PERSPECTIVE

THE JOURNAL OF THE ART DIRECTORS GUILD

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FEBRUARY – MARCH 2013


ART DIRECTORS GUILD NOMINEE
EXCELLENCE IN PRODUCTION DESIGN FOR A PERIOD FILM SARAH GREENWOOD
ACADEMY AWARD® NOMINEE
ACHIEVEMENT IN PRODUCTION DESIGN
PRODUCTION DESIGN: SARAH GREENWOOD
SET DECORATION: KATIE SPENCER
BAFTA AWARD NOMINEE
PRODUCTION DESIGN
SARAH GREENWOOD • KATIE SPENCER
"SUMPTUOUS, BOLD AND AMBITIOUS.
An intoxicating spectacle that breathes new life into the classic Tolstoy novel. Its blend of stylized theatricality and painterly design is a visual treat."
CLAUDIA PUIG, USA TODAY
ANNA KARENINA
FOCUS FEATURES
A Division of NBCUniversal
FOR MORE ON CREATING THE EXTRAORDINARY WORLD OF "ANNA KARENINA" GO TO WWW.FOCUSGUILDS2012.COM

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COVER: This proposal for the garden decorations outside the windows of Princess Betsy Tverskaya's reception room during a soirée at her palace in ANNA KARENINA (Sarah Greenwood, Production Designer), was drawn by Illustrator Eva Kuntz. Eva works from a mixture of scanned source material, brought into Photoshop® and finished with Maya®. The scene takes place in the film's main unit set, a theater interior built on C Stage at Shepperton Studios outside of London.

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February – March 2013

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Website: **www.artdirectors.org**

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The opinions expressed in PERSPECTIVE, including those of officers and staff of the ADG and editors of this publication, are solely those of the authors of the material and should not be construed to be in any way the official position of Local 800 or of the IATSE.

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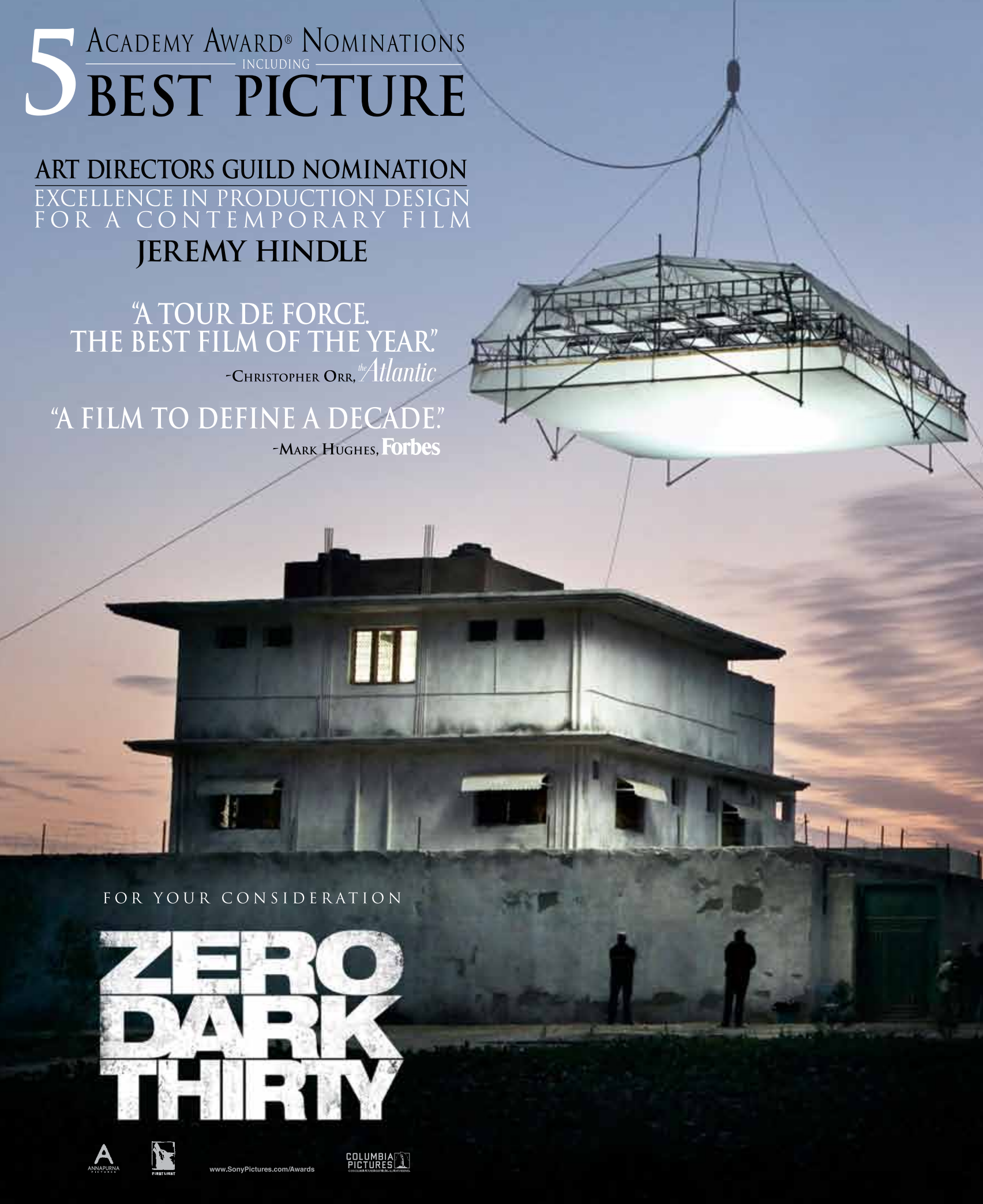
F O R Y O U R C O N S I D E R A T I O N

ARTHUR MAX

EXCELLENCE IN PRODUCTION DESIGN FOR A FEATURE FILM IN 2012

P R O M E T H E U S


5 ACADEMY AWARD® NOMINATIONS
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BEST PICTURE
ART DIRECTORS GUILD NOMINATION
EXCELLENCE IN PRODUCTION DESIGN
FOR A CONTEMPORARY FILM
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-CHRISTOPHER ORR, the Atlantic
"A FILM TO DEFINE A DECADE."
-MARK HUGHES, Forbes
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THE INTERNATIONAL ART DIRECTORS GUILD

by Michael Baugh, Editor

We're in that part of the entertainment year known as awards season, and (not a terrible surprise) many of the articles in this issue and the last chronicle films have been nominated for an Oscar® and for the Art Directors Guild Award. What strikes me about these lists of beautifully designed films is how widespread, both domestically and internationally, our industry has become. Hollywood is no longer an insular company town nestled between the palm trees on America's left coast. It is centered, at least as far as production is concerned, in dozens of major hubs across the country and around the world.

Of the fifteen films nominated for these awards this year, only two were shot primarily in Los Angeles—*Argo* and *The Dark Knight Rises*—and both of those used a large number of distant locations as well. Sharon Seymour went to Turkey and the Washington, D.C., area to find parts of *Argo*, and Nathan Crowley (with Kevin Kavanaugh) found pieces of Gotham in London, Pittsburgh, and New York City, as well as other sequences of the film in Scotland and India.

India was popular this year. Jeremy Hindle shot parts of *Zero Dark Thirty* there (although the Bin Laden compound was built in Jordan), David Gropman built the Pondicherry zoo for *Life of Pi* in…Pondicherry, in India, before moving to Taiwan for the stage and water tank work, and British Designer Alan MacDonald shot *The Best Exotic Marigold Hotel* in India where the story is set.

The southeastern states in America, the home of reliable filming rebates, lured Rick Carter, Michael Riva, and Nelson Coates to shoot *Lincoln, Django Unchained* and *Flight* respectively, in Virginia, Louisiana and Georgia. Rebates or not, all three films looked perfect in those locations.

London, as always, attracts a lot of production. *Les Mis* (Eve Stewart), *Anna Karenina* (Sarah Greenwood) and *Prometheus* (Arthur Max) were shot in the UK with British designers, and American Dennis Gassner traveled there to do *Skyfall*. Three other nominated films were shot in Germany (*Cloud Atlas*, with Australian Hugh Bateup and German Uli Hanisch), New Zealand (*The Hobbit*, with Australian Dan Henna), and Spain (*The Impossible*, with Mexican designer Eugenio Caballero). Many of these foreign-born designers shoot in the United States as well.

I believe that this production diaspora means that our Guild needs to direct its programs and activities to a worldwide membership, as likely to be shooting in Babelsberg as in Burbank. Online voting for the awards is a good start; similar systems for Guild elections should happen as well. Educational programs must be available to our members working at Shepperton in addition to those at Sony. The Guild's partnership with **lynda.com** is a move in the right direction, along with the ability to stream Master Classes to computers and mobile devices anywhere in the world, although I would like to see these assets hosted on a more robust server, so the viewing experience wouldn't be so inconsistent.

The internationalization of the workplace also affects Art Department workflows. The traditional department, with Illustrators and Set Designers at boards supervised by an Art Director is disappearing. More of our artists are working in non-traditional ways, often remote from each other, linked electronically. Historic styles of work and job descriptions are merging with one another, as more Illustrators perform design functions, Set Designers supervise location remodels, and Art Directors—often on the other side of the globe—execute digital models and working drawings. ADG members must widen their focus and be prepared to work in ways that would have been unfamiliar under the studio system. Hollywood is not in Los Angeles. It is in New Orleans and Mumbai, in Auckland and Borehamwood, in Albuquerque and Shanghai. If we all open our eyes and embrace these changes, the world is ours.

contributors

JUDY BECKER grew up in the suburbs of New York City. As a child her first love was art, and as a teenager she became an avid cinephile. At the age of eighteen, she moved to Manhattan to attend Columbia University. During college she published graphic stories in assorted alternative comic publications, and saw many many movies at the revival and art film houses that flourished in New York in the 1980s. After college, Judy's love of art and movies led her to an entry-level job as a props and Art Department P.A. She learned her craft on the job, working as a prop person, set dresser, set decorator, Art Director and, finally, Production Designer. She got her designing start in New York's fertile independent film community. While she considers Los Angeles a second home, and has designed several movies there, she is still based in Manhattan and lives there with her husband, editor Michael Taylor.

NELSON COATES is the fourth of five children. His university professor parents encouraged him to take piano, sing, dance, and act and his first professional theater performance was at six years old. Building with Legos jump-started for his design skills. (He still has three red tackle boxes filled with those Lego components.) His parents took him to museums and window shopping to discuss style and taste, asking "Which do you like, and why?" fostering an early analytical design sense. Nelson's professional designing began in Equity theaters during college. As a pre-med major, he found time to do thirty collegiate and professional shows, including *Shakespeare in the Park* where he first met longtime friend Morgan Freeman. After college, he performed off-Broadway and sang with orchestras throughout North America. His love for research and detail infuse his work with the same character that he brings to his acting.

SARAH GREENWOOD studied theater design at Wimbledon School of Art (now Wimbledon College of Art) in southwest London. Three years working in theater as a stage designer followed, before she joined the BBC. There she made her television debut in 1988, designing the *The Lion, the Witch & the Wardrobe*. Her first BAFTA Award nomination came on Mike Barker's miniseries *The Tenant of Wildfell Hall*, for which she won a Royal Television Society Award. *Anna Karenina* marks her eighth collaboration with director Joe Wright, and the third of those which has earned her an Academy Award® nomination; the others are *Pride & Prejudice* and *Atonement*. She also designed director Guy Ritchie's two *Sherlock Holmes* movies, the first of which earned her an Art Directors Guild Award as well as a fourth Academy Award nomination. She has one child, actor Mackintosh Muggleton.

DAVID KLASSEN has worked in the movie industry since he was eighteen years old, starting as a Set Designer and then progressing to Supervising Art Director and Production Designer. He attended Art Center College of Design at night and acquired an architectural background. In a career that has now spanned thirty-eight years, he has worked with many different directors on films such as *The Amazing Spider-Man* and *Spider-Man 3*, *Iron Man* and *Iron Man 2*, *The Pursuit of Happyness, Seven Pounds, Charlie's Angels* and *Charlie's Angels: Full Throttle, Radio Flyer, House on Haunted Hill, Blade Runner* and *The Blues Brothers*. His collaboration with J. Michael Riva was one the longest-running Art Director/ Production Designer partnerships in Hollywood history.

SIMON WOOD Is an award-winning, BAFTA-nominated Production Designer working full time in the game industry—perhaps the only one. He attributes his core DNA in design to his early years working in UK film industry Art Departments on films such *The Phantom Menace*, *Tomorrow Never Dies*, and *Thunderbirds*. It was there he met his mentors, Academy Award and BAFTA-winning Production Designers, Art Directors and Set Decorators who taught him their crafts. Before the film industry, he graduated from a university with honors in Product Design and then worked for a time as an Industrial Designer. Wood has been invited to speak on game design at many events including Creative Sydney's *Building the Brand: Australian Icons*, the Australian Production Design Guild, a BAFTA Master Class, the London Design Museum and the Sydney chapter of SIGGRAPH to present a talk called *L.A. Noire and Good Design*.

FOR YOUR CONSIDERATION

Les Misérables

THE MUSICAL PHENOMENON

ACADEMY AWARD® NOMINEE

BEST PRODUCTION DESIGN

PRODUCTION DESIGNER
EVE STEWART

SET DECORATOR
ANNA LYNCH-ROBINSON

ART DIRECTORS GUILD AWARD
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BEST PRODUCTION DESIGN
FOR A PERIOD FILM

BAFTA AWARD
NOMINEE
BEST PRODUCTION DESIGN

WORKING TITLE

universalpicturesawards.com

UNIVERSAL

CHICAGO SUN-TIMES
ROGER EBERT
"★★★★"

PHILADELPHIA DAILY NEWS
GARY THOMPSON
"★★★★"

Chicago Tribune
MICHAEL PHILLIPS
"★★★★"

AP Associated Press
CHRISTY LEMIRE

"EXCEPTIONALLY CRAFTED AND ACTED."

THE NEW YORK OBSERVER
REX REED

"THE HIGH LEVEL OF CRAFTSMANSHIP FROM THE FINE CAST AND CREW… ALL ADD UP TO UNEXPECTED LEVELS OF SOPHISTICATION."

Entertainment Weekly
LISA SCHWARZBAUM

"A POWERFUL AND LAYERED ACTION THRILLER."

TIME
RICHARD CORLISS

"THE HAIRIEST, SCARIEST, MOST REALISTIC, AND THRILLING PLANE CRASH IN MOVIE HISTORY. A CANNY DIRECTOR AND A TOP STAR DECIDED TO DIG DEEP TO FIND THE CORE OF A COMPROMISED HERO. AND WHEN THEY REACH THAT CENTER OF GRAVITY, 'FLIGHT' SOARS."

RollingStone
PETER TRAVERS

"A MARVEL OF TECHNICAL WIZARDRY."




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BEST PICTURE

BEST PRODUCTION DESIGN

PRODUCTION DESIGNER
NELSON COATES

SET DECORATOR
JAMES EDWARD FERRELL, JR.

F L I G H T

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STARRING
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AND CONGRATULATES OUR NOMINEE

RICK CARTER

EXCELLENCE IN PRODUCTION DESIGN FOR A FEATURE FILM

"*LINCOLN'S* TECH CREDITS ARE UNIMPEACHABLE,
WITH PRODUCTION DESIGNER RICK CARTER DESERVING
SPECIAL NOTICE FOR HIS LIVED-IN SETS
AND UNFUSSY PERIOD DETAIL."

TIM GRIERSON, SCREEN DAILY

FOR GENERATIONS TO COME

LINCOLN

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DREAMWORKS PICTURES · 20th CENTURY FOX · participant MEDIA takepart.com/lincoln · Touchstone Pictures

from the president

TOMORROW BEGAN YESTERDAY

by Thomas Walsh, ADG President

The narrative arts are a unique journey, one where collaboration and mutual respect remain the essential compasses that guide our endeavors and interactions. Those that insist that the future must conform to the patterns and actions of the past are misinformed and only serve to undermine the purpose and potential of this institution's mission.

The state of this union, both financially and administratively, is the strongest that it has ever been. Never before in our history has our financial standing and governance been more secure or transparent. All our Council and Board meetings are open to all members to attend. Your elected representatives and professional staff are only an email or phone call away. For the first time in our history, we have a permanent field representative and a workplace organizer on staff, and all are dedicated to protecting the welfare and livelihood of all members without preference.

After seventy-five years of procrastinating, the Guild finally purchased and remodeled a building, and as promised, it has become an income generator and a significant contributor to the bottom line. The ADG has established scholarship and hardship funds that are available to all members in need. It provides many educational opportunities as well as subsidized master and fine arts classes, again available to all members. It is engaged in publishing enterprises such as the very successful *Design on Film*, PERSPECTIVE, and now a large-format book that will honor and celebrate the history of the Hollywood backdrop and its Scenic Artists. It has created a robust and well-respected website, while *News You Can Use* and the JIM program provide us with regularly updated snapshots of local and national workplace opportunities, information and activities. The annual Excellence in Production Design Awards, Comic-Con, Film Society, Academy Awards Design Panel and Gallery 800 programs all serve to promote our brand and the membership's many talents while elevating our standing within the entertainment industry, the public and the academic community.

Most recently, the staff has begun the task of archiving and chronicling our collective memory and creating a model for a Web-based research library for tomorrow. The ADG branch has begun a formal apprenticeship program for the training of future Assistant Art Directors. The Guild has launched a previs and matte painter's organizing website, and the Board continues to work closely with our colleagues at the ASC, ICG, VES and AMPAS among many others, on programs of mutual professional importance.

Over the past thirteen years, I have been privileged to serve the Guild in many capacities and positions. Together with many of you, I have participated in seismic changes to both our Guild and our profession. During this period we have accomplished much together, most importantly, the merging of four locals into one stronger and more formidable creative community.

My ten years as your president has come to a close. This time has given me a unique perspective and the deepest regard for the many talented professionals that our Guild represents. It has also allowed me to see a preview of our future and I'm certain that we have the capacity to meet its challenges. But in order for our community to grow and prosper, your engagement and participation in the Guild's programs and governance is required….in fact, it's essential.

If together we all choose to pursue active and well-informed policies and outreach engagements while remaining non-partisan and respectful in our deliberations, then our standing as tomorrow's creative problem solvers, world builders, innovators and the leaders of our profession will be secure.

Top: Production Designer Ken Adam's original concept drawing for the laser table with which the arch villain attempts to cut Jame Bond in half in GOLDFINGER (1964).

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

by Greg Grande and Raf Lydon, ADG Awards Producers

The Art Directors Guild will once again hold its Awards Banquet at the Beverly Hilton Hotel in Beverly Hills on February 2. The evening, hosted by Paula Poundstone, will be a star-studded event as the ADG presents the Production Designers of the *James Bond* franchise with the Guild's Cinematic Imagery Award. Accepting it will be Sir Ken Adam, Allan Cameron, Peter Lamont and Dennis Gassner, as well as producers Michael G. Wilson and Barbara Broccoli, their schedules permitting. Adam, the first *James Bond* Production Designer, will offer his acceptance via a pre-recorded video. He designed seven films in the franchise, beginning with *Dr. No* in 1962 through *Moonraker* in 1979. Cameron designed the eighteenth film, *Tomorrow Never Dies* in 1997, Lamont worked on eighteen Bond films in all including eight as Production Designer, and Gassner has designed the last two Bond films, including *Skyfall* in 2012. He is also committed to the next which will be released in 2014. With the success of *Skyfall*, the twenty-third film in the franchise, producers Wilson and Broccoli are closing out the year of celebrating 50 years of Bond.

You can also look forward to seeing Herman Zimmerman receive the Lifetime Achievement Award for his brilliant career with an emphasis on all things *Star Trek*. The Hall of Fame honorees are Preston Ames, Richard MacDonald and Edward S. Stephenson. Film clips and tributes will be screened, and the Guild will present six awards for the past year's television programs and three for various genres of feature films.

If you don't have your reservation yet, please contact the banquet coordinators, plan A, at 310 860 1300 or **planA@planAevents.com**, and order your tickets. It is not too late! This is a wonderful opportunity to hang out with fellow Guild members and celebrate your craft in style. You won't be disappointed.

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Contemporary Film

DENNIS GASSNER

SKYFALL

007

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LARUSHKA IVAN-ZADEH, METRO

"Pure Bond perfection!
A delicious mix of action, romance and suspense.
This is as good as it gets."
SHAWN EDWARDS, FOX-TV

"Not only a terrific Bond movie but a terrific movie."
ROGER EBERT, CHICAGO SUN-TIMES

MGM

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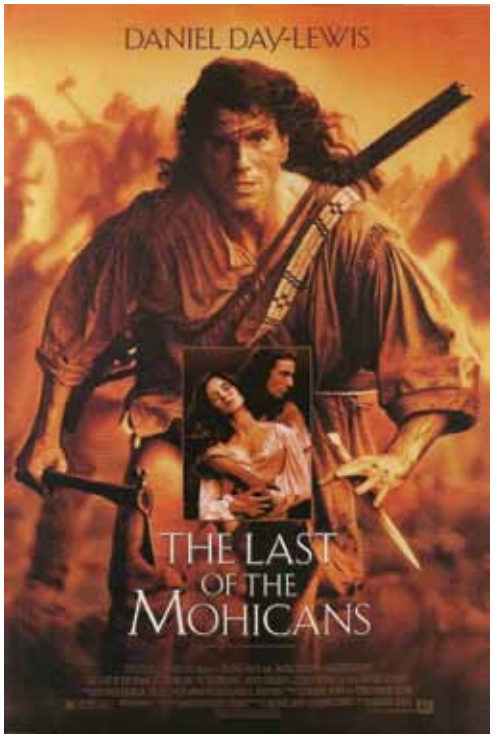
COLUMBIA PICTURES

news



WHAT IS A WESTERN? FILM SERIES

Press Release from the Gene Autry Museum

The Last of the Mohicans (1992), the final film in the Gene Autry Museum's *What is a Western?* film series will screen on Saturday, February 9, 2013, from 1:30 to 3:30 PM. Designed by French Production Designer (and Art Directors Guild member) Wolf Kroeger, and directed by Michael Mann, the film stars Daniel Day-Lewis as Hawkeye in the classic James Fenimore Cooper tale of the French and Indian War. Admission is included with your Autry Museum admission, and is free for Autry members.

The film series is curated by Jeffrey Richardson, the Autry's Gamble Curator of Western History, Popular Culture, and Firearms, who will lead a discussion of the film's history and its place within the Western genre prior to the screening.

What is a Western? For many, the answer is simple: John Ford, John Wayne, and Monument Valley. Traditional Westerns are set on the American frontier in the late nineteenth century, usually centering on a nomadic and mysterious stranger who rides into town to help the less fortunate. The Western genre, however, is much more complex. Countless directors and actors have made Westerns, and many of their films feature elaborate stories that are set in other periods and address contemporary issues. Regardless of whether traditional or revisionist, Western films provide unique insights into life in the American West, from the opening of the frontier to the present. The genre has influenced people around the world for more than a century and has helped shape our understanding of the American West.

