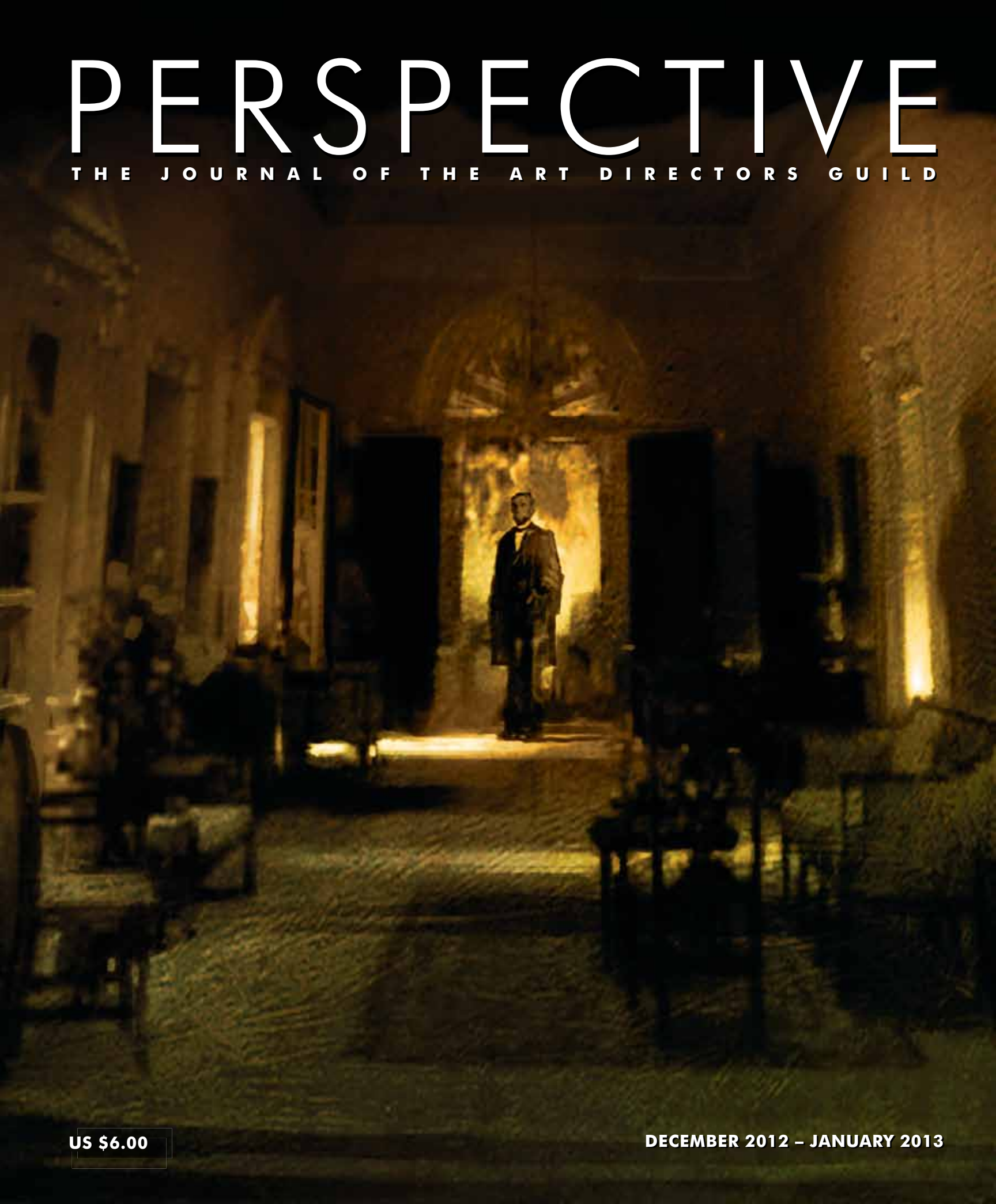
PERSPECTIVE

THE JOURNAL OF THE ART DIRECTORS GUILD



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DECEMBER 2012 – JANUARY 2013

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The movie lifts off into the wild blue of Joe Wright's imagination. Keira Knightley is glorious."
PETER TRAVERS, ROLLING STONE

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contents

features

34 LINCOLN
Rick Carter

40 GHOSTLY IMPRESSIONS
James Clyne

44 MR. LINCOLN'S OFFICE
Karen TenEyck

52 ART UNITES 6
Denis Olsen

60 THE SLUMS OF PARIS
Eve Stewart

66 DISCOVERY & ENLIGHTENMENT
David Gropman

74 DARING CHOICES
Jeremy Hindle

80 AFI CONSERVATORY PRODUCTION DESIGN SHOWCASE 2012
Joseph Garrity & Ernie Marjoram

departments

5 EDITORIAL
6 CONTRIBUTORS
13 FROM THE PRESIDENT
14 NEWS
23 ON DVD
30 THE GRIPES OF ROTH
32 LINES FROM THE STATION POINT
88 PRODUCTION DESIGN
90 MEMBERSHIP
92 CALENDAR
94 MILESTONES
96 RESHOOTS

COVER: A sketch drawn by Illustrator James Clyne for LINCOLN (Production Designer Rick Carter). Using Adobe Photoshop®, Clyne layered historical photographs of Lincoln with White House interiors, and strove to create "something that went beyond photography and became more of an aesthetic that could also hold the psychology and spirit of the title character. Lincoln was portrayed as a man haunted by the world around him. The images took on a ghostly quality."

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Website: **www.artdirectors.org**

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224

FOR YOUR CONSIDERATION

BEST PICTURE

BEST ART DIRECTION

PRODUCTION DESIGNERS
NATHAN CROWLEY KEVIN KAVANAUGH

SET DECORATOR
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MISSING: 2000 ADG MEMBERS

by Michael Baugh, Editor

How can you lose a Guild member? Much less 2000 of them? Art Directors are usually pretty easy to spot. They are the people in the construction shop with a cup of coffee in their hands. Set Designers are usually at the drawing board, spending far too much of the production manager's "personal" money. Scenic Artists spend a lot of time driving great big scissor lifts all over the stage. Storyboard artists can often be found hovering around video village trying to make suggestions without stepping on the cinematographer's sensitive toes. They're pretty visible, Guild members, and very hard to miss.

But 2000 of them, give or take a couple of hundred, have gone missing. The Guild now has 2035 members, and most of them haven't been seen around any ADG function or committee meeting, or even in the office, for the longest time. Oh yes, things are always busy at all of these locations. The Film Society screenings are uniformly successful, all of the committees are staffed, and the Awards banquet is far and away the best run and most enjoyable evening of its kind in Hollywood. The Guild is extraordinarily active with publications like PERSPECTIVE, educational activities, a scholarship program, various kinds of political involvement, and lots of public events designed to augment the (already not inconsiderable) prestige of our crafts.

Unfortunately, all of these events, meetings and projects are put together and managed by the same few dozen members. Right now it is common for a person to serve on five or six different committees and also help out at most events and activities. Not because he or she has nothing else to do (some of us even have jobs), but rather because so many members stay away and never volunteer to participate. They are among the 2000 members who just stay "missing."

Why should a missing Guild member want to be found? After all, volunteering to get involved in activities will cut into time that could be spent home reading or surfing the Internet or hanging out at the sports bar...or even looking for work. What benefits does a member find participating in a Guild project? Well, I've been active on all sorts of committees over a very long time, and the rewards for me have been many. Here are just a few:

- I've met other designers. Years ago, when the studios still had Art Departments, meeting other designers was impossible to avoid. Every Art Director, Illustrator or Set Designer saw dozens of others every day, went to department meetings with them, had lunch with them, even celebrated with them when they got an exciting assignment. They were part of a network. Today, the Guild is the best venue left to make those kinds of connections. Is it possible to work in this business without such a network? Sure, but why would you want to?

- I've learned the history of our crafts. There aren't a lot of classes around that teach all of these things, but many Guild functions do. Some, like the Film Society, provide discussions and Q&A sessions with our great senior designers. Do we need to know this history to get a job? No, but we need to know it to do the job well.

- I've seen some really creative solutions to design challenges. There are always new ideas, new materials, new approaches—and many of the Guild committees and activities are involved with them in different ways, providing new approaches to put into the bag of tricks. Are there other ways to find these solutions? Of course, but none so easy or so relevant.

It's a terrible statistic—2000 missing members—but it's not hard to get involved. Call the office. Come to the activities and meetings. Contact an officer. I know you'll be glad you were found.

contributors

Born in 1950, **RICK CARTER** grew up in Los Angeles surrounded by the movie industry—his father was a publicist for the actor Jack Lemmon—but took a while to come to the world of film himself. As he says, "After traveling around the world for a year when I was twenty, I got to wondering what an Art Director does in Hollywood, because it had the word art in it. I guessed it was something to do with hanging pictures. When I came back to Los Angeles, my dad introduced me to Production Designer Richard Sylbert who became a mentor to me: As I listened to him talk about Production Design, I began to realize that it was a conceptual space within which to create." Assisting Production Designer Michael Riva on *The Goonies* in 1985 was a pivotal moment, which led to another key meeting for Carter, this time with Steven Spielberg. The two hit it off and began a close working relationship that endures to this day.

JAMES CLYNE is a conceptual designer for the film industry. When he's not working on feature films, he gravitates toward industrial design, fine art and visual effects Art Direction. Born in California, James grew up in Oregon chasing garter snakes in the fields behind his house and building tree forts out of stolen wood from nearby residential developments. After a quick stint at the University of California at Santa Barbara, he fulfilled his dream of studying automotive design at Art Center, influenced by the likes of Raymond Lowey, Pininfarina, and of course, Syd Mead. Clyne began his professional career designing environments and developing characters for Sega, Activision, and Rhythm and Hues, and has gone on to collaborate with the best talent in the film industry. He currently lives in Los Angeles with his wife Jessy and two artists in the making, Michael and Frank. He still dreams of tree forts.

Journalist **DOUG CUMMINGS** was raised in the midwest but studied film at the University of Arizona. In 2003, he co-founded the acclaimed Masters of Cinema website (now a premium world cinema DVD label in the UK), and his blog **Filmjourney.org**, named by *Film Comment* in 2010 as one of its top film criticism sites. His writing has appeared in DVD liner notes as well as academic and popular publications; he is a regular contributor to the *LA Weekly*. He can often be found attending specialty and repertory theaters around Los Angeles. In 2009, he co-founded the grass-roots movement Save Film at LACMA that successfully campaigned for the museum to retain its film exhibition program. Additionally, he has worked as a web editor for UCLA Film & Television Archive, and as a film programmer for Echo Park Film Center and AFI FEST. He lives in Los Angeles with his wife Katie and daughter Alexandra.

Production Designer/Teacher **JOSEPH GARRITY** holds a BA degree from Temple University's School of Communications and Theater and an MFA in Production Design from the American Film Institute. Over twenty-five years, Garrity has designed many feature films including *Runaway Train* (Art Director), *Weeds*, *My Girl, Drop Dead Fred, Son-in-Law*, and *Imaginary Crimes*. He met Christopher Guest in 1988 and was selected to design Guest's directorial debut feature film *The Big Picture* and has designed all his films since, including *Waiting for Guffman, Best in Show, A Mighty Wind*, and *For Your Consideration*. Garrity's latest project was *Father of Invention*. He also teaches and is the Department Head and Filmmaker in Residence for Production Design at the American Film Institute Conservatory in Los Angeles.

Born and raised in Los Angeles, **DAVID GROPMAN** received his undergraduate degree from San Francisco State University, and a graduate degree from the Yale School of Drama in theatrical scenic design. Gropman designed the Broadway production of *Come Back to the Five and Dime, Jimmy Dean, Jimmy Dean*. When the play was later brought to the big screen by director Robert Altman, the film began Gropman's career as a Production Designer. In addition to three films he has completed with Mr. Altman, Gropman has enjoyed numerous collaborations with directors including Lasse Hallström, Robert Benton, Steve Zaillian, Gary Sinise, James Ivory, and Ang Lee. The Oscar®-nominee (*The Cider House Rules*) and ADG Award winner (*Chocolat*) has been a resident of the East Coast since 1977, where he and his wife, Art Director Karen Gropman, raise their two children.

FOR YOUR CONSIDERATION

BEST ART DIRECTION

PRODUCTION DESIGNER: RICK CARTER
SET DECORATOR: JIM ERICKSON

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JOE MORGENSTERN, THE WALL STREET JOURNAL

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contributors

JEREMY HINDLE started his film career in Toronto working in all areas of the Art Department on various Canadian television shows. He was nominated for a Gemini Award as the set decorator for his work on *Twitch City*. For thirteen years, the past six in Los Angeles, he has worked in commercials as a Production Designer, helping to create ads for such companies as Facebook, Nike, Mercedes, Ford, Levi's, Land Rover, Budweiser, Absolut Vodka, AXE, Honda, Vodafone, Snickers, Canal +, Lexus, Brylcreem, Audi, Crown Royal, and Guinness. He has worked with many acclaimed directors, including Alejandro González Iñárritu, Spike Jonze, Robert Rodriguez, Nicolai Fuglsig, and Jonathan Glazer. For his work on a Barclays advertisement, he won the AICP Award and bronze and silver honors at Cannes; and he won an Emmy® for Iñárritu's *Mothers* commercial for Proctor & Gamble. *Zero Dark Thirty* is his first feature film.

Born in Rochester, NY, Illustrator/Teacher **ERNIE MARJORAM** had an early interest in perspective drawing that led to a degree in architecture and a year of study in Florence. Inspired by Italy's rich cultural history, Ernie returned to Los Angeles and practiced architecture for fifteen years. During that time, he traveled extensively to study the architecture of Europe, Japan and Egypt. Seeking a creative outlet for his intimate knowledge of historical styles and his interest in exotic cultures, Ernie began designing and sketching sets for television, film and themed environments for entertainment industry clients such as Walt Disney Imagineering. Currently, Ernie teaches design and perspective sketching to the Production Designers at the American Film Institute and regularly teaches public classes on a variety of art- and design-related subjects.

Academy Award®–nominated filmmaker **DANIEL RAIM** was born in Israel and grew up in California. He returned to Israel to study painting and sculpture in an arts high school and went on to serve in the Israeli Defense Forces as a documentary filmmaker. In 1997, Raim enrolled in the AFI Conservatory where he studied under one of Alfred Hitchcock's most esteemed collaborators, Production Designer Robert F. Boyle. Toward the end of his first year, Raim was moved to make a film about Boyle after hearing something very funny that Boyle said in his class: "The only thing guns are good for are blowing locks off of liquor cabinets." In 2001, Raim was nominated for an Oscar® for his short subject about Boyle, *The Man on Lincoln's Nose*. His follow-up documentary feature, *Something's Gonna Live*, premiered at the 2009 AFI FEST in Los Angeles. He lives in Los Angeles with his wife Jennifer and son Akiva.

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

KAREN TENEYCK is originally from the East Coast, where she studied graphic design at a small Pennsylvania college. After graduation, she worked as a Graphic Designer and Art Director at several Philadelphia firms before studying set design at the Yale School of Drama. Moving to New York in 1992, she designed over 65 sets for many of the nation's top regional theaters and opera companies including Manhattan Theatre Club, Cincinnati Playhouse in the Park, Denver Center Theatre, Austin Lyric Opera, Alabama Shakespeare Festival and the Los Angeles Opera. Since moving to Los Angeles in 2000, she has designed graphics for more than 25 films including *Water for Elephants, The Aviator, The Black Dahlia, Ocean's Thirteen, Zodiac, Contagion* and *Lincoln,* directed by Steven Spielberg. She lives in the Pasadena area where she loves to work on her house and garden. Her work can be seen at **www.karen.teneyck.com**

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from the president

ADG 2.0

by Thomas Walsh, ADG President

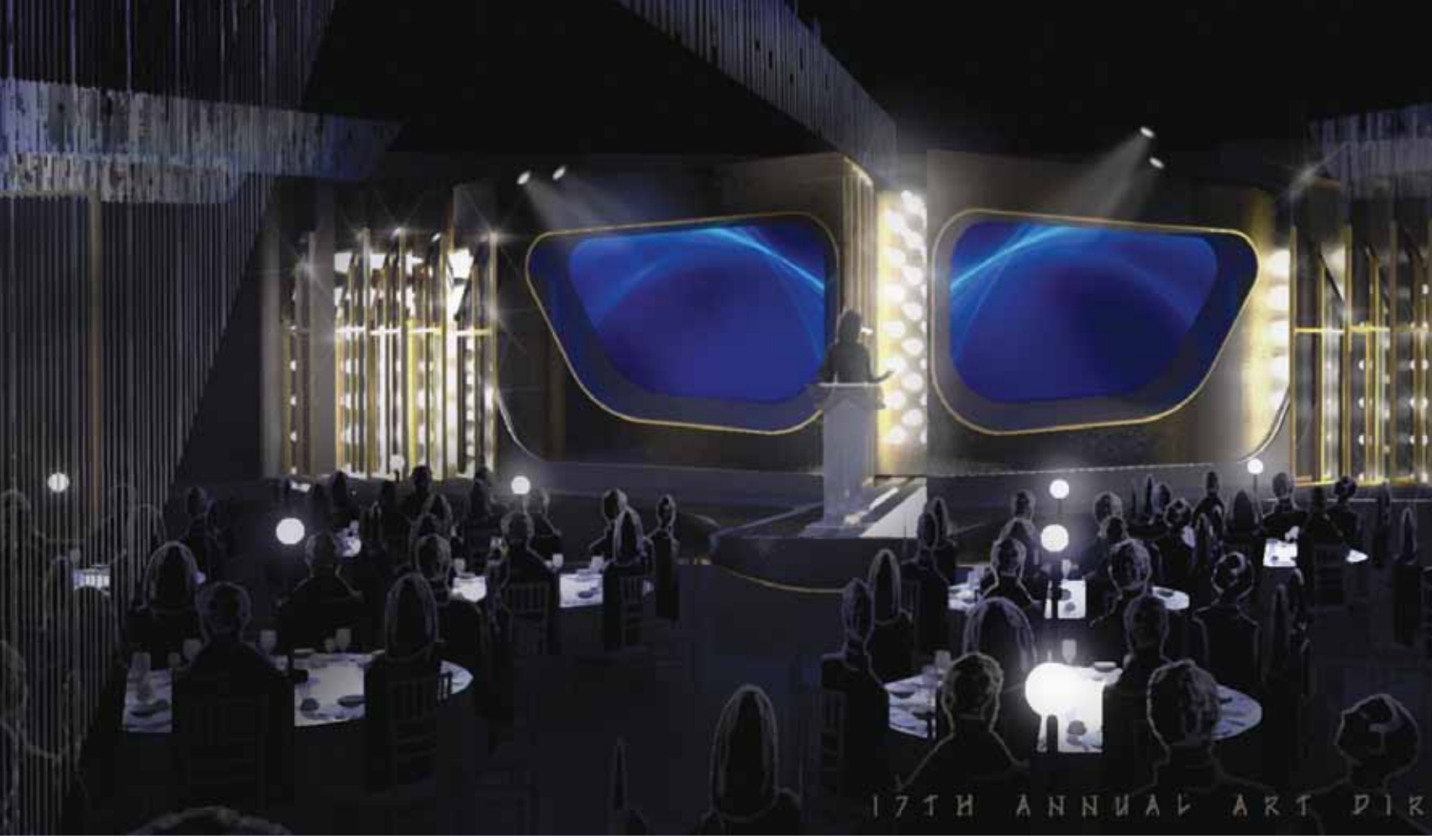
Though the tools have evolved, the principal role of the Art Department is the same as it has always been: to visualize the story and realize its potential. The significant contributions of this Guild's artists are the source of many of the most arresting experiences in the cinema, television and themed entertainment industries. The Guild's future practices must maximize our creative potential through an effective collaboration among all of our members from story-pitch to post-production. I believe there are three roads that must converge to achieve this reboot:

▶ First, our current systems and policies were created within a studio system that is no longer relevant but that still regulates our workplace. The most shortsighted of these polices have resulted in the creation of a generation of nonunion digital-design practitioners. Forty-nine of the fifty top-grossing films of all time were dependent upon large visual effects departments and, by association, large Art Departments. If we intend to remain relevant and active within our industry, we must amend the rules that regulate our membership policies, and bring into our fold those VFX artists and designers who perform many of the same services we do, and whom the studios value most for the generation of their profits.

▶ The second road requires that we carefully review and update our workplace practices. We must promote progressive interchangeability before the studios try to force it upon us at the 2015 negotiations. No longer can interchange within the Art Department be regarded as a threatening idea. It must be embraced if we are to survive over the decades to come. A recently conducted, constitutionally mandated trial board found a respected Art Director guilty for doing more than "making occasional working drawings" that the basic contract permits, ironic because he is actually a dual-card member, both a Set Designer and an Art Director. We are all freelancers who are hired for our talents and—most importantly—for our flexibility. If we do not evolve to meet the conditions in today's workplace, we will continue to experience the loss of job opportunities. There is not an Art Department today, especially outside of the Hollywood studio zone, which does not violate either the spirit or the letter of these archaic rules; the most arcane of which unreasonably restrict our artists from maximizing their full creative potential and participation. Artists who possess highly specialized talents and skills such as Storyboard Artists, Graphic Designers, Concept Illustrators and Set Designers, have little to fear. Their unique talents, and the demand for those talents, will continue to distinguish them in the future as it has done in the past. We cannot allow our fears to paralyze and divide us; we must seize the future and evolve to meet it.

▶ The third road concerns your participation in the governance of the Guild. This organization is similar to the Directors and Writers Guilds in that we are all labor organizations with a professional society component. With this responsibility comes the need to define and advance workplace standards and practices. We must continue to support our membership's access to continuing education and media visibility while promoting our brand distinction. We have a moral responsibility to this unique institution to see that its legacy, as well as the collective memory of our members, is chronicled, preserved and protected for the future. If we don't value our legacy, we can be assured that no one else will do it for us.

To advance these goals requires the selfless dedication of the volunteers you elect to serve on your behalf. Our best governance will remain that which is transparent, responsive, non-partisan and accountable. To achieve these ideals requires your direct participation in our system of representative democracy. The entertainment industry of today is not the one that most of us first encountered when we began our careers. It will continue to evolve faster than our zones of comfort would prefer. Our ability to survive and excel relies on the strength and solidarity of our community. We share a rich legacy within a unique profession, one that makes the impossible possible at every turn.



news

THE 17th ANNUAL ART DIRECTORS GUILD EXCELLENCE IN PRODUCTION DESIGN AWARDS PRESENTED BY BMW

by Greg Grande and Raf Lydon, ADG Awards Producers

Plans are underway for what promises to be the Art Directors Guild's finest evening. The 17th Annual Art Directors Guild Excellence in Production Design Awards Presented by BMW will be awarded Saturday, February 2, 2013. Paula Poundstone will once again host the festivities at the Beverly Hilton Hotel. The theme "Design in Motion" inspired ADG member James Pearse Connelly's stage design (shown above). Mr. Connelly said, "Auto design is kind of the same as set design, except that dirty oil part. Similar issues—get depth and fresh shapes into a tight space AND on an impossible price point for the consumer? There's really a lot to learn about how car designers approach and solve this issue."

The Lifetime Achievement Award will be presented to Production Designer Herman Zimmerman for an exceptional body of work which includes, six *Star Trek* feature films, three *Star Trek* television series, *Cheers*, *Happy Days*, and *Land of the Lost* to name a few. The award will be designed by DesignworksUSA, a subsidiary of the BMW Group.

Three extraordinary Production Designers—Preston Ames, Richard Macdonald and Edward S. Stephenson—will be inducted into the Art Directors Guild Hall of Fame.

Nine trophies will be handed out for excellence in Production Design for film, television and commercial categories. The recipient of the Cinematic Imagery Award will be announced soon.

Top: Designer James Pearse Connelly's design for the 17th Annual ADG Awards set echoes the characteristic kidney grille first seen on BMW automobiles in 1933.

If you would like to purchase tickets to the awards banquet, please contact plan A, at 310 860 1300 or **planA@planAevents.com**.

Voting for the awards begins December 18 (it's all online unless you request otherwise) and nominations will be announced on January 2, 2013. Please remember that most of the awards correspondence from the Art Directors Guild will be handled through email. If you do not have a current email address in our system, you may miss important information, so please update your profile on the website **www.ADG.org**. When updating your profile, please choose the "publish your profile" option and do not opt out of receiving email via Constant Contact, the Guild's email services partner. You can also contact Christian McGuire or Debbie Patton at the office: **Christian@artdirectors.org** or **Debbie@artdirectors.org**

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ARGO

GK films SMOKEHOUSE

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Two Friends, Two Artists

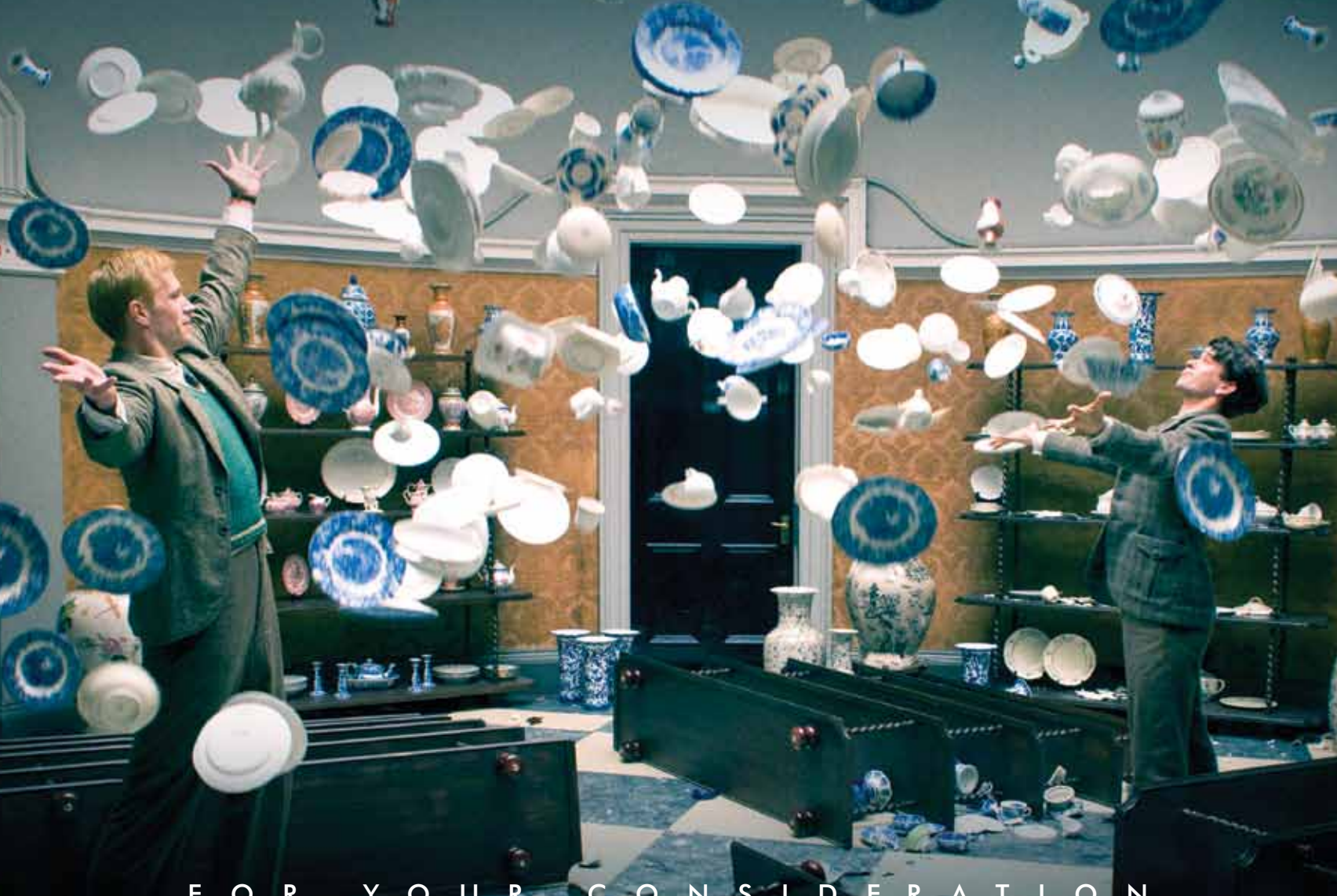
by Debbie Patton,
Manager, Activities and Events

As one of the final events of this year's ongoing celebration of the Guild's 75th anniversary, Gallery 800 in North Hollywood hung an exhibit of the personal art of two Hall of Fame Production Designers, Robert F. Boyle and Boris Leven, who had been lifelong friends since they first met at the USC School of Architecture during the Depression.

