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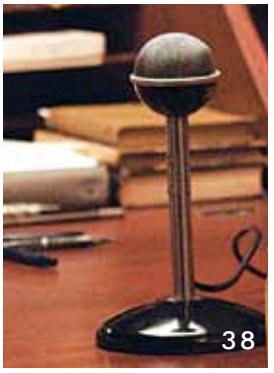

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COVER: A digital rendering in AutoCAD's Revit® software of a restaurant interior set built at SOHO Studios in Miami for STEP UP REVOLUTION, Carlos Menendez, Production Designer. Like all of the sets on this film, Menendez, a trained architect, first drew 1/4" plans in lead with a Mayline ("old school—analog," he says), before turning them over to Set Designer and Illustrator Robert Cox who redrew them in Revit, which enabled him "to create glossier illustrations more quickly."

PERSPECTIVE

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THIS BOUNTIFUL GUILD

by Michael Baugh, Editor

The Art Directors Guild walks a narrow path between two sometimes conflicting mandates. On the one hand, the Guild is a labor union, representing the interests of its members in periodic negotiations and grievances with employers. It seeks to be an advocate on behalf of our artists in areas such as the relative division of company profits (e.g., salaries and health plan benefits), arbitrary managerial actions (job security), and the recognition of employee contributions to a company's success (screen credits), among others.

At the same time, however, the Guild is a professional society, not unlike the AIA is for architects or the ABA for attorneys. The mission of that type of organization is usually educational and informational and its influence flows from very visible functions: fostering professional expertise, raising public awareness, publishing journals and videocasts, bestowing awards to recognize excellence, and helping to educate the next generation of peers.

In Hollywood, the two functions are often divided (Cinematographers Local 600 vs. American Society of Cinematographers; Film Editors Local 700 vs. American Cinema Editors) which leaves each organization free to pursue its own set of priorities. Art Directors are not alone, however, in their attempt to house several sets of imperatives under one roof. The Directors Guild operates in this manner, as do the Writers Guild and the Costume Designers Guild. Like them, the ADG must continually budget and weigh the amount of resources (money, staff time, office space) that it spends on each activity. Both kinds of support are important to us as designers and artists who labor in the entertainment industry.

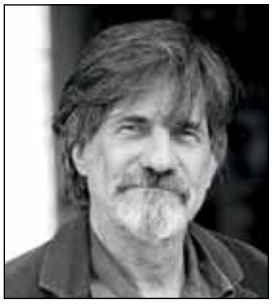
While it is difficult to quantify what being an IATSE local really means to our members in terms of dollars in their pockets, in general, unionized employees earn twenty percent more than non-unionized workers performing the same services. They are twenty-five percent more likely to have employer-provided health insurance, and thirty-five percent more likely to have employer-provided retirement benefits. Unions have been instrumental in establishing unemployment insurance and limiting workplace discrimination. At the same time that the Guild pursues these financial workplace benefits, it also increases the visibility of the arts of entertainment design through a wide range of ongoing professional activities including, just in part, a film society, the annual Excellence in Production Design banquet, an art gallery in the NoHo Arts District showcasing members' personal artwork, reduced-price continuing education, an extensive technology-training program, master classes, figure and still-life drawing workshops, participation each year at Comic-Con in San Diego, a program to preserve and archive the history of our crafts, a research library, and this bimonthly journal.

The Art Directors Guild is sometimes accused of going in too many directions at once, and not focusing on a single, core mission. I disagree. The bountiful assortment of activities and choices the Guild offers reminds me of the beginning of freshman year in college when I first thumbed through the course catalog, highlighting a hundred different choices, far more than could ever be sampled in even an extended college career. The ADG today is rich with services and activities, and provides the opportunity to network with a wide community of seriously talented artists.

Led by one of the hardest-working and most active Boards of Directors in its seventy-five-year history, the Guild is more than a labor union. It is more than a professional society. It provides the services of both, but doesn't stop there. I can't ever seem to find enough time to participate in all of the activities I would like—but the Guild's rich bounty continually challenges me to try.

contributors

DAVID CRANK was born in Virginia and still lives there, though he seldom gets to work at home. *The Master* marks David's second project with Paul Thomas Anderson; the first was *There Will Be Blood*. He began his career in theater, designing both sets and costumes around the country for various regional venues. In 1992, he got his first Art Direction job on *Ethan Frome,* starring Liam Neeson, and has since gone on to such projects as *Hannibal*, *Water for Elephants* and *Lincoln*. He has worked on several Terrence Malick films with Jack Fisk, including *The New World* and *The Tree of Life*. In 2008, he received an Emmy Award® for his work as Supervising Art Director on *John Adams* for HBO. He has also received two Art Directors Guild Awards and a CableACE Award. He recently designed *The Double* in England for director Richard Ayoade.



In 1972, **JACK FISK** designed Terrence Malick's *Badlands* and has worked on all eight of the director's films since. He also designed *Carrie* for Brian DePalma, *Movie Movie* for Stanley Donen, *Mulholland Dr.* for David Lynch (whom he has known since childhood) and *There Will Be Blood* for Paul Thomas Anderson. In 2007, he received BAFTA and Academy Award® nominations, along with the Art Directors Guild and Los Angeles Film Critics Awards, for his design work on *There Will Be Blood*. Jack lives on picturesque Beau Val Farm in the foothills of Virginia's Southwest Mountains with his wife, actress Sissy Spacek. They have two daughters, Schuyler and Madison. Currently, Jack has the pleasure of serving on the Art Directors Council of the Guild. He says his love of building artificial worlds began in childhood when living in a wooded area. "I built a lot of forts," he says, "they turned into sets."

JON HUTMAN earned a degree in architecture from Yale University where he also studied scenic design, painting and lighting at the university's School of Drama. He returned to his native Los Angeles and entered the film industry as an Art Department assistant on *The Hotel New Hampshire*, and then as a set dresser on *To Live and Die in L.A.* Hutman earned Art Director credits on *Wanted: Dead or Alive*, and *Worth Winning*, before moving up to serve as Production Designer and co-producer of Lawrence Kasdan's *Dreamcatcher*, and as Production Designer for Robert Redford on *The Horse Whisperer*, *Quiz Show* and *A River Runs Through It*. His other feature credits include *Coyote Ugly*, *Nell*, *Taking Care of Business*, and Jodie Foster's directorial debut, *Little Man Tate*. He produced and directed *Gideon's Crossing and* received an Emmy Award® and an ADG Award for his design of the pilot episode of *The West Wing*.

Production Designer **CARLOS MENENDEZ** was born in Havana, Cuba, received a bachelor of architecture from the University of Texas and joined the New York architecture firm Kohn Pedersen Fox Associates, where he worked as an associate designer on buildings such as ABC Phase III Corporate Headquarters and the IBM Headquarters in Montreal. Menendez began designing sets in the early 1990s, starting as Art Director on *South Beach*. Since then, he has worked as the Production Designer on *Love, Wedding, Marriage* and *Stopping Power* as well as Art Director and Set Designer on *The Dictator*, *Larry Crowne*, *Miami Vice*, *The Lost City*, *Any Given Sunday*, *Analyze This*, *The Horse Whisperer*, *Wild Things*, *Speed 2*, *Ransom*, and *Bad Boys*. He has designed award-winning commercials in South America, Europe and Southeast Asia, and received two ADG nominations for Capital's "What's in Your Wallet?" campaign.

From a young age, **MARISSA ZAJACK** cultivated her passion for design by studying art throughout the United States and Europe. She is a native of Southern California and studied fine art and photography at Art Center College of Design. Marissa then worked in fashion for designer Libby Lane where she discovered a passion for graphic and textile design. She eventually segued into work on music videos, which led her to television and feature films. Her credits include *Big Love*, *Hung*, *Zombieland*, *Running with Scissors* and *Dirty Sexy Money*. Marissa's love of digital design inspired her to launch **www.zajack.com** that features her graphic design work and showcases her personal style and latest inspirations. She feels lucky to call Los Angeles home, so when she's not working on projects, she can be found exploring the city and its many design wonders.

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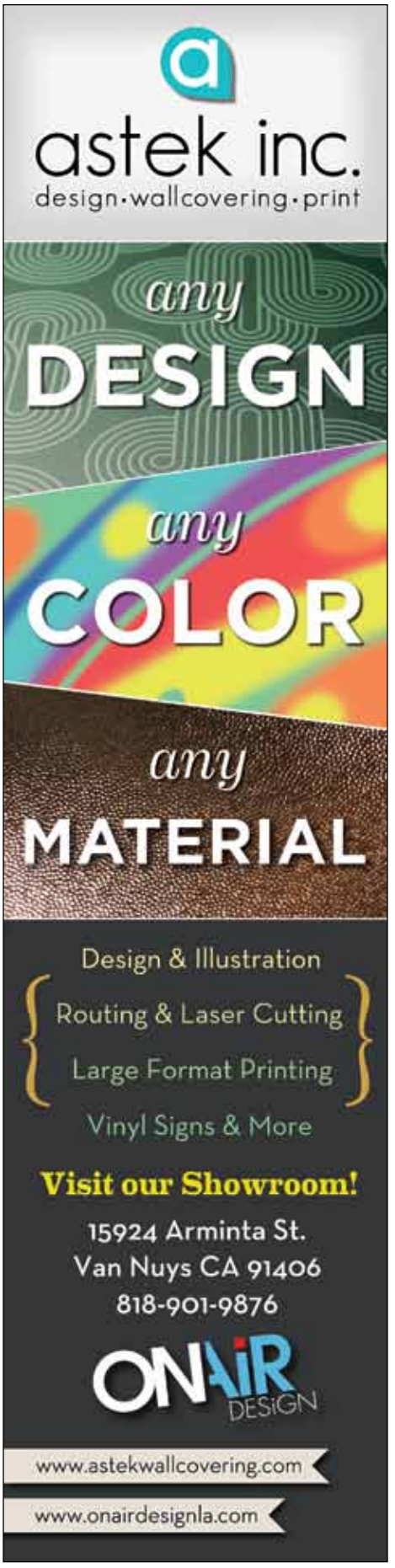

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from the president

ONE FOR ALL, NOT ALL FOR ME

by Thomas Walsh, ADG President

These transitional times are scary for those who seek their living in the entertainment industry, and though trends are cyclical, we most likely will never see things return to the way they were. ADG members now work anywhere that there is an incentive program. For some, New York, Atlanta, Louisiana, Vancouver or London have become their second homes, imposing upon them a cost-of-living increase that most cannot afford, and they're the lucky ones! Those not so fortunate face extreme financial hardships brought on by their inability to secure even minimum employment at home. They work harder, often with fewer resources and support, and they still provide a superior product with little waste. To the studios we want to say, "Stop the outsourcing. Stop the blockade on our jobs. Stop the exodus and bring the work back home." This is management's home too and you can be certain that they continue to enjoy the comfort of their homes and families while our members lose theirs. The studios last imposed work blockades on New York City in the 1980s. Their primary objective, then as it is now, was to force concessions from the unions, the city and the state. To be sure, there are changes and accommodations that could be made, but those need to be the result of a constructive engagement and dialogue that the studios have so far declined to pursue, as exemplified by the recently concluded Byzantine negotiations with the AMPTP.

We all have some choices to make. You can either throw your windows open like Howard Beale, the fictional anchorman in *Network,* and scream, "I'm mad as hell, and I'm not going to take it anymore," or you can make your voice heard even louder on Election Day. First, you must vote NO on Proposition 32. This initiative is conceived and financed by interests that are aligned against employees; it restricts political contributions from unions while cynically *not* restricting similar contributions from corporations (despite some misleading wording in the initiative title). The other extremely important item is to vote the Democratic slate from Obama on down. Hold your nose if you must, but the alternative is hopeless—unless you're part of the one percent who will share in the promised bounty of Romney and Ryan's agenda. You can be assured that the political paralysis and financial decline that we have endured for the last twelve years will continue, and not for the better.

If we stay the course, change will come. At some point the country and its people, all of its people, will finally come first. Closer to home, you must also vote in your own Guild's elections this fall, so that the progress toward community that we have made in recent years is not eviscerated or diminished by the agenda of a bitter minority. Every vote will count in a big way, and your vote could make the difference.

Another thing you can do: look to your left and right and help your union brothers and sisters who are most in need of a hand (not a handout) during this time of fear and uncertainty. If you know of a possible job or you're passing on one, then share that knowledge. If you are going out of town, fight to bring some of your colleagues from home with you. If necessary, employ members of our community in a virtual manner. God knows, if the studios feel they can control their productions through the miracle of broadband and satellites, then we can too.

Most important, if you witness or hear of an act of workplace intimidation or a violation of our contracts, one that denies a job to you or a colleague that belongs to Guild members by virtue of our collective bargaining agreements, then report those violations and put the Guild's staff to work doing what you pay them to do: enforcing and protecting our interests and livelihoods. Remember, please, that the Guild cannot do its job effectively unless we give it the tools and information to act in a timely way on our behalf. Reach out with compassion to those in our unique community who share our concerns and aspirations. We must work as one, sharing a common soul that is resolute and creates a positive difference in these trying times, elevating all and not just the few.

