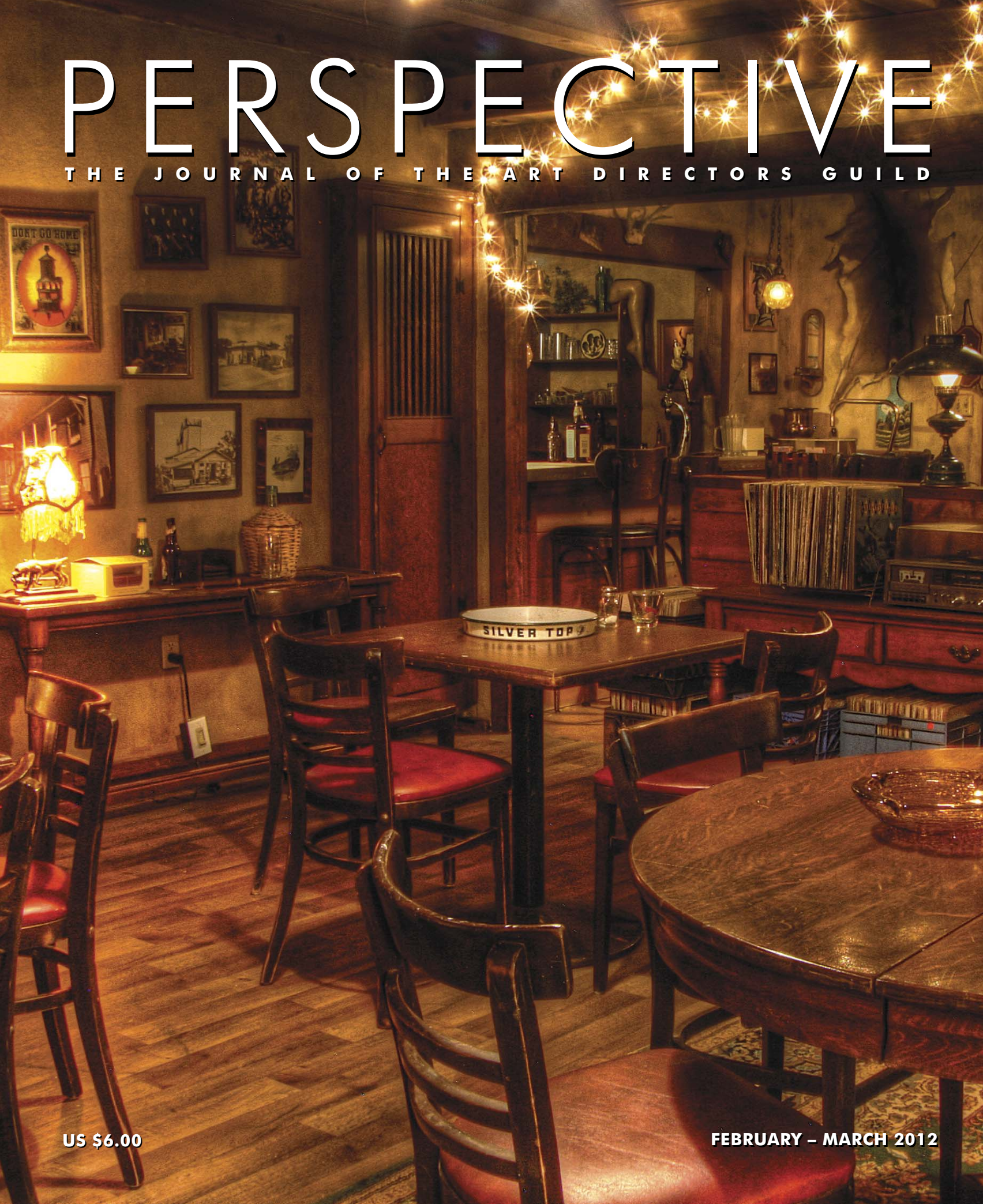


# PERSPECTIVE

THE JOURNAL OF THE ART DIRECTORS GUILD



US \$6.00

FEBRUARY - MARCH 2012

**ART DIRECTORS GUILD NOMINEE**

**BEST PRODUCTION DESIGN**

(PERIOD FILM)

FOR YOUR CONSIDERATION IN  
**ALL CATEGORIES**  
INCLUDING

**BEST PICTURE**

**BEST ART DIRECTION**

**MARIA DJURKOVIC &  
TATIANA MACDONALD**

**WINNER**  
**BEST TECHNICAL  
ACHIEVEMENT**  
**MARIA DJURKOVIC**  
(PRODUCTION DESIGN)  
BIFA AWARDS

**6 LONDON FILM CRITICS NOMINATIONS**

INCLUDING  
**BEST TECHNICAL ACHIEVEMENT**  
**MARIA DJURKOVIC**  
(PRODUCTION DESIGN)

**GRADE A. THRILLING AND MOVING FROM THE FIRST FRAME  
TO THE INSPIRED CLOSING MONTAGE.**

The greys and browns that dominate the film perfectly capture 1970s Britain, and the attention to detail is really quite extraordinary, every set and backdrop adding texture to the action; production designer **Maria Djurkovic** gets a big gold star.

—OLIVER LYTTTELTON, INDIEWIRE

**TINKER TAILOR SOLDIER SPY**

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this extraordinary film, go to: [www.FocusAwards2011.com](http://www.FocusAwards2011.com)



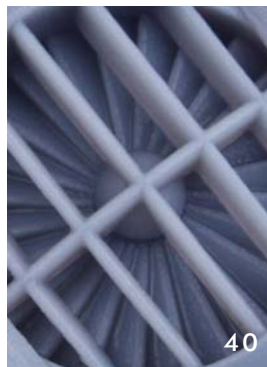
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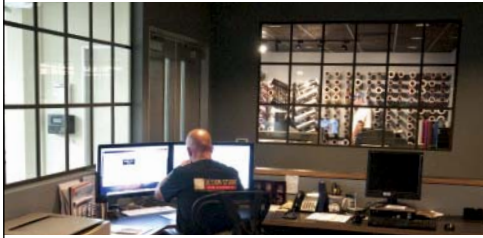
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**COVER:** The richly nuanced image on the cover is not a digital rendering, but neither is it purely a traditional photograph. It is an HDR, a high dynamic range photograph created by Production Designer Dave Blass of his Audrey's Bar set, built on location in Green Valley, CA, for the FX series JUSTIFIED. HDR manipulation is available on the iPhone and in Photoshop CS5®, but Blass likes the simplicity and options of Photomatix, a dedicated program by HDRsoft. He writes, "It works great in low-light situations—which is a plus—because getting sets lighted properly without a crew standing in the way is nearly impossible."



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something by snail mail at the address above.  
Or walk it into the office—we don't care.

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# RANGO IS A WINNER

WINNER BEST ANIMATED FEATURE AUSTIN FILM CRITICS ASSN.  
WINNER BEST ANIMATED FEATURE BLACK FILM CRITICS CIRCLE  
WINNER BEST ANIMATED FEATURE BOSTON SOCIETY OF FILM CRITICS  
WINNER BEST ANIMATED FEATURE CHICAGO FILM CRITICS ASSN.  
WINNER BEST ANIMATED FEATURE DALLAS-FORT WORTH FILM CRITICS ASSN.  
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WINNER BEST ANIMATED FEATURE NATIONAL BOARD OF REVIEW

WINNER BEST ANIMATED FEATURE PHOENIX FILM CRITICS SOCIETY  
WINNER BEST ANIMATED FEATURE SAN FRANCISCO FILM CRITICS CIRCLE

PRODUCERS GUILD OF AMERICA  
NOMINEE  
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WINNER BEST ANIMATED FEATURE SOUTHEASTERN FILM CRITICS ASSN.  
WINNER BEST ANIMATED FEATURE WASHINGTON D.C. AREA FILM CRITICS ASSN.

4 VISUAL EFFECTS SOCIETY AWARD  
NOMINATIONS INCLUDING  
BEST VISUAL EFFECTS  
IN AN ANIMATED FEATURE MOTION PICTURE

**“Visually stunning, endlessly inventive...**

With great cinematographer Roger Deakins serving as a visual consultant and visual effects headed by Mark McCreery, the refraction of light in ‘Rango’ may be the pinnacle yet in animation.”

Jake Coyle, ASSOCIATED PRESS

# RANGO

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MOVIES



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## ART DIRECTORS GUILD NOMINEE

EXCELLENCE IN PRODUCTION DESIGN  
FOR A PERIOD FEATURE FILM

*Production Designer - MARK RICKER*

*"The movie is very handsomely staged, moreover—great outfits, great cars, great interiors, colour-swamped exteriors photographed in genuine small-town Mississippi."*

LONDON EVENING STANDARD, David Sexton

*"The sunshine pours from the screen, too: this looks terrific and boasts beautiful period detail in the costumes and set design."*

EMPIRE (UK), Anna Smith



FOR YOUR CONSIDERATION  
IN ALL CATEGORIES INCLUDING

**BEST ART DIRECTION**

Production Designer:

*Mark Ricker*

Set Decorator:

*Rena DeAngelo*



# the Help

## IS IT WORK, OR IS IT PLAY?

by Michael Baugh, Editor

“Find a job you love and you will never work a day in your life.”

–Attributed (probably incorrectly) to Confucious

It's not entirely coincidental that two of this issue's articles have *Playing* in their titles. The motion picture and television business is the closest that most adults can get to being able to play, rather than work, for a living. A lot of us wake up (most days), eager to get to the Art Department and play. We love what we do. The sad truth, however, is that doing what you love is the dream of many, but the reality of few.

Some people, even very successful people, even some people in our crafts, haven't got a clue where they really want to be, what they really want to do. Set Designers occasionally think they would like to be Production Designers, but would that bring them deeper satisfaction? Production Designers sometimes want to direct, but is that position any more creative? Some of us even dream of coming back in another life as a Teamster. (Most Teamsters don't dream that, though.) A lot of people are currently doing one thing, and yet dreaming of traveling down ten different paths. This makes it very difficult to pursue your goals, to actually decide whether to accept a job offer when all these doubts are circling around.

How do you actually go about finding out what you really love to do, what will make you happy? No one else can tell you, not even your most inspiring mentor; it has to come from you. For some people, bliss is sitting quietly, with no distracting office politics, at their drafting station, an iPod ear bud securely attached, creating a beautiful drawing. For others, the chaos of a film company shooting on stage, changing plans on the fly and jockeying to influence the director, is close to heaven. What the dream job is, isn't important. Knowing it when you see it, is.

I certainly can't pretend to tell anyone how to identify the job that will really make them happy. I still tell people, nearly fifty years into my career, that I'm trying to decide what I want to be when I grow up. There are, however, three questions I believe you should ask yourself today and the answers can provide some guidance. Take a few minutes to think about them and you may find some clarity. The questions are:

- What really is the passion in your life?
- What would you pay to do?
- How would you fill your days if you were a millionaire?

If the answers to these three questions are at all similar, that will give you a good indication of what your true calling is. If the calling appears to be the job you are doing, or striving to reach, then play on. But if it is not the path you are walking right now, stop and consider. I wouldn't be surprised to hear that the answer to the questions was a dream from your childhood, or what you set out to do before you accidentally stumbled upon a different path. Your dream will be with you for the rest of your life; your choice is whether to pursue it now or perhaps suffer regrets later on.

It may seem impossible to fill your days with play unless you are impossibly rich, but it's not. Some of us, various denizens of the Art Department, have found jobs that may not make us wealthy, but where we can read history, travel, draw, build models...in short, we can play.

If that is your bliss as well, you know what I mean. If something is still missing, pursue it now, don't give up. What is stopping you? Adults, even more than children, need to play.



**Thanks to Jorgen Sundberg for his three questions, stated herein, to clarify what might constitute play in your life.**

# contributors

---



**DAVE BLASS** grew up in Ashland, MA, and received his degree from Emerson College in Boston. Arriving in Los Angeles, he followed in the footsteps of many, working at Roger Corman's shop in Venice, learning how to design on a dime. After some 20 films, he made his first foray into television as the Production Designer on the Sci-Fi channel superhero series *The Black Scorpion*. From there he moved into reality game shows. From the ADG Award-nominated *Unanimous* working with designer John Janavs, to *The Biggest Loser*, *Beauty and the Geek*, *Shear Genius*, *Trivial Pursuit* and a dozen others. The children's film *Labou* signaled his return to scripted work, followed by work as an Art Director on *ER* with Charlie Lagola. He designed several episodes of *Cold Case*, and eventually took over the Production Design duties on *Justified*. Blass is also a member of the *5D: The Future of Immersive Design* Steering Committee.



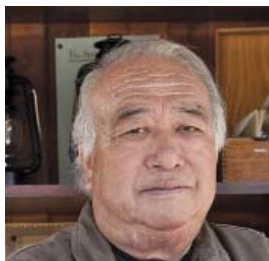
**NELSON COATES** is the fourth of five children whose university professor parents encouraged him to take piano, sing, dance and act. Building with Legos was the perfect starting point for his design skills, and he still has three bright tackle boxes filled with plastic bricks. His parents fostered an early analytical design sense by taking him window shopping, asking, "Which do you like, and why?" A pre-med major, he began designing for Equity theaters during college, somehow finding time to do 30 collegiate and professional shows, including *Shakespeare in the Park* where he first met his longtime friend Morgan Freeman. Though he has been an actor/singer most of his life, Nelson developed a passion for narrative design, creating spaces that transport viewers to other places. *Big Miracle* marks his first collaboration with director Ken Kwapis, and with the whales Fred, Wilma, and Bam Bam.



**SUSAN KARLIN** is an award-winning science and technology journalist based in Los Angeles. She also covers the nexus of science and entertainment, with a particular fondness for sci-fi and comics that includes running an annual panel at San Diego's Comic-Con. Susan has written for *Newsweek*, *Forbes*, *Wired*, *Scientific American*, and *Discover*; reported for NPR and BBC Radio; and is a regular contributor to *Fast Company* and *IEEE Spectrum*. She has also traveled to every continent, reporting from such diverse areas as Vietnam, the Arctic, and the West Bank. Her photos and illustrations have appeared in *Forbes*, *Fast Company*, *Astronomy*, and *Television Week*. You can reach her at [skarlin@aol.com](mailto:skarlin@aol.com).



**MARK SNELGROVE** was born in Arlingtinton, MA, and soon moved with his family to West Vancouver, BC. From building tree forts, to shooting stop-motion films, his parents Sue and Toby encouraged his creative endeavours. He was interested early in industrial design (Raymond Lowey) architecture (Wright, Le Corbusier, Arthur Erickson) and film (Mel Brooks, Terry Gilliam, David Cronenberg). After high school and a smattering of college academia, he ended up at the Art Center in Pasadena and Otis College of Art and Design. He was introduced to Jean-Philippe Carp from whom he learned the ins and outs of commercial Production Design. Snelgrove has designed commercials for Michael Karbelnikoff, Roman Coppola, and Spike Jonze.



**JAMES MURAKAMI** was born in Sacramento, CA, and his family moved to Los Angeles before the Second World War. After graduating from Venice High School, he studied at the Chouinard Art Institute, worked for an architect for four years, and then started his entertainment career at Ziv Television in 1959. Murakami has worked on a wide range of films, including an assignment as Assistant Art Director on *The Godfather: Part II* for designer Dean Tavoularis, whom Murakami credits as one of his mentors. His big break came, though, working with Henry Bumstead on Clint Eastwood's *Unforgiven*. That led to Murakami's first film with Eastwood as a Production Designer, *Letters from Iwo Jima*. He received Oscar® and BAFTA Award nominations for his work on Eastwood's period drama *Changeling*, and ADG nominations for that film and Eastwood's *Gran Torino*. Murakami lives in Santa Monica, CA.



**DONAL WOODS** was brought up in Newark, Nottinghamshire. He was educated at the Magnus Grammar School, Newark, and then went on to study for a BA honors degree in Interior Design at De Montford University in Leicester. After leaving the university, he joined the BBC television Design Department as a Design Assistant, progressing to Art Director and finally, Production Designer. He left the BBC in the mid-1990s to work freelance. Donal has received three primetime Emmy® nominations and three BAFTA nominations and he has won a BAFTA for *Cranford* (Masterpiece/BBC). He has recently designed the multi-Emmy Award-winning *Downton Abbey* (Masterpiece/NBC Universal/ITV). Donal lives in London with Jacky and their two teenage daughters.





“There haven’t been many films set against the real-life culture of contemporary Hawaii (as opposed to touristy episodes shot on the beach), and Payne captures the slightly sleepy but fully modern atmosphere beautifully.”

Andrew O’Hehir, SALON

ART DIRECTORS GUILD  
NOMINEE  
PRODUCTION DESIGNER JANE ANN STEWART  
EXCELLENCE IN PRODUCTION DESIGN  
FOR A CONTEMPORARY FEATURE FILM

# the Descendants

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**NOMINEE**  
**ART DIRECTORS GUILD**  
**EXCELLENCE IN PRODUCTION DESIGN**

(CONTEMPORARY FILM)

**PRODUCTION DESIGNER**  
**JEFFERSON SAGE**

A photograph of six women standing against a brick wall. They are dressed in formal, elegant attire. Five of the women are wearing bright pink dresses, while one woman in the center-right is wearing a white dress with a pink sash. They are all looking towards the camera with various expressions. The word "CONSIDER US" is overlaid in large, white, bold letters with a pink outline across the bottom of the image.

**CONSIDER US**

THE NEW YORKER

# "THE BEST FILM OF THE YEAR"

David Denby

DIRECTORS GUILD OF AMERICA  
NOMINEE  
**BEST DIRECTOR**  
MARTIN SCORSESE

ART DIRECTORS GUILD  
NOMINEE  
**BEST PRODUCTION DESIGN**  
DANTE FERRETTI  
PERIOD FILM

WRITERS GUILD OF AMERICA  
NOMINEE  
**BEST ADAPTED SCREENPLAY**  
JOHN LOGAN

WINNER  
NATIONAL BOARD OF REVIEW  
**BEST PICTURE**

WINNER  
AUSTIN FILM CRITICS ASSOCIATION  
**BEST PICTURE**

WINNER  
BOSTON SOCIETY OF FILM CRITICS  
**BEST DIRECTOR**  
MARTIN SCORSESE

WINNER  
SOUTHEASTERN FILM CRITICS ASSOCIATION  
**BEST DIRECTOR**  
MARTIN SCORSESE

WINNER  
NEVADA FILM CRITICS SOCIETY  
**BEST DIRECTOR**  
MARTIN SCORSESE

WINNER  
LOS ANGELES FILM CRITICS ASSOCIATION  
**BEST PRODUCTION DESIGN**  
DANTE FERRETTI

WINNER  
FLORIDA FILM CRITICS CIRCLE  
**BEST PRODUCTION DESIGN**  
DANTE FERRETTI

PRODUCERS GUILD OF AMERICA  
NOMINEE  
**BEST PICTURE OF THE YEAR**

WINNER  
NEVADA FILM CRITICS SOCIETY  
**BEST PICTURE**

WINNER  
FLORIDA FILM CRITICS CIRCLE  
**BEST DIRECTOR**  
MARTIN SCORSESE

WINNER  
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DANTE FERRETTI

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**BEST PRODUCTION DESIGN**  
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AFI AWARDS  
OFFICIAL SELECTION

**"HUGO" UNLOCKS THE HEARTS OF ALL WHO LOVE THE MOVIES  
WITH A KEY FORGED BY GRAND ILLUSIONIST MARTIN SCORSESE.**

The film beckons audiences into a world of wonder through the eyes of a young hero, a world alive in new ways through Robert Richardson's resplendent use of 3D. This dazzling adventure is also a meditation on life and loss, deeply rooted in the powerful role movies play in our reality. With a proper tip of the beret to early pioneers Harold Lloyd and Georges Méliès, we are reminded that each film is a gift, and that when the masters intone, "Come dream with me," through the magic of the movies, we do.

**ON OVER 150 TOP TEN LISTS**

A MARTIN SCORSESE PICTURE

# HUGO

# from the president

---

## 16TH ANNUAL ADG AWARDS BANQUET

by Thomas Walsh, ADG President

On February 4, the Art Directors Guild is hosting its 16th Annual Excellence in Production Design Awards Banquet, which also kicks off our seventy-fifth year as an established organization. Our members are all leaders in the art of narrative design for the moving image, and we come together to celebrate our collective body of excellent works.

