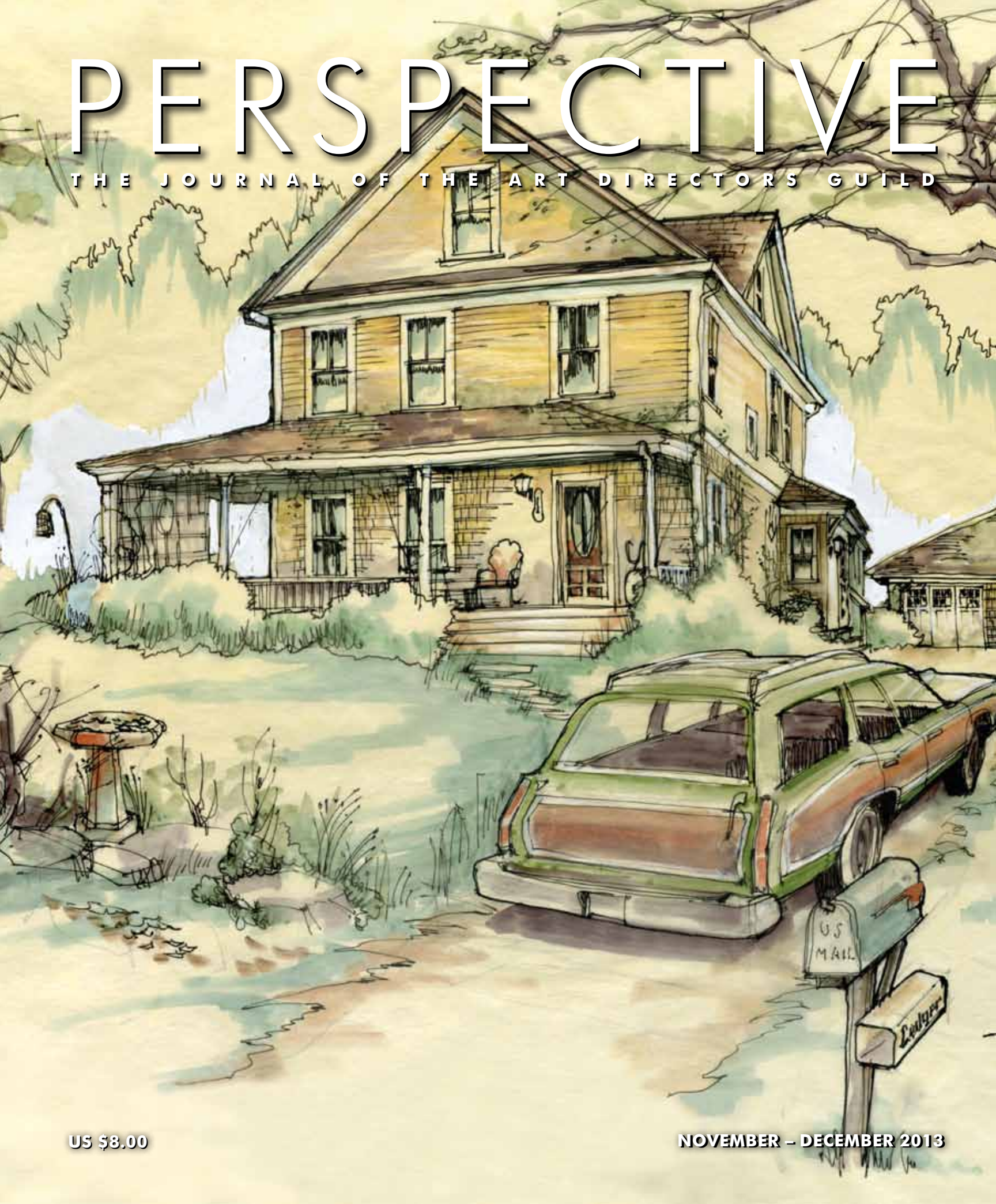
PERSPECTIVE

THE JOURNAL OF THE ART DIRECTORS GUILD



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TODD McCARTHY, The Hollywood Reporter

12 YEARS A SLAVE

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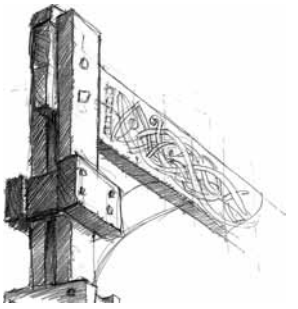

ON THE COVER:
A design development sketch, done in rollerball pens and colored markers on onion skin by Production Designer Steve Saklad, of Adele's house in Massachusetts for *Labor Day*.

PERSPECTIVE

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November/December 2013

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EQUAL HOUSING OPPORTUNITY

editorial

VISUAL BARTENDING

by Michael Baugh, Editor

There are no specific educational requirements in order to become a motion picture or television designer. Those of us who have managed to eke out a living in this shaky endeavor have typically come to it following one of three paths: live theater design, film school, or dropping out of some other completely unrelated pursuit and accidentally falling into the Art Department.

However different these paths may be, most successful entertainment artists, whether working as Production Designers or in another Art Department position (Illustrator, Graphic Designer, Scenic Artist, Set Designer, etc.) have similarities in their educational backgrounds. The majority (and there are rule-proving exceptions) have acquired a minimum of a bachelor's degree from a respected institution. Some years back, Contract Services Administration did a survey of the educational histories of all common industry crafts and discovered that Production Designers were the second most educated group (after writers)—more so than directors, cinematographers, and (perhaps not surprisingly) studio executives. A large number of Guild members have MFAs in theater, film, architecture or fine arts.

Designers with a strong and varied background in the liberal arts have a head start in entertainment design. The first skill each will need is the ability to read a script, not just to understand what is happening, but also to appreciate subtexts and subtleties, to imagine backstories and historical contexts, and to divine the emotional states of the protagonists and villains. In short, a designer needs to be able to read critically.

Most designers don't limit their creative talents and experience to a single genre. This is a business for people with a low tolerance for boredom, and one of its joys is the opportunity to explore many kinds of films, to create a wide range of environments, and to squeeze creative juices into a variety of new visual cocktails. Research is absolutely necessary to this process, in order for movies to have convincing and realistic environments, both in a historical sense (location, era, plot requirements) and an emotional sense as well (color, scale, the quality of light). The complete entertainment designer's education has to teach rigorous research skills so he/she can continue to invent original libations.

Even those designers who have fallen into this field accidentally, after studing law or medicine or particle theory, need the basic ability to create a visual world, starting only with words on paper—in the late Harold Michelson's words, "to look at nothing and see everything." Helpful skills in this arena include basic artistic facility, the ability to draw and sculpt and capture photographs sensitively. Like all skills, these can be taught, and the successful designer has learned them. "I can't draw," makes no more sense than "I can't drive a car." You may never be Mario Andretti, but you can learn and you can get where you are going.

A few colleges, universities, and independent institutions feature programs in filmmaking. The American Film Institute is probably the best, teaching a variety of film specializations including Production Design; but as inspiring as these professional courses are, they are not a substitute for the basic underlying skills: critical reading, robust researching dexterity, a trained artist's hand. The designer with these raw materials, and an alert and observant mind, will be able to create delicious, inventive, and satisfying concoctions on the screen.

contributors

FRANÇOIS AUDOUY was born in the south of France but was raised in the small town of Fillmore, CA. He learned the craft of Art Direction by apprenticeship, mentoring with Production Designers Bo Welch and Alex McDowell. Doubling as an Illustrator and Graphic Designer, he eventually transitioned to Art Direction on such films as *Green Lantern*, *Charlie and the Chocolate Factory*, *The Terminal*, and *Spider-Man*. An early adopter of progressive design tools, Mr. Audouy was one of the first Concept Illustrators to work all-digitally. As an Art Director, he has assembled highly collaborative Art Departments, and has done so all around the world. He is currently wrapping up work on the epic fantasy film *Dracula Untold* for Universal Pictures in Belfast. In addition to designing *The Wolverine* for director James Mangold, he also designed *Abraham Lincoln: Vampire Hunter*, directed by Timur Bekmambetov.

DREW BOUGHTON grew up in a theater family in Massachusetts and was building or painting sets from the time he could hold a paint brush. He received a BFA in sculpture and painting from the University of Massachusetts at Amherst and an MFA from the Yale School of Drama in theatrical stage design where he studied with renowned stage designer Ming Cho Lee. He received numerous awards for his designs in regional theaters before moving to Los Angeles in 1998, where he met another key mentor and inspiration, the late director Tony Scott. Mr. Boughton was Art Director on *Domino*, *Deja Vu*, and *Unstoppable*. His first Production Design, the feature film *The Man with the Iron Fists*, was set in 1860s' feudal China, and stars Russell Crowe, Lucy Liu, and RZA, who also directed and co-wrote the script with Eli Roth. Mr. Boughton designed the pilot and first season of *Hemlock Grove*, a new-content episodic show for Netflix. He and his wife, Linda Newman Boughton, live in Los Angeles.

TOM CONROY studied Production Design at the National Film & Television School in the UK. He works in both film and television. Amongst the many projects he has designed are Neil Jordan's darkly comic but moving *Breakfast on Pluto*, and Damien O'Donnell's *East Is East*. His other films include *Intermission*, *The Roman Spring of Mrs. Stone* and *West Is West*. In television, Mr. Conroy is probably best known for his work on the four series of Showtime/Working Title's period drama *The Tudors*. He has been nominated three times for an Emmy® for Outstanding Art Direction, winning in 2010 for *The Tudors*. He also picked up three Gemini Awards from Canada and was nominated twice for the Art Directors Guild Award.

Born in Bangalore, India, in 1965, **MARK DIGBY**, his parents and four older siblings moved to the UK when he was barely two, settling near Wimbledon in South West London. After not completing a degree in engineering, Mr. Digby worked for a few years in an office before a chance invitation to join a local theater presented itself. Through meeting other theater designers that also worked in television, he was able to get his foot in the door of the Art Department. The next few years saw him work his way up through all levels of the department, finally getting his first opportunity as a Production Designer for director Michael Winterbottom in 2005. Keen on all sports, and with soccer his lifelong joy, Mr. Digby still plays whenever he can. He is a season ticket holder and lifetime supporter of London's Arsenal FC. He enjoys running, swimming, politics, current affairs and photography. He lives with his partner Becki and his son Edward (born this past May) in South East London.