The artwork was loaned by Boyle's daughter, Emily, and features watercolors the two friends made knocking around Southern California on weekends and downtime from the Paramount Art Department where both ended up working when no architecture jobs could be found. They did renderings of Baldwin Hills and Chinatown, Grauman's Chinese Theater and a eucalyptus-lined Chavez Ravine.

Boyle's work is more extensive than Leven's in the collection, and includes some evocative dusty landscapes from his family's Hanford, CA, ranch in the 1930s. There is also some work from his Mexican period when he left Paramount—frustrated that Hans Dreier had not promoted him to Art Director—and traveled to Mexico to become a serious painter. He spent many Sundays there painting and drawing at a salon held by Diego Rivera and his wife Frida Kahlo. When Boyle's funds ran out, he returned to Hollywood and landed a job at Universal, soon designing *Saboteur* for director Alfred Hitchcock. Over

Above: The opening reception for Two Friends, Two Artists, an exhibit of the personal work (mostly watercolors) of Robert Boyle and Boris Leven at the ADG's Gallery 800 in North Hollywood.



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BEST ART DIRECTION

PRODUCTION DESIGNERS
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HUGH BATEUP

SET DECORATORS
PETER WALPOLE
REBECCA ALLEWAY

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ROGER EBERT, CHICAGO SUN-TIMES

CLOUD ATLAS

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XFILME CREATIVE POOL

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the years, he did other films for Hitchcock including *North by Northwest* and *The Birds*. He served on the Academy's Board of Governors, was nominated four times for the Oscar®, and received—at the age of 100—the only honorary Academy Award® ever given to a Production Designer.

Leven, who passed away more than twenty-five years ago, has had his drawings displayed at LACMA and MOMA. His film career carried him to *Giant*, *The Sound of Music*, *New York, New York*, and *West Side Story*, for which he won the Academy Award. He was nominated eight other times.

Part of the *Two Friends, Two Artists* exhibit included a re-creation of what Boyle and Leven's office might have been like on the Paramount lot during the 1930s and pre-war 1940s. There are wooden drafting tables and plan files, incandescent lights in green metal shades, lots of sketches and plans, and an electric fan and water cooler for a pre-air-conditioned age. The entire exhibit of their art was deeply personal, reflecting the way these two men saw Los Angeles, and their work, nearly eighty years ago.

Top, left: Production Designer Joe Garrity worked closely with Boyle during his recent years teaching at AFI, and served as the coordinator for this exhibition; Boyle's daughter Emily loaned the artworks to Gallery 800; Norm Newberry was Boyle's Art Director on many of his larger films, and provided valuable memorabilia for the exhibit. Top, right: The still-rural nature of Los Angeles in the 1930s is captured in these plein-air watercolors by both Boyle and Leven. Left: A staged re-creation of what Boyle and Leven's offices might have looked like at Paramount was assembled by Eric Jeon, Julia Levine, Erica Wernick and more than forty other people under the direction of Garrity. History for Hire, Universal Props, Warner Bros. Archives and JC Backings provided services and set dressing.

news

Above: Designed by architects Renzo Piano and Zoltan Pali, the museum will be located in the historic 1938 Streamline Moderne May Company Wilshire building at the corner of Wilshire Boulevard and Fairfax.

ACADEMY MUSEUM OF MOTION PICTURES

A.M.P.A.S. Press Release

The Academy of Motion Picture Arts and Sciences® announced that it has reached its initial goal to fund a nearly 300,000 square-foot Academy Museum, the first major U.S. museum dedicated exclusively to the history and ongoing development of motion pictures, slated to open in 2016.

Through immersive exhibitions and galleries, special screening rooms, and an interactive education center with demonstration labs, the museum will draw from the Academy's extensive collections and archives, which include more than 140,000 films, ten million photographs, 42,000 original film posters, 10,000 production drawings, costumes, props and moviemaking equipment, as well as behind-the-scenes personal accounts from artists and innovators—the Academy's membership—working in the motion picture industry.

Production Designer and Academy Governor Jim Bissell is a member of the Academy's Museum Committee.

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SET DECORATORS

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Production Designer
PATRICK MARC HANENBERGER

Art Director
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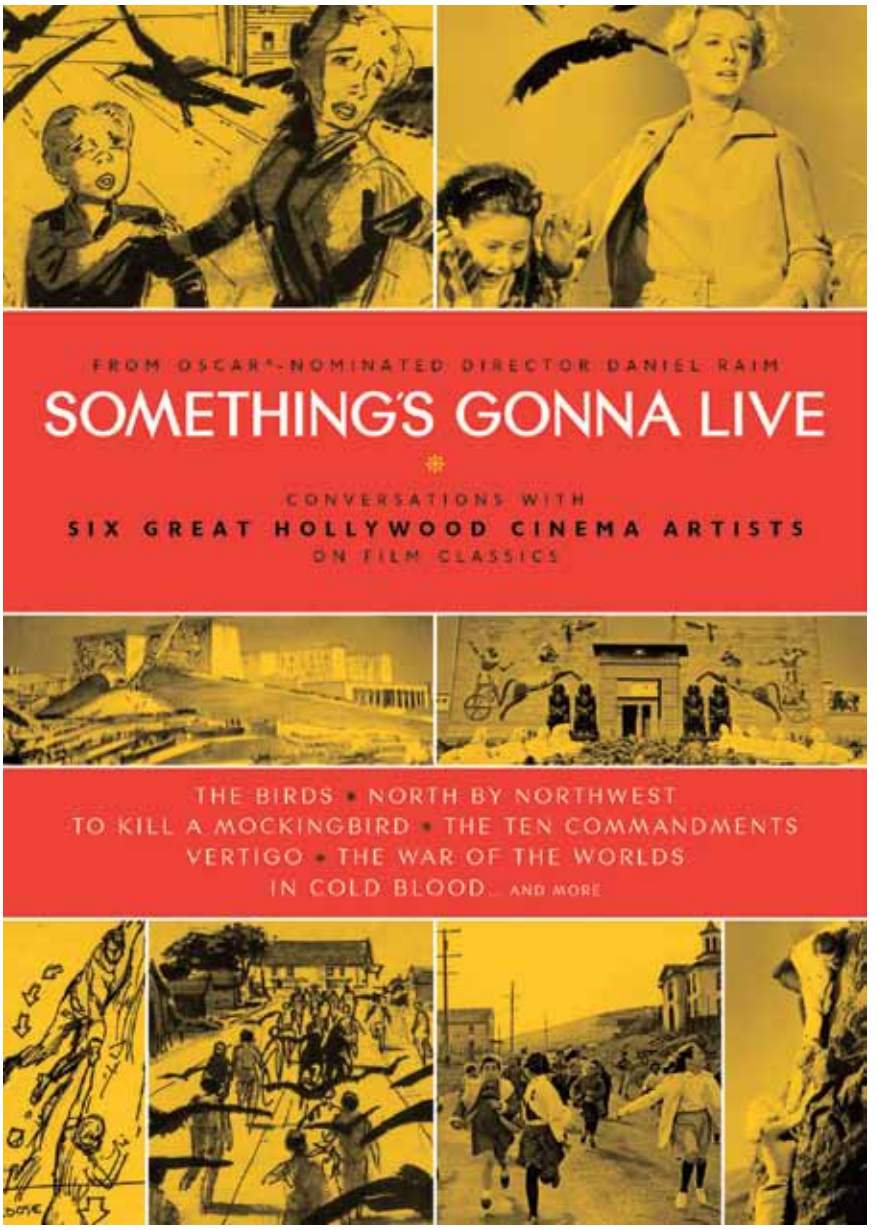
COMMUNITY, CRAFT AND LEGACY: *SOMETHING'S GONNA LIVE*

Review by Doug Cummings, Journalist & Film Critic

Famed Production Designers and cinematographers—and their enduring works—share the spotlight in *Something's Gonna Live* (now available on DVD and streaming), director Daniel Raim's 2010 feature-length follow-up to his Oscar®-nominated short film on Production Designer Robert Boyle, *The Man on Lincoln's Nose* (2000). The documentary, ten years in the making, is a tender portrait of Boyle (*North by Northwest, The Birds*) well into his 90s, and tracks conversations with his aging colleagues: Production Designers Albert Nozaki (*The War of the Worlds, The Ten Commandments*), Henry Bumstead (*Vertigo, To Kill a Mockingbird*) and Harold Michelson (*Star Trek: The Motion Picture*); cinematographers Haskell Wexler (*Who's Afraid of Virginia Woolf?, Medium Cool*) and Conrad Hall (*In Cold Blood, Butch Cassidy and the Sundance Kid*).

SOMETHING'S GONNA LIVE
Produced, written and directed by Daniel Raim
1 disc, 78 minutes plus bonus material
$29.95 list, but available discounted at Amazon.com or Netflix



Brimming with film clips and explanations about the creation of scenes from classic movies, the film takes its time to listen to these veterans, offering a warm portrait of their camaraderie while celebrating the ideas and storytelling values they cherished. Because so much film journalism focuses on commercial performances or awards accruals, and auteurist critics often blithely credit directors for every element of a film, *Something's Gonna Live* is an important corrective that sheds light on crucial Hollywood collaborators and their craft.

The film is full of production tales: how Boyle, Nozaki and Bumstead graduated from the school of architecture at the University of Southern California during the Great Depression and found work in Hollywood; how production thrived during the studio system at Paramount; director Alfred Hitchcock's working methods; the feelings behind the narrative design of *The Thomas Crown Affair*. *Something's*

Above: The DVD of SOMETHING'S GONNA LIVE contains many bonus features, including Boyle's master class at the American Film Institute, as well as a PDF containing Boyle's preparatory checklist of contextual questions to be asked by anyone designing a production.

on dvd

Above: Robert Boyle standing before the painted backdrop of Mt. Rushmore for NORTH BY NORTHWEST. The quality of the film's drops were greatly enhanced by the talented work of French Master Scenic Artist Ben Carré.

Gonna Live brings such stories to life with engaging presentations; a highlight is a four-way split screen that compares sketching, storyboards, film footage, and present-day locations as they all relate to a famous set piece from *The Birds*.

"Do you miss working on these movies?" Nozaki asks Boyle in the film as they tour a modern set. "I miss those days, when we were all together," says Boyle, "the community was great." While it has often been noted that large-scale productions are a supreme act of collaboration, so is talking about and preserving their history. Informed experience, archival materials, and reflections on technique—rare treasures on full display in Raim's documentary—are keys to retaining and even sometimes revitalizing the moviemaking craft.

Lest the viewer assume Boyle's sentiment is merely an expression of nostalgia by one of Hollywood's old guard, contemporary Production Designer Jim Bissell (*Good Night, and Good Luck.*; *E.T. the Extra-Terrestrial*) recently lamented on the industry's dearth of community and offered a word of caution. "It's really hard for industry people to sit and come together and talk about craft. We chase tax incentives and we chase rebates and we chase exchange rates, and that's the way movies are often made now." Professional organizations like the Art Directors Guild go a long way in preserving craft, but the nine-to-five working environment of the studio system offered a physical arena for long-lasting friendships and social dialogue that's rare in the industry today.

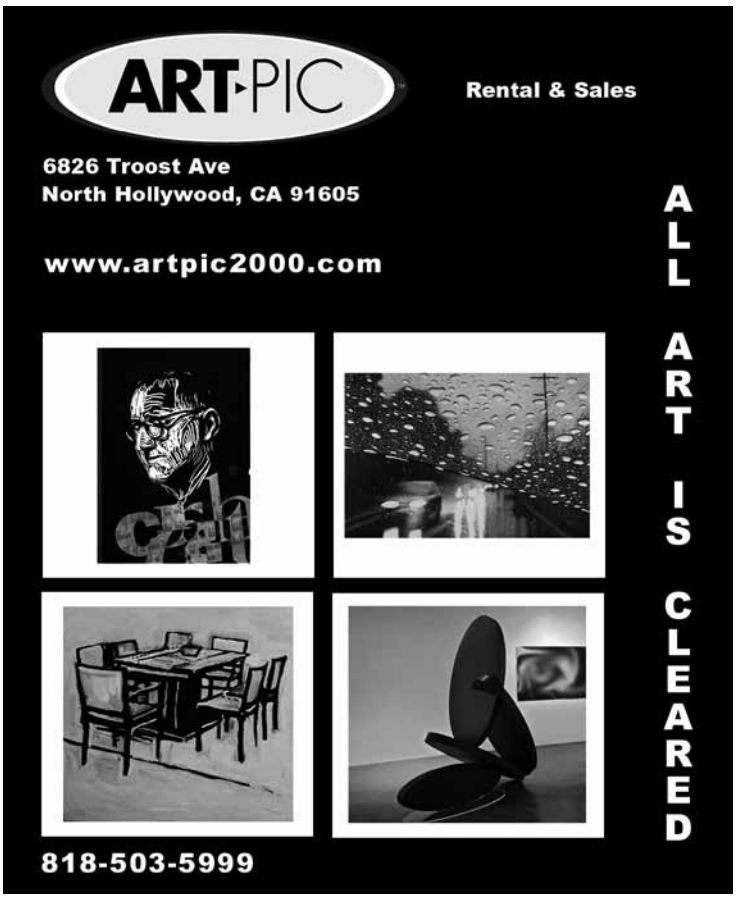
At Universal in the early 1980s, Bissell remembers, "I was adopted as one of their own. I caught the tail end of that studio system era; I was right across the hall from Bummy's [Henry Bumstead's] office where he would hold court at the end of the day." *Something's Gonna Live* is a tribute to that exchange of ideas between designers, cinematographers and directors.

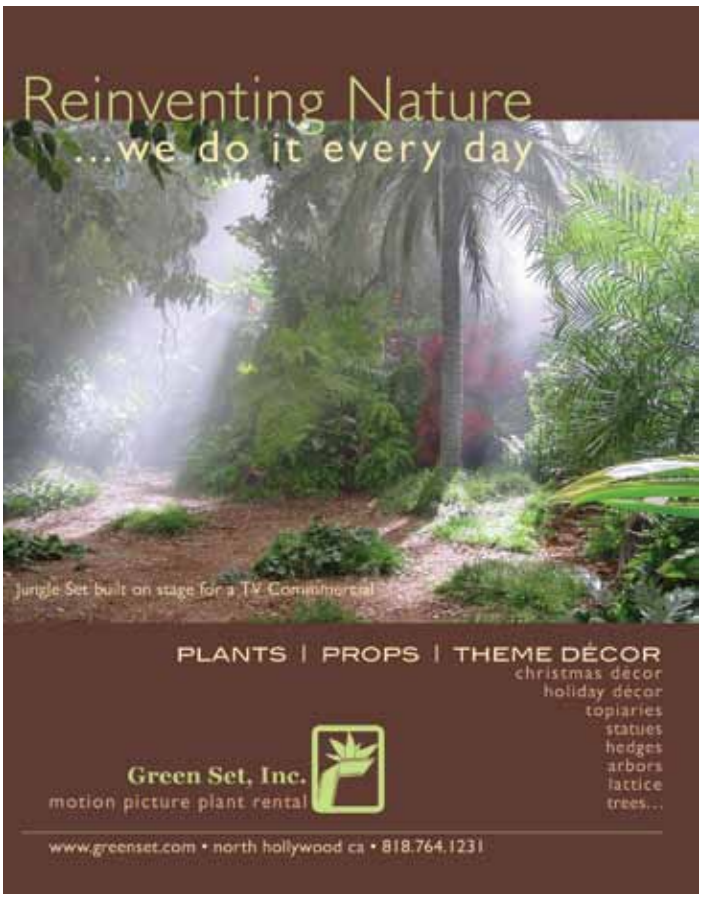
The movies of Alfred Hitchcock—who worked with Boyle, Bumstead and Michelson—are a focal point of the film. Hitchcock and Boyle's relationship has often been used as a model of

creative collaboration. In the heavily researched book, *Hitchcock at Work* (2000), film expert Bill Krohn (who suggests Hitchcock first hired Boyle and cameraman Joe Valentine for 1942's *Saboteur* because he liked the look of the pair's previous film, *The Wolf Man*) contends that Boyle was "one of [Hitchcock's] most important collaborators." Krohn goes into fascinating detail on the development of *The Birds*, describing how Evan Hunter's script went in a new direction (emphasizing Hitchcock's thematically important points of view) after the director's meetings with Boyle prompted visual plans that replaced written passages.

Similarly, in the 1992 book *By Design: Interviews with Film Production Designers*, Boyle talks about his initial storyboard meetings with Hitchcock for *Saboteur*, and even breaks down the director's feelings for specific colors: his fear of red; his preference for blondes and the color green; his distaste for blue. In the interview, Boyle emphasizes Hitchcock's collaborative qualities: "[H]e availed himself of all the best help he could get. He was so secure in his own ability and achievements—you knew this was a Hitchcock picture. He would listen to his chauffeur; it never bothered him."

One of the pleasures of *Something's Gonna Live* is not only hearing designers and cinematographers discuss their craft, but watching them thoughtfully consider and reflect on it as friends and colleagues, further proof that great communicators are often great listeners. Their mutual admiration and respect clearly extends beyond professional acknowledgement toward a shared desire to understand and represent human behavior. "These were people," Boyle says near the beginning of the film, "who had a very strong appreciation, not only of the human condition, but their social obligation in portraying that condition."





"THE MOST ORIGINAL FILM IN YEARS."

–CBS-TV, Bryan Erdy

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Social awareness isn't always a hallmark of Hollywood filmmaking, but the viewer gets a sense of what Boyle means when Haskell Wexler talks about the importance of creating and passing on work that has lasting value, or when Conrad Hall describes the visceral reaction he had to the prison sets and crime locations for *In Cold Blood*. Boyle defines a Production Designer as the person "responsible for the physical environment in which the action and the meaning of a film takes place," and emphasizes his desire to understand the social context of a story's characters in order to design the dramatic space around them.

The fact that many of these artists remained active late in life—Boyle taught at the American Film Institute until his death (at 100 years old) in 2010; Bumstead designed his last films (*Flags of Our Fathers* and *Letters from Iwo Jima*) in 2006 (at 91)—attests to their inspiring commitment to remain creative collaborators and to pass on their knowledge to younger generations.

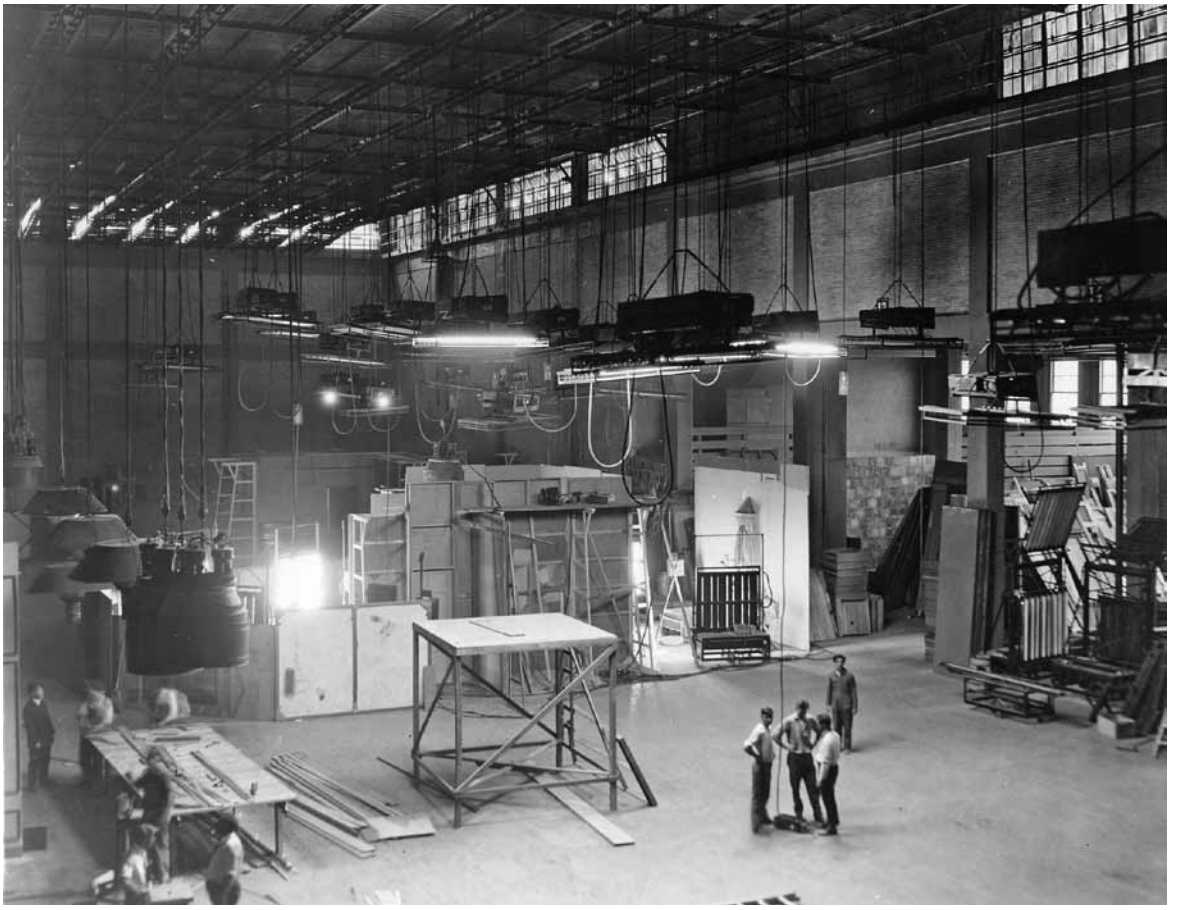
Currently, there are numerous high-profile books, documentaries and articles that address the industry's shift from film to digital, informing a wide cultural discussion about the state of the art and its future. While digital tools offer filmmakers greater abilities to render their imaginations, concerns about how these changes affect movie aesthetics and distribution (especially in regards to repertory theaters) are justifiably making headlines. But there are fewer discussions about the fundamental importance of maintaining storytelling artistry and its hard-earned wisdom.

Something's Gonna Live records a fascinating discussion between Boyle and Michelson as they consider the new technological possibilities. In *The Birds*, "We had to get the birds to attack us by throwing bread out," Michelson recalls. "If you made it today," says Boyle, "it would be absolutely perfect. Every bird would be in place and there would be millions of them; there would be nothing left to the imagination. I think in our version of *The*

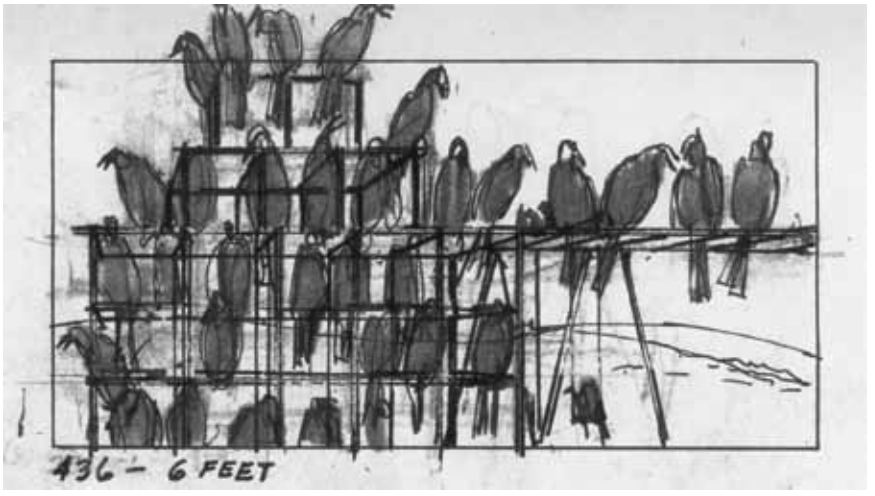
Below, clockwise from top left: Boyle and Illustrator Harold Michelson visit the Potter Schoolhouse in Bodega Bay, CA, the location used in the film. A frame-capture of the sequence using a combination of live and special effects birds (today the shot would probably use the Massive® Crowd Simulation program to generate the birds). A close-up of Michelson's storyboard technique, along with his color presentation sketch of the attack.

on dvd

Birds, you could imagine a lot of things. What wasn't seen was as important as what was."*Something's Gonna Live* is a strong reminder of the craft that often gets left behind as technology continues its inexorable advance. As remnants of an older era that fashioned some of the greatest films in Hollywood history, these designers and cinematographers represent a lingering conscience that speaks with quiet authenticity. The film is a memorial to the past, but also a challenge for the future. **ADG**



Right: The mill at Paramount Studios in the 1930s when Boyle first worked there. Below, left: Harold Michelson's carefully drawn marker storyboard frames, here for the jungle gym shot, often included precise information on camera placement. Below, right: Al Nozaki displays a model of the alien spacecraft for WAR OF THE WORLDS.