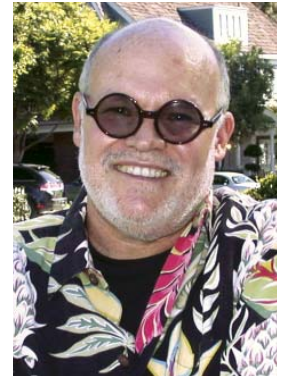
The Guild began in 1924 as an informal collective of design pioneers and expatriates calling itself the Cinemagundi Club. Since that time it has evolved and continues to grow as a union of unique souls. In 1937, it transformed itself into the Society of Motion Picture Art Directors. That journey from 1937 to now is what we celebrate this year. Since our founding, many milestones and advancements in technology have come and gone, but the one constant remains: the talent of our members who provide the visual catalyst for the narrative adventure. Regardless of the tools they use, the Guild's artists have the ability to look at the printed script and see all the possibilities and potential contained within the story. Technologies will continue to evolve and, at times, either aid or befuddle the process, but it is our human and intuitive leadership that remains our most significant contribution to a story. Just as mentors and champions of our past have inspired us, today's artists continue to apply the human gifts of observation, passion, and imagination to the challenge of making the impossible possible.

Production, scenic, and costume designer Tony Walton is this year's Lifetime Achievement recipient. Tony is a whirling dervish whose career encompasses sets, costumes, and graphics for the theatre, opera, ballet, film, television and publishing. He is one of the very few designers who has originated his designs in the theatre and then translated those same concepts into a work of film. His sense of whimsy and joy, and his passion for what he does elevate both the work and those who have the privilege to share in his journey.

Recognizing the importance of telling great stories visually, the 2011 Contribution to Cinematic Imagery Award is being bestowed on the master wizards behind the creative cannon of Harry Potter: David Heyman, David Barron, J.K. Rowling, David Yates, Christopher Columbus, Mike Newell, Alfonso Cuarón, Steve Kloves, Michael Goldberg, Stuart Craig, and Stephanie McMillan. Collectively, they have advanced the art of motion picture storytelling and Art Direction. The many fine filmmakers and craftspeople that they assembled have produced a significant legacy of works that will keep future audiences, as well as their professional colleagues, inspired for many years to come.

This year's Hall of Fame inductees were all extraordinary—pioneers, wizards, and masters of our profession. William Darling, Alfred Junge and Robert Boyle have all left a legacy that continues to inspire those who have chosen art direction as their profession.

The ADG is proud to represent the leading practitioners of the art of narrative design for the moving image. It is these unique individuals who possess the visual gift that enables them to look at nothing and see everything.



# ★ ART DIRECTORS GUILD NOMINEE ★ BEST PRODUCTION DESIGN

“ONE OF THE BEST FILMS OF THE YEAR.”

David Edelstein, NEW YORK MAGAZINE



★ VISUAL EFFECTS SOCIETY AWARD NOMINATIONS INCLUDING ★  
**6 OUTSTANDING VISUAL EFFECTS** ★  
IN AN ANIMATED FEATURE MOTION PICTURE

★ **5 ANNIE AWARD NOMINATIONS INCLUDING** ★  
**BEST ANIMATED FEATURE** ★

★ **PRODUCERS GUILD OF AMERICA NOMINEE** ★  
**BEST ANIMATED FEATURE** ★

★ WINNER ★  
BEST ANIMATED FEATURE  
FLORIDA FILM CRITICS CIRCLE

★ WINNER ★  
BEST ANIMATED FEATURE  
NEW YORK FILM CRITICS ONLINE

★ WINNER ★  
BEST ANIMATED FEATURE  
NORTH TEXAS FILM CRITICS ASSOCIATION

★ WINNER ★  
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OKLAHOMA FILM CRITICS CIRCLE

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TORONTO FILM CRITICS ASSOCIATION

## ★ THE ADVENTURES OF ★ **TINTIN**



## THE 16th ADG EXCELLENCE IN PRODUCTION DESIGN AWARDS

by Tom Wilkins and Greg Grande, ADG Awards Producers

On February 4, the Beverly Hilton Hotel will once again play host the the Art Directors Guild Banquet and Awards Ceremony, and we hope you will be there. It is not too late to reserve tickets, and it will be an evening to be remembered, a celebration of the crafts that we cherish and that nurture us in return. The price is affordable—no more than dinner and wine at a very good restaurant—and the chance to see your fellow designers dressed up in their party clothes is worth the price of admission by itself.

There will be music, breathtaking film clips, food (OK, it's hotel banquet food, but it's the best to be had anywhere in that category), and an entire evening spent feeling good about the work we all do. The reception beforehand is an opportunity to reconnect with folks you may not have seen in a long time. This is not your run-of-the-mill awards show where designers get short shrift. This night, they are the stars, and all the talk is about how wonderful-looking films and television programs come to look the way they do. It is an evening where we all get together to celebrate superlative design.

If you don't have your reservation yet call Plan A, the banquet coordinators, and tell them how many people you want to bring: 310 860 1300. If you have been to other guilds' awards banquets, rest assured that the ADG's evening is slicker, better looking and way more fun.

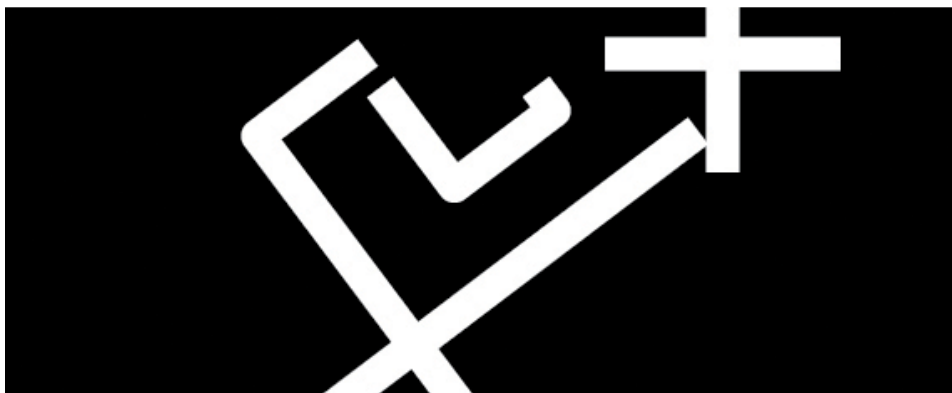
**Above: The International Ballroom at the Beverly Hilton Hotel, decorated for last year's Art Directors Guild Awards. The room, which also hosts the annual Golden Globe Awards, and a host of other Hollywood events, has been the home of the ADG Awards for fourteen of the past sixteen years.**

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## news



### FLUX!

#### Digital Design and Worldbuilding for Narrative Media

Press release from 5D | The Future of Immersive Design

A three-part exploration into design as the backbone of digital narrative media, addressing the changing role of the designer in storytelling through worldbuilding practices, will be presented by the 5D | Institute and the USC School of Cinematic Arts. The Summit, curated by Production Designer Alex McDowell (Creative Director, 5D | Institute) and Peggy Weil (USC SCA Interactive Media Division), will be held March 13–15 at USC's Ray Stark Family Theatre in Los Angeles, and will include panel discussions, audience participation and networking receptions over the three evenings.

Worldbuilding is the new metaphor for the creation and actualization of the story space in narrative media and will be the theme of the Summit. It addresses narrative design thinking, the immersive process and the experience of creating new worlds. It expresses the full arc of the role of design in storytelling.

With this first in a series of Worldbuilding Summits, the 5D | Institute and the USC School of Cinematic Arts will use their unique access to frame an investigation into the language and practices of digital design methodologies, applying learning from thought leaders in core media industries to an interdisciplinary discussion space within and across media.

#### SAVE THE DATES

March 13–15, 2012, 7–10 PM

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**BIG FOOD AT TAG**

*Press release from TAG Gallery, Santa Monica*

Ernie Marjoram’s original oil paintings inspired by his favorite foods will be featured in his upcoming art exhibition and sale at TAG Gallery in Santa Monica, CA. The show will run from February 28 to March 24, 2012. Ernie will attend a March third public reception from 5 to 8 PM and will participate in a panel discussion at the gallery on March 10 at 3 PM. TAG Gallery is open Tuesday through Sunday, 11 AM–5 PM at Bergamot Station, Unit D3, 2525 Michigan Avenue, Santa Monica. For more information, contact the gallery at [info@taggallery.net](mailto:info@taggallery.net) or call gallery director Michael Goldstrom at 310 829 9556.

**Ernie Marjoram 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. He began designing and sketching sets for television, film and themed environments for clients such as Walt Disney Imagineering.**

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## LYNDA.COM DISCOUNT FOR ADG MEMBERS

by John Moffitt, Associate Executive Director

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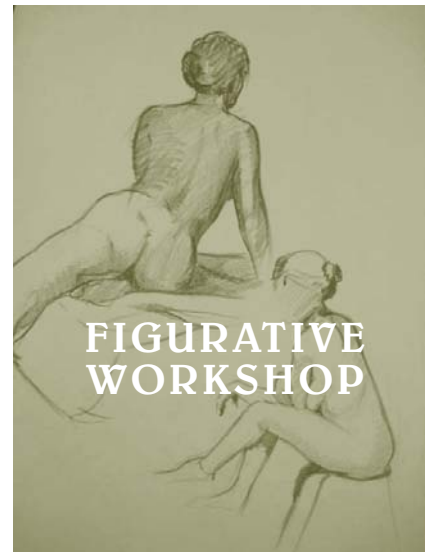
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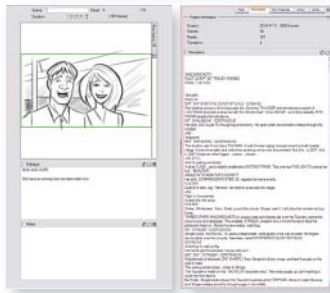
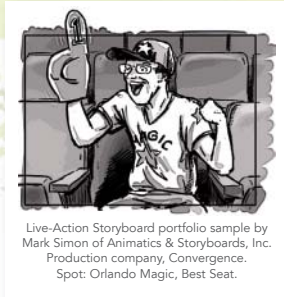
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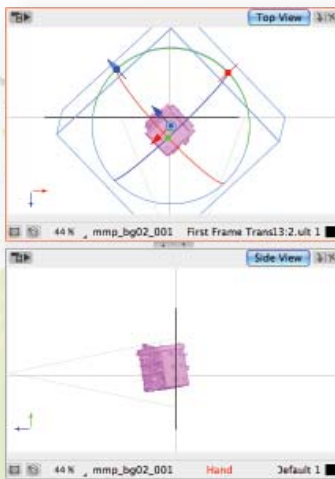
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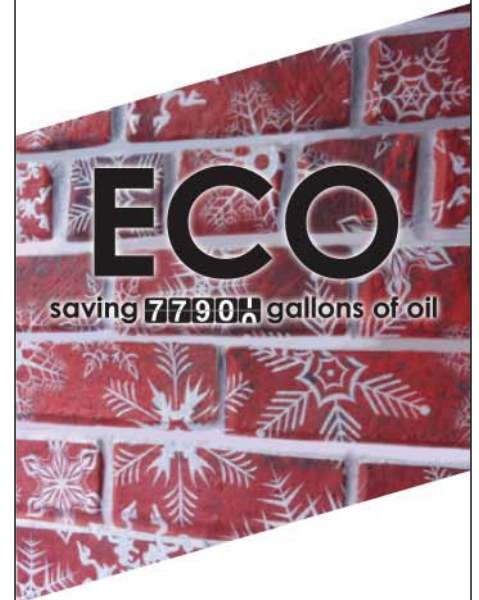
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## **POLITICS AND 2012**

by Scott Roth, Executive Director

Since this a presidential election year, there are more than the usual number of matters clamoring for this Guild's political attention. Here are some of the front-burner items for 2012:

**Presidential Election** – As noted, 2012 is indeed a year in which a presidential election falls. Say what you will about Barack Obama—and many have and many will—but he's a Democrat who has governed as though the government actually does have a real role to play in the lives of its citizens, unlike so many of the Republicans currently vying for their party's nomination. Among the more recent actions the President has taken relating to organized labor, he has made three recess appointments to the National Labor Relations Board, enabling it to fully function as it has not been able to do for some time now in the absence of such appointments, and much to the consternation of the opposition party.

**Right to Work** – Currently there are twenty-two states that are considered *right to work* states; that is, workers represented by unions in those states need not join nor pay dues to those unions. Efforts are underway now in Indiana and elsewhere, and in fact, at the federal level as well, to have more states, and all the states, covered under *right to work*. Any such efforts, if successful, erode the ability of unions to fulfill their core function to represent workers, and, from organized labor's perspective (as well, of course, as the IA's), must be stopped.

**Digital Theft** – Foreign websites which offer pirated content—movies, music, etc.—continue to proliferate to the detriment of the workers who created that content and whose health and pension plans are robbed of contributions which otherwise would be made if such dissemination of program content was authorized. Efforts are underway in both the U.S. Senate and the House to pass legislation to shut down these rogue websites. But what should be an easy argument to carry, that theft—digital or otherwise—is unacceptable and its perpetrators should be subject to criminal sanctions, has run into a buzz saw of opposition from Google and other tech giants claiming the First Amendment and the Internet itself are threatened. The reality is that neither are implicated in this effort to corral digital content piracy, as only the rogue websites, foreign based, are targeted. And theft, whether of produce off a truck carrying vegetables, or of movies and music whose creators have not been compensated, remains theft. It's wrong in the first instance, and it's wrong here as well. (Assuming you agree, please go to [www.CreativeAmerica.com](http://www.CreativeAmerica.com) and sign up.)

**Incentives Legislation** – As many of you know, we were only able to get passed a one-year extension of California's incentives program, instead of the five-year renewal we had sought. Each year of this program has been worth \$100 million to producers who agree to shoot their productions in California. But with only one year in the bank to extend this program, our efforts will be focused on extending, at least for another four years, a program which in its first couple of years, resulted in hundreds of millions of production dollars flowing into various California economies, including the economies (reflected in pay and benefits) of the thousands of workers engaged in motion picture and television production in the state.

**Paycheck Deception Initiative** – An initiative will appear on the November ballot in California that could cripple the ability of every union—including the IA—to make contributions to candidates and causes who have pledged to help our members. It must be resisted.

There are other matters which will compete for our attention this year, but the above are some of the most important. That is why it remains imperative if we care about moving forward in these crucial areas, which include the re-election of a president whose policies are more favorable to workers than any Republican's, that you consider contributing to the IATSE Political Action Committee which we have brought to your attention on previous occasions. So please do consider carefully, and please do go to [www.iatse-intl.org/pac/pac.html](http://www.iatse-intl.org/pac/pac.html) to contribute to the promotion of worker-friendly policies and programs in 2012 (and beyond).

F O R Y O U R C O N S I D E R A T I O N



ART DIRECTORS GUILD NOMINEE  
EXCELLENCE IN PRODUCTION DESIGN  
FOR A FANTASY FEATURE FILM  
Production Designer: JOHN MYHRE

BEST ART DIRECTION

Production Designer: *John Myhre*

Set Decorator: *Gordon Sim*



# lines from the station point

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## **KNOW YOUR RIGHTS**

*by John Moffitt, Associate Executive Director*

What would you do if you were called into a meeting with your employer. Let's say it could be your immediate management supervisor, your producer, the unit production manager, a company lawyer, a human resources or labor relations representative, or maybe all of them? Once you arrive and settle in, the company spokesperson questions you about an incident or occurrence, your conduct, or otherwise asks questions to obtain information that you reasonably believe might lead to disciplinary action, termination or other adverse consequence affecting your personal working conditions. Did you know that union members have the right to have a union representative present at such an investigatory interview, and that without a union representative present, you don't have to answer questions, participate in the discussion or even continue the meeting? This is called asserting your Weingarten Rights.

You are entitled to have a union representative present only if you will be asked questions that you reasonably believe could lead to discipline. Your employer can issue discipline, or warn you about misconduct, without the presence of a union representative so long as you will not be questioned. Moreover, not all employer questioning poses the risk of discipline; sometimes your supervisor merely needs information. You can ask the supervisor if you are suspected of wrongdoing and if discipline could result from the meeting.

It's very important to remember that you have to demand your Weingarten Rights. It's not like the television cop reading the Miranda warning about self-incriminating statements to a suspect in custody. In other words, the company does not need to apprise or remind you of this right to representation when it conducts an investigatory interview. You must invoke your rights by making a clear request for union representation before or during the meeting. Once the request has been made, the company must grant it and delay questioning or reschedule the interview until a union representative is present and has had the opportunity to consult with you. If the interviewer denies your request and continues to ask questions, the employer has committed an unfair labor practice and you can refuse to answer questions without lawful disciplinary company retaliation. You may, of course, choose to forgo your protection and continue with the interview, but what you might inadvertently say may very well have serious unintended consequences.

An easy way to assert these rights is to read to the interviewer the printed statement from the credit card-sized Weingarten card, published for the labor community by Work Rights Press, or simply hand the card to the employer before or at the beginning of the interview. Weingarten cards are sent to all members as part of their orientation package. We also make the cards available at general membership meetings, orientation meetings, town halls and other Guild and craft meetings, so if you need one, look for it on the information table and pick it up—or stop by the office. Weingarten information will soon be available on the ADG website. Remember, the job you save could be your own.



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# SUBTLETY & RESTRAINT

by Donal Woods, Production Designer





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**Previous pages: A re-creation of the main room from *THE PRINCE AND THE SHOWGIRL*. This film-within-a-film was the most colourful set in *MY WEEK WITH MARILYN*, just as it had been in the original film, and purposely contrasted with the restrained and muted palette of the rest of the film. It was built on B Stage at Pinewood Studios where, coincidentally, the original film was shot in 1956.**

I was working with director Simon Curtis in 2007 on *Cranford* (BBC/Masterpiece) when he told me he had acquired the film rights to Colin Clark's diaries. Clark was a third assistant director on the film *The Prince and the Showgirl* in 1956, which brought together the great actor Sir Laurence Olivier as producer, director and leading man with Marilyn Monroe, who was at the time the biggest movie star in the world. Curtis asked Adrian Hodges to adapt the book into a film script, and the result was *My Week With Marilyn*, a film focused on the working relationship between Olivier and Monroe as seen through the eyes of Colin Clark. Essentially it follows Olivier's growing realisation that Marilyn Monroe is the ultimate movie star and that he, with all his incredible acting skills and achievements, would never be able to match her screen presence.

So when Curtis and I started preproduction in the late summer of 2010, I felt that we should make Marilyn Monroe, philosophically and artistically, the brightest jewel in the film, just as the real Marilyn was when she arrived in a rather drab, dull and essentially depressed post-war Britain. She was a news sensation!

*My Week With Marilyn* was based at Pinewood Studios where *The Prince and the Showgirl* was shot in 1956. We even ended up shooting on B Stage there, which was used on the original film, and were able to redress the same dressing rooms used by Olivier and Monroe. Of course, both the sound stage and dressing rooms have been extensively modernised since the 1950s, so I had to re-clad the walls of a 9,000-square-foot sound stage with aged hessian, and cover all the modern electrical switch-gear, lighting, etc., with their 1956 equivalents. The dressing rooms were redecorated and windows and doors replaced. Dressing for the sound stage proved challenging, but set decorator Judy Farr sourced an amazing collection of 1950s-era film lights, cameras and sound equipment. For research, the fantastic photographic stills from *The Prince and the Showgirl* taken by Milton Greene, Marilyn's friend and producer, proved invaluable. Other locations we could use at Pinewood Studios included the old front gatehouse, office corridors, service roads and production offices, all of which we returned to their 1950s glory. For Michelle Williams, who gives a superbly detailed performance as Marilyn

Monroe, it was a surreal experience to be in the same environments as the original Marilyn. The costume room (which featured Emma Watson as the costume assistant), and a viewing theatre were filmed at Twickenham Studios for schedule reasons but once again involved major construction and set decoration to return them to the correct period.

The original house in Surrey, which had been rented for Marilyn and her new husband Arthur Miller while she was in the UK, had only changed hands once since the 1950s and architecturally remained almost the same as it was in Milton Greene's publicity photographs of Marilyn, Arthur Miller, Laurence Olivier and his wife Vivien Leigh, standing at the front of the house and in the garden. The interior furnishings and decoration needed to return to the 1950s. Her bedroom, the landing and stairs were built on a sound stage at Pinewood.

Another location where we could use the original was Saltwood Castle in Kent, where Colin Clark grew up. It is still in the hands of the Clark family as Jane Clark (Colin's sister-in-law and widow of the late Alan Clark MP) lives there. Jane also gave us valuable background information about Colin, who had sadly died in 2002.

The main set for *The Prince and the Showgirl* was the interior of a large eighteenth-century London house decorated in a theatrically outlandish 1950s interpretation of the late nineteenth century. White, gilt, and purple—very unlike the subtlety and restraint we sought to achieve elsewhere in the film. Warner Bros. agreed that we could design our

own version of the set "in the spirit of the original." With no working drawings, we all sat around the monitor guessing measurements and props, using the pause button, and taking screen grabs from the DVD. This was by far the most colourful set and—as in *The Prince and the Showgirl*—it symbolised a reaction to the drabness of post-war Britain.

