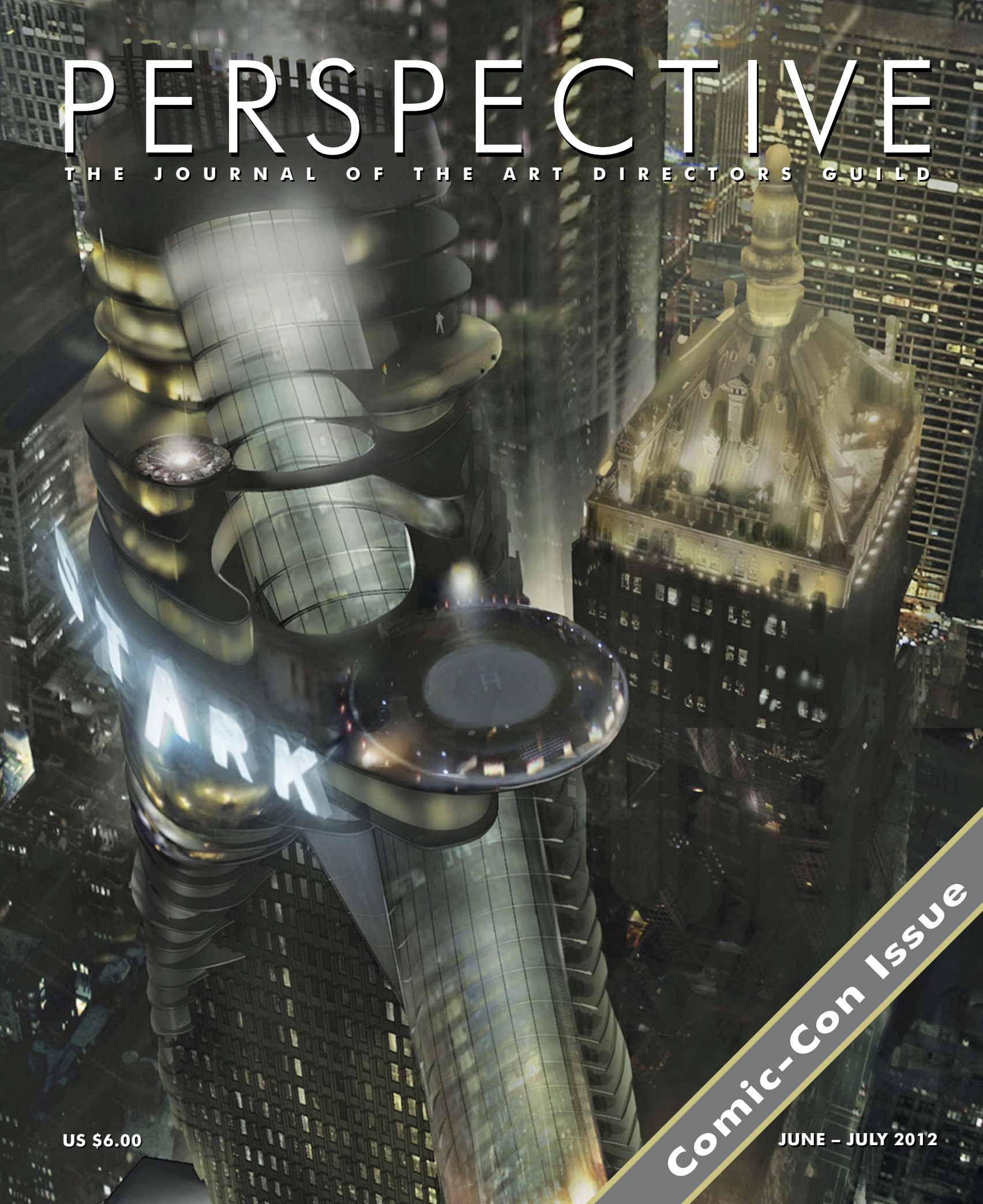


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COVER: A detail from Illustrator Steve Jung's Photoshop sketch of the Park Avenue view of Stark Tower, (Iron Man) Tony Stark's headquarters in Manhattan, for THE AVENGERS (James Chinlund, Production Designer). Jung structured his rendering over photographs of the existing skyscraper and Set Designer William Hunter's Rhino model of Tony Stark's "parasitic" penthouse addition.



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THE OLD ADVENTURES OF WONDER WOMAN

by Michael Baugh, Editor

Most Production Designers—and directors, actors and writers, if truth be told—spend much of their career pigeonholed into one or another kind of film. For a long time I was known for high-style, upscale films. I didn't do gritty. Then I became the guy who only did the White House and government offices. Later on I was thought of strictly for America's Revolutionary, Civil and Indian Wars...and Westerns. But there was a time—I remember it fondly—in the late 1970s and early 1980s when I was routinely hired to design fantasy. I did a number of comic book projects, but the one that everybody remembers is *Wonder Woman*.

I came aboard when the series moved to CBS. The opening episode found Diana, Princess of the Amazons, thirty-five years after she fought her last Nazi, enjoying an idyllic life on Paradise Island somewhere in the Bermuda Triangle, ageless because Amazons don't ever get old. The Los Angeles Arboretum, with the addition of one of my fanciful classic temples, stood in for Paradise Island.

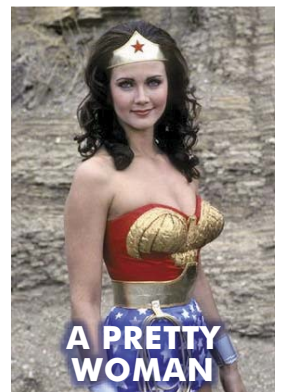
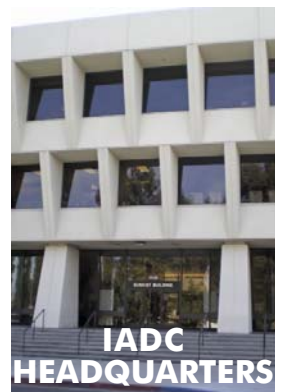
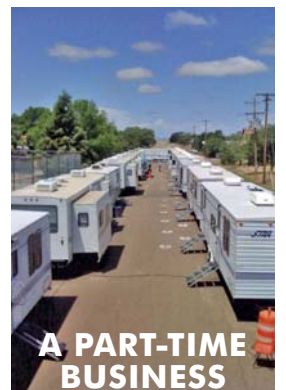
CBS wanted *Wonder Woman's* costume redesigned, and they brought in the towering presence of Donfeld (literally—he was 6' 5") to build the lovely former Miss World, Lynda Carter, a strapless costume (the network insisted it be strapless) that would stay in place as *Wonder Woman* spun in circles, launched into flight, and leapt upon evil villains. I'm sure it comes as no surprise to you that Ms. Carter is a shapely woman and this was no easy task. The outfit looked like it was made of fiberglass in some shots, but it worked for the whole series, and Donfeld got an Emmy® nomination for it.

The Inter-Agency Defense Command (IADC) in Washington, for whom Diana worked, was a CIA-type organization fighting criminals and the occasional alien invasion. The office complex which I built on stage at Warner Bros. featured very high-tech equipment (at least for those pre-computer days) and the outside of the headquarters looked surprisingly like the Sunkist Building in Sherman Oaks, CA, well-known to this day for dozens of car commercials.

Wonder Woman's invisible plane became a jet aircraft. The first McDonnell Douglas F-15 had just entered service a few months before and—for that time—it looked hot. So I stripped it of weaponry (*Wonder Woman* doesn't kill people), softened it a bit, but kept its mean state-of-the-art look. It only appeared a couple of times before the studio realized it owned reels of stock footage of the prior season's 1943 invisible plane (which looked a lot like the comic book version) and they could save money by not shooting the new one.

Lyle Waggoner's character, Col. Steven Trevor, never really worked as *Wonder Woman's* crime-fighting partner. By the third episode, he was spending most of each script tied up in a closet, or some such device to keep him out of *Wonder Woman's* way. Some of the crueler wags on the set said it was because he was prettier than she was, but I guarantee you that wasn't the case. Waggoner was introduced on this series to the practice whereby actors buy their own motor homes and rent them to the production as their dressing rooms. An episodic series would pretty much completely pay an actor for a luxury motor coach. Immediately after the conclusion of the series, Waggoner began renting his new motor home to other actors, and then bought a few more as well to rent to the studios as a small part-time business. Today that hobby business has a fleet of more than eight hundred custom-built film trailers that say *Star Waggon*s on the side. Steven Trevor wasn't successful on that series, but Lyle Waggoner certainly was.

It's hard to believe that *Wonder Woman* has been gone from the screen for more than thirty years. NBC passed on the pilot they shot last year, and the feature project has been in development forever with multiple directors and screenwriters. If it finally gets off the ground, I hope they remember I do fantasy.



contributors



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



JAMES CHINLUND, a native of New York City, has been designing for film since the early 1990s. After studying fine art at CalArts in Los Angeles, he cut his teeth designing music videos and independent films. During this period, he joined forces with frequent collaborator Darren Aronofsky (*Requiem for a Dream*, *The Fountain*) in addition to many other icons of the New York independent scene, including Todd Solondz (*Storytelling*), Paul Schrader (*Auto Focus*) and Spike Lee (*25th Hour*). James has been very active in commercials and fashion, working with some of the top names in the field (Inez and Vinoodh, Rupert Sanders, Spike Jonze, Gus Van Sant, Lance Acord). In 2010, he won both the Art Directors Guild and the AICP awards for a commercial with director Rupert Sanders. He recently completed work on *The Avengers* and is looking forward to continuing to push the boundaries of his craft in all fields of production.



DAREK GOGOL was raised in Poland and attended the College of Art and Design in Lodz. He emigrated to England in the early 1980s and started working as an illustrator in animation and commercial advertising. He segued into movie production with Steven Spielberg's London-based animation company, Amblimation, and subsequently moved to the United States in 1991 to work on many of the Disney animation classics, including *Beauty and the Beast*, *Aladdin*, *The Lion King* and *Pocahontas*. When DreamWorks started up, he was offered the position of Production Designer on their first animated feature, *The Prince of Egypt*. In parallel with his animation career, Darek has also had the opportunity to work as a Concept Designer with many of Hollywood's top live-action directors on movies including *The Matrix*, *Pirates of the Caribbean*, *Armageddon*, and *Minority Report*.



MIMI GRAMATKY has done it all: interior and landscape architecture, theater design, visual effects and animation, documentary filmmaking, teaching, and, of course, Production Design. Married for 24 years to composer/arranger/orchestrator Geoff Stradling, and living in Los Angeles, she keeps herself grounded rescuing terriers, gourmet cooking, gardening and doing yoga. A graduate of UC Berkeley and San Francisco State University, Mimi received a Bush Fellowship, interning at the Guthrie Theatre. She made her Art Department breakthrough on *Miami Vice*, but it took years before she got into the ADG on *An Inconvenient Woman* (with Steven Storer), which garnered her a most convenient Emmy nomination. Mimi strongly believes in giving back and is certified as a teaching artist. She has served on the Guild's Board of Directors and Art Directors Council and is a former Governor of the Television Academy.



LEONARD MORPURGO came to the United States 38 years ago after living for ten years in France, Germany and Belgium, picking up a few languages along the way. He was born in London, and went from high school straight into journalism. He started out writing press releases for Rank Film Distributors and was quickly promoted when his boss was fired for being a drunk. Last year, his memoir about his 50 years in the movie business was published, with the intriguing title *Of Kings and Queens and Movie Stars*. It includes stories, humorous and otherwise, about his stints with Columbia, Lorimar, CBS and Universal. A lifelong tennis player, he now keeps to the more sedate sport of golf. He shares his Tarzana home with his wife Elena-Beth and has two grown sons (twins) and a beautiful four-year-old granddaughter. He is currently writing another memoir—about his childhood experiences during the London blitz of WWII.

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from the president

75 YEARS IN A SHARED SPACE

by Thomas Walsh, ADG President

Whether Analog Or Digital, It's Still Intuitive

On behalf of the Art Directors Guild, it is my privilege to share with you this special edition of PERSPECTIVE. It is designed to celebrate the interdependent crafts and the artist-designers who are the Guild, while (most importantly) focusing on the future trends in our narrative design sandbox.

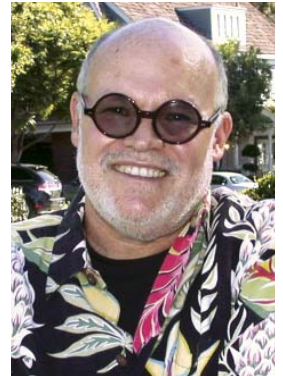
2012 marks the beginning of the Guild's 75th year as a unique institution, one that is dedicated to the creation of visual wonderment. Though we have separate job titles and roles, they are all in the service to the profession of Art Direction for the moving image. Our members are all leaders in the art of narrative design, not only for dramatic feature films or episodic television programs, but for all manner of commercials, Web media, theme park, exhibition, game design, live performance and—in a much broader sense—world-building.

It was 1924 when the leading narrative designers of that day—artists such as William Cameron Menzies, Anton Grot, Wilfred Buckland and fifty-six other pioneers of Art Direction—first founded a fraternal order here in Hollywood called the Cinemagundi Club. In 1937, this assembly transformed itself into the Society of Motion Picture Art Directors, the organization that exists to this day.

Many changes have transpired over the past seventy-five years, milestones such as the advent of sound, color photography, distant location filming, stereoscopic 3D, digital technology and now, virtual production. The one constant among all of these advances has been the resourcefulness of our profession's artist-designers who provide the leadership and are the transformative catalysts for telling the visual story. They contribute their keen abilities of observation, their deep passion for what they love to do, and their extraordinary imaginations, which when combined and nurtured by their creative instincts and the many contributions from their collaborators, almost always result in extraordinary accomplishments.

Technologies will continue to evolve, aiding or befuddling us along the way. But it is those most human virtues of an intuitive nature, unceasing curiosity, passion and imagination that remain our members' most valued contributions to the story's journey, and to meeting the challenge of making the impossible possible. Regardless of the tools, it is our members' unique ability to look at nothing and see everything—all the possibilities and visual potential within the story—that sets us apart from other professions.

We hope you enjoy this issue. It represents our gift to you as well as our tribute to our shared regard for a great story, one that it is told in words and visualized as well.



The logo for the Guild's 75th anniversary celebrations was created by Chris Kieffer, a video graphics interactive designer at Warner Bros. Entertainment.





Cabot McMullen
Production Designer *SMASH*

Images © Lowes.com

Above: Cabot McMullen acting as if dressing additional accents of orange and red into the set, based on the network's notes. To track all the items being added and struck from the set, he is holding an inventory log analogous to the MY LOWES online project management system. Opposite page: Charge Scenic Artist Roland Brooks adjusting the woodwork finish in Julia's kitchen. McMullen is holding what is affectionately called the SMASH "Holy Bible of Color" as a reference guide.

THE PRODUCTION DESIGNER AS COMMERCIAL SPOKESMAN

by Cabot McMullen, Production Designer

It is not uncommon for Guild members to work on commercials. Many of our members do it all the time. But it is exceedingly rare for a Production Designer to actually star in a series of ads for a major national client. When I saw Cabot McMullen speaking to the country on network television, extolling the virtues of Lowes.com, I asked him how it all came about. —Editor

March 2, 2012: I was with the shooting company of the NBC series *Smash* filming the finale of *Bombshell*, the fictional Broadway musical inspired by the life and times of Marilyn Monroe. As the Production Designer, I was there to help stage a rousing anthem by Marc Shaiman and Scott Wittman titled "Don't Forget Me," sung to great effect by Katharine McPhee as Marilyn. Our stage was the old St. George Theater on Staten Island. Last looks were announced and suddenly I heard my name called out in the dark from across the cavernous orchestra of this old temple to vaudeville. I navigated my way through extras and seats piled with shooting gear to find the face of co-executive producer Jim Chory, glowing by the light of his BlackBerry. "NBC wants to shoot a commercial about *Smash*, and they want you in it," he said. Naturally, I had questions. He replied, "Look, I'm too busy to get into it right now so I'm forwarding you the details. Contact Kim Blando at NBC and copy me." As my iPhone pinged in my pocket, he darted off toward video village.

Kim Blando is Senior Director of Creative Partnerships and Innovation at NBC Universal. Translation: she's responsible for finding new ways to integrate DVR proof advertising into NBC shows (advertising that appears organic to the show so people watching on their DVRs don't fast-forward through it). In this case, their client Lowe's, the home improvement company, wanted a relationship with *Smash*'s audience

demographic and thought Production Design would be a great vehicle to demonstrate MY LOWES, their new online project management system. They wanted to produce two documentary-style spots of me directing my crew on set to air during both *The Voice* and *Smash* on NBC. None of it made any sense to me but I was intrigued. To start the process they asked me to attend a recording session in Los Angeles with commercial producer David Landau, where they would interview me about my process and the design work executed for *Smash*. From those recordings they would



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Above: One of McMullen's production sketches. "They didn't have one of Tom's apartment on the set that day," he said, "so I pulled this one out of roll that had been left on stage of a swing set shot in a previous episode. The shot, intended to demonstrate that my sketches and plans are the road map, was so quick it probably didn't really matter which sketch it was." Below: This scene shows the crew redressing the area near the garden set, considering lamp choices and adding new window treatments for a pop of color.

write script to be shot in New York two weeks later. My representatives at WME worked out a flat fee buyout deal where I would not be signatory to SAG/AFTRA, a nice payday but with no residuals. At this point, *Smash* had wrapped for the season and I was back in Los Angeles working on pilots.

On April 3, I took a late flight to New York and landed in time for a few hours' sleep. Enjoying the business-class flight and being picked up in town cars started to give an idea of how the other above-the-line half lives. Even though everyone on the commercial set knew I was a Production Designer, they were all conditioned by their jobs to treat me like talent. The shift in status was not lost on me. I felt like I had gone undercover, impersonating an actor and

somehow pulling off a fast one. We spent a long day on the set, shooting Tom's apartment set first in the morning and then moving to Julia's. My crew was extremely nervous on camera at first, as was I, but after a while we just said WTF and had fun with it. It was pretty silly play-acting what we do in real life. Most of the action was done improv-style with my spoken words fed to me on cue cards. It's harder than you might think.

The idea was to show how many pieces and elements go into building and dressing a set on stage and how Lowe's can help manage and coordinate similar projects for your home: "Get your house ready for prime time with MY LOWES," their new online project management system.

On camera we looked at paint colors, we redressed the sets, we acted very busy and by the end of the long day, we were all pretty tired. The AD called, "Wrap!" and the producers said the spots would be airing on a future Monday night during *The Voice* and *Smash*. I was unsure exactly when that would be...that is until a week later when my cell phone started blowing up in Los Angeles with a wave of urgent calls and emails from the East Coast. The spots aired three hours earlier in New York. It was surrealistic seeing and hearing myself on screen that night, like in *The Purple Rose of Cairo*, walking around on sets I had designed in a commercial airing during the show they were designed for. *Smash* has been all about mashing up genres this year, jumping from reality into fantasy, so it somehow seemed an appropriate end to the season.

I was pleased to have brought some extra work and face time to my crew who worked so hard and brilliantly on the series this year. I'd like to thank NBC, Lowe's and the producers of *Smash* for the opportunity to be an ambassador for the show and for Art Directors everywhere. Hopefully, viewers found this small glimpse into our world informative and entertaining. The response has exceeded any of my expectations. People from far away places and even high school came out of the woodwork to let me know they had seen them. Looks like Andy Warhol was right.





THE UNFINISHED COVER

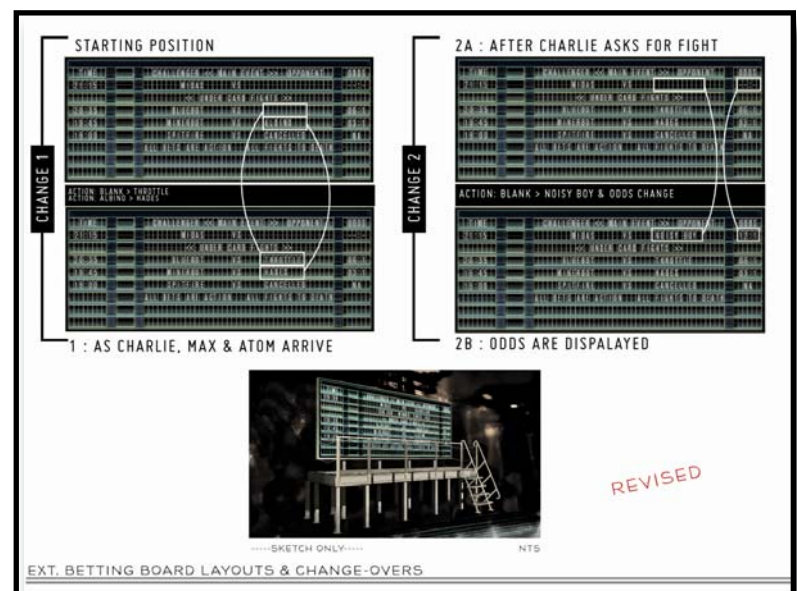
by Michael Baugh, Editor

The cover of the last issue of PERSPECTIVE featured a beautiful digital rendering by Wil Madoc-Rees of Blackbeard's ship, the Queen Anne's Revenge, covered with skulls and skeletons, sailing into the sunset for *Pirates of the Caribbean: On Stranger Tides*. Wil wrote to thank PERSPECTIVE for featuring his drawing: "I consider this to be a great honor, but unfortunately, the image you used isn't the final illustration, but only a work-in-progress version, about 70% completed."

While the piece, submitted by the *Pirates* Art Department, is beautiful by anyone's standards and an extraordinary piece of artwork, in the interest of telling the complete story of the sketch, I have included Wil's final version here. To my eye, either one makes a stunning cover for this magazine. Compare them and see if you agree.

KEEPING SCORE ON THE ROBOTS

Last issue's article on *Real Steel* featured the Crash Palace fighting venue with its fully-rigged betting board. What was not mentioned is that both Victor Martinez' sketch and the hard scenery that was built for principal photography were directly based on drawings created by Graphic Designer Will Eliscu. One of Will's working drawings, of the dozens he created for the film, is shown at right. He draws his designs in Photoshop®, Illustrator® and SketchUp®.



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2012–2015 BASIC AGREEMENT

by Scott Roth, Executive Director

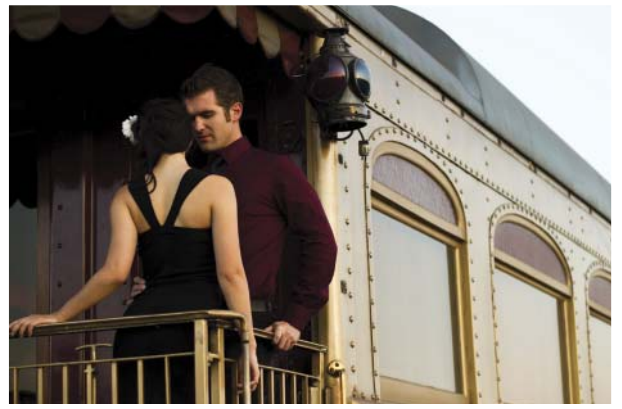
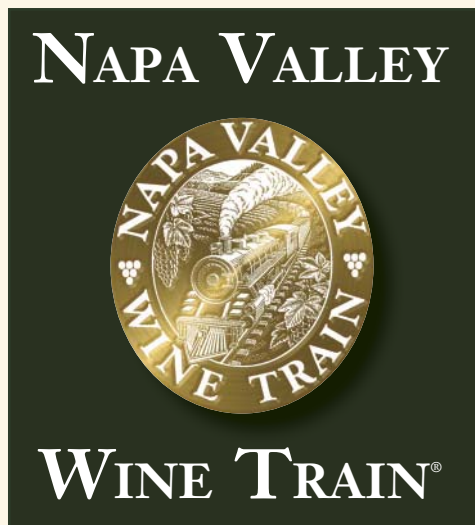
As soon as specific contract language is drafted, the agreement with the producers represented by the AMPTP will be sent to Guild members for ratification. Herewith are a few of the highlights of that agreement:

- A three-year contract (through July of 2015) that will provide for employment stability as the challenging economy continues. Wage increases are 2% in each year, compounded.
- A series of steps to close a \$400 million deficit in the MPIPHP. These include new and additional employer payments to the plan of approximately \$225 million, a reallocation of 30½ cents per hour from current Individual Retirement Account Plan contributions into the Active Health Plan, and new monthly Health Plan premiums for dependents of the primary MPIPHP participant (\$25 per month premium for one dependent; \$50 per month for two or more dependents). Premiums for additional dependents already exist in all the other Industry plans—SAG, AFTRA, WGA and DGA.
- Prescription Drug co-pays remain unchanged, the lowest in the Industry.
- No reductions in Active or Retiree Health Plan benefits.
- Eligibility-qualifying hours remain unchanged, despite the employers' attempt to raise them.
- The employers proposed massive rollbacks in television that would have resulted in wage cuts of 20% or more. These proposals were rejected by the union, and conditions remain unchanged in this contract.
- The Studio Zone is expanded to be consistent with the other Industry unions and guilds that already consider the following locations to be within the Studio Zone: Agua Dulce, Castaic (including Lake Castaic), Leo Carrillo State Beach, Ontario Airport, Piru and Pomona.
- Many will recall that the Industry pattern set after the IATSE negotiated last time was a 2% wage increase and a 1.5% increase in the benefits contribution. Instead, this agreement is worth roughly 5% in the first year. The overall value of this contract for a member with a \$33 wage rate is over 9%, front loaded, which means that all of the benefit increase goes into the plan starting in the first year, rather than being spread out over three years as has been done in the past.
- A no vote is essentially a strike vote. If you elect to vote no, you will be electing to authorize a strike. This tentative agreement represents the “last best offer” from the employers. In order to demand more and not give the employers an opportunity to take back these items, the IATSE must have the authority to call for a strike in the likely event that the employers are unwilling to increase this offer.
- The IATSE's bargaining committee unanimously voted to recommend this contract for ratification by the members. The deal isn't perfect, but it is substantially better than it could have been in this challenging economy. From my perspective—and I was there—this is a massively good deal, especially considering the \$400 million funding hole which needed to be filled.
- Please read the materials carefully as you consider the results. I think you'll agree with me that it deserves a YES vote to ratify the new contract.