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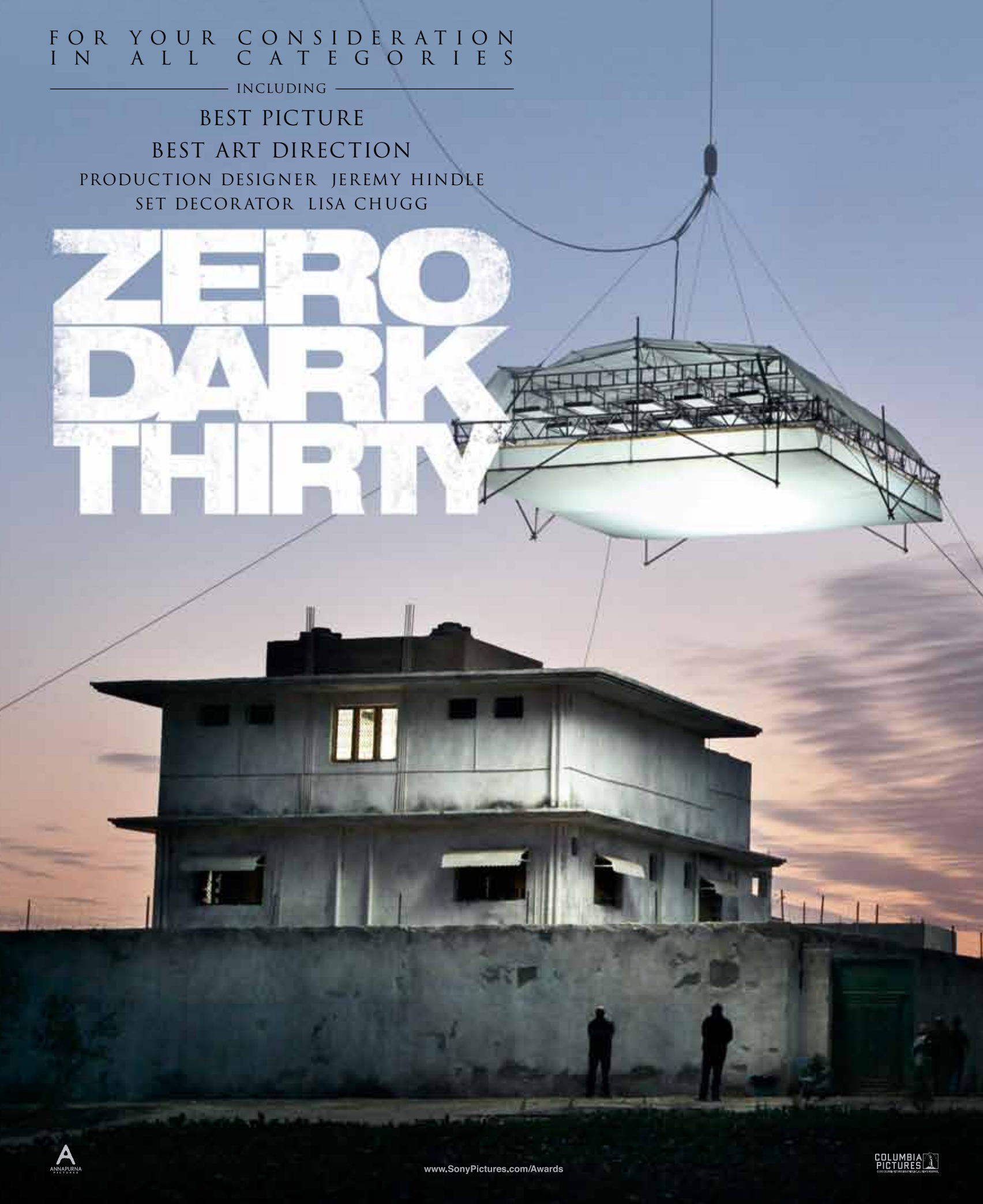

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the gripes of roth

ELECTION 2012—WHAT DOES IT MEAN?

by Scott Roth, Executive Director

The election is over at last. The anti-union Proposition 32 was handily defeated; the pro-education, avoid-further-cuts-to-California's-budget Proposition 30 (championed by Gov. Jerry Brown) passed; both houses of the California legislature now may get Democratic super-majorities; the Democrats picked up a few seats in the U.S. Senate (Republicans retained control in the House); Tea-Party Senate hopefuls in Missouri and Indiana, who'd let their inner ids out, suffered convincing defeats; for the first time, a self-proclaimed lesbian, Tammy Baldwin, won election to the Senate; gay-marriage-friendly measures passed in the four states in which they were contested; and, oh yes, Barack Obama was reelected President.

So what, if anything, does this all mean?
From a labor perspective—which, after all, is the perspective from which I write—the above developments are positive auguries.

The viciously mean-spirited campaign to destroy the ability of unions to advocate on their members' behalfs in the halls of government—which is what Proposition 32 was about—was soundly thrashed in California, obviously, a good thing for the union movement. On the other hand, the fact that once again—as in Wisconsin and other places—labor had to fight off a rear-guard action merely to maintain the status quo certainly is troubling. I would be much better, of course, if we were sufficiently situated politically to advocate for the passage of labor-friendly legislation as opposed to trying to stop the imposition of labor-unfriendly legislation.

But, as I said, the defeat of Proposition 32 is easy to call as a positive outcome for the labor movement. But what about the other election results I mentioned above? Why would they be positive auguries for the house of labor?

Here's why: with certain exceptions, labor unions these days tend to support Democratic as opposed to Republican candidates for office. I can't imagine this comes as a big surprise, but it's worth noting that traditionally it is Democrats and not Republicans who are the most union-friendly and the most willing to carry pro-labor legislation and otherwise advocate for the rights of working women and men to form unions and be able to collectively bargain.

And so it is that California's legislature becoming more Democratic, the Senate adding Democratic members to its majority and, especially, the reelection of Barack Obama as president (whose appointments to the Supreme Court and the National Labor Relations Board, among other actions, have lasting consequences for labor and the members it represents) are positive auguries. They all portend, if not more legislation for and assistance to the causes for which labor fights, then at least the promise of forestalling the further erosion of labor's influence in these areas.

And, finally, from the vantage point of an unreconstructed liberal—which fully describes me—what I've described above are hopeful omens indeed. These election results suggest, to me at least, that the electorate overall made some common-sense judgments in various areas of civic engagement and not just in labor relations. The Art Directors Guild (Local 800 of the IATSE), the IATSE itself, the Los Angeles County Federation of Labor, the California Labor Federation and the AFL-CIO all are devoted to advancing the interests of working women and men. What happened on November 6 will, I think, immeasurably assist all these organizations in fulfilling their mandates.

FOR YOUR CONSIDERATION

BEST PRODUCTION DESIGN

ALAN MACDONALD · TINA JONES

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lines from the station point

THE HOUSE OF LABOR

by John Moffitt, Associate Executive Director

I woke up Wednesday morning, November 7, the day after the general election, both dismayed and relieved. Dismayed, because I'd miss the merciless mudslide of political rhetoric oozing from my car radio and television, the graphic masterpieces touting yes or no, or him or her, flowering everywhere, on billboards, buildings and fences and sprouting from lawns. Well, I wouldn't *really* miss them, I guess.

Relieved, on the other hand, because the propositions and candidates promoting positions and issues favorable to working people, and more specifically, union working people, prevailed at the ballot box. I *really* was relieved. After all, it's working people—very talented working people—that make up the Art Directors Guild. No matter what else we may think ourselves to be, the Art Directors Guild is, in the end, a labor union, sitting at the kitchen table in that community of working people often referred to as the house of labor.

Occasionally, I hear ADG members deride labor unions, particularly the public-sector unions. Some even buy into the argument that those public-sector unions are the culprits behind all the states' budgets woes, as happened in Wisconsin. I hear also that those forces that wish to cripple the public unions' powers won't apply the same stranglehold to the private sector, and that austerity measures curtailing the right to bargain and strike will never reach as deep as our entertainment industry unions. Don't believe it.

Let's look at what just happened in California. Had Prop 32 passed, organized labor's voice—that's the voice of all unions, both public sector and private sector—would have been silenced in the political arena. In that arena, organized labor serves as the primary voice to promote agendas favorable to working people—that's us. With their opponent permanently silenced, the billionaires who wrote and financed Prop 32 would have been free to further their agenda, unopposed, to curtail the rights of unions to collectively bargain and effectively represent members, even to dismantle work rules and regulations as fundamental to labor as the eight-hour day, mandatory lunch periods and overtime. Right-to-work legislation, or more realistically, the right to work for less, would certainly follow for wage earners in California, as it did in Indiana. (Have you worked in a right-to-work state recently and checked out the wages and working conditions?)

So, who stood up with us to defeat Prop 32, to keep those deep-pocket arsonists from burning down the house of labor in California? Of course, the private-sector unions all carried their share of the weight, including the guilds and unions in the entertainment industry, but it was firefighters, nurses, teachers, service employees and the other brothers and sisters from the public sector who really poured it on this time to put out the fire and saved our union rights and the interests of our wage-earning members.

Let's face it, we, the unions, are collectively the most effective shield to protect wage earners' income and working conditions from such attacks. Let's remember that we all live in this house together and, like any household, we may have our occasional differences and squabbles, but when our house is threatened, it's good to know we have brothers and sisters we can depend on.

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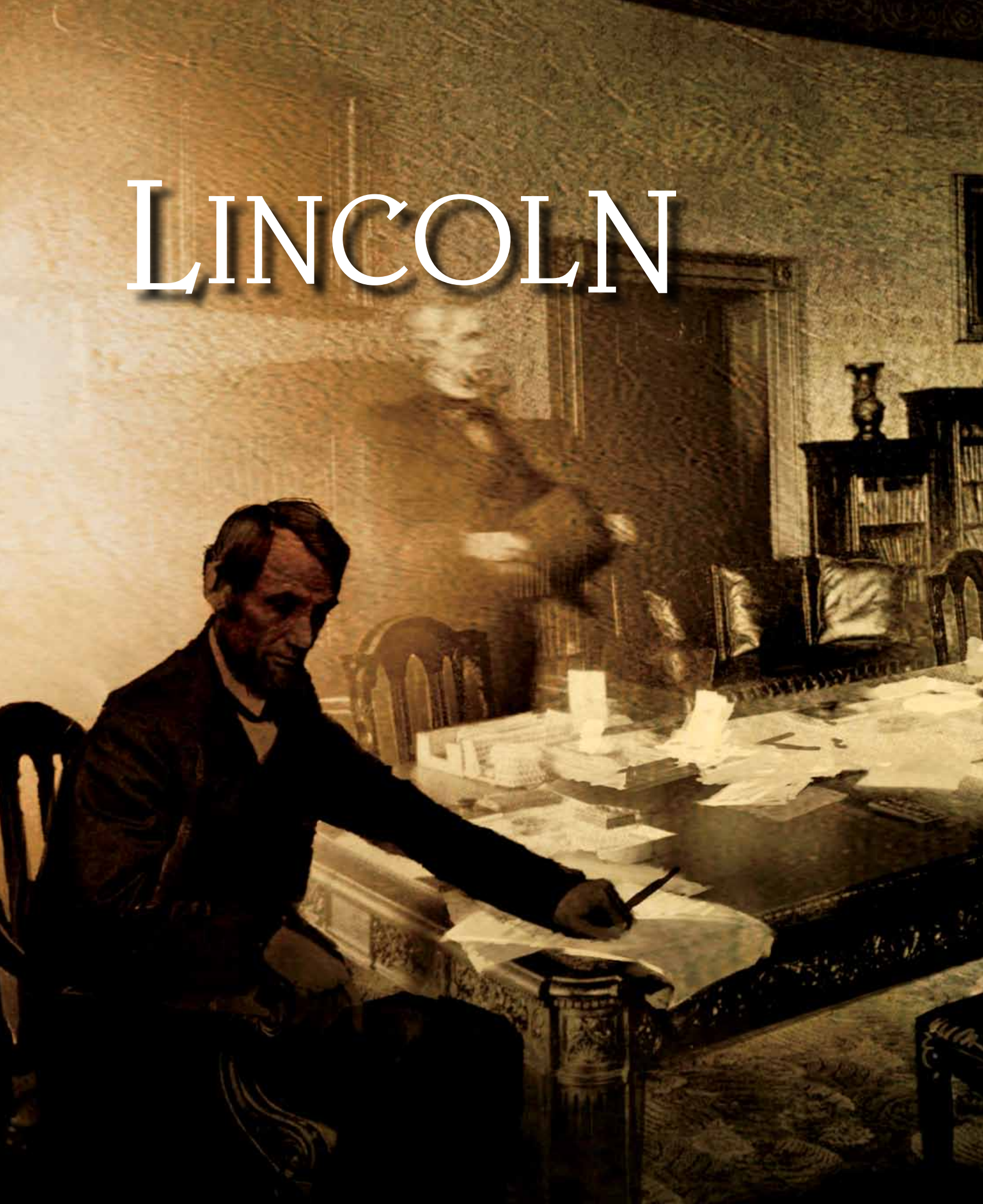
Lincoln



by Rick Carter, Production Designer

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Previous pages: A concept illustration by James Clyne of Lincoln at the Cabinet table in his office on the second floor of the White House. Clyne created the sketch in Photoshop®, layering photographic elements from multiple sources and tinting the overall image to suggest the haunted, ghostly world of Lincoln's troubled mind. Above: A production photograph of Lincoln reading to his son Tad in his White House office, built and carefully detailed in the now-vacant AMF warehouse in Mechanicsville, VA. Opposite page, top: This white model of the second-floor set of the White House, showing the main corridor, family living rooms, and Lincoln's office, was built in Virginia by construction coordinator Richard Blankeship. Bottom: Another composite sketch by Illustrator Stefan Dechant, this time of an early version of the telegraph office, where Lincoln, as Commander-in-Chief, conferred with military staff and tried to manage the progress of the Civil War.

When I first began working on *Lincoln* more than a decade ago, in February of 2001, Steven Spielberg expressed his desire to find the man behind the legend. He wanted to depict the essence of who Lincoln was and why his spirit is such an inspiration today. There was a sense of haunting throughout this story of President Lincoln during the last three months of the Civil War as he fought to pass the Thirteenth Amendment and to abolish slavery before the war's end, when the approval of three-quarters of the reunited states would again become impossible. He is haunted by the Civil War's tremendous toll, half a million Americans who have already died during his presidency. He is haunted by his, and his wife Mary's, personal loss of their eleven-year-old son Willie who died in the White House, probably of typhoid fever. And he is haunted by the fear that his Emancipation Proclamation would be overturned at the war's end, seen as a temporary measure since it was solely based on presidential war powers.

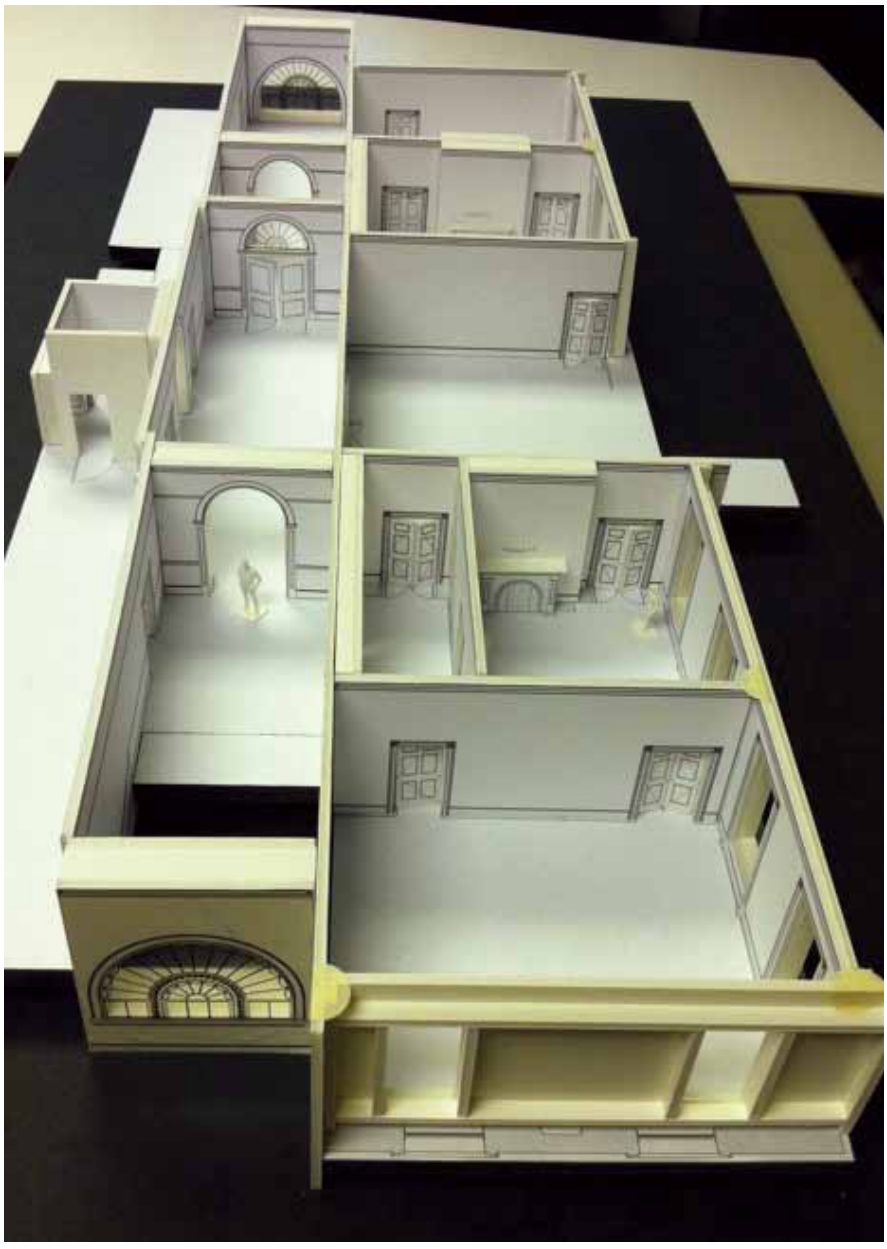
As the designer of this haunting presidential portrait, I realized that this could not be a movie in which the settings would ever attract attention away from the center of the production, the towering presence of Daniel Day-Lewis who postponed the film for more than a year so that he could entirely immerse himself into the role of Abraham Lincoln. He set a standard not only for our collective suspension of disbelief, but also a challenge to actually believe. Thus, I set out to find and create an equally immersive, naturalistic, but richly textured sense of place within which to tell this story, in close collaboration with cinematographer Janusz Kaminski.

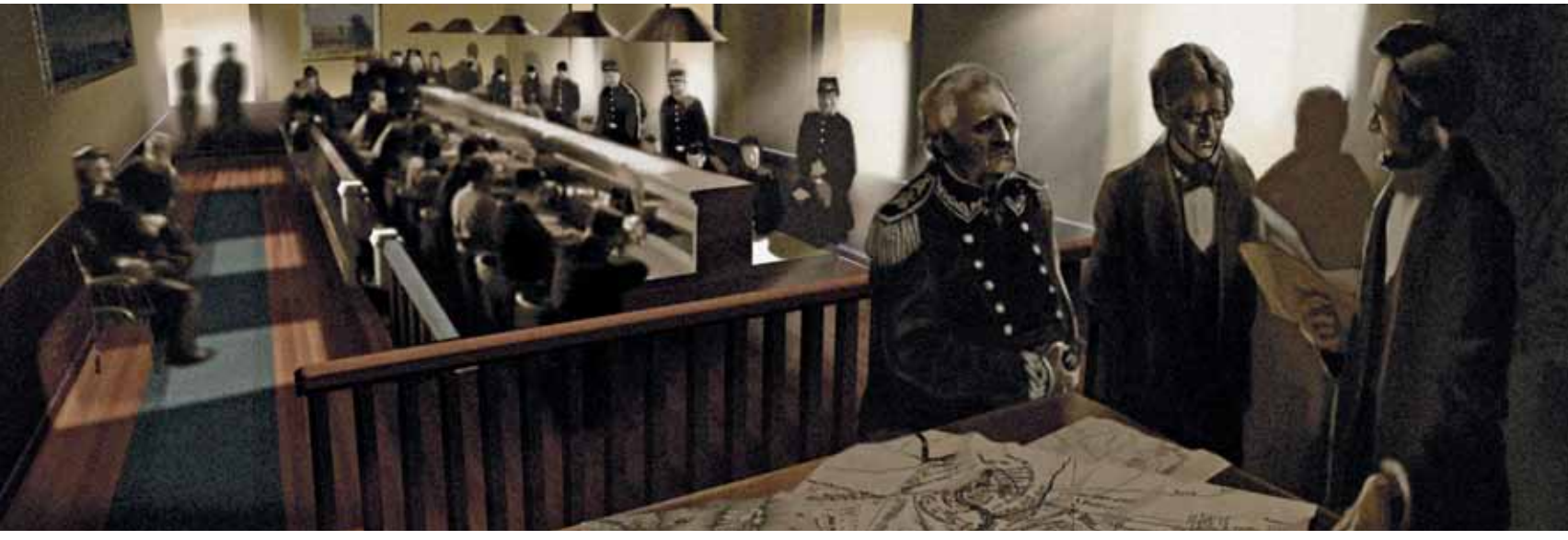
After chasing rebates for awhile, Spielberg, his longtime producer Kathleen Kennedy, and I realized that Richmond, Virginia, the capitol of the Confederacy, just a couple hours south of Washington, D.C., was the best location to film the entire production. Because so much of the Civil War was fought on the land between the Northern and Southern capitols, this hallowed ground resonated with the tragedy and suffering of those times and offered a true spirit of place that supported the purpose of the movie. The Virginia Capitol building, originally designed by Thomas Jefferson, became the interior the House of Representatives, as well

as the exteriors of the U.S. Capitol and the White House. The latter required a new portico to be added on the north side of the Virginia State Capitol, if just temporarily for filming, to match the one added in the 1830s to James Hoban's original design for the president's house. Downtown Petersburg, Virginia, appears much like it did in the 1860s, so it provided an expansive and vivid backlot on which to re-create the streets of Washington, D.C.

"I set out to find and create an immersive, naturalistic, but richly textured sense of place within which to tell this story."

Because Lincoln's presidency was the first to be captured in photographs, the Art Department was able to find research from which to design the second floor White House set. In the 1860s, Lincoln's office, which is now called the Lincoln Bedroom, was on the east side of the building. The living quarters were at the other end of the same hallway, and not very private due to the large number of petitioners who regularly called upon the president for help and guidance. In order to be as historically accurate as possible, set decorator Jim Erickson commissioned re-creations of carpets and wallpapers of the times from a silk screen company in Richmond, and arranged for the construction of key pieces of furniture in Lincoln's office.





Above: Daniel Day-Lewis, as Lincoln, rides with his General Staff through the terrible battlefield aftermath of the siege of Petersburg on April 3, 1865, the day after it fell to the Union Army. Lincoln spent two of the last three weeks of his life in Virginia at the front lines of the Civil War. Below, right: Lincoln waits, late at night, in the War Department telegraph office, for news from the battlefield. The set was created within an old office building on the grounds of the Virginia State Capitol. Opposite page, top: The House of Delegates in the 1788 Virginia State Capitol, designed by Thomas Jefferson, was dressed as the United States House of Representatives in Washington. Bottom: A substantial portion of the film is played in the fully detailed White House set, where the shadowy, chiaroscuro lighting lends a ghostly, haunted feeling to the rooms.

Early conceptual drawings by Illustrators James Clyne, Stefan Dechant, Kevin Jenkins and Josh Shepherd provided visual guides for the entire production staff. Art Directors Leslie McDonald, David Crank and Curt Beech supervised the expansive designs, drawn by Set Designers Mike Ward, Jim Hewitt and Scott Herbertson, of the interior and exterior of the period White House, the chamber of the House of Representatives, the exterior of the Capitol Building, the streets of Washington, D.C., the River Queen paddle-wheeled steamboat and the battlefield aftermath of the siege of Petersburg, which were all assembled by construction coordinator Richard Blankenship. The Art Department's painstaking attention to detail, especially evident in Graphic Designer Karen TenEyck's countless maps, letters, telegrams, newspapers, job prospectuses, congressional bills and tally sheets, provided all of the actors' characters with as much visual support as possible.

With the film completed, it seems like it is we the audience who are now haunted by the story, reminded of the responsibility we have in this age to be worthy of the great sacrifices made a hundred and fifty years ago by an extraordinary president, and by hundreds of thousands of others who also lost their lives to end the horror of slavery and to provide a "new birth of freedom" for all Americans. **ADG**

Ghostly Impressions

by James Clyne, Illustrator

I am a sci-fi geek. Short stories, urban legends, blockbuster movies—I am a life-long fan of them all. Usually, when I am called to work on a film, I am asked to imagine the future in a very specific technological, architectural, or scientific way. When Rick Carter asked me to work on *Lincoln*, I was hesitant. I was not sure what I could bring to the project. I was certain that the 16th president would have no need for a hoverpack or VTOL gunship. Nonetheless, I was honored and intrigued that Rick had invited me to join his team. He has a way of distracting artists from their own ego. His unique perspective and unconventional approach to material would undoubtedly guide, if not push, my work in new directions. So instead of reaching far into the future, I leapt backward….into the past.

Anyone who has ever spent time thumbing through books of Civil War photography will surely walk away feeling haunted. The images are both ghastly and ghostly. From a purely visual standpoint, it is easy to find inspiration in the Civil War. Photography was still in its infancy and the hand of the photographer was always evident. Photos were well set up because they had to be. Long exposures meant images blurred with the slightest movement. Figures that couldn't hold still seemed like eerie apparitions, and the dead stood out in sharp focus. While the sepia tones felt warm and organic, scratches on the prints reminded me that I was looking through someone else's lens. I wasn't just observing the event; I was also witnessing the process. That connection to the past was interesting to me as an historical record, but also as an aesthetic.

Above: Young Tadd Lincoln watches the traffic on Pennsylvania Avenue below, as the major figures in the battle to pass the Thirteenth Amendment walk in and out of his view. The sketch, again, is by Illustrator James Clyne.

Top and bottom: Two composite pans of the battlefield aftermath of the siege of Petersburg, created by Illustrators Josh Sheppard and Kevin Jenkins, were used to inform the construction and dressing of the location. Above: Scratches and imperfections were purposely introduced into this composite sketch by Sheppard of Lincoln surveying the devastation.

Instead of erasing the scratches or bringing the blurs into focus, Rick and I embraced the imperfections. He wanted to visually portray a president who felt alone in the world while others around him blurred out of his personal focus. Using Adobe Photoshop®, I layered historical photographs of Lincoln, White House interiors and exteriors, Civil War era Washington, D.C., and also battlefield locations such as Manassas and Gettysburg.

The goal of this type of collage was not to add texture and context related to specific story points but to help us all understand the complexity of Lincoln as a character and a human being. In a way, the process was not that different from the Civil War photographers who paid meticulous attention to technology and "accidentally on purpose" plucked raw moments from the events of the Civil War. The difference here was that we used technology to compress images and events to evoke raw emotions on a subconscious level.