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**“I felt that we should make Marilyn Monroe, philosophically and artistically, the brightest jewel in the film, just as the real Marilyn was when she arrived in a rather drab, dull and essentially depressed post-war Britain.”**

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When shooting a movie about a movie, the backs of the flats are often as important as the fronts because the entire sound stage is a set. During the 1950s, Pinewood had stock flats which were re-used film after film, so we rang retired construction manager Jack Carter (*Superman*, 1978, among many others), who was just starting at the studio in the mid-1950s as an apprentice carpenter. He described how the flats were constructed then, and confirmed that all their sizes were stenciled on the back, along with the Pinewood logo.

Windsor Castle and the Royal Household were very helpful and allowed us to film at the castle gate;

**Opposite page, top: This is B Stage at Pinewood Studios which is a modern soundstage, so Woods needed to clad the 9,000-square-foot stage with aged hessian and cover all the modern switch gear, exits, floor and stage doors to return the stage to its 1950s' glory. The stage was dressed with period lights, cameras, sound equipment, furniture, etc. The colours were restrained and muted, as a contrast to the THE PRINCE AND THE SHOWGIRL set and the glamorous Marilyn Monroe. Center: Crew members dressed in jackets and ties and antique stage gear attest to how different film production looked fifty years ago. This page, below: B Stage again, this time looking into the film-within-a-film set. The backs of the flats used at Pinewood at that time had to be researched since the entire sound stage was a set.**





One of the more surprising locations was the arrival of Marilyn and Arthur Miller at London's Heathrow Airport. Now one of the largest and busiest airports in the world, in 1956 it was little more than a collection of ex-military huts converted into a civilian terminal. The aircraft itself, a Bristol Britannia 312, was part of a fantastic collection based at the Imperial War Museum at Duxford in Cambridgeshire and with the help of CGI its shape and colours were changed to turn it into a TWA Lockheed Constellation. The arrivals hall and press conference at Heathrow were staged in an ex-military hut at White Waltham Airfield in Buckinghamshire.

**Opposite page, top and above: Two views of the set for Marilyn's dressing room at Pinewood Studios. This was once again actually shot at Pinewood Studios in the same corridor as Marilyn's dressing room in 1956, but required repainting, fitting period doors and windows, new floor covering and a complete prop dress. Again the colours were soft and restrained.**

the interiors of Windsor were filmed at Hatfield House in Hertfordshire. Replicating Queen Mary's Royal Doll's House at Windsor Castle, originally designed by architect Sir Edwin Lutyens, was a challenge. The original is one of the largest and most detailed dollhouses in the world, but a company in Cornwall in the south west of England which made bespoke handmade doll's houses, was able to join four of their largest models together to produce a doll's house of the right scale and architectural style. The scene with this doll's house is one of the most telling in the film, giving us a glimpse into Marilyn's tragic childhood of as she compared the perfection of the doll house family and their surroundings to her own dysfunctional upbringing.

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**“With no working drawings, we all sat around the monitor guessing measurements and props, using the pause button, and taking screen grabs from the DVD.”**

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As with all filming in the centres of large cities anywhere in the world, the closing down of major streets in Mayfair, one of London's most expensive areas, takes some organisation. Location manager

Jason Wheeler did an amazing job in fashionable Bond Street, where he secured the cooperation of the legendary Aspreys jewelers, who—with the help of their archive—allowed us overnight to redress all the front windows of their store into the mid-1950s. The same process and cooperation let us restore a number of stores in the equally exclusive Burlington Arcade to the appropriate period and style. A third location in Mayfair was Charles Street which required a total closure the day before and then, working through the night, the construction and set dressing crews covered, hid and disguised all the modern street furniture, lighting, parking zones, etc. and redressed doors and windows. This location was used for Colin's walk to the offices of Laurence Olivier Productions.

The only departures from 1950s' period England were the song-and-dance numbers which open and close the film. A simple stage with gauze and cyc at Ealing Studios in London was beautifully lit by Peggy Eisenhauer, who also designed the theatrical lighting for the film version of *Chicago*.

*My Week With Marilyn* had an overall budget of around \$10M with the Art Department budget a fraction of that. With modest means the Art Direction tried to achieve a sensitive and detailed insight into an England re-establishing itself after the Second World War, where a global superstar arrived and stamped her mark in an unforgettable way. We all set out to be true to the period and not to dominate the film. We wanted, as I have said earlier, to provide a subtle and restrained backdrop to Michelle Williams' brilliant portrayal of Marilyn Monroe. **ADG**



**Top:** The exterior of Parkside House in Surrey, the actual house rented for Marilyn Monroe while she was in England shooting *THE PRINCE AND THE SHOWGIRL*. This location had been altered very little on the outside, including the garden, since the 1950s. The main living room and hall were redressed and the bedroom, bathroom, landing and part of the stairs were built as a stage set. Above: Mayfair. In terms of design, apart from the London bus, all of the period vehicles, the supporting artists, the architecture, were kept within a limited colour range. Left: Marilyn in her bathroom at Parkside House, built on stage at Shepperton Studios. Although some scenes did film inside the original Parkside House, it was decided to build this set as there were some intimate scenes for Michelle Williams, most of them at night, so a stage set provided much more control of the lighting.

# Just How GREEN Is Your VALLEY?



by Dave Blass, Production Designer





After another day-long scout, driving the winding roads north of Santa Clarita, California, I watch as we hit an invisible barrier and all at once the twelve other people in the van jump as if being attacked by ants—we have crossed back into the technological world, and every cell phone in the vehicle is exploding with vibrating information: twenty text messages, thirty emails, and a bevy of voicemails. “They changed the scene; it’s only two pages now, not ten?” “What do you mean first unit’s not moving to the second set?” “Whoa... the interior coal mine set, is now an EXTERIOR coal mine set?” Like many, I wonder how we ever did our jobs without our electronic tethers, but when your backlot is Green Valley, you don’t have to wonder any more. There is no cell reception, no texts, and no emails beamed right to your hip. Smartphones get pretty dumb out there in what we have come to call Harlan.

The FX series *Justified*, based on the books by Elmore Leonard, is a modern-day Western with a hillbilly twist. During the first season of the show, the storyline was more of a procedural with a few ongoing threads. There was a bad-guy-of-the-week, and the hero, Raylan Givens, usually shot him at the end of the episode. The shooting would always be justified, of course. It was pretty obvious to everyone though, when Raylan heads down to Harlan, the show really catches stride. In the stories, Givens grew up in the Appalachian mountain area, made famous in the 1976 documentary *Harlan County, USA*. He leaves as a young man and comes back as The Law. His father and all of his former friends are now the outlaws, and he has become the

official U.S. Marshals Service Hillbilly whisperer. The unique Appalachian flavor of dialogue, texture and characters is what makes *Justified* a unique show, and provides the biggest design challenges.

When gearing up to start the second season, I talked with executive producer Graham Yost about what he felt the new season would bring. “A lot more Harlan,” was the direction. There would be a new clan called the Bennetts and they would become a major adversary for Raylan. So, having never been there, I thought it was time for a little hillbilly vacation, and headed down to Harlan.

The core of my design process has always been research. To me there is nothing better than immersing myself in reality, and using that as a guide to create the fantasy. It’s the comfort of being at a table full of people arguing in full certainty “The prison wouldn’t be like that in a small town like Harlan,” and slapping down a binder full of photos and notes from talking to the guards for hours “This IS how it is...so let’s start from here and create our version of this world.” The truth is in the details. The real Harlan has layers and layers of truth, piled under a ton of junk. In what are known as the “hollers,” people live a simple life, some in the same 10’ x 20’ homes as their parents’ parents, descendants of people who worked a lifetime for the coal

companies, and were paid only in coal scrip, redeemable only at the company stores, which kept them from leaving. We take for granted that the trash truck comes every week. In the hills, that is a luxury that either doesn’t exist, or costs more than they can afford. They don’t pity themselves, they



**Opposite page, top:** A photograph overlooking the small town of Green Valley, CA, which closely resembles the title sequence for *JUSTIFIED*, shot in the real Harlan, KY. **Opposite page, bottom:** The final interior set of Ellstin’s Joint BBQ Restaurant, shot as an HDR image and showcasing the work of decorator Shauna Aronson and her set decorating department who spent countless hours adding layer upon layer of history to the set. **This page, inset:** A photo taken in Jones Creek Holler in Harlan County during a research scout, showing the years of collecting, recycling and repurposing that go into creating the texture of an authentic holler house.



**Above: A SketchUp study by Blass, for use in the Art Department, of the Bennett General Store. He started with a panorama photograph in Green Valley that had an old garage once used as a parts store. The front of the building was raised to add scale and to hide a terra-cotta-tiled building on the hill behind. He used the panorama as a virtual translight to design the store against, then exported the image using IDX Renditioner before importing it into Photoshop to add textures and detail. A final pass using Photoshop Action Presets gives the image a slightly painted feel.**

make do, they adapt and reuse, and pile their lawns with what they can't get rid of. Recycling, not to save the planet, but to get by. Coffee cans become containers for flour, tube televisions become stands for new flat screens, old bathtubs become planters to keep gophers from digging under and eating the vegetables, and rusted cars and trampolines are the lawn ornaments of choice. Everything is cobbled together to create a unique slice of Americana that I just knew I had to bring to the show. I also knew the set decorators were going to hate me for it.

Back in Los Angeles, I teamed up with producer Don Kurt, showed him what I had come up with, and together we went out to try to find Harlan, Kentucky, in Los Angeles. The first day was a big reality check. After you have shot in town for twenty years or so, you know most of the standard country spots. You check out all the studio ranches, head out to Ventura Farms, Tujunga and everywhere in between. We even checked out Malibu, which—as we were based at Santa Clarita Studios—would be a huge challenge, but nothing quite worked. We needed an area with clustered homes, that didn't look like SoCal tract houses, no Spanish-tiled roofs or palm trees, some areas of rural commerce,

and most of all...green. We were just coming out of a toasty Southern California summer and the color of every landscape we saw was shades of brown and gold. To find Harlan we were going to have to move beyond the normal areas. Don mentioned that he had heard of a place with the optimistic name Green Valley, so we headed into the mountains north of Santa Clarita to see just how green the valley was.

We hit the jackpot. About twenty-two miles into the hills, we found Harlan. Green Valley was exactly what was needed, a small town of houses teeming with the same textures I had found in Kentucky, a valley kept green by the rivers surrounding the Bouquet Reservoir, filled with a few small businesses, unpaved roads and streams that mimicked the hollers. It was on this first trip to Green Valley that I discovered the invisible technology barrier. Coming out of the mountains my phone nearly blew up with an influx of information. The first script and outlines had arrived, and the entire world was abuzz with two words: coal mine. At the end of the first episode, one of the recurring antagonists, Boyd Crowder, is in a coal mine, setting off an explosion. *Justified* was now in the coal business.

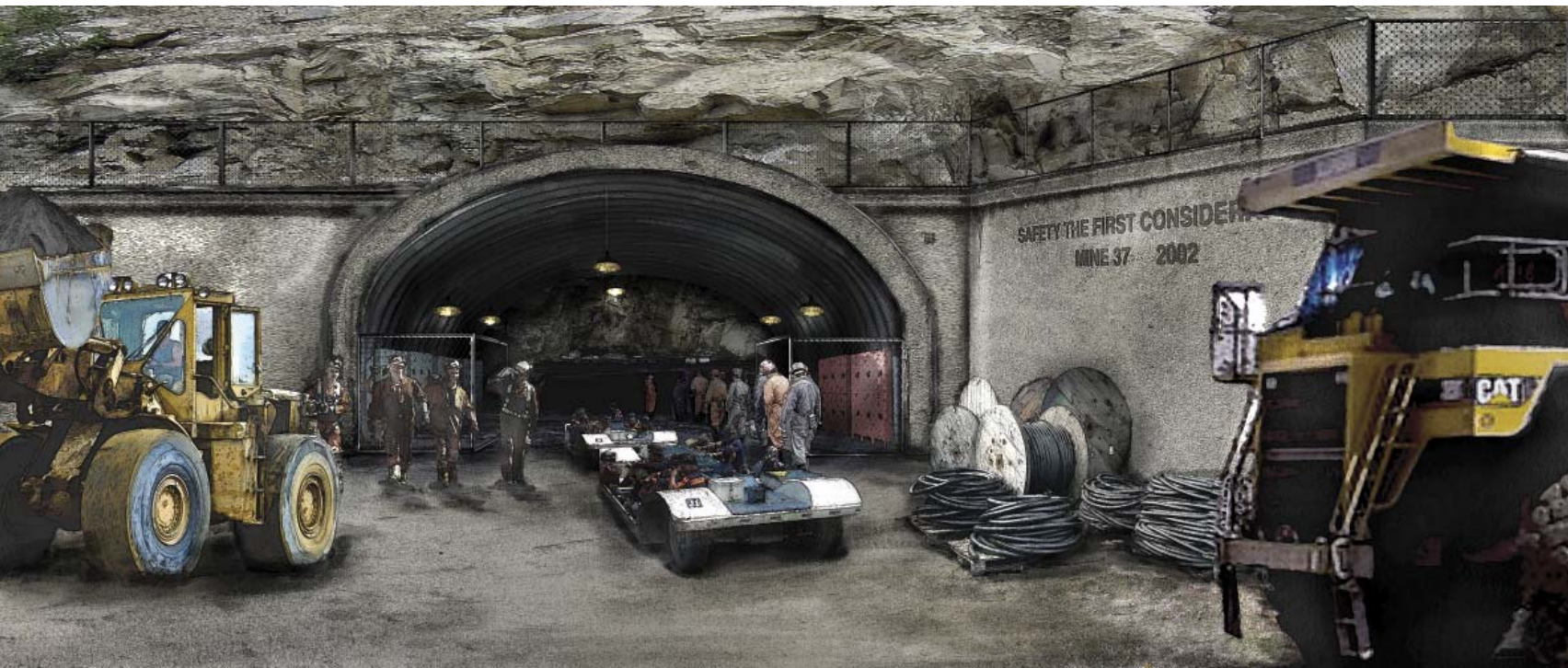
But first thing's first: I needed to create the Bennett General Store in Green Valley. The country store was to be the base of operation for the Bennett clan, who were now running the crime business in Harlan County. Both an actual business, and a front for their marijuana and other dealings, it became the centerpiece of the Green Valley project. In choosing the interior/exterior location, I wanted something that made the thirty-five-minute drive up to Green Valley worth it, and now that I learned mountaintop removal mining was to be a center story point for the show, I wanted the green mountains to be an ever-present character. The location I chose had a 180° view of the surrounding peaks, and overlooked the main road into town. I drew inspiration from some of the old family-owned stores that I had seen in the south: tin roof awnings, clapboard siding and hand-painted signs that had been made decades before. I designed the large awning to work both as a visual detail, and to assist with lighting. The production would end up shooting day-for-night interiors in the store, so we were able to tent the awning and still have some room for lighting for entrances and exits.

I had been given a heads-up by the writers about the General Store, but the coal mining took me by surprise. Less than three weeks out from shooting and I had no idea what it was or should be, could be, might be. With one script and an outline for Episode 2 in hand, I dove deep into the world of coal mining. Research...research...research...coffee...research...Google...Flickr...YouTube...call the guy I met in Harlan who knows a guy, whose cousin works at the mine there...more coffee. Coming out from the rubble, I designed a model for a mine that would be used in digging a three-foot seam of coal, which would work with our story. The vision of the vast gold mine shafts with carts running thought that I had seen in films was the wrong direction for a modern-day mining operation of this scale. Modern coal miners work in mile-long low shafts, some only four or five feet high, the ceilings gouged in long groves by huge machines called continuous miners.

When designing a set I always start in SketchUp®, using it as a virtual white model, but with this set,



**Top:** A photo of the finished Bennett General Store set. Aged wood siding combined with vintage hand-painted signs and other authentic details from the region captures the feel of small family-owned general stores in the real Harlan. The image was taken as a bracketed group of photographs combined in the HDR program Photomatrix. **Above:** The side of the building featured a huge American flag, weathered and worn. Blass writes, "The snow was provided by Mother Nature, and melted before that day. Images like this showcase just how outside of Los Angeles our show is shot."



**Top: A Photoshop sketch using the existing structure in Green Valley, painted over to create the coal mine. A high-resolution texture file of a cliff from an Appalachian coal mine was blended in with the metal archway and the concrete retaining wall was added. Vehicles and people were then placed for scale. Above: A photo-stitched panorama of a parking lot in Green Valley. The metal Quonset hut reminded Blass of a photo he had seen of an actual mine in Harlan.**

I ran into a polygon wall. I could get the overall size and look of the set, but not the texture. I designed a long shaft with several T-sections that could be altered and expanded to work with future stories, but to get the feel for the irregular-shaped walls, it was one of those situations where I was using the wrong tool for the job. I handed my thumbnail sketches over to Art Director Gina Cranham who is also an amazing Set Designer with a pencil. She translated my research photos, overall dimensions and notes into some great textured plans that were later turned over and made into construction drawings. Each eight-foot segment of the mine had removable panels to allow for shooting from each side as well as from above. Without knowing what future episodes would bring, we had to be adaptive.

Once the set was designed, it became a daily task to working with carpenters, plasterers and painters explaining how the coal would look opposed to the stone, the textures, the gloss on the black, and the groves in the ceiling. Prop master John Harrington jumped in at this point since the background mine workers would be interacting with the set. While I researched the big picture, he focused on the details of the cribbing his extras would be putting in to shore up the ceiling, and how they would be to be setting explosive charges. Often the scripts would call for ten extras to be “working” in the background...but what were they doing... and why? Each week, John and I would bring the new director and actors up to speed on the what, how, and whys of the mining world. Due to budget constraints, my twenty-foot-wide mine became a ten-foot-wide mine. I tried to argue that it



**Top:** A frame capture from the finished episode. The unfiltered high-resolution texture files that Blass used to create the sketch were also used by the visual effects department to create the set extension. The concrete wall was constructed, while the cliff face was added in post-production. No green screen was needed; the matte was pulled off the straight top line of the wall.

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warranted a bigger set as it was in the first two episodes at least, but the battle was lost. Maybe they knew something I didn't.

With the store in progress and the interior coal mine set underway, I ventured back up to Green Valley to find what would become another recurring set, Coover's House. Keeping the idea of the mountain view in mind, location manager Jared Kurt and I found an empty house nestled on a ridge overlooking the mountains that would be a great starting point. At this point I was deep into the country store, the coal mine, and five other new sets all in the first week so my directions to set decorator Alex Carle were pretty simple. I handed him a photo that I had taken of my favorite house in the hollers of Harlan, full of the textures and details that I knew we had to bring to the show. I put it next to a picture of the empty location, and said, "We need to make this...look like that." His jaw dropped, as it would every time I would come back from a scout with an impossible mission, and every time he would amaze me with the results. Coming back down the hill, I hit the technology barrier again. "Wait, the interior coal mine set is now an exterior coal mine set in Episode 2?"

Back at the studio I looked at an almost completed interior coal mine set that would now only be used for a short half-page scene, and walked into a panicked Art Department office. "We've been trying to get you on the phone for hours." "Green Valley," I mumbled. Locations people came running



**Above:** A modular coal tunnel set, built on stage at Santa Clarita Studios. The long shafts were built in ten-foot increments. The photograph is a good example of what can be created with an HDR image, lit only by the three bulbs in the shot.



**Top:** A concept sketch for Ellstin's Joint, conceived as both a place of business and a hangout for Ellstin Limehouse and his gang who live in a small holler occupied by descendants of emancipated slaves. The interior/exterior set was built in Green Valley, CA, as part of a cluster of sets there. I wanted to blend the restaurant with the surrounding trees, giving it a very enclosed feeling, and the idea that the building had been around as long as the trees. **Middle:** A SketchUp model of the interior layout of the restaurant. Large hinged windows were created to work as design details as well as camera portals, and the end walls were designed to hinge open for shooting. **Bottom:** A SketchUp model of the restaurant's electric sign.



