipped in rolls. It consisted of a translucent polymer, coated with a pattern of photovoltaic paint that was sufficient to generate energy and power from the sun. The membrane could be stretched or wrapped around any surface to form walls, roofs, furniture, and even clothing. Each of the structures would contain enough solar membrane to provide its own energy.

> **"One thing was very clear to me: Pangea was an extremely dangerous place, filled with giant aggressive predators, so it had to be a walled city."**

The next element I defined was a series of carbon composite tubes. They were inspired by the work of "paper architect" Shigeru Ban, but instead of cardboard tubes they were meant to have a gloss metal finish to look like a high-tech carbon composite material from the future. The endless possibilities

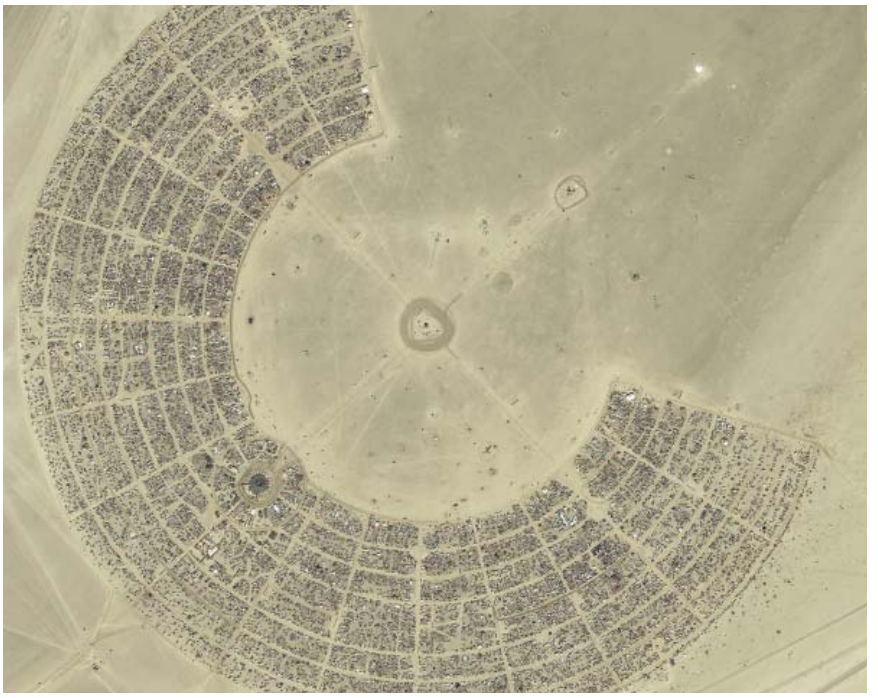
of arrangement the tubes offered, along with the solar membrane, created a very flexible construction system that could create a variety of buildings and prototypes according to need.

The third element I brought into the mix was the natural resources found in Pangea. Elements such as bamboo and lumber could be combined with the imported technology to create shelter and satisfy urban needs. Once these key elements were defined (solar membrane, carbon composite tubes, bamboo and lumber), the Art Department team proceeded to create prototypes for housing and all of the other buildings and components for a city of one thousand inhabitants.

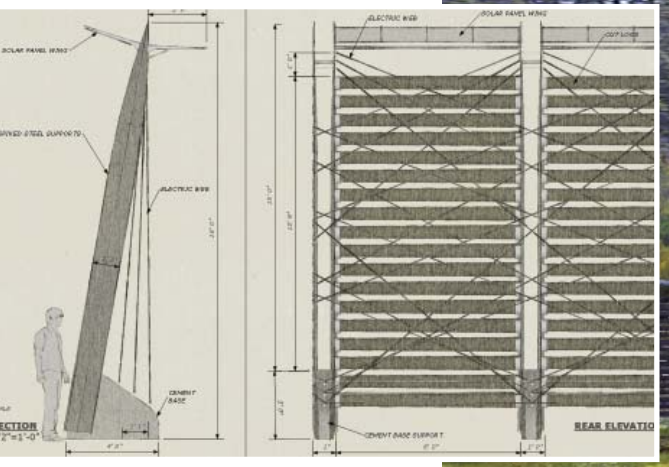
The Shape and Layout of Terra Nova

One thing was very clear to me: Pangea was an extremely dangerous place, filled with giant aggressive predators, so it had to be a walled city. We studied the plans of medieval towns looking for inspiration, but then I came upon the layout of the annual Burning Man Festival in Nevada's Black Rock Desert and that made so much more sense. Using pedestrian pathways to divide the circular master plan into pie-shaped sections around a center space was a perfect solution.

So, Terra Nova was the result of taking medieval town models, along with Burning Man's circular layout, dividing the entire settlement into sectors, each sector into blocks, and enclosing the perimeter with an electrified solar-powered fence. The fence was made out of solar membrane and a steel-cable web, mixed with lumber from Pangea for an additional layer of protection. The pie-shape concept also allowed for growth as new inhabitants



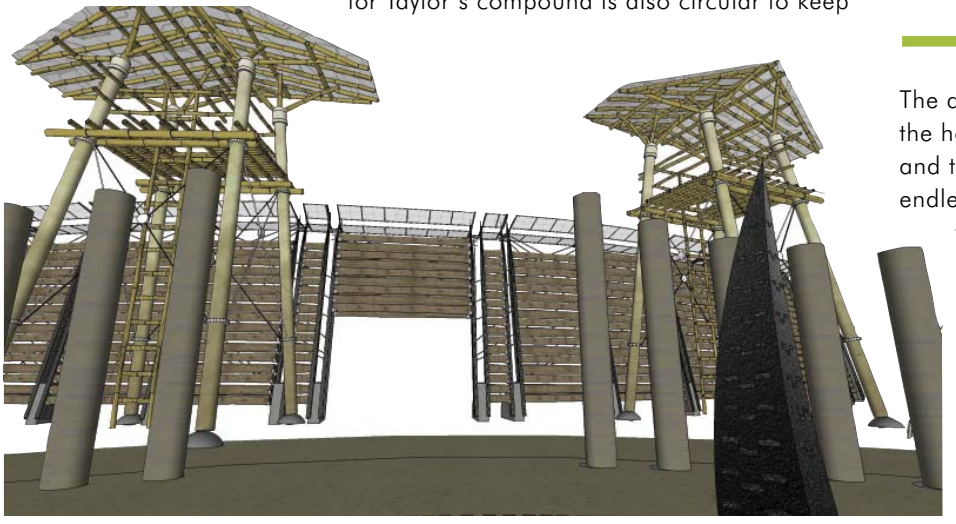
Top: Satellite imagery of Black Rock City, the temporary encampment of 50,000 people which gathers at the end of summer each year in the Nevada Desert for the Burning Man event. Center: An electrified fence, with watchtowers integrated into it, surrounds various configurations of housing units which provide shelter for Terra Nova's inhabitants, All of them share the same fundamentals: they are made of carbon composite tubing and sheltered and powered by solar membrane roofs, a futuristic version of a log cabin. Left: New inhabitants of Terra Nova pass through the gate into the Main Plaza, a circular urban space defined by tusk-like solar-collecting metal structures which radiate light at night to illuminate the space. A deck made of slivers of bamboo defines the space around the symbol of Terra Nova, made of pebbles.



Above: A perimeter solar-powered fence consisting of an electrified cable web over locally harvested wooden logs stacked twenty feet high would create a line of defense against predatory species. Top right: In the center and flanked by watchtowers, the main gate to Terra Nova's plaza would open and close under tight security. The solar panel membrane, the cables to create the electrified web, the steel supports and the concrete prefabricated foundation are all elements that were brought in through the time portal from the future. Below: The locally harvested logs added to the structure create a blended esthetic unique to Terra Nova. These drawings, as is typical of all these concept renderings, were team-drawn by the entire Art Department.

arrived every year bringing with them more supplies to eventually complete the full circle.