Be sure to visit the *Autry's Imagination Gallery*, an ongoing exhibition devoted to Western film. Putting the genre into a larger historical context, the gallery shows how the Western evolved in response to social and cultural changes taking place in America during the twentieth century.

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"THE MOVIE PROVIDES A DETAILED GLIMPSE OF JAIPUR - THE BUSES AND BICYCLES, THE LIVESTOCK IN THE STREET, THE ZIGZAGGING TRAFFIC. **VISUALLY ARRESTING...**"

MICK LASALLE, San Francisco Chronicle

"It was nearly impossible to film in the centre of Jaipur, so Alan took the opportunity to connect the Marigold Hotel with the bustling city life by marvelously recreating the whole street, from the busy town circle to the hotel's canopy."

John Madden

ART DIRECTORS GUILD
EXCELLENCE IN PRODUCTION DESIGN AWARDS
NOMINEE
CONTEMPORARY FILM - PRODUCTION DESIGNER
ALAN MACDONALD

THE BEST EXOTIC MARIGOLD HOTEL

FOX SEARCHLIGHT PICTURES

FOXSEARCHLIGHT.COM/FYC

lynda.com OFFERS ITS 500th ADOBE ONLINE COURSE

from lynda.com

lynda.com, the Art Directors Guild's online education and training partner, has released its 500th course on Adobe® software, coinciding with the release of Adobe's CS6. The milestone demonstrates the company's commitment to providing the Guild's artists and its other members with access to the most relevant course content online.

"As Adobe is committed to creating the best tools, **lynda.com** is committed to creating the best courses for learning those tools. This also includes courses that complement Adobe, such as design or photography," said Lynda Weinman, co-founder of **lynda.com**. "Our courses dig deep, giving professionals a broader understanding of how they can improve their current skill sets and thus, maximize their efficiency."

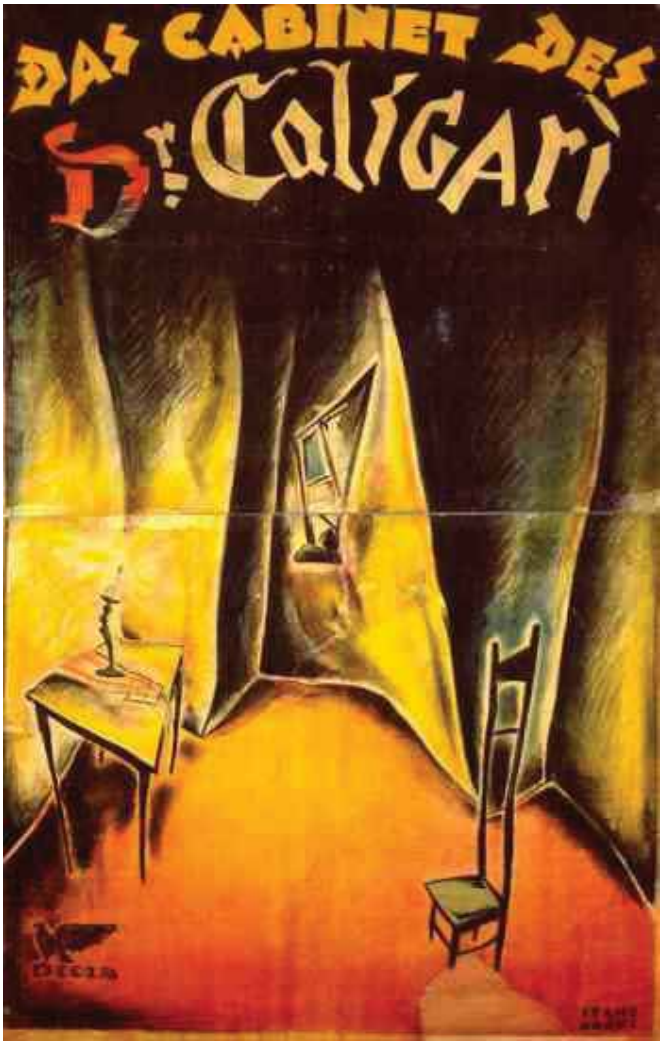
lynda.com offers literally hundreds of Adobe courses, ranging from the most popular to the most ambitious, including Photoshop®, Illustrator®, and After Effects®. Many of these courses are taught by renowned authors and teachers, including Michael Ninness, former product manager for Adobe, and Deke McClelland, one of the most respected experts in the industry.

lynda.com released several dozen new courses timed with the release of CS6, including:

- Illustrator CS6 New Features: With the CS6 release, Adobe Illustrator turns twenty-five and has a new look and a few new features. Renowned software trainer and graphic designer Justin Seeley hosts a tour of the interface changes and the tools introduced in this version.
- Photoshop CS6 Essential Training: Senior Digital Imaging Evangelist for Adobe Systems Julieanne Kost demonstrates how to produce high-quality images in a short amount of time using a combination of Adobe Photoshop CS6, Bridge, and Camera Raw.
- Photoshop CS6 for Photographers: Author, photographer, and teacher Chris Orwig explores Photoshop from the perspective of the photographer, offering creative tips and project ideas.

The company produces more than 1,500 separate courses—more than 87,000 individual video lessons—and 90% of its content is produced in-house at their newly redesigned production center in Carpinteria, California. **lynda.com** is available to all Guild members at a special 50% off rate, making the charge $187.50 for unlimited courses throughout the year 2013. Contact Sandra Howard at the Guild office, 818 762 9995 or **sandra@artdirectors.org** if you are interested in a subscription.

THE EXPRESSIONIST CINEMA exhibition is on display in the Ahmanson Building, Level 2, at LACMA, through March 10, 2013. Admission is $15 for the entire museum, $10 for seniors and students. THE CABINET OF DR. CALIGARI (DAS CABINET DES DR. CALIGARI), was designed by Walter Reimann, Walter Röhrig and Hermann Warm. METROPOLIS was designed by Otto Hunte, Erich Kettelhut and Karl Vollbrecht.



EXPRESSIONIST CINEMA AT LACMA

On view at the Los Angeles County Museum of Art (LACMA) is the exhibition *Masterworks of Expressionist Cinema: Caligari and Metropolis*, an exploration into two of the most important films of the German Expressionist period and the art movement that bore them. Following the devastation of Germany in World War I, disillusioned artists rejected the reality that seemed so harsh. Expressionism seemed the perfect opportunity to uncover the inner chaos that the war had caused. The art movement began initially in poetry and painting, but it soon found a home in cinema. Expressionist cinema of the 1920s, so masterfully realized in these two examples, *Dr. Caligari* (1920) and *Metropolis* (1927), had a lasting impact on visual culture, giving rise to such popular genres as film noir, horror, and science fiction. Filmmakers Robert Wiene and Fritz Lang drew upon the broader Expressionist movement, which emerged in the 1910s and encompassed literature, theater, dance, and the graphic arts. The installation at LACMA includes projected sequences, vintage posters, and set stills from these two films, as well as selected prints from the Robert Gore Rifkind Collection demonstrating the stark black-and-white contrasts, off-kilter compositions, and exaggerated gestures that found their way from page to screen during the Weimar Republic (1919–33). The Expressionist legacy continues to inspire the imaginations of filmmakers, graphic novelists, and artists today.

CONGRATULATIONS, HERMAN.

BMW proudly congratulates production designer Herman Zimmerman as the recipient of this year's Lifetime Achievement Award at the 17th Annual Art Directors Guild Awards, both presented by BMW on February 2, 2013. Herman Zimmermann is acknowledged for his outstanding achievement and futuristic design of the Star Trek franchises. **www.bmw.com/design**

DESIGN IN MOTION.

the gripes of roth

A CLEAN SLATE

by Scott Roth, Executive Director

As I write this—in early January—I haven't the slightest clue who will be the new Guild-wide officers for the three-year term 2013 to 2016. Ballots are due back January 30 for the positions of President, Vice President, Treasurer and Secretary.

A robust slate of good candidates have agreed to run, and four individuals will be selected for the most significant offices in the Guild, responsible to the Board and the more than two thousand ADG members for the management and oversight of Local 800 for the next three years. What will these officers be doing on your behalf? Principally, by listening to you and working in conjunction with the Guild's professional managers, they will be leading the Board to set the policies and guide the Guild's efforts in the negotiation and enforcement of all its collective bargaining agreements. Additionally, the Board sets policies and approves budgets for every activity in which the Guild is engaged. These include updating and maintaining the Guild's website; maintaining and enhancing the many educational programs and activities the Guild offers; continuing to improve the Guild's jobs database of productions ramping up around the country; Gallery 800; Film Society; Awards Banquet; Comic-Con; and many other programs, besides providing oversight to the activities and aspirations of the four Craft Councils which ultimately report to the Board.

The second-floor offices in the Art Directors Guild Building on Ventura Boulevard in Studio City are open late most nights of the week. The Guild's officers, along with the other elected Board members, spend a lot of hours there striving to improve the working conditions for all of the ADG's artist/ members.

All in all, what the Board does, and what the newly elected four officers will be doing, affects nearly every aspect of the working lives of the women and men employed as Production Designers and Art Directors, Scenic and Graphic Artists, Illustrators and Matte Artists, Set Designers and Model Makers and Previs and other Digital Artists in the entertainment industries covered by Local 800. So in addition to the suggestions, ideas and criticisms which inevitably will, and should, be directed to the Board (and the four new officers), please consider offering the occasional thanks for the very hard work these volunteers do on your behalf.

lines from the station point

COLLABORATION

by John Moffitt, Associate Executive Director

Each of the last sixteen years, Art Directors Guild members have come together with their peers, colleagues and guests on a February evening to wine and dine and to honor special achievements in Production Design for films, television, commercials and awards shows at its annual Excellence in Production Design Awards banquet. Honors also include special awards for Lifetime Achievement and Outstanding Contribution to Cinematic Imagery. The event is sponsored and funded by the Art Directors Council.

Of course, the principal honorees are Production Designers and Art Directors, or notable filmmakers who've shaped visual imagery in the case of the Cinematic Imagery Awards. However, at the 10th Annual Awards ceremony in 2006, the Art Directors Council made a notable exception by presenting veteran motion picture Scenic Artist Ronald V. Strang with a special Career Achievement Award in the Scenic Arts. No Guild members' achievements practicing in crafts other then Art Direction have since been recognized at the ADG Awards ceremony.

But late last year, another Scenic Artist, in this case practicing his trade in a theatrical art form that predates "cameras rolling" by a couple of hundred years, received an honor worth mentioning. On Sunday, December 2, 2012, the second largest opera company in North America bestowed its highest honor to Local 800 member Scenic Artist Jay Kotcher on his retirement. Flanked by the principal performers still in costume, the San Francisco Opera Company's General Director David Gockley presented Jay the San Francisco Opera Medal to commemorate his thirty-five years of service to the Company at an on-stage ceremony immediately following a sold out performance of *Tosca* at the War Memorial Opera House—the home of the San Francisco Opera since 1932.

A Brooklyn native, Jay landed the Scenic Artist in Charge position at the Opera in 1977 upon the recommendation of the Opera's resident lighting designer Tom Munn, who'd previously worked with Jay in legitimate theater in New York where Jay was introduced into union membership by United Scenic Artists, now IATSE Local 829. Jay and his soon-to-be-wife Jean moved to San Francisco and he began working at the Opera in early 1978 and joined the former Local 816 which represented West Coast Scenic and Title Artists at the time. Since then, his work, along with the Opera Shop's Scenic Artists under his charge, has been seen on nearly every production presented on the Opera House stage.

Much like motion picture production, above all other art forms, the presentation of a live opera performance is a massive undertaking that truly defines the word collaboration. So it's refreshing when an institution as prestigious as the San Francisco Opera recognizes one of the many unsung artists whose talent and skill help bring this art form to life with such an honor.

To put his accomplishment into perspective, in Jay's humble words upon receiving the award, "No one ever left this Opera House humming the scenery." Probably true, but wouldn't it be splendid if our house, the Art Directors Guild, could once again find a way to recognize the accomplishments of some of its unsung heroes and their contributions to Production Design and visual imagery at its annual Awards ceremony.

Art Directors Guild member Jay Kotcher was given the SFO Medal by the Opera's General Director David Gockley, and present on stage were members of the cast of TOSCA. Fittingly, the award was given against the dazzling backdrop of a set Kotcher had worked on—Thierry Bosquet's re-creation of the towering Castel Sant'Angelo in the Parco Adriano in Rome, where Tosca takes her fatal leap in Act III.

Thanks to Geneva Anderson who blogs about art at ARThound (genevaanderson .wordpress.com)

THE SAN FRANCISCO OPERA MEDAL

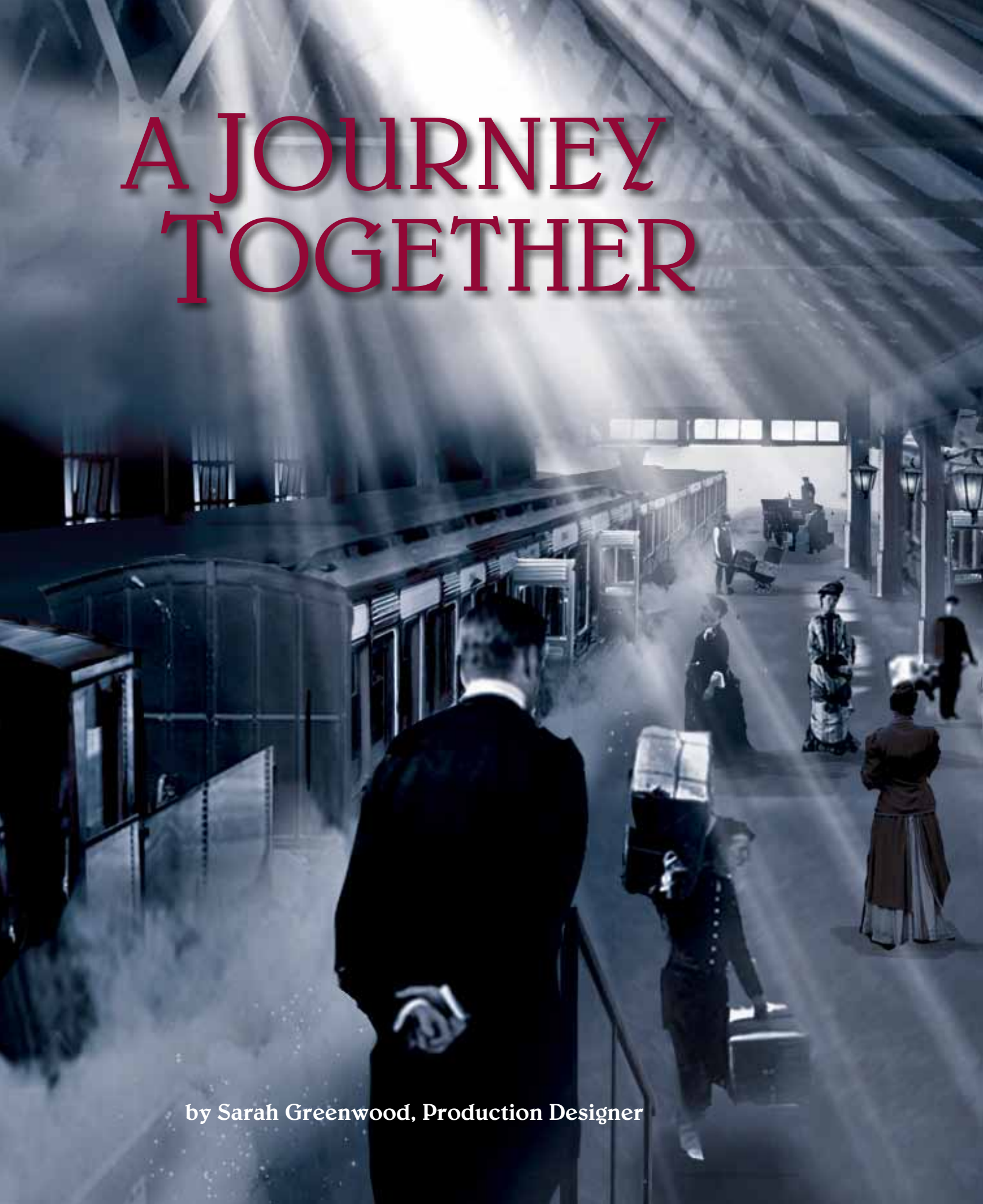
by Geneva Anderson, freelance writer and art hound

Those who attended the final performance of San Francisco Opera's *Tosca* on December 2 were in for a treat. Right after extended rounds of applause for Patricia Racette, who delivered a scintillating Tosca, and for Brian Jagde, who played her lover, the artist Mario Cavaradossi, SFO's fall season closed with a special ceremony awarding Jay Kotcher, SFO's top Scenic Artist, the San Francisco Opera Medal. The award was established in 1970 by former General Director Kurt Herbert Adler and is the highest honor the Company bestows in recognition of outstanding achievement by an artistic professional.

Kotcher was offered a position with SFO as a Scenic Artist in December 1977 and began work in early 1978. He has since worked on nearly every SFO production in the past thirty-five years and has had a hand in all the styles that have evolved in the past four decades. Kotcher's all-time favorite production to work on was SFO's 1985 *Ring Cycle* (*Der Ring des Nibelungen*). This was SFO's third *Ring Cycle*, and it was directed by Nikolaus Lehnhoff, designed by John Conklin and conducted by Edo de Waart. In accepting the award Kotcher said that he was "here to serve the music, to enhance the music and never to overwhelm it."

The SFO Medal has been given in past years to Leontyne Price, Joan Sutherland, Plácido Domingo, Frederica von Stade, Ruth Ann Swenson and Samuel Ramey, among others. Kotcher is the only Scenic Artist to receive the prestigious award.

A JOURNEY TOGETHER



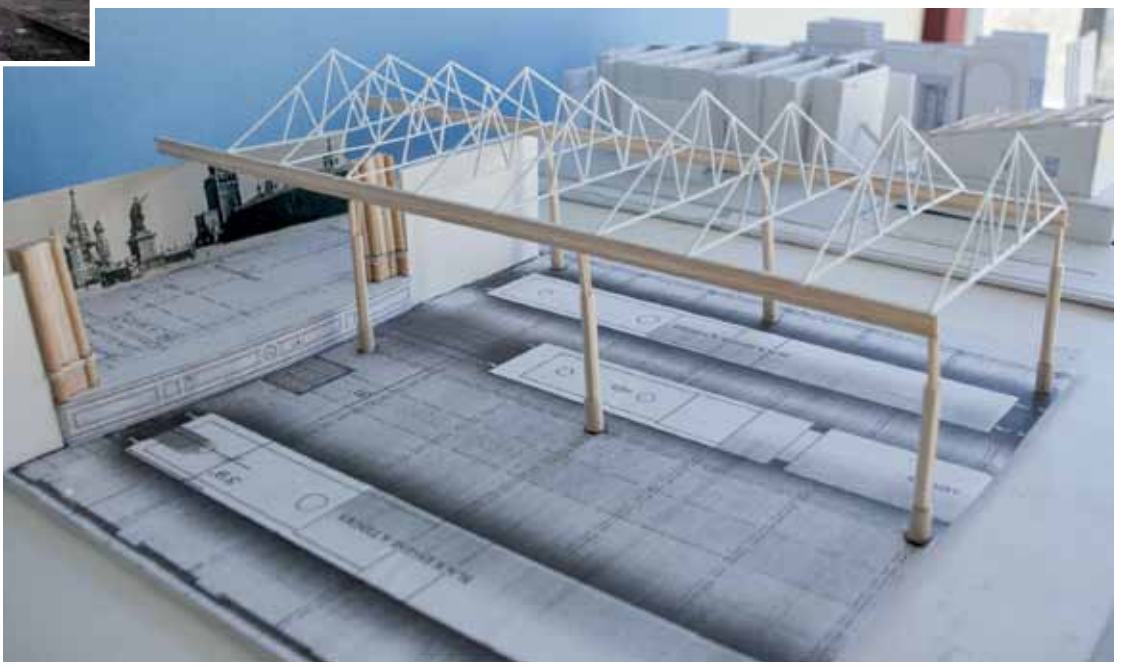
by Sarah Greenwood, Production Designer

Previous pages: A sketch for the interior of the Moscow train station drawn in Photoshop® and Maya® by Illustrator Eva Kuntz. Greenwood wanted the scene to be monochromatic, featuring the contrast between the white snow and the soot. The only colour allowed was in the blood from the wheel tapper's demise. Right: The Moscow station was shot at the Didcot Railway Centre, a railroad museum in the town of Didcot in Oxfordshire. The trains could not be brought to the theatre stage set to maintain the stylistic approach of the film, so parts of the set were duplicated in the train barn at Didcot.

Anna Karenina is the greatest Russian novel, written by Leo Tolstoy, the greatest Russian writer. It has already been made as a film twelve times, including the 1935 version starring Greta Garbo. To design a new version would be an enormous challenge.

Director Joe Wright and I have worked together for more than ten years, initially on television films and miniseries and then on features—*Pride & Prejudice, Atonement, The Soloist, Hanna*. I first met him at the instigation of his good friend, the comedian/actor/director Kathy Burke who thought he and I would get on. For me, the most important relationship a designer can have, whether in theatre, television or film, is with the director. I had been working for a fair few years, initially in theatre and then at the BBC, before I met someone I can only describe as my creative soul mate. It was like coming home when I met Joe on that wet, dreary November afternoon.

Above: The illusion of winter was suggested with layers of artificial snow and ice that had to be applied a week prior to shooting; everything from paper to paint to paraffin wax was used to create the wintry environment. Greenwood says, of Didcot Centre, "There are very few places where we were made so welcome to film. They have such fantastic original trains; we built the interior of a train carriage onto their rolling stock." Right: The station model, built by Art Director Tom Still, shows how the theatre was taken to the station. The stage and the lower part of the proscenium arch were built at Didcot to connect it to the Shepperton stage set.



Our working relationship has evolved over the years and the projects we have developed and completed together. I liken it to panning for gold: no matter how off-the-wall an idea or concept may be, there is something to be explored there. This was certainly the case with *Anna Karenina*. Joe engaged Tom Stoppard to adapt the script, a perfect choice who duly delivered a perfect script. In all the subsequent madness of production, only one line of his work was changed, a small addition: "This all takes place in a derelict theatre."