Labor Day marks **STEVE SAKLAD's** fourth collaboration with cherished co-conspirator Jason Reitman. They first joined forces on *Thank You for Smoking* back in 2005, followed by *Juno* and *Up in the Air*. Mr. Saklad's youngest fans were more thrilled with his work as Production Designer on *The Muppets* in 2011, which spoke to his long-time dream of working on an old-school true-blue movie musical. Theater is deep in his blood. Following his training at the Yale Drama School under Ming Cho Lee, he spent a decade assisting such Broadway set design masters as Tony Walton and David Mitchell before the siren song of feature films lured him away from the marquees of Shubert Alley to the sun-bleached tinsel of Hollywood. He now calls Silverlake his home, which he shares with his partner of twenty-one years, Paul Hartman, who is a leadman in the industry. Paul and Steve have now married each other twice for good measure, and will continue to do so as often as is necessary.

adg.org

The **HOMEPAGE** at **adg.org** is your gateway to a wealth of additional information about the Guild, its activities, programs, educational opportunities, and a lot more. Check out past issues of PERSPECTIVE; learn about the new Production Apprentice program; and members can log on to the internal pages to see the latest training opportunities.

HOMEPAGE

FIND AN ARTIST – A member-generated list of artists and designers who wish to be available for work 24/7. Not all members are listed, but it's a great place to look over ADG members' work. Left is a detail of Charlie Daboub's *Tooth Fairy 2*. ADG members should all put their work up.

FIND AN ARTIST

How do as few as five, or as many as fifty artists work together to create a coherent, believable world in which to stage the action of the modern motion picture? To find out, visit the **ADG-AT-COMIC-CON** page to see art such as Dylan Cole's at left, or view streaming video of the Guild's panel discussions.

FACEBOOK

Follow the ADG on **TWITTER** and join an ongoing discussion of the Guild and its activities, past and future. Members, and the ADG office, post photographs and announcements of interest to members and nonmembers alike, including screenings, panel discussions, and cowboy festivals such as this one at Melody Ranch last April.

TWITTER

Scan the QR codes above to open each of the sites on your iPhone, Android, Windows, or Blackberry cellphone.

from the president

CHRISTMAS IN BLACK AND WHITE

by Mimi Gramatky, Art Directors Guild President

As the days become shorter and the nights longer and we all prepare for the onslaught of movie openings hoping for Oscar® consideration, we must also remember that this is the season of classics. As a kid growing up in an era that had no iPads or smartphones, no Internet or computers for that matter, no CDs, DVDs, VCRs—much less DVRs—and when even color televisions were a rare commodity, I relished this time of year when I could sit in front of my family's black-and-white Motorola console and devour some of Hollywood's greatest holiday classics. Now, ironically, with help from the Internet, it's a treat to view these classics and enjoy bits of their stories.

The beginnings of *It's a Wonderful Life* (nee *The Greatest Gift* written by Philip Van Doren Stern in 1939) remind me of a 1940s' KickStarter campaign. When Van Doren Stern found no publisher for his short story, he made it into a twenty-page Christmas card and mailed two hundred copies to family and friends in 1943. The card made its way to RKO producer David Hempstead. RKO took it to Cary Grant who eventually passed and Frank Capra bought the rights for $10,000 in 1945. Art Director Jack Okey and Capra used Seneca Falls, NY, as their inspiration for Bedford Falls. Seneca Falls holds an annual festival in the film's honor and in 2009 they opened the Clarence Hotel, named for George Bailey's (James Stewart) guardian angel (Henry Travers). Producers Edward Zwick and Marshall Herskovitz honored the movie by naming their production company after the fictional town. Released in 1946, nominated for multiple awards, in 1998 the AFI ranked it #11 on its *100 Years...100 Movies* list.

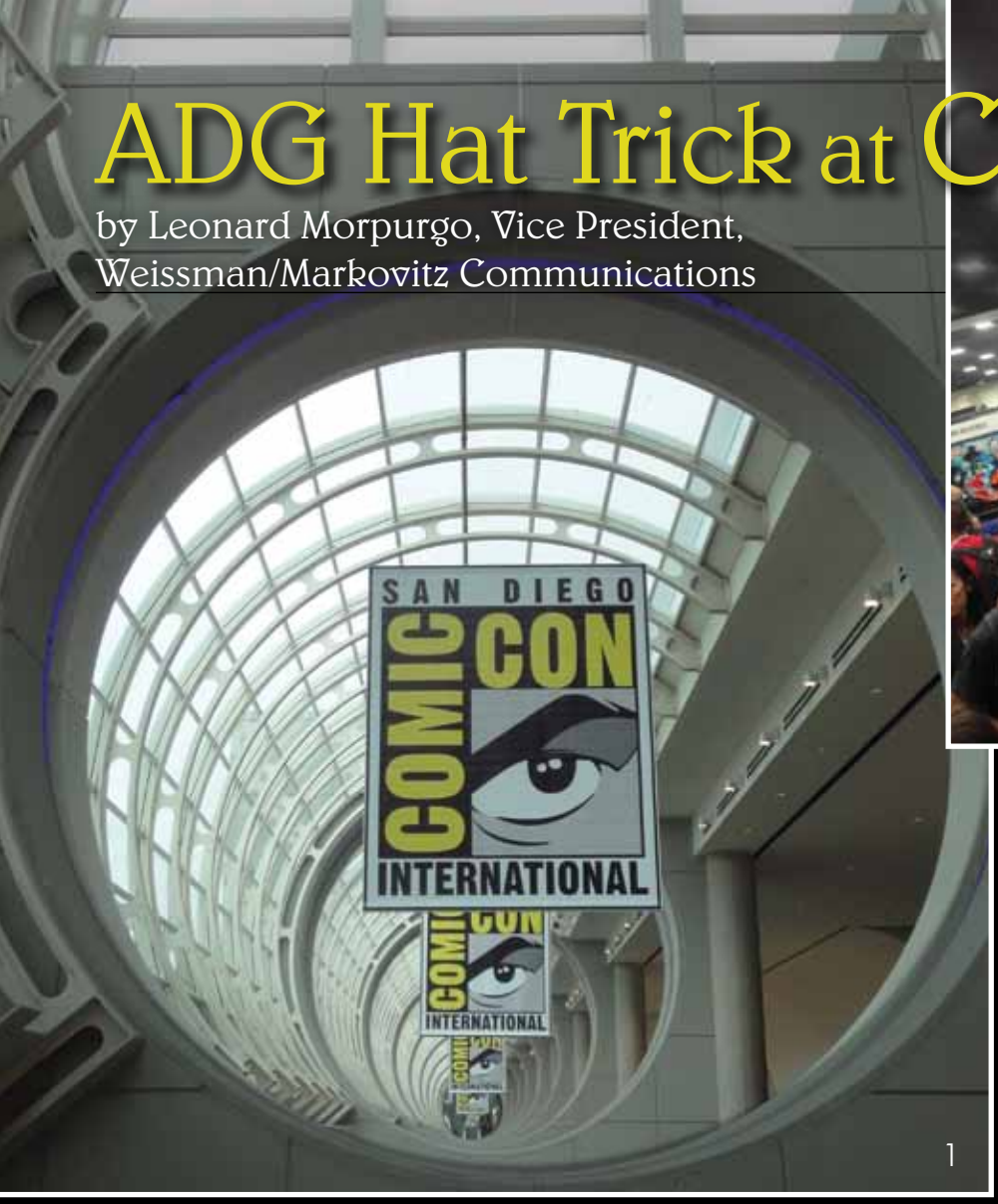
Miracle on 34th Street, though a Christmas movie, was released on May 2, 1947, because Darryl Zanuck insisted that more people went to movies in the summer. The studio then promoted the movie without revealing its setting. The film was designed by Richard Day and Richard Irvine, who had the Steiff company make the window displays for Macy's. These displays can still be seen every December in Milwaukee, WI. Although the film has been cited for legal inaccuracies, somehow as a kid—even as an adult—it makes little difference to me or to the joy of the story. The film won four Oscars® and was adapted and remade by John Hughes in 1994, starring Richard Attenborough, designed this time by Steve Arnold.

Holiday Inn, the highest grossing musical of its time, starring Bing Crosby and Fred Astaire, with music by Irving Berlin, was released in August 1942 and gave birth to the song "White Christmas." Designed by Roland Anderson and Hans Dreier, *Holiday Inn* was shot on location at the Village Inn on the Russian River in Sonoma County, CA. As a kid I was delighted by the animated turkey trying to decide the date of Thanksgiving. What I didn't know was that during production, President Roosevelt had tried to expand the Christmas shopping season by moving Thanksgiving one week earlier in the month, sparking a controversy known as "Franksgiving." Halfway through production, Pearl Harbor was attacked, resulting in the expansion of Fred Astair's Fourth of July firecracker dance to include more patriotism. Censorship was rare on television when I was a kid so I got to see the controversial number called "Abraham" with Bing Crosby in blackface. Today, Turner Classic Movies airs the unedited version. Other venues which survive on sponsorship, only show the edited version. Based on the song, the 1954 movie *White Christmas* is considered a very loose remake.

All of these classic films were shot in black and white so I didn't lose much watching on our old family television. Over the course of the years, all have been colorized and, frankly, I still prefer watching them in black and white.

ADG Hat Trick at Comic-Con

by Leonard Morpurgo, Vice President, Weissman/Markovitz Communications



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This year, for the first time in its seven years at Comic-Con, the Art Directors Guild fielded three panels. As usual, it was no ho-hum event; there were jammed exhibit areas, long lines, weird (and not-so-weird) costumes and the eager faces of fans whose entire year revolves around these four days in July.