Each image was layered and then pushed further, crunching the values to almost a binary value range. I concentrated on the sepia tones and specifically used dark and highly contrasted silhouettes to isolate Lincoln and emphasize the imperfections of the period photography. I strived to create something that went beyond an impression of the photography of the time but became more of a new aesthetic that could also hold the psychology and

spirit of the title character. The images took on a ghostly quality. Lincoln was portrayed as a man haunted by the world around him. In some illustrations I literally added the impressions of ghosts. Along with a short depth of field, motion blurs and high contrast, I painted in the cast shadows of unseen characters and reflections of Lincoln, in a mirror purposely out of scale.

My work was done very early in the production and I was given the liberty to take a more impressionistic approach to the project. Just as one image was compressed into another, I kept many illustrations bound together in what became known as the dreamscape. Rather than simply the look of the movie, Rick and I hoped to provide a map that would offer inspiration to Steven Spielberg and cinematographer Janusz Kaminski.

I have rarely had the opportunity to work with such great talent and powerful material, and even more rarely have I been able to push myself creatively into nineteenth-century America. As always, I never know exactly what impact my work has had on the final product but I am honored to have been part of the team and I'm very proud of the finished film. **ADG**

Above: Lincoln startles himself, as if seeing a ghost, in this illustration by James Clyne.

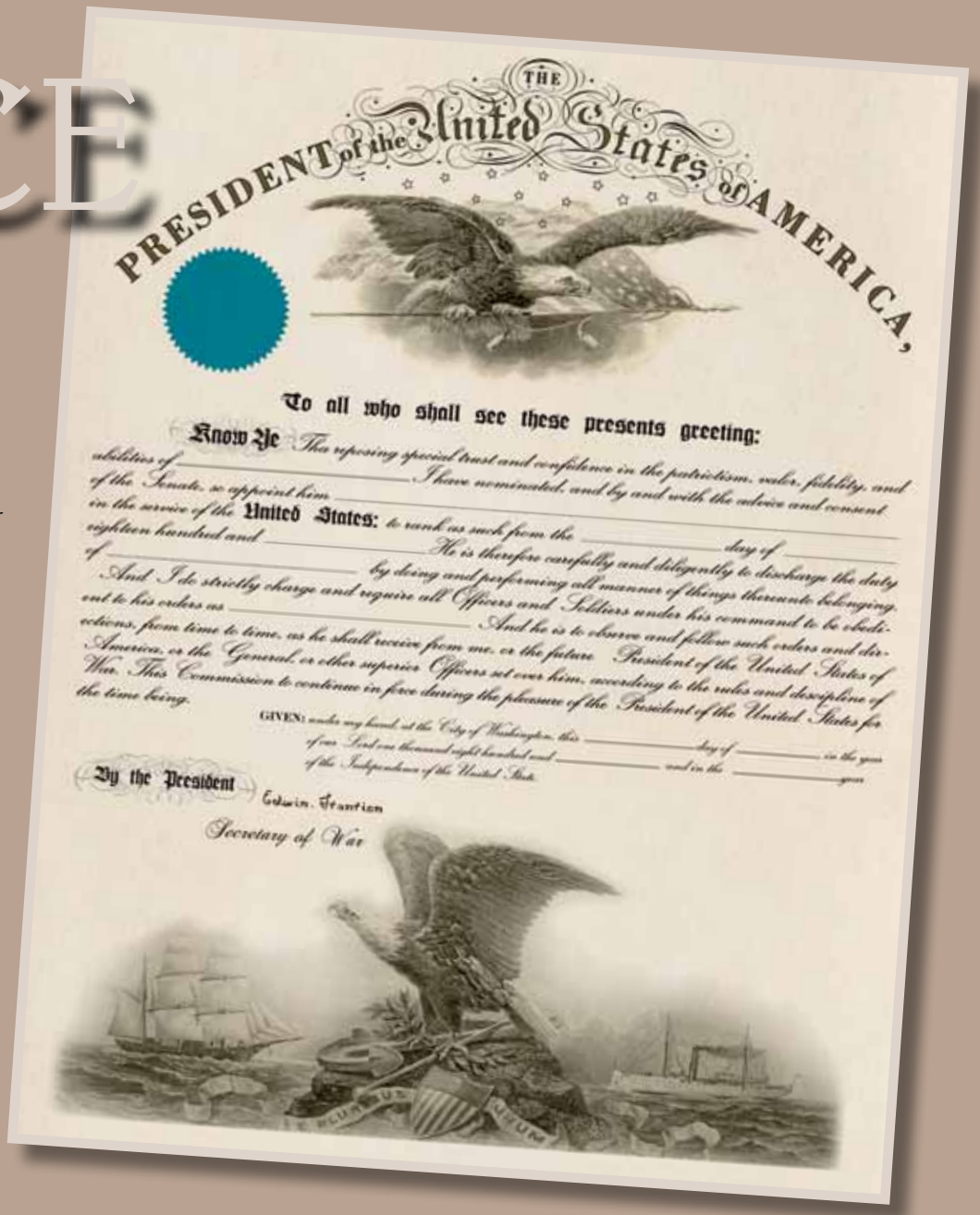
Mr. Lincoln's

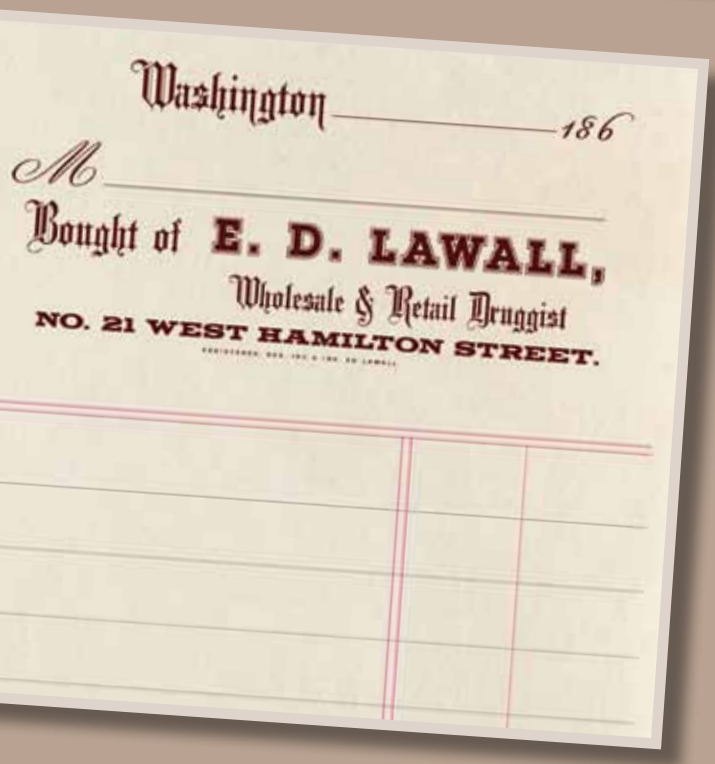
by Karen TenEyck, Graphic Designer

OFFICE

There are so many Civil War experts in this country it was a bit intimidating to start a project when you have very little previous knowledge of the subject matter. This made doing the homework more important than ever, and for me that is the true joy of the film business—learning about things you never knew you wanted to know. Rick Carter had been working on *Lincoln* off and on for more than a decade. He had assembled portfolios full of photographs of almost every aspect of life in 1865—pictures of architecture, letters, portraits, carriages and battlegrounds. And, there was the all-important pictorial timeline that matched historical dates with the action in the script compiled by Rick, Amee Carter and John Swartz. This proved invaluable for dating all the letters and documents. Yet with all that backing me up, I still felt the need to go and see what the real 1865 documents, maps and letters looked like. Getting it absolutely right was of paramount importance.

Working with the Art Department's Civil War historian, Elvatrice Belsches, I went to the Library of Virginia and the Virginia Historical Society, where I was able to feel the lightness of period letters, see the actual grain of the paper, touch period maps and see how they were put together for use in the field. For research on what Lincoln's office looked like, we used principally three documents: C.K. Stellwagen's October 1864 drawing of Lincoln's office, housed in the collection of the Western Reserve Historical Society, Peter Waddell's painting "The Visit" based to large extent on Stellwagen's drawing, and an 1862 photograph showing Lincoln sitting at his center Cabinet table taken by Anthony Berger of Mathew Brady's gallery. We also had a list from Jennifer Ericson at the Abraham Lincoln Presidential Library in Springfield, Illinois, that described what items were in the office. I feel relatively confident that we were able to find copies of some of the actual maps, photographs and paintings, not just similar ones, that were in his office at the time.





Opposite page, top: Period paperwork is a major part of the set dressing in this scene in Lincoln's office where his Cabinet meets to plan the attack on Fort Fisher near the mouth of the Cape Fear River at Wilmington, North Carolina. Left and above: Various billheads and a Presidential Naval Appointment created by Graphic Designers Karen TenEyck and Gioia Varesi were printed on paper stocks chosen for their similarity to those used in the 1860s.

Top and above: A screen capture of the partial paddlewheeled steamboat set piece, along with TenEyck's layout for its name board. Specific strokes on existing fonts had to be modified correctly to match the period aesthetic. Opposite page, top: Still photographs of extras, most shot by still photographer David James, were modified and degraded before being printed on paper and card stock to simulate tintype prints. Opposite, botttom: A playbill and a casualty list are just samples of the hundreds of pieces created to dress the streets of Richmond, VA, at the end of the Civil War.

Maps

The first projects I tackled were the many maps, both scripted and background. I divided them into three categories: formal maps that were reproduced on printing presses and hung in Lincoln's office, field maps that were used by war strategists, and the up-to-the-minute survey maps which were made by the U.S. Army Corps of Engineers and provided the War Department with the latest information on troop movement and topography. Good maps were necessary for planning battles on a day-to-day basis.

After retouching all the digital files, most of them from the Library of Congress, my assistant, Gioia Varesi, and I made additional changes so they would work better on film. For example, the slave map was lightly colored showing the northern and southern states, and some of the titles were made larger so you could see them better. This often required completely resetting of all the scrolls and period typefaces.

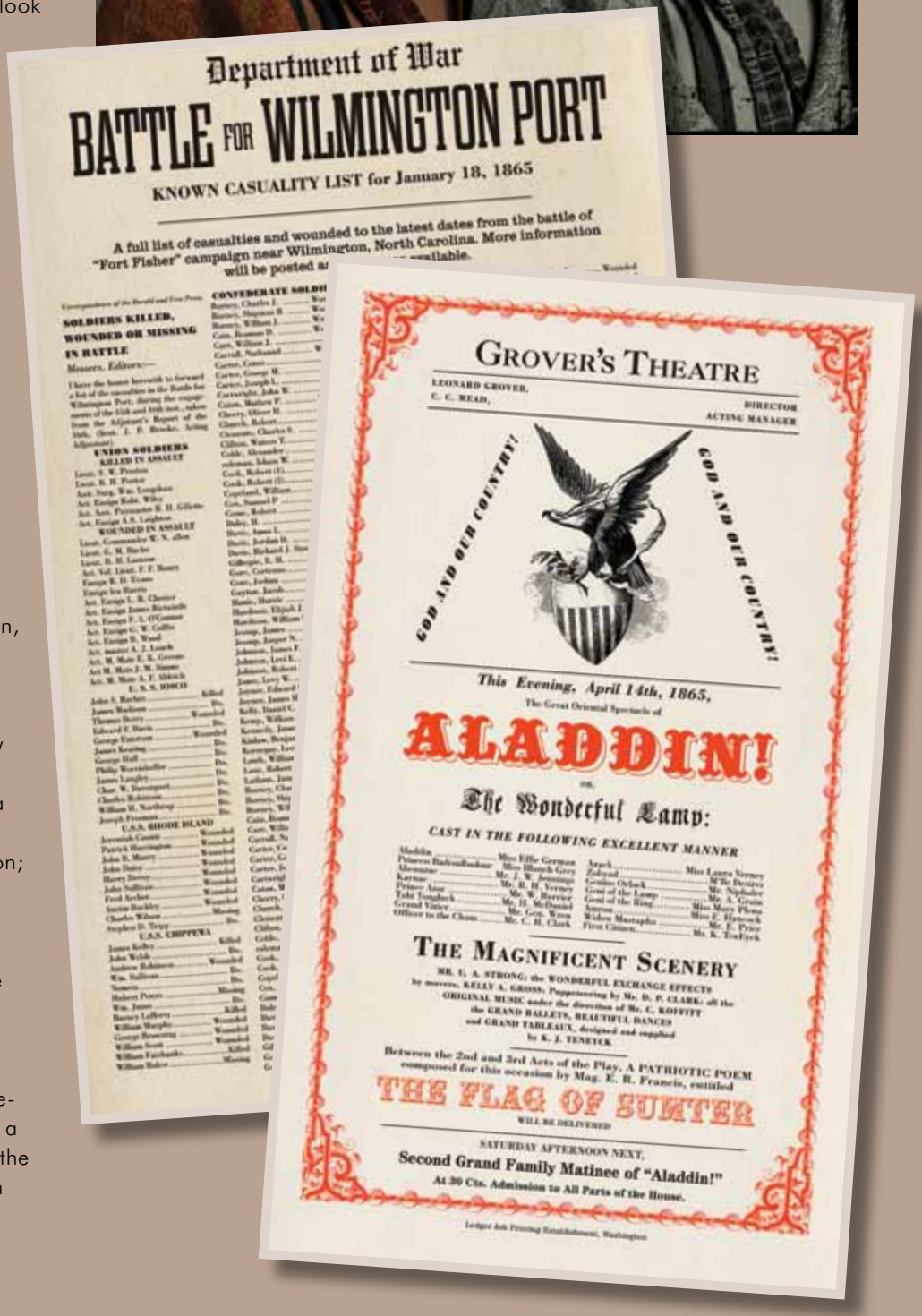
For production, the large, formal maps were divided up and printed on printing press-sized sheets, typically 25″ by 38″, and then mounted on a lightweight canvas backing which could be as large as 8′ by 5′. Lettie Moreno's team from Studio Graphics, a division of Independent Studio Services (ISS) in Sunland, California, made most of the large- and medium-sized maps and shipped them to Virginia where filming took place. A local printer there, Acorn Sign Graphics, was able to help with last-minute additions and changes.

Field maps were much smaller and usually fit on the 25″ by 38″ sheets. The press sheets were then cut up and mounted on canvas leaving a 1/4″ gap between sections so they could be folded and carried in a portfolio.

Finally, survey maps were printed on lightweight tracing paper using the color copier and glued together after hand-coloring them and making other modifications on the computer.

Letters & Documents

In addition to the maps, Rick wanted the letters in Lincoln's office to be the actual ones that Lincoln was sending and receiving for each historical day of the shoot. If the historical date was January 2, then letters gathered from the Library of Congress for that date were in the office on that shooting day. To re-create these documents, Gioia cleaned up all the tears, bad copy marks and library stamps with her computer so that they could be printed on period paper. She also got quite good at replicating period handwriting with pen and ink and added that extra touch to many of the documents. In my research, I was surprised to find that light cobalt blue was a very popular color for writing paper at the time although we decided not to use too much as this might look odd to the modern eye. Most documents were printed on a color copier using papers that matched the ones in the museums as closely as possible.



Department of War

BATTLE FOR WILMINGTON PORT

KNOWN CASUALITY LIST for January 18, 1865

A full list of casualties and wounded to the latest dates from the battle of "Fort Fisher" campaign near Wilmington, North Carolina. More information will be posted as available.

SOLDIERS KILLED, WOUNDED OR MISSING IN BATTLE

Messrs. Editors:—

UNION SOLDIERS KILLED IN ASSAULT

WOUNDED IN ASSAULT

U. S. S. ROSCO

U.S.S. RHODE ISLAND

U.S.S. CHIPPEWA

CONFEDERATE SOLDI

GROVER'S THEATRE

LEONARD GROVER, DIRECTOR
C. C. MEAD, ACTING MANAGER

GOD AND OUR COUNTRY!

GOD AND OUR COUNTRY!

This Evening, April 14th, 1865,

The Great Oriental Spectacle of

ALADDIN!

OR,

The Wonderful Lamp:

CAST IN THE FOLLOWING EXCELLENT MANNER

THE MAGNIFICENT SCENERY

MR. U. A. STRONG; the WONDERFUL EXCHANGE EFFECTS by masters, KELLY & GROSS; Puppeteering by Mr. D. P. CLARK; all the ORIGINAL MUSIC under the direction of Mr. C. KOPITZ; the GRAND BALLETS, BEAUTIFUL DANCES and GRAND TABLEAUX, designed and supplied by S. J. TENEYCK.

Between the 2nd and 3rd Acts of the Play, A PATRIOTIC POEM composed for this occasion by Mag. E. H. Francis, entitled

THE FLAG OF SUMTER

WILL BE DELIVERED

SATURDAY AFTERNOON NEXT,

Second Grand Family Matinee of "Aladdin!"

At 50 Cts. Admission to All Parts of the House.

I purchased more than $1,000 of fonts for this film, in addition to the more than five thousand I already own or have designed, and used these for reproducing much of the period handwriting and type styles needed to re-create the documents accurately. It turns out that Bodoni, designed in Italy in the late 18th century, is the go-to font for 1865 with various versions of Old English not far behind. Although there is a font for Lincoln's handwriting available, it's of very poor quality and I found Lamar Pen, (designed in 2002 by Brian Willson, based on the handwriting of Mirabeau Lamar, the first vice president of the Texas Republic) to be a better substitute. However, Daniel Day-Lewis, who played Lincoln, practiced the signature and his version was used on all hero documents so they would be consistent. Mary Todd Lincoln's handwriting turned out to be the Schoon font; John Quincy Adams' was Koma Latin by Serbian designer Lazar Dimitrijevic; John Hay was the California A font; John Nicolay was Byron, a handmade font created from the penmanship of Lord Byron; and Edwin M. Stanton was Rhalina Expanded, designed by Texas attorney and amateur fontographer Dan Zadorozny; and there were others. I had to make a chart and put it on the wall to keep everyone straight.

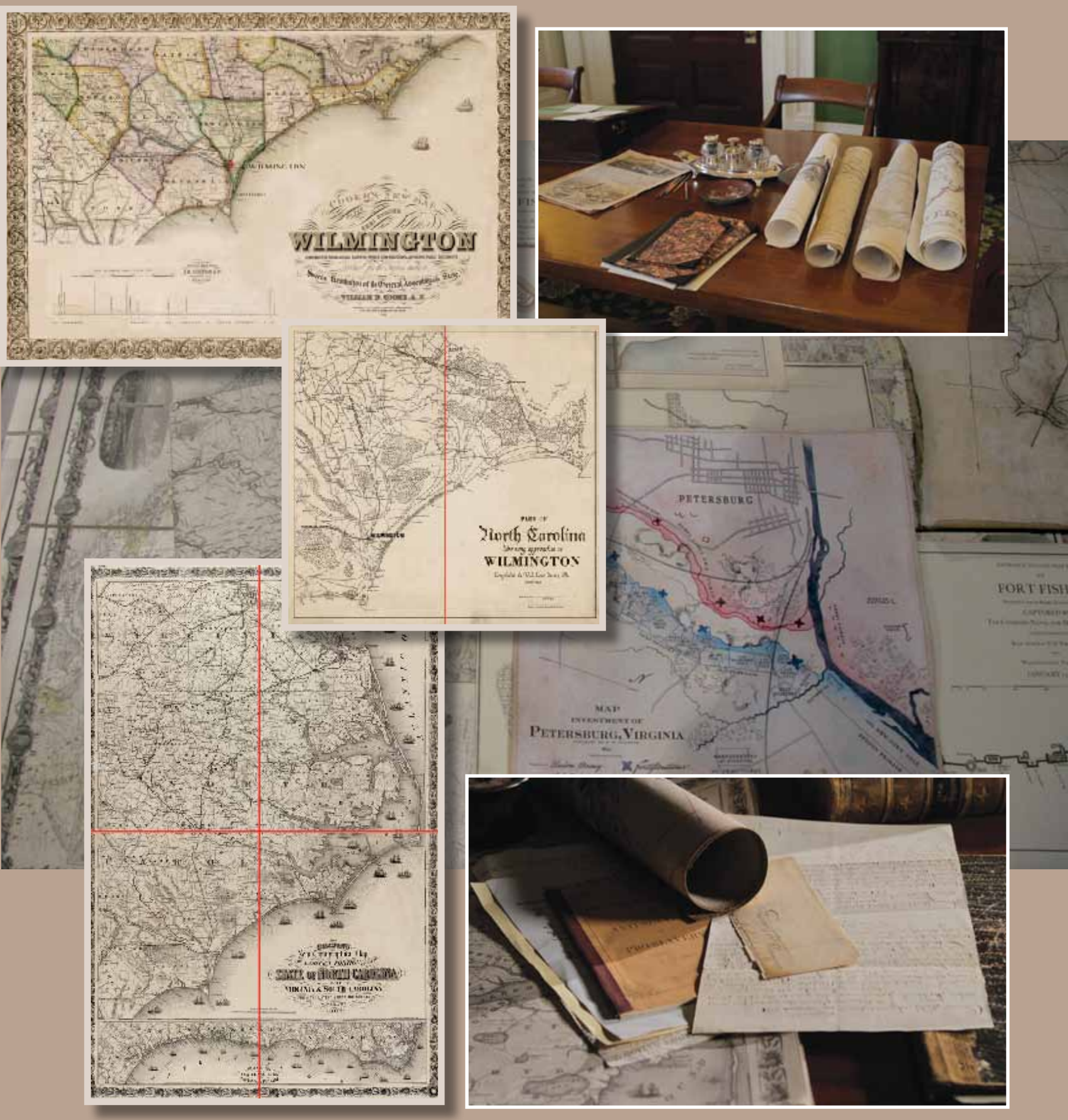
One of the most important documents in the film was the Thirteenth Amendment. I had to re-create this from scratch because I couldn't get a good enough digital file and the document in the Library of Congress has all the signatures from

both the Senate and House on it, which was not appropriate for the scene. We wanted only the signatures of the senators, since the House vote had just happened when we see the document on film, and the representatives would sign it later. To accomplish this, I matched each signature to an available font and left spaces blank to be filled in on camera. Bringing the vector file from Adobe Illustrator® to Photoshop®, I could then tweak the signatures to look more like period inks. It was at this time that I discovered that one of the signers of the Thirteenth Amendment was none other than Sen. J.C. TenEyck, possibly a distant relative.

Photography

One of the most important props in the movie was a box of slave slides that Lincoln kept in his office. Elvatrice Belsches searched through thousands of photographs and pulled a collection for Rick and Steven to choose from, and Art Department assistant Laina Kaffenberger learned all about the history of photography in 1865. Using their research, we settled on the ambrotype, a wet-plate process that creates a positive image on a sheet of glass. Most of the slave photographs were from the Library of Congress or purchased from the New York Public Library, Getty Images in Seattle, or the Bridgeman Art Library in New York. Spielberg wanted to see the images, lit only by firelight, in the background of a shot, so they needed to be larger than they would have been in real life. All the digital images needed some cleanup, hand-coloring and to be made into a similar format. I designed the commercial frames and the final props were produced by the Art Department with Gioia doing all the handwriting on the labels and Laina putting them between glass. The fifteen selected slides fit into a custom wooden box produced by the Properties Department.

In addition to the ambrotypes, we also needed a tintype of Lincoln's dead son, Willie, for Mary's boudoir. This was shot by a Virginia photographer, Todd Harrington, using a reproduction of the 19th century 8" by 10" wet-plate Victor Camera originally made by E.H. & T. Anthony. After Todd processed the photographs using the traditional 19th century method, I scanned them into the computer so they could be made slightly larger for the set. Other tintypes of the soldiers' relatives were shot digitally by the film's still photographer, David James. These too I brought into my computer and matched the tintype look.



Opposite page: Slave photographs from the Library of Congress were copied and printed onto glass in a process that mimicked period ambrotype photographic prints. The center image is a screen capture showing how the props were used by campfire light. This page: Among the most numerous props, in this story of war are maps showing troop movement and topography, some hung on walls or from racks, others folded on tables or in leather tubes.

Top: The cubbyholes in Lincoln's White House desk were filled with letters and other documents specific to each story day of the script. This allowed for freedom in the cinematography, and helped Daniel Day-Lewis inhabit the character. Above: A portable writing desk with handwritten documents. Lewis became proficient at creating Lincoln's signature, and many of those shots were done live.

Other Projects

The telegraph room set was a major source of paperwork for the Art Department. The room was filled with telegram storage bins and blank pads. Using approximately thirty original masters that I developed, Gioia and I made over seven hundred final documents on various paper stocks with variations of the War Department telegraph letterhead. All the hero telegrams had to be tracked by the Art Department in their various incarnations: a written note or dictation from the sender, translating the text into code on the sending side, decoding the message on the receiving side, and the final telegram that was sent to the intended recipient. The telegraph office also required the cipher book the soldiers used to break the codes. Art Department assistant Toby Thiermann was able to track down a copy of a real one. I reset all the type and handwriting and printed the booklets in signatures on the color copier. Set decorator Jim Erickson's team had the printed pages bound into books. These were also used for training the actors (including Toby) for the scene.

Another important prop was Mary Lincoln's tally card which she used to keep track of the vote on the Thirteenth Amendment in the House of Representatives. It was something she would have made from one of her printed letterheads. Although I had found period research for the letterhead, Sally Field was not happy with the result. It turned out that she had seen even better research in a book she had in her hotel room. Costume designer Joanna Johnston had the same book in her office, so I quickly reproduced the desired monogram, printed it and rushed it to set in time for the shot.

Billheads are the period name for receipts or order forms and although they were not important to the script, I did want to have stacks of them in the various offices we were designing. I love their quirky combination of fonts that really sell the period: Old English and script combined with decorative fonts in all different sizes, elaborate borders and illustrations, back-slant and italic, drop shadows and outlines. Luckily, eBay sells lots of these types of ephemera, and that was where I got most of my research, adapting them to items that would have been appropriate at the time.

Although there was very little signage in the film, one glorious piece was the name on the ferryboat, River Queen, where Lincoln meets Grant at City Point, Virginia. Working from a photo of the actual boat, I hand-drew all the letters on the computer and sent the elevation to the Paint Department. No font can take the place of some period lettering. The foot on the R, the clipped corners of the Q—these small distinctions really help sell the period. You just don't see any of that in modern signage.