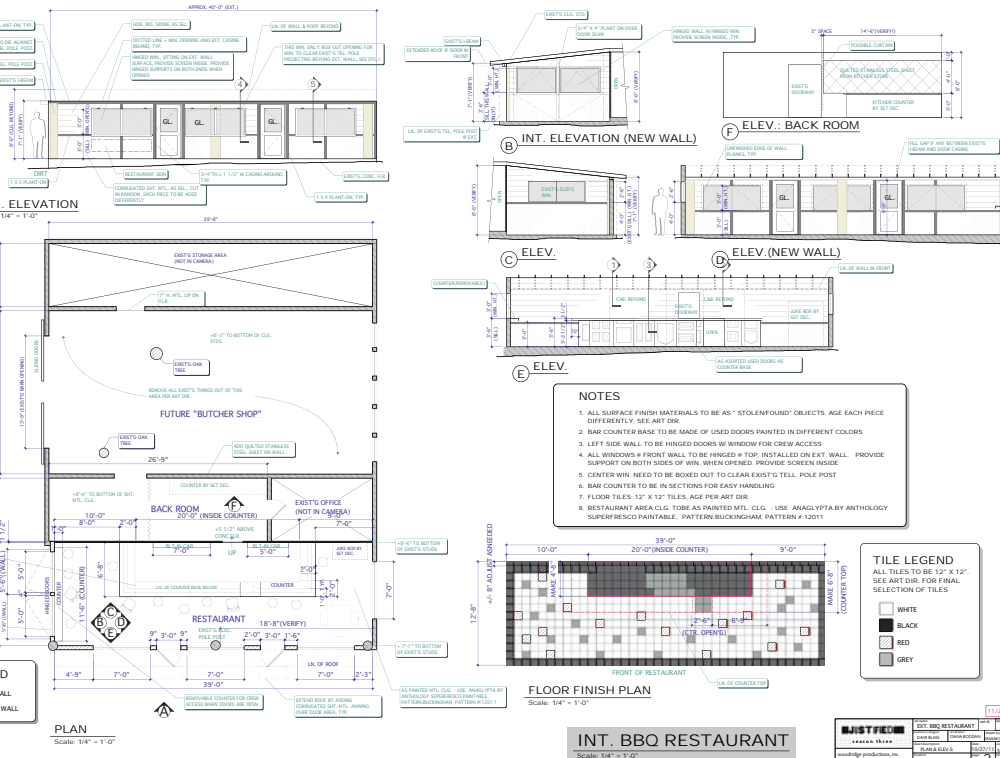
in with photos of old gold mine entrances from various ranches. I sat down and read the new script where Boyd now exited the coal mine into the bright morning sun, the area teeming with equipment and men. Back to the drawing board...or Wacom® Tablet. Research, research and more research.

Don Kurt and I looked at a number of options close to the stage, but nothing had the feel of Kentucky, and the production requirements dictated that it needed to be tied to the other exteriors in Green Valley, so we headed back up to find a coal mine. It's that old adage, "I don't know what I want until I see it." We know we are looking for a coal mine exterior, but what are we really looking for? No coal mines near Santa Clarita...maybe an aggregate plant or an old military base? After the third time someone mentioned the Bronson Caves, I thought my head would explode. Don had gone to a mine in Pennsylvania where they shot the pilot for *Justified*. There you enter a large building and go down a freight elevator to the tunnel, so maybe a large industrial structure was the key. On the other hand, I had seen photos of mountains with tunnels carved into the side of them, with men walking directly into the tunnels. We didn't have either option. What we had was a bunch of old houses, a country store, and—in the one open area that was now being used as parking for our production trucks—a huge Quonset hut garage which housed RVs owned by some of the locals. Seeing that structure triggered a memory of a photo I had seen of a mine in Harlan, with a corrugated retaining roof surrounded by the mountain. "That's it, that's the mine." Don looked

at me as if I was smoking some of the Bennett family weed. We rushed back to the office and I did a Photoshop/SketchUp rendering of my proposed coal mine on top of the photograph I took of the location. I took that, along with the research photo that had inspired my vision, to the production meeting to get it approved. "Here's what a real coal mine in Harlan looks like, and here is what our Coal Mine is going to look like." Idea approved...budget disapproved...revisions... and we are finally on track.

Working with visual effects producer Elan Dassani, I created a previs model of the set and the shots for the first episodes that we used to create a working design concept. The structure of the mine centered around a huge archway made from the existing structure, a sixteen-foot concrete retaining wall with a nice straight top allowing us to forego the need to green screen the top, and a construction trailer at the far end. The straight top line allowed us to pull an easy matte line as long as we kept all motion below the top of the wall. I supplied texture map images and references for the matte work and Elan's team did a seamless job of creating the extension, both flat and off axis.

But something was missing. We needed a mantrip. Mantrips are the short, stout vehicles that carry the men deep into the mines. They are not something you can get at Cinema Vehicles or any of the other places in town. We placed a call to Johnson Industries in Kentucky, who supply the vehicles to the real mines there. They were excited to be part of the show, and a week later we had our own mantrip, and a completed coal mine set.



Top: An image of the completed BBQ restaurant set, on location in Green Valley. Large barbecue smokers were built out of reclaimed 55-gallon drums, propane tanks, and automotive salvage. The photo is a processed high dynamic range (HDR) image created with Photomatix Pro. With HDR, an over-exposed image, an under-exposed image and a neutral-range image are processed together to blend the highs, lows and mid tones. Above: One of the monster BBQ smokers that were built for the BBQ Joint. Local Green Valley artist Jay Ryatt built the unit from scratch reclaimed materials. Old wheels were used as pulleys working with railroad tie counterweights to raise the massive steel doors. Exhaust pipes from a Chevy truck serve as venting tubes, and a salvaged propane tank was used as the main body. Left: Set Designer Masako Masuda's digital drafting of the BBQ restaurant is filled with construction, dressing and paint notes.



**Above: An HDR processed photo of Audrey's Bar, built on location in Green Valley. The main area of an empty house was gutted to create a makeshift whorehouse/bar. Both liquor and prostitutes are illegal in Harlan County, so the bar needed to feel like a coal miner's version of a speakeasy combined with a whorehouse. The interior was layered with coal-mine memorabilia and details to reflect the clientele, and the history of the area.**

From there everyone launched into full hillbilly mode, going deeper and deeper into the culture to bring the flavors of Appalachia to the show, creating the backwoods brothel, Audrey's Bar, the Bennett family farm, and every shack, shanty and bar in between. There would be days when we would do a set that really needed a special look, and I would have to take paint forman Kathy O'Loughlin and the rest of the Art Department and sit them down for lunchtime viewings of photos from photographer Shelby Adams, or documentaries like *The Wild and Wonderful Whites of West Virginia*, and then coach the team: "Yeah, we need to up our level of hillbilly." By the end of the second season, we had gone from having two permanent sets in season one to eighteen in season two, most built as fully immersive interior/exterior sets on location. Going hillbilly paid off, as *Justified* was nominated for four Emmy Awards®, and gained critical acclaim as one of the top shows on television.

As season three was launched, I was again given a brief look at the new season. There would be an antagonist, Ellstin Limehouse, who would own a barbecue joint with a pig slaughterhouse deep in hills of an all-black holler of Harlan. Pour on

the research and the BBQ sauce. We learned our lesson from the previous season and started with the location and from there grew our backlot. We found a holler road in Green Valley that had a great 360° view surrounded by rich textures, green mountains, and started our new season from there. The slaughterhouse location was a reclaimed barn outfitted with a concrete slab floor with drains and chutes for the waste, a large rolling rack for hanging the meat, and scalding pots rigged for steam to give the set a menacing feel. Not knowing how often it would be used we opted to fabricate our slaughtered pigs, rather than wasting real meat. We would also be able to have them on hand at a moment's notice, as things tend to change often in the hollers.

The barbecue shack proved a bit more challenging as it needed to be both a place of business and a secluded hangout for Limehouse. It wasn't a joint that just anyone would roll up to, but it had to have a sense of purpose. I loved the look of the roadside shacks of the BBQ belt, and tried to pull in other design elements of southern culture. The counter was built from old reclaimed doors. The idea was that they would have salvaged what they could from surrounding homes and built using what they had available. We followed the hillbilly



way, cleaning out a bunch of the scene docks at Santa Clarita Studios of all their old doors. I had seen a Shelby Lee Adams photo of a woman in a shanty house with newspaper covering the walls, that I just loved. It was common back in the day (and still today in many places) to insulate old homes with layers of wallpapered newspaper to protect from the elements. I wanted a similar detail in the interior of the barbecue joint, and so I devised the idea of pages of a book layered on the top of the counter covered in a thick resin. We upped the ante by creating a backstory that the matriarch of the family had glued the book there so that it could never be taken away from them. I bought a ratty 1852 copy of *Uncle Tom's Cabin* for \$8 on eBay to use for the project. We layered old Kentucky licence plates combined with antique coal posters on the walls, that were built of lumber from a reclaimed deck. The idea for the vented windows came from a place in Atlanta I had photographed while on another show. Other details came from Art Director Oana Bogdan, Set Designer Masako Masuda, and Assistant Art Director Melody Harrop. Even actor/producer Tim Olyphant got heavily into the creation of this set, bringing in photos and ideas from joints he had visited in New Orleans. Set decorator Shauna Aronson combed the website [www.etsy.com](http://www.etsy.com) for unique folk art pieces and worked with a local Green Valley metal artist to custom fabricate some huge BBQ smokers and grills. He was given the direction that he couldn't buy any of the metal, everything had to be found.

A favorite moment in the show came while creating a small house set for Walt McCready, an out-of-work marijuana grower and part-time drunk. I had requested a huge plasma television for this tiny holler house (yes, they do have plasmas there, and no, I don't know how they afford them). I told leadman Marc Meisels and his dressers to put it on the mantle above the stone fireplace, and he replied, "It doesn't fit; the mantle isn't wide enough. I'll have to go to Best Buy and get a bracket." I said, "Yes, I know it doesn't fit, but no, you don't get to go to Best Buy. Imagine you live in Harlan and just bought that television and the UK Wildcats game is on in twenty minutes. Whacha gonna dew." On many shows, putting a new flat screen up with a couple of nails, a broken drawer, and a few bungee cords wouldn't be acceptable, but in Harlan and on our show...it's justified. **ADG**



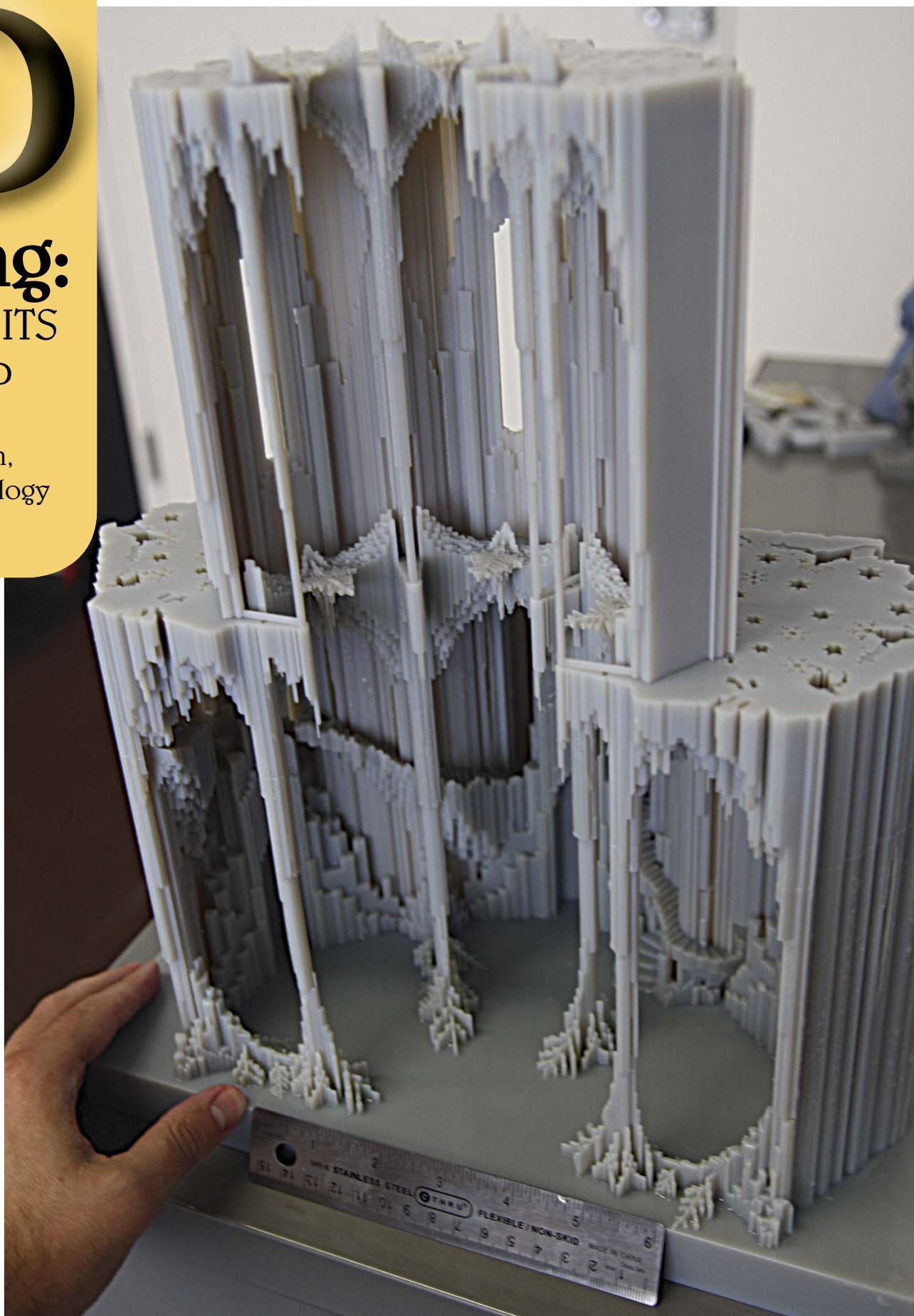
**Top: Mags Bennett is the matriarch of a clan that rules the hills of Harlan County, and her parlor is layered in dark woods, leather, brick and antique photos to add weight to a room where business deals—both legal and not—are struck. Above: The interior of the Ellstin Limehouse's slaughterhouse, built into an empty barn adjacent to the BBQ restaurant, was filled with freshly butchered pigs, hanging carcasses dripping with blood, shadows, and sharp implements—all the things of horror.**

# 3D

## Printing: READY FOR ITS CLOSE-UP

by Susan Karlin,  
Science & Technology  
Journalist

**Right:** An amazingly detailed scale model of the Jotunheim Ice Palace set in THOR (Bo Welch, Production Designer). The fully assembled model was printed through a digital process that results in the creation of very fine detail with a high degree of accuracy, using a layer thickness of only sixteen microns, about one-fifth the thickness of a human hair.



Early in the production of *Thor*, Art Director Kasra Farahani faced a dilemma about a fantasy set that was impossible to gauge as a computer model.

“We were working on the Jotunheim Ice Palace, and had reached the point in our design where there were so many surfaces and intricacies that it just couldn’t be evaluated on screen,” says Farahani. “We needed a physical object to look at. There was too much fine detail to build a model by hand, so 3D printing was the best option.”

Farahani turned to Moddler, a high-resolution 3D printing facility in San Francisco, to create a replica of the palace. Within days, they were on their way to some answers.

“We were able to see areas that were lacking detail or too ornate, that we couldn’t have seen on the monitor,” says Farahani, now working with Production Designer Bo Welch on *Men in Black III*. “[Moddler CEO] John [Vegher] was a great resource, because he did a bit of clean-up geometrically before he printed. That was more convenient for us, because we didn’t have to impose on our designers to figure out what he needed and fiddle with the computer file.”

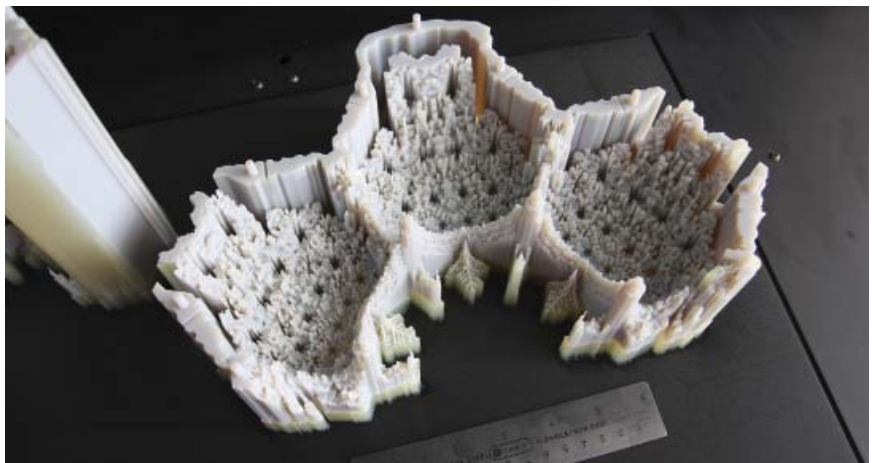
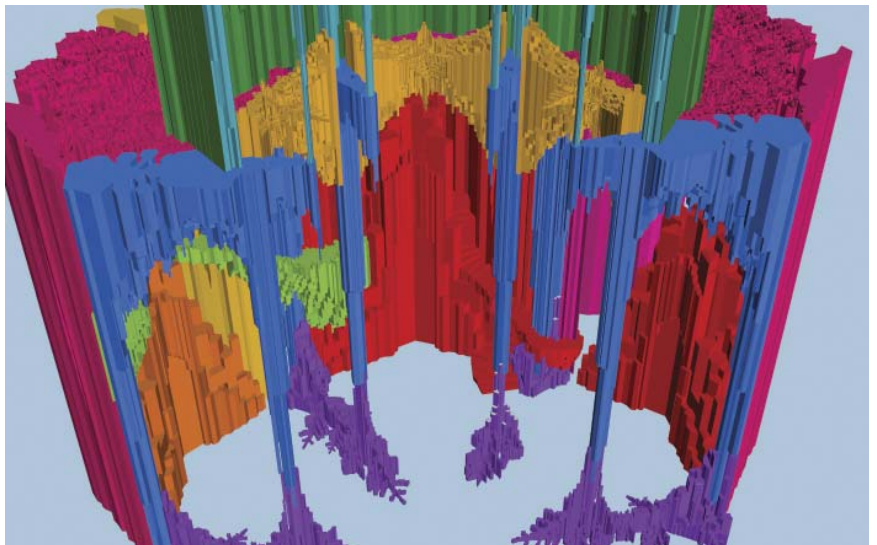
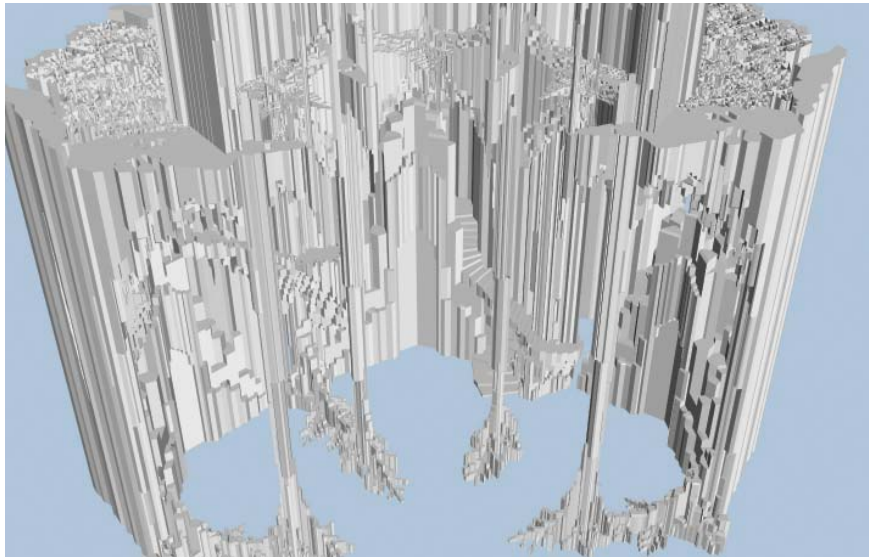
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**“Where previous versions produced model surfaces with a more terraced look, the new technologies created a look that was ten times smoother, through layers as thin as a fifth of a human hair.”**

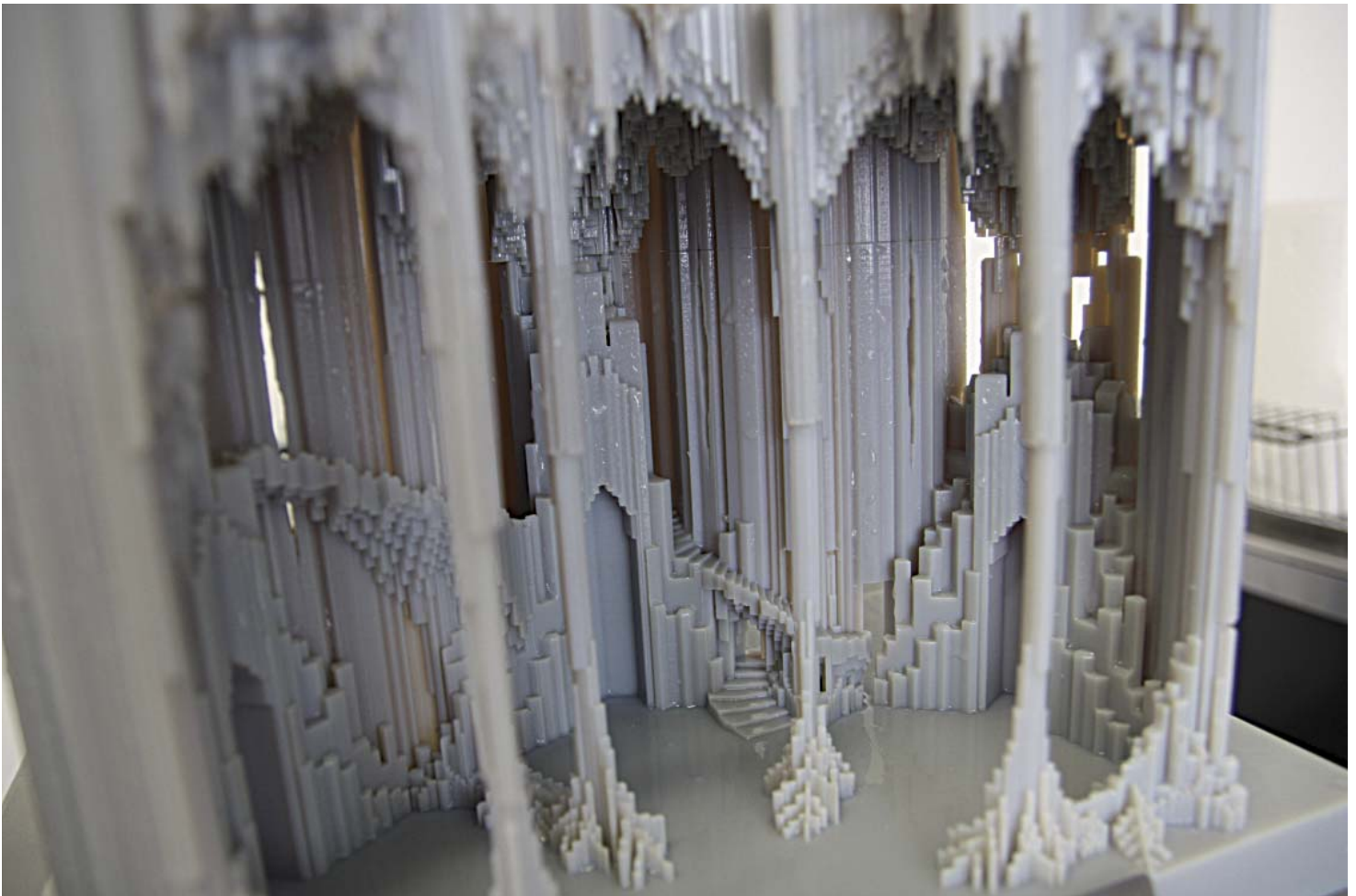
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The quality, speed, and ease of 3D printing—which translates digital files into real-life resin models—has made it a necessary tool for Art Directors and Production Designers to not only get a sense of their virtual creations in space, but to troubleshoot design glitches, streamline production, test different sizes, and customize props for actors. It also enhances the creative process by enabling artists to push designs farther than they could previously.