As in every medieval walled city, a town square or main plaza provides for the communal needs of Terra Nova. After entering the main gate, which is flanked by two watchtowers, we encounter the plaza surrounded by the most important buildings—the school, the market, Taylor's compound, and the Main Hall. Watchtowers, also built with a combination of local lumber, bamboo, carbon composite tubes and solar membrane, were added every one hundred feet along the perimeter wall. Taylor's compound is the center of government—and tyranny—and was positioned along the center axis of the plaza. The architectural inspiration for this bamboo structure with its own watchtower wrapped in solar membrane was that of Colombian architect Simon Velez. The layout for Taylor's compound is also circular to keep watch on the whole of Terra Nova. An elevated front porch flanked by two stairs was added to provide a platform for him to address the people. The Main Hall was also inspired by Velez's use of bamboo. It's a very simple design, one bamboo truss repeated every four feet and covered by solar membrane. The inside walls are made of split bamboo slivers to provide a magical light quality.

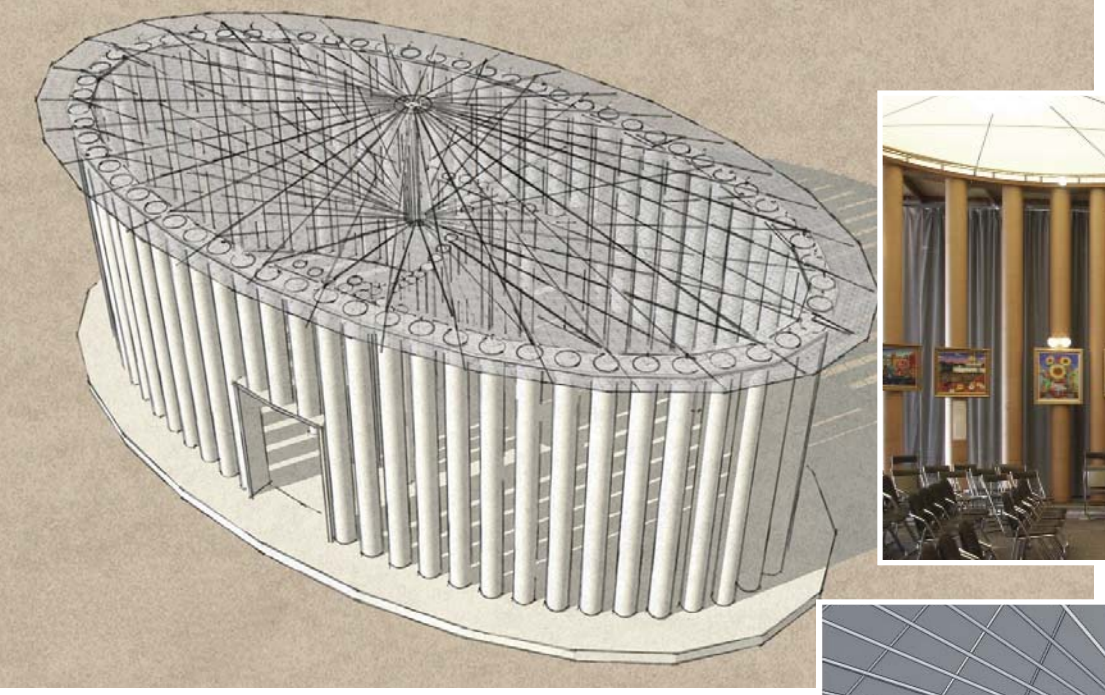


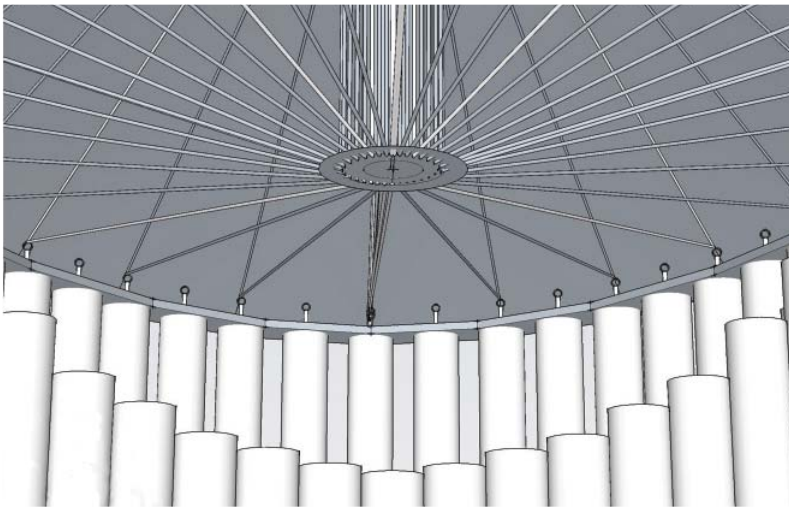
> **"This is how we work in our Art Department, a total integration of technology, talent, and ideas inside a virtual world. Some people might see this as the Art Department of the future, but I know it is the Art Department of right now."**

The designs for the housing units, the school, and the hospital used the Shigeru Ban–inspired tubes, and the possibilities for configuring them were endless. We created a few housing prototypes that best suited the needs of the Terra Nova inhabitants and wrapped their roofs with solar membrane.

The Art Department

Adam Davis, Amy Maier, Marco Miehe, Ron Yates, and I have worked together as a team now on several projects. There is a wonderful chemistry and real collaboration

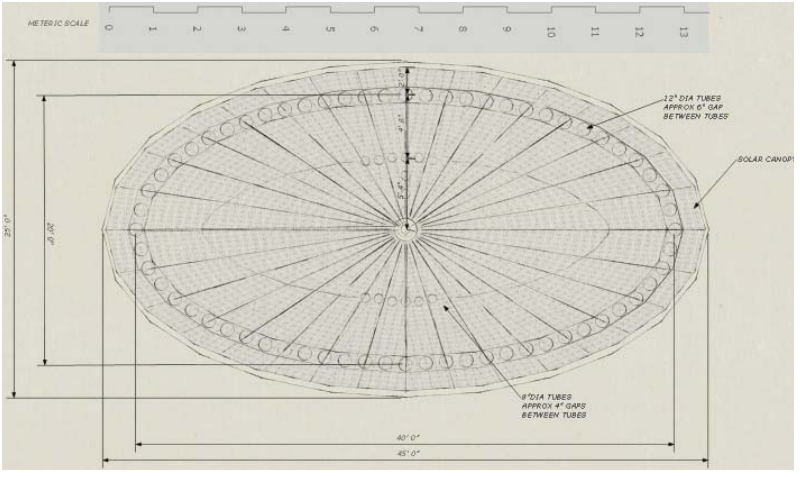




among us. To some degree or another we all speak the same language: SketchUp® and Layout (with plug-ins such as SU Podium) and Vectorworks®.

Once the rules of engagement had been set, everyone was given the freedom to play and come up with solutions within these design parameters. Like an orchestra conductor, I hovered over the development of our ideas, kept the tempo and assured the harmony of the whole. We shifted into design overdrive, and began designing all of the structures of an entire new civilization.

From my sketches and diagrams, every member of the department plunged into 3D designs for the various components. Files were traded back and forth between team members and portions of the final models may have involved everyone. Taking individual credit for a particular rendering or drawing is difficult when many hands have been pushing the mouse and drawing on the tablets. In today's digital world, it is impossible to keep to a strict definition of where the boundaries of our jobs lie. It is too easy to pass drawings back and forth. Most of the software and technology we are using did not exist even five or six years ago. The pencil has been virtually eliminated. We function as a design family in a completely collaborative digital environment. This is how we work in our Art Department, a total integration of technology, talent, and ideas inside a virtual world. Some people might see this as the Art Department of the future, but I know it is the Art Department of right now.