One of the most difficult tasks of the film were the Prospectus papers which are basically flyers for job listings, posted in public places. Lincoln essentially bribed some members of Congress to vote for

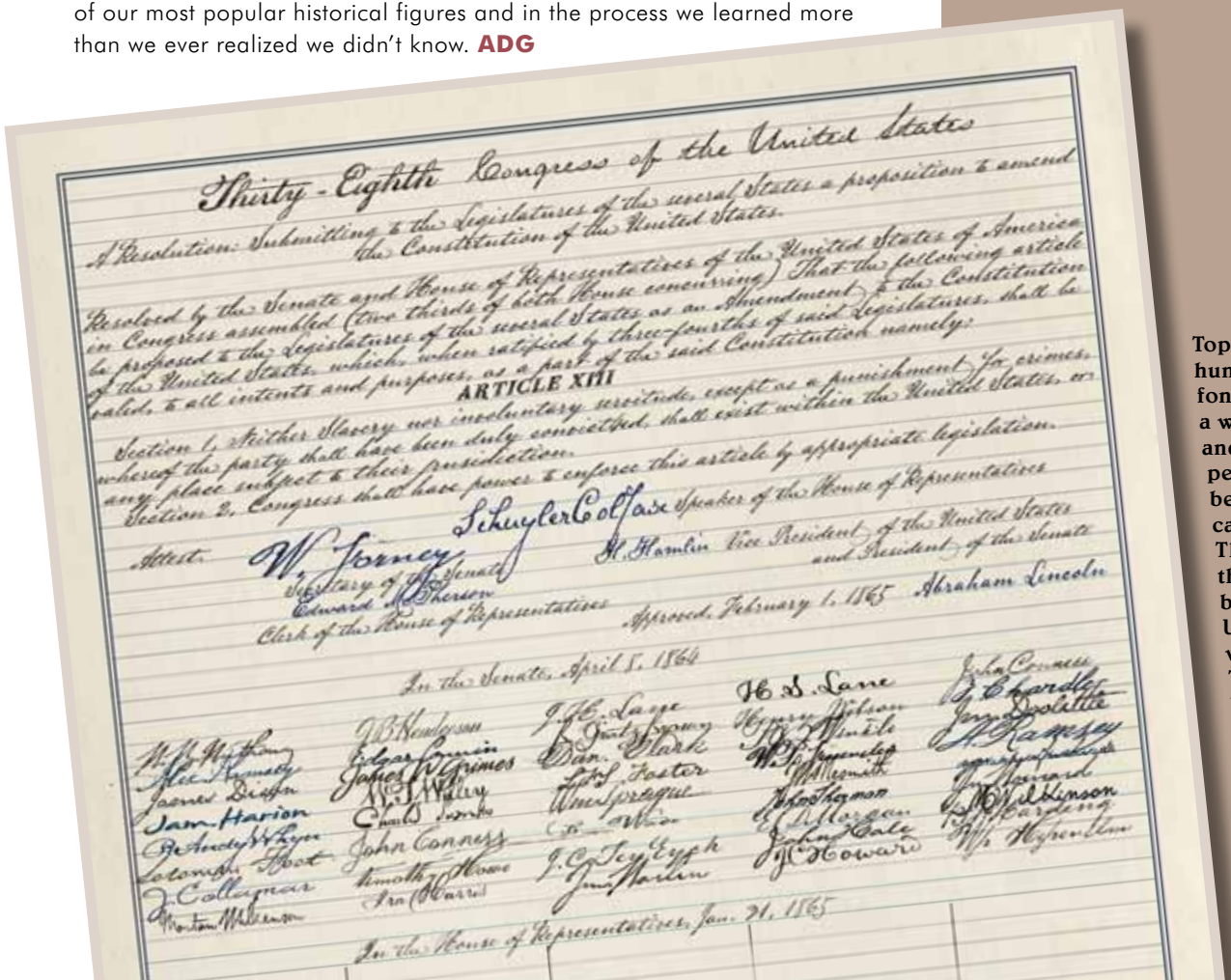
the amendment by offering them these jobs. We couldn't find any credible research to use, so—for the one and only time in the movie—we made it up. Using newspapers for the language and actual government paperwork for style, Laina, Elva and intern, Brittany Jewell, wrote the copy and I designed the documents. The Art Department was also responsible for tracking these documents through the many scenes in which they appeared.

This was one of the most challenging projects of my career. The opportunity to work with Steven Spielberg was something I had looked forward to since I was a teenager. For me, not coming from a show-business family, it was really something to finally be "in the room" with the personal view of the life of one of our most popular historical figures and in the process we learned more than we ever realized we didn't know. **ADG**

It's really something to celebrate when a Pulitzer Prize-winning historian recognizes the work of a Production Designer and his Art Department team:

I spent ten years writing *Team of Rivals: The Political Genius of Abraham Lincoln*... and every day I imagined Lincoln's world. I had never seen it realized, however, until I visited the movie set, housed in an old pinball-machine factory in Richmond, Virginia. When Production Designer Rick Carter opened a door and led me into his rendering of the Lincoln White House, I felt as if I had been transported back in time. Every detail was so lovingly re-created, from the cubby holes in Lincoln's desk to the protrait of Andrew Jackson on the office wall, from the carpets to the clocks and candelabra...the elements that lend an unparalleled authenticity to the production.

–Doris Kearns Goodwin, in *Time* magazine, November 5, 2012


Thirty-Eighth Congress of the United States

A Resolution: Submitting to the Legislatures of the several States a proposition to amend the Constitution of the United States.

Resolved by the Senate and House of Representatives of the United States of America in Congress assembled, (two thirds of both Houses concurring) That the following article be proposed to the Legislatures of the several States as an Amendment to the Constitution of the United States, which, when ratified by three-fourths of said Legislatures, shall be valid, to all intents and purposes, as a part of the said Constitution, namely:

ARTICLE XIII

Section 1. Neither Slavery nor involuntary servitude, except as a punishment for crimes whereof the party shall have been duly convicted, shall exist within the United States, or any place subject to their jurisdiction.

Section 2. Congress shall have power to enforce this article by appropriate legislation.

Schuyler Colfax Speaker of the House of Representatives

Attest. W. Forney Secretary of the Senate

H. Hamlin Vice President of the United States and President of the Senate

Edward McPherson Clerk of the House of Representatives

Approved. February 1. 1865 Abraham Lincoln

In the Senate, April 8. 1864

In the House of Representatives, Jan. 31. 1865

Top, left: More than a hundred period handwriting fonts were used to create a wide variety of memos and documents for this period, twenty years before the typewriter came into use. Left: The Thirteenth Amendment to the Constitution, signed by Lincoln and the entire United States Senate, was an important prop. The signatures had to be believable, and the character convincing, so many of the period-handwriting fonts were tweaked and hand-modified.

Art Unites 6

by Denis Olsen, Scenic Artist & Gallery 800 Curator

Above: Guild members, artists, and Gallery 800 patrons mingle and talk at the opening reception on November 29.

On the evening of November 29, the Guild kicked off the annual show of members' personal art at its Gallery 800, located in NoHo's historic Lankershim Arts Center, the site for almost five years. *Art Unites 6* was a blast! The wine and sodas flowed; we had great music from Joe Diamond's jazz combo "Just in Time." The art deco gallery, a City of Los Angeles Historical Landmark built in 1939, is a wonderful space to hang art. This year the Guild invited the Set Painters and Sign Writers Local 729 to join in putting up some of their artwork, but with only three weeks' notice it was very tough to get art and framing together. It does take time. Our liaison with 729 was Michelle Armitage, a longtime member of that Local, and she was wonderful. Next time, we will have even more entries from

Right: Zuhdi Sardar, a classically trained Scenic Artist (at the Ecole Nationale Superieure des Beaux Art in Paris), with his 51"x 32" dimensional SCARRED MOUNTAIN #1 (in a series of 12), executed in sculpting foam, fiberglass, canvas and acrylic.

Left: Scenic Artist and the Guild's Associate Executive Director, John Moffitt stands with his 28"x 40" oil on linen painting REMEMBRANCE.

Right: Gallery 800 curator, Scenic Artist Denis Olsen, painted OLIVER WITH HIS '65 PAN in oil on canvas. It's 24"x 36".

them. For a long time I've wanted to put the other IATSE Locals together for a big show. I feel it would help in communication and just getting to know each other as artists, sculptors and photographers. With every show I worry that maybe this time we won't see as much work entered, and I get a little stressed out. But each time I'm again surprised at how great the submissions are. They all flood in at the last minute and once it's all hung, you can see how sweet it is. "Too cool. It's just great!"

Gallery 800's mission is to promote the works of our talented entertainment industry professionals, in an intimate venue, on a personal level. Gallery 800 hours are Thursday through Saturday 2–8 pm and Sunday 2–6 pm. For more information, please visit the Gallery 800 website at www.Gallery800.com

Above: The jazz combo Just in Time, featuring Joe Diamond on the drums played for the opening reception.

DCA DEPARTMENT OF CULTURAL AFFAIRS
City of Los Angeles

Above: Motion Picture Set Painter Michelle Armitage with her 36"x 24" acrylic triptych entitled MORNING LIFE.

Above: THROUGH THE DARK AND DEEP is a 30"x 18" oil on canvas painting by Illustrator Dan Caplan.

Left: This 36"x 24" oil on canvas work is entitled ARCO STATION and was created by Production Designer/Art Director Eva Andry.

Left: Scenic Artist Bridget Duffy's 18"x 14" oil on canvas painting is entitled FIERY FAREWELL. Above: Bridget's son, Scenic Artist Nathan Duffy, says, "It was Father's Day at Lake Fairmont with my kids and I caught this reflection while fishing with them." He calls the 36"x 24" oil on canvas painting FATHER'S DAY BLISS.

Right: Local 729 Motion Picture Set Painter Steve Jackson executed his 54"x 25" REGENERATION in mixed media on wood.

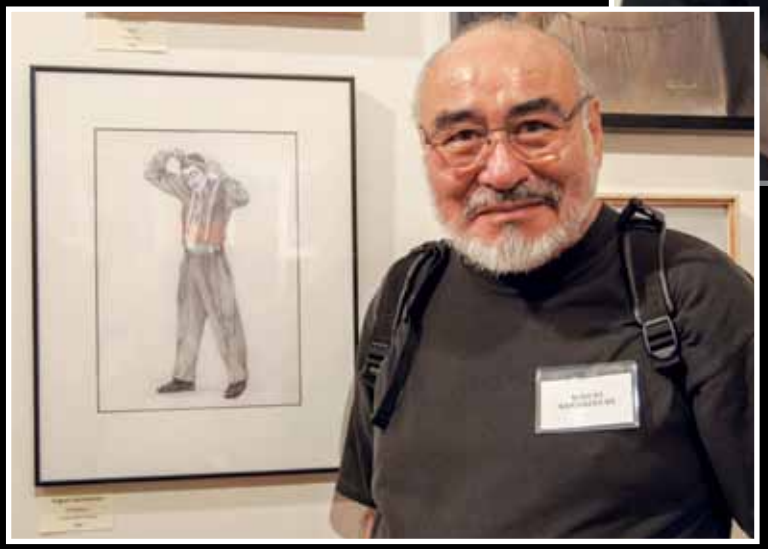
Below: Art Director Erik Olson put some complex thought into his 25"x 25" acrylics on panel SQUARE #4 and CENTRIFUGAL #1. "The geometries inherent in the constructions," he writes, "have generated the shapes of the different color areas. The squares are related to a series of works started 40-plus years ago and the centrifugal pieces are a recent variant of the theme."

Above: Andrew Britton, an Assistant Graphic Artist, did BLUE HYPERBOLA as a 16"x 6-1/2" pencil and marker drawing on paper, and then enhanced it digitally.

Right: Catherine Giesecke is both an ADG Scenic Artist and a member of the Motion Picture Set Painters. Her 18"x 24" oil is entitled IN FROM THE COLD.

Right: Production Designer and Conceptual Illustrator James W. Thompson, Jr. with his 24"x 36" acrylic CHERRY BLOSSOMS.

Below: ARAXIE BELLE 4th OF JULY is a 72"x 36" oil on muslin painting by Production Designer Terry Weldon.



Above: This 16"x 12" oil on canvas work is entitled A VERY GOOD MORNING and was painted by Set Designer Barbara Mesney.

Left: Graphic Artist August Santistevan with EL PACHUCO, an 8-1/2"x 11" giclee print of a pencil drawing.

Left: Barbara Dunphy, a Production Designer, with two of her small works done in pastel on matte board: STILL LIFE #1 (10"x 8") and JAM AND LADLE (8"x 10").

Right: Production Designer Denny Dugally with two 20"x 16" prints of her original photographs, STREETS OF OLD IPANEMA and KUNA INDIAN WITH MOLAS.

Below: This 24"x 24" oil on canvas, entitled ANGRY WOMAN, was painted by Production Designer Hilda Stark.

Above: Scenic Artist Guy Maturo with his 12"x 36" acrylic called THE GAMBLER.

Left: Eric Warren, a Production Designer, Art Director and Set Designer, stands beside his two 10"x 7-1/2" digital photographic prints, BERLIN MEDIA and LOOKING FOR MR. WRIGHT.

Below: Production Designer Cherie Baker with her 30"x 48" oil painting entitled NOW IS THE TIME.

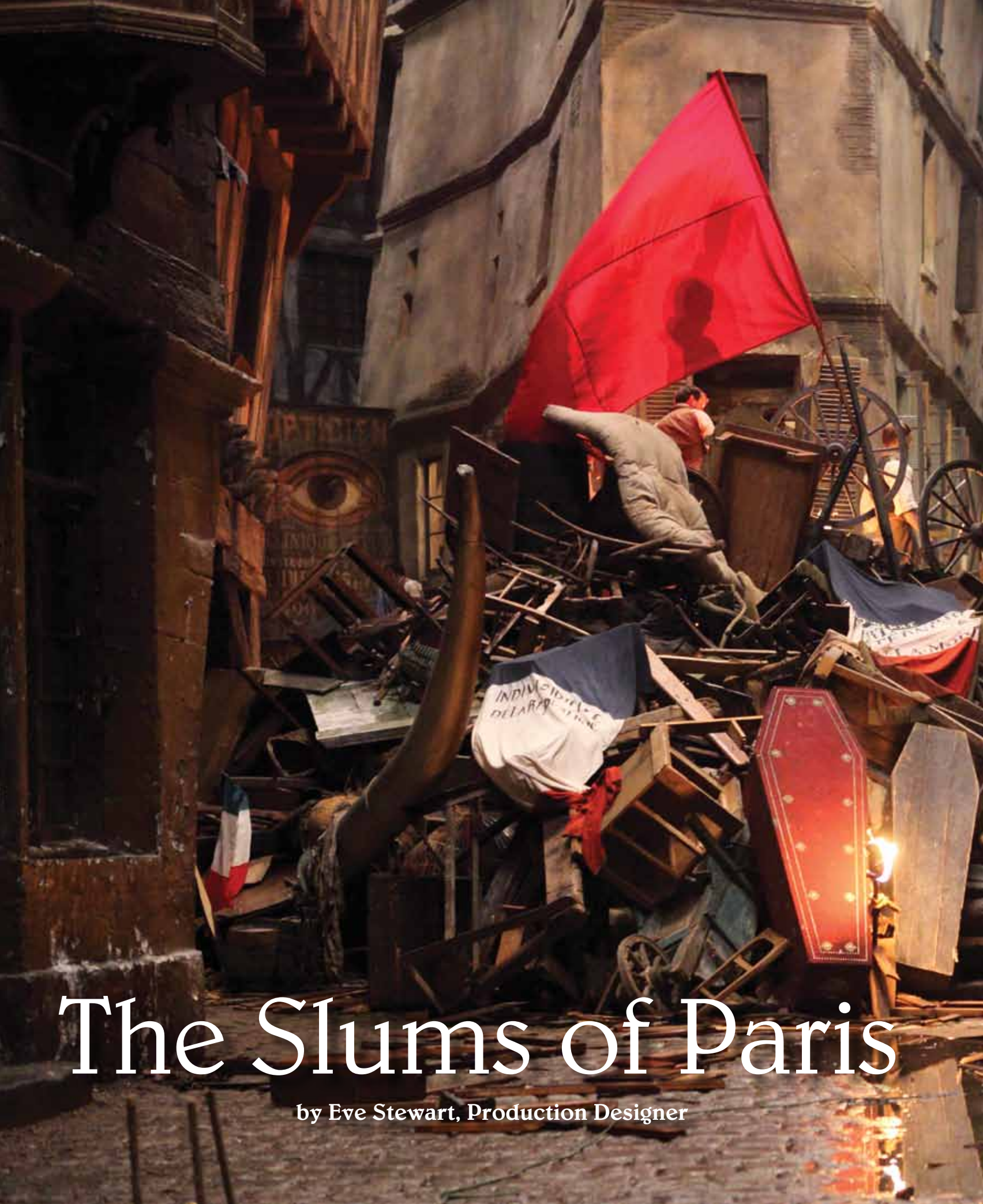
Above: Graphic Designer Jeff Skrimstad with his 14"x 17" oil painting, BEFORE THE GAME.

Right: This 12"x 9" oil on canvas painting by Scenic Artist Stasys Pinkus is entitled SCENE FROM THE SIDE OF THE ROAD.

Right: MAKING WAVES is a 30"x 24" acrylic painting over giclee print by Graphic Artist Pete Graziano.

Left: Graphic Artist Roberto Rios stands beside his 30"x 30" oil on canvas triptych called THE REVOLUTION.

Right: Among the ADG staff on hand at the opening reception were Director of Operations Lydia Zimmer, Project Manager Nicki La Rosa, and Executive Assistant Sandra Howard.



The Slums of Paris

by Eve Stewart, Production Designer

Preceding pages: On Pinewood's T stage, the rioting students erected the barricade—one of the most famous scenes in the musical—in real time. Production Designer Stewart brought furniture and architectural elements from more than 80 visits to auction rooms and salvage yards all over southern England. The stash filled a dozen 40-ft containers. Five handheld camera operators were dressed in period costume and mingled with the actors playing students and peasants as they constructed the barricade piece by piece, ripping furniture from homes and shops, and lobbing it on the 12-ft-high and 50-ft-long structure."We kept the barricade pretty much as the actors built it when we were filming," said Stewart. "After shooting that scene, we went in and screwed it together, added little bits of steel to make it safe, and put some stairs at the back, out of camera shot, so that the actors could climb up." Below: Stewart's ink and marker rendering of the scene at the Place de la Bastille.

I spent six months in the slums of France in the early 1800s. It was my job to draw them and build them on a stage, from nothing. To fully realize the slums, I had to incorporate every element of them—even the smell. Whenever I design sets for a film, I want to make a whole world, so when the actors arrive on set, they are completely immersed in a bubble of belief. For *Les Misérables*, we had one of the biggest stages in the United Kingdom, but once I'd finished building the slums, streets and barricades, we had perhaps only three square yards unused. The set was really cold, really drippy, and it smelled horrible.

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When you see a slum, or a poor part of any country, they are always vibrant, with lots and lots of colors. Historically, we know the French slums in early 19th century were the same. I incorporated many warm earth tones in the sets for *Les Mis*, especially in the streets. As I do on every film, I worked very closely with the costume designer, cinematographer, visual effects department, and of course director Tom Hooper, to incorporate those colors throughout the design of the film. In scenes when the characters are meant to look beautiful, I made sure they were standing near colors complementing their skin and hair.

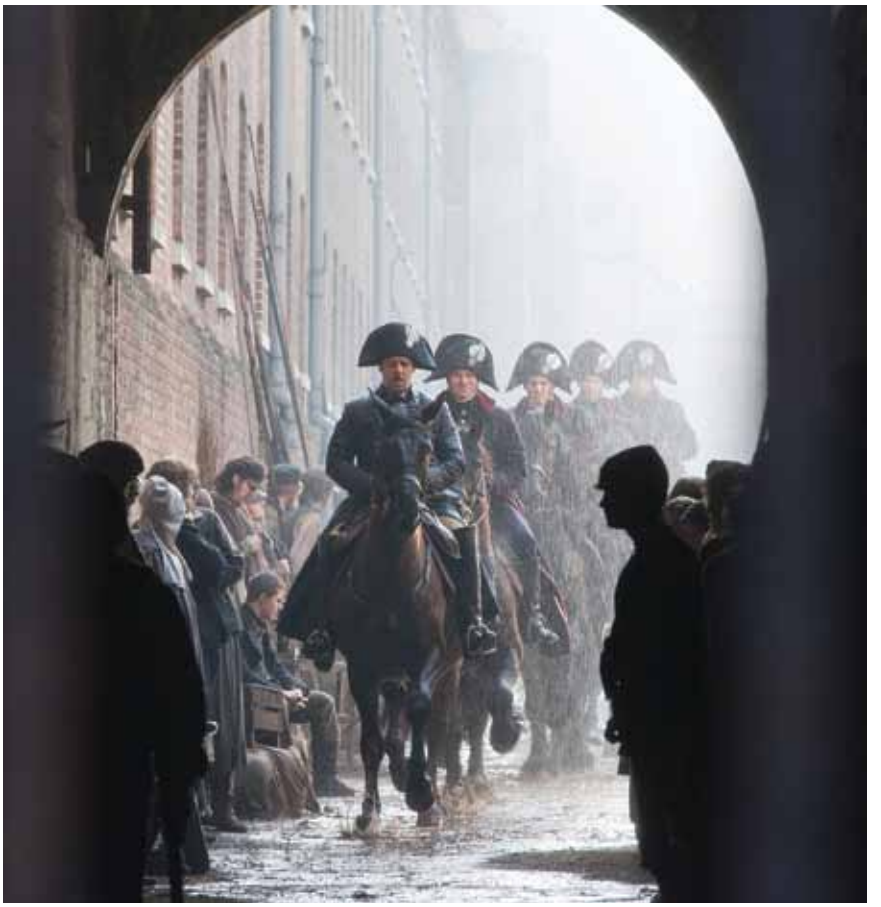
The initial step to realizing the world of *Les Misérables* was doing tons of different kinds of research. First, I frequently referred to Victor

© 2012 Universal Pictures

Hugo's novel, upon which the musical is based. Hugo was such a visual writer and he described his world so vividly. For all of the sculptures in the set, I drew from Hugo's descriptions. I then passed on my designs to a team of artists I know in London, people who have taken up the ancient art of sculpting.

It was amazing to watch the sculptors create the pieces by hand. They didn't use computers. They worked by eye and by hand, referring to my sketches, as sculptors would have done in Hugo's time. I think this is what gives the sculptures on our set their humanity and their warmth. They aren't sterile or clinical, as if a machine had created them. They have their own subtle flaws, which show real people made them. The producer of the original musical, Cameron Mackintosh, now has one in his garden in Scotland.

The Art Department also did loads of historical research. To build the barricade, for example, we looked at pictures of the barricades from a slightly later time period, the 1850s, and compared them to etchings from the 1810s. We saw in the etchings and read in newspapers from the time that when a revolution would begin, the poor would all join in and help each other by throwing whatever they had out the window into the narrow Paris streets. In one of my research texts, I read that they could build a huge barricade in less than fifteen minutes.



Top: The old Royal Naval College at Greenwich stood in for Paris, complete with the Elephant of the Bastille, a Napoleonic era monument in which Gavroche is living in Victor Hugo's novel. Above: Russell Crowe as Jauvert rides through the streets of 1830s' Paris in his relentless pursuit of Valjean (Hugh Jackman).

Above: "It was never an option to film in the city because those streets were demolished between 1853 and 1870," Stewart says. Instead, three soundstages at Pinewood were transformed into forty different ramshackle buildings, some fifty feet high, based on Stewart's ink and watercolor wash sketches like this one. They included houses, cafes, a blacksmith and dairy (complete with a cow, Daisy, on loan from a local farmer), the red light district near the harbour at Montreuil-sur-Mer and a vast replica of an underground sewer.

To capture the anarchic energy of the barricades, Art Director Leon McCarthy and I went to Wales, found someone who strips old buildings, and bought everything we could. We had to transport it all back to London like a carnival caravan on tracks. We drove it down the motorway in the dead of night. On set, we got all the extras to throw the pieces out of windows. I thought we had enough furniture so we wouldn't have to worry about breaking a lot of it, but I underestimated the revolutionary spirit of the extras! They accidentally broke too much, and even flung a cage with a chicken out the window. Luckily, the chicken survived to revolt another day.

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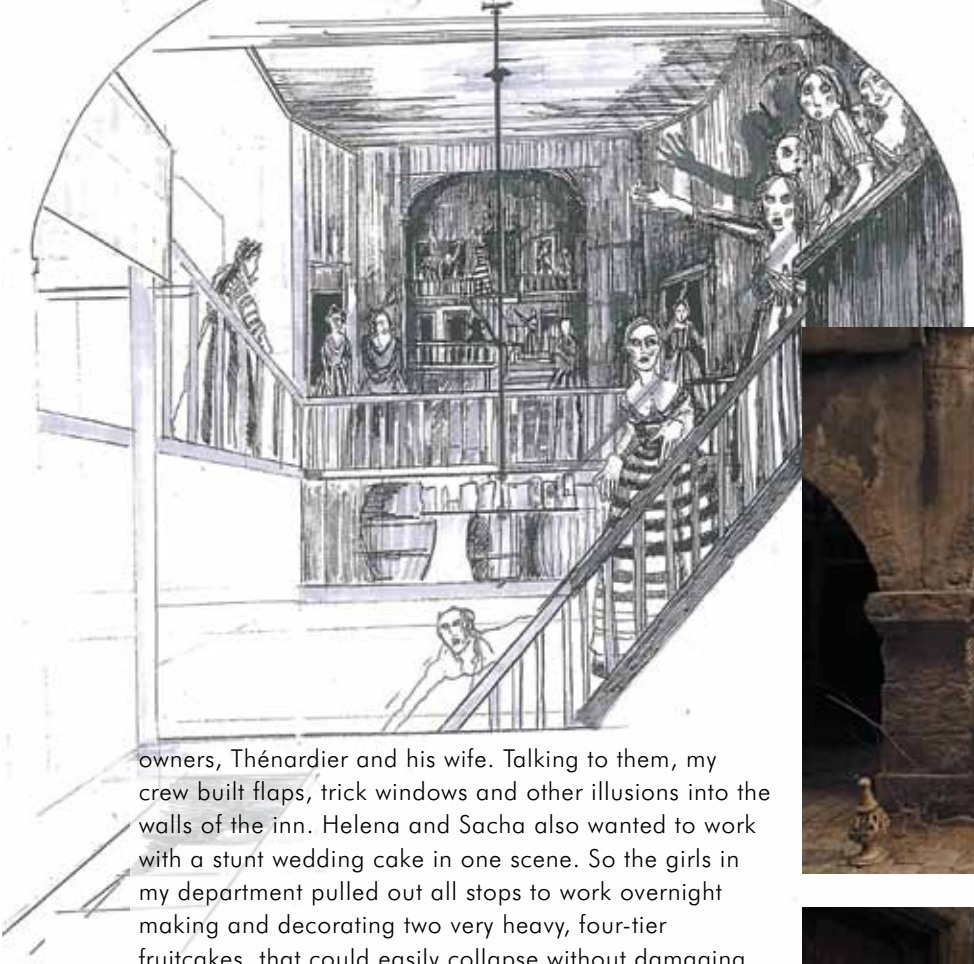
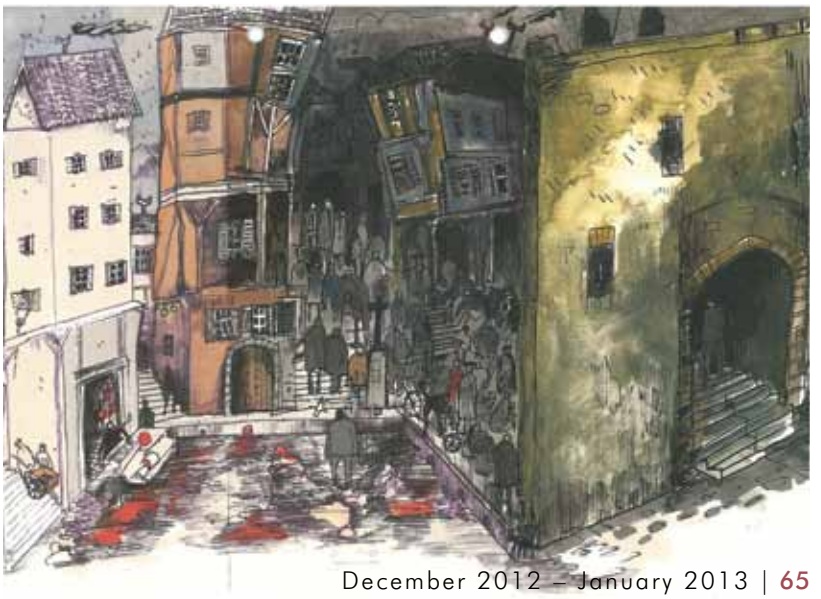
My background in theater means I've seen the stage production of *Les Misérables* many times. I wanted to marry my theatrical production skills with my film design experience. From the stage musical, I wanted to borrow an oversized, exaggerated element for some of the buildings, which is compatible with the musicality of the piece. Combining this with our research, my team and I were able to create a world both realistic and emotionally heightened to match the story. One big change from the stage musical is in some of the colors, which we chose to more closely mimic French history. The tone of the slums in the legitimate theater production were all blues and greys but, as I mentioned before, I wanted these slums to be characterized by vibrant earth tones.