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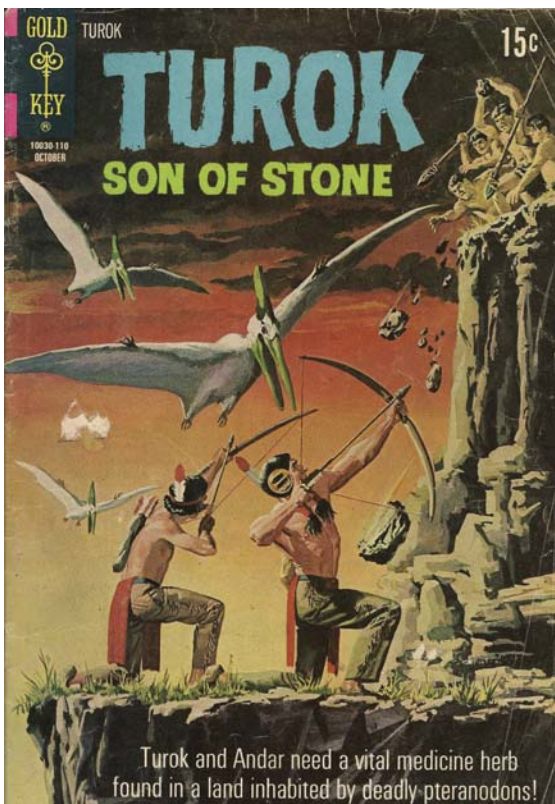


TUROK?

by John Moffitt, Associate Executive Director

Sure, I read Superman and Batman comics back in the fifties and sixties, but my real favorite was *Turok: Son of Stone*. *Turok* followed the adventures of a couple of Native Americans trapped in a lost valley populated by extinct prehistoric creatures—think Conan Doyle’s 1912 *The Lost World* and Burroughs’ 1916 *The Land That Time Forgot*. It was probably my pre-adolescent obsession with dinosaurs that sucked me in, so I used my allowance to subscribe—my first publication subscription. But who would have expected such childhood escapism, although shared by many, would eventually spawn a behemoth event such as Comic-Con. And, that this event would become an international phenomenon. And—although this is not that surprising—that Hollywood would eventually usurp much of its focus to roll out immense tent-pole science fiction, superhero and fantasy feature productions, as well as prime-time television programming.

Sure, there were comic book conventions years ago, and Hollywood has relied on source material from comics going back to the 1940s and before—think Columbia Picture’s 1943 WWII-influenced *Batman* serials (Batman battles Nazism as a U.S. secret agent), ABC’s 1952-1958 popular syndicated *Adventures of Superman*, the same network’s 1966-1968 ludicrously campy version of *Batman*, and the granddaddy of the film/comic franchises, *Superman* in 1978. So it’s not surprising that the comic book industry and Hollywood dated for years at Comic-Con while attendance grew from 300 to 5,000. By the 1980s, they were definitely going steady as attendance grew tenfold over the next two decades; but in the 2000s, these escapist entertainment giants finally tied the knot at Comic-Con and yearly nuptials are now celebrated by as many as 130,000 exhibitors and fans.



So, why does the Guild care about all this ballyhoo and hoopla to don a Batman cape and join thousands of costumed superheroes and heroines to prowl the San Diego Convention Center’s exhibition halls every July? I hear some Guild members complain that no one understands what we do. Well, Comic-Con is the chance to show off our super powers. Our Production Designer and Illustrator panels have played to packed rooms since the Guild showed up at the Con five years ago. Yes, these are brief moments, but under this bright spotlight our ADG superheroes have a forum to explain to the world’s fan boys and girls, and to studios alike, exactly what we do. Even though the productions they discuss may have been shot in Canada, Louisiana, Great Britain or even Bulgaria, they can remind everyone that design and development nearly always begins here in the entertainment heartland, Los Angeles County. During the visual concept phase, these productions’ Art Departments are crewed with our members, and in many cases these members move on to distant locations. These tent-pole epics are a major source of employment for many of our Art Directors, Illustrators, Set Designers and graphic designers.

So I vote again that we continue to show up in our Bat-capes and cowls and support the ADG’s Comic-Con presence. Our footprint in this circus ring reaffirms our importance to today’s entertainment community. Who knows, maybe one of these days we’ll be celebrating a cinematic interpretation of a comic drawn by one of our own. I wonder, though, will anyone ever make a live-action movie of *Turok*?



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COMICS & STORYBOARDS



Artists Compare the Two Crafts

by Benton Jew, Illustrator

Main image: A storyboard frame by Benton Jew from THE GOLDEN COMPASS. Jew likes to draw his storyboards in pencil, without a black inkline, allowing the drawings some tonal variation. He often adds a lot of fine detail despite the relatively small size of the boards (the original is less than an inch and a half tall). Inset, above: Early Mark Moretti frames from the Valiant Comics years of MAGNUS ROBOT FIGHTER 4000 A.D. Moretti learned storytelling from comic book legends Jim Shooter and Bob Layton.

Right: Brian Murray storyboards for CSI. Murray likes to keep storyboards simple to the point where they are almost pure design and storytelling. Below: Murray creates a feeling of vertigo in this traditionally penciled and inked splash page from *YOUNG ALL STARS* #8.



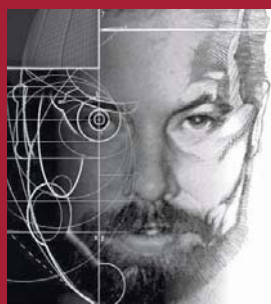
Some of the best known comic book artists are often those who are cited as having a cinematic sensibility. Cartoonists like Will Eisner and Frank Miller say they studied film to inspire their classic comic book work.

The films that inform those comics in turn found their beginnings with hand-drawn sequential art. Storyboards have been used to help plot film action since the medium's infancy, so it makes sense that many storyboard artists have also worked as comic book artists at some point in their careers.

Ten storyboard artists who have worked in both comics and film (including the author) discussed the differences and similarities of drawing storyboards and comics.

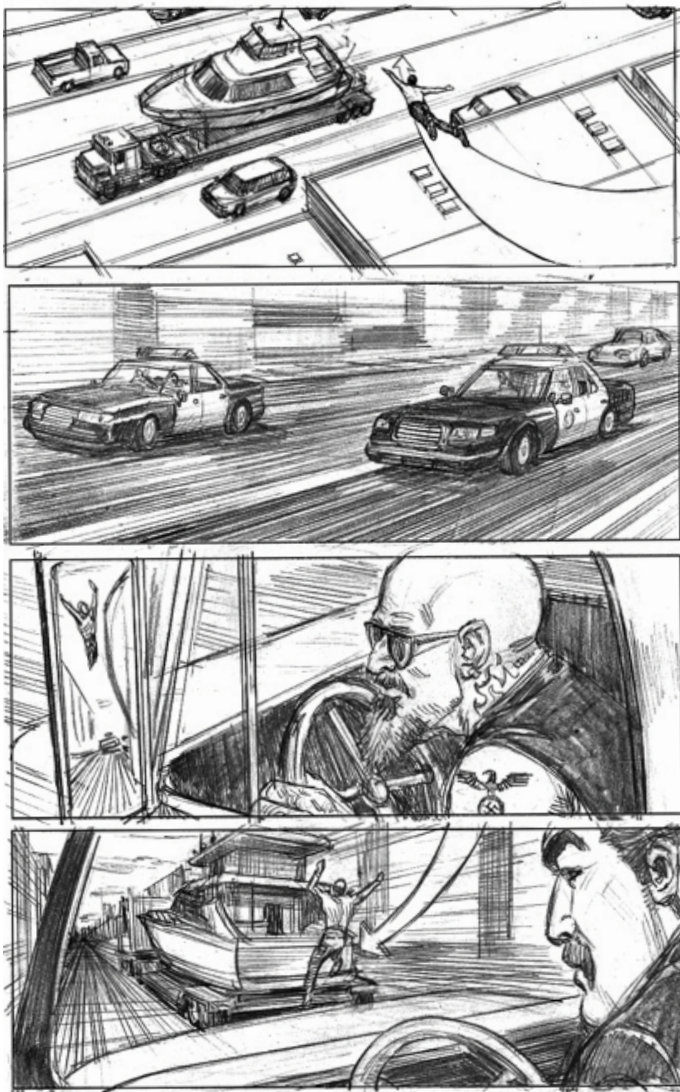
How do you find the experience of storyboarding similar to that of making comics?

RUBIN: It's sequential art; very similar in that way. In comics, there's a kind of rhythm that you have to establish, and then break, in order to control the reader's perception of time. That is analogous to film editing, and therefore, to storyboard-sequence layout. I think the best comic book artists have always been the ones that had an instinctive understanding of film editing and continuity, whether they knew it or not.



BRIAN MURRAY: Born: Long Island, NY. Schools: Parsons School of Design in New York, Fullerton College in California. In the 1970s, he drew sample page after sample page, and sent them to all the comics companies. Neal Adams gave him his first penciling gigs. He worked for DC, Marvel, and Image before moving full time into storyboards and concept art in the late 1980s. Titles he has drawn for include *Young All Stars*, *Ms. Mystic*, *X-Force*, *Supreme* and *Spawn*. His film projects include *Pitch Black*, *300*, *The Chronicles of Riddick*, *Green Lantern*, *Source Code*, *Contraband*, *CSI*, *Ugly Betty* and *Babylon 5*. He currently lives about 35 miles from Los Angeles with his wife and two children and works from his home studio in Photoshop® and ZBrush® on a Wacom Cintiq®. Designing sequences and realizing imaginative worlds is the greatest job he can imagine, and he's thankful every day for the opportunity to do it.

Tonight He Comes
dir. Jonathan Mostow



BURGARD: Making a story interesting by using a variety of camera shots, by playing with the angles and perspectives, was taught to me by comics. By the same token, page design and making a story read on paper without camera instructions makes comics an entirely different animal than storyboarding.

CHADWICK: The skills needed are quite similar. Drawing fast, from the imagination, with a sense of camera

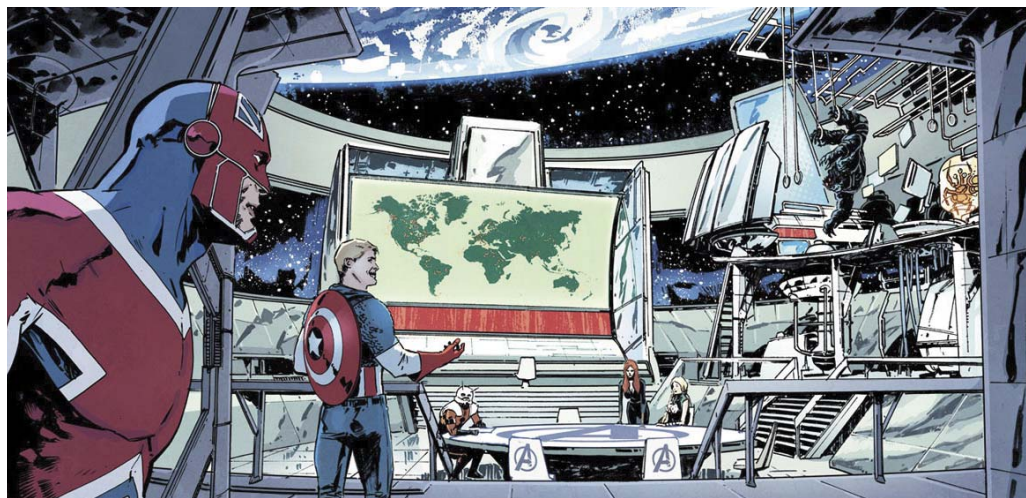
Left: Benton Jew storyboarded this chase sequence for **HANCOCK**, called *Tonight He Comes* during production. Below: A page from the short story **WOLVERINE: AGENT OF ATLAS** which Jew drew for Marvel Comics. Breakdowns were done traditionally in pencil, and the inks were done digitally in Photoshop.



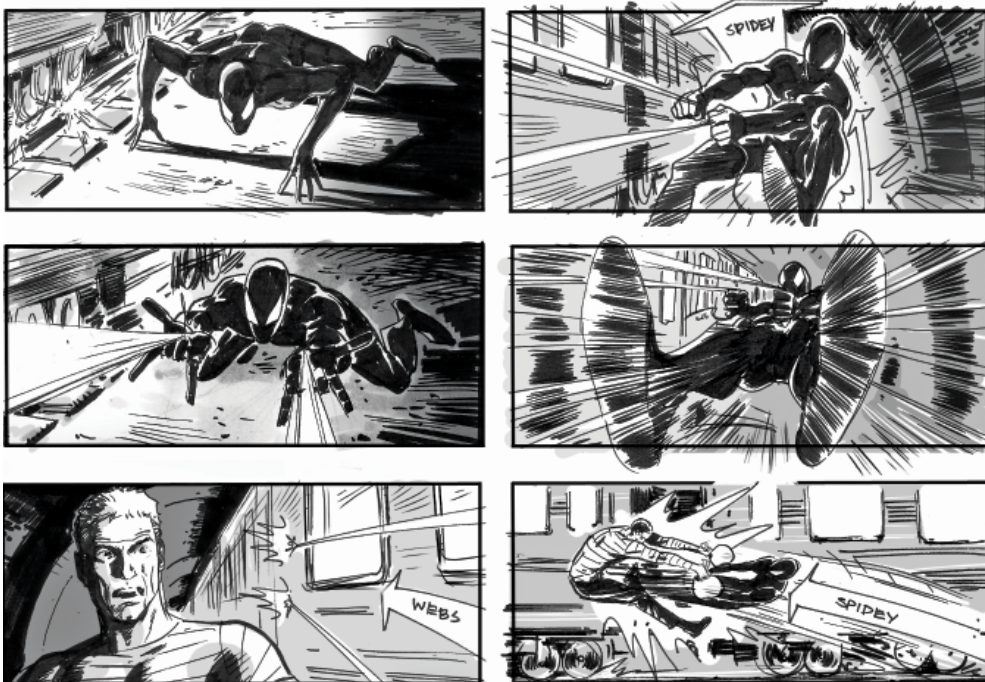
BENTON JEW drew his own comics and made little animated Super 8 films with his twin brother growing up in Sacramento, CA. His first professional work was at the age of sixteen for the local entertainment newspaper. Right out of school at the Academy of Art and USF in San Francisco, he began thirteen years at Industrial Light & Magic, providing art and designs for *Ghostbusters 2*, *The Mask*, *The Phantom Menace*, *Men in Black*, and *The Mummy*. He and his girlfriend left the Bay Area for Los Angeles on 9/11, where he has worked on *Terminator 3*, *The Day After Tomorrow*, *The Chronicles of Riddick*, the *G.I. Joe* movies, and *The Incredible Hulk*. In 2000, he directed an award-winning short horror film called *The Collector*. His comics work includes *Secret Identities*, *Chills & Thrills*, *Unemployed Man*, and *Bela Lugosi's Tales from the Grave* for Monsterverse, as well as *Agents of Atlas* and *She-Hulk* for Marvel.



Right: A Gabe Hardman double-page spread for **SECRET AVENGERS**. For the complex perspective on these pages, Hardman used SketchUp to lay down the basic foundation and printed it as a blueline on bristol board. The rest is drawn and inked traditionally with pencil, pen and ink. Below: Hardman's storyboards for Sam Raimi's **SPIDER-MAN 3**. He took a different approach here, roughing out the drawings traditionally in pencil, scanning those roughs, and then digitally inking them on the computer.



SPIDER-MAN 3



placement and composition, is not a widely shared skill among artists as a whole. It's really quite a specialty.

MORETTI: I rarely find storyboarding similar to comics. One is a never-ending work in progress and the other (for all intents and purposes) is a finished product.

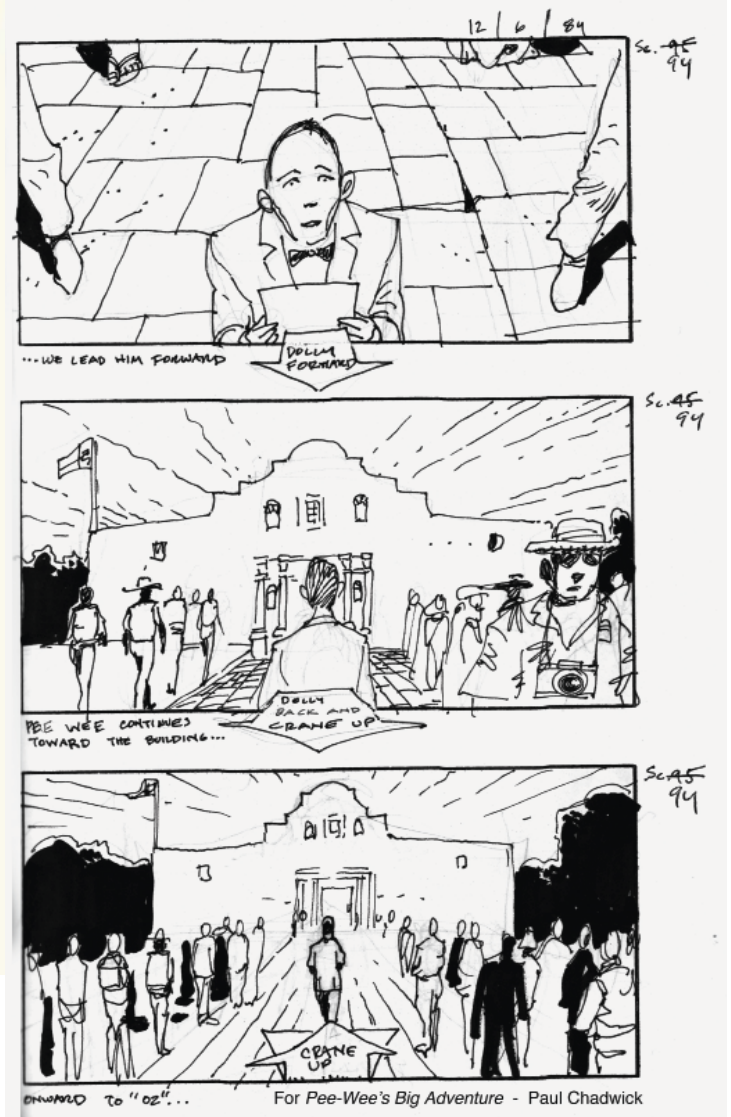
NORWOOD: My background is film. I have dabbled in comics, so the workflow for me is very similar. Visual storytelling is storytelling, whether it's comics or film. Comics and films are very similar animals, more like kissing cousins than Siamese twins separated at birth. Comics are still the best bang for the buck and the best way to introduce a property to Hollywood.



GABE HARDMAN is the regular artist on *Secret Avengers* for Marvel Comics. He co-wrote and drew *Betrayal of the Planet of the Apes* for Boom! Studios. He storyboarded *The Dark Knight Rises* and *Inception* for Christopher Nolan, as well as *X2: X-Men United*, *Superman Returns*, *Spider-Man 3*, *Tropic Thunder* and *The X-Files: Fight the Future*. Hardman has drawn *Hulk*, *Secret Avengers* and *Agents of Atlas* for Marvel Comics as well as his creator-owned graphic novel *Heathentown* with writer Corinna Bechko for Image Comics. Hardman lives in Los Angeles with his wife, dog, and cats. He has little formal art training but believes that drawing from life is the single most important thing artists can do to better themselves. He's a fan of classic movies and fine art. If you meet him on the street, he'll be happy to talk to you about Alfred Hitchcock, Edgar Degas, Harvey Pekar, Will Eisner or Moebius.



Left: Paul Chadwick is best known for his long-running (23 years) character Concrete, published by Dark Horse Comics, which nearly made it to the screen in 2003 at Disney, with a script by Peter Jackson and Fran Walsh. Below: Chadwick's storyboards for PEE-WEE'S BIG ADVENTURE. Despite his comics background, the only comic-related film he's worked on was THE GREATEST AMERICAN HERO.



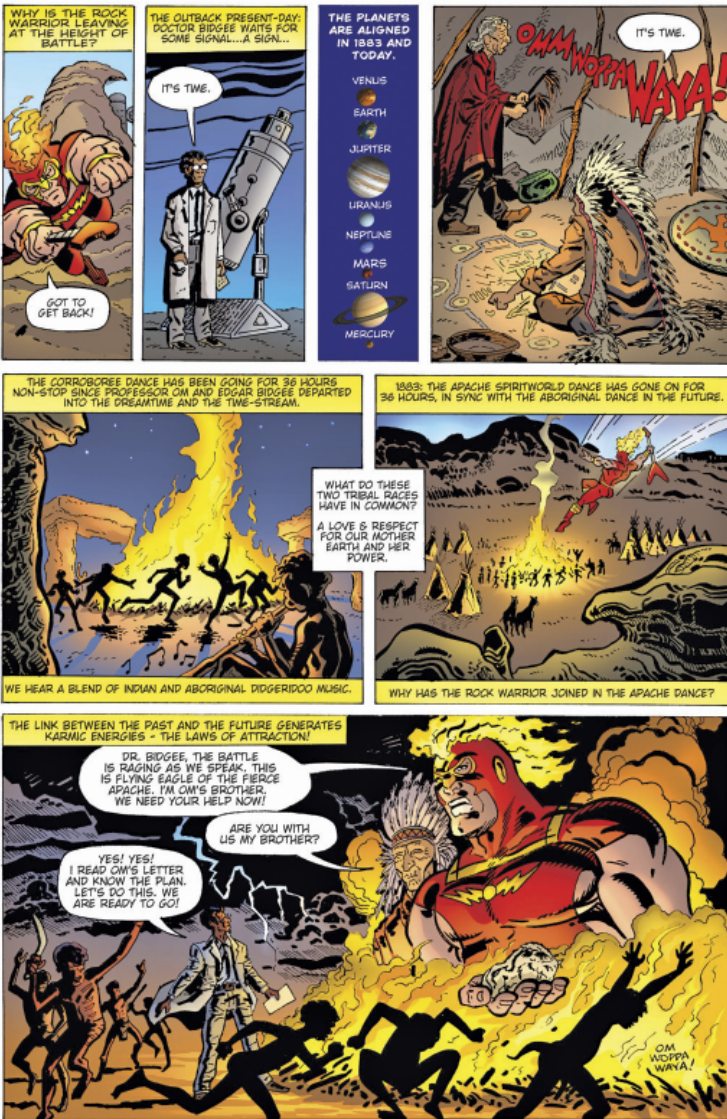
MURRAY: We are storytellers, writers using visuals rather than words.

PAUL CHADWICK grew up in Medina, Washington, then a middle-class suburb (now the home of Bill Gates). His first published artwork appeared in comics fanzines as a teen. He earned a BFA in illustration at Art Center College of Design, and while there read an inspiring article on David Negron, the Production Illustrator. He's done storyboards for *Pee-wee's Big Adventure*, *The Big Easy*, *After Midnight*, *The Philadelphia Experiment* and *The Greatest American Hero*. A graphic novel with Harlan Ellison, *Seven Against Chaos*, will be out next year from DC. His long-running series about a thoughtful man trapped in a brutish, rock-coated body, *Concrete*, published by Dark Horse Comics, has won multiple awards: Eisners, Harveys, a Reuben, an Inkpot, and a Parents' Choice Award. He lives on San Juan Island in Washington with his wife Elizabeth, also an artist. He blogs at PaulChadwick.net.



Below: A page from Paul Power's *EAST MEETS WEST* #3. The page was penciled and inked by Power, then completed by noted colorist Steve Oliff. Power's self-published comic has ideas in it he has been working on since 1973, when he was a teenager. Right: Power's storyboards for a biblically-based film, *ISAIAH*. Power was inspired by Production Designer Harold Michelson (who storyboarded *BEN-HUR*) and drew his boards the way he believed Michelson would have.