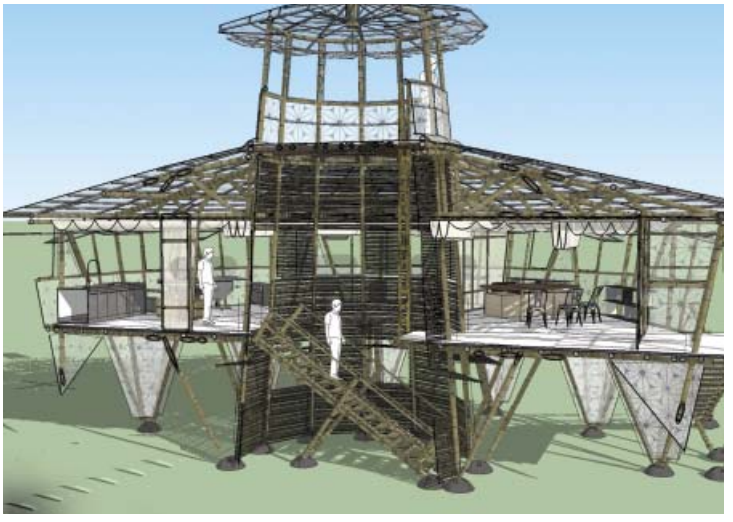


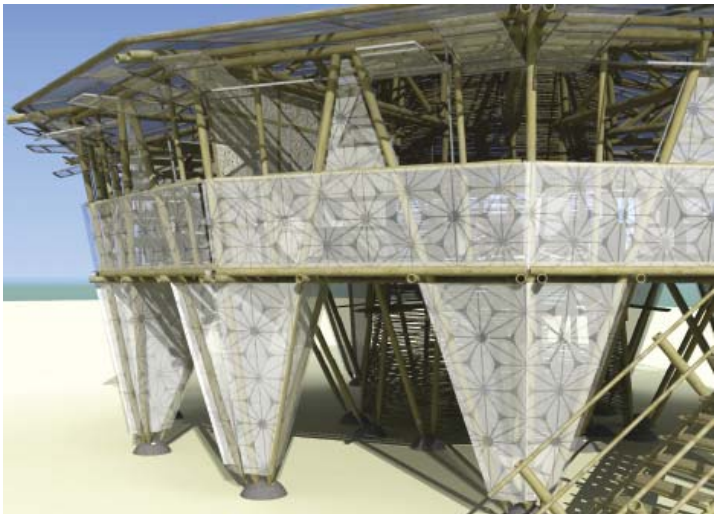
Above: Three views of a SketchUp model for one of several school structures which provide for the needs of young Terra Nova students. It is designed to split into two classrooms and accommodate up to forty students and two instructors each. The translucent roofs and spacing between each of the carbon composite tubes allows for total integration between the exterior and interior environments while providing safe shelter from the weather and potential predators. Top right: The roofs made out of cable spokes covered by solar membrane, and the carefully spaced carbon composite tubing were inspired by the SonoTube architecture of Shigeru Ban, such as his Takatori Catholic Church in Kobe, Japan.

Locations

Terra Nova required a location that offered exotic vegetation, waterfalls, giant trees, exuberant plantings, dramatic topography, and all within a zone close enough to a studio facility where sets could be built.

Inset above: The bamboo architecture of Simon Velez inspired the design for Taylor's compound. Other images: Various renderings of the compound, built with the same blend of high-tech materials and natural resources, and its design makes it the symbol of his power and domination over Terra Nova.



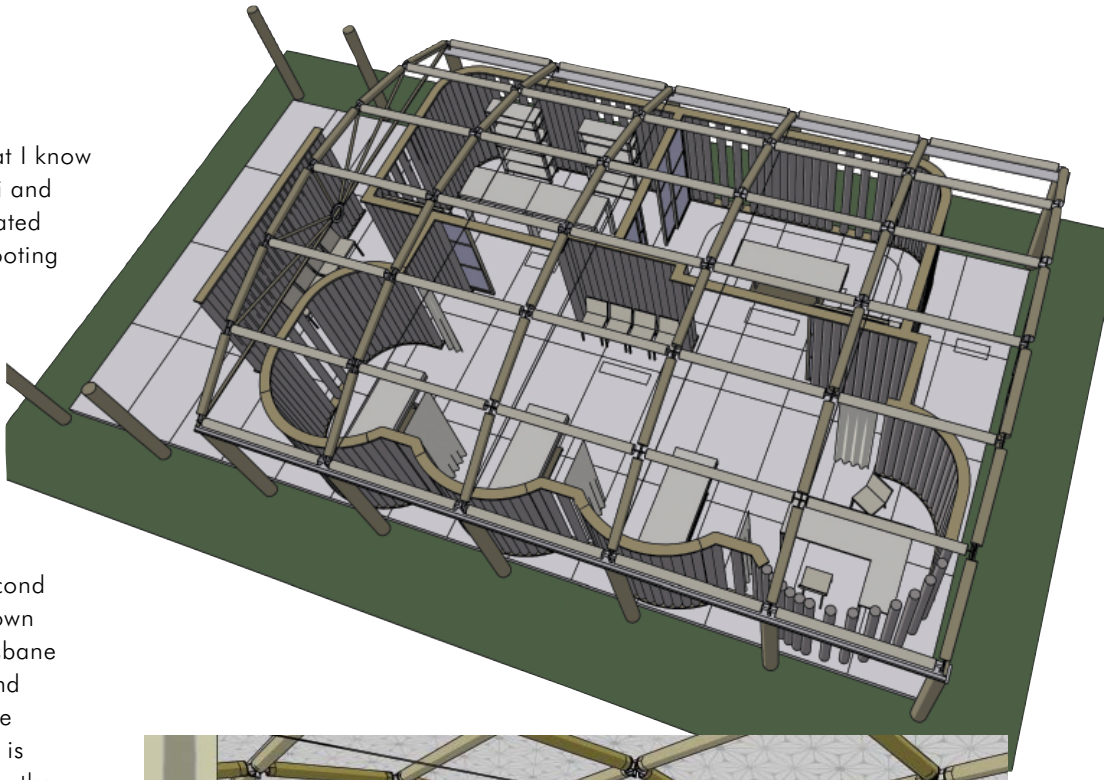


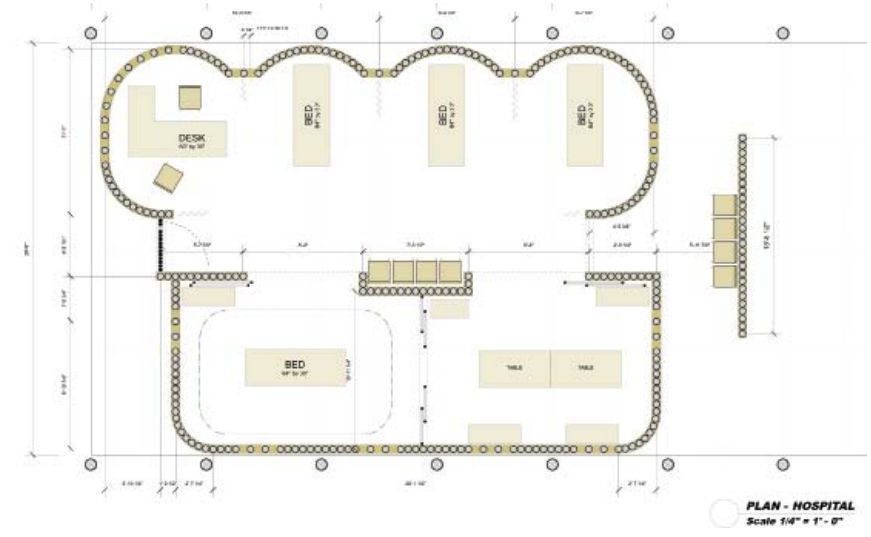
There are only two places in the world that I know of which meet these requirements: Hawaii and Australia. Hawaii was immediately eliminated because three other productions were shooting there and there was no room for us.

While my Art Department team continued working in Los Angeles, I went on a preliminary scout to Brisbane, Australia. Warner Bros. has excellent studios there, and within a fifty-mile radius I found waterfalls, ancient forests with giant trees and huge firs. Scouting from a helicopter on the second day, I found three potential sites for the town of Terra Nova. I also scouted modern Brisbane for locations needed for the year 2049 and found most of them. Hope Plaza was to be the plant where Australia's XXXX Bitter Ale is brewed. A week later, back in Los Angeles, the Art Department team put on a presentation for the producers, director and studio executives showcasing our designs, the potential locations, and how the layout of our Terra Nova fitted into the three potential Australian sites. Everyone seemed very exited and we received a multitude of praises. It was decided that a second scout should be scheduled for a week later, this time for me to walk the director and the producers through the locations I had found.