A Midsummer Night's Dream at the Huntington Library

by Debbie Patton, Manager of Awards and Events

"I have had a most rare vision.
I have had a dream;
past the wit of man
to say what dream it was."

In the continuing series of events celebrating the 75th anniversary of the founding of the Art Directors Guild, an outdoor screening of Max Reinhardt's production of *A Midsummer Night's Dream* (1935) was held under the stars on the grounds of the Beaux-Arts Huntington Library in Pasadena on September 15. Members brought picnics, blankets and lawn chairs and were treated to popcorn, coffee and smoothies as they celebrated the summer's end with this classic fantasy of magic and love, where Hall of Fame designer Anton Grot combined realistic details into an abstract forest of sparkling light and shadow.

Right: James Cagney, as Bottom, the Weaver (with Anita Louise as Titania, Queen of the Fairies) is able to convey a wide range of emotions while wearing a full-face donkey head. The rest of the cast—from Dick Powell and Olivia de Havilland as the young lovers, to Mickey Rooney as Puck—along with Mendelsshon's music, and a four-hundred-year-old script by Will Shakespeare, make the film an enchanting experience.

Left: The movie contains some very inventive visual effects considering the techniques of the era. Grot, along with cinematographer Hal Mohr, had the scenic painters highlight the trees and rocks with aluminum paint. The bushes were covered in rubber-cement cobwebs laced with sparkling flitter to catch the light. Mohr even used frames of cobwebs and flitter in front of the lens.

Top: The International Ballroom at the Beverly Hilton Hotel, decorated for last year's Art Directors Guild Awards. BMW, The Ultimate Driving Machine, has come onboard this year as the exclusive title sponsor of the Guild's signature event.

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

by Greg Grande and Raf Lydon, ADG Awards Producers

On February 2, 2013, the Beverly Hilton Hotel will once again play host to the Art Directors Guild Banquet and Awards Ceremony, and we hope you will be there. Save the date and reserve your tickets quickly when the invitation arrives. It will be an evening to be remembered, a celebration of the crafts that we cherish and that nurture us in return. The price is affordable—no more than dinner and wine at a very good restaurant—and the chance to see your fellow designers dressed up in their party clothes is worth the price of admission by itself.

There will be music, breathtaking film clips, food, wine and an entire evening spent feeling good about the work we all do. Comedienne Paula Poundstone will host for the third consecutive year. The reception beforehand is an opportunity to reconnect with folks you may not have seen in a long time. This night, the designers, not the cast, are the stars, and all the talk is about how beautiful films and television programs come to look the way they do. It is an evening where we all get together to celebrate superlative design. If you have been to other groups' awards banquets, rest assured that the ADG's evening is slicker, better looking and way more fun. Don't miss it.

ART DIRECTORS GUILD AWARDS TIMELINE

by Debbie Patton, Awards Manager and Greg Grande and Raf Lydon, ADG Awards Producers

The Awards season is underway, and like the Motion Picture Academy, the Television Academy, and most other organizations, the ADG is moving closer to a completely electronic online awards voting system. If you prefer to submit or vote in a more archaic fashion, please contact the office and we will accommodate you. We want everyone to participate.

Tuesday, **October 16**, 2012 – Television and Commercial Submissions BEGIN
Friday, **November 16**, 2012 – Television and Commercial Submissions END
Tuesday, **December 18**, 2012 – Online Voting BEGINS for Nominations for Feature Films, Television and Commercials
Wednesday, **January 2**, 2013, 5 PM – Online Nominations Voting ENDS
Thursday, **January 3**, 2013 – Nominations ANNOUNCED
Friday, **January 4**, 2013 – Online Voting BEGINS for Final Ballots,
Thursday, **January 31**, 2013, 5 PM – Online Voting ENDS
Saturday, **February 2**, 2013 – Winners Announced at 17th Annual Awards Banquet at the Beverly Hilton Hotel

Please remember that most of the correspondence from the Art Directors Guild will be handled through email. If you do not have a current email address in our system, you may miss important information, so please update your profile on the website, **www.ADG.org**. When updating your profile, please choose the "publish your profile" option and to not opt out of receiving email via Constant Contact, the Guild's email services partner. You can also contact Christian McGuire or Debbie Patton at the office: **Christian@artdirectors.org** or **Debbie@artdirectors.org**.

Left: An American Comedy Award and CableACE Award winner, writer and comedienne Paula Poundstone will host the ADG Awards for the third time.

the gripes of roth

PROPOSITION 32: WRONG FOR UNIONS, WRONG FOR CALIFORNIA

by Scott Roth, Executive Director

Proposition 32, on the California ballot in November, is an attack on unions. Two similar attempts failed at the ballot box, in 1998 and 2005. This effort is even more dangerous.

Proposition 32 would ban direct contributions to California candidates for political office by corporations and labor unions. "Political funds" could not be collected from corporate employees and union members via payroll deduction, even if the employee or member voluntarily approves. (This is even tougher than the previous ballot efforts, which merely required that union members give written permission for political expenditures once a year.) "Political funds" include money spent for or against a candidate or ballot measure or for a party or political action committee, or PAC.

So what's the problem if unions and corporations are similarly hamstrung? It's that Proposition 32 contains gigantic loopholes through which businesses and their rich backers can easily enter, but unions cannot. Exempted from 32 are business entities like LLCs, partnerships and real estate trusts. Are you a venture investor, land developer, law firm? Proposition 32 says come on in.

The drafters understood that payroll deductions are how most unions get almost all of their funds, while businesses get almost none of theirs from that source.

Proponents claim Proposition 32 is all about tamping down the power of "special interests." Don't believe it—the only groups being tamped down are unions, not businesses.

Further, Proposition 32 masks the fact that donations to candidates and parties, the contributions most directly covered by 32, are but a small part of corporate political spending in California. Power really resides in the initiative process, and that's where corporate California's influence truly is felt.

Under this proposition such spending could come from money which businesses—but not unions—can tap into; 32 would further distort the business/union equation in favor of business.

Pass Proposition 32 and the right of unions to speak politically will be drowned out by corporations still able to advocate politically in an initiative campaign, and by wealthy corporate individuals whose bankrolls know no limit for candidates or causes.

Pass Proposition 32 and the ability of unions to advocate, not just politically, but in any way, will be hobbled beyond recognition. This time it's bye-bye political advocacy; next time we're looking at "right to work" in California. And then it's bye-bye unions.

Don't let this happen. Vote no on Proposition 32.

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GET INTO THE DRIVER'S SEAT

by John Moffitt, Associate Executive Director

Over the years, the majority of respondents to the Guild's surveys have told us that providing opportunities for education and training should be one of the top priorities. In response, each October, the Art Directors Guild submits to the Contract Services Administration Trust Fund (CSATF) its annual requests for funding of proposed skills training courses—in some cases, requests conjoined with other locals, in others, on its own. The requests are then considered in January by the Alliance of Motion Picture and Television Producers (AMPTP)–appointed CSATF Board of Trustees, which allocates the proposed training funds under a Trust Agreement named the Contract Services Administration Training Trust Fund (CSATTF). This is the grant, enjoyed by union members, which funds the two-thirds reimbursement program for the cost of skills training courses completed at approved training vendors. Currently, the approved ADG training vendors are Studio Arts, Los Angeles Valley College's IDEAS program, Microdesk, Red Engine Studios and online trainer FXPHD. Unfortunately, in some of these cases, members have failed to take advantage of these opportunities, with the notable exception of Studio Arts, where we fill more seats than any other IA local.

Also in October of each year, the Guild's Board of Trustees meets to begin discussions that lead to the formulation of a recommendation for the coming year's operational budget to present to the Guild's Board of Directors for its ratification in January. An important part of its deliberations is the consideration of appropriate funding levels for Guild-sponsored training and educational programs for the next year. This includes funding the **lynda.com** subscription discount, the Master Class program, the ADG website as an educational delivery system, the Technology Outreach program and any other educational events, seminars and demonstrations deemed appropriate for members. Many members have enjoyed these resources, but again unfortunately, these opportunities are still underutilized.

Over the years, we've sought out and forged relationships with a variety of partners to provide skills training and educational opportunities, and CSATTF and the Guild have generally responded by providing generous funding for such programs. Despite our efforts, not all of our training partners and programs have been embraced by members. Nonetheless, the Guild's education and training stewards continue to search for and provide the educational models they believe best fit your needs.

In the end, all these efforts by the Guild to provide vehicles to train and educate members so they may remain relevant in the ever-evolving landscape of our industry are wasted if the members fail to participate, and access to funds and programs could actually be lost in the future as a result.

So I encourage each and every member to jump into the driver's seat and steer the course to enrich the prospects of his or her own professional career that only updated skills training and knowledge can provide.

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at the Art Directors Guild

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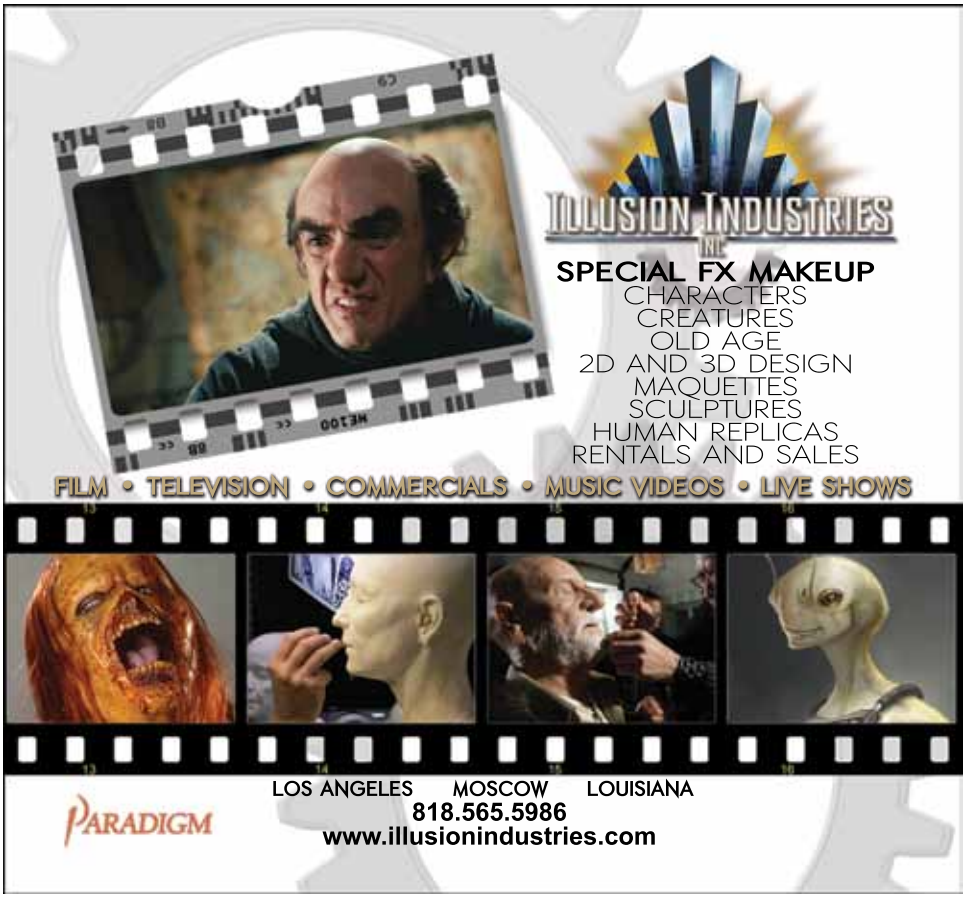


The ART Department

DANCE

I was truly excited about working on *Step Up Revolution*. "Wow," I said, "being surrounded by young, beautiful and talented dancers for five months is going to make me feel really young. I am finally going to learn how to do that handshake thing that sometimes includes elbows." I pictured myself dressing a little hipper, learning some hip-hop moves and worrying less about my next endoscopy.

In the previous *Step Up* films, the producers and the choreographer, Jamal Sims, had been extraordinarily successful developing new talent and writing stories where conflict was resolved amicably and creatively through dance rather than violence. With each sequel they had asked young kids to step up their game and their lives. To me, one of the most touching moments of the production was early in the casting, as I watched Jamal and Dondraico Johnson lead the young dancers, just off the streets of Miami, through their first steps. Jamal was patient, loving, sensitive and graceful. Everyone who showed up to the casting was made to feel like a winner. Like the entire crew on these wonderful films, I believe in the philosophy behind the franchise. Everyone knows they are part of something very special.

by Carlos Menendez, Production Designer

© Summit Entertainment

Photograph by Steven Brooke

Main image: A digital illustration by Robert Cox of the restaurant stage set. Inset, left: A production photograph of the finished set, on stage at SOHO Studios, a 70,000-square-foot warehouse that formerly housed a dry-cleaning facility. Above: Emily (played by Kathryn McCormick) dances on the restaurant's specially reinforced tables.