“It’s a great tool for Production Design,” says François Audouy, who used Moddler for *Green Lantern* fighter jet models and character maquettes.



**Top: A digital model of the Jotunheim Ice Palace interior, drawn by Set Designer Andrew Reeder. Center: Reeder’s model was broken into separate layers to allow the digital printer to render it efficiently. Moddler’s 3D printer only understands explicit geometry. It doesn’t recognize implicit elements like patches, nurbs or subdivision surfaces, so all implicit geometry must be converted to polygons before printing. Bottom: A view of the Jotunheim lower vault piece resting upside down on the 3D printer’s build platform.**



“There’s no better way to communicate an idea directly, than to have a model manufactured in 3D space. When you’re designing 3D objects in films that have a high value attached to them, it’s useful to be able to create an analogue version you can run your hands over, shine a desk lamp on, and discuss rather than looking at a design on a monitor. It also generates some excitement about a product or design featured in a film.”

What Moddler brings to the table is a seasoned eye. The owner, Emmy Award®-winning visual effects producer John Vegher, set up his own shop in 2008, after thirteen years in the film industry. A founding member of visual effects post-production houses the Giant Killer Robots and Pixel Liberation Front, Vegher began specializing in 3D printing when he noticed the technology had evolved

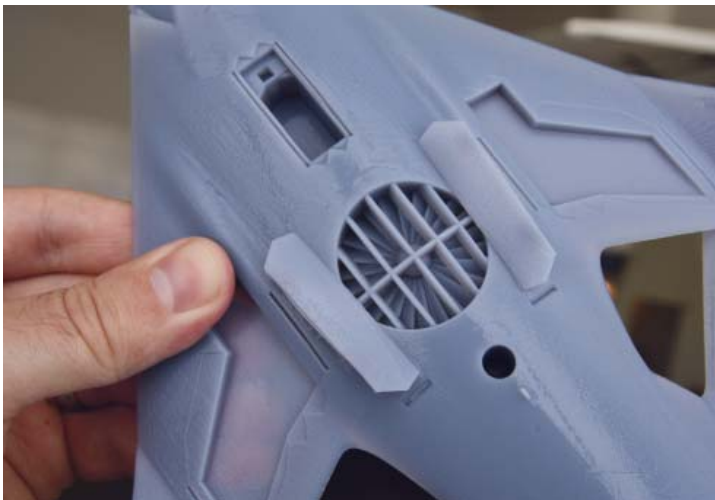
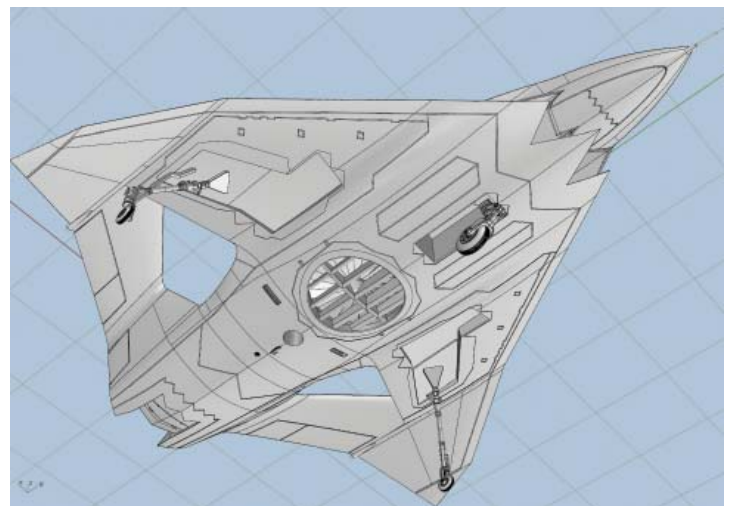
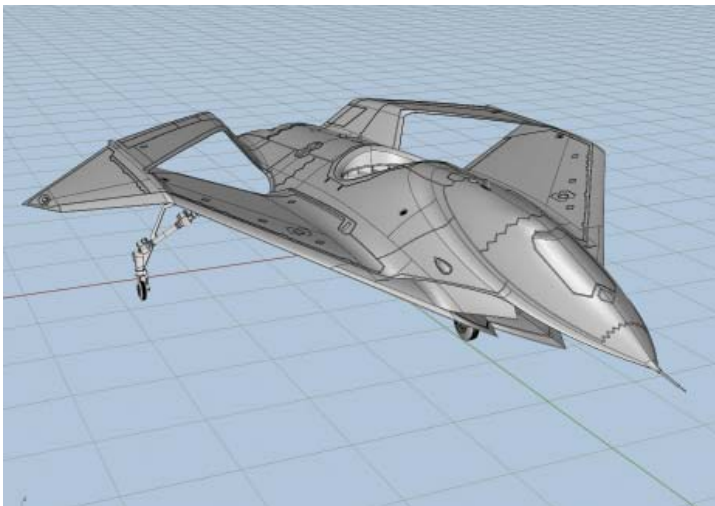
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**“It’s like Christmas morning when one of his packages arrives and you get to hold a prop he’s printed in your hand.”**

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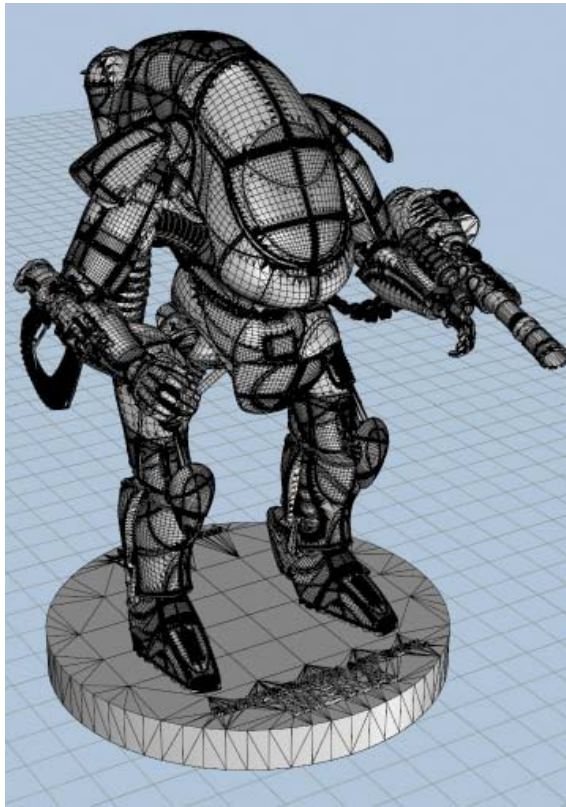
enough for him to produce high-quality models at an affordable price. Where previous versions produced model surfaces with a more terraced look, the new technologies created a look that was ten times smoother, through layers as thin as a fifth of a human hair. Finally, models could be fashioned that met the rigorous aesthetic needs of the film industry.

Opposite page, top: A close-up of the Palace’s lower vault. The model is still wet from the cleaning process. Bottom: The floor level of the finished Ice Palace set model. The 3D printer prints two types of plastic resin (one to build and the other to support). Ultraviolet light is then used to harden the modeling material into a very durable object.



Above, clockwise from top left: Top and bottom views of the Saber 3 UCAV, a fictional artificially intelligent unmanned combat airplane featured in GREEN LANTERN (Grant Major, Production Designer). The digital drawings were created by Illustrator Paul Ozzimo. Top and bottom views of the finished 3D model of the Saber 3, printed in May 2009 with an Objet Eden 500V polyjet 3D printer. The 3D printing process demands a great deal of old-fashioned patience and skill. Digital models must be meticulously prepared for printing, and the finished product, which has the look and feel of hard plastic, must be carefully cleaned and prepped for delivery. Models can be printed in light blue, black and grey and can be primed and painted.

Right: Illustrator Paul Ozzimo's polygon model of a Meka, designed for Zack Snyder's 2011 *SUCKER PUNCH* (Rick Carter, Production Designer). All the objects that make up this kind of model need to be closed (or "watertight"). Overlapping geometry works fine as long as there are no unattached edges.



Because of his experience, Vegher can offer time-saving input into the design that might elude less experienced printers. "Moddler is unique, because John has a 3D modeling and design background," says Audouy, now Production Designer on *The Wolverine*. "He makes the necessary tweaks to the digital model so it prints correctly the first time."

3D printing isn't only for architectural elements, creatures, and spaceships. Although Concept Illustrator Paul Ozzimo used Moddler to create a large humanoid battle robot for *Sucker Punch*, he found 3D printing invaluable in prop design for *Men in Black III*.

"I do a lot of guns, and key props have to be fitted to actors' hands. They can get temperamental if props don't feel good," he says. "With 3D printing, you can get the feel of a prop before the final design is approved. If it's too small, you just program the printer to make the model ten percent bigger. You can't do that any other way. And the fact that it's plastic, you can still make minor changes to the actual model, shave a little off here and there, until it fits perfectly."

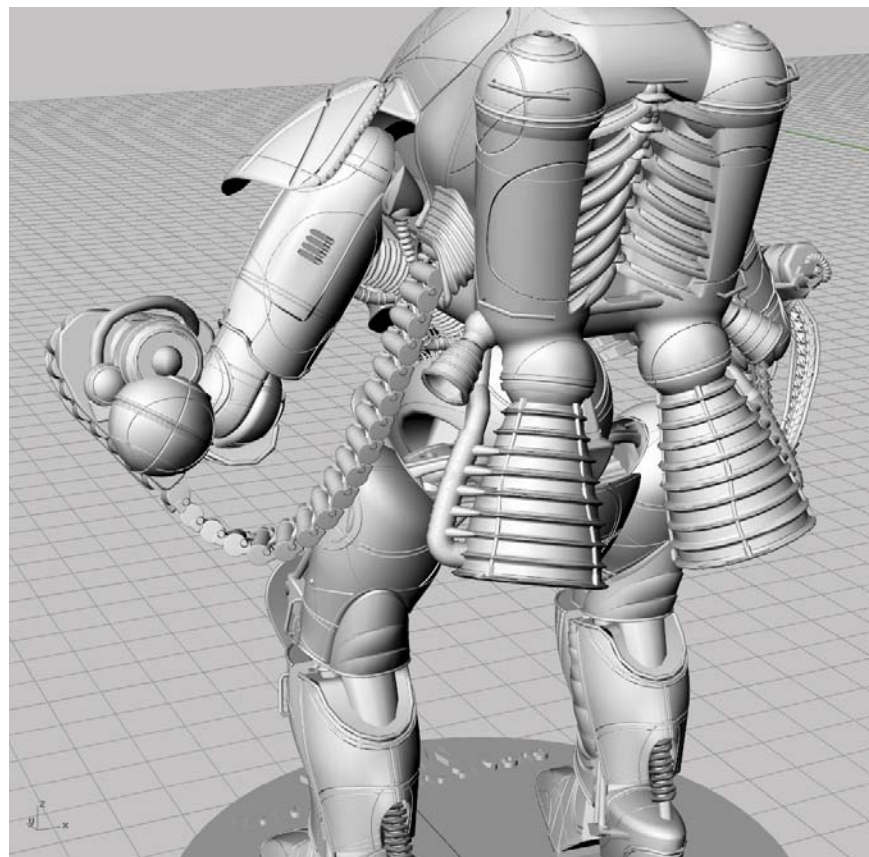
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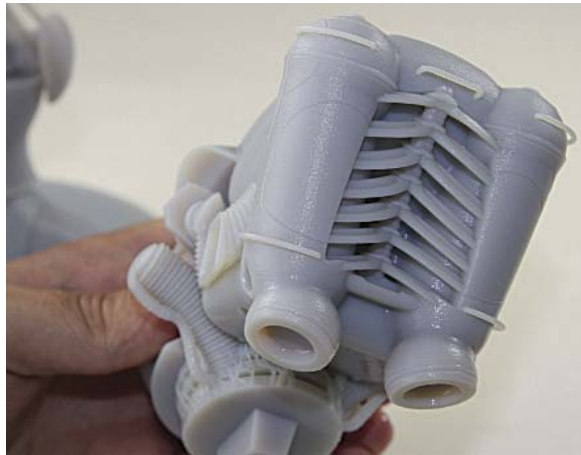
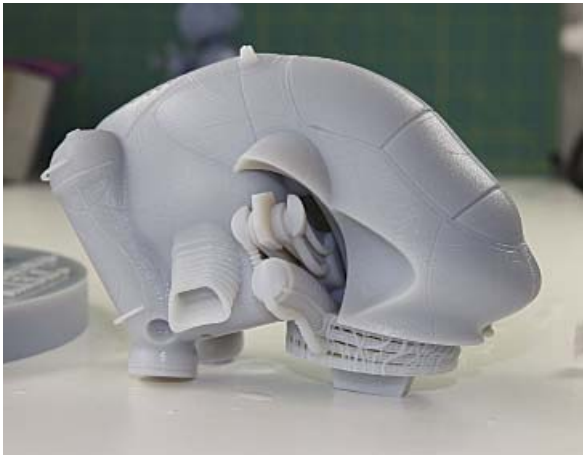
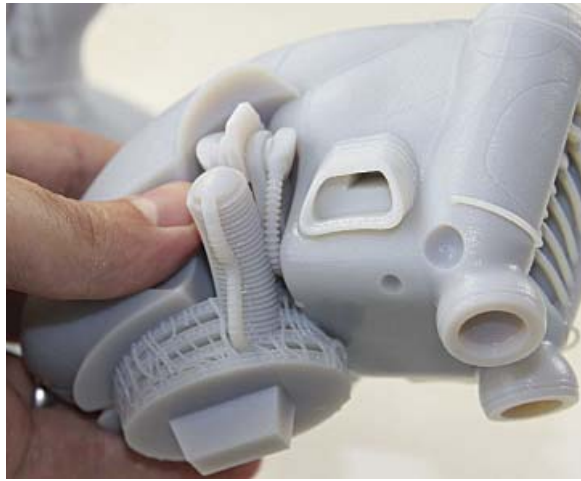
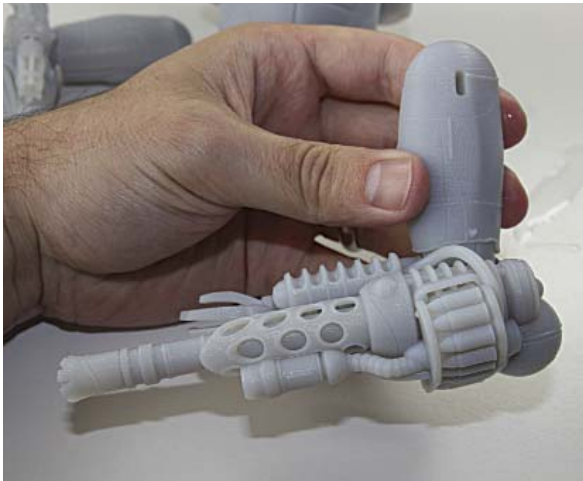
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Although there's still an old guard of Art Directors who work by sketching and model building using foam and wood, Ozzimo continues, 3D printing "is cheaper and offers better quality control than the old fashioned method, which could turn out differently than the designer intended. It cuts out a lot of that wiggle room."

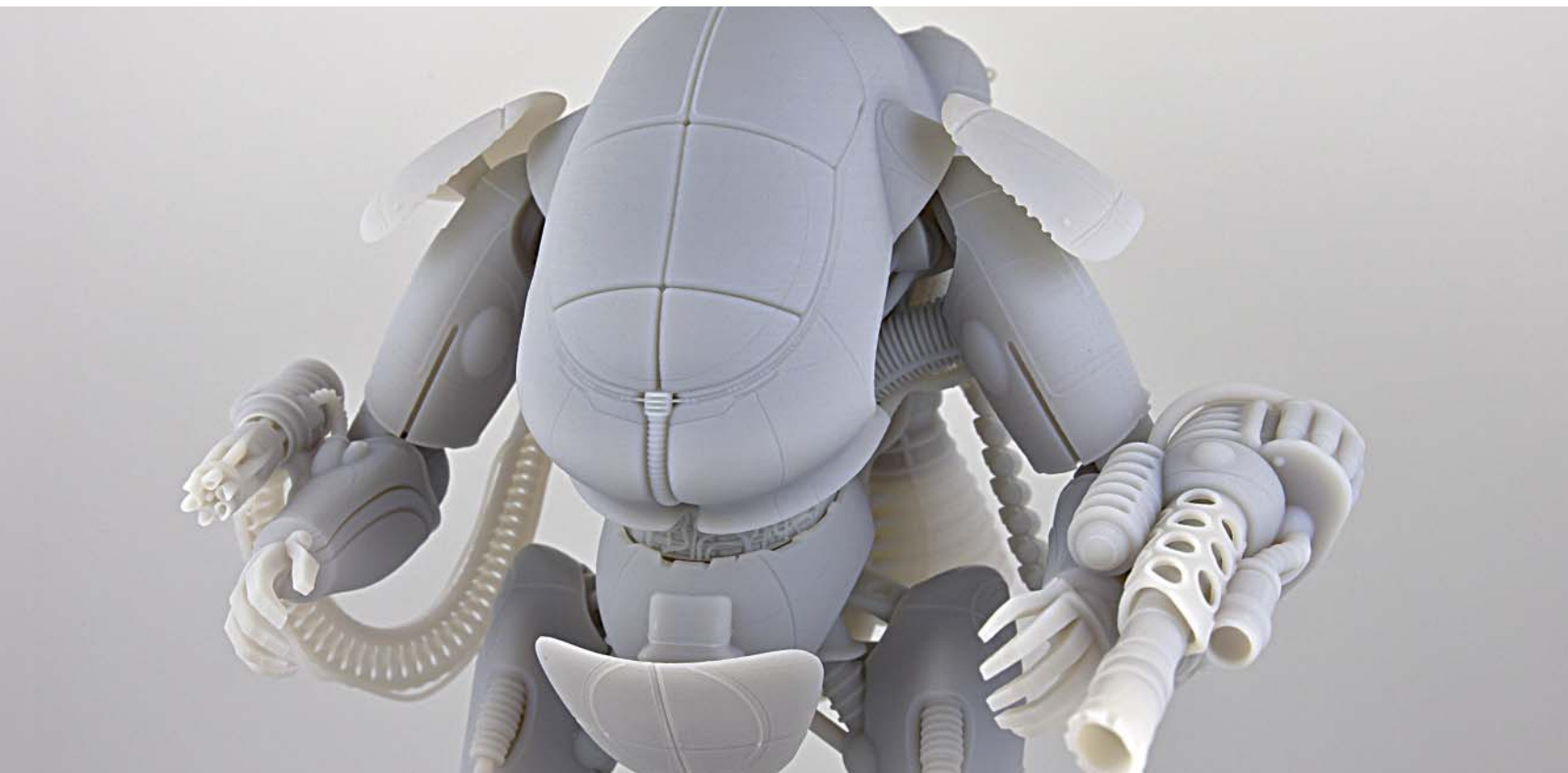
"John knows the demands of an Art Department—how fast they need things and their cost constraints," adds Ozzimo, now working on *Ender's Game*. "He can trick his machines into using less materials to print out the same products. It's like Christmas morning when one of his packages arrives and you get to hold a prop he's printed in your hand. Something you've been staring at on a flat screen for three weeks suddenly comes to life." **ADG**



Above: The same digital model of the Meka with the polygon geometry lines hidden. To envision how the 3D printed model will appear, it is important to turn off smooth shading and use a faceted shading method that allows you to see each polygon explicitly. This will reveal how the element will look when printed.



