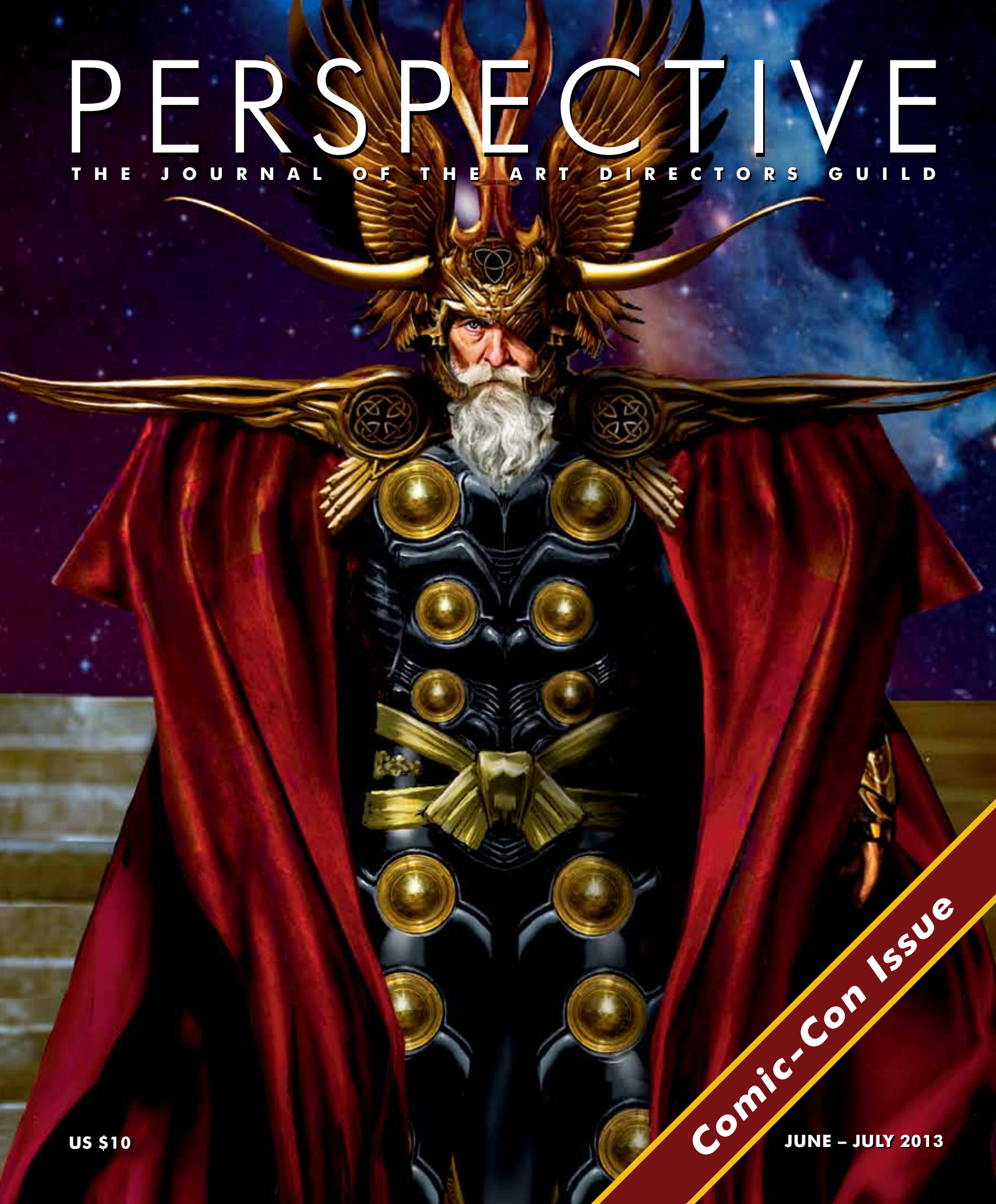


PERSPECTIVE



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contents



features

- 14 UNSEEN VISIONS
Benton Jew
- 22 KUBRICK
Patti Podesta
- 30 WHAT THEY'RE UP TO NOW
Leonard Morpurgo
- 36 DELL MOVIE CLASSICS
John Muto
- 42 GIGANTOR
Darek Gogol
- 44 DA VINCI IN WALES
Edward Thomas



departments

- 3 EDITORIAL
- 4 CONTRIBUTORS
- 7 FROM THE PRESIDENT
- 8 NEWS
- 12 THE GRIPES OF ROTH
- 13 LINES FROM THE STATION POINT
- 52 PRODUCTION DESIGN
- 54 MEMBERSHIP
- 56 CALENDAR
- 58 MILESTONES
- 60 RESHOOTS

COVER: Concept Illustrator/Storyboard Artist/Comic Book Artist Benton Jew drew this unused concept of Thor's father Odin, in ceremonial clothing, for the 2011 feature THOR (Bo Welch, Production Designer). He roughed out the figure in pencil first and scanned it into Photoshop®, using a combination of hand-painted elements (like the face, tunic and helmet), photographic elements (his beard, his chest circles, the star field) and parts from previously painted versions (the cape). For the sake of speed, he designed it symmetrically, so he could just paint one side, then copy and flip it. The final was printed out as an 11x17 inch piece. The full drawing is on page 16.



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A LESSON FROM THE BRITISH FILM DESIGNERS GUILD

by Michael Baugh, Editor

The British Film Designers Guild (BFDG) has taken on a substantial commitment to preserve the Pinewood Studios Art Department research library, originally established in 1936. Members of the BFDG have collated and relocated the library, which has been closed and unattended these past years, and are working together with the management of Pinewood Studios to maintain the priceless resource with the aim to ensure it is available for future generations of designers.

The Pinewood library is the last of the British film industry's large research collections remaining in the UK, since the Elstree Studios library was sold to Lucasfilm in 1993 and moved to Marin County in Northern California. The BFDG must be congratulated for stepping up and supporting a research collection that, once lost, could never be restored, even with all the digital tools at our disposal.

The Art Directors Guild is faced with a similar impoverishment, as the research facilities currently available to its members here in Los Angeles dwindle as well. During the 1970s and 1980s, many studio libraries were still in place, and the Warner Bros. collection operated by the City of Burbank was available to any researcher. During the following decades, however, most of these libraries were closed or sold, and now only two remain in Hollywood—20th Century Fox and Warner Bros.—and neither remains open and fully staffed. There is a real need to establish a formal production research library service again. The ADG Board must be applauded for taking the first step, protecting the Harold and Lillian Michelson Research Library (originally from Goldwyn Studios) from near-certain loss as it was boxed and slated to be sent to Iron Mountain's limestone vault in Pennsylvania. There is still much work to be done, finding a way to offset the costs of such protection. Volunteer labor, and support from the Guild's corporate partners and friends, will certainly provide part of the answer.

These traditional old-studio-style collections catalog a wide range of research materials—books, periodicals, photographs, videos, and clipping files—which document visually and descriptively all elements of human history. Many younger designers have never experienced the kind of inspiration to be found thumbing through mountains of old clippings targeted specifically to the time period and location they seek. The Internet, for all of its power, cannot replace this kind of library. None of its information is really cataloged like a motion picture research collection, and hours of surfing cannot yield a designer what he or she can find in a few minutes with a folder of clippings compiled by a trained researcher. Whether it is a period piece requiring accuracy or a fantasy project needing unfettered inspiration, a comprehensive research library works perfectly for these visual artists.

At various times over the past two decades, each remaining studio library has sought a new home, and the Guild must step up, as the British Film Designers did, and take responsibility for a resource used primarily by its own members. The Guild ought to support the motion picture industry's most extensive and comprehensive Art Department research and reference library, assembling any remaining orphan collections into a single, easily accessible location.

Finally, new distribution channels should be used to make these resources available and easily accessible to designers, the Guild's members and other artists alike, in Los Angeles and around the world.



Below: Officers of the BFDG open their Pinewood Studios research library, now housed at Superhire props of Park Royal, in northwest London. Bottom: Part of the Harold and Lillian Michelson Research Library, crated and ready to be shipped to Iron Mountain.



contributors



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



LEONARD MORPURGO came to the United States 36 years ago after living for ten years in France, Germany and Belgium, picking up a few languages along the way. He was born in London and went from high school straight into journalism. He started out writing press releases for Rank Film Distributors and was quickly promoted when his boss was fired for being a drunk. Last year, his memoir about his 50 years in the movie business was published, with the intriguing title *Of Kings and Queens and Movie Stars*. It includes stories, humorous and otherwise, about his stints with Columbia, Lorimar, CBS and Universal. A lifelong tennis player, he now keeps to the more sedate sport of golf. He shares his Tarzana home with his wife Elena-Beth and has two grown sons (twins) and a beautiful 4-year-old granddaughter. He is currently writing another memoir—about his childhood experiences during the London blitz of WWII.



It was probably **JOHN MUTO's** high school years, trapped in an arid, Central Valley farm town, that turned a fascination with movies, television, and comic books into a career. He graduated from UC Berkeley in English literature and composition, but skipped film school to join an avant-garde dance troupe. After animation lessons on *Disney's Wonderful World of Color* convinced him to make his own films, his reel landed him a job at Roger Corman's Venice visual effects facility; and designing effects became a path to Production Design, first on *Night of the Comet*, then *River's Edge*. He went mainstream with *Home Alone*, *Species*, and *T2 3-D*. John founded the Art Directors Guild Film Society, out of "a selfish desire to get to know the Golden Age guys before they were gone." John lives in a storybook-style home in Los Feliz with his wife, costume designer Mary Vogt.



PATTI PODESTA was born and raised in Los Angeles, though she lived in Europe as a teenager, which has had considerable influence on her point of view. She attended the Claremont Colleges, holds a master's degree in fine art, and envisioned being an architect before taking up sculpture and then experimental filmmaking. Her video works have been screened at museums and festivals in the United States and Europe and recognized with numerous awards. Kismet and a respect for narrative led Patti to Production Design. Her spare, moody concepts for Christopher Nolan's critically acclaimed psychological thriller *Memento* earned her early attention, and she has been nominated twice for an ADG Award for the television movies *Recount* and *Cinema Verite*. She has been a member of the graduate art faculty at Art Center College of Design in Pasadena since 1990 and continues to teach there between film projects.



Born in Swansea, South Wales, **EDWARD THOMAS** had a keen interest in art and the theater from an early age. He graduated from Wimbledon School of Art with a first-class honours BA degree in three-dimensional theatre design. He began at the Royal Opera House as an Assistant Designer, before breaking into feature films, predominantly shot in South Africa. On his return to Wales, Edward designed *Doctor Who*, *Torchwood* and *The Sarah Jane Adventures*, building a skilled and loyal Art Department team, who have traveled with him during recent projects. All of his hard work has culminated in the establishment of Swansea Bay Studios, the home of *Da Vinci's Demons*. Edward currently resides in Swansea with his wife Nathalie and his two young daughters, Nell and Macy. He is Vice President of both the Swansea City Football Club and the Royal Welsh College of Music and Drama, both of which are very dear to his heart.

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from the president

FANCIFUL WORLDS AT COMIC-CON

by Mimi Gramatky, Art Directors Guild President

Comic-Con 2013 is the forty-third anniversary of this multi-genre fan-based convention which has grown to fill the San Diego Convention Center, now sprawling to surrounding hotels, plazas and restaurants. Started in 1970 as the Golden State Comic Book Convention, a one-day event with an attendance of 300 fans, the now Comic-Con International: San Diego has grown to a four-day event with attendance of close to 160,000 and growing. It was one of the first commercial comics conventions, showcasing comic books, science fiction/fantasy, film and television, and related popular arts. It has now grown to feature just about anything you can imagine from today's popular culture, including horror, animation, anime, manga, toys, games in all media, webcomics and shows, graphic novels, and collectibles from vintage T-shirts and comics to maquettes and original art signed by the artist personally. According to the San Diego Convention and Visitors Bureau, the convention has an annual regional economic impact of more than \$180 million.

I first attended as an ADG Production Design panelist in 2010. Having been to several other industry sales conventions, I was awed by the fact that the importance of this event was not sales; on the contrary, the significance of this convention was the enthusiastic devotion of people toward their favorite icons of science fiction and fantasy. Many dressed in hand-crafted versions of their favorite characters, these fans come merely to celebrate the art form they love. Where else could you see Darth Vader, Sponge Bob and Wonder Woman posing with the original Batmobile? Or a full-scale replica of Gandalf built out of LEGO® bricks?

Because many ADG Illustrators have ties into the world of comics, they have been going to the Con for years. Comics seem a natural parallel to their work in cinematic storyboarding and concept art. Among others, Trevor Goring has his own booth on the convention floor and you can find Benton Jew in the Artist's Alley. Illustrator panelists in past years have included both Trevor and Benton, Tim Burgard, Dave Lowery, Robin Richesson, Rick Newsome, Hank Mayo, and Josh Nizzi. Tim moderates this year's panel: Donna Cline, Gabriel Hardman, Patrick Rodriguez and Peter Rubin.

Since Production Designers create these cinematic worlds, in 2008 the ADG Production Design Panel was added to the Con, moderated expertly by John Muto. Past panelists have included Rick Carter, Scott Chambliss, Nate Crowley, Bill Creber, Rick Heinrichs, Suzuki Ingerslev, Alex McDowell, Kirk Pertruccelli, Barry Robison, Oliver Scholl, and Bo Welch.

Today, the Guild's participation has become a significant element of the convention according to its organizers. It's not just the remarkable talent we provide for our panels nor is it the generous natures of these panelists who offer counsel and portfolio reviews to fans during autograph sessions. It is both of these, plus the glimpse into the multifaceted discipline of creating the fanciful worlds they love. Fans learn that it is ADG members who are responsible for transforming written stories into physical environments essential to the story's visual authenticity so viewers can momentarily suspend belief and be transported to another reality. They also learn that under the guidance of ADG members, it takes an ensemble of artists and craftsmen to achieve this. All of these aspects, collectively, allow Comic-Con fans to take away an awareness of, and appreciation for, the historic and ongoing contribution Art Directors Guild members make to the world's art and popular culture.





MARJO BERNAY RETIRES

by Michael Baugh, Production Designer

On Saturday, March 23, the Guild held a gala retirement celebration for Marjo Bernay, honoring her 33-year career representing entertainment artists, including two locals—the Illustrators and Matte Artists Local 790 and the Set Designers and Model Makers Local 847—which were merged into the Art Directors Guild in 2008. A party was given in her honor at the Sportsmen's Lodge in Studio City where proclamations from Senators Dianne Feinstein and Barbara Boxer and Congressman Brad Sherman, as well as a dozen other dignitaries, were presented.



Marjo was a member of numerous organizations promoting the entertainment industry, including the California Film Commission, the Los Angeles Film Development Committee and the Los Angeles County Film Commission. She was a member of the Board of Trustees of the Motion Picture Industry Pension and Health Plans, and the first woman representing labor to chair the Health Plan. She was Vice President and a member of the Executive Council of the California State Theatrical Federation and Chairman of the Environmental Allocations Committee of the Permanent Charities Committee of the Entertainment Industry. She was a member of the Executive Committee of IATSE District 2 and first Chairperson of the District's Women's Caucus.

In addition to serving as the Business Agent for Locals 790 and 847 from 1979 through 2008, she was also Business Agent of Story Analysts Local 854. Since 2008, she has served the Guild as Manager, Awards and Events, and is also a Trustee, representing the Set Designers Council on the Guild's Board of Directors.

Marjo leaves a legacy of achievements for others to build upon. She is particularly proud of her work with the Pension and Health Plans, especially its expanded coverage of transplants, and she was among the first to recognize the role computers would play in the Art Department, scheduling an early computer class in 1980. On March 23, the Guild thanked Marjo for her years of tireless advocacy, and wished her a wealth of happiness in her well-deserved retirement.





Photography by Laurie Welch



Around the pages: Congratulatory certificates were presented to Marjo from a wide range of elected officials, including Senator Dianne Feinstein, U.S. Congressmen Brad Sherman, Adam Schiff and Karen Bass, State Senators Alex Padilla and Kevin de León, Los Angeles City Controller Wendy Greuel, the Los Angeles County Board of Supervisors, and the Los Angeles City Council. (1) Julia Levine, Jim Wallis and Rick Nichol make a presentation. (2) Marjo was also given a 30-year pin from the IATSE. (3) Marjo with Harry Otto and Suzanne Feller Otto. (4) Ruby Little, Krys Brennan, Mark Bernay, Marjo, Casey Bernay and Martha Bernay. (5) Leonard Morpurgo, Kay Weissman, Scott Roth and Murray Weissman. (6) Martha Bernay, Jimmy Wright, Marjo and Mimi Gramatky.

errata



The morning show set on stage
at Sunset Gower Studios in
Hollywood for THE NEWSROOM

LEAD PAINTERS, NOT SCENIC ARTISTS

In the printed Program of the 17th Annual Excellence in Production Design Awards, and again in the Awards article in the last issue of PERSPECTIVE, six set painters were incorrectly designated as Scenic Artists:

The correct job titles should have been:

Joseph Hawthorne, paint supervisor, ARGO;

Josh Morris, paint foreman,

DJANGO UNCHAINED;

Robert Denne, paint supervisor, FLIGHT;

Kevin Mahoney, paint supervisor,

THE NEWSROOM;

Mike Diagle, paint foreman, MODERN FAMILY;

Robert Warner, paint foreman, COMMUNITY.

