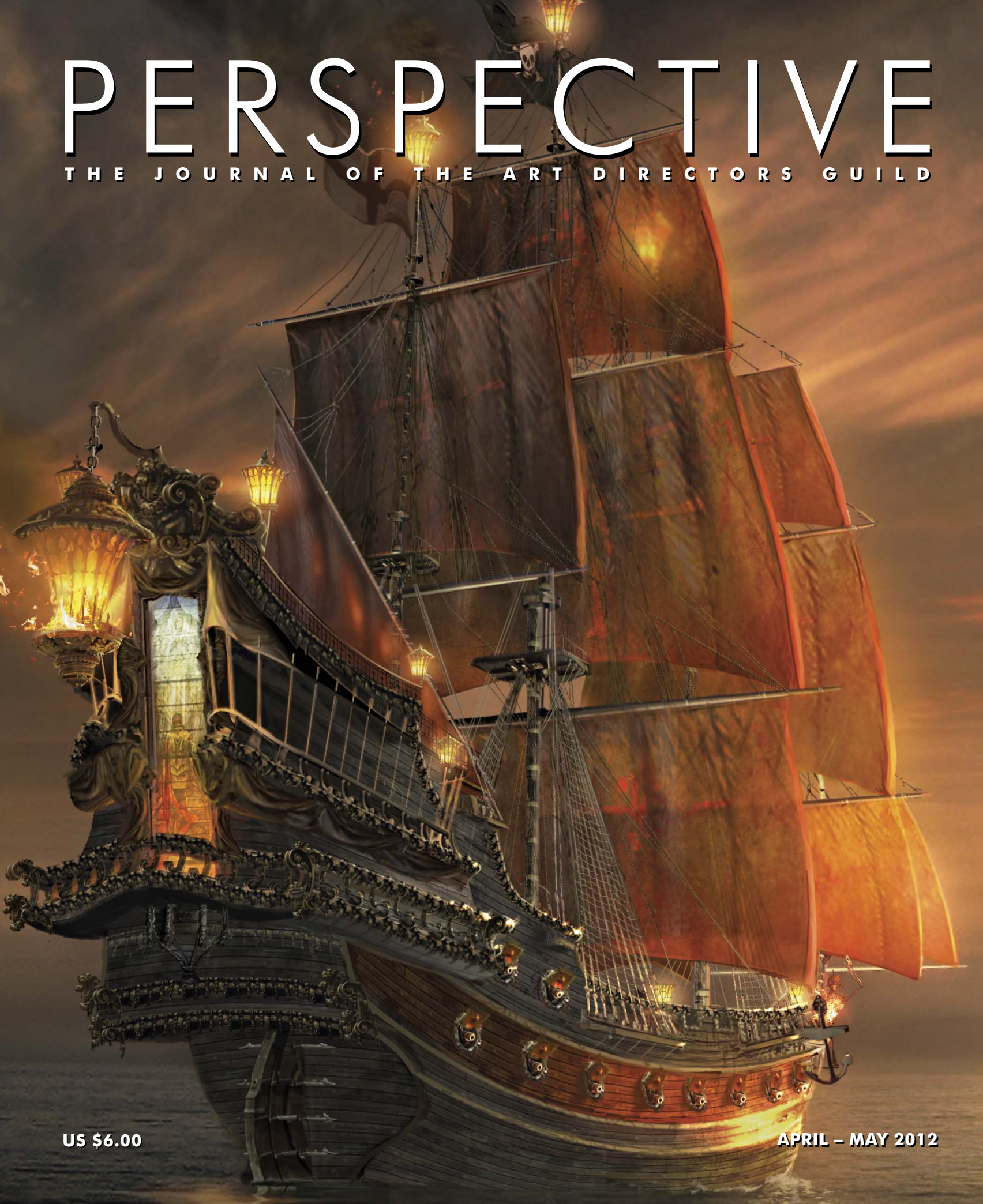


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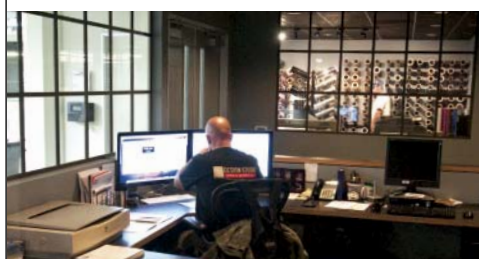
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COVER: A detail from Production Illustrator Wil Rees' extraordinary digital rendering of Blackbeard's ship, the Queen Anne's Revenge, covered with skulls and skeletons, sailing into the sunset for *PIRATES OF THE CARIBBEAN: ON STRANGER TIDES* (John Myhre, Production Designer). Though Rees is proficient with oil, acrylic, ink, gouache, pencil and has sculpted with green foam and clay, he works these days primarily in Photoshop CS®, and models in Modo. The full illustration is reproduced on page 21.



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Editor
MICHAEL BAUGH

Copy Editor
MIKE CHAPMAN

Print Production
INGLE DODD PUBLISHING
310 207 4410
Email: Inquiry@IngleDodd.com

Advertising
DAN DODD
310 207 4410 ex. 236
Email: Advertising@IngleDodd.com

Publicity
MURRAY WEISSMAN
Weissman/Markovitz Communications
818 760 8995
Email: murray@publicity4all.com

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THE ONLY THING CONSTANT IS CHANGE

by Michael Baugh, Editor

Two events have been on my mind as this issue was coming together, and both are informative about our shared future as entertainment artists and as a Guild.

The first is our Diamond Jubilee. This organization has been in continuous existence as a labor union and a professional society for seventy-five years. Its constitution has been occasionally amended, executive directors have come and gone, officers have changed every few years, but that organization that was formed by fifty-nine Art Directors on May 6, 1937, at the Hollywood Roosevelt Hotel is still here today, its history an unbroken chain.

When I joined the Guild in the mid-1960s, it seemed to me a venerable institution with a long history and tradition. As I look back now, I realize that it was young and green, just as I was. It was an IATSE local and my background in theater told me how important that was. I didn't know at the time that it had only been part of the IA for four years. When the society, independent in the same way the DGA and SAG still are, was invited (or coerced, depending on whom you talk with) to become a local chapter of the IA, that was a huge change and a lot of members were frightened, convinced their jobs would be taken away and given to property masters or others in more powerful locals. It didn't happen. The organization stayed vigilant, adapted, and—at least with our last two executive directors—became highly influential within the IATSE itself.

Over the years, other changes have frightened members as well. Embracing television was traumatic for the young Guild, whose members had always seen themselves as feature-film artists. The various mergers of the past decade have revived fears that jobs will be combined or disappear altogether. The studios' incessant search for tax-incentive funding is broadening the Guild's membership geographically as more members join from across the country and around the world. These changes bring challenges. Honest dialogue, intelligent adaptation, and goodwill are necessary to keep us, and the Guild, vital.

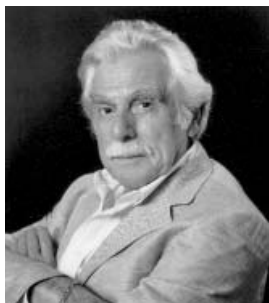
The second event on my mind is the passing of Bill DeCinces (see this issue's Milestones), the last true Supervising Art Director to run a major studio Art Department. The Universal Art Department itself had imploded some years before Bill's final retirement, hastened by various sales and purchases of the studio and by the changing tastes of television audiences, but at its height in the mid-1970s it was as busy as any Art Department in the Golden era, and Bill was a Master of the Universe at the center of it all.

When I was finally able to break onto the roster (because all the Assistant Art Directors were working; the available list was zero), Bill hired me to work at this amazing art factory. Nearly a hundred people worked in the Art Department—Art Directors, Illustrators, Set Designers, budgeting and estimating staff—and everyone shared. They shared stages and standing sets, they shared staff, and they shared ideas. On busy days there could be twenty films shooting on the lot, and the energy was exhilarating. It was a magical way to make films, and we won't see anything like it again.

Both of these events have emphasized to me how much our industry changes, and how quickly. The way we do business, the way films and television are designed, continues to change as it always has... although maybe just a little faster nowadays. Indeed, the very concept of what constitutes film and television is increasingly fluid. We have no choice but to embrace these changes. This evolution will continue, whether we want it or not. We need to celebrate the good that it brings, and resolve any thorny issues it gives rise to. The only thing constant is change.



contributors



After serving as an Air Force gunner during World War II, **ALBERT BRENNER** attended the Yale School of Drama as a scenic design major. Later at the University of Kansas City in Missouri, he taught scenic design, costume design and technical theater before returning to New York. There he designed and painted backdrops for theater and television and began working in scene design, which segued into live television for CBS and ABC. He moved to Los Angeles in the early 1960s and started a career as a Production Designer. Now, forty films and five Academy Award® nominations later (*The Sunshine Boys*, *The Goodbye Girl*, *The Turning Point*, *2010*, and *Beaches*), he is devoting his energies to painting and sculpting. In 2002, he was given the ADG's highest honor, its Lifetime Achievement Award.



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



ZACK GROBLER was born and raised in Mpumalanga, on the border of South Africa and Mozambique. After high school, he studied architecture at the University of the Witwatersrand in Johannesburg, and then moved into movie-making in South Africa, where he worked his way up through the Art Department as sculptor, set decorator, prop master, Set Designer and Art Director. He was Art Director on productions all across Africa including *The Four Feathers* in Morocco, *The Ghost and the Darkness* in Swaziland, and *The Young Black Stallion* in Namibia with Production Designers such as John Myhre and Allan Cameron. He then became a Production Designer on *Pure Blood* and *Citizen Verdict* in South Africa, before relocating to the United States where he has designed productions including *My Bloody Valentine* and four seasons of the series *Lost*, for which he has been nominated for both an Emmy® and an ADG Award.



COREY KAPLAN was born in New York, and received a BFA from Parsons School of Design in Manhattan and a MFA in fine art from the California Institute of the Arts. Her earliest film experiences were with Roger and Julie Corman, and, on the other side of the coin, Tony and Ridley Scott. Her art is shown locally and abroad and she believes she has a different outlook on Production Design, due to her fine art background which includes photography, sculpture, illustration, film, installation art and dance. She has designed a long list of feature films, television movies and commercials, but her most successful ventures have been two long-running series, *The X-Files* and *Cold Case*. Kaplan has won two ADG Awards, been nominated twice for an Emmy, and has also taught Production Design in the UCLA Extension Program.



DAWN SNYDER was born in Rome, and before the age of eleven, had lived in Saudi Arabia twice and The Netherlands once. Her father was a petroleum engineer and—much like the entertainment business—his jobs changed often. Her love of architecture began in the seventh grade, when she elected, for a home economics project, to re-create the floor plan of a house she had seen in *Architectural Digest*. After graduating from Cal Poly San Luis Obispo in architecture and graphic design, she moved to Los Angeles, working first as a tour guide at Universal Studios. That resulted in her one and only on-screen role as a zombie in Michael Jackson's *Thriller*. After knocking on many doors, she found work as a Set Designer. Her mentor, Bill Kenny, promoted her to Assistant Art Director on *Speed 2*, and after eighteen years drafting, she was finally hired for her first Production Design assignment on *Arrested Development*.

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from the president

75 YEARS OF LEADERSHIP...SO WHAT'S NEXT?

by Thomas Walsh, ADG President

For the past seventy-five years, the Guild's affiliated crafts have constituted the primary leadership in the creation of visual content for motion pictures. It's not boastful to say that our members are the most sought-after artists within our profession, no matter where a film's Art Department is established. Consider the recent Academy Awards® for Art Direction: our members designed four of the five nominated films; but four of those five films were also produced outside of the United States—three in England and one in France. What seems surprising, and sad, is that only one was produced in Hollywood.

Ours is now a global industry and the policies and practices of this Guild of mutually dependent artists must actively and intelligently embrace and advance a singular purpose, that of promoting employment opportunities for one another in Los Angeles, nationally, or wherever else in the cosmos that offers the producers production incentives.

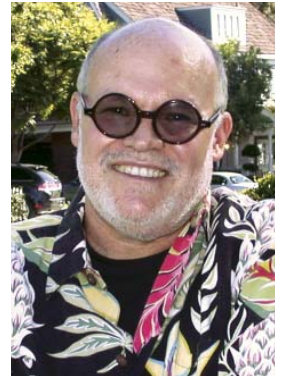
The current climate may at last allow us to create new flexibility within the Art Department in a manner that will promote more job opportunities and—very importantly—provide national employment for our Set Designer, Illustrator and Graphic Artist members. We must arm our Production Designers and Art Directors with compelling arguments why the most efficient and creative Art Department staffing comes from within the Guild's membership rather than from less experienced local hires. Quality and experience alone may not be arguments that will sway the producers, but department interchangeability among multi-talented professionals is an argument that they understand.

On the many under \$15 million projects, multitasking is by necessity a common practice, especially in broadcast television. Even on larger projects, the days of transporting a large contingent of Art Department specialists to a distant location are over. The more multifaceted that our artists become, the more employment opportunities they will find.

Those who continue to believe that digital tools and workflows are elective and not essential to their economic survival will soon become un-employable on the majority of future projects. Illustrators, Set Designers and Graphic Artists who are capable of providing services via digital tools and hi-speed data transfers will stand a much better chance of participating in the global workplace.

The other challenge we all face is the pirating of our profession by independent previs companies. Let me be very clear: if you, your co-workers or your employers are using non-union previs services or data, then you are directly undermining the future of your livelihood and our profession. The Art Department has historically been, and it remains, the central engine generating pre-visualization for the production. Tools and technologies have changed, but that is it! The Guild recently settled a significant grievance against Columbia Pictures for their use of non-covered previs artists, acknowledging that this work is our work. With this settlement as a prologue, we will continue to aggressively assert our contractual jurisdiction over the design roles that we provide. Non-union previs companies are engaged in the piracy of our professions and they must be stopped. Success depends upon your participation and support in reporting the activities within your department.

There is one central truth to all of this: As artists, no matter what our job title may be, or whom we work for, must act together, "all for one and one for all." There is not a single qualified previs artist who would not be welcomed into the Guild should they elect to join. Our disagreement lies only with the companies for whom they work, which continue to intimidate them and deny them their right to representation. The only alternative to collective action, is to quietly allow the erosion and marginalization of our craft.



by Lindajo Loftus, Weissman/Markovitz Communications

The participants included the team from *The Artist*, Production Designer Laurence Bennett and Set Decorator Robert Gould; the team from *Harry Potter and the Deathly Hallows: Part 2*, Production Designer Stuart Craig and Set Decorator Stephenie McMillan; the team from *Hugo*, Production Designer Dante Ferretti and Set Decorator Francesca Lo Schiavo; the team from *Midnight in Paris*, Production Designer Anne Seibel and Set Decorator Hélène Dubreuil; and the team from *War Horse*, Production Designer Rick Carter and Set Decorator Lee Sandales.

This represents the first Oscar nominations for Laurence Bennett, Anne Seibel, Hélène Dubreuil, and Lee Sandales. It is the second nomination for Robert Gould, the third nomination for Rick Carter (he won two years ago for *Avatar*), and the fifth nomination for Stephenie McMillan (who won in 1996 for *The English Patient*). This is the eighth nomination for Francesca Lo Schiavo and the tenth for Dante Ferretti; both have won twice, in 2004 for *The Aviator* and in 2007 for *Sweeney Todd: The Demon Barber of Fleet Street*. ADG Lifetime Achievement Award winner Stuart Craig has been nominated ten times, and won three Oscars, for *Gandhi* in 1982, for *Dangerous Liaisons* in 1989, and for *The English Patient* in 1996.

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MASTER CLASS – RAPID PROTOTYPING

by John Moffitt, Associate Executive Director



workplace. This session, featuring Bill Craig, president of 3D Rapid Prototyping, Inc., was called *3D Printing – A Primer & Demo*. Rapid Prototyping, most broadly defined, is a communications tool. It can tell volumes about the nature of a design and is used for everything from concept design to props, costumes, and photographic models on

Left: Bill Craig demonstrates the use of the 3D printer. “Literally, to hold something,” he says. “is to communicate complex concepts instantly. Seeing a prop or costume in three dimensions or feeling the weight and texture of it adds a new depth to the understanding of it.”

On January 28, the Guild sponsored the fourth in its continuing series of Master Classes, extraordinary opportunities for members to learn about the creative and commercial issues that face us all in our rapidly-changing

films like *Men in Black II*, *Iron Man* and *Real Steel*. Bill gave an overview of the available technologies, reviewed the process from design to model, discussed the software needed and demonstrated a 3D printer.

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PAINT DAY

by Nicki La Rosa, Fine Arts Project Manager,
and Michael Denering, Fine Arts Committee Co-chair

On January 22, 2012, the Fine Arts Committee hosted its first plein-air paint day at the Angeles National Golf Club. This time, the group was fortunate to have excellent weather; last time it was defeated by a downpour in Sun Valley. Nestled at the mouth of the San Gabriel mountains, the view was spectacular and lent itself to an excellent California plein-air experience.

The Guild hosted this paint day like it used to do in the 1920s and 1930s when members of the Cinemagundi Club (as it was called then) would get together and spend the day painting. Like then, the twenty artists who turned out for this Sunday-morning excursion enjoyed the camaraderie, discussions of painting techniques, food and hours of doing what they love. Magic



Photographs by Nicki La Rosa

hour arrived too soon, but it rounded out a painting-perfect day, while the artists, happily exhausted, put the finishing touches on their pieces.

California, with its glorious climate and varied landscape of foothills, mountains, seashores, and deserts has long been home to a vital plein-air movement, and many Guild members through the years have been active in art colonies like Carmel and Laguna Beach as well as in organizations like the Plein-Air Painters of California.

The Fine Arts Committee plans to have many more days like this. It is committed to producing simple, inexpensive events that encourage Guild members to stretch their artistic skills and to develop cross-craft friendships with their fellow artists.

These events are always publicized in the Guild's weekly newsletter and on its www.adg.org website. Be sure to check there regularly and come paint in the sunshine.



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WHAT HAPPENED 75 YEARS AGO?

by Scott Roth, Executive Director



These things happened 75 years ago:

- The Zeppelin Hindenburg foundered tragically in Lakehurst, New Jersey.
- On the subject of foundering, that's what happened to Roosevelt's plan to "pack" the Supreme Court.
- The United Auto Workers received recognition as the bargaining agent for workers in the automotive industry after a series of violent and unsuccessful attempts by employers to beat back the demands of the UAW.
- Joe DiMaggio batted .346 and clubbed 46 home runs to help propel the New York Yankees to another World Series triumph.
- *The Life of Emile Zola* was 1937's Best Picture (and Stephen Goosson was awarded the Oscar® in Art Direction for *Lost Horizon*).
- Jane Fonda, Dustin Hoffman and Jack Nicholson were born.

And speaking about births, something else began in 1937: the Art Directors Guild. The Guild, which traces its creative lineage to the joining together of visionary design wizards in 1924's Cinemagundi Club, truly took flight as the Society of Motion Picture Art Directors, which held its first general membership meeting on June 2, 1937, and on that date adopted its first bylaws.

Of course, many things have happened in the 75 years following: SMPAD joined the IATSE as Local 876 in 1960; SMPAD morphed into SMPTAD in 1967 with the addition of television to its name; in 2000, the group shed its longer name for a shorter one, the Art Directors Guild; having shortened it, it promptly lengthened it in 2003 when, as Local 800, it merged with Local 816's Scenic, Title & Graphic Artists to become Local 800, Art Directors Guild and Scenic Title & Graphic Artists; and in 2008, despite getting bigger again, the name, remarkably, got shorter, when the Set Designers and Model Makers (Local 847) and Illustrators and Matte Artists (Local 790) joined forces with Local 800 to create the now four-craft Art Directors Guild.

The Art Directors Guild, Local 800 IATSE, is and remains a vibrant and path-breaking organization representing its now 2,000 members (1937's roster showed well under 100 pioneering souls). As it strove to do in 1937, it still strives in 2012 to affirm the highest ideals of professionalism and craftsmanship among the talented members it represents. As well, it continues to protect and enhance the economic, professional and creative destinies of those members.

In recognition of all the foregoing, only two more words need be said: Happy Birthday!

lines from the station point



EDUCATION – IT'S THERE IF YOU WANT IT

by John Moffitt, Associate Executive Director

Over the last few years, the Art Directors Guild staff and elected officers have given a high priority to providing abundant and affordable education and training opportunities to Guild members. They believe that using these resources will afford the members a competitive edge in the marketplace as our industry globalizes and producers chase the lucrative incentives offered by many states. Whether it's procuring grant monies to help cover costs of vendor-provided skills training, providing free in-house Master Class seminars, or simply apprising the members of industry-related educational and training programs and events, the Guild's staff works tirelessly.

From February 1 each year through January 31 of the following year, the Contract Services Administration Training Trust Fund (CSATTF), on behalf of industry employers, provides skills training grants to IATSE members to reimburse them for two-thirds of approved training expenses from participating vendors. Over the course of the 2012–2013 training cycle, primarily through the efforts of the Multi-Local Skills Training Committee, the Fund will make available nearly \$675,000 in reimbursements to members of eleven IATSE West Coast locals for courses completed at Studio Arts or the IDEAS Program at Los Angeles Valley College. In another multi-local alignment—with Locals 839 (Animators) and 600 (Camera)—Local 800 has arranged through CSATTF to offer reimbursements for training subscriptions to **fxphd.com**, an online visual effects, CGI and production trainer. Two-thirds reimbursements are also available for skills training from Autodesk® specialist Microdesk, including AutoCAD®, SketchUp® and Maya Essentials® courses, in an amount over \$56,000. Likewise, reimbursements for completing introductions to Z-Brush, Maya and other art- and illustration-themed courses are available from Red Engine Studios in a total amount topping \$44,000. Guild members listed on the Industry Experience Roster, the Television Commercial Roster and those that work 30 days in non-rostered classifications under the Basic or Commercial Agreements are eligible to participate in the CSATTF reimbursement program.

Last year, the Guild leapt back into the education arena by offering a series of Master Class seminars and it plans to continue the program by offering a new seminar each month throughout 2012. Held in the first-floor conference room on Saturday mornings and led by Guild members or other industry professionals, the seminars deal with Art Department themes or entertainment industry topics that we believe are of interest to members of all the Guild's crafts. For those who can't attend or live outside the Los Angeles area, we're excited to announce that the seminars will be streamed live and available on video whenever possible. Previously-presented classes may be viewed—in their entirety or in chapters—by visiting the Education and Training area of the ADG website.