Left: Final Meka parts after cleaning and before final assembly. Vegher recommends that designers be aware of the final size of the object they will be printing. Think about how large the final print will be, and don't put too much geometry in a spot that will only be a few millimeters across. Below: The finished Meka with props and accessories. It is 7.5" x 6.9" x 9.7" tall. An added advantage of 3D printing, as opposed to traditional modelmaking, is that multiple copies can be printed for those extra producers who just have to have the model in their office to show it off.



# Playing Chess in ALASKA



by Nelson Coates, Production Designer



My Alaskan film adventure began in mid-May of 2010 with a trip to Anchorage (to assess location and facility options, and meet potential crew) and then on to Barrow, some seven hundred and twenty miles north, in a tiny eight-passenger airplane, crossing over the Brooks Range to the edge of the Arctic Ocean to do research and get a flavor of the real places depicted in *Big Miracle*, set in Barrow circa 1988. The screenplay was based on Ted Rose's 1989 book, *Freeing the Whales: How the Media Created the World's Greatest Non-Event*, which tells the true story of three California gray whales trapped in early-winter ice off Point Barrow. Greenpeace members, Inupiat fishermen, Alaska Air National Guard, Oil Corporations,

the White House, news organizations from around the globe, and even the Russians played a role in the international rescue effort. These groups all worked together to cut holes with chain saws in the fast-advancing Arctic ice for five miles to move the whales to open water.

Universal picked up the project in turnaround, intending to shoot it entirely in Alaska to take advantage of a fairly aggressive tax credit program there, spurred in part by the success of *The Proposal*, a movie in which I doubled the north shore of Massachusetts for Sitka, Alaska. I found it ironic I was chosen to design the first major studio feature to shoot entirely in Alaska taking advantage of those



Rather than shoot the film above the Arctic Circle, the main street of Barrow, AK, was built further south in a storage yard behind the train depot in Anchorage. The original intent was to hire a primarily Alaskan crew to build a tank and create an Arctic ice field with one end looking out to open sky. What a surprise to find, as the departments were being staffed, that the film was competing with federal government stimulus funds for construction jobs in the state. Ultimately, a blend of locals and out-of-state film crew would contribute to the creation of the many period sets. In addition to Coates, most of the design team came from Los Angeles: Art Director Scott Meehan, Set Designers William Mathews and Chris Biddle, set decorator Jim Ferrell, and construction coordinator Jeff Schlatter. Other team members throwing their hat into the Arctic included prop master Hope Parish, Charge Scenic Artist Kay Kropp, plasterer Alex Scuddi, and physical effects coordinator John Cazin.

Right, and opposite page, top: Two views of a SketchUp model by Art Director Scott Meehan of the main street of Barrow. Rooms in the Top of the World Hotel had a view out across the ice field. The complete street set was constructed on land belonging to the Port of Anchorage adjacent to the Cook Inlet. Below: The set under construction with the hotel at left and the Quonset hut theater at right. Excavation for the tank can be seen in the foreground. Opposite page, center: Set dressing and snow finished the set nicely. Bottom: The theater building, in the palette of Barrow 1988, was a Quonset hut which doubled as a remote video village, craft service and warming hut, along with a digital whale-scanning facility.



tax incentives. Director Ken Kwapis was a strong proponent of taking the project to Alaska. Even with the inherent challenges, the prospect of filming there presented several benefits to the production, including access to Inupiat actors and background artists, local advisors and firsthand participants from the actual events. Even though the Barrow research sidetrip was valuable, this scout was basically to confirm that we could accomplish in Anchorage what was required by the script.

Barrow is an odd collection of ancestral sod homes, early salt box construction made from the lumber of whaling ships in the early 1900s, WWII era Quonset huts from Cold War military installations, a ragtag assortment of early 1970s' pre-fab construction, and slick buildings that look like the latest ski resort. Surrounded on three sides by the Arctic Ocean,

Barrow is a small town where most homes sport the carcasses of old snow machines and other equipment kept for spare parts, but mostly stored there because the cost of shipping them away is too high, and landfills in the permafrost are problematic.

Back in Los Angeles, I began to assemble a team of department heads and to formulate a plan. I also began to immerse myself into 1988 and watched more than seventy hours of news and documentary footage from numerous global sources that covered the actual events. The screen grab function on my laptop went into overdrive. Glasshammer Visual Effects, the same New Zealand company that created whales for *Whale Rider*, was retained to begin research and lay the groundwork to create three animatronic whales.

Photographs by Nelson Coates





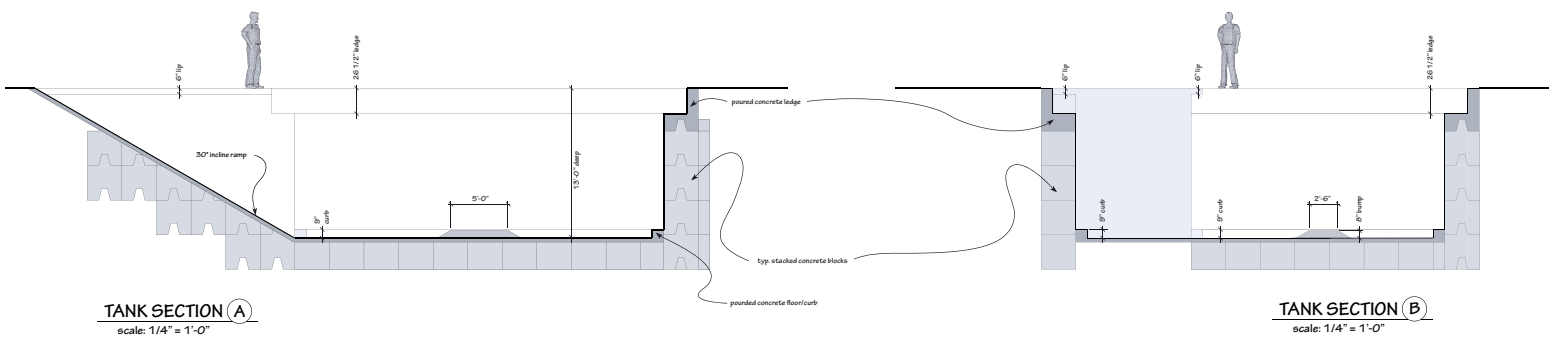
The whales' appearance and movements had to match some of the same documentary and news footage I was watching, as that footage would be interspersed throughout the film. A key piece of construction I would need to create was a multi-function main tank to provide an underwater working environment for the robot vehicle and crane arm that would support and move the whales. And then, of course, there was the challenge of getting all the whale elements completed and shipped to Alaska prior to the start of principal photography.

As a result of the Barrow research, and extensive scouting in Anchorage after I returned there in early July, it became apparent that mimicking Barrow on existing Anchorage streets would not be possible. Barrow is flat, snow-covered and treeless, and Anchorage has dramatic mountain vistas and trees in every direction, along with much more current development. After scouring every corner of the city for possible buildings and areas to replicate Barrow, the producers, Ken and I, decided to build the streets of Barrow.

During our initial survey, we had seen a state-owned shooting range south of Anchorage that had an amazing open-sky view looking toward the Cook Inlet. We pursued that site as our primary ice field location with the idea of building a large deck out over a portion of the tidal area to limit the depth of excavation for the tank we would have to construct for the animatronic whales, plus get a clear vista of 120° of sky with no mountains in sight.

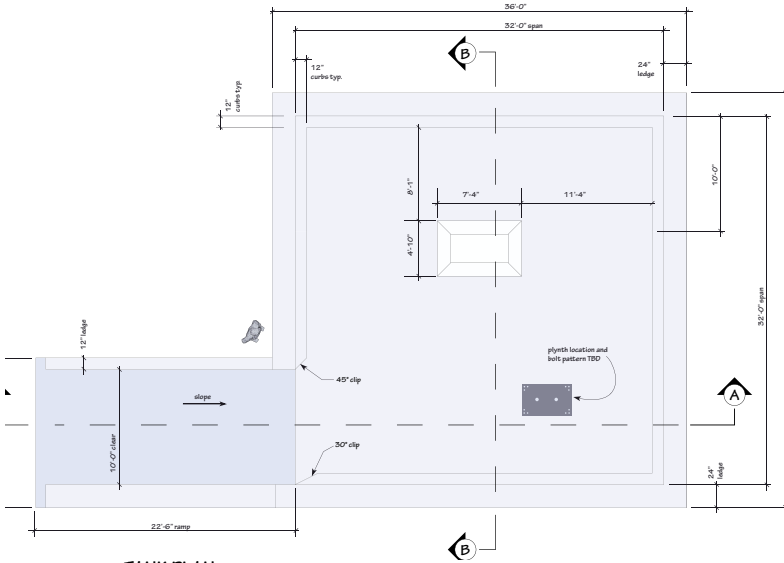
Throughout prep the producers and I would Skype with Justin Buckingham and the team at Glasshammer, honing the designs for the three whales and the rigs that would bring them to life. Generators and operating systems would be needed in close proximity to the main tank, so buildings were laid out to mask those elements where possible, and a route was identified for



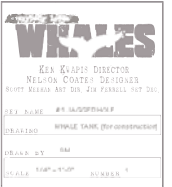
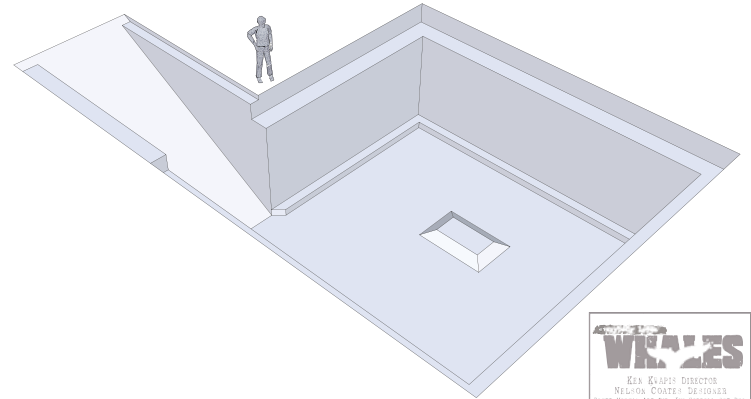


**TANK SECTION (A)**  
scale: 1/4" = 1'-0"

**TANK SECTION (B)**  
scale: 1/4" = 1'-0"



**TANK PLAN**  
scale: 1/4" = 1'-0"



Top: Scott Meehan's drawing of the 13-foot-deep main tank, showing the access ramp for a two-armed rover vehicle and the anchor point for an articulated crane arm, all necessary to bring **BIG MIRACLE's** three animatronic whales to life. Right: Two views of the Barrow ice field main tank under construction, the first showing the cast concrete keyed blocks which created the tank walls. The tank's dogleg allowed for ice blocks to be pushed under the ice shelf when cutting holes for the whales.



the 16" diameter umbilical cord that would service the whales' hydraulics. A ramp was designed to provide access for the rover and a bulkhead was designed to allow the umbilical cord of the static crane arm to come through the wall of the tank. Since Ken planned to use documentary and period news footage throughout the movie (full frame and in playback on period monitors in many sets) matching the look of the three trapped whales exactly, along with the ice hole forming around them, was job one. Making sure that our underwater machinery could maneuver in a tight tank without running over cords was quite another challenge. The larger the tank, the greater the underwater playing area, but that would result in a substantial increase in cost and in weight of the lids. The tank's depth was an easy determination. Based on the size of the whale heads and how much the heads protruded out of the water, and the thrust and pull of the mechanical arms, we were able to determine that the whale heads were safely out of view under water if we had a finish depth of eighteen feet. The excavation would end up being about twenty-two feet to accommodate the gravel base-layer and concrete-slurry floor.

For maximum flexibility, we decided to create a remote-control vehicle with a two-armed hydra with interchangeable mounts for two whale heads, and a static crane-arm base for the third whale



**Left: A view of the small ice field tanks and carved-foam covers under construction, showing the DuraDeck ground cover. The covers helped disguise the peninsulas on the horizon as well as contain special effects fog and smoke. Below: A view of the finished ice field set, looking out to the Cook Inlet, with the main tank configured to match the small ones, as one of the 8' x 30' breathing-hole openings.**

integrated into the floor of the tank. The size of the whales and how much of each needed to appear above water was dictated by the documentary footage. Those specifications in turn determined the depth of the constructed tank.

In order to amortize the costs related to creating the ice field, I proposed constructing the set for the town of Barrow adjacent to the ice field, so that when looking down the main street, snow would go off to the horizon. I realized that the ice field needed to be used as much as possible so I proposed overlaying and integrating lots of movable and interchangeable set pieces, much like one would do for a legitimate theater production. In order to accomplish the numerous street scenes, the buildings would all have multiple uses that could be reconfigured to create the look of different streets. In addition, houses would be built on wagons with two sides designed to be one house, and the other two sides a completely different look. To the side of the town set, other structures could be lifted out onto the ice field to create new environments in the distance. Forced-perspective houses, electricity poles and dressing would give depth and changes of location. In essence, I was proposing to create a giant chess game, the size of two football fields, with elements that could be switched overnight to create new scenes. The concept took a few days to gel through the use of a large 1/4" scale model

as well as SketchUp® models that Scott Meehan drew of all the potential camera angles and set permutations.

As the story progresses, the main hole in the ice begins to freeze over. The Inupiat then uses chain saws to expand the size of the hole. The original hole and the expanded hole were seen quite





**Above right: A foam scale model by Nelson Coates of the ice pressure ridge raised by a Russian icebreaker. Below: The finished set piece, designed to be part of a pressure ridge many miles long, installed in the ice field set at the Port of Anchorage.**

frequently in the actual footage. Eventually, 8' x 30' holes were cut in the ice for five miles in an effort to get the whales to move to open water. I proposed building the large main tank with removable lids that could support the crew and equipment right at the edge, and yet allow for the whales and underwater equipment to have room to operate and reposition. A two hundred-foot crane would lift and exchange the tank lids when a change in looks was required. Ultimately, there were four main-tank lids: the original hole, the chain saw cut hole, an 8' x 30' chain saw cut hole representing one of the five miles of holes, and a solid lid. Further out on the ice field set, there were three other shallower 8' x 30' tanks

that had solid lids used as needed to play as a solid part of the ice field and partial lids so real ice could be inserted for chain sawing sequences. Action would include using seal poles to push the cut blocks of ice under the ice shelf as was done in the Arctic. A dog leg was built into each of the small tanks to allow the cut slabs of ice to disappear from view.

After numerous meetings and conference calls with various Alaska state agencies, we found ourselves in the middle of a battle between state officials and the EPA regarding many aspects of that particular site, and the price for addressing the EPA requirements made the site cost-prohibitive. A backup site was selected, with barely enough time to modify the building designs and site plan to fit the new topography and still complete construction. The new site was a piece of property owned by the Alaska Railroad, adjacent to the Port of Anchorage and behind the main train depot. It would have to be graded so that water would shed during the frequent fall rainstorms. Water collecting on the set would blow the illusion of the frozen Arctic. A material called DuraDeck—basically sections of white high-density polyethylene that interlock—was ordered to serve as the underlayment of the ice, allowing the flat portion of the set to drain, use less snow materials on top, and keep the underlying dirt from soiling the snow. Unfortunately, that material is not off the shelf, but made to order, so timing was everything to get it shipped into Anchorage.





**Left: Forced perspective and scale buildings were used to create this set for a street on the outskirts of Barrow, designed to create the illusion that Malik's house is on the edge of the Arctic. Below: Malik's house was built on a wagon and rolled into place, painted in the style of older Inupiaq homes in 1988.**

Anchorage is the site of the biggest earthquake on record in North America, and I wanted to be assured that the 38' x 38' x 18' deep main tank, along with all of the other structures, could withstand a good jolt. Most of the tank's three-foot cast-concrete cubes with keyed tops to interlock with each layer were rented from the railroad, and the balance needed were cast by a local manufacturer. Landscape fabric was installed between concrete layers and then pulled back into the fill area so that compacted earth could provide tension and hold the tank in place. Waterproof lining material was installed on all the walls, captured on the top edge with a poured concrete cap to tie the block walls together and to provide a keyed shelf on which to place each version of the ice holes. A slurry floor was poured so our robot vehicle would have a gritty surface on which to maneuver and to hold the liner in place at the foot. And a concrete curb was then poured to keep the robot vehicle from getting close enough to the wall to tear the liner.

Each ice hole cap was constructed in custom configurations of steel, wood and DuraDeck, with the actual exposed edges created from sculpted and cast translucent fiberglass back-painted to create the visual depth seen in historical footage. The caps or lids, about ten thousand pounds each, were staged off to the side of the main set and then traded out as needed using the crane.



Two blocks of the Barrow street set also started to take shape. A period Quonset hut was used as a grocery store and a much larger engineered Quonset hut kit was shipped into Anchorage. At least one engineered structure was needed that could provide weather cover and serve as a warming hut during shooting. The large Quonset frame filled that need and was a great foundation structure to anchor one end of the street as the Barrow theater seen in period reference images. This structure would also provide a shelter out of the wind to shoot digital plates of the whales for the visual effects unit to use in underwater sequences.

With this new ice field set taking shape, we needed to create an ice cove, a groundrow to visually block two peninsulas in the Cook Inlet and cut down the

Right: Amigo's Mexican Restaurant in Barrow serves in the story as an international media hangout. The interior was an extensive modification of a local Mexican restaurant in Anchorage.

The exterior was constructed in the ice field on the Barrow main street. Bottom: A Photoshop & Illustrator concept sketch by Nelson Coates of Sam & Lee's Chinese Restaurant. The set for Barrow's historic Chinese restaurant and meeting place was a heavily reworked Quonset hut restaurant location in Anchorage with plate composite elements. Opposite page, top: Barrow Cable Television's North Slope News set incorporated regional Inupiaq patterns into the period cable access set, built inside the University of Anchorage television studio. Center: The set for the Barrow Airport Terminal was designed to be a jarring entry for the international media into the ice frontier above the Arctic Circle. It was built inside a Quonset hut at Anchorage's Merrill Field. Bottom: One of many overnight changeovers of the ice field main tank lid. Five-ton lids designed to look like each particular ice hole configuration were stored off to the side of the set and craned into place for each new scene.



number of effects shots. While that was being sculpted, snow materials testing was happening back at the mill in a raised pool constructed just for that purpose. Snow was not predicted until mid-November so we needed to have plenty of warm-weather options that would sell the Arctic. We discovered a great source for sea salt at the port and found that chipping the salt turned it from brown to white. That would be distance snow. For close work, chipped ice would do the trick, and in the mid-ground, blending the two, would be shredded paper. Hair gels, paraffin applied to the surface of water, cast resin on hanging wires for icicles, carved foam, and cast fiberglass all came together to create the layers of ice and snow needed.

Barrow is also home to the northernmost Mexican restaurant in the world. Pepe's, known in the movie as Amigos, served as a major meeting spot for journalists covering the events of 1988.

It would become a major feature of the set, sitting alongside the Top of the World Hotel, both replete with their paint schemes and old pre-fab building style. Their interiors, along with many others, were being constructed in an old lumber company a few miles away from the port. The producers wanted to have cover sets near the ice field/Barrow street to help not only during inclement weather, but also as the number of daylight hours dropped dramatically later in the schedule.

The whales arrived. The crane arm and the rover were lifted into the tank, and the whale heads installed. Then testing began. Our metric to imperial calculations thankfully had been correct, and the tanks began to fill. Being there to introduce the whales to the director and to watch his face as they went through their paces was one of the best moments ever.