I am really excited by the subtle art incorporated into the Production Design. Helena Bonham Carter and Sacha Baron Cohen worked with a magician, preparing to play the conniving and tricky inn



Left and below: Stewart's pen and ink-wash sketches surround set stills of two shops built on stage at Pinewood Studios, the workplaces of a silversmith and a shellfish monger.



owners, Thénardier and his wife. Talking to them, my crew built flaps, trick windows and other illusions into the walls of the inn. Helena and Sacha also wanted to work with a stunt wedding cake in one scene. So the girls in my department pulled out all stops to work overnight making and decorating two very heavy, four-tier fruitcakes, that could easily collapse without damaging the stage floors. My crew is so versatile!

In a different kind of subtlety, I also adore the layers and textures of the paint on some of the buildings. Many members of my small crew are painters. My department is always very craft-based. I work with people who have been to art school rather than film school. They've often worked in theater and are versed in the old techniques. I prefer to collaborate with a few people rather than a huge department, which otherwise can seem like running a big factory. Working with Tom has been great for my art. We both love research and strive for historical accuracy. I love his vision, trying to get worlds to come to life, while investing them with the spirit and emotion of the piece.

I've been working with the same people for years on multiple projects, like Tom, cinematographer Danny Cohen, costume designer Paco Delgado, Supervising Art Director Grant Armstrong and set decorator Anne Lynch-Robinson. The entire crew—every last one of them—makes an amazing team. We move together like one. No one is afraid to chip in with an idea. A warm spirit of collaboration and shared endeavor arose as we immersed ourselves in the world of the film each day. Big burley set-builders sang the songs at the top of their voices all day. The set had a wonderful spirit of joy and excitement, and I hope that shows in the finished film. **ADG**

Discovery & Enlightenment

by David Gropman, Production Designer

Ang Lee and I began meeting on *Life of Pi* in October of 2009, following my work with him on *Taking Woodstock*. By November, we had settled into his New York studio to begin our journey of discovery. The first several months involved myself, Art Department coordinator Wylie Griffin and Illustrator Joanna Bush. Undecided where the film would shoot, and which of the several large wave tanks around the world would work for the extensive water work, we focused on research and inspirational drawings.

I moved forward determining the size of the Tsimtsum, the Japanese freighter Pi's family boards for their journey to North America, and a footprint for the magical Pacific island Pi finds himself on. These two pieces would be the largest stage sets, and we needed approximate dimensions to determine what size soundstages would be required.

Next in line was a trip to India. Ang had made an extensive research trip there six months earlier; now it was my turn to follow his trip of discovery and—as India will do—enlightenment. The story begins in Pondicherry, a town in a former French union district on the southeast coast of India, surrounded by the state of Tamil Nadu. As is evident from all of his films, Ang's desire for authenticity of spirit, style and detail is inspiring. There was no aspect of the region's culture, religion, architecture, sky and sea we did not painstakingly study.

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The other reason for my trip to India was to visit many of the country's oldest zoos to find one which could stand in for the zoo Pi's family owns. Ultimately, none of the options were right for the story and we decided to create our own zoo. Using Pondicherry's once-grand Botanical Gardens as the springboard, we created zoological exhibits within the gardens and filmed some additional elements at the Taipei Zoo. The enclosure for Richard Parker, the Bengal tiger, was built as a set on our backlot in Taichung, Taiwan.

The wave tank research led us to the opinion, the same as with the zoo, that our needs were so specific, the best way to accommodate them would be to build a tank of our own. The constructed tank measured approximately 200' by 100' by 9' deep, with five-story walls of shipping containers on three sides, a moveable wall on the fourth side, eleven wave makers, and a complete canopy of silks and blacks. The Taichung backlot was constructed on

Preceding pages, main image: Joanna Bush's digital presentation rendering of the entrance to the zoo using the gate to the Pondicherry Botanical Gardens, and bouganvilla arbors which Gropman suggested to echo the gate's arch. Inset: The front gate of Pondicherry Botanical Gardens was transformed into a proscenium of sorts by using a zoo entrance Gropman had seen in Jaipur as a model. The 22-acre Botanical Gardens are situated in the center of the city and were started in 1826 by Pondicherry's French colonists on an experimental basis to analyze the crops that could be cultivated in the region.

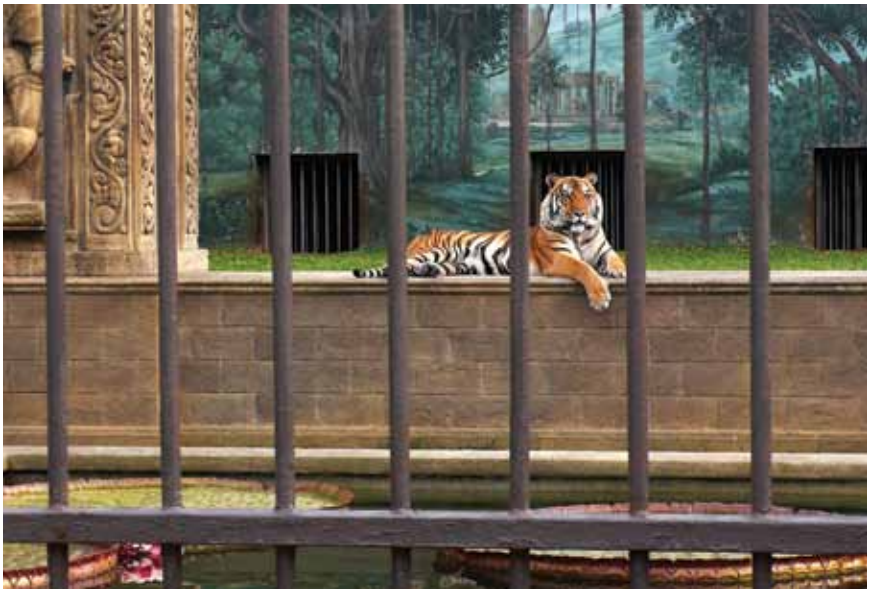
the premises of a decommissioned airport, the terminal converted into production offices, Art Department, prop and set decoration storage, wardrobe department, a screening room, and editing suites. Three hangars were turned into soundstages, and the tarmac was home for the wave tank, Richard Parker's tiger enclosure, the Piscine Molitor swimming pool, and the island's swimming pond and landing.

My greatest conceptualization and design challenges were the sheer scope of the story's varying realities, from a floating island to Pi's relatively mundane Montreal apartment. Dead center was finding the perfect expression for the lifeboat and raft that occupy the greatest part of the story. The island was inspired by a banyan tree, a beautiful specimen in the south of Taiwan. We shot one day on location, integrating an acre's worth of interwoven roots with the actual tree. The rest of the island sets were created on stage and on the backlot tarmac. For Pi's Montreal apartment, Ang wanted a blank backdrop, telling the audience nothing of Pi's current life, working with the simplest architecture and using only color and texture to blend the anonymity of his home with the greater body of the story. The lifeboat was based on archival drawings of a 1940s' steel lifeboat and

modified—after building a number of plywood mock-ups—to meet the story's extensive practical and visual requirements. Two hero boats were engineered and built in steel by Jade Yachts of Taiwan. From the steel boats, six fiberglass versions were molded and cast.

"From the beginning, Ang imagined moments throughout the film that almost had the feeling of theater. I employed that concept most specifically in the design of the zoo. The entryway was a proscenium arch and many of the exhibits have painted perspective backdrops..."

The design of Pi's raft, with its many iterations, was a long and complicated process. Early on in the New York offices, Ang's son Haan Lee was asked to imagine himself as Pi, and was given



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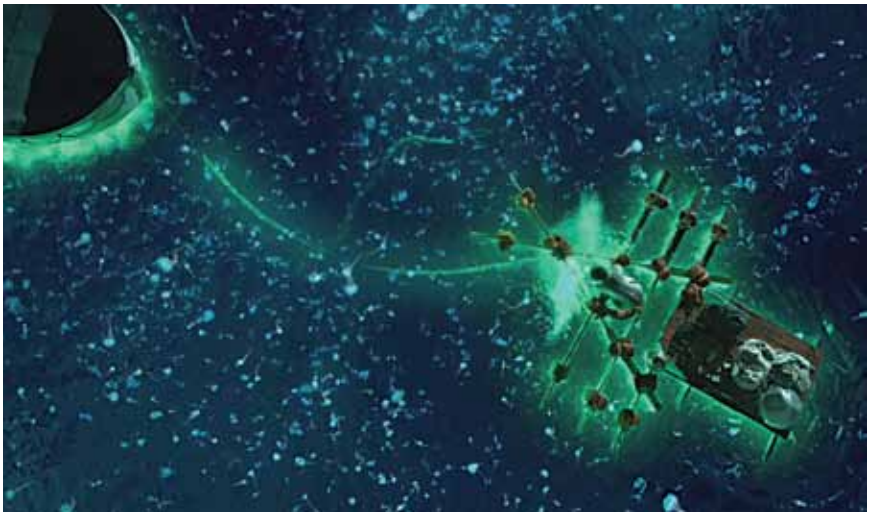
Top, spread: A highly detailed rendering by Illustrator Joanna Bush of the enclosure for Mr. Parker, the zoo's Bengal tiger. The forced perspective painted backdrop violates one of the rules of 3D cinematography but worked wonderfully in the film. Opposite page, bottom: The enclosure was constructed as an exterior set at an all-purpose backlot space in Taichung, Taiwan. Next to the photograph of the finished set is a shot of model of the set, built and painted by Scot Erb. Above: A production still of the set on shooting day, with Mr. Parker regally inhabiting his enclosure.

Above: Joanna Bush's concept illustration of the magic island as seen from the treetop. Right: Pi decides that to survive with Richard Parker as a companion, he needs to build a raft to put some distance between himself and the tiger. He creates a raft using oars, a life buoy, floor boards and life jackets, and then tethers it to the lifeboat.

an inventory of oars, life jackets, floorboards, etc., that Pi would have had on the lifeboat. He set about exploring the possibilities for a raft. Yann Martel's novel is extremely specific in every detail of this raft. He builds a world that seems impossible to dispute, describing a rectangular platform fashioned of oars and life vests. What Haan crafted was more economical, a triangle with a circle in the middle, something that felt both reflective and religious as well as a beautiful expression of Pi's charactor. Working on the later refinements throughout the evolution of the raft, Haan was joined by Steve Callahan, a shipwreck survivor and the author of *Adrift: 76 Days Lost at Sea*. Gropman writes, "I will not bore you with the Herculean effort that went into tracking the lifeboat's deterioration and changing look, as well as that of the raft, over the course of Pi's 227 days at sea, except to say it was an all-consuming job. Reference material was assembled, timelines constructed and illustrated charts made to track the journey."



Top: A model of the treetop set by Scot Erb. Center: The finished tree set, built against blue screens on the Taichung backlot. Above: A bioluminescent glow of marine phosphorescence surrounds the raft and lifeboat during a sequence in the film which came to be called tiger vision where Pi and Richard Parker bond closely as they watch together life and death beneath the ocean s surface. The dramatic triangular shape of Pi's raft come from experiments by Haan Lee, Ang Lee's son.

Above: A five-story structure of shipping containers became the basis for the 1.7 million gallon self-generating wave tank built at the closed Shui-nan Airport in Taichung, Taiwan. This striking photograph of the assembly was taken from a window in the Art Department. Below, left: Scenery under construction in Pondicherry, India. French India has quite a unique look, so Lee and Gropman never considered shooting those scenes anywhere else. Below, center: The scenery being assembled on a helipad in Pondicherry with blue screen elements in place for set extensions. Below, far right: A screen capture of the finished computer-generated street, dressed for 1978, the selected time frame for the film.

If I had to choose my favorite set, it would have to be the zoo. It was in fact, the first set I designed and opens the film, setting the tone for the India Pi and his family will leave behind. From the beginning, Ang imagined moments throughout the film that almost had the feeling of theater. I employed that concept most specifically in the design of the zoo. The entryway was a proscenium arch and many of the exhibits have painted perspective backdrops, breaking one of the essential rules for designers on 3-D films: no false perspective. I believe that understanding 3-D as well as feeling free to break some of the rules helps to give this film its original look.

The scale of *Life of Pi* was considerable and the challenge of commuting back and forth between Taiwan and India exhilarating, if exhausting. The Art Department was led by Supervising Art Director Dan Webster, and included Art Directors Al Hobbs (Taiwan) and James Truesdale (India), Assistant Art Director Paul Gelinas, and Set Designers Easton Smith, Sarah Contant, James Hewitt, Huei Chen, Huei-li Liao and Model Maker Scot Erb. Anna Pinnock (with whom I had worked on *Casanova*) was the set decorator and Malcolm Roberts (with whom I had worked on *Chocolat*) was the construction coordinator. All of the departments worked

with Taiwanese and Indian crews. I also have to mention the wonderful collaboration I enjoyed with visual effects producer Susan MacLeod and visual effects supervisor Bill Westenhofer. We worked together from the onset to realize Ang's vision of *Life of Pi*. As a visual work, set mostly in a lifeboat, we all strove to give the ocean a haunting beauty, blending sky and water to create a stunning though empty space for Pi to be trapped during his challenges. **ADG**

Top: The inside of the wave tank with two members of the film's fleet of lifeboats. Above: A publicity image of the film's stars, Suraj Sharma who plays Pi Patel, and Richard Parker the Bengal tiger, becalmed and adrift but together in the middle of the Pacific Ocean.

DARING CHOICES

by Jeremy Hindle, Production Designer

Top: A rendered elevation of the east side of Osama bin Laden's Abbottabad compound, drawn in London by the visual effects company Frame Store. Hindle sent preliminary dimensioned drawings of the compound and a collection of research photographs to Frame Store, and the company created a 3D model and elevations which could then be used to put the construction of the massive set out to bid. Inset: A screen capture of the May 2, 2011, night raid. Bottom, right: A perspective view of the Frame Store model.

It doesn't often happen that you have a conversation that you know will change your life. For the past thirteen years, I've worked as a Production Designer on commercials with many talented directors, including Alejandro González Iñárritu, Spike Jonze, and Robert Rodriguez. I've shot in thirty countries and scouted locations in parts of the world that I never dreamed I'd see, but still there's something different about a feature film. That is where a designer has the chance to make a mark in permanent ink.

That momentous conversation with director Kathryn Bigelow about her new film drew me into the world of the ten-year hunt for Osama bin Laden. I was overwhelmed, excited, and thrilled. It was immediately clear that the project would be ambitious, epic, and an ass-kicking challenge, but one that would be rewarding in ways impossible to measure. Working with Oscar-winning talents like Kathryn and writer/producer Mark Boal, designing a film that would break ground in important ways, this is what I've been looking to do for my whole career. The meeting was magical and she basically hired me on the spot. Two days later, I was on a plane to Jordan to start work on my first feature film.

My goal throughout *Zero Dark Thirty* was to fulfill Kathryn and Mark's vision, evolved over the years they were developing the film, to tell the story honestly, realistically, and authentically. Kathryn's perspective brings an emotional context to action and violence, rather than just the physical one. You walk away from her films feeling that the action has gone as much to your heart as to your head.

For my part, that meant that though there are 110 sets in the movie, all of which were designed, it was important that no one would ever notice the Art Direction. The audience had to be in the moment. When the executive producer saw the finished film, he said to me, "It looks like you did nothing. Fantastic work."

We achieved that goal in ways that might seem obvious, but actually involved daring choices. For instance, the film was shot entirely on location, in Jordan and in Chandigarh in the Himalayan foothills of north India. That might seem like a choice that, at best, would be complicated, and at worst, could be dangerous, but to do otherwise would have meant compromising the realism that everyone wanted to bring to the project. I don't want to downplay these concerns—I have a wife

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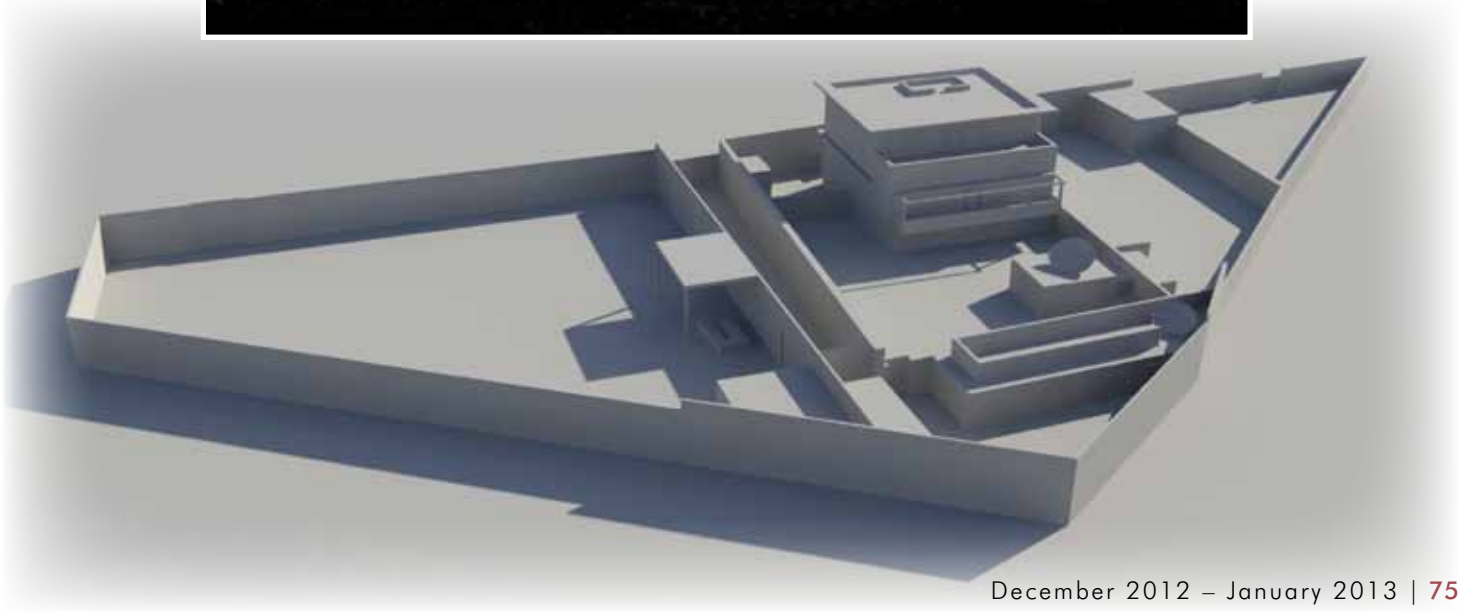
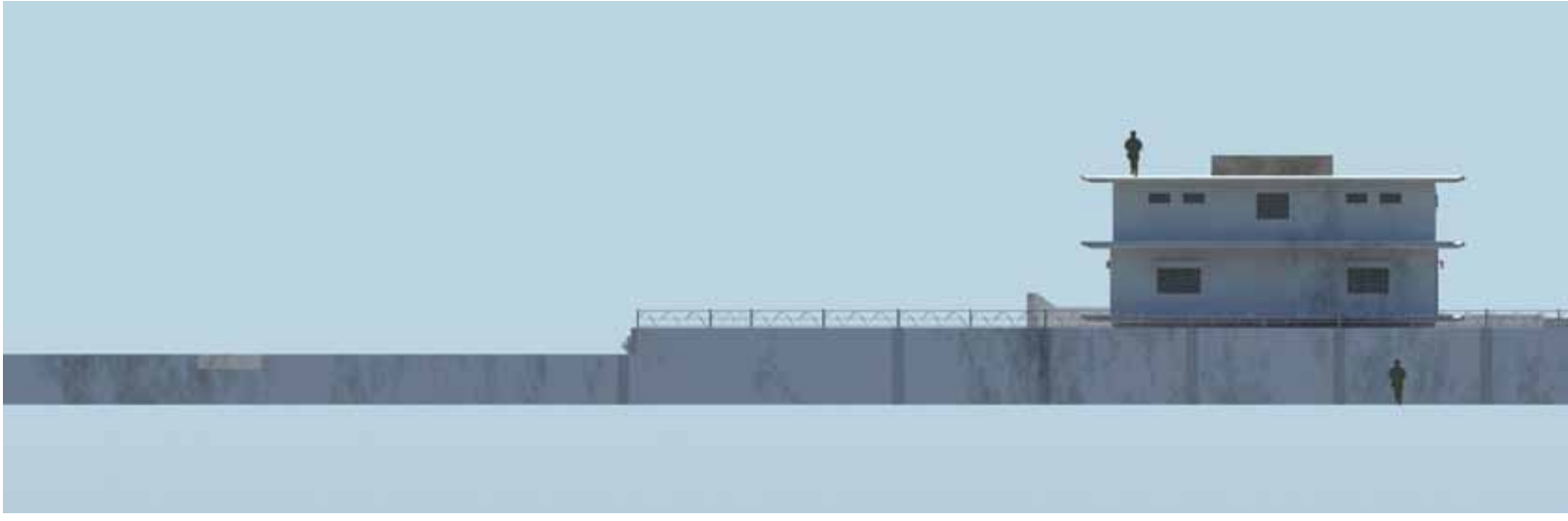


Above: Another view of the initial 3D model. This, along with Hindle's dimensioned drawings, was given to Jordanian architect Samy Keilani who created working drawings and arranged to have the entire compound engineered and constructed to withstand the forces of the helicopters' rotor wash. The walls and buildings were constructed with nine-foot-deep footings and over-engineered with a safety factor of 250%.

and two kids—but once we were there on location, we were reminded again that the world isn't as large and the people aren't as different as we sometimes imagine. We could make a movie there, and we did.

Chandigarh stood in for Islamabad. While it might seem easy to substitute one city for another in that region of South Asia, when you look closely, it's not as simple as it looks. In fact, there are huge differences. When Pakistan and India were separated after the Second World War, each country found ways to make their aesthetics strikingly different from the other: Chandigarh and Islamabad have their own readily identifiable signage, automobiles, local dress—the former distinctly Indian and the latter, distinctly Pakistani. The underlying culture in each country is to emphasize those differences, with the Pakistanis desiring to seem very unlike the Indians, and vice versa. Chandigarh had to be dressed not just as a different city, but a different world.

The natural, realistic look of the movie is also a testament to the research we did, and for that, our guide was Mark Boal, the film's writer and producer. Mark has been living and breathing this project for six years, starting when he first began to research the story of how Osama bin Laden escaped after being pinned down in the Tora Bora region of Afghanistan, and taking on a new urgency after the raid on the Abbottabad compound. Mark's research set the tone for all of us and helped us as we sought to present these locations as they really look.



Joining me in Jordan and India was the best team that I could have asked for. I called Supervising Art Director Rod McLean my Swiss Army knife—he can do it all. Set Decorator Lisa Chugg, like me, was experiencing her biggest break so far in a very deserving career. She and her crew really knocked it out. Ben Collins, who is now working for Nigel Phelps on *World War Z* in the UK, was the film's Art Director. I think we were an ideal team for this project. The film would be shot in a run-and-gun, bare-bones, guerrilla style, and with our backgrounds, we were ready for anything that came our way.

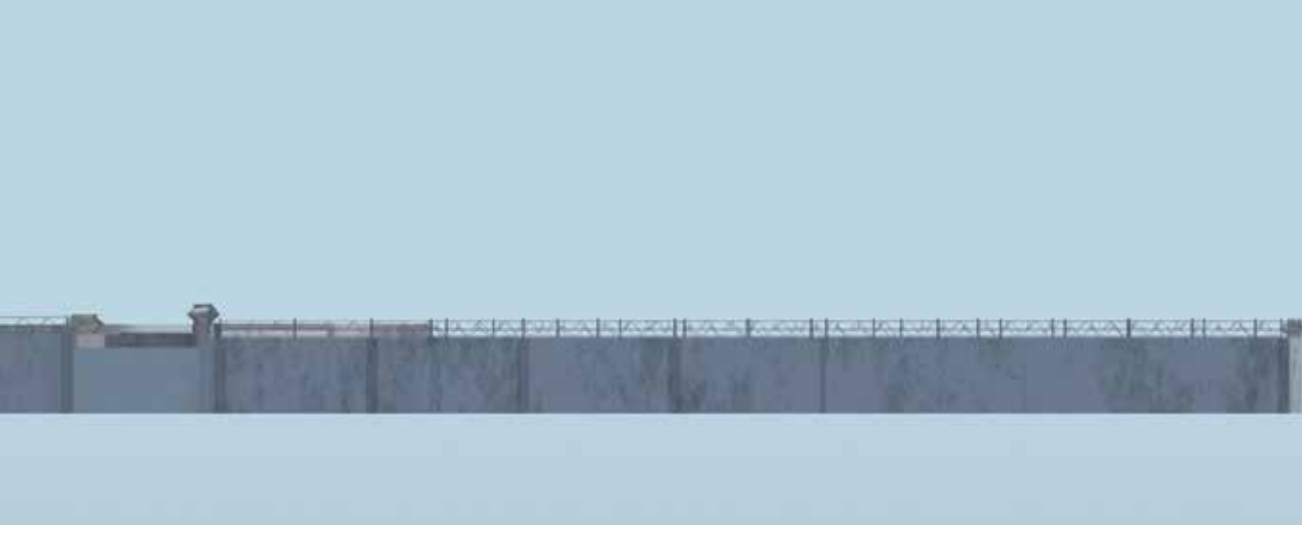
A number of Illustrators also played an important role in the designs: Gary Thomas, the main illustrator, did about one hundred designs for nearly every set; Ryan Church was the Concept Artist for the helicopter; Todd Cherniawsky, who had served as the Supervising Art Director on *Avatar*, specialized as the helicopter Art Director; and Jamie Rama provided concept art for the Area 51 and Predator bay sets.