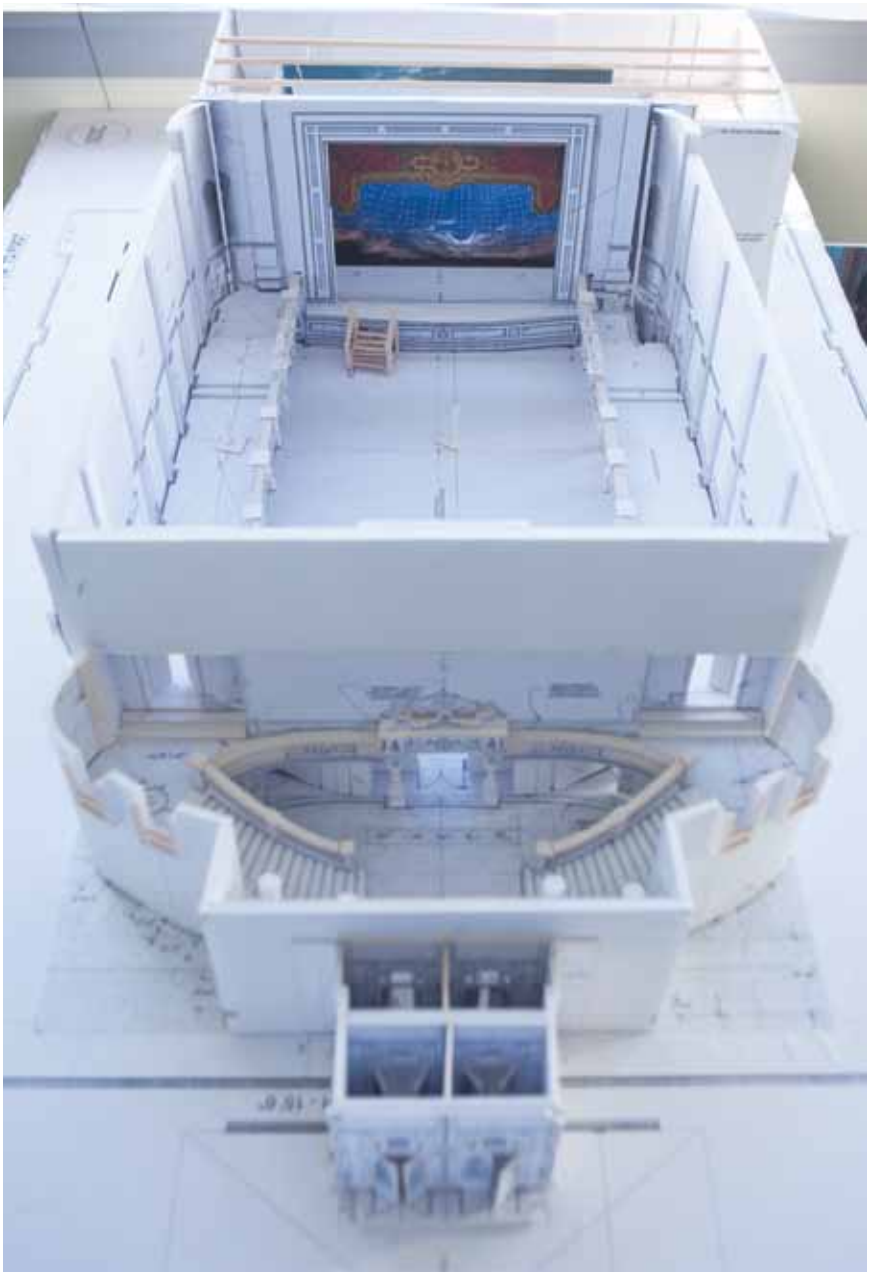
Before that not-inconsiderable change was made, Joe and I set off down the relatively conventional route of a costume drama. We initially planned to shoot six weeks in Russia, followed by six weeks on the stages back in the UK. But, right from the outset, Joe was talking about a different approach. He mentioned Lars von Trier's work, particularly *Manderlay*, the one set in the deep south of

"The theatre also required a Scenic loft where James Gemmill and his trio of talented Scenic Artists worked continuously for over five months on more than fifty painted backings. You learn what can be achieved with Scenic painting, how impactfully it can tell a story."

America in the 1930s, where the design is so pared down that the sets are indicated by lines on the floor, like a rehearsal room. He talked about moving fluidly through walls from snowy exteriors to aristocratic ballrooms. I must confess, I was stumped...had he finally lost me?

During these conversations, however, we continued to travel our conventional road, which only served to bolster the conviction that we were not doing the right thing. In Russia, incredible though the houses were, we felt they were set in aspic. They did not live, and there was very little leeway to do anything with them because of the extreme bureaucracy and intransigence that we met there. (This is unlike the historic houses in the UK where everyone is used to filming and there are well-established working

Above: Director Joe Wright's childhood in the world of theatre and puppets influenced the dressing of the Oblonskys' drawing room, which features a beautiful large-scale doll's house where Anna sits with the Oblonsky children. The doll's house is based on the design of what the Oblonsky house in Moscow would have looked like. Left: The Oblonskys' drawing room is set in the prop storeroom of the theatre which was supposedly underneath the stage, but was actually built on a separate stage at Shepperton Studios. It was filled with so many delicate and ornate toys and objects. Actress Kelly Macdonald, who played Dolly, marveled, "That set was like Aladdin's cave! Every time I went in, I would notice something different." Below: The set for Levin's dacha on his estate in the snowy Russian countryside, built on D Stage at Shepperton. This set has none of the other characters' theatrical artificiality. Levin, and this set, are the only natural elements; he is Tolstoy's alter ego, and the one true soul in the whole story.



Above: Tom Still's model of the film's large unit set, a theatre interior. Various locations were visited and considered as filming sites, but Greenwood realized that it should be built from scratch. She writes, "The theatre was built on C Stage but literally burst out both sets of dock doors. The exterior set of triple doors were set and struck as required, and the rear stage doors that Levin exits from actually went through onto D Stage where we also built the understage and fly floor sets, the hotel set, and Levin's dacha. The theatre is a hybrid of many locations and references both in Russia and in the UK.

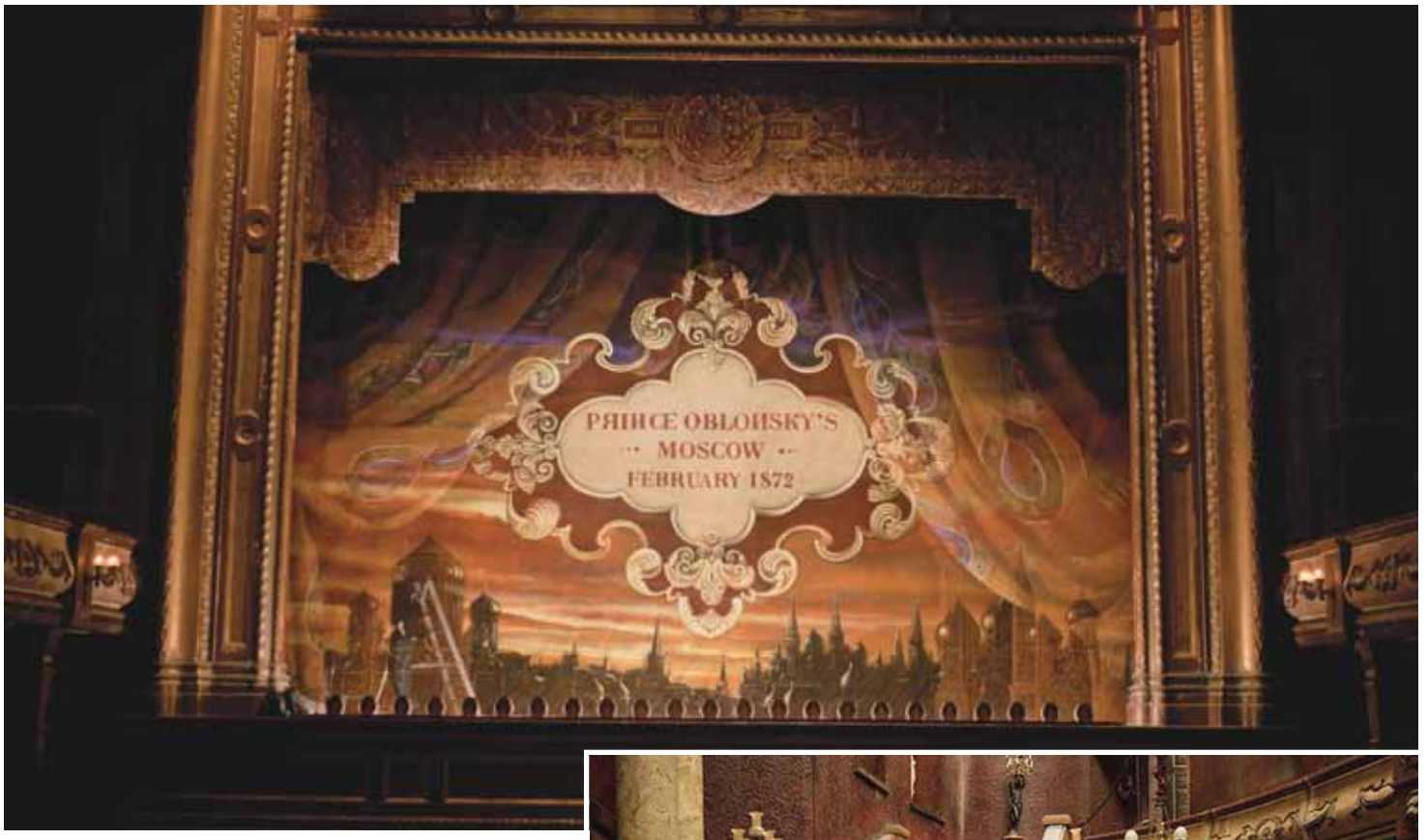
relationships.) Compounding the problem, it seemed that everywhere we went many other Anna Kareninas had trod before. Finally, because of Russia's expensive rates, the planned six weeks dwindled to four weeks… to two weeks…to ten days. We returned to the UK very well-informed and visually amazed, but we were downhearted. We continued our scout in the UK, quite a tall order as Russia doesn't exist in the UK. It was not as simple as putting in a giant stove and frosting up the windows. And, once again, came the death-knell words from each location owner: "Yes, this was where Keira Knightley shot *The Duchess* (or *Pride & Prejudice*, or…)."

It was at this point, fourteen weeks out from photography, that Joe had his "Eureka!" moment. We had all been reading Orlando Figes' *Natasha's Dance* (on Russian history and society). In it is a line that described the Russian aristocracy as "living their lives as if upon a stage, that their lives were all a performance." This description proved the key to where we went next. Was it possible to transpose this epic story into one place, a derelict theatre, a place that had to represent over one hundred locations in the script? The phone call started with the words, "Sarah, I think I have an idea." Joe's idea was to depict Russian society literally as what it was, all an act. The actors would never interact with the theatre, except when it stood in for a theatre (such as the opera scenes, for which I installed opera boxes). The rest of the time, it was the forum for the analogy.

"[Joe Wright] talked about moving fluidly through walls from snowy exteriors to aristocratic ballrooms. I must confess, I was stumped…had he finally lost me?"

Wow. That most exciting and challenging moment served as a complete shot in the arm for everyone concerned. We all embraced the idea, for good or bad; at least we weren't going to be making a seen-it-before version of *Anna Karenina*.

But how to achieve it? The budget was the same, as was the time frame, and now we had just added the most enormous set in the world. Joe and I locked ourselves away for a week and thrashed through the script. We were lucky. Tom's script was wonderfully tight, and we had amassed a lot of research, both from our travels in Russia and from picture researcher Phil Clark. Joe already had strong ideas about some scenes, such as the horse racing sequence. Others took their time: the train station, for example, was so important to the story. It needed real trains, and the trains needed to be inside, in the theatre, covered in snow. In the end, the trains were shot in an engine shed at their home near Oxford; I took our theatre to them, and installed the proscenium, stage, and backdrop there. The snow on the hero train paid homage to a story that I'd heard about how John Box and

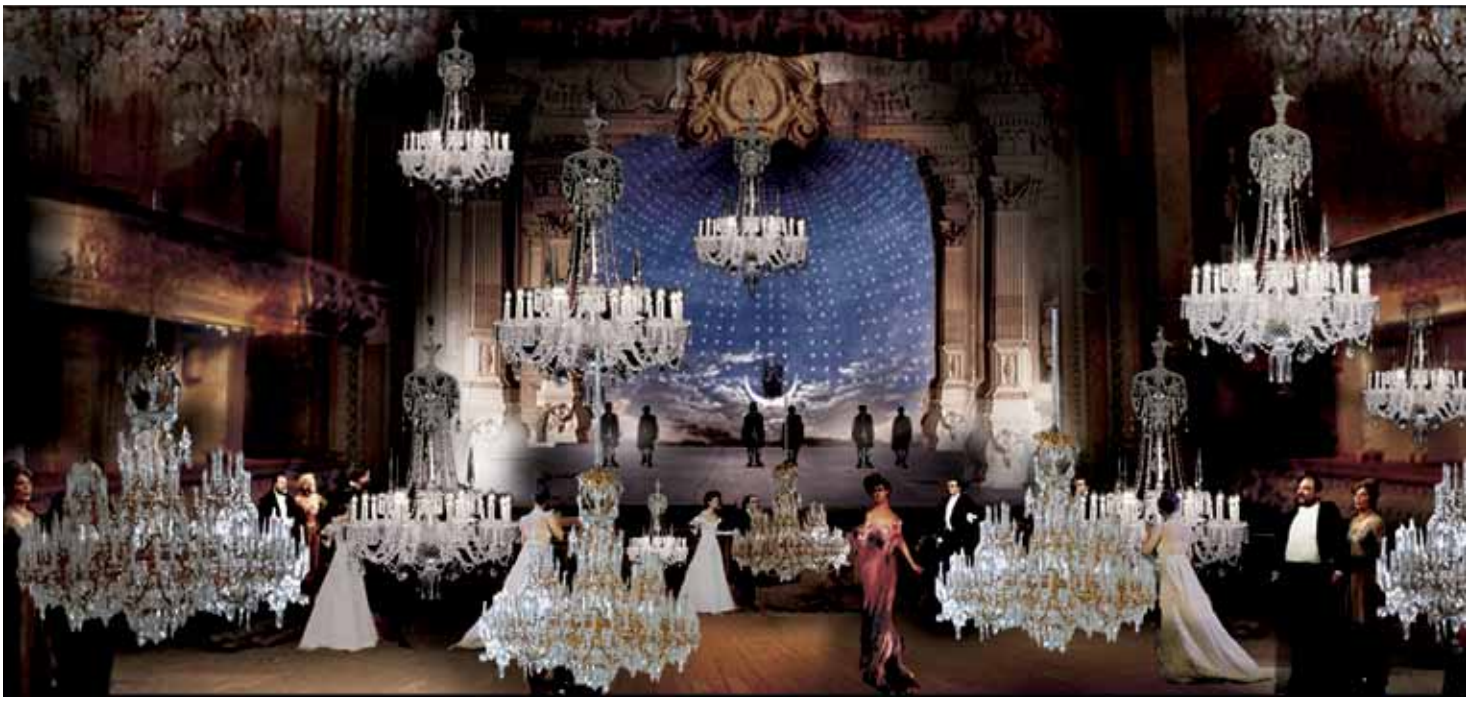


Terry Marsh created the snow on the ice palace at Varykino for *Doctor Zhivago*, built in the desert in Spain—they used wax. Mark Holt and his special effects department did a myriad of tests...and it worked. It was a massive and time-consuming job, but highly worthwhile, particularly as our train had to move and be snowed-up for over a week.

Everyone jumped in to Joe's theatre idea, wildly energized and slightly scared, but there is nothing like fear to get one going. There were moments when someone said, "Oh my God, what are we doing. I don't get it or understand it." Thankfully, that never happened to all of us at once, so we were able to encourage and support each other.

From a practical point of view, it was an epic, just like the book. Supervising Art Director Niall Moroney rallied everyone, insisting that we move to Shepperton Studios, where we could build on four large stages. This theatre, that now had

Top: The film's act curtain, painted by Scenic Artist James Gemmill and his crew. Sarah Greenwood remarks, "The only time a character acknowledges that they're in a theatre is the opening scene with Oblonsky on the stage, which is the crossover moment." Center: The foyer of the theatre unit set, dressed for the ball sequence. Right: A view from inside the auditorium, looking out toward the foyer of the tattered and shabby theatre, dressed for an extravagant ball.



to be designed, drawn, and constructed in the twelve weeks remaining, would be a working hub 24/7 over the three-month shooting period. Its first dressing on Day 1 would be as an ice rink, representing the river Neva in St. Petersburg. From then on, it never stopped transforming itself. When the company wasn't shooting on it, it was being reset and redressed as an opera, a ball, a stable, the government, a restaurant…it (and we!) never slept. We recorded a time-lapse film of the set being built and then used for shooting and redressing over the entire six-month period.

All departments labored at full tilt. Set Decorator Katie Spencer and I have worked together for fifteen years (pre-Joe), and Katie had the most enormous challenges creating Russia in England. She and her fabulous team achieved this by setting up workshops full of wonderful artisan craftsmen and women. Unique fabrics were woven at speed by UK companies, and then made into draperies and upholstered onto walls and furniture by drapesman Graham Caulfield. The enormous doll's house at the Oblonskys, was a combined endeavor of set décor artists Satarupa Bradley and Rohan

Top: Eva Kuntz' illustration of Princess Betsy Tverskaya's soirée. Eva took the elements in this instance from pictures of the actual chandeliers that would be used. The scene takes place on the main unit theatre set and is part of the transformation from the opera to Betsy's reception room. Above: The stage area during the soirée suggests windows looking out onto the gardens and a star-filled night sky, courtesy of James Gemmill's Scenic Artists. Right: Eva Kuntz's illustration of the fireworks display in the garden during Betsy's soirée. A detail of this Photoshop sketch is reproduced on the cover.

Harris. The toy train had to match the reality of the full-size one as it hurtled 'round the miniature countryside. The beautiful sledges in the ice-skating rink were built in the Czech Republic (to the relief of us all, they arrived looking like coach-built Formula 1 racing cars). Together this richness conveyed 19th century Russia's highest tier of society. It is one of the wonderful things about our profession, that we can continue to encourage extraordinary traditional skills alongside the relatively new talents required by

"There were moments when someone said, 'Oh my God, what are we doing. I don't get it or understand it.' Thankfully, that never happened to all of us at once, so we were able to encourage and support each other."

CGI—and that they can all work so well together. The theatre also required a Scenic loft where James Gemmill and his trio of talented Scenic Artists worked continuously for over five months on more than fifty painted backings. It was a real treat to work in this way. James and I go back almost twenty years, to when we worked together on a BBC music and art shows called *The Late Show* and *Later with*

Top: Eva Kuntz' sketch for the bedroom in Count Vronsky's apartments. The public rooms of Vronsky's apartment spaces were shot at Ham House, a 17th century National Trust property in Richmond-upon-Thames alongside the river. This bedroom, however, was a constructed stage set. The wall is a copy of the Heaven Room at Burghley House in England, painted by Charles II's favorite artist, Antonin Verio. The painting represents Anna and Vronsky's fleeting happiness. Above: The formality of the Karenin apartment is conveyed through marble flooring and darker colors. The marital bedroom, based on a double receding proscenium-arch design, has a masculine style, which creates a claustrophobic and oppressive atmosphere to indicate the state of Anna and Karenin's marriage.

Jools Holland. You learn what can be achieved with Scenic painting, how impactfully it can tell a story. It was so great to explore this medium again, and as more than mere window backings.

A lot of people took this journey with Joe. All of us were lucky to have immersed ourselves deeply in Russian references, truly studying how and why Russians looked and behaved in the way they did. Had we not known, we could not then have deconstructed it in the manner that we did. Had we (cinematographer Seamus McGarvey, costume designer Jacqueline Durran, hair and makeup designer Ivana Primorac, supervising location manager Adam Richards, Illustrator Eva Kuntz, Art Director Nick Gottschalk, production buyer Ali Harvey, among others) not all known and trusted each other and Joe, had we not had such a robust shorthand, we would have made many mistakes. As it was, we made a few, but hopefully not so many.

When I set out on this journey, we were making a typical *Anna Karenina*. What we finally arrived at was something quite different and challenging. It may not be to everyone's liking, but that is fine. It certainly brought us, all the people who made it together, a reminder of why we love cinema, of what creativity really is, of stepping into the unknown, challenging ourselves, and pushing our boundaries and comfort zones. A journey such as this, we can only take together. **ADG**

Opposite page, top: Tom Still's model of the long corridor in the Karenin home. Below it, a photograph of the finished set which was connected to the theatre in a number of subtle ways: you entered it up the stairs from the theatre's foyer, and there is a scene in Karenin's dressing room where he stands in front of the footlights. Bottom: The actual set is highly stylised, without any windows or sources of daylight. This page, top: Eva Kuntz' illustration for the reception room at Prince Sherbatsky's home. Above: The set is one of over fifty pieces of Scenic Art done by James Gemmill and his team of four artists over a fourteen-week period. The clouds in this set, by James Gemmill and his team of Scenic Artists, were made of fretted timber planking with the canvas glued on in a traditional period theatrical way, as the camera saw both the back and front of this set.

Above: Interior of the preflight SouthJet Airlines plane set (forward to aft), constructed from salvaged aircraft parts. Existing mock-ups were not an option because they are not constructed to be turned upside down. Right: The forward galley of the airplane set with cockpit beyond. Opposite page, bottom left: The jetway set piece, constructed from a cargo container, was placed adjacent to a Delta MD80 skinned with SouthJet Airlines graphic. Right: A portion of the Orlando International Airport Terminal set, the jetway set, and the airplane set on stage at EUE/ Screen Gems Studios in Atlanta.

TAKING FLIGHT

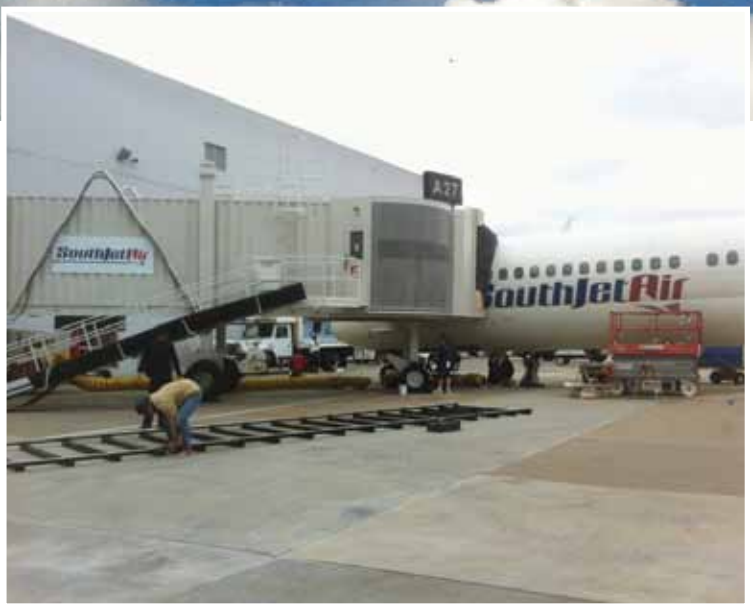
by Nelson Coates, Production Designer

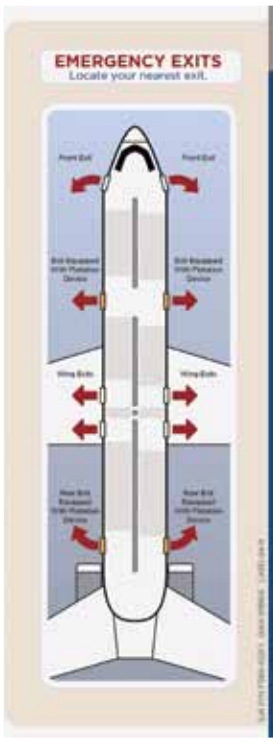
It had been ten-plus years since Robert Zemeckis had directed a live action film. The possibility of designing a project for him had not crossed my mind, and yet when the opportunity to meet with him was presented, I couldn't think of anything I would rather do. His work had been such a part of my life and moviegoing for years. In that initial meeting, it was challenging not to gush like a crazed fan. (I managed to contain myself.) *Flight* was to be unlike any previous Zemeckis project in tone or subject matter. I was only days away from wrapping another project; the timing couldn't have been better. The cast already included Denzel Washington. I had designed *Antwone Fisher*, Denzel's directing debut, ten years prior, and was keen to work with him again.