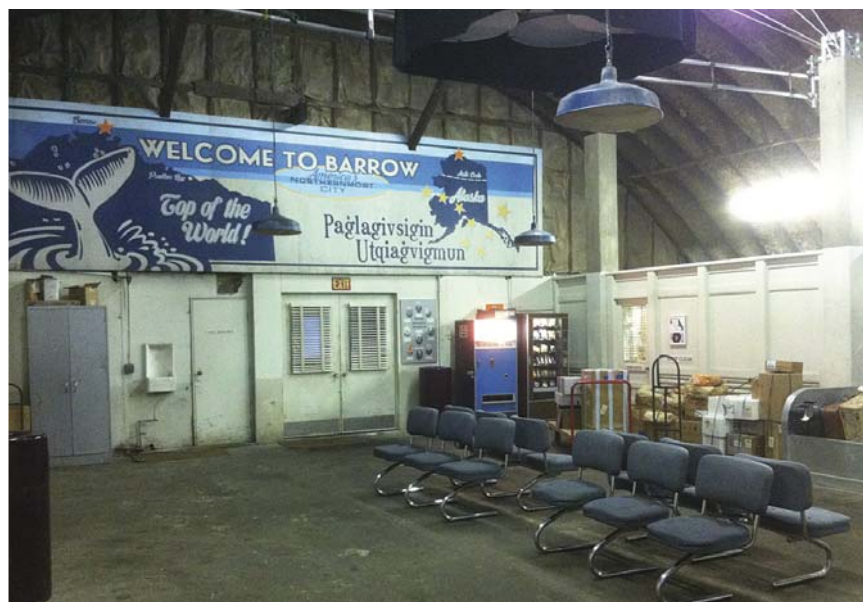




By the time shooting began, every crew member had played with the 1/4" scale model in the design office. Each also had their own copy of the maps of our giant chess board so they would know what the set would look like in every scene. Additionally, since only one end of the ice field was open to the sky, Ken, cinematographer John Bailey, assistant director Steve Dunn, and I worked out how to shoot every scene, flipping all the reverse angles—in essence doing every scene on the ice as a series of French reverses. We started calling this “flipping the pancake.” Where needed, there were two large “white billboards” on flatbeds positioned behind the coves to kill blue sky when grey skies were needed. They cut down immensely on the use of green screen.



The ice field was good for one additional incarnation: the aftermath created by a Russian icebreaker cutting through a pressure ridge of ice. The draft of the Russian ship (shot later as a miniature) was calculated and enormous plaster and resin ice blocks were sculpted to provide areas and levels for the actors to interact with green-screened water, whales and the ship.



I have to tip my hat to the construction, paint, and dressing crews that endured many sub-freezing nights to change over the ice field and town buildings for the next day's work, and to the tireless efforts of all of the crews to create authenticity and believability in every scene. Whether casting fake skins to fabricate a whaling boat or carving a pressure ridge, every crew member felt the need to get it right and honor the heritage of the native Inupiat, and each of the groups represented throughout the film.

I often tell my crews that working on a period movie is akin to traveling to a different country. Things seem familiar and yet are quite different on many levels. Details like old CRT computers with Rolodexes and card files right beside them, or simplistic period news sets and graphics (sometimes cheesy-looking by today's standards) all work together to provide a strong sense of time and place. And yet, in the Arctic there is a sense of timelessness. We made a conscious choice to tell our tale in a way that does service to the period while making it visually accessible to today's audiences.



I still remember the Barrow locals working as extras in the town set that exclaimed, “I used to play right there!” Of course, it was really seven hundred and twenty miles and twenty-two years away. **ADG**



# J. EDGAR

by James Murakami, Production Designer

© Warner Bros.

Above: Etched glass panels, logo ashtrays, and period table lamps helped turn Los Angeles' Cicada Restaurant into New York's Depression-era Stork Club.

J. Edgar Hoover spent his entire life in Washington, D.C., from his birth there in 1895 until his death in 1972. Designing a film covering that eighty-year time span posed quite a challenge to the Art Department, considering both the looming shoot date and the very limited budget. There was, essentially, no wiggle room at all. These parameters required every phase of prep to get going at the same time, immediately. With director Clint Eastwood's traditional fast-paced shooting schedule (38 days) and extensive sets to be built on stage, we expected the shooting company to be right behind us. They were. It was stressful, but we welcomed the challenge.

A scout to Washington with Clint Eastwood and producer Rob Lorenz determined that most of the film could be shot (thankfully) in California. In the end, the only set filmed exclusively in D.C. was the Library of Congress, a grand architectural masterpiece that was pointless to replicate. To convert the location back to the film's period, two large runs of index-card files were added to the main hall. That way we could benefit from the scale and the detail of the space, without expensive set extensions.

Most of Hoover's career was spent in the Department of Justice building on Pennsylvania Avenue. Although it no longer houses the modern FBI, the continued use of the space by the Justice Department made shooting at the location impossible. We were able to gain access, for research purposes only, to what once were Hoover's actual offices and, accompanied by some highly motivated people at both front and rear of our party, we engaged in an intensive scout and survey of the real thing. We then set about building our very own Department of Justice on stage back at Warner Bros.

The design phase raced along at breakneck speed. The walls of the set were 16' high, and were joined to a main corridor 13' wide by 120' long with an 18' high barrel-vault ceiling. On one side of

the hall was Hoover's inner and outer office, the office of his lifelong secretary Helen Gandy, and a reception hall. The office of Attorney General Robert Kennedy and his secretary were down the large hall. The DOJ smoking lounge and the FBI laboratory were built on the other side of the main hall.

Because the story covers roughly fifty years of J. Edgar Hoover's FBI, public and private life, spanning decades and multiple presidential and attorney general administrations, the greatest challenge was to convey this passage of time through the growth of the bureau and of his public persona. He was well known for taking over the spaces of other DOJ divisions, knocking down walls to accommodate his growing ambitions. The set was virtually a kit of parts to meet this need. In the end, the areas that Hoover occupied during his long tenure at the DOJ were replicated so meticulously that even current residents of the building were fooled.

Hoover was an avid horse racing fan. After reviewing old racing videos, a tiered section of box seats was built to represent the Del Mar race track near San Diego. We set up a green screen where the crowd would face the CGI horse race. This same set would later become the Pimlico track through minor changes in detail and a redress.

**Below: The side entry of the Southwestern Bag Company in downtown Los Angeles, was proposed as a location for a scene in which a young J. Edgar awaits the departure of a radical leader who was visiting the imprisoned Emma Goldman. Supervising Art Director Patrick Sullivan took a screenshot from Google Earth street view and manipulated it in Photoshop to show that the location would work for the scene. He writes, "The resolution and vantage point seemed adequate for the task—and it saved the lost time sitting in traffic."**





Los Angeles provided a surprisingly rich trove of period East Coast locations. The Cicada restaurant in the Oviatt Building in downtown Los Angeles, a popular film location, was transformed into New York's swank Stork Club. A ground floor space of the Park Plaza Hotel, the old Elks Lodge No. 99 on Wilshire Boulevard, a Los Angeles cultural and historic monument, was converted into a high-end 1930s' men's department in Garfinkel's, an historic D.C. department store. The interior of a congressional hearing room was filmed upstairs at the same location, with the addition of a few set pieces and carefully placed velour draperies. Like all the sets that decorator Gary Fettis and crew dress, everything looked fantastic. With the short prep time at each location, I am still amazed at what he and his crew were able to accomplish.



Sometimes locations were used as a last resort, just to make the schedule work or to avoid a company move. Once in a while, the Art Department had to take one for the team, as it were. An example was the exterior of the Kansas City train station for which we utilized the old Pico House Hotel next to Olvera Street. Photo reference of the actual Kansas City station helped to determine which architectural elements best captured the character of the place and period. Turning the clock back seventy-five years and moving east about 1,500 miles, a canopy was added to define the main entrance, along with signs and lots of period automobiles. Add a few costumed actors with tommy guns and a movie massacre ensued.



The Washington townhouse of Attorney General Alexander Mitchell Palmer, which was damaged by an anarchist's bomb in 1919, was shot on the back lot of Paramount so that both pre- and post-explosion could be controlled. The real difficulty was to change the building facade and street from undamaged to devastated during the company's lunch break. All hands were on deck and the set was ready to shoot within the hour. The interior of the home was shot on stage, but this time the post-bomb blast damage had to be created between shots while the company waited. Fortunately, it was the only set with this requirement.

Like an episodic television Art Department, we jumped around town trying to stay ahead of the shooting company, with as many as three sets in various locations shooting in a single day...all of them portraying different decades as well. There were many times when the shooting company would roll up while the set was still being finished.



Opposite page, top: Hoover's early office in Murakami's grand Department of Justice (DOJ) set, which filled Stage 16 at Warner Bros. Center: Hoover meets with Attorney General Robert Kennedy in another part of the DOJ set. The design of the interior, like several buildings in Washington's Federal Triangle, is a blend of neoclassical and art deco influences. Bottom: The film includes an exploration of the relationship between Hoover (played by Leonardo DiCaprio) and his mother (Dame Judi Dench).

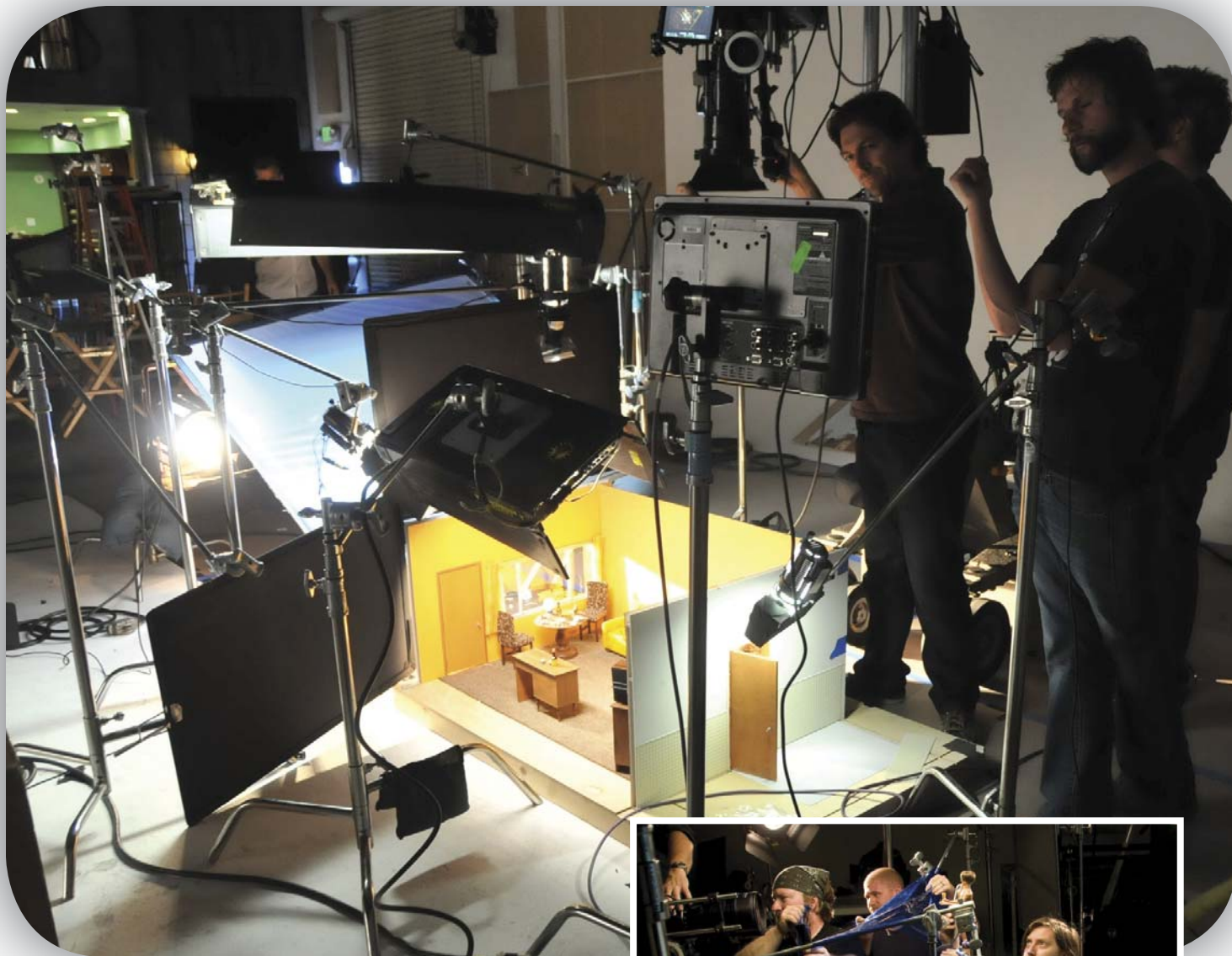


This page, above: Hoover oversteps his authority, but makes it stick, when he turns the Justice Department smaking lounge into the first FBI crime laboratory. Left: Hoover, here again in his DOJ office, often took his appeals directly to the American public, over the heads of the attorney general and even of the president.

When you have a slim budget and very little time, you have to be clever and make do with what you're given. Parameters are essential ingredients of creativity; with unlimited resources, virtually anyone could do it. It also helps to have a sound

and experienced production company who knows what they've tasked you with and support you in every possible way. We had a great team that really did a terrific job. **ADG**

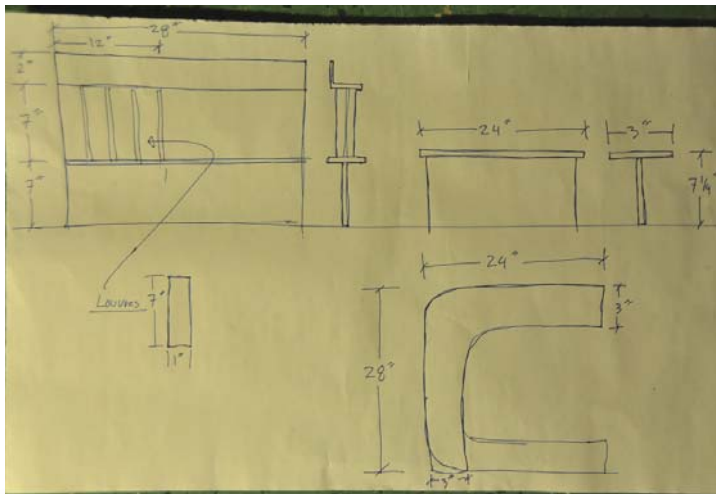
# PLAYING WITH DOLLS



by Mark Snelgrove, Production Designer

**Above:** A production photograph during the capture of the motel sequences for BRICK NOVAX'S DIARY. The fifteen-minute short film was shot with a RED camera using anamorphic Panavision lenses and eleven-inch-tall actors. **Right:** Production Designer Snelgrove helping to animate lead character Brick Novax's performance.





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Above, left: Snelgrove's initial dimensioned sketch for the bar set. Above, right: The next step was a foamcore model to show director Matt Piedmont, executed at 1/6th life size, which is full scale for this film. Once the model was approved, it could be painted and used as the final shooting set. Left: A frame capture from the bar sequence in the finished film. Below: Lead actor Brick Novax's body performed with two heads, a young version used in flashbacks and an aged persona used in the present-day motel sequence.

"We're going to shoot dolls in miniature sets on the RED with anamorphic Panavision lenses in 4K."

heavy dose of hands-on would be necessary to make it all happen.

Emmy®-winning writer and director Matt Piedmont and I had previously worked together on a number of commercials, but *Brick Novax's Diary* was to be our first collaboration based on a script of his own making. Many of my dreams have come true working in the film industry, but none that required so much of my boyhood experience.

As we went into preproduction, the scripts were still being written, but Matt had three key sets in mind: a seedy bar, a spaceship command deck, and a mid-century home. Matt provided some style references for all three, and I am an ardent fan of his choices: 1950s' and 1960s' motels, restaurants and graphic design, 1970s' sci-fi films, and mid-century modern homes. The fact that the lead actors were to be action-figure dolls made no difference at all to the creative requirements imposed on the Art Department. Alongside Matt's inspiration, however, producer Nate Young gave me the budget. Ingenuity, resourcefulness, and a

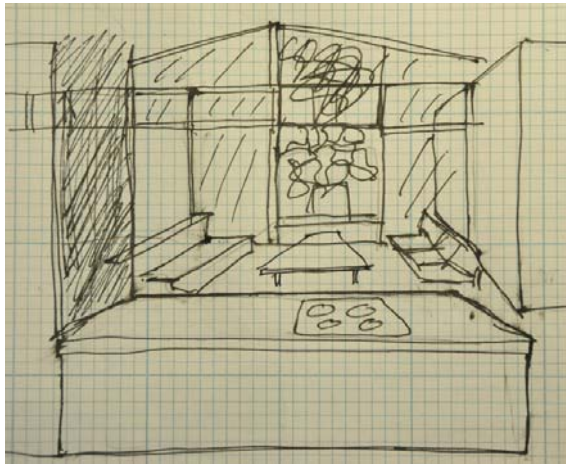
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**"Penniless and now living in a seedy motel with only weeks to live, international super legend Brick Novax records his amazing tales as an astronaut, movie star, corporate CEO, and famous musician to preserve his legacy as the coolest guy in the history of the world."**

---



Cinematographer Giles Dunning arranged for a camera test at Panavision in Hollywood. The good folks there had configured a first for our project: an anamorphic Panavision lens mounted to a Frazier lens system, essentially a periscope lens



orientable on two axes. These tests were immensely helpful. We were able to see and understand how things would look to the camera at our reduced scale and distances. I wanted to utilize video projection for the project, and I had an opportunity to experiment with my old DLP projector and the RED. A simple adjustment to the shutter angle eliminated any scan line issues.

---

**“Working at scale is exactly that. You can’t just make a doorway that looks like it would be the right size at one-sixth scale. You need to measure an actual door that you like and scale it down.”**

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With the limited resources at our disposal, I wanted every design effort to be a step in the actual set construction process. Utilizing the most rudimentary sketches, I was able to get Matt’s approval, and begin building. I quickly put together some rough foam-core models that I could photograph with dolls, as a form of 3D sketching. Working at scale is exactly that. You can’t just make a doorway that looks like it would be the right size at one-sixth scale. You need to measure an actual door that you like and scale it down.



Top: Snelgrove’s initial sketch for Novax’s mid-century modern house. Center: The dressed mid-century house set is positioned for lighting. Above: A production photograph of the lighted set with actors and set dressing in place.



For the bar and the motel I knew I wanted to use wallpaper. I believed that scanning or photographing and printing something was going to be a huge waste of time. Instead, I popped into Astek Wallcoverings and poured over their sample books looking for papers that would work at scale, right off the shelf. The motel sample was beige with a texture, and the bar ended up having a screened print on it that looked perfect at 1/6th life size.

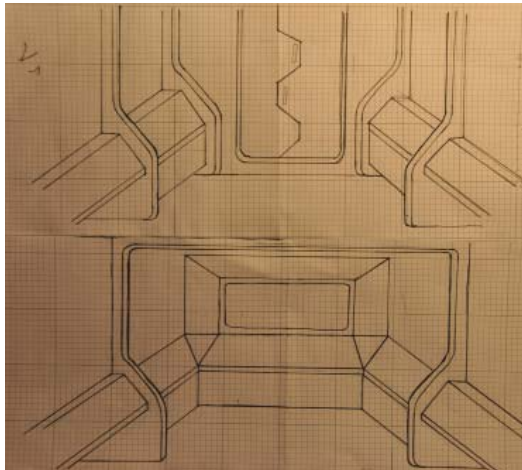
While Matt and I wanted everything to be scaled correctly, we did want to incorporate a few elements that would tip off the viewer. For the spaceship interior, I used furnace air filters. The bar stools utilized key rings for the foot hoops. Baking sprinkles doubled as pills.