The new panel featured Guild crafts that haven't participated before. These new kids on the ADG podium, specialists in various disciplines within feature film Art Departments, played to a full house. Moderator, Supervising Art Director John Dexter, explained that the topic was *The Art of Collaboration – The Collaboration of Artists*. Some of the panelists had worked together, in some cases long distance, on *Captain America: First Avenger*, proving that a mere 6,000-mile separation between Hollywood and London was no obstacle to their creativity. Panelists were Concept Model Maker Jeff Frost, Lead Vehicle Designer Daniel Simon, Graphic Designer Karen TenEyck and Set Designer and Assistant Art Director Clint Wallace. They discussed the intricacies of working together on large-scale projects, such as *Pirates of the Caribbean II* and *III* and *TRON: Legacy*, giving the fans the kind of detail that they treasure and will doubtless be able to quote a decade from now.

The Illustrators' panel, most of them veterans of Comic-Con, came into the business through circuitous routes, according to moderator Tim Burgard. Peter Rubin started out as a truck driver on a CBS production. Patrick Rodriguez took the only class in previs. "I was like the one-eyed guy in the valley of the blind." He still does previs but also works in a number of related areas. Benton Jew, who has his own booth at the Con, took time out to join the panel. He said that he's been drawing as long as he can remember, and always wanted to be a comic book artist. While still in art school he joined ILM for four days a week. He remained there for thirteen years as visual effects Art Director. Gabriel Hardman also started out as a comic book artist, sending samples to Marvel and DC when he was fourteen.

Oscar®-nominated Production Designer Jim Bissell, the panel's moderator, flew in from Berlin where he had been working on *Monument Men*. He said that he and his fellow panelists were particularly delighted to be at Comic-Con because, unlike Illustrators and other members of the Art Department, Production Designers never get the chance to work together and rarely meet. Panelists were Emmy®-nominated television designer Corey Kaplan (*The X-Files, Scandal*), Alex McDowell *(Man of Steel, Minority Report*), Oscar winner Robert Stromberg, who flew in from Toronto, (*Alice in Wonderland, Avatar*) and Tom Sanders (Oscar nominated for *Saving Private Ryan,* and designer of this year's *After Earth*).

Corey Kaplan quoted Oscar-winning Production Designer Gene Allen's description of the job: "If, God forbid, the director dropped dead in the middle of the set, the Production Designer can politely walk over his body and know enough to be able to take over the shot."

Photography by Laurie Welch and Elena-Beth Kaye


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(1) The four-day Comic-Con International convention is held at the San Diego Convention Center; (2) more than 130,000 fans of comic books and related media attend; (3) Production Designers panel, left to right: Moderator Jim Bissell, Tom Sanders, Corey Kaplan, Robert Stromberg, Alex McDowell; (4) Illustrators panel, left to right: Moderator Tim Burgard, Benton Jew, Peter Rubin, Gabriel Hardman, Patrick Rodriguez; (5) some folks came from as far away as Tatooine to visit Comic-Con; (6) Cinema Makeup School is celebrating its 30th anniversary; (7) two scary guys, and a girl, not so scary; (8) Playmate Pamela Horton interviewed Clint Wallace for Playboy.com; (9) Art Department panelists: left to right: Moderator John Dexter, Clint Wallace, Karen TenEyck, Jeff Frost, Daniel Simon.

Above: James Pearce Connelly's set for last year's Awards Banquet, on stage at the Beverly Hilton Hotel.

THE 18TH ANNUAL ART DIRECTORS GUILD EXCELLENCE IN PRODUCTION DESIGN AWARDS

by Raf Lydon and Dave Blass, ADG Awards Producers

On February 8, 2014, the Beverly Hilton Hotel will once again play host to the Art Directors Guild Banquet and Awards Ceremony. Save the date and reserve your tickets quickly when the invitation arrives. The ticket price remains the same, making this a very affordable evening. We hope you join us.

We are happy to announce a new host for our event this year; comedian Owen Benjamin will dazzle us with his quick wit and talent as a pianist. Benjamin has been featured on many popular television programs such as *Chelsea Lately, Gotham Comedy Live, Late Night with Jimmy Fallon, Nick Swardson's Pretend Time* and *The Jay Leno Show*. He can currently be seen live at the IMPROV Comedy Clubs across the country and as Owen Walsh on TBS' *Sullivan & Son*.

Two-time Oscar®-winning Production Designer Rick Carter will receive the Guild's Lifetime Achievement Award. Carter won the Academy Award last year for Steven Spielberg's *Lincoln* and for 2010's *Avatar* and was nominated for *Forrest Gump* (2004) and *War Horse* (2011). His career began in 1976 on *Bound for Glory* and he has had a long association with Mr. Spielberg and Robert Zemeckis, working on such films as *The Goonies* (1985), the *Back to the Future* trilogy, three *Jurassic Parks*, *Amistad* (1997), *Cast Away* (2000), *The Polar Express* (2004), and *War of the Worlds* (2005). He is currently working on *Jurassic World*.

There will be music, breathtaking film clips, food, wine and a wonderful evening celebrating the work we all do. The reception beforehand is an opportunity to reconnect with folks you may not have seen in a long time.

ART DIRECTORS GUILD AWARDS TIMELINE

by Debbie Patton, Manager, Awards & Events

The awards season is underway. The Guild uses an electronic online submission and voting system. If you prefer to submit or vote on paper, you must let Debbie Patton know: **debbie@adg.org – 818 762 9995**

Please take note of the voting timeline below:

Tuesday, October 15, 2013
Television submissions BEGIN
Friday, November 15, 2013
Television submissions END

Saturday, November 16, 2013
The Awards Committee will review the television submissions
By Wednesday, November 20, 2013
Members will be notified if their television submission was accepted

At this time you may upload promotional content to the ADG website. Members may also upload promotional content for feature films. However, if the film is not on the list provided by AMPAS on December 18, it will be removed.

Wednesday, December 18, 2013
Feature Film List delivered from AMPAS
Friday, December 20, 2013
Online voting BEGINS for nominations for feature films and television
Wednesday, January 8, 2014, 5 PM
Online voting ENDS for all nominations
Thursday, January 9, 2014
Nominations ANNOUNCED

Friday, January 10, 2014
Online voting BEGINS for final ballots
Thursday, February 6, 2014, 5 PM
Online voting ENDS

Saturday, February 8, 2014
Winners announced at the 18th Annual ADG Excellence in Production Design Awards Banquet at the Beverly Hilton Hotel

Left: The Guild's Excellence in Production Design Award is a contemporary Lucite column with the ADG logo floating in the center, designed in 1996 by Oscar®-nominated Production Designer Bill Creber. Bottom: Johnny Crawford and his Dance Orchestra have helped celebrate the ADG Awards for seventeen of its eighteen years.

news

2013 FILM SOCIETY BIG SKY SERIES

by Tom Walsh, co-chair, ADG Film Society

This year's summer plein air screening at the Huntington Library and Botanical Gardens in Pasadena, CA, featured designer Urie McCleary's SEVEN BRIDES FOR SEVEN BROTHERS, his third in a string of Technicolor musicals for MGM, following KISS ME KATE and JUPITER'S DARLING.

As a follow-up to last year's very successful Huntington Library outdoor screening of *A Midsummer Night's Dream*, ADG families and friends gathered again to picnic under the stars and enjoy MGM's timeless classic, *Seven Brides for Seven Brothers*.

Based on the Stephen Vincent Benét short story, *The Sobbin' Women*, it stars Howard Keel and Jane Powell, and featured the outstanding direction of Stanley Donen, acrobatic choreography of Michael Kidd, and the masterful Art Direction of Urie McCleary. Regarded by the studio as a B-picture, it went on to prove them all wrong, garnering much critical praise and wide audience approval. Nominated for five Academy Awards®, it remains a true winner with audiences of all ages. This was the perfect closer to our fifteenth year of screenings in what turned out to be the most successful and well-attended Film Society season ever.

Please join us next season for the viewing of more great motion pictures, all chosen to celebrate our profession and design legacy.

Rosemarie Knopka manages all collection and preservation aspects of the Art Directors Guild Archive and Library, where she also provides research assistance and manages the Library's database. She held previous positions at Art Center College of Design and the Los Angeles Central Public Library. She has been a researcher for Getty Images, WireImage and Corbis, and holds a BA in art history from Fordham University and an MLIS from San Jose State University.

ART DIRECTORS GUILD SUMMER INTERNSHIPS

by Rosemarie Knopka, ADG Librarian & Archivist

This summer, the Art Directors Guild had the good fortune to welcome three engaged and enthusiastic graduate and undergraduate interns. It was an enjoyable experience to introduce them to the work of Guild staff and members, as well as related businesses and organizations in film and television production, and to work with them on a variety of projects.

Brittany Voller and Tulip Tappenden joined us from the University of Nottingham Film and Television Studies program, which operates an internship program with several sites in Los Angeles. During a two-month internship, their work for the ADG included projects in Events, the Archive, and Administrative offices. Their work in the Archive included research at the Academy of Motion Picture Arts and Sciences® for a Film Society program, and for an archival collection of set still photographs. This collection of nearly 500 images was researched, organized, described, preserved, digitized and cataloged; many previously unidentified images were identified through creative and diligent detective work. Brittany and Tulip also documented other archival materials, which was of great help to two authors that came to the Art Directors Guild to research an upcoming book on storyboards for film.

As part of their internship, Tulip and Brittany visited with Guild members in the Art Departments at several productions. In addition, they attended Design Showcase West at UCLA, and an open house for the Production Design program at AFI Conservatory. Outside of their work at the Guild, they had a great time exploring Southern California with visits to the Hollywood Bowl, LACMA, Getty Center, Griffith Observatory, Disneyland, and Universal Studios.

About her experiences, Tulip remarked, "This internship at the Art Directors Guild has not only given me a more unique and educated understanding of the art and design side of filmmaking, but has allowed me to further acknowledge the importance of this creative craft.

"Alongside working in the Archive, and for the Guild's Film Society and gallery, we were fortunate to be introduced to several members of the Guild who gave us helpful insights into their world of production. I greatly enjoyed visiting the studios and sets, such as *Dexter* at Sunset Gower Studios, *The Bold and the Beautiful* at CBS, and a new show, *The Goldbergs*, taking place at Sony Pictures Studios. Other visits included: Western Costume and History for Hire prop house. At the start of our trip we worked with the preparation for the JC Backings event at Sony Studios. During that week we were able to sit in on some of the interviews conducted by Karen Maness, Scenic Artist and new writer, who's set out to document and preserve the transitions in scenic set painting.