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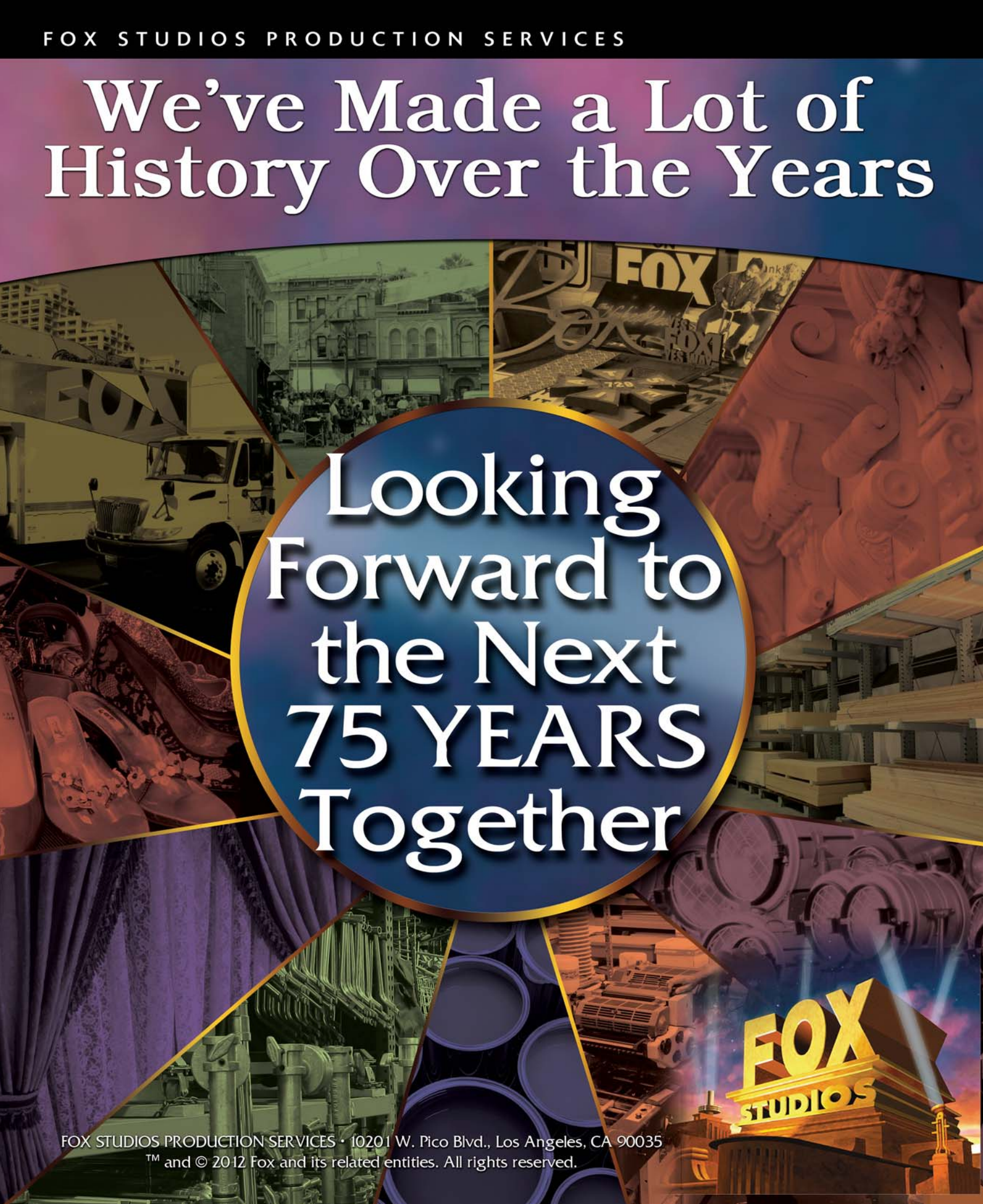
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IT'S A LABOR UNION AND...

by Scott Roth, Executive Director

The Art Directors Guild (IATSE Local 800) represents twenty-one hundred members in the fields of Art Direction, Scenic and Graphic Art, Set Design and Model Making, Illustration and Matte Art (which also includes Digital Matte Artists and Previs Artists).

In performing its representational functions the Guild is, at heart and primarily, a labor union. That's how it was chartered in 1960 when it joined with the IATSE and that's how it started life (at least the Art Directors' part) in 1937 when the union first began.

But while the ADG is primarily a labor union it also, importantly, does other things. Those other things take the form of a professional society in much the same way that the American Society of Cinematographers (ASC) and the American Cinema Editors (ACE) operate. These two organizations, ASC and ACE, are not unions; the unions which do represent camera and post-production (Locals 600 and 700 of IATSE) are separate and apart from these groups. So unlike the bifurcation of functions in camera and post, the dual functions of a labor union and a professional society are contained within the Art Directors Guild, much the same as they are within the DGA and the WGA.

Which brings me to Comic-Con, the focus of this issue of PERSPECTIVE. It's in connection with that part of its brief, the professional society functions, that the Guild has become involved in Comic-Con over the last several years. The artistry its members deploy in the creation and execution of some of the most stunning imagery in films, television, commercials and theater, is mind-blowing. Once a year these artists get a chance to tell a wider audience, at Comic-Con in San Diego, the story of what they do, how they do it, and why it matters.

Below: Over one hundred thousand attendees swarm through the San Diego Convention Center each year making it the largest comic book convention in the United States. Come and be amazed!

Photo by Sandy Huffaker/Getty Images



To use an analogy of a day job versus after-hours pursuits, the day job for the Guild is all the work it does for its members as a labor union, negotiating and enforcing agreements and otherwise representing their interests. During the after hours, we celebrate the work largely made possible by what the Guild's staff does in the day job. We celebrate that work at Gallery 800 (the Guild's own art gallery in North Hollywood), at other exhibitions around the country, in the pages of this magazine, and at Comic-Con. So please do come out to support and celebrate our members' magical creations, unveiled for the wider world each year at this great event. Comic-Con unfurls July 18–21 in San Diego. Come and be amazed!

lines from the station point



THE FANBOYS (AND GIRLS) OF SUMMER

by John Moffitt, Associate Executive Director

It's that time again when the Art Directors Guild joins the hordes of fanboys and girls in San Diego to strut its stuff at the annual Comic-Con convention, but not quite like the costumed throngs haunting the halls of the convention center. The Guild's presence at the Con is an opportunity for its members to explain their substantial creative contributions to the immensely popular science fiction/fantasy franchises many of the attendees emulate in dress and style, projects that traditionally employ significant numbers of ADG members to design the productions.

Each of the last few years, the Guild has mounted at least two panels that have become fans' favorites, giving them a peek behind the curtain at the process of creating spectacular and imaginative cinematic narrative visual art. Panels composed of members from the Illustrator and Art Director branches discuss their work conceiving and creating the looks of the tent-pole films and television franchises to rooms full of enraptured fans. The Con is, after all, about showcasing narrative visual art, whether its form is a comic book, graphic novel, video game, television show or feature film. The Guild's presence here, playing to sci-fi/fantasy creators and fans, offers an excellent opportunity to brand the ADG on the largest stage of its kind in the world. Sure, our artists' cinematic contributions are noted worldwide on IMDb, or for a fleeting moment when credits roll, but the Con is an important chance to emboss our stamp on the design and visual aspects of narrative production by sharing intimate stories of the creative process with this genre-enthralled community.

Comic-Con isn't the only world stage we've used recently to build awareness about who we are and what we do. At this year's UC Riverside-sponsored Eaton Science Fiction Conference, academics from around the world gathered to examine "science fiction in multiple media," and the ADG was there to explain our role in the genre's cinematic creative process. We mounted three member-staffed panels which included award-winning designers and artists to provide the academics with a glimpse behind the scenes at the collaborative design process required to bring otherworldly environments, styles, architectures and accouterments to life. The Guild also exhibited an extensive sci-fi/fantasy-themed collection of its members' production art.

In a similar spirit, last year the Guild sponsored roundtable discussions at the annual Visual Effects Society Production Summit. The Summit provided an excellent opportunity to splash our logo all over rooms full of visual effects supervisors, producers and company owners from the United States, Canada and abroad. The event provided an opportunity to selectively engage visual effects creators in dialogues about our members' roles in the overall cinematic visual design process and to promote the union as a partner in—not an impediment to—the visual effects process.

The direct benefit to the individual member of this brand building with academics, societies, production entities, or even fans at a geek culture circus like Comic-Con, may not be easily quantifiable, but as corporations worldwide learned long ago, branding their product is an essential underpinning to their success. The Guild's product is the talent and acumen of our represented visual designers and artists in the entertainment industry. When it's present at events like these, the Guild promotes itself as the entertainment industry brand that ensures the very highest level of professional achievement in the field of Production Design and cinematic visual art.

Unseen VISIONS

Comic book fans have a lot of high hopes and expectations when they learn their favorite character is headed for the big screen. The pressure on filmmakers to deliver something that is both original and yet faithful to the source material is extremely high. It is therefore important for filmmakers to go through an extensive exploration process to get the visuals just right. Translating the often stylized world of comic books into the more flesh-and-blood world of film can be tricky. A good film illustrator, knowing both the possibilities and limitations of the medium as well as understanding the drawn world of the comics, works to bridge that gap. Hundreds of pieces of artwork can be generated to achieve the director's vision. Hollywood, however, is fickle and films are often abandoned before they move into the production phase. In those cases, the only tangible evidence of that vision is the artwork they leave behind. Six film illustrators, in their own words, describe some of these unseen comic book visions.

THE CROW (2012) Illustrator Peter Rubin, see page 20.

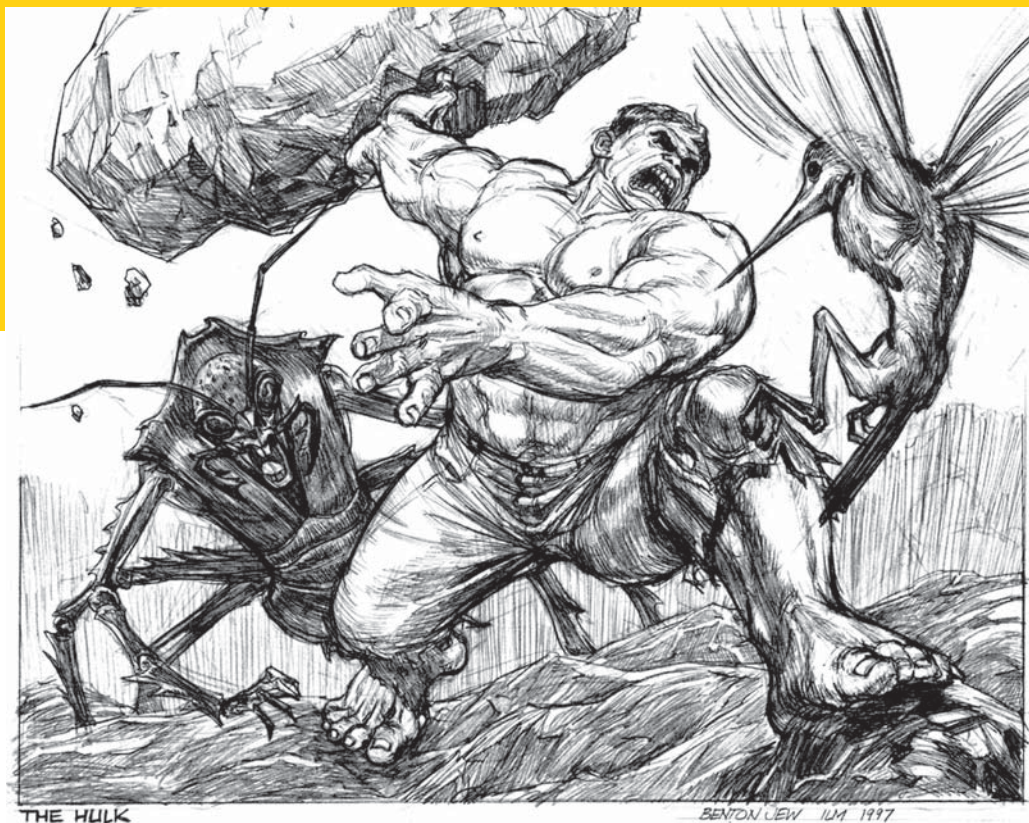
Unused Comic Book Movie Art

by Benton Jew, Storyboard Artist & Illustrator





BENTON JEW has been drawing since the age of 5 and sold his first freelance illustration at the age of 16. After attending the Academy of Art College and USF, he began his movie career at Industrial Light & Magic as an Illustrator and visual effects Art Director. During his 13 years at ILM, he contributed to *The Mask*, *The Mummy*, *Men in Black*, *The Phantom Menace* and many others. He then moved to Los Angeles and became a union member with *Terminator 3: Rise of the Machines*. Since then, he has contributed concept art and storyboards to such films as *Day After Tomorrow*, *Pirates of the Caribbean: On Stranger Tides*, and most recently, *Dawn of the Planet of the Apes*. He also worked on various commercials, and television series such as *Parks and Recreation*, *Desperate Housewives*, and *CSI*. Jew has also drawn comic books, including the recently released Bela Lugosi's *Tales from the Grave* for Monsterverse. *Star Wars Storyboards: The Prequels*, a large coffee table book featuring much of Jew's storyboard work from *The Phantom Menace*, was released in May.



HULK (1997) – Unproduced Feature Film
 “While working at Industrial Light & Magic in 1997, I worked on a bid for a HULK movie to be directed by Jonathan Hensleigh. This version involved an insect-like henchman and a bird-like henchwoman, seen fighting with the Hulk in this concept piece. The film also contained scenes with the Absorbing Man, along with the Hulk driving a jeep and even becoming a more monstrous uber-Hulk. Quite ambitious, this version steered far away from the original comic book series. Later versions, including HULK, directed by Ang Lee in 2003, and THE INCREDIBLE HULK by Louis Leterrier in 2008, were more faithful to the spirit of the original comics. This 1997 version stalled and never got past the concept phase.” – Illustrator: Benton Jew

THOR (2009) – Unused Feature Film Character Concept
 “I worked for a short time on the first THOR movie. This was an unused concept of Thor’s father Odin in ceremonial clothing. I was trying to create a Jack Kirby-like vastness with elements that exaggerated his width and height. I wanted elements in the design that would point directly at Odin’s face. I also tried to echo motifs from Thor’s well-known costume, such as the black vest tunic with circles going down the front of the torso, to show that they were related.” – Illustrator: Benton Jew



SUPERMAN LIVES (1996) – Unproduced Feature Film

"I had no more than three meetings with producer Jon Peters for **SUPERMAN LIVES**, and at one he described my alien spider design as 'looking like something I had for lunch.' His solution was to put a human-like face on it, which I did despite how wrong I thought he was. At least he didn't want to eat the final design. The toughest direction I was given was to minimize showing Superman, even though he had to be featured in the artwork, and absolutely never to show him in the traditional blue and red. As a compromise, I used the outfit he wears directly after he is resurrected in the **DEATH OF SUPERMAN** comic book story arc." – Illustrator: Tim BURGARD

WONDER WOMAN (2011) – Unreleased Television Pilot

"I was called to do some illustrations for a **WONDER WOMAN** pilot from David E. Kelly, based quite probably on my comic book samples. As it turned out, the producers wanted to pitch some flashback sequences of Diana back on Paradise Island and how she met Steve Trevor. They wanted a sort of Maxfield Parrish color scheme to go with the neoclassical look of some of his work. I completely enjoyed this assignment." – Illustrator: Tim BURGARD



TIM BURGARD is a California native that chose drawing pencils over a surfboard at a young age. Tim graduated from Art Center College of Design, where he currently teaches. He expanded his drawing skills into careers in the comic book, animation and film industries, but is best known as a storyboard artist. His film work ranges from *Terminator 2* to *Thor*, *Rise of the Planet of the Apes* and *The Help* to this year's *White House Down*.





RODOLFO

DAMAGGIO is a self-taught artist born in Brazil who worked as an animator and illustrator in São Paulo from 1980 to 1990 and in 1991, relocated to the USA to further his career as an artist. He worked in New York as an animator for Michael Sporn Animation Studios and later drew comic book titles for DC comics, including *Batman*, *Superman*, *Green Lantern* and many others. In 1996, he moved to California to work as a conceptual designer in the film industry. Besides helping to design some of the latest big-budget movies (alongside so many other talented artists), he also creates 3D models for video games, visual effects houses and commercials.