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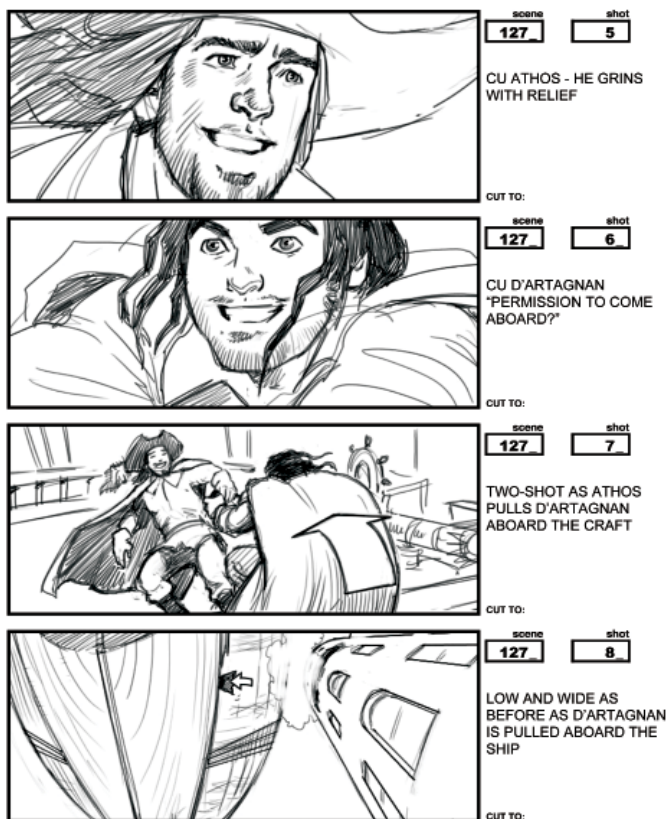
How do you find the experience of storyboarding different to that of making comics?

BURGARD: Storyboards deal in real time and real space, putting constraints on the storytelling. On the other hand, a comic book assignment is often broken down to a limited page count, and the story has to be told in only that amount of space.

CHADWICK: Comics are a more literary form. One hasn't actor movement, line delivery, music, timing and especially the vastly greater number of images film has to tell a story. Captions are needed to compensate, though in my opinion, they're underused in many comics today. The main advantage of comics is that one person can get across their vision without an army of collaborators, or much of a budget. I love being part of a film crew, but I also love having something to point to that's all mine. Comics artists, even semi-famous ones, are celebrated by fans, while storyboard artists are nearly anonymous.



PAUL POWER was born in London, England, into a family of thirteen children. They immigrated to Sydney, Australia, when he was six. When he was twenty-three, he trained in boxing and lifted weights, and traveled the Outback of NSW as a tent fighter. He still studies judo with stuntman "Judo" Gene LeBell. Today, he publishes his 68-page full-color comic *East Meets West* for his own company, Paul Power Publications. His film work includes *The Rundown*, where he was an actor as well as a storyboard artist, *La Bamba*, *RoboCop*, *Predator*, *Superman* and three seasons on *Lois & Clark*. He writes, "I've been working as an artist since age fifteen, learned on the job in advertising and animation. Most of my mentors were cartoonists: Alex Toth on Hanna-Barbera's *Superfriends* and John Dixon whom I assisted on *Air Hawk* and *The Flying Doctors*. I studied acting to be a better cartoonist. I call what I do, acting with a pencil."



GORING: One of the differences is that comics take much longer for me. Also, you are dealing with multiple images on one page that are not in relation to an external screen size as they are in movies.

HARDMAN: The demands of comics vs. films are very different. Comics are made to tell a story directly to a reader. Storyboards are a tool for film production. They're a way for directors to express the angles they plan on shooting for a given scene to the rest of the crew. It's a very specialized form of visual communication. Comics on the other hand, could ideally be picked up and understood by a general audience.

JEW: In comics, you are not restricted by a single aspect ratio to tell the story. You can change the panel size and shape to whatever suits you. In storyboarding, you are not restricted by panel or page count limitations to tell the story. You can break down the action into as many boards as you need to get the action across.

Left: Peter Rubin storyboards for THE THREE MUSKETEERS. Rubin, a longtime proponent of digital storyboards, drew these boards in Corel Painter using the pencil tool to successfully simulate a traditional look. Below: One of Rubin's pages from THE MEGAS, a comic book based on story idea by film director Jonathan Mostow, who initiated the comic with the idea that it might evolve into a movie project. Peter drew the comic entirely in Corel Painter, starting with a blueline rough and then final inks.

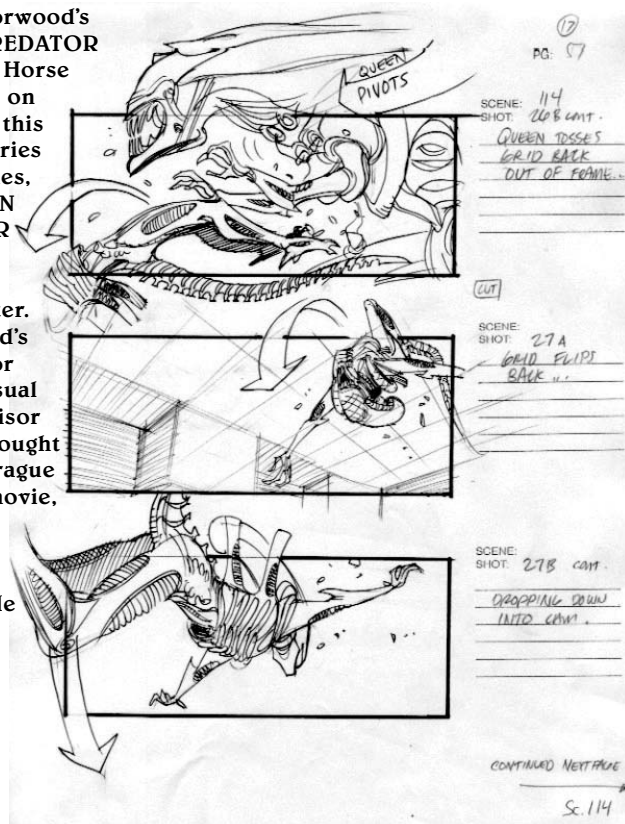


PETER RUBIN was born in San Antonio to a family of actors, artists, jazz musicians and circus acts. He was determined to work in film since early childhood. He was the first feature film illustrator to make the switch to an entirely digital workflow, all at once, in 1992; the pencils are still in a box in his garage. He later spent some years as a Senior Art Director at Industrial Light & Magic, and as an in-game cinematic director, and occasional writer, for *The Godfather* video game. His credits include *Independence Day*, *Space Cowboys*, *Gangs of New York*, *Terminator 3: Rise of the Machines*, *Green Lantern*, *Hereafter* and nine months of work as a digital sculptor on *Man of Steel*. His lone comic project was pencils and inks on Virgin Comics series *The Megas* #1. He has lived most of his life in California, and resides there with his wife, kids and dog, but still isn't sure what he will be when he grows up.





Above: Phil Norwood's **ALIENS VS. PREDATOR** #25 from Dark Horse Comics. Based on the success of this comic book series and video games, an actual **ALIEN VS. PREDATOR** movie was eventually made years later. Right: Norwood's storyboards for that movie. Visual effects supervisor John Bruno brought Norwood to Prague to board the movie, and Phil says his previous experience on the comic made it easier for him to speed through the work.



MURRAY: In comics, you're expected to have some illustration chops, save a few stylists such as Darwyn Cooke and Jeff Smith. In comics, you're picking key moments in the action to illustrate a scene. In film, it's your job to design a sequence that visually tells the story in a coherent linear fashion, that serves as a map for the director and everyone on the team.

NORWOOD: The biggest difference for me is the art. Storyboards are loose and fast and you can get away with being very sketchy. Comic art is tighter, more refined, something I just can't bang out. What was new for me was the page breakdown and having to limit the number of panels I can draw. I'm a big fan of good Japanese manga and how they can take a very long time to unfold a story, much like a film. American comics move much faster because of the shorter format.

MORETTI: In my experience, working on comic books and working in film (comic-related or not) are completely different. What works in one medium will not necessarily work in the other. Comics (although limited by the size of the page) can contain one or many panels, cut from one shot to another in any fashion or direction. Film is defined by the rectangular shape of the screen and must follow specific rules of shot-to-shot continuity while observing the 180° rule and other camera motion so as not to alienate the audience.

POWER: They are almost the same. You do need to understand the differing mechanics of film, and for comics you need to draw your arse off to the finish. It's all entertainment.

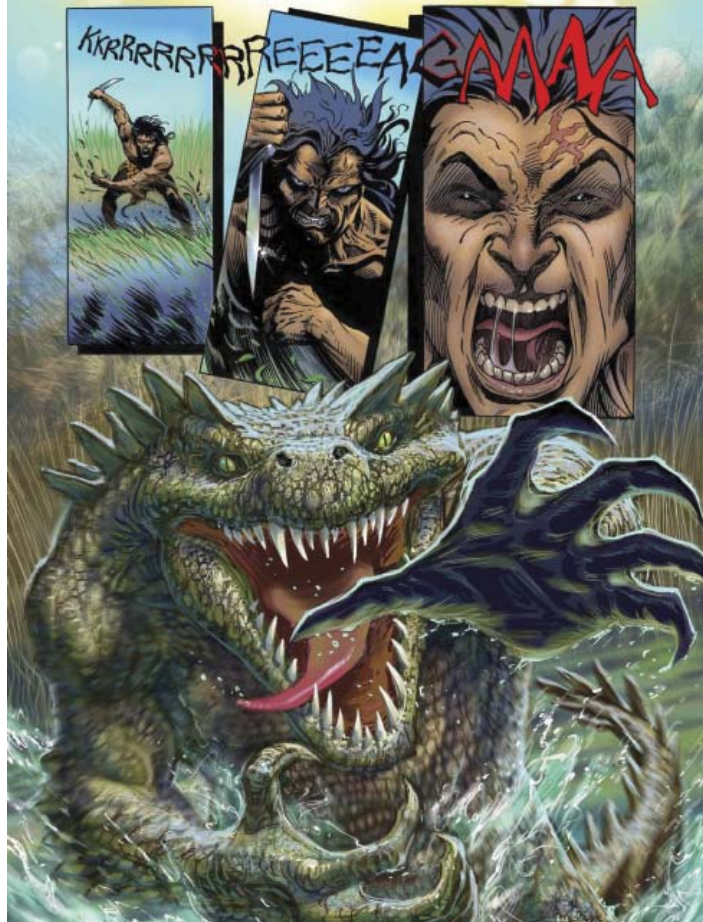
RUBIN: For me, drawing comics was much harder. When you are storyboarding, you can always take little liberties with reality, because you know there are a bunch of people who will come after you who will make things right.

How did your experience in storyboarding movies help or hinder your experience in comics?

BURGARD: My storytelling instincts are sharper than when I drew comic books, but I'm relearning how to ink with a



PHIL NORWOOD's career began in animation at Filmation Studios as a layout artist. During that time, he attended a talk by the great storyboard artist Mentor Huebner, who inspired him to seek a career in films. A three-week effects animation job on *Return of the Jedi* led him to the ILM Art Department assisting visual effects Art Directors with storyboards. He was made visual effects Art Director on *Cocoon*, *Back to the Future* and *Howard the Duck*. After ILM, his film work in Los Angeles included *The Abyss*, *Terminator 2*, *Star Trek 6*, *The Chronicles of Riddick*, *TRON: Legacy*, *G.I. Joe 2* and *Oblivion*. He also penciled the first *Aliens vs. Predator* series for Dark Horse Comics, which became the highest selling independent comic at the time, and took a year off to pursue a lifelong dream, to draw a graphic novel. These days he's doing live-action work on movies, split between working in Los Angeles and Louisiana.



sable brush. However, this time I have the miracle of Photoshop®!

CHADWICK: The mileage of drawing was the main help; but dealing with storytelling issues—what information to reveal in what manner—was too. I learned a lot about writing stories from the directors and screenwriters I worked with: setups and payoffs, the value of local color, writing oblique dialogue.

HARDMAN: It's only a help. Storyboarding films has had a bigger impact on my comics work than the other way around. The intensity of movie making has instilled in me a speed and discipline that I think a lot of other comic artists lack. Comic artists work from home. Working for the director of a film, having an office in the Art Department,

you understand the pressures of getting work done in time. If Chris Nolan or Sam Raimi tell you they need a sequence boarded in an hour, you do it. No questions asked.

JEW: Storytelling is storytelling. Though the formats are completely different, you are still using the same tools. A close-up is still a close-up, a wide shot is still a wide shot, and those storytelling devices serve the same purpose no matter whether you're doing comics or film. A lot of younger comic artists tend to forget about the devices borrowed from film. They concentrate more on fancy page and panel design and then confuse that with storytelling. Page design and storytelling are two completely different things. Understanding the language of film can make you a much better comic book artist.

Above left: A Tim Burgard page for the forthcoming graphic novel *TARZAN AT THE EARTH'S CORE*. A big Burroughs fan, Burgard described this as a dream project and did the penciling, inking and coloring himself. **Above right:** Burgard's storyboards for *ALI* were done traditionally, with pencils, pen, and markers. He recalled that the studio where the film was shot was so cold that people wore parkas during work, making it difficult to draw.

TIM BURGARD is a California native who chose drawing monsters over surfing at a young age. He graduated from Art Center College of Design, converting his monster drawings into a career in the comic book, animation and film industries as a writer, Illustrator and storyboard artist. He has done comics work for Pacific Comics, Eclipse, First Comics, Renegade, Marvel and several jobs for DC. He is co-creator of *Flare* and *Indigo* for Hero Comics and *The Strangers* for Malibu. His film work includes *Stargate*, *Terminator 2*, *Rise of the Planet of the Apes* and *The Help*, as well as animation for *The Simpsons* and *G.I. Joe*. Along with being a film Illustrator, Tim is still active in animation and comics, currently working on an animated short and a graphic novel of *Tarzan at the Earth's Core*.



Right: Trevor Goring's comic book pages for the World War II horror story *IRON SIEGE*. Below: Three black-and-white storyboard frames for director Jon Amiel's *ENTRAPMENT*, and one colored frame featuring Rorschach, from Zack Snyder's adaptation of *THE WATCHMEN*. Trevor eschews the use of ink in his final storyboards and comics, instead using black Prismacolor pencils on top of tracing vellum in order to get rich blacks and a full range of grays.



NORWOOD: On the plus side, having storyboarded for so many years gives me a leg up on storytelling: choosing angles and refining composition. On the downside, I found the tighter art harder to pull off and I had to limit my storytelling choices and panels to a minimum. I naturally think more in film terms, not comics.

RUBIN: I try to stick to screen-direction rules pretty closely, because I think they work very well in comics. In those cases where lighting was part of the consideration for the drawing, and I was using lots of heavy blacks, not depending on the colorists to handle it, I think that my film experience helped. It wasn't much help in page layout. I tried to make my work cinematic without being restricted to broad rectangles, even though most of the drawings I've done in my life have been in film aspect ratio.

Which is easier, drawing comics or storyboarding movies?

BURGARD: Storyboarding is easier in almost every way. Boards are fast, they are constantly stimulating, and can be drawn with no pretensions. In the end, the storyboards don't even need to look good, only just work as storyboards and be clearly readable. Comics not only require telling a story but to be ART in their own right.

CHADWICK: For me, it's storyboarding. The loneliness of doing comics is something I've never reconciled myself to; being part



After graduating from St. Martin's College of Art in London, **TREVOR GORING** illustrated books and comics such as *2000 AD* and *House of Hammer*, as well as working for BBC Television. Later, he founded a full-service art company, Helicopter Studios. In the early 1990s, he moved to Los Angeles and has illustrated for movies such as *Narnia*, *Watchmen*, *Twilight*, *Real Steel*, and *Dark Tower*, as well as over fifty other films. He is currently working on *Thor 2* for Marvel Studios. Trevor's comic books include *Pantera*, *Star Trek*, *Waterloo Sunset*, *What If?* *Captain America: Fallen Son*, *Sundown (Outlaw Territory)*, *Torchwood*, and *Iron Siege*. Trevor is a member of "theBLVD," a virtual studio with four other well-known comic artists. Their last sketchbook for San Diego Comic-Con 2011 was written by Jonathan Ross.

of a deadline-driven team on a movie is a lovely infusion of energy. One also knows just what one should accomplish on a given day, storyboard the most urgently needed sequence in the script. For my comics, which I don't do in a completely linear order, it's hard to know just what's most important; writing, drawing, inking, editing, coloring, digital preparations; sometimes I wish I had a line producer telling me what to do today.

GORING: Comics are harder for several reasons. With a storyboard you have a limited audience, sometimes only the director. With a comic, if you are lucky, you have an audience of thousands. So you have more people to please. Secondly, I like working from a film script more than a full comic script with the panels broken down (as some writers do). Films give me more freedom to envision the layout of the story.

HARDMAN: They are both a huge challenge and rewarding in their own ways. There is an exhilaration you get when staying up all night in a production trailer parked on Times Square to draw seventy storyboards that the director plans to shoot the next day. In comics, the drawings themselves are far more important. The pages you turn in could be available for decades to come.

MORETTI: Comic book artists I've worked with in storyboarding agree: storyboarding is infinitely less stressful. A storyboard panel can be as complex or as simple as necessary to convey the

message. Comic book artists are rarely satisfied and will spend hours pondering every facet of page layout and panel composition, rendering and re-rendering drawings in an endless search for perfection.

MURRAY: Storyboarding is easier in that the illustration demands are smaller, but that is countered by a larger volume of work. **ADG**

UNDERWORLD 2 STORYBOARDS



Above: Mark Moretti wrote as well as drew Valiant Comics' *NINJAK*, which has sold several million copies and been translated into a dozen foreign languages. Left: Moretti's storyboards for *UNDERWORLD: EVOLUTION*. When Moretti drew star Kate Beckinsale's photo-referenced likeness in the storyboards, director Len Wiseman liked them so much he insisted that all of the actors Moretti portrayed be drawn using photo reference. He also wanted the boards drawn in pen and ink to make them look more like a graphic novel.

Everyone says **MARK MORETTI** inherited his artistic ability from his father, a commercial artist. He received his suburban Philadelphia high school's Artistic Achievement Award before attending Temple University. After a semester, Mark realized he really wanted to tell stories and enrolled in art school. A week before classes started, he took a job at Valiant. Tutored by Iron Man's true alter ego, Bob Layton, Mark learned comics from the inside-out as penciller, writer and editor of multiple titles on virtually the entire line of Valiant's superhero books. He has storyboarded scores of entertainment projects since moving to California, including *Robopocalypse*, *Jack the Giant Killer*, *The Other Guys*, *Valkyrie*, *The Day the Earth Stood Still*, *Blades of Glory* and *Talladega Nights*. He shares his life with his future wife, Disney Children's Books writer/editor Laura Hitchcock. Two children, Sela and Roman, keep them busy.



A large, futuristic aircraft carrier, the Helicarrier, is shown flying over a city at night. The carrier has a complex, multi-layered design with various platforms, antennas, and large circular openings. It is illuminated by bright lights, and its shadow is cast on the city below. The sky is dark with some clouds, and a small jet is visible in the distance.

THE AVENGERS

by James Chinlund, Production Designer

The overriding design challenge of *The Avengers* was to make all of the leading characters, from so many disparate worlds and visual vocabularies, coexist in the world of today. In the Iron Man films, beautifully designed by J. Michael Riva, Marvel successfully created a seamless reality where the world felt plausible and—even though *Iron Man's* technology was otherworldly—grounded. You could tell how much care had been taken to maintain dramatic truth in the films' visual elements.

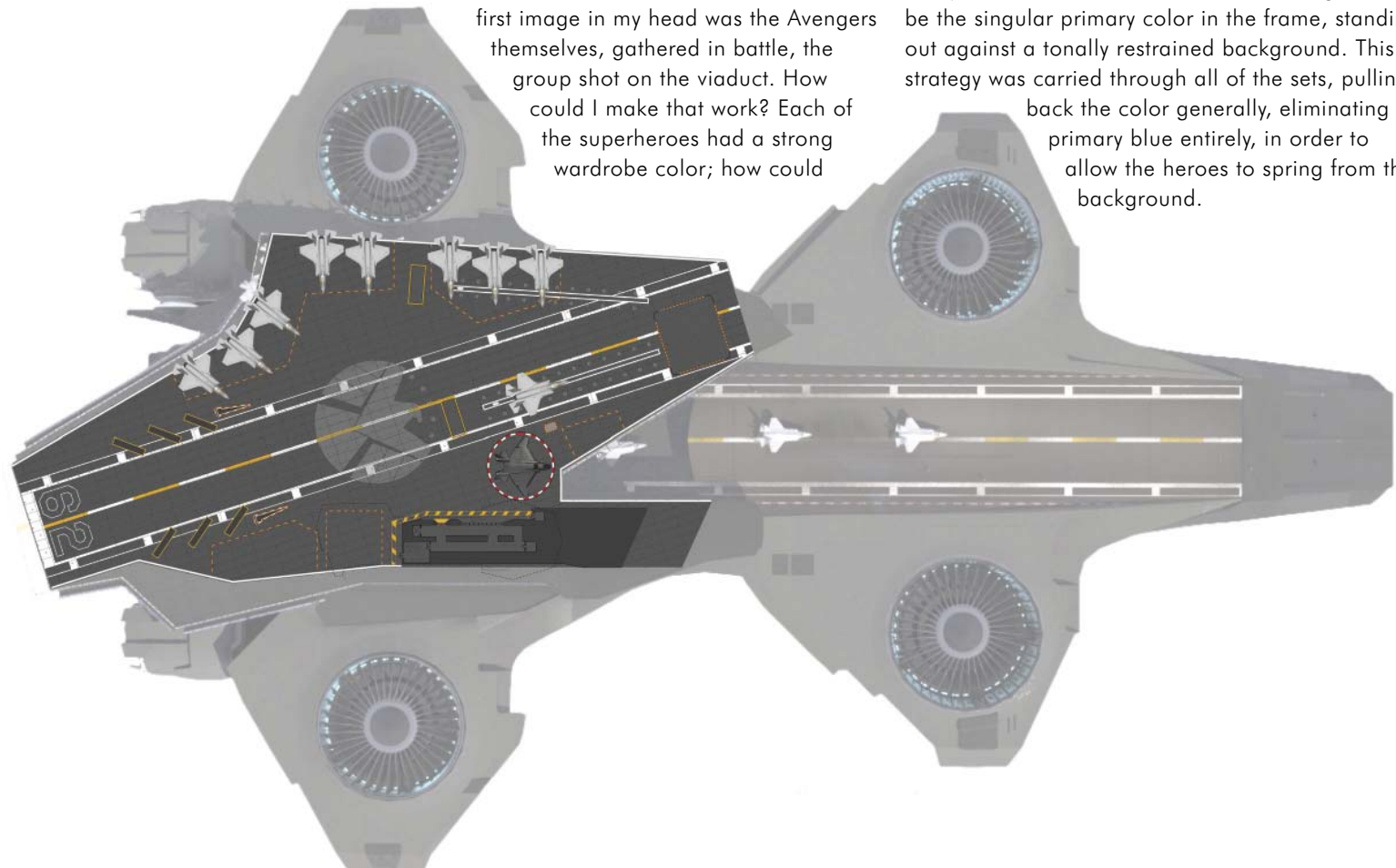




Photographs © Marvel Studios/Paramount Pictures/Walt Disney Studios

I felt a tremendous sense of responsibility to all of the talented artists who had worked on Avengers comics and films before me, to deliver a world that was balanced, cohesive and could contain all of the characters' different visual threads. The first image in my head was the Avengers themselves, gathered in battle, the group shot on the viaduct. How could I make that work? Each of the superheroes had a strong wardrobe color; how could

they seem visually unified as a singular team without betraying the history of each individual? A decision was made to tie them together through the color red, which they all shared (except for the Hulk) and to tone down the blues, allowing red to be the singular primary color in the frame, standing out against a tonally restrained background. This strategy was carried through all of the sets, pulling back the color generally, eliminating primary blue entirely, in order to allow the heroes to spring from the background.



Meeting the Avengers

As the audience meets each of the Avengers, it was important to feel the international scope of the team. When Black Widow is encountered for the first time, she is in the middle of a mission in Russia. We went through many options and changes before settling on the location that became the Russian warehouse, which actually was an old Westinghouse factory in Cleveland.