I saw this film as a great opportunity to create sets that were dynamic, environments that the dancers would interact with, not just dance in front of. Sometimes the scenery needed to support their full weight (such as the epoxy-resin tables in the restaurant dance scene), sometimes it would be used as a springboard (as in the shipping container set), or be danced out of (as the fiber-optic ballerina number set in a museum), or even danced sideways on (as in the sloped billboard dance in the final scene). The choreography and the sets had to inform each other and become seamless.

I met director Scott Speer on a Skype call and we hit it off immediately. He has a keen eye for design and we share a similar aesthetic—clean lines and modernism. His extensive experience in music videos and my professional architectural design background led to a wonderful synergy and a different kind of dance movie. I have worked on numerous films in Miami, from *Analyze This* to *Any Given Sunday* and *Miami Vice*, and I was well aware of the the city's rich aesthetic potential as a backdrop. With the guidance of location manager Colette Hailey, Scott and I mined every corner of the city, weaving a beautiful movie from the urban fabric. Wynwood Dance Studio, where Emily first tries out, serves as a good example of our collaboration. Staying away from the sweaty aesthetic and sepia tones of the typical dance studio, we created a stylish black-and-white interior out of a synagogue-turned-private residence in Miami's South Beach.

For *Step Up Revolution* there are two distinct worlds with their respective visual cues. The world of Emily and her real estate developer father is corporate, white and slick (The Valhala Hotel is an example). Sean's world (her love interest) was painted in the warm and rustic tones of the Miami River and Little Havana (Ricky's Club Habanero and Eddy's garage are part of that aesthetic). The contrast of these two worlds is intensified under Miami's gleaming sun, and heat was critical to the visual storytelling.

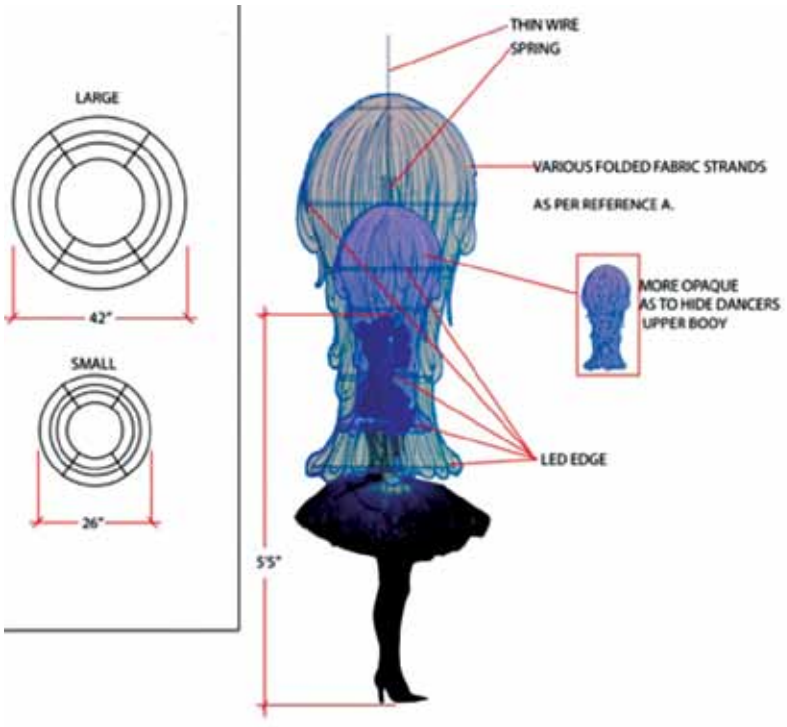
"I was well aware of Miami's rich aesthetic potential as a backdrop. We mined every corner of the city, weaving a beautiful movie from the urban fabric."

Scott, cinematographer Crash Gopinath and I, wanted this fourth rendition of *Step Up* to have a stylish feel, using Miami as a springboard to create visually dynamic sets that felt alive rather than propped into position. On every movie, whether I'm working as Production Designer or Art Director, I like to engage with the cinematographer on the first day to start a good working relationship. I build models and discuss lenses with him, exploring imagery and looking at lighting references together. Because this film would be filmed in 3D, the sets would need more light than normal, which translated into nearly triple the amount of camera and lighting gear. For every set we had to find creative ways to conceal the equipment in the architecture. If the set cannot be lit, there is no use in drawing a single line. Filmmaking is a truly collaborative art.

Safety was a primary design concern and it did keep me up some nights. In my mind, there were really two dances going on. The dance of the performers and the delicate behind-the-scenes structural engineering dance the Art Department had to do. The latter is all about the choice of non-slippery floor materials. It's a dance where beautiful scenery could conceal danger, and we would often hold our breaths until the number was over. To help with this dance I made my first call to one of the best construction coordinators and

Opposite page, top: The finished set for the interior of the Miami Modern Art Museum. The figurative bronze sculptures are actually dancers from the film's flash mob who come to life turning statues into performance art. Bottom, left: The sculpted relief in the center of the oversized modern portrait is also a member of The Mob who emerges from the canvas to dance in the museum. This page, top: The Modern Art Museum under construction. The set was built on stage to allow a properly constructed dance floor for the performers. Above: The same view of the now-completed set. The central skylights and large wall-washer light wells left room for the beefy lighting required for 3D photography.

Above: Dancers in fiber-optic tutus emerge from jellyfish and dance among sweeping Varilights in The Mob's Modern Art Museum performance. Right: A drawing by Assistant Art Director Caleb Mikler of the jellyfish costumes for the extraordinary dance, performed to the Near Eastern and medieval music of Serbian/American group Stellamara. Opposite page, above: Unlike earlier versions of the STEP UP franchise, the dancing in this episode is not limited to hip-hop genres, but rather allows the young performers to stretch their talents in many directions. Opposite page, below: When the lights are shut off in the Art Museum, the ballerinas can still be seen in their battery-powered fiber-optic costumes, which echo the luminescent quality of some deep-water jellyfish.



steel welders in the film business, Pete Damien from Ocala, Florida. I had worked with Pete on *Speed 2* and was familiar with his structural expertise. He and Art Director Charlie Deboub scheduled the set construction process to allow Jamal the most amount of time possible for rehearsal and familiarity with the floor materials before shooting. Changes in the schedule and weather sometimes interfered with this schedule, but it was always our primary goal. No movie has ever been about scenery. This one was all about the choreography, and for my design job to be done well, I had to make the dancing look effortless and flawless.

"Well, of course, five 180-pound men can dance on a glass table without breaking it," I'd say. "And sure it's possible to do hip-hop moves up the surface of a near-vertical wall."

Top: A digital illustration by Robert Cox of the interior location, dressed for Anderson's gala benefit. Above: The reception area of the Wynwood Dance Studio, a redress of a Miami Beach residence, reflects the aesthetic of the wealthy STEP UP characters, pristine, light and tasteful.

Every set was engineered in such a way that the audience in the theater would not bat an eye or become too aware of the ingredients used in making this sausage. In a dance film, if the choreography fails, the film fails. On *Step Up Revolution*, for the dance to work, the sets had to work, too.

I have seldom worked on a film that did not end up building at least a few sets that had been initially planned to be locations. This can be due to magical thinking on the part of the producers, or other more practical issues such as actors' travel times, location availability, noise, weather, etc. In this case, as soon as the reality of the three 3D cameras and their accompanying cable and gear set in, the project went from being mostly location to a stage/warehouse movie. There were three reasons for this. One was lighting; there were very few interior locations in Miami with the ceiling height necessary to light at the required intensity. A second reason was the amount of space the choreographers needed to stage each particular dance number. The dances not only spilled out laterally, they sometimes went vertical, so any obstruction, column, surface, or sprinkler head could pose a problem. And finally, total control over the dance surface is necessary at all times. If the location was perfect but the floor was not right and too expensive to re-cover, we all

"There were really two dances going on. The dance of the performers and the delicate behind-the-scenes structural engineering dance the Art Department had to do."

usually got right back into the scouting van, turned on the A/C full blast, and headed to Starbucks for a caramel macchiato.

The prep time was tight, as it always seems to be nowadays, but the biggest problem was the availability of Set Designers, carpenters and Scenic Artists. There were a number of major television and feature film projects in Miami at the time, including *Rock of Ages*, and this led to a shortage of local talent. This situation can be extremely stressful, but when it happens, you sometimes end up with diamonds in the rough, people who would not have gotten a chance to work on a movie of this size and complexity. When you ask people to step up, magic can happen. The *Step Up* Art Department's rough diamond was Assistant Art Director Caleb Mikler. Caleb had held a variety of jobs on other movies from greens man to set dresser; he could do anything. Early on we tapped his talents as an Illustrator and then moved him up to Assistant Art Director. He was the Assistant on the final dance number (the shipping container scene) and designed the steel corporate monster prop. Caleb is a guy I plan to hold onto; he really stepped up.

Above: The rehearsal space in the Wynwood Dance Studio location reveals the two elements required for the film's sets that were difficult to find on location: a properly sprung dance floor for the performers, and enough space for the extensive 3D lighting required by cinematographer Crash Gopinath. Bottom, left: The gala benefit, shot at night on location in Miami Beach at the Lincoln Road Parking Garage.

Carlos Menendez' STEP UP REVOLUTION Art Department included: Charlie Deboub, Art Director; Caleb Mikler, Assistant Art Director; Vivian Galainena, Graphic Designer; John Le Baron, Previsualization Artist and Draftsman; Jeff Adams and Robert Cox, Set Designers; and John Kelly, Charge Scenic Artist; as well as Pete Damien, Construction Coordinator; Susann Belaval, Art Department Coordinator; Kristen Lindberg, Clearances; and Megan Lane, Art Department Assistant.

Above, top and center: The film's final scene was staged on Watson Island in the bay of Miami. Fifty shipping containers were stacked methodically in coordination with choreographer Jamal Sims to frame dramatic views of Miami's skyline and to provide dance platforms at different levels. Trampolines were concealed between containers to provide springing off points.

Almost every budget is challenging these days and the expectations usually exceed the resources available. This is where a creative producer can be a great friend of the Art Department. Nan Morales believed, as I do, that if you let go of ego, pick your battles and place resources in the right place, you can maximize the production

"If the location was perfect but the floor was not right, we all usually got right back into the scouting van and headed to Starbucks for a caramel macchiato."

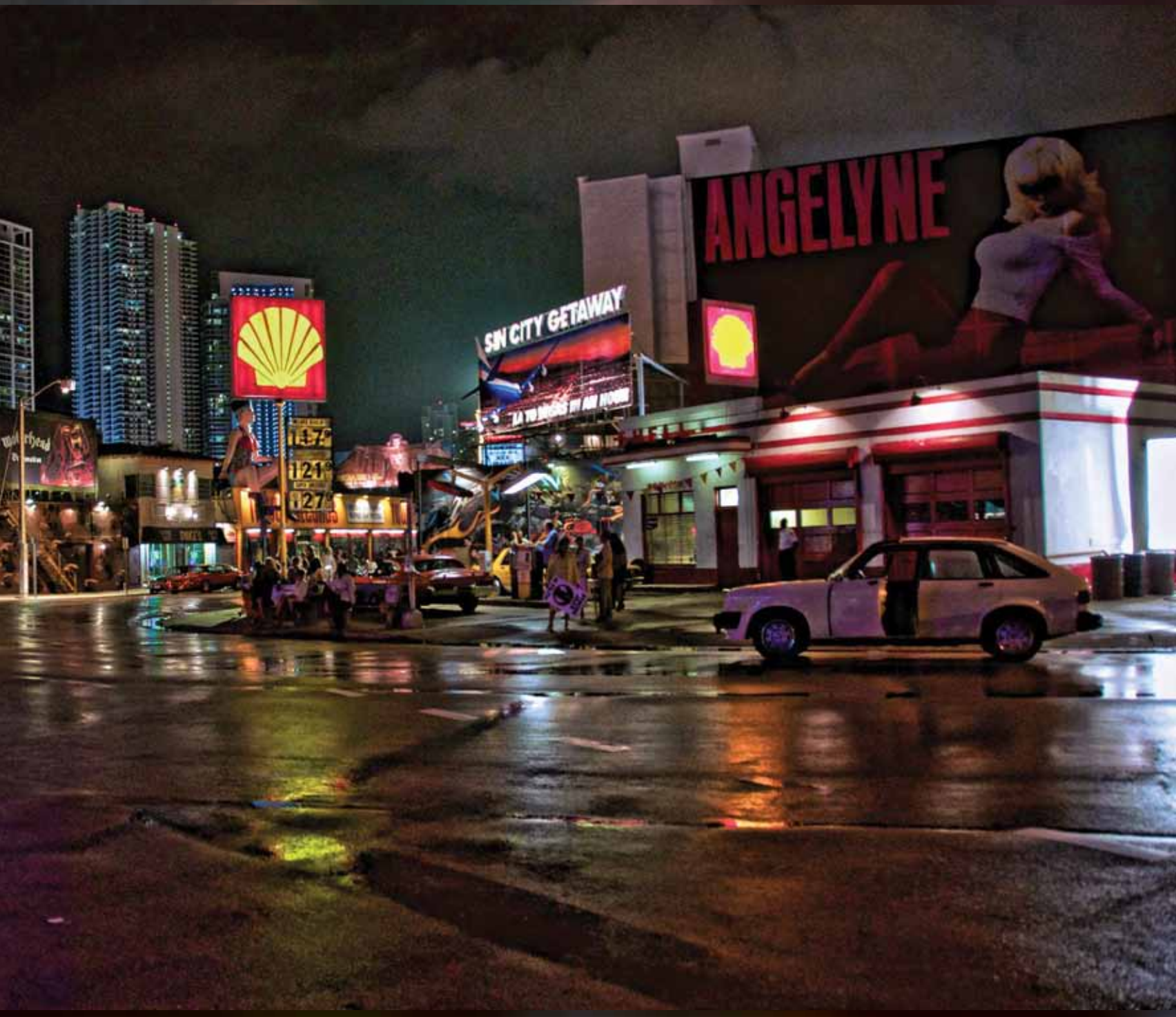
value of your film without sacrificing the look. The budget was not paltry by any means, but the behind-the-scenes engineering and testing required to pull off the dance numbers safely and beautifully created a serious financial challenge. Finally, I believe it is really important to take the chief accountant out for a glass of wine every once in a while on a film; and if he or she insists…let them pay.