AKIRA (2011) – Unproduced Feature Film

"This set piece was designed by Martin Whist on my last version of *AKIRA*, with Albert Hughes as director. I've been hired three separate times at Warner Bros., with Martin and other great artists, trying to get the studio to make this movie. This illustration shows Martin's intent to reuse and redress the *WATCHMEN* backlot in Vancouver for the bar where Kaneda's gang hung out. Far in the distance is the growing metropolis of NeoManhattan, a clear separation from the uncontrolled area of the island where developers are unable to remove the gangs and further develop the city. Here they fight for their drug territory and infiltrate the city to sell narcotics. Above runs a monorail track, part of a chase sequence where Kaneda jumps onto a moving train from an elevated freeway. I hope that soon someone will have a script that Warners can believe in, so one day we can all enjoy a live-action version of *AKIRA* on the big screen." – Illustrator: Rodolfo Damaggio

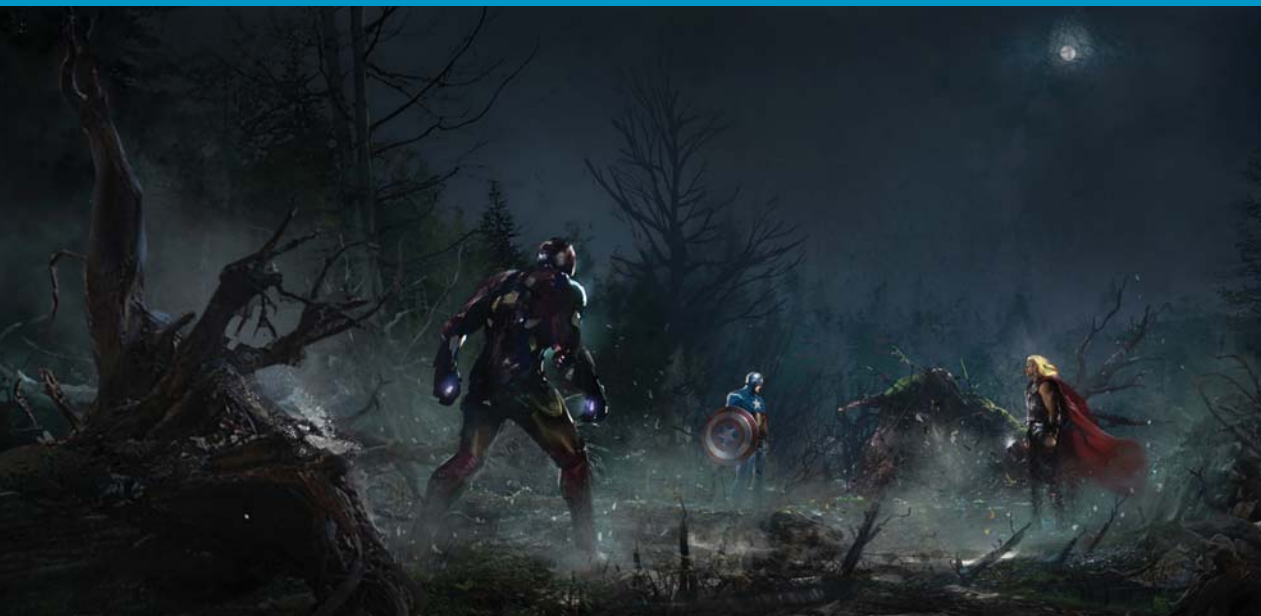


GREEN LANTERN (2011) – Unused Feature Film Set Concept

"This *GREEN LANTERN* set was a lot of fun to design with the direction of Production Designer Jeff Mann. A small crew of artists worked at the Warner Bros. lot developing a version of this movie that never made it to the screen. Jeff had some fantastic and outrageous ideas and it was always a challenge to deliver something that he would be excited about. In this scene, an alien named Abin Sur is brought into an autopsy tent deep underground. If anything ever went wrong, the whole place would be flooded with water to contain the threat from reaching the outside world. This was never in the script of course; it was just something Jeff came up with which I loved. The tent was sitting on a square base surrounded by a huge drop from all sides, with just the basket gantry to reach the tunnel on the other side. Another cool idea was that we could see the horrific ending of the medical examiner thru the tent plastic, silhouetted by the interior lights as he struggled with the alien. Probably some blood splattered on the tent walls as well. Fun, fun, fun...I couldn't ask for more." – Illustrator: Rodolfo Damaggio



STEVE JUNG was born in South Korea and spent his childhood in Argentina. After settling in Los Angeles, he attended Art Center College of Design to follow his passion for art and design. After graduating in 2003, he began his professional career and diversified his skills and industries by working in feature animation, themed entertainment, video games, and finally landing in live-action films. He has worked on projects such as *The Avengers*, *The Wolverine*, *Man of Steel*, *Battleship*, *Transformers 2*, *Tron Legacy*, *Thor*, *Hansel & Gretel* and *Teenage Mutant Ninja Turtles*. He is currently working on the upcoming *Transformers 4*.



THE AVENGERS (2012) – Feature Film Set Concept

“This illustration of a Thor and Iron Man battle scene with Captain America facing off against the other two heroes is used to set the mood of the scene as well as to design interesting tree barks that were to be used as props.”

– Illustrator: Steve Jung



THE AVENGERS (2012) – Feature Film Set Concept

“In the film’s final battle in Grand Central Station, the Avengers face off against the aliens that were brought in through the portal. The illustration shows the proposed amount of destruction and the props needed to achieve the shot. The location was in Cleveland so I also had to figure out how to dress the streets to look like New York.” – Illustrator: Steve Jung



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



SUBMARINER (2007) – Unproduced Feature Film

"I did some fifty or sixty images between 2006 and 2007, at the behest of director Jonathan Mostow and producer Kevin Misher, for *SUBMARINER*. The challenge of Namor, beyond the obvious cost-related visual effects issues involved in creating an entire society of humanoids deep under water, is making him sympathetic to an audience. He's more than the usual anti-hero. In the beginning he was the enemy of mankind, and his goal was our destruction. The comic book series was very romantic, and the Atlantean society was a version of the medieval Europe of fairy tales. I took a decidedly more science fiction approach, which worked, I thought, very well. I relished the chance to help decide how his origin, powers and motives would be portrayed, and was terribly disappointed that it didn't happen. I still think he could get an amazing treatment within the universe that Marvel has created with the Avengers and its related franchises. On top of that, his natural desire to see the oceans preserved and nourished is tremendously relevant to our future as a species." – Illustrator: Peter Rubin



THE CROW (2012) – Unproduced Feature Film

"This image is part of a pitch submitted in collaboration with Production Designer Aaron Haye to the producers and director of a stalled remake of *THE CROW*. The movie was going to offer a new explanation for his Pierrot-style clown makeup, and I thought it would be nice to underscore it with something supernatural in a way that would not contradict the new origin story, but rather increase its poignancy. So I created this look for him, which was part ethereal Alice Cooper, part Joker and part *RISEN* undead. The whiteness of his skin would be inherent to his nature and vary in intensity and brightness according to his moods at the moment—and, as usual, be countered by the black lines in his face. Rather than painted lines, however, they are actually cracks in his surface. They would follow, more or less, the lines of tears, to emphasize his grief and loss, and in the moments of his greatest struggles, they would also burn with a vengeful fire, and open wider to reveal the abyss that is both the source of his power and his destination." – Illustrator: Peter Rubin



SPIDER-MAN (2002) – Unused Feature Film Character Concept

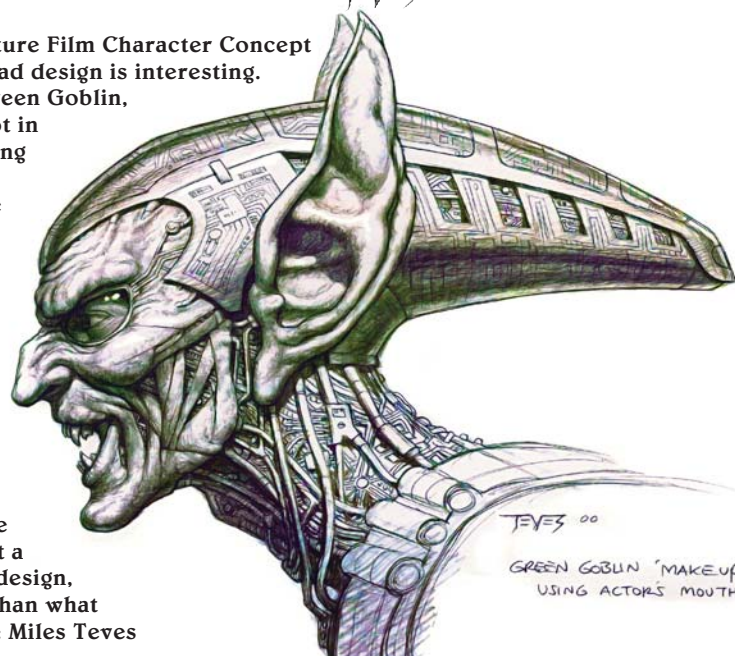
"I was working as an Illustrator/Concept Artist for costume designer James Acheson, who told me that director Sam Raimi was considering the idea that the Green Goblin would be flanked by sexy Goblinette assistants on flying hover-scooters, and that they would carry pumpkin grenades. He felt they would have a very Las Vegas feel to them. It was a short-lived notion that was not explored any more than this rendering (and one done by Bernie Wrightson) in that little Art Department back in 2000."

– Illustrator: Miles Teves

SPIDER-MAN (2002) – Unused Feature Film Character Concept

"The story on the Green Goblin head design is interesting.

I came up with the idea that the Green Goblin, who is a brilliant scientist when not in costume, had created a kind of living face as his slave. This helmeted face was a bio-tech hybrid of some kind with a mind of its own that would be mounted to some kind of mechanical armature in his lab where it would twitch and snarl as it awaited its engineered purpose: to be donned by its creator so it could go out and about and cause chaos in the civilized world. The original idea was that it would be composed of wires and printed circuits. The awful Kabuki mask in the final film was an idea that came around after I left the project. I get a lot of emails about this particular design, all in favor of its direction rather than what ended up in the film."



Born and raised in central California, **MILES TEVES** transplanted himself in Los Angeles in 1983 to attend Art Center College of Design and begin a career as a designer in the entertainment industry. Since then he has contributed to films, games, and animation through various illustrations, storyboards and sculptures with a strong emphasis on character and creature design. Some credits include *Legend*, *RoboCop*, *Interview with the Vampire*, *Batman Forever*, *Spider-Man*, *Reign of Fire*, *King Kong*, *The Curious Case of Benjamin Button*, *Iron Man*, and the *Pirates of the Caribbean* films.



KUBRICK

by Patti Podesta, Production Designer

"When you think of the greatest moments of film, I think you are almost always involved with images rather than scenes, and certainly never dialogue. The thing a film does best is to use pictures with music, and I think these are the moments you remember. I don't think that writers or painters or filmmakers function because they have something they particularly want to say. They have something they want to feel."

These remarks by Stanley Kubrick were the genesis of a project I worked on for a year, a very intense year: curating and designing Kubrick's retrospective exhibition for the Los Angeles County Museum of Art (LACMA).

Above: Carefully chosen strong colors, blowups, original storyboards and backlit Fujitrans stills are all typical of the exhibition, here featuring SPARTACUS (1960).

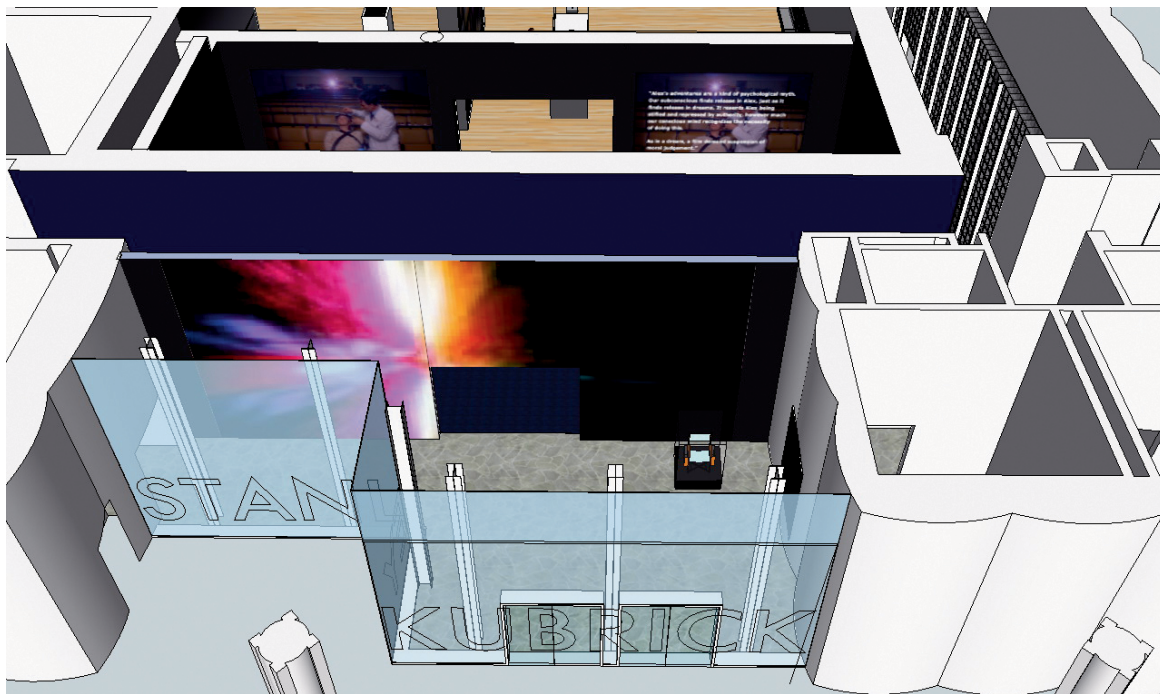
Four years ago, I was introduced to Michael Govan, the director of LACMA, by Diana Thater (a fabulous artist who works with moving images) as he was rethinking the museum's film program; we had many conversations about film and art, about their intersections and singularities, about how film might be presented in a museum setting. I came to film from the art side of things: I made film and video which was exhibited in museums and galleries, and I hold an MFA and have taught in the graduate art program at Art Center College of Design for over twenty years. I consider my career an investigation of art and film.

In the summer of 2011, Govan asked for my thoughts on how I would reframe a Stanley Kubrick exhibition then traveling through Europe, organized by the Deutsches Filmmuseum in Frankfurt, which LACMA was considering presenting. Govan and Terry Semel (who was Kubrick's producer at Warner Bros. and is Chairman of the Board of Trustees of the museum) thought the exhibition did not reflect the genius of its subject, nor was it complex enough for the art museum setting. Looking at images of the previous exhibitions, I found some fascinating ephemera but overall I thought the presentations were pedestrian. Some of my initial ideas were to organize the exhibition thematically rather than chronologically, to stage the act of looking in various ways, and to create tableaux that would draw associations between objects, texts and images. An idea from film theory, that cinema is still images to which movement has been added, is apropos when considering many of Kubrick's works and I thought to represent this through the use of large Fujitrans stills from the films, in this way using memory to evoke the effect of the films. I was asked by the museum curators what they should say to their Board, many of whom are film industry professionals, about why the exhibit should be staged in Los Angeles. I replied, "So Hollywood can remember what it is they are supposed to be making."

Below: Posters from all of Kubrick's films, along with a display case of his personal lenses, including the NASA-designed ones that allowed him to film the painterly, candlelit interiors of BARRY LYNDON (1975), greet the viewer early in the exhibit. Large Fujitrans blowups, here a production still from LOLITA (1962), were produced by J.C. Backings.



Right: A SketchUp® model of the entire exhibition was drawn by Podesta and Set Designer Joseph Feld to enable the museum directors to envision each separate display area. Below: The courtyard entrance to the gallery announces the subject matter in bold frosted letters. Inside, visitors enter through a still frame from 2001, rendered in vinyl.



Later that year, in October, Michael Govan offered me the project. I remember walking through the LACMA campus excited, as we all are when we get a job we really want, but also aware of the responsibility to the subject I was taking on. I had done a small amount of curating and installing exhibits years earlier, but nothing to compare with the scope of this project. Because the museum has no curator devoted to film, virtually all design and curatorial decisions were mine to make.





I wanted to present the eye, mind and hand of Kubrick and his collaborators, through an intensification of moments of his films that would never pretend to be the films themselves. I spent the first months reading every interview Kubrick gave, and watching all the films again. (I had never seen *Paths of Glory*, which completely knocked me out.) I immersed myself in much the same way I immerse myself in a script, and wandered about in a Kubrick-haze for a few months, in an imaginary dialogue with him, as I designed the exhibition. As I progressed, I presented my ideas to Michael Govan, who was supportive of even the most unconventional ones; he contributed some very clever ideas of his own.

At the core of the exhibit are 600 objects from the Kubrick archive, which I edited down from the 850 that had comprised the European exhibitions. This was a daunting task that had to be done entirely from photographs. Kubrick's work is characterized by the fact that each film is greatly different from



Top: The white gallery for 2001: A SPACE ODYSSEY (1968). The SketchUp model allowed details to be worked out in advance, including the layout of blowups and images on each wall. Museum director Michael Govan appreciated its ability to simulate walking through the installation and zooming into a single object. **Left:** One side of the 2001 gallery was white with lighted plexiglass bases, and included the large visual effects miniature of the Discovery spaceship. Each of Kubrick's films are identified by a theme in the exhibition; "Phenomena and Silence" is considered for 2001.