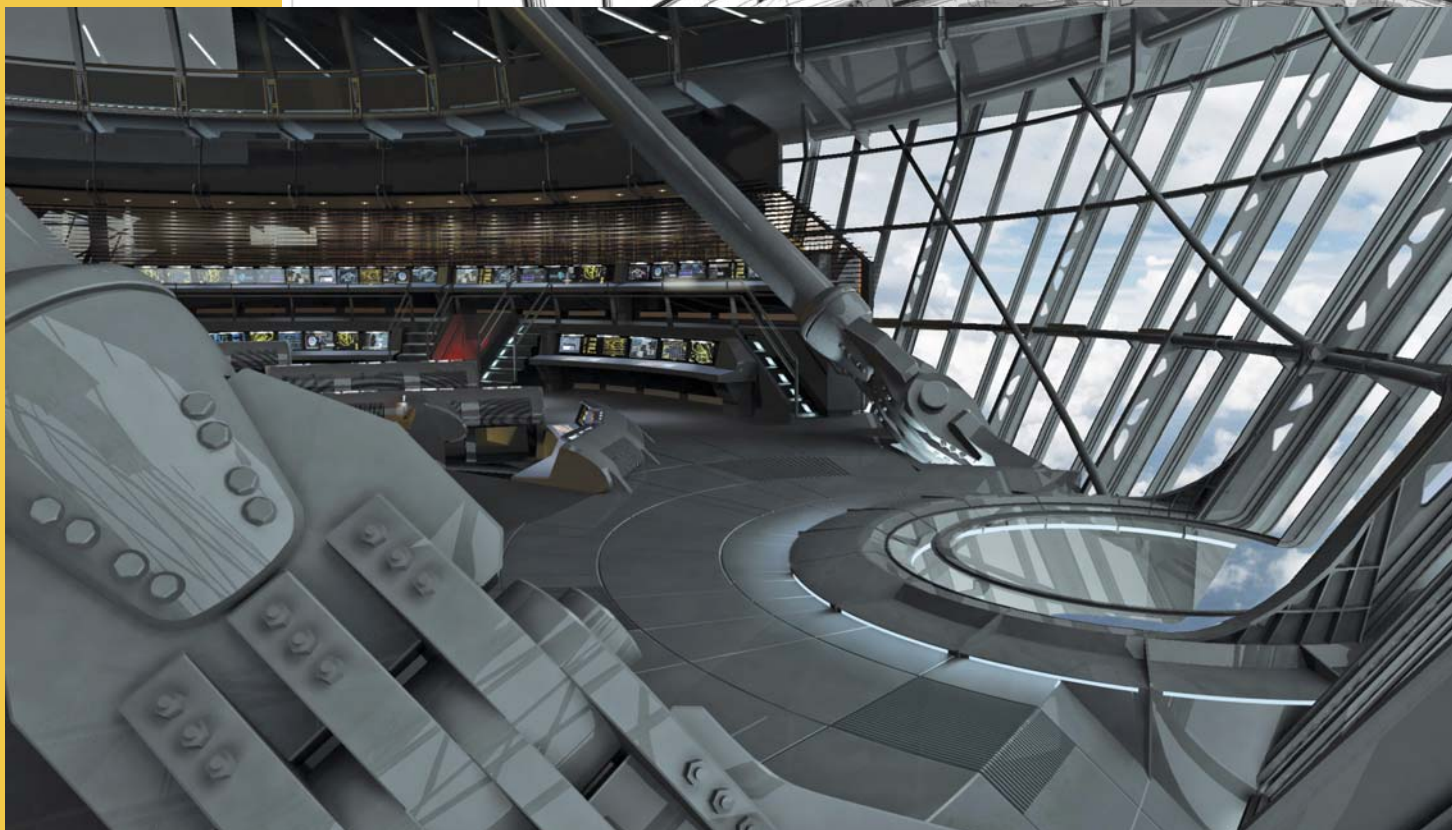
Practicalities dictated that the scenes which find Bruce Banner (the Hulk) in India be shot in the film's home base, Albuquerque, New Mexico. As a Production Designer, I live for these challenges. How could I create an Indian street scene that felt dense and alive here in the desert in America? I turned to the capable hands of set decorator Victor Zolfo, who did an absolutely mind-blowing job, helping to convert an alley in an abandoned train yard into a bustling piece of Calcutta. His attention to detail was jaw-dropping as he filled several shipping containers with just the right pieces to make the place work. The Graphics Department,

“Where could all of these characters possibly exist together without looking absurd? New York City, of course. All of its rich history is rammed right next to the most cutting-edge contemporary architecture.”

led by Amanda Hunter, also did a brilliant job bringing out all of the textures and layers that make a place like India feel so foreign and rich. The shack where Banner has his conversation with Widow was built on a soundstage and again Victor and his team came through, bringing life to an empty stage. He thought through every aspect, where water was collected, how food was prepared, the sleeping habits of these people. Every decision was beautifully motivated. This is one of my favorite scenes in the film and it was such a pleasure to bring the rich contrast of a world like India to the hypertechnic world of *The Avengers*. These are the contrasts that ground the look of the movie and allow us to believe what we are seeing is really there.



Previous pages: This rendering created by Illustrator Nathan Schroeder in Maya® and Photoshop® was a critical breakthrough in the development of the helicARRIER, finally arriving at the final form language of the vehicle. Opposite page, top: Another sketch by Nathan Schroeder of the rear of the helicARRIER, showing the wishbone atrium which is a key element of the ship, revealing just how light the form was as the Art Department tried to make it more aircraft than ship. Opposite, bottom: A layout for the graphics on the deck of the helicARRIER, drawn in Illustrator® by lead graphic designer Amanda Hunter. The set for the deck was built on a runway at the Albuquerque airport. Above: Three screen captures from the finished film showing the helicARRIER as it took off for its first flight.



Background image: The complex digital plan for the helicopter bridge was drawn in Rhino® by Set Designers Sam Page, Jeff Markwith, Anne Porter, and Scott Schneider. Above: Nathan Schroeder's Maya and Photoshop illustration of the set. Chinlund struggled with the design and engineering of the main window, shown here, to find a form that provided a great view of the world below and yet still felt strong and military. Opposite page: Three set stills of the finished bridge, built on stage at Albuquerque Studios in New Mexico. The set contained sixty different customized workstations with over 150 working video monitors. The center and bottom still show the Avengers' table, which was a practical light source as well as a gathering spot.

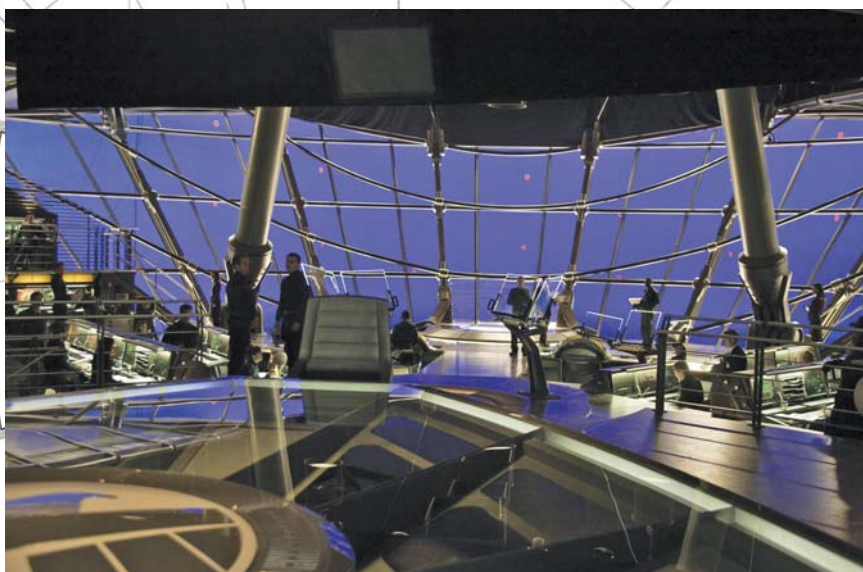
Another product of this confluence of the characters' histories, which evolved naturally from the script, was combining the futuristic technology of Iron Man, the period aspects of Captain America, and the otherworldly powers of Thor. Where could all of these characters possibly exist together without looking absurd? New York City, of course. All of its history is rammed right next to the most cutting-edge contemporary architecture. The city felt perfectly on note as I tried to bring this disparate bunch together. This was the game we all pursued throughout the entire film, slamming next to each other wildly textured images of India and the super clean technology of the helicopter, for example.

The Familiar Helicarrier

It was a daunting task bringing together all of the various ideas and iterations of the helicarrier that have occurred throughout Marvel history (there have been at least eight helicarriers in various comics series) and creating a cohesive, plausible piece of military hardware that viewers could accept without their suspension of disbelief being pushed off the precipice. It was important to all of us to feel the life of the ship, that it had been around and that there was history within its hull. Everyone involved was focused on making this 1,500-foot-long monster battle station look like something that an audience could believe might be sailing over Manhattan and not crashing to Earth in a ball of badly designed flames. During our research we looked at all sorts of historical/current/conceptual military vehicles, naval vessels (particularly the shallow-draft littoral combat ships) and stealth aircraft, in addition to all of the various iterations from the Marvel publications. We tried to distill from these something that fans would recognize as the craft and people unfamiliar with the history could accept. I went through many forms and form changes with many different illustrators and designers, who all had a hand in the final product, but my key collaborator on the piece was Concept Artist Nathan Schroeder, who was elbow deep for several months bringing the ship to life. Early on we were excited about the idea of having an upper deck that was slightly higher than the lower deck, which would give us a dynamic space below the upper deck for staging action and also a plausible storage area. In the end, the carrier scaled out to approximately 1,300' long, roughly the size of a Nimitz class aircraft carrier.

“It was important that the audience could see the power extractor functioning, that it would not just be a mystery box with a ray coming out of it.”

The bridge of the carrier was the first set to be designed, since the ship would need a gathering place for all of the heroes. It would be the main command center for this massive battle station, and I knew we would have to deliver an impressive space. After seeing the exterior of the carrier, we couldn't wind up in an interior space that didn't match its majesty. The design for most of the ship's interiors was organized around the idea that all



THRU MAIN DECK





Top: Illustrator Tani Kunitake's Photoshop sketch of the Engine 3 invasion sequence, shot on stage at Albuquerque Studios. The rendering really reveals the massive scale challenges the designers confronted when visualizing the helicARRIER. **Above:** A screen capture of the power extractor on the roof of Stark Tower, an exterior set built at the studio. The prop was primarily designed by Illustrator Christopher Ross and supervised by property master Drew Petrotta.

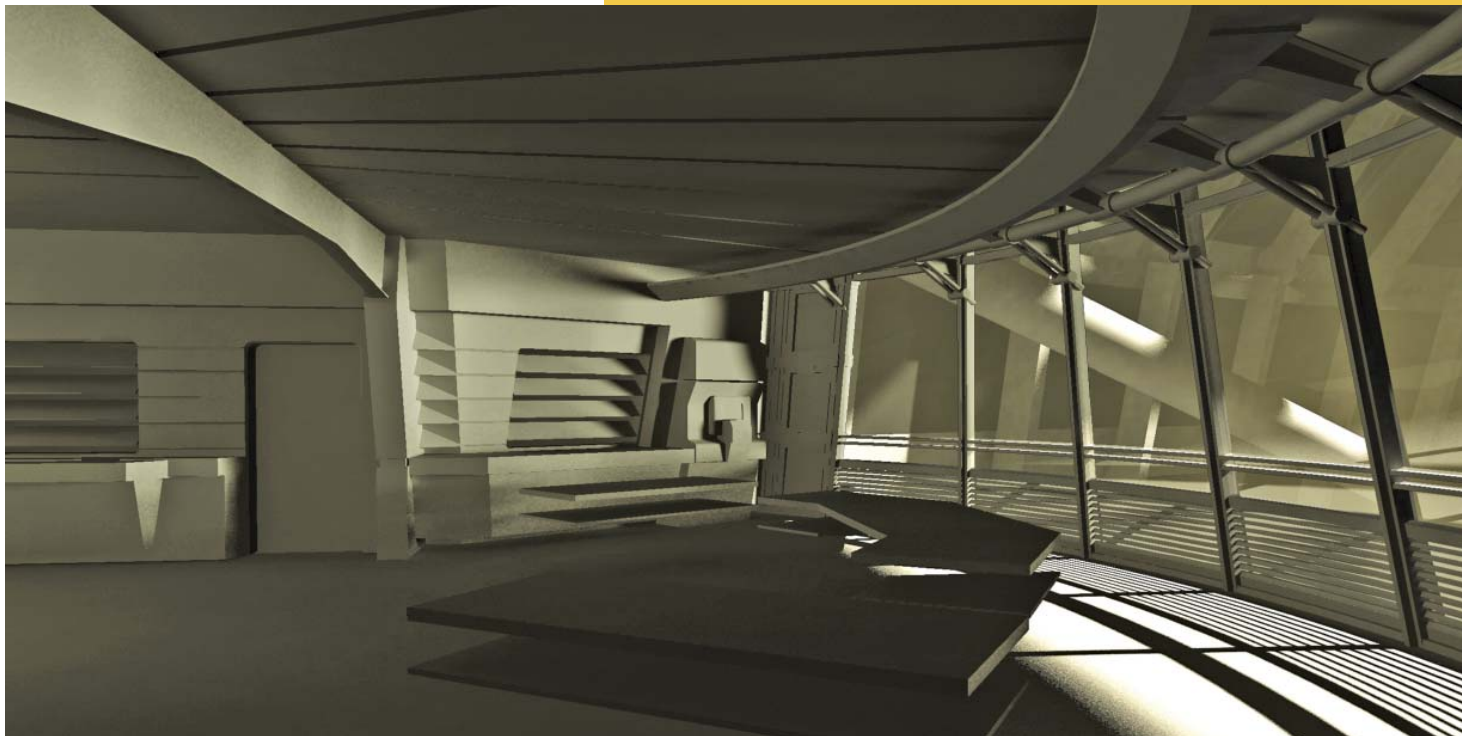
of the chambers on the ship were suspended from the decks; that the engines were lifting from the deck level and that all of the spaces below were essentially hanging from the decks above. An intricate series of pipes and hangers ran throughout the ship. This helped us develop the architectural signature for the look of the vessel.

I felt that S.H.I.E.L.D., this international intelligence gathering organization (Supreme Headquarters International Espionage Law-enforcement Division) ought to have the ultimate eye in the sky and Nick Fury as its leader should have the catbird seat; so I pushed the window a step further and had him standing on a porthole actually looking directly down on the earth. This presented a serious engineering challenge that construction coordinator John Hoskins executed flawlessly: to

create a seamless piece of glass that swept along these compound curves and could support the weight of an actor (and camera and dolly and...). In the end, it was the perfect spot for Fury to lead the team.

Loki's Isolation Cell

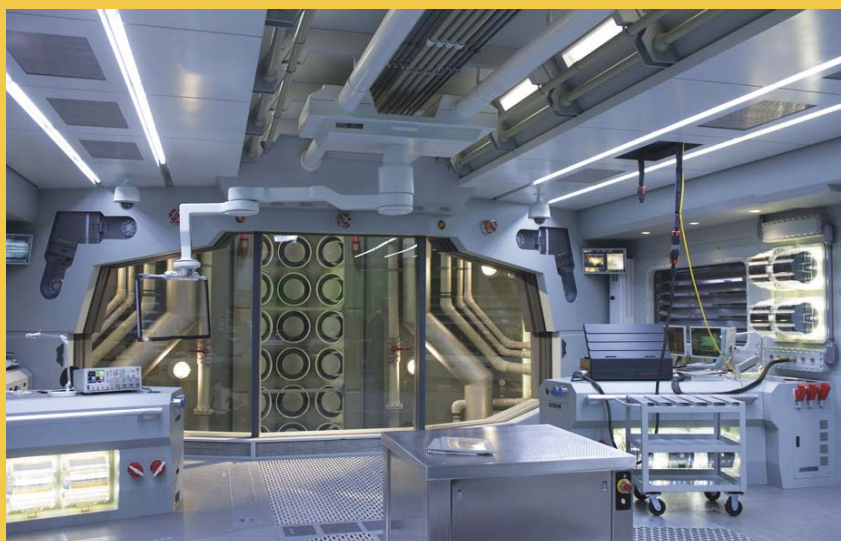
While exploring the layouts for the various spaces on the helicARRIER, I came across some artwork for a containment cell from another Marvel Comics series, *The Ultimates*, designed to restrain the Hulk in the Triskelion, the island headquarters of S.H.I.E.L.D. I was excited about trying to incorporate this idea into the architecture of the ship. Its glass pod allowed us to create a much more dynamic space than your typical cell, and the threat of ejection created a constant tension. It was a great example of the dynamics of the set becoming a character in the film. The hardware holding the cell in its cradle within the containment space also allowed us to reveal another layer of the architecture of the ship, a utility level with more grit and texture. I thought of the pod as a lamp glowing in the darkness, creating opportunities for silhouettes and multiple reflections. Again working closely with Nathan Schroeder I was able to bring this set to life. In the end, the cell was capable of starting the sudden drop on camera, as it ejects, which was an incredible feat considering the weight of the cell and the fragility of the glass. This construction was masterfully supervised by Art Director Jann Engel, who brought a steady hand and even temperament to the many design challenges raised by this complex set.



An Efficient Stark Tower

I tried to maximize the dissonance within New York City's architecture when choosing the location for Stark Tower. I had Tony Stark take one of the architectural icons of the city and add his own signature to it by lopping off the top and adding a hyper-futurist penthouse. Choosing the MetLife Building (formerly the Pan Am Building) also recognized the rich topography of the streets below, which is a unique arrangement in New York, with the viaduct over 42nd Street and the tunnels behind Grand Central Station, not to mention the terminal itself, the ultimate confluence of rich histories and futuristic ideas. As a Production Designer, this was the most exciting challenge for me. Having grown up in New York and looking at that building every day, to be able to affect its history forever was an amazing opportunity. Throughout the design of the film, I continually came back to the same idea

Top: Art Director William Hunter created this Rhino model of the helicARRIER laboratory, the main scientific area of the vessel where Tony Stark and Bruce Banner research the location of the Tesseract. The windows of this set look directly into the wishbone atrium that was a key design element of the carrier, a perfect device to reveal the scale of the ship from the interior. **Center:** Nathan Schroeder's Maya and Photoshop presentation sketch of the set. The fact that Nathan worked in 3D was hugely valuable because he could exchange files with the Set Designers. In the end, the illustrations accurately previsualized the finished construction. **Bottom:** A still photograph of the finished stage set.





Above: Nathan Schroeder's illustration of the isolation cell on the helicarrier, a security unit originally designed to contain the Hulk, but used instead for Loki, Thor's evil brother. The design was inspired by a drawing by comic book artist Bryan Hitch for Marvel's THE ULTIMATES series. **Below:** A still of the set on stage. The engineering of the cell was intense. It was designed to suddenly drop four feet to begin an ejection sequence. In the end, this effect was accomplished digitally.

of trying to blend futurist technologies with a 2012 world, within a full range of histories and textures. I always looked for opportunities to represent these ideas, ideally right next to each other in the same frame. The Stark Tower was the ultimate representation of this idea, where Tony Stark bought an iconic building and ripped off the top, adding his own piece of parasitic architecture to the top. Art Director William Hunter was a key catalyst for this work, assisting in the development of some early models that cracked the back of the design challenges and, together with Set Designer Luis Hoyos, brought Stark Tower to life.

In the design of the interior, it was important that the audience feel the familiar Stark aesthetic developed in the first two Iron Man films. I tried to incorporate the sweeping curves and glass from Tony's Malibu beach house and bring that to his home in New York City, simultaneously raising the bar with its spectacular setting. Having lived in New York, I am familiar with the need to be as efficient with the use of space as possible. Now, when discussing billionaire Tony Stark, it may seem incongruous to talk about efficiency but it felt right to create as much built-in function as possible. I tried to conceive of the whole apartment as a machine, starting with the landing pad known as the car wash. This was a concept that writer/director Joss Whedon sparked in his first draft of the script and I latched onto with both hands. Because Tony is now designing his world around the Iron Man technology, it makes sense he would incorporate it into the architecture of the space. A lot of energy went into the design of his workstations as well, trying to incorporate all the elements into the overall function of the space. The space was essentially designed around his initial arrival, flying up Park Avenue through the canyons of New York, arriving upon the twisting form of Stark Tower, landing on the car wash pad, gliding along the balcony, through the doors and gracefully arriving at his work space. For a man of action, this is as efficient as it gets.





Activating the Power Extractor

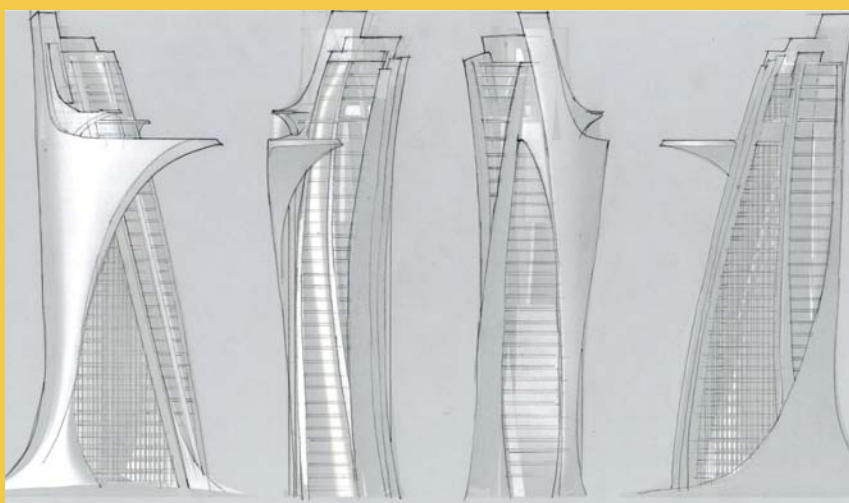
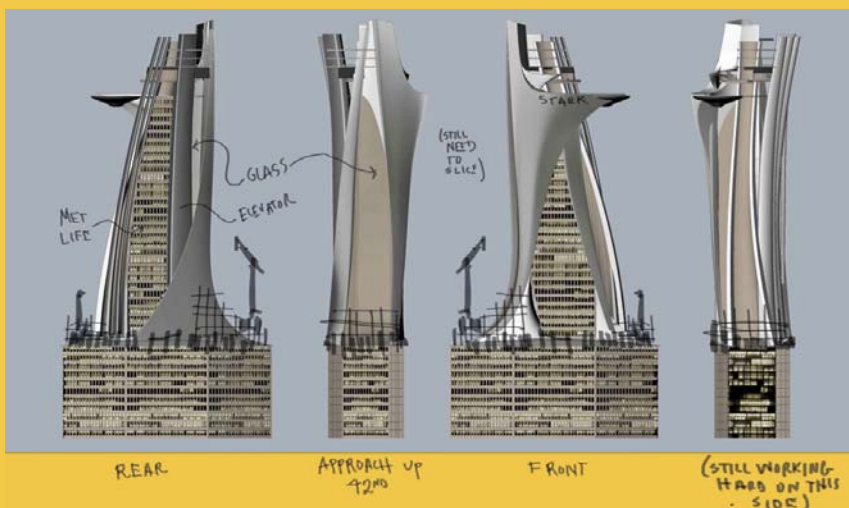
The power extractor was one of the first design challenges with which property master Drew Petrotta and I were confronted. Early on we decided it was important to us that the device be active, moving as it focused its energy in various directions.

“Again Victor Zolfo and his team came through, bringing life to an empty stage. He thought through every aspect of this tiny shack in India: where water was collected, how food was prepared, the sleeping habits of these people. Every decision was beautifully motivated.”

Working with Concept Illustrators Tani Kunitake and Christopher Ross, we churned through many variations on this idea until we landed on a design that satisfied the requirements of the many scenes in which the extractor appeared. It was important that the audience could see the device functioning,



Top: The lower hangar bay of the helicarrier is the ship's storage bay and another ideal location to display the scale of the vehicle. It was shot on location at an old DHL facility in Wilmington, Ohio, which has been vacant since the package delivery firm ceased U.S. domestic delivery in 2009. The facility became a useful toolbox to find many of the ship's interiors. Illustrator Steve Jung created this sketch in Photoshop working over a still photograph. Above: A photograph of the dressed location set.



Top: Steve Jung's Photoshop illustration of the Park Avenue view of Stark Tower, a digital modification of the MetLife building adjacent to Grand Central Station. Center and above: Two drawings by Art Director William Hunter done in Rhino with Photoshop and pencil overlays. The sketches reveal one of the key design concepts of the film, trying to blend the architectures of the past and the future.

that it would not just be a mystery box with a ray coming out of it. We spent a lot of time looking at various laser devices, optical machinery and particle colliders for inspiration. Construction was a tremendous challenge because we were asking for a fair amount of physical articulation from the device to occur on camera. It was executed to perfection under the supervision of Drew and Lewis Doty at Studio Art and Technology in Sunland, California.

Is It a Chopper, Is It a Jet?

As with the helicarrier, the Quinjet was a tricky piece to work out. The requirements of the script necessitated an aircraft that was capable of carrying up to nine people, at supersonic speeds with vertical takeoff and landing capabilities. The larger payload pushed the form away from most fighter jet forms and the supersonic requirements ruled out a helicopter form. We all hoped for a hybrid form that would change its overall look based on the requirements of the given situation. It would be utilized in an urban battle, and I thought it was important that it have a tough face, more chopper-like, but could then streamline its form into more of a jet as it moved to higher speeds. As with the helicarrier, it was critical that it pass the sniff test and look like a plausible current-day piece of military technology.

