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COVER: A detail from Illustrator Rodolfo Damaggio's rendering of Lincoln's silver train trapped on a burning trestle bridge, from ABRAHAM LINCOLN: VAMPIRE HUNTER, designed by François Audouy. The destruction of the train is devised by vampires to thwart the arrival of silver munitions to the Battle of Gettysburg. Damaggio started with a 3D model of the locomotive and cars, created in Maya<sup>®</sup> by Set Designer Richard Reynolds and then painted over the rendering using Photoshop<sup>®</sup>.



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### PERSPECTIVE

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#### Submissions:

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#### Website: www.artdirectors.org

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## editorial

#### A SEVENTY-FIFTH ANNIVERSARY RESOLUTION

by Michael Baugh, Editor

Seventy-five years ago, when those fifty-nine Art Directors first met at the Hollywood Roosevelt Hotel to form this Society, the major film studios had already created a mature and complex business model. The unit system, begun in the late silent era, put together small groups of creative artists at each studio to generate films (all green-lighted by a strong studio head, to be sure). Each unit would have a director, an Art Director, a unit manager, and perhaps a few other regulars. The unit produced only a single film at a time, but the studio as a whole, with multiple units working, could make literally dozens at once. Other departments—the mill, camera, grip and electric, scenic and title artists, the film labs, the Art Department drafting room—provided services to all the units, and worked on many projects simultaneously.

One of those service departments, relied upon by all of the units, was the studio research library. Every studio had one, and the best of them had large staffs who constantly combed hundreds of periodicals, clipping articles and images, and creating catalogs of information unmatched by any other reference source, before or since, in their focus on the needs of visual storytelling.

At MGM, Supervising Art Director Cedric Gibbons saw to it that every feature film had a line item in its budget to buy books for the research library. Art Directors scouting distant locations were encouraged to seek out local booksellers and buy rare volumes for the collection. Its research director, James Earie, built a magnificent collection with literally millions of magazine clippings and many books that were not available in any other library in America. Even before the infamous 1970 MGM auction, hundreds of the better books had been stripped from the collection by unfortunate corporate managers and sold in the gift shop at the MGM Grand Hotel in Las Vegas.

The Warner Bros. library was attached to the Art Department, located on the third floor of Stage 15 (it was Stage 5 in those early days). Like other studios, each Warner's film had a budget which would allow the library to purchase new books, and the collection grew, year after year, managed by a staff of fourteen librarians. In 1975, Warner Bros. gave the research collection to the Burbank Public Library for a charitable tax write-off. Years later, Burbank gave it back.

George Lucas purchased a few libraries (Paramount, Universal, Elstree Studios) and shipped them to Skywalker Ranch in Marin County. The location is awkward, but at least they are available there and are well maintained. Francis Ford Coppola bought the RKO library and keeps it in the Napa Valley. The Fox collection is still on the Pico Blvd. lot, kept by a skeleton staff, unavailable to non-Fox projects and continually threatened with closure.

Remnants of most of the libraries are still around today, depleted of some of their finer materials, but still extraordinary resources for visual research. Now is the time, on the Guild's seventy-fifth anniversary, to make a firm resolution to preserve what remains of these wonderful treasures. Hiring Rosemarie Knopka as our first full-time archivist and librarian is a wonderful start. Along with cataloging the history of the Guild, she should be our research-library point person, maintaining vigilance over these various collections, and working with the Board of Directors to find ways that the ADG can protect and preserve them.

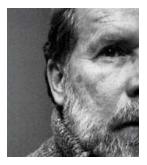


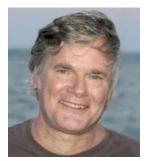


Below: The research library at MGM Studios in the 1950s was a busy place. Under its director, James Earie, the library provided visual and textual information for more than fifty features, and many short films, each year.

## contributors











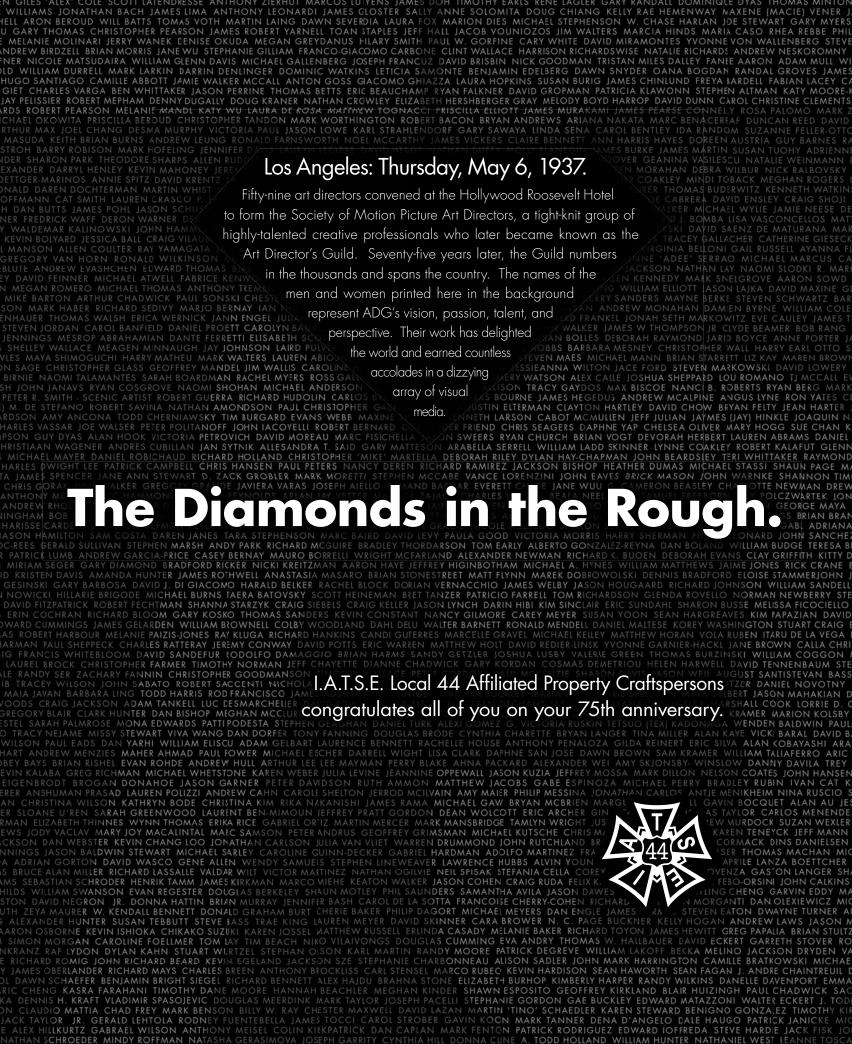
**FRANÇOIS AUDOUY** was born in the south of France but was raised in the small town of Fillmore, California. He dropped out of college at twenty to learn the craft of Art Direction by apprenticeship, and mentored first with Production Designers Bo Welch and Alex McDowell. Doubling as an Illustrator and Graphic Designer, he eventually moved into Art Direction on such films as Green Lantern, Charlie and the Chocolate Factory, The Terminal, and Spider-Man. An early adopter of progressive design tools, François was one of the first Concept Designers to work all-digitally in the Art Department. He has assembled highly collaborative Art Departments, and has done so all around the world—Los Angeles, New Orleans, London, Montreal, Sydney, Tokyo and Vancouver. François is currently in production on The Wolverine with director James Mangold. He lives in Los Angeles with his wife Véronique and daughter Charlotte.

Designing for film and television for over thirty years, **JOHN BLACKIE** has accumulated an impressive list of credits including films such as *Tucker & Dale vs Evil*, Cowboys Don't Cry, The Road to Saddle River and Solitaire. Born and raised in Alberta, Canada, John trained at the Alberta College of Art and Design and got his start at Access Television. Prior to re-creating 1864 New York City for Copper, his experience in period design included films such as *The Last Rites of Ransom Pride*, *The War Between Us*, and *Bye Bye Blues*, for which he received a 1990 Genie nomination. In 2008, he was again recognized by the industry with a Gemini nomination for Mayerthorpe, and in 2003, he garnered two Gemini nominations for *Mutant X* and Agent of Influence. Blackie had received his first Gemini nomination in 1994 for his work on the television movie *The Diviners*. He still calls Alberta home.

**CABOT McMULLEN** is a native of Boston, Massachusetts, who started his design career in New York City working for architect designer Vladimir Kagan. That led to years of paying dues and learning his craft designing theater productions for the New York stage. Cabot got his first break in network television as an Art Director on Saturday Night Live and then as Production Designer of the Michael J. Fox comedy series Spin City. Classically trained with degrees in fine arts and architecture, Cabot has taken a multidisciplinary approach to design. He has been nominated for three Emmy Awards<sup>®</sup> and two Art Directors Guild Awards, and his recent credits include Red State, Trucker, United States of Tara and *Cougar Town*. Cabot is based in Los Angeles and is a long-standing member of both the Art Directors Guild and the United Scenic Artists in New York City.

Scenic Designer **RICH ROSE** is currently a professor, Associate Dean and Vice Chair of Undergraduate Studies at the UCLA School of Theater, Film and Television. "When I was a kid," he says, "I wanted to be an architect. So when I went to high school, I got into filmmaking, and when I went to my community college—Ohlone College in Fremont, California—there was no filmmaking program, so I took a theater lighting course. Theater combined storytelling with architecture, which made it a perfect fit for me." He is the author of AutoCAD on Stage and Drafting Scenery, and his recent UCLA productions include End of the World with Symposium to Follow, The Mandrake and The Trojan Women. He's married with two children: Cameron, 7, and Melissa, 9. His hobby is collecting snow globes, "the \$5 kind from airport gift shops."

**CATHERINE SMITH** has enjoyed a twenty-year career as an Art Director. She grew up in Los Angeles, earned a bachelor of arts degree from the University of California, Berkeley, and a masters of fine arts from USC. She broke into the entertainment business working with Production Designer Jim Pohl on the television series *Reasonable Doubts*. She was nominated for an ADG Award on the movie American *Beauty* with Production Designer Naomi Shohan and twice on *True Blood* with Production Designer Suzuki Ingerslev. Both of her Emmy Award® nominations, for the television series *Shark* and *True Blood*, were designed by Ingerslev. Smith has worked on *Six Feet Under*, *V.I.P.* and all five seasons of *True Blood*. Although she has had many successes throughout her career, she obtains the greatest satisfaction from the relationships she has built with Alan Ball and all the other creators, writers, producers and craftsmen.



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## from the president

#### **OWNING OUR FUTURE THROUGH VALUING OUR PAST**

by Thomas Walsh, ADG President



Rosemarie Knopka, the Guild's new librarian and archivist, has begun the huge undertaking of bringing order and clarity to seventy-five years of collections. The ADG's materials consist of many out-of-print and rare books, research photographs and clippings, production stills, all manner of ephemera, periodicals, members' production research, set design drawings, corporate correspondence and records, and an ever-growing mountain of media assets.

Over the years, the papers and research libraries of members have been donated in whole or part to the Guild and, up to now, these materials have been placed in our secure storage units with no detailed record of their contents. What has resulted is a substantial and uncataloged dust bunny, one whose content has been allowed to grow untended for far too long.

As Rosemarie has begun to untangle this collective mess, she has discovered many treasures, items of significant intellectual and financial value. Not that we are contemplating any form of liquidation. Over the years, we've all watched with horror and despair as the major studios discarded their research libraries and physical assets with no appreciation for their history or use. I think that we'd all agree that without excellent research a designer's work becomes shallow and derivative. Though Google and a few online image banks have become the first stop when we begin a new project, these collections are not well-curated and seldom deep in their content for anything prior to 1998, the year that Google first came online.

Our collections are beginning to reveal a rich and historic cross section of materials that if properly cataloged, organized and managed, could become the foundation for a robust and valuable digital research library and image bank. Such a bank and the service it would engender would be one of our own design, responsive to the demands of our very migratory global industry. Over time it could become the narrative designer's central online repository and information database, one that would contain the visual collective memory of artists working everywhere.

While physical organization is being brought to our archive and library spaces, the Board has also formed an advisory committee, consisting of both Guild members and leading professionals in the research and archive community, to provide Rosemarie with feedback and consultation as she begins to encounter more specific questions related to these materials. This committee will help her identify the history and origins of her many discoveries on an ongoing basis. It will also provide her with the direction essential for the repurposing or culling of items that may be more appropriately placed in the collections of other libraries and institutions.

This is a very important undertaking for the Guild, one whose success will provide a permanent home and curatorial care for a rich and varied collection. Though this is not an open call for donations, please remember that the Guild has created a safe harbor for yours and your colleagues' materials. The ADG archives will provide thoughtful care in perpetuity to a large variety of materials. The collection will enrich the creative pursuits of our members and all future designers, researchers, educators and students who will study or practice our professions in the years to come.

Left: Rosemarie Knopka, the Guild's new archivist, is a credentialed librarian with a bachelor's degree in art history from Fordham University, a certificate in graphic design from Otis College, and a master's degree from one of the nation's leading library and information science programs at San Jose State. She has held extended positions at the Frick Library in New York, the Corbis and Getty Images Collections, Wireimage, the Los Angeles Public Library's Central Photo Archive, and most recently, Art Center College of Design.

### news



#### **ADG SUPERHEROES AT COMIC-CON**

by Leonard Morpurgo, Vice President, Weissman/Markovitz Communications

San Diego in July is the place for superheroes and this year's Comic-Con didn't disappoint, though there were a few who seemed a bit less than super. There was the 250-pound Tinkerbell or the almost equally portly male Wonder Woman, while the tall female Wookie was delightful by comparison. Then there were the true superstars from the Art Directors Guild panels, at the Con for the sixth straight year. First at bat were the Illustrators: Benton Jew, Dave Lowery, Darek Gogol and Trevor Goring, guided by moderator Tim Burgard. The following day, with John Muto moderating—as he has done since the ADG started going to the Con—the Production Designer panelists were Bill Creber, Rick Heinrichs, Dominic Watkins and, representing both women and television, Suzuki Ingerslev.

At the Illustrators' panel Trevor Goring revealed that he has finally embraced digital drawing after a long resistance. "It's a different process than working with pen, pencil and paper. Most of us have finally converted and moved on to digital. After working in a traditional way for thirty years, it has given me a new freedom in the way I look at things." He also announced his directorial debut on a series of webisodes.

The panelists were also asked to name favorite movies that they had worked on. Benton Jew cited Star Wars Episode 1: The Phantom Menace for its prestige, but his all-time favorite is a small film that few people have heard of, Banshee, because he did his best work there and, simply put, "it was a lot of fun." Dave Lowery named the first Jurassic Park and the second Spider-Man for their scale and scope "and how they moved visual effects along to the next notch." Darek Gogol gave Memoirs of a Geisha. "It was a

Above: Among the photographs of various Comic-Con denizens are Production Designer Bill Creber (upper left) and an autograph session with participants on the ADG's Illustrator panel (bottom right). huge challenge, finding how to build the sets and find the locations that looked Japanese, but done here in California." Trevor Goring mentioned Dark Tower. He worked on it for six months with Ron Howard until Universal pulled the plug. "I think it would have been a really great film." Moderator Burgard talked of his work on The Patriot. "When am I ever going to do a period piece like that? Sword fights and people riding horses."

When an audience member asked what method worked best, pen and paper or digital, Tim said, "You really let the show dictate the tools that you use and the computer is just a tool. Use whatever gets the work done most efficiently and fastest, and that might include traditional methods."