"Working in the Archive has been a fascinating experience. The project of identifying set stills from the mid-20th century has been a great chance to develop research and organizational skills. Alongside my work in the Archive, I've really enjoyed not only attending, but assisting with the organization and prepping for our film screening and gallery events.

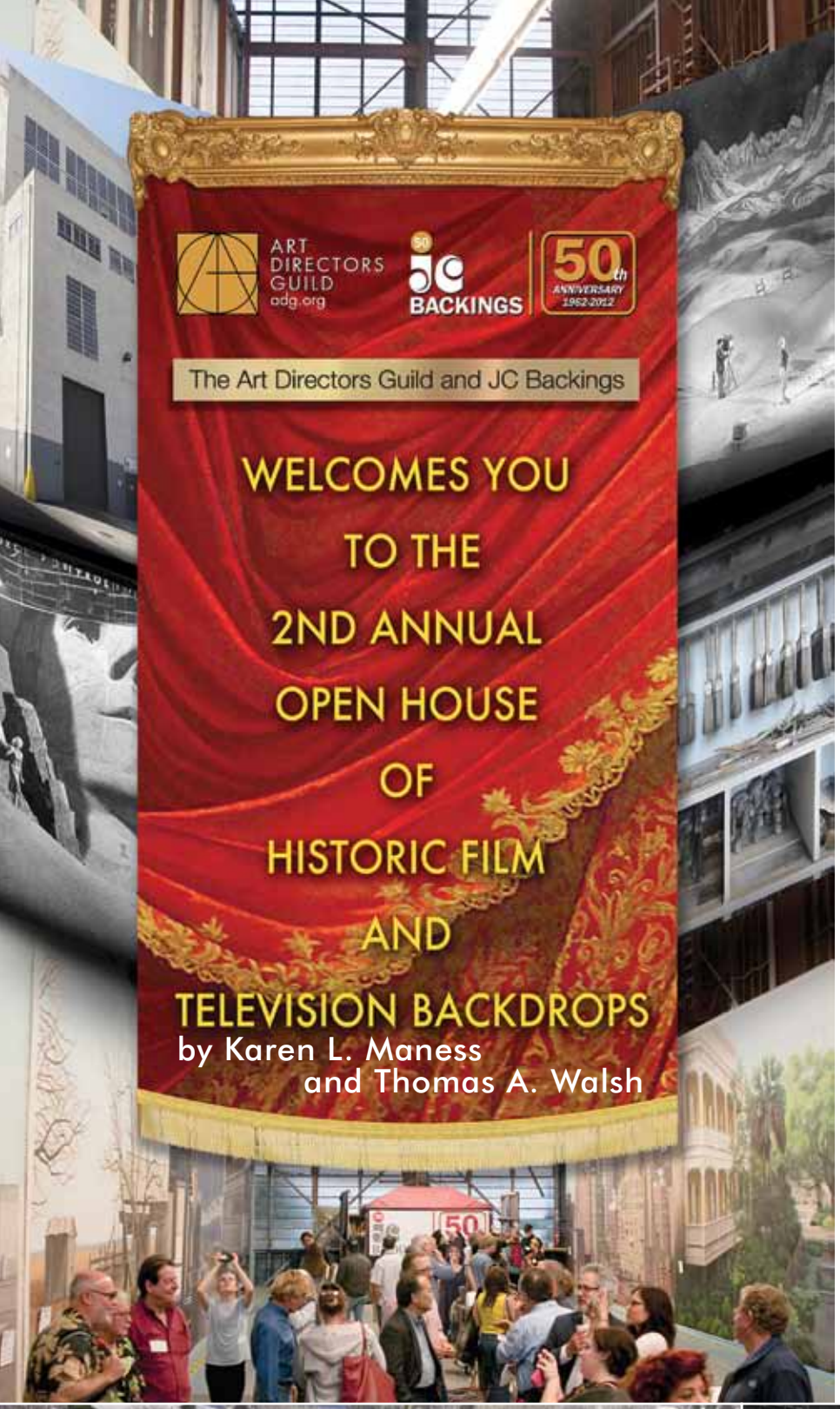
"I could have not asked for a more interesting and worthwhile internship. It's not only been an amazing opportunity to improve upon skills, meet creative professionals and learn about the industry, but it's been great fun."

Diane Garcia completed a summer internship as part of the graduate program at San Jose State University, School of Library and Information Science. During her internship at the Art Directors Guild, Diane took the lead in a project to inventory a previously unprocessed media collection. In addition, Diane identified and contacted a number of vendors to research the transfer of media recordings to preservation storage, and the conversion of tapes to a digital format. This will aid in the development of a plan to migrate, store, preserve and make accessible twenty-five years of recorded media materials of ADG interviews and events. Diane also researched and wrote bibliographies for two Guild members as part of an oral history project. During her internship, Diane also entered records for media materials in the ADG catalog.

Diane commented, "The Art Directors Guild Library and Archive has been an exciting way to spend my summer internship. Creating inventory lists of the media held in the Archive and cataloging materials while learning about the responsibilities of those in the ADG has been very rewarding. The learning experience is unique to this environment, to see an Archive being built from the ground is rare. While it can be overwhelming to think about all that needs to be done, Rosemarie has been a great guide to help me understand that each task should be focused on and taken in stride. The entire staff has been very welcoming and that has made the experience much more satisfying."

The Art Directors Guild thanks Diane, Tulip and Brittany for their good work and camaraderie, and for choosing the ADG for their internship site this summer. Many thanks to the staff and Guild members that contributed to these rewarding internship experiences.

Opposite page: Brittany Voller and Tulip Tappenden at the JC Backings Open House, and taking a tour of historical props at History for Hire. This page, top to bottom: A pair of ruby slippers in the History for Hire collection, mountains of ADG audio and video tapes that the interns (including Diane Garcia, an MLIS student at San Jose State) helped catalog, and a few images from the Guild's collection of studio set stills that they researched and were able to help identify.

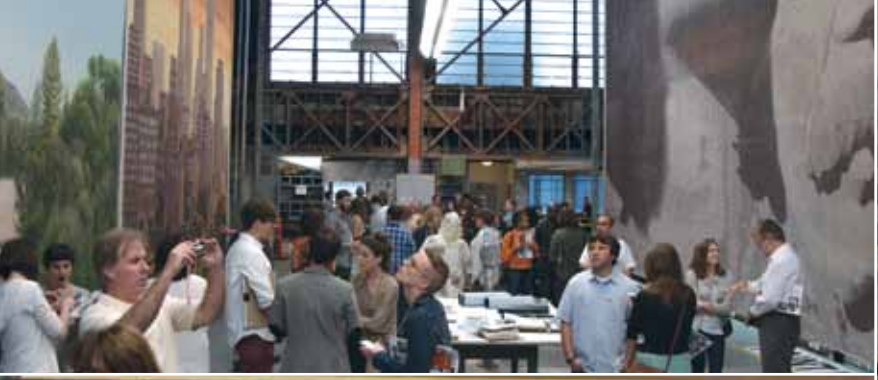


news

On June 7, JC Backings and the Coakley family once again welcomed the ADG into their unique world of magic and wonders by hosting an exhibit of historic film and television backdrops. Members and students were given a rare glimpse into the hidden world of painted backings. Long guarded as a studio special effects secret, often unrecognized as paintings to the viewer, backings have indelibly shaped our understanding of cinematic culture and iconography. The JC Backings collection of more than five thousand backdrops is unparalleled in its scope and historical importance.

The collection, gathered from numerous studios and scenic shops, boasts some of the finest examples of backings in the history of the motion picture industry. This exhibit was a rare opportunity to view at close range the work of master Scenic Artists, who shaped our visions by creating the largest paintings in the world. Twenty-one backdrops were exhibited, all created as works for hire. For that reason, assigning verifiable attribution to the makers of these artworks is difficult. In this exhibit its curators credited as many artists as could be identified. The Production Designers and Art Directors who conceptualized these works were noted as well, but it remained the responsibility of the Master Scenic Artists to imbue these giant pieces of canvas with scale, perspective, color, character and a sense of place, either real or imaginary.

The achievements of these artists is visible in every stroke of their brushes, spray guns, Hudson sprayers and sponges. They remind us that creative innovation is not the purview of a technology. Their human spirit, training, professionalism and ability to create solutions for visual challenges in a physical form still speaks to us today. These artists excited our imaginations. Their legacy now resides in those cinematic moments and memories that we experienced in the theater together.



Opposite page, main image: The announcement for the Open House was, fittingly, a painted backing. Bottom left: Rental backdrop JC-810, painted by Scenic Artists John and Gary Coakley. Right: A production still from NORTH BY NORTHWEST with Cary Grant and Eva Marie Saint on a dimensional rock piece in front of the painted backdrop. This page, above, clockwise from bottom left: Hung of Frame #3 of JC's five mechanized frames, the NORTH BY NORTHWEST backing painted by Wayne Hill, Clark Provence, and Harry Tepker (1959 – Robert Boyle, Production Designer). A detail from a backing of unknown origin, painted by John Coakley, reveals the impressionist brush strokes that actually give painted backings their sense of reality. A large crowd of ADG members and design students mingled on the paint floor of JC's Sony Studios Culver City facility. Curators Tom Walsh and Karen Maness review the displays on the palette tables. The storage vault where more than 5,000 backings are housed. Karen Maness with JC owner Lynne Coakley before a drop from ON A CLEAR DAY YOU CAN SEE FOREVER (1970 – John DeCuir, Production Designer), painted by Bill Anderson, Gordon Butcher, Gary Coakley, John Coakley and Ben Resella. Scenic Artists Andy MacPhee and Joe Francuz at work in the JC loft.