Right: Kubrick revisited war in a number of films, including his black-and-white masterpiece **PATHS OF GLORY** (1957), represented by stills scanned directly from the film and reproduced as translights by J.C. Backings. The game of chess is another of his recurring themes, and the two are juxtaposed in the exhibit. Below: Muralist Gary Lloyd painted blue sky and clouds in the gallery devoted to **BARRY LYNDON** (1975).



the last and the exhibit aims to make these qualities perceptible. The design is intended to allow the visitor to engage at different speeds and various scales: on the surface—large images, big beats, all grandiose—or more slowly and on a smaller scale, intimately, through the writings and polaroid studies, a close scrutiny of the craft and of Kubrick's thoughts. I adopted a maximalist aesthetic, which I consider to be a hallmark of the director and designed walls to construct meaningful sightlines. Color was essential, another trademark of the director. The casework is typically ubiquitous, in order to allow delicate objects their moment. The exhibition's first appearance is on the museum plaza, with the director's name filling the glass facade of the building, but its true beginning is in the dark, with sequences from the films projected on either side of the entrance to the galleries, a moment alone with Kubrick's filmmaking. On the right screen, superimposed text proposes an observation on each film. Just inside are vitrines with the director's lenses, underlit like jewel cases, his early still photography for





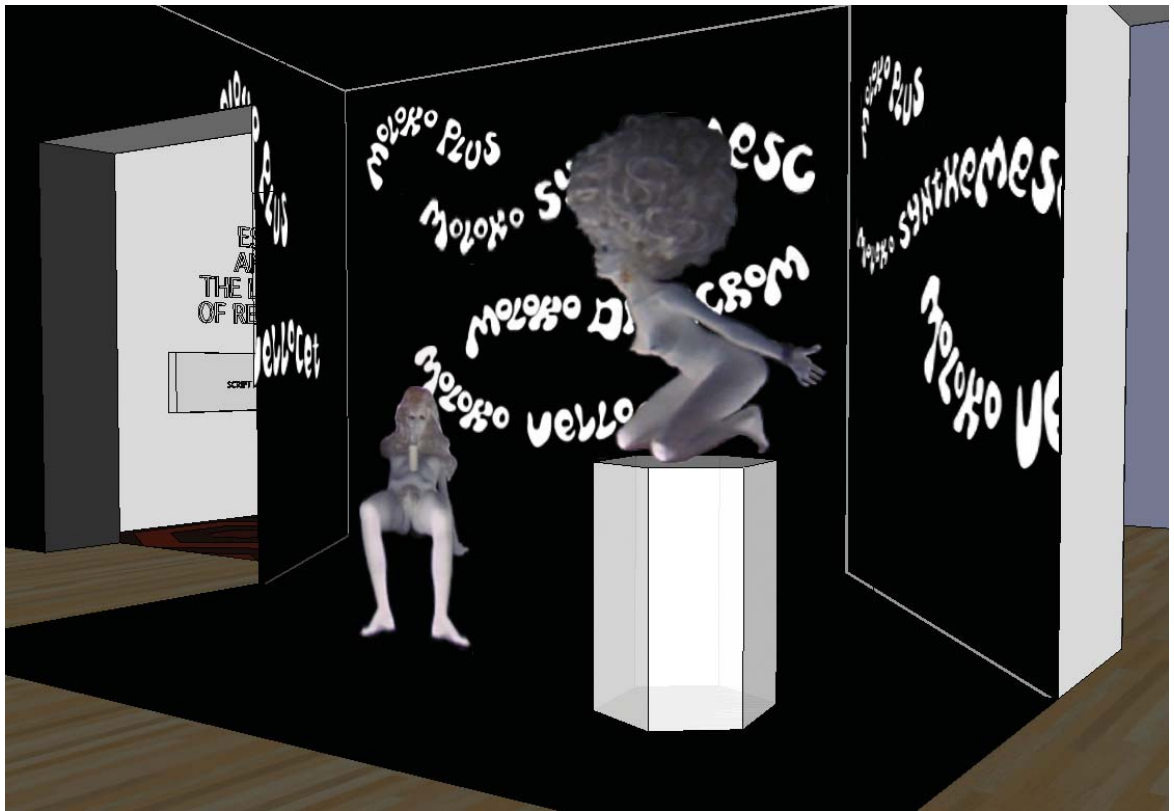
Look magazine, and posters for all the films: the beginning of his career, his love of technology, and the dissemination of the films that defined his life's work. I used gradated walls, black to white, to implicitly connect Kubrick's early films influenced by film noir; a super white/plexi climate for *2001: A Space Odyssey*; blood red carpet in *The Shining* gallery. The only instance in which I allowed myself to mess with Kubrick was an image in the *Eyes Wide Shut* area, for which I superimposed two very close frames of Cruise and Kidman embracing to evoke the multi-layered meaning of their characters. Jan Harlan, a Kubrick producer and the executor of the estate, gave his permission, saying the image was "beautiful and provocative."

Kubrick's unfinished projects, *The Aryan Papers*, *Napoleon*, and *A.I. Artificial Intelligence*, are placed to illustrate their relation to other films. There are three subject walls, about Chess, the Narrator, and the Color Red, and a wall presenting script revisions. We included works of art that illustrate influence, such as a John McCracken black plinth sculpture in the 2001 gallery, and a Robert Rauschenberg print concerning the Bay of Pigs incident for the *Dr. Strangelove* area. In turn, I believe Kubrick's effect on popular culture is illustrated throughout the exhibition. I located or produced many new things, making the final checklist more than 1000 objects in Los Angeles. One of my favorites is the model of the baroque room from *2001*, which I consider another kind of screen.

Above: DR. STRANGELOVE (1964). Kubrick's satire is the last of his films characterized by noir motifs. The walls are a smooth gradation from medium-gray to black, painted by Gary Lloyd. Below, left and right: The SketchUp model and a photograph of the finished exhibit, both showing two-dimensional blowups of the Diane Arbus-like twin girls from *THE SHINING* (1980), alongside prop fire axes from the production, buried in the museum's wall.



Right: The SketchUp model of one side of the A CLOCKWORK ORANGE (1971) room, featuring the film's celebrated lettering and furniture in the shape of naked women with fright wigs, from the bar that served milk (maloko) laced with designer drugs (vellocet and synthemesc). Below, left and right: Two photographs of the room with its deep saturated orange wall that sets off the faded gang uniform worn by Malcolm McDowell in the adaptation of Anthony Burgess's novel.



My vision for the exhibition required collaborative projects across different disciplines, which challenged the limits of the institution. I found it necessary to rely on my comrades in the film industry for many aspects of the design: J.C. Backings produced and installed the Fujitrans images, Gary Lloyd of Skydrops painted the gradated walls and skies on the walls of the *Barry Lyndon* galleries. Astek Wallcoverings did the A.I. wallpaper and the spooky oversized twins for *The Shining*. Model Maker Adam Mull reproduced the Baroque 2001 model and hair and makeup artist Katy McClintock re-created the wigs for the *Clockwork Orange* milkmaids (other exhibits used Afro wigs which mortified me and I insisted we reproduce the fright wigs of the film). Set Designer Joseph Feld worked with me throughout the process of designing the exhibition, which we did entirely in SketchUp®. Tom Walsh put me in touch with the curators of AMPAS, whose holdings augment the exhibition.

I came to a deeper, personal understanding of the process and meaning of each of Kubrick's films over the course of my work and tried to convey this knowledge through the exhibition design and in





authoring the texts that appear throughout the exhibition. I escorted Steven Spielberg through the exhibition recently, and at the end he said Kubrick would have been very pleased and “might have even said something nice to you.” I think this is the closest I will come to knowing if I accomplished what I set out to do. The exhibition runs through June 2013 and this spring, LACMA and the Academy® will screen all the director’s films. One of my deepest desires is that the exhibit will prompt people to watch Kubrick’s films, be it for the first time, or again and again. The films are Kubrick’s art, what he wanted to show us. **ADG**



Above: Included in the exhibition are materials from three films that Kubrick did not complete, **THE ARYAN PAPERS**, **NAPOLEON** and **A.I. ARTIFICIAL INTELLIGENCE**. Here, concept sketches from the latter are displayed against wallpaper made by J.C. Backings from one of the drawings. Left: Artifacts and another Fujitrans still from Kubrick’s last film, **EYES WIDE SHUT** (1999), are used to explore the themes of eroticism and death. A miniature helicopter from **FULL METAL JACKET** (1987) can be seen in the adjacent space.

WHAT THEY'RE UP TO NOW:

A Look at Recent Work of Past Comic-Con Panelists



by Leonard Morpurgo, Vice President, Weissman/Markovitz Communications



© Paramount Pictures

There is an axiom that follows a compliment with the somewhat negative question..."**but what have you done lately?**" In the case of past Art Directors Guild Comic-Con panelists (six years and counting), the answer is a resounding **"Plenty!"**

Production Designer **JIM BISSELL**

(Comic-Con class of 2007), Oscar® nominee for *Goodnight, and Good Luck.*, writes about his experience working on *Mission: Impossible – Ghost Protocol*.

"We never had the money to send a full unit to India to shoot, so we took the block in front of the Vancouver Convention Centre and dressed it like Mumbai. It was a difficult shoot, with temperatures hovering around freezing while we shot the scene with extras in very light clothing. It was a success, though. People still ask me where we found that parking garage in India."

Left: A concept rendering of the intersection of Burrard Street and Canada Place, featuring the Vancouver Convention Centre, dressed as the streets of Mumbai. The sketch by Jim Bissell and Illustrator Dean Sherriff is drawn over a location still using Photoshop®. The circular parking garage at center, based on the Autostadt silo in Germany, is a digital set extension that ties into a complex constructed studio set. The South Indian signage and decor required lots of set dressing, again with digital enhancement, on the Convention Centre, the Fairmont Hotel, and Vancouver's busy downtown streets. Above: A still photograph of the interior set of the specially equipped Impossible Missions Force train car, on stage at the Canadian Motion Picture Park in Burnaby, British Columbia, near Vancouver. The train car, hidden inside a nondescript boxcar, "was full of all sorts of gimmicks," Bissell explains, "sliding trays for weapons, televisions that you pulled out of the wall and then slid down with hydraulic stands that pop up and allow you to swivel them anywhere you wanted to." The film also featured a BMW i8 concept car.

Right, and below: Two *OZ THE GREAT AND POWERFUL* storyboard frames drawn by Dave Lowery for a scene that was never filmed where the Oz character stealthily enters the Emerald City to confront the wicked witch. The frame below is a moment when Theodora is crushed by seeing the wizard in the crystal ball, and he appears to be charming her nemesis, Glinda the Good. All of Dave's storyboarding is done on a Wacom 21" Cintiq with a Macbook Pro and drawn directly in Photoshop. "The best part of this job," he says, "was working once again with director Sam Raimi. One really gets a sense of collaborating with Sam; he demands a lot of his Storyboard Artists and keeps them close throughout the shoot, all of the way 'til wrap."



Storyboard Artist DAVE LOWERY (Class of 2012) was an integral part of the *Oz the Great and Powerful* team. He writes, "Sam Raimi's movies are unique in that he allows his storyboard artists a long, long run at collaborating with him to hone his vision as we approach the shoot.

"I was on Oz for almost two years, including many months' prep in Los Angeles, eight months on location for the prep and shoot, and a couple of months back in Los Angeles for the reshoots.

"Raimi works harder than just about anybody I've ever known; and with that level of dedication and passion for the project, he inspires the same in you. You become an integral part of his process of making the movie. He also challenges you to be better, in a way. For instance, when he hands you the script for the first time, he says, 'I want one thousand notes from you on this script.' Now THAT is a challenge.

"Sam will use several storyboard artists, assigning various sequences to us, as he deems appropriate to our style and expertise. He will describe his vision for each scene and describe the most important elements of story, plot, character and action he wants us to capture. As we're developing the scene, we're encouraged to add as much invention, energy and wit as we can bring to it. This process goes on all the way until the movie is being shot. Sam is the most amazing director in that way—always searching, willing to add a new and better 'beat' up to the day it shoots."



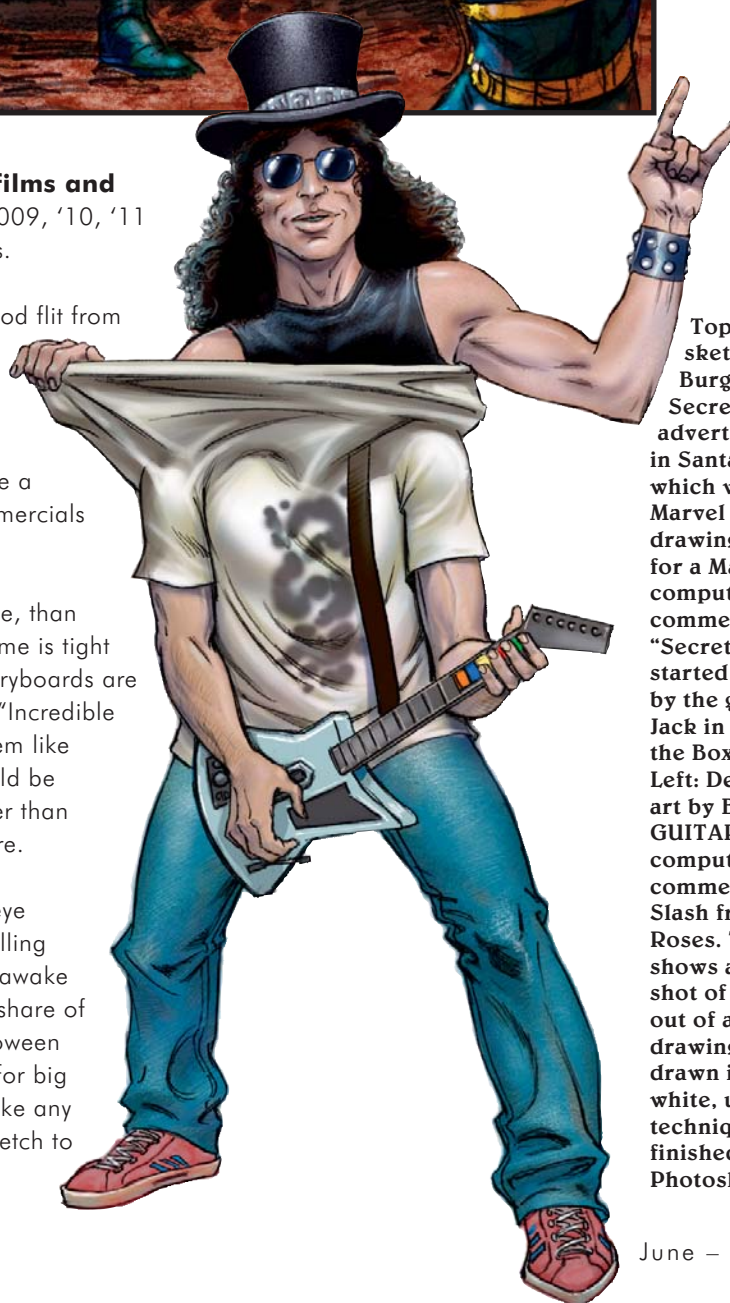


Storyboard Artists' work is not limited to films and television shows. **TIM BURGARD** (Class of 2009, '10, '11 and '12) writes that he also works on commercials.

"You would think the Storyboard Artists in Hollywood flit from film to film, creating car chases here, and monster attacks there, pausing only to catch their breath between movies before moving on. Not anymore, if ever. A big job may keep us employed for four or more months, week to week, but we live a freelancer's life of uncertainty. Luckily for us, commercials get made all the time.

"Commercial spots are more expensive, per minute, than almost any film that has been made. Production time is tight and production values are high. In every case, storyboards are required. For a board artist jaded by drawing the "Incredible Captain Iron Wolverine" for half a year, it may seem like a demotion to draw a fast-food spot, but that would be shortsighted. Per-hour commercial work pays better than features and these days there is more of it out there.

Television is a savage place where only the most eye popping survives for long, and challenging storytelling with cool visuals is what keeps a storyboard artist awake and working at one in the morning. I've done my share of drawing monsters and zombies for Universal Halloween Haunts and FedEx®, respectively, and film trailers for big movies that added considerably to my portfolio. Like any board job, the range of drawing goes from fast sketch to full illustration."



Top: A concept sketch by Tim Burgard, drawn for Secret Weapon, an advertising agency in Santa Monica, CA, which worked with Marvel Comics. The drawing was created for a Marvel/X-Men computer game commercial. Tim says, "Secret Weapon was started and owned by the guy who plays Jack in all the Jack in the Box commercials." **Left:** Development art by Burgard for a GUITAR HERO (the computer game) commercial featuring Slash from Guns N' Roses. This sketch shows a special effects shot of Slash climbing out of a player. Both drawings were hand-drawn in black and white, using traditional techniques, but finished in color with Photoshop.

Right: An illustration for the MEN IN BLACK headquarters in 2012, drawn by Art Director Kasra Farahani in Modo, with a Photoshop pass to finish it. Below: A similar illustration of the 1969 version of the MIB headquarters, this one drawn by Illustrator Craig Shoji, also in Modo and finished in Photoshop. The sets were constructed and the scenes shot, at the Marcy Armory in Brooklyn, NY, on the same footprint with a thirty-day turnaround.



Production Designer **BO WELCH**

(Class of 2009) nominated for Oscars for *Men in Black*, *The Birdcage*, *A Little Princess* and *The Color Purple*. Winner of the BAFTA Award for *Edward Scissorhands*.

In hindsight, *Men in Black 3* was immensely gratifying on many levels. Sure, I loved living in the West Village for over a year. And of course, I was lucky enough to have both my regular brilliant team from Los Angeles and New York City's finest. Coupled with the family of collaborators responsible for *MIB I*, *II* and *III*, well, it just doesn't get any better or does it?

"I'm a big believer in embracing the process on a day-to-day basis, whether it's painful or glorious and this production offered both in spades. How? Well, first there's time travel and the myriad headaches involved in that alone. Then, endless script changes and I'm not talking about lines of dialogue here and there. This was big stuff. I love designing and our

department designed enough for another three *MIB* movies. Of course I'd like to have seen it all in the film but that's not the nature of this beast.

"No, this beast was different. We actually built one set on stage, folded it after it was written out and later, recycled it into another completely different set as the script evolved. I lost count of the number of times we scouted Cape Canaveral only to end up building it on stage, in pieces and in the computer and of course, some lovely days out on the beach on Long Island.

"This is only the tip of a crazy iceberg, as they say. Spread around Queens and Brooklyn, the film built a number of fun sets but none as daunting as the two *MIB* headquarters built in the Marcy Armory. The design process gave me nightmares as it always does. The story required, thanks to time travel, a 1960s and a 2012 headquarters, on the same stage, separated by one month in the shooting schedule. That was a nail-biter. Thanks to meticulous planning, a lot of structural steel (Marcy Armory is NOT a stage), fabricated pieces from distant shops, hand wringing, and some drama, it all worked out. It all sounds so simple. It's not, but I love the process."