Looking back with hindsight, the seldom-discussed back stories of individual crewmembers, and the progress of their lives outside the film production, sometimes can either hinder or elevate the performance of their work. Set decorator Helen Britten lost one of her best friends to pancreatic cancer during filming, and my mother Julia entered the final phase of Alzheimer's. My mom's disease was progressing so fast that I knew there would come a moment during the process when she would no longer recognize me and never see my work on the screen. It helped me tremendously to have Helen, who was familiar with the Cuban exile culture and the special relationship of Cuban moms and their sons. Beyond her remarkable compassion, she also brought her great eye and talent to help me steer the movie's design. I believe that visually, we took the *Step Up* franchise to a new level. I am especially proud of the way art and architecture is featured in the movie, not as a backdrop but as an integral part of the dances and the story. I believe the film is sensational. **ADG**

Opposite page, bottom: Eddy's garage is an example of the contrasting aesthetic of the Miami River and Little Havana. The tones are warmer, the grit and age pronounced and textural. Left: The loading dock at Ricky's Club Habanero. The set was partially built and dressed on an existing location. This, and the interior of the club which was built on stage at SOHO, are also part of the warm aesthetic of the emigrant community. Below: Assistant Art Director Caleb Mikler's composite illustration for the corporate monster, an animated robot that provides the finale to a flash-mob dance at Anderson's real estate headquarters.

ROCK OF AGES

by Jon Hutman, Production Designer



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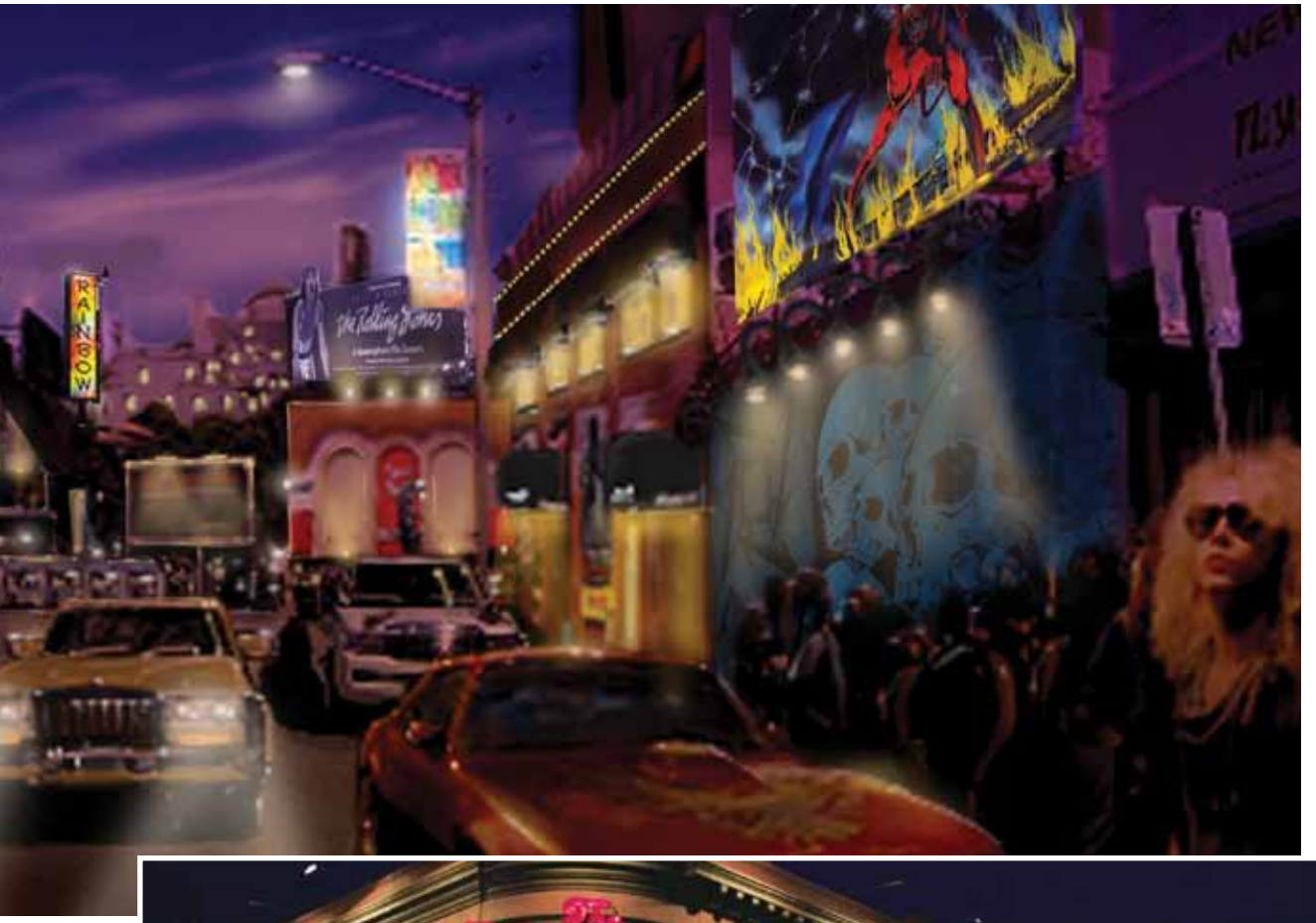
Preceding pages: A high dynamic range photograph of downtown Miami transformed into the Sunset Strip, before Digital Domain replaced the skyscrapers with the Hollywood Hills.

Rock of Ages is a musical set in the rock 'n' roll club scene of the Sunset Strip in 1987. Based on the Broadway musical, the story follows a young girl (Sherrie, played by Julianne Hough) from Oklahoma who comes to Los Angeles to pursue her dream of becoming a singer. Along the way, she falls in love with a wannabe rocker (Drew, played by Diego Boneta) who sells out to join a boy band. The plot incorporates more than twenty classic rock anthems from the 1980s, including Bon Jovi's *Wanted Dead or Alive*, Def Leppard's *Pour Some Sugar on Me*, Pat Benatar's *Hit Me with Your Best Shot*, and Journey's *Don't Stop Believing*.

The central challenge in designing *Rock of Ages* was to find a balance between authenticity to a time and place which is familiar to much of the audience, and at the same time to create a world which lives up to the spirit and energy of the soundtrack. I started the project believing that a musical needs to play in a world of heightened reality, in which the audience can accept that the characters alternate freely between spoken dialogue and song. Ultimately, the stylization of the world of the film is a question of interpretation and execution. How do we take the historical research, which gives us authenticity, and transform it into a setting which supports and enriches the story we are telling?

Photos: Jon Hutman



Top, opposite page: Miami Avenue, the Strip location as it was found, a combination of abandoned buildings and restaurant supply stores. The pink building on the left (once a bank) became The Bourbon Room in the film. The long white building beyond it became Tower Records. This page: The white building on the left became Filthy McNasty's and the white fire station in the background became The Roxy. Main image: An illustration by Collin Grant envisions the transformation of Miami Avenue into the Sunset Strip, circa 1987. Using the existing buildings as a blank canvas, the Art Department added signs and billboards to re-create the landmarks of the fabled mecca of rock 'n' roll. Below: The fictitious Bourbon Room is located at the center of the Sunset Strip set, with Tower Records in the background.

Photo: Alejo Menendez

Above: In The Bourbon Room set, Tom Cruise, as rock legend Stacee Jaxx rocks the crowd to Def Leppard's Pour Some Sugar On Me.

From my first meeting with director Adam Shankman, his clear instruction to me was that he wanted the setting of the movie to be an accurate, authentic re-creation of the Strip. He wanted to capture the seductive edginess of a world which we both remembered, having grown up together a few miles further west in the hills above Sunset Boulevard. The solution we arrived at, through the mysterious give-and-take of collaboration, is a condensed, amplified version of the Sunset Strip, featuring the icons which defined the time and the place as the mecca of rock 'n' roll.

For me, the design process always begins with research, in this instance a scout of the Sunset Strip as it exists today, paying special attention to the places which remain from the 1980s. These include clubs like The Whiskey, The Roxy, and The Rainbow, from the Chateau Marmont perched on the hillside at the east end of the Strip, to the Hamburger Hamlet at the Beverly Hills city limit on the west. A little digging uncovered many of the era's memorable institutions which have disappeared: Tower Records, Spago, the Old World restaurant, Ben Franks coffee shop (now Mel's), and Filthy McNasty's (now The Viper Room). I also discovered an invaluable resource in the archives of Clear Channel Communications, which now owns most of the billboards on the Strip. Their collection documents virtually every billboard on the Strip going back to the 1950s.

The Strip is distinguished less by any outstanding architectural landmark, than by its unique mix of building types and functions, each announced (or obscured) by the signs which declare its identity, and by the billboards which claim any unused visual real estate. The boulevard itself winds along the base of the residential hillside to the north. I realized that my impression of the Strip has been compiled from a lifetime of driving through it—two miles of isolated landmarks compressed into a single impression by the speed of my car. Stopping to shoot photos, I found that any single spot along the Strip seemed incomplete. The only way really to convey the essence of the Sunset Strip in a single, shootable location, would be to compress the familiar elements of that two-mile stretch into a couple of blocks.

"Ultimately, the stylization of the world of the film is a question of interpretation and execution. How do we take the historical research, which gives us authenticity, and transform it into a setting which supports and enriches the story we are telling?"

The key locations in the film are the Sunset Strip itself, a fictitious rock club called The Bourbon Room, and a fictitious strip club (The Venus

Club) where Sherrie begins working as a waitress. There are also two important romantic scenes between Sherrie and Drew which take place behind the Hollywood Sign, and two key scenes inside Tower Records. The final complication in resurrecting the Sunset Strip, circa 1987, was the decision to shoot the film in Miami.

By the time I became involved with the project, Adam Shankman and producer Garrett Grant had already scouted locations in Miami. Although the rock club interior was the only location from this initial scout which ended up in the film, they had seen enough palm trees, stucco buildings, and ocean to convince them we could find what we needed there.

Top and above: The Bourbon Room was shot in an actual rock club in Fort Lauderdale called Revolution Live. The club was shut down for an entire month to accommodate the filming. LED Lighting built into the signage allowed cinematographer Bojan Bazelli a rich palette of lighting options.

When I first arrived in Miami, I was concerned about the utter flatness of the landscape. However, once we found a nice landfill on which to build the Hollywood Sign, and talked to our friends at Digital Domain about adding hills to the Sunset Strip location, my fears subsided, and we began to piece together our compressed, amplified version of Los Angeles.

My first concern was to find a location which could be transformed into the Sunset Strip. There was one potential option from Adam's initial scout to Miami that stood out to me for two reasons: the street had an s-curve, which reminded me of the actual Strip, and the focal point of that intersection was a majestic two-story building (formerly a bank), which felt like it might be the exterior of The Bourbon Room. Ideally, I wanted to find a location where the audience could tell, by its prominent scale and position, that this club was the heart of the Strip.

Right: An illustration of the fictitious Venus Club by Collin Grant. A cross between vintage Vegas and the Sunset Strip, this strip club is designed to showcase twenty-six pole dancers. Below: The Castle Theater, before becoming The Venus Club in ROCK OF AGES, was the Miami Beach Playboy Club. It's shown as it was found—abandoned for many years under piles of debris. Opposite page, right: Collin Grant's sketch of the Champagne Room, the ultimate private lap dance room, in which Julianne Hough rocks Tom Cruise Like a Hurricane. The scene, unfortunately, did not make it into the final cut of the film.