Above, clockwise from bottom left: A drop from BENEATH THE PLANET OF THE APES (1968 – Bill Creber, Production Designer) painted by Bill Anderson, Gordon Butcher and Ben Resella. A greens backing from the old Coast Backings Corp. painted by John Coakley and Bill Jekel. The Coast collection was purchased by JC in 1972. Research for a contemporary urban backing along with a rendered sketch at scale from which the artists can work. A color rendering for a SHOWGIRLS drop (1995 – Allan Cameron, Production Designer), typically painted at 1"=1', with its accompanying research. Open House attendees with the finished SHOWGIRLS drop, painted from the above research by Chris Coakley. A backing painted by an unknown Scenic Artist for AN AMERICAN IN PARIS (1951 – Preston Ames, Production Designer).

Clockwise from above: The empty scenic loft before the Open House, with natural light pouring in from both ends, gives a sense of the scale of JC's five mechanized paint frames. An old JC rental backdrop of unknown origin, painted by Bill Anderson, Gordon Butcher and Ben Resella. The exterior of the JC Backings building on Sony's Culver City lot. A fanciful drop painted for HOOK (1991 – Norman Garwood, Production Designer) by Scenic Artist Jim Dobson. Carefully scaled paint elevations for backdrops can be gridded and used as a road map for the full-scale painting; they are often executed by the artist who will eventually paint the drop.

Exhibit Curators: Karen L. Maness, Lynne Coakley, Gary Coakley, Thomas A. Walsh
For JC Backings: Jim Spadoni, General Manager
Barbara Gilmore, Office Manager
Don McDonald, Scenic Artist
Rick Gardea, Vincent Alvarez, Grips
For the ADG: Nicki La Rosa, Program Manager
Rosemarie Knopka, Librarian/Archivist
Scenic, Title & Graphic Artists Council
Patrick DeGreve, Scenic Artist/STG Chairperson

the gripes of roth

HOUSE ON FIRE: IT'S ABOUT JOBS

by Scott Roth, Executive Director

In the matter of retaining and attracting film and television production in California, the Golden State is woefully behind other states in providing incentive programs to this end. California currently provides $100 million per year in tax breaks to production committed to filming in California (and in this connection note that certain key productions don't even qualify for this program, including projects budgeted at greater than $75 million). Other states, among them Georgia, Louisiana and New York, offer far more both in percentage deductions and absolute dollars. New York, for example, provides more than $400 million per year in tax breaks and incentives to qualifying productions. Not surprisingly, these programs work, as New York, Georgia, Louisiana and other states have seen significant increases in work over the last several years.

So while these other states have attracted more production, California has not kept pace. We've lost significant production sectors—tent-pole feature films, MOWs and one-hour television shows principally—and instead we're doing more lower budget productions such as half-hour and cable television shows and projects under the Low Budget Agreement. It's no wonder that the recent report of the California Film Commission concludes that California "continues to experience a profound erosion of this signature industry." To use a sports metaphor, if we want to get into the game, we have to step up to the plate.

We are a national union—certainly with respect to the jurisdiction of Art Directors—but it's a fact that more than 90% of our members live in California. And so for all those members, a vastly enhanced incentive program is necessary to compete effectively with the other states that, metaphorically, are eating our lunch. Now I know there are some who decry all incentive programs in all states as a sop to corporate welfare and as a race to the bottom, but here's the reality: notwithstanding any studies on the question of return on investment—and most I've seen have been positive on this score—when we talk about increased production and hence, increased work and increased employment, these programs work. Absolutely, and without question.

Back to the title of this piece. California's *house,* that is its ability to compete with other states for the work our members need, is on fire. If we don't step up to this plate by doing all we can to dramatically increase the size of our incentive program, that house and those jobs will burn to the ground. The Guild has begun a series of very focused and even urgent meetings among all the California locals and with the other unions and organizations in our industry to address this situation, not just to put out the fire but to add a new wing or two to the house.

In the end of course, it's about jobs. We are all committed to do everything we can to increase jobs and employment for our members. I'll be reporting back to you on our efforts to address this crisis.

BMW – Inspiring Design.

BMW is a byword for authentic, forward-looking automotive design. Authentic in the way the design suggests (intimates) the experience that awaits you. It presents a promise that is fulfilled the moment you set eyes on the car. Every BMW is instantly recognizable as such and conveys the brand's essence: Sheer Driving Pleasure. BMW design is forward-looking in that it displays pioneering innovations, which time and again raise the bar in the premium segment of the automotive industry.

The all-new BMW i3 is the latest innovation from BMW. Unveiled simultaneously in the UK, US and China on July, 29th, it is the culmination from years of concepts, visualization and intensive research. The result is an all electric city car built from the ground up, with a fresh, technology-driven design that reinterprets classic BMW imagery and points to a new, zero-emission future. The BMW i3 is powered by BMW's LifeDrive architecture. The batteries and motors required for electric propulsion are contained within the platform, giving the designers unprecedented freedom in their treatment of the car's shape and styling. While the key BMW signature, the twin-kidney grille, is present, the classic *Hofmeister kink* that defines the shape of the BMW C-pillar is absent. Instead, a *black belt* feature line accentuates the body shape and ties in the glass house with the front and rear, giving the BMW i3 a distinctive two-tone appearance.

Benoit Jacob, the head of BMW i design remarks: "BMW i stands for a new vision, which is why we opted for a modern, futuristic look. The brand values are already patently visible in the design. Transparent form language tells you instantly that BMW i embodies sustainability: large, clear surface areas and a light, airy ambience point to the fact that the car is emission free." The spacious and airy theme is carried through to the revolutionary dashboard. Instrumentation is reduced to two tablet-sized screens: one, showing information on speed, range and car systems; the other, devoted to navigation and entertainment. Materials are natural or recycled. Jacob calls the external surfacing stream flow. The lines of force that flow down the car's sides give the form added lightness, as well as a dash of urban futurism. The BMW i3 is not just the debut of BMW i, but a pioneering design that heralds a whole new generation of cars and a revolution in electric propulsion.

www.bmw-i.com

lines from the station point

WHAT'S MY RATE?

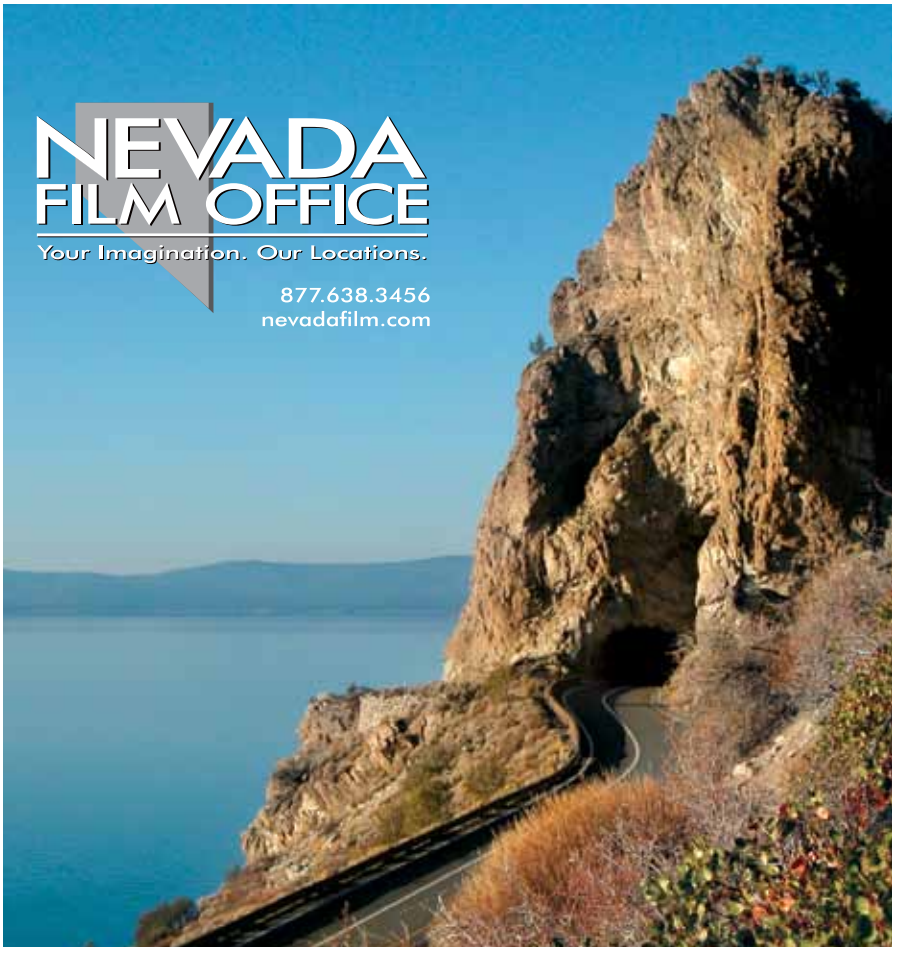
by John Moffitt, Associate Executive Director

Over the years, in order to capture the majority, if not all of, motion picture and television production under union contracts, it's become necessary for the IATSE, and the Guild to some extent, to forge agreements that tightly fit the economics and conditions of the various types of production genres, essentially using the right-sized tool for the job. Without this flexibility, low-budget features, so-called reality shows, cable television series, new media projects and whatever else comes down the road would still be produced nonunion, as much low-budget production had been for years: no guaranteed minimum wage rates or working conditions and, most importantly for many, no health or retirement contributions. Although offering the producers these flexible agreements has come under fire from some IATSE members because of the depressed wage rates, the benefits (pun intended) of working under a union contract, whether the project is budgeted at half a million or two hundred million, far outweigh the drawback of accepting lower wage rates for initial seasons or the proliferating low-budget production models.

But it has become apparent that the wide range of wages and conditions contained in these agreements, crafted to cover all the vagaries of the various production models, has caused much general confusion across the spectrum of the IA's membership. More and more often we hear "What contract am I working under" and "What's my rate" from Guild members who may find themselves hopping from a reality show one month to a low-budget feature, a cable television series, a network series, a new media project or an out-of-state feature motion picture the next month. Actually, the contractual landscape today is more accurately described as rugged terrain instead of level playing field.