The Guild also offers to members a half-off discount on yearly premium subscriptions to popular online trainer **lynda.com**. And, to keep the members apprised of all these free or discounted education and training resources, the Guild publishes an education and training bulletin via email at least twice a month. That bulletin provides essential information for these and any other programs, seminars and events that come to our attention that might be of interest to the members.

Over the years, many of our members have used these resources. The Guild is doing its part, but in the end it's up to each member to take responsibility for his or her own professional education and training. It's there if you want it.

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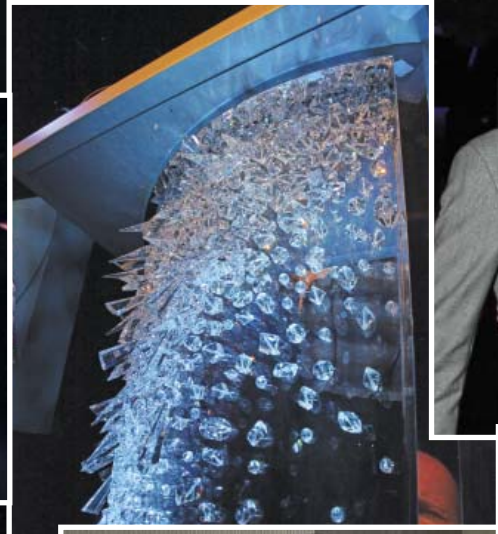
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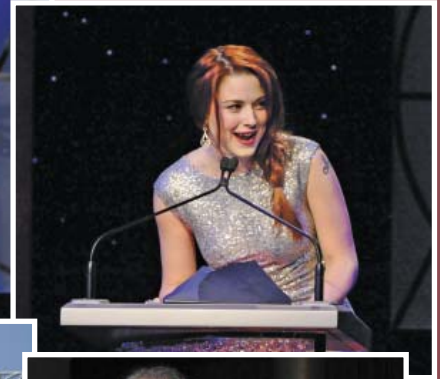
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16th ANNUAL ART DIRECTORS GUILD AWARDS







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Top: A Cinema 4D and Photoshop illustration by Conceptual Artist Andrew Williamson of the destruction which followed the Battle of Hogwarts in *HARRY POTTER AND THE DEATHLY HALLOWS: PART 2*. **Inset,** from the left: Miraphora Mina, Martin Foley (behind), Eduardo Lima, Stuart Craig, Neil Lamont, Gary Tomkins, presenter James Cromwell, Nicholas Henderson, Andrew Ackland-Snow (hidden), Stephenie McMillan, Christian Huband, Alastair Bullock, Oliver Roberts, Stephen Swain, Kate Grimble (hidden), and Molly Hughes. **Above:** The Harry Potter series employed the most advanced digital visual effects techniques, but occasionally a more traditional approach was called for. Here is a painted backing, hung against the stage wall outside the Hogwarts dining hall on stage at Leavesden Studios.



HARRY POTTER AND THE DEATHLY HALLOWS: PART 2 ADG AWARD WINNER

STUART CRAIG, *Production Designer*

NEIL LAMONT, *Supervising Art Director*

ANDREW ACKLAND-SNOW, *Senior Art Director*

KATE GRIMBLE, ALASTAIR BULLOCK, GARY TOMKINS,
SLOANE U'REN, HARRIET STOREY, MARTIN FOLEY, MOLLY HUGHES,
NICHOLAS HENDERSON, OLIVER ROBERTS, CHRISTIAN HUBAND,
STEPHEN SWAIN, MARK BARTHOLOMEW, *Art Directors*

MARTIN SCHADLER, *Art Director – Digital Sets*

PETER DORME, ASHLEY WINTER, *Assistant Art Directors*

ANDREW WILLIAMSON, ROB BLISS, ADAM BROCKBANK,

PAUL CATLING, *Conceptual Artists*

JANE CLARK, JAMES CORNISH, STEPHEN FORREST SMITH,

MARTIN ASBURY, *Storyboard Artists*

EDUARDO LIMA, *Graphic Designer*

MIRAPHORA MINA, *Prop Concept Artist*

THOMAS BALL, NICHOLAS SAUNDERS, LAUREN WAKEFIELD,

Assistant Graphic Artists

PETER MCKINSTRY, *Concept Artist – Props*

EMMA VANE, DENISE BALL, ALEX SMITH, ANDREW PALMER,

Draughtspersons

JULIA DEHOFF, *Props Draughtsperson*

ASHLEY LAMONT, AMANDA LEGGATT, ELIZABETH LOACH,
KETAN WAIKAR, EDWARD SYMON, ANDREW PROCTOR,
MATTHEW KERLY, JORDANA FINKEL, MOLLY SOLE,

LOTTIE SVEAAS, *Junior Draughtspersons*

STEVEN HEDINGER, *Lead Letter & Décor Artist*

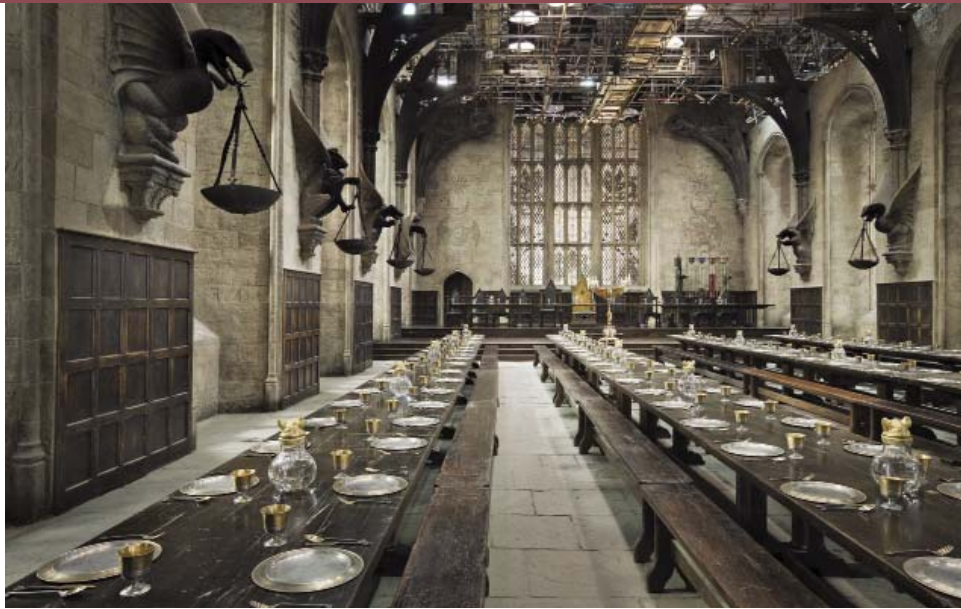
CLIVE INGLETON, FRANCIS MARTIN, *Letter & Décor Artists*

MARCUS WILLIAMS, *Lead Scenic Artist*

MATTHEW WALKER, *Scenic Artist*

JACK CANDY-KEMP, *Assistant Scenic Artist*

STEPHENIE McMILLAN, *Set Decorator*



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THE ADVENTURES OF TINTIN: THE SECRET OF THE UNICORN

KIM SINCLAIR, *Art Director*
 ANDREW JONES, *Supervising Art Director*
 JEFF WISNIEWSKI, *Art Director*
 ROBERT POWERS, *VAD Supervisor*
 SIMON BRIGHT, *Art Director – 2nd Unit*
 JOHN P. GOLDSMITH, JIM WALLIS,
 DAVID MOREAU, JACKSON BISHOP,
Set Designers
 JOHN LOTT, *Set Designer – 2nd Unit*
 MARTHA MITCHELL, *Junior Set Designer*
 TONY BOHORQUEZ, ERNIE AVILA,
 GREGORY JEIN, ADAM MULL,
 JASON MAHAKIAN, *Model Makers*



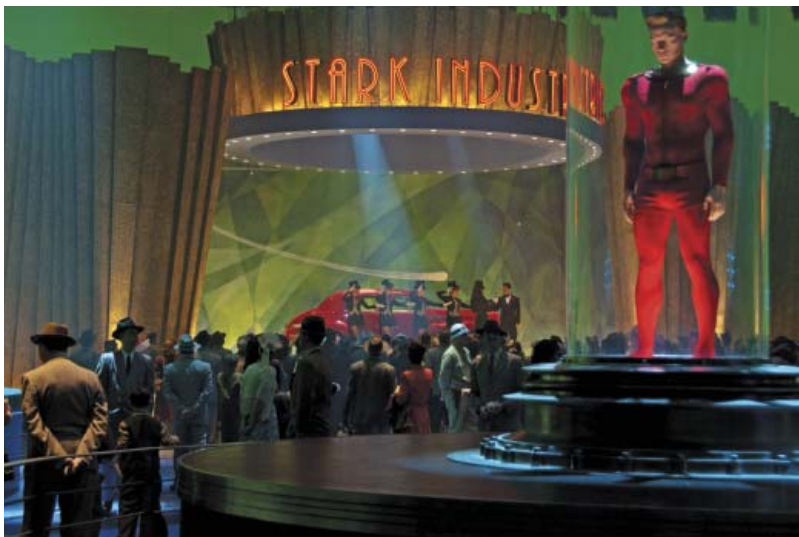
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COWBOYS & ALIENS

SCOTT CHAMBLIS, *Production Designer*
 CHRIS BURIAN-MOHR, *Supervising Art Director*
 LAUREN POLIZZI, *Art Director*
 HARRY OTTO, MARISA FRANTZ,
Assistant Art Directors
 JAMES CLYNE, PHIL SAUNDERS,
 CHRISTOPHER ROSS, *Concept Artists*
 RYAN MEINERDING, ANDREA DOPASO,
 RICK BUOEN, TIM WILCOX, *Illustrators*
 DAVID LOWERY, JOHN MANN, ED NATIVIDAD,
 MARC VENA, RYAN WOODWARD,
 PATRICK RODRIGUEZ, JAMES ROTHWELL,
Storyboard Artists
 CLINT SCHULTZ, *Graphic Designer*
 LORRIE CAMPBELL, JOHN CHICHESTER,
 KEVIN CROSS, MARK HITCHLER,
 TETSUO KADONAGA, AMAHL LOVATO,
 ANNE PORTER, SUSAN WEXLER,
 SCOTT SCHNEIDER, *Set Designers*
 JEFF FROST, JASON MAHAKIAN, *Model Makers*
 GABRELLE D. MCKENNA, *Sign Writer*
 HANK GIARDINA, *Scenic Artist*
 KAREN MANTHEY, SDSA, *Set Decorator*



Top: Now that Harry Potter is complete, the dining hall—along with Diagon Alley and many other sets and props—will be moved intact to the new Warner Bros. Harry Potter Studio Tour north of London. **Left, center:** A technical pen sketch, finished in Photoshop®, by Illustrator Mark Vena, of invaders from the sky abducting the townsfolk of Absolution, Arizona Territory, in COWBOYS & ALIENS. **Left:** One of the alien spacecraft, crashed into the street on the backlot of Universal Studios.



© Paramount Pictures

Top: An illustration by special effects concept artist Adam Brockbank of the Hydra Factory where Captain America frees his friend Bucky and discovers what the evil Red Skull is manufacturing there. The built location was outside of London. **Above:** A production photograph of the Marvels of Science Pavilion, a set built at Shepperton Studios depicting various displays which include Howard Stark's flying car. **Opposite page, top:** A Photoshop drawing by Production Illustrator Wil Rees of Blackbeard's ship, the Queen Anne's Revenge, sailing toward the sunset for *PIRATES OF THE CARIBBEAN: ON STRANGER TIDES*. A detail from this rendering is featured on this issue's cover. **Inset:** A set photograph of the stern of the completed ship, built over the hull of the *Sunset*, a galleon docked in Long Beach harbor. **Left:** An elevation by Scenic Artist Gunnar Ahmer of the heroically-scaled stained-glass window in the stern of the Queen Anne's Revenge.

CAPTAIN AMERICA

RICK HEINRICHS, *Production Designer*
 JOHN DEXTER, CHRIS LOWE,
 ANDY NICHOLSON, *Supervising Art Directors*
 CLINT WALLACE, PHIL HARVEY, JASON
 KNOX-JOHNSTON, DEAN CLEGG, PAUL KIRBY,
 PHIL SIMS, *Art Directors*
 RICHARD SELWAY, HELEN XENOPOULOS,
 CHARLES LEATHERLAND, *Assistant Art Directors*
 NEAL CALLOW, *Standby Art Director – 2nd Unit*
 DAN WALKER, *Conceptual Artist*
 PAUL CATLING, ANDREW WILLIAMSON,
 ADAM BROCKBANK, *Concept Artists*
 RODOLFO DAMAGGIO, DARRIN DENLINGER,
 MARTIN ASHBURY, *Storyboard Artists*
 RYAN MEINERDING, MAURO BORRELLI,
 JIM CARSON, JIM MARTIN, NATHAN SCHROEDER,
 JAMES HEGEDUS, *Illustrators*
 DANIEL SIMON, *Lead Vehicle Designer*
 TED HAIGH, *Graphic Designer*
 ANITA DHILLON, KATHY HEASER, *Graphic Artists*
 CHRIS TOOTH, NATASHA JONES,

Assistant Graphic Artists

ALICE BIDDLE, EMMA VANE, ROXANA ALEXANDRU,
 JIM BARR, ANDREW BENNETT, GREGORY FANGEAUX,
 MARY MacKENZIE, *Draughtspersons*
 TARA ILSLEY, *Junior Draughtsperson*
 KEVIN LOO, MIKE STASSI, *Set Designers*
 DENISE BALL, *Model Maker*
 JULIAN WALKER, *Décor & Lettering Artist*
 JAMES GEMMILL, JAMES HUNT, *Head Scenic Artists*
 JOHN BUSH, *Set Decorator*



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PIRATES OF THE CARIBBEAN: ON STRANGER TIDES

JOHN MYHRE, Production Designer

TOMAS VOTH, Supervising Art Director

ZACK GROBLER, Art Director, Oahu

ANDREW BOUGHTON,

JOHN CHICHESTER,

Art Directors, Los Angeles

LISA VASCONCELLOS,

Assistant Art Director

DAWN BROWN MANSER,

DEAN TSCHETTER, DAREK GOGOL,

WIL MADOC REES, MILES TEVES, Illustrators

RICHARD BUOEN, Concept Illustrator – Visual Effects

JOHN EAVES, Props Illustrator

LUIS G. HOYOS, NOELLE KING, MARK HITCHLER,

Set Designers

RON MENDELL, Model Maker

GARY FREEMAN, Supervising Art Director, UK

DAVID ALLDAY, Senior Art Director, UK

ROB COWPER, Art Director, UK

GUY BRADLEY, GARY JOPLING, GAVIN FITCH,

Assistant Art Directors, UK

SIMON MCGUIRE, Concept Artist, UK

NICK PELHAM, Storyboard Artist, UK

TINA CHARAD, HEATHER POLLINGTON, Graphic Artists, UK

PATSY JOHNSON, OLIVER CARROLL,

OLIVER GOODIER, Senior Draughtspersons, UK

BETHAN JONES, ANDREW PROCTOR, Junior Draughtspersons, UK

GREG WINTER, Scenic Artist, UK

GORDON SIM, SDSA, Set Decorator

MISSY PARKER, Set Decorator – Hawaii/Los Angeles



HUGO
ADG AWARD WINNER

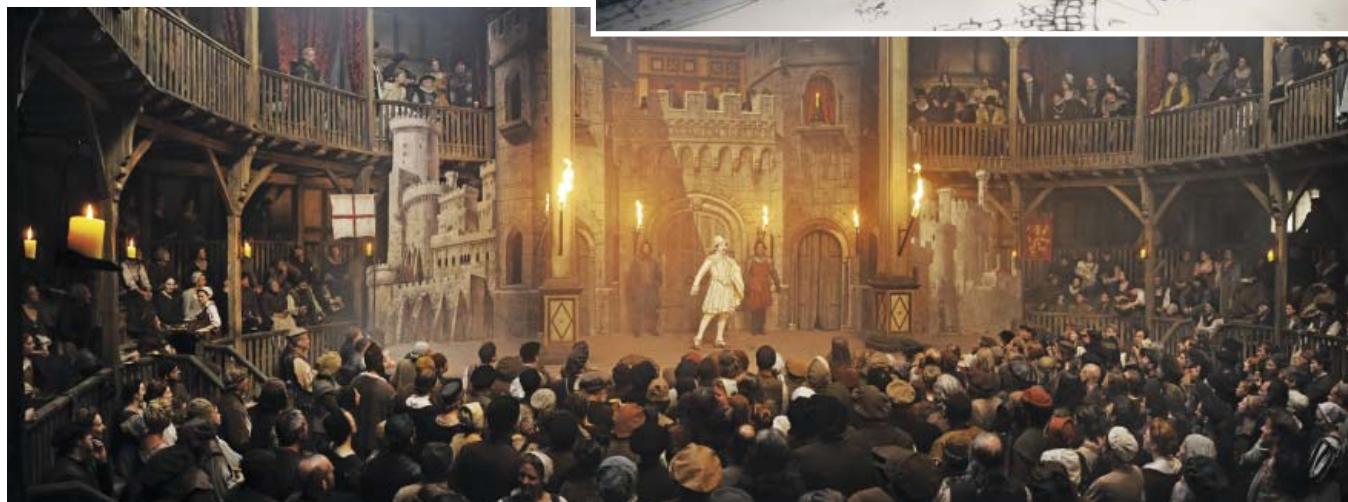
DANTE FERRETTI, *Production Designer*
DAVE WARREN, *Supervising Art Director*
RON MCLEAN, LUCA TRANCHINO,
CHRISTIAN HUBAND, STUART ROSE,
MARTIN FOLEY, STEVE CARTER, *Art Directors*
ALASTAIR BULLOCK, *Art Director – Miniatures*
PETER DORME, DAVID DORAN,
Assistant Art Directors
DERMOT POWER, PETER POPKEN,
DOMINIC LAVERY, INGO PUTZE, *Concept Artists*
LAURA DISHINGTON, LIZ COLBERT,
Graphic Designers
ANDREW PALMER, WILLIAM COUBROUGH,
GAVIN FITCH, AMANDA LEGGATT,
Draughtspersons
RHYS IFAN, KETAN WAIKAR, CATHERINE WHITING,
JO FINKEL, *Junior Draughtspersons*
FRANCESCA LO SCHIAVO, SDSA,
Set Decorator

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ANONYMOUS

SEBASTIAN KRAWINKEL, *Production Designer*
STEPHAN GESSLER, *Supervising Art Director*
STEFAN SPETH, SABINE ENGELBERG, BRYCE
TIBBEY, KIM FREDERICKSEN, *Art Directors*
AXEL EICHHORST, *Conceptual Artist*
JAN JERICHO, *Graphic Artist*
SIMON BOUCHERIE, *Set Decorator*



© Columbia Pictures

Top: The fantastical dreamscapes of George Méliès' 1903 film, *KINGDOM OF THE FAERIES*, were re-created in London for *HUGO*. Inset: Dante Ferretti with presenter Melanie Lynskey. Above: A beautifully drawn and detailed traditional white volume model by Art Director Stefan Speth, along with a production photograph by Rainer Bajo of the Rose Theatre; both reveal the rich command of Shakespeare's London on display in *ANONYMOUS*.



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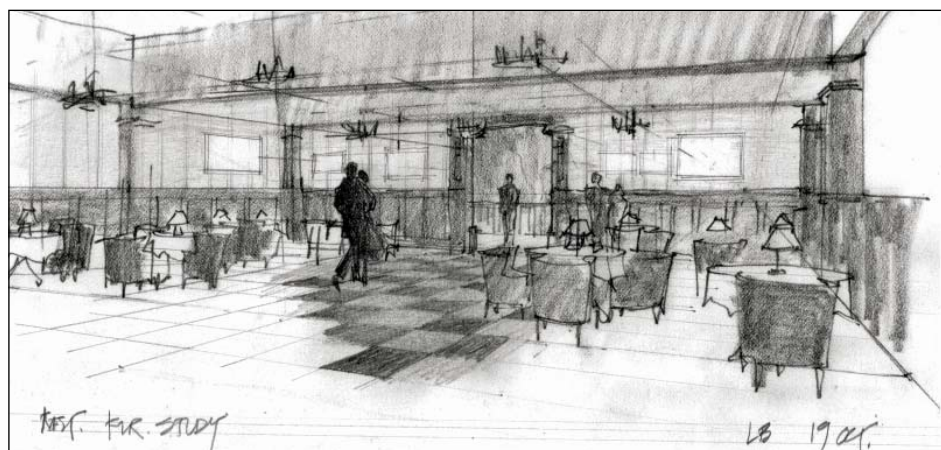
THE HELP

MARK RICKER, *Production Designer*
 CURT BEECH, *Art Director*
 COSMAS DEMETRIOU, *Assistant Art Director*
 GREGORY HILL, *Illustrator*
 ELLEN LAMPL, *Graphic Designer*
 GEORGE LEE-McDONNELL, PAUL SONSKI,
Set Designers
 TIM BURGARD, *Storyboard Artist*
 TOM JOHNSON, *Scenic Artist*
 RENA DeANGELO, SDSA, *Set Decorator*

THE ARTIST

LAURENCE BENNETT, *Production Designer*
 GREG HOOPER, *Art Director*
 JOSHUA LUSBY, *Assistant Art Director*
 JAMIE RAMA, *Illustrator*
 MARTIN CHARLES, *Graphic Designer*
 ADAM MULL, *Set Designer*
 BOB GOULD, *Set Decorator*

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Top and center: Illustrator Gregory Hill's traditional pencil sketch of the hotel lobby and restaurant for **THE HELP** shares many similarities—from the choice of tools to the checkerboard floor—with Laurence Bennett's restaurant sketch for **THE ARTIST**. Above: The wonderfully designed, dramatically evocative offices of Britain's MI6 headquarters in **TINKER TAILOR SOLDIER SPY** have been called "a veritable rabbit-warren of graying wood, petrified office furniture and gloriously tasteless bursts of contemporary modernism."