Asked whether they preferred working on realistic movies or fantastical films, there were as many answers as panelists. Benton Jew: "Everything depends on a good script." Dave Lowery: "I like doing the big effects, the tent pole movies." Darek Gogol: "It's more interesting to work on the smaller movies where the contact with the director, the Production Designer and all the other creative artists is much closer." Trevor Goring: "Action stuff is far easier, but when I've had to do walk and talk, it's been very rewarding. You think about the composition more." Tim Burgard had the last word: "I like the movies that pay me the most," he said with a smile.

The Production Designer panelists took their places bright and early the following morning. John Muto pointed out that Production Design is not generally understood by the public and, in fact, though there are many film schools teaching screenwriting, directing and cinematography, hardly any place teaches film design, which is just as important. "That is one reason why we do these panels," he said.

In introducing Suzuki Ingerslev he said, "She proves two things: that Production Designers are not all middle-aged white guys, and that women can design blood, guts, and eroticism with the best of them." Suzuki, who has received much praise for her work on the television drama *True Blood*, explained where she found her idea for the vampires' headquarters—it was an ancient cistern she had seen while on a visit to Turkey some years earlier.

Dominic Watkins, Production Designer for Snow White and the Huntsman, said, "Our job is to make that world come alive. The sets are integral characters in making a movie and telling a story. It's up to us to interpret what that world is going to be." He said that the most important set on Huntsman was the castle, which he used as a metaphor for what was happening in the kingdom. The largest set was a beachfront, complete with a piece of ocean, built in a parking lot at Pinewood Studios in England.

**Below: The Illustrators** panel at Comic-Con featured, left to right, Darek Gogol, Benton Jew, David Lowery, moderator Tim Burgard, and Trevor Goring. Bottom: On the **Production Designers** panel were, left to right, moderator John Muto, Dominic Watkins, Rick Heinrichs, and Suzuki Ingerslev. Bill Creber, seen in the montage on the opposite page, was a panelist as well.



### news

Rick Heinrichs describing his work on Captain America: The First Avenger, said that he had the advantage of working with a director, Joe Johnston, who had an Art Department background and a deep understanding of how the work is actually done. It was an opportunity to visit the 1940s, "an amazing cultural period." He said that "Being able to be in that world and imagine what it might be like was enormous fun."

Bill Creber, who designed several of the most iconic images in fantasy movie history, revealed that the top of the Statue of Liberty in the final scene of the original *Planet of the Apes*, was a last-minute decision, scribbled on a napkin, when there wasn't even a budget for it. He achieved it with a small piece of the statue's arm, and a matte painting. Answering an audience question on the necessity of understanding the engineering needed to build a set, Suzuki explained, "You have to have an understanding how something works before you can actually design and build it. That's what makes all our designs a lot stronger." John Muto said that was a reason that so many great Production Designers come out of architectural school.

Both the Production Designers and Illustrators answered many more questions and reviewed portfolios during the autograph sessions following their panels, all done with grace and patience. Scenic Artist Evans Webb and Graphic Designer Doreen Austria, the Guild's field representative, were co-chairs of the ADG's Comic-Con committee.





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### news

#### **ADG/RICHARD STILES SCHOLARSHIP WINNERS**

by Lisa Frazza, Chair, Scholarship Program Committee

The Scholarship Committee is pleased to announce the recipients of the two \$3,000 Scholarship Awards for the 2012-13 academic year. They are Alexander Kern, son of Senior Set Designer and Production Designer Brandy Alexander, and Paul Olson, son of Art Director Erik Olson.

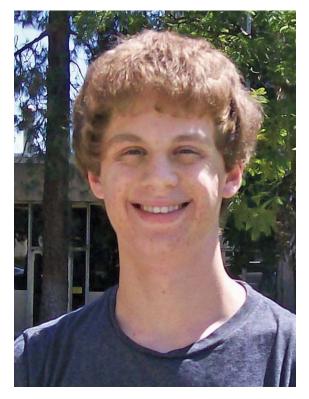
In September, Alexander will be a freshman at the University of California at Berkeley majoring in computer science. Alexander's fascination with computers began as a youngster. For the last two summers, he interned at NASA's Jet Propulsion Laboratory testing the motor control system of the Mars Science Laboratory, the new Mars rover, which just landed on the red planet. Inspired by this testing, he practiced in high-level languages, and wrote and executed low-level testing procedures for exact replicas of the rover's motors, verifying that they functioned as expected. In essence, he drove a robot on Mars before he was able to drive a car on Earth.

Alex also created a program that uses the cloud to store the massive amounts of data collected by JPL's Earth satellites and the current Mars rovers, Spirit and Opportunity. He taught himself information theory and authored a program implementing a novel approach to storing massive files across heterogenous networks. He and his JPL mentor on that project are currently filing for a patent on the approach they pioneered and have already submitted a paper to the IEEE about their data storage methods.

Paul will be attending Allan Hancock College in Santa Maria, California, the home of the Pacific Conservatory of Performing Arts for actors and technicians, where he will study film and video, fine arts, design, and multimedia. As a young child, he visited Art Departments with his father and saw designs "take form on the drawing board, evolve on the pinup wall, and become reality in construction. I also saw," he says, "their incredible work ethic and the long days and nights they endured on the job."

Paul's high school extracurricular activities included art and ceramics, drama club, and participation in the American High School Theater Festival in Edinburgh, Scotland. He made the honor roll every year from seventh through twelfth grade, and was awarded Principal's High Honors in academics and citizenship and Top Scholar for Magnet English. In addition to his performing arts work, this summer he was a People to People Student Ambassador representing our country with goodwill and understanding through cultural exchange. His delegation traveled to France, Austria, Switzerland, and Italy to meet private citizens and do service projects. This privilege carries the additional opportunity to see the architecture and art of these countries, "which will undoubtedly spur my imagination for new projects."

Congratulations to both Alexander and Paul. We wish them well in their quest to fulfill their academic and career goals.



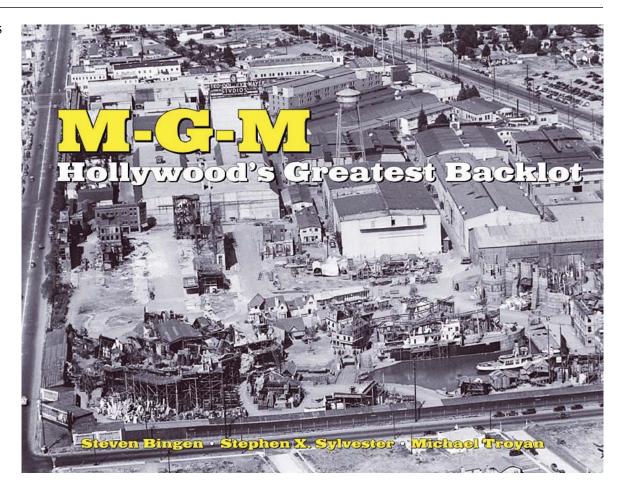


Top: Alex Kern Above: Paul Olson

### news

M-G-M: HOLLYWOOD'S GREATEST BACKLOT is available at Amazon.com and Samuel French Books next door the Guild.

Opposite page: ARCO Station, a 36"x 24" oil on canvas by Production Designer Eva Andry, will be on display at Gallery 800 as part of the ART UNITES 6 exhibition.



#### A RETURN TO CLASSIC HOLLYWOOD

by Debbie Patton, Manager, Activities and Events

More than one person has admitted to wistfully taking a virtual tour of the MGM Studio lot and exploring the various sets found there using their imagination and this truncated studio map as their jumping-off point. No one was imagining visiting Algiers or the Bastille or the 1904 World's Fair. Instead, they were exploring Hollywood, which, to some of us anyway, must have been even better. —from M-G-M: Hollywood's Greatest Backlot

The authors of M-G-M: Hollywood's Greatest Backlot (Santa Monica Press, 2011) will offer a presentation on the MGM Studios to the members of the Art Directors Guild on **Thursday, September 13, at 7 PM**, at the Guild. The new book, by Steven Bingen, Stephen X. Sylvester and Michael Troyan, covers the history of the fabled MGM Studios from its triumphant beginning to its tragic final days. Through text and ample photographs, the authors bring this glorious studio and its two massive backlots to life.

It was at this studio that legendary Art Director Cedric Gibbons and his associates had over 140 acres of soundstages, backlot sets and multiple technical departments at their disposal to help bring the glorious films of MGM to the silver screen. Gibbons' thirty-two-year career at MGM (1924-1956) resulted in eleven Oscars® for Art Direction with an additional twenty-eight nominations. Please join us at the Art Directors Guild as we celebrate the history of the MGM backlot and the Guild's 75th anniversary. Hosted bar and refreshments. RSVP to **debbie@artdirectors.org** 

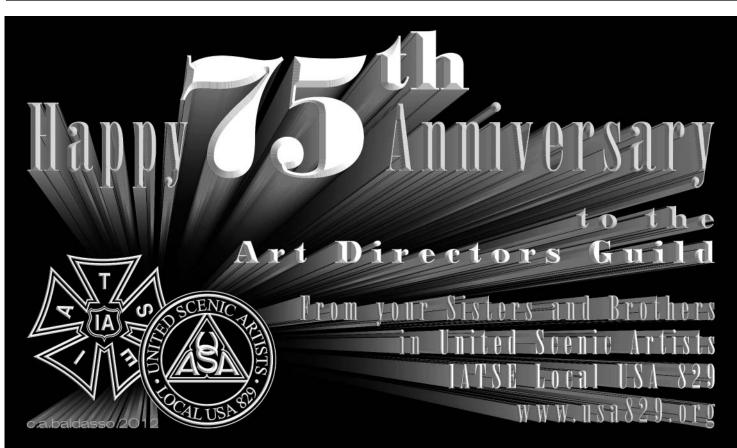
#### **ART UNITES 6**

by Debbie Patton, Manager, Activities and Events

The 6th Annual Art Unites gallery show will be open from September 22 through October 27 at the Guild's Galley 800 in North Hollywood. The Art Unites show hangs the work of all members of the Guild (and the occasional guest) and celebrates the wide range of talent that our various artists possess. It features personal, non-industry art, and each year it brings together people who may not meet during working hours but who nonetheless share the same values and passions when it comes to creating recreational drawings, paintings and sculpture.

Gallery 800 is open Thursday through Saturday 2–8 PM and Sunday 2–6 PM. It is located at 5108 Lankershim Blvd. at the historic Lankershim Arts Center in the NoHo Arts District in North Hollywood. More information: **www.adg.org** 





## the gripes of roth



#### EVEN AFTER 75 YEARS THERE ARE STILL ISSUES...

by Scott Roth, Executive Director

#### POST 60s

Some of you, especially Production Designers and Art Directors, may have heard the term Post 60s invoked as a reason for denying employment to a Guild member. It's a term that hasn't been around for the Guild's entire 75-year history, but it is actually as old as our membership in the IATSE, fifty-two years. Here's the skinny on the mysterious Post 60s:

Post 60s is a shorthand term for residual payments that producers pay to the MPI Pension and Health Plans which are generated by the release to free television or to supplemental markets (DVDs and pay television, for example) of feature films produced after 1960. These residuals are a main funding source for the Health and Pension Plans.

Post 60s residuals are generated whenever two or more persons are hired on a feature produced under the Basic Agreement. I have heard reports for many years from our members that producers working in parts of the country outside Los Angeles County would not hire them because their hiring presumably would trigger the obligation to make these payments.

Please keep in mind:

- Most producers of feature films under the Basic Agreement pay Post 60s residuals, and do not try to skirt this obligation.
- If any member is informed by a producer or other production representative that as an ADG member they will not be hired on a picture because of the Post 60s provisions, please report that fact to me and I will advise that member how to respond to avoid losing the job.

#### **IDLE DAYS PAY**

Seventy-five years ago, the concept of an idle day's pay didn't exist. If a member was on distant location, he or she was expected to work all seven days. In today's (barely) more enlightened times, idle days pay compensates an employee under the Basic Agreement for weekends away from home. Typically the amount of payment would be half the amount of scale for that day for that employee's classification.

The rules for idle days pay are clear and simple in the Basic Agreements for Set Designers and Scenic Artists and Illustrators not hired on *call*: an employee on distant location would receive four hours of straight time at scale for a sixth or seventh day not worked.

It's not so simple for on-call Illustrators and Art Directors who are supposed to receive idle days pay of one-twelfth of the scheduled minimum on-call weekly rate for such days. Where it gets interesting, particularly, is when the Illustrator or Art Director is being paid overscale, and the producer tries to credit the idle days pay against the amount of overscale.

It's the Guild's position that the producer may not avoid paying idle days pay, even to overscale employees. But to make an even cleaner case for this position, my advice to any member (including those getting overscale) is to not agree in your deal memo or otherwise to waive the producer's obligation to make these payments. Any member with any questions about this matter should contact me promptly.

### **Congratulations** to the

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## lines from the station point



#### YET ANOTHER TOAST

by John Moffitt, Associate Executive Director

By now, I'm sure you've heard that this year marks the Guild's 75th anniversary. The celebrations kicked off during the 16th Annual Art Directors Guild Awards ceremonies in February. Since then, the 75th was feted with a display and gathering at the Santa Clarita Cowboy Festival in March, seventy-five years was toasted at a very successful cocktail party at the Hollywood Museum in Hollywood's Max Factor building in June, and a 75th anniversarty exhibition was mounted featuring personal watercolor paintings by Hall of Fame Production Designers Robert Boyle and Boris Levin at the Guild's Gallery 800, titled *Two Friends Two Artists* that opened in mid-July and runs through August. As the Guild continues to congratulate itself during this anniversary year, we should also give a nod to the beginnings of the other Local 800 represented crafts, whose locals' jersey numbers have since been retired.

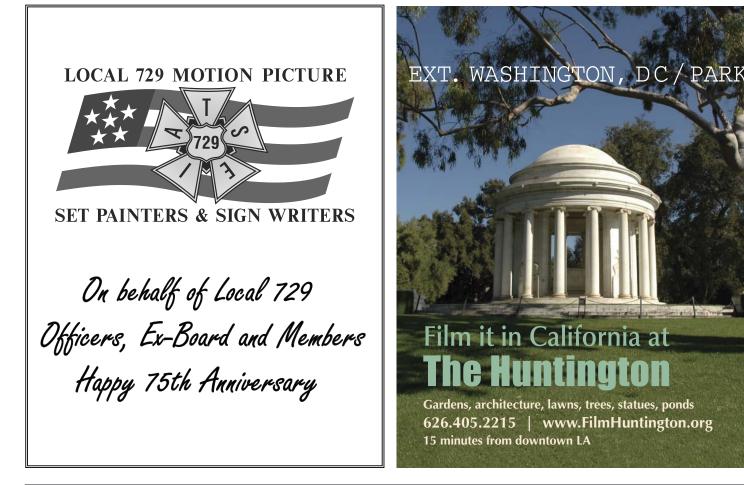
We trace our seventy-five years from the formation of the Society of Motion Picture Art Directors in 1937. The Society itself evolved out of the Cinemagundi Club (a name borrowed from New York's club for artists, the Salmagundi Club), formed in May of 1924 by threescore prominent Art Directors as a social club and a forum to discuss their craft.

What is not so well known is that, contemporaneous to the formation of the Cinemagundi Club, a number of other societies representing our Guild's crafts, had begun to advocate for their practitioners. And, by 1937, members of groups such as The Society of Motion Picture Artists and Illustrators, the Screen Set Designers Guild and the Society of Motion Picture Interior Decorators had organized themselves as craft locals within a newly formed entertainment union, the Federated Motion Picture Crafts (FMPC). Individual contracts for a few of the craft locals were secured from some smaller producers during a bitter threemonth strike in 1937, but Federated soon dissolved because it failed to win recognition from the major Hollywood studios.