To help members navigate the peaks and valleys of this landscape, the Guild's staff has compiled online spreadsheets for each of the crafts and is making them available on the ADG website. These reference charts summarize the wage rates and some of the most inquired about working conditions of the thirty or so major, ancillary and independent agreements to which the many hundreds of separate term agreements or single-signatory project agreements executed each year are tied. As I write, Guild staff has already condensed the Art Directors' spreadsheet into a handy pocket-sized accordion-fold rate card for Art Directors and Assistants, mimicking the rate cards already used by members of other locals (e.g., camera, construction and paint). The Set Designers rate card is already in the works and the Illustrator and Scenic Artist rate cards will be available shortly thereafter; and there are plans afoot to create digital applications of the material for cellphones and tablets.

Members normally know the title of the project they're engaged on and, in most cases, the production company's name, but they're often unsure about what contract is applicable (frequently, the production manager or production coordinator is, too), so you shouldn't be shy about asking your employer what contract you're working under before beginning your engagement or while you're negotiating your deal. The self-empowering resources mentioned above are, or soon will be, at your disposal; but even then, please feel free to contact Guild staff with any questions or concerns about your wages and working conditions.



Tuesday Nights
at the
Art Directors Guild

7–10 PM every Tuesday evening
$10 at the door
Please RSVP to Nicki La Rosa
nicki@artdirectors.org
or 818 762 9995

SAVE THE DATE!

IATSE and MPTF

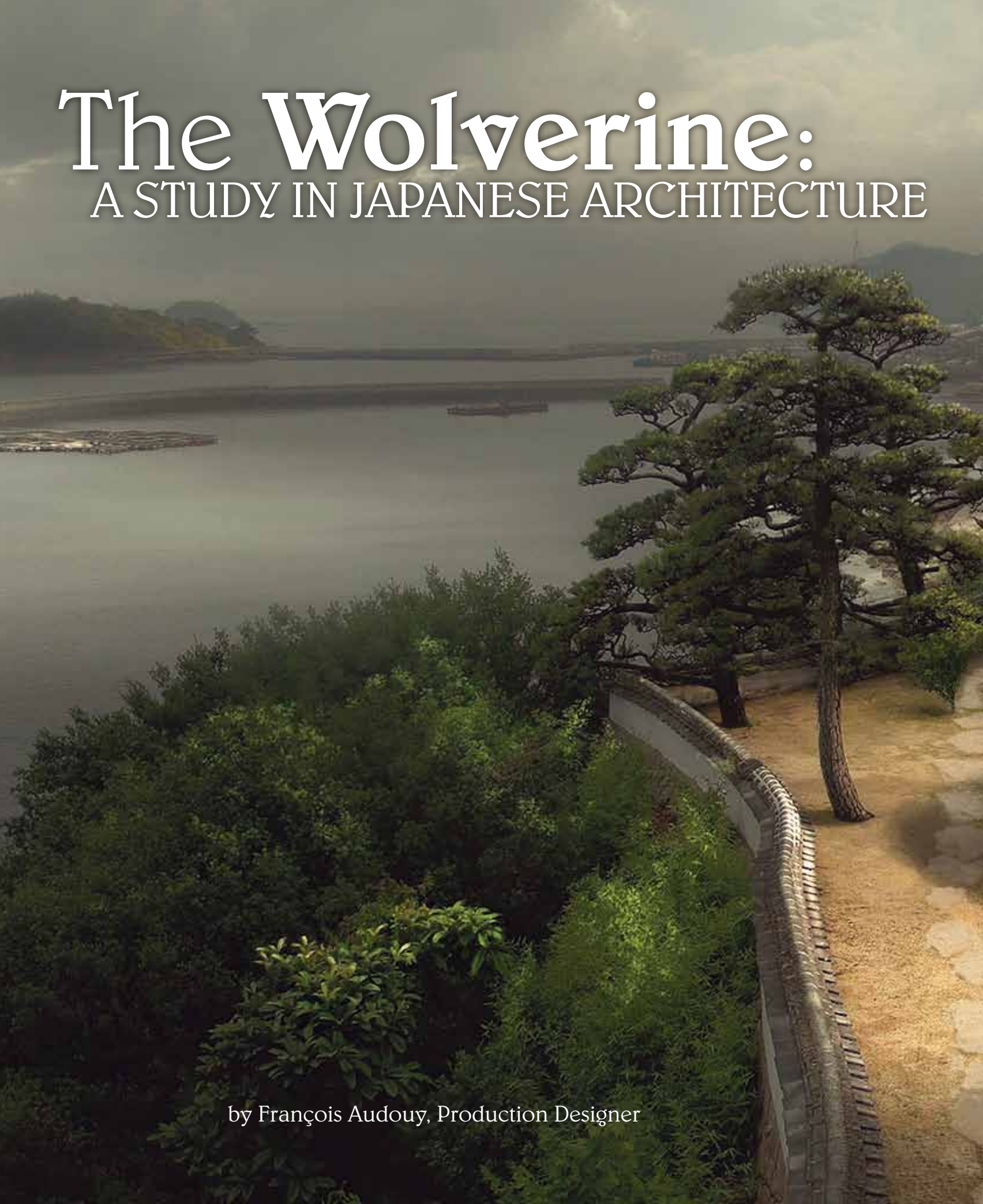
DAY AT THE RACES

A FAMILY EVENT

On **Saturday, January 25, 2014**, IATSE locals from Southern California and the MPTF (Motion Picture & Television Fund) will join together to celebrate the **3rd Annual Day at the Races – A Family Event.** This fun filled event will take place at Santa Anita Park in Arcadia and your ticket price includes valet parking, admission, race program and lunch buffet. All the proceeds from the event will benefit MPTF, a charitable organization that has been synonymous with Hollywood for nearly a century.

For more information and to purchase your tickets contact Ellen Hawkins at 818-876-1909 or Ellen.Hawkins@mptf.com.

The Wolverine:
A STUDY IN JAPANESE ARCHITECTURE



by François Audouy, Production Designer

Previous pages: A Photoshop® paint-over of a location shot taken in Tomonoura, Japan, drawn by Illustrator Wayne Haag, helped visualize the landscaping design and lighting for Yashida's seaside cottage. Above: Another Photoshop rendering by Haag, this time of the Yashida compound built on Stage 7 at Sydney's Fox Studios, based on a SketchUp® model of the set. Right: A set still of the compound. The courtyard garden and pond were built from synthetic materials to last the three-week shoot. Plastic koi were even dressed into the pond. Opposite page, top to bottom: Another photo of the Yashida compound. Most of the furnishings were custom designs, built in house. Yashida's office in the compound. The medical suite featured a one-of-a-kind mechanical pin bed. The design was initially modeled in Rhino® by Assistant Art Director Andrew Chan.

Logan sat down on a low stone wall overlooking a bucolic Japanese harbor filled with a handful of small fishing boats, their colorful flags fluttering in the breeze. The setting sun cut across the water at a steep angle, while several islands dotted the horizon-like golden cardboard cutouts. Granite ishi-doro lanterns stood at attention every twenty feet along the waterfront path, winding away to a distant torii gate and shrine nestled among the maple trees. What is truly surprising about this tranquil scene of subtle and nuanced dialogue, shooting in a quiet fishing village in Hiroshima Prefecture, is that it is being shot for an X-Men film.

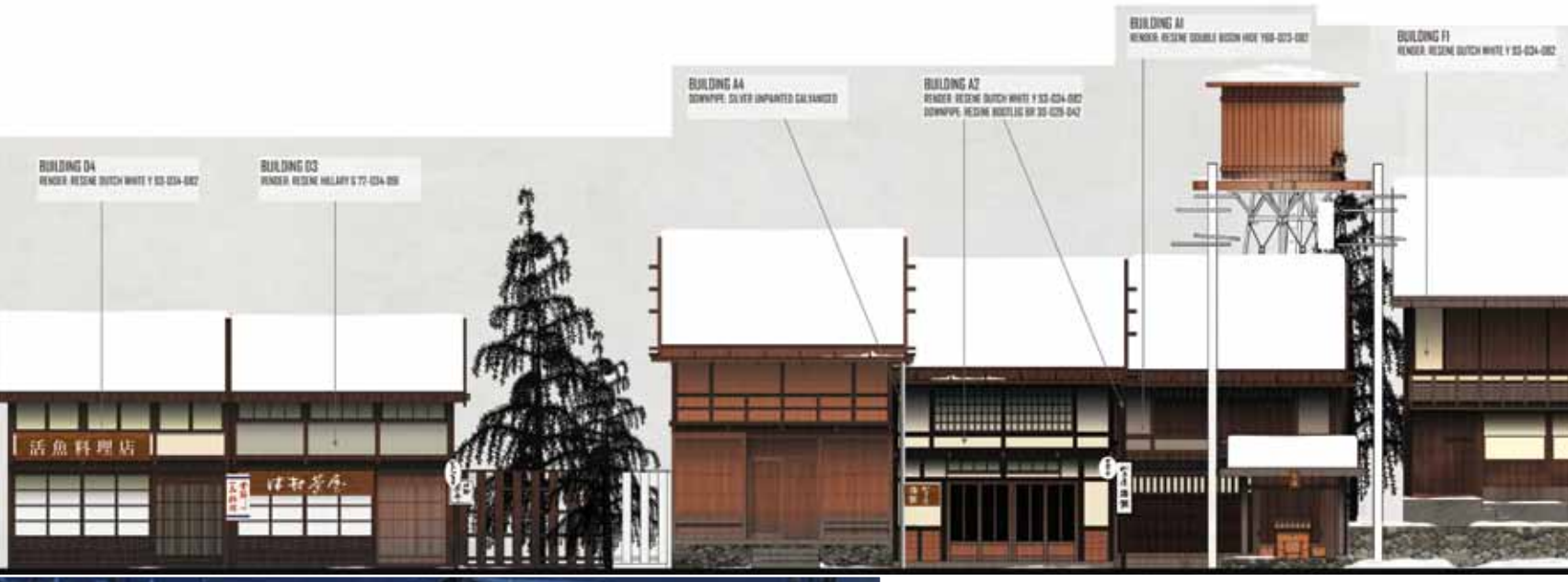
In *The Wolverine*, Logan (played by Hugh Jackman) is living in contemplative solitude in the mountain wilderness of the Yukon. Reluctantly, he accepts an invitation to Tokyo, to bid farewell to a dying octogenarian billionaire named Yashida, an old friend from his past. But instead of a

Set photography by Ben Rothstein

quick goodbye, Logan becomes embroiled in an adventure involving Yashida's many enemies, his conflicted family and his enrapturing daughter. The adventure zigzags Logan from Tokyo, to an Osaka love hotel, then a remote fishing village outside Nagasaki, and finally north to a mysterious icy mountain village in Nagano Prefecture.