Tani Kunitake did some wonderful work visualizing this craft, with some real breakthrough renderings of the exterior and interior. Phil Saunders and Michael Meyers both did some beautiful modeling and animations that revealed the Quinjet's form changes. Art Director Ben Edelberg shepherded the entire construction, both digital and physical,

through the choppy waters and helped create the stunning final result.

A Four-State S.H.I.E.L.D.

Throughout the entire prep period, several locations came and went and the S.H.I.E.L.D. facility was a constantly evolving set of puzzle pieces. We did a nationwide search looking for just the right spaces, with the requisite grandeur to contain the action of the opening sequence. In the end, we wound up with a group of locations literally spread across four states!

As Col. Nick Fury arrives initially at the S.H.I.E.L.D. facility, he lands at a high school location in the desert outside Albuquerque. At this location we installed a helipad and, with Victor Zolfo, did a tremendous amount of augmentation to make it feel like a high-security government facility. As Fury moves below ground, we pick up the action in...Sandusky, Ohio, where NASA has a facility that houses the world's largest vacuum chamber. This space was built in the 1950s as NASA was exploring the idea of nuclear-powered spacecraft. Not only is it a vacuum chamber, but it is surrounded by concrete walls eight feet thick, to prevent nuclear accidents. This is one of the most impressive spaces I have ever encountered and it was a tremendous honor to be able to shoot there. It made the ideal test facility for Dr. Selvig's work with the Tesseract, a cosmic cube of unlimited power.

When Thor's evil brother Loki makes his escape, the action picks up again in the loading dock area of the Albuquerque Convention Center, which provided some interesting tunnels and passageways and created the perfect bridge to get from NASA to...a massive underground tunnel complex in Pennsylvania, where most of the chase action took place. As Loki shoots out of the tunnels, the action is picked up back in the deserts of New Mexico. It was a huge undertaking piecing these parts together and required a disciplined eye to find the elements that would join them all to form a seamless whole. Victor and his team did an outstanding job creating the whole that is the Dark Energy Research Facility of S.H.I.E.L.D.

A Talented Army

We prepped *The Avengers* for almost a year. During that time, an army of some of the most talented minds in Los Angeles ground away on the various challenges the film presented. It was an honor to be able to work so closely with so many talented people. Nathan Schroeder, Steve Jung, Tani Kunitake, Ryan Meinering and Paul Ozzimo were all invaluable partners on the illustration side, developing the world of the Avengers. The core of Art Directors included Richard Johnson, William Hunter, Greg Hooper, Jann Engel, Ben Edelberg and Randy Moore, and each brought so much passion and creativity to the project. Hopefully, we have all fulfilled our responsibility to the Marvel pantheon. **ADG**

Below: A frame capture of the finished sequence showing the Quinjet approaching a landing pad atop Stark Tower in Manhattan. **Bottom:** Concept Illustrator Paul Ozzimo's Rhino model of the Quinjet, the main transport vehicle for the Avengers. Its design, which included requirements for both VTOL and supersonic flight, was a close collaboration between Tani Kunitake and Ozzimo.



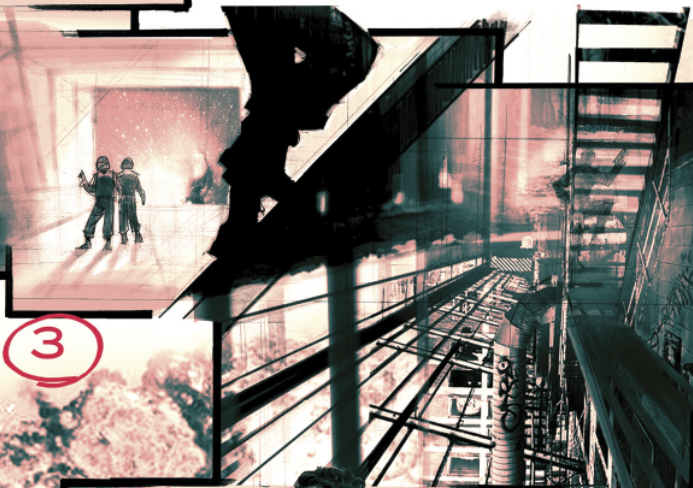


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TUMBLING FRAMES

by Darek Gogol, Illustrator



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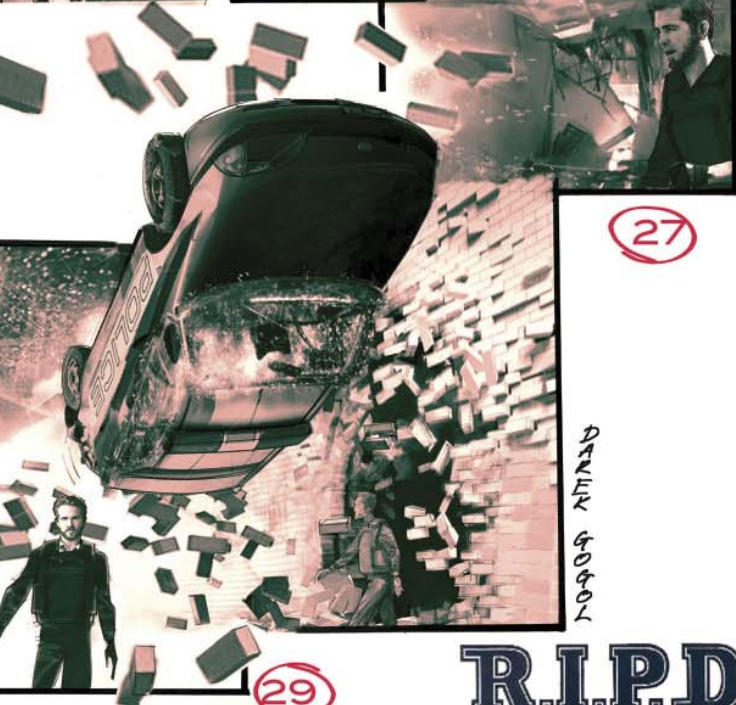
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R.I.P.D.



R.I.P.D.

DARK

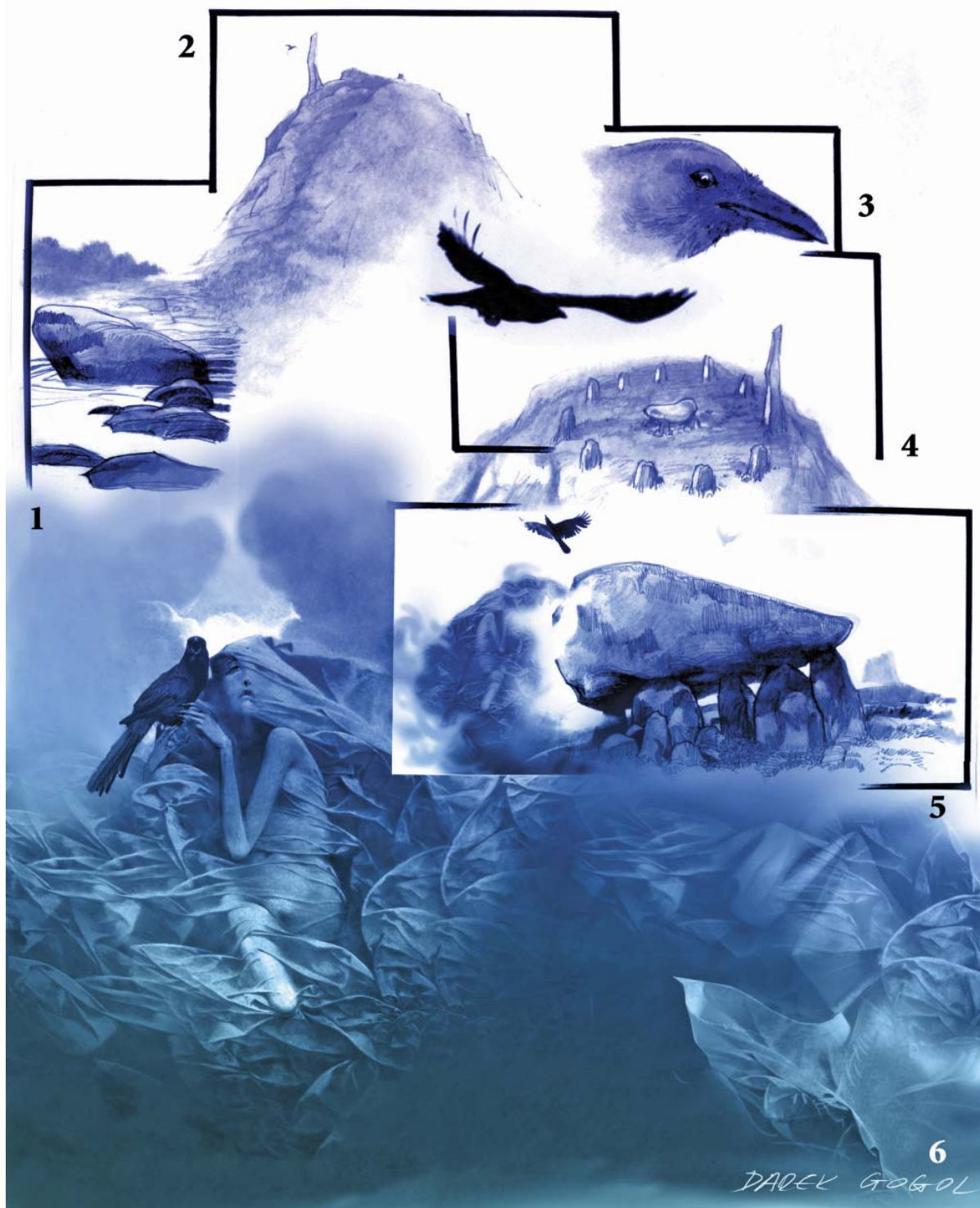


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Preceding pages: A sequence of Gogol's storyboards from *R.I.P.D.* In the course of a police raid on a massive crack laboratory, the hero Ryan Reynolds is killed and tumbles into the afterlife. The original layouts use a collage of pencil drawing and photographic references, and the result is manipulated in Photoshop®.

Right: A sequence of tumbling frames from *THE SEVENTH SON*, written by Joseph Delaney, the first episode in *The Wardstone Chronicles* series. A crow traversing the landscape settles on the witch's arm as she wakes in the decaying kingdom. The layouts use pencil drawing, original photography and reference material, manipulated in Photoshop.

Opposite page: A scene from *PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEARL*. Pirates descend the ship's rigging before they attack. The camera sweeps past them to guards on watch. Close-ups as they pounce. The layouts were all done in pencil, the shading in Photoshop.



The use of comic art techniques with fantastic storylines woven between dramatic interconnected frames is proving to be a valuable tool in bringing movie visuals to life at the early stages of development. With the much anticipated new fantasy adventure, *R.I.P.D.*, six comic book style panels were blown up into wall-size artwork enabling the studios and financiers to envision the complexity of the effects and dramatic style when it was no more than words on the written page. Working as an Illustrator for director Robert Schwentke for several months in preproduction, I had the opportunity to

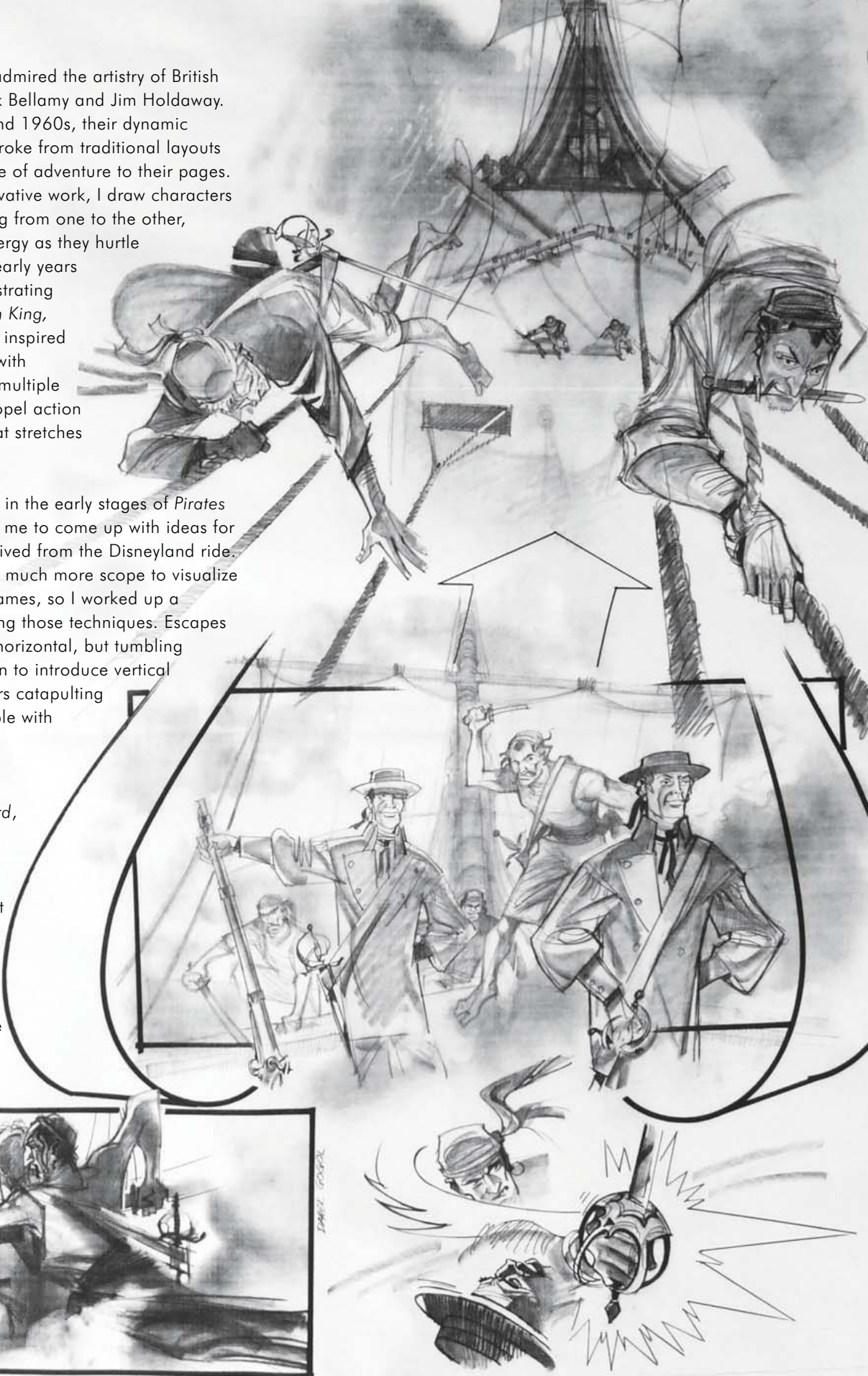
work up many prototypes of the fanciful characters and integrate them into potential scenarios in this dramatic comic format.

This type of frame development offers an opportunity to visualize the environment without locking down the specifics. It lends energy, excitement and drama to an interpretation that can act as a starting point to visualize the film. Lead actor Ryan Reynolds came on board the film at an early stage, so adding his face to the action character gave the boards another layer of reality and immediacy.

For many years, I have admired the artistry of British illustrators such as Frank Bellamy and Jim Holdaway. Working in the 1950s and 1960s, their dynamic storytelling techniques broke from traditional layouts and brought a new sense of adventure to their pages. With a nod to their innovative work, I draw characters bridging frames, toppling from one to the other, gathering speed and energy as they hurtle through the action. My early years at Disney Animation illustrating classics such as *The Lion King*, *Pocahontas* and *Aladdin* inspired me to push boundaries with exaggeration, play with multiple vanishing points and propel action forward with imagery that stretches the realms of fantasy.

Director Gore Verbinski, in the early stages of *Pirates of the Caribbean*, asked me to come up with ideas for potential adventures derived from the Disneyland ride. Comic-style panels offer much more scope to visualize adventure than single frames, so I worked up a number of scenarios using those techniques. Escapes typically develop in the horizontal, but tumbling frames offered the option to introduce vertical action with the characters catapulting downward as they grapple with multiple hazards.

Whether illustrating high adventure, as in *Die Hard*, or science fiction and fantasy for *Stargate*, *The Matrix* or *Minority Report*, I have found that multiple, interconnected yet fragmented frames allow the concepts to break with reality and provide a perfect vehicle for escapism. **ADG**





Left: A copy of what is considered to be the most important single issue in the history of comics, ACTION COMICS #1, drawn and written by Jerry Siegel and Joe Shuster, recently sold at auction for \$2.16 million. Below: ACTION COMICS NEW 52, a revamp and relaunch by DC Comics of its entire line of superhero books, debuted in September and entailed changes to both the publishing format and fictional universe, hoping to entice new readers.

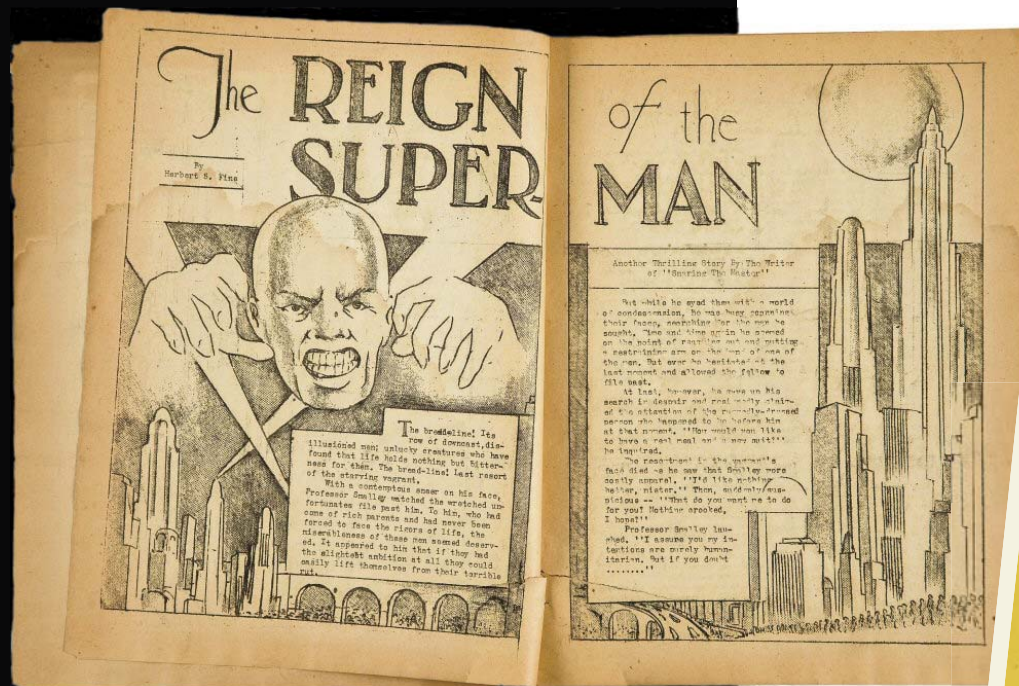


SUPERMAN

A Visual History

From 1933 to 2013

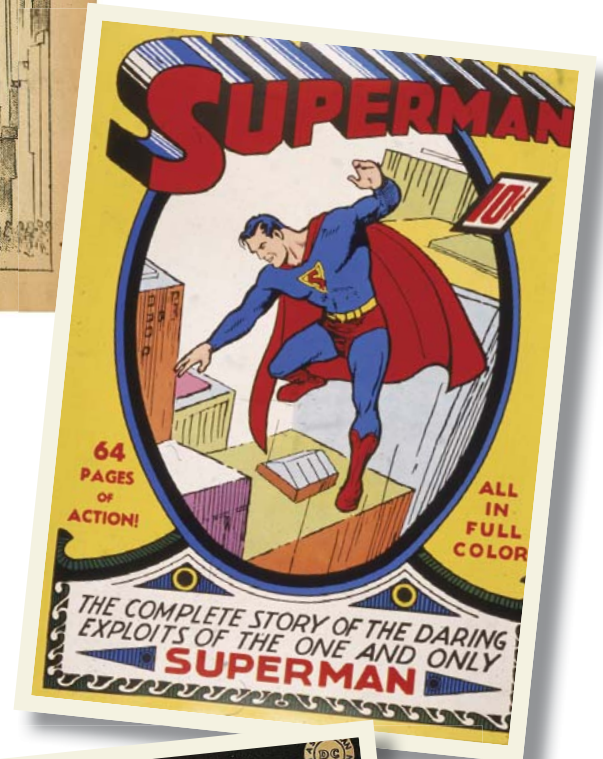
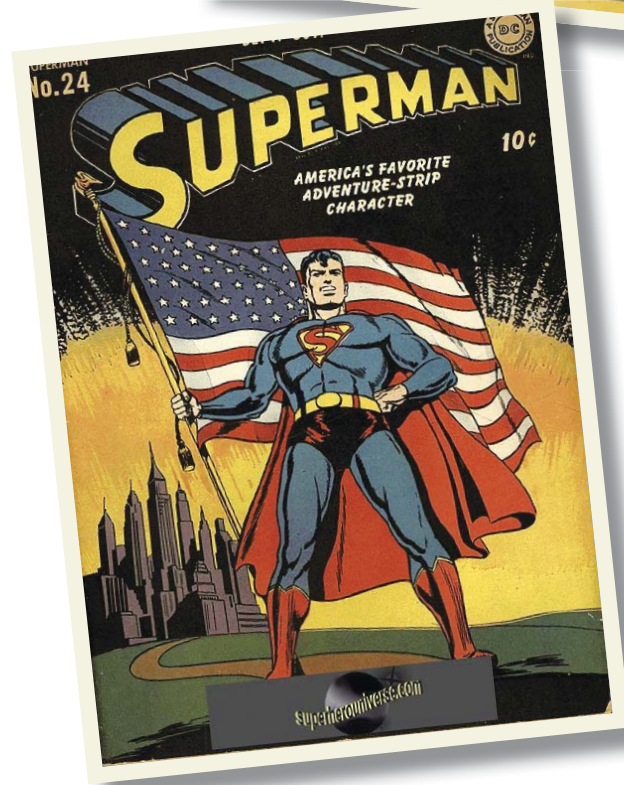
Superman ©DC Comics/Time Warner/Siegel and Shuster Estates

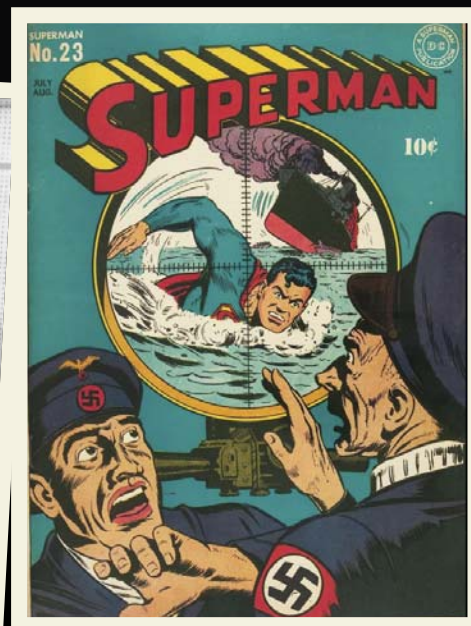


Left: In Siegel and Shuster's original concept, "The Super Man" was a bald telepathic villain bent on dominating the world. Center: Superman proved so popular that National Periodicals launched his own self-titled comic book, the first for any superhero. In June, 2010, it reached issue #700. Bottom: With war on everybody's mind, Jack Burnley's 1943 cover for SUPERMAN #24 emphasized the superhero's defense of "the American way."

by Mimi Gramatky,
Production Designer

Several years ago, I accompanied my musician husband, Geoff Stradling, to Marburg, Germany, for a meeting with KORGMusical Instruments. I assumed my time-honored sorority wife role—while the guys did their business, I did the town. Fascinating. The Church of St. Elizabeth was exhibiting the Christ figure as painted from the Renaissance through the early 20th century with each era displayed separately and collectively. The subtle and not-so-subtle changes in the artists' interpretations of the Christ figure reflected the social and cultural anthropology of their times, and also demonstrated the most current technologies available to them. The 20th century character, Superman, has been cited by many as a pop-culture messiah, drawing multiple comparisons and offering intellectual fodder for fans and scholars over the years. The visual history of the Christ images mirrors what happens with Superman. During each era, the superhero's storylines offer glimpses into the world's happenings and new technologies. Each visual artist, choosing either state-of-the-art or conventional techniques and tools, reinterprets the character to fit a new script.