TINKER TAILOR SOLDIER SPY

MARIA DJURKOVIC, *Production Designer*
 MARK RAGGETT, TOM BROWN, *Supervising Art Directors*
 PILAR FOY, *Art Director*
 SARAH STUART, *Standby Art Director*
 EMMA VANE, *Assistant Art Director*
 MAX BERMAN, *Sketchup Artist*
 MAGNUS JONASSON, *Storyboard Artist*
 GABRIEL SCHUCAN, *Storyboard Artist – 2nd Unit*
 FELICITY HICKSON, *Graphic Artist*
 DAVIS PACKARD, GREG WINTER, JASON LINE, *Scenic Artists*
 ZSUZSA KISMARTY LECHNER, *Art Director, Budapest*
 BENCE ERDÉLYI, *Assistant Art Director, Budapest*
 LÁSZLÓ DEMETER, *Standby Art Director, Budapest*
 JULIANNA KASZA, *Graphic Designer, Budapest*
 DENIZ GÖKTÜRK, *Art Director, Istanbul*
 GULIZ KAYMAKSÜT, *Assistant Art Director, Istanbul*
 OZDEN HURDOGAN, *Graphic Designer, Istanbul*
 TATIANA MACDONALD, *Set Decorator*
 ZSUZSA MIHALEK, *Set Decorator, Budapest*
 JILLE AZIS, *Set Decorator, Istanbul*



**THE GIRL WITH
THE DRAGON TATTOO
ADG AWARD WINNER**

DONALD GRAHAM BURT,

Production Designer

TOM RETA, CHARLIE CAMPBELL,

ADAM DAVIS, Art Directors

LORRIE CAMPBELL, ANSHUMAN PRASAD,

SALLY THORTON, TEX KADONAGA,

THEODORE SHARPS, RANDALL WILKINS,

JANE WUU, Set Designers

MIKEAL VARHELYI,

Supervising Art Director, Sweden

FRIDA ARVIDSSON, KAJSA SEVERIN,

PERNILLA OLSSON, Art Directors, Sweden

LOTTA DINÄSS, Assistant Art Director, Sweden

HENRIK TAMM, Illustrator, Sweden

JOSEF NORÉN, SVEN R. OHLSON,

MARTIN RING, Graphic Designers, Sweden

MARTIN REINTZ, PATRIK JOHÄLL,

Graphic Artists, Sweden

PATRICK ROLFE, Art Director, UK

KC FOX, SDSA, Set Decorator

LINDA JANSON, Set Decorator, Sweden

BRIDESMAIDS

JEFFERSON D. SAGE,

Production Designer

KEITH P. CUNNINGHAM, Art Director

DARRIN DENLINGER, Storyboard Artist

ZACH FANNIN, Graphic Designer

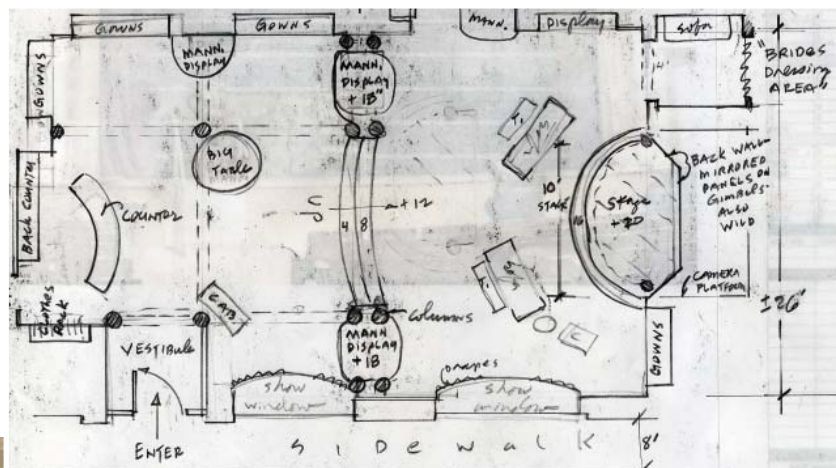
C. SCOTT BAKER, STEVE ARNOLD,

Set Designers

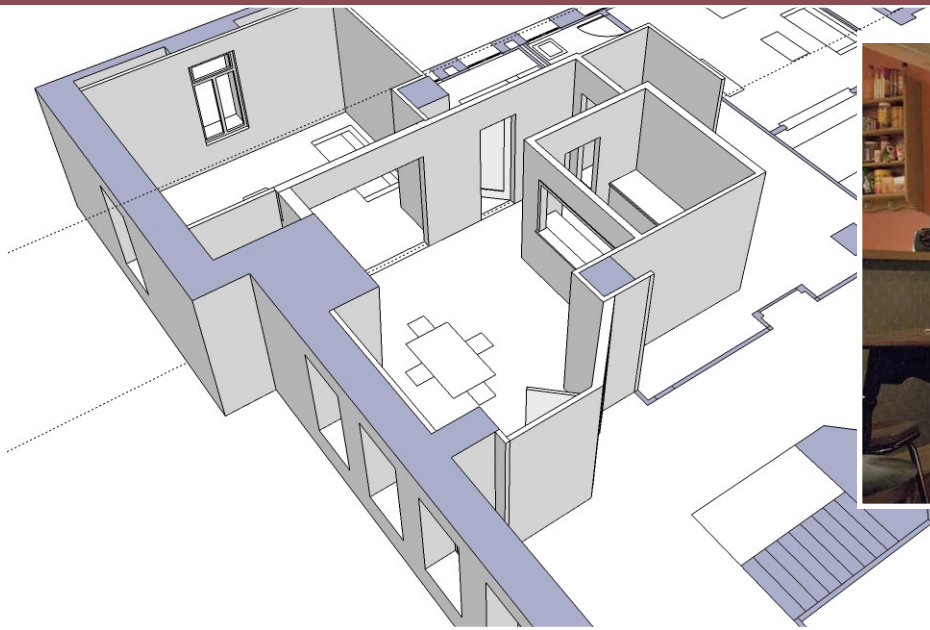
DOUG MOWAT, Set Decorator



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THE DESCENDANTS

JANE ANN STEWART, *Production Designer*
TIMOTHY T.K. KIRKPATRICK, *Art Director*
JASON GARNER, *Assistant Art Director*
NATHAN CARLSON,
Title Art & Graphic Design
MATT CALLAHAN, *Set Decorator*

DRIVE

BETH MICKLE, *Production Designer*
CHRISTOPHER TANDON, *Art Director*
JAMES DOH, *Storyboard Artist*
MEGAN GREYDANUS,
Graphic Designer
LISA SESSIONS MORGAN, *Set Decorator*



© FilmDistrict

Opposite page, top: Much of *THE GIRL WITH THE DRAGON TATTOO* was shot in Sweden—to establish the snow, the landscape, the city of Stockholm—but nearly all of the interiors were built in Los Angeles, at Paramount Studios, Sony Pictures, and L.A. Center Studios. Inset: Art Director Tom Reta accepting the award for Donald Burt, with presenter Penelope Ann Miller. Center: Jefferson Sage's initial layout of the wedding salon from *BRIDESMAIDS* was very close to the final set (bottom). This page, top left: A SketchUp® model by Art Director Christopher Tandon of the set for Irene's apartment, constructed inside the Park Plaza hotel on Wilshire Boulevard for *DRIVE*. Inset: A still photograph of the finished set. Below, left: A plastic and foamcore model of William Black's office by Hugh Landwehr and Michael Auszura where Oskar finally confesses his secret in *EXTREMELY LOUD & INCREDIBLY CLOSE*. Inset: A production still of the finished set, a Wall Street investment banker's office late at night, built at JC Studios in Brooklyn.



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EXTREMELY LOUD & INCREDIBLY CLOSE

K.K. BARRETT, *Production Designer*
PETER ROGNESS, HUGH LANDWEHR, *Art Directors*
MICHAEL AUSZURA, *Assistant Art Director*
I. JAVIER AMEIJERAS, *Assistant Art Director & Illustrator*
DERRICK KARDOS, *Graphic Designer*
JAY HENDRICKX, *Scenic Artist*
GEORGE DeTITTA JR., *SDSA, Set Decorator*





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**BOARDWALK EMPIRE
ADG AWARD WINNER**

BILL GROOM, *Production Designer*
CHARLEY BEAL, ADAM SCHER,
Art Directors
LARRY GRUBER, EMILY BECK,
Assistant Art Directors
TED HAIGH, *Graphic Designer*
JON RINGBOM, *Scenic Artist*
CAROL SILVERMAN, *Set Decorator*



AMERICAN HORROR STORY

MARK WORTHINGTON,
Production Designer
EDWARD L. RUBIN, *Art Director*
KENNETH A. LARSON, *Set Designer*
ROBERT BERNARD, ELLEN BRILL, SDSA,
Set Decorators

THE PLAYBOY CLUB

SCOTT P. MURPHY, *Production Designer*
GARY BAUGH, *Art Director*
JONATHAN ARKIN, STEPHEN MORAHAN,
Assistant Art Directors
DOROTHY STREET, *Graphic Designer*
DAVID TENNENBAUM, *Set Designer*
BEAUCHAMP FONTAINE, SDSA,
TRICIA SCHNEIDER, SDSA,
Set Decorators

Top: The Cafe Beaux-Arts nightclub in 1920s' Atlantic City staged a burlesque adaptation of *The Odyssey* for **BOARDWALK EMPIRE**. Inset: Groom with presenter Vinessa Shaw. Opposite page, top: The frigid northern wastelands beyond the wall, intrigue in the throne room at King's Landing, and a digital miniature of Winterfell Castle were all parts of the complex fantasy world of *GAME OF THRONES*. Bottom: PAN AM used contemporary digital effects to re-create the early 1960s at the beginning of the commercial jet age.



GAME OF THRONES

GEMMA JACKSON,

Production Designer

PAUL INGLIS, THOMAS BROWN,

TOM McCULLAGH, *Art Directors*

ASH JEFFERS, *Assistant Art Director*

KIM POPE, *Illustrator*

WILLIAM SIMPSON, *Storyboard Artist*

JIM STANES, *Graphic Designer*

HEATHER GREENLEES, *Set Designer*

ROHAN HARRIS, *Scenic Artist*

RICHARD ROBERTS, *Set Decorator*

PAN AM

BOB SHAW, *Production Designer*

ADAM SCHER, *Art Director*

JOHN POLLARD, *Assistant Art Director*

GARY CERGOL, *Graphic Designer*

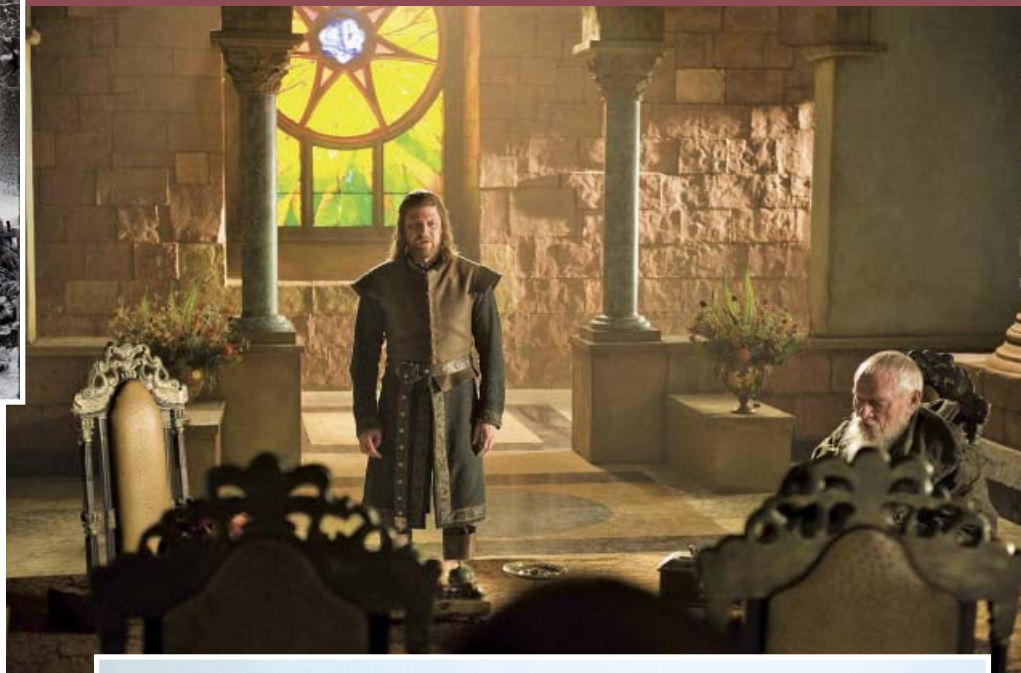
GINGER INGRAM LA BELLA, *Graphic Artist*

RUTH FALCO, RUMIKO ISHII, *Set Designers*

ELIZABETH BONAVENTURA, *Scenic Artist*

JACQUELINE JACOBSON SCARFO, *SDSA,*

Set Decorators



© Home Box Office



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**MILDRED PIERCE
ADG AWARD WINNER**

MARK FRIEDBERG, *Production Designer*
PETER ROGNESS, DEBORAH JENSEN,

Art Directors

KIM JENNINGS, *Assistant Art Director*

I. JAVIER AMEJEIRAS, *Illustrator*

MARK POLLARD, *Graphic Designer*

MICHAEL AUSZURA, *Assistant Art Director*

DON NACE, *Scenic Artist*

ELLEN CHRISTIANSEN, *SDSA, Set Decorator*

Top: Illustrator I. Javier Ameijeiras' rendering for MILDRED PIERCE's home. The story is set in Southern California, but was filmed entirely in the New York area. The family's home was found in Merrick, NY, on Long Island. "We found a community of Spanish bungalows," Friedberg said, "with one that echoed the Pierce Homes real estate development that Mildred's husband owned. I ended up amending the architecture, adding an octagonal room and the garages and recovering the roof with terra cotta." **Inset:** Presenter Ed Asner with Peter Rogness, Mark Friedberg and Deborah Jensen. **Above:** The finished set, on stage at Steiner Studios in Brooklyn.

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BLING RING

ROBB WILSON KING, Production Designer

STEVE MAES, Art Director

LINDA SPHEERIS, Set Decorator

CINEMA VERITE

PATTI PODESTA, Production Designer

CHRISTOPHER TANDON, Art Director

DAWN MASI, Art Director, NY

PHILIP TOOLIN, Set Designer

ERIC ROSENBERG, MARTIN CHARLES,

Graphic Designers

MEG EVERIST, Set Decorator

JAMES V. KENT, SDSA, Set Decorator, NY



THE HOUR

EVE STEWART, Production Designer

LEON MCCARTHY, BEVERLY GERARD,

Art Directors

AMY MERRY, Graphic Designer

HEATHER GORDON,

Assistant Graphic Designer

JULIA CASTLE, Set Decorator



TOO BIG TO FAIL

BOB SHAW, Production Designer

MIGUEL LÓPEZ-CASTILLO, Art Director

KATYA BLUMENBERG,

Assistant Art Director

HOLLY WATSON, Graphic Designer

LARRY M. GRUBER, Set Designer

MARTIN CHARLES, Graphic Designer

PETER HACKMAN, Scenic Artist

CAROL SILVERMAN, Set Decorator



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Top: Friedberg's rough plan for the MILDRED PIERCE home, along with a version by Assistant Art Director Michael Auszura that converts it to a prop blueprint for Pierce Homes. Above: The crisp look of BLING RING relied heavily on striking graphics to tell the story of a group of privileged teenagers who burglarized the homes of celebrities and stole \$3 million in cash and belongings.



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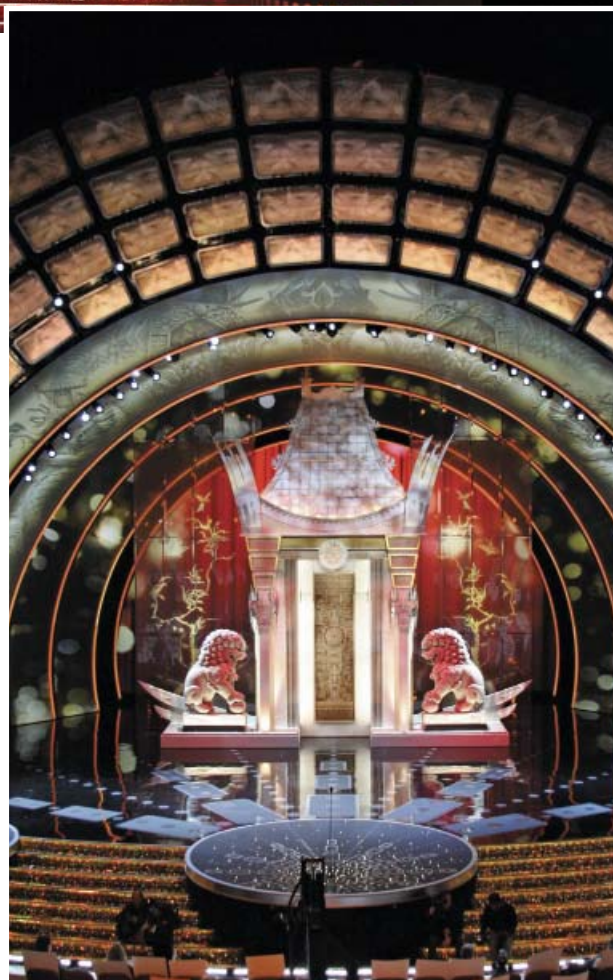
**83RD ANNUAL ACADEMY AWARDS
ADG AWARD WINNER**

STEVE BASS, *Production Designer*
KRISTEN MERLINO, JOE CELLI, *Art Directors*
GLORIA LAMB, *Assistant Art Director*

68TH ANNUAL GOLDEN GLOBES

BRIAN STONESTREET, *Production Designer*
ALANA BILLINGSLEY, *Art Director*

Top: Steve Bass' Photoshop rendering of the Grauman's Chinese Theatre look for this year's Academy Awards telecast. **Inset:** Presenter Max Greenfield with Steve Bass and Kristen Merlino. **Right:** A photograph of the finished set the night of the live telecast.





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63RD ANNUAL EMMY AWARDS

STEVE BASS, Production Designer

KRISTEN MERLINO, Art Director

2011 MTV VIDEO MUSIC AWARDS

FLORIAN WIEDER, Production Designer

TAMLYN WRIGHT, ISABELL RAUERT, Art Directors

MATT STEINBRENNER, Assistant Art Director

THOMAS RICHTER, Illustrator

GEORG BOERNER, Second Illustrator

FALK ROSENTHAL, Graphic Designer

THOMAS NEESE, Assistant Graphic Designer

KEVIN WARD, Scenic Artist

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IT'S WORTH WHAT?

JOHN IVO GILLES, Production Designer

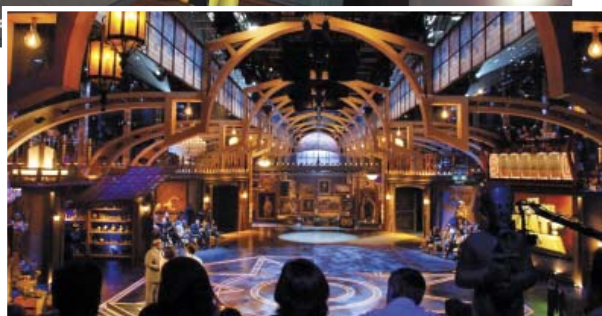
JOHN SABATO, MICKEY MOSCYNski,

Art Directors

JERRY ORTEGA, Assistant Art Director

PAT DEGREVE, Scenic Artist

DARYN-REID GOODALL, SDSA, Set Decorator



Top: Steve Bass' Photoshop presentation rendering of the set for the 63RD ANNUAL EMMY AWARDS. Above and left: A concept rendering done in SketchUp and Photoshop by John Gilles and Jerry Ortega and two production photographs of the grand warehouse set for IT'S WORTH WHAT? on Stage 9 at CBS Radford Studios.

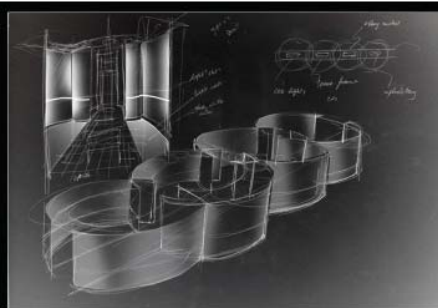
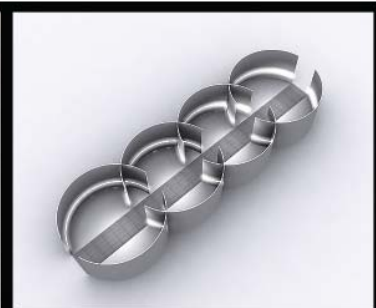


**ACTIVISION: MODERN WARFARE 3
ADG AWARD WINNER**

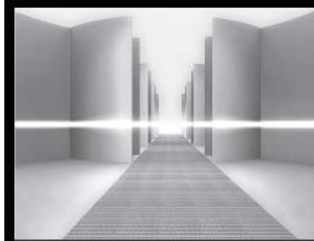
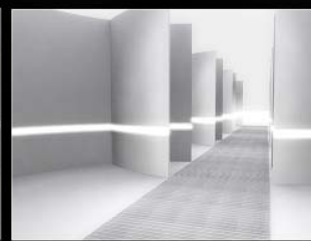
NEIL SPISAK, *Production Designer*
STEVE ARNOLD, TONY FANNING, *Art Directors*
JENNIFER FULLWOOD, *Assistant Art Director*
JANN ENGEL, *Set Designer*
KATE SULLIVAN, SDSA, *Set Decorator*

AUDI A8: THE ART OF PROGRESS

MARCOS LUTYENS, *Production Designer*
MARCO BITTNER ROSSER, *Art Director*
TONI-MARIA ANSCHUETZ, *Assistant Art Director*
JACOB VON DOHNANYI, *Scenic Artist*



Top, left: Neil Spisak with presenter Kevin McHale.
Top, right: A life-sized LED pinscreen is a central element in Marcos Lutyens' vision of an AUDI lab, and smaller subordinate labs, that design the elements of the A8. Right: "The spaces," says Lutyens, "draw on the grammar of dance, performance art, installation art and fine art."