The story continued with the formation of the militant Conference of Studio Unions (CSU) in the vacuum left by FMPC. After a divisive cartoonists' strike of Walt Disney Productions in 1941, some of the ADG's precursor organizations aligned with the new union. Set Designers, Scenic Artists and Title Artists were absorbed into a much larger majority of sign writers, painters and paper hangers under the mantle of CSU's Painters' Studio Local 644. Once again, a series of long and contentious strikes led to the slow death of the CSU by the late 1940s, including a violent confrontation in October 1945 known as Hollywood Black Friday when Burbank, Glendale and Los Angeles police, joined by scabs and strike-breakers, battled with picketing workers at the Warner Bros. studios main gate.

During the turmoil surrounding the collapse of CSU and the ascendancy of IATSE, the Illustrators were awarded an IATSE charter to become Local 790 in 1945, followed by the Scenic and Title Artists as Local 816 in 1949 and the Set Designers as Local 847 in 1952. The Art Directors were actually the last to come to the IATSE party, granted a charter as Local 876 in 1960. And finally, in 2003, the Guild became Local 800, adopting the number many had wanted for many years, from a defunct Canadian wardrobe local.

So let's continue to raise a glass to the ADG's 75th, but let's not forget another toast in honor of all our members no matter what number they once wore, or what path they took to get to here.



UAUONS<sub>th</sub> YOU'N 75 Anniversa'ry! May we have many more years of successful collaboration [ Motion Picture Costumers MISE Local 705

## ampire & Patriots Designing a Secret History



by François Audouy, Production Designer



"Get back in the house, sir!" barked the cop with a 9mm handgun gripped low at her waist, its barrel pointed at the steps between us.

Previous pages: An illustration of the exterior of Adam's plantation by Concept Artist Manuel Plank-Jorge and Concept **Illustrator Fabian Lacey** shows the sinister mansion overwhelmed by creepy serpentine oak trees. Above: Lincoln's boyhood cabin as illustrated by Concept Artist Rodolfo Damaggio. Below: The finished set for the exterior of the cabin, built up against the forested divide of a wild frontier.

Stunned, I quickly shut the front door to my rental house and carefully looked out the window to the street. It was 4:30 AM. The cop was a ghostly silhouette in the predawn light. Shadows of my neighborhood's giant oak trees cast spider-web patterns across the dark street. My still blurry eyes struggled to focus as I made out the dark shapes of additional armed ghosts—two to my right and two to my left, a fifty-foot gap between them. Two cruisers sat waiting in silence. Lights off. I would be stuck there for two hours, and would learn the cops were on the hunt for a robbery suspect who had earlier shot at police.

That was the beginning of day one of principal photography, on my first film as a Production Designer—late for work in a city where surprises and ghosts would greet me at every turn.



#### **The Beginning**

Abraham Lincoln: Vampire Hunter is based on the 2010 novel by Seth Grahame-Smith—an epic mixing of history, fable and fantasy. The book was written in the style of a presidential biography, based on a secret diary Lincoln supposedly kept and updated throughout his life, and was bequeathed to the author by an ancient vampire named Henry Sturges. Evident from the title, the story reveals the secret history of our sixteenth president—that he was in fact also a hunter of vampires, living in a world where an underground society of vampires threatened to destroy America.

The story begins with Lincoln as a young boy growing up on the American frontier of 1822, when he loses his mother to a vampire named Jack Barts. As a result, young Lincoln swears lifelong vengeance, and ten years later is discovered by Henry Sturges, who transforms him from a common man with revenge in his heart, to the most feared vampire hunter in the land. Lincoln adopts his trusted axe as the tool of this dark trade, hiding it inside his signature black coat, and dispatches vampires, one by one, as instructed by his new mentor. Then when he's elected president, Lincoln leads the charge into the Civil War as a means of averting a systematic takeover of America by powerhungry vampire hordes.

The film, directed by Timur Bekmambetov and produced by Tim Burton and Jim Lemley, came together quickly, when 20th Century Fox beat other studios to the rights to the film after being impressed



by a meticulously prepared pitch which included the screenplay, pitch-vis, concept art, a budget, shooting schedule, and finally, Tim Burton's stamp of approval and confidence that it would result in success. It was during early conversations that Timur and I agreed the look of the film would be grounded in a convincing reality. We knew we were already asking the audience to take a giant leap of faith with the conceit behind this story, and we didn't want an overt stylization to distract from the weight of the narrative.

From the get-go, it was also critically important that the film remain loyal to the character of Lincoln, as the story was so tightly interwoven with historical facts. We wanted the film to not only be an entertaining genre film, but also be grounded on a firm foundation of historical truth. I set for myself the lofty goal of somehow connecting with the spirit of Lincoln, and remaining true to his incredible history. To this end, one of the first tasks for me was to become a Lincoln expert in short order. Grahame-Smith's novel was a great point of departure as it provided so much detail within the text, but I needed more so I submerged myself into every historic website and text I could find, and then set off to find some experts. Surprisingly, I had unbridled support from the Lincoln Presidential Library and Museum in Springfield, Illinois, and also from the Library of Congress in Washington, D.C. Both were completely on board with what we were trying to do with the film, giving me an invaluable hot line to the world's greatest Lincoln scholars.

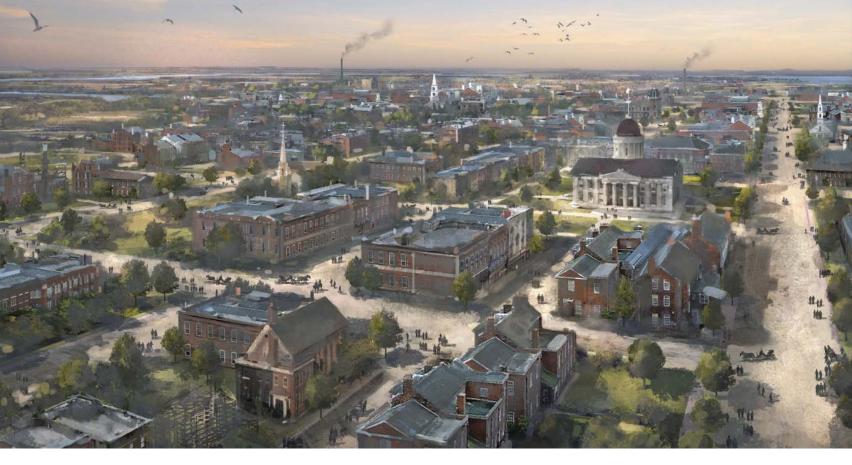
#### The Team

With the research process percolating, I set out to assemble the core crew. To supervise the Art Department, I brought aboard Beat Frutiger, who was a fellow Art Director on *Transformers*, and I also hired local Art Director Mara LaPere-Schloop. I was overjoyed when Cheryl Carasik agreed to decorate the film. I have known Cheryl for fifteen years, since I met her on my first Art Department job: 1996's *Men in Black*. Cheryl has decorated a host of other films set in the 19th century and she immediately understood the scale of the job ahead of her. But this one would prove even more challenging, with its much smaller resources, much shorter prep and distant location in New Orleans.

Before the ink was dry on her deal memo, a week before Thanksgiving, Cheryl made a beeline to the



Above: The cabin at night, drawn by Rodolfo Damaggio. Below: The interior of the cabin was built on stage, with a custom backing by JC Backings in Culver City.





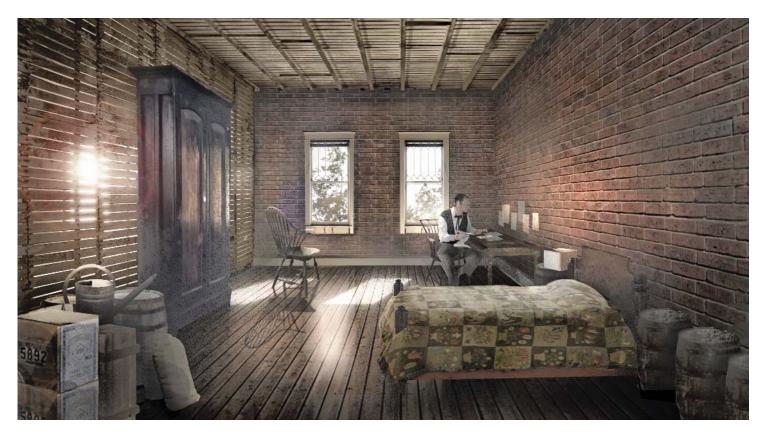
Top: For this illustration establishing Springfield in the 1840s, Illustrator Manuel Plank-Jorge painted over a Google Earth view of the present-day city, and referred to bird's-eye drawings from the period depicting the density and style of buildings. Above: This early illustration by Manuel Plank-Jorge was painted over a location photograph to sell the location as a key setting for the film.

prop houses in Hollywood. To make the schedule, she knew she would need to get trucks on the road to New Orleans in early January. Working feverishly through the holidays, Cheryl succeeded in packing five trucks of set dressing and sent them on their way. This became the foundation of her creative arsenal, to which she continued to add throughout the prep.

The next key department head hired was property master Guillaume Delouche. Guillaume was ideal for this project, with his background as an armorer on historical films as well as his experience working on distant locations. The script presented enormous challenges, requiring hundreds of hand-props and weapons from the 18th and 19th centuries. It featured all the major events of Lincoln's life, covering six decades, the Civil War, and also flashbacks showing the 18th century back-story of Henry Sturges.

Guillaume's strategy for the movie was inspired. It centered on creating a prop fabrication shop on location in New Orleans. He knew we didn't have the budget to ship everything from Los Angeles and rent it all for the duration of the five-month shoot. The result of this constraint provided us with complete control of the look and historic accuracy of the props, and also saved millions in rental fees. Guillaume hired some tremendous craftsmen for his team. These included Frank House, a Kentucky firearms maker whose custom antique rifles are works of art with a five-year waiting list, as well as Frank's wife Lally, an artist specializing in creating embroidered leatherwork inspired by traditional Native American designs using naturally dyed porcupine quills and rare albino moose hair collected by the Alaskan Inuit. Frank House was charged with building the key prop in the film-Lincoln's trusty axe-that had the unique ability to transform into a gun when required. Amazingly, the prop was built for real, and functioned practically.

As the assembled design team launched into action, scouting for the dozens of locations began in earnest. New Orleans provided tremendous value

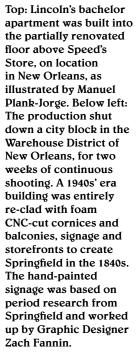


to the film since so many locations from the 18th and 19th centuries remain intact and in excellent condition.

#### **The Log Cabin**

The shooting schedule started with the most iconic of places: Lincoln's boyhood log cabin. The script called for a remote homestead surrounded by miles of forest that would act as a familiar, albeit foreboding, playground for ten-year-old Abraham and his friends. A pastoral setting on the North shore of Lake Pontchartrain provided the right look, but also plagued the crew with its restrictive muddy access. Even so, the construction crew managed to assemble the cabin they had pre-built in the shop. Days of meticulous hand work were required to split and age the faux-cedar logs and provide their weathered character. Again, research proved to be invaluable. The Lincoln family actually lived in five different cabins, but there were no records of their exact architecture, only reconstructions based on accounts and descriptions.

To add realism, the farm was detailed with a livestock pen, a chicken coop, a winter vegetable garden, a well and a working smokehouse. When the set was opened at dawn on Day 1, Beat Frutiger had aromatic smoke from pork bellies wafting through the site. Dozens of cut tree trunks lining the wall of the adjacent forest told the story of the cabin, built by hand from surrounding resources.









Top: This illustration of Barts Shipping Company by Manuel Plank-Jorge was digitally painted over a photograph of the location on a bayou of Lake Pontchartrain. Above: The finished set was redressed for two time periods. Once the crew was made aware that a burrow of an eightfoot alligator with young hatchlings lay just beyond the trees, they stayed very close to the set.

#### **The Old Vampire**

After shooting this first set, the company moved to the narrow streets of New Orleans' famous French Quarter for Henry Sturges' house. I found an ideal location: a well-preserved, character-rich Greek revival manor from 1841. The floors of the house had never been refinished and reflected the rich patina of the original cypress. The ornamental plaster moldings and medallions were all original and richly detailed, but the entire two-story interior had to be repainted since most of the walls had been ruined by gaudy faux finishes. Only one room retained its original Venetian-style plaster, and it provided a cue to the painters to match the historic texture. Two entire floors of the property, courtyard and rear slave quarters were a massive set dressing job for Cheryl. The entire place needed to be a completely immersive world since the camera would eventually wander through every room. The challenge was to evoke decades of the back-story which Timur and I had created for the character of Henry. He was a 200-year-old immortal vampire, a bohemian world traveler, scholar and collector of curiosities. We knew the dressing had to be just right, since it alone would introduce Henry to the audience as Lincoln wandered through the rooms of the house after awakening in a strange bed.

In the rear slave quarters, we built out a weapons workshop, which was a sort of bat cave for Henry to offer up a plethora of potential weapons to his new student. Of course, Lincoln chooses the familiar axe he sees embedded in a stump in the courtyard.

Then the shooting company traveled back to the pine forests of the north lake shore for a training sequence where Abe learns the dark arts of vampire hunting from Henry. These skills included slicing through a foot-thick tree with a single stroke of the axe, a special effect that was achieved in-camera by the ingenuity of special effects supervisor Matt Kutcher.



#### **The Streets**

After weeks of constant moving from location to location throughout the Crescent City, it came time to settle down for six days of continuous shooting in our version of downtown Springfield. This was achieved by taking over a busy block of Church Street in the warehouse district for two months. One side of the block was completely convincing for the period; the other side, however, was about sixty years newer than its proper time. This disconnect was solved by cladding over windows, building seven storefronts and installing five hundred feet of sculpted fascia and cornice to the top of the most offensive buildings.

The interior of the general store belonging to Lincoln's real-life friend, Joshua Speed, was built into the storefronts and Lincoln's first apartment was created in the vacant space on the floor above the store. The store itself became a 360° world filled with period-specific products in the appropriate color palette, some with graphics designed by in-house Graphic Designer Zach Fannin and others sourced by Cheryl's graphic librarian, shopper and miracle worker, Wendy Weaver.

Lincoln's small studio apartment was inspired by the under-construction space discovered above this location. Timur and I decided it would be fun if Lincoln's room was a makeshift space that



was under construction—a work in progress like Lincoln's life itself. The cedar lath walls and unfinished quality of the space created a surprising context for Lincoln's new life.

#### **The River Boat Dock**

With the crew settled in the downtown Springfield set, the Art Department had its work cut out for it back on the north shore of Lake Pontchartrain. This time, the set was Barts Shipping Company, a sprawling warehouse structure and dock built from the ground up on a sleepy tree-rimmed Top: This illustration of Speed's General Store by Manuel Plank-Jorge was painted over a quick SketchUp® view to provide accurate scale and correct camera lens. Above: The interior of the general store was meticulously detailed by set decorator Cheryl Carasik, with custommanufactured products appropriate for the 1840s.



Above: The frescoed ceiling of Adam's plantation was added with visual effects, based on an illustration by Rodolfo Damaggio. The vampires dropping from above were shot against a green screen. Below, left and right: The interior set for Adam's plantation was inspired by the magnificent Belle Grove Plantation, which once fronted nine miles of the Mississippi River north of New Orleans before it fell into disrepair and was destroyed by fire. All the sets paintings and tapestries were printed in-house, from digital files licensed from European museums.

bayou. Initially, the site seemed perfect...except for that problem with the alligators, including one particularly stubborn female that eventually birthed five little snappers in the woods a few hundred feet from the set. Another unpleasant surprise came when unseasonably intense storms pushed the waters of Lake Pontchartrain up into the arm of our bayou, raising the water level about eighteen inches. The dock was designed for a water level that would stay put. Overall, though, the site worked beautifully. Barts was another set that could be shot unrestrained in all directions, providing an immersive realism for the actors.