Top, left to right: Ray Middleton was the first costumed, live-action Superman at the New York World's Fair in 1940. Announcer Jackson Beck worked with Joan Alexander (Lois Lane) and Bud Collyer (Superman) on the radio. Another 1943 cover by Jack Burnley portrays Superman attacking a Nazi U-boat in defense of American Liberty ships carrying supplies and ammunition to Europe. Above: Kirk Alyn, the first actor to play Superman on screen, in the 1948 film serial *SUPERMAN*, and its 1950 sequel *ATOM MAN VS. SUPERMAN*. Opposite page, top, left to right: George Reeves flying on television in the early 1950s. Christopher Reeve flies in uncredited publicity art for the 1978 *SUPERMAN* feature. Center: This 72-page oversize comic book, published in 1978 featured Superman teaming up with heavyweight boxing champion Muhammad Ali to defeat an alien invasion of Earth. The original story was by Dennis O'Neil and was adapted and penciled by Neal Adams. Bottom: In *PEACE ON EARTH*, an oversized slipcased hardcover graphic novel by writer Paul Dini and artist Alex Ross, Superman confronts world hunger and alludes once again to his similarity to Jesus.

Superman began in 1933, created and drawn in Cleveland by Jerry Siegel and Joe Shuster. Published in black and white, the first character was a bald, telepathic villain bent on dominating the world. Perhaps because the world was in the midst of the Great Depression and the country was just beginning the New Deal, Siegel and Shuster, later that same year, re-envisioned the character as a hero in the mythic tradition. They modeled him visually after action-star Douglas Fairbanks, and his mild-mannered alter ego, Clark Kent, after Harold Lloyd. The lore as we know it began. Superman's costume combined those worn by the likes of Flash Gordon with influences from the traditional circus strongman outfit—shorts worn over a contrasting bodysuit. They put a big S on his chest, gave him a cape and made him colorful in American red and blue, exchanging white for gold. The name Clark Kent came from the marriage of the names of Clark Gable and Kent Taylor. And, of course, Metropolis, came from Fritz Lang. After numerable rejections, *Action Comics* finally published Superman's first appearance on April 18, 1938 (cover dated June). The Superman strip became so popular that he got his own self-titled comic book one year later.

Expanding into new venues, *The Adventures of Superman* became a syndicated radio serial beginning on February 12, 1940, airing two to five times a week through March 1, 1951. It is here that "Faster than a speeding bullet! More powerful than a locomotive! Able to leap tall buildings in a single bound! Up in the sky! Look! It's a bird! It's a plane! It's Superman!" became immortalized, voiced by



Bud Collyer and Joan Alexander. For many years Collyer remained true to the character, concealing his on-air identity as Superman. Sponsored by Kellogg's Pep cereal for children, the company reinterpreted the character for its cereal boxes. As the social activist Siegel had envisioned, the 1946 radio Superman took on the KKK for sixteen episodes of "The Clan of the Fiery Cross."



"Our live-action superhero moved on from black-and-white versions, sporting bodies and costumes of their times, to the colorful spandex-clad hard bodies we have grown to love and expect on both big and small screens."

Also during this era, Superman began appearing in movie theaters in animated cartoons. Voiced by the familiar actors, Collyer and Alexander, Fleischer Studios (owned by Paramount) produced seventeen shorts between 1941 and 1943. The series proved to be a landmark in animation history with budgets three times greater than shorts had ever enjoyed before. Unlike Disney or Warner Bros., Fleischer Studios animators were able to use live-action footage as a reference by applying Max Fleischer's invention of the rotoscope, which



Right: A two-page spread by Brian Stelfreeze in ACTION COMICS #900 (2011) showing the evolution of Superman throughout the decades, drawn in the styles of some of the superhero's most well-known artists. Below: Superman carries Lois Lane in this cel from one of Max Fleischer's seventeen action-packed theatrical cartoons (1941-42).



Opposite page, top left: Jim Lee, DC Comics' artist and publisher, drew this Superman hovering above The Daily Planet in 2004. Right, top to bottom: THE ADVENTURES OF SUPERMAN #505 (1993) by Tom Grummett, Karl Kesel and Doug Hazelwood; Michael Turner's beautiful cover for THE ADVENTURES OF SUPERMAN #625 (2004) which covers Part 2 of the Godfall storyline; Scott McDaniel and Andy Owens' cover for the first issue of the Superman 10-cent adventure series (2003); cover Art by Gary Frank for the graphic novel SUPERMAN: SECRET ORIGIN (2010).

allowed for extremely lifelike movement. Fleischer Studios was also based in New York, an advantage in making Superman's Metropolis appear more lifelike. Stylistically, the lighting, camera angles and framing all appear to anticipate the forthcoming film noir genre.

“Siegel and Shuster modeled Superman after action-star Douglas Fairbanks, and his mild-mannered alter ego, Clark Kent, after Harold Lloyd.”

Superman first appeared in the flesh at the World's Fair in 1940, portrayed by Ray Middleton. In 1948, the post-war superhero hit the big screen for the first time in live action. Shot in black and white, Kirk Alyn played the lead. Art Director Paul Palmentola faced the challenges of designing sets that could be manipulated by superhuman powers as well as flying Alyn through the urban landscape. Instead of being shot live action, flight sequences

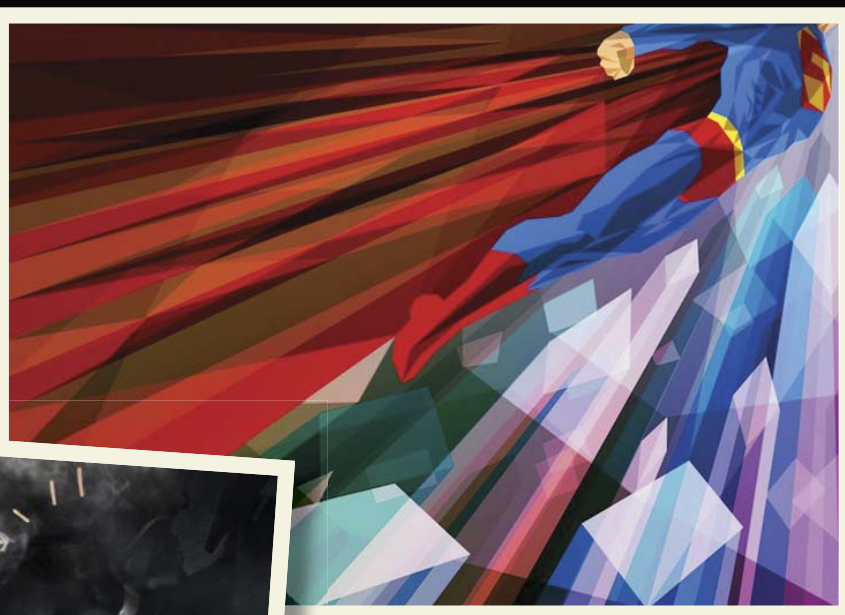


were animated by Disney artist Howard Swift. Since it was easier to transition from live action to animation rather than vice versa, Alyn almost always took off in the foreground of an object while his landings were almost always behind an object like a parked car. Because of cost, flight sequences were often repeated movie to movie. One sequence of Alyn flying over a rocky hill shot in Chatsworth, was used at least once in almost every episode of the first serial.

With the advent of television, it seems a natural progression that Superman transitioned, paraphrasing Gary Grossman's book title "from serial back to cereal." In 1951, the first television series began shooting. Sponsored once again by Kellogg's, the syndicated series starring George Reeves first aired in 1952. The first two seasons, fifty-two episodes, were shot in black and white, designed originally by Ernst Fegté (seven episodes) followed by Ralph Berger (who completed the fifty-two). Seasons three through six, designed by Lucius O. Croxton and John B. Mansbridge, were shot in color but delivered and broadcast monochromatically. It was not until 1965 that television audiences could see Superman in color. Reeves, although not fond of the costume, also took his role-model status seriously, engendering the admiration of his young fans by concealing his true identity. Flight sequences again involved a three-phase process: 1 – takeoff – a springboard designed by special effects supervisor Thol "Si" Simonson boosted Reeves out of frame; 2 – flight – had Reeves stretched out on a spatula-like device formed to his torso and leg, operated on a counterweight system (During the monochrome days, flight was shot either in



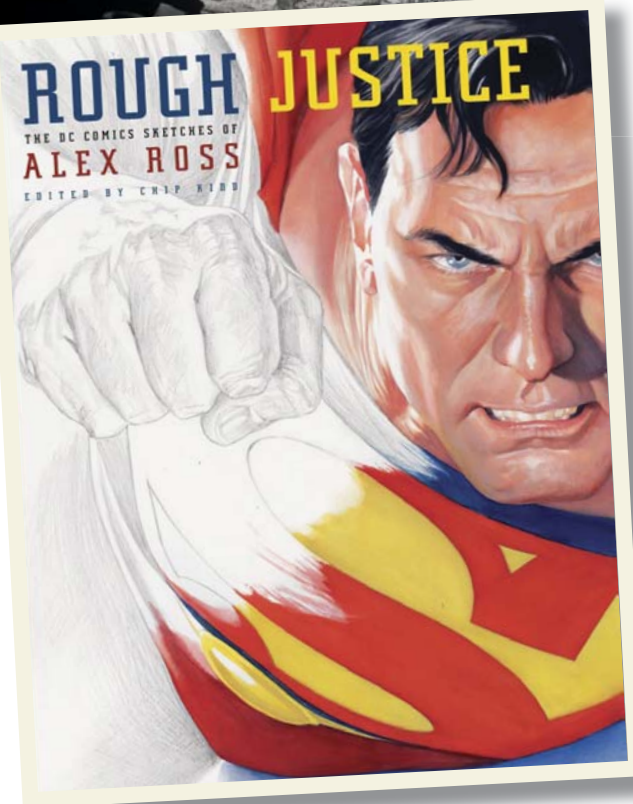
Right: British freelance animator Liam Brazier's 2011 vector illustration of Superman is colorful and geometric, with a style similar to origami. Below: Henry Cavill, in a new Superman costume, is the latest actor to portray the last survivor from Krypton in director Zack Snyder's 2013 Warner Bros. release *MAN OF STEEL*. Bottom: Alex Ross, the first cover artist in DC Comics history to produce an entire year's worth of covers for both the Superman and Batman monthly titles, creates extraordinary, hyper-realistic paintings which start as pencil on paper. In *ROUGH JUSTICE*, his colleague Chip Kidd edits a collection of Ross' pencil and ink drawings.



front of aerial footage projected on a rear screen or against a neutral backdrop used later to matte in whatever background the story required); and 3 – landing – Reeves either jumped off a ladder into frame or swung into the shot from an off-camera horizontal bar.

Our live-action superhero moved on from black-and-white versions, sporting bodies and costumes of their times, to the colorful spandex-clad hard bodies we have grown to love and expect on both big and small screens. To name a few: *The New Adventures of Superman* (1960s); Richard Donner's *Superman I* and *II* with sequels *Superman III* and *Supergirl* (1978-84); *Lois & Clark* (1993-97); *Smallville* (2001-10); Bryan Singer's *Superman Returns* (2006); spinoffs like *Superboy*; numerous parodies and homages; and many more that were never made. In 1966, Bob Holiday appeared on Broadway as the lead in *It's a Bird...It's a Plane...It's Superman*, the musical written by Charles Strouse and Lee Adams; and coming in 2013 to a theater near you is director Zack Snyder's *Man of Steel*, designed by Alex McDowell and starring Henry Cavill. All totaled, adjusting for inflation, *Box Office Mojo* reports that the Superman franchise has earned more than \$1 billion in gross domestic ticket sales alone.

Opposite page, top left: Superman meets Facebook on "Joy of Tech," a webcomic by Canadians Nitrozac and Snaggy, whose real names are Liza Schmalcel and Bruce Evans. Top right: Lee Bermejo is a professional illustrator and comic book artist who has done work for Marvel and DC Comics. This is his 2010 Superman. Bottom: "Super Afternoon," an 8 1/4 x 11 1/2 inch inky watercolor on paper by young self-taught Russian artist Lora-Zombie!



No matter what media, Superman has captivated creative imaginations for almost eighty years. As with the various depictions of Christ over the centuries, each reincarnation of Superman draws from the wealth of world events, cultural and social trends,



technologies, and, as some of the images in this article depict, from the rich heritage of previous incarnations of the character, cross-pollinating media. Siegel's and Shuster's social activist hero with superhuman powers, a commitment to "truth, justice and the American way," and a desire, as any immigrant has, to fit into America as an American, continues to inspire creative minds to define, depict, and describe what impact such a character might have on the world situation on any given day.

"Artists' interpretations of Superman continue to mirror current social and cultural anthropology, employing parody, homage and continual redefinition."

Artists like Alex Ross still espouse the original Siegel/Shuster mythology from the 1930s. Embracing the older techniques of pencils and gauche, Ross champions the superhero's cause. Applying 21st century knowledge and technology, however, Ross defines, depicts and describes a reincarnation of the pop-culture messiah in *Superman: Peace on Earth*, engaging his powers for the benefit of mankind on a global scale.

Technologies continue to change, and artists' interpretations continue to mirror current social and cultural anthropology, as was true in earlier times, employing parody, homage and continual redefinition, each of which are reflected in the images on these final pages. **ADG**





ART DIRECTORS GUILD

**75th
Anniversary
Party**

by Leonard Morpurgo,
Vice President,
Weissman/Markovitz
Communications

The climax of the Art Directors Guild's 75th anniversary celebrations this year was a razzle-dazzle celebratory party held at the Hollywood Museum in the historic Max Factor building on the 1937 date of the Guild's first membership meeting as the Society of Motion Picture Art Directors—June 2.

Some three hundred fifty members and guests roamed the museum's four floors, feting the anniversary with superb food and drink and sharing memories with friends and colleagues. The Museum had just opened a major exhibit of photographs and memorabilia commemorating the 50th anniversary of Marilyn Monroe's death. And, in fact, a Monroe look-alike actually sang "Happy Birthday" to Guild members.

ADG President Tom Walsh opened the evening's official proceedings saying, "Though our membership has many separate job titles and roles, they are all united in their service to the profession of Art Direction for the moving image." He said that technologies would continue to evolve—"aiding or befuddling us along the way...Regardless of the tools, our members' have the unique ability to look at nothing and see everything—all the possibilities and visual potential within the story."

He introduced the Guild's Executive Director, Scott Roth, and Associate Executive Director John Moffitt, who each spoke from the heart. Scott told members, "As your union we have had your backs for seventy-five years. We expect to have your backs for the next seventy-five."

Opposite page: The Hollywood Museum is located in the historic Max Factor building on Highland Avenue at Hollywood Boulevard. Inset, top: The four floors of exhibits feature costumes worn by famous stars in historic films, along with corresponding props, photos, memorabilia and posters. Center: Along with other treats, the food included an exquisite sushi buffet. Bottom: ADG President Tom Walsh receiving a congratulatory kiss from "Marilyn Monroe." Below, left: The 75th Anniversary Committee members, left to right: Rick Nichol, Joe Garrity, Mimi Gramatky, Marilyn, event coordinator Debbie Patton, Mike Denering and Denis Olson. Below right: The crowd at the Hollywood Museum.





He thanked members of the 75th Anniversary Committee: Graphic Designer and ADG field representative Doreen Austria, Scenic Artists Mike Denering and Denis Olsen, Production Designers Joe Garrity and Mimi Gramatky, and Set Designer Rick Nichol. He also expressed a special appreciation to the 75th anniversary events coordinator, Debbie Patton, and to the Guild's media representatives, Weissman/Markovitz Communications. He thanked Graphic Artists Aprile Lanza Boettcher and Erica Wernick.

Scott then introduced Michael F. Miller Jr., the I.A.T.S.E.'s 8th International Vice President and Division Director of Motion Picture and Television Production. Miller thanked the Guild members for their hard work on behalf of the union movement and recognized their unique artistic contribution to the entertainment industry.

Federal and state government were well represented. Rick Markovitz, President of Weissman/Markovitz Communications, who moderated the evening, introduced Julia Massimino, Congressman Howard Berman's Chief of Staff. She said that congratulations to the ADG had been read into the Congressional Record, and presented that record.

Christopher Koontz, Planning Deputy to City Councilman Paul Koretz, presented a proclamation, signed by the entire City Council, declaring June 2 Art Directors Guild Day.

Letters from California Gov. Jerry Brown and Sen. Dianne Feinstein were presented, and proclamations were also received from Los Angeles Mayor Villaraigosa, the County Board of Supervisors and from the entire State Senate and Assembly.

The Guild has come a long way since those fifty-nine Art Directors first met at the Hollywood Roosevelt Hotel, just one short block down Hollywood Boulevard from this night's party. The organization now supports more than two thousand members who design television shows, feature films, commercials, theme parks, video games and all manner of physical and virtual environments throughout America and throughout the world. To those artists and to all their colleagues over the past seventy-five years, congratulations on your diamond jubilee. **ADG**



Opposite page, top: A display of watercolors painted by Hall of Fame Production Designers Robert Boyle and Boris Leven from the ADG collection housed at the Motion Picture Academy's Margaret Herrick Library. Inset images, clockwise from top: Michael F. Miller Jr., the IATSE 8th International Vice President and Division Director of Motion Picture and Television Production, congratulates the Guild. With him on stage are Scott Roth,



ADG Executive Director, Tom Walsh, President, and John Moffitt, Associate Executive Director. The evening's moderator, Rick Markovitz, shows a proclamation from the Los Angeles County Board of Supervisors. Julia Massimino, Chief of Staff for Congressman Howard Berman, displays a Congressional



Certificate declaring June 2 Art Directors Guild Day in the 28th Congressional District. This was read into the Congressional Record. Christopher Koontz from City Councilman Paul Koretz's office presents Scott Roth with a proclamation signed by the entire Los Angeles City Council, declaring June 2 Art Directors Guild Day. It was standing room only in the Museum's top floor meeting hall. This page, top to bottom: Rosalind Jarrett from SAG with her husband Lamont Sepulveda. Photographer Pierre Steele with his wife Lynne Coakley, Scenic Artist member and owner of JC Backings. Donelle Dadigan, founder and owner of the Hollywood Museum, with Scott Roth. Marilyn welcomes former ADG President Norm Newberry and his wife Carolyn.





Designing MAGIC CITY

Flashback to 1959

by Carlos Barbosa, Production Designer

Above: A rendering of the main lobby of the Miramar Playa, created after construction was completed from the original SketchUp file and finished with Podium and Photoshop by Assistant Art Director Amy Maier. By the fifth week on the project, Barbosa and his team had a concept and layout for the complex set that remained basically unchanged until the end. The interior is an original design inspired by the architectural language of Morris Lapidus. Elements in this set are reminiscent of the late 1950s' interiors of his Fontainebleau, Eden Roc and Deauville Resort hotels. Insets: A gold palette accentuated by black was chosen for the lobby. Predominantly white marble floors and walls with black onyx accents were the finish of choice in order to reflect the golden light designed to bathe the interior and evoke the Florida sunshine.

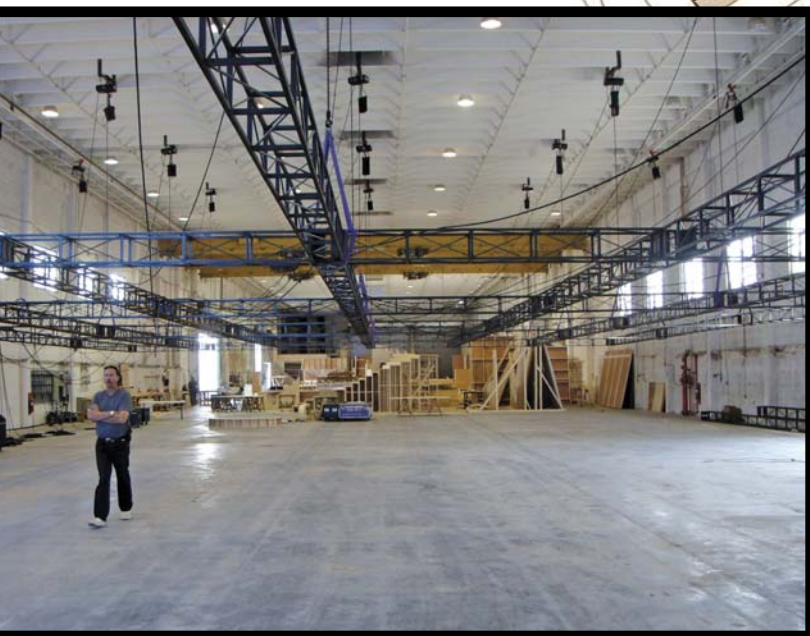


Photographs © Starz Entertainment

Miami Beach, 1959.

As Frank Sinatra rings in the new year in the grand ballroom of Miami Beach's most luxurious dream palace—the Miramar Playa Hotel—Havana falls to Castro's rebels, just two hundred miles offshore. By day the hotel is all diving clown acts and cha-cha lessons by the pool, but at night Miami Beach reveals a darker truth. Dopers, dealers, strippers, gangsters and those who arrest them drift together to hear the top nightclub acts perform. The Kennedys, the mob and the CIA all hold court here. Just beneath the surface, racial tensions stir. It's a turbulent time in *Magic City*, but it's THE place to be.

Right: A SketchUp model by Amy Maier, massaged with Podium and Photoshop, of the entire set including the lobby, the arcade and ballroom entrances, the exterior porte cochere, and the administrative offices on the mezzanine. One of the design constraints was that no new door or window openings could be cut into the existing warehouse walls. Doors and windows for the new design had to be placed exactly where the old ones existed. Below, left to right: The exterior and interior of a vacant warehouse were transformed into the lobby of the Miramar Playa in under three months. A truss system was installed to hang the multilayered lobby ceilings and then raised with chain motors into place. The subfloor was laid in next and the walls followed.



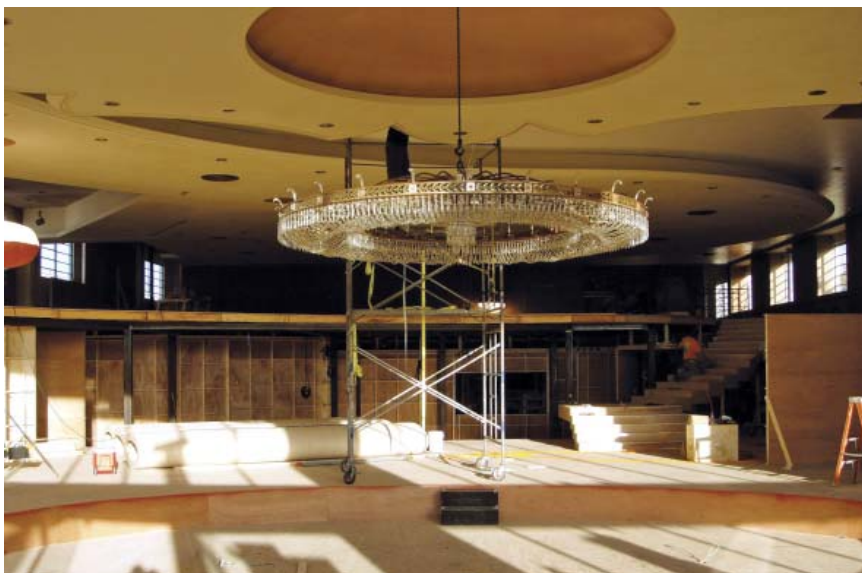
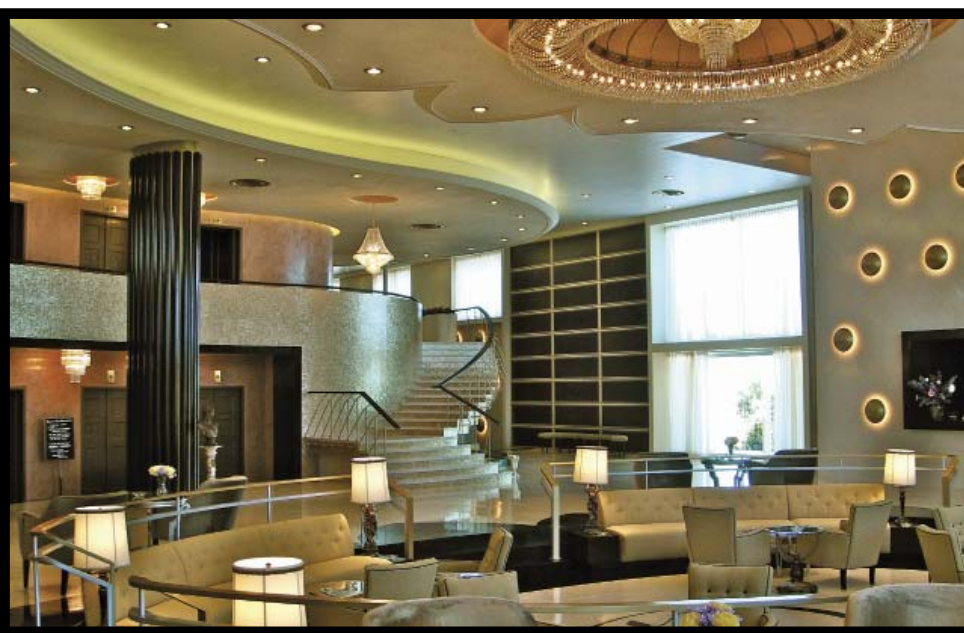
Imagine what it must have been like for architect Morris Lapidus to be commissioned by hotelier Ben Novack to design the Fontainebleau and the Eden Roc hotels in the mid-1950s during that glamorous golden era that brought top entertainers, politicians, mobsters, and their beautiful women to Miami as Cuba fell to Castro.