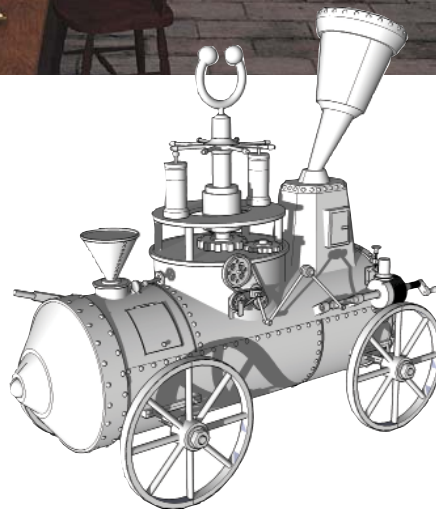
Left: Jeremy Reed's drawing of Thomas Edison's laboratory, created with SketchUp and its Podium plug-in, and lit with gas lights, for his CHEVY VOLT commercial. Center: A SketchUp model by Reed of a fanciful electric contraption for Benjamin Franklin in the same commercial. Below, left: Jeffrey Beecroft filled this corridor, a set constructed in Prague, with red rose petals for his VICTORIA'S SECRET commercial. Below, right: South African supermodel Candice Swanepoel is showered with sparkling pyrotechnics in the same advertisement.

CHEVY VOLT: DISCOVERY

JEREMY REED, *Production Designer*
PETER BECK, *Illustrator*
JENNY BELTRAN, *Set Decorator*

JIM BEAM: PARALLELS

CHRISTOPHER GLASS, *Production Designer*
QUITO COOKSEY, *Art Director*
TRACY GAYDOS, *Assistant Art Director*
DAVID LOWERY, *Illustrator*
SANDY LINDSTEDT, *Set Decorator*



VICTORIA'S SECRET: RED

JEFFREY BEECROFT, *Production Designer*
MARTIN VACKAR, SEBASTIAN SCHRODER, *Art Directors*
DAWN SEVERDIA, *Assistant Art Director*
SCOTT PURCELL, *Graphic Designer*
ROSEMARY BRANDENBURG, SDSA, *Set Decorator*





30 ROCK

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

CALIFORNICATION

MICHAEL WYLIE, *Production Designer*
CAROLINE QUINN DECKER, *Art Director*
TIM STEPECK, *Set Decorator*



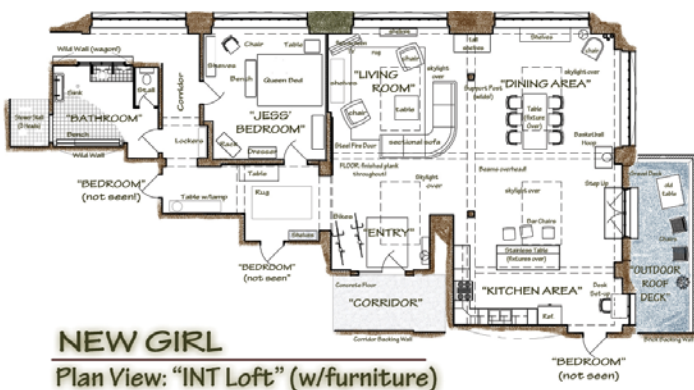
MODERN FAMILY ADG AWARD WINNER

RICHARD BERG, *Production Designer*
CLAIRE BENNETT, *Assistant Art Director*
TARA STEPHENSON, *SDSA, Set Decorator*



© 20th Century Fox Television

Top: Presenter Alexandra Breckinridge with Richard Berg. Above: Jefferson Sage's super-loft apartment becomes home to roommates—three guys and a very unusual girl, in *NEW GIRL*. The set was built on stage at 20th Century Fox Studios. At top is a white model of the set, built by Set Designer Ken Larson; and at bottom is Sage and Larson's directors' plan.



NEW GIRL

JEFFERSON D. SAGE,
Production Designer
MICHAEL BUDGE, *Art Director*
KENNETH A. LARSON, *Set Designer*
RONALD REISS, *Set Decorator*

WEEDS

JOSEPH P. LUCKY, *Production Designer*
WILLIAM DURRELL, JR., *Art Director*
MEAGEN MINNAUGH, *Graphic Designer*
SHARON BUSSE, *Set Designer*
JULIE BOLDER, *SDSA, Set Decorator*

EXCELLENCE IN PRODUCTION DESIGN FOR AN EPISODE OF A MULTI-CAMERA, VARIETY, OR UNSCRIPTED SERIES



SATURDAY NIGHT LIVE ADG AWARD WINNER

KEITH IAN RAYWOOD, EUGENE LEE, AKIRA
"LEO" YOSHIMURA, N. JOSEPH DETULLIO,
Production Designers
TARA DONNELLY, Graphic Designer
GILLIAN SPEERS, Set Designer
MARK RUDOLF, HALINA MARKI, Scenic Artists



Photograph by Set Dressing Leadman Quentin Schierenberg © Warner Bros. Television/CBS

2 BROKE GIRLS

GLEENDA ROVELLO,
Production Designer
CONNY MARINOS, Set Designer
AMY FELDMAN, SDSA,
Set Decorator

DANCING WITH THE STARS

JAMES YARNELL, Production Designer
DAVID EDWARDS, JEREMIAH GASTINELL,
Art Directors
LOU TRABBIE III, Set Decorator

AMERICAN IDOL

JAMES YARNELL,
Production Designer
DAVID EDWARDS, Art Director

HOW I MET YOUR MOTHER

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

EXCELLENCE IN PRODUCTION DESIGN



LIFETIME ACHIEVEMENT AWARD TONY WALTON



OUTSTANDING CONTRIBUTION TO CINEMATIC IMAGERY AWARD

THE HARRY POTTER PRINCIPAL CREATIVE TEAM



Top, left: Keith Raywood with presenter Miranda Cosgrove. Right: A photograph of Max's apartment for 2 BROKE GIRLS, on stage at Warner Bros. Studios. Above, left: Tony Walton was presented his Lifetime Achievement Award by five designers who assisted him near the beginning of their careers: From left, Tom Walsh, Scott Chambliss, Merily Walsh, Walton, Vaughn Edwards and Stephan Olson. Right: Key creators of the Harry Potter look: from left, Art Director Neil Lamont, Production Designer Stuart Craig, set decorator Stephenie McMillan, director David Yates, producer David Heyman, with presenter Gary Oldman.

The OSCARS®



© Paramount Pictures



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



ACADEMY AWARDS® NOMINEES FOR ACHIEVEMENT IN ART DIRECTION

HUGO

ACADEMY AWARD WINNER

DANTE FERRETTI, *Production Design*

FRANCESCA LO SCHIAVO, *Set Decoration*

© The Weinstein Company

THE ARTIST

LAURENCE BENNETT,

Production Design

ROBERT GOULD, *Set Decoration*

Top: Twelve-year-old Hugo Cabret hides from the station inspector at Paris' Gare Montparnasse by climbing outside the station's immense clock in HUGO. Inset: Dante Ferretti and his wife, set decorator Francesca Lo Schiavo, backstage at the Oscars. Right: They do make them like they used to. The final sequence in THE ARTIST resolves the film's dramatic conflicts with a dance number.





© Warner Bros.

HARRY POTTER AND THE DEATHLY HALLOWS: PART 2
 STUART CRAIG, *Production Design*
 STEPHENIE McMILLAN, *Set Decoration*

MIDNIGHT IN PARIS
 ANNE SEIBEL, *Production Design*
 HÉLÈNE DUBREUIL, *Set Decoration*

WAR HORSE
 RICK CARTER, *Production Design*
 LEE SANDALES, *Set Decoration*

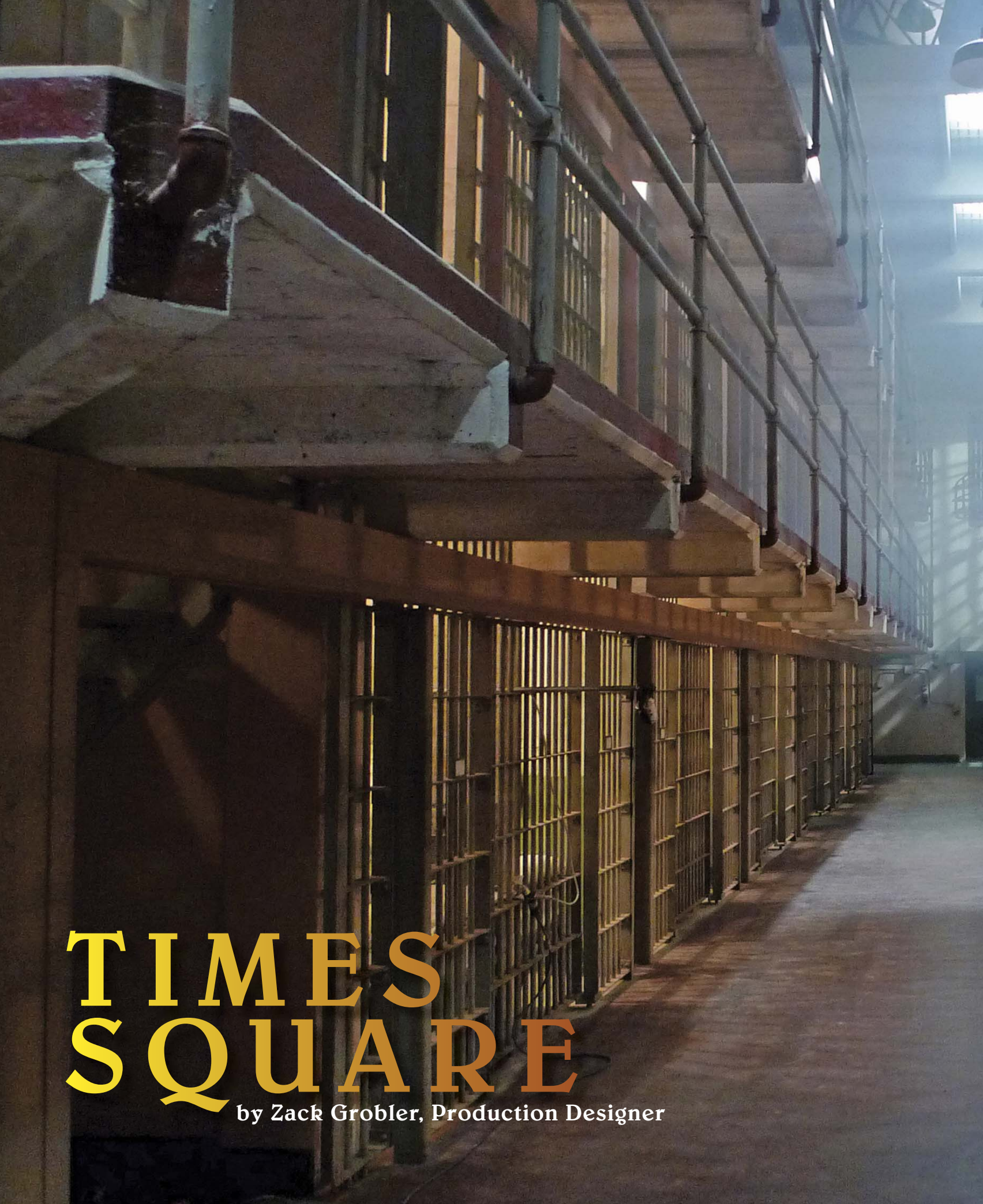


© Sony Pictures Classics

Top: Gringott's Wizarding Bank for **HARRY POTTER AND THE DEATHLY HALLOWS: PART 2** was filmed in the grand interior of Australia House on the Strand in London. **Center:** Gil and Inez dine with her parents at Le Grand Vefour in the rue de Beaujolais, in **MIDNIGHT IN PARIS**. Over the years, the 1784 restaurant has also served Napoleon and Josephine, Victor Hugo and Jean Paul Sartre. **Bottom:** A beautiful evocation of the horrors of World War I, painted entirely in Photoshop® by Art Director Kevin Jenkins for **WAR HORSE**.

© Touchstone Pictures





TIMES SQUARE

by Zack Grobler, Production Designer





Previous pages: The set for Cell Block B, looking toward the central hub of the prison, called Times Square. The three-story set was built at North Shore Studios in North Vancouver, BC. This page, top: A SketchUp® model of the primary set, which doubled for all four cellblocks, drawn by Set Designer John Burke. Above: A foamcore white model of the set was also created by John Burke.

The backstory for producer/writer Elizabeth Sarnoff's *Alcatraz* pilot suggests that the famous San Francisco prison didn't simply close in 1963 and the prisoners weren't purposely moved elsewhere, but rather that everyone disappeared from the island under mysterious circumstances, and now—fifty years later—they are reappearing, one by one, untouched by time.

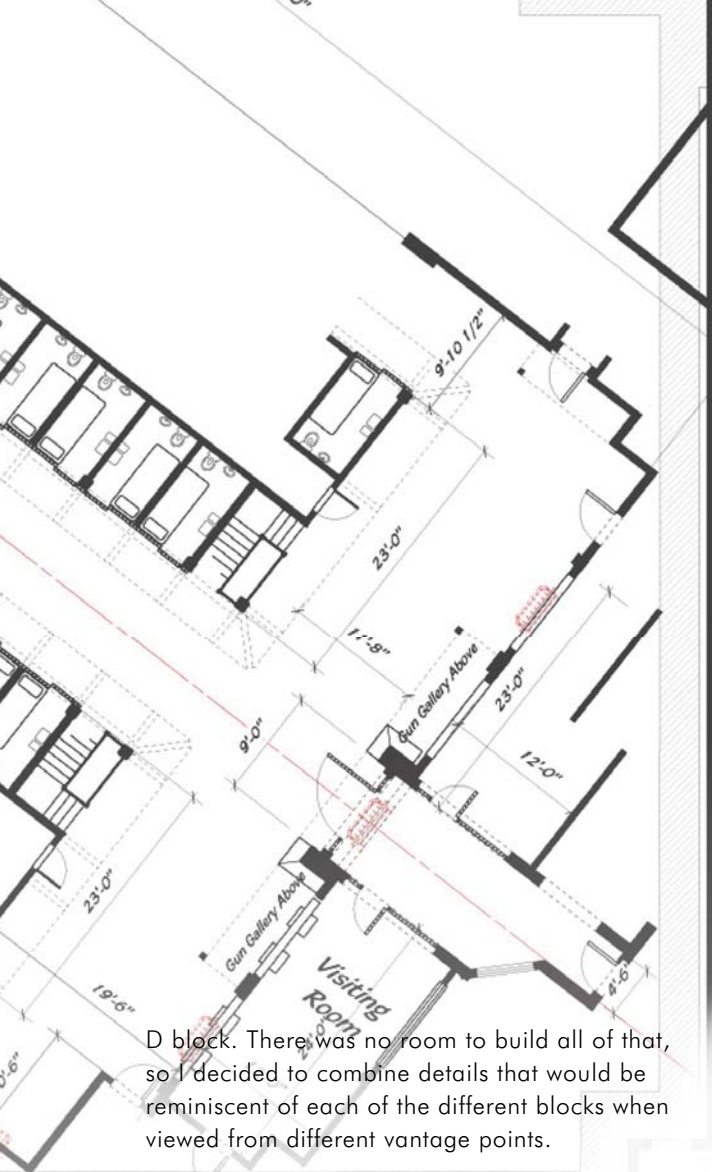
I came to the project, before director Danny Cannon had come on board, to scout locations and make initial design decisions and drawings, while still leaving him room for his own input. The first thing that I wanted to do, of course, was to take a look at Alcatraz and get the feel of the real place. I went to San Francisco alone and scouted the prison, looking at all the potential areas that might provide inspiration. The California Parks Service rangers showed me around the prison, even letting me view some of the hidden places that the public doesn't get a chance to see. They warned me, however, that the prison is open all year around and it is very busy. Thirty-five hundred

people come every day; that's more than 1.3 million visitors per year. Shooting on the island itself is difficult, since none of these tourists may be disturbed nor inconvenienced. This project would have to re-create the prison...and on a very large scale.

As is so often the case, unfortunately, the studio had already decided where the project would be filmed, before any scouting was done: Vancouver would double for San Francisco, including all the exteriors. Any filming in San Francisco should be avoided. I was happy to build as much of the prison as we could, but having just visited Alcatraz, I realized that it was essential that some exterior scenes be shot on the island. It wouldn't be *Alcatraz* without it. I made it my personal mission to persuade the production department to shoot on the island if only for a single—I thought vital—day. I suggested we shoot some of the contemporary scenes there in those areas closed to the public, and then build the interior of the prison on a soundstage.

My first step was to build a working model of what I had seen at the prison, to demonstrate the narrow width of the corridors. Alcatraz has four Cell Blocks: A, B, C, and the infamous solitary

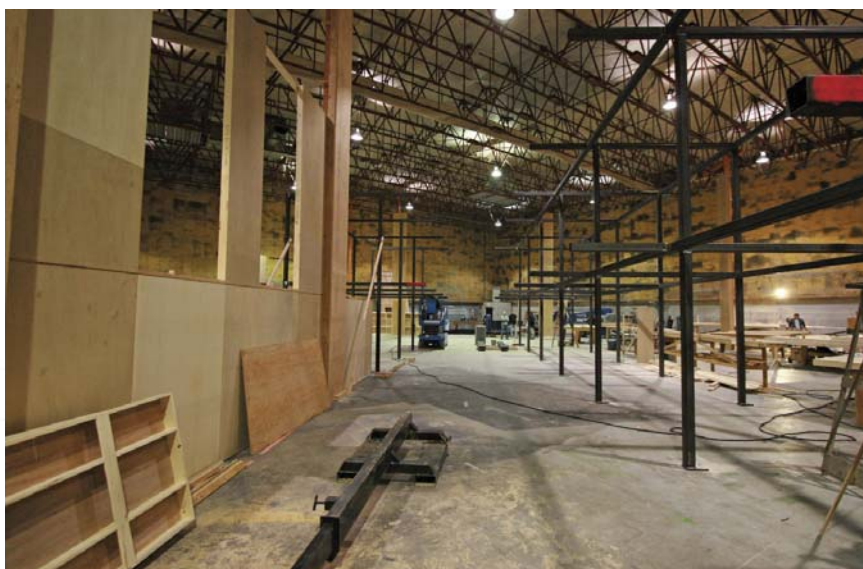




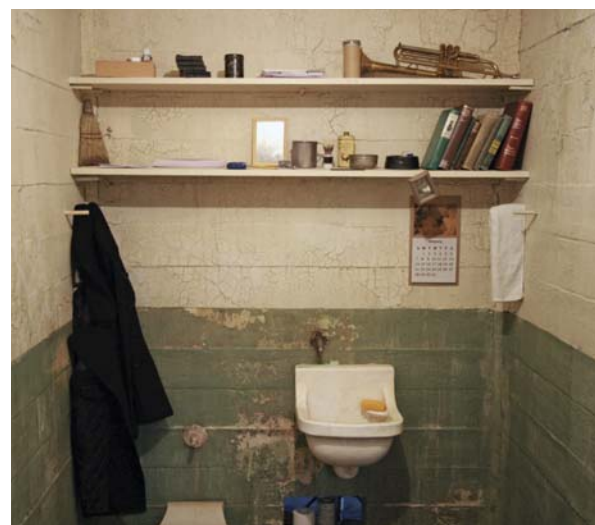
D block. There was no room to build all of that, so I decided to combine details that would be reminiscent of each of the different blocks when viewed from different vantage points.

I laid out the set in a T shape, to provide as many different views as possible. Looking down the trunk of the T in one direction gave the famous view of Broadway: three tiers of Cell Blocks B and C, looking toward Times Square and the mess hall. But when looking back up the trunk of the T from the opposite end, it appeared to be Michigan Avenue between Cell Blocks A and B, with the famous high windows overlooking San Francisco bay. Then, by covering up the front of six cells opposite the windows with solid metal doors, those same cells could become Block D, solitary. Standing at the top of the T, looking in one direction gave the view of another set of windows and the corridor to D block and the courtyard; looking in the other direction showed the visiting areas with glass booths, and the windows toward Block A.

Along with Art Director Jenny Wilson, I found a wealth of research, both from books and on the Internet, to get the period detail exactly right. For the flashback scenes, it was important to make the set look like the early 1960s when the prison



Background image: John Burke's stage plot plan for Stage 6 at North Shore, showing how the cellblock was set into the space at a thirty-five-degree angle. Top: Two floors of working cells, and a third with just handrail and facades, provide great diversity in the ways the prison can be shot. Center: The steel frame on which the cellblock was built enabled floors, ceilings and walls of individual cells to be removed for lighting. Bottom: Each cell was carefully detailed, following published Alcatraz regulations, to reflect the personal habits and possessions of the inmate characters.





the number of cells dramatically, and the best view: down the length of the cells, so familiar to people having seen Alcatraz either in person or in films, would be lost. The best solution, on the stage we would have to use, was to turn the T set diagonally across the stage in order to maximize its length and allow space for lights in the corners. This way all the cells could be retained, and the only concession required was to shorten the length of the entrance and control room areas slightly.

The speed and intricacy with which this set had to be built required a talented construction coordinator. I showed Peter Grace the set model, to see if he had any suggestions how to build it quickly, keep within a reasonable budget, and make something that could be manipulated easily on stage. Peter, a very smart and thoughtful guy, suggested using vacuformed walls for the prison, which fit in well with the concept I had for the structure: a metal framework in which all the walls, floors and ceilings could wild on any level. The advantage of vacuform, besides eliminating the weight factor, was that there would be less chipping and damage when pieces were moved for camera than there would be with traditional plaster. The trickiest part was figuring out how the floors or ceilings could be removed with the walls still in place. A special lip on the metal framework allowed all the pieces to be clipped into position and easily removed for lighting. The prison would then be accessible to crew on both levels, and the tiers of cells would enable complex crane shots.