#### **The Plantation**

Next, it was time to head to the western boundary of New Orleans' sixty-mile shooting zone, to the  $\ensuremath{\mathbb{C}}$  Twentieth Century Fox

grounds of two sister plantations along River Road, which hugs the banks of the Mississippi. At Evergreen Plantation, the rows of twentytwo original slave quarters remain untouched in silent witness to history, beneath a tunnel of magnificent ancient oaks, with miles of sugar cane fields beyond. Shooting at the site of unspeakable sins and tragedy was a haunting experience for the crew. A quarter mile from the slave quarters, we built a window unit for Adam's plantation; the interior would be built on stage. It was indeed a mysterious place. One day the set painters were surprised by a five-foot python (a snake not indigenous to this continent) falling onto the set from the trees above.







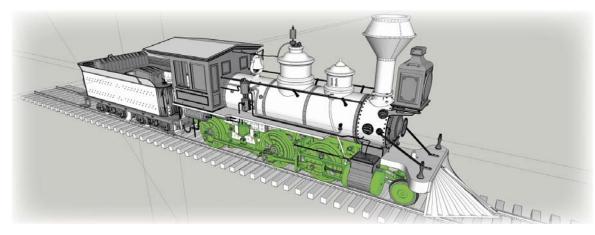
Adam's plantation would be home to the film's arch villain—the most ancient of vampires and the most evil. For the design of this set, I drew inspiration from Belle Grove Plantation, which was a grand and elaborate Italianate-style home, and one of the largest mansions ever built in the South. Sadly, the property was destroyed by fire in 1952. I was intrigued by the idea of bringing this mansion back from the dead, and became obsessed with the details of its architecture, tracking down pages of architectural details and even acquiring original molds for the plaster capitols.

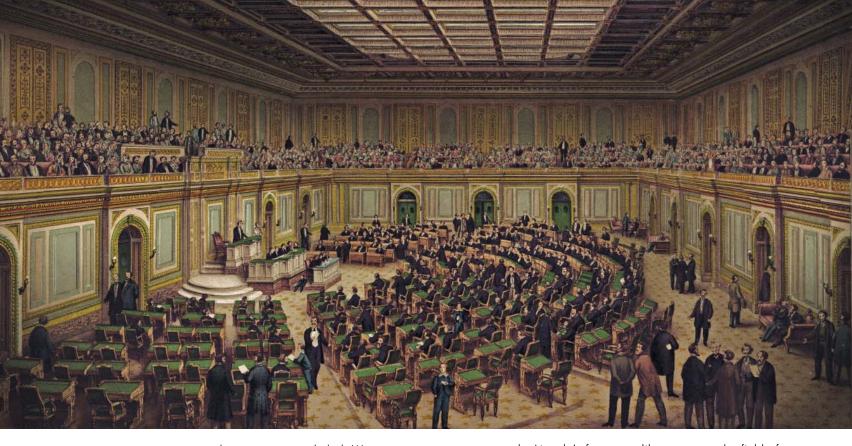
The neighboring Whitney Plantation provided a historically appropriate church where Lincoln would seek refuge in its attic (staged in a nearby barn), among the huddling masses of slaves hiding from trackers. Whitney was a place with its own ghosts, and the owner had uncovered unmarked graves of hundreds of child slaves, and had erected a monument to their forgotten names.

The mustachioed groundskeeper at Whitney was a leather-faced Southerner, with a Smith & Wesson tucked tightly in the back of his jeans. Turns out some of the neighbors didn't care for the honoring of the

ghosts of the past. He also provided some welcome advice regarding cottonmouth snakes that plagued the swampy grounds of the place: "If y'all smell cucumbers, y'all better just run," was the warning, a sure sign you were about to tread on a cottonmouth

Top: This illustration by Rodolfo Damaggio helped determine the initial scale and lighting of the burning trestle bridge and Lincoln's train of silver ammunition. Above: The train was shot on stage. with a motion base built to tilt the train to 35° to simulate the angle of a crumbling trestle bridge. Art Director A. Todd Holland managed the finicky construction of the locomotive, tender and boxcars. Left: Set Designer Richard **Reynolds created this** digital 3D model of the silver train.





Above: An antique ink drawing of the chambers of the House of Representatives from around 1860 was re-lighted and sweetened in Photoshop<sup>®</sup>. It served as the basis for a matte painting in the film. Below: Part of the House of Representatives chamber was built on stage. whose venom was lethal. We spent our prep questioning the constant phantom smells of cucumbers in the high grasses all around the set.

#### **The Battlefield**

It was time to tackle the Civil War and Gettysburg. For this, we partnered with local Civil War reenactors to not only restage battles, but also to erect both Union and Confederate campsites. The re-enactors all brought their own gear, which was a great addition to the tents provided by the set dressing and props departments. This was augmented by Guillaume's mountain of militaria, including cannons, munitions, and tents. When it was time for the Gettysburg Address, the weather gods provided a dramatic cumulus backdrop. A chill shot up my spine as actor Benjamin Walker



spoke Lincoln's famous soliloquy across the field of extras. The illusion was uncanny.

Location work drew mercifully to a close and the company moved to stage, or more accurately, moved to warehouse. Soundstages were not available to us because of budgetary constraints, so to save money production moved into a warehouse that weeks before had stored bulk coffee. The smell of unroasted beans remained in the air for weeks.

On stage, we shot out the Lincoln cabin, with a custom translight backing produced by JC Backings in Culver City. They also provided two giant translights of immense oak trees at night for Adam's plantation. For the plantation interior, I imagined a place that was humid and sultry, with sweating walls and slowly decaying plaster—a place whose decomposition was somehow being accelerated by the evil living under its roof. The exterior would be a matte painting showing the giant oaks wrapping their limbs through the porticos in a malevolent embrace. Above the sixteen-foot walls would be CGI set extension and a detailed fresco-covered coved ceiling, where vampires would spring from the camouflage of the fresco's figures. Illustrator Rodolfo Damaggio, working remotely in Los Angeles from photographic reference, painted the fresco in Photoshop<sup>®</sup>. We licensed all the artwork and tapestries on Adam's walls and printed the pieces with our in-house printer on substrates that were then aged by scenic painters. These craftsmen also



painted a decaying mural behind the ballroom's serpentine staircase.

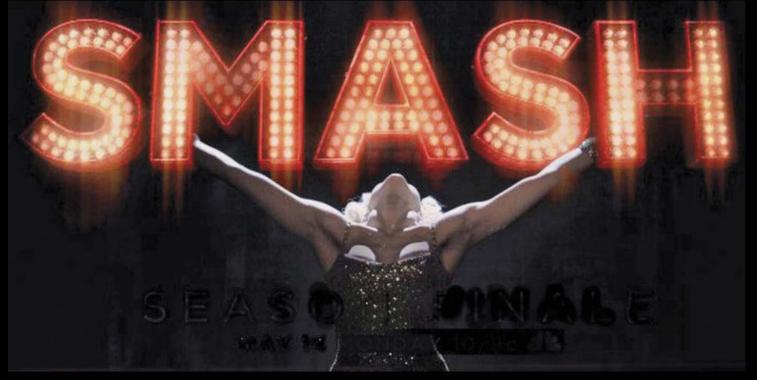
One final stage challenge was constructing a magnificent train locomotive and cars that would be mounted on custom bases to simulate the motion and pitch of a collapsing trestle bridge. To create the engine and boxcars, I followed engineering plans found in a train builder's encyclopedia from 1888.

After the stage work was complete, the production ended its schedule with the White House interiors and the Illinois Statehouse Representatives Hall, all shot inside historic Gallier Hall, which was the former New Orleans City Hall built in 1845. For the White House dining room, I created faux wainscoting using lightweight foam molding which was installed with double-faced tape as no nails were allowed in the historic structure. Above this, the painters installed reproduction Zuber wallpaper, which was assembled and up-rezed in Photoshop from hundreds of photographs I took from a room in the Old Governors Mansion in Baton Rouge. As luck would have it, the Zuber wallpaper in Baton Rouge matches the wallpaper in the Diplomatic Reception Room of the White House, first printed in 1834. Finally, a custom wall stencil was created for the Executive Office, hand-painted in gold, and designed to set off the wall-to-wall Victorian carpeting sourced by Cheryl.

Working on Abraham Lincoln: Vampire Hunter was an wonderful experience. For my first stint as Production Designer, I couldn't have asked for a more engaging, creatively satisfying project. With Timur Bekmambetov at the helm, and with the diligent support and tireless efforts of a hard-working team, the production evolved and concluded as one infused with superb historical detail, a dynamic backdrop that truly helped bring this story to life. Ultimately, if I had to choose a single word to sum up what we were all able to accomplish with the film's Production Design, I would have to acknowledge one of the character traits Mr. Lincoln was best known for: Honesty. ADG

Above: The White House Executive Office featured reproductions of the actual paintings which decorated Lincoln's office, and a hand-stenciled wall pattern based on written descriptions of the pattern used there. A small wooden-block toy castle lies at the feet of Lincoln's desk, where his son Willie would play. Below: The White House dining room (the Diplomatic Reception Room today) was built on location in New Orleans' Gallier Hall. The Zuber wallpaper was re-created by Graphic Designer Zach Fannin, stitching together hundreds of photos from the same pattern in the old Governor's Mansion in Baton Rouge. It was printed in Los Angeles by Astek Wallcoverings.





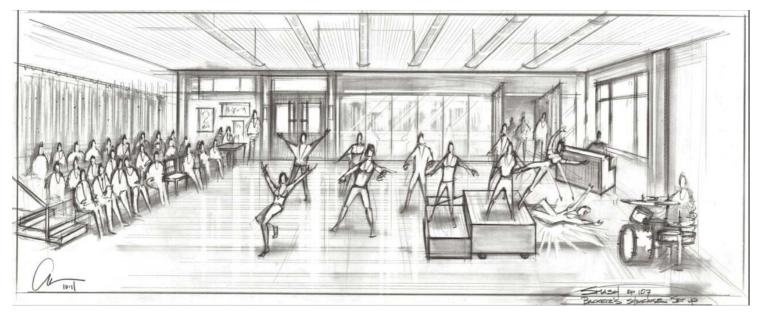
## The Road Less Traveled by Cabot McMullen, Production Designer

Top: SMASH jumps in and out between reality and musical fantasy as it follows the creation of a new Broadway musical built around the life of Marilyn Monroe. Below, left and center: The raw space at 44 Eagle Street in Greenpoint, Brooklyn, before construction of the rehearsal studios set complex. The actual windows of the building were incorporated into the set featuring a classic New York City view of the rooftop. A photograph of the set under construction showing the complexity of the systems employed to make the set functional.

#### THE BACKGROUND

1983 – New York. Right out of architecture school and ready to take on the world...I had two job offers and sorry I could not do both. I chose the one less traveled by as an assistant to award-winning Broadway set designer and architect Tom H. John. Soon, I found myself working at the Minskoff Theatre in New York City helping to stage Tom's set designs for the Broadway musical production of *Marilyn*, an *American Fable*. No one knew this production about the life of Marilyn Monroe would become one of the most celebrated train wrecks in Broadway musical history. Today, its framed poster still holds the center spot on Joe Allen's theater district wall of famous flops. At the time, it set a new standard for amped-up production values on Broadway and launched the careers of Scott Bakula, Alyson Reed and first-time director Kenny Ortega. The preview audiences loved it but the critics were not so kind. Seeing our efforts of almost a year crash, burn and close in seventeen performances made me wonder if maybe it was time to explore designing for film and television. The *Marilyn* experience was a painful but valuable lesson for me, and I couldn't help but think that it would one day come back to pay me dividends.





#### THE INTERVIEW

CUT TO – June 2011. After an interesting journey l've become an established Production Designer of feature films and television comedy and drama series. I got a call in Los Angeles that DreamWorks Television needed a designer for their new NBC production *Smash*, an ambitious one-hour single-camera series shooting in New York which follows the creation of a new Broadway musical...about the life of Marilyn Monroe. The irony was not lost on me and so I jumped at the opportunity to come full circle, a rare chance to conjure up a compelling fusion of legit theater, feature-film techniques and television. The production featured an awardwinning cast led by Anjelica Huston and Debra Messing. I had recently designed a pilot in Los Angeles starring and produced by Debra so I was pleased to have an opportunity to see her again. It was also being produced by Steven Spielberg with an high-octane team of Broadway pros and legends: producers Neil Meron and Craig Zadan (Footloose), composers Marc Shaiman and Scott Wittman (Hairspray), playwright Theresa Rebeck (The Understudy, Seminar), director Michael Mayer (Spring Awakening), choreographer Josh Bergasse (Movin' Out) and lighting designer Don Holder (The Lion King, Spiderman). No one had to twist my arm on this one. Above: Set sketch by Cabot McMullen illustrating the use of the rehearsal studio set for the backers audition episode directed by Mimi Leder. Below, center and right: The 1000 square feet of hallways provide the connective tissue between three dance studios. McMullen worked with cinematographer David Mullen to ensure that there was a light source or hot spot at the end of each corridor. The finished interior of rehearsal studio 2. This set features a floating maple dance floor, gimbaled mirror wall system, fully integrated lighting, HVAC and sound systems. The view of New York City is a superb custom day/ night digital backdrop by JC Backings.

© NBC Universal Television









Top: The interior of Julia's home under construction was an accurate reproduction of a brownstone with window exposures only at either end, To provide more lighting options, an elaborate ceiling system allowed for flexibility. Center: Director Michael Mayer requested a monochromatic palette as a visual metaphor for the fact that Julia felt barren and cold at home and needed to seek the warmth and love of others. The set utilized real stone and tilework, hardwood floors and operating appliances provided as product placement by Viking. Above: Tom's apartment set has ten rooms occupying 12,000 square feet of highly detailed 360-degree coverage. The design was inspired by an actual classic rambling prewar apartment on the upper West Side. Set decorator Andy Baseman provided authentic Broadway posters and other details telling you things about Tom that the script couldn't say with just words. Some of the producers were in different cities while interviewing candidates for the position, so a conference call was set for me. I had designed both *Spin City* and *United States of Tara* for DreamWorks so Justin Falvey and Darryl Frank at the studio were fine, but I was unknown to their other producers. To present ideas I developed for the show, I posted a series of images online expressing a potential design vocabulary and visual direction for the series. I thought the phone interview was going well, but

"The needs of the Art Department often reveal things that are still missing in the story and therefore drive the writers to develop more fully the elements needed to keep the narrative train moving forward."

it was still hard to really tell without actually being in the room with everyone. So before we signed off I said I would like to add one more thing. They asked me to continue and I told them of my role on the original 1983 Broadway musical production of *Marilyn* that Debra Messing's character references in the pilot episode. There was silence on the other end and I thought, uh-oh...I just screwed this one up. Showrunner Theresa Rebeck then came back on and said, "Oh my god, that's frickin' amazing. We talk about that show a lot, but none of us saw it or have even met anyone who did see it, let alone worked on it!" The next day I got the call that Steven Spielberg had approved me, and I was on a plane to New York two weeks later. Dividends.