John Gatins' script was a compelling and riveting nail-biter, and of course, my first read of the script was on a plane. John and my paths had also crossed several years earlier when he was an actor in *Things to Do in Denver When You're Dead*. John had tailored the script to Denzel, and scenes were still being rewritten to effect a story transition from Oklahoma to Atlanta. Since the Atlanta area is a large airline hub, it made sense for the commuter airline in the script, and helped root Denzel's character, Whip Whitaker, in the South with a family history in aviation.

Flight was to be accomplished for a price, in large part due to its mature subject matter and potentially limited box office. The budget level required all departments to be very clever and judicious with their resources, and actually shooting in Georgia helped production costs with state-tax credits.

Zemeckis' schedule was such that a good portion of prep would be through conference calls, emails, and a virtual design department. Meticulous details, covering all the bases, and preparing for anything was the name of the game. First and foremost was the clearance of an airline name and the name of a jet manufacturer. The film focuses on an airline crash, an intoxicated pilot whose life is crashing as well, and the resulting investigation that uncovers poor airline maintenance and manufacturing defects. Fictional names were absolutely necessary but couldn't sound or look fake. Bob wanted the word "jet" as a part of the name. With so many private and charter carriers, finding a name with the term jet or some regional moniker proved difficult. We presented the studio's legal department with more than fifty choices





Above, left to right: Seat back pocket materials (safety card, barf bag, and inflight magazines) were created in Atlanta for the fictional SouthJet Airlines plane by Assistant Art Director Jonathan Carlos; the SouthJet name and logo was designed by Coates. The interior of the preflight SouthJet Airlines plane set showing the graphic elements in place. Detail of seat back pocket materials, and a cloisonné SouthJet flight attendant pin created for the costume department to add a final layer of corporate believability.

before getting SouthJet Airlines cleared. What sold Zemeckis was a comp of airline graphics showing the current range of regional carriers and their graphic abbreviations. When Bob saw the SouthJet Airlines designs with SoJet on the tail, he said, "That's It!" This led to a series of ads and graphics throughout the film such as "So Fast, So Low, So Go!" "So Smart," and of course the ironic, "So Safe."

Next on the Production Designer's list: put together a design team and begin scouting for locations and airplane parts. Early on it was decided that we would need to utilize and modify real plane parts. The plane had to rotate completely upside down on camera with passengers. Though visual effects would be used extensively for views out windows, and in cell phone footage, elements like passenger hair and clothing, and physical items like luggage needed to react naturally to gravity. Stunt passengers would need to be suspended upside down and appear as though there was no additional rigging. Most airplane mock-ups are not designed to take gimbaling. This needed real steel. Most commercial airplanes are rated to 9Gs, so we needed actual plane parts. Bob wanted a two-seat/three-seat configuration to the aircraft, so that guided our search. He also wanted a smaller plane when fully loaded—approximately one hundred passengers. To sidestep legal hurdles, we needed to create a composite-type aircraft, since every real-world manufacturer has design signatures to each aircraft model it produces. We needed parts of several similar models to create an amalgam representing the fictional jet manufacturer's output. An exhaustive search found none of that existed in Georgia. So it was off to Tucson and the Mojave desert to find parts.

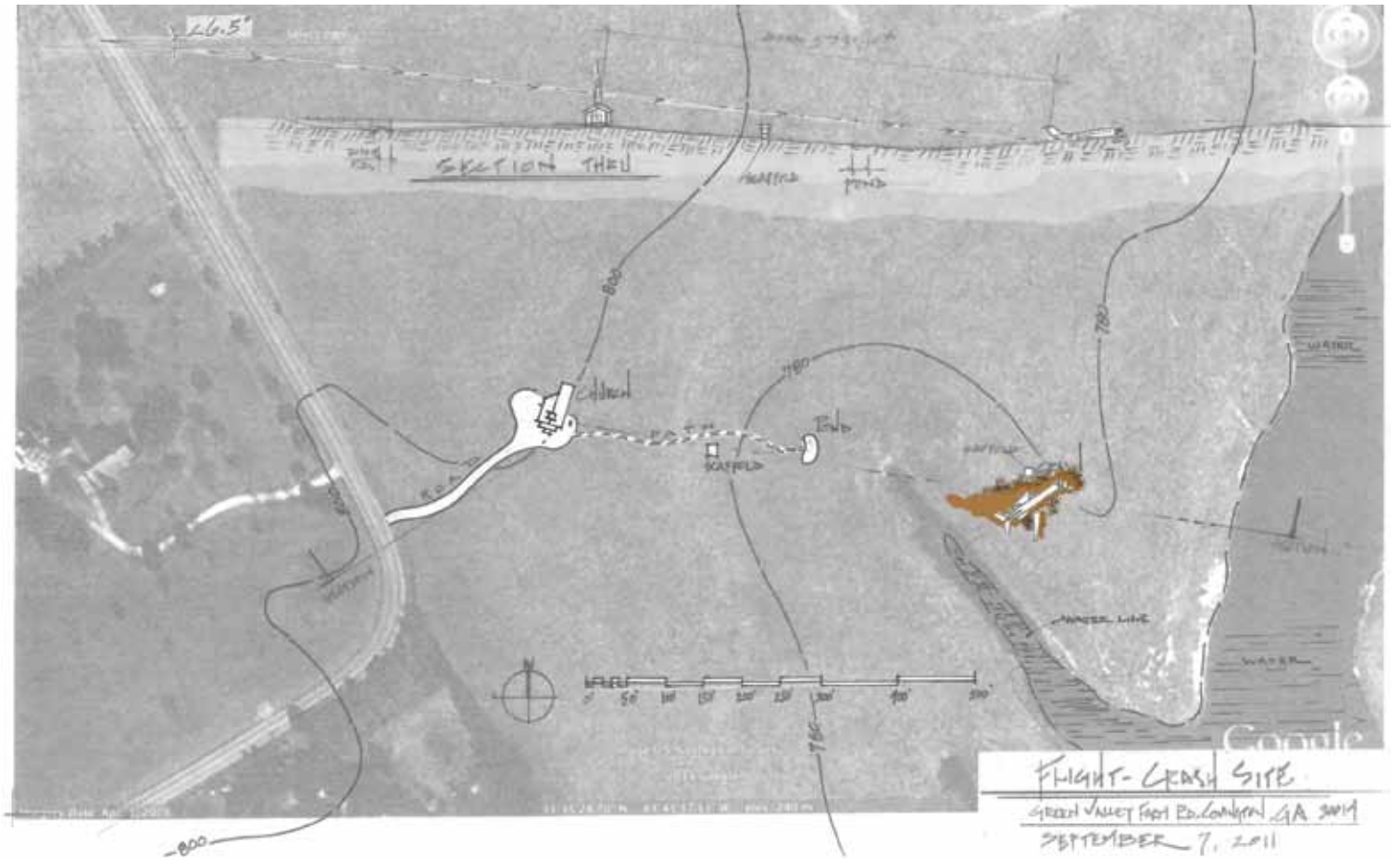
A film such as *Flight* needs great care to look completely natural and not stagey. The settings required by the script could in some ways be mundane or pedantic, and yet they needed to provide cohesion and history, and seamlessly support the story. They needed to be as carefully conceived and constructed as a costume drama. The script called for a rural farmhouse with a grass airstrip, and a shed for a small Cessna. Also needed was a crash site in an open field next to a church. An aerial location scout courtesy of the Georgia State Film Office was scheduled. A side bonus of that scout was finding a state-owned hangar. It was exactly what I had hoped for the NTSB investigation—white and sterile, and large enough to reassemble the crashed plane.

Only four grass airstrips were on record in a "zone" already expanded to an hour's drive from Atlanta. Three of those strips had new modern homes or modern barns. The fourth had no house at all, but the site was otherwise perfect as were many of the outbuildings. Whip's house would have to be built.

An aerial hunt was on for the church/crash-site location. A field was needed near a church with a steeple high enough that the plane could clip it and still have glide time before impact. Until the aerial scout, I had not realized how wooded Altanta was. Every church with an appropriately tall steeple was surrounded. Out toward Covington were two excellent choices with enough grade change and sufficient clearing to make for an interesting crash site, but again the church would have to be built.

Above: The "rotisserie rig" designed to flip plane sections, here with the cockpit section installed, on stage in Atlanta.

Bob's longtime collaborators, cinematographer Don Burgess and physical effects supervisor Michael Lantieri, along with producers Steve Starkey, Jack Rapke, and line producer Cherylanne Martin, and I scheduled a tight two-day scout with Bob to physically sign off on sites for the house and church/crash. I had stakes in hand to nail down the positions of the church, the crashed plane, and the farmhouse. Calculations had already been made to show possible steeple height, angle of plane descent, and potential distances from steeple to impact. Photoshop® composites of the completed house, church and potential impact were prepared, along with options for crash plane positions. A pile of reference photos of actual plane crashes with survivors was compiled for discussion.



Top: The crash-site layout overview drawn by Art Director David Lazan and Set Designer John Berger. Above: The church at the beginning of construction in a field near Covington, GA, about thirty-five miles east of Atlanta. Opposite page, top and center: The crash-site church midway through construction, and the completed post-crash church dressed and ready to shoot. The set was constructed with its steeple damaged by the crash. The intact steeple would be added digitally in post production. Bottom: The church elevations were drafted traditionally by Set Designer John Berger.

The script detailed an outdoor service with parishioners who witness the crash, providing justification for eyewitnesses and crash video courtesy of one of the parishioner's cell phones. The lake at the location was too far away for the action required, so Bob asked for a baptismal pond between the church and the crash.

Now that a church and Whip's house exterior had to be built, neither of which were initially budgeted, a decision was made regarding how much of each to create. Bob storyboarded the crash extensively and determined he physically needed only two sides of the church, with the rest of it built virtually for the plane's approach. The church was designed four-walled for its pre-impact look, and was then built to look post-impact, with resulting debris strewn down the hill. Visual effects supervisor Kevin Baillie and his team at Atomic Fiction in Emoryville, CA, would ultimately take the Art Department's church drawings and texture map the actual church set piece for final colors and finishes.

The plane-approach footage and the cell phone footage were filmed during preproduction as the church was still under construction. Atomic Fiction would replace the construction site with the finished church.

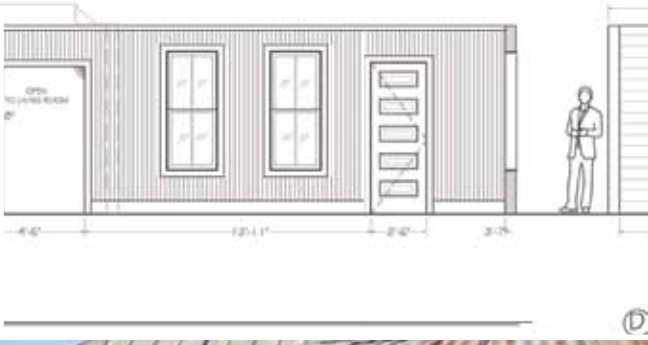
Whip's house exterior with a partial interior was built on a great site south of the Atlanta Motor Speedway. The complete interior with a partial exterior was built in a warehouse attached to the production offices. The challenge

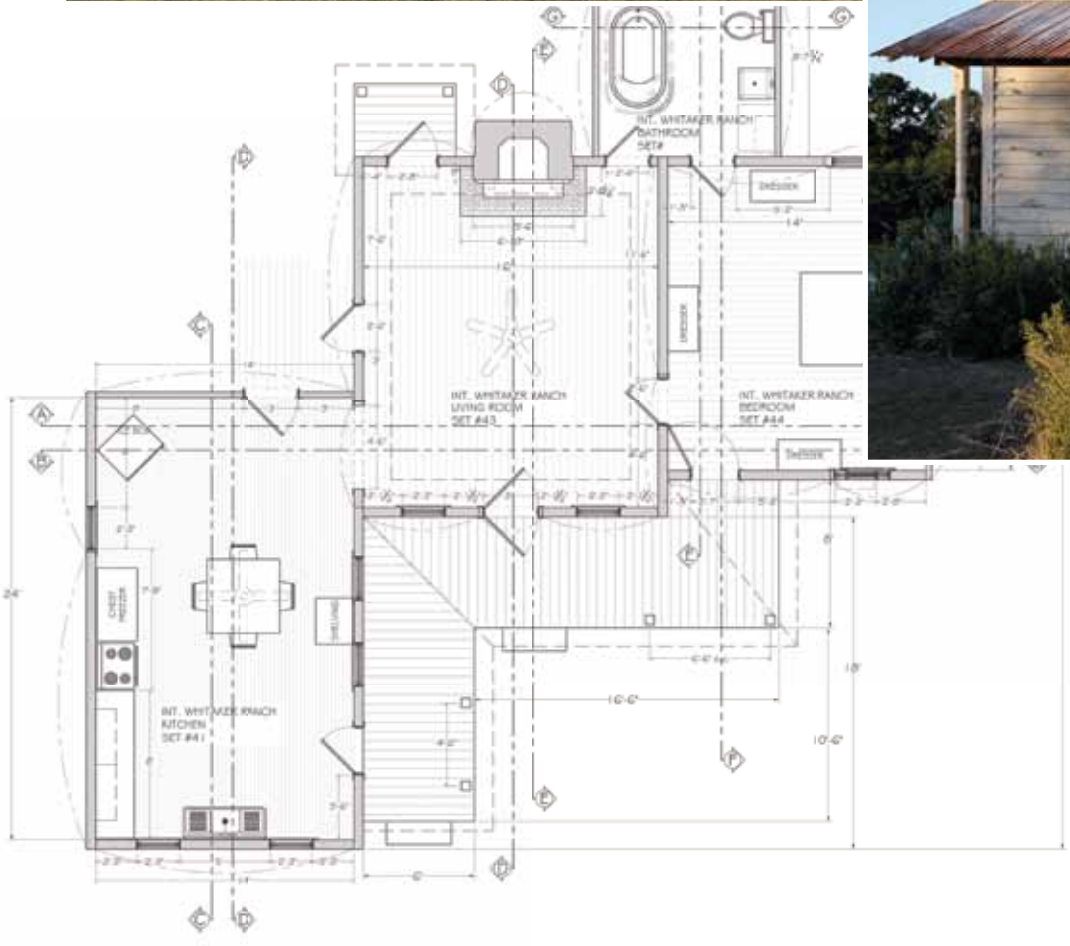
in siting the house was to allow for views to the driveway while still being open to the grass runway and airplane barn, all the while hiding some trailer homes, very modern outbuildings and a new swimming pool. The barn would prove to be a bit of a challenge in that the interior was modernized and the entrance was collapsing requiring some clever engineering.

While scouting rural Georgia, I found several archetypal houses that inspired the clapboard home of Whip's father and grandfather. On a scout with Bob, I staked potential house sizes and positions, which were imported into Google Earth. As the house began to take shape on the page, Bob and Don were able to weigh in on its particular angle and size. Bob had designed several exact shots where he needed certain views from certain windows, so the position of the house was critical.

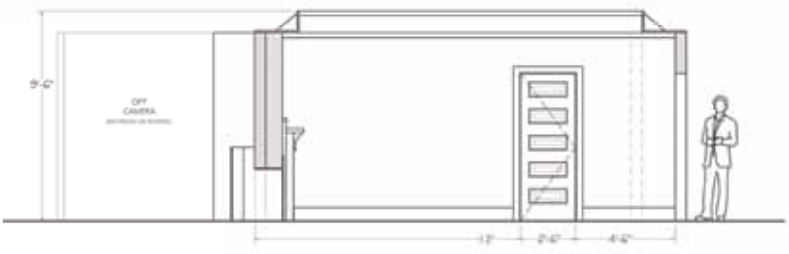
The inspiration for the house interior came not from Georgia, but from my maternal grandparents' farm in rural Tennessee, and a friend's old homestead on a Northern California sheep ranch near the Russian River. Each had some beautiful details that brought Whip's home to life.

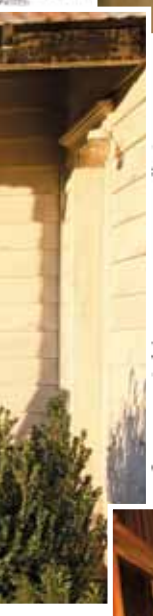
But back to the plane. With so many filming needs for the turbulent flight, Don, Michael, and now Art Director David Lazan and I began formulating the actual plane length, rigs needed, and how to present shooting each sequence to Bob. An animatic of the entire crash sequence was being created back in California so Bob could show us the exact cuts he needed.

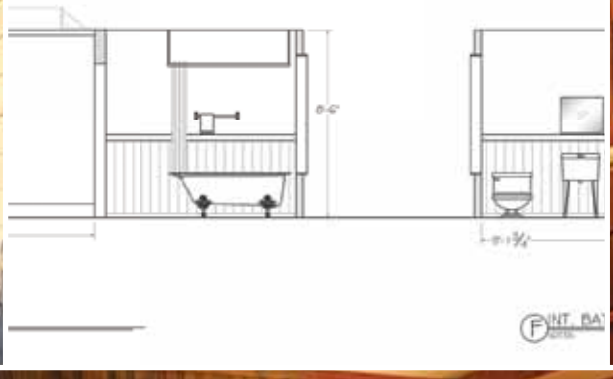




Background: Elevations and plan for the Whitaker house stage set, drawn digitally by Atlanta-based Set Designer Danny Brown. Top: Initial spotting for the Whitaker farmhouse, staked on location at a grass airstrip by Coates during a survey with director Robert Zemeckis. Center: The farmhouse set during construction on the airstrip near Hampton, GA, south of Atlanta. Above: Details of the completed front porch of the farmhouse, dressed and ready to shoot.







Top: A set still of the kitchen portion of Whip Whitaker's farmhouse interior. The set was constructed in a warehouse stage in midtown Atlanta. Above: The same set, showing the completed living room. Left: The farmhouse bedroom and bathroom.

Top, left: A quick initial conceptual image of the plane crash site and the adjacent church, created in Photoshop® by Coates. Center: A construction photograph showing the installation of fabricated airplane set pieces at the Covington, GA, plane-crash location. The constructed baptismal pond is in the foreground. Right: The tail portion of the crashed SouthJet Airlines plane set prior to final dressing.

On the logistics side, all departments agreed on the need for an actual full-length plane interior on a platform attached to a jetway, with an Orlando Terminal portion and tarmac out the windows. The plane would be sliced horizontally losing the baggage compartment, but maintaining steel cross-bracing. The next incarnation would be a simple motion rig attaching the plane to a steel frame base with air bladders and ram jets. The plane would then section into parts and a cabin section would load into a rotisserie rig. Lanteri and his crew created an enormous "dryer drum" that would flip sections of the plane as needed, but had an operational weight limit of about thirty-five passengers plus plane section.

The first cabin section included the forward galley and five passenger rows. The cockpit doors were closed in this version. Bob needed a shot down the entire aisle of the plane as it flipped. We installed lightweight steel guideposts to represent the width and position of the aisle as it would extend to the aft. This framework allowed Don to maintain a shot within the "aisle" as the plane flipped.

Once the forward cabin section with the galley was filmed in the rotisserie rig, it proved more time-effective to reconfigure and redress that same section to be the rear of the aircraft. The rotisserie weight limit would not allow the rear galley and the number of passenger rows needed, so that galley was photographed and turned into a photomural suspended beyond the plane on steel outriggers. The "aisle move" was repeated with the back half of the cabin and composited in post to create the full-length camera move down the aisle during the plane flip.

When cabin filming was complete, the cockpit was moved into the rotisserie. The cockpit was retrofitted to allow camera ports, but also had to be weather tight since opening sequences occurred during a storm. Bob wanted a "glass cockpit" with all the telemetry presented on flat computer screens like a series of iPads. He asked for the graphics to be working in real time so the actors could interact with the plane during its flight and descent. This proved especially important to their performances since the view out the windows was only a green screen. David Lazan worked extensively with video technician Todd Marks to refashion and fit modified control panels and console elements into the cockpit, as well as create functioning back wall panels behind the pilots. With such a small space in which to work, and with many scenes staged with the cockpit door open, Bob wanted a way to shoot angles of the pilot, co-pilot and head flight attendant that would not require green screen through that door. Different cockpit back walls were manufactured to allow for every configuration, wider opening, narrower opening, and various lengths of return walls between cockpit and galley.

After filming the cockpit in the rotisserie, it was moved onto the final rig, a motion control base. Most of the rock-and-roll would happen here. Two days were required to move between rigs. Denzel and Brian Geraghty, along with the rest of the actors, would really have to be on their game as there would be 48-hour to 60-hour gaps between portions of continuous action and performance. Because of the order of the rigs, actors would actually have to shoot flipping sequences prior to the take-off storm sequences. They expertly rose to the challenge. Don Burgess,

Below: A detail photograph of the airplane's ripped fuselage, created by melting and torching a skin of Sintra PVC sheets. Bottom: The NTSB hangar set with the crashed SouthJet plane "reconstructed" for the investigation.

gaffer Rafael Sanchez, and key grip Michael Coo created their own rigs beyond each set that made filming the flight completely believable.

Portions of the crash plane were reassembled on the stage to get pilot POV shots of being pulled out of the plane. Time was needed to move the crashed plane parts to the NTSB investigation hangar and redress the plane to appear several days into the investigation. David Lazan meticulously documented every aspect of each plane incarnation so all versions would appear seamless.

We were not allowed to film the Orlando pre-flight scene at Atlanta Hartsfield Jackson International Airport, the only airport close to Atlanta with jetways. Fortunately, the production manager found a Delta jet that could land at the same general aviation airport where the state's hangar was located. To make a full day of filming with the NTSB investigation scenes, the outside of the state hangar would end up standing in for Orlando International Airport. A cargo container was modified to look like a jetway and—after the Delta jet landed and was completely skinned to become a SouthJet Airlines plane—the jetway set was rolled up to it, and tarmac vehicles were dressed around the plane to complete the look.

During production, Assistant Art Director Jon Carlos was charged with maintaining the SouthJet brand image through all graphics, signage and set dressing, even to seat back credit card applications, magazines, and barf bags. When the plane flipped, all seat back pocket contents would be seen on camera. And then there were twenty news vans and reporter gear to create…The warehouse stages quickly filled with hotel rooms, a library, and the interior of Whip's farmhouse, while all the plane operations centered on one stage at Screen Gems.