One of the marvelous things about Japan is that it offers a wealth of diversity in its architecture, landscapes and weird pop cultural anomalies. Director James Mangold and I wanted to tap into that visually, pushing the diversity of the stops along Logan's road, always steering away from the clichéd depiction of Japan and looking for something unique to see a side of the country often hidden from public view.

Design development ramped up quickly with illustrators Michele Moen, Steve Jung and Manuel Plank-Jorge generating concepts out of Mangold's Santa Monica offices. I joked that *The Wolverine* was a sort of architectural thesis project, as it showcases many of the major examples of Japanese architecture: a traditional Buddhist temple in Tokyo, a billionaire's bleeding-edge medical research facility, an Osaka love hotel, a traditional rural cottage and fishing village, an Edo-period mountain village, and finally, a mysterious contemporary research and manufacturing tower.

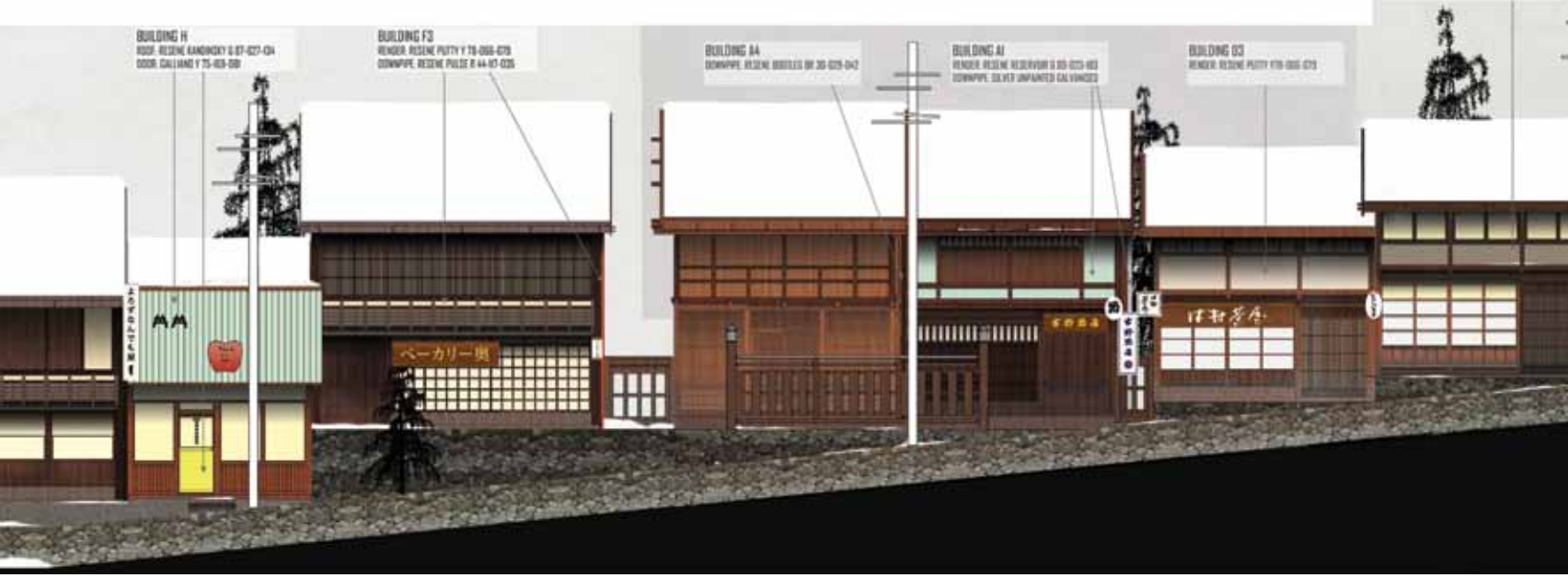


A true film scholar, Mangold had me study films that would serve as his inspiration, including Japanese films like *Floating Weeds*, the *Samurai* trilogy and *13 Assassins*; as well as English-language classics like *Black Narcissus* and even the Dirty Harry films. I worked with executive producer Joe Caracciolo to analyze several production

"There were several things I loved about the system in Australia, and at the top of the list was that all visual departments were under one umbrella, one budget, and holistically managed by the Art Directors and myself. These included the Art Department, set decorations, props, construction, greens, and picture cars."

bases, and together we scouted a handful of potential locations including Boston, Atlanta, Shanghai, Beijing, and Tokyo. After a direct appeal to the Australian government by Hugh Jackman,

Top: One of Assistant Art Director Jenny Hitchcock's elevations of the main street of the ice village, drawn in Vectorworks® to illustrate signage layouts. The colors were added in Photoshop by Set Designer Colleen Reeks. Left: Two production photographs of the finished set.



Sydney's Fox Studios ended up the winning destination in this global competition, and filming was slated for August 2012.

The timing of the move to Sydney was fortuitous, as we found ourselves directly on the heels of the enormous production of *The Great Gatsby* and all their crew and facilities were available. My first catch was Supervising Art Director Ian Gracie, widely regarded as the most experienced Art Director in the Southern Hemisphere (and a member of the Guild to boot). Gracie assembled a terrific local crew, including Art Director Michael Turner and Assistant Art Directors Andrew Chan, Simon Elsley and Jenny Hitchcock.

There were several things I loved about the system in Australia, and at the top of the list was that all visual departments were under one umbrella, one budget, and holistically managed by Gracie and myself. These included Art Department, set decorations, props, construction, greens, and picture cars. This management structure enabled me to have greater control over the look of the film, by redirecting resources to those areas that needed them most, and then readjust the direction of those resources as the goal posts shifted. Also—and this was perhaps most critical—we were able to remain more flexible, and achieve most of the desires of the director quietly and efficiently, without much of the usual drama.

The first several weeks were set for Sydney, then a few weeks in Japan, followed by the remainder of the schedule in and around Sydney. This meant I would need to run two Art Departments concurrently and regular back-and-forth visits would be required. There is only so much you can accomplish via Skype.

Below: Illustrator Gerhard Mozsi painted in Photoshop over a SketchUp model of the ice village for this rendering, inspired by the preserved Edo-period post-towns of Nagano Prefecture.

Top: Concept by Illustrator Wayne Haag visualizes how a Sydney street would be dressed and lighted to stand in for the Shinjuku ward in Tokyo. Hundreds of photos from scouting in Tokyo were used to re-create the signage for the set. Above: The Love Hotel was built as an interior/exterior set on stage at Fox Studios in Sydney.

The first day of shooting began with a 1945 Japanese POW camp, which I designed in SketchUp® with Assisstant Art Director Andrew Chan. Photoshop® paint-overs were created by illustrator Wayne Haag to address color, texture and lighting. This 3D approach allowed me to set up specific camera angles so the structures lined up with the location to create a dynamic composition.

Next up, I focused on the film's opening, and created a small Yukon town in a suburb of Sydney called Picton. This was a main street covered in snow and an adjacent hardware store and bar. I kept the palette monochromatic, with a dirty yellow as our only accent, so the palette could later snap to life when Logan arrives in Tokyo.

I had the exciting opportunity to work out of the Toho Studios in Tokyo, home to *Godzilla* and *Seven Samurai*. Local Art Director Wataru "Lenny" Hirai was teamed with Los Angeles-based Art Director Rika Nakanishi who facilitated many "lost in translation" moments. The overall strategy was to use Japan for wide exteriors and locations that could never possibly be re-created on a studio stage or in Australia. The first week, we shot at the Zōjō-ji Temple in central Tokyo, and then captured the bustling city streets of the capital. Next the crew traveled four hours south via bullet train to Hiroshima Prefecture, for two rural fishing villages that had been found outside Fukuyama.

In the harbor village of Tomonoura was a cottage for the Yashida family's vacation home. The home was a crew favorite, even though it was quite small and intimate, a remarkable place, built on a promontory overlooking the harbor. It was, surprisingly, the vacation home of Japanese film director Hayao Miyazaki, who set his film *Ponyo* in Tomonoura.

The interior was built on stage in Sydney, and was a near replica of the location, with subtle tweaks to the layout and palette. Great effort was taken to re-create the finishes: timber frame construction, traditional wara juraku plaster walls (made up of natural sand, clay and rice stalks), and the wallpapered fusuma sliding panels.

Back in Australia, it was a whirlwind of work, with four stages at Fox Studios jammed with set construction. Because of the difficulties of controlling the crowded Tokyo streets, several full streets in Sydney were dressed to look like Tokyo, as well as an Osaka hotel quarter. This proved to be a massive effort, revolving around the complexities of short prep time on traffic corridors and the construction of hundreds of lighted Japanese signs. Leading this charge was Graphic Designer Michael Wholley assisted by Nadia King, and they did a truly remarkable job of creating this very specific and textured look.

When Jim signed on to direct, one of his first notes was he wanted a sort of Western town showdown, and he found inspiration for this in films like *13 Assassins* and *The Outlaw Josey Wales*. I was surprised to learn there are a number of remarkably preserved Edo-period villages on several ancient postal routes, lost in the mountains of Nagano Prefecture. When I visited the village of Narai-Juku, I was delighted to be loaned a one-of-a-kind architectural survey by the mayor of that village, and it became our research rulebook for the mountain village set built in a parking lot adjacent to Sydney's Olympic stadium.

Originally, the set was intended to be built in the largest stage at Fox Studios, Stage 7, but it moved outside as the complexities of lighting, stunt rigging and set extensions mounted. This was ultimately the best decision, as we were able to create much more depth and realism in both the scenery and lighting.