#### THE START-UP

The Smash pilot was designed by Jane Musky, who elected not to continue with the series and that's when I got the call. The pilot had shot exclusively in actual locations around New York City and Jane did a fantastic job establishing the world of these characters with the choices she had made. That said, nothing was built; everything had been rented, and my team had to start from scratch to get the pilot reshoots and the rest of the show up on its feet for a fifteen-episode run. It was an eight-month shooting schedule starting just after Labor Day with no hiatus weeks and one break at Christmas. My first objective was to devise a strategy to design and build the many standing sets needed for a series that honored the tone of the pilot while expanding on the scope and scale of the story and incorporating the many practical needs of camera, sound and lighting on stage. All of this had to be done to the highest possible standards, but on a series budget and schedule. Mr. Spielberg's one directive was simple: make it real. From the day our boots hit the ground, we had five weeks prep to deliver everything needed, including but not limited to: staffing the show in a competitive market, setting up three mills, surveying, scouting and prepping multiple key locations in and around New York, developing, designing, building and dressing roughly 60,000 square feet of new sets on multiple stages at multiple addresses. New York was completely booked and the network would not allow for competitive pay rates, which hitched an anchor to our launch. Production gave us four "stages" in various states of completion in what is affectionately called "TonyWood," a collective of converted warehouses in and around Queens and Brooklyn owned and operated by Mr. Tony Sargento. We took over two stages previously occupied by Rescue Me but before we could install any sets, miles of infrastructure-subfloors, pipe grids and greenbeds-had to be rebuilt and rigged.



Top, center and right: A design model by Michael Auszura of a very elaborate number from the fictional musical HEAVEN ON EARTH. McMullen and his department designed and built a stairway to heaven set piece with a trap door to hell in the deck. The cloud portals were done in classic drop and leg Old School style, painted on translucent muslin for maximum lighting effect. Above: McMullen's pencil sketch of the set includes St. Peter at the Golden Gates surrounded by angels and minions of the devil,

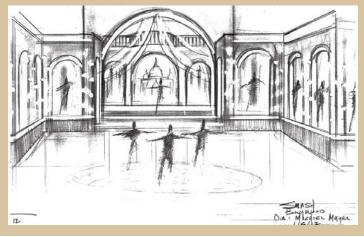


Above, and below, left and center: This rousing musical fantasy number was inspired by several Bollywood musical numbers. Director Michael Mayer wanted a magical palace but when the estimate to build the set came in, McMullen instead retrofitted elements he had designed into the Angel Orensanz Synagogue on the Lower East Side. The Art Department added all the hanging elements and everything on the lower level including arches, screens, the custom Taj Mahal backdrop, a Shiva statue and various vignette sets. The sketch, again, is McMullen's.

It was a 24/6 operation for the entire prep, and it was the first time I had worked with a producer whose first instinct was "make it bigger, throw more at it, don't hold anything back." Co-executive producer Jim Chory was on us every minute with the mantras, "WAIT is a four-letter word," and "No one works on Sunday." At the same time, things were happening so fast and on such a large scale that creating accurate cost estimates and tracking hot costs proved to be difficult. The accounting department wasn't even fully set up yet. Needless to say, extreme stress was a constant companion and it became clear to me in those early weeks that pleasing all of our masters was going to be an endurance test requiring every ounce of strength and willpower we all could muster. During the first five episodes, two Art Directors and one decorator called it guits. But when the dust settled, we had interior sets standing for lvy's studio apartment, Ellis's Brooklyn apartment, Karen & Dev's railroad

"Seeing the efforts of almost a year crash, burn and close in seventeen performances made me wonder if maybe it was time to explore designing for film and television. The MARILYN experience was a painful but valuable lesson for me, and I couldn't help but think that it would one day come back to pay me dividends."

flat, Julia's townhouse sets with exterior garden, Tom's rambling seven-room Riverside Drive





apartment, Eileen's suite of offices in the Brill building, the three-room rehearsal studio facility with hallways, and the backstage left wing of a Broadway theater. In addition, we designed and started building the various sets and set pieces needed for the Broadway and Off Broadway musical shows within the show. After the first two episodes, I was beginning to breathe again, and it was then that Theresa Rebeck said with a smile that everything looked great and, by the way, the other Production Designers she had considered said that given the time allowed they would have been able to deliver only one of the dozen key sets we had just opened. I couldn't help but feel I had just passed my first test with this group.

#### THE SERIES

The shooting schedule for the series was designed to be eight days per episode, five days on stage and three days out on location. It turned out to be almost the exact opposite and more like ten days total when you factor in reshoots and pickups. There were two original musical numbers and one pop cover song in every episode, so designs for sets, costumes and lighting also had to be developed and produced for each song. The show was a moving target for a long time and the most critical skill set we needed was the ability to respond immediately...with excellence. There was a core group of twelve in the Art Department and all the designers except one had distinguished credentials in the legitimate theater and also were

respected designers and Art Directors of features and television. Each had a specialty but all were skilled in many disciplines. One of the designers was an architect and CAD wizard who managed the avalanche of site surveys and wrangled the complex mechanical detailing and coordination of building systems when we (frequently) needed to partner with outside building trades. Few of the producers making final decisions were in the same place at the same time so every design, every idea, every detail needed to be posted online for review and approval. I established a digital pipeline and a wired Art Department for maximum speed. Ideas were developed, reviewed and

Above: Staged at the St. George Theatre on Staten Island, this scene features Marilyn the night she died. She's in bed and on the phone speaking through a haze of pills and champagne, under an expanse of cracked and fractured glass mirror, a metaphor for her broken state of mind. It was intended to be a very surrealist moment in the show that would land like a thud on the non-responsive audience. The angled mirror trick was inspired by Josef Svoboda's clever set design for LA TRAVIATA in Florence more than twenty years ago. The sketches are by McMullen.











Top: The "Mr. and Mrs. Smith" stage set was created to showcase the challenges faced by Marilyn and Joe DiMaggio who wondered if just for a while they could live the simple life and just be...Mr. and Mrs. Smith. McMullen wanted the design to evoke a simple domestic architecture. The resulting design was inspired by the minimalist work of Czech set designer Joseph Svoboda and was lighted to maximum effect by Don Holder. The sketch is by McMullen and the set model by Assistant Art Director Michael Auszura. Center: Another fullcolor presentation model by Michael Auszura, this time for the USO "I Never Met a Wolf" second act musical number from the fictional BOMBSHELL, where Marilyn Monroe is featured entertaining the troops. Above: The design was inspired by typical bus and truck staging of the period but was driven by the choreographer's need for open space downstage; therefore, the star-spangled oval groundcloth became a consistent design motif threaded throughout the various numbers in the show. distributed to all departments, producers and episodic directors in real time. We all employed the communications network and server system to post, broadcast and archive everything including drop layouts, graphic designs, construction documents, set decoration boards and directors' plans.

A critical part of our operations became the management of clearances and legal matters. *Smash* was produced without the benefit of an agreement with the estate of Marilyn Monroe or any of the other historical figures represented in the show. So in addition to vetting all the usual on-camera visuals that an Art Department produces today, we were given the responsibility of piloting the show safely through a myriad of legal minefields every week as we worked to tell Marilyn's story with images.

### THE SHOW WITHIN THE SHOW

In addition to the interior sets and numerous locations, we developed and built a camerafriendly 12,000-square-foot rehearsal studio complex with sprung floors and a tracking mirror wall system as the workshop environment for the theatrical production that lived within the television production. This was an extremely complicated hybrid set built into an industrial space in Greenpoint, Brooklyn. We used the building's ceiling system as the top of the set, but everything else was installed inside the existing architectural space, including the amazing view of New York City, thanks to JC Backings. Because nothing was level in the building (ceiling and floors both sloped in opposite directions for drainage) the difficult task was to create a floating set, scribed into the infrastructure, so the mirrored wall pieces could travel and the dancers would not injure themselves on the floor. What no one realized when we finished was that the most complex element of this critical set would be its scheduling. It was usually

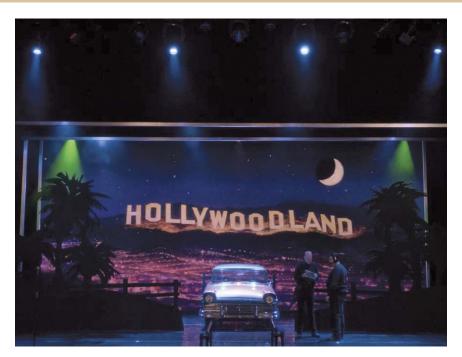




needed simultaneously by the first unit camera as well as the prep and the production teams developing the musical numbers for the show. The Art Department would build finished camera scenery for the final staged musical productions as well as rehearsal versions of those set pieces for the workshop parts of the story. The space was frequently in use 24/7 between the recording sessions of the songs needed for playback, the rehearsals required to work out the dance numbers to those songs and the actual production numbers being set, shot and struck for camera every week.

"Few of the producers were in the same place at the same time, so I established a digital pipeline and a wired Art Department for maximum speed. Ideas were developed, reviewed and distributed to all departments, producers and episodic directors in real time. We all employed the communications network and server system to post, broadcast and archive everything."

As is often the case, the needs of the Art Department reveal things that are still missing in the story and therefore drive the writers to develop more fully the elements needed to keep the narrative train moving forward. This show was no exception. Early on, I had to ask director



and consulting producer Michael Mayer if the structure of the Marilyn musical could be clarified, as little had been documented yet. At that point, I was having to design each musical production number independently as if in a vacuum without the benefit of knowing which songs preceded or followed it. Musical theater scenery at its best has cleverly animated transitions between scenes that also inform how it all fits backstage when not in play so we needed to know...what was the book? What were the songs in the First Act? The Second Act? Up to that point, whenever the show was mentioned in script it was in broad strokes, such as "Insert brilliant Shaiman and Wittman song here." After my request, a conference was called with the creative heads of state where it was all hashed out on a whiteboard and we emerged from the room with a rundown of all the songs, their structure as well as a name for the new show:

Top and above: Showrunner Theresa Rebeck and the writers were stumped as to how to portray Marilyn and Joe when they were first dating. After some research, McMullen discovered that they would often drive around the Hollywood Hills at night to have some privacy together. At a creative brainstorming meeting, he produced a quick thumbnail sketch of Marilyn and Joe sitting on the hood of her car up on Mulholland Drive overlooking the glittering Los Angeles skyline. The Hollywood backdrop for this musical number "History Is Made at Night" was produced by Roscoe as a backlit blowup of an illustration by Bob Bruan.



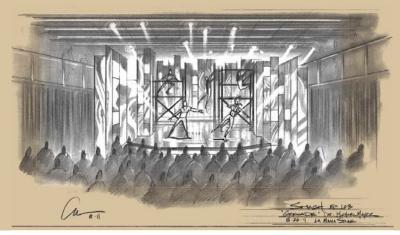
Top: When the musical BOMBSHELL goes to Boston for out-of-town previews, the company needed a chorus dressing room for the ensemble. The St. George Theatre on Staten Island did not have a space big enough so this set was built on stage 2. The mirrors are strategically placed to achieve specific visual relationships and connections. Many pieces are wild and open or hinge as needed. Below: A fictional music revue by Bruno Mars, staged in a four-wall black-box space at the La MaMa Theater main stage. A free standing show deck and set was built. complete with rigging and show truss to house all the gear needed to set the scene for a showcase performance. Broadway Lighting Designer Don Holder nailed it. Sketch by Cabot McMullen.

Bombshell. Michael Mayer and I spent a lot of time exploring a potential aesthetic for the musical production scenery as it was key to all other design elements of the show within the show. We arrived at a minimalist approach, reminiscent of the work of Czechoslovakian Set Designer Josef Svoboda, who was a hero of ours. Michael had a vision that there would be a moment where mirrors reflecting Marilyn on stage would crack and become a fractured metaphor for her state of mind. We were constantly looking for ways to weave reflections and mirrored elements into the show. In addition to this central musical production, there were other shows and fantasy musical numbers orbiting around the main story which needed to be produced: Heaven on Earth at the Shubert Theater, The Bruno Mars Revue at La MaMa Annex Theater,

and fantasy numbers like the fantastic Bollywood dance number featuring the entire cast and guest star Uma Thurman. Every episode has some sort of theatrical ecosystem and subset that needs to be developed and designed.

### THE FINALE

By the time we wrapped the final episode of season one, it was clear that *Smash* was like nothing I've ever been a part of before. I collaborated with so many people who are among the best of the business and I was able to utilize and leverage every bit of my experience and the skill sets I had been developing since my early days at the Minskoff Theatre in 1983, back when I took the road less traveled...and that has made all the difference. **ADG** 









Top: A design development sketch by Cabot McMullen done for the musical number "Let's Be Bad." The story required a 1950s' era soundstage interior where Marilyn was shooting a scene from SOME LIKE IT HOT. Left: This fantasy version of the stage number was shot at the St. George Theatre on Staten Island. McMullen writes, "We always marveled that we were producing a scene from a famous movie staged as a Broadway musical on a network television show. The irony was not lost on any of us." Below: Also staged at the St. George Theatre, "Let Me Be Your Star" is a rousing anthem designed to showcase Norma Jean as she transforms into Marilyn. It was also the first time the audience sees the unit box set of the BOMBSHELL musical, which consisted of a series of aluminum frames on platforms rim lit with LED tape to highlight each character on cue and a castered cantilevered platform that slowly tracked out toward the audience as Norma Jean sings her song. Sketch by McMullen.





### by Rich Rose, Associate Dean, Professor of Scenic Design, UCLA School of Theater, Film and Television

Approximately sixty students from the nation's top graduate design programs exhibited innovative scenic, costume, lighting and sound designs last June as part of DESIGN SHOWCASE WEST (DSW) at the UCLA School of Theater, Film and Television. The event, hosted by UCLA, the Art Directors Guild, the Costume Designers Guild and the United Scenic Artists from New York City, is the only national entertainment design showcase on the West Coast. Presented each year during the Festival of New Creative Work, DSW features the work of students graduating from university design programs, including UCLA, California Institute of the Arts, UC San Diego, NYU, University of Missouri at Kansas City, UC Davis, the University of Texas, at Austin, UC Irvine, and the North Carolina School of the Arts. Exhibits include set, costume, lighting and sound design. The Showcase provides a link between new graduates and eminent professionals in the business today, and is attended by entertainment producers, directors and A-list designers who are looking for new talent. **ADG** 

Right: A private, invitation-only viewing session of the students' work was held on Saturday, June 9, in UCLA's Ralph Freud Playhouse, followed by a catered lunch on the Westwood campus' Coral Tree Walk.





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Left: Dee Blackburn, a graduate student at the University of North Carolina School of the Arts (UNCSA), with a bachelor's degree in architecture from North Carolina State, executed this rendering for a house with SketchUp<sup>®</sup>, Photoshop<sup>®</sup> and some hand-sketching over the top of it. The Charlotte, North Carolina, native has been an architect for twenty years.



Above: A production still from DUST DEVILS, a UNCSA fourth-year film designed by Blackburn. For this magical Western, she converted the exterior of an abandoned house to a bank building with the addition of a sign, windows, front porch, and set dressing. This scene shows the villain leaving the bank after he has been shot by his doppelgänger.

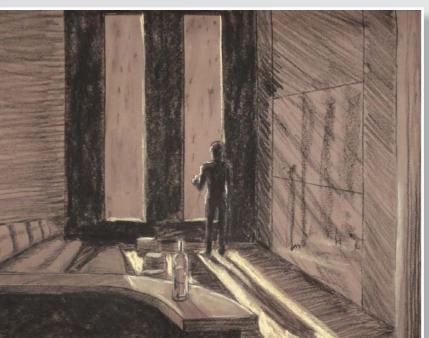
Left: Blackburn did her own hand-drafting for the construction documents, such as this 1-1/2"=1'-0" drawing of a teller's window for the DUST DEVILS' bank interior. She also works in gouache, water color and acrylic along with SketchUp, Photoshop and Podium.