Production Designer **ALEX McDOWELL**

(Class of 2007) has designed some of the most extraordinary films of recent years including *Watchmen*, *Charlie and the Chocolate Factory*, *The Terminal*, *Minority Report*, *Fight Club* and *Man of Steel*. Here he tells us about his work on *Upside Down*:

"The complexities of the film from a design viewpoint were legion. The technologies, from motion capture and master-slave camera setups, to multiple sets that





had to exist in both gravities, to the unprecedented problem of lining up eye-lines across adjacent upside-down sets, added to the design challenges.

"Design visualization was done entirely in the Art Department in Montreal, and placed at the core of a highly effective non-linear workflow set up in collaboration with Supervising Art Director Isabelle Guay. Set Designers working in SketchUp® (trained over several films by Jim Bissell) sat adjacent to and exchanged files with Illustrators also working over a foundation of SketchUp. These combined assets were transferred to the other end of an open design space where a CAD® designer broke them down into construction drawings, or to digital Art Director Vlad Bina, who broke down the design vis elements into practical and virtual set components, sending the previs elements to visual effects supervisor Francois Dumoulin (who started work even before the Art Department, and continued to collaborate closely with the design team and director throughout production), or back to Set Designers who completed the practical construction details.

"The constrained costs of the production forced some solutions which I think only benefited the final look of the film. First, we had to scour Montreal for two completely distinct cities—Up Top (upscale 1970s' Western Europe) and Down Below (1940s' Eastern Europe)—and a corresponding countryside that is the same from both. Each of these distinct elements were then mapped into a vast 3D model of the world of *Upside Down*, with every piece of architecture that had a role in the narrative placed in relation to the other, in both gravities. This world space became the template for not only the planning of the visual narrative, but also for on-camera production. Since the upper half of any

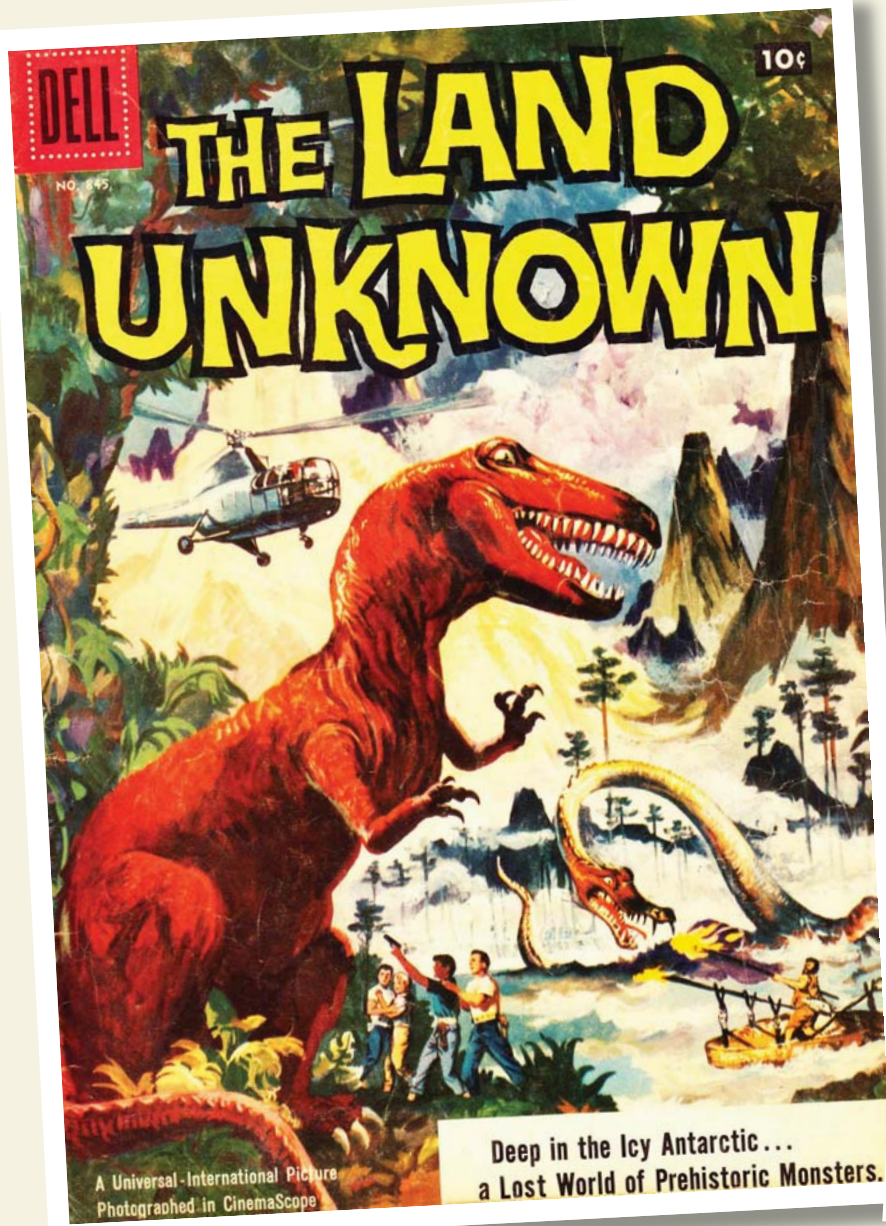
wide frame was going to be filled with a view of the other world, the geography of the cities above and below had to correspond to one another.

"Previs was used throughout production to carefully plan the integration between massive motion control setups, densely populated or organic set elements, and the tiny amount of available stage space, without compromising director Juan Solanas' expansive shots.

"Finally, another layer of complexity was to allow gravity to play as a character in the practical sets. Careful planning allowed us to integrate the flying rigs and gravity gags within the stages and locations, using design visualization to work closely with riggers, grips, special effects and visual effects, on a dense forest set, an inverted theater ceiling dance floor (complete with a giant chandelier, hanging up) and a classic sixty-foot-diameter rotating room within which the actor could jump between gravities on camera." **ADG**

Above: UPSIDE DOWN contains a challenging design concept: twin planets that share the same atmosphere, but have their own gravities. The gravitational forces keep the inhabitants of each on their own planet, including the young lovers, he on the poverty-stricken planet Down Below, she on the wealthy, exploitative world Up Top, both forbidden to visit the other's home. In this production photograph, the corporate headquarters of the company Transworld is so tall that it meets in the center, connecting the two worlds. Below: The lovers meet in a cafe in an old theater on Down Below, which the well-to-do bohemians of Up Top reach by gondola to dine and dance on the theater's ceiling. Both of these scenes were shot on stage at La Cité du Cinéma in Montreal, Quebec.

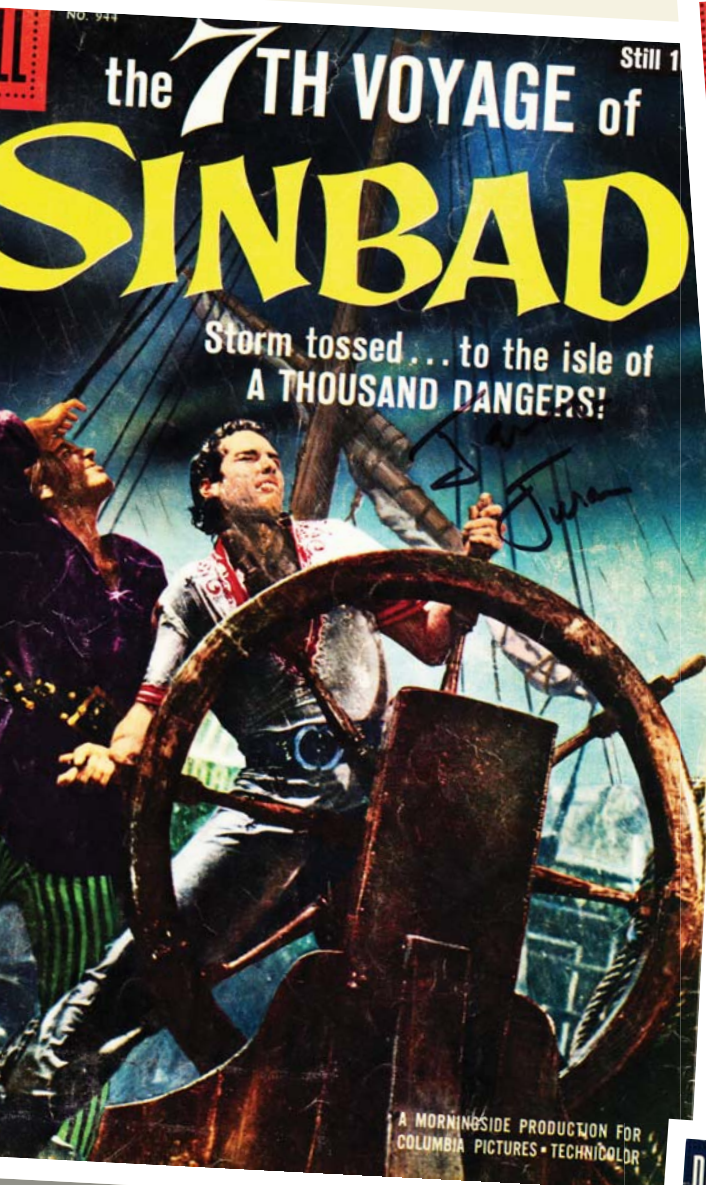
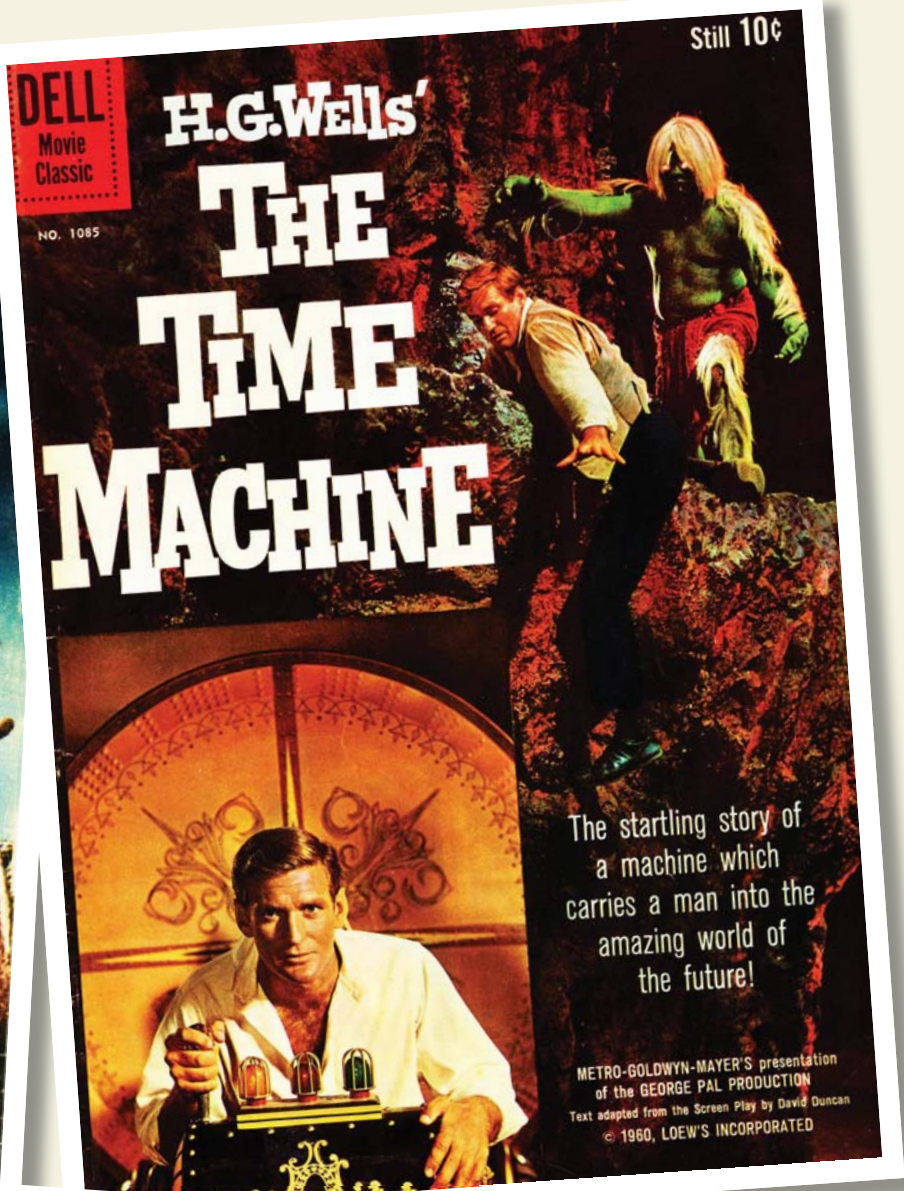
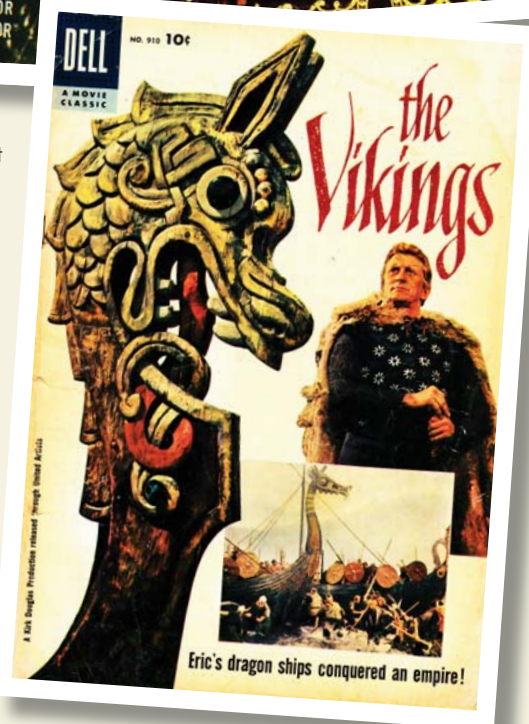




A Reminiscence: Movie to Comic Book Adaptations

by John Muto, Production Designer

Before there was the cloud, Netflix, BitTorrent, DVR, Blu-ray, DVD, LaserDisc, VHS, Betamax, or even cable, there were basically only two ways to see a movie—at a movie theater or on broadcast television. Catching a favorite on TV involved a lot of planning, and a possible battle if your dad wanted to watch the fights. Seeing a new movie at the theater meant money, transportation, and was a gamble, because who knew if the picture would be any good?

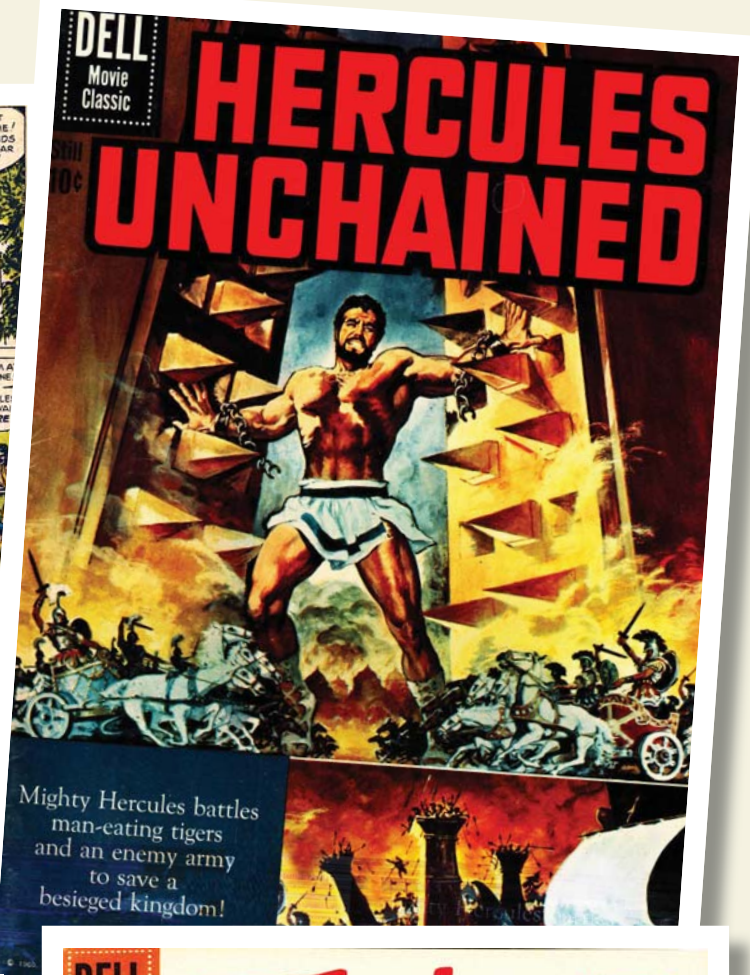


Today, you can own most any film you like; you can choose when, or where, or how fast or how slow, or how many times you feel like looking at it. But in those pre-Utopian days, if you were the kind of kid obsessed with drawing a picture of the saucer from *Forbidden Planet*, or *Flash Gordon*'s spaceship, or *The Time Machine*...you were in trouble.