I then paced the street, with all of my reference, and tried to arrange the other element of the real Strip in relation to the fictitious club. The derelict fire station across from The Bourbon would become The Roxy. I could build a façade for the infamous Rainbow Room next door. The abandoned gas station across the street would become the Shell station which used to be at the corner of Sunset and San Vicente. The widest façade on the street seemed the most natural choice to become Tower Records, and the huge blank façade next to it became the teen rock club Gazzarri's.

At the opposite end of the block, I situated the fictitious Venus Club, and surrounded it with Frederick's of Hollywood (borrowed, with creative license, from Hollywood Boulevard), the Comedy Store, the Body Shop (a real strip club), and Guitar Center (which is actually further east on Sunset, but seemed worthy of inclusion in this rock 'n' roll world).

I then interspersed Centerfold newsstand, Book Soup, liquor stores, a tattoo parlor, Ben Franks coffee shop, and the unmistakable Carneys, which sells hot dogs from a Union Pacific train car. The street became a backlot—a blank canvas of mismatched structures which could be transformed into the Sunset Strip, primarily with paint, billboards, and signage.

I often say that figuring it out is the fun part…then you have to actually pull it off. That's where the

Art Department comes in. I was really fortunate to assemble an enthusiastic and experienced team, who were able to embrace and overcome the inherent challenges of the job.

Paul Kelly, a veteran Art Director from New York, led a team of Set Designers and Assistant Art Directors which included Florida locals Richard Fojo and Rosa Palomo, and Dennis Bradford from Los Angeles. Graphic designers Eric Rosenberg and Vivian Galainena re-created every sign, poster, and billboard on the entire strip; and Illustrator Collin Grant helped me show Adam and Garrett what this shabby collection of derelict buildings could become.

Of course, our desire to reproduce actual businesses, signs, and billboards created a clearance task of epic proportions. This job fell to Art Department coordinator Elizabeth Boller and clearance coordinator Jason Dancer, working in collaboration with the clearance department at Warner Bros.

Construction coordinator Brian Markey and lead Scenic Artist Barry Jones assembled a local Miami crew, with foremen from Los Angeles, who literally sweated their asses off in the humid Miami summer. We also engaged the services of a team of local sign, neon, and billboard vendors to install scenery which would withstand the very real threat of hurricanes.

The icing on every layer of this cake was provided by set decorator K.C. Fox and leadman Mark Woods. From the first set she dressed on the film, I

Below, left: The Art Department worked with theatrical lighting designer Mike Baldassari and rigging gaffer Joshua Stern to integrate the lighting scheme of The Venus Club into the scenery for Any Way You Want It. Right: The Playboy Club Lives Again! This set was really all about featuring the dancers, and Mia Michaels' choreography, here used for Shadows of the Night.

Above: This Waste Management landfill, at 250' above sea level, is the highest elevation in South Florida. It became the site for a half-scale replica of the Hollywood Sign. Below: This is the actual view from the top of the landfill, looking out across Pompano Beach. In the film, this view was enhanced by Digital Domain with actual views of Los Angeles. Opposite page, top: A depressed Drew (Diego Boneta) visits the Hollywood Sign where he finds Sherrie (Julianne Hough) and they lament their problems with Every Rose Has Its Thorn.

knew that K.C. was channeling some hidden rock diva (or getting that one last music video out of her system).

I should also acknowledge the tireless efforts of location manager Sam Tedesco and his crew. It was only through his calm negotiations that we were able to treat Miami Avenue as our own personal backlot.

Although the Sunset Strip was the largest set in the film, it represented only about five days of a twelve-week shooting schedule. Close to a month was spent in The Bourbon Room location, which was (until we got there) a functioning nightclub in Fort Lauderdale. This was the one location that Adam had seen on his initial scout that we used in the film. He loved the scale and shape of the space, with the audience split onto three levels—the main floor, the sunken pit, and the wrap-around balcony. The balcony provided room to build an office for club owner Dennis Dupree (Alec Baldwin), which allowed Adam to tie the scenes in the office to the music and action on stage in the club. There are some extensive scenes in the backstage and dressing room areas of the club, which are quite small in the location, so those were built on a soundstage.

"Simply put, it's all about the dancers. Any piece of furniture used in the choreography will likely need to be thoroughly reinforced (i.e., rebuilt). Any props and dressing must be established from the first rehearsal (and beware what alternatives they might find lurking around the rehearsal space!)."

The other key location in the film is The Venus Club, a strip club where Sherrie gets a job as a waitress,

and eventually becomes a dancer. This was one set where Adam's vision allowed us to depart from the gritty reality of the Sunset Strip. In collaboration with choreographer Mia Michaels, he envisioned a strip club with twenty-six dancers on nine poles and multiple runways. The location which he had seen on his initial scout to Miami was the most popular dance club in South Beach. The space in a converted art deco theater was grand and theatrical, not at all what I initially imagined for a strip club. Because of the club's popularity, though, it would have been impossible to shut it down for a week of filming, so I looked for other options with this scale and style.

The location we eventually found was a badly run-down abandoned theater (another blank canvas) which had once been the Miami Playboy Club. With assistance, once again, from Collin Grant's illustration, I convinced Adam to take the leap of faith that we would be able to transform this rubble heap into the slick, bustling nightclub he'd envisioned.

I learned a couple of valuable lessons designing a musical for the first time. Simply put, it's all about the dancers. The set—particularly the scale and the surface of the floor—must accommodate the choreography. Any props and dressing must be established from the first rehearsal (and beware what alternatives they might find lurking around the rehearsal space!). Also, any piece of furniture used in the choreography will likely need to be thoroughly reinforced (i.e., rebuilt). In any set, be sure to coordinate dance rehearsal requirements into the pre-rig schedule. Because so many of our sets had club stage lighting, theatrical lighting designer Mike Baldassari needed time (in the dark) to write and rehearse the cues for the musical numbers. The dancers needed to rehearse on the finished sets, and these rehearsals often needed to be scheduled so that Adam could be present (outside the shooting schedule). In the end, choreography is just another department which requires consideration and coordination, but I've learned that it's a department whose needs and concerns can't be ignored.

Above: No VFX here! This photograph of the Hollywood Sign set at dusk by unit publicist Claire Raskind captures the magic of Hollywood in every sense.

The Hollywood Sign was shot in the first week of the schedule. The location was literally a garbage dump, a mountain of trash, which is actually the highest point in South Florida. We built the letters at half of their actual scale, and supported them on a structure based on the original wooden framework that was replaced in the late 1970s. Although the distant city lights were enhanced by Digital Domain, the actual view from the location was pretty magical.

Rock of Ages was the first film I've designed which was shot with digital cameras. Cinematographer Bojan Bazelli brought an amazing depth of experience both with the digital medium and with the use of multiple cameras (usually three to four). One technique he used to approximate the richness of film was to shoot every scene at a very low exposure. In the Tower Records set, for example, which was lit with a uniform grid of overhead fluorescent fixtures, Bojan had the grips wrap each of the tubes with N6 gel, reducing the light intensity two stops. To the naked eye, the set looked like half of the lights were out, yet as he corrected it on the monitor, it had the depth and softness you'd see on film. At night on the Sunset Strip, Bojan similarly had the grips gel each of the light box signs. Every neon sign had a dimmer, and many of the hero signs had to be painted to dim them further.

> **"Increasingly, designers have to figure out clever ways to navigate the narrow space between their visions and their budgets."**

Not surprisingly, LED lighting seems to work quite well with digital photography. Once they are run through a dimmer board, both the color and brightness of the lights are almost infinitely adjustable. One clear consequence of the extreme light sensitivity of the digital camera is an increased reliance on practical set lighting. In The Bourbon Room location, K.C. Fox had custom-built fixtures installed in the low-ceilinged area surrounding the bar. Working with rigging gaffer Joshua Stern, her crew fitted these fixtures with LED lamps,

creating a set which was instantly shootable, with a wide variety of looks.

The interior of Tower Records was one of the last sets to be shot. That final hurdle, after twenty weeks of nonstop scrambling, seemed unfair and impossible. K.C. had somehow amassed forty thousand vinyl record albums, but each one had to be shrink-wrapped and labeled, with the crappy ones hidden as filler, and the contemporary rock albums cheated to the front. And then there was the full wall of cassette tapes. We made it—just barely—a few discs short of a mutiny.

Like so many productions in the current economy, the schedule and budget were pretty tight and inflexible. Increasingly, designers have to figure out clever ways to navigate the narrow space between their visions and their budgets. *Rock of Ages* was perhaps the ultimate example of a skilled and devoted crew willing to do whatever it took to make it happen. Maybe it's me, but I find something uplifting and heroic in that. It was a tough show, but deeply gratifying in the end…and a total delight to watch. **ADG**

Top: The raw space used to re-create the interior of Tower Records. Center: The finished interior of the Tower Records set. Decorator K.C. Fox and her crew used 40,000 LPs to resurrect the defunct landmark. Above: Inside the store, Drew (with Sherrie) dreams of becoming a Juke Box Hero.

The Master

by David Crank and Jack Fisk, Production Designers

In 2010, on the East Coast, the two of us began searching for a large pre-World War II yacht which in *The Master*, Paul Thomas Anderson's drama about an aimless twenty-something drifter and alcoholic who falls under the sway of the charismatic leader of a quasi-religious cult, and eventually becomes the leader's loyal lieutenant. The idea for the film had been in Anderson's head for twelve years, growing out of an article he had read that suggested periods after wars were perfect times for spiritual movements to start. He combined unused scenes from early drafts of *There Will Be Blood*, stories Jason Robards had told him on the set of *Magnolia* about his drinking days in the Navy during the war, and the life stories of John Steinbeck and L. Ron Hubbard. For filming, this yacht had to be seaworthy; for the story, it had to be believable that a fledgling evangelist could have convinced a well-off believer to entrust the ship to him to sail from San Francisco to New York. Before the ship was located, however, the show was delayed because of an actor's availability, and during that delay the studio backed out of making the film. Production wouldn't begin until a year later, with independent financing by Megan Ellison, daughter of Oracle founder Larry Ellison, under her new production company Annapurna Pictures. During that shutdown time, Anderson continued to

© The Weinstein Company

Preceding pages: The Potomac is a 165' ship that was built in 1934 as a Coast Guard cutter before becoming Franklin Roosevelt's presidential yacht from 1936 until his death in 1945. Crank and Fisk had portions of the ship repainted and refitted to accommodate the story's action. Inset: The main saloon of the ship was used as several rooms. It's shown here as a study area; it was also used as a dining room and lounge.

work on the script and to search for a vessel. By accident, he found the USS Potomac while visiting another ship in Oakland, California. The Potomac had been the presidential yacht of Franklin D. Roosevelt while he was serving as U.S. President. It ended up on the West Coast after Roosevelt died, and had been sold several times since, at one time even being owned by Elvis Presley. Finally though, it served as a drug-running vessel until it was seized by the DEA in San Francisco Bay. While impounded at a dock in the San Francisco harbor, a mooring punctured its hull and it sank. Later, luckily for *The Master*, it was raised, purchased, and restored by a group of caring historians. The ship, now returned to its Roosevelt appearance, is a tourist attraction docked in Oakland where it takes guests out on the bay daily.

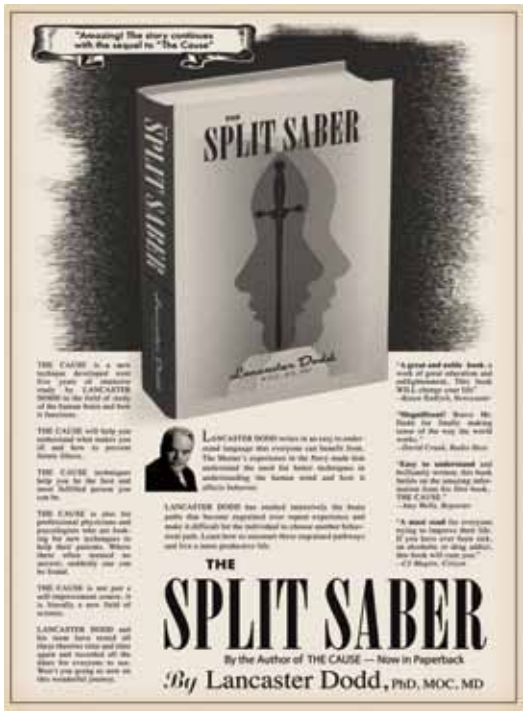
Designing a film primarily with locations can be difficult. Visual concepts can be achieved more precisely when you are free to just build them. Budgets, however, govern us, and the search for locations and objects that might work (with a few alterations) to create an original and unified design is challenging and often frustrating. In that event, the design must come from very careful scouting and constantly editing and balancing the possible choices. The results, however, can be extremely rewarding.

Paul is a hands-on director, excited by this artistic struggle, and he spends a lot of time in the trenches with the Art Department. He realizes that we could all fail together, and just knowing that makes us work harder and have more fun.

"The search for locations and objects that might work (with a few alterations) to create an original and unified design is challenging and often frustrating."

The film's production executives had originally wanted to shoot everything but the ship itself was in Los Angeles where the offices were located, but the initial trip to see the Potomac revealed that the Bay Area had too much to offer to not explore it further. The script required a variety of landscapes and looks, so we all started thinking how to shoot other scenes there as well.