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> Left: Blackburn's set design sketch for a production of Barrie Stavis' HARPERS FERRY in the Thrust Theatre at the UNCSA School of Drama. In the next stage of her career, she would like to work as a Production Designer.

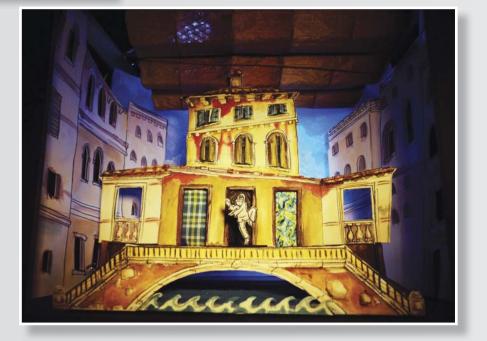
Right: A charcoal rendering by Kourtney



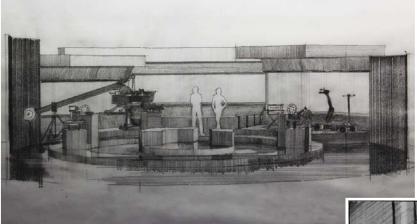
Lampedecchio, an MFA student at the University of California at Davis (with a bachelor's degree from UCLA), for a remake of LOGAN'S RUN, her thesis project.



Left: Lampedecchio's pen and pencil sketch of Joyce's office for **REGRESSION**, a short film shot in an empty office on the UC Davis campus.



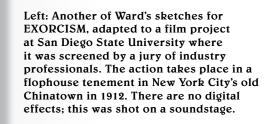
Right: A 1/4" color model by Lampedecchio for Carlo Goldoni's 1743 comedy THE SERVANT OF TWO MASTERS, executed in marker and paint on foamcore and art board for a class project.



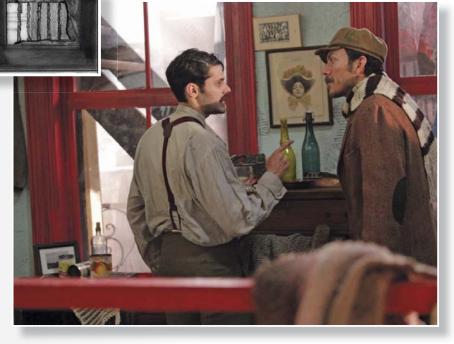
Left: C.L. Ward is studying for an MFA in Production Design at San Diego State University, He holds a bachelor of fine arts in theatre technology and studio art from Stephen F. Austin University in Nacogdoches, Texas. This is his charcoal and pencil sketch for a Netflix premiere reality television project.

Right: One of a series of pencil and charcoal renderings, Ward did for a filmed production of EXORCISM, Eugene O'Neill's 1919 one-act play that was lost for ninety years until an unexpected copy surfaced in 2011, and was published by the Yale University Press. In addition to hand-rendering with charcoal, watercolor, colored pencil, and AD Marker, Ward is proficient in SketchUp, Vectorworks<sup>®</sup>, Corel Paint, Renderworks, Photoshop, Podium and AutoCAD<sup>®</sup>, as well as traditional physical model construction.





Right: A photograph from the production EXORCISM showing the finished set from the same angle as Ward's sketch above.



Right: Elena Albanese came to Production Design via philosophy after receiving a BA in aesthetics from the University of Milan. She then studied Production Design at a Milanese film school and went on to work on more than 100 short films, documentaries, commercials, corporate and music videos, before joining the American Film Institute as a Production Design fellow. This finished rendering, and the drawings below, were done for an AFI class project envisioning a liveaction remake of THE RABBI'S CAT, based on the 2011 animated film and the original graphic novel by Joann Sfar.



Below: Albanese's 3D model of the Rabbi's home in the Jewish Quarter of Algeria in the 1930s. She executed the drawing in SketchUp and embellished it with Podium and Photoshop. She is also proficient in Rhino<sup>®</sup>, Illustrator<sup>®</sup>, After Effects<sup>®</sup>, Premiere and MS Office applications, as well as hand-drafting, fine art sketching and scenic painting, model and miniature building, photography and research.

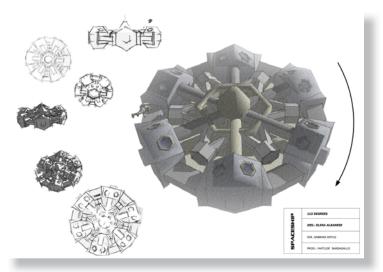




Above: Construction drawings for the set, drawn by Albanese in Vectorworks and colored in Photoshop. The multi-skilled native of Milan, Italy, is also experienced in HD cinematography with Panasonic and JVC cameras.

Right: A view inside the courtyard of the Rabbi's house, generated from Albanese's SketchUp model, lighted in Podium and rendered in Photoshop. Her career goals include an entry-level position in a feature Art Department to start her toward an eventual Production Design position.



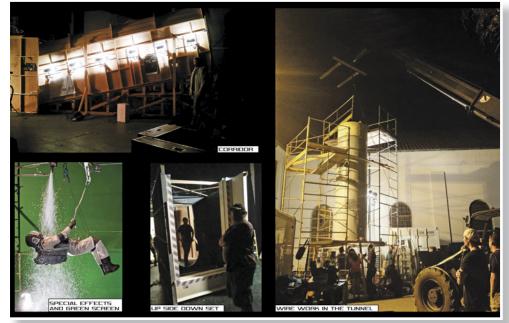


Right: Albanese's finished rendering of the spaceship using Rhino and Photoshop. She built a partial set of the exterior and a 3D model which were composed together in postproduction.

Left: For 113 DEGREES, an AFI thesis film, Elena Albanese drew this concept sketch of a spaceship in SketchUp and by hand, with Photoshop enhancement.







Above, left and right: Albanese's presentation sketch and a production shot of the finished set for a bedroom aboard the spaceship. She built a total of nine sets for the film at KESSPRO Studios in downtown Los Angeles' Arts District including a corridor, bedroom, airlock, cargo bay, control room and some tunnels. She had twenty weeks for design, six weeks of construction, and one week of shooting.

Left: A few behind-the-scenes photographs of the shooting company at work. Albanese says the previsualization of this project, including 3D models, illustrations, storyboards and drafting, took her "twenty weeks and some glasses of wine."



Above: Erin McGill joined the AFI Production Design program after graduating from the University of California at Davis with a bachelor of science in design. This SketchUp and Photoshop rendering by McGill, initially drawn in pencil, was a class project at AFI, resetting HAROLD AND MAUDE to present-day New York City. This is her design for Harold's mother's den in an Upper East Side penthouse of a modern high-rise.

Right: A storyboard frame by James Burns, an MFA candidate at the North Carolina School of the Arts in Winston-Salem, with a BA from Fairfield University in Connecticut, for S.W.A.T., a thesis project and movie theatre PSA asking patrons to turn off their cell phones. The sketch was done by hand and later scanned; Photoshop was used to give an idea of the proposed color palette.



Right: Burns' set for THE MINUS TOUCH, a thesis project film at UNCSA. In this comedy, a man discovers the philosophy of Kierkegaard when the universe begins taking things away from him. The set was built on a School of the Arts soundstage. The production considered using a location for the kitchen, but Burns pushed to build on the stage since the scenes there took place at many different times of day and included effects shots of the hero's stuff disappearing. "This was my first set design for the camera and it was an invaluable learning experience," he says. "I was taking a Production Design class with [ADG member] Carol Wood and constantly applying new tricks and techniques I had learned in her class." Burns, from Langhorne, Pennsylvania, is planning a career in Art Direction and Production Design, but might get sidetracked into visual effects "where the physical meets the digital."



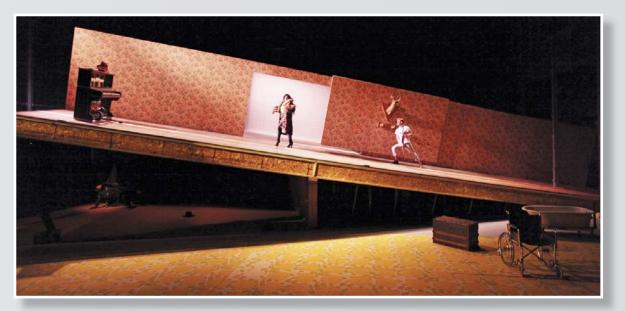
Above: McGill's set for the entry to the studio of a turn-of-thecentury ghost photographer was designed and built on the AFI soundstage for SHUTTER, a 35mm MOS project directed by a cinematography fellow at AFI. McGill, originally from San Francisco, is focused on a career in Production Design or set decoration.



Left: A production still showing the opposite side of the room from the same PSA. The position of a SWAT team is blown when one of their members' cell phone rings and the armed convict they're chasing shoots at them through the door. The set was built on location in downtown Winston-Salem, North Carolina, in a factory space undergoing renovation.



**Right: Liz Toonkel's** raked stage set for Eugene O'Neill's DESIRE UNDER THE ELMS was produced at the California School of the Arts where she is an MFA candidate in scenic design. A graduate of New York University's Tisch School of the Arts, she wanted to make the space loom over the actors and form an obstacle they had to encounter physically.





Left: A still from Pornsak Pichetshote's short film A CONVERSATION ABOUT CHEATING WITH MY TIME **TRAVELLING FUTURE SELF. This** is a moment in the piece when the character first encounters his double within a luxurious hotel suite he received in a reservation mix-up. It was shot at the Westin Bonaventure in Los Angeles, which Production and Costume Designer Toonkel chose because the windows at night not only had a great view, but their reflections forced the character to look back at the room—and at himself as well—to symbolize his psychological process.



Left: A still of a projected video piece directed, designed and performed by Liz Toonkel entitled NE NE NE NE NENENE (WHO WON A LOVELY WOMAN). Working with composer Ellen Reid, she loosely translated Beethoven's aria "Wer ein holdes Weib errungen" from FIDELIO into the style of Sperm Whale. The work, shot in Big Sur, California, looks at the tragic female through the figure of the beached whale and uses the framework of an operatic aria. To make the landscape look more theatrical, she incorporated other performers as rocks and used a silver bounce board to give the landscape an artificial edge.

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# FRESH BLOOD

by Catherine Smith, Art Director

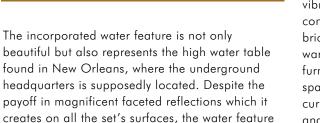
Above: The finished set for the Vampire Authority Headquarters, one of the new permanent sets for the fifth season of TRUE BLOOD. The walls are not finished in brick skins, as would be typical, but rather in individual, handmade bricks, applied one at a time. The columns and capitals are from Pacific Columns in Orange County, and have been plastered over to tie in to the rest of the set.

With a lot of creative and financial support from HBO, the *True Blood* Art Department, headed by Production Designer Suzuki Ingerslev and Art Director Catherine Smith, has been able to build some elaborate and unique sets for each new season. This year, the group was asked to invent an international vampire headquarters for the governing association of vampires. They also created a major set for the faerie characters which is a performance/burlesque club, and a beautiful period bedroom for flashback scenes with a the famous New Testament seductress, Salome.

One of the largest sets was the Vampire Authority Headquarters, constructed on a soundstage at The Lot in West Hollywood, where the True Blood series is housed. The set, consisting of a main chamber, jail cells and lobby, serves as headquarters for some of the show's oldest and most powerful vampires. It utilizes a blend of historic architecture with a modern sensibility that is a recurring theme in the series.

The headquarters belongs to a group of vampires whose long, rich histories inspired the set's details. Based on the ancient Turkish cisterns that lie beneath the city of Istanbul and once served as a water filtration system, the main chamber is lined with aqueducts and supported by majestic Corinthian columns. The worn brick walls were all hand made, piece by piece, by plasterer Ray Lopez and his crew. The huge assembly line necessary to create the irregular bricks was worth the effort; the structure looks as if it had been directly excavated and recycled from a 6th century subterranean Turkish basilica. This style suits the vampires well, from their inability to be in the sunlight and their desire for discretion, to their love of antiquity and their connection to past eras.

The Vampire Authority serves as headquarters for some of the show's oldest and most powerful vampires. It utilizes a blend of historic architecture with a modern sensibility that is a recurring theme in the series.



must be drained after every use.





Although the main space suggests a massive, cavernous old-world style, the remainder of the set is entirely modern. Poured concrete floors and walls, and vibrantly colored furniture provide a great contrast to the ancient columns and worn brick walls. Decorator Ron Franco added warmth by carefully choosing signature furniture pieces placed throughout the space. The sleek metal doors evoke the current age in the largely historic space and give the rooms another surface that creates reflection and sparkle.

Top: The set under construction on Stage 3 at The Lot in West Hollywood. The ceiling pieces are engineered to slide horizontally on a track so they can be used in more than one place in the set. The chandeliers are mounted on lifts to pull them up for the ceiling pieces to slide by. Above: A design development sketch by Suzuki Ingerslev. She initially rendered it by hand before scanning it into Photoshop® and adding color, texture and collaged items such as the furniture and pattern on the floor.



The jail cells are also sleek and modern. The bars enclosing the cells are a shiny silver woven mesh that glitters nicely. By not using typical jail cell bars, the idea that they don't hold typical prisoners is reinforced. The exposed rock walls not only provide a reminder to the fact that the jail is underground, but also provide visual relief to the smoothness of the poured concrete.

Above: The dressed set for Hooligan's, a nightclub and haven for elves, goblins, faeries and other non-human folk who need a place to be themselves. The goblin faces forming the doorways were drawn by Illustrator Robin Richesson to look like the goblins that the faeries turned into in Season 4. She worked from photographs of the actual goblins as well as circus art with entry faces, and her artwork was a perfect match to Ingerslev's vision.

Another contrast to the ancient style of the subterranean headquarters is Salome's bedroom. A repeating stone motif ties the space to the main chamber, but that is where the link ends. Salome's room is a dazzling configuration of art deco chinoiserie with its vivid blues, vibrant reds and glowing golds. It was intended to be an overtly sexy space but still sophisticated enough to represent a woman who is feminine but not sentimental.

The set's combination of ancient and modern illustrates the history of vampirism as well as their present-day agenda as the Vampire Authority. The ancient elements reveal their rich histories while the modern additions show their presence in current times and their ability to continue embracing what's new. The dichotomy is a symbol of their age, their power, and their agenda as an organization. On the flip side is the faerie nightclub. It was created as a place for the faeries to assemble and interact with humans. The faerie club represents everything that vampires are not: light, jovial and with a sense of living for the moment. They do not carry their history with them. At the beginning of this fifth season, executive producer Alan Ball asked for a set that fused a circus theme with a harem vibe, that would allow for cabaret dancers and acrobats. The end result was an octagonal tent

The faerie nightclub represents everything that vampires are not: light, jovial and with a sense of living for the moment.

with velvet walls, crazy faces with gaping mouths for door entrances, a bar, luxurious fabrics and a thrust stage for all types of performances. Suzuki chose to make this space a colorful, jewel-toned spectacle that also had a sense of humor.