The greatest challenge in Jordan was to re-create bin Laden's infamous Abbottabad compound, pictures of which had been beamed around the world. It's more than just a house, it's now visually identified with the raid in people's minds, a representation of the last days of bin Laden's life. We had to get it right.

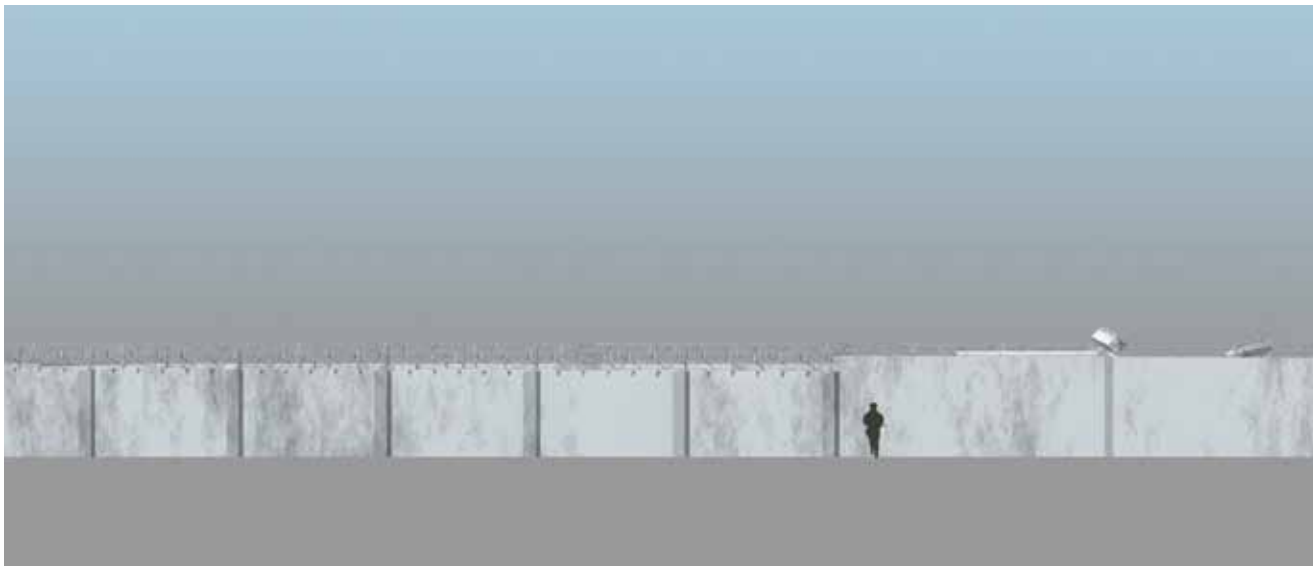
We knew a lot from the research that gave the Art Department a lot of information. We had access to the floor plans and other paperwork that had been filed with municipalities in Pakistan. Mark Boal also had his own sources in the military and intelligence communities, who gave us some sense of what the interior was like. So we knew quite a lot about the compound. It was a monster. It wasn't a palace—more like a prison. It's 380 feet long, about thirty feet tall; some of the walls around it were eighteen feet high. All of the windows were gated and blacked out and every entrance had multiple steel gates. Inside the house, there were steel gates on each floor. The rooms were surprisingly small and dark. Not a place I can imagine living for five years, which is what Osama bin Laden did.

From the research, we asked Framestore, the Oscar-winning digital effects company in London, to build a 3D model of the compound. From that, we were able to create architectural drawings and build the full-scale set in about three and a half months. Of course, in Kathryn's quest for authenticity, we had to build the compound so that it would withstand real Black Hawk helicopters flying right down on it. With that in mind, the concrete structure was built on nine-foot underground caissons. It had to be safe so the entire sequence could be filmed live.

Above: A white model of the compound with helicopters, built by Art Director Ben Collins and Supervising Art Director Rod McLean. This model was extremely valuable in allowing the entire production team, from producers to set electricians and grips, to wrap their minds around the scale of the set, nearly an acre between the 12- and 18-foot-high walls. The Black Hawk helicopters are 67 feet long, so the need for multiple 200-foot lighting cranes became clear. Below: The north elevation of the compound, again part of the Frame Store model.



Right: Rendered south elevation of Osama bin Laden's Abbottabad compound. Below: Three views of the set under construction in Jordan. At the same time the walls were being built of reinforced concrete block and skim coats of concrete, a separate crew was planting the adjacent potato fields with an herb that had similar foliage but grew much faster. The planting needed to be thigh-high in eight weeks.



Once the set was done, the feeling was just eerie. After six solid weeks of painting, texturing, layering, cracking, breaking, and smashing, it turned into the real thing. You felt like you were standing right there in Abbottabad. At the end of the day, it usually all comes down to the painters who, on *Zero Dark Thirty*, were led by Brian Morris and Dean Dunham. They did a fantastic job making the set indistinguishable from the real compound.

I'm thrilled by what the team achieved. This was no ordinary movie set, with breakaway walls. It was an exact replica of the real compound. It had a real house. The lights went on; the doors locked. Inside, you got the feeling of what it was like to be in that compound. That certainly made for a difficult and claustrophobic set, but there was never a doubt in my mind that that was precisely what Kathryn wanted. She wanted nothing phony. The story, the history, was too important to invent a new reality.

I also had the opportunity to design the Black Hawk helicopters, modified with stealth technology, that brought Seal Team Six to the final raid. The exact design of these helicopters is still secret. I can't say for certain what they really look like up close, but you can find drawings, sketches, and photos that emerged online after the raid. I worked with sources who were familiar with helicopters and stealth fighter jets, and they helped us come to our own conclusions about what it would have to look like. In the end, there are not that many options; you still have the basic Black Hawk fuselage, and on top of that are the modifications to make it quiet and avoid being seen by radar.

For the helicopters, and for nearly all of the sets in fact, we built scale models. The helicopter models were built by Legacy Effects in San Fernando, CA, created with a 3D resin printer that provided an exact copy of the helicopter before it was built allowing us to tweak the design. It's a great tool for directors and cinematographers too, since one of the big

questions was how we would light the helicopter in the dark. Cinematographer Greig Fraser was able to use the resin model as one additional tool to work out his lighting plan.

The full-scale helicopter replicas were built in London out of steel and fiberglass, and then shipped to Jordan. Let me tell you, it's not easy to get a bunch of stealth helicopters, that no one's ever seen before, through customs in Jordan.

In production, we had to re-create the crash of one of the Black Hawks. A replica was hung from a two hundred-foot crane so the whole thing could rotate and spin, just as a helicopter really does when it is going down. There were wind machines to kick up debris, so as much of the crash as possible could be shot live.

Of course, there were other major locations in the film as well, including the Khobar Towers, the Saudi Arabian housing development that was bombed in 1996, a terrorist act later attributed to Osama bin Laden and Al Qaeda; and Camp Chapman, the CIA base near Khost, Afghanistan, that was attacked by a suicide bomber in December of 2009. The CIA offices in Islamabad, which are a bit of a dump, were contrasted with the gleaming metal, dark wood, and glass of the posh headquarters in Langley, VA. The Langley and White House sets were dressed on locations in London, and the Langley Predator bay was built on stages at Shepperton Studios.

In the end, *Zero Dark Thirty* was an inspiring experience. Kathryn is an emotional filmmaker. She has a heart to her stories, and that comes through in this film; it is about the heart and soul of America. These events were heroic, but they were carried out by real people, not political leaders, ordinary men and women working in the shadows, without personal recognition or reward. This was an immense project, epic in its scale, but also very personal and emotional—truly a daring undertaking. **ADG**

Below, left and right: Two screen captures of the finished set. Director Kathryn Bigelow wanted the entire compound built with total reality—no wild walls, no movie tricks, nothing but the real materials—and that's what Hindle and his team did. The only element the local Jordanian construction team couldn't create was the patina, flaking and weathering on the aged concrete. Hindle finally brought master scenic painters Brian Morris and Dean Dunham from London to age, paint, chalk and distress the walls to a wonderful level of reality.

by Joseph Garrity, AFI Senior Filmmaker in Residence, and Ernie Marjoram, AFI Senior Lecturer

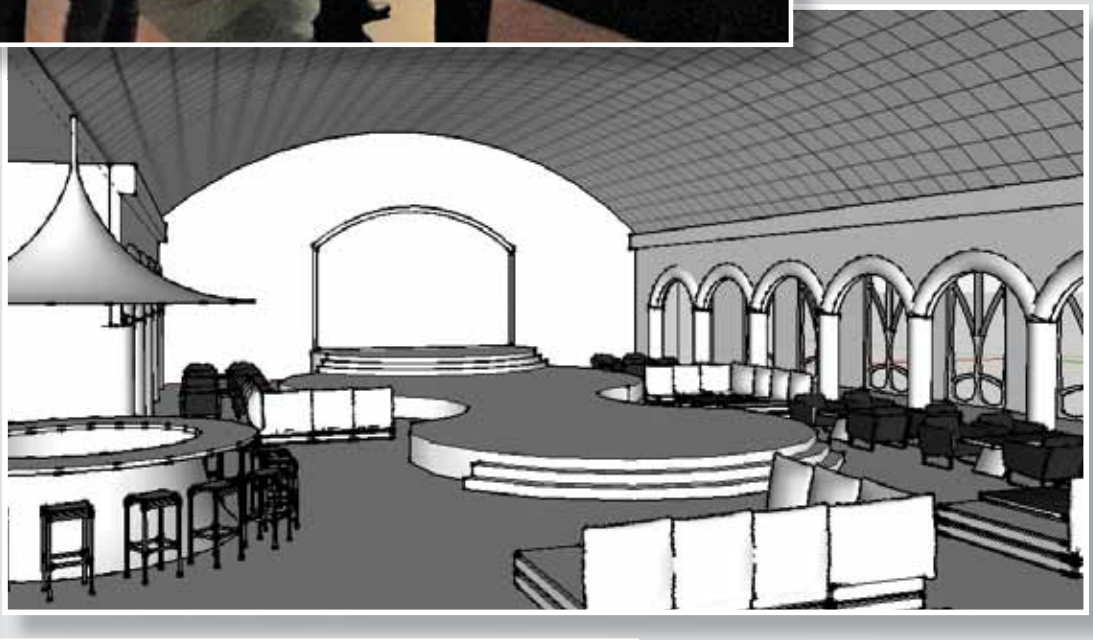
On Monday, June 11, the American Film Institute's Conservatory held its annual opening-night reception on the AFI soundstage showcasing the talents of the students who are working toward an MFA in Production Design. The event featured the design work—from renderings to scale set models—of the Conservatory's First and Second Year Production Design Fellows.

Attracting artists from architecture, interior design, theater arts, scenic design and other related fields, the Production Design curriculum at AFI focuses on the creative process of visually and physically developing an environment that becomes an essential component of the storytelling process. Production Designers must possess a keen understanding of the story in order to create a believable and realistic world on screen.

First Year Fellows learn to transform designs into reality on a soundstage or location, while adhering to restricted budgets. Fellows develop design skills through classes, workshops and practical set construction, learning traditional drafting methods as well as computer-aided design.

Second Year Fellows design an entire thesis production, while completing an independent design project for their portfolio. The curriculum also includes more advanced classes on set illustration, drafting, model building, budgeting, color theory and the latest digital design. As part of their course of study, Fellows have the opportunity to meet Art Department professionals during campus seminars and visits to Los Angeles film sets. **ADG**

Left: Opening June 11 and continuing through June 15, the AFI Conservatory in Los Angeles dedicated its small soundstage to a roomful of displays featuring the work of the First and Second Year Production Design Fellows.



Right: Monique Dias' digital white model built in SketchUp®, of her design for THE HUNGER GAMES. A Second Year Fellow (Class of 2012), Monique earned a BFA in media arts from the University of Arizona and her professional background includes a range of positions on commercials and various short films.

Left: First Year Fellow Elena Cozlovschi (2013) graduated in 2004 from the Romanian National University of Theater and Cinematography with an MA in stage design. She worked as an Art Director on seven television series of 120 episodes each and three feature films for Media Pro Pictures, the largest film and television production company in Romania. This is her pen and ink concept sketch rendered in Photoshop for NEVERWAS.

Right: This rendering in colored pencil was created by Second Year Fellow Samantha Wallschlaeger (2012), a Cal State Northridge graduate in interior design and theater who interned with John Shaffner and Joe Stewart on MISS USA and several pilots. She is an ADG member and worked as an Assistant Art Director on THE TONIGHT SHOW WITH JAY LENO and DAYS OF OUR LIVES. Her pen and ink concept sketch, rendered in Photoshop was drawn for SLEEPY HOLLOW.

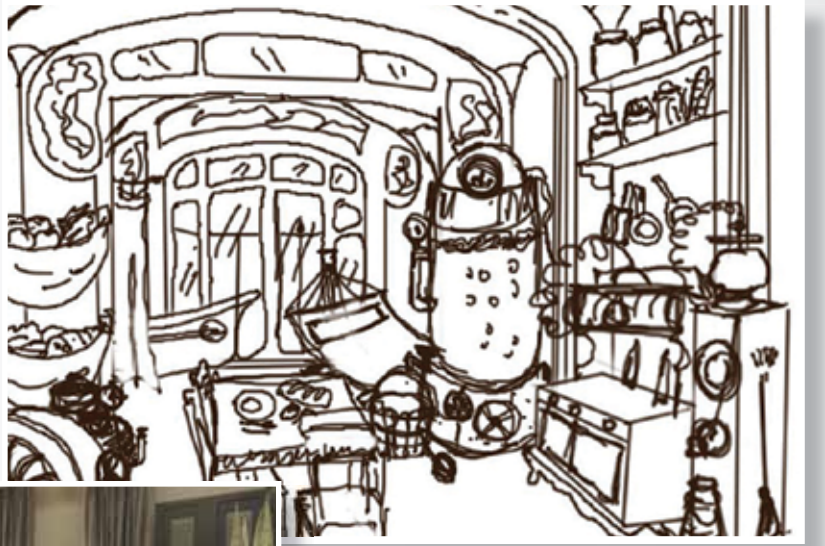
Left: Erin Magill (2012) graduated from UC Davis with a BS in design, focusing on visual communication, and a minor in film. Magill interned for Pixar Animation Studios where she worked in the Art Department on RATATOUILLE. Most recently, she was the Art Department coordinator on TOY STORY 3. She rendered this floor plan in SketchUp for HAROLD & MAUDE.

Right: Chryssanthy Kofidou (2012) drew these storyboards for THE MIRROR MASK. She studied fine arts in Greece and received her first MFA in set and costume design from the Royal Academy of Dramatic Art in London. She has taken part in various group art exhibitions and has worked on a variety of theater and film projects in Europe and America. She has traveled extensively in Europe, Iceland and Morocco and has a great knowledge of the history of art, film and theater.

Left: Born and raised in Caracas, Venezuela, Clarissa Brillembourg (2013) earned her BFA in theatrical scenic design from Florida International University. Prior to attending AFI, she worked with The Playground Theatre in Miami Shores as assistant to the resident designer, crew for a number of in-house productions and design teacher in the 2011 Musical Theatre Summer Camp. Pictured here is her research board created for a class exercise.

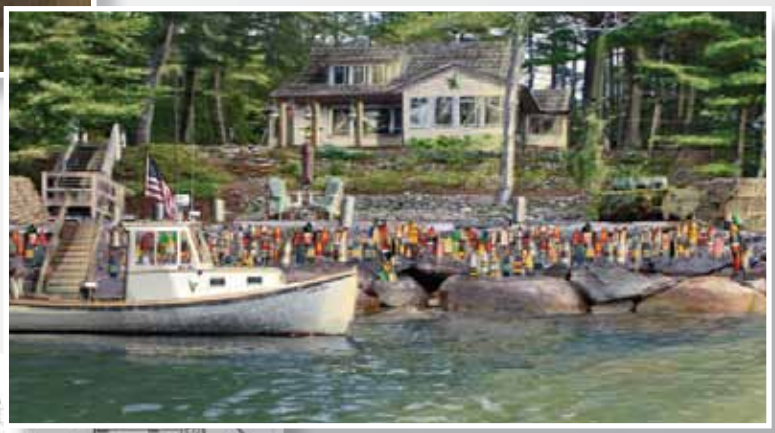
Right: Jacqueline Kay (2013) is a graduate of UC Santa Barbara, earning a BA in theater with an emphasis in set and costume design. She has worked on the professional film HIROKIN as a set dresser, and on a number of student films at UCSB as Production Designer or scenographer. She also served in the UCSB Theater Department as Assistant Set Designer. This is her white model for a proposed production of CONAN THE BARBARIAN.

Left: Nicholas Donovan (2013) executed this digital set sketch as a backdrop for Howard Beale's famous rant in NETWORK. Nicholas is a graduate of the Savannah College of Art and Design, currently holding a BFA in interior design. He has worked in both corporate and hospitality design, and as a conceptual modeler and architectural illustrator for international architecture firms based out of Atlanta. In 2009, he relocated to Los Angeles to pursue a career in the entertainment industry and began taking classes at the Gnomon School of Visual Effects in Hollywood.



Right: A native of Brazil, Lavinia DeCastro-Walsh (2012) drew this pen and ink concept sketch for THE ONLY ONE. She holds a BS in media arts and animation from the Art Institute of Philadelphia, and spent more than a decade working as a print and broadcast journalist. DeCastro-Walsh also worked as a Production Designer for the feature film TENTACLE 8 and the television pilot THE LEGEND OF TIFFANY BLAZE.

Left: Second Year Fellow Kohl Peifer (2012) received his BA from UC Santa Barbara in scenic and lighting design. While completing his degree, he served as an associate lighting designer for Floraland II, a Landmark Entertainment Group theme park in Chengdu, China. A California native, Peifer is an avid lover of vintage furniture and interior and hospitality design. His rendering of the bungalow interior for MULHOLLAND DRIVE was modeled in SketchUp, and then rendered in Podium®.

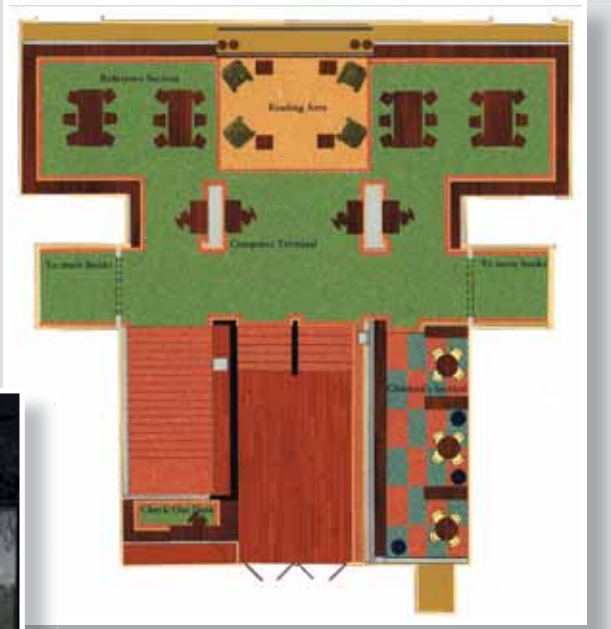


Right: Originally from Tampa, Florida, Whitney Donald (2012) graduated from Brigham Young University in 2008 with a BA in media arts. She has worked as a Production Designer on four feature films, including FOR ROBBING THE DEAD and UNICORN CITY. Donald's latest design, FIRST IN FLIGHT, her AFI thesis film about the Wright Brothers, will be debuting in July. Her illustration here for IT HAPPENED TO JANE began as a photo composite in Photoshop, which she then overpainted.

Left: Elena Albanese (2012) studied aesthetics at the University of Milan while working for Italian advertising photographers and interior designers. By the time Albanese was accepted as a Production Design Fellow at AFI Conservatory, she had worked on more than 100 short films, documentaries, commercials, corporate and music videos and photo shoots. For THE RABBI'S CAT, she drew this acrylic interior perspective illustration along with VectorWorks® plans and elevations which she then colored and rendered in Photoshop.

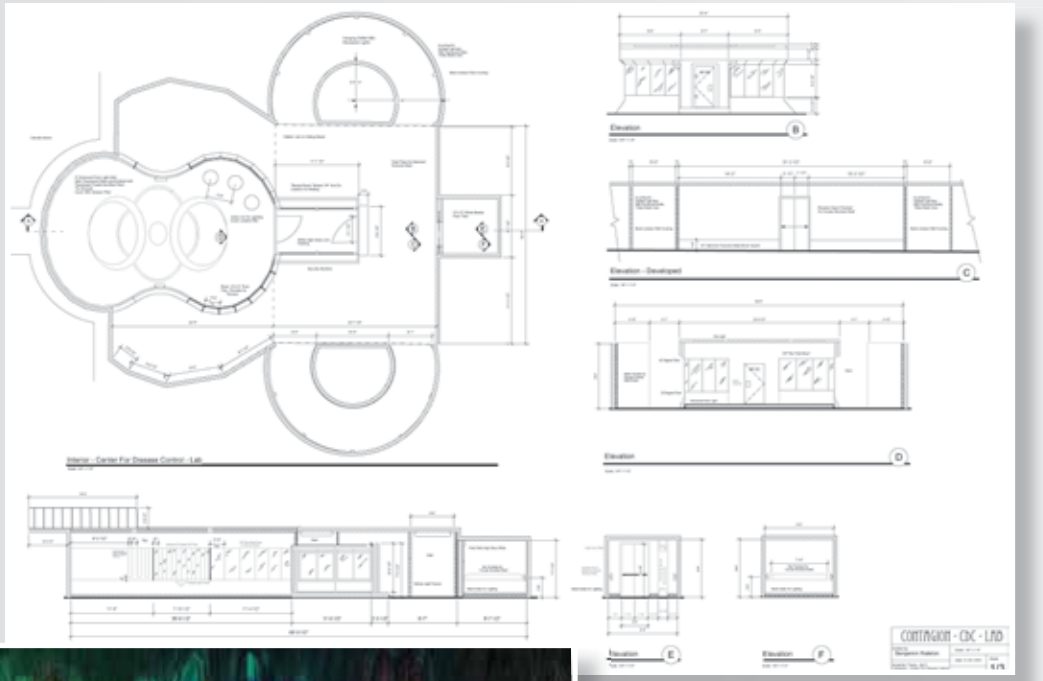
Left: First Year Fellow Patrick Levy (2013) attended Douglas Anderson School of the Arts in Jacksonville, Florida, as a photography major. Reproduced here is a drawing exercise, his perspective sketch in ink on toned paper with white charcoal highlights. Below: Shamim Seifzadeh (2013) graduated from the University of Illinois with a BA in mechanical engineering. After graduation, she moved to New York City where she worked on music videos and as the set and costume designer for the short film TRUE SKIN. For ALMOST FAMOUS, she drew this digital perspective in SketchUp.

Left: Sarah Murat (2013) received a BA from Washington's Evergreen State College as a student of photography and cultural studies. This is a concept sketch Sarah drew for DONNIE BRASCO.

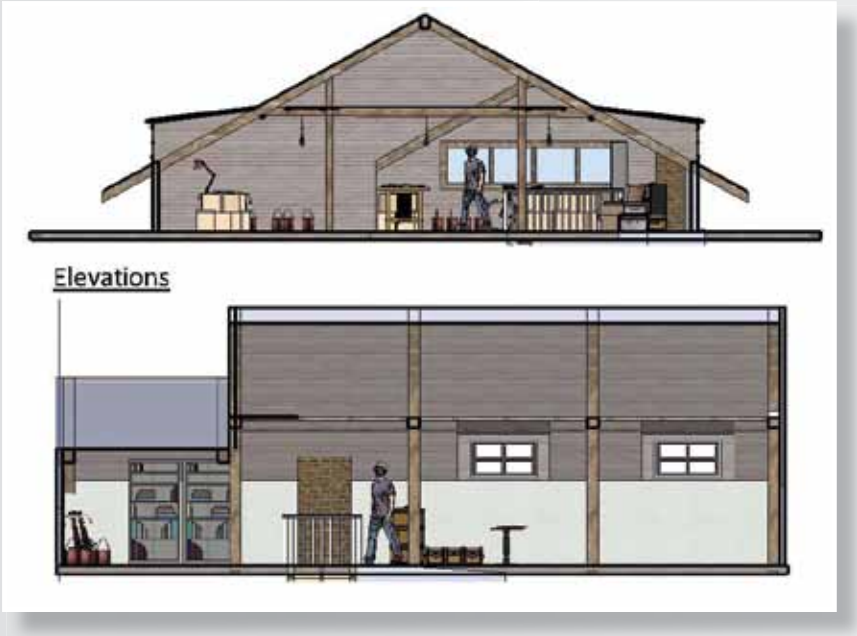


Above: Aashrita Kamath (2013) graduated from St. Xavier's College in Mumbai, India, with a bachelor's degree in sociology. She has designed and co-directed the independent short film SEHER HONE TAK (TILL THE MORNING COMES). Her drawing is a measured floor plan rendered in Photoshop for an AFI class exercise. Left: Lauren Spalding's (2013) design presentation for HOOT. Lauren studied history and philosophy at the University of King's College in Halifax, Nova Scotia. She recently graduated with a BFA from Nova Scotia College of Art and Design, where she designed several short films in the school's film department.

Right: Benjamin Ralston's (2012) construction drawings done in VectorWorks for CONTAGION. Ben grew up on a small farm in North Georgia. There wasn't very much to do so he turned on his imagination and was delighted to discover that there is a career for people like him. After he received his BFA from Pepperdine University, he became one of the first studio technicians at Sony Computer Entertainment's new motion capture facility in Culver City, where he worked on many video games for the Playstation.



Left: Shaz Taylor (2012) created this photo collage for THE LITTLE MERMAID in Photoshop. She received a bachelor's degree in interior architecture from the School of the Art Institute of Chicago and was appointed into the Indiana Arts Association. She taught art classes, and freelanced as a fine artist, graphic artist and interior designer and then went on to found Shaz Design Studio. She designed AFI Conservatory thesis film MOJAVE CHERRY PETALS and interned on Quentin Tarantino's feature DJANGO UNCHAINED.



Right: A Los Angeles native, Alexandra Bañuelos-Medina (2012), grew up in the midst of the film community and that environment influenced her decision to pursue a career in Production Design. In 2008, she earned a BFA in theater design and technology from DePaul University in Chicago. Since graduating, she has spent time freelancing and working in various Art Departments from film and theater to corporate events. She drew these elevations with SketchUp for the house in BEETLEJUICE.