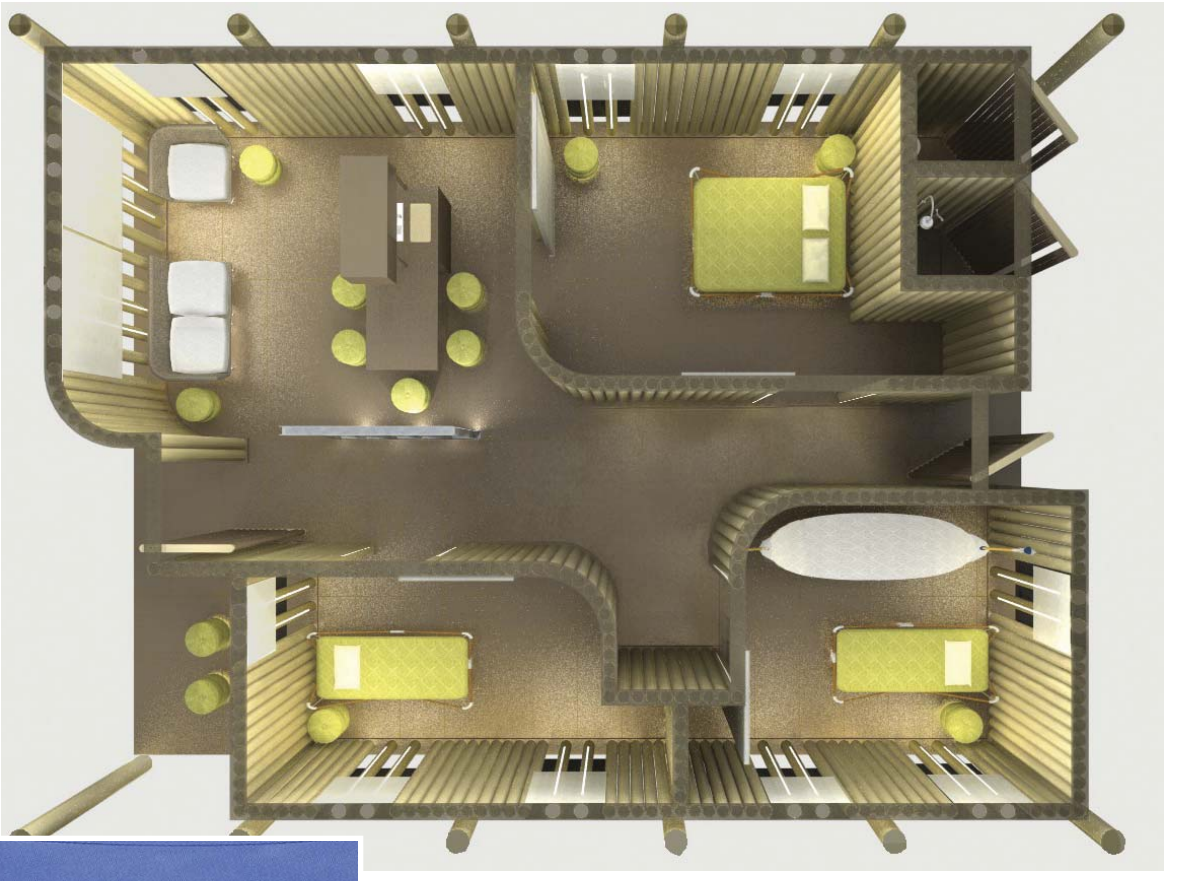
"At the time, I did not understand that there are reasons for everything, and that these difficult events can result in wonderful outcomes."

I suggested hiring an American construction coordinator to assemble a budget in U.S. dollars. This would give us a rough parameter of what the numbers would be, still knowing that only after hiring an Australian coordinator would we get accurate figures. The department assembled enough information to give to a construction consultant while I returned to Australia for a second scout. Once all of the executives were onboard with the idea of going to Australia, the location turned out to be perfect.

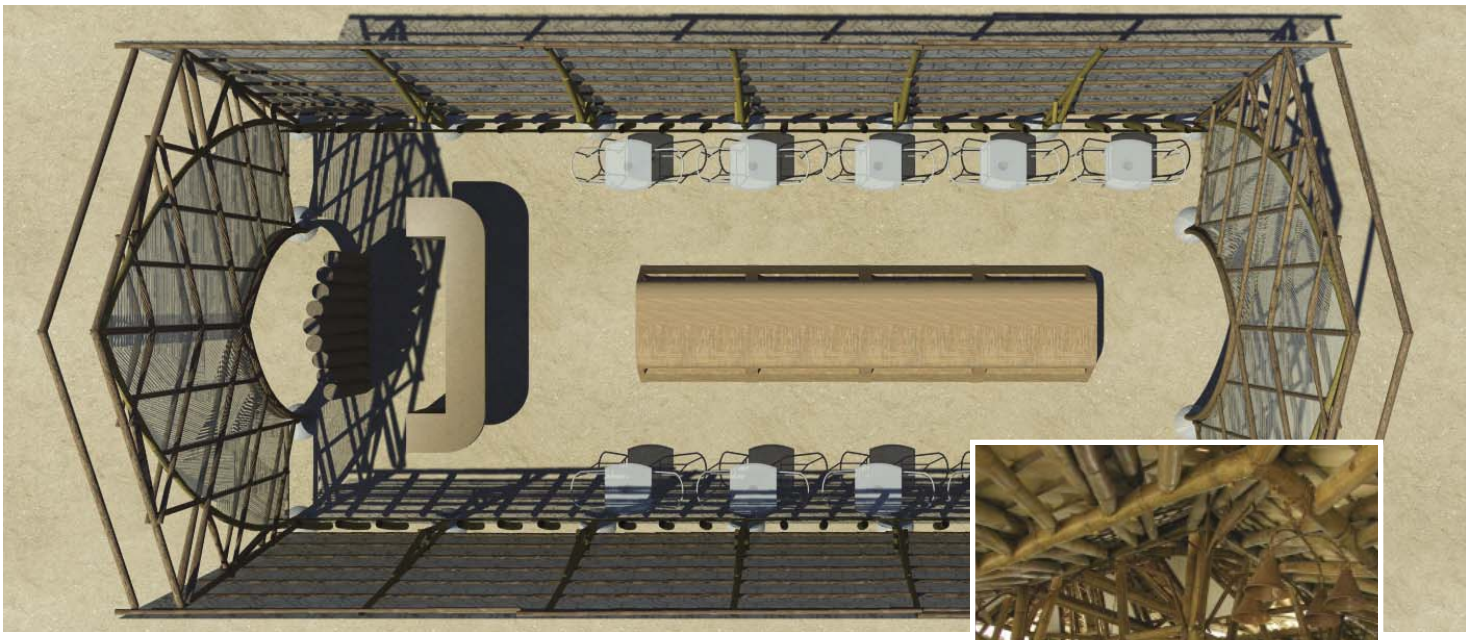




Above: The same carbon composite tubing, cable, and solar membrane can be configured to satisfy the needs of a hospital or a small clinic. If the hospital has to grow, the construction system is capable of growing with the need, like acquiring additional parts for a kit.



Top: A typical single-family dwelling, such as this one for the Shannon family, would consist of a living area with a modern kitchen, master bedroom, two additional bedrooms, and outhouse-style shower and bathroom stalls. The spacing of the tubing would create windows and doors. Retracting the ceiling fabric would allow natural light to pour in and reveal a view of the sky. The effect is total integration between the natural exterior and the high-tech interior. During a sunny day at Terra Nova, the solar roof membrane would collect more than enough energy to supply all power needs. At night the ceiling's Roman shades could be fully retracted to observe the stars through the transparent solar membrane. Window shades are the standard for controlling light and privacy on all residential windows. Inset above: Shigeru Ban's Naked House in Saitama, Japan, inspired our residential design.