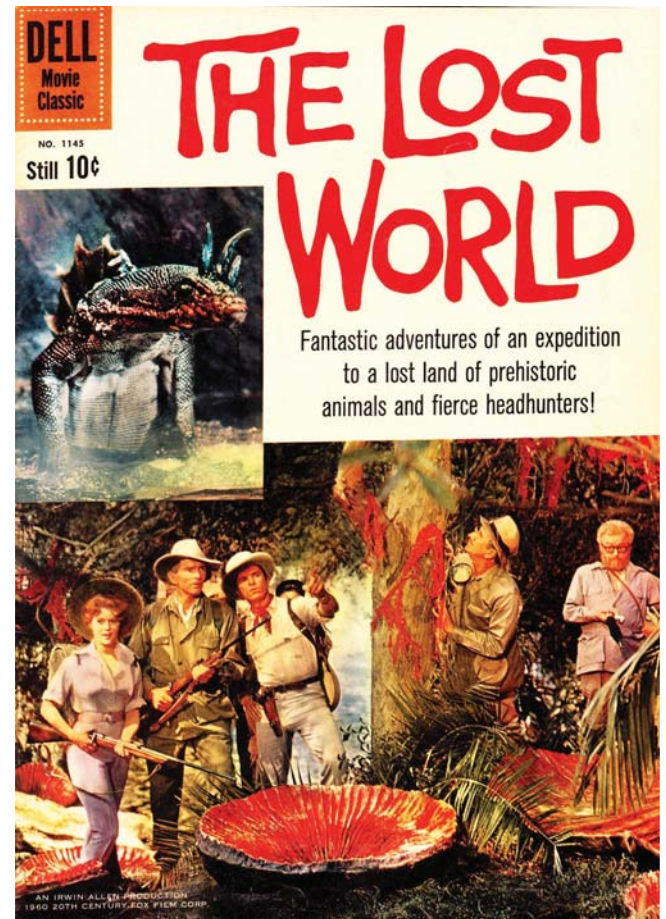
Sure, there was the odd article about Hollywood in *Life* magazine, or *Look*, or maybe *Esquire*, but they were not so different from the trashy movie magazines and their glamour stills. (We know now that Forry Ackerman was publishing *Famous Monsters of Filmland* and *Spacemen Magazine*, but who knew then? They were on the adult rack!)

Top, left to right: The cover for Dell Movie Classics' *THE LAND UNKNOWN* (1957, film Art Direction by Alexander Golitzen and Richard Riedel), drawn by an uncredited artist. The cover for *THE 7TH VOYAGE OF SINBAD* used a hand-colored black-and-white production still. The film was directed by Production Designer Nathan Juran (who autographed this cover) and was designed by Gil Parrondo with visual effects by Ray Harryhausen. Production stills from the 1960 MGM film of H.G. Wells' *THE TIME MACHINE*, designed by George W. Davis and William Ferrari, were featured on the Dell comic book's cover. Bottom: The Universal feature's stills were used on this cover for *THE VIKINGS* (1958), filmed in Bavaria, France, Norway and Croatia. Harper Goff was the film's Production Designer.

Right: **HERCULES UNCHAINED**, the 1959 Warner Bros. release, was an Italian film dubbed into English, designed by Flavio Mogherini. The Dell comic book was drawn by Reed Crandall and George Evans.



Right: Production stills were used on the cover of **THE LOST WORLD**, but the inside of the book was drawn by Gil Kane. The 1960 20th Century-Fox feature was designed by Duncan Cramer and Walter Simonds.





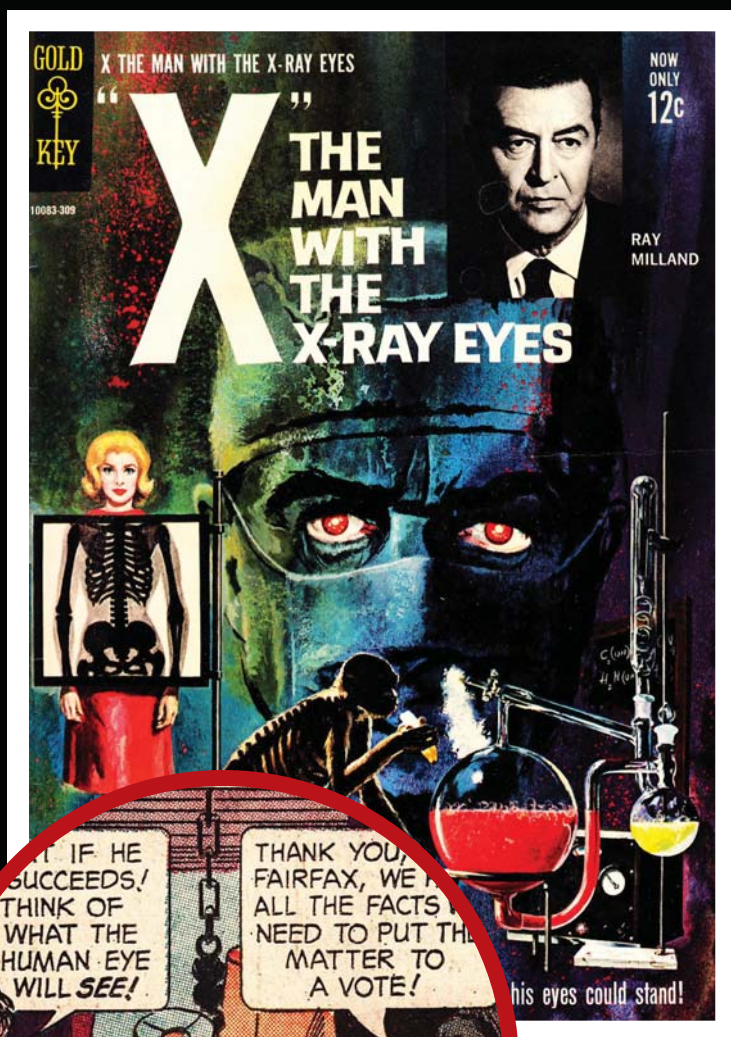
However, there was one movie artifact that was cheap enough for someone young, broke, movie crazy and comic book crazy to afford. It was something that let you hang onto a little bit of the actual experience of viewing a movie you loved, and maybe even get a sense of one you'd missed.

Dell Comics, home of both *Mickey Mouse* and *Tarzan* comics, published, at irregular intervals, a series of comics, rather optimistically called Dell Movie Classics. These were comic book adaptations of big-screen films, ranging from science fiction to fantasy to historical adventure to biblical epic. (Some were based on cowboy movies, but that just wasn't my thing.)

These comics were nothing like the superhero stuff that still dominates the market. They were something like an odd cross between *Classics Illustrated* and regular comics. Their covers were more graphic; sometimes they were paintings rather than line drawings, or they were montages of color photographs. The inside cover was a selection of tiny black-and-white stills from the movie. The interior art re-created the film in comic strip form, but semi-realistically, without the weird foreshortening and exaggerated muscle poses of the superhero comics. While some frames seemed based on compositions from the film itself, the book was, at its best,



Above: Hall of Fame Production Designer Dale Hennesy won the Oscar® for 1966's *FANTASTIC VOYAGE*. The Gold Key comic book featured Dale's sets on the cover and the interior was drawn by Wally Wood, Dan Adkins and Tony Coleman.



Above: *X: THE MAN WITH THE X-RAY EYES* (1963) was a Roger Corman horror film, designed by Daniel Haller. The Gold Key comic was drawn by Frank Thorne.



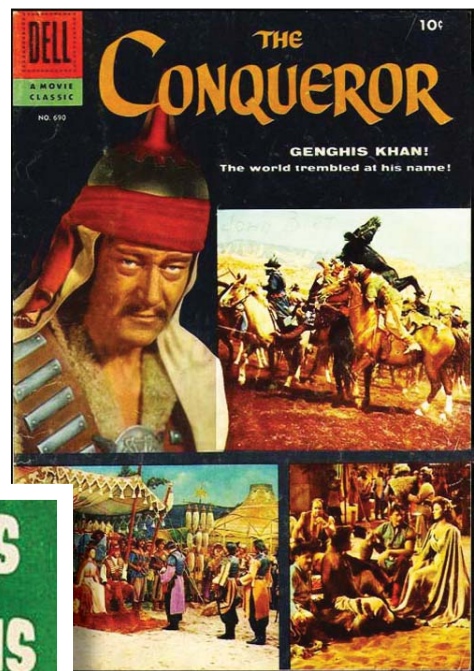
a clearly thought-out comic strip retelling, not a repurposed storyboard.

Art quality was uneven, but fairly often a top-notch artist—or an artist who would go on to become highly regarded—would illustrate:

- **Alex Toth**, for instance, who's still not well known to the general public, but is considered one of the all-time best in the field, drew two genuine classics, *The Time Machine* and *The Land Unknown*, a great dinosaur picture.
- **Wally Wood**, well known for early *Mad* magazine, as well as EC's science fiction and horror comics, illustrated, with Dan Adkins and Tony Coleman, *Fantastic Voyage*.
- **John Buscema**, who would one day be best known for Marvel's "Conan the Barbarian," drew both *The Vikings* and *The 7th Voyage of Sinbad*.
- **Reed Crandall**, artist of the great Golden Age comic *Blackhawk*, beautifully illustrated both *Hercules Unchained* and *Thief of Bagdad*. (Perhaps he was a Steve Reeves buff?)
- **Gil Kane**, known today for both *Green Lantern* and *Spiderman*, drew *The Lost World*, although it looked as if he rushed it through over a weekend.
- **Frank Thorne**, who did only a fair job on *X: The Man with the X-ray Eyes*, would go on to real comic book fame drawing the wild erotic adventures of *Red Sonja*.
- **Dan Spiegle**, known for *Space Family Robinson* and *Maverick*, did a memorable job capturing *Atlantis*, *the Lost Continent*.

Dell also published a few interesting curiosities like *The Conqueror* (the infamous film featuring John Wayne as Genghis Khan) and *Santa Claus Conquers the Martians* (featuring a young Pia Zadora spookily resembling a Gelfling from the *Dark Crystal*).

Occasionally, companies other than Dell tried to get into the act. Perhaps the most disastrous attempt of all was DC Comics' reprint of a British comic book version of James Bond's *Doctor No*. The combination of a poorly drawn cover with an even more poorly drawn interior (apparently badly traced from photographs) make it a curiosity to this day.



Charlton Comics, the lowest rent comic book company, was naturally the publisher of adaptations of both Gorgo and Konga, two of the lowest rent monster movies ever.

Eventually, Marvel saw the commercial possibilities in movie tie-ins and jumped in with multi-part serializations of films like *Planet of the Apes*, *Logan's Run*, and even *Star Wars*. I have no idea how successful these books were. To me, the cover art and the stories looked too much like the superhero comics. They told the stories the Marvel way and dragged them out over six or seven issues. They simply lacked that odd, stuffy graphic appeal of the Dells. But it didn't matter to me; I was done, anyway. I still treasure my collection of Dell Movie Classics—Maybe now more than ever. **ADG**

Above: *SANTA CLAUS CONQUERS THE MARTIANS* is a 1964 Embassy Pictures science fiction film that regularly appears on lists of the most awful films ever made. The production still on the Dell comic book cover gives some indications why. One of the worst casting decisions of all time was to have John Wayne play a 12th century Mongolian warlord in Howard Hughes' production of *THE CONQUEROR* (1956). Even so, the film—like nearly all of Wayne's work—merited a Dell Classic comic. The DC Comics cover for *DOCTOR NO* was drawn by Bob Brown. The interior pages were a reprint of the *Classics Illustrated* comic, drawn in England by Norman J. Nodel and based only loosely on the 1962 MGM film. From 1960 to 1965, Charlton Comics published twenty-three issues of a comic based on the 1961 AIP horror film *KONGA*. This cover is issue #1. This *GORG0* cover is issue #3, published by Charlton Comics. The series is based on a 1961 King Brothers film that was directed by Hall of Fame Production Designer Eugène Lourié and designed by Elliot Scott.



GIGANTOR

by Darek Gogol, Illustrator

Gigantor, the Japanese anime that morphed into the 1960s hit television series, is now set to take a giant robotic leap into the digital age. The mighty iron man that has already battled armies of villains and overcome evil forces of vast magnitude in the pages of comic books and on screen, will be resurrected literally from a magnetic recycling dump, dusted off by a twelve-year-old girl this time around, and set on the path to new heroic missions. Producer Bryan Barber (*Idlewild*) is developing the new multi-format project and Production Designer Bruton Jones brought me on board as the Concept Illustrator/Storyboard Artist to help breathe life into the much-loved flying robot for a new generation of fans.

In keeping with the original comic book format, along with a nod to the giant proportions of the character, I am developing 88" by 36" action panels. More than simply storyboards, this illustration style generates momentum and drama with its juxtaposition of frame sizes and character crossovers.

Baby-boomers and retro-nerds will recall the Gigantor theme song:

**Bigger than big, taller than tall,
quicker than quick, stronger than strong,
ready to fight for right against wrong...
Gigantooooor, Gigantooooor,
Gigaaaaantooooooooor!**

Despite the black and white, simple animated style of the original, the 1960s' hero swooped and soared, saved and fought, all at the whim of a young boy with his steady hand on the joy stick. The series ran on syndicated television for almost a decade, building a devoted fan base and capturing the imagination of its enthusiastic young audience.

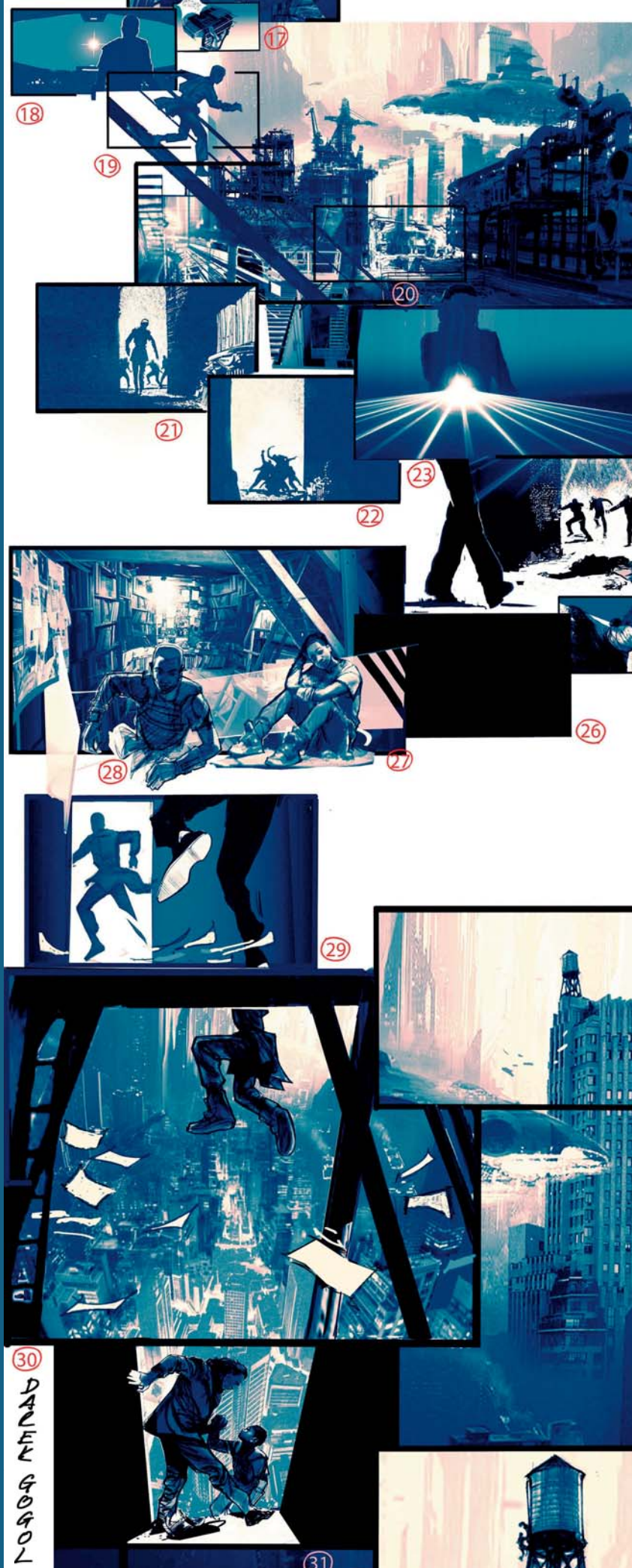
In Japan, the character of Gigantor has come to symbolize the spirit of hope against adversity. In the aftermath of the 1995 Kobe earthquake, an iron statue almost sixty feet high and weighing fifty tons, was constructed in Wakamatsu Park. With the additional connection as the birthplace of Gigantor's creator, Mitsuteru Yokoyama, the statue towers over the park as an inspiration and embodiment of strength.

With a nod to the past and respect for Gigantor's passage through time, the "bigger than big" challenge is now how to envision the colossal, fighting robot saving the world from perils and evil adversaries of even greater proportions than before and at the same time captivate the imagination of fans both young and old. **ADG**



Photo blogged in 2011 at marriedtojapan.net
Statue ©2009 Kobe Tetsujin Project

Above: Bigger than big! A full scale statue of the classic manga/anime robot Tetsujin #28 (aka Gigantor) was erected in 2009 in Wakamatsu Park in the city of Kobe's Nagata ward, one of the areas worst affected by the 1995 Great Hanshin earthquake. Standing 59 feet high and weighing 50 tons, this new landmark is fittingly made completely out of iron. Left and right: Presentation storyboard frames for GIGANTOR, drawn in Gogol's signature tumbling frames style. In keeping with the original comic book format, along with a nod to the giant proportions of the character, he developed 88" by 36" action panels. More than simply storyboards, this illustration style generates momentum and drama with its juxtaposition of frame sizes and character crossovers.