So many moving parts and a talented crew including decorator Jim Ferrell, construction coordinator Jeff Schlatter, charge scenic Bob Denne, and prop master J.P. Jones, worked tirelessly to make each aspect of the story believable and seemingly effortless. What could have been an ordinary plane ride became so much more as a result. We were all glad to have booked our ticket to be a part of this powerful drama, working with Bob Z. as his next chapter takes flight. **ADG**

Screen photographs © Rockstar Games

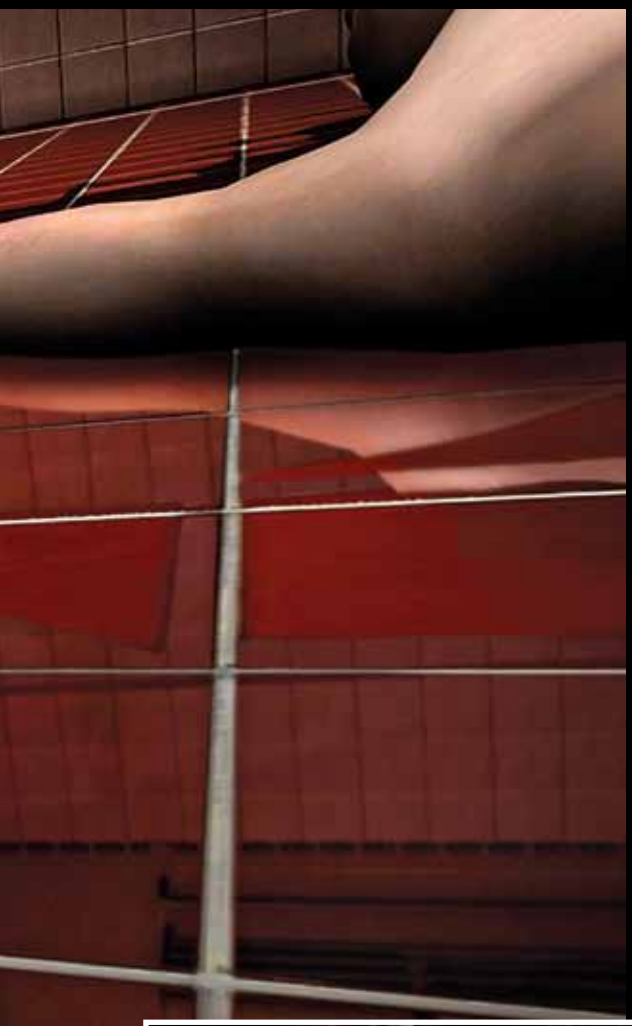
L.A. NOIRE

by Simon Wood, Production Designer

London

"Hey Woody, come over and look at this…" It's London, 2003 and I'm in Sony PlayStation's London office and we've all just finished making the PlayStation 2 crime caper video game *The Getaway* where we rebuilt central London. Brendan McNamara, the game's writer/director is showing me an old black-and-white photograph of Los Angeles before the freeways. I just stared at the image, as I couldn't believe there was ever a time when L.A. didn't have freeways. Might be an odd thing to say, but as I've said before, it's like Sydney without its bridge or the Opera House—just really odd.

Brendan explained how he wanted to bring the classic detective and noir genre to video games with his next project, using the latest technology (and maybe some technology that didn't yet exist), along with a compelling story and fresh experiences. It would be based on the episodic television crime show formula and set in Los Angeles in 1947. Sold instantly on his premise, I and a few of us left London to follow Brendan back to his hometown of Sydney, to start this epic project at Australian game development company Team Bondi. As a Production Designer this was too good to pass.



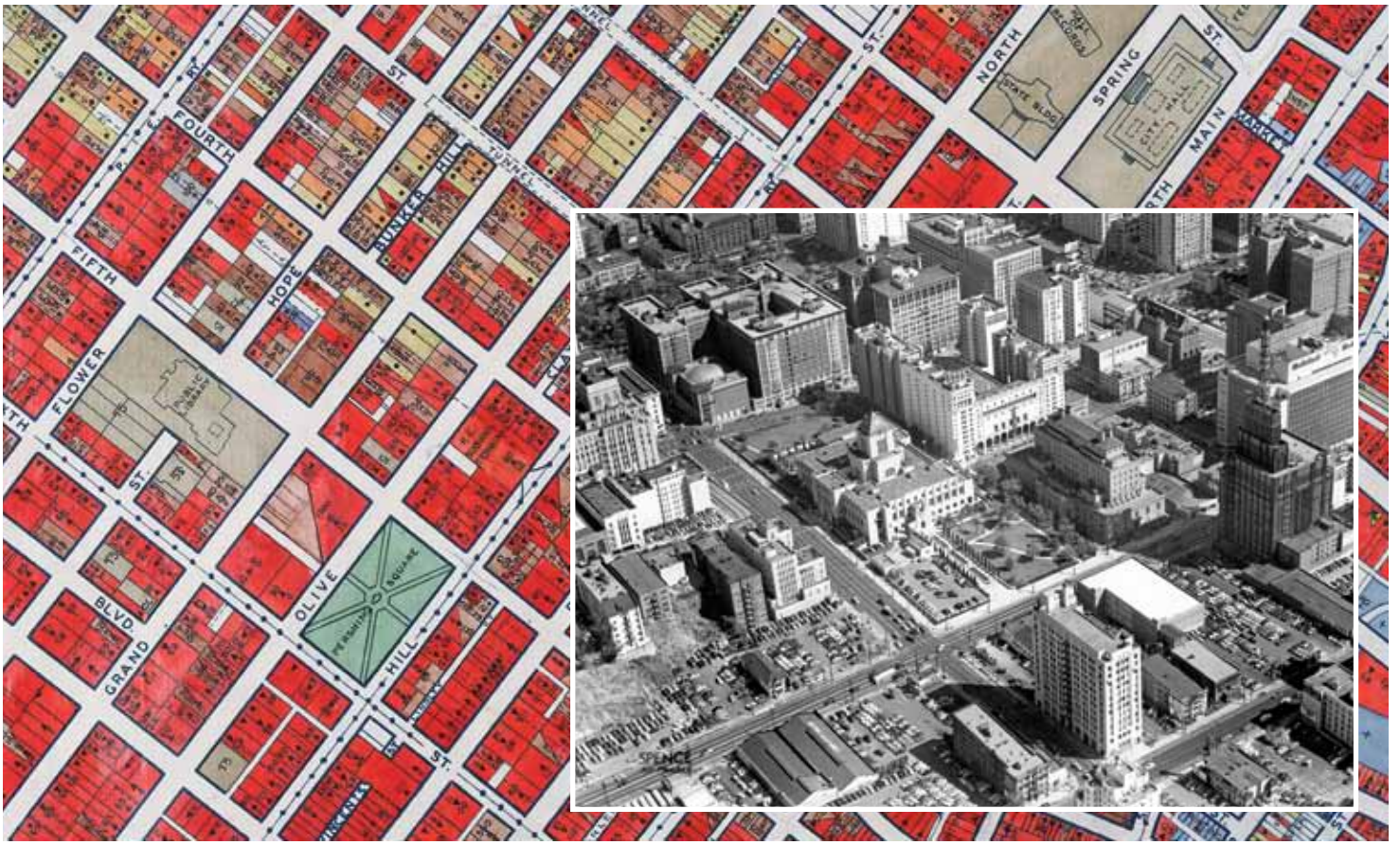
So, conceived in London, developed in Sydney, this is the story of how we created *L.A. Noire*, that became one of the fastest selling original video games worldwide ever, was the first video game to be honoured with Official Selection at the Tribeca Film Festival, later receiving nine BAFTA nominations and numerous awards and recognition. No doubt spurred along by the main cast of the game, portrayed by several actors from the television show *Mad Men*, and the might of one of the games industry's biggest publishers behind the project, Rockstar Games.

Research, Research

There are extensive period photo collections at the USC and UCLA libraries' special collections and geography departments, as well as some amazing hand-drawn street atlases from the 1930s created by the Works Progress Administration that are kept at the Huntington Library. After a few phone calls we flew over to visit these collections, scanning the WPA maps at high resolution, digitally stitching them together so we could overlay them on top of U.S. geological data, creating a striking 3D model for the world of *L.A. Noire*.

A pilot in the 1920s had flown over Los Angeles with a forty-pound camera fitted to the underside of his plane and photographed areas of the city, from downtown to Hollywood, and the results were

Left: Each case in L.A. NOIRE features a crime scene which needs to be explored for clues and evidence that might lead to further investigations or help later in the case. The game includes twenty-one scripted cases, and forty street crimes. Below: Detective Cole Phelps visits Baron's bar to interview the bartender and ends up chasing a fleeing suspect during The White Shoe Slaying case.



breathtaking. The geography department at UCLA had the actual photos, known as the Spence Collection, and we scanned them in high resolution, since this was the period equivalent of satellite photography. We analyzed hot spots, the great landmarks, where the quiet streets were, how many vehicles were on the road, the angle of the sun at different times of the day, the trolley car routes—everything.

Next door to these photographs on UCLA's campus was the the Special Collections department where, among many treasures, were all of the photos ever taken for the the *Los Angeles Times, The Daily News* and *The Herald Examiner* newspapers at the time—what a fantastic collection these are. These very photos had appeared on the front pages of the old newspapers and the actual negatives were there for us to browse. Donning white gloves, we thumbed our way through boxes and boxes of negatives from the early 1930s up to the early 1950s, just in awe of what we were looking at. One photo of a diner could tell you so much: what the people were wearing, how they served coffee, what the specials were that day. If the counter is eighteen feet long, then you can estimate the dimensions of the diner and so forth. To support the aerial photos we'd scanned, we hired students to act as photo tourists walking the length and breadth of every major downtown street, shooting the period buildings that were still standing. Moving through Wilshire and then up to Hollywood, they managed to find some old classics.

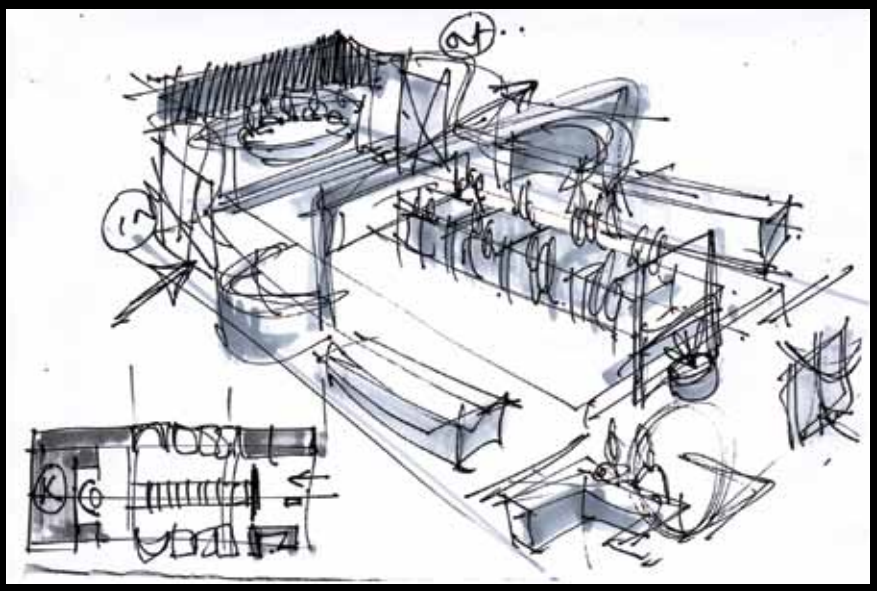
We contacted the team at Fox Studios Research Library and they created fantastic reference folders, or production bibles, for us in various categories.

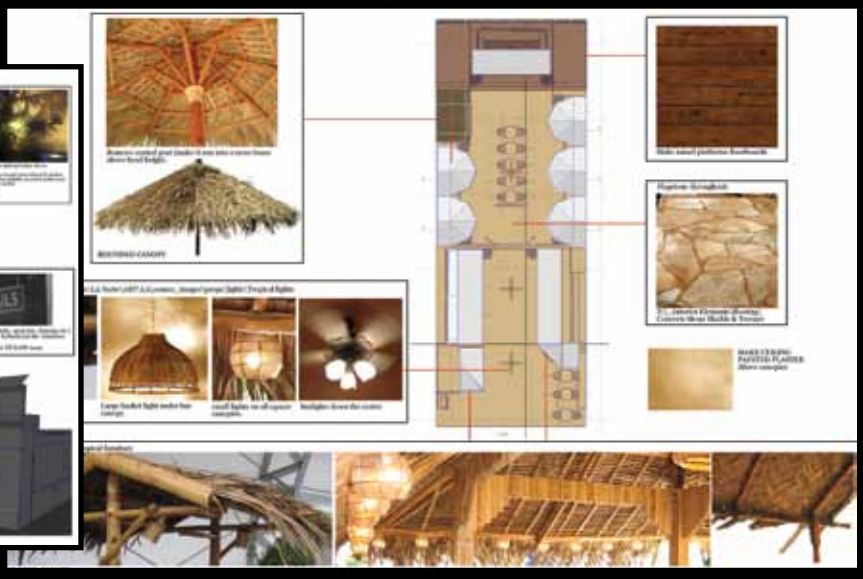
They provided hundreds and hundreds of pages on 1940s' fashion, L.A. hot spots, restaurants and diners, the LAPD, gangsters, WW2 Marines and Advertising. I bought old copies of the Sears catalogues on eBay and then found the top-ten paint and wood-stain samples used for houses at the time and digitised the colours for our world. Next on my list was period wallpaper books, so I scanned them, and then bought period decorators' books from the 1940s such as *House and Garden* and the *Home Decorators Guide* as they were just invaluable.

A Chair....

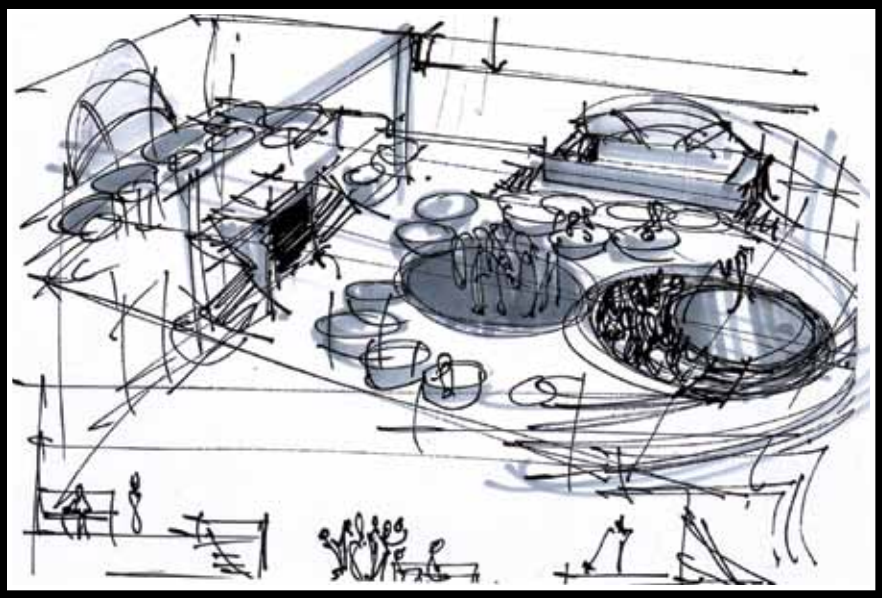
As *L.A. Noire* was a photo-realistic project, the team needed access to physical items and locations to photograph. The process is fairly simple: high-resolution photographs are cleaned and manipulated and applied to 3D models to give a life-like representation. So before any script was written, any draft or specific locations identified, I had to create a list of every single item we'd expect to see in the game and then somehow source that prop to photograph. Knowing that the only viable option was a traditional prop hire, I started the list with the word chair...but since I was in Sydney, this was going to prove quite a challenge.

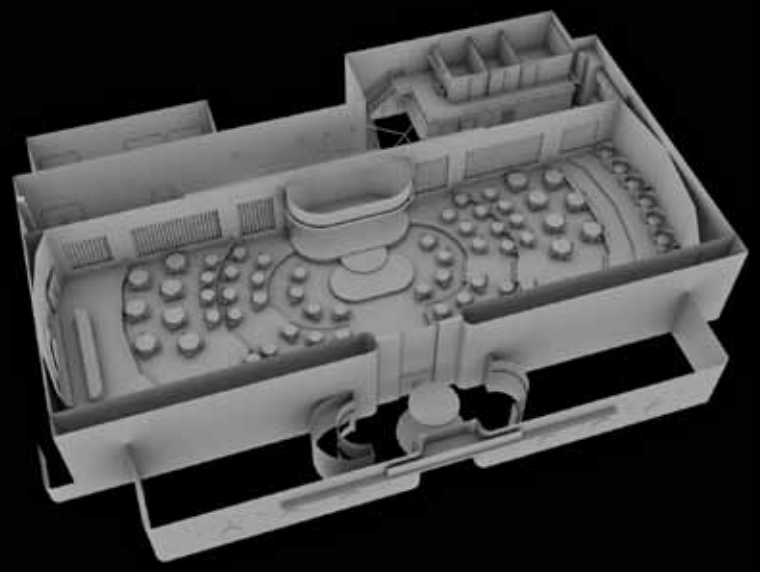
So I called my dear friend, Academy Award®-winning Set Decorator Peter Young. A great mentor of mine, we met when I was working as an Art Department assistant on the James Bond film





Opposite page, top: This hand-drawn WPA map of downtown Los Angeles in the 1930s was found in the collection of the Huntington Library. Inset: Robert Spence's 1949 shot of the Los Angeles Public Library, the negatives now in the collection of the UCLA geography department. Center: A photograph of South Main Street in downtown Los Angeles in the 1930s, taken by pioneering Los Angeles photographer Dick Whittington. His collection is split between California State University at Long Beach and the Huntington Library. This page, top: Production Designer Wood's meeting sketch of the Bamba Club on North Spring Street. It plays a role in The Red Lipstick Murder case. Center: The Art Department created production bibles which were style guides for all the locations the player visits. These bibles had full floor plans, materials, set dressing, graphics, lighting details and any other reference images that were needed to create the entire location. Above: Bible pages for the Bamba Club.



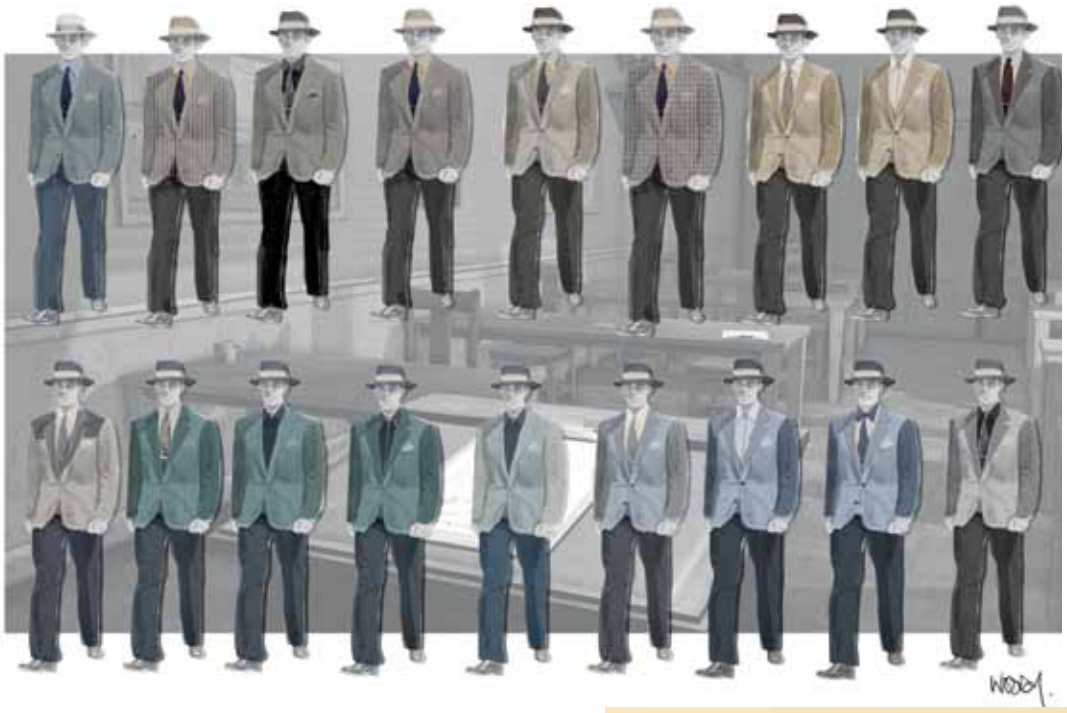


Tomorrow Never Dies, where I was fortunate to have designed some of Bond's gadgets and gizmos and assist the Art Directors on-set and with Peter locating some set dressing, all the while trying not to trip over my open jaw whilst continually walking around the Bond sets.

Peter suggested that I contact his friend Rachel Roderick-Jones, a wonderful set decorator in Los Angeles and go from there. Rachel was simply fantastic and took my broad list and visited every prop house in Los Angeles, taking photographs of what we could hire. She emailed these to me back in Sydney and we kept refining the list. We then photographed all the props over a two-day photo shoot at Sunset Studio in Los Angeles. The art team were amazed at all the couches, tables and ornaments, lamps, cookers and the kitchen sinks that Rachel had found, all arriving from Lennie Marvin, History for Hire, Omega, Sony, Universal and anyone left. Rachel truly was a godsend and I'll always be indebted to her.

All this may seem elaborate for a video game, but we did have a card up our sleeves: a new piece of technology that could film a real actor in makeup and hair and digitize their performance, just like a traditional film shoot. Although it was in early development with Brendan's other company, Depth Analysis, we knew it was coming and really would be groundbreaking. So from that point, we had to have a truly immersive world for these life-like faces. I said it out loud, one day but it stuck—"It has to be a time machine." Every day I'd say it to myself. Then, just to keep adding more Hollywood glitz to the project, we somehow photographed Jay

Top: Production Designer Wood's first meeting sketch of the Blue Room jazz club, located on Hollywood Boulevard just east of Gower Street, in Hollywood. Above: Wood's Maya model of the club's main room and accessory spaces. The club becomes an investigation location in The Manifest Destiny case. Right: Cole Phelps is introduced to the Blue Room to celebrate his promotion to homicide. Thereafter, he visits on his own and becomes fascinated by star singer Elsa Lichtmann.



Left: Wood quickly drew these paint-overs when he was asked at the last minute to create seven times as many new outfits for the lead character, Detective Cole Phelps. These clothes would bring different abilities and rewards by wearing them, so players could customize their experiences in the game. Below: At Western Costume Company in North Hollywood, Wood supervised the selection of clothing for L.A. NOIRE's characters. The clothes were worn by local extras and then laser-scanned to provide a starting point for the game artists.