Mare Island, a decommissioned naval base just north of the city, was full of possibilities. The yacht could be docked there for its first reveal in the film at the end of a wonderful four-hundred-foot dolly shot, and the vacant officers' housing on the base looked a lot like homes on the East Coast. With a little work, they became a Philadelphia neighborhood. Several military warehouses were converted into hiring halls, and part of an abandoned Navy hospital was restored to serve as the homecoming base for Freddie,



the impressionable drifter, played by Joaquin Phoenix. There were some derelict ships that became harbor set dressing and many other treasures helped create illusions of post-war San Francisco, New York, and Philadelphia. The USS Hornet, a WWII museum-ship aircraft carrier docked in San Francisco Bay, was added to the location list also. It had a perfect 1940 torpedo bay.

Several miles away lay the town of Crockett, the original company town for C&H Sugar. It

Opposite page, top: The captain's quarters aboard the ship were created in a studio in Los Angeles. Built as a suite of two rooms with adjoining bathrooms and a hallway, the set allowed the size and luxury of the actual ship to be increased. Main image: Production Designer Crank's development sketch of the desk in the captain's quarters. This page, above: Graphic Designer Karen TenEyck designed all of the printed images that captured the era and the feeling of THE MASTER'S world. Below: The naval hospital ward where Freddie returns after the war was created in a wing of the old hospital on Mare Island, near Vallejo, California. The ward area was one of several settings created in this location.

Above: One of the more striking sets in the film, the Hillside School in Berkeley was chosen to serve as the Cause headquarters in England for its style and scale. The simplicity and starkness of the interior contrasted with previous headquarters and contributed to the feel of a 1950s' post-war England. Opposite page, top: The town of Crockett, California, was chosen to stand in for Lynn, Massachusetts. This hillside working-class town off San Pablo Bay northeast of San Francisco, had few modern renovations. The house for Doris, Freddie's girlfriend, had a large front porch overlooking the town. Its interior was repainted and dressed to create the modest middle-class home of the Schoemann family.

has been changed only slightly over the years, and some painting, dressing, and a few alterations enabled it work for a 1940s' Massachusetts town.

In a very short time, many of the pieces fell into place. But what about England? It seems that every film project has one location that defies your finding it. For us it was the new headquarters in England for The Cause, the religious organization. We had all searched early on in Los Angeles, and then in San Francisco once we'd arrived there. Everyone knew it had to be somewhere, but we were all unable to find it. A few days before the end of the San Francisco shoot, someone stumbled upon a partially closed elementary school in Berkeley which was being rented by a chess training academy. The 1924 Tudor revival building was perfect for the missing location. A dirt road outside the city that we had seen on an earlier scout became the road to the school.

Back in Los Angeles, the remaining sets included both urban and desert scenes, as well as a few constructed studio sets. The 1940s' department store was shot downtown as was the New York Cause headquarters. A few New York Street stand-ins were also found around

"In a very short time, many of the pieces fell into place. But it seems that every film project has one location that defies your finding it. For us it was England."

the city. Part of a home in Hancock Park was adapted to become a Park Avenue apartment. A great jail and courtroom were found in San Pedro, as was the SS Lane Victory, a Liberty Ship

used for several scenes early in WWII. The Cause headquarters in Phoenix was created in an old department store in Bellflower which was scheduled for demolition.

Some of the yacht scenes, however, were too important and too long to film while on the water, so a portion of the Potomac was re-created in a warehouse studio in Los Angeles. A suite of period New York-style hotel rooms and hallways were built on stage as well, a solution that was less expensive and more flexible than modifying an expensive downtown location. An English pub and a small attic apartment set rounded out the studio work. A scene that Paul had hoped to shoot on Guam or some other enchanted Pacific island, in the end became a beach in Hawaii. That was the last location and a terrific way to wrap the shoot. **ADG**

Above: Capwell's 1940s' department store was designed in a grand empty space in D owntown Los Angeles. The floor, created with Set Decorator Amy Wells, centered around the store's photography studio, where the main character, Freddie Quell, was surrounded by women's intimate apparel—a sea of temptation for him each day.

BERRIES & BANKS

by Marissa Zajack, Graphic Designer

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ERA
GES
BAR
Reliable
Hams and Bacon
TIPTON'S
REEF
east hampton
Amani
Falafel
Legendary
since 1970
Best Balls in Detroit!
RODGERS & HAMMERSTEIN'S
SOUTH PACIFIC
STARRING
JUANITA HALL
MYRON MCCORMICK
SWEET
VERONICA'S
BAKERY
SINCE
1937
CAFE
ISOLDE
FAIR TRADE COFFEE
NYC

Preceding pages: A collection of Zajack's graphic designs for a variety of shows. Amani Falafel, a food truck sign for HUNG; Café Isolde, a restaurant sign for RINGER; Letovitz Deli, a skin to cover the sign on Cole's in Downtown Los Angeles for RINGER; Mr. Whittington's was spotted on the Paramount backlot for DIRTY SEXY MONEY; Reliable Hams & Bacon was a truck skin for HUNG; the South Pacific poster is a piece if set dressing for HUNG; the Splash Island artwork labled an amusement park ride for ZOMBIELAND; Sweet Veronica's, a bakery on location for HUNG; Tipton's Reef is a logo for a restaurant on RINGER that was used for menus, signs and uniforms; Beverages Bar is also a sign used on RINGER.

From an early age, I have wanted to create art and be surrounded by things that inspire me. I credit this to the way I grew up: my father was an advertising photographer and is one of the most creative people I have ever known. As a child, I spent countless hours at his studio. I witnessed a team of people working creatively, collaboratively, and was fortunate to witness from a young age the entire creative process from start to finish. It was a fun, relaxed environment, which I loved. When I started working in the film industry, the environment was reminiscent of my dad's photo studio, and I knew I had found my place in the world in the film industry.

Finding creative inspiration is fun for me, and the exciting part of the projects I work on. The first thing I do on any project is research—lots of it. I want to know everything that's out there, my subject's past, present and future if you will. This depth of research enables me to create work that is well designed, embodies a rigorous design aesthetic, and looks like something that would actually be in the real world. The Internet has made researching faster, but I also find inspiration around me every day in Los Angeles. I am surrounded by interesting architecture and exposed to an extraordinary range of art and culture. In the last few years, local museums have really inspired me—most recently the *California Design, 1930–1965: "Living in a Modern Way"* exhibit at LACMA and *Transmission LA* at the MOCA. I find Los Angeles to be filled with creative inspiration.

As a Graphic Designer, I have been lucky to work with designers who have provided the support and collaboration necessary for me to create some very successful work. One thing I love about my job is that there is virtually no limitation to what I am able to do. Yes, the pace can be extreme and I have to be able to whip something up on the fly, but the ever-changing demands of the job are what first brought me to this field ten years ago.

Although Graphic Design in the Art Department generally consists of creating logos and signs for different companies within a television episode or feature film, my work has evolved to taking logos many steps further by creating an entire brand and advertising campaign on certain projects. By getting involved in branding, I am able to take my Graphic Design work to the next level, creating products that people see on the television shows and films that I work on. It has been gratifying to delve deeper in my craft by creating such multifaceted designs.

BIG LOVE

I was fortunate to work on HBO's *Big Love* with designer Kitty Doris-Bates, who was also instrumental in my admittance into the Art Directors Guild. Kitty is a master of color and design, and I learned a lot from her. In Season Five, the character Margene was involved in a multi-level marketing company called Goji Blast. Kitty worked with the show's creators to make sure we captured the

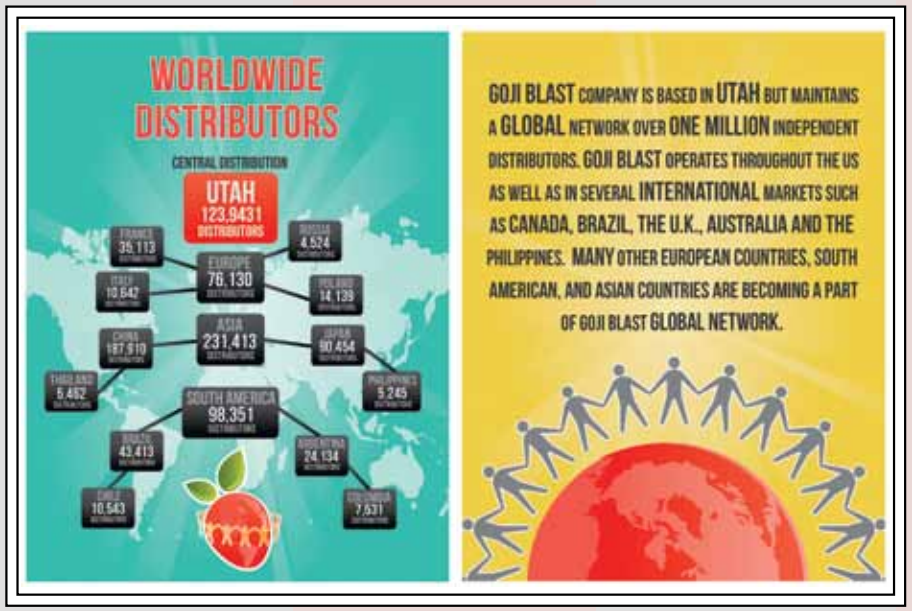
aesthetic they wanted for this company. The *Big Love* writers created some background on Goji Blast that included the tag line for the company, "Are you ready to make money and make the world a better, healthier place? Then welcome to Goji Blast." This pretty much summed up what the company was about—money, global influence, helping the world—with the promise of making millions. It was your typical get-rich-quick scheme. With this vision and direction from the writers, I—along with the trusty Art Department team—researched everything related to multi-level marketing companies, sports drinks, and all things goji. There were so many facets to this company, and we wanted to come at it from all angles.

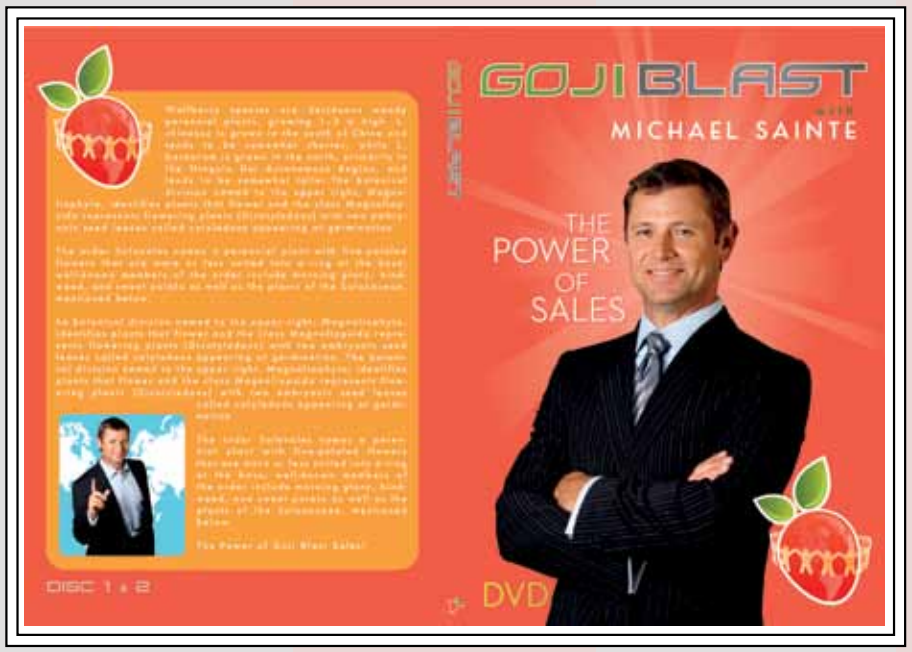
Once the research was in place, I started work on the font for Goji Blast. I tried to make the logo evoke the feeling of health, wellness and power, similar to many sports drinks on the market today. With this in mind, I modified Ray Larabie's 2004 font Xirod, and the Goji Blast font was born.

"I find inspiration around me every day in Los Angeles. I am surrounded by interesting architecture and exposed to an extraordinary range of art and culture."

Next, I moved on to the actual Goji Blast logo. I tried to incorporate the health aspects of the drink with the company's get-rich-quick vibe. Given that the main ingredient of the drink was goji berries, I thought it only fitting to create a berry graphic that would serve as the focal point of the logo. Next, I focused on the idea that Goji Blast was to be an internationally recognized company with global distributors and also had ties to charity work in various Third World countries. So, I created a globe to overlay onto the berry. Since the goji berry is a crimson color, I chose to color the globe a lighter tone of crimson, which helped marry the globe and berry.