And Then...

The Art Department team continued the design process and prepared to move to Australia. I had been working on the show since the end of April. Then, on July 21, 2010, out of the blue, I was asked to turn in all the files we had produced for the show and was laid off under the assumption that I was too emotionally attached to the design of the project and would be unable to make the adjustments necessary to reduce the scope of the design and deliver a project in line with the studio's budget. It was only an assumption since we did not have an accurate Australian estimate, and were not yet ready to start construction. I was told that our designs were great and that they were going to implement them and that my Production Designer credit on the pilot of the show would be granted.

I was totally shocked—but I proceeded in a professional manner. I delivered to the producers a total of 4,302 digital files, including hundreds of drawings of architecture, technology, vehicles, plants, landscaping, urban planning, and hundreds more location photos. A new Production Designer was hired and directed to follow the established design. The budget? Well, you can probably imagine what happened there. In the end, the project somewhat resembles my original concept. Is it better, worse, or simply different? You have to be the judge.

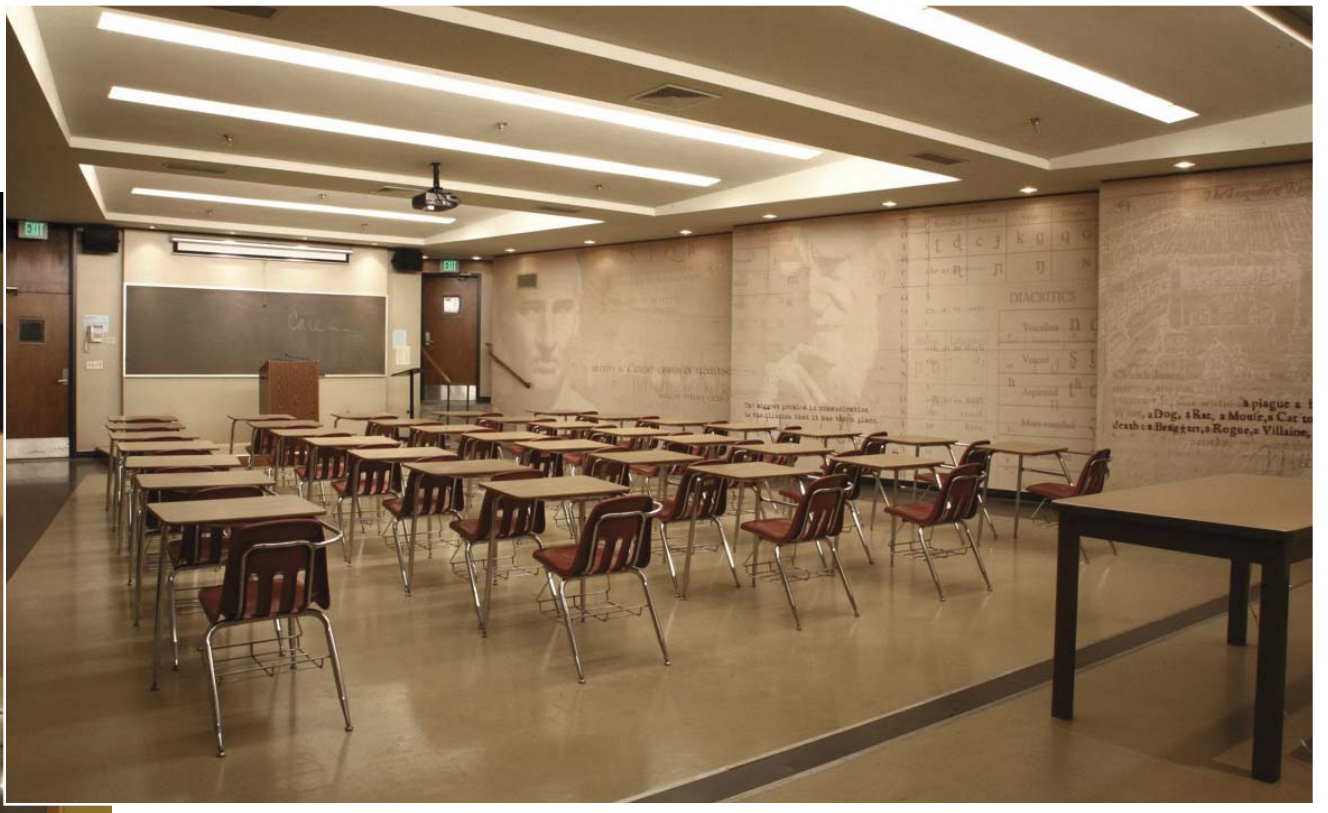
At the time, I did not understand that there are reasons for everything, and that these difficult events can result in wonderful outcomes: Had I not been let go from *Terra Nova*, I would have never been involved with the best project that has come my way in my entire career: *Magic City*, Mitch Glazer's Starz series that takes place in the 1960s at a high-end Miami hotel that becomes a haven for mobsters, entertainers and politicians after Fidel Castro seizes power in Cuba.

The end of my involvement with *Terra Nova* was painful, but now it all makes sense. **ADG**

Top: The Main Hall is another structure flanking the Main Plaza. It is a blend of futuristic high-tech materials (solar membrane) and Terra Nova–harvested bamboo. The bamboo was assembled into a truss system (see Simon Velez' work, inset above) repeated to create a heroic space, and covered by solar membrane to provide full power and protection from the elements. It is Terra Nova's social gathering hall. A communal table and a bar provide the furnishings for a place to meet and hang out.

LARRY CROWNE

by Carlos Menendez, Art Director



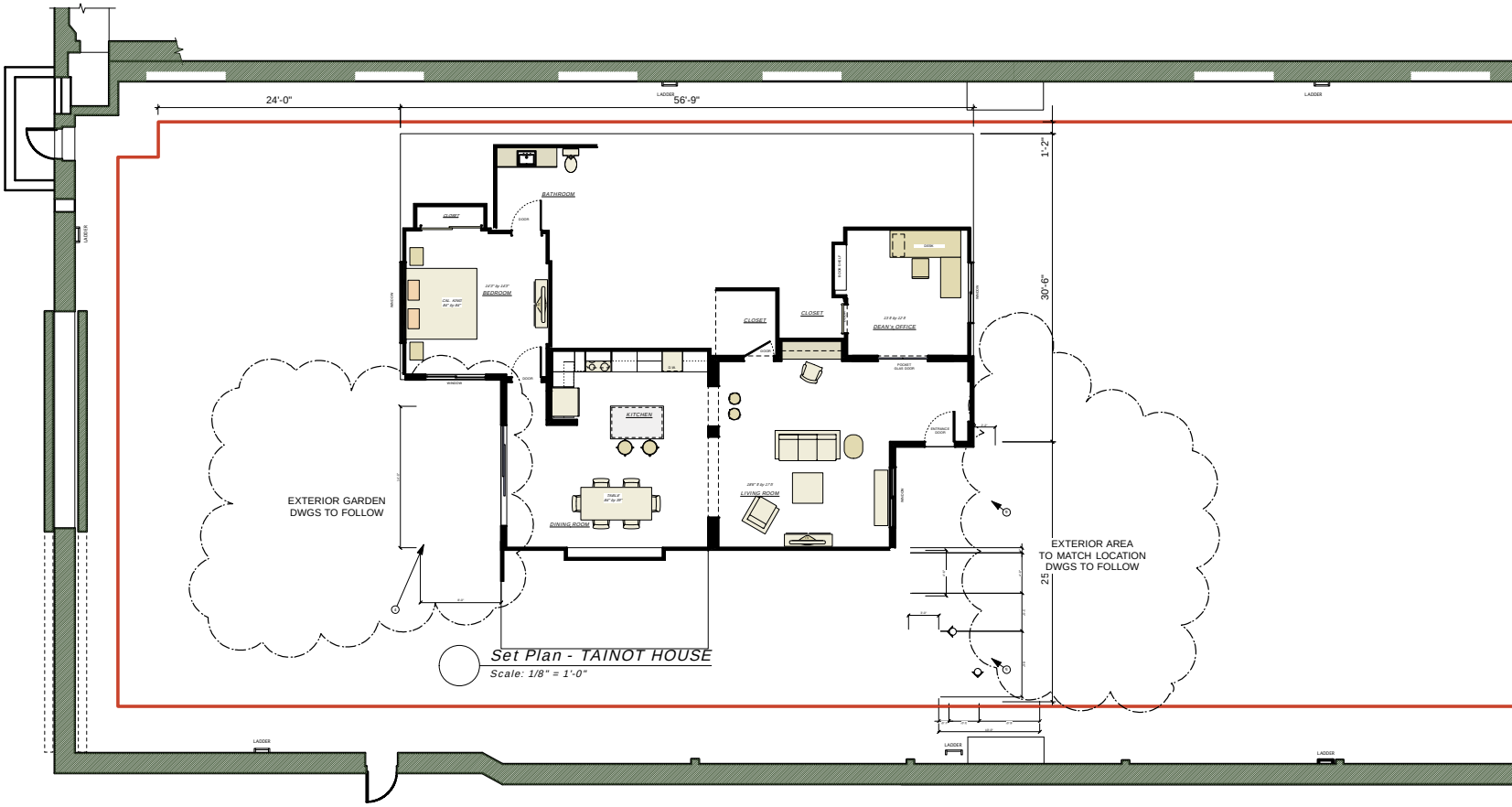
When I was asked to work with Tom Hanks on an independent feature he had written, was directing and acting in (along with Julia Roberts), my answer, of course, was obvious. In addition, the project presented another opportunity to work with my good friend, Production Designer Victor Kempster. With that group of collaborators, the appropriate answer could only be, "Hell, yes."