Leno's private car collection. Yep, we did. He's got a huge period garage the likes of something from Bruce Wayne's Manor. He was there, and when he opened it up, the art guys were gobsmacked.

Costumes

Believable worlds need believable people, so we needed costumes, a lot of them. Back in Sydney, neck-deep in research folders and old books, we decided that we'd hire a costume designer to design the principal outfits of the main cast and coordinate the hiring of period clothes for the guys to photograph just like we had done with the props. We hired a local television, stage and film designer, Wendy Cork who's bubbling personality taught the character team all about hems and pleats—too funny. We realised Sydney didn't offer the full range we needed, so we flew again to Los Angeles and visited Western Costume with a checklist from all of our reference. These key outfits were needed for the case-work characters and pedestrians, which were outside of the main cast. The people at Western were so helpful and their team pulled stunning period clothes that we were able to photograph and hire so they could be worn by local extras as we had them laser scanned by Cyber FX in Burbank, resulting in high-resolution 3D models of the clothes. Back in Sydney, Wendy and her team of seamstresses began to design and make the principal outfits so we could have these scanned, too, with a local Sydney scanning company Headus. Having these 3D models gave the character team such a head start and a better understanding of how the period clothes would drape and move.

The Whole of L.A.

I remember being asked at one of the prop houses, "So what's the shot?" "The whole of L.A.," I replied jokingly. Unlike most video games, we didn't want to build locations, crime scenes and suspects homes, where the only rooms available to explore were where you could find the murder weapon or piece of evidence. Plus it was a detective game and we wanted the player to hunt for clues and really be absorbed, so the whole team just went for it. We had to put as much effort into areas of these places where one player may not go but another player might explore. So we had to design and dress everywhere as if it were a hero set. We wanted the player not to think he was in a version of 1947 Los Angeles, but actually in 1947 Los Angeles. Some locations were so big we had to put elevators in them.

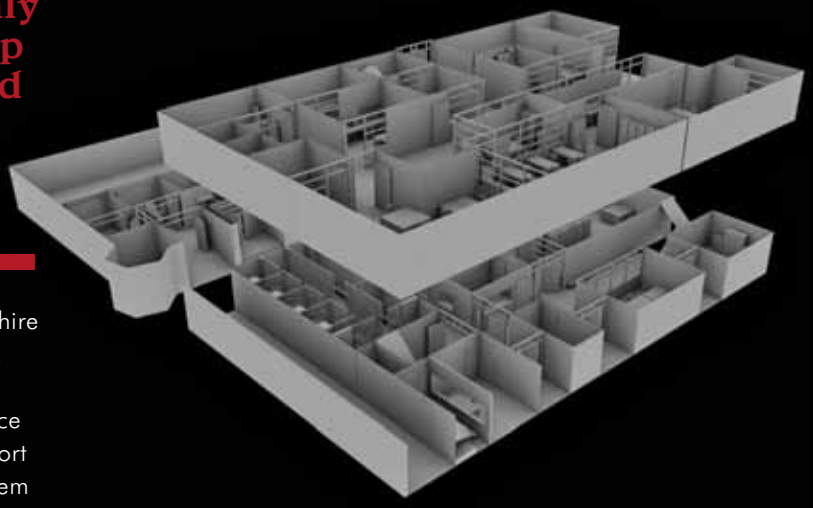
The Art Department created our own production bibles which were Art Direction style guides for all the locations the player visits. These bibles had full floor plans, materials, set dressing, graphics, lighting details and any other reference images that were needed to create the entire location. If the location was complex, I'd build a previsualisation model in Maya® to check and evaluate. These bibles were a one-stop shop for the artists, with each bible totalling anywhere from ten to twenty pages. There are over one hundred forty locations, or sets, for the cases that made the final cut, but I think we designed around two hundred. This was really challenging, with the sheer amount of locations, to keep each one unique, yet accessible to explore and investigate.

We had three police stations, each with their own labs, detective rooms, briefing rooms, jails, booking desks, interview rooms and receiving hospitals (old ER departments were attached), each of them over three floors. We had numerous bars, a big jazz club; we rebuilt the famous Mocambo, Brown Derby, Union Station, all manner of housing, from Spanish Court apartments to streamlined apartment complexes, rundown houses, hotels, motels, restaurants and diners, a relish factory, several warehouses, even a towering insurance company headquarters (our homage to *Double Indemnity*). We rebuilt and moved

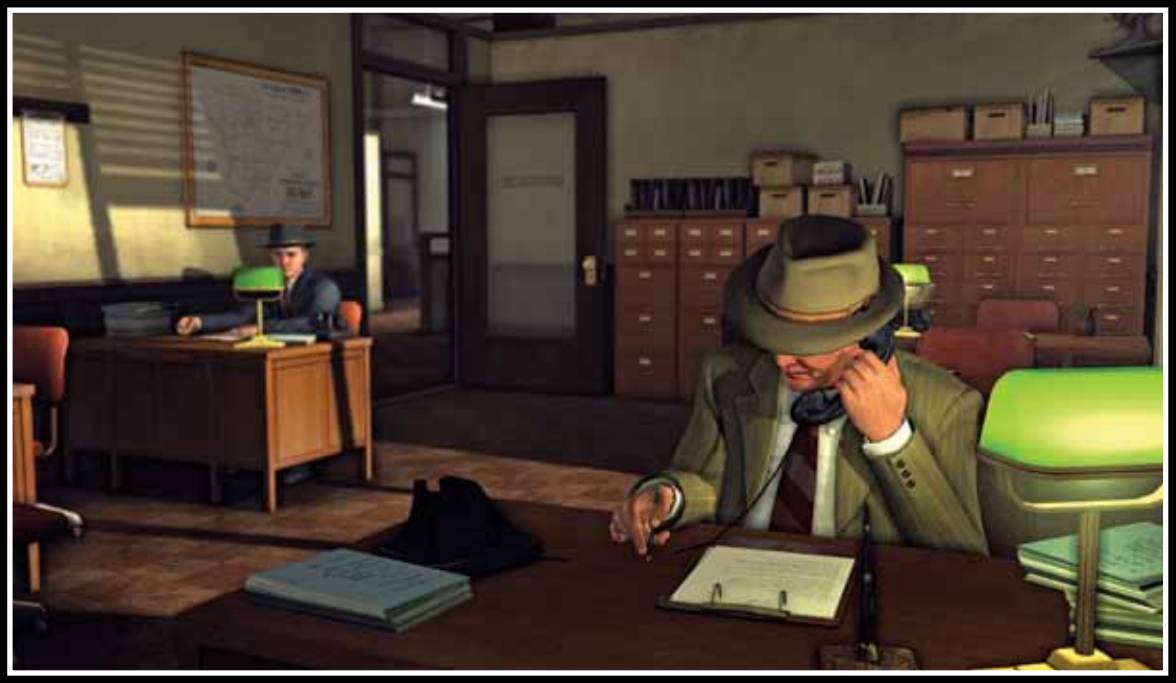
Above: With the help of Los Angeles set decorator Rachel Roderick-Jones, Wood arranged to rent literally hundreds of period props, pieces of furniture and other set dressing which were carefully photographed in Los Angeles to provide research for the game artists in Sidney, Australia. Right: Wood and his Art Department supervised the selection and design of every piece of L.A. NOIRE's environment: draperies and wallpaper, tile and wood finishes, cabinet hardware and plumbing fixtures, hero props and background set dressing, to name just a few, thousands of elements in nearly two hundred separate sets.

Howard Hughes' Spruce Goose and its hanger; you could actually run around inside it. There is a French gothic mansion and the Egyptian Theatre. We also kept D.W. Griffith's *Intolerance* set standing where a big action shootout takes place, and re-created the remnants of the Keystone Film Company. Then just to keep things crazy, we built a USMC boot camp and sections of the Pacific island of Okinawa during the U.S. Marines' invasion in 1945, as memories and dream sequences of the protagonist play out to the player, as if it were his journey as an injured marine who survived the campaign. All of these were just a few of the hero locations where the player had to visit as part of his casework.

"Before any script was written, any draft or specific locations identified, I had to create a list of every single item we'd expect to see in the game and then somehow source that prop to photograph. Knowing that the only viable option was a traditional prop hire, I started the list with the word chair… but since I was in Sydney, this was going to prove quite a challenge."



Outside of that, the artists built the city from downtown to Wilshire and up to Hollywood, trying to capture every famous landmark building exterior along the way. I remember Art Director Chee Kin Chan having to cheat the palm trees, as our photo reference showed them much shorter than they are now. But when the short versions went into our world it just looked wrong, so he had them



Top: Wood's Maya model of a squad room in the Central Police Station. There are also two other police precincts in the game. Above: Two stories of the Central Police Station with a range of rooms and departments, here all sorted out in a complex Maya model. Left: A squad room in the Hollywood precinct. Phelps' dealings with his partners and other policemen, some of whom are less than honest, forms a part of the L.A. NOIRE game as well.

enlarged and nobody spotted it. If you're going to have this much detail, then walking past store fronts and department stores will have to be part of the same visual experience. The Art Department designed and built over six hundred window displays selling clothes, food, music and books.

> **"I remember being asked at one of the prop houses, 'So what's the shot?' 'The whole of L.A.,' I replied jokingly."**

At the same time I was designing these locations, I was also overseeing the digital cast of hundreds, the case characters. Thankfully I had a great assistant, Karmen Coker, who had recently graduated from film school and was adept at working with locations as well as characters and set dressing. Every day was a different experience. We'd flip between locations or style guides for the character team, who had a massive work load. The period costumes had to be created to a high standard as we knew we were going to have life-like talking heads on these characters; so the art bar was really high. As daunting as it seems we had such great photo reference from the photo collections and period magazines, we could see the fashion instantly and could design costumes quickly. We had a system of digital dolls where we could swap dress shirts for T-shirts and trousers for jeans and so forth. So we were able to mix and match quickly and then change their colour and fabric effectively and efficiently.

Then a last minute request called for the main protagonist, Cole Phelps, to have seven times as many new outfits. These clothes would bring different abilities and rewards by wearing them, so it was really a great idea as the players could customise their experiences in the game. I quickly did some paint-overs for them, rushed to the character team who blocked them out using our digital dolls system. They did a wonderful job rolling them out quickly. My favourite, named The Broderick, was inspired by an old advert I'd found for hats, a three-pocket jacket and a great tie from Western Costume.

Bringing It to Life

So we built Los Angeles, the crime scenes et al, but we still needed to "film" our actors, bringing the *L.A. Noire* world to life. Using traditional industry-standard motion capture techniques, we planned the sets where the action would take place, saving out sections of the game's world where we wanted actors to perform their scenes, and then we re-created these sections on the soundstage at the motion capture studio in Los Angeles. It was a complicated process and after a great deal of planning, we had exported over one thousand of these game world sections. Now we just had to film the actors.

Rockstar Games had put forward Aaron Stanton (*Mad Men*'s Ken Cosgrove) to play the lead role

Above right: The Art Department designed and built over six hundred window displays for L.A. NOIRE selling clothes, food, music, books, and lots more. Opposite page: It seems fitting, given the classic noir films like THE NAKED CITY and THE ASPHALT JUNGLE that inspired this game, that an option exists to activate a black-and-white mode and play it like it might have looked on screen in 1947.

Detective Cole Phelps and what a fantastic choice they made. He relished the mocap shoot and filming of his facial performance; his infectious laugh made the shoot days easier, and he really brought Brendan's character to life.

To cast the other roles, Laura Schiff (who casts *Mad Men*) was hired as the casting director. Word spread fast that this Rockstar game was filming and Laura kept bringing in great actors from film and television (including most of the main cast from *Mad Men*). We'd also brought Australian actor John Noble (*Fringe* and *The Lord of the Rings* trilogy) who agreed to appear in the game in our early days. Michael Uppendahl was brought in as a guest director to the shoot and direct the performances of the actors, with Brendan taking an executive producer role.

It was a tough three-month motion capture shoot in Los Angeles; I couldn't believe the amazing performances I was privileged to watch. Overseeing these scenes, and building sets on the soundstage with apple boxes and speed rail was demanding. We were shooting fast, for long hours, while still creating art back in Sydney. The great team down-under gave it their all. After the motion capture wrapped, Brendan and Aaron, with the other actors, recorded their facial performances at the other studio, Depth Analysis.

Back in Sydney, the artists started to receive the mocap animations so that hey could tweak the costumes, props, environments and lighting to make the performances all that we could make them, whilst the rest of the studio were starting to bring the game to its end, testing and refining the gameplay. Then the programmers delivered the icing (certainly for me): the ability to play the game in black-and-white. What a great look it gave. Afterward, I walked around the game world, capturing photographs of the setting we had all created. I was shocked at how much we had done. Plus, they made neat desktop photos.

Fade...

Working on a huge project with such varied creative demands was the chance of a lifetime, and probably one of the most rewarding things I've ever done. To have created such a detailed, atmospheric world, with a true compelling story is testament to Brendan's stewardship, and the huge effort from the dedicated team in Sydney and Rockstar Games. We had delivered a stunningly detailed world and a fresh video game experience. Sure it was demanding but absolutely worth it. After all, shouldn't it be? **ADG**

The Show Goes On

by David Klassen, Art Director

Summer was just beginning—it was June 21—and I was relaxing into a much-needed vacation after almost a year with my close friend, Production Designer J. Michael Riva, on *The Amazing Spider-Man*. The cell phone rang disturbingly, and the little screen told me it was Michael on the line. After twenty-six years working with him, I knew this meant that another movie was headed our way. I was hesitant to end my vacation, but when I picked up the phone Michael was very excited, starting out as he always did, "Hey, Davey, we got a movie!" He then went on quickly to tell me the movie we got was a Western.

We had both wanted to do a Western for a long time and this was an opportunity that wasn't going to come around often: Quentin Tarantino was directing his own script, and the cast included Leonardo DiCaprio, Samuel L. Jackson, Jamie Foxx, and Christoph Waltz. Stacey Sher, Reginald Hudlin and Pilar Savone were producing the film for the Weinstein Company. It was really kind of a dream team. When the script arrived the next day, visual wheels started churning and Michael and I were both hooked, in without any reservations, pay cut and all.

Set in 1859 in the pre-Civil War South, the film explores the horrors of slavery with an entirely new twist. Django (Foxx) is a slave whose brutal history with his former owners lands him face-to-face with German-born bounty hunter Dr. King Schultz

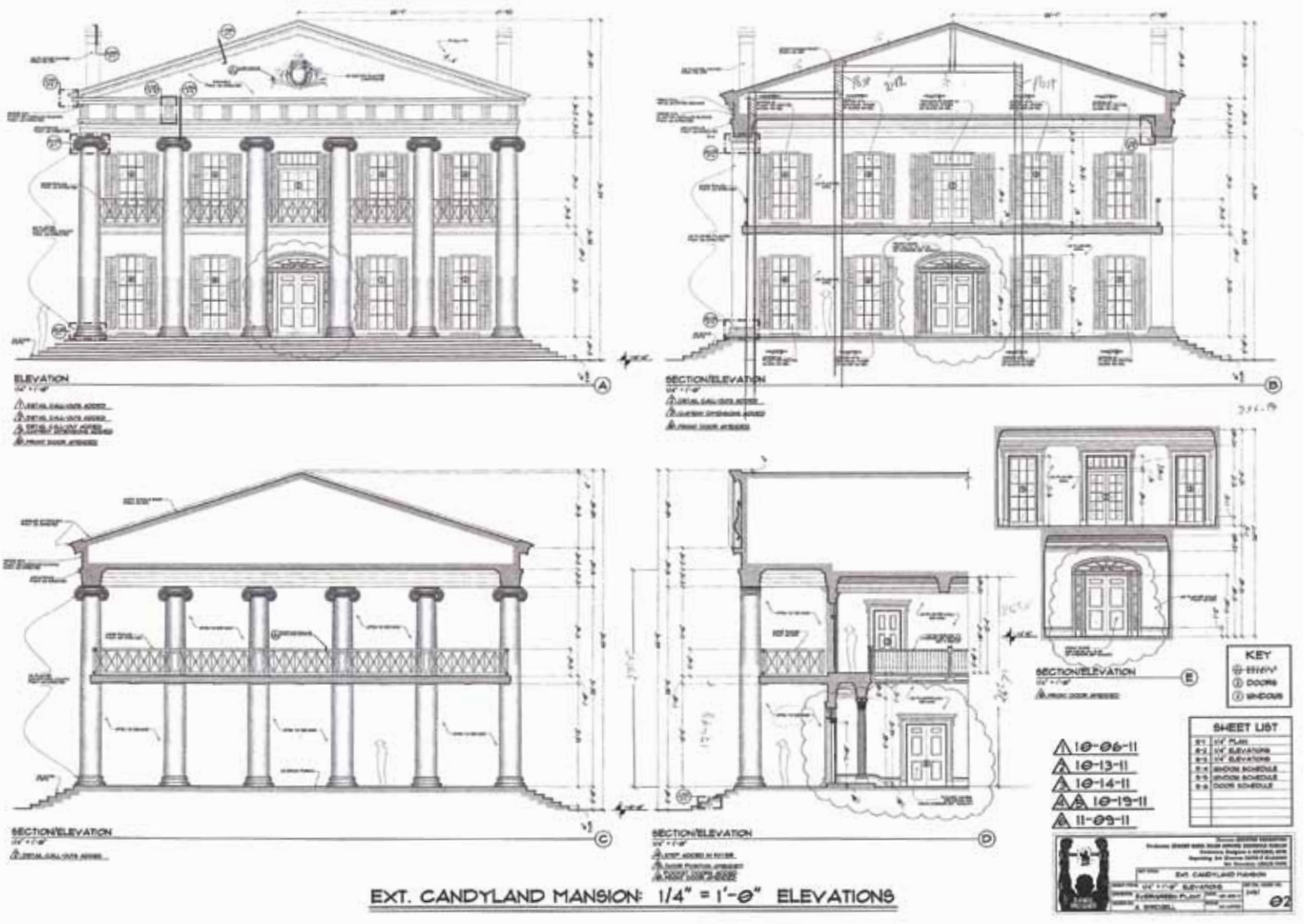
Above: Django (Jamie Foxx), an escaped slave, and Dr. King Schultz (Christoph Waltz), a bounty hunter, riding through the snow near the Jackson Hole, Wyoming.

© The Weinstein Company

Left: Calvin Candie's (Leonardo DiCaprio) infamously brutal and violent Candyland Plantation, looking serene and charming—as does Candie—but disguising the cruelty within. Below: Two photographs of the house under construction. While several usable plantation houses exist around New Orleans, Django blows up Candyland with dynamite at the end of the film, so full-on construction was the only possibility.

(Waltz). Schultz is on the trail of the murderous Brittle brothers, and only Django can lead him to his bounty. The unorthodox Schultz buys Django with a promise to free him upon the capture of the Brittles—dead or alive. Success proves him to be as good as his word, but the two men choose not to go their separate ways. Instead, Schultz seeks out the South's most wanted criminals with Django by his side. Learning vital bounty-hunting skills from Schultz, Django remains focused on one goal: finding and rescuing Broomhilda, the wife he lost to the slave trade long ago. Django and Schultz's search ultimately leads them to Calvin Candie (DiCaprio), the proprietor of Candyland, an infamously brutal and violent plantation. The dramatic conflict involves the quest to escape with Broomhilda, and the choices that Django and Schultz must make to succeed.

The main setting was the South, so the economics of today's movie business drove us naturally to New Orleans, but the great spice of a Quentin Tarantino script added signature images that couldn't reasonably be found there. The entire effort took long conversations between Tarantino and Michael, and then between Michael and me. A director's vision is not something you can take lightly and we didn't. The research sometimes felt endless: history, plantations, locations. Spaghetti Westerns by directors Sergio Leone and Sergio Corbucci became major inspirations



Top: Set Designer Andrew Birdzell's digital elevations of the Candyland Plantation house. Above: The finished exterior on the grounds of Evergreen Plantation in Edgard, Louisiana, on the west bank of the Mississippi River, between New Orleans and Baton Rouge.

and we screened as many as we could find. This is where the love of the job runs deep. Tarantino added a wonderful resource, acting out scenes on every tech scout; we could all see how the scene would work at each location.

From the snows of California's Sierras to the deeper snow of Wyoming, to the rain of muggy Louisiana, we traveled as we needed to get the best possible images. Michael and I were grateful to add our eyes and imaginations to the masterful work of Oscar-winning cinematographer Bob Richardson and the genius of Tarantino. It was exciting to be a part of that combination.

The South still has a surprising number of plantations left, standing like they are waiting for a revival of the old way of life, but the right one became the proverbial needle in a haystack. In the end, we did find the perfect plantation—in Louisiana—and it included its original slave housing. Jackpot, we thought! We used the old plantation house as a different set in the story and built the exterior of the monolithic Candyland,

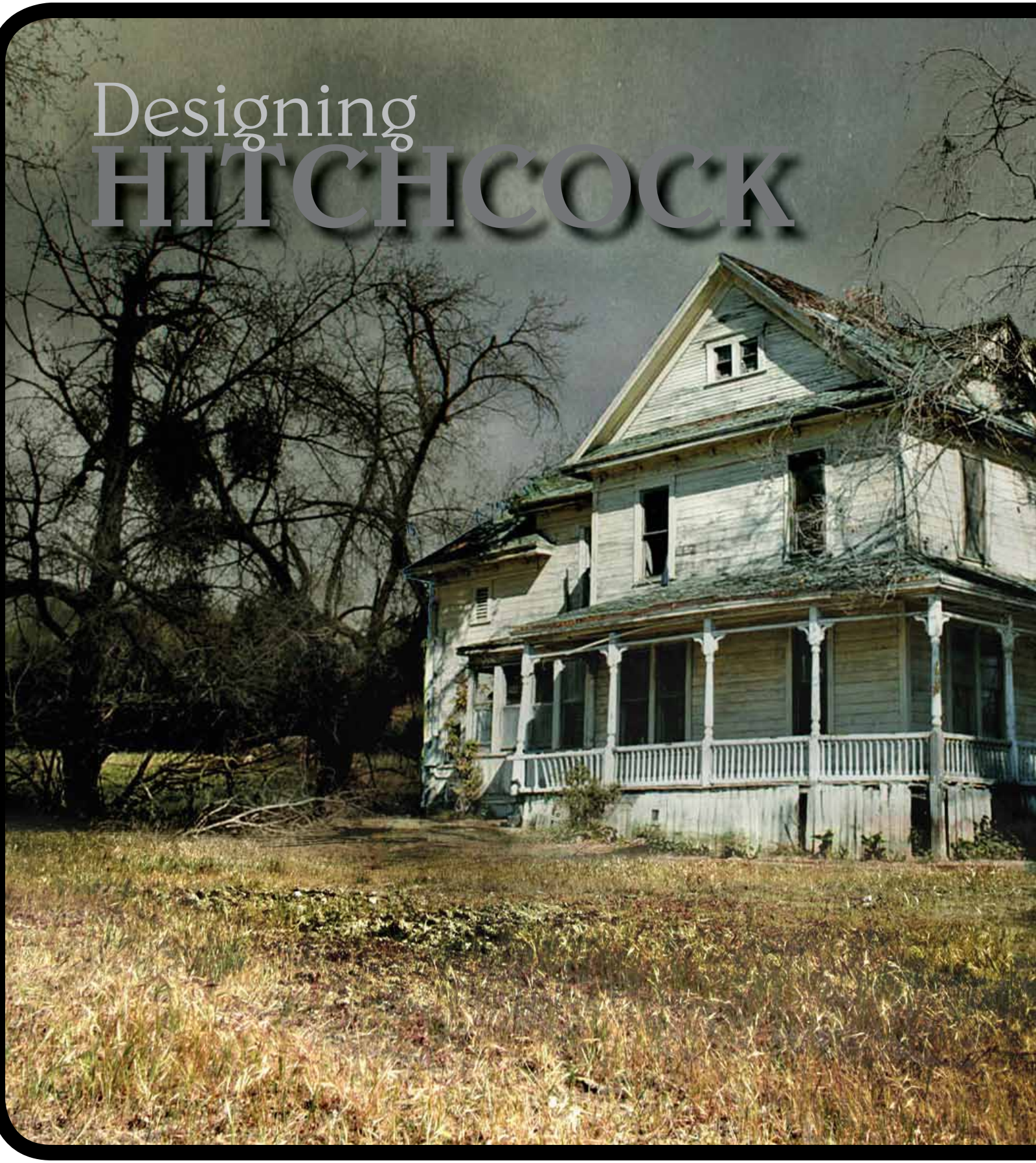
columns and all, from the ground up so that we could blow it to smithereens in the film's climax.