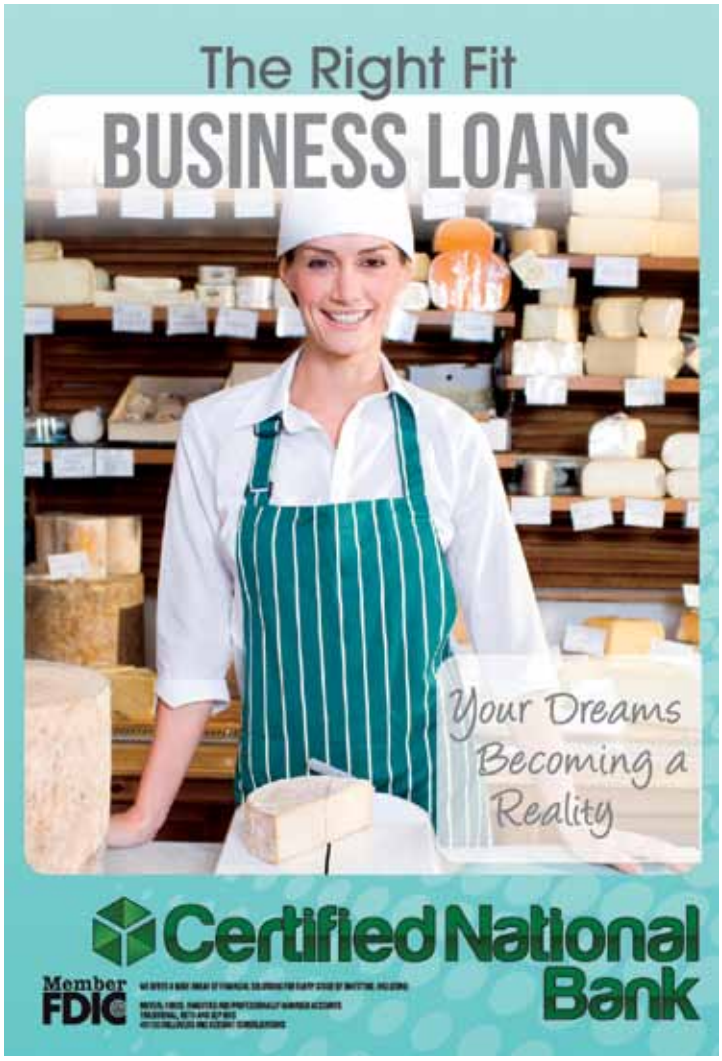
One of the more challenging aspects of this logo was incorporating Goji's charitable work into the graphics and branding. The whole Art Department made suggestions and eventually, we came up with a hands-across-the-world idea, which led to a band of people circling the Goji world.





Above: Two spreads from the Goji Blast brochure, evoke the values of the fictional company.

Once all of this was in place, prop master Pola Shreiber went on the hunt for bottles that would be appropriate for the drink. Many of the bottles on the market are recognizable (and trademarked) even without any graphics, so the bottle needed to be less recognizable. Pola ultimately found a simple bottle with a spring stopper for a brand of French juice called Lorina, and swapped its pink lemonade for a cranberry juice, painted the cap a bright orange, baked on the graphic, and voila, Goji Blast was ready for its close-up.



Above: A window poster for Certified National Bank, used in the third season of HUNG. The same artwork and logo was used on signs and set dressing throughout the bank.

Once we had the product itself, it was time for the Goji brand. Because this was a multi-level marketing company, there were many components that distributors used to assist in their sales pitch, as well as company literature for people recruited into newer sales tiers (downline, in multi-marketing lingo). I created all kinds of sales tools such as DVDs, slideshow presentations, brochures, product boxes and even distributor order sheets.

Though I thought the branding materials should feature the crimson berry color, I also wanted to add more colors to enliven the marketing of this product. I gravitated toward a limited palette of cheery, healthy and bright colors. The challenge was to keep all the materials looking cohesive, but not repetitive or mundane. I wanted viewers to identify Goji Blast sales materials without relying solely on the logo. While much of *Big Love*'s color palette is more subdued, this storyline was a bit more comical and over the top. The use of big, bright colors helped the viewer distinguish Goji Blast from everything else on the show.

HUNG

Certified National Bank was the first project I designed for Season Three of the HBO series *Hung*. A former bank building was used to create an on-location set for the show and, with Production Designer Richard Toyon and Art Director L.J. Houdyshell, I came up with a concept for marketing material that would be displayed throughout the bank. Armed with as much research as the Art Department team could gather, I set out to create a marketing campaign for the bank. I noticed in the research that banks' marketing materials are often filled with joyous models looking happy about credit cards, home mortgages and student loans, so I knew I had to incorporate that spirit into the design. To this end, I bought several photographs of happy-looking people from Getty Images (**www.gettyimages.com**) for the banners and signs that would be placed throughout Certified National Bank. I chose photos with similar lighting and colors so the images around the bank looked unified, and a cool color palette of blues, silver and greens that instilled a sense of corporate trust.

The biggest challenge on this project was the volume of graphics that needed to be generated in a short period of time. The bank location was one of the first sets shot on this season of *Hung*, so without much prep, my first order of business was the logo. As always, I researched bank logos and found that most banks had very simple, easy-to-identify logos, often using a sans serif font. So, I created a logo using Brazilian typographer Andre Harabara's signature font, Harabara, and gave it a liquid gradient effect that added dimension and texture. In addition to the Certified bank name, I created an abstract graphic that gave the fictional institution a corporate symbol like Chase and Bank of America have.

Most of the time when I tell people that I am a Graphic Designer for television and feature films, I get confused looks. They ask questions like, "Are you an animator? Are you in motion graphics?" Most people don't

realize how much of our world and everyday life are inundated with advertising and graphic materials. Since these materials cannot generally be used in shows or films, advertising and graphics

> **"Advertising and graphics constantly need to be created from scratch to give a real-world feel to the finished project."**

constantly need to be created from scratch to give a real-world feel to the finished project. Before designing the bank for *Hung*, I didn't realize how many different materials would be necessary to create the illusion of a real bank. The set was massive and completely empty; the end was never in sight. Because the images from Getty were not cheap, it was necessary to reuse images for multiple signs and brochures, which helped lighten the workload a bit. Once the design aesthetic was in place, it was more a matter of repurposing the layout than reinventing the wheel. I had to place the logo and advertising materials everywhere, from large banners and signs to deposit slips to computer screens—all of this was necessary for a realistic bank environment. In the end, thanks to the magic of set decorator Barbara Cassel, Rich Toyon and L.J. Houdyshell, and many others, Certified National Bank was open for business—even if it was just for one day.

Both projects, although vastly different in design concept, had similar themes. In both, I started with an idea and built upon it until I had a large body of work that related to the product and company. As I learned years ago in my father's photography studio, working collaboratively in a creative field like Graphic Design is fun and exciting. It allows me to learn fresh skills every day, and to continually stretch my imagination in new directions. **ADG**

Above: The logo and magazine covers for a men's magazine called Rest+Relaxation Magazine, created for the pilot of MY LIFE AS AN EXPERIMENT. Zajack provided the logo and magazine's look for Wellness Magazine in the fourth season of BIG LOVE.

production design

SCREEN CREDIT WAIVERS

by Laura Kamogawa, Credits Administrator

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

THEATRICAL:

Maher Ahmad – STAND UP GUYS – Lionsgate
Judy Becker – HITCHCOCK – 20th Century Fox
Ben Blankenship – EDEN – Eden Productions LLC
Franco Carbone – THE LAST STAND – Lionsgate
Rick Carter – LINCOLN – Walt Disney Studios
Scott Chambliss – STAR TREK 2 – Paramount
Chris Cornwell – BATTLE OF THE YEAR – Screen Gems
Stuart Craig – GAMBIT – CBS Films
William A. Elliott – TEXAS CHAINSAW 3D – Lionsgate
Laura Fox – ALEX CROSS – Summit Entertainment
Rick Heinrichs – FRANKENWEENIE – Walt Disney Pictures
Alex McDowell, RDI – MAN OF STEEL – Warner Bros.
Scott Meehan – YOU MAY NOT KISS THE BRIDE – Wedlocked Productions
James J. Murakami – TROUBLE WITH THE CURVE – Warner Bros.
Barry Robison – NOT SAFE FOR WORK – Lionsgate
John Sanders – WRITERS – Millennium Entertainment
Jack G. Taylor – THE BRONX BULL – Sunset Pictures
Freddy Waff – JOBS – The Jobs Film LLC

TELEVISION:

Richard Berg – 1600 – 20th Century Fox
Gae S. Buckley – GO ON – NBC Universal
Dan Butts – ARRESTED DEVELOPMENT – 20th Century Fox
Lauren Crasco – RIZZOLI & ISLES – TNT
Jennifer Dehghan – ANIMAL PRACTICE – NBC Universal
Paul Eads – MAJOR CRIMES – Warner Bros.
Stuart Frossel – THE GREAT ESCAPE – TNT
Greg Grande – HOW TO LIVE WITH YOUR PARENTS FOR THE REST OF YOUR LIFE – 20th Century Fox
Scott Heineman – DOG WITH A BLOG – Disney Channel
Jon Hutman – THE NEW NORMAL – 20th Century Fox
Eric Schoonover – PORTLANDIA – IFC
John Shaffner – GUYS WITH KIDS – NBC Universal
Elizabeth Thinnes – HAPPY ENDINGS – ABC Studios
Richard Toyon – BEN AND KATE – 20th Century Fox
Grace Walker – THE WALKING DEAD – AMC

DUAL CREDIT REQUESTS:

The Art Directors Guild Council voted to grant dual Production Design credit to Sean Haworth and Ben Procter – ENDER'S GAME – Odd Lot Entertainment; and to Jack Fisk and David Crank – THE MASTER – The Weinstein Company

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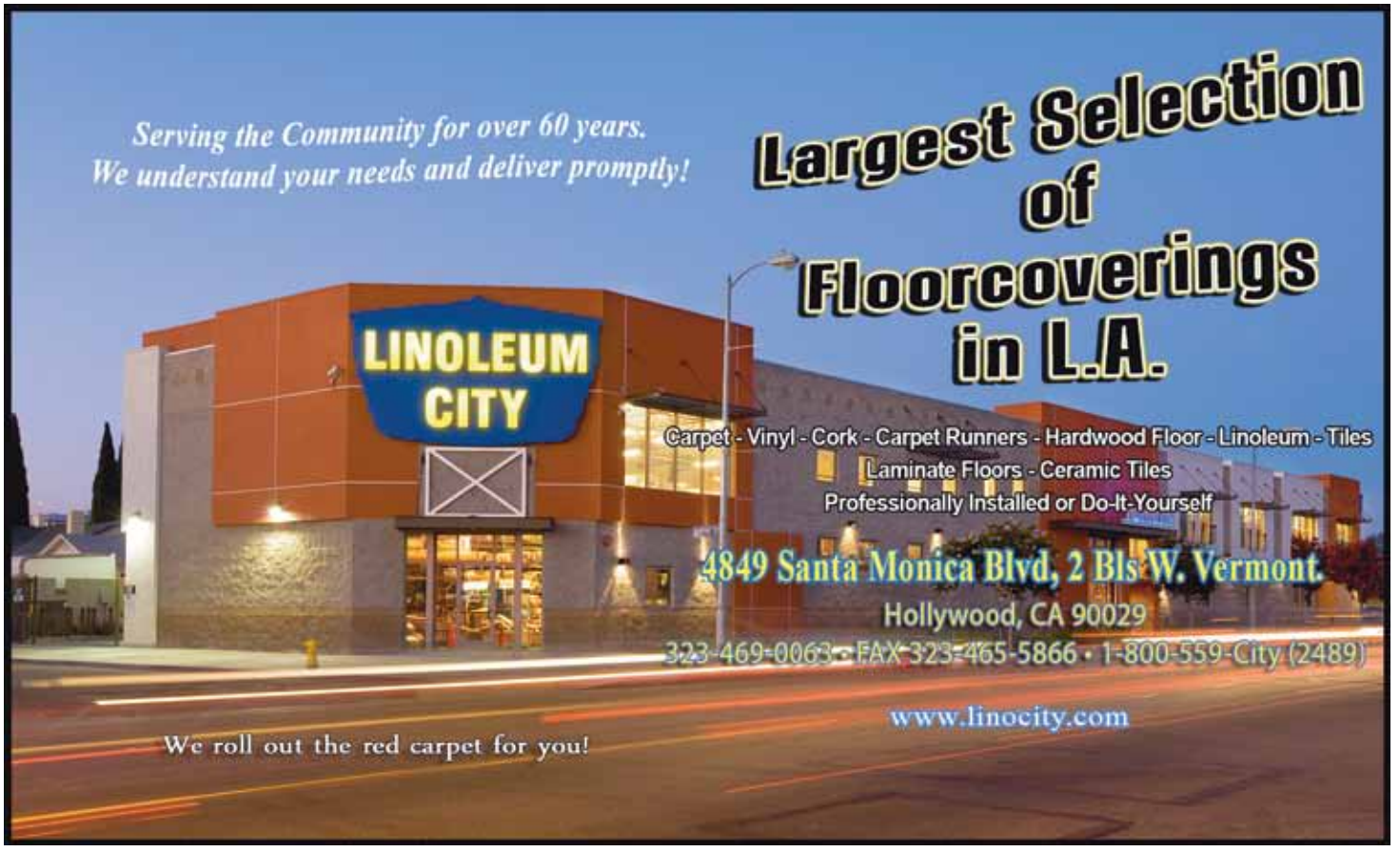

membership

WELCOME TO THE GUILD

by Alex Schaaf, Manager, Membership Department

During the months of July and August, the following 18 new members were approved by the Councils for membership in the Guild:

Art Directors:
Nicole Azeleldo – CHANNELING – Channeling Film Productions LLC
Lisa Clark – LOOK OF LOVE – Mockingbird Pictures, Inc.
Sean Falkner – NE-YO Music Video – DNA, Inc.
Nicolas Kelley – READY FOR LOVE – NBC Universal
Anastasia Masaro – PAWN SHOP CHRONICLES – Lionsgate
Lauren Meyer – KNIGHTS OF GLORY – KOG Productions LLC
Eowyn Mishawn – HOT SET – Syfy
Julie Ann Ziah – THE POSSESSION OF MICHAEL KING – Possession Productions. LLC

Commercial Art Directors:
Itaru De La Vega – H-E-B commercial
Joey Jenkins – Various signatory commercials

Assistant Art Directors:
Chris Craine – AZTEC WARRIOR – Lionsgate
Resa Deverich – AMERICA'S GOT TALENT – NBC
Eric Johnson – BEHIND THE CANDELABRA – HBO
Kirsten Oglesby – CATEGORY 6 – Warner Bros.
Whit Vogel – LEVERAGE – TNT

Commercial Assistant Art Director:
Brian Michael Croke – Nike commercial

Graphic Artist & Designer:
Dorothy Street – Various signatory commercials

Graphic Designer:
Chris Cafferty – Various signatory commercials

TOTAL MEMBERSHIP

At the end of August, the Guild had 2037 members.