I had been Victor's Art Director on two movies prior to *Larry Crowne*: *Any Given Sunday* (1999) and *Miami Vice* (2006). I have never met anyone with as vital an intellect as Victor. Before architecture and film design, my early education was in science and research (plant cancers to be specific). On a given day, just to mess with him, I would mention the most obscure morsel of trivia about, let's say, the light and dark reactions of photosynthesis. Within twenty-four hours, I would receive a three-page, single-spaced email rebuttal from Victor about photosynthesis. He is a connoisseur of great literature, imagery, graphics, typography—you name it—and he has an incredible knack for putting it all together to be story and site specific.

Victor and I work well together for several reasons: we can easily step outside of film for reference, we both have a first-generation-immigrant work ethic, we have a Kafkaesque appreciation of the often-absurd process of filmmaking and, most importantly, we laugh like hell.

In light of our country's economic challenges—layoffs, downsizing and home foreclosures—the script for *Larry Crowne* is perfectly timed. It's a lighthearted detour from our economic traffic jam, following a middle-aged man, Larry Crowne (Tom Hanks), going to college for the first time after being fired from his long-term job at a supermarket chain. In addition to Victor (and Tom and Julia), I had the privilege of collaborating with a great set decorator with a fine touch, Cheryl Carasik; with Oscar®-winning cinematographer Philippe Rousselot; and with Tom's partners at Playtone, producers Gary Goetzman and Steven Shareshian, delightful people to work with.

Opposite page: Larry Crowne's suburban ranch house, built on stage at Paramount Studios, reflects the color palette that Kempster and Menendez established for the film, which was inspired by the earth tones of the college campus chosen as a key location, Cal State University, Dominguez Hills. Above: The classroom at the University where Larry (Tom Hanks) meets teacher Mercedes Tainot (Julia Roberts).



Above: Marco Miehe's digital spotting plan for the condo of Mercedes and Dean Tainot (played by Julia Roberts and Bryan Cranston), built on Stage 17 at Paramount Studios.

Victor and I developed the color palette for *Larry Crowne* during the early days of location scouting. Ultimately, the coloration and tonal feeling for the film is inspired by the earth tones (browns, beiges and burgundies) of the college campus we chose for Tom's character, Cal State University, Dominguez Hills.

Despite the prominence of the actors involved, *Larry Crowne* is an independent film with a very modest budget financed by Vendome Partners. Initially it was to be filmed at existing locations in the San Fernando Valley. However, actor availability issues and travel time to and from locations in the Valley led the producers to realize it was more cost-effective and time-efficient to build the key sets (Tom Hanks' suburban ranch house interior, Julia Roberts' classroom interior, and her condo interior) on stages at Paramount.

Suddenly, what had been budgeted as slight location modifications to existing locations became full-blown sets. Adding zeros to line items on a set budget is not a pleasant thing for line producers. It falls on the Production Designer and Art Director to find a balance and get everyone on the same page about what things will really cost.

For the remaining location shooting, Victor and I also faced the difficulty of finding places real, photogenic and interesting enough to put behind two of the most prominent actors in Hollywood. When working with Tom and Julia, you can easily lose your way and start designing for them rather than for their character. It takes the greatest discipline to hold oneself back and say, "Hey, wait a minute, Mercedes Tainot (Julia Roberts' character) is a teacher at a small community college in the San Fernando Valley."

Finding the location for the superstore where Larry Crowne worked was difficult due to the unappealing postmodern Disneylandesque architecture now typical of these stores, as well as the surrounding visual cacophony of strip centers and their accompanying signage. We wanted something more austere.

I solved this dilemma in the second week of preproduction. I was having breakfast at a diner on North San Fernando Road near my friend's Burbank house, where I was staying. It was 7:03 AM and I had ordered two eggs over easy with bacon and sourdough toast. I looked out the big plate-glass window and noticed a Kmart next door. I stood up and saw a mountain range, the Verdugo mountains, peering over the roof of the building in silhouette, backlit by the rising sun. The parking lot was deserted. I told the waitress to give me a second. Where on earth was I going to find

a big box superstore at the foot of a mountain? I picked up my camera and walked out onto the parking lot looking for a good angle on this magnificent slice of American desolation. I took a picture and that store became Umart in *Larry Crowne*. I gave the waitress a nice tip.

Working in a superstore like Kmart can be an Art Director's nightmare. The great production value of a store like Kmart is its size—rows and rows of product neatly stacked on shelves as far as the eye can see—and therein lies the nightmare. Rarely will a store like Kmart or Home Depot, for instance, allow you to use their name unless the script is squeaky clean from a corporate marketing perspective. In this instance you had a guy, Larry Crowne, being fired after years of dedication. So when the store said, "No," we had no option other than to rebrand the entire store as Umart as far as the eye could see. We had to do this while the store remained open with aisles unobstructed, allowing paying customers to shop as if nothing was going on.

On the first day of every movie I work on, I call the cinematographer to see immediately what his/her concerns are. I think it is a waste of time to draw a single line without input from him. In this particular case, Philippe's overriding concern seemed to be lighting Julia, so I sketched the set of her classroom on the wall in front of him and asked what he needed from us in terms of perforations and light source direction. We built models and invited him and Tom to the Art Department to make sure they felt good about it. Working with great cinematographers like Philippe Rousselot is one of the great joys of Art Direction. Like architecture, film lighting is one of the highest forms of art—art applied to practical purposes. **ADG**

Above: The set for the interior of Tainot's condo made good use of built-in lighting and extensive exterior greens. Below: Shooting in the Kmart on San Fernando Road in Burbank was an Art Director's nightmare; the entire store had to be rebranded to Umart, and shoppers had to be allowed to move throughout the store while the company was filming.

from the field

MAKING A DIFFERENCE

by Peter Koczera, Organizer & Field Representative

The members of the Art Directors Guild are an essential part of a strong democracy and play a crucial role in America's public and community life. Not only do our members have a voice on the job and help to negotiate fair benefits and wages, but they also use their beliefs and benefits to raise the floor for everyone who works for a living.