Other main sets included a tracker's shack, the exterior and interior of Candie's Cleopatra Club, the separate interior of the Candyland mansion, and the exterior and interior of the Greenville records office. All these sets were executed with love by the-best-of-the-best highly seasoned and dedicated crew, including hard-working Art Department staff, construction crews, set decorators, property persons and special effects technicians. They brought it all to reality.

The glorious *Django Unchained* experience turned to heartbreak in the end with the tragic and unbearable loss of my good friend and movie-business brother, J. Michael Riva, who passed away unexpectedly during the making of this film. He left me, with a wonderfully supportive team, to bring home the dream we had together. "Damn the torpedoes!" was Michael's motto and I followed it after he passed, as difficult as things often were, well beyond the long hours we all work. I never thought the old circus axiom "the show must go on" would touch me so deeply, but for this movie it became very real. I miss my dear friend profoundly, and that will never change, but he passed away doing what he loved, after a long and very successful career. I am proud to say I shared a part of it with him. The body of his design work reflects dedication and heartfelt commitment over decades of time. On behalf of Michael and myself, I hope you will appreciate *Django* as much as we appreciated making it. **ADG**

Top: The interior of Evergreen Plantation, while it couldn't be used for Candyland, was a convenient choice for Big Daddy's (Don Johnson) plantation house. Above: The interior of Candyland Plantation, built on stage to allow for a bloody and violent shootout, which kills both Candie and Schultz.

Designing HITCHCOCK



I fell in love with the *Hitchcock* script the moment I first read it. The period piece, about one of my favorite filmmakers, offered the opportunity to create a really distinctive cinematic world.

by Judy Becker, Production Designer

Main image: A Photoshop® composite sketch by Illustrator Joanna Bush of the way the Ed Gein house would look after the non-Wisconsin flora were replaced (especially the old palm tree which was removed in actuality, not in post) and after the front yard were planted with prairie brush (also done in camera). Inset: A location photo of the house in the high-desert environment of Piru, CA, as it looked before any work was done.

© Fox Searchlight Pictures

Top: Another Photoshop sketch by Joanna Bush, this time of the kitchen in the Hitchcock's Bel Air home. Becker writes, "Joanna has an unusual and very creative illustrative technique. I gave her drawings of the cabinets, a mock-up plan, color scheme for the floor, pictures of the set dressing, plans of the rooms. She combines all of these and also pulls images from her own inventory. This illustration is the final version (there were many) showing the Marmoleum countertops which, after much consideration, were the final choice.

Visual Concepts

The first thing that was apparent from the script, and from my discussions with director Sacha Gervasi, was that the story took place in a group of diverse environments that Alfred Hitchcock inhabited: his home life with Alma, his wife and collaborator; his working world at the studio; his social life in Los Angeles in 1959 and 1960. Within these three environments were subdivisions, so that eventually I needed to define a larger list of worlds, visually distinct from each other yet tied together into a cohesive picture of Hitchcock's life. They included his home, the studio, authority environments (the censors, the studio head), his social life (restaurants and premieres), the *Psycho* soundstages, Alma's private world (the swimming pool and Whit's beach house), and lastly, the nightmarish world of ghoulish murderer Ed Gein. Finding a way to delineate these diverse worlds visually, and yet tie them together into a cohesive film was the most important design challenge for *Hitchcock*.

Another brief from Sacha was to use certain Hitchcockian themes and elements (for example, birds) wherever possible throughout the movie, both as representations of actual things that interested Hitchcock and as themes that tied the worlds together. This became especially true in the links between the Ed Gein nightmare scenes and the rest of the movie; certain elements reappear, such as Ed Gein's shovel, which appears again in Hitchcock's garden.

Research

When approaching the design of any movie, I always start with as clear an idea as I can get of the most realistic depiction of the scripted environments. From there I decide when to deviate from that strict realism in order to create more effective visual storytelling, while still keeping the audience immersed in the world of the movie.

Photography by Suzanne Tenner

Researcher Alex Linde and I looked extensively into Hitchcock's home and work life, spending hours at the Academy Library, sourcing old copies of *Home Décorating* magazines which featured the Hitchcock home, watching his movies for recurring tropes, looking at behind-the-scenes stills (not just from *Psycho*, but also from his other films of the same period). The three-volume set of Julius Schulman's architectural photographs had just been published, and this was a great reference for the very modernist and stylish parts of the film.

Palette

Psycho was shot in black and white, and I was surprised to find a paucity of literature and images on the use of color in set design, not only on *Psycho*, but on black-and-white films of the period in general. After an exhaustive search for color photographs of the *Psycho* sets, Alex and I ultimately had to conclude we were not going to find any (we did not have access to the Hitchcock archives at Universal, so it's possible this hidden treasure is there). I clearly had to find other sources of information when it came to designing the *Psycho* portion of the film.

I always use a controlled palette to help define the look of a movie. The challenge in *Hitchcock*, as with any project, was to ensure that this control never slid over into an overly stylized approach that proved distracting to the audience. At the same time I wanted to push the boundaries of realism for the sets that were by nature stylized, the *Psycho* film sets and the Gein nightmare sequences.

I have a large collection of vintage paint chips and fan decks that I use when designing a period movie, and I find that Scenic Departments enjoy the challenge of using these old unusual colors as a reference rather than the standard modern fan decks. Through research and a study of these period colors I came up with a period palette—neutrals with touches of coral, yellow and turquoise—shown in muted versions in Hitchcock's traditional living room, and much more strongly and in brighter versions in the pool area and the Whit beach house.

Opposite page, bottom: A production photograph taken in the kitchen set with Alma and Alfred Hitchcock (Dame Helen Mirren and Sir Anthony Hopkins). This page, top and above: Two views of the finished kitchen set, built on stage at Red Studios in Hollywood.

Top: An illustration by Joanna Bush of the proposed work for the Hitchcock pool at a location on Alpine Drive in Beverly Hills. It shows the addition of extensive greens—the lawn around the pool, the flower beds along the edge, the cypress trees at the back, as well as the removal of existing statuary and the addition of period lawn furniture and pool float. Inset: The "before" location photograph of the Hitchcocks' pool.

The work and authority worlds, by contrast, would be, while modern in décor, neutral in tone; I reserved the use of color for the fantasy world of movie making. In the general studio environment, color was used in the extras' costumes and in various props and picture cars. The costumes and sets on the *Psycho* soundstage were the culmination of this concept. Red, always a potentially strong symbolic color, was the unifying touch that, used judiciously, tied Hitch's worlds, both real and imagined, together.

Honing in on the palette for the *Psycho* sets led me to discussions with a cinematographer friend who had received a very traditional training, including lessons on the use of color when shooting in black and white. Those discussions led me back to the gray scale (I had previous experience creating a palette from a gray scale in *I'm Not There*, but since that movie was actually shot on black-and-white film, I had concentrated on value and not color).

Studios and Stage Sets

It was easy to find reference for the look of the period soundstages and equipment, and set decorator Robert Gould (as well as some other crew members) actually had memories of film sets in the early 1960s, close to our period. The movie was filmed at Red Studios (formerly Ren-Mar Studios) and Carol Cassella, the studio director there, also provided us with photographs showing those stages in the early 1960s.

I developed and refined the concept that all the color on the *Psycho* soundstage would be contained within the walls of the film sets and in the costumes on the *Psycho* actors. Although this has a strong basis in reality—we all know what soundstages and studios look like and how neutral and bland they are —I also wanted to create the heightened emotion that Hitchcock felt when working. The world that was most alive for him was the world of the movie he was creating; the fantasy world of his film was vivid while all else receded into the background. While using bright, emotional and somewhat lurid colors on the walls of the *Psycho* sets, I still wanted to match the gray-scale values of the original sets. I used a dark burgundy gloss paint for all the woodwork, and painted the walls of Norman's parlor a bright blue accented with bright red upholstery. The walls of the hotel set at the beginning were a sickly green accented by orange linoleum, the foreboding staircase was burgundy-painted wood with mauve walls, and the *Psycho* basement had

Left: A screen capture showing the front of the Hitchcock house. Becker chose to use a Tudor-revival location in Beverly Hills, rather than the Truesdale-style mid-century modern of Hitchcock's real house, to emphasize his British heritage. Below, left: A set still of the Hitchcock living room, shot on location at a house in Pasadena. The room was painted and furnished in its entirety, including window treatments and a specially commissioned piece of Cubist art above the mantle. The colors of the upholstery were chosen to align with the home's overall mid-century palette. Right: This is an illustration of the bedroom, dressing room, and bathroom set built on stage at Red Studios. It shows an important scripted angle of Hitch watching Alma in the mirror from his vantage point in the tub.

mottled emerald green bricks. I photographed samples of all these colors in black and white and matched them to the original *Psycho* stills to ensure they were the same value as the originals.

Construction

From the start it was clear that a large number of the sets needed to be built, even though this was a modestly budgeted, Tier 3 movie. The most extensive construction involved the Hitchcocks' kitchen and their master bedroom suite. Although I learned that the Hitchcocks had lived in a relatively modest (and relatively contemporary) home in Bel Air, I decided to bring a bit of England to their lives and place them in a Tudor-style house similar to their previous home in England, Shamley Green. I even carried this over to the quaint bungalow constructed for Hitch at the studio, complete with mini-rose garden. This would present a strong contrast to the mid-century modern world of Los Angeles as well as to Alma's swimming pool domain and Whit's beach house, which would be much more 1959.

I began the design work after we had found locations for the Hitchcock house, one location in Beverly Hills for the exterior and gardens, and another in Pasadena for the party and study scenes. I wanted the kitchen and bathroom to have a somewhat more modern feel than the rest of the house. In reality, Hitchcock was very interested in architecture and design and always had up-to-date bathrooms, kitchens, and appliances (as do many people who live in older homes), even to this day and I wanted to keep that feeling of innovation alive in the sets. At the same time, these sets had to tie believably to the Tudor-revival locations. Art Director Alex Wei, Set Designers Thomas Machan and Andrew Birdzell, and I went through many different designs for the bathroom and kitchen before deciding on ones that straddled that line to my satisfaction. I also enlarged both of them

Top: Joanna Bush's illustration for Whit's beach house, showing the period paint colors, the change of windows and doors, the addition of a scrubby tree in the background, and some set dressing touches, such as the surfboard and the fiberglass panel at the front to emphasize a mid-century feel. Inset: This is the before picture of the location for the beach house. It is actually a lifeguard training station in Sycamore Cove State Park, north of Malibu.

by a greater percentage than I normally would, ending up approximately 35% bigger than normal to allow for extended sequences of a rather large man stumbling around the bathroom floor or approaching a looming refrigerator.

The kitchen was one of the most important sets in the movie, the nexus where Hitch's and Alma's worlds meet, and many emotionally charged scenes play out. It had to capture the surrealism of the nightmare sequences which take place there and still be anchored in the everyday reality of an aging married English couple. Every design decision was important in visually straddling these worlds and in giving Sacha and the actors the freedom they needed.

The placement of the refrigerator was crucial. It is an appliance as totem that taunts, tempts, and beckons Hitchcock throughout the movie. We picked and refinished a wonderful period refrigerator that had a handle inset into a round fastener that evoked an eye, and placed it at the far end of the large room so that it loomed as a beacon in the night scenes.

I also incorporated two seating areas, the kitchen table in a corner looking out on the garden where Alma and Alfred have their meals and confrontations, and the adjacent housewife's workstation, a built-in kitchen office area typical of the times. The distances between the various areas were crucial. Alma had to be able to swing around from her workstation to look out the window and also reach the table; and we had to be able to view Hitch eating alone at the table on one of his evening binges from outside the house (a cheat we created on stage). The table was a great place to display some of the daily realism of the Hitchcocks, including a lazy susan with jars of marmite and marmalade.

The finishes and details of the kitchen were especially fun to design. I went for a somewhat moderne, streamlined, almost clinical feel for the kitchen, including glass-fronted cabinets (I triple confirmed with Robert Gould that he was comfortable with the amount of glass cabinets he would have to dress), keeping everything period-correct without descending into predictability. I had the Scenic Artists create a beautiful faux leaded glass for the windows to match the location and even had the propmakers hand cut the Marmoleum tiles to get the right size and colors for the checkerboard design that I wanted. I went through many paint samples to get exactly the right cream color for the cabinets, and after initially planning to use stainless steel on the countertops, as Hitchcock had in his actual house, I ultimately settled on a pale yellow Marmoleum instead. This warmed up the kitchen and kept it from feeling too clinical, while allowing me to avoid the saturated colors that would take us out of the more muted Hitchcock world. I did incorporate some red accents in the furnishings, both as the symbolic unifying accent discussed above, and to keep the set's palette from looking too controlled and artificial.

Locations

It was great shooting a movie that not only takes place in Los Angles but is an homage to movie-making in the city where it really happened. But even so it was still a challenge to find locations that could be transformed to the correct period and that had not been overshot. We had to do really extensive scouting, covering hundreds of miles some days, but ultimately we found great locations that could be transformed.

For example, because the Pacific coastline has been so developed, it seemed impossible to find a period beach house in an isolated location. After much paperwork—and a bit of begging—we were given permission to shoot a period lifeguard training station north of Malibu in Sycamore Cove State Park, which we completely transformed with construction, paint, and set decoration.

Another challenging location was Ed Gein's homestead shown at the opening of the movie. It was meant to be an old midwestern farmhouse, and I feared this would be difficult to find in Los Angeles. A dilapidated house in Piru in eastern Ventura County was surrounded by orange groves but we made the decision to remove them digitally and I set to work designing the forlorn landscape and surreal, psychotic house, paying homage to many *Hitchcock* movies as well as more recent horror movie tropes. Layers of vintage wallpaper on the interior were peeled back in areas to reveal older layers; sign writers hand-lettered sets of Venetian blinds with quotes from the Bible; flypaper with black tape "flies" were hung throughout; and a psychiatrist's chaise in an empty room referenced the scene in the psychiatrist's office in *Psycho*.

The biggest location challenge turned out to be the two film premieres. The opening premiere is set in Chicago, the *Psycho* premiere in New York City. Both were shot on Broadway in downtown Los Angeles. The old movie palaces of Chicago were not that different from those in Los Angeles, and aside from the ornate lettering on the marquee (which was changed in post from "Orpheum" to the correct "United Artists Theater"), we were able to capture that to my satisfaction.

However, the movie theaters in New York (my hometown) in the early 1960s were radically different, much less ornate and more modern. In particular, the venue where *Psycho* premiered (the DeMille Theater) was even quite seedy. I picked a marquee on Broadway that had the closest shape to the ones in New York (simple and triangular) and built a ticket booth in a restrained modern style, similar to the one at the DeMille. Set dressing touches helped as well—a cigarette machine and pay phone in the lobby brought in that Times Square feel. We simply did not have the resources to transform the storefronts on Broadway into Times Square in 1960, so this was planned as something to be done in post-production. I was lucky to have extensive photographic documentation to give to the visual effects crew.

It was truly a joy to plan the look of this movie and watch it come to life. In addition to the Art, construction, and Scenic Departments, prop master Dwayne Grady was unsurpassed when it came to sourcing period props, and the set decorating department, headed by Robert Gould and leadman Cheryl Strang, was incomparable. I hope that we all did justice to this story of a great filmmaker and his collaborator and wife, Alfred and Alma Hitchcock. **ADG**

Top: This production still shows the company shooting a theater screening PSYCHO. Parts of the street (Broadway in downtown Los Angeles) we covered with green screen so that they could be changed in post-production to resemble Times Square in New York City. Above: The 1926 Orpheum Theater on Broadway in downtown Los Angeles was close enough to the scripted Chicago movie palace that it could be shot without structural changes for the NORTH BY NORTHWEST premiere. In post-production the neon sign was changed, replacing Orpheum with the correct name, United Artists.

Old Film Sets

by Alex Wei, Art Director

Above: At the request of director Sacha Gervasi, the set dressing throughout the film tried to pick up recurring Hitchcockian themes and elements: for example, these birds in his study.

In addition to Judy and Alex, the HITCHCOCK Art Department included Illustrator Joanna Bush, Storyboard Artist Vincent Lucido, Graphic Designers Cristina Colissimo and Kevin Kalaba, Set Designers Andrew Birdzell and Thomas Machan, and Scenic Artists Robert Knight and Charles Kern.

Re-creating a period environment, as most designers know, poses certain challenges. Many of those challenges on *Hitchcock* lay in the details.

Production Designer Judy Becker had a clear vision of what the Hitchcocks' world would look like, and when it came to re-creating the technical side of Hitchcock's filmmaking, only the most accurate re-creation would be acceptable. The film is available, of course, to help re-create the sets. However, what required further research was how these original *Psycho* sets would have been built by his television crew from *Alfred Hitchcock Presents*, what the back of the scenery would have looked like on a period soundstage during scenes depicting Hitchcock directing *Psycho*. Understandably, there is little historical photographic documentation showing the construction of film sets from a technical perspective. Research revealed that flats in the 1950s were typically constructed with 2x3 lumber rather today's 1x3 and skinned with ¼" plywood rather than luan; nails were used to secure the plywood to the framing. The period version of today's jacks were constructed from a length of $1^1/_2$ x$1^1/_2$ stock with metal brackets at both ends and secured to the set walls and the floor at a sixty-degree angle. A nailing strip with double-headed nails was used to secure individual flats together.

Phillips screws were uncommon in that era, so care was taken to ensure only slotted screws were used in all visible applications whether it be a door hinge, electrical outlet, or sash fastener.

The camera side of the sets received no less attention. The Hitchcocks' house, while modest by 1950s' Bel Air standards, was still presumed to be constructed with traditional lath and plaster walls due to the home's age, and the walls of the bedroom and kitchen sets were carefully skim-coated with plaster to give a layer of authenticity. We were also fortunate in the construction of the Hitchcocks' bathroom—and the *Psycho* bathroom—to find a tile manufacturer still producing tile in the same manner that was used in the 1950s.

The scenic department, led by Anne Hyvarinen, rose to the challenge, finding materials that matched Judy's vintage paint swatch books. Many of those older paint colors were lead-based and matching the depth and richness of those swatches required creative experimentation using today's environmentally compliant materials.