© Warner Bros. Television

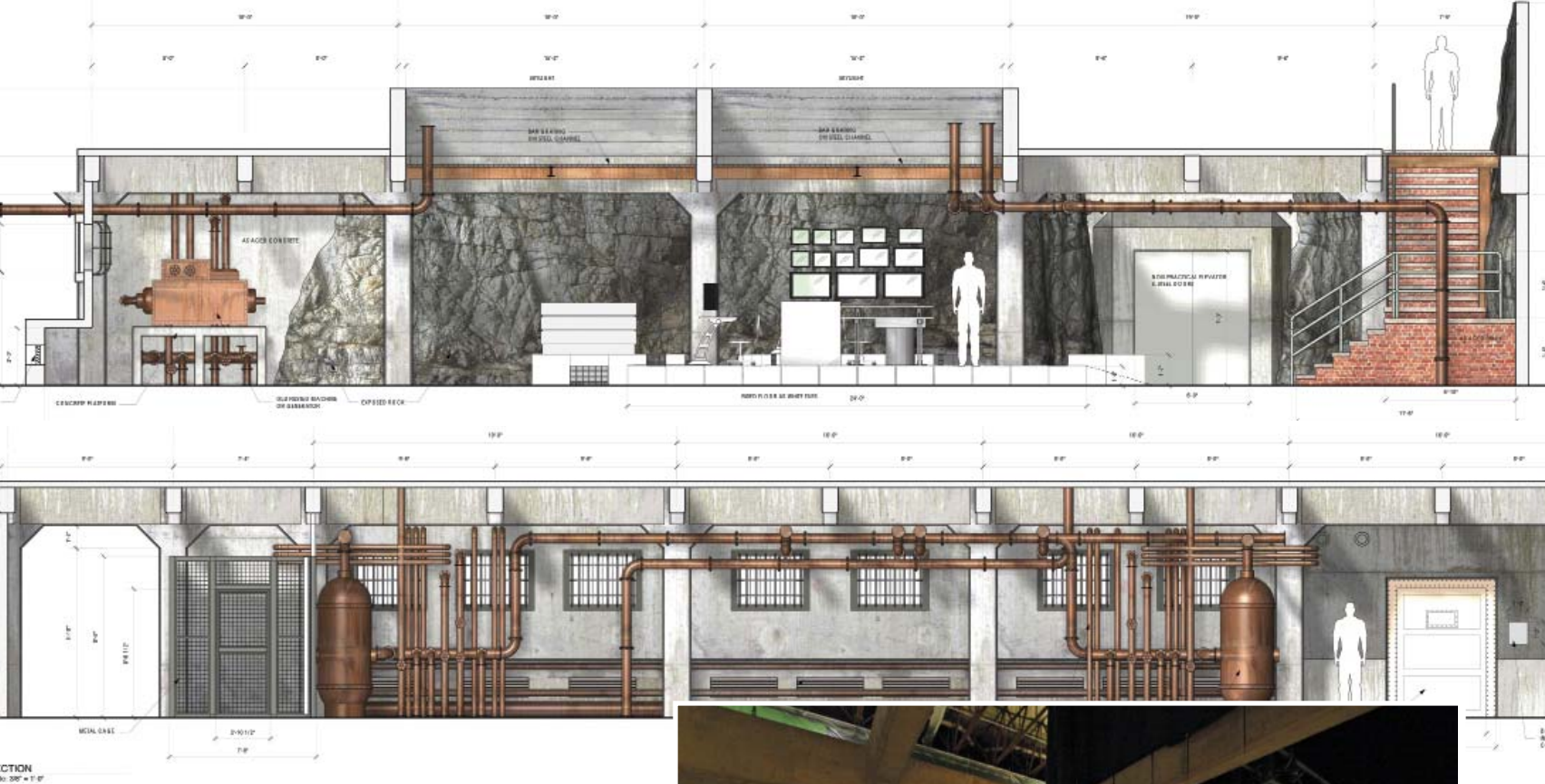
Top: A production photograph shows the opposite view of the cellblock configured with glass visiting booths. Above: Replacing some of the barred cell doors with solid steel ones, and featuring the high window area, turned the set into Block D, solitary confinement.

was still open and working, not the abandoned Alcatraz of today. Especially useful was a historical dossier that the Parks department shared with me, a document they had assembled when restoring Alcatraz itself. I also took a lot of photographs including much detail work, of the public as well as of the private hidden areas. The sets needed to be as authentic as possible, since millions of people have been to the island, and will recognize it.

While Set Designers Rodrigo Segovia and John Burke were drawing furiously with only a few weeks left before construction had to begin, I was having difficulty finding a large enough studio space. Because Vancouver was so busy, the largest space available was still too short for the prison set. Shortening the length of the T would reduce

I shared all the accumulated research and photo details with painter Marko Lytviak. He reproduced an extremely accurate version of the patina, texture and flaking paint that came with years of disuse, including the oxblood floor and the famous salmon and pale-green walls. The color of the walls was initially an issue. Danny Cannon asked for a different color since he felt the original was too close to skin tone. I felt it just wouldn't be Alcatraz without those colors, so I suggested a slightly darker tone, as if the paint might have changed over time. He accepted the compromise and it still looked like Alcatraz.

Set Decorator Mark Lang sourced period toilets and basins, but we decided to create our own lightweight versions that would be easier to wild out with the walls. Custom metal beds were created for each cell, as well as wall-mounted bent-metal chairs and tables to match the originals. He then set out to create a different feel for each cell, to show the individual character of each person who lived there. He and I researched the inmates, some



more famous than others, and made a list of each personality and their hobbies, interests, etc. From the research, we found that some prisoners were allowed certain items as a special privilege: musical instruments, for example, along with photos, books, even art supplies and paint. The prison had a rule book which stated where each item had to be placed to make cell inspection easier for the guards, so there was an excellent, very accurate guideline to follow.

One of the most famous images of the Alcatraz cellblocks were the cell doors slamming closed in unison. To achieve this, the special effects department rigged all the cell doors to work together with a clutch lever, which also allowed individual doors to be opened and closed—just like the real prison.

Beyond the cellblocks, the script required another complex and interesting set, a secret hidden chamber in the basement underneath the prison, the Operations Room, which a special task force has converted into a hi-tech lab in order to track and investigate the prisoners reappearing from 1963. My design concept here was to juxtapose the old decaying concrete, rock and bars of the prison building with modern technology, including custom-built tables with backlit touchscreen keypads. Apparently, fans of the show are scouring Alcatraz island looking for this room, so much so that the Parks department had to put up a sign explaining that it doesn't exist, except on a soundstage.



Top: Shadowed and textured CAD-drawn elevations of the secret operations room by Assistant Art Director Rodrigo Segovia serve simultaneously as construction drawings and presentation sketches. **Center:** The operations room under construction on Stage 4 at North Shore Studios in North Vancouver. **Above:** The finished set, where the operations task force tracks prisoners who mysteriously reappear on Alcatraz island from out of the past.

Right and below: For a rare and collectible bookstore, Grobler chose a vacant 1907 bank building in Vancouver with a Tiffany-style stained-glass skylight. The set dressing job was extensive, but the bones of the beautiful location made it worthwhile. This bank, the old BC Permanent Loan Company building on West Pender Street, has intrigued Production Designers before. See Jerry Wanek's *SUPERNATURAL* vampires' lair in the December 2010 PERSPECTIVE.



The warden's office in 1960, a wood-paneled room, was built on stage, as well as two other rooms which were part of the modern secret area of the prison: a storeroom with lots of boxes containing information and personal effects, and a room with photographs of missing prisoners lining the sides, a rogues' gallery of sorts. There wasn't money left in the budget for both of these sets, so I combined the two into the same room with a redress. The first dress was a basic T corridor with a staircase at one end coming down from above. By removing the staircase and replacing it with a door and redressing, it became the photo gallery room.

Finding locations in Vancouver that look like San Francisco was tricky. We were always searching for

exteriors sited on hillsides, and with architecture that would reflect San Franciscan styles. One such set was a comic book store where a character who is an Alcatraz expert and historian lives and works. I couldn't find a real comic store that would serve, since most of them are pretty plain and small. They didn't seem right, nor enough for the character. Instead, we all agreed to combine the comic store with a rare and collectible bookstore in order to lend some gravitas to the character's depth of knowledge, and to justify a bigger set...but we still needed an interesting space to put it in. The location managers mentioned an abandoned bank with a Tiffany skylight and an empty vault. It definitely had a San Francisco feeling, so we set about making it into a bookstore/comic store/coffee shop. The set decorators had the enormous task of carting thousands of books there to dress it. Custom comic books of Alcatraz, among others, were created and placed on the display shelves.

An epilogue at the end of the show called for the entrance to a secret bunker in the forest containing a security elevator that goes down to a new underground version of the Alcatraz prison block. The bunker exterior was built in a forest, and I decided to modify our existing prison stage set for the cellblock. Because it was necessary to jump back and forth between the old and new cell- blocks, I elected to keep the main set as is and change the walls surrounding it. These became hi-tech white powder-coated aluminum panels around the cellblock area, with lots of security cameras and lights, as if the recaptured prisoners are contained within an experiment.



Left, top: The single day of shooting in San Francisco allowed a night period scene at the Alcatraz dock. Center: The bunker entrance to a new, subterranean prison was built in the forest. Below: The new prison is a redress of the old, keeping the cell structure but updating the walls with a clean, machine-like look. Bottom: A 1940s' postcard, found in an antique store in Vancouver, found its way into a fictional version of the prison where its photograph was originally taken seventy years before.

Finally, the script called for a few exteriors of the prison. For example, when the first prisoner reappears on the island in the present, he makes his way to the ferry to the mainland. I knew there was no such building in Vancouver, and so it was vital that we see a little bit of the real island. Not going to San Francisco at all was just unacceptable for a show about the most famous island prison in the world. We would never convince the audience. I already understood from the Parks service that no area could be shut down, so when I took Danny and Elizabeth back for another scout, I showed them the unused areas I had seen before. Even though it would be a long and difficult day, we could get what was needed to add authenticity to the interior sets. I'm proud to say that just those few exterior shots and a single shot of tourists inside the prison were the only things shot at the real location—everything else was built—but those few shots on Alcatraz were extraordinarily valuable for the overall look of the show. San Francisco also allowed us to stage a period sequence at the prison dock at night, which San Francisco Art Director Joshua Koral coordinated brilliantly.



As we were putting the finishing touches on the prison set, we went through a stack of random period photos that Mark had purchased from a local pawn shop in Vancouver to be used as set dressing in the cells. We found among them a 1940s' Kodatone black-and-white photograph of Alcatraz, taken from a boat in San Francisco bay. Somehow the photo, now in Canada, had found its way back to the prison. With that photo in place, we all had an eerie feeling that our set for Alcatraz had begun to feel more real than the real place. **ADG**



COMA vs. COMA

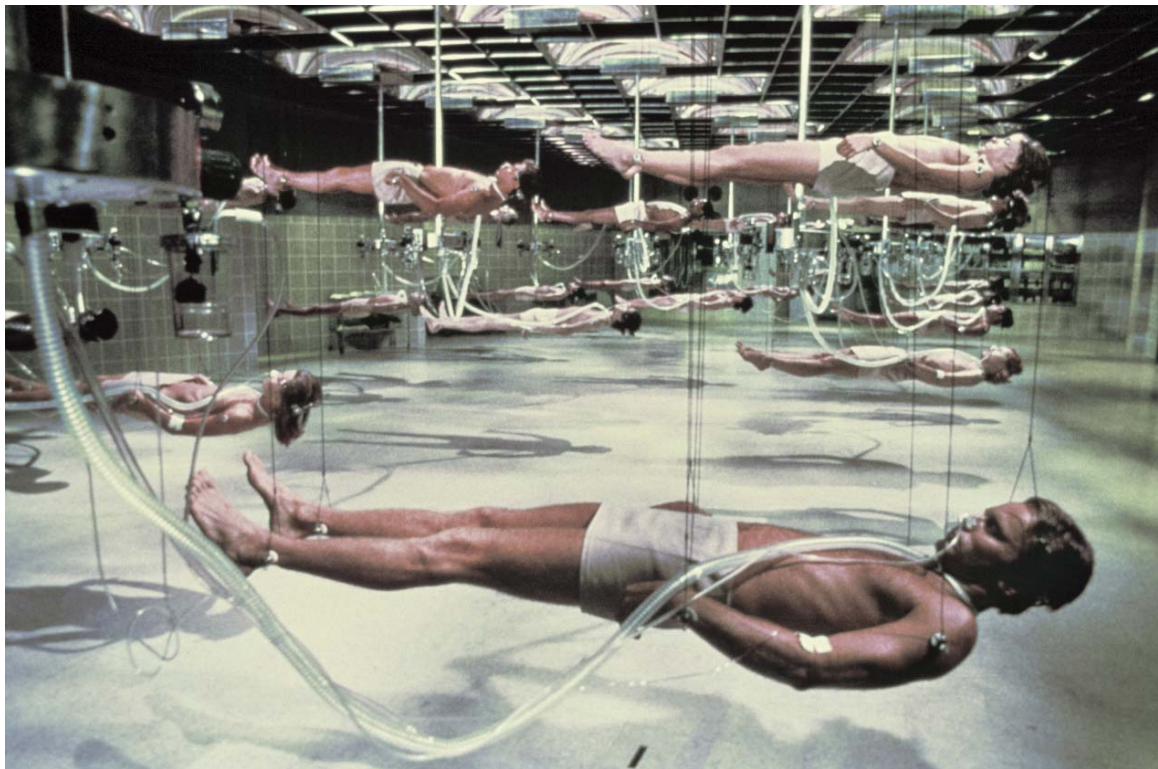
by Corey Kaplan, with Albert Brenner, Production Designers



I was a big fan of Michael Crichton's *Coma* when it first came out in 1978. Based on Robin Cook's 1977 best-selling novel of the same name, the story follows Susan Wheeler, a third-year medical resident at the fictional Boston Memorial Hospital who discovers that someone there is killing healthy young patients, creating accidents that put them into irreversible comas, in order to harvest their organs for profit. The Production Designer was Albert Brenner, and in the film program at Cal Arts we studied every frame of his work. In my opinion, his choices in this film were simple and brilliant.

I was recently asked to design a remake of the classic thriller as a two-night miniseries for A&E Television Networks. Without knowing the production company and without being allowed to take any of my crew with me, I went off to work in Georgia, comforted only by the superb script and the memories of Albert's beautiful work.

The scripts for the two projects are not identical. The 2012 *Coma* delves more deeply into technological and medical advancements; the shooting, and consequently the design, depends much more heavily on visual effects. I found myself wondering how would Albert have approached this material today. We did more this time around, because more is now possible. But is more always better? I thought it would be fun to talk to Albert and ponder the various situations that we both faced designing for this material. Albert's *Coma* and my *Coma* are thirty-four years apart, and both the business and the craft have changed a lot in that time, predominantly in the way that crews function and in the area of technology. I interviewed him in his beautiful Hollywood home, surrounded by books and antiques. He is eighty-six years old now, and I am certain he can still out-design us all.



1978

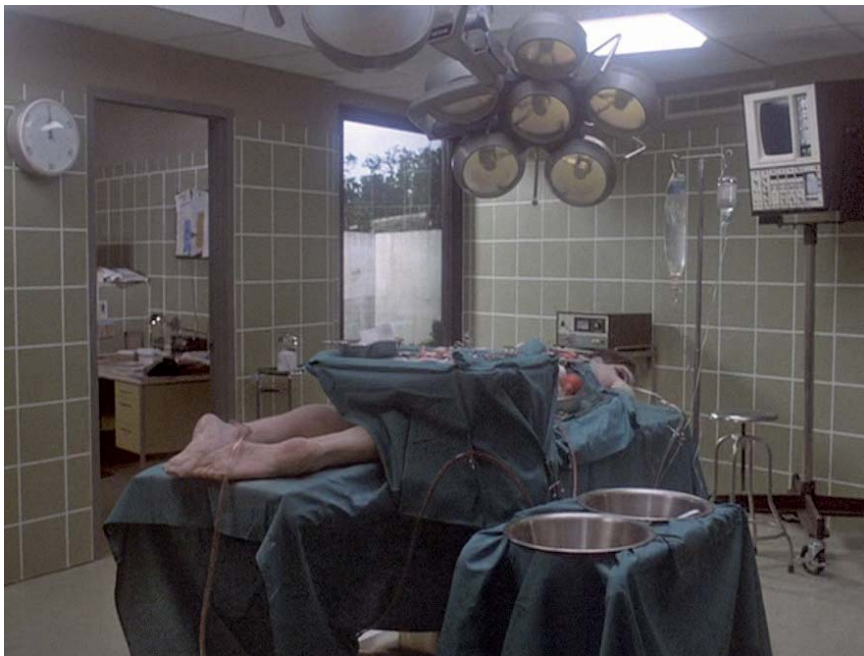
All of Albert's sets were built on stage at a time when he could not remember money being a concern. (That's a pleasant thought, isn't it.) His construction coordinator was whoever was available in the mill. His Set Designers were the people available on the Art Department floor that day. Art Department personnel worked for the studio, not for individual shows. When Albert made *Coma*, Art Departments didn't have their own Art

Department coordinators. Production coordinators, accountants and the entire production department worked to support every department, including ours.

2012

We have become increasingly segregated over the years. Have we, as an Art Department, done a disservice to ourselves, creating this independence?

Opposite page: The Biology Building at Agnes Scott College in Atlanta provides the setting for an action sequence where a killer, chasing Susan Wheeler through the Jefferson Institute, kills a couple of guards along the way. Director Mikael Salomon was a cinematographer before becoming a director and this particular shot was one of the distinct location angles that he asked Kaplan to find. She designed and built the desk to accommodate it. Left: The interior of the Jefferson Institute storage room, built on stage at MGM Studios in Culver City (now Sony Pictures Studios), is still remembered by employees who were there in the 1970s as one of the creepiest sets they have ever seen.



Above: The operating room at the 1978 version of the Jefferson Institute, where organs were harvested for transplant, was frightening more for what was left to the viewer's imagination. Below: The 2012 operating sequences provide a graphic depiction of the story's serial vivisection.

1978

One area of production that Albert found alarmingly different is the location department. "It is fascinating to me that there could be six people in a location department." He was incredulous as he told me, "Location people come to you now with pictures from location companies." He remembers the days of getting into a car with a location manager and adventuring together. "If I

could not find exactly what was called for in the script, I would find a visual variation to answer the needs of the script. Perhaps films wouldn't need six location people if a Production Designer was part of the scouting from the beginning."

"Albert's COMA and my COMA are thirty-four years apart, and both the business and the craft have changed a lot in that time..."

2012

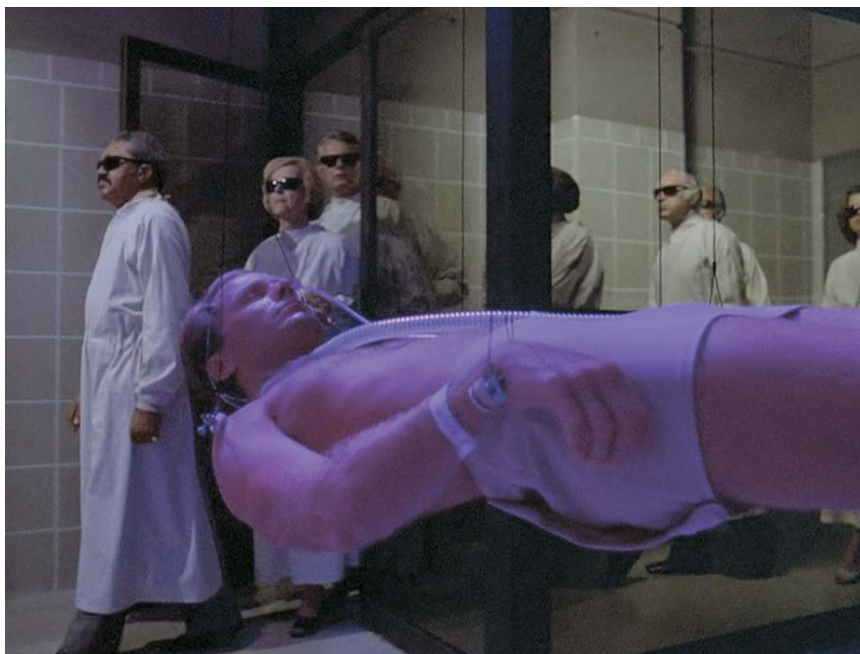
The difference comes down to prep time and money. Albert's four months of prep was my four weeks of prep. On this experience in Georgia, I found myself frustrated by the scouting protocols. I got into the car by myself and found a bridge for a scene where Dr. Stark (James Woods) is brutally murdered when a dump truck T-bones him on a freeway overpass, picks his car up like it were a dumpster, and sends it crashing to the street below, putting him into a coma. I was told by a producer that I should really have minded my own business. Locations are sets, too. They are my business.

© A&E Television Networks



1978

Albert flew out to Boston to scout the surrounding areas and do research. "We were trying to use Massachusetts General for the exterior of the hospital, but they were very upset with us because they didn't want it known that it was even possible to do any of that story. I sneaked into the hospital with a friend for reference material. I put on a gown and everything. I had a camera hidden under my coat and went around taking pictures, because they didn't want us in there at all." Albert found an amazing Jefferson Institute location, the mysterious facility where the comatose patients are stored, hanging on wires, until their organs have been removed. "I was looking for locations outside of Boston, and I drove past a grim-looking building and said, 'That's the one we have to use!' It is a Xerox Company building, and that's the one we actually used for the exterior." It had a 1960s' Jean-Luc Godard *Alphaville* look to it.



2012

I tried to find an exterior in Georgia equally as interesting. Director Mikael Salomon and I loved the old world evil empire feel of the 1978 *Coma* hospital, but this 2012 Jefferson Institute will need the help of visual effects. We found, I think, dark school and hospital interior environments that are equally as interesting. The hospital itself is full of evil administrators, arch villains played by James Woods, Richard Dreyfuss and Geena Davis.