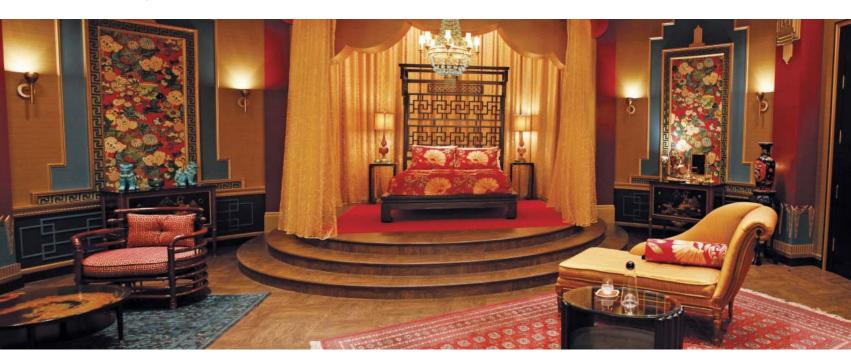


This season brought many challenges with these largescale constructed sets, but it also brought many creative opportunities to envision these fabulous worlds. It was a large collaboration, using the talents of many departments to achieve a final polished look. The Art Department worked closely with the camera

and lighting departments to incorporate as much architectural lighting as possible into the new sets. This collaboration between departments is always essential to create the vision that *True Blood*, a truly unique show which stretches the limits of reality, requires. **ADG** 

Above: Another exploratory sketch by Ingerslev, drawn by hand, scanned into Photoshop, and embellished. Below: The bedroom of Salome Agrippa, a 2000-year-old vampire who played a notorious role in Biblical times is a brilliant red and gold art deco chinoiserie altar to her sensuality. Ingerslev explored fabrics and handpainted panels for the framed wall decorations, but settled on a brilliantly patterned wallpaper.

The faces on the walls represent the beautiful faeries in their not-so-beautiful forms, i.e. goblins. The nightclub is meant to be sensual yet have a twist of danger and excitement, a place meant for faeries to exist in an environment free from the threat of vampires.





Photographs © BBC America/Cineflix Studios

Above: A preliminary concept frame created by Neil Williamson's visual effects department showing the proposed matte painting and set extension above Eva's Paradise tavern and bordello, built on stage in Toronto. Right: German actor Franka Potente plays barkeep and madam Eva Heissen. Far right: A concept drawing of Eva's Paradise executed in SketchUp® by Assistant Art Director Jonathan Gotfryd. COPPER

by John Blackie, Production Designer



I am sure that anyone who has designed a period show, especially one set more than one hundred years ago, is aware of the need to be truthful to the time without being too unforgiving of the necessary cheats. The stinging reality is there are no locations anymore that are ready to shoot which adequately mirror those specific distant time periods. On top of that, there isn't a lot to choose from in antique stores that comes close to what you need to dress

This creates the need for a strong research team and a great crew along with a little more budget, which can make all the difference in the world. That certainly was true of the design process for Copper, BBC America's first original scripted series. A gripping crime series set in New York City in the 1860s, the program centers on Kevin Corcoran (Tom Weston-Jones), an intense, rugged Irish-American cop working the city's notorious Five Points neighborhood. Corcoran struggles to maintain his moral compass in a turbulent world while on a quest to learn the truth about the disappearance of his wife and the death of his daughter. For this series, the Art and construction departments transformed a 212,500-square-foot auto parts factory in Toronto into a detailed historic city encompassing several different neighborhoods, including the rural African-American enclave of Carmansville, crowded and colorful Five Points and the Uptown Fifth Avenue of the 1860s.

I was convinced that a particular workflow was needed since we would be working closely on every







Top: A finished frame showing the Sixth Precinct police station with set extensions. Above: A SketchUp drawing by Set Designer Kimberley Zaharko of the Sixth Precinct façade. component with a large creative team including show runner and Emmy winner Tom Fontana (Oz, Homicide: Life on the Streets, St. Elsewhere), Will Rokos (Monster's Ball, Southland), Barry Levinson (Good Morning Vietnam, Rain Man, You Don't Know Jack), and Cineflix Studios President Christina Wayne (Broken Trail and executive in charge of Mad Men). Given only twelve weeks to create the sets, which was barely enough time to build them, I had very little leeway for design. The approval process involved the above parties (all in different cities) who were actively engaged in every stage of design and construction. It required a quick and easy 3D visualization tool, combined with a secure integrated website which would allow for streamlined comments, approvals and rapid reactions to changes.

"With less and less prep time and demands growing steadily, I have found that the use of 3D helps the producers understand the designs quickly. The ability to provide multiple views, apply light, textures and work with real dimensions in the concept phase assists later in construction and visual effects."

Through a series of conference-call presentations I was able to keep them all informed of my intentions and progress throughout the design, construction and shooting of the series. As more of the creative team came on board (research, wardrobe, location managers, set decoration and props), the website was updated on a daily basis



and expanded to become a creative hub which allowed everyone to share a mutual and unified vision of Copper.

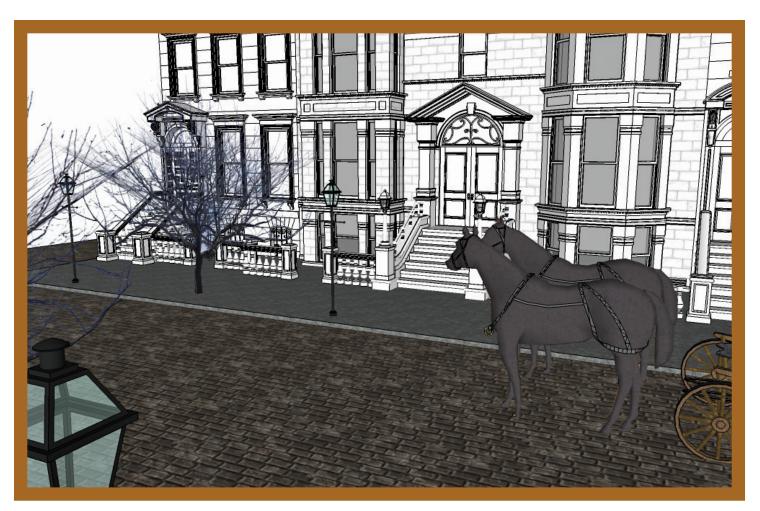
The set includes seventeen building exteriors along five streets and three alleyways. They include the Metropolitan Police Department's Sixth Precinct, Eva's Paradise tavern and bordello, the stables, a bank, a tenement building, the mission, Corcoran's house and various markets and shops. Within

this maze are twelve fully functioning interiors including swing sets for the Duane Street tenement apartments, a mission schoolroom, an asylum infirmary, the Tombs prison, the precinct's basement, O'Brien's apartment, an underground subbasement and a carriage house. The Uptown set consists of two rows of mansion exteriors along a cobblestoned Fifth Avenue. Included is the house of Elizabeth Haverford with the Haverford Mansion exterior, as well as the home of Robert Morehouse with the Morehouse Mansion exterior and interior sets. Between the two sets,

more than 12,000 square feet of cobblestone streets were laid and 3,000 square feet of Indian sandstone sidewalk, lit with functioning gas streetlights.

My approach to design for film and television has lately favored the use of 3D drawing as my tool of choice. With less and less prep time and demands growing steadily, I have found that the use of 3D helps the producers understand the designs Above: The Sixth Precinct set under construction on stage at the old Fenwick Auto Parts warehouse in Toronto. Below: The dressed entrance to the police station.



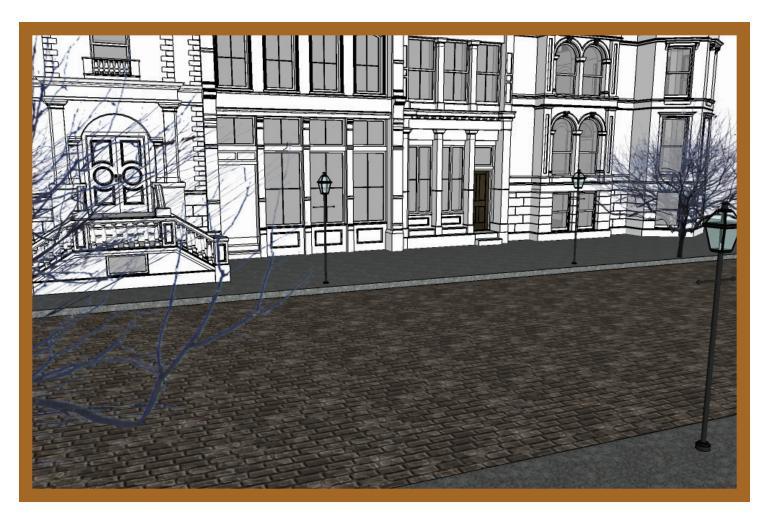




Top: A concept drawing, jointly executed by John Blackie and Set Designers Kimberley Zaharko and Bill Ives, of Fifth Avenue row houses, including the mansion of Robert Morehouse. Above: A set still of the completed buildings. quickly. The ability to provide multiple views, apply light, textures and work with real dimensions in the concept phase assists later in construction and visual effects. The 3D drawings are easily posted to

"One of the biggest challenges to managing any Art Department is knowing the experience, skill levels, and tool sets of the team, understanding the human assets and developing a workflow suited to the specific needs of the project."

the website and are transportable to the world of visual effects for use in set extensions later. The 3D concept drawing sometimes shows the combination of pieces to be built in the real world and the portion to be built solely in the digital world.



3D design, at least in my experience, is not perfect. The software makes it easy to provide too much detail. I think it is important not to over-render concept drawings. The illustrative quality is an easier sell and ensures everyone understands that things will evolve and change through the construction and paint process. I try to keep the creativity as organic as possible.

Through construction and paint, the working drawings morph, move, resize, realign and change. Constant awareness of the 3D components, and updating the drawings, is key to their value as future assets in post-production. You need to have accurate as built files.

One of the biggest challenges to managing any Art Department is knowing the experience, skill levels, and tool sets of the team, understanding the human assets and developing a workflow suited to the specific needs of the project. Using those assets carefully, and embracing a 21st century workflow, the Copper Art Department successfully re-created an authentic 1860s' New York City, which is a key component in bringing this fascinating story to life. **ADG** 



Top: Another SketchUp concept drawing by Blackie, Zaharko and Ives, this time showing a residential and commercial mix on the other side of Fifth. Above: The photograph of the finished set shows subtle, evolutionary changes made during construction.

## production design



### SCREEN CREDIT WAIVERS

by Laura Kamogawa, Credits Administrator

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

### FEATURES:

François Audouy – ABRAHAM LINCOLN: VAMPIRE HUNTER - 20th Century Fox Ryan Berg - THE TO DO LIST -Summer Break Productions Julie Berghoff – THE CONJURING – Warner Bros. Jim Bissell – JACK REACHER – Paramount Rachel Block – JAMESY BOY – Star Thrower Entertainment David J. Bomba - PARENTAL GUIDANCE -20th Century Fox Merideth Boswell - THE LAST EXORCISM: PART 2 -Arcade Pictures Keith Cunningham - THE INCREDIBLE BURT WONDERSTONE - Warner Bros. Marcia Hinds - GET A JOB - CBS Films Ray Kluga - FRIENDS WITH KIDS -**Roadside** Attractions Melanie Paizis-Jones - VIGILANDIA -**Universal Pictures** Ida Random – CHASING MAVERICKS – 20th Century Fox Vincent Reynaud – SNITCH – Summit Entertainment J. Michael Riva - THE AMAZING SPIDER-MAN -**Columbia Pictures** Patrick Tatopoulos - TOTAL RECALL -**Columbia** Pictures

### TELEVISION:

Fred M. Andrews – PRETTY LITTLE LIARS – ABC Family

Richard Berg – DALLAS – Turner Network Television Maria Caso - BUNHEADS - ABC Family Gina Cranham – POLITICAL ANIMALS – USA Network Randal Groves – LEVERAGE – Turner Network Television Donna Hattin - CRASH & BERNSTEIN - Disney HD Devorah Herbert - PENOZA - ABC Studios Mark Hofeling - TEEN BEACH MUSICAL -**Disney Channel** Michael Hynes - ONLY FOOLS AND HORSES -ABC Studios Robb Wilson King - LONGMIRE - A&E Networks John Kretschmer – HOMELAND – Showtime Networks Andrew Laws – ZERO HOUR – ABC Studios Joseph Lucky - NEXT CALLER - Lionsgate Television Giles Masters - BEAUTY & THE BEAST -ABC Studios Cabot McMullen - PRAIRIE DOGS - ABC Studios Anthony Medina - SONS OF ANARCHY -FX Network Greg Richman - AUSTIN & ALLY -**Disney Channel** Glenda Rovello – MALIBU COUNTRY – **ABC Studios** Beth Rubino – AMERICANA – ABC Studios Bill Sandell – LONGMIRE – A&E Networks John Shaffner - SULLIVAN & SON -Turner Broadcasting System Rusty Smith - MISTRESSES - ABC Studios Stephen Storer - DEVIOUS MAIDS - ABC Studios Scott Storey - IN LIVING COLOR -20th Century Fox Television Anton Tremblay - CAMP FRED - Nickelodeon Michael Whetstone - WILFRED -Wilfred Productions Mark Worthington - POLITICAL ANIMALS -USA Network Kristi Zea – GILDED LILYS – ABC Studios





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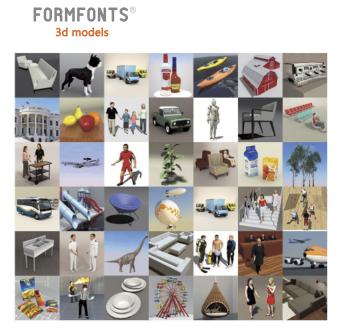


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## <u>membership</u>



### WELCOME TO THE GUILD

by Alex Schaaf, Manager, Membership Department

During the months of May and June, the following 32 new members were approved by the Councils for membership in the Guild:

#### Art Directors:

Alexi Gomez – UNTITLED DRAKE DOREMUS PROJECT – Cookie Jar, LLC
Kelly Rae Hemenway – THUNDERSTRUCK – Warner Bros.
M. Scott Moses – GLASS HOUSE – ABC Television
Melanie Paizis-Jones – VIGILANDIA – Universal Pictures
Robert Savina – KNIGHTS OF GLORY – KOG Productions, LLC

### **Commercial Art Directors:**

Ben Bolton – Various signatory commercials Steve Eaton – Various signatory commercials David Fitzpatrick – FALLING SKIES commercial Coryander Friend – SEARS commercial Brock Houghton – Various signatory commercials Regan Jackson – Various signatory commercials Bruce Shibley – LEXUS commercial Ben Whittaker – Various signatory commercials

#### Assistant Art Directors:

James Addink – NCIS: LOS ANGELES – CBS Danny Davila – BURN NOTICE – Fox Television Andrew Hull – IN LIVING COLOR – Fox Television Sean Jennings – IDENTITY THEFT – NBC Universal Brittany Perham-MacWhorter – HITCHCOCK – Fox Searchlight Lydia Smyth – DUETS – ABC Andrew Stumme – DECODING ANNIE PARKER – DAP, LLC Sondra Garcia – Beachwood Services

#### Scenic Artist:

Garrett Lowe - Park Pictures, LLC

### Graphic Artist:

Sharon Park – Fox Networks

#### Assistant Graphic Artists:

Andrew Britton – CBS Digital Robert Wilson – CBS Digital

#### Graphic Designer:

Cristina Colissimo – HITCHCOCK – Fox Searchlight

#### Senior Illustrators:

Ivan Cat – Various signatory commercials Steve Curcuru – THE SMURFS 2 – Columbia Mark Hurtado – Famous Frames Mark Pacella – Famous Frames Mitt Seely – Various signatory commercials Robert Simons – ENDER'S GAME – Summit Entertainment

### TOTAL MEMBERSHIP

At the end of June, the Guild had 2033 members.