Right: Matthew Novak (2013) is a graduate from the University of Miami with a double major in film production and studio art and a minor in theater. He has designed numerous live-action and stop-motion shorts, and has worked as a production assistant on AMERICAN IDOL and SO YOU THINK YOU CAN DANCE. His pen and ink sketch for GODSPELL was enhanced with Photoshop. Below: Kate Weddle (2013) is a graduate of the University of Central Florida, with a BA in digital media: visual language, with a focus in 3D animation and digital Art Direction. Before attending AFI, Kate has worked freelance in the Art Departments for Walt Disney Motion Pictures, Disney Animation Studios and the Disney Channel. This is her pen and ink concept sketch for AS COOL AS I AM.

Below: Yong-Ok Lee (2013) has worked as an Art Director in seven Korean feature films. She has BA degrees in both fashion design and business administration from a university in Korea and has worked as a costume designer on Korean independent films. Yong's floor plan for LOST IN TRANSLATION is digitally colored in Photoshop.

Above: Left: Wan Chih (Haley) Ho (2013) has worked as a scenic designer at Spaeth Design in New York City, famous for their animated holiday windows at Macy's, Saks Fifth Avenue, Lord & Taylor and others. She has a BFA in scenic design from Syracuse University and was born and raised in Taipei, Taiwan. Haley put together this mood board as an AFI class exercise. Right: Jacob Whitmore's digital perspective in Photoshop for THE INCREDIBLES. Not formally trained, the First Year Fellow (2013) has cultivated his own style by metabolizing as much awareness as he possibly can.

production design

SCREEN CREDIT WAIVERS

by Laura Kamogawa, Credits Administrator

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

THEATRICAL:

Bill Brzeski – IRON MAN 3 – Marvel Studios
Chris Cornwell – RIDE ALONG – NBC Universal
Tom Duffield – BROKEN CITY – 20th Century Fox
Scott Enge – GEOGRAPHY CLUB – Levy Leder Co.
Dante Ferretti – THE SEVENTH SON – Warner Bros.
Maia Javan – THE LOFT – Dark Castle Entertainment
Tom Meyer – INTERNSHIP – 20th Century Fox
Aaron Osborne – GROWN UPS 2 – Columbia Pictures
Tom Sanders – AFTER EARTH – Columbia Pictures
Richard Sherman – BEAUTIFUL CREATURES – Warner Bros.
Chris Spellman – THE END OF THE WORLD – Columbia Pictures
Thomas Valentine – GOAT ISLAND – The Goats, LLC
Graham "Grace" Walker – THE COLLECTION – Odd Box, LLC

TELEVISION:

Matthew Carey – MEN AT WORK – Sony Pictures
P. Erik Carlson – THE NEIGHBORS – ABC Studios
Kevin Constant – RIZZOLI & ISLES – Turner Network Television
Tony Fanning – THE NEW NORMAL – 20th Century Fox Television
Greg Grande – MALIBU COUNTRY – ABC Studios
Bruce Hill – THE GOODWIN GAMES – 20th Century Fox Television
Suzuki Ingerslev – HELLO LADIES – HBO
Jeff Knipp – NASHVILLE – Lionsgate Television
Glenda Rovello – PARTNERS – Warner Bros. Television
Dawn Snyder – FAMILY TOOLS – ABC Studios
Stephen Storer – MISTRESSES – ABC Studios
Stuart Wurtzel – ZERO HOUR – ABC Studios

DUAL CREDIT REQUESTS:

The Art Directors Guild Council voted to grant dual Production Design credit to Greg Grande and Randy Ser – HOW TO LIVE WITH YOUR PARENTS FOR THE REST OF YOUR LIFE (pilot) – 20th Century Fox Television

coming soon

GANGSTER SQUAD
Maher Ahmed, Production Designer

Timothy David O'Brien, Dean Wolcott, Art Directors
Geoffrey Mandel, Jason Perrine, Graphic Designers
Gary Thomas, David J. Negron Jr., Storyboard Artists
Tammy S. Lee, Karl J. Martin, Set Designers
Francesco Corvino, Concept Artist and Matte Painter
Gene Serdena, Set Decorator

Opens January 11

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membership

WELCOME TO THE GUILD

by Alex Schaaf, Manager, Membership Department

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

Art Directors:
Theresa Avram – FREESTYLE LOVE SUPREME – FLS Productions, LLC
Brittany Bradford – EMANUEL AND THE TRUTH ABOUT FISHES – Emanuel Film LLC
Anne Costa – EMANUEL AND THE TRUTH ABOUT FISHES – Emanuel Film, LLC
Stuart Frossell – THE GREAT ESCAPE – Turner Network Television
Adrina Rose Garibian – THE TO DO LIST – Summer Break Productions
Dan Hermansen – PERCY JACKSON 2: SEA OF MONSTERS – Fox 2000 Pictures
Johanna Jenkins – MANHUNT – Mesquite Productions, Inc.
Christiana Rubin – DARK SKIES – Dimension Films
Joseph Skiff – HOT SET – Syfy
Erika Toth – KISS ME – MysticArts Pictures

Assistant Art Directors:
Samantha Englender – DEXTER – Showtime
Shari Ratliff – INVERTIGO – Sony Pictures

Commercial Assistant Art Director:
Thomas Danbury – ECLIPSE – Signatory commercial

Graphic Artist:
Jason Forman – FOX

Electronic Graphic Operators:
Anthony Brown – FOX
David Gralnik – FOX
Werner Bennett – FOX

TOTAL MEMBERSHIP

At the end of August the Guild had 2035 members.

AVAILABLE LIST

At the end of October, the available lists included:

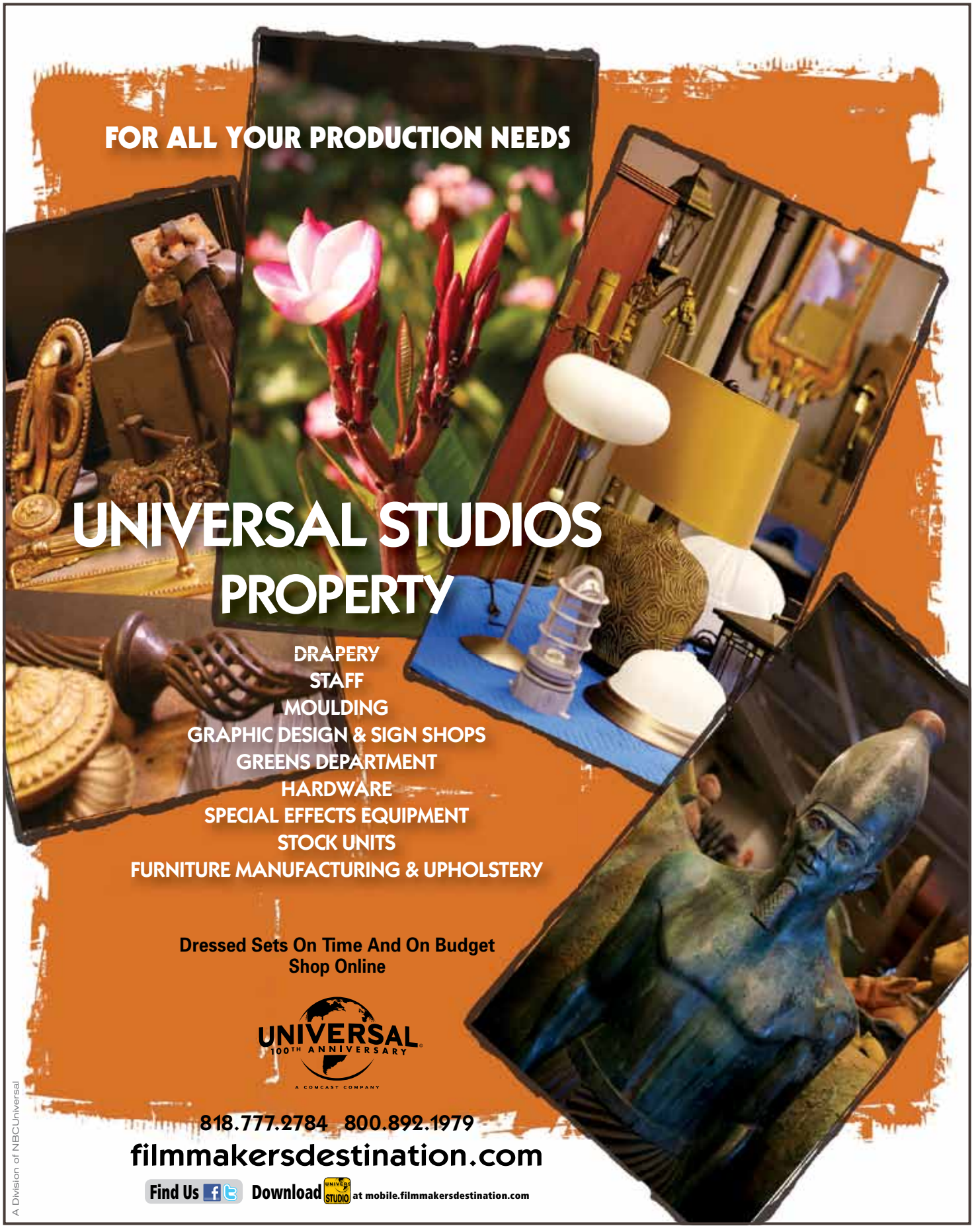
66 Art Directors
41 Assistant Art Directors
9 Scenic Artists
11 Graphic Artists
13 Graphic Designers
94 Senior Illustrators
4 Junior Illustrators
7 Matte Artists
1 Previs Artist
1 Commercial Illustrator
51 Senior Set Designers
7 Junior Set Designers
6 Senior Model Makers

coming soon

DJANGO UNCHAINED
J. Michael Riva, David Klassen, Production Designers

Page Buckner, Mara LePere-Schloop, Suzan Wexler, Art Directors
Lauren Abiouness, Assistant Art Director
Susan A. Burig, Ellen Lampl, Kurt Volk, Graphic Designers
Josh Nizzi, Illustrator
Ernie Avila, Andrew Birdzell, Molly Mikula, Paul Sonski, Eric Sundahl, Set Designers
Adam Mull, Lead Model Maker
Billy Jones, Jason Oertling, Kelly C. Smith, Scenic Artists
Leslie A. Pope, Set Decorator

Opens December 25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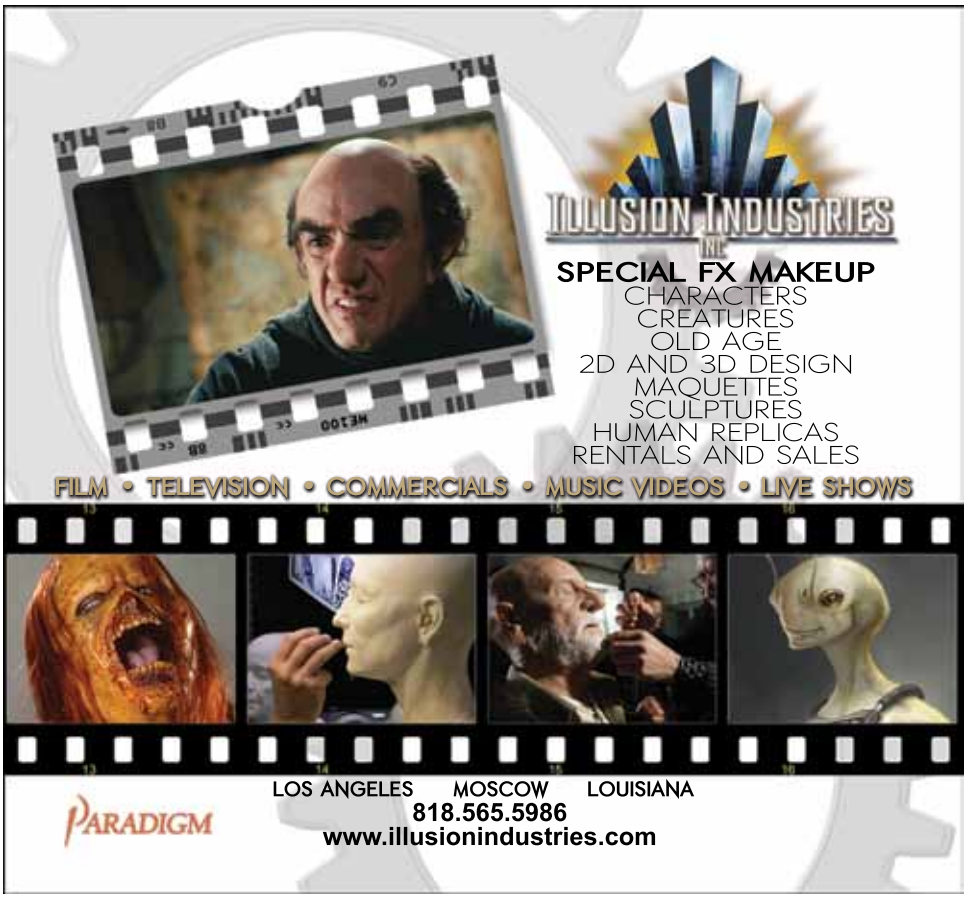
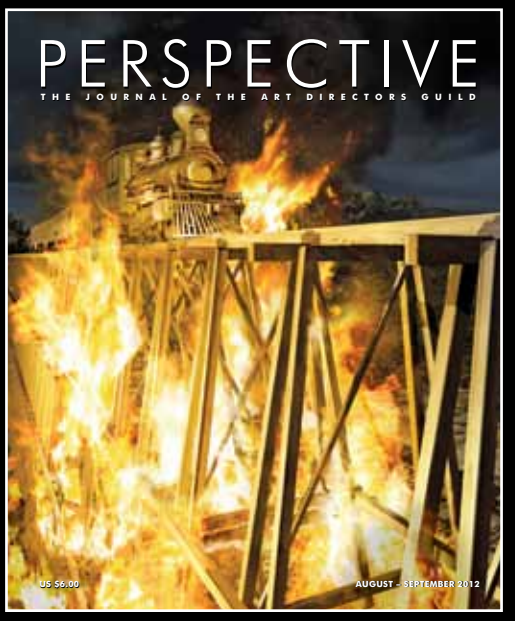


PERSPECTIVE
THE JOURNAL OF THE ART DIRECTORS GUILD



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calendar

GUILD ACTIVITIES

December 11 @ 7 PM
ADG Council Meeting

December 24–25
Christmas Holiday
Guild Offices Closed

December 31–January 1
New Year's Holiday
Guild Offices Closed

January 7–11 @ 6:30 PM
IATSE General Executive Board Meeting
Nashville, TN

January 21
Martin Luther King Day
Guild Offices Closed

January 22 @ 7 PM
ADG Council Meeting

January 23 @ 5:30 PM
STG Council Meeting

January 24 @ 7 PM
SDM Council Meeting

January 28 @ 7 PM
IMA Craft Membership Meeting

Tuesdays @ 7 PM
Figure Drawing Workshop
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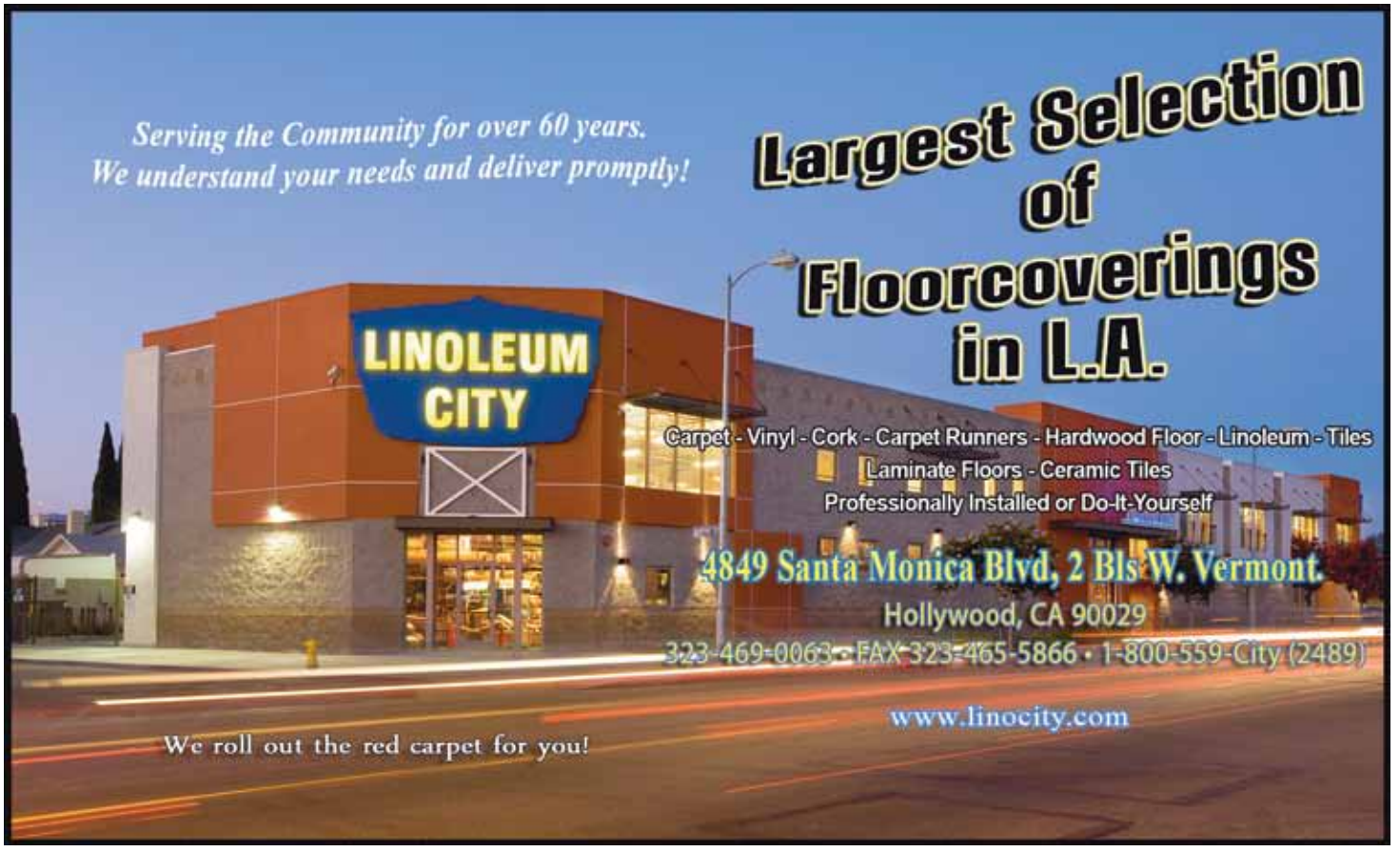

milestones

MICHAEL ESCHER
1962–2012

by Kristen Mente

Graphic Artist and Designer Michael Aaron Escher passed away on November 2, 2012, after a fall in his home. He grew up in Indio, California, and lived in Los Angeles for thirty-three years. Mike graduated from the California Institute of the Arts with a BFA in photography, and completed his MFA in cinema from Loyola Marymount University. He has been in production for more than twenty-five years, and has been a member of the Guild since 2004. His last employment was as an Electronic Graphics Operator on *The Jeff Probst Show;* before that he had been a Graphics Designer on *Judge Joe Brown* for several years.

Michael wrote and directed the critically acclaimed short film *The Milagro of Boyle Heights*, a satirical look at saving a family business through divine intervention. After a handful of tortillas with the face of Jesus Christ are produced in a rundown family-owned tortilla factory in the East Los Angeles community of Boyle Heights, the barrio is thrown into a frenzy. The tortilleria becomes a pilgrimage site until church authorities denounce the miracle. The faithful leave crestfallen, but the greater miracle occurs when the owner of the tortilla factory opens her heart and finds her dreams come true through the act of giving. The film was featured in numerous film festivals around the country and the world. In addition, Michael directed, wrote and produced for a number television pilots including *Road Rats, Citizen Jeff* and *Hungry Historians*.

Michael's creative works included creating themed entertainment centers, theme parks, museum attractions, zoos, shopping malls and computer games. His themed entertainment and interactive work was marked by Michael's expertise with cutting-edge virtual reality, unique interactive storytelling and adventure design, as well as his vast knowledge of special effects and immersive technologies. His clients for these various entertainment projects included Activision Studios, the Discovery Channel, Iwerks Entertainment, Big Ticket Entertainment, the Museum of the Cherokee Indian, the Baltimore Zoo, Chicago's Sears Towers Experience, Universal Studios' UEX Experience—Beijing, Brunswick Corporation's *Red's Rec Room* in Edmonton, Alberta, the Abasto Shopping Center in Buenos Aries, and KTLA News in Los Angeles, among many others.

He is survived by his parents, Leo & Joann Escher of Palm Desert, California, his brother, and his girlfriend Kristin Mente.

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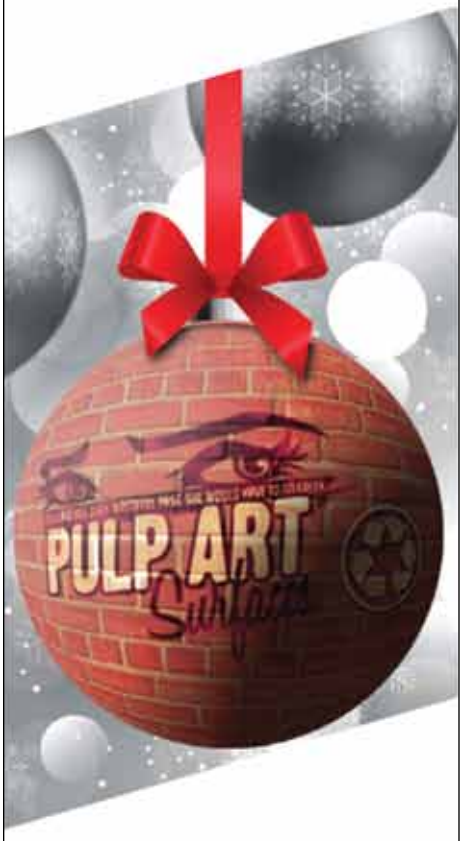
HAPPY HOLIDAYS



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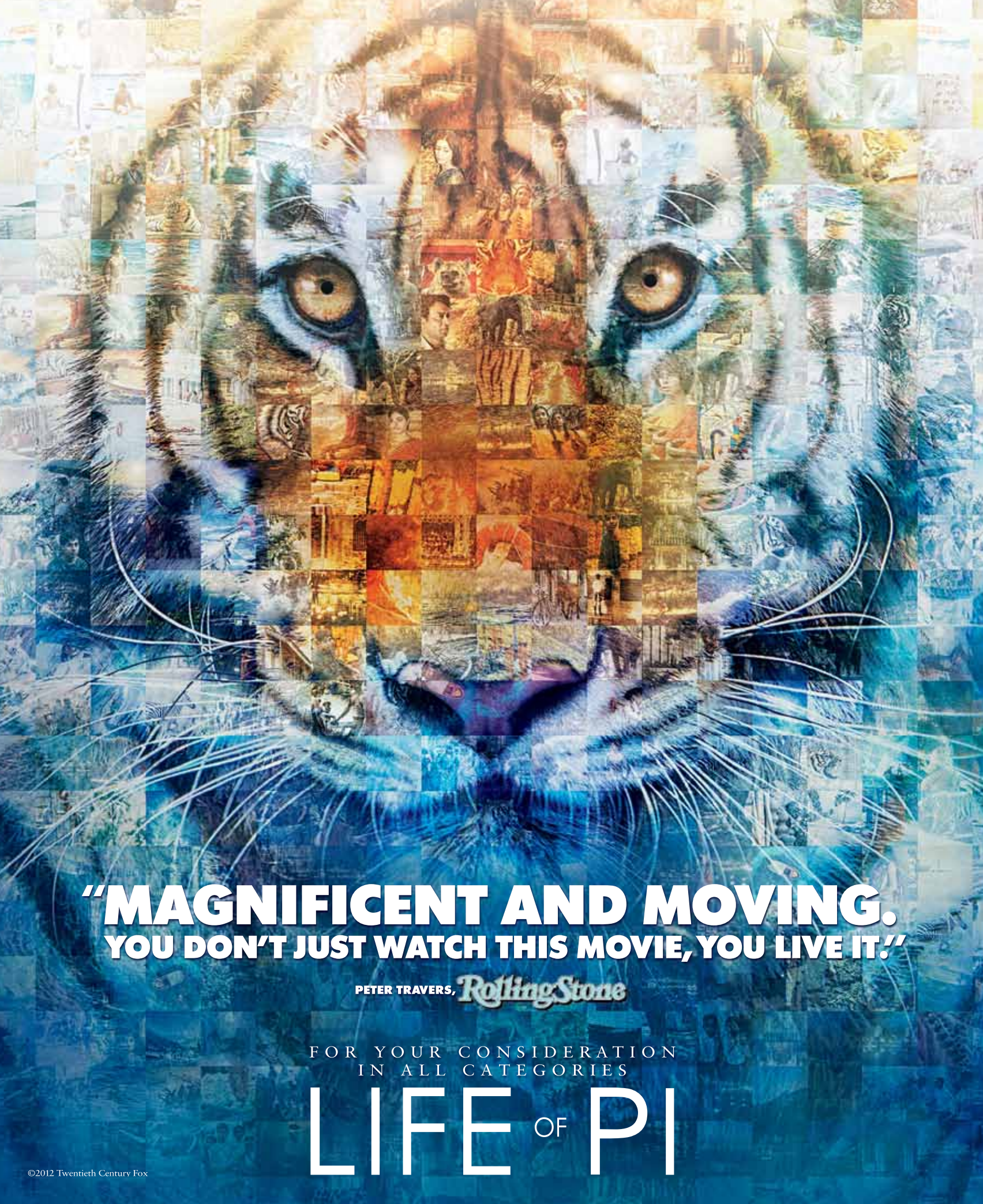
Photograph courtesy of the Margaret Herrick Library/A.M.P.A.S.

The old school. This photograph of the drafting room at MGM Studios in Culver City, CA, in 1951 reflects how Set Designers and Art Directors learned their craft under Hollywood's studio system. Supervising Art Director Cedric Gibbons ran this department (which he favored calling the Architectural and Engineering department) on the model of an architectural office, a model he knew well from his early experiences in New York. Junior Set Designers learned to make high-quality working drawings and set models from the more experienced artists they sat next to, and those Seniors in turn learned to design film sets from the studio's Art Directors. Everyone was at least somewhat interchangeable, and it was not unheard of for a Set Designer to provide drawings for a dozen different films in the same week. Even the Art Directors stepped in to design sets (without credit) on their collegues' films when things came to a crunch.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PETER TRAVERS, Rolling Stone
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FOR YOUR CONSIDERATION

Les Misérables

THE MUSICAL PHENOMENON

BEST PRODUCTION DESIGN

PRODUCTION DESIGNER

EVE STEWART

SET DECORATOR

ANNA LYNCH-ROBINSON

WORKING TITLE

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