1978

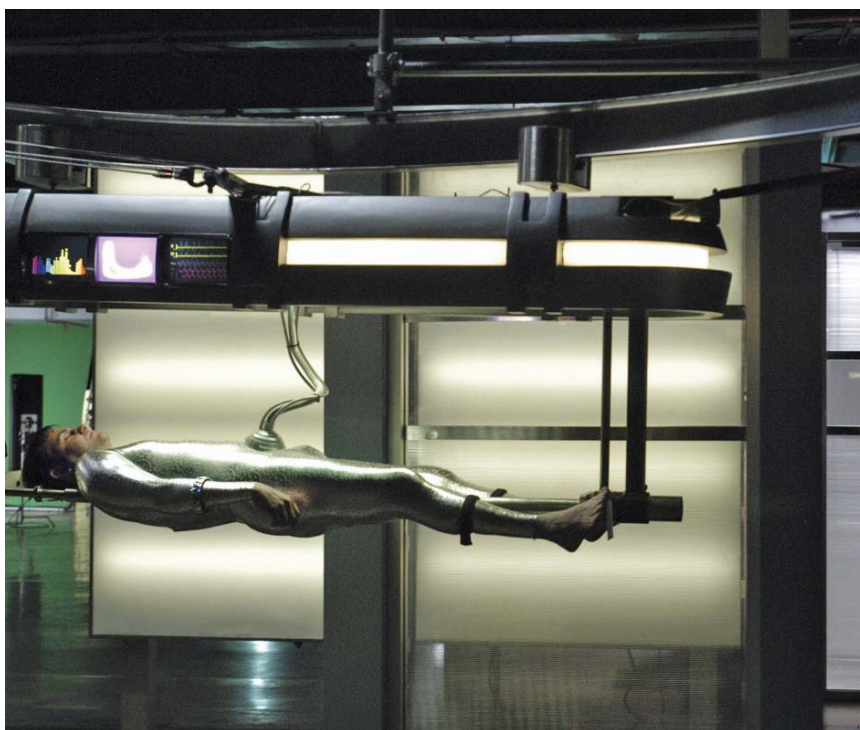
Albert's contemporary, Victor Kemper, was the cameraman. They had worked together in the past, and they are still friends to this day. The lighting design was developed very carefully between Albert and Victor. I asked if Victor did a camera test. Albert laughed. "Victor doesn't do camera tests!"

2012

One the other hand, cinematographer Ben Notts might have loved to do a camera test if his crew weren't still picking up the camera equipment the day before principal photography. Everything is last minute, squeeze every penny, but I never saw this stop Ben from doing a great job, with a good attitude. And now we have the ability to adjust images on the set with the digital imaging technician.

1978

His bodies were very carefully hung. "We had ten real bodies on slings," Albert said, "and the rest of them were dummies that hung in the room we had built. We had tables that were operated with



truck jacks. We would lay the person on the table and jack them up to the height of the slings that were then put on their wrists, legs, and under their buttocks. When they said, 'Roll it,' ten guys would press the buttons, and the hydraulic jacks would go down. They'd rush off with the tables and start filming, because you could only stay up there in that position for a minute or two. When they yelled, 'Cut,' out came this army of tables. They got underneath the people, jacked them up again so they could rest until they were ready to make the next shot."

Top: The comatose extras in 1978 were suspended by wires, and had to work to remain still. One extra called it a great weight-loss exercise. Center: The 2012 extras floated on fiberglass body pans, and were made to look as if they were hung on steel spit rods placed through their bodies.



was for basic organ dissection. The body would be mechanically loaded into a virtual bed when the family came to visit. (The institute made sure to bring the body to the same room so the family would feel a sense of familiarity and comfort.) The story also featured fetus production. This was where comatose women were used to grow human embryos for harvest. And then there was the room for handling unused human remains. We called this the offal room.

1978

Tricks of the camera are always a favorite in horror movies. My friend, Production Designer John Muto who teaches at AFI, cites the great use of forced perspective in the *Coma* hospital air shaft that Geneviève Bujold climbs down. Victor Kemper added lights that he made smaller and dimmer as the tunnel got further away.

“Perhaps films wouldn’t need six location people if a Production Designer was part of the scouting from the beginning.”

2012

I wanted to match their cleverness in a different way. We found a two-hundred-foot tunnel in a reclamation plant. The pipes were there. All we had to add were the gas lines and a ladder that could be used as a dolly track. The actress crawled on her hands and knees, but it looked like she was climbing down the airshaft. John Muto reminded

Above: The Xerox Corporation headquarters in Lexington, MA, stood in for the Jefferson Institute in 1978. Below: Kaplan says of her 2012 location choices, “With all the *COMA* locations I was looking for circles, a motif of digging deeper into the earth or climbing above. Either direction you go, answers are found.”

2012

The rumor at CalArts while I was a student there was that the *hanging bodies* set was shot in our main Gallery, and the rest of the school was used for the hospital. It was all just rumor! The hanging-body actors in the new film were able to get into the contraptions on their own, and could hang out for hours. After the actors and stand-in bodies had been cast, a body plate was made for each. A protective silver skin was put over the plate and tied the body to the human skewer from which they were suspended, looking as though the rods pierced through their skin. The process of hanging the bodies, and then having them move like they were on an assembly line was tedious and the most difficult part of what we did on this show. These bodies were transported to Level One for general maintenance, and Level Two





me that this is how Batman and Robin made it look as if they were crawling up and down the sides of buildings.

1978

Albert on collaboration: "It's the director's film, and the first thing you do after reading the script is to discuss it with the director—find out the visual concept of the film he's trying to make. If you can either enhance that or come up with another suggestion or a different outlook for him, then you suggest those things. He may take them or he may

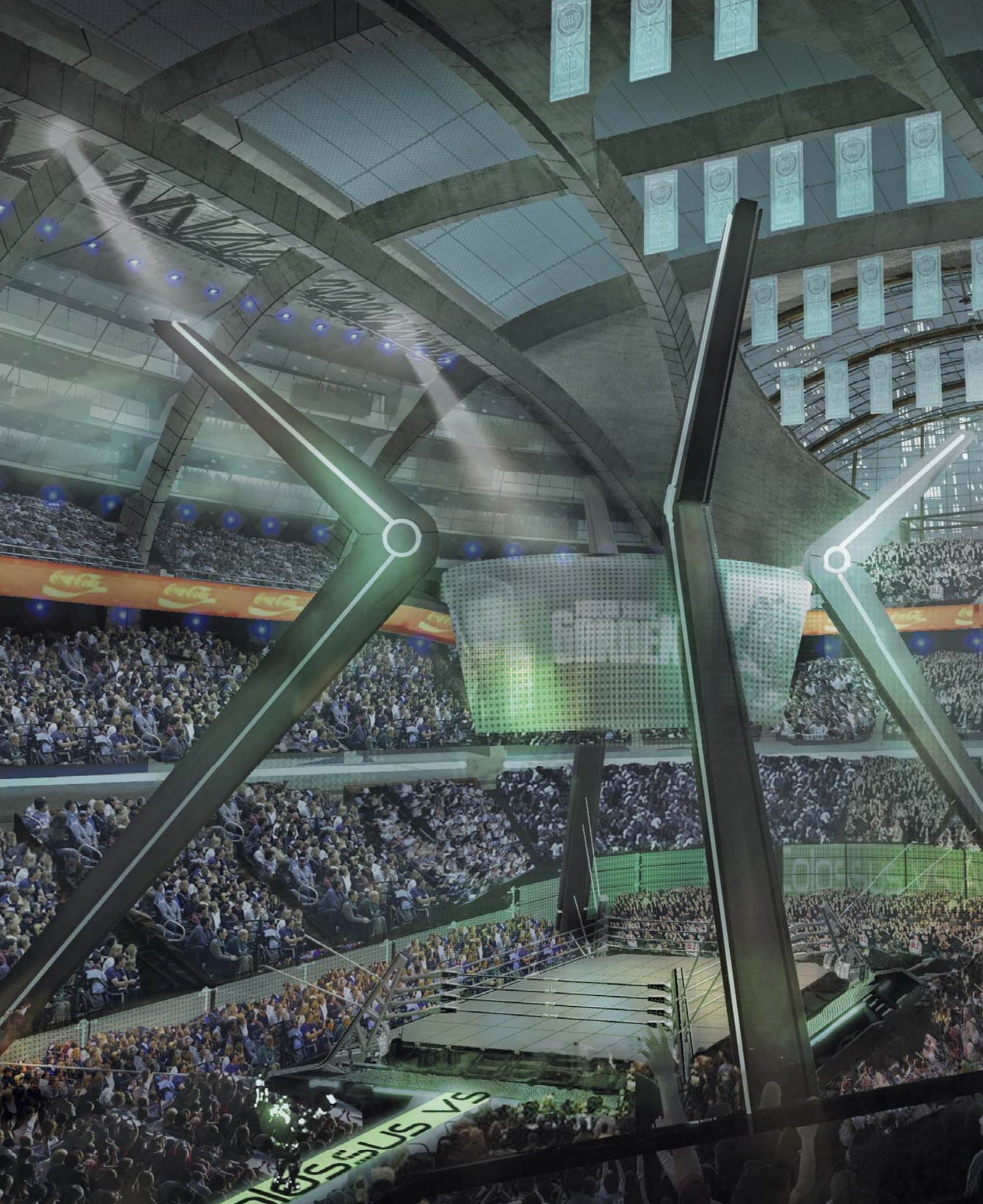
reject them, but I can't simply read the script and do what it says: 'This is a bedroom? Two walls is a bore. I can't do that. I have to make it interesting for me as well as doing what the script says.'"

2012

Much to the fear of the production department, Mikael Salomon was very playful and supportive of my efforts. We took any opportunity that we could find to make the show look like a big-budget feature. **ADG**

Above, left: The air shaft for the 1978 film, and (right) that for its 2012 successor were strikingly similar, although the latter was actually a horizontal tunnel, shot to look as if it were vertical. Below: Illustrator Leon Harris drew this memorable watercolor production sketch. A copy of it hangs in the Guild's offices in Studio City.







Real Steel

PROCESS + DESIGN: a case study of working in virtual production

by Judy Cosgrove, Art Director

Real Steel is based on a short story called *Steel*, by Richard Matheson published in 1956 and later made into an episode of the original *Twilight Zone*. Screenwriter John Gatins adapted the original story and shifted the focus to emphasize the relationship between the father and son, Charlie and Max Kenton, in a traditional Americana setting. The action takes place in the near future (2020) and revolves around a down-on-his-luck ex-boxer and his young son, struggling to make their way in the new world of robot boxing as owners of a fighting bot.

Led by Production Designer Tom Meyer, the Art Department created not only the environments but also the film's hero robot characters, an unusual situation given that animated characters are often designed by animators, visual effects artists, or sculptors in creature shops. DreamWorks wanted to keep the robot designs tied closely to the overall concept of the film, and asked the Production Designer to lead both the environment and character design.

This world of the near future closely resembles the world of today, with only some bits of more advanced technology, such as cell phones and computers. Meyer worked closely with DreamWorks product placement partners HP, NOKIA, and BEATS, to develop and design new concept products that hewed to the ideals the companies were developing for their own future lines. Cadillac provided a concept car driven by Charlie Kenton.

The Bots

The main challenge in designing the robot characters was avoiding all the established franchises. The robots needed to have a utilitarian look to them and seem able to function in reality, complete with gears

Previous pages: Illustrator Jamie Rama created this wide shot of the Bing Arena in Photoshop®, working over a Maya® model. This was the final fight venue where the ring becomes a kinetic robot character as well, absorbing the force of the blows from the two robot competitors. Right: A fragmentary set with a typical green screen. During the motion-capture process, a virtual lens allowed the determination of what needed to be physically constructed. Just the lower legs of the support for the Jumbotron screen were required to a height of 30 feet. Below: Three views of the fight controllers, seismic shock absorbers and steel ropes of the Bing Arena. The entire overscale ring was custom fabricated largely by CNC. Open and kinetic like the fighters, the ring was another robot, built to absorb and withstand the brute force of the fight. Negative space kept the ring from being too visually heavy and static.



© Touchstone Pictures



and pistons, but also retain an emotional human-like quality. The decision was made early on to have Legacy Effects in San Fernando, CA, create full-scale practical animatronic versions of the hero robots Atom, Ambush, Noisy Boy and Axelrod, in addition to the digital versions that would be created by visual effects company Digital Domain.

[Virtual production] is a radical departure from the way we think about film production and the way that we will think about narrative. It is the beginning of a new conceptual and visual language.

—Jeff Wisniewski, Art Director for Virtual Environments and Motion Capture

Concept Artists within the Art Department worked with Meyer, giving each robot a distinct personality. Tim Flattery, the chair of Art Center College's Entertainment Design program, conceived Spitfire, Albino, Axelrod, Twin Cities and Midas. These aren't your typical robots, said Flattery of the characters he designed along with fellow Concept Artists Daren Dochterman (also an Art Center faculty member), Simon Murton, Andrew Leung and Victor Martinez. They're all very stylized and ridiculous, yet somehow, in the world of the movie, they make sense.

Digital Domain worked with the Art Department and Legacy to finalize the robot designs and mechanics that could be applied to practical robots and computer-generated versions alike. The practical Legacy bots were invaluable for lighting and texture data, according to visual effects supervisor Erik Nash. They provided a tangible point of [lighting] reference for digital characters that needed to be indistinguishable from the real thing. Digital Domain used the Art Department 3D digital assets directly to model, texture, and rig eight unique, hero robots for the fight sequences: Ambush, Noisy Boy, Midas, Atom, Metro, Blacktop, Twin Cities, and Zeus, in addition to numerous background robots that appear throughout the film.



Left: Jamie Rama's Photoshop sketch of the arrival entrance to the Crash Palace, an underground non-league fight venue. Below: The finished set physically and digitally augmented the enormous 70' free span entrance into the original Ford Model-T factory in Highland Park, MI.

The artists at Legacy Effects built three practical animatronic robots, Ambush, Noisy Boy, and Atom, plus a partially destroyed Axelrod, that were used extensively throughout production for shots requiring human contact and upper-body animation. They started by printing 3D models at one-fifth scale from the Art Department's Maya® files. They exploded those files and broke them down into separate parts to be assembled. In this way they were able to fabricate multiples of separate elements.

Motown

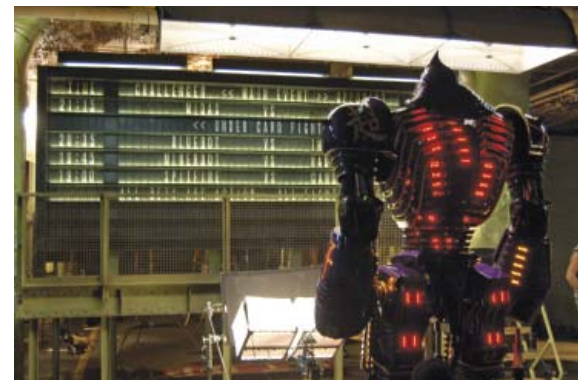
Detroit is a classic American city, grounded in manufacturing. It was an ideal location for the movie, according to Meyer, who spoke to Brian Gallagher for **MovieWeb.com** while on location there.

"Michigan in general has a lot of great things We filmed in the original Model-T factory in Highland Park, which we repurposed as an industrial opera house... There are also beautiful rolling hillsides and these classic small towns, with the courthouse in the center. You get that whole mesh of Americana, this cross section of history and technology.

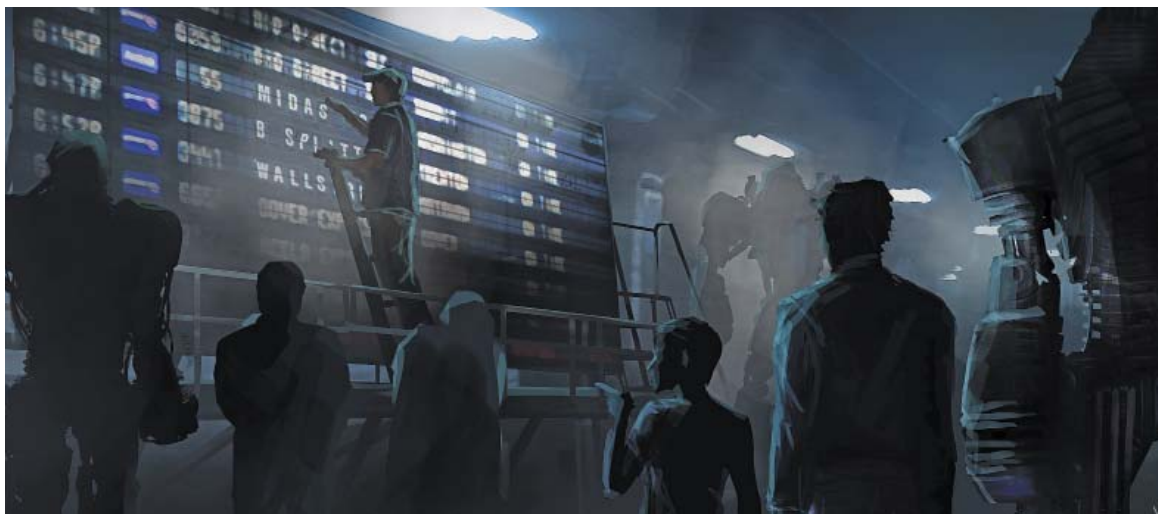
"The physicality of boxing is, at its core, about energy and energy displacement. It's two guys beating each other up, but when you think about what the ring is designed to do, you have a sprung floor that bounces with the boxers, you have ropes that absorb. It's all about energy absorption.

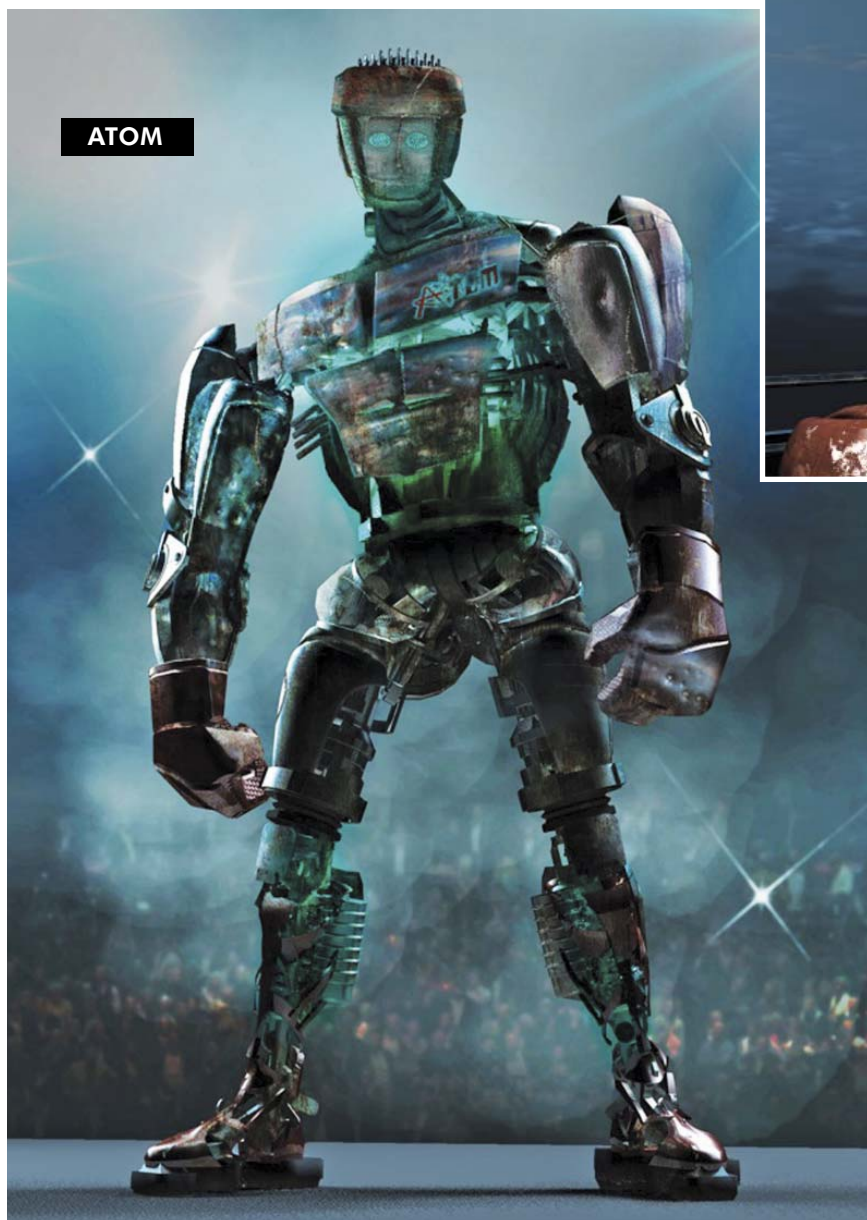
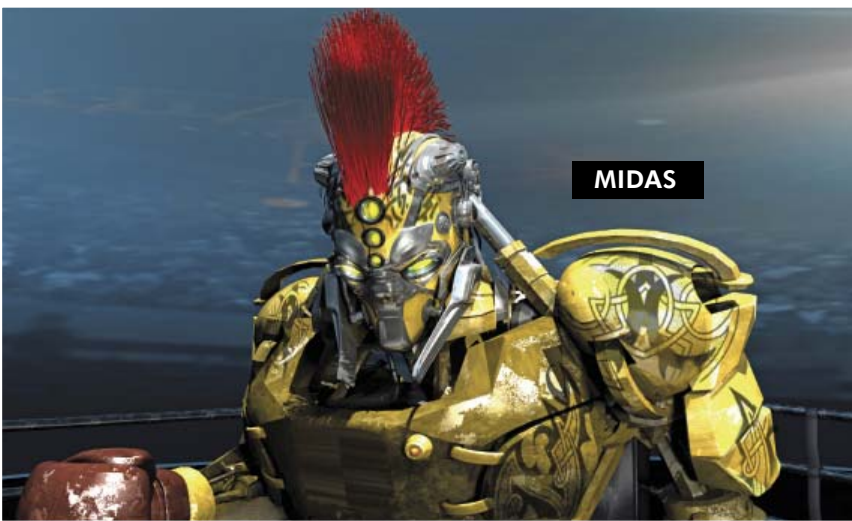


Photographs by Tom Meyer and Jeff Wisniewski



Above: The Crash Palace betting board. The special effects department rigged the letters to spin like an old train-schedule board. In the foreground is a robot puppet, Noisy Boy, built by Legacy Effects. Left: Concept artist Victor Martinez' Photoshop illustration of the betting board.





Above: A Photoshop illustration of Atom by Tom Meyer and Victor Martinez, drawn over a Maya model by concept illustrator Andrew Leung. Top, right: An illustration by concept artist Tim Flattery of the robot Midas. A lighted fiber-optic mane reacted kinetically as the bot absorbed blows, which helped to humanize the rigidity of its metal body.

The huge steel cables we designed with lots of spring and tension are just an extension of the corner post. It's kind of like a turnbuckle on steroids. It helps the audience see that energy, so [the robots] feel somewhat humanized. Every single nut and bolt was custom fabricated. Eighty percent of our crew is from the industrial base of Detroit, the unions, steelworkers, and carpenters. It's a manufacturing town."