Da Vinci in Wales



by Edward Thomas, Production Designer

Top: A panoramic photograph of the set for da Vinci's studio. Original designs for the space were completed using SketchUp®, then rendered with Cinema 4D by Art Directors Dan Martin and Michael van Kesteren. All construction and finishes were completed on site in Swansea Bay Studios in Wales. Opposite page, bottom: Luke Daniels and Karl Walden construct a flying machine, building it per detailed plans drawn by Michael van Kesteren. The articulated timber frame was clad with a canvas outer covering and rendered with da Vinci sketches and calculations.

As a designer, you need to go through constant mind changes with every project. After nearly a decade working on two time-traveling, alien-fighting series, *Torchwood* and *Doctor Who*, I changed pace on *United*, a period film set in the 1950s that was based on the true story of Manchester United's football team and the Munich air disaster. I then went to South Africa to design *Outcasts*, a science fiction drama series set in 2060 on a planet in a far away solar system, before I returned to Birmingham in the UK on *Line of Duty*, a contemporary cop show about corruption within the police force. *Da Vinci's Demons*, my most recent project, required the same sort of mental reorganization.



Photography by Grace Crome-Hawk

In preparation for the Starz Network/BBC series, the Art Department created mood boards for both the period architecture and the class structure of Renaissance Italy. I got the entire team involved in bringing ideas to the table, and we drew reference from many Renaissance paintings. We looked at weapons and utensils of the day and riding horse tack, as well as da Vinci's prolific set of inventions, which included innovative weapons of war, flying machines, water systems and tools. Da Vinci the inventor (much like da Vinci the artist) was never afraid to look beyond traditional thinking. We found inspiration in the symbolic interpretation of colour in Renaissance art for our palettes: reds and golds were chosen for the wealthy Medici family, green and golds for the Pazzi family and, in contrast, blacks and purples for the Vatican and vibrant colours for the artisan quarter and its surroundings. We also visited Florence three times. I find that I end up becoming a sort of architectural detective in a city that has had major changes over the years. With the lack of space in Florence, the





Above: The design for Verrocchio's studio, drawn in Vectorworks® by Dan Martin, and then modeled in SketchUp and rendered with the Shaderlight™ plugin. Below: An early tonal concept painting of Verrocchio's studio by Darren Fereday, executed digitally in Photoshop CS6.

city has built up instead of spreading out; as you walk the streets and study the buildings, the original structures start to reveal themselves.

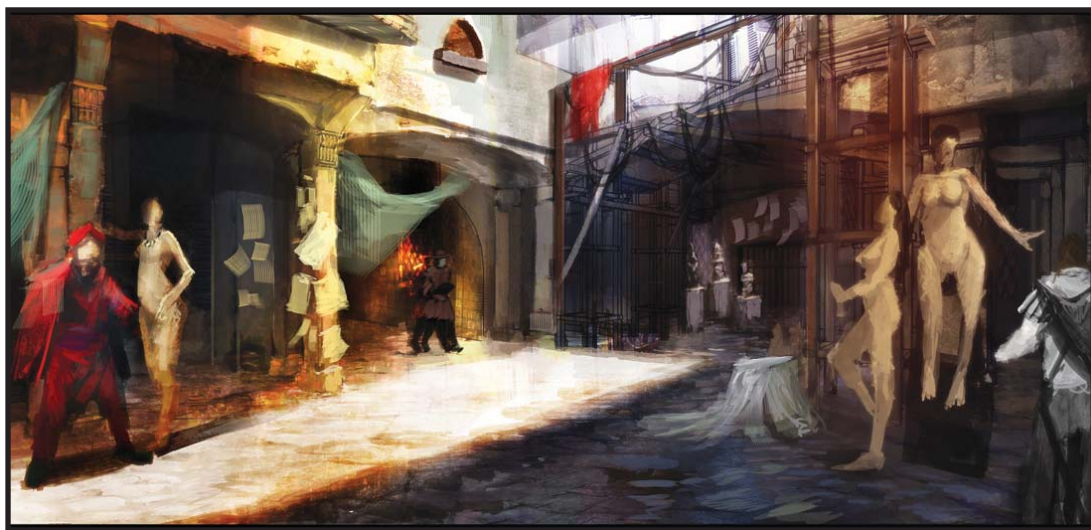
The obvious approach would be to shoot this series at Cinecitta in Rome but, aside from an all-British cast, there were several contributing factors that influenced the show being filmed in the UK rather than Italy. The series was budgeted in several territories around the world including Canada and Eastern Europe, but executive producer Julie Gardener was instrumental in bringing it to Wales. The local councils there are extremely film-friendly and Wales has a rich visual heritage that boasts more than four hundred castles and breathtaking landscapes. Julie's previous experiences working with Welsh technicians, coupled with the accessibility of the locations, made Wales a very favourable option.

The scale of Starz's ambition for the show required a large facility and easy access to locations. This is not something that London could offer. The most populous cities in Wales didn't seem to have the solution, either. Newport is massively industrial, so for this type of show, there was not a lot in the way of scenery. We initially looked at Cardiff and there was a potential studio location but it ended up not being a suitable long-term option. Visteon, a multi-national industrial company, had recently consolidated its operations and closed an immense facility in Swansea Bay. I was hugely excited when I walked into the derelict plant. I really had no idea of the scale and its potential and as we drove around the interior space with the headlights picking out the structural columns and the two-metre deep roof girders (which would provide a fantastic lighting grid). I knew that we had found a

home for *Da Vinci's Demons*.

The fact that nineteenth century Margam Castle and its 400-acre parkland is on the factory's doorstep is a huge bonus. Its ideal location gives the production accessibility to West Wales and makes it possible to elaborate on the scenery, using more castles, beaches and picturesque countryside.

I am familiar with Cinecitta, having shot there on an episode of *Doctor Who*. I took advantage of the HBO Rome



sets at the time, and that is actually where I learnt firsthand the pros and cons of being able to build streets internally and the freedom that it gives you; *Da Vinci's Demons* required several soundstages, and an internal studio space big enough to house the streets of Florence, to control both the lighting and the weather. A traditional studio setup would not have been financially viable and the series needed a more permanent home. The Visteon Plant ticked all the boxes.

Other than being a large industrial working space, the plant had no amenities. I followed the same principles that I established whilst setting up a studio in South Africa, and on *Doctor Who* and *Torchwood*, of wanting to retain everything in-house and on one location—fabrication, engineering, prosthetics, construction, scenic art, special effects, practical lighting, props, set dressing, as well as costume and makeup facilities, all on the site. This allows great flexibility and plays an important role in maximising production value. To be able to take the executives and directors on a journey from concept to creation all in one location is invaluable. Even the actors have commented that being exposed to things at an early stage, that they will later interact with, can help them with their performance. Having such a large space allowed all the streets to be built as interiors, and Set Designer Dan Martin was able to link interior and exterior sets seamlessly.

Because the building was originally constructed for making washing machines, its fabric retains the sound internally, and the reverse has worked in our favour, keeping external sounds out. If I had found the building three months earlier when they were actively demolishing it, we would have had 700,000 sq. ft. instead of 265,000. The positive, though, is that the space gained externally will allow for the future development of soundstages.

One of the great things about *Da Vinci* is that the brief was to create “punked up magical realism.” This, combined with David Goyer’s opening line of the season, “History is a lie,” allowed me some



Photography by Ciaran Thompson



creative license with historical accuracy, whilst still retaining a sense of the period. Using Margam Castle, a nineteenth century castle-revival country house as the Medici palace is an example of this magically realistic approach. Looking at the bigger picture, if the show runs for several seasons, I will take the viewer on an architectural journey as it was happening at the time in both Florence and Rome. Both cities were on the verge of architectural greatness and one has to remember that Michelangelo, Botticelli and da Vinci himself had not yet achieved any of their great works, and so there has to be an allowance for the visual pace of the show to grow with the characters and their

Top: The finished set for Verrocchio's Studio, designed by Dan Martin, and built by crews under the direction of construction chargehand Scott Fisher, and lead scenic painter Joseph Raynes. Above: Concept art for da Vinci's living quarters, designed using Google SketchUp and rendered in Cinema 4D by Dan Martin and Michael van Kesteren.

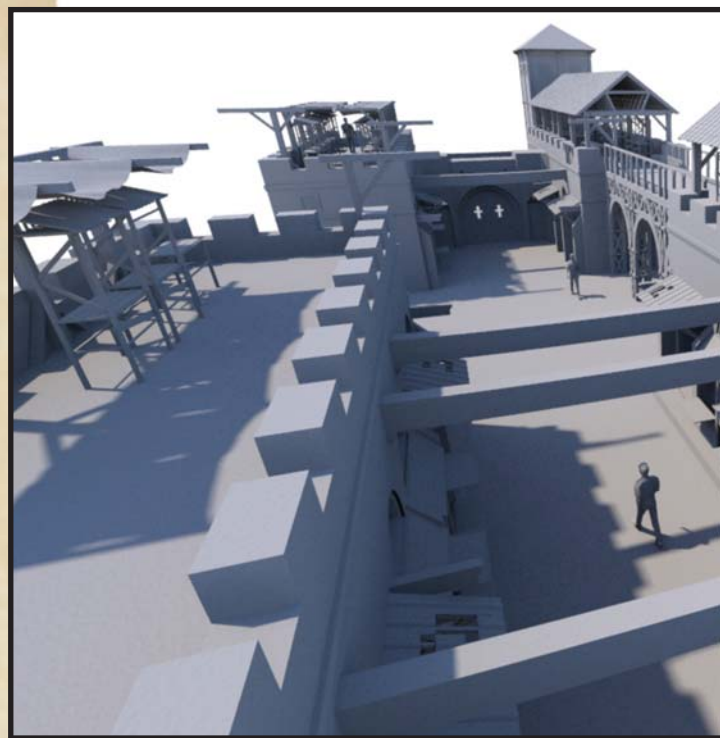
Top row: The Pontevecchio, the old bridge, is the thriving market center of Florence. Original sketches were done by Michael van Kesteren. This nearly final set design was drawn by Dan Martin in Vectorworks, modeled here in SketchUp and rendered with Shaderlight. The finished and dressed Pontevecchio set had its digital matte line clearly demarked by chroma key boards. The set extension was done in post-production by German visual effects company Pixomondo. **Center row:** Exterior paint and construction reference for the Duomo in Florence, built on the backlot at Swansea Bay Studios, rendered in Cinema 4D by Michael van Kesteren, along with a set still of the finished wall. **Bottom row:** The Widow's Tear, an interpretation of da Vinci's design, is a torture device with tie-down rings that peels one layer of skin off at a time. A concept sketch of a mariner's astrolabe. The realized prop was milled from solid brass by Barry Jones and the prop fabrication team. Concept art for Riario's Sword realized by properties master Julian Luxton in three forms: stunt, dressing and soft. All of these property concepts were drawn in Cinema 4D by Art Director Michael van Kesteren.

timeline. Early on, I made the decision to start the design in the late medieval period and hold back on the grandeur of the Rococo, giving the impression of warring factors and room for the discovery of the finer arts. The Medici palace, for example, is less of a palace and more of a fortified house that is built around a central well, protecting the water source like many of the houses of the day. As da Vinci's relationship with the Medici develops from war engineer to artisan, so will the surroundings. In Season 1, the viewer will see evidence of construction and art being created on the staircase of the palace where old frescoes have been removed, revealing the original stone elements of the building; as we progress through the season, new frescoes will be created. Season 2 will show the journey toward what we recognise as the Medici palace today.

Like so much current entertainment, CGI played a huge part in extending and enhancing *Da Vinci's* physical world; thousands of hi-res images of Florence, Rome and Milan were combed into shots and mapped onto 3D models. This allowed the series to take advantage of close-ups in locations like Carew Castle on the Pembrokeshire coast in West Wales and Caerphilly Castle north of Cardiff, whilst extending the shots with local landscape locations standing in for the Italian countryside beyond.

In Wales as elsewhere, there are many physical restrictions when filming in historical buildings and locations manager Gareth Skelding worked closely with the local authorities and preservation groups ensuring that the show got the best possible visual elements without compromising the fabrication or the shot of the building. For the interiors, again, we drew on the layers of vivid symbolism in Renaissance paintings and dressed the sets with drapery and appropriate rich decor like fruit and animals. The detail in the ironmongery and door furniture, and the introduction of bright sunlight to create Italian warmth, played a part in transforming these locations into Renaissance Italy.

The entire Art Department crew are locally based with the exception of Michael van Kesteren, a Concept Artist from Cape Town whom I met whilst working on *Outcasts* in South Africa; he has now relocated to Wales. Many of the crew have been with me since the early *Doctor Who* days and I drew mostly from this deep pool of talent. With the increasing number of productions coming to Wales, due to its accessibility and all that it has to offer, I think that it is vitally important that





Photography by Grace Crome-Hawk



we keep furthering and developing local skills. Colleges such as the Royal Welsh College of Music and Drama are instrumental in supplying the film industry in Wales with the next generation of designers and technicians. In Season 1, I had twenty-four graduates from the college working within the various disciplines of the design department. A past graduate on my team, Associate Designer James North, has been with me for eight years. He is not only responsible for running the drawing club—concepts, set design and graphics—but he has played an important role over the years in assisting me to source and develop new talent. John Wally, the show's resident da Vinci, is from West Wales and he is a fabulous Scenic Artist. He taught himself to sketch ambidextrously for the show and he had an interesting task re-creating portraits of the actors which viewers know never existed. The drawings for da Vinci's sketchbooks are very recognizable and were meticulously reproduced by Graphic Artist Kellyanne Walker.

Because London is just three hours away by truck, we used traditional prop houses for specialised dressing and props; we are very spoilt for choice and diversity in the UK. However, on long-running shows, I find that it is sometimes better to buy, so the set decorators purchased props and furniture from local antique markets in Carmarthen (West Wales) and Barry (Cardiff) and they also went to Belgium, France and Italy to purchase a varied supply of dressing from antique faires and auction houses. A local glass blower made all the decanters, glasses and platters based on documented glassware of the time and we commissioned local artists and sculptors for things like ironmongery and stained glass used in churches and for the homes of gentry that could afford it. Lee Mills Fabrics, a Swansea-based company, supplied us with all our period fabrics. Props master Julian Luxton fabricated much of the furniture and swords in-house, including the Medici family throne, various weapons and armoury and da Vinci's inventions.

In my experience, anything is possible in Wales. The scenery makes it a fantastic backdrop and there is a fast-developing infrastructure and extensive skills base. If there is a future for high-end television of this scale and genre in the UK, location work will have to be juggled with studio work and the regions make this far more accessible, cost-effective and attractive on many levels. **ADG**



Background: Graphic Artist Kellyanne Walker accurately reproduced the drawings for da Vinci's sketchbooks. **Above:** The production employed several alumni of the Royal Welsh College of Music and Drama including, from left to right, locations assistant Aly Lammie, costume assistant Amy Barrett, Art Department assistant Harriet Annabelle Willis, Graphic Designer Kellyanne Walker, props buyer Camilla Blair, Standby Art Director Ciaran Thompson, Scenic Artist Louise Bohling, Art Department assistant Holly McCarthy, Scenic Artist Clive Clarke, props/costume fabricator Katarina Pazderova, dressing prop hand Medard Mankos, and Associate Designer James North.

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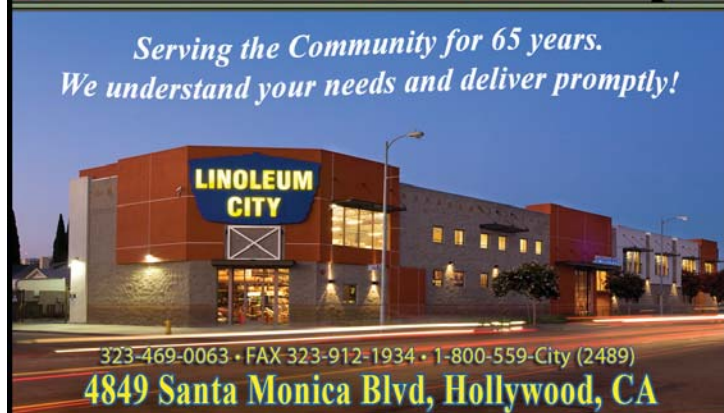
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production design



SCREEN CREDIT WAIVERS

by Laura Kamogawa,
Credits Administrator

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

THEATRICAL:

Francois Audouy – THE WOLVERINE –
20th Century Fox
Jim Clay – RED 2 – Lionsgate
Tony Corbett – BROKEN HORSES –
Mandeville Films
John P. Goldsmith – ALL IS LOST – Lionsgate
Jeffrey Pratt Gordon – ADDICTED – Lionsgate
Clayton Hartley – WE'RE THE MILLERS –
Warner Bros.
Tyler Robinson – THE KINGS OF SUMMER –
CBS Films

Eloise Stammerjohn – TYLER PERRY'S A MADEA
CHRISTMAS and SINGLE MOMS CLUB –
Lionsgate
Patrick Tatopoulos – 300: RISE OF AN EMPIRE –
Warner Bros.
Freddy Waff – UNTITLED JORDAN RUBIN PROJECT –
Zombeavers, LLC
Peter Wenham – NOW YOU SEE ME – Lionsgate

TELEVISION:

Oana Bogdan – JUSTIFIED – FX Network
Erik Carlson – SPY – ABC Studios
Maria Caso – BETRAYAL – ABC Studios
Jerry Fleming – MIXOLOGY – ABC Studios
Arv Greywal – LUCKY – ABC Studios
Bruton Jones – UNTITLED MARC MARON
PROJECT – 20th Century Fox Television
Doug Kraner – DEVIOUS MAIDS – ABC Studios
Harry Matheu – SAM & CAT – Nickelodeon
Greg Melton – RAGTAG – ABC Studios
Claude Paré – GOTHICA – ABC Studios
James Spencer – RECKLESS – ABC Studios
Loren Weeks – MURDER IN MANHATTAN –
ABC Studios



SPARE TIME?