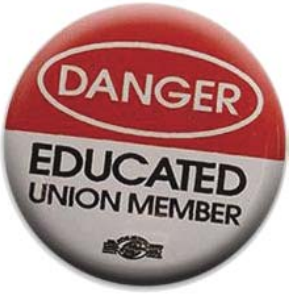
As the Organizer and Field Representative for the Guild, IATSE Local 800, I am exposed to many of our members as I visit various Art Departments on studio lots, on commercials as well as our brothers and sisters who work on the sports trucks, theaters and in many other different venues throughout the Los Angeles area.

It is these very union members who show the value of higher standards of work, wages and safety for workers that have helped to build a middle class. These same workers are seen as shining examples of unionism to those non-union workers that are exposed to IA members in the workplace, for whatever reason.

Hearing the testimonials and working near our union workers day after day is perhaps the best method to change the minds of those who work without the benefit of representation, unregulated hours and often, working long days without compensation. These same non-union workers are also uneducated about the many other benefits derived from our Guild, such as continuing education classes that further expands the union members' abilities and opportunities.

You, the members of the Art Directors Guild, are the most effective tool in the organizer's arsenal of methods to expand the same freedoms and rights to those who rightfully belong in our union. Not as a threat to you, but as a compliment and strength to keep all our jobs secure, together as union sisters and brothers. United we stand, divided, the owners win. Any member can help make a stronger, more powerful union, to overcome the pressures and fears we all must face, as the union of today, makes the Art Department of the future. As Dr. Alexander Hartdegen says as he steps out of the time machine in the 2002 film of that name, "The future is now."

Right: The Art Directors Guild has created a new website to provide information and services for Previs Artists. http://www.directactionartist.com



"The most drastic, and usually the most effective remedy for fear, is direct action." -William Burnham

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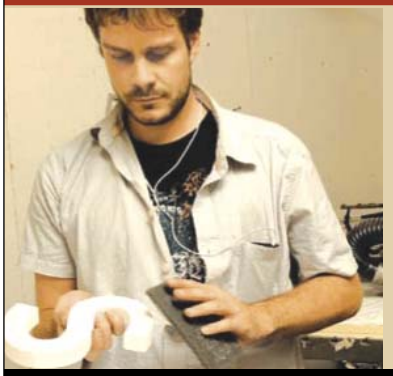

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production design

SCREEN CREDIT WAIVERS

by Laura Kamogawa, Credits Administrator

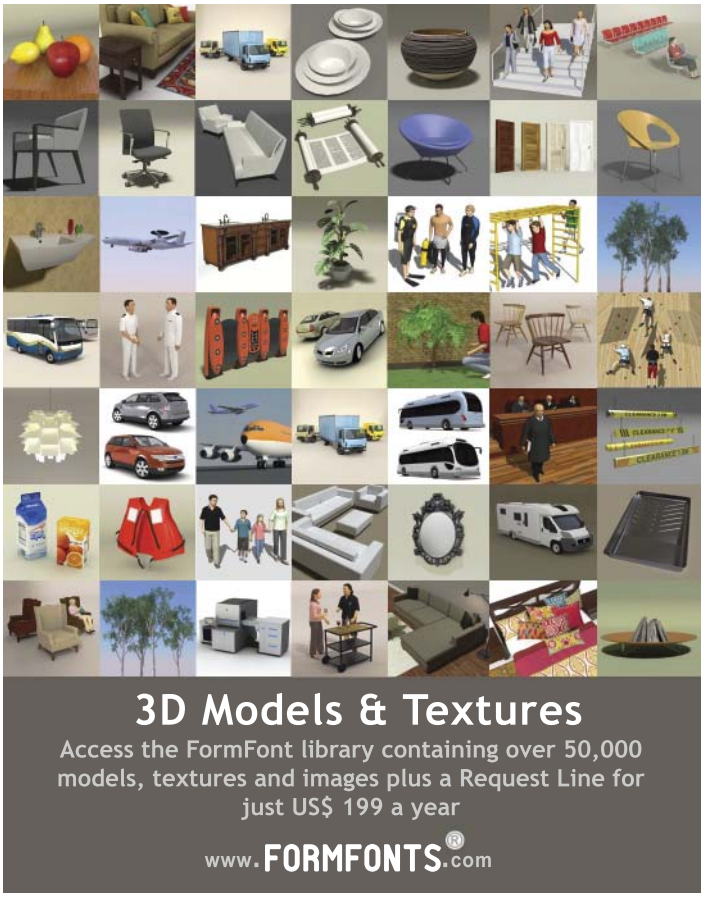
The following requests to use the Production Design screen credit were granted at its July meeting by the ADG Council upon the recommendation of the Production Design Credit Waiver Committee. There was no meeting held in August; those credits will be approved at a subsequent Council meeting.

FILM:

K.K. Barrett – EXTREMELY LOUD AND INCREDIBLY CLOSE – Warner Bros.
David Bomba – BLESS ME, ULTIMA – BMU Films
Rick Butler – WE THE PEEPLES – Lionsgate
Michael Corenblith – DOLPHIN TALE – Warner Bros.
Howard Cummings – CONTAGION – Warner Bros.
Keith Cunningham – THE FIRST TIME – Warner Bros.
Daniel Dorrance – PLAYING THE FIELD – Nu Image
Jay Hinkle – MEDALLION – Nu Image
Ina Mayhew – TYLER PERRY'S GOOD DEEDS – Lionsgate

TELEVISION:

Lauren Crasco – MEMPHIS BEAT – Turner Network Television
Greg Melton – TORCHWOOD – BBC America.
Bruce Alan Miller – RIZZOLI & ISLES – Turner Network Television
Greg Richman – GOOD LUCK CHARLIE – Disney Channel
Naomi Slodki – WILFRED – FX Network
Edward Thomas – TORCHWOOD – BBC America
Michael Whetstone – WILFRED – FX Network
Mark Worthington – ONCE UPON A TIME – ABC Studios



calendar

GUILD ACTIVITIES

October 12 @ 7 PM
Town Hall Meeting
on Dues Restructuring

October 17 @ 7 PM
IMA Craft Meeting

October 18 @ 7 PM
ADG Council Meeting

October 19 @ 5:30 PM
STG Council Meeting

October 20 @ 7 PM
SDM Council Meeting

October 23 @ 5:30 PM
LAND OF THE PHARAOHS (1955)
Film Society Screening
at the Egyptian Theatre

October 25 @ 6:30 PM
General Membership Meeting

November 14 @ 7 PM
IMA Council Meeting

November 15 @ 7 PM
ADG Council Meeting

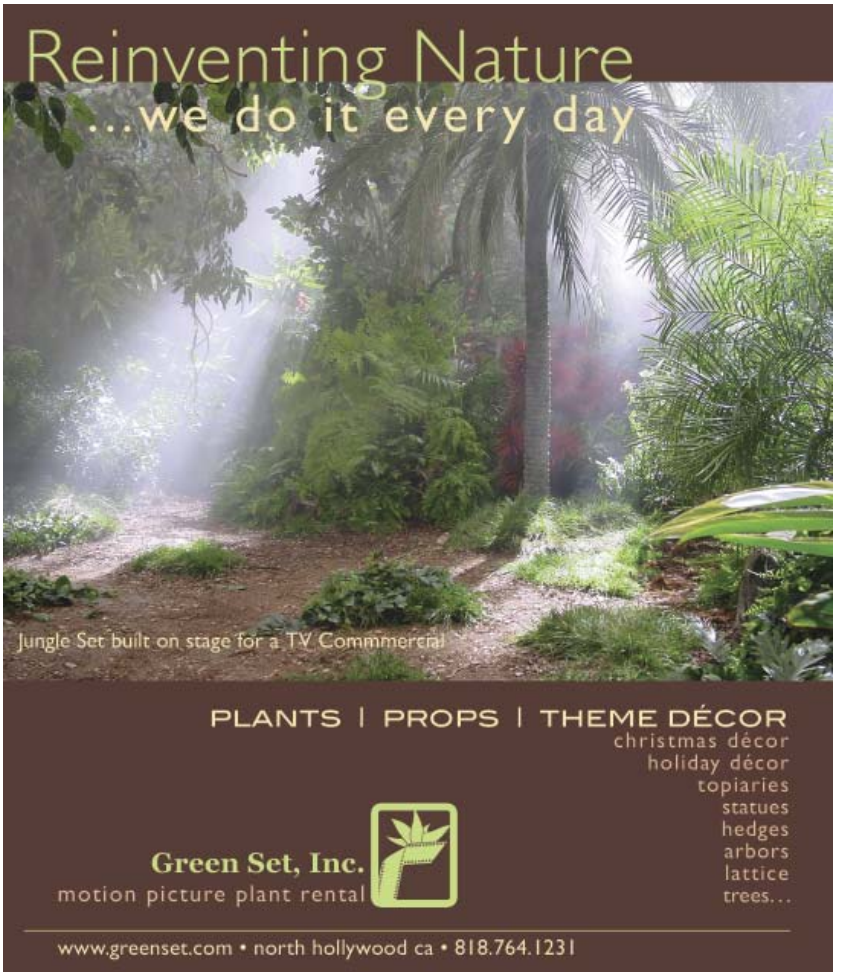
November 16 @ 5:30 PM
STG Council Meeting