Step One

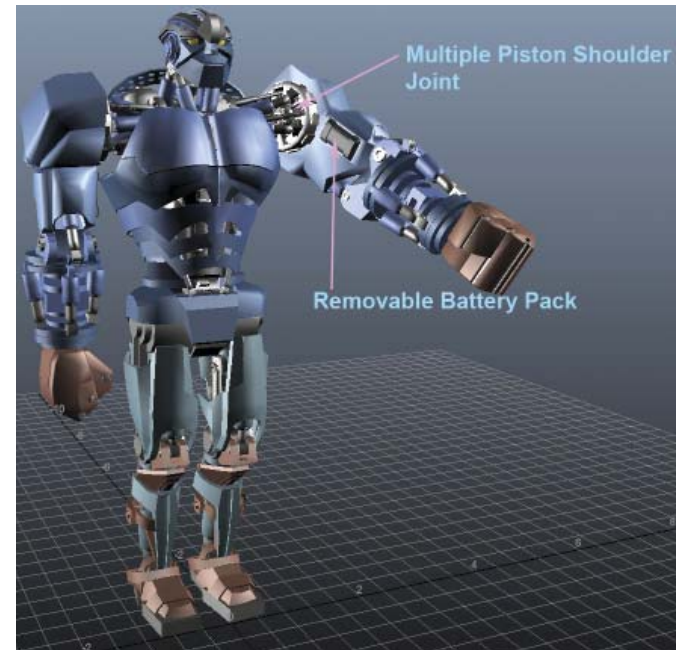
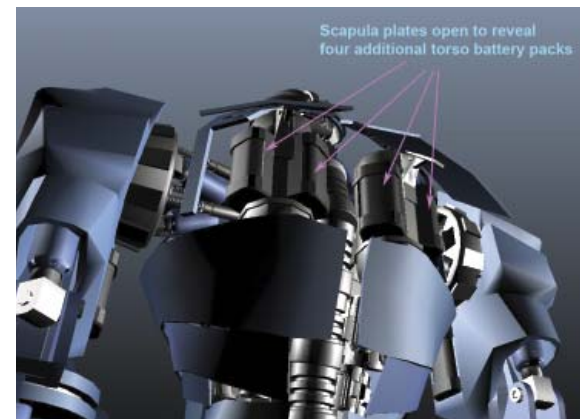
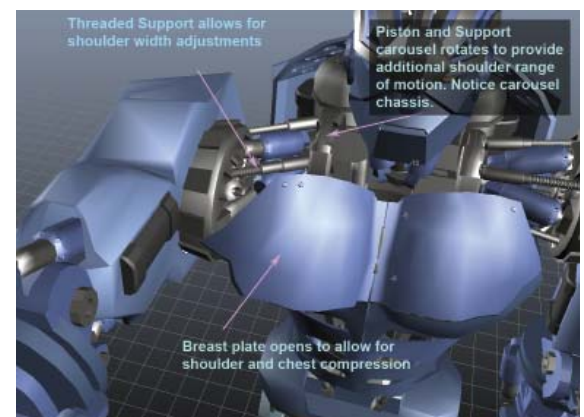
Meyer started preproduction on September 22, 2009, heading up a team of Concept Artists that began collaboration on the hero robots, starting with the character of Atom himself. Initial 2D concept artwork was then modeled in 3D, or sometimes directly modeled in 3D from the start. Meyer prefers to finalize designs in 3D rather than

rely solely on traditional 2D illustration, since 3D assets can be used by visual effects vendors without translation. Legacy Effects, the company that created animatronic versions of the robots, worked directly from the Art Department's digital files, as did Digital Domain for the computer-generated versions.

Designing in 3D, with the aid of computer animation, allowed Meyer to develop the robot characters more fully through the exploration of their movement. He could show how the hero characters, Atom and Zeus, might interact with each other under realistic lighting conditions, and suggest camera angles. Texture, mood and attitude could be conveyed more concretely than in 2D, and by the first week of October, he was quickly sharing these ideas with the director and the production team.

These same concepts also applied to the environments needed for virtual production. By working with the same virtual paradigm used in the making of *Avatar*, it became clear that digitally designed set assets would be needed prior to the motion-capture shoot. Executive producer Josh McLaglen asked Meyer for the fight containment (boxing ring) to be designed by the end of January. Meyer agreed and soon realized they would also need to see whatever was behind the ring in the virtual camera as well, so in fact he had all of the sets they needed for virtual filming completed by the end of February.

The robot designs were well under way by the second week of October when Meyer started scouting in Detroit. Set Designers were working in Los Angeles from reference photographs and architectural plans with minimal dimensions. The set designs were developed virtually in 3D, often independent of their Detroit environs, which would be selected later, such as arena architecture that was composited and textured in post.



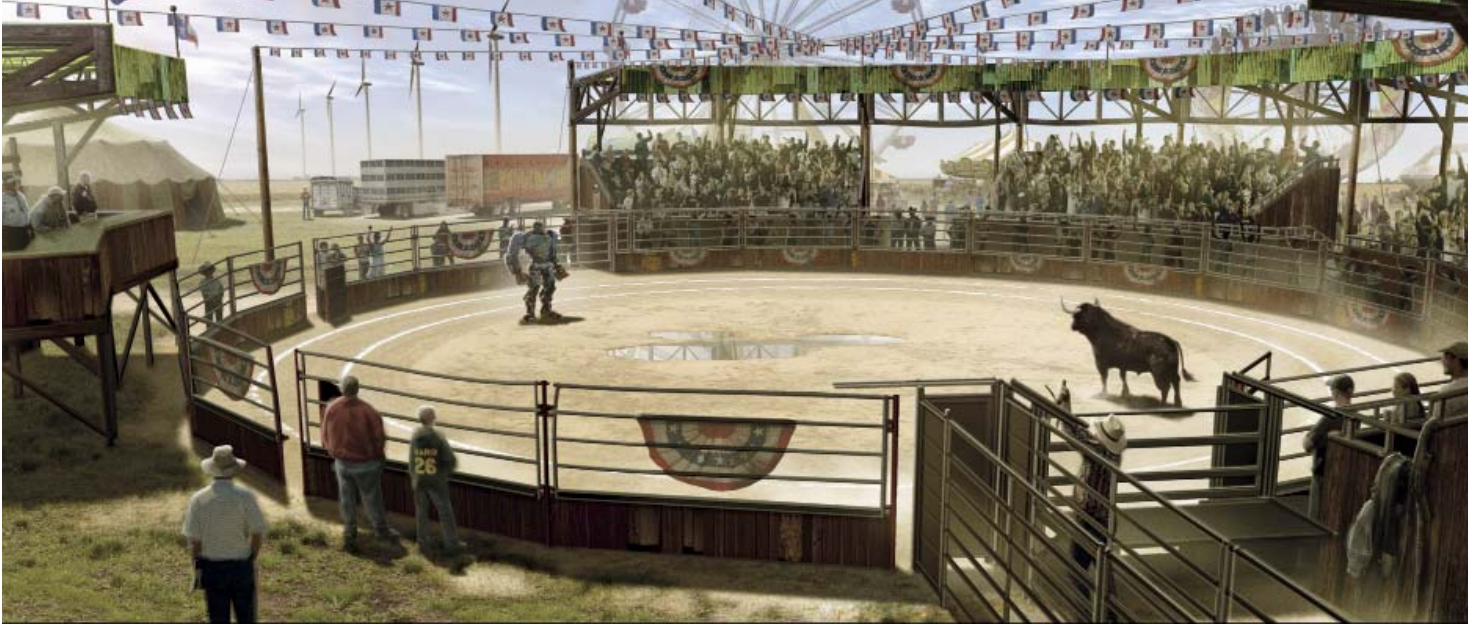
Having an accurate model in the computer of the design for a location allowed for creative experimentation ahead of time, creating a template for the location shooting. A good example is a vacant field scouted outside of Detroit. Meyer had a virtual model of the fairgrounds set created in Rhino® and then he animated the opening shot, of a truck approaching the fairgrounds, in Maya.

Supervising Art Director Seth Reed explains: There were no Art Department scouts to the locations in Detroit, no site surveys prepared until we got there as an entire Art Department at the end of March. A certain amount of work was done while in Los Angeles, but it was only work that we thought we could use in open spaces where we were building from scratch. Even then, making assumptions about what could be done was tricky.

Previsualization: The Reality Cop

What used to be a very obtuse experience is now very direct and realistic in terms accountability and budgeting, says Meyer. All departments collaborate and decide what is necessary and affordable and what the director sees in the concept phase, he gets when he arrives on location. You are not selling an abstract idea. From a budget standpoint, the production can spend a fraction of what might have been spent in the past before this technology. This tool effectively collapsed a difficult design process, turning it into something that could be easily understood.

Top, left: A Photoshop drawing of Noisy Boy by Victor Martinez. **Above:** Three views of a complex model, built in Maya, of the robot Ambush. The Art Department led both the environment and character design for REAL STEEL, to keep the look of the robots tied closely to the overall concept of the film. The robots were designed in painstaking detail, anticipating all of the movement that they would require, so that both digital and animatronic versions functioned identically.



Top: Jamie Rama's finished illustration of the bullfight ring at the San Leandro Fairgrounds where the character of Ambush is introduced. It was taken from a lensed screen grab in Rhino®, sent into MotionBuilder® and "de-resed" for motion capture. Below and right: An empty field was found and the owner/farmer agreed to grow his crop of wheat and allow the company to rent the land with its crop to construct the fairgrounds and bull ring for the opening fight scene of the film.

The 3D set designs created in the Art Department were all examined in previs in conjunction with visual effects supervisor Erik Nash to figure out what really needed to be built and what could be created as digital set extensions. The Art Department provided cross-platform.obj files for previs supervisor Casey Schatz to work with Meyer exploring the design, placed into the location virtually, with time of day, light and color.

Schatz and his team did their own 3D LIDAR (light imaging and ranging) laser scans to generate accurate models of the environments, both built and existing. He strongly emphasizes the need in pre-vis to respect the physics and limits of the live-action shooting environment. He acts as a reality cop and avoids letting the filmmaker be seduced by the possibilities the computer is capable of, or any moves that do not obey the live-action world. On *Real Steel*, Schatz programmed safeguard markers into the virtual camera for that purpose. Indicators would flash on the monitor whenever a move made virtually would not be possible on site at the location. He textured and lit the Art

Department models of the sets and then combined those models with its own LIDAR-generated models of the locations using virtual proxies of the proposed camera equipment. In this way, Schatz could be certain of real-world parameters. His goal was to give the director an experience as close as possible to being on location in Detroit.

For the Metal Valley set, previs was used to explore the way Meyer's constructed cliff could be shot to make it appear twice as high, by using perspectives on it in one direction as the top of the cliff, and then reverse directions for the bottom of the cliff. This particular location required a number of large cranes for several different departments, and Schatz was able to troubleshoot the crane placement in virtual space.

Previs also proved to be a valuable asset when the location of the zoo sequence changed at the last minute. The in-camera fight work had to be done in advance, so that could be adapted anywhere, but at the new location Schatz noticed there were obtrusive shadows cast by existing structures.



He was able to reproduce the location virtually and correctly project the sun with time of day, latitude and longitude, for an accurate light study predicting the shadows in advance.

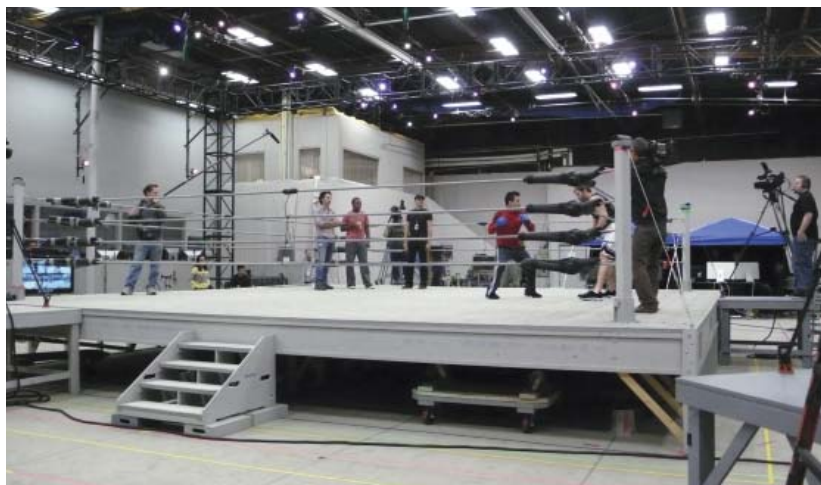
Motion Capture: Bringing the Bots to Life

Art Director Jeff Wisniewski supervised the six-week motion-capture portion of *Real Steel* that began in early February 2010, on stage at Giant Studios in Manhattan Beach, CA. He was already an expert in the process, having been an Art Director on *Avatar* and *Tintin*, two productions using motion capture, virtual cameras, and simulcam. The motion capture being done in virtual production was not for previs, but real footage that would be played back in simulcam during the live-action shoot on location.

Wisniewski worked within his department to strip down high-polygon models created in the Art Department and hand them off to the artists doing the mo-cap shoot. Strip down refers to reducing the poly-count (number of facets) in order to function in Autodesk MotionBuilder®, the primary software used for real-time rendering of virtual cinematography. Wisniewski states, "I always have one person on my team designated to stripping models for that reason."

Wisniewski oversaw mapping the pre-designed virtual environment onto the stage and providing proxy set pieces in full scale for the actor to interact with as needed. This included creating construction drawings for any props and set pieces that had motion (such as a gate) or with which an actor otherwise interacted. His team built a mock-up for the animated bull that rolled around as part of the bullfight in the first part of the film. The motion capture from this rudimentary mock-up gave the visual effects artists enough information to create an incredibly realistic finished product.

During this part of the filmmaking process, the actors performed choreographed fight sequences in the full-



Above, clockwise from top: The fight ring on the motion-capture stage was built at 2/3 of actual size to allow motion-capture stunts and camera to work without any scale-enhancing mechanisms. The charges of a bull proxy puppet were captured for the fight with Ambush at the San Leandro Fairgrounds. A virtual camera was used for motion capture; its screen displays simulcam images and thumb and finger controls allow for pan, tilt, crane, dolly and other virtual camera moves. A stunt actor on the mo-cap stage used offsets on his legs and hands to mimic the proportions of Metro, the frankenbot. Left: Andrew Leung drew this Photoshop sketch over his own Maya model of Charlie Kenton's arrival at the San Leandro Fairgrounds.



Top: Tom Meyer's Photoshop illustration of the alley and cliff edge at Metal Valley Recycling, where Charlie and Max search for spare parts. Below: The set nearing completion. Meyer says, "I wanted to create a high-tech recycling center of the future where every last scrap was picked over. Using familiar Americana imagery of conveyors and open-cage crates allowed the audience to relate to the world of our characters while letting light penetrate and reflect off the found treasures."

scale proxy environment. Mo-cap cameras tracked and recorded their movements. This information was fed into a computer and the actors' performances were targeted onto the pre-loaded digital robot characters. Using the virtual camera tool, the director could shoot low-resolution sequences of robots fighting in real-time within the digital environments generated by the Art Department. Motion capture for the robot fight sequences was completed by March 14, and Wisniewski traveled to the location.

Once in Detroit, Wisniewski oversaw the construction of the main boxing rings at the COBO Convention Center. He noted how, by working virtually, they were able to solve the scale-offset problem created by the eight robots, but the real challenge was in physically constructing them on location. The boxing ring at Giant Studios was scaled for human actors. The boxing rings in Detroit, where they shot the giant robots using simulcam, needed to be scaled up 125% in the real world (a six-foot-tall person on stage had to be an eight-foot-tall robot at the COBO location) which is huge. He collaborated extensively with each department to bring both the digital sets and the physical sets in on budget. The digital files also enabled Wisniewski to contract with local Detroit car parts manufacturers using CNC to fabricate the over-scale parts needed to build the ring.

It's Virtually a Movie

Virtual production is the process of shooting a movie with real-time computer-generated imagery (CGI) in a collaborative and interactive way. The CGI can be (but is not limited to) the actors' motion-captured performances composited in camera with a CGI environment, or real-world environment, and vice versa. This process is used extensively in the creation of modern video games, and was further developed for filmmaking by Rob Stromberg, Rick Carter and James Cameron on *Avatar*.

As Supervising Art Director Seth Reed says, "I still did the same thing I always do in managing the Art Department: drawings, models, illustrations, budget, schedule, coordination with the producers, graphics, construction; but the job also includes translating into the physical world the Art Department's virtual mo-cap work. It's great to design virtual environments, to model sets in 3D and to create previsualizations; but often these things still need to be built. At that point, we are back to practical matters: how would this really stand up, or how could that really be built? On this project there was a tremendous overlap with mo-cap and the Art Department's 3D virtual sets. There was a whole new area to figure out: what had been shot already, and how did it limit the designs for physical sets that would subsequently be shot live? We had to find locations that fit and build practical sets that were interactive with virtual characters. When a robot was hit and reached back to touch a rope or a rock or another object, this object had been shot already as a piece of foam—we had to supply the object touched in the exact relative position already shot, based on dimensions and scale adjustments that were provided to us by the visual effects artists. The in-camera simulcam work is only a partial solution. Many elements of the environments had already been established by the time the company got there to shoot."





In *Real Steel*, preproduced motion-captured virtual performances of digital robot characters were integrated (through in-camera playback) with live actors performing in real time, in the real world. Virtual production, as a nonlinear and iterative process, began with virtual designs and set elements (digital assets) created within the Art Department.

Virtual production is a front-loaded process that moves away from the traditional mindset of figuring it out in post where many problems can be solved after the fact. Design and previs are key elements of early collaboration for all departments, including cinematography.

Real Steel producer Steve Molen spoke from the audience at a panel presentation I attended sponsored by the Virtual Production Committee. There are no lines between preproduction and post. It's all one process. He urged that previs and visual effects companies sweep proprietary software aside and use tools that are ingestible and compatible throughout the process. It would be great if everyone used the same bridging tools. Too many visual effects and previs companies have proprietary software that they end up using as shadow programs. We should be pushing the [virtual production] process forward in the same direction.

Hypervis

Real Steel lent itself very easily to virtual production, but this film could not have been made without the technical prowess of every department involved, and I would be remiss not to mention supervisor of virtual production Glenn Derry, who developed camera and simulcam systems originally used on *Avatar*. His method of tracking virtual camera data to feed the Avid editorial pipeline is a tremendous aid to effective collaboration. This generated useful information for the previs team and helped assistant directors plan their days by enabling them to sort and group like shots together. Derry's mobile live-

action engineering truck allowed sequences to be edited during principal photography in an Avid suite on site. These sequences were then be sent back to Digital Domain who would turn around final render-quality shots within a day.

Virtual production allows real-time creative collaboration between all departments during production. For virtual production to be effective, it requires early commitment to design and directorial decisions. When you are in virtual production, you are not previsualizing; you are making the finished movie.

Wisniewski says, "Because the technology works so well, I am not sure we appreciate the accomplishments made on *Real Steel*. This film is a hybrid form that will influence virtual filmmaking. It is a platform to blend the future, the past, the present and the imagination seamlessly. It is hypervis." **ADG**



Top: David Moreau's Maya model of the Metal Valley cliff, showing both the partial construction and the digital set extensions. Above: The seven-story-tall fragment of the cliff, under construction in a quarry to match the Maya model. Below: A production photograph of the San Leandro Fairgrounds scene, with the animatronic puppet version of Ambush. Each robot puppet had over 600 parts.



MANUP!



by Dawn Snyder, Production Designer, and Alberto Gonzalez-Reyna, Art Director

Above: A production photograph of the fictional Price Best big-box store at night, on stage at Disney Studios in Burbank. The line of storefronts across the parking lot is a Rosco backing, hung close to the stage wall and bounce-lighted from behind.

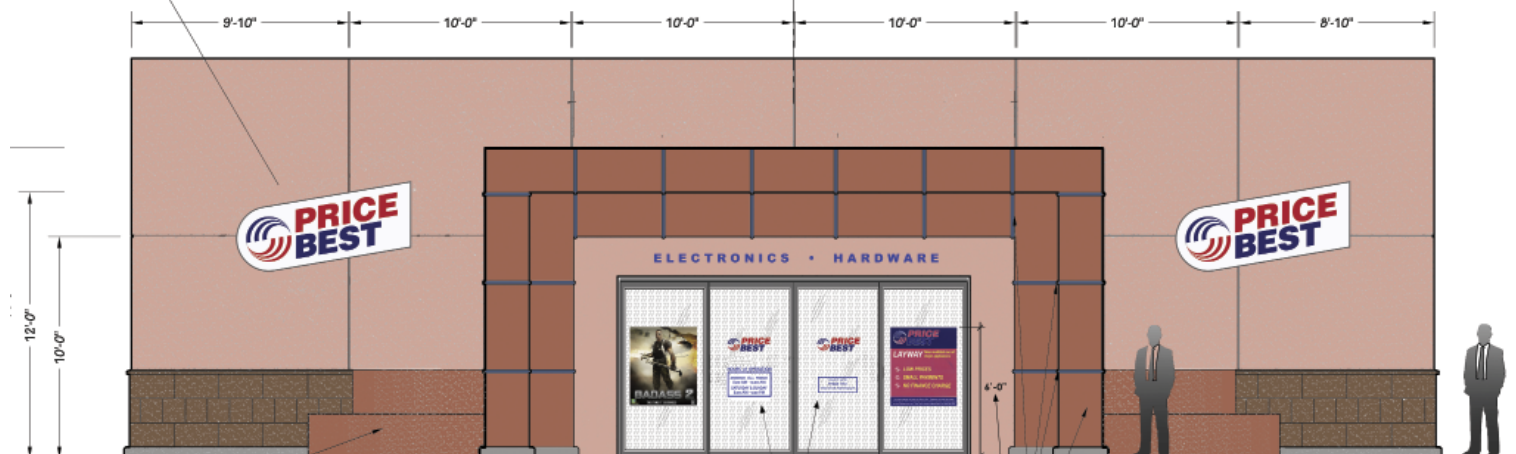
In the world of half-hour single-camera television, the five-day-per-episode schedule can often present challenges, particularly when designing and building swing sets. In the eighth episode of *Man Up!*, entitled "Camping," the lead actors camp out overnight in the parking lot of a Best Buy-type of store to be the first in line to purchase a new video game the next morning. Nineteen pages of the thirty-two-page script were exterior night in the parking lot (Price Best, in the script), which meant that three days of the five-day schedule would shoot from 7 PM to 7 AM.