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For information, email: derek.krull@mpmf.com or call 818 876 1915.

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membership



WELCOME TO THE GUILD

by Alex Schaaf, Manager, Membership Department

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

Art Directors:

Caity Birmingham – WHITE BIRD IN A BLIZZARD – White Bird Productions, LLC
E. David Cosier – VEEP – HBO
Todd Fjelsted – WHITE BIRD IN A BLIZZARD – White Bird Productions, LLC
Linn Gelert – COLUMBIA SPORTSWEAR commercial

Assistant Art Directors:

Louis Joseph Comeau IV – MR. MONSTER – Mr. Monster, LLC
Lauren Day – MARVIN MARVIN – Paramount
David Krummel – CHICAGO FIRE – NBC
Samuel Ogden – ARMY WIVES – ABC
Jessica Shorten – VICTOR – CMS Productions
Katelynn Wheelock – 85th ANNUAL ACADEMY AWARDS – AMPAS

Graphic Artists:

Adrian Bailey – ABC TV
Tina Charad – TRANSCENDENCE – Warner Bros.
Allan Giacomelli – FOX Network
Lori West – ARRESTED DEVELOPMENT – 20th Century Fox

Electric Graphic Operator:

Brendan Hughes – Fox Networks

Scenic Artist:

Johnny LeBlanc – Pasadena Playhouse

Previs Artist:

Nate Hopkins – THE TWILIGHT SAGA:
BREAKING DAWN – Summit Entertainment

TOTAL MEMBERSHIP

At the end of April, the Guild had 2067 members.

AVAILABLE LIST

At the end of April, the available lists included:

- 111 Art Directors
- 78 Assistant Art Directors
- 11 Scenic Artists
- 4 Student Scenic Artists
- 16 Graphic Artists
- 24 Graphic Designers
- 1 Electronic Graphics Operator
- 100 Senior Illustrators
- 3 Junior Illustrators
- 8 Matte Artists
- 55 Senior Set Designers
- 7 Junior Set Designers
- 3 Senior Model Makers



coming soon

THE WOLVERINE

François Audouy, Production Designer

Ian Gracie, Supervising Art Director
Rika Nakanishi, Michael Turner, Art Directors
Andrew Chan, Simon Elsley, Jenny Hitchcock, Assistant Art Directors
Justin Goby Fields, Wayne John Haag, Steve Jung, Manuel Plank-Jorge, Joshua Min, Concept Artists
Michele Moen, Josh Nizzi, Illustrators
John Coven, Daniel James Cox, Todd Harris, David Russell, Storyboard Artists
Jared Krichevsky, Creature Designer
Geoff Kemmis, Concept Model Maker
Harry Locke IV, Graphic Designer
Matt Connors, Lead Scenic Artist

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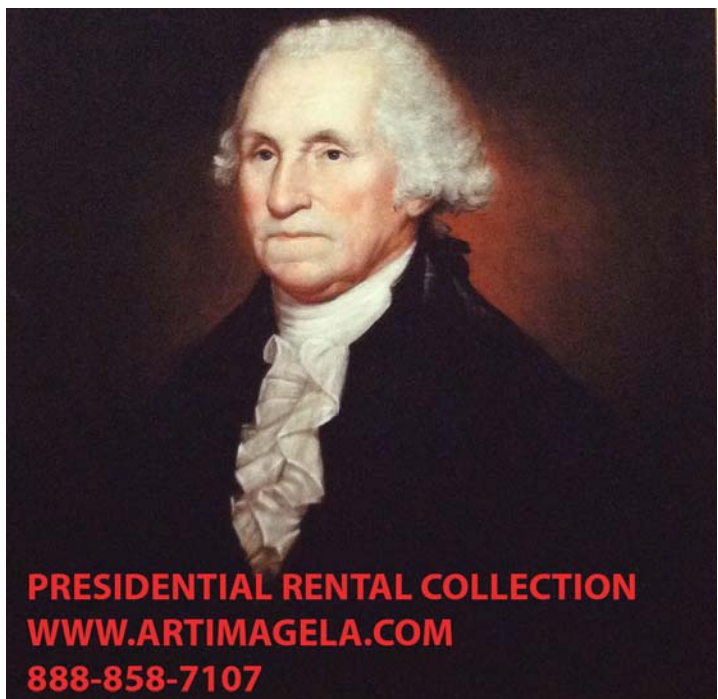
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calendar

GUILD ACTIVITIES

June 12 @ 6:30 PM
Board of Directors Meeting

June 17 @ 7 PM
IMA Council Meeting

June 18 @ 7 PM
ADG Council Meeting

June 19 @ 5:30 PM
STG Council Meeting

June 20 @ 7 PM
SDM Council Meeting

June 30 @ 5:30 PM
TOUCH OF EVIL (1958)
Film Society Screening
at the Aero Theatre

July 4
Independence Day
Guild Offices Closed

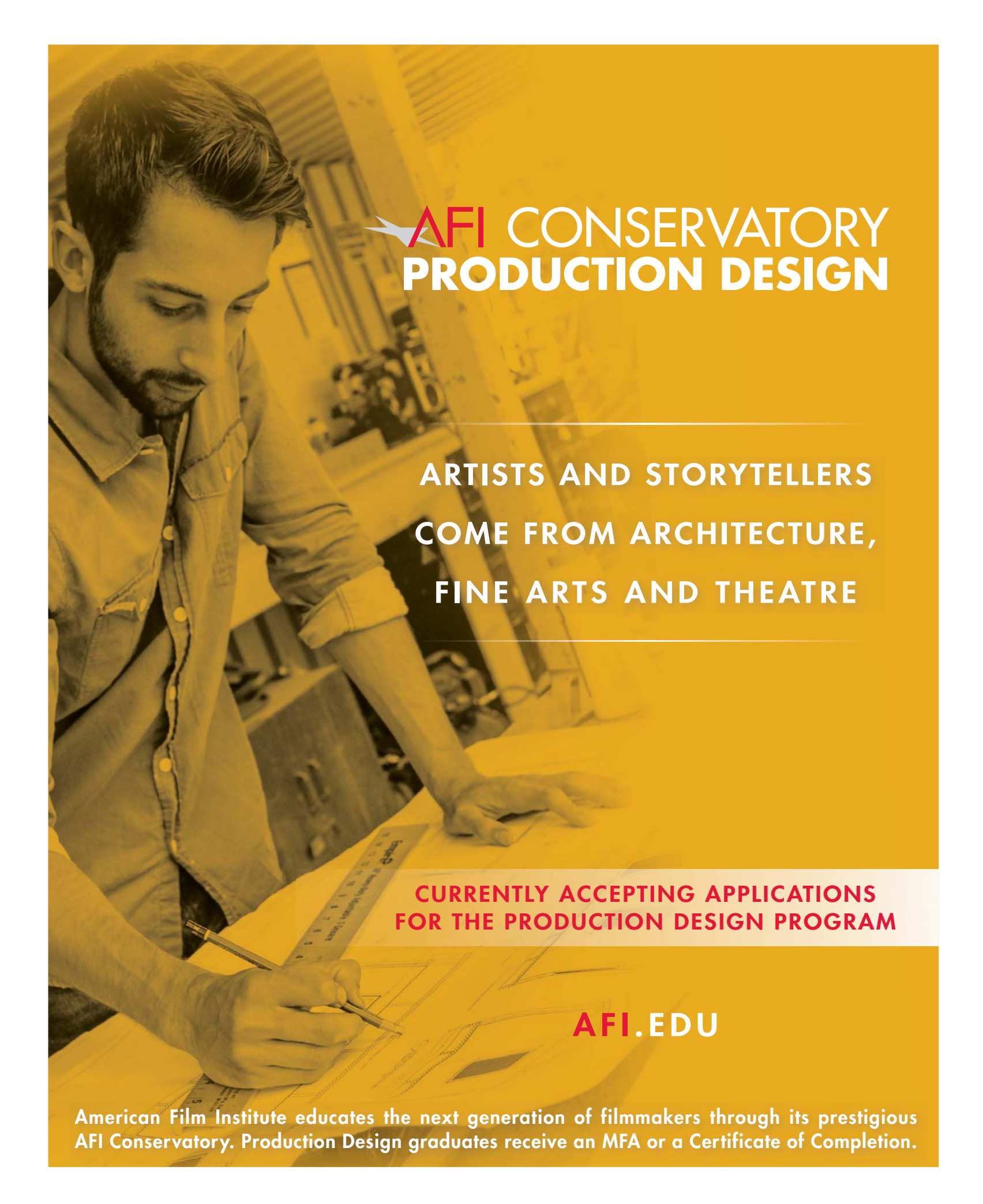
July 15–19
IATSE General Executive Board Meeting
Boston, MA

July 20–21
IATSE District 2 Convention
Boston, MA

July 22–26
IATSE 67th Quadrennial Convention
Boston, MA

July 28 @ 5:30 PM
20,000 LEAGUES
UNDER THE SEA (1954)
Film Society Screening
at the Egyptian Theatre

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

A man with dark hair and a beard, wearing a denim shirt, is focused on his work. He is using a pencil to draw on a large sheet of paper that has architectural blueprints on it. A ruler is placed on the paper. The background is a workshop or studio with various tools and equipment. The entire image has a warm, yellowish-orange tint.

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milestones



JAROSLAV “JERRY” GEBR 1926–2013

by his family and friends

Jerry Gebr, the longtime head of the Scenic Art Department at Universal Studios, passed away in Tarzana, CA, after a long illness. He was 86. During his career, Gebr worked for some of the biggest names in Hollywood including Steven Spielberg, Clint Eastwood, Alfred Hitchcock and George Roy Hill. On the side, he frequently painted portraits and copies of artworks for directors’ and stars’ collections. “They’d put the originals in safe storage and hang Jerry’s versions on the wall. Nobody could ever tell the difference,” his son-in-law Kevin McMahon said.

Above: Jerry Gebr with an oil painting of leading U.S. Army officers that he painted during President Ford’s administration to hang on the walls of the White House. He also painted murals of the Battle of Gettysburg for the Pentagon.

The bulk of his studio work was original paintings and fine art copies for movies and television, typically large assignments such as a full-scale reproduction of Michelangelo’s Sistine Chapel frescoes for 1968’s *The Shoes of the Fisherman*. His paintings also appeared in *My Fair Lady*, *Camelot*, *The Sound of Music*, *Xanadu*, *Scarface*, *Batman*, *Star Trek*, and *The Princess Diaries*, and he created the distinctive chapter title cards for *The Sting* and *Dune*. His television work included *The Wild Wild West*, *Amazing Stories*, *Columbo*, *Kojak*, *Murder, She Wrote*, and *24*, and he is perhaps best known as the artist who created the paintings featured in the opening of each episode of Rod Serling’s *Night Gallery*, where each week a new tale is represented by a disturbing painting in an old museum. Gebr was a decades-long member of both the Academy of Motion Picture Arts & Sciences and Local 816 before it merged into the ADG.

Born in Czechoslovakia, Gebr trained as a painter and sculptor at the Prague Academy just after World War II. He escaped the country following the 1949 Communist coup, crossing the border into Bavaria, and continued his art education in Munich and Florence, eventually moving to Bogota, Colombia, where he painted portraits and murals on commissions from the government and the Catholic Church. He came to the United States in the 1950s, initially creating album covers for Capitol Records' artists Nat King Cole, Peggy Lee, Joan Baez and others. He then moved on to a fifty-year career as a Scenic Artist in Hollywood, painting first at Fox and MGM, before he became the head of the Scenic Art Department at Universal Studios where he stayed for thirty years.

Gebr had an wonderful ability to immerse himself in an unlimited range of artistic styles. No historical period or medium posed an obstacle. From the Western scene on the semi-truck trailer in *Smokey and the Bandit* to a Baroque-style portrait on a set for Alfred Hitchcock or the happy billboard welcoming tourists to Amity, Massachusetts, in *Jaws*—everything was delivered within the film's production window and with unwavering quality. He worked hard to satisfy Universal's well-known drive for commercial shortcuts, but while doing so, he always stood his artistic ground, displaying his classic European craftsmanship in even the most simple work for a network sitcom or a farcical feature film such as in Mel Brooks' *Robin Hood*, *Men in Tights*. No job was too small or too big for Gebr; the love and attention to his work was constant.

Throughout his career, he continued to augment his Hollywood work with independent commissions for a variety of clients including the U.S. Army and Marine Corps, Circus Vargas, Hastings School of Law, Harcourt-Brace Jovanovich, the Jules Stein Eye Institute at UCLA, major resorts in Atlantic City and Las Vegas, the Los Angeles Holocaust Memorial, and prominent private collections. He remained in demand as a freelancer after retiring from Universal, and his commissions included portraits of stars such as Kim Novak, Orson Welles and Julie Andrews, as well as works for the U.S. military that hang in the Pentagon and the White House.

After he retired, Jerry continued to draw and paint. He loved reading and sports, and if you wanted to know anything about history, he always had the answer. He enjoyed watching football, played ice hockey and tennis, loved the ocean, loved animals, loved nature—he was a lover of life. He made his own healthcare decisions and put up a good fight until the end.

The extraordinary artist, in spite of his tremendous achievements, remained a very humble man. "I think I left enough good work," he said to his wife when asked how fulfilled his life had been.

Below: Gebr's act-break cards and opening titles for *THE STING* helped set the film's unique style that earned it seven Oscars®, including Best Art Direction (Henry Bumstead) and Best Picture.



reshoots



Image from Ray Harryhausen and Tony Dalton (2005). *The Art of Ray Harryhausen*. London: Aurum Press.

This gorgeous charcoal and pencil drawing on illustration board is signed by the Concept Artist who drew it, Raymond Frederick “Ray” Harryhausen, who died last month at the age of 92, one of the giant talents of stop-motion animation and visual effects. The scene depicts Sinbad the Arabian sailor on the Isle of Colossa, in battle with an enchanted skeleton, for *THE 7TH VOYAGE OF SINBAD* (1958), a film which was directed by Oscar®-winning Production Designer Nathan Juran. Harryhausen’s command of the drawing is stunning, clearly demonstrating his grasp of anatomy, cinematic technique and dramatic storytelling.

Concept Artists are the true heroes of fantasy films. Their work is seldom seen by the public, but it helps establish the look of a film at the very beginning of production. Harryhausen’s own drawings were generally unknown until the release in 2005 of his book *THE ART OF RAY HARRYHAUSEN*. Its pages cover the entire creative process from his initial sketches to the final stop-motion miniatures.

Taking the advice of his mentor Willis O’Brien, the man who had animated the dinosaurs for the original *THE LOST WORLD*, *MIGHTY JOE YOUNG* and *KING KONG*, Harryhausen enrolled in art and anatomy night classes at Los Angeles City College. Later, he would take classes in Art Direction, editing and photography at the University of Southern California. Concept art, he learned, was as important a part of stop-motion animation as the animation itself.

In 2007 at the 12th Annual Excellence in Production Design Awards, Ray Harryhausen was given the Guild’s Award for Outstanding Contribution to Cinematic Imagery, the highest honor the Guild bestows on a non-member.



The Art Directors Guild Film Society and
The American Cinematheque



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Sunday, May 19

THE X-FILES (1993-2002)

The Truth Is Out There... at the Egyptian Theatre!

Celebrating the 20th anniversary of the remarkable X-Files television series by screening two notable episodes: Season 7's "Je Souhaite" (*I Wish*), (2000) written and directed by **Vince Gilligan**; and Season 6's "Triangle," (1998) written and directed by **Chris Carter**. Both filmmakers will be in attendance along with their production designer, **Corey Kaplan**. Moderated by production designer **John Muto**.

Sunday, June 30

TOUCH OF EVIL (1958)

at the Aero Theatre!

See the 1998 Re-release Version, a visually arresting film noir masterpiece. You've heard much about Orson Welles; now learn about the remarkable craftsmen behind the vision. Discover the Universal Studio style and the versatile career of the film's production designer and 2013 ADG Hall of Fame Inductee, **Robert Clatworthy**. Moderated by production designer **Thomas A. Walsh**.

Sunday, July 28

WALT DISNEY'S CLASSIC (1954)

20,000 LEAGUES UNDER THE SEA

at the Egyptian Theatre!

Jules Verne's cinematic steampunk adventure story and the most expensive Hollywood tentpole film of its day. The perfect popcorn matinee for the entire family! Celebrating the remarkable legacy of production designer, artist, Disneyland theme-park visionary, musician, raconteur and 2013 ADG Hall of Fame Inductee, **Harper Goff**. Moderated by production designer **Thomas A. Walsh**.

Sunday, August 25

COWBOY BEBOP: THE MOVIE (2001)

(TENGOKU NO TOBIRA)

at the Aero Theatre!

This is anime that's as far from Miyazaki as Hitchcock is from Chaplin, with all the emotion and visceral impact of any great live action film in a story that's part film noir, part spaghetti western and part HK actioner. Guests will be drawn from the worlds of production design, illustration and feature animation. Moderated by production designer **John Muto**.

Screenings start at 5:30 PM

Egyptian Theatre, 6712 Hollywood Boulevard, Hollywood
Aero Theatre, 1328 Montana Avenue, Santa Monica

General Admission: \$11. American Cinematheque Members: \$7.
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