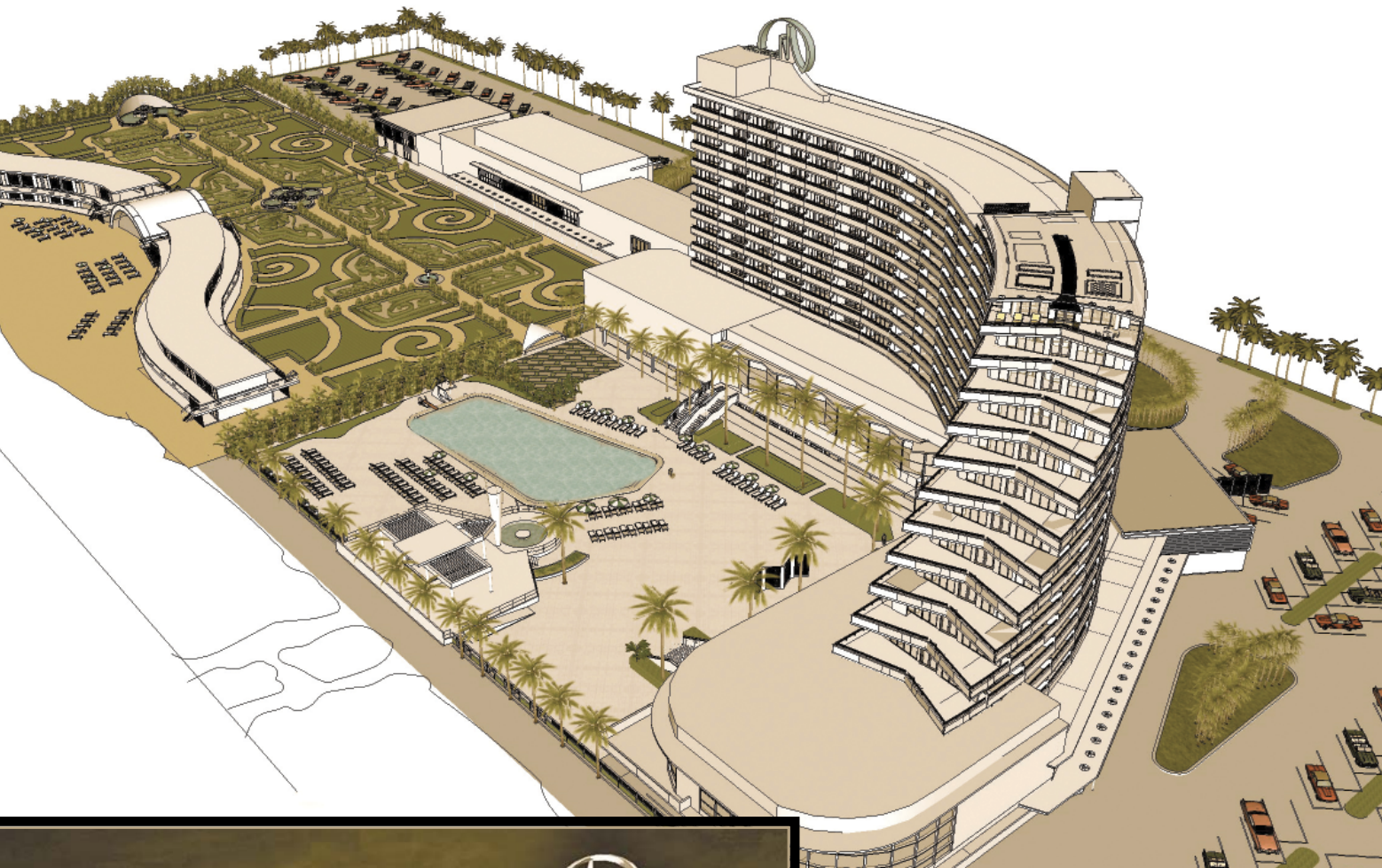
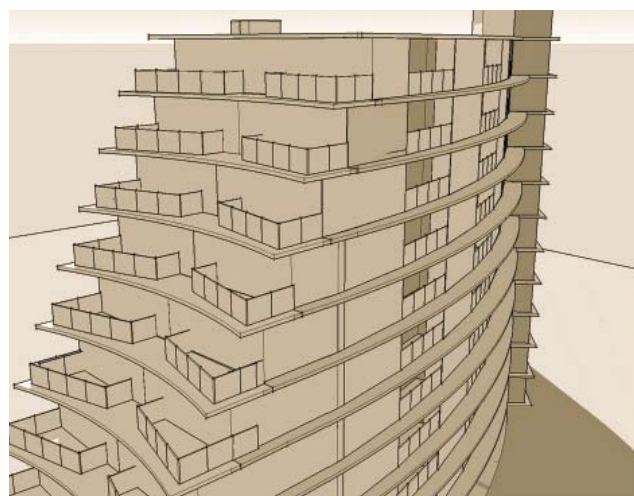
That same experience started for me when executive producer Mitch Glazer commissioned me to design *Magic City* and the Miramar Playa, a hotel to surpass the glory of its predecessors and one that would play a central role in Glazer's portrayal of this new period drama for Starz.

I landed in Miami as if transported back in time to 1959, with all my attention focused on the glamorous and exciting period filled with Miami Mid-Century Modern (MiMo) architecture and a heritage of styles from previous decades like art deco and colonial Spanish. The Fontainebleau and Eden Roc hotels, still standing proud as a testament to the time, would serve now as the inspiration for the design of the Miramar Playa. I had a mojito at the Fontainebleau's bar and, closing my eyes, could hear once again the sound of Sinatra's "I've Got the World on a String" and Perez Prado's "Perdido." And yes, hurricane season was coming soon, the kind of hurricane that sends excitement, inspiration...and panic down any Art Department's spine.

Glazer, a native of Miami, wrote the series around his experiences growing up there. He once worked as a cabana boy in a Miami Beach hotel and his father was an electrical engineer at some of the city's grand hotels in the late 1950s. Many of the incidents in *Magic City*, says Glazer, "are based on stories that happened, that I saw, or older brothers and sisters or my parents told me. There's wiretaps—tapes they've made public now—where the CIA gives Sam Giancana and Johnny Roselli

Right, top to bottom: The centerpiece and jewel of the Miramar lobby is its crystal chandelier, originally fabricated in Cuba before the revolution for the Eden Roc Hotel. It was discarded during a renovation and discovered at a local antique store by set decorator Scott Jacobson. The focus of the space is an elliptical sunken lounge in the middle of the lobby over which a flower-shaped floating ceiling holds the chandelier. Designing the lobby lighting was as important as designing the space itself. Shooting stars, luminescent comet tails, eclipsed spheres, and star constellations are a few of the ways to describe the playful arrangement of the lighting fixtures which delight the eye while bathing the space with golden light.





Top: A complete master plan was created as a 3D model by Amy Maier to be used for visual effects. The design includes formal Versailles-style gardens and fountains, ballrooms and banquet facilities, a swimming pool and cabanas, staff and guest parking, a private beach, and a six-hundred-room hotel tower. **Above, left:** Maier's rendering of the Miramar Hotel in its entirety. The main lobby, canopy, adjacent two-story building, and landscaped drive-up were all built as practical sets, whereas the hotel tower and its beachfront site is a virtual extension. **Above, right:** In the earliest massing models a series of stepping terraces facing the ocean view were introduced to reinforce the iconic Lapidus Hotel shape.

\$300,000 and poison powder in the Boom Boom Room in the Fontainebleau Hotel to kill Castro." That, and similar events, enrich the storylines of the series.

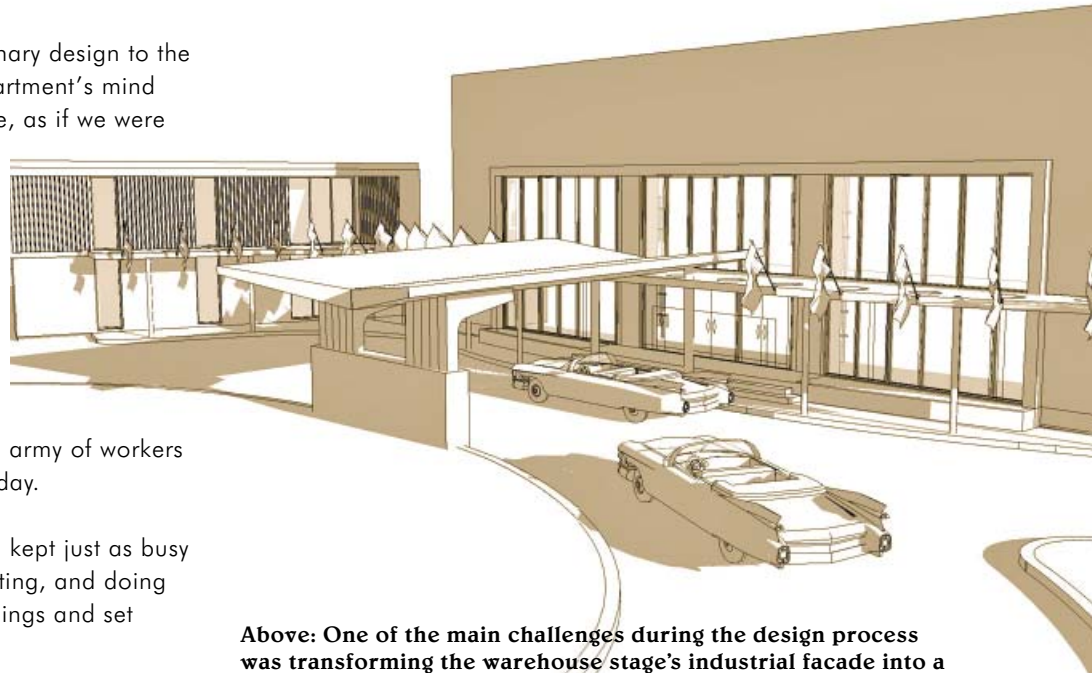
No single designer could accomplish this massive assignment alone in so little time, so I enlisted the help of Art Director Adam Davis and Assistant Art Director Amy Maier, whose contributions were instrumental in achieving the success of the project. In a little less than four weeks, we had produced all the preliminary designs for more than 50,000 square feet of scenery for the Miramar within the spatial constraints of an existing industrial warehouse complex.

Little if anything changed from our preliminary design to the final execution. It seemed like the Art Department's mind and Mitch Glazer's were one and the same, as if we were all back in 1959, intoxicated by the adventure and having a great time.

Set Designers Carl Stensel, John Vertrees, Tim Beach, and Marco Miehe followed next. They produced an astonishing number of working drawings that were devoured on a daily basis by construction coordinator James Harris and a one-hundred-and-fifty-person army of workers laboring in two shifts, twenty-four hours a day.

Set decorator Scott Jacobson and his team kept just as busy designing, manufacturing, purchasing, renting, and doing whatever else it took to procure the furnishings and set dressing for a hotel of this grand scale.

In addition to capturing the essence of Miami in the late 1950s, the Production Design challenge was to create a lead actor in the drama, the fictitious Miramar Playa, a grand hotel, the most prestigious, modern and biggest of all the hotels in Miami, surpassing the glory of the Fontainebleau, the Eden Roc and the Deauville complete



Above: One of the main challenges during the design process was transforming the warehouse stage's industrial facade into a glamorous lobby entrance with a fully landscaped drive-up. The result was a practical environment that could be photographed 360° without having to use any green-screen or visual effects. Only when panning upwards past the roof of the existing stage is there a need to add the virtual hotel tower to complete the frame. Both exterior and interior hotel environments are directly linked making it possible to walk from one to the other in a continuous shot. The SketchUp model at top was drawn by Amy Maier.





with its surrounding environment, the midsection of Miami Beach between the Atlantic Ocean and Collins Avenue.

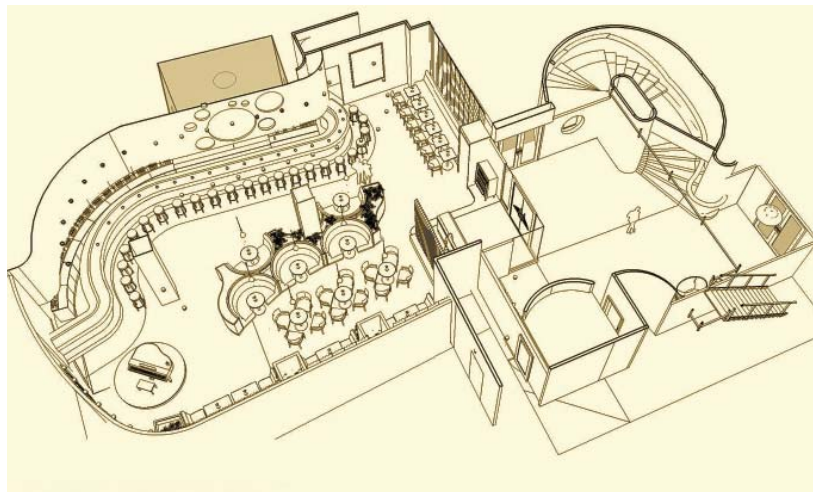
Morris Lapidus' Miami Mid-Century Modern architecture served as the inspiration for the design of the Miramar. Once I understood the way in which Lapidus structured his geometry to create grand scale, how he shifted and used fine finishes to deconstruct surface continuity, the necessary rules were set for our team to create an original design that would capture the style's glamour and glitz and fit flawlessly into the period. The next challenge was to achieve this within the physical constraints of a warehouse that had existing windows, door openings, and limited dimensions and ceiling height.



Top: This rendering of the lobby bar, created in SketchUp, Podium and Photoshop by Amy Maier was one of literally hundreds of drawings for multiple exploratory design solutions. **Center:** White marble and onyx floors with Athena motifs lead from the main lobby to the arcade where the entrances to the ballrooms are located. Black mahogany, gold tiles, pink marble, and gold metal mesh are some of the materials used to deconstruct surface continuity and create a rich interior. **Above, left:** The round-glass storefront of the lingerie store allows a visual link between the main lobby and the arcade. **Above, right:** In addition to the ballroom entrances, the arcade includes tobacco, magazine, and shoeshine stands.



After trying a few different design schemes, the Art Department finally zeroed in on a concept that worked perfectly. The mad rush was on. It took just under five months from the moment I was hired to the first day of principal photography. At the end, Glazer had the gleaming Miramar he had dreamed of, complete with a fully landscaped exterior drive, a majestic lobby with a grand stairway (to nowhere), administration offices, mezzanine, arcade, the Sea Breeze Lingerie shop, the Riviera restaurant, the Atelier Maurice beauty salon, the owner's penthouse, the tenth-floor elevator lobby and hallways, hotel rooms and suites, and the Atlantis Lounge with portholes into the swimming pool. The vast set, in addition to existing MiMo, art deco, and Spanish colonial locations, created the universe of 1959 Miami and the world where the story of *Magic City* could be told. **ADG**

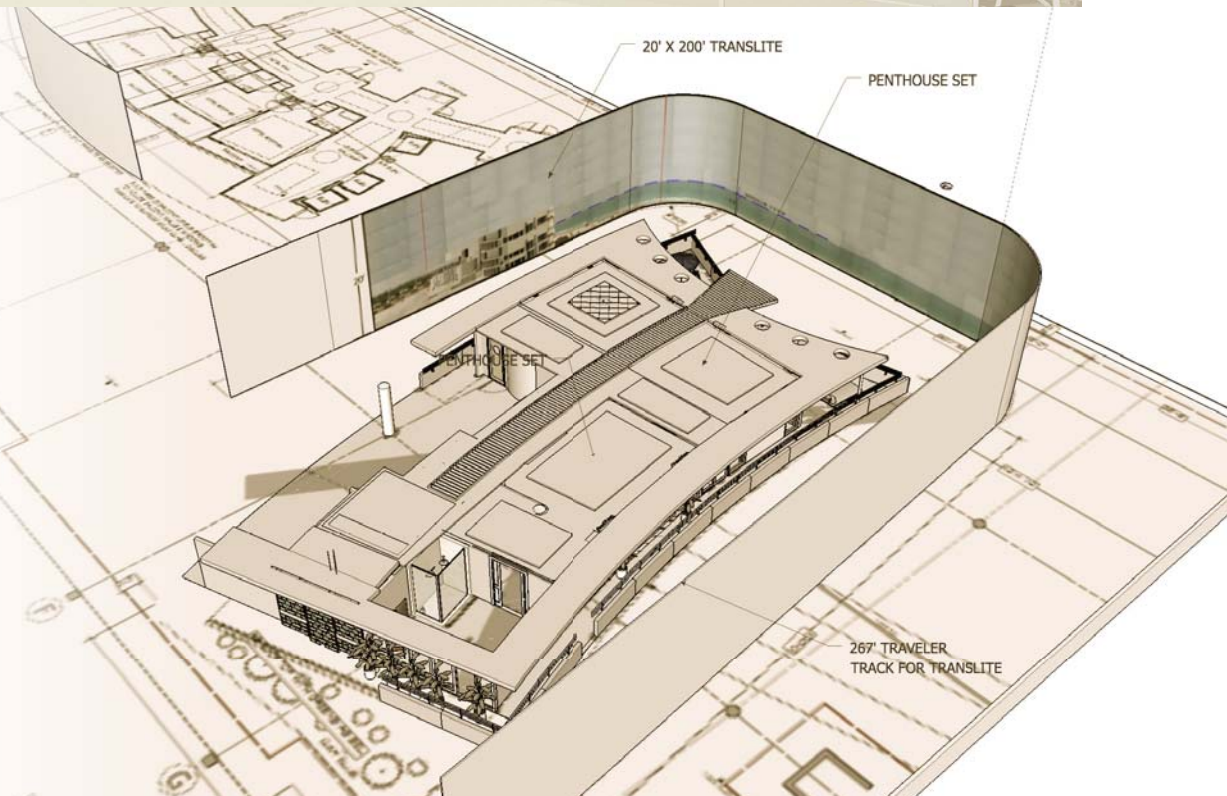


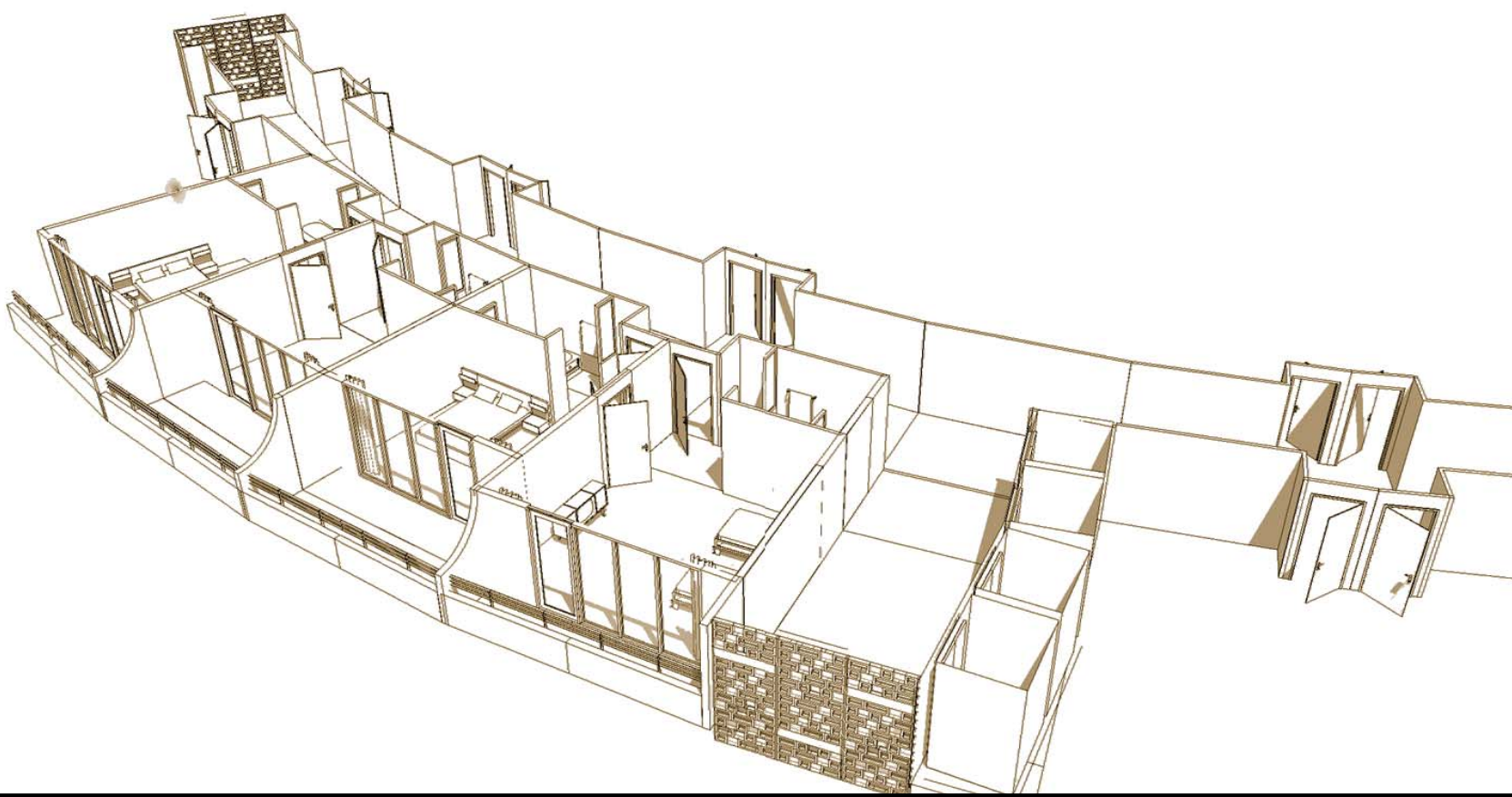
Right, top to bottom: Like its name implies, the Atlantis Lounge is meant to be sunken underneath the waters of the ocean. Located deep in the bowels of the hotel, the lounge's main feature is the bar. Its serpentine wall of glass portholes offers views into the swimming pool as mermaids splash around, blue light filters through thick cigarette smoke, and dark deals are made. All of the drawings were actually done by the entire Art Department. My initial designs are first put into a SketchUp model that is traded back and forth between the team members. Generally, one team member is the lead in charge of a particular set, but the models still get passed back and forth and bounced around. When the design is complete, the basic SketchUp models go through layout and working drawings are generated. Occasionally, VectorWorks is used as well. The rendering at top is based on the SketchUp model (center) that Art Director Adam Davis drew of the set. At the bottom is a production photograph of the lounge, built on another warehouse stage.





Top and bottom: Two sophisticated renderings of Ike Evans' penthouse, sitting atop the Miramar Playa with nearly 360° views of 1959 Miami. Leading from a private elevator foyer, a curved hallway forms the organizing spine of the floor plan culminating in a terrace with expansive ocean views. Often there is no time for fancy renderings like these (and some of the ones on earlier pages) because the construction department is literally grapping the drawings hot off the printers. Once the mad rush is over the team can generate the beautiful renderings for their own portfolios. Center: Amy Maier's SketchUp model of the penthouse, surrounded by a track designed to hang either a wrap-around translite or a blue screen according to camera needs.





Top: A SketchUp model of the hotel rooms, organized along a double-loaded curved corridor reflecting the signature shape of the building. Center, left and right: A combination of recessed soffit lighting, chandeliers, and wall sconces creates a rhythm of darker and brighter areas that accentuates depth and helps define the entrances to the rooms. A translucent MiMo-style block wall is featured at each floor's elevator lobby. Left: The deck of Ike's penthouse, with careful lighting and a 120-foot-long blue screen, creates a completely believable exterior with realistic views of the ocean.



IT'S ALL JIM STERANKO'S FAULT

by Trevor Goring, Illustrator

My graphic novel *Waterloo Sunset* was born in Hawaii in 1999 on one of the first CGI motion-capture features, *Final Fantasy*. The Japanese production company, Square Pictures, hired a crew of eight storyboard artists from Los Angeles to live and work in Honolulu for ten months. There I designed the first concepts, but the roots and seeds of *Waterloo Sunset* stretched far back in my history.

In 1969, the second British Comics Art Convention took place in London at the Waverly Hotel, attended by seventy people—a far cry from the hundreds of thousands who go to conventions now—but it included future comic book luminaries such as Alan Moore, Dave Gibbons, and Brian Bolan. They were like gods to all of us who were enamored with the creators of Marvel

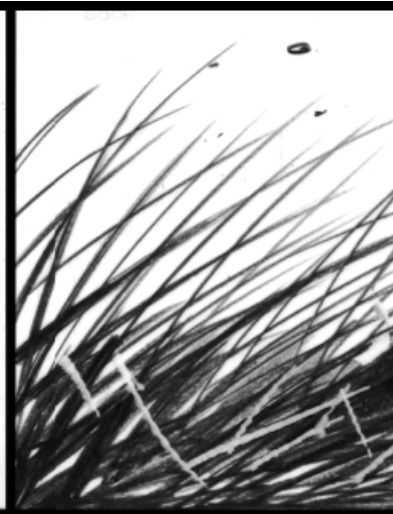
“Thirty years ago, London’s heart was stripped of what a modern city needs: food, water, power, medicine, transport, communications, security...The wreck survived. Now a stranger arrives, bearing an urgent message. In days the destinies of London—and of Earth—will change.”