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**“At first glance, working in miniature may seem like a cake walk. Everything is small, and everything can be made or found. But the key word is everything.”**

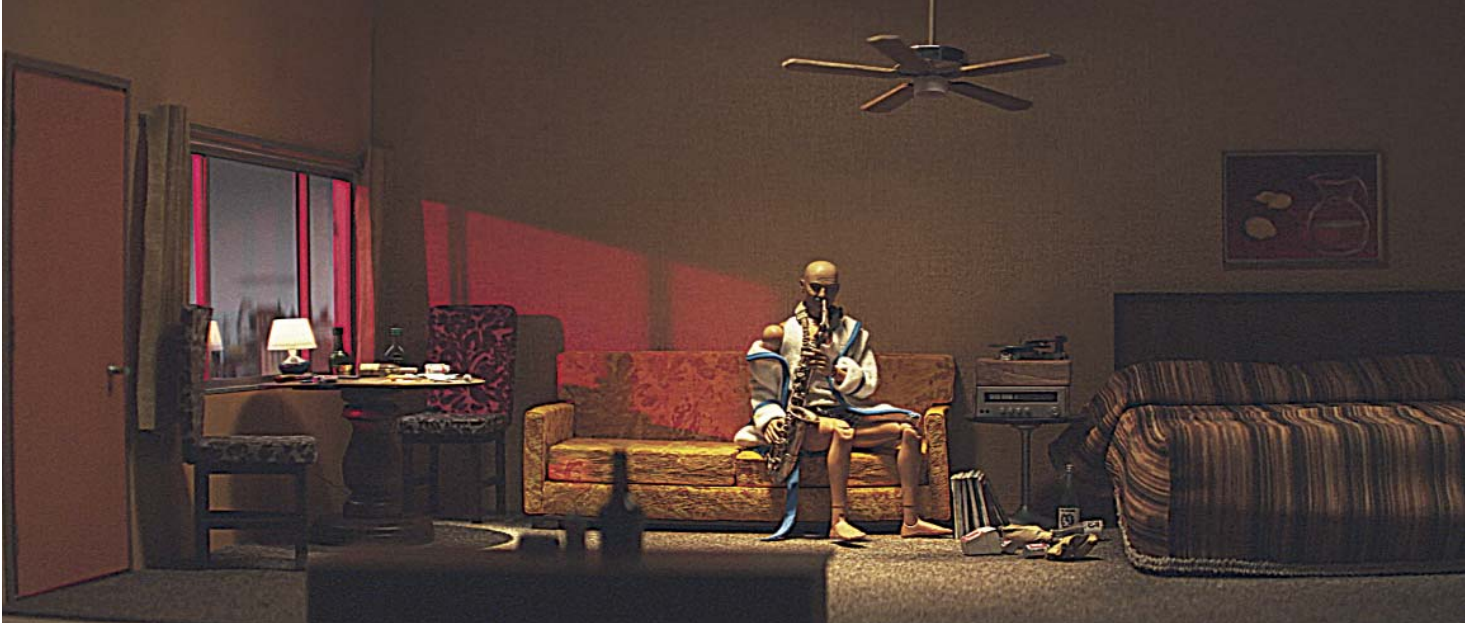
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Brick Novax, the title character, required original head sculptures. While there is a host of action figures and Hollywood characters available for purchase, we wanted to create our own unique characters from scratch, and incidentally avoid any clearance issues. The female head sculpture



Above: Art Director Charlie Becker works as a greensman, dressing one of the on-stage exterior sets. Left: Snelgrove's drawing for the spaceship set. Below: A production still of the spaceship sequence with walls built of furnace filters.





Top: The room in the Clyde Motel where a dying Brick Novax dictates his diary. A down shot to Brick on the bed through a slowly turning ceiling fan pays homage to Francis Coppola and *APOCALYPSE NOW*. Center: The motel room model/sketch allowed Snelgrove and Piedmont, along with cinematographer Giles Dunning, to plan sequences in what would eventually become the actual set. Above: Once the set was wallpapered, painted and carpeted, and the set dressing had been bought or manufactured (yes, you really can buy some 1/6th scale furniture), it was fairly simple to store the set, ready to be lighted and shot.

was used for all of the female characters with wigs and skin color providing the only variation. There was also just one sculpture that was used for the brothers Skip, Flip, and Trip Michaels. For Brick Novax himself, an additional challenge was creating both a young and an old version. Using a number of references, we were able to create a pair of heads that differed in age, but had a moustache that tied them together.

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**“I look back now and realize that while the toys have changed. Fun and curiosity are a large part of what I love about this industry, and our craft.”**

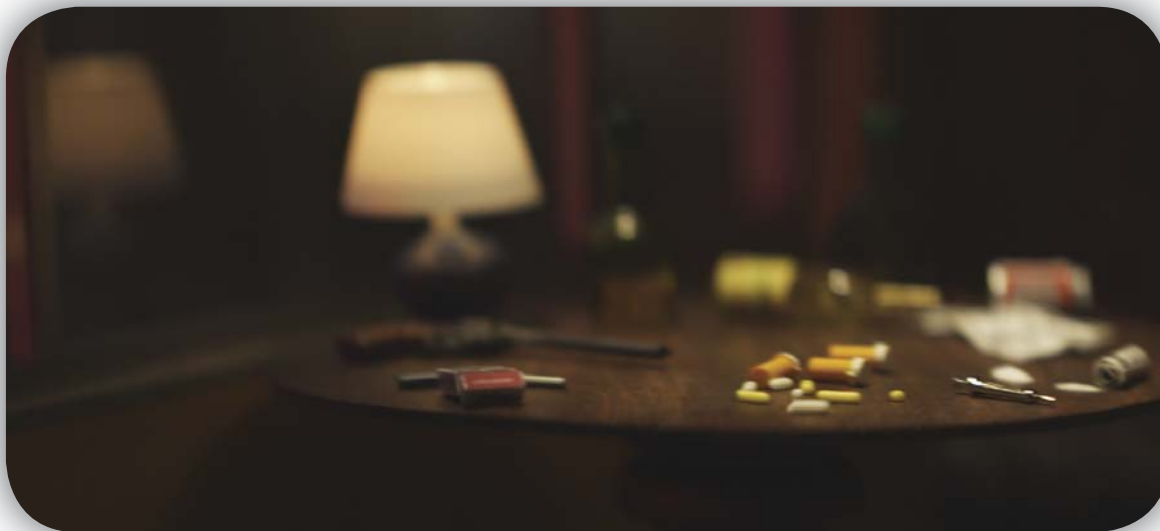
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At first glance, working in miniature may seem like a cake walk. Everything is small, and everything can be made or found. But the key word is: everything. From the head sculptures to the hand props and set decorations, and mechanical effects as well, *everything* had to be invented or manufactured—we did it all.

I recall once when I was seven, assuring myself—while holding a Darth Vader Star Wars figure in one hand and Han Solo in the other—that I would never give up playing with toys. I look back now and realize that while the toys have changed, fun and curiosity are a large part of what I love about this industry, and our craft. **ADG**



Top: The Art Department put a large amount of care and effort into the motel set, because it commands a lot of screen time and bookends the film. The detail is totally thought out and, like all good full-sized productions, completely character driven. Center: Manufactured cigarette butts and pills that are really pastry sprinkles, lend pathos to Brick's tragic decline. Left: The exterior of the motel, while only on screen briefly, required (relatively) major construction. Location shooting was not an option at 1/6th scale.



At the 2011 Sundance Film Festival, *BRICK NOVAX'S DIARY* was awarded the Jury Price in short filmmaking.



# production design



## SCREEN CREDIT WAIVERS

by Laura Kamogawa, Credits Administrator

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

### FILM:

Maher Ahmad – THE GANGSTER SQUAD – Warner Bros.  
Perry Andelin Blake – HERE COMES THE BOOM – Columbia  
Donald Graham Burt – THE GIRL WITH THE DRAGON TATTOO – Columbia  
Chris Cornwell – THINK LIKE A MAN – Screen Gems

Richard Heinrichs – DARK SHADOWS – Warner Bros.  
Denise Hudson – JEWTOPIA – Le Petit Canyon Productions  
Philip Messina – THE HUNGER GAMES – Lionsgate  
Adam Stockhausen – MOONRISE KINGDOM – Focus Features  
Fredrick Waff – EVIDENCE – Bold Films  
Peter Wenham – 21 JUMP STREET – Columbia

### TELEVISION:

Mark Hofeling – LET IT SHINE – Disney Channel  
Michael Hynes – JESSIE – Disney Channel  
Bruce Miller – REVENGE – ABC Studios

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# calendar

## GUILD ACTIVITIES

January 30 – February 3  
IATSE Mid-Winter General Executive  
Board Meeting – Atlanta

February 4 @ 5 PM  
16th Annual ADG Awards Banquet  
at the Beverly Hilton Hotel

February 13 @ 7 PM  
IMA Council Meeting

February 14 @ 7 PM  
ADG Council Meeting

February 15 @ 5:30 PM  
STG Council Meeting

February 16 @ 7 PM  
SDMM Craft Membership Meeting

February 20  
Presidents' Day observed  
Guild Offices Closed

February 26 @ 5 PM  
84th Academy Awards®  
at the Kodak Theatre  
televised live on ABC

March 7 @ 6:30 PM  
New Member Orientation  
and Town Hall Meeting

March 19 @ 7 PM  
IMA Council Meeting

March 20 @ 7 PM  
ADG Council Meeting

March 21 @ 5:30 PM  
STG Council Meeting

March 27 @ 6:30 PM  
Board of Directors Meeting

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



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# membership

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## WELCOME TO THE GUILD

by Alex Schaaf, Manager, Membership Department

During the months of November and December, the following 26 new members were approved by the Councils for membership in the Guild:

### Art Directors:

RA Arancio-Parrain – CRUSH –  
Stalker Productions, LLC  
Jean Anael Bonsorte – THE BIGGEST LOSER –  
NBC Universal  
Abra Brayman – PLAYDATE – Playdate (JPG) Inc.  
Cara Brower – Transfer from USA 829  
Hugh Cummings – CRUSH –  
Professional Films, LLC  
Keith Mitchell – Transfer from USA 829  
Andy Nicholson – THE HOST –  
Inferno Entertainment  
Laird Pulver – THE DOCTORS – CBS

### Commercial Art Directors:

Emma Fairley – Various signatory commercials  
Thomas Hartman – SMUGGLER/CARL'S JR. –  
Signatory commercial  
Christopher Martella – Various signatory  
commercials  
Eve Mavrakis – CRYSTAL LIGHT – MJZ, Inc.  
Philip Salick – Signatory commercial –  
Wild Plum, LLC  
Eric Schoonover – AT&T *You've Got a Case*  
campaign

### Assistant Art Director:

Alex M. Calle – MIAMI: MAGIC CITY – Starz

### Commercial Assistant Art Directors:

Lauren Abiouness – DJANGO – Supercool  
Manchu Too, LLC  
Jessica Anderson – Various signatory commercials  
Tracy Gaydos – Various signatory commercials

### Graphic Designer:

Ellen King – COMMUNITY – Sony Pictures  
Television

### Graphic Artist:

Paul Lee – Fox Networks

### Assistant Graphic Artist:

Mary Joy Macalintal – CBS Digital

### Electronic Graphics Operators:

Noboru Ito – Fox Sports  
Hugh Taylor – Fox Networks

### Illustrator:

Rodney Fuentesbella – IRON MAN 3 –  
Walt Disney Pictures

### Junior Set Designers:

Joseph Feld – EVIDENCE – Bold Films  
Alexander McCarroll – TO HAVE AND TO HOLD –  
To Have and to Hold, LLC

## TOTAL MEMBERSHIP

At the end of December, the Guild had 1990 members.

## AVAILABLE LIST

At the end of December, the available lists included:

236 Art Directors  
99 Assistant Art Directors  
35 Scenic Artists  
7 Assistant Scenic Artists  
1 Scenic Artist Trainee  
5 Student Scenic Artists  
1 Title Artist Technician  
22 Graphic Artists  
35 Graphic Designers  
12 Electronic Graphic Operators  
2 Fire/Avid Operators  
82 Senior Illustrators  
3 Junior Illustrators  
5 Matte Artists  
2 Digital Matte Artists  
76 Senior Set Designers  
7 Junior Set Designers  
5 Senior Model Makers

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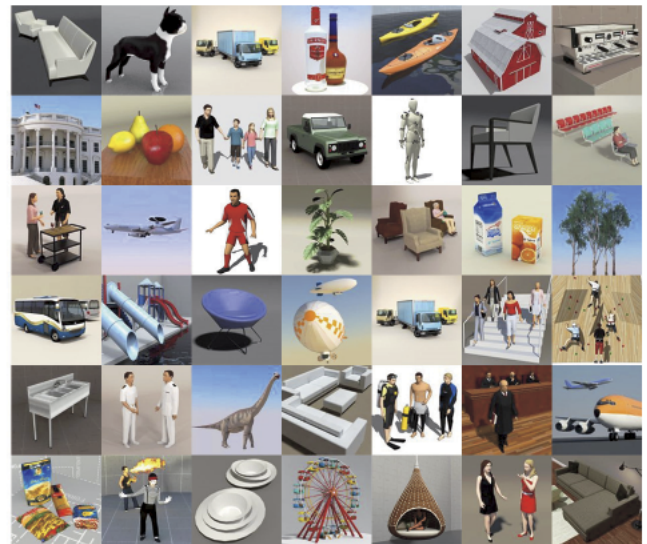


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# milestones

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## **DIANNE WAGER 1937–2011**

Born in Milwaukee, Wisconsin, Dianne Wager joined the Guild first in 1964 as a Junior Set Designer in the old Local 847, soon after she arrived in Los Angeles. She met Hall-of-Fame Production Designer Dale Hennesy in 1973 on Woody Allen's *Sleeper*, and the two became an inseparable team on film after film. He promoted her to Assistant Art Director on *The Island*, and she worked exclusively for him until his death in 1981 while filming *Annie*. Dianne finished the film for him. After Hennesy, she worked steadily at all of the major studios, invariably on their largest projects, and became an indispensable member of the Art Department for some of the industry's finest Production Designers: Robert Boyle, Albert Brenner, Terrence Marsh, Michael Riva.

Terry Marsh writes:

"One can get a pretty good idea of somebody's personality by looking at their drawings. Hers had a firm, confident black line and her lettering had a flowing, freehand quality to it. I knew immediately that we would work well together. And we did—many times.

"Loyalty was natural to her. On more than one occasion I would attend a production meeting after shooting. Upon returning to the Art Department when the meeting was over I would always find one person sitting at the drawing board—still working. When I'd ask her, 'Why are you not at home?' she always replied, 'I just thought I'd stay in case there was any sort of emergency.' She was that sort of lady.

"Now that she's gone, I feel guilt at not seeing more of her during my years of retirement. I thought of her often, and actually wrote to her about a year ago thanking her for her contribution to my working life. But regret I didn't see more of her. She was such a good person, kind, thoughtful, and never said a mean thing about anyone—even under provocation. I am grateful for having known her, and I will never forget her."

From Dianne's brother Bill:

"While Dianne had an immediate family of two brothers, three nieces and three nephews, all located in the Midwest, she had a family of co-workers, friends and neighbors in Los Angeles. Over her career in the movie industry, she touched the lives and hearts of many. Dianne smiled with her whole face and had a laugh that was contagious. She loved her career and the people with whom she worked. Thank you all for the friendship and love that you shared with Dianne during her career and her years in Los Angeles. Celebrate her life and may we all keep Dianne in our hearts and memories."

**Dianne Wager, one of the industry's most talented and best loved Set Designers and Art Directors, was always known for her "krinkle-eyed" smile.**



**ERIC "LINK" OBREGON  
1965-2011**

Link was a talented, liked and admired Scenic Artist who followed in his father's footsteps, NBC Lead Scenic Artist Al "Obie" Obregon, to continue in the family tradition. His brother Douglas was also a Scenic Artist. He worked for NBC, Superior Backings, the Warner Bros. Scenic Department, and other union shops throughout Los Angeles, painting backdrops for television, films, concerts and industry clients. A member for over twenty-five years, he joined former Local 816 in 1983 and continued to be active in the Art Directors Guild until his passing.

Scenic Artist Bridget Duffy writes: "I was so fortunate to have worked with Link when his dad brought him into NBC in 1984, and then again all over town at Superior, Warner Bros. and independent shops. He was a very kind man and extremely devoted to his teenage son. I worked with him on the huge game show crew at NBC painting scenery for *Hole in the Wall* under Dena D'Angelo. I led her crew for a week while she did the Oscars®, and that is when I captured Link in this wonderful shot. We have just lost another great one."



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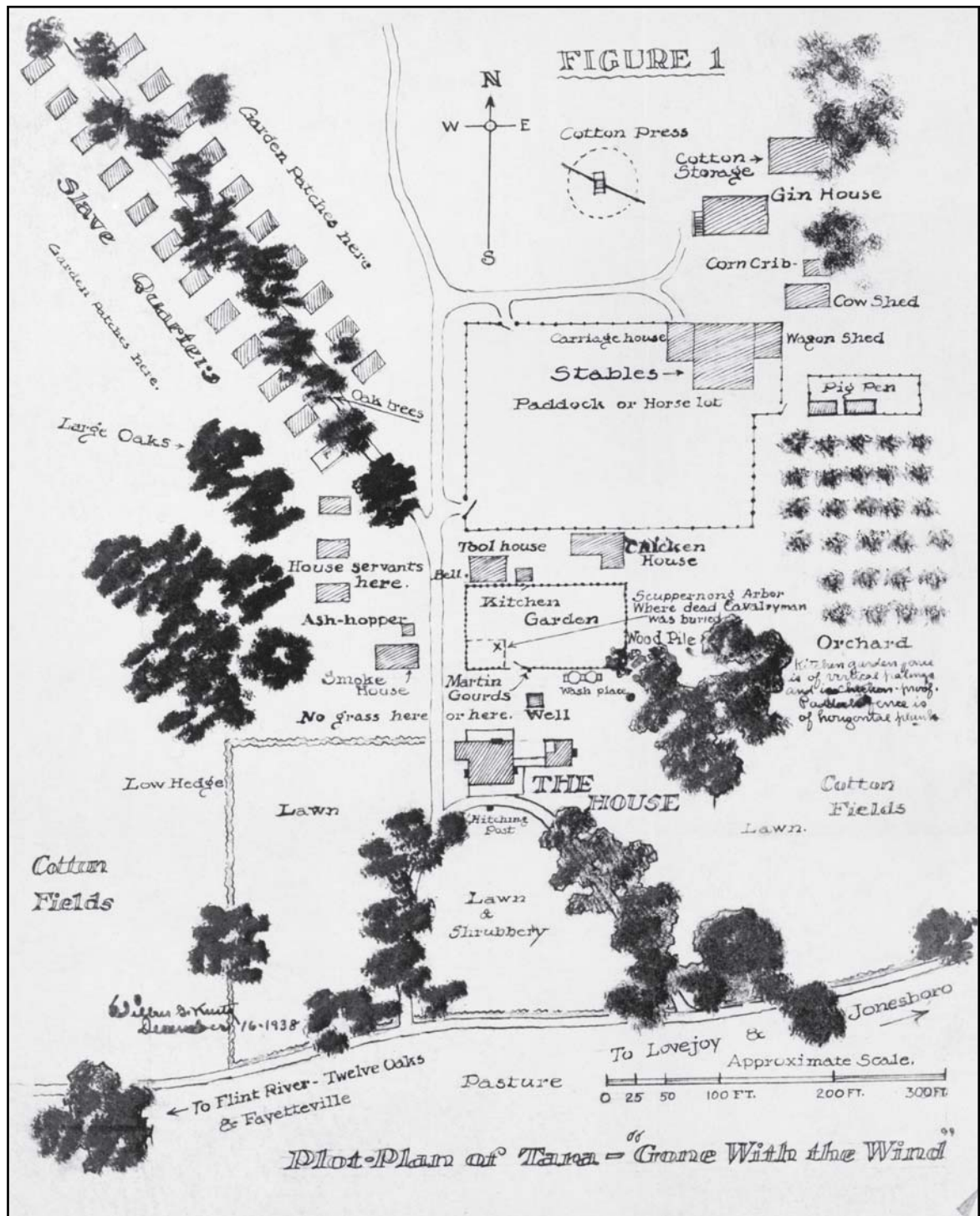
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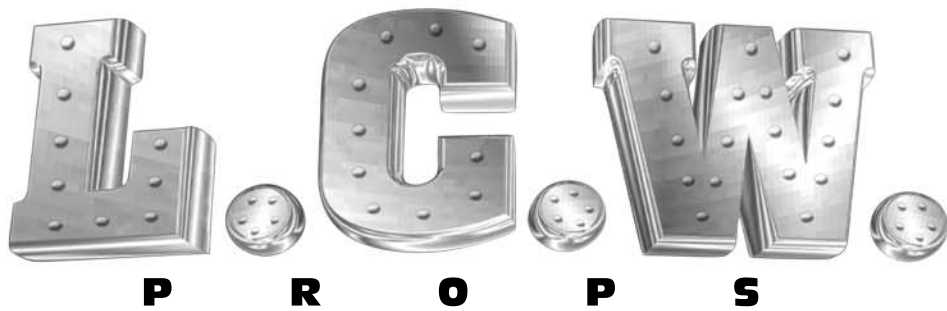
An advertisement for Linoleum City. The background is a photograph of the store's storefront at night, with light trails from traffic in the foreground. The store has a large sign that says "LINOLEUM CITY" in yellow letters on a blue background. The building is lit up, and the sky is dark. The text is overlaid on the image in various colors and fonts.

# reshoots

Research is an important part of the job for every film and television designer, especially on period projects, and many of us cite the research process itself as one of the greatest joys of this profession that we love. It is common for an Art Director or Production Designer, by the time a film begins shooting, to be so learned and well-versed in the history and milieu of the film that the director turns to him or her for historical advice. Once in a while, though, a film comes along where its historical accuracy will be studied and critiqued mercilessly, and extraordinary accuracy is required. William Cameron Menzies and Lyle Wheeler found themselves in such a dilemma on *GONE WITH THE WIND*, and so they prevailed upon producer David O. Selznick to hire Wilbur G. Kurtz, a nationally known Georgia artist-historian, and perhaps the foremost authority on the Old South as a full-time historian on the project. Kurtz, an accomplished painter himself, drew this schematic plan for Tara to show the possible physical relationships between the various structures on the plantation, some of them based on already-completed designs from the Art Department.



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



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