### **AVAILABLE LIST**

At the end of June, the available lists included:

- 123 Art Directors
- 57 Assistant Art Directors
- 11 Scenic Artists
  - 1 Assistant Scenic Artist
- 20 Graphic Artists
- 25 Graphic Designers
- 1 Electronic Graphic Operator
- 85 Senior Illustrators
- 2 Junior Illustrators
- 6 Matte Artists
- 1 Previs Artist
- 72 Senior Set Designers
- 8 Junior Set Designers
- 6 Senior Model Makers

## calendar

### **GUILD ACTIVITIES**

August 7 @ 6:30 PM Board of Directors Meeting

> August 19 @ 5:50 PM JUST IMAGINE (1930) Film Society Screening at the Aero Theatre

September 3 Labor Day Guild Offices Closed

September 5 @ 6:30 PM New Member Orientation and Town Hall Meeting

September 13 @ 7 PM M-G-M: Hollywood's Greatest Backlot Robert Boyle Studio 800 at the ADG

September 18 @ 7 PM ADG Council Meeting

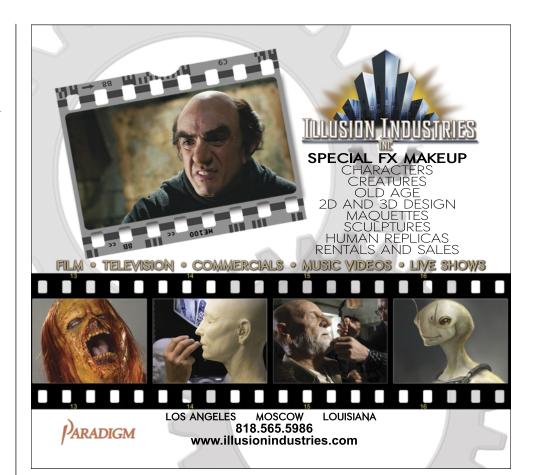
September 19 @ 5:30 PM STG Council Meeting

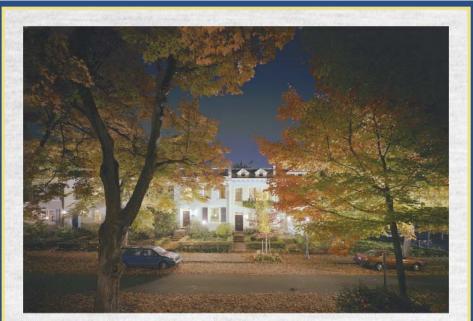
September 20 @ 7 PM SDM Craft Membership Meeting

> September 24 @ 7 PM IMA Council Meeting

September 27 @ 6:30 PM Board of Directors Meeting

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





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### milestones



### JOHN MICHAEL RIVA 1948–2012

Academy Award<sup>®</sup>-nominated Production Designer J. Michael Riva has died after suffering a stroke in New Orleans while preparing to leave for work on the set of Quentin Tarantino's Django Unchained. He passed away in a hospital there on June 7, 2012, at age 63, surrounded by his family.

Michael was born in Manhattan to William Riva, a Broadway set designer, and Maria Elisabeth Sieber, a German-born actress and the daughter of Marlene Dietrich. His mother appeared in *The Scarlet Empress* with Dietrich, playing Catherine the Great as a child. Michael attended the prestigious Le Rosey school at Lake Geneva and Gstaad in Switzerland before attending UCLA.

He had a long and prestigious career as an Art Director and Production Designer on more than forty films, including *The Color Purple* (1985), for which he recieved an Academy Award nomination. His other credits include Ordinary People (1980), *The Adventures of Buckaroo Banzai* (1984), *The Goonies* (1985), *Lethal Weapon 1, 2* and 4 (1987-98), *Scrooged* (1988), *A Few Good Men* (1992), *Congo* (1995), *Evolution* (2001), *Zathura: A Space Adventure* (2005), *Spider-Man 3* (2007), and *Iron Man 1* and 2 (2008-10). He stayed busy, and very much in demand, through four decades.

Among his television credits is the award-winning *Tuesdays with Morrie,* starring Jack Lemmon and both *The 74th Annual Academy Awards* and *The 79th Annual Academy Awards*. He received an Emmy<sup>®</sup> nomination for the former and an Emmy Award for the latter. Michael designed the opening ceremonies of the 1996 Summer Olympics in Atlanta, and he was nominated twice for the Art Directors Guild Award. His final films, *The Amazing Spider-Man* and *Django Unchained*, will be released posthumously.

Michael was nominated for a Writers Guild Award for Lily in Winter, directed by Delbert Mann for Showtime, and he directed episodes of Tales from the Crypt and Steven Spielberg's Amazing Stories.

Quentin Tarantino commented, "Michael became a dear friend on this picture, as well as a magnificent, talented colleague. Every member of the *Django Unchained* crew family is devastated by this tragic loss as we persevere on his wonderful sets."

"Michael Riva was a great friend and a tremendous talent, able to tailor the look and mood of a story to the emotion in the script," said Sony Pictures Entertainment Co-chair Amy Pascal. "We are stunned and saddened by his passing."

He lived in Santa Monica with his wife Wendy and four sons: John Michael (Mikey) Riva Jr. and an adopted son, Jean-Paul Riva from his first marriage; and Daniel and Adam, his sons with Wendy. He is also survived by his mother Maria Riva and his brothers John Peter, John Paul and John David. The family has asked that contributions be made in Michael's memory to the organizations H.O.P.E for Haiti and the South Central Los Angeles youth center A Place Called Home.

Above: J. Michael Riva at Comic-Con in 2011, critiquing the portfolio of a young artist.



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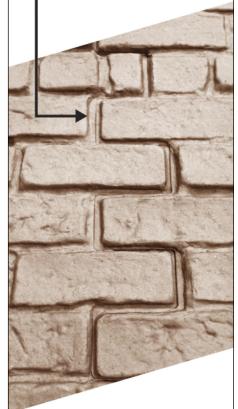


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## milestones



### MATTHEW J. YURICICH 1923–2012

by Matthew Yuricich, in his own words

"I was born on January 19, 1923, in Lorain, Ohio, just west of Cleveland. My parents were from Croatia, formerly part of Yugoslavia. I started grade school not speaking a word of English. Twelve years later, in 1941, I graduated from high school. After Pearl Harbor, I tried to enlist, but my father wouldn't sign. He finally relented, and I was inducted into the Navy on July 9, 1942. I was sent to North Island in San Diego to a Carrier Aircraft Service Unit for training. I spent my liberties thumbing up to Los Angeles where I met Betty Grable at the Hollywood Canteen. We became very close friends; I even visited her in her home in Stone Canyon.

"Making it through the Tarawa Campaign is forever etched in my mind. I lost three friends who had enlisted with me. I saw them at Pearl before they joined the fleet on the Liscome Bay, a baby carrier which was sunk in this campaign. My friends were lost with most of the crew—an early awakening that this wasn't a game.

"I entered Miami University in February 1946. I was a walk-on for the football team under Sid Gillman. I played in the 1947 Sun Bowl, when there were only five bowl games. I majored in fine arts and graduated in the class of 1950. I hitchhiked back to Los Angeles and got a job at 20th Century Fox Studios where Betty Grable was working. We were still very good friends. In 1953, I played for Marilyn Monroe's softball team, and we won the championship, for which she threw a big party for us at her house in the Hollywood Hills. I still have some great photos of her and me, taken at her house. We got along great.

Matthew Yuricich. 89, one of the world's preeminent Matte Artists, passed away peacefully May 28, 2012, at the Motion Picture Home in Woodland Hills. Yuricich wrote this short autobiography for a reunion in 2000 of the crew of the USS Nassau (CVE-16), the escort carrier on which he served in World War II. Above: Yuricich at 20th Century Fox in the 1950s. Opposite page: Three of his extraordinary paintings from his more than 200 films, these for YOUNG FRANKENSTEIN (1974), DICK TRACY (1990) and BEN-HUR (1959).

- "I took a job at MGM Studios in January 1954, working toward becoming a Special Effects Matte Artist. The biggest picture I worked on was *Ben-Hur*; others were Forbidden *Planet* and *North by Northwest*. In 1976, I won an Academy Award® (Oscar®) for the movie Logan's Run. I was, once again, nominated for an Oscar for Close Encounters of the Third Kind.
- "All this time I was married to my college sweetheart. We had five children and were all very close. We divorced in 1976, and I never remarried.
- "I retired in 1990, although I still did some freelance work, as I lived in Henderson, Nevada, very close to Los Angeles. Since, I've moved to Bellingham, Washington, to be near my two grandchildren. I have a daughter in Seattle and one here in Bellingham.
- "I have suffered some of the ills of old age and good living, such as a mild stroke in my left arm, cholesterol problems, but am still moving around.
- "Archery was my hobby, and I won many tournaments, state titles, and one National Indoor Title in Las Vegas in 1962. I participated in the senior competitions every year in Las Vegas and have won my age bracket. Best I had done in the Senior Olympics was third; this is a huge event every two years.

"Now I will spend the rest of my time painting watercolors and soaking in my spa. I remain eternally a shipmate."







### milestones



### RALPH McQUARRIE

Ralph Angus McQuarrie was born on June 13, 1929, in Gary, Indiana, and was raised on a farm near Billings, Montana. He served in the U.S. Army during the Korean War, surviving a shot to the head. After returning from the war, McQuarrie moved to California in the 1960s, studying at the Art Center College of Design, then in a courtyard of buildings on West Seventh Street in downtown Los Angeles. Initially, he worked for a dentistry firm, drawing teeth and equipment, before working as a technical illustrator for Boeing, as well as designing film posters and animating CBS News coverage of the Apollo space program.

continued on page 70

Above: Ralph McQuarrie at work on a concept painting of Cloud City for STAR WARS EPISODE V: THE EMPIRE STRIKES BACK. While at CBS, McQuarrie came into contact with Hal Barwood and Matthew Robbins, who asked him to provide some sketches for a science fiction film. That project never materialized, but at the same time, Barwood was creating titles for George Lucas' first feature film, *THX 1138*. McQuarrie's designs caught the eye of Lucas, who had an idea for another little movie about adventures in space. McQuarrie worked on designs for Star Wars before it was even known by that name and, in 1975, designed many of the film's characters—including Darth Vader, Chewbacca, R2-D2 and C-3PO—and drew many concepts for the film's sets. These concept paintings, including such scenes as R2-D2 and C-3PO arriving on Tatooine, helped convince 20th Century Fox to fund Star Wars, making McQuarrie a key component in one of the most beloved franchises of all time.









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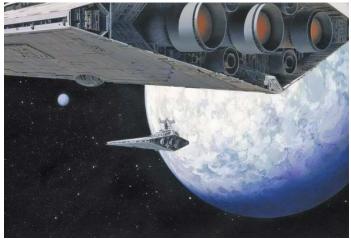






## milestones







Top to bottom: His contributions to the look of the STAR WARS franchise can be understood when the final films are compared to these early concept drawings.

McQuarrie wrote later, "I thought I had the best job that an artist ever had on a film, and I had never worked on a feature film before...I just did my best to depict what I thought the film should look like; I really liked the idea...I didn't think the film would ever get made. My impression was it was too expensive. There wouldn't be enough of an audience. It's just too complicated. But George knew a lot of things that I didn't know."

McQuarrie went on to work as the conceptual designer on the film's two sequels, The Empire Strikes Back (1980) and Return of the Jedi (1983). He also drew the alien ships in Steven Spielberg's films, Close Encounters of the Third Kind (1977) and E.T.: The Extra-Terrestrial (1982), while his work as the conceptual artist on the 1985 film Cocoon earned him the Academy Award® for Visual Effects. He also worked on the 1978 television series Battlestar Galactica, and the films Raiders of the Lost Ark, Star Trek IV: The Voyage Home and \*batteries not included.

He played the uncredited role of Gen. Pharl McQuarrie in *The Empire Strikes Back*. He appears in Echo Base on Hoth in the film's opening sequence. An action figure in his likeness as Gen. McQuarrie was produced for *Star Wars'* 30th anniversary. Action figures based on McQuarrie's concept art, including versions of the Imperial Stormtrooper, Chewbacca, R2-D2 and C-3PO, Darth Vader, Han Solo, Boba Fett, Obi-Wan Kenobi, Yoda and other characters have also been made.

Producer Rick McCallum offered him an assignment as designer for the Star Wars prequel trilogy, but he rejected the offer, noting he had "run out of steam" and Industrial Light & Magic animator Doug Chiang was appointed instead. McQuarrie retired and his Star Wars concept paintings were subsequently displayed in art exhibitions, including the 1999 Star Wars: The Magic of Myth at the National Air and Space Museum.

George Lucas writes, "Ralph McQuarrie was the first person I hired to help me envision Star Wars. His genial contribution, in the form of unequaled production paintings, propelled and inspired all of the cast and crew of the original Star Wars trilogy. When words could not convey my ideas, I could always point to one of Ralph's fabulous illustrations and say, 'Do it like this.' We will all be benefiting from his oeuvre for generations to come. Beyond that, I will always remember him as a kind and patient, and wonderfully talented, friend and collaborator."

McQuarrie died at age 82 on March 3, 2012, in his Berkeley, California, home, from complications of Parkinson's disease. A true original, McQuarrie is survived by his wife Joan.



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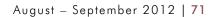
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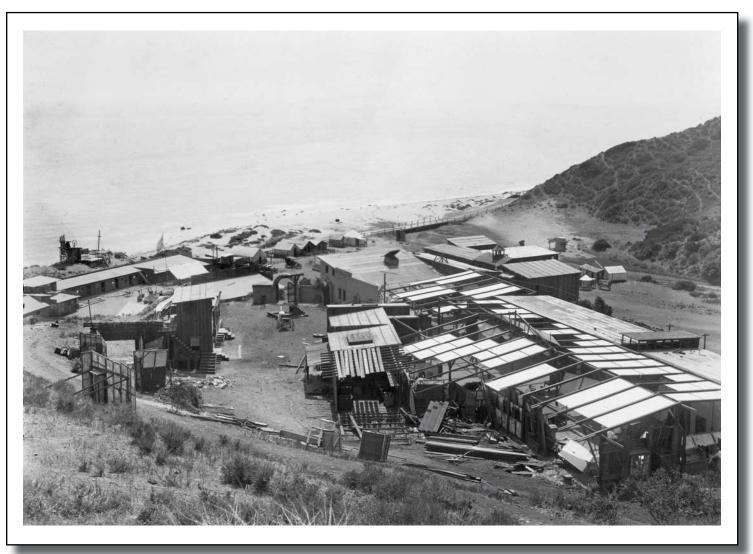
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## reshoots



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

The photograph above would be familiar to the more senior members of the Guild seventy-five years ago. It is a bird's-eye view of Thomas Ince's famous Inceville studio (ca. 1912) showing silent-film stages and sets at Sunset Boulevard and Pacific Coast Highway in Pacific Palisades, California. The beach on the Pacific ocean coastline is clearly visible behind the structures, the spot where Gladstone's restaurant stands today.

It is here that the first modern motion picture studio was built that featured stages, elaborate sets, offices, labs, prop departments, commissaries, dressing rooms, and the other necessities, all in one location. Ince himself lived in a house overlooking the 460-acre studio, on the location of Marquez Knolls today. Here he functioned as the central authority over multiple units changing the way films were made, organizing production into a disciplined system of filmmaking. Inceville became a prototype for Hollywood film studios of the future, with a studio head, producers, directors, writers, Art Departments, and production staff all working together under the unit system. In 1913 alone, with this model, the studio made over 150 short movies. One such picture was THE BATTLE OF GETTYSBURG which, at five reels long, helped bring into vogue the idea of the feature-length film. The studio continued filming under several owners until the Fourth of July in 1922 when the last remnants of Inceville burned, "leaving only a weatherworn old church, which stood sentinel over the charred ruins."



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