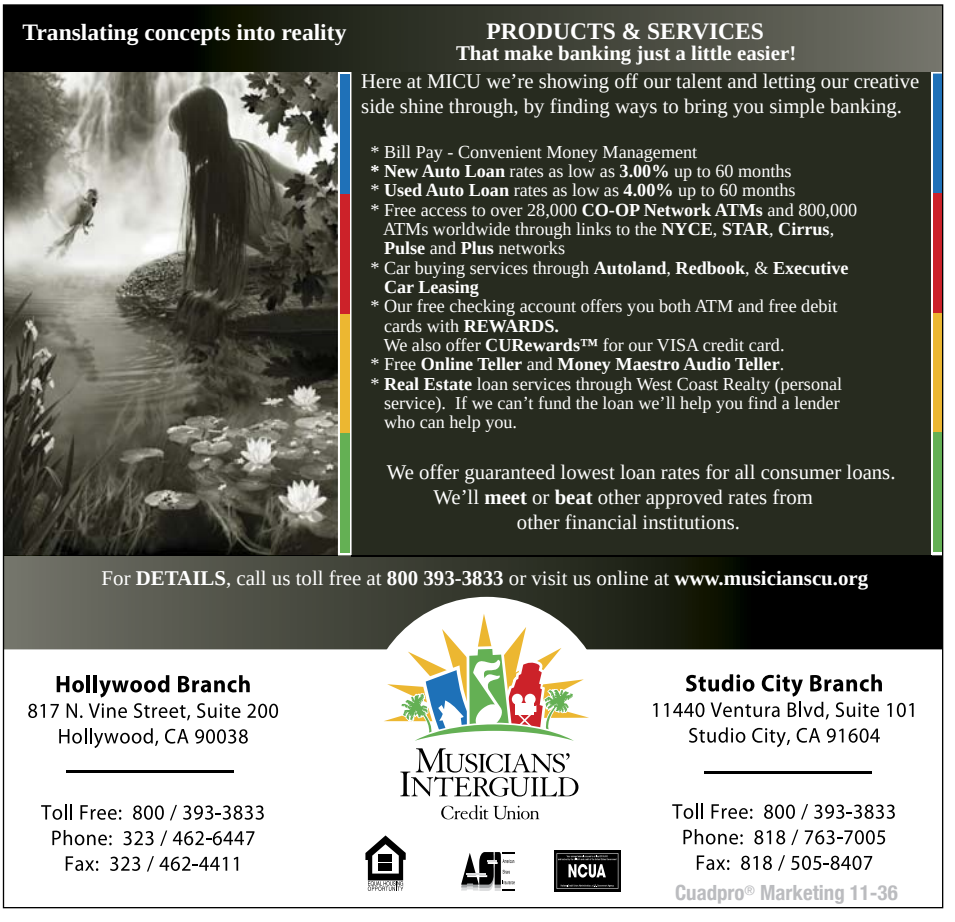
November 17 @ 7 PM
SDM Craft Membership Meeting

November 21 @ 6:30 PM
Board of Directors Meeting

November 24–25
Thanksgiving Holiday
Guild Offices Closed

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





membership

WELCOME TO THE GUILD

by Alex Schaaf, Manager, Membership Department

During the months of July and August, the following 13 new members were approved by the Councils for membership in the Guild:

Art Directors:
Ryan M. Faught – THE BIGGEST LOSER – NBC
Monica Sotto – TEEN WOLF (Webisode) – MTV
Edward Thomas – TORCHWOOD – BBC America

Assistant Art Director:
Bryan Felty – TED – Universal Pictures

Graphic Designers:
Megan Greydanus – THE AVENGERS – Paramount Pictures
Michael Maher – ARGO – Warner Bros.
Adrienne Serrao – SUPAH NINJAS – Nickelodeon Network

Graphic Artists:
Gary Ames – FOX Television Stations
Andy Blondin – FOX Television Stations

Compositor/Graphics Artist:
Eric Bruno – CBS Digital/CBS

Set Designers:
Forest Fischer – ONE THOUSAND A.E. – Columbia Pictures
Richard Macauley – BROKEN HORSES – Reliance Entertainment

Model Maker:
Adam Gelbart – SNOW WHITE – Relativity Media

TOTAL MEMBERSHIP

At the end of August, the Guild had 1935 members.

AVAILABLE LIST

At the end of August, the available lists included:

188 Art Directors
58 Assistant Art Directors
5 Scenic Artists
1 Student Scenic Artist
4 Graphic Artists
12 Graphic Designers
2 Electronic Graphic Operators
62 Senior Illustrators
3 Junior Illustrators
2 Matte Artists
52 Senior Set Designers
5 Junior Set Designers
6 Senior Model Makers

J. EDGAR

James J. Murakami, Production Designer

Patrick M. Sullivan Jr., Supervising Art Director
Greg Berry, Art Director
Karen TenEyck, Graphic Designer
David Moreau, Set Designer

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reshoots

Photograph courtesy of John DeCuir, Jr.

John DeCuir (1918–1991) poses with one of his early matte paintings on glass. Among the most honored and respected Production Designers and Illustrators in the history of film, DeCuir was hired in 1938 by Universal as a 20-year-old "draftsman" although much of the work expected of him would today be called "illustration." His son, Production Designer John DeCuir, Jr., remembers:

> **"At the time Dad was in the Universal matte department working for, as I recall, Russ Lawsen, who headed up the department then. He worked there for a few years before he was drafted. (He was called up late—about 1943—as the studio did all they could to keep him there.) Russ wasn't in the best of shape during those years, so you can assume Dad had his hand in almost all the matte work from 1941 to 1943. I am convinced if he hadn't moved on to Art Direction, he would have been the greatest matte artist of all time."**

He was nominated eleven times for Academy Awards®, and won three Oscars®. In 2005, the Art Directors Guild inducted him into its Hall of Fame as part of its inaugural group of artists.

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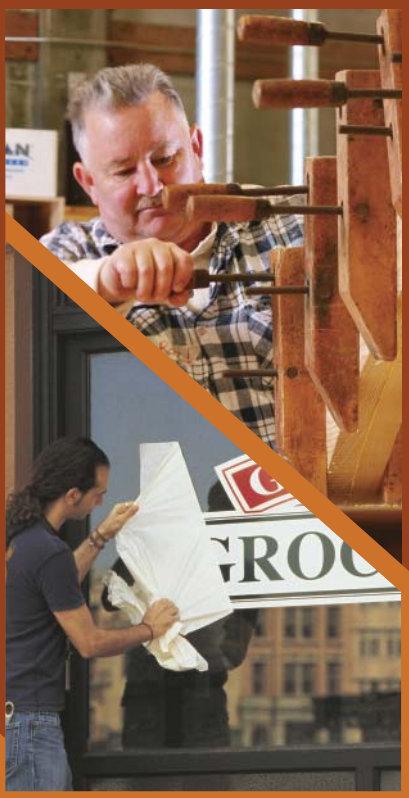

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