AVAILABLE LIST

At the end of August the available lists included:

112	Art Directors
61	Assistant Art Directors
9	Scenic Artists
1	Assistant Scenic Artist
12	Graphic Artists
1	Title Artist
19	Graphic Designers
2	Electronic Graphic Operators
82	Senior Illustrators
3	Junior Illustrators
8	Matte Artists
1	Previs Artist
72	Senior Set Designers
8	Junior Set Designers
6	Senior Model Makers

LIFE OF PI
David Gropman, Production Designer
Dan Webster, Supervising Art Director
Al Hobbs, Ravi Srivastava, James F. Truesdale, Art Directors
Nikki Black, Sachin Dabhade, Paul Gelinas, Assistant Art Directors
Gurubaksh Singh, Graphic Designer
Joanna Bush, Illustrator
Andrea Dopaso, Prop Illustrator
Alexis Rockman, Inspirational and Tiger Vision Art
Sarah Contant, Jim Hewitt, Easton Michael Smith, Set Designers
Scot Erb, Senior Model Maker
Rohan Harris, Scenic Artist
Anna Pinnock, Set Decorator

Opens November 21

calendar

GUILD ACTIVITIES

October 10 @ 6:30 PM
Orientation/Town Hall Meeting

October 15 @ 7 PM
IMA Craft Membership Meeting

October 16 @ 7 PM
ADG Council Meeting

October 17 @ 5:30 PM
STG Council Meeting

October 17 @ 7 PM
Innovation Outreach – Peak Solutions

October 18 @ 7 PM
SDM Council Meeting

October 30 @ 6:30 PM
General Membership Meeting

November 7 @ 7PM
Innovation Outreach – Scenios

November 12 @ 7 PM
IMA Council Meeting

November 13 @ 7 PM
ADG Council Meeting

November 14 @ 5:30 PM
STG Council Meeting

November 15 @ 7 PM
SDM Craft Membership Meeting

November 19 @ 6:30 PM
Board of Directors Meeting

November 22 & 23
Thanksgiving Holiday
Guild Offices Closed

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

milestones

STAN JOLLEY
1926–2012

from Dennis McLellan,
as reported in the Los Angeles Times

Revered Production Designer Stan Jolley, whose magic touch extended from Disneyland's Sleeping Beauty Castle to the dusty streets in *Zorro* and onto the big screen in *Old Yeller*, passed away on June 4 at a hospice facility in Rancho Mirage, California, at age 86.

Stan was born in New York City, the son of popular character actor I. Stanford Jolley, and moved to Los Angeles in the 1930s with his family. Following service in the Navy in World War II, his father arranged a job for him as an apprentice in the Art Department at Warner Bros., where he rose to the position of Senior Set Designer while attending college. He received a degree in industrial design from USC's School of Architecture in 1951.

At that time, Walt Disney artist Herb Ryman was working on the original drawings for a theme park Disney was planning and suggested Jolley meet the legendary movie mogul. With his architectural and motion picture background, Ryman told Jolley, "You'd be a perfect fit." He convinced Stan to come work for Disney on the new and unprecedented project. As part of the Disneyland design team, Stan worked on projects that included the Golden Horseshoe Saloon in Frontierland, the Autopia ride in Tomorrowland, the Storybook Land Canal Boats attraction and interiors of Sleeping Beauty's castle in Fantasyland.

Following his work on Disneyland, Stan said, "That's when Walt said to stay and get into TV and so forth." He worked on Disney television classics from *Zorro* to *The Nine Lives of Elfego Baca*, a ten-part miniseries that aired on *Disneyland* in 1958 and then moved on to feature films, including *Old Yeller* and *Darby O'Gill and the Little People*. At Disney, Jolley helped design the Western street on the studio's backlot, and he also created the studio-office set that Disney appeared in on his weekly anthology series, *Disneyland*.

In 1959, Stan moved on from the Disney Studio to continue his career in other areas of the motion picture industry, designing television series such as *Mister Ed*, *Branded*, *Land of the Giants* and *Voyage to the Bottom of the Sea*, as well as the pilot episode for the 1965–1970 series *Get Smart*. He later was the Production Designer on the series *MacGyver* and *Walking Tall*.

His feature film Production Design credits include *The Swarm* (1978), *Caddyshack* (1980), *Taps* (1981), *Cattle Annie and Little Britches* (1981) and *The Grass Harp* (1995), as well as Peter Weir's *Witness* in 1985 for which Stan received an Oscar® nomination.

Throughout his career, Stan continually expressed his gratitude for his formative years spent working with Walt Disney. His artistry continues to endure at Disneyland, as well as in the films and television shows that new generations of Disney fans continue to enjoy. Jolley is survived by his daughters, Karen Nauyokas and Christina Cortes, and two granddaughters.

Above: Stan Jolley with actress Kelly McGillis on location in Pennsylvania for WITNESS (1985), the film for which he received an Oscar® nomination.

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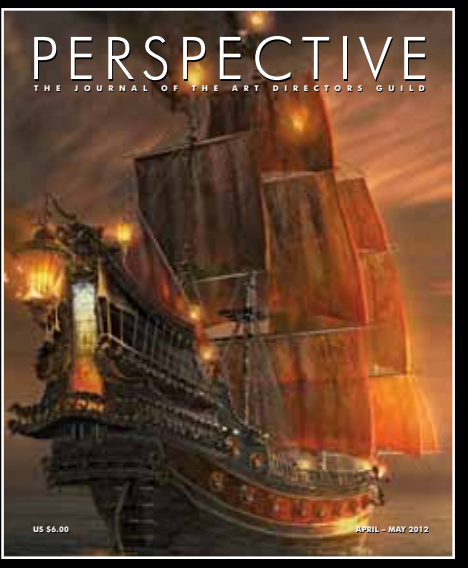
PERSPECTIVE
THE JOURNAL OF THE ART DIRECTORS GUILD



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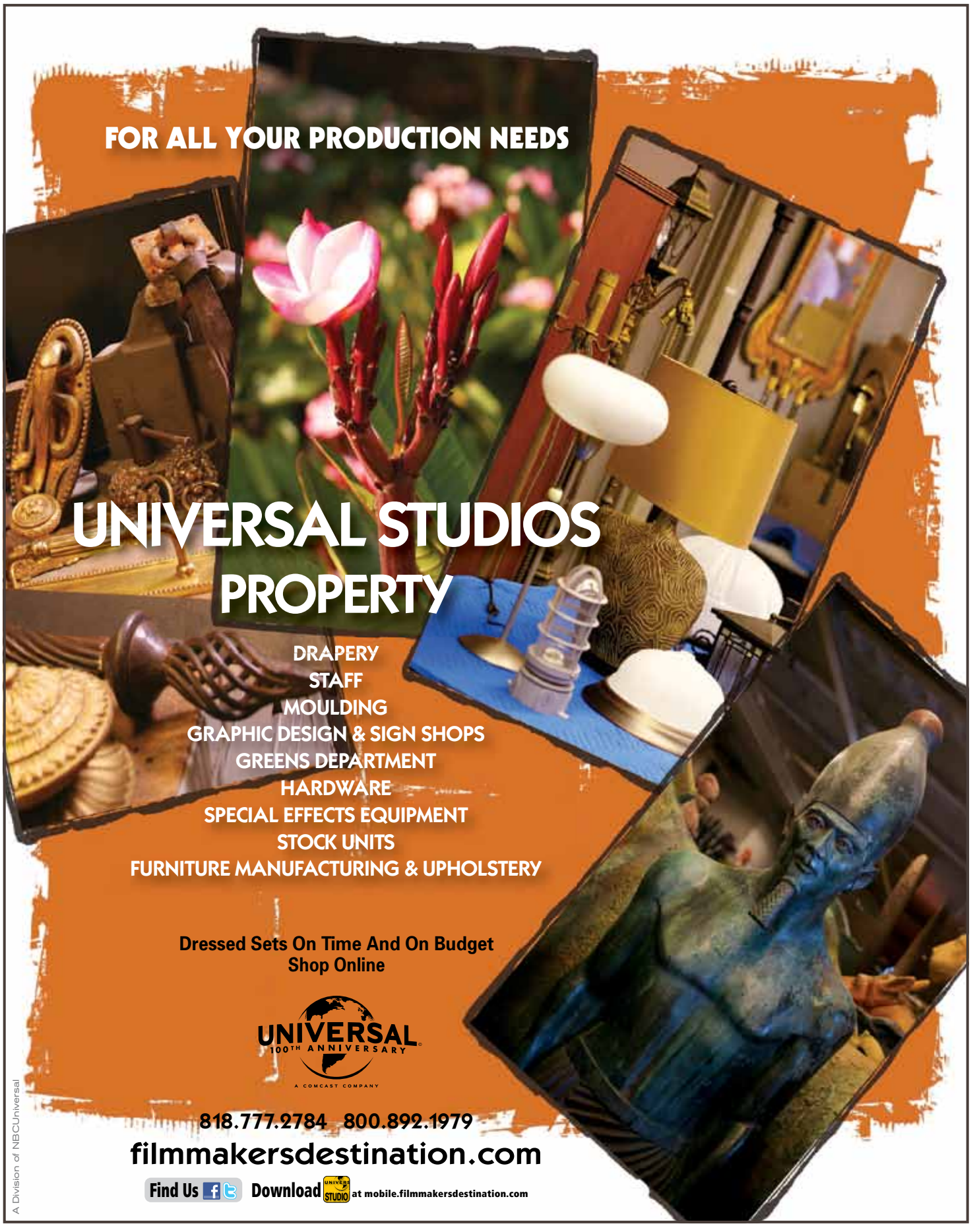
Right, in the tank on the MGM backlot, "Buddy" Gillespie lines up a miniature shot for THE WRECK OF THE MARY DEARE (1959).

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

Albert Arnold "Buddy" Gillespie (1899–1978) was born in El Paso, Texas, and trained at Columbia University and the Art Students League. In 1922, he joined the film industry as an Assistant Art Director at Paramount, and in 1924, he moved to MGM the year the studio was founded to work as a Set Designer with Cedric Gibbons on the silent version of BEN-HUR. Gillespie stayed on as an Art Director from 1924 to 1936. Thereafter, and until his retirement in the 1960s, he was in charge of the studio's special effects department, working on some six hundred films.

At that period in the history of the Hollywood film industry, visual and physical special effects were often supervised by the same person, and (especially under Gibbons at MGM) that person was often an Associate Art Director. Gillespie's harrowing earthquake sequences in SAN FRANCISCO (1936) are among the best disaster effects ever filmed. From swarms of locusts for THE GOOD EARTH (1937) to flying monkeys and dissolving witches for THE WIZARD OF OZ (1939), Gillespie designed and supervised whatever the studio's screenwriters imagined. His Robby the Robot for FORBIDDEN PLANET (1956), designed together with Bob Kinoshita, became the model for all the film androids that followed, including Stanley Kubrick's HAL and George Lucas' R2-D2 and C-3PO.

Gillespie received Academy Awards® for his supervision of the matte, miniature, and rear projection work on THIRTY SECONDS OVER TOKYO (1943), GREEN DOLPHIN STREET (1947), PLYMOUTH ADVENTURE (1952) and BEN-HUR (1959). He died in 1978 and is buried with his wife and son at Forest Lawn in Glendale, California.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