It was a privilege to live in Hitchcock's world for so many months, to study his films, and to learn about his life. I hope we have done justice to the history of this great director.

production design

SCREEN CREDIT WAIVERS

by Laura Kamogawa, Credits Administrator

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

THEATRICAL:

Kristen Adams – AS I LAY DYING – Nu Image
Theresa Avram Guleserian – KISS ME – MysticArts Pictures
Jim Bissell – HIDDEN – Warner Bros.
Chris Cornwell – RIDE ALONG – NBC Universal
Keith Cunningham – UNTITLED NICOLE HOLOFCENER PROJECT – Fox Searchlight Pictures
Daniel T. Dorrance – A GOOD DAY TO DIE HARD – 20th Century Fox
Troy Hansen – THE MARINE: HOMEFRONT – WWE Studios
Jade Healy – JESSABELLE – Lionsgate
Derek R. Hill – OLYMPUS HAS FALLEN – Nu Image
Jeremy Hindle – ZERO DARK THIRTY – Columbia
Gabor Norman – THE POSSESSION OF MICHAEL KING – Gold Circle Film
Mark Ricker – THE WAY, WAY BACK – Odd Lot Entertainment
J. Michael Riva – DJANGO UNCHAINED – The Weinstein Company
Jefferson Sage – THE HEAT – 20th Century Fox
Craig Sandells – CURSE OF CHUCKY – Universal Studios
Rusty Smith – RETURN OF THE LITTLE RASCALS – Universal Studios

TELEVISION:

Richard Berg – 1600 PENN – 20th Century Fox Television
Matthew Carey – MEN AT WORK – Sony Pictures Television
Patrick Parkhurst – REAL HUSBANDS OF HOLLYWOOD – BET Networks

DUAL CREDIT REQUESTS:

The Art Directors Guild Council voted to grant dual Production Design credit to Andrew Neskoromny and Carol Spier – PACIFIC RIM – Warner Bros.

coming soon

THE INCREDIBLE BURT WONDERSTONE
Keith Cunningham, Production Designer

Luke Freeborn, Supervising Art Director
Bradley Rubin, Assistant Art Director
Ryan Falkner, Storyboard Artist
Amanda Hunter, Lead Graphic Designer
Stephanie Charbonneau, Graphic Designer
Julien Pougnier, Set Designer
Andrea Mae Fenton, Set Decorator

Opens March 15

calendar

GUILD ACTIVITIES

February 2 @ 5 PM
17th Annual ADG Awards Banquet
at the Beverly Hilton Hotel

February 12 @ 6:30 PM
Board of Directors Meeting

February 18
Presidents' Day
Guild Offices Closed

February 19 @ 7 PM
ADG Council Meeting

February 20 @ 5:30 PM
STG Council Meeting

February 21 @ 7 PM
SDM Craft Membership Meeting

February 25 @ 7 PM
IMA Council Meeting

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

March 18 @ 7 PM
IMA Council Meeting

March 19 @ 7 PM
ADG Council Meeting

March 20 @ 5:30 PM
STG Council Meeting

March 29
Good Friday
Guild Offices Closed

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

SHELDON PROSNIT AGENCY

proudly congratulates our clients

EUGENIO CABALLERO

Nominee for Excellence in Production Design - Contemporary Film

THE IMPOSSIBLE

PETER LAMONT

2013 Cinematic Imagery Award

DAN WEBSTER

*Supervising Art Director - LIFE OF PI**

*Nominee for Excellence in Production Design - Fantasy Film

membership

WELCOME TO THE GUILD

by Alex Schaaf, Manager, Membership Department

During the months of November and December, the following 27 new members were approved by the Councils for membership in the Guild:

Art Directors:
Geoffrey Brown – CHANNELING – Channeling Film Productions, LLC
Megan Fenton – IN A WORLD – In a World, LLC
Robert Frye – MASTERCHEF – Fox Network
Kevin Hardesty – AFTER LATELY – E! Entertainment Television
Gabor Norman Nagy – BEHAVING BADLY – PGS Productions, LLC
Kay A. Lee – LAST WEEKEND – West Lake Boulevard Productions LLC
Kevin Lewis – MASTERCHEF – Fox Network

Commercial Art Directors:
Kevin Beauchamp – Various signatory commercials and music videos
Heather Farah – Various signatory commercials
Ian Kasnoff – Various signatory commercials
Loren Lyons – Various signatory commercials
Paul McConnell – Various signatory commercials
Jona Tochet – WISH LIST – Commercial

Assistant Art Directors:
Gregory Anderson – FIVE MORE – Sony Pictures Television
Yvonne Boudreaux – THE LYING GAME – ABC Family
Lindsey Breslauer – THE NEXT: FAME IS AT YOUR DOORSTEP – CW Network
Virginia Fisk – UNTITLED TERRENCE MALICK PROJECT – Buckeye Pictures, LLC
Christy Gray – THE GREAT ESCAPE – TNT

Graphic Artists:
Will Arendain – Fox Network Engineering and Operations
Kerry Hyatt – Astek Wallcovering Inc.
Jeremy Mattheis – ROVE LA – TV Guide Network
Nelly Sarkissian – KTLA

Graphic Designers:
Zoe Byrne – BROKEN HORSES – Mandeville Films
Christopher Redmond – BROKEN HORSES – Mandeville Films
Blair Strong – NINA – Ealing Studios

Electronic Graphic Operators:
Christopher Geach – Fox Networks
Veronica Giambastiani – Fox Networks

TOTAL MEMBERSHIP

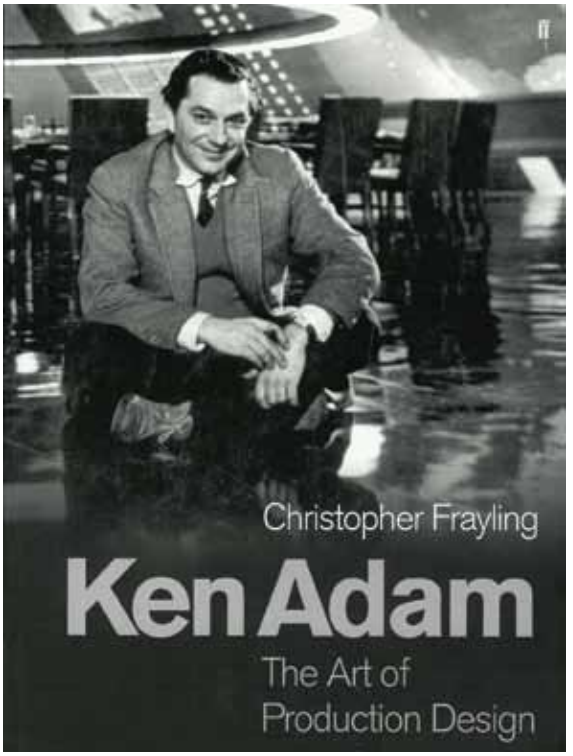
At the end of December, the Guild had 2051 members.

AVAILABLE LIST

At the end of December, the available lists included:

38 Art Directors
29 Assistant Art Directors
4 Scenic Artists
11 Graphic Artists
6 Graphic Designers
97 Senior Illustrators
1 Commercial Illustrator
2 Junior Illustrators
7 Matte Artists
1 Previs Artist
54 Senior Set Designers
7 Junior Set Designers
6 Senior Model Makers

in print



Ken Adam's family fled Hitler's regime in the 1930s. After serving in the RAF during the war, he became involved in Production Design in 1948 and received his first Art Director credit on *Around the World in Eighty Days* in 1956. Since then he has designed 75 films, creating the bold and revolutionary designs for seven James Bond movies, as well as the startling war room in Stanley Kubrick's *Dr. Strangelove*.

Since 1999, an exhibition of Adam's work has been traveling around the world, but the force and variety of his achievements in cinema have not been properly acknowledged until this volume, in which Christopher Frayling expertly conducts a career-length interview with a man whose designs have enriched some of the great films of our time.

KEN ADAM:
THE ART OF PRODUCTION DESIGN
by Christopher Frayling
Faber & Faber, 2006.
320pp $17pb
available at Amazon.com or Barnes & Noble

This second book is a wonderful volume of Ken Adam's extensive personal archive of concept sketches, drawings, set stills, and photographs from every stage of his career (250 illustrations, 180 in color). The result encapsulates the evolving role of the Art Director and Production Designer from the golden age of the big studios to the digital fantasies of the early twenty first century. Included are some rarely seen concept sketches for all seven of his James Bond films, and some extraordinary drawings for the first *Star Trek* feature movie in 1977, a project he ended up not designing. His powerful and confident style is on display throughout the book, especially in his concept sketches for *Dr. Strangelove* and *Barry Lyndon*, both Kubrick films. There is a wealth of less common material too, even his early work on *Curse of the Demon* (1957).

KEN ADAM DESIGNS THE MOVIES:
James Bond and Beyond
by Ken Adam & Christopher Frayling
Thames & Hudson, 2008.
240pp $65hc
available at Amazon.com or Barnes & Noble

Christopher Frayling is Rector of the Royal College of Art, London, Chairman of the Arts Council in England, Chairman of the UK's Design Council, and a Trustee of the Victoria & Albert Museum.

milestones

JOHN RETSEK
1937–2012

by Mike Quinn, John's brother-in-law

When we think of John Retsek, and reflect on the man and his legacy, let's celebrate an amazing human being, truly of a type that they just do not make anymore, a multifaceted Renaissance man for the ages.

Born July 4, 1937, the son of John and Berneth (Cash) Retsek, John came from a working-class midwest background growing up in Michigan City, Indiana, near the shores of Lake Michigan. That might be why he fit in so well in the blue-collar port town of San Pedro, California. John had great successes in life, but he also met and overcame many challenges. He had the soul of an artist with an engineering mind and a giving, empathetic heart; John lived his life as uniquely his own person, as only he could, together with his bride Maureen, the love of his life.

He spent much of his early twenties traveling around Europe and the Caribbean before going to the Goodman School of Drama at the Art Institute of Chicago in 1961. When he graduated, he packed his bags for the University of California at Santa Barbara to work as a Set Designer for the summer repertory theater. That led to a job at CBS as a Scenic Artist and eventually to his membership in the Art Directors Guild. In the early 1970s, he worked for Production Designers Jan Scott, Boris Leven, Michael Baugh, and Eugene Lourie among others, as the Charge Scenic Artist on *Hollywood Television Theatre*, a series of classic and original dramatic specials at KCET. He fell in love with the PBS station.

John retired last April after forty-three years at KCET, much of the time as the staff Art Director, and a few years as the studio's archivist. Kevin Roderick has written in his LA Observed blog, "I ran into John once in a back passageway on the KCET lot on Sunset Boulevard. He invited me up to see his office, located in an upstairs corner of the storied old former Monogram Pictures movie studio, off by itself. I remember thinking this had to be one of the coolest offices in Hollywood." For forty years, he made magic happen there, often under impossible deadlines and let's just say, limited budgets. I could go on about John's career, his work in Production Design for film and live theater, his five Emmy Awards®, his wonderful work on such classic productions as Carl Sagan's *Cosmos: A Personal Journey, American Playhouse,* works of Shakespeare, current events, children's programming, and even a 1970s' cult film or two. Best of all, though, was to see how much the people there loved and respected John.

We certainly had lots of good times. How much we all looked forward to getting together for the holidays because he was a spectacular cook. He prepared delicious Thanksgiving and Christmas holiday meals for over thirty years, not only for the entire family, but for any stragglers he and Maureen knew of with nowhere to go; and always, always, plenty of champagne toasts to start the celebrations, and numerous wines which John had carefully selected to complement each of his five courses.

Above: John Retsek in his "very cool" office at the KCET studios on Sunset Boulevard. Opposite page, top: John (right) on the air at KPFK for another Saturday-morning car talk show which he hosted for more than thirty years. Bottom: John and his family aboard the Shortcake, one of several racing sailboats he skippered out of his adopted home port of San Pedro.

He shared his many passions with me, as he did with everyone. Celebrating John's Fourth of July birthdays with friends, family, and a delicious BBQ on the deck of the home he and Maureen loved so much and shared for twenty-six years. We would stay until dark, waiting to see the fireworks exploding in the sky over Cabrillo Beach, the Vincent Thomas Bridge, and Long Beach.

John was always the intellectual giant of the family, in addition to being the patriarch of the clan. His range of genius- and expert-level knowledge, his many abilities and depth and breadth of so many topics was truly remarkable.

John could be competitive too, and his competitive nature was perhaps best displayed in sailboat racing, where, with his partners Jesus Gutierrez and Richard Keller on the La Maria, he often competed in, and occasionally won, fleet races in San Pedro harbor's hurricane gulch. He loved sailing. Not just the sport of sailing, but the history of design, and early America's Cup boats, races, designers and sailors.

One of John's other passions was cars: the automotive industry, racing, especially Grand Prix and the 24 Hours of Le Mans. John created *The Car Show* on KPFK radio in 1973. He devoted each Saturday afternoon, and later, Saturday mornings, co-hosting *The Car Show*, the odd duck among the politically charged news, talk and revolutionary rhetoric at the Pacifica-owned radio station. They don't do politics on *The Car Show*. It's just the one place in the vast Los Angeles talk-radio web for people who like to drive, buy, race or look at cars. It might be the most natively Southern California program on the air, which may be why it has lasted thirty-nine years. As difficult as it is to keep nearly anything going for that long, if you know anything at all about KPFK radio, you can begin to grasp what an accomplishment it has been for John and his partners to keep it alive, even to the present day.

In recent years, he had cancer, underwent chemotherapy, had surgeries, and had a pacemaker installed. Life's heartbreaks and challenges did not pass John by, but he overcame them with his usual mix of fortitude, good humor, and intelligence. When Maureen began physical therapy exercises, John was right there by her side, doing them with her. John and Maureen, what a love story! The gold standard in lifelong commitment, tender caring, and constant mutual attentiveness.

My name is Michael Quinn and John was my brother-in-law. He has left behind my dear sister Maureen, his daughters Amanda and Stephanie, his son Dylan, and his grandchildren. John's brothers Ronald and James and his sister Sharon have lost the brother they called Bing. As James tells it, "Bing was indeed my hero, he was my Superman, Flash Gordon, Captain Midnight, Lone Ranger and Hopalong Cassidy all rolled up in one big brother." While the loss of John is terribly sad, we can take heart from his example, keep moving forward the way he always did, with fierce determination, a wry sense of humor, and love in our hearts…and all done with grace and style.

milestones

CHARLES ROSEN
1930–2012

by Michael Baugh, Production Designer

Taxi Driver. The Producers. Invasion of the Body Snatchers. My Favorite Year. Flashdance. These are just a few of the films designed by Charles Rosen, who died last June 26 in Durham, North Carolina, near his home in Pittsboro. He is survived by his wife, Marygrace and three children, Rob, John and Amy.

Rosen majored in drama at the University of Oklahoma, and graduated with an MFA in theatrical design from the Yale Drama School, the roommate and friend of set decorator Marvin March. When he launched his career as a Scenic Designer in New York City, it was the fulfillment of a dream he'd had since the age of twelve. On early 1950s' television shows, the budgets were small and the schedules were unbelievably tight, but he had a wealth of opportunities to hone his craft on varied and exciting projects.

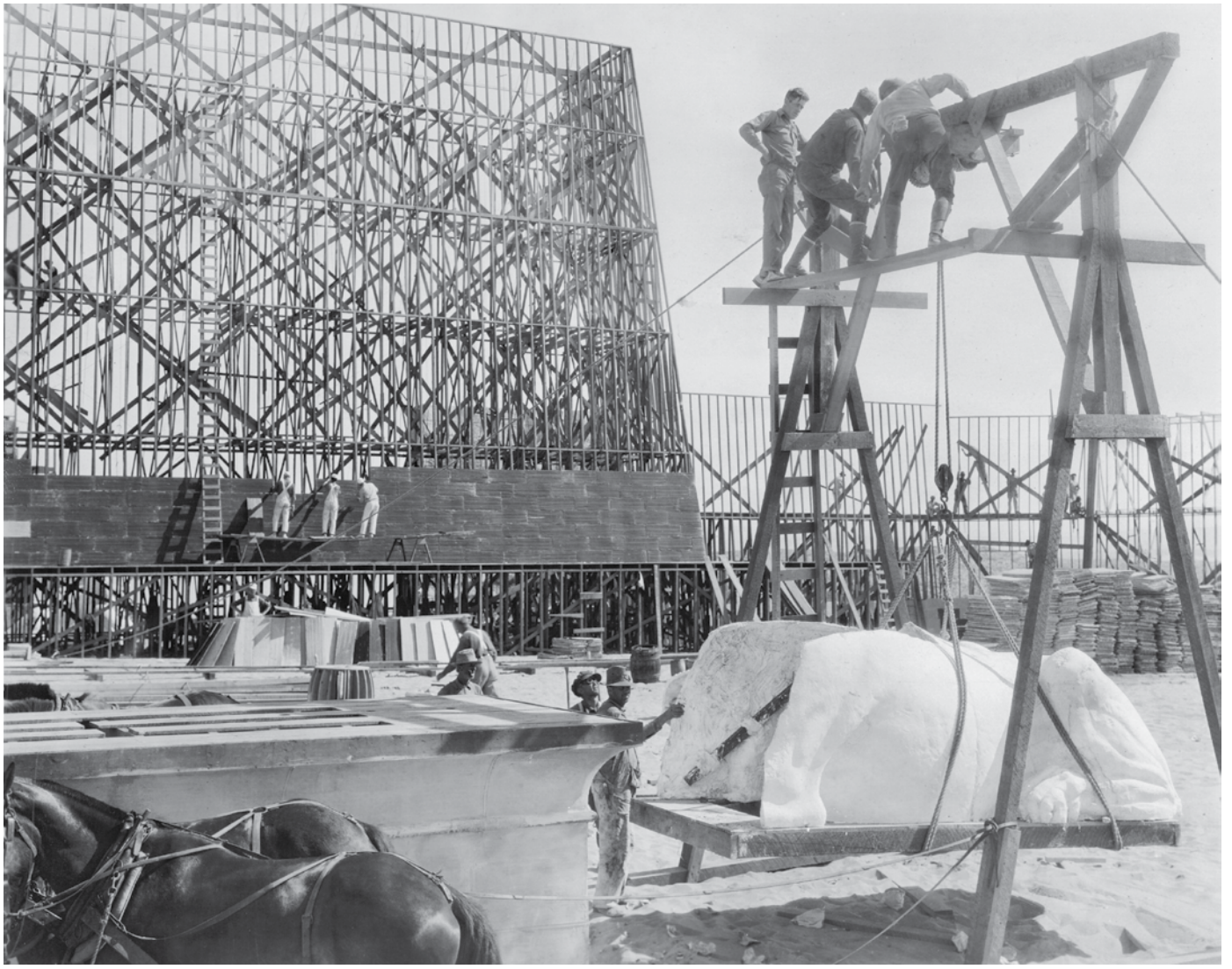
He designed one of the first African-American variety shows during an era rich in black culture and politics, the groundbreaking New York public television show *Soul*! which was broadcast beginning in the late 1960s through the early 1970s, first on WNET Channel 13 and then for a brief national run as well. While working there at WNET, he landed a small assignment that would turn out to be perhaps his most important legacy.

Joan Ganz Cooney had an idea that children could actually learn from watching television, and Rosen was selected to create the environment where live actors and puppets would present life lessons. He based his design for *Sesame Street* on an amalgam of streets in Harlem, the Bronx, and the Upper West Side. The shabby urban buildings were a crusading choice of setting. Mrs. Cooney confesses that when she first saw the sketches Rosen produced she "turned several shades paler than usual," but, supported by workshops in city neighborhoods, the decision was taken to consciously steer this educational initiative toward deprived, urban communities. The evocative set featured a New York brownstone, an empty lot for Big Bird's nest sheltered by discarded doors, a place for street basketball, and a small row of retail establishments. Despite its slightly run-down appearance, viewers saw that *Sesame Street* was a happy place, with flowers in the window boxes, hardworking community members, and a sense of caring among its residents.

Soon Rosen moved from television to independent films, most of which were made in New York in those years. Martin Scorsese's unsettling story of disturbed New York cab driver Travis Bickle (Robert De Niro) is a classic of 1970s' cinema, and *Taxi Driver* established a solid feature-film career for the director and designer alike. Rosen eventually came to Hollywood to work on larger films, and the directors who hired him, often multiple times, are a who's who of the DGA: Mel Brooks, Larry Peerce, Martin Scorsese, Jeremy Kagan, Philip Kaufman, Howard Zieff, Jonathan Demme, Richard Donner, Richard Benjamin, Sydney Furie, Adrian Lyne, Mark Rydell, Garry Marshall, James Brooks, Herbert Ross, Roger Spottiswoode, Albert Brooks, Ivan Reitman, Larry David.

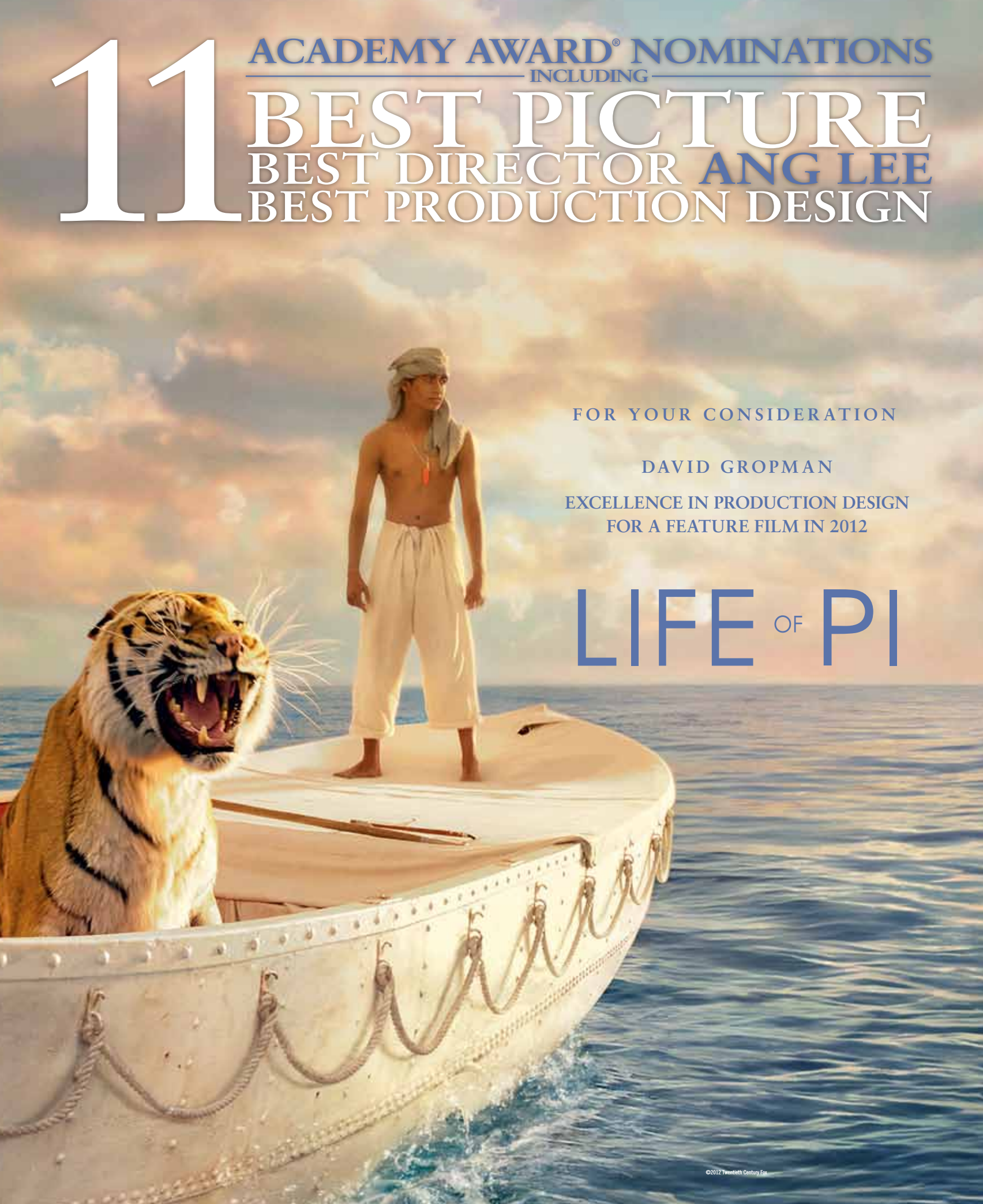
Rosen was elected to the Board of the Art Directors Guild, and was active for years in the Motion Picture Academy, serving a term on its Board of Governors, but his legacy is really strongest among children. Along with its signature lamppost, the house at 123 Sesame Street, based on a Columbus Avenue brownstone that Rosen sketched more than forty years ago, is so clearly symbolic of the show that the parade float version is greeted with a roar of recognition as it heads down Broadway toward Macy's every year on Thanksgiving Day.

reshoots



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

Motion picture plasterers are some of the more highly skilled artisans that have helped realize Art Department dreams since the very beginning of film. Here are a few plasterers, part of a 1,600-man construction crew, building a huge Egyptian temple façade in 1923 on the Guadalupe-Nipomo Dunes near Pismo Beach, California, for Cecil B. DeMille's epic silent film THE TEN COMMANDMENTS. In the right foreground are pieces of one of an array of twenty-one large plaster sphinxes which lined the road to the temple's gates. Behind, other plasterers are adding faux-stone skins to the frame of the 800-foot-wide and 120-foot-tall façade. More of the heavy gypsum-plaster skins are stacked to the right. In the left foreground is part of a plaster cornice that would be raised to the top of the wood-framed walls using the decidedly low-tech machinery seen here: horses and a block-and-fall. The extraordinary set was designed by French-born Paul Iribe (1883-1935), a painter, stage designer and illustrator, trained in Paris at the École des Beaux-Arts, who came to Hollywood in 1914 and designed six films for DeMille.


11
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would like to thank the

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and congratulate our nominees
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Argo

Sharon Seymour

Fantasy Film

Cloud Atlas

Uli Hanisch, Hugh Bateup

Fantasy Film

The Dark Knight Rises

Nathan Crowley, Kevin Kavanaugh

Fantasy Film

The Hobbit: An Unexpected Journey

Dan Hennah