—*Waterloo Sunset*

While growing up in the Midlands, the drabness of industrial England pushed me to the bold color and fantastic stories of American comics. In high school I produced one of the early British comic fanzines, which helped me get accepted to the local Birmingham College of Art. Later in London, at the well-respected St. Martin’s College of Art, my bachelor’s thesis was entitled “The Language of the Comic Strip.”

and DC comics. For me, the greatest influence was the work of Jim Steranko. In *Nick Fury, Agent of S.H.I.E.L.D.*, he brought together ideas from advertising, graphic design and film, and provided insights into a new direction in comics. In interviews he talked about the French New Wave and Italian Neo-realism film movements, which opened my eyes to how comic narrative related to storytelling in films. I began to watch movies in

Opposite page: A scan from the original artwork from the second chapter, called “The First Circle,” shows Hunter walking Nina around the city of New London. Goring drew all the pages with black Prismacolor pencils on plastic-coated vellum using the pencils for the final inking, which provides rich, high-contrast blacks and subtle gray tones. The text was added later in Photoshop®, and the final book is in black and white with Photoshopped gray tones and visual effects.





Left: The last two pages of the graphic novel show Tehaddek returning to his devastated home planet. In the final printing, the pages had no text, only visuals. This page, top: Trevor Goring with Jim Steranko stopping by Goring's booth (theBLVD Studio) at the 2010 Comic-Con in San Diego. Center: The model for Hunter, Rox Brassfield, costumed as the character, with Goring at a downtown Los Angeles photo studio. Above: Based on Goring's sketch, Jose Fernandez sculpted a maquette of Tehaddek, the villain of the story.



Above: Image Comics originally published *WATERLOO SUNSET* as four 48-page comic books, which they later collected into a trade paperback. This cover for issue three shows Hunter with Powkit, his alien female companion, on his shoulder and Nina (model Jory Hansen) with a sun-bleached Big Ben in the background. The title *Waterloo Sunset* was later added to the middle of the image.

terms of framing and composition, cutting and editing, and thought about how these crafts would translate to comics.

After college, I drew numerous work-for-hire comics (*2000 AD*, *House of Hammer*) but I couldn't employ the cinematic approach I dreamt of. Most stories were too short—only five pages long—and British comic writers broke the stories down page by page and

frame by frame, leaving no leeway for the storytelling imagination of the artist. In America, on the other hand, artists mainly worked the "Marvel Way" from a one-page synopsis of the story that the artists themselves then visualized and created.

Frustration with these limitations led me into the world of advertising, where my approach was more readily embraced. In advertising, I worked closely with directors on commercials, and found an affinity for producing storyboards. I joined with a group of artists to open our own artists' studio, Helicopter, in Soho, London.

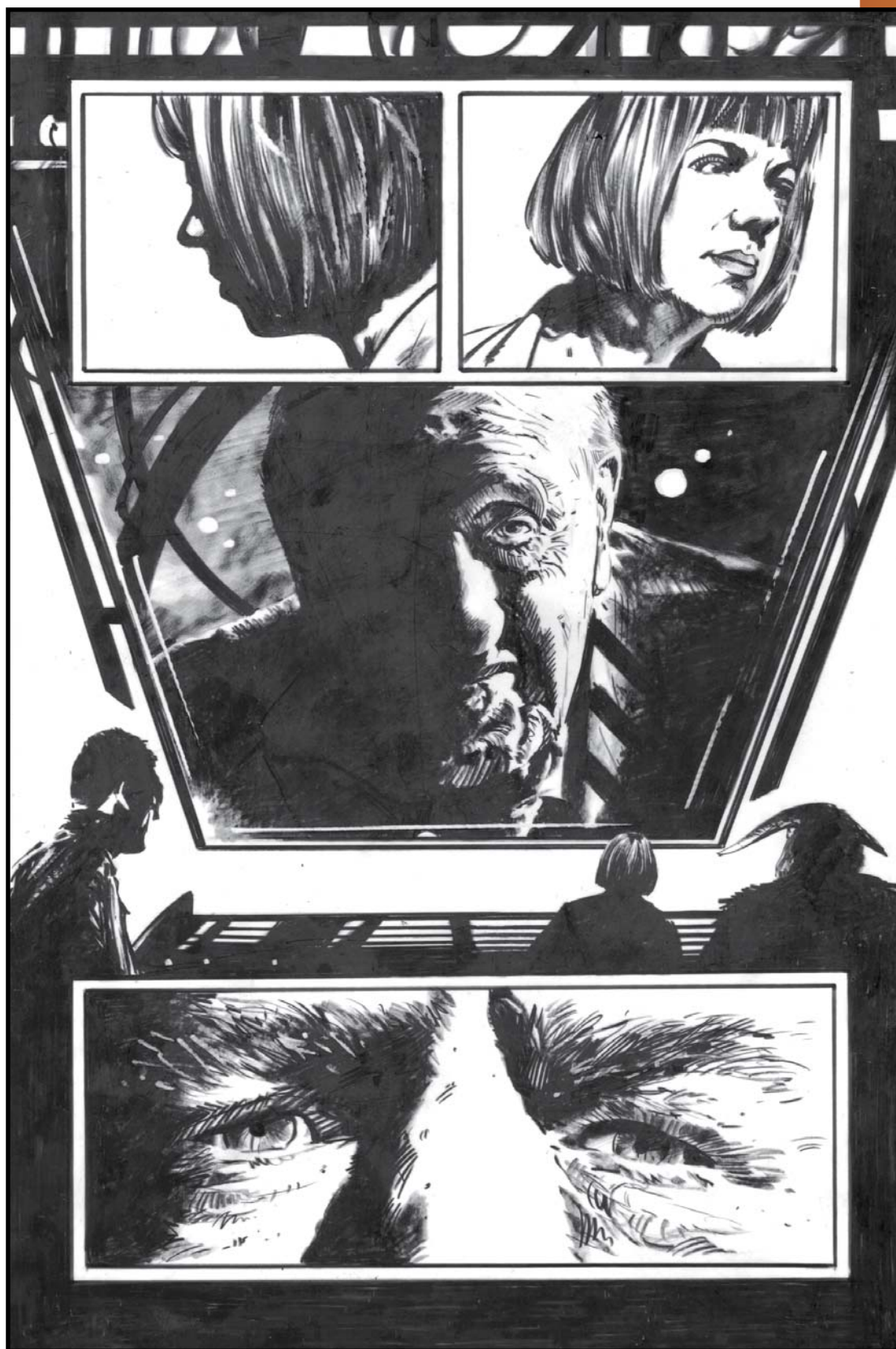
One day on the way home from work, I stopped on Waterloo Bridge, which links London with the suburbs. Someone was playing the song "Waterloo Sunset" by the Kinks. As I looked across the river, I imagined what the world would be like if the Thames were dry.

Moving to Los Angeles in 1991, the transition into film was exciting, but I kept the dream of doing my own graphic novel. Thus, eight years later in Hawaii, the first illustrations emerged for the 200-page graphic novel *Waterloo Sunset* employing realistic cinematic visuals.

Back home in Los Angeles, I hired models and a photographer. I even used other artists such as Ed Natividad and Ray Harvey to pose for a few key characters. Jose Fernandez sculpted maquettes of two of the alien creatures, and I partnered with British science fiction writer Andrew Stephenson, who fleshed out and scripted my ideas and added many

of his own. The book was published in 2004 by Image Comics, a project that had begun in Honolulu on *Final Fantasy* and was finished five years later in Sydney, Australia, on the remake of *Logan's Run*.

Although some producers showed interest in *Waterloo Sunset*, we never got a deal; but it did lead to other opportunities. Director John Woo saw it, and because of its cinematic qualities



Below: Goring went through many versions of the cover for the trade paperback before settling on this image which features the entire cast of the story. The sunset in the background reflects the title of the book. (Color added by Dean White.)



and film noir tone, he hired me to storyboard the cinematics for the video game *Stranglehold*, a sequel to his Hong Kong film, *Hard Boiled*. I have recently been working with producer Lori Tilkin and writer/producer Adam Sigel on a John Woo production for the Internet.

Jim Steranko is still a big influence on me. We have met several times at various San Diego Comic-Con events over the years. I showed him my comic work and was thrilled when he loved my framing. Credit that to my experience in the movies. The rest is all his fault. **ADG**

Above left: A page from chapter seven, "Within the Hollow Crown," where Hunter and Nina confront the head of London's cartel. The text was added later.

production design



SCREEN CREDIT WAIVERS

by Laura Kamogawa, Credits Administrator

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

STEP UP REVOLUTION

Carlos Menendez,
Production Designer

Charles Daboub Jr.,
Caleb B. Mikler,

Art Directors
Vivian Galainena,
Graphic Designer

Jeff B. Adams Jr.,
Set Designer

Travis Allen,
Scenic Artist

John-Michael Le Baron,
Previsualization
Artist

Opens July 27, 2012

FILM:

Nathan Amondson – THE ICEMAN – Nu Image

William Arnold – LOVELACE – Nu Image

Eugenio Caballero – THE IMPOSSIBLE –
Summit Entertainment

Nelson Coates – FLIGHT – Paramount Pictures

Michael Corenblith – THE CAMPAIGN –
Warner Bros.

Paul Cross – THE EXPENDABLES 2 – Nu Image

Howard Cummings – MAGIC MIKE –
Warner Bros.

Gary Frutkoff – SPARKLE – Sony Pictures

Alex Hajdu – DECODING ANNIE PARKER –
Capcom Pictures

Stephen Lineweaver – TED – Universal Pictures

Cory Lorenzen – SEXY EVIL GENIUS –
Launchpad Productions

Doug Meerdink – NEIGHBORHOOD WATCH –
20th Century Fox

Beth Mickle – ARBITRAGE – Lionsgate

Aaron Osborne – I HATE YOU DAD –
Columbia Pictures

Kirk M. Petrucci – KILLING SEASON – Nu Image

Eloise Stammerjohn – THE MARRIAGE
COUNSELOR and MADEA'S WITNESS
PROTECTION – Lionsgate

Ethan Tobman – AWOL – Red 56 Productions

Thomas Voth – SAVAGES – NBC Universal

David Wasco – SEVEN PSYCHOPATHS – CBS Films

Stuart Wurtzel – HOPE SPRINGS – Mandate Films

TELEVISION:

Richard Berg – DON'T TRUST THE B---
IN APARTMENT 23 – 20th Century Fox

Merideth Boswell – OUTLAW COUNTRY –
20th Century Fox

Michael Scott Cobb – PAIR OF KINGS –
Disney Channel

Kevin Constant – FRANKLIN & BASH –
Sony Pictures Television

Kitty Doris-Bates – AMERICAN JUDY –
ABC Studios

Jerry Dunn – ANGER MANAGEMENT –
Lionsgate Television

Suzette Ervin – GOOD LUCK CHARLIE –
Disney Channel

Matt Flynn – THE OFFICE – NBC Universal

Greg Grande – BABY DADDY and
JANE BY DESIGN – ABC Family

Kalina Ivanov – DARK HORSE – ABC Studios

Liz Kay – DON'T TRUST THE B---
IN APARTMENT 23 – 20th Century Fox

and DOWN TO EARTH – ABC Studios
Jane Musky – DO NO HARM – NBC Universal
Rusty Smith – ZOMBIES AND CHEERLEADERS –
Disney Channel

Richard Toyon – WILD CARD –
20th Century Fox

Shane Valentino – BEAUTIFUL PEOPLE –
ABC Studios

John Zachary – RED VAN MAN – ABC Studios

DUAL CREDIT REQUESTS:

The Art Directors Guild Council voted to grant dual Production Design credit to Nathan Crowley and Kevin Kavanaugh for THE DARK KNIGHT RISES – Warner Bros.



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membership



WELCOME TO THE GUILD

by Alex Schaaf, Manager, Membership Department

During the months of March and April, the following 22 new members were approved by the Councils for membership in the Guild:

Art Directors:

Kathryn Byron – THE BABYMAKERS –
Millennium Entertainment
Andres Cubillan – DIRTY WORK –
Fourth Wall Productions
Heather Dumas – DROP DEAD DIVA –
Lifetime Television
Kristyn Ingle – WIGS – WIGS Digital Channel
Sam Kramer – 1000 WAYS TO DIE – Spike
Timothy Dane Moore – MADEA'S
WITNESS PROTECTION – Lionsgate
Rachel Myers - MISTRESSES – ABC Studios
Billy Ray – LONGMIRE – Warner Horizon Television

Commercial Art Directors:

Kevin Bird – Various signatory commercials
Alex Cole – Various signatory commercials
Ariana Nakata – Various signatory commercials

Assistant Art Directors:

Paula Dal Santo – IN PLAIN SIGHT – USA Network
Alexander Hunter – THE FROZEN GROUND –
Lionsgate
Bill King – TREME –HBO

Aleksandra Landsberg – WIGS –
WIGS Digital Channel
Justin O'Neal Miller – 42 – Warner Bros.

Commercial Assistant Art Directors:

Chase Carter – JACK IN THE BOX commercial
Kristin Starr Davila – GENERAL MILLS
TOASTER STRUDEL commercial
Jace Ford – FORD commercial for
AMERICAN IDOL – Fox Network

Graphic Artist:

Jason Lowe – Fox Television Stations

Associate Graphic Artist:

Kathryn Bode – Fox Networks

Graphic Operator:

Adrienne Van Luvender – KCBS/KCAL

TOTAL MEMBERSHIP

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

AVAILABLE LIST

At the end of April, the available lists
included:

- 252 Art Directors
- 121 Assistant Art Directors
- 29 Scenic Artists
 - 7 Assistant Scenic Artists
 - 1 Scenic Artist Trainee
 - 1 Title Artist
 - 1 Title Artist Technician
- 29 Graphic Artists
- 34 Graphic Designers
- 8 Electronic Graphic Operators
- 85 Senior Illustrators
- 2 Junior Illustrators
- 7 Matte Artists
- 1 Previs Artist
- 78 Senior Set Designers
- 10 Junior Set Designers
- 5 Senior Model Makers

TED

Stephen Lineweaver,
Production Designer
E. David Cosier,
Art Director
Bryan Felty,
Assistant Art Director
Hank Mayo,
Simeon Wilkins,
Storyboard Artists
Brandon Smith,
Graphic Artist
Cosmas A. Demetriou,
Set Designer
Doug Cluff,
Charge Scenic Artist
Lance Littlefield,
Scenic Artist

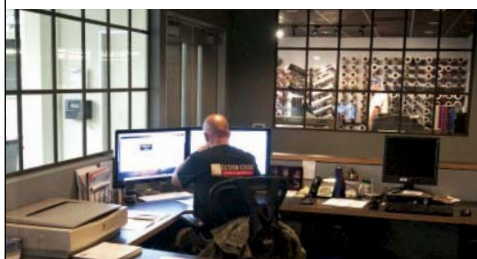
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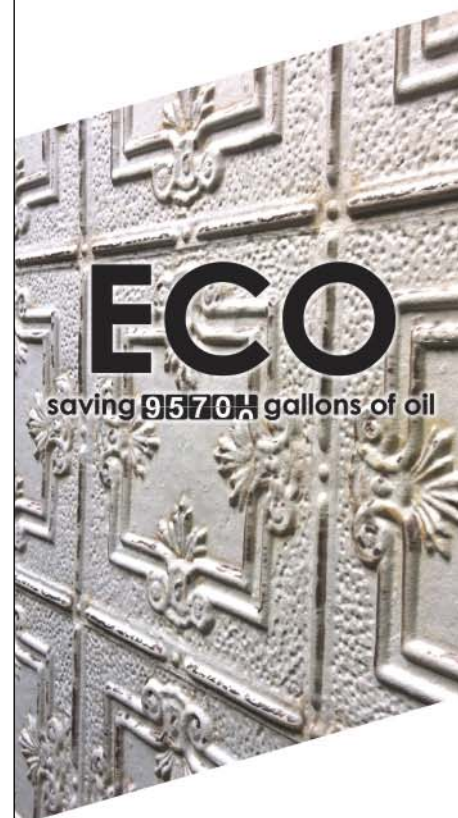


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calendar

GUILD ACTIVITIES

June 2

75th Anniversary Party
at the Hollywood Museum

June 16 @ 5-8 PM

Opening Reception – Ben Lao
Retrospective at Gallery 800

June 18 @ 7 PM

IMA Council Meeting

June 19 @ 7 PM

ADG Council Meeting

June 20 @ 5:30 PM

STG Council Meeting

June 23-24

IATSE District 2 Convention
Reno, NV

July 4

Independence Day
Guild Offices Closed

July 9 @ 6 PM

Board of Directors Meeting

July 12-15

Comic-Con International
San Diego Convention Center

July 16 @ 7 PM

IMA Craft Membership Meeting

July 17 @ 7 PM

ADG Council Meeting

July 18 @ 5:30 PM

STG Council Meeting

July 19 @ 7 PM

SDM Council Meeting

July 23-27

IATSE General Executive Board Meeting
Vancouver, BC



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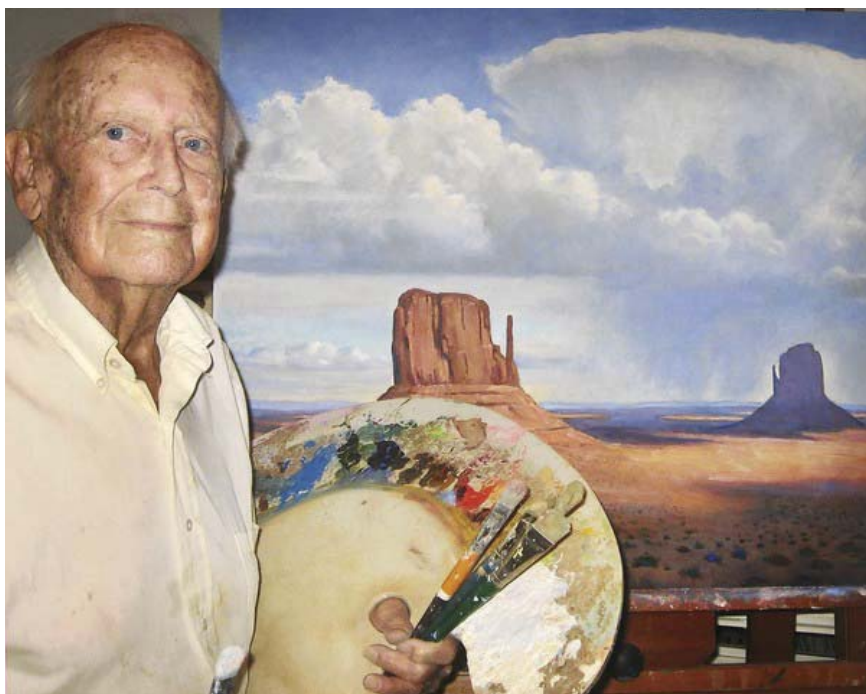
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milestones



ROBERT AYRES 1913–2012

from Mike Boehm and Dennis McLellan,
as reported in the Los Angeles Times

Robert Temple Ayres was born July 28, 1913, in Lansing, Michigan. He attended what is now Michigan State University but left to help with his father's real estate and property management business during the Depression. Exempted from military service because of severe allergies, Ayres worked as a navigator for Pan American Airways during World War II. He studied at the Academy of Art in Chicago and at the Chouinard Art Institute and Jepson Art Institute in Los Angeles.

After working a while as a commercial artist, he illustrated *The Golden Treasure of Bible Stories* and other books. His religious artwork landed him a job at MGM, when the studio needed set

illustrators for the big-budget 1959 epic *Ben-Hur*. He moved on to Paramount and Disney, where he did illustrations for hundreds of films, including *Blue Hawaii* (1961), *The Man Who Shot Liberty Valance* (1962) and *The Black Hole* (1979).

While at Paramount in 1959, Ayres created his most famous work. Officially called *Map to Illustrate the Ponderosa in Nevada*, it was conjured up just so it could burst into flames on television screens during the opening titles of the long-running series *Bonanza*. While the memorable *Bonanza* theme music played, Ayres' map appeared, then dissolved in flames, revealing the Ponderosa ranch's inhabitants on horseback—the Cartwright clan played by Lorne Greene, Michael Landon, Dan Blocker and Pernell Roberts.

Ayres' original Ponderosa map had hung for decades in the home of *Bonanza* creator and producer David Dortort, but Dortort's family donated it to the Autry National Center of the American West when he died in 2012. After the Autry announced last June that the map of the fictional Ponderosa was on permanent display, Ayres and family members visited the exhibit three times, the last just weeks before his death.

His last assignment at Disney before retiring in 1980 was creating artwork for restaurants and other venues at Epcot Center in Florida.

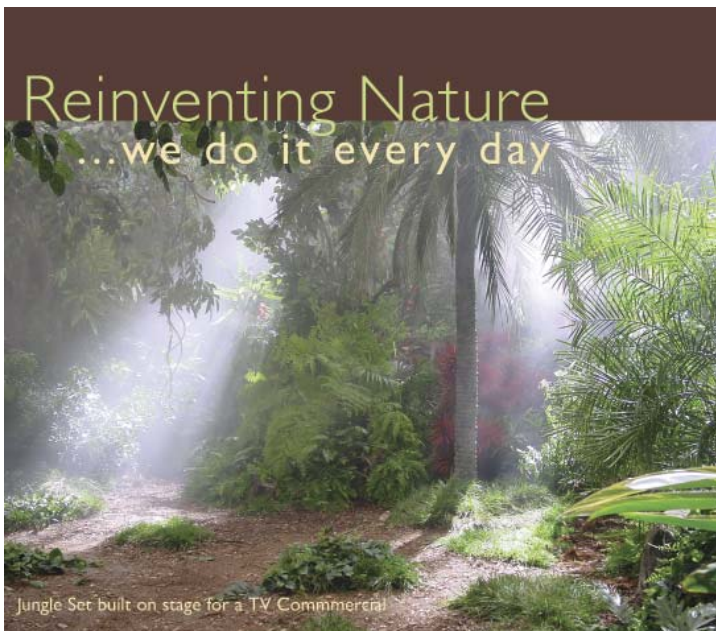
After his first wife, Geraldine, died in 1980, Ayres remarried. His second wife, Lucy, died in 1996.

The 98-year-old Ayres died February 25 at his home in Cherry Valley in Riverside County after making one last pilgrimage to view his iconic artwork, said his daughter Sharon Richards. Besides his daughter, he is survived by his sister Peg Boehm and two grandchildren.

Above: Robert Temple Ayres with one of his paintings. (Photo courtesy of the Autry National Center of the American West)

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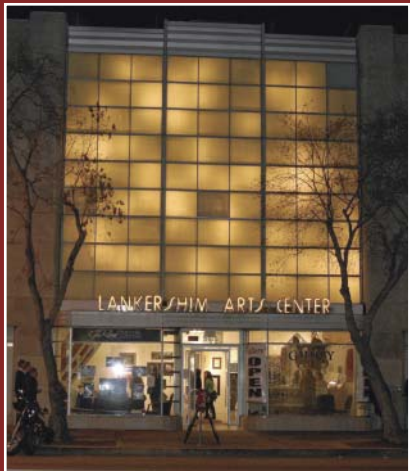


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reshoots

Published histories of filmmaking are often illustrated with a limited set of now-familiar photographs, but every so often one surfaces that hasn't often been seen. Such an image is this shot of Oscar®-winning, Hall of Fame Production Designer Edward Carfagno kneeling on the floor in Rome to show director William Wyler a few of his sketches for *BEN-HUR* (1959). The photo was in the collection of Carfagno's daughter, Linda.

The MGM epic, a remake of its 1925 classic, was shot in 70mm anamorphic with an aspect ratio of 2.76:1, the highest ratio ever used for a film. Wyler, one of the most accomplished and honored filmmakers in history, was an assistant director on the original *BEN-HUR: A TALE OF THE CHRIST* (1925) and thirty-four years later, directed this remake.



Photograph courtesy of Linda Carfagno

Born in Los Angeles, Ed Carfagno's career spanned six decades as one of the most prolific and successful Production Designers in the history of filmmaking. His spectacular epic designs for ancient Rome, beginning with *QUO VADIS* (1951) and *JULIUS CAESAR* (1953), took him often to Cinecittà, and he quickly became MGM's "Italian" Art Director. He was nominated thirteen times for the Academy Award®, and won three Oscars for *THE BAD AND THE BEAUTIFUL* (1952), *JULIUS CAESAR* and *BEN-HUR*.

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