Comedy is all about delivering lines in a crisp, well-paced manner with the accompanying

facial expressions and gestures that make the jokes hit home. Tired actors are less likely to accomplish this. In addition to that problem, there were minors written into the scenes who could not work past 10:30 PM. There was also the concern that the scenes may not be completed in the eleven hours of darkness each night.

From a visual point of view, cinematographer Levie Isaacks and myself were concerned that the total blackness of a nearly-empty parking lot at night would look dead and uninteresting. Thirteen scenes with five key actors and up to one hundred and fifty extras, shot entirely against the exterior of a redressed Best Buy building would be visually very limiting.

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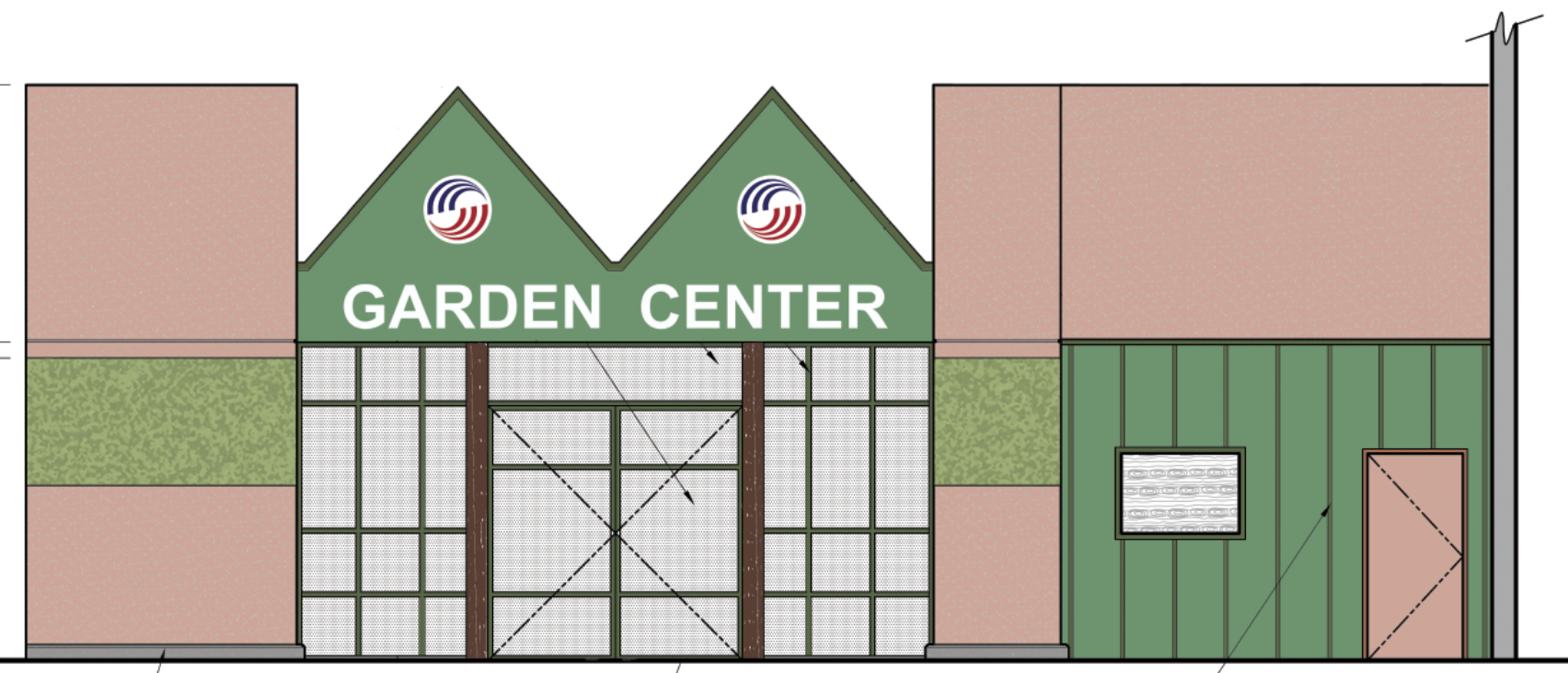


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Top: Art Director Alberto Gonzalez-Reyna's elevation of the Price Best entrance, indicating color, signage and graphic details. He created the drawing in Photoshop®, working over original elevations drafted by Set Designer Thomas Machan. Center, left: The finished set. Below, left: The lighted windows of the adjacent Von Demmer's department store provided a lot more visual interest than a dark location parking lot at night. Below, right: Gonzalez-Reyna's Photoshop composite is a previsualization of the 80'x20' photo backing along with foreground cars and people.





I pitched several scenarios to the production department that included some night work and some stage work, and eventually I convinced them (and myself) that the art, set decoration, construction and paint departments could deliver our own Price Best exterior under cover in a warehouse on the Disney lot. The only challenge was to provide the shooting company a very large, 360°-shootable set in a backlot warehouse/soundstage for very little money in five days.

The relatively small and partially occupied soundstage proved to be a difficult location in which to build this large set, even more so when we discovered it was “not really” a soundstage, but rather a warehouse space where two different shows (including ours) were currently housing their set decoration and other storage. This meant no lighting grid, no stage services—basically a logistical conundrum.

First up, we were required to follow internal studio procedures for the use of this building as a soundstage and negotiate with other shows’ needs to not be affected by our intrusion. For space and budget reasons, one of the design parameters for this particular space was that its longest wall would be covered with a photo backing. Due to the age of the building, however, the studio demanded that the weight loads for the backing and its lighting rigs would have to be approved per a structural engineer’s calculations.

We accomplished this by building three 18’- to 20’-high hard walls with undulating architecture and a fourth wall that was a large night backing. One section was designed as three truck-loading bays, others as a customer pickup area, an adjacent department store with three lighted display windows, the Price Best front entrance with a shallow interior (to accommodate the action of customers exiting the building) and at the far end a garden center. The Garden Center required its own interior set, which was built on a separate soundstage. We broke up the backing with a moveable island of greens and created



Top: Another elevation by Art Director Alberto Gonzalez-Reyna, drawn over original drafting by Set Designer Thomas Machan, this time for the garden center. **Above:** The interior of the garden center was constructed on a separate soundstage.



as many pools of light as possible with wall sconces, parking-lot lights and lighted signage. Set decorator Julie Bolder dressed in some very convincing camps with personalities to match their inhabitants.

The 80'-wide x 20'-high backing needed to be positioned as close as possible to the firelane and be backlit. The set lighting department cleverly utilized a bounce-light system to light it allowing the backing to be positioned as close as possible to the stage wall on a 120'-long track.

The finished parking lot worked perfectly for the one hundred and fifty actors and extras who camped out there for the release of the latest *Badass* video game. Video games seem to demand a lot of special attention, both in real life and in the making of a television show.

In the end, *Man Up!* shot a funny, good-looking episode with a thankful crew who avoided working nights. **ADG**



Above: Another view of the garden center set. Left, center and bottom: Two views of the Price Best loading docks, on an adjacent stage wall to the store's entrance, dressed with the belongings of the overnight campers. Decorator Julie Bolder's individual camps echoed the personalities of the various characters.

production design & calendar



SCREEN CREDIT WAIVERS

by Laura Kamogawa,
Credits Administrator

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

FILM:

Stephen Altman – CHRONICLE – 20th Century Fox
Stefania Cella – MANIAC – CMS Productions
Toby Corbett – BULLET TO THE HEAD –
Warner Bros.
Ermanno Di Febo-Orsini – PIRANHA 3DD –
The Weinstein Co.
Christopher Glass – ARTHUR NEWMAN,
GOLF PRO – Cross Creek Pictures
Jaymes Hinkle – 7500 – CBS Films
Andrew Laws – WHAT TO EXPECT
WHEN YOU'RE EXPECTING – Lionsgate
Tom Lisowski – THE SUMMER OF
MONTE WILDHORN – Magnolia Pictures
Carlos Menendez – STEP UP 4 –
Summit Entertainment
Patricia Norris – KILLING THEM SOFTLY –
The Weinstein Co.
Bryce Perrin – JACKIE – Jackie Productions
and BLAZE YOU OUT – AJK Films
Meghan C. Rogers – THUNDERSTRUCK –
Warner Bros.
Sharon Seymour – ARGO – Warner Bros.
Bo Welch – MEN IN BLACK 3 – Columbia
Martin Whist – WARM BODIES –
Summit Entertainment

TELEVISION:

Cecele De Stefano – TOUCH – 20th Century Fox
Garvin Eddy – LAB RATS – Disney Channel
Michael Hynes – THE MANZANIS – ABC Studios

GUILD ACTIVITIES

April 6

Good Friday
Guild Offices Closed

April 11 @ 6:30 PM

Town Hall Meeting
& New Member Orientation

April 16 @ 7 PM

IMA Craft Membership Meeting

April 17 @ 7 PM

ADG Council Meeting

April 18 @ 5:30 PM

STG Council Meeting

April 19 @ 7 PM

SDM Council Meeting

April 20–22

Santa Clarita Cowboy Festival

April 24 @ 6:30 PM

General Membership Meeting

May 14 @ 7 PM

IMA Council Meeting

May 15 @ 7 PM

ADG Council Meeting

May 16 @ 5:30 PM

STG Council Meeting

May 17 @ 7 PM

SDM Craft Membership Meeting

May 22 @ 6:30 PM

Board of Directors Meeting

May 28

Memorial Day
Guild Offices Closed

Tuesdays @ 7 PM

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membership



WELCOME TO THE GUILD

by Alex Schaaf, Manager, Membership Department

During the months of January and February, the following 19 new members were approved by the Councils for membership in the Guild:

Art Directors:

G. Cameron Beasley – COMA – Sony Pictures
Peter Cordova – WHEN THE BOUGH BREAKS – Cinemark Films
Richard Lassalle – THE MECHANIC – Millennium Films
Gregory Simms – WHEN THE BOUGH BREAKS – Cinemark Films
James W. Thompson, Jr. – THE VOICE – NBC
Daniel Turk – TO HAVE AND TO HOLD – Mission City Productions
Julia Van Vliet – PLAYDATE – Playdate (JPG) Inc.

Commercial Art Directors:

Freya Bardell – Various signatory commercials
David Courtemarche – Various signatory commercials
Jerrod Littlejohn – Various signatory commercials
Susan Scott – Various signatory commercials
Brahna Stone – Various signatory commercials
Stephen Sumney – Various signatory commercials

Assistant Art Director:

Edward Matazzoni – THE CLIENT LIST – Lifetime Television

Commercial Assistant Art Directors:

Pamela Chien – Honda commercial
Anthony Penaloza – Various signatory commercials

Visual Consultants:

Mark "Crash" McCreery – THE LONE RANGER – Walt Disney Pictures
Meghan Jean Kinder – Shademaker Productions

Score Box Operator:

Scott Beck – Fox Networks

TOTAL MEMBERSHIP

At the end of February, the Guild had 2006 members.

AVAILABLE LIST

At the end of February, the available lists included:

- 254 Art Directors
- 110 Assistant Art Directors
- 30 Scenic Artists
 - 7 Assistant Scenic Artists
 - 1 Scenic Artist Trainee
- 6 Student Scenic Artists
- 1 Shop Person
- 1 Operations Manager
- 1 Title Artist
- 1 Title Artist Technician
- 31 Graphic Artists
- 39 Graphic Designers
- 12 Electronic Graphic Operators
 - 2 Fire/Avid Operators
- 85 Senior Illustrators
- 14 Junior Illustrators
- 6 Matte Artists
 - 1 Pre-Vis Artist
 - 1 Digital Matte Artist
- 81 Senior Set Designers
 - 1 Junior Set Designer
- 7 Senior Model Makers

AMERICAN REUNION

William Arnold,
Production Designer
Elliott Glick,
Art Director
Craig Gilmore,
Storyboard Artist
Seaton Lin, Motion
Graphic Designer
Cameron Beasley,
Senior Set Designer
Danny Brown,
Set Designer
James Passanante,
Lead Scenic Artist
Grahame Ménage,
Mural Artist

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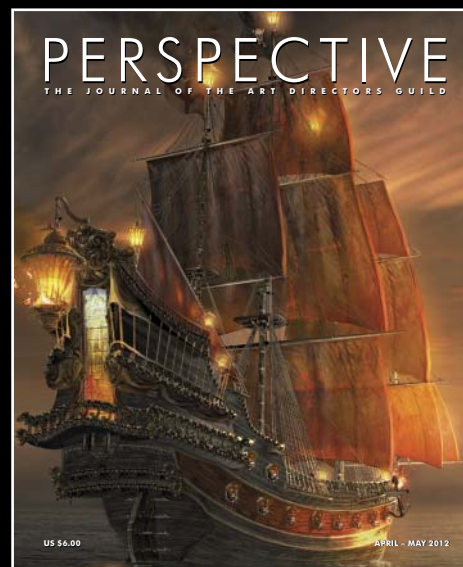


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milestones



WILLIAM D. DeCINCES **1928–2012**

William DeCinces, one of the last Supervising Art Directors to manage a full studio Art Department, died February 10 in Tarzana, California, from complications of Parkinson's disease. He was 84.

Bill DeCinces, spent more than a half-century at Universal Studios, progressing from a ditch digger to Art Director, and then to head of the Art Department and eventually to running all of the operations at the company's famed backlot during a period when it was not uncommon to see more than twenty companies shooting at the facility every day. DeCinces also headed the team that designed the film and television production complex at Universal Studios Florida in Orlando that opened in 1988.

"Bill DeCinces had no peers when it came to studio backlot operations," Dan Slusser, then general manager and president of the operations group, said when DeCinces retired in 1999 to conclude his 53-year career with Universal.

In 1944 at age sixteen, the Los Angeles native started at Universal, where his father worked in the still lab. It would be the only studio he ever worked for. He began as a backlot laborer digging ditches, moved to the grip department, then to set lighting and eventually to the Art Department, where Supervising Art Director Alex Golitzen began to pass more and more responsibility to his young protege. DeCinces became the department head in the mid-1960s.

As an Art Director, he worked on Universal Television's Golden Globe-winning 1972 television movie *That Certain Summer*, starring Hal Holbrook and Martin Sheen, and more than 300 episodes of such series as *The Jack Benny Show*, *Kraft Suspense Theater*, *M Squad*, *Laredo*, *Ironside*, *Laramie*, *The Virginian*, *Wagon Train*, *McHale's Navy* and *Alfred Hitchcock Presents*. His feature work at Universal included *The Sword of Ali Baba* (1965), *The Plainsman* (1966), *Let's Kill Uncle*, *Before Uncle Kills Us* (1966) and *The Reluctant Astronaut* (1967), starring Don Knotts.

In the mid-1970s, the Universal management began to add more and more departments to DeCinces' portfolio—first, stock scenery and set decoration, and then later, the mill and all the backlot construction departments. He eventually took on even the studio's massive transportation department which could swell to more than 500 drivers on a busy day. He was appointed manager of backlot operations and later vice president of the studio's operations group. He was on the scene when fires ravaged the backlot in 1987 and 1990, causing millions of dollars in damage.

In the 1960s, he obtained his license as an architect (without a degree) and built more than ninety houses in the Los Angeles area, many for Hollywood celebrities. He would rise at three in the morning to supervise his residential and commercial construction before heading to Universal for a long, sometimes stressful, day there. He was blessed, he said, with not needing very much sleep. Even as he rose through the ranks, he refused to move into Universal's Black Tower executive offices, preferring instead to manage operations from his office in the Art Department. He believed strongly that a good Art Director was the most important person to make a production run smoothly, and hired Assistant Art Directors for every show, something that wasn't done anywhere else.

He is survived by his daughter Mary and his son Richard, a set decorator, and by grandchildren Michelle, Michael and Jon, and great-grandchildren Morgan and Ryan. For the past few years, he was comforted by his dear friend, Lora Salmon. His wife of 54 years, Lynn, died in 2004.



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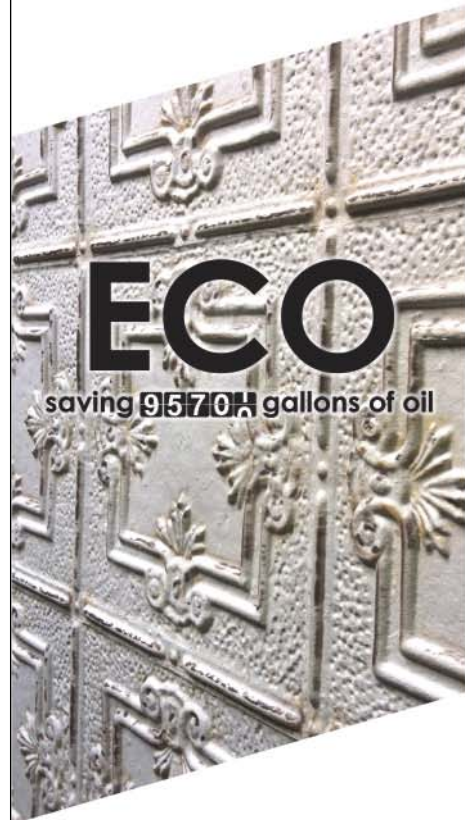
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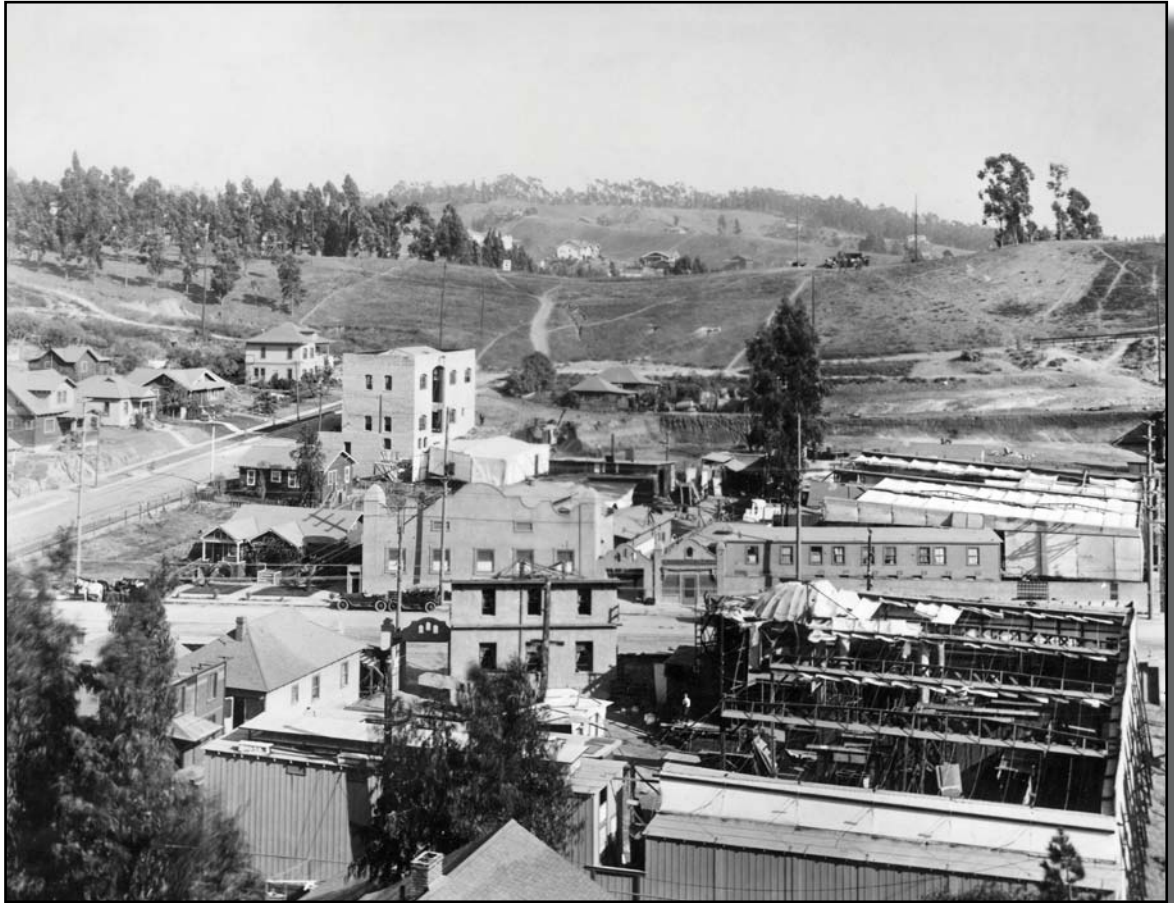
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reshoots

This is a 1915 photograph of Keystone Pictures Studios, the first fully enclosed motion picture studio in Hollywood, founded three years earlier by comedy producer Mack Sennett on Glendale Boulevard between Silver Lake and Dodger Stadium. A few of the buildings still survive today, though they are no longer used to make films. The designers who worked at Keystone, as at most film companies in that era, were called technical directors and, as studio department heads, were never given screen credits, even though their responsibilities spanned many more areas than what we today think of as the Art Department. When prominent Broadway designers began to be hired for larger, more artistic films, they sought a title to distinguish themselves from those everyday technical directors. Wilfred Buckland, an inaugural member of the Guild's Hall of Fame, decided to call himself an Art Director instead, and the title stuck.

Meanwhile, Keystone Studios, with its unremembered technical directors, gave career starts to Charlie Chaplin, Fatty Arbuckle, and Mabel Normand. Some years later, Sennett would move the Keystone Pictures Company to a newer lot on Radford Avenue in Studio City that is still in use today as CBS Studio Center. It can be seen out the windows of the Art Directors Guild building.



Courtesy of the Margaret Herrick Library, A.M.P.A.S.



ADG FAMILY DAY



Be part of the fun as the Art Directors Guild continues its 75th Anniversary celebration at this year's Santa Clarita Cowboy Festival, at the historic Melody Ranch Motion Picture Studio.

April 21-22.

Visit the ADG "storefront" on Main Street exhibiting "The Artistry of Making a Cowboy Movie" featuring our members work from classic westerns.

Many other activities are planned.

General admission tickets are available for ADG members and their immediate families for **FREE**.
(Non-Members: Adults: \$20, Children 12 under: \$10, 3 under: free)

You must RSVP to Jackie Thompson at nick@artdirectors.org to get your tickets.

More information about this event is available at www.cowboyfestival.org

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