A big challenge was creating snow-covered steeply pitched roofs for performers to run and ride motorcycles over. A week before shooting it was looking scary, as stunt performers were slipping all over the set. We ended up securing white netting to the roofs, over a blanketed snow membrane, which thankfully worked. Ross designed practical custom street lights on individual dimmers. I added some lighted street signage, and also dressed in chouchin lamps, which are like motion picture China Balls, basic bamboo frames wrapped in paper. These created accents of color and enhanced the depth of the street.

The two biggest stage sets were both contemporary: Yashida's personal compound and the Yashida lab at the end of the film.

Below: A production photograph of the WWII POW camp. Bottom: The WWII POW camp set as visualized in a Photoshop illustration by Wayne Haag, drawn over François Audouy's and Andrew Chan's Sketchup model.

Top: Concept art by Illustrator Gerhard Mozsi of Yashida's lab built into the side of a mountain overlooking the ice village. Audouy says, "I looked at a lot of communication towers, and found a few that seemed like pagodas, with horizontal fins looking like stacking architectural roof structures. Opposite page, top: The Silver Samurai under construction, drawn by Wayne Haag. Center: A production photograph of the Yashida lab; the set stood 55 feet tall on Stage 7. Bottom: Silver Samurai parts were assembled in the production's in-house specialty prop shop.

In the story, Yashida was the most powerful man in Japan, living in a massive compound outside Tokyo. Sprawling compounds simply don't exist in real-life Japan; even luxury properties are small compared to those found in the West. I took inspiration from several residences owned by the Japanese imperial family, namely the Kyoto State Guest House built by Nikken Sekkei in 2005.

"Because of the difficulties of controlling the crowded Tokyo streets, several full streets in Sydney were dressed to look like Tokyo, as well as an Osaka hotel quarter. This proved to be a massive effort, revolving around the complexities of short prep time on traffic corridors and the construction of hundreds of lighted Japanese signs."

I designed the compound to be an immersive in-camera experience that sets up the complicated dynamic between the various members of this dysfunctional family. Jim wanted opportunities for views across the central garden, so the family members could spy on each other like James Stewart did in *Rear Window*. All of these key views were designed beforehand in 3D, and I spent a great deal of time working out the choreography of the camera with Jim during prep. The central garden and pond was a real character piece, because with Japanese landscaping, every detail and composition of rock, water and plant is imbedded with symbolism. We all really had fun with the garden and even included rubber koi fish in the shadows of the pond, made neutrally buoyant with wires.

One of the most intriguing parts of the compound was the high-tech bed Jim scripted for Yashida's chambers. The first big scene of the film is a dialogue between Logan and Yashida, and it does a lot of heavy lifting, not only in its exposition but also in its thematic weight. Yashida basically offers Logan a way out from his burden of immortality, and we learn that both characters want what they each can't have.

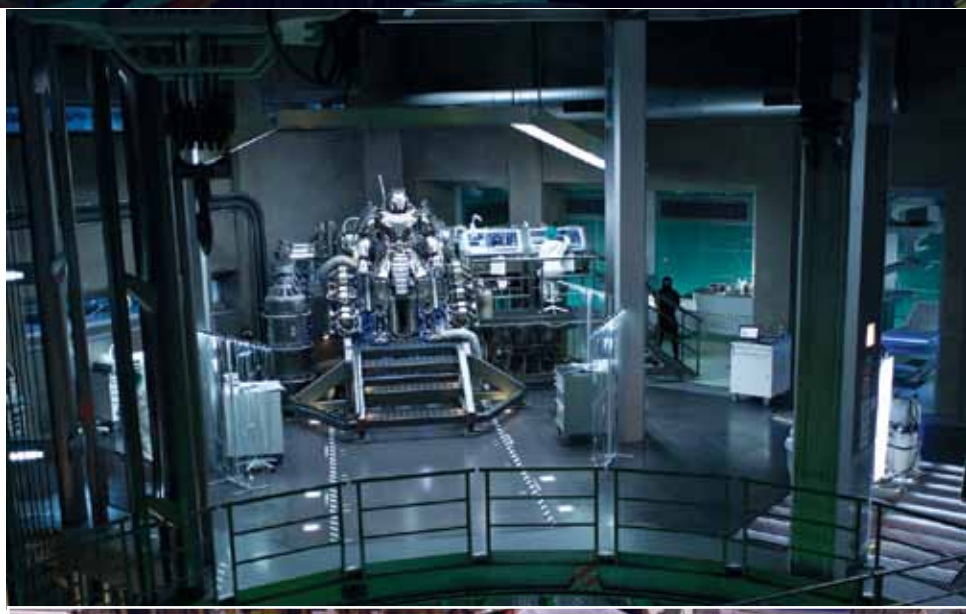
As a contrast to this dialogue, Jim wanted there to be a bit of technology that would add a degree of surrealism to the scene, and we ended up settling on a design of a "pin bed" inspired by those pin art gadgets where you press your hands down and the pins retain the shape of your hand.

Jim loved this idea and the bed created an enigmatic layer to the scene that was beautiful and enchanting at the same time. For many shots,

there were no "pins," only green Lycra stretched over a SPFX rig, and Hal Yamanouchi who played Yashida, had to mime the effect of being manipulated by this crazy bed. I think the fact that Hal did yoga really helped.

The end of the film takes the audience to the towering Yashida lab, built into the side of a mountain above the ancient village. I looked at a lot of communication towers, and found a few that seemed like pagodas when you looked up at them, with horizontal fins looking like stacking architectural roof structures. The set itself was a 43-foot-tall multistory structure that would be redressed for several floors as the action moved vertically through the tower. The logic behind the architecture was that the tower was designed as a vertical assembly line for products built by the Yashida Corporation, with each floor providing specific assembly and developmental purposes for various electronic inventions. Adding to the complexity of the set was a practical nine-foot-tall cyborg armored suit, which was completely poseable (although it weighed in at 1,500 lbs).

The Wolverine was a dream project, with fantastic learning opportunities, and the experience of collaborating with Japanese and Australian crews was profound. I am extremely grateful to the entire design team for helping to create a unique and memorable film with personal character and style. **ADG**



Concept illustration of Silver Samurai by Josh Nizzi. The suit was designed in pre-production and remained mostly unchanged from Nizzi's original design.

The Silver Samurai

by Andrew Chan, Assistant Art Director

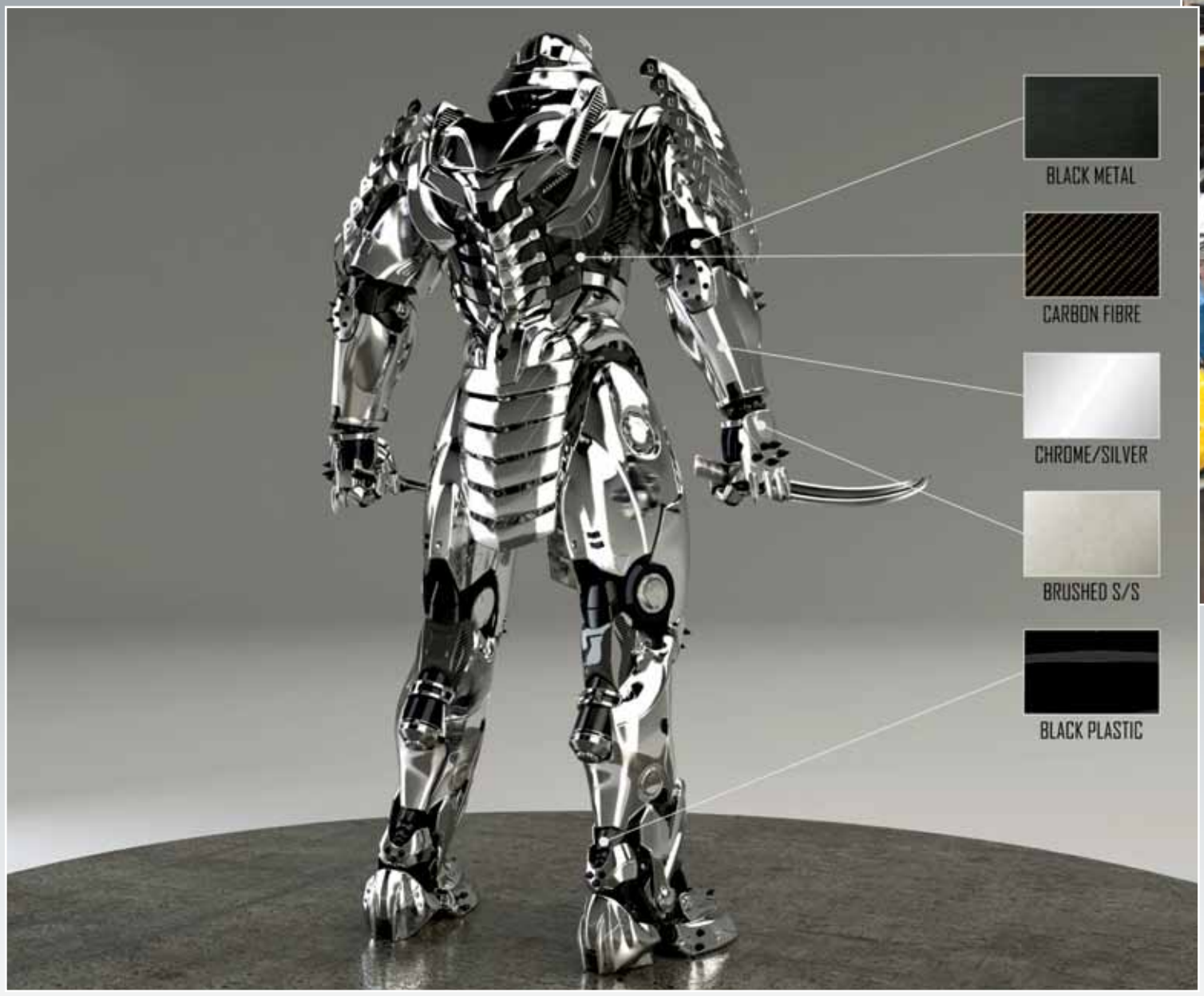
Above: A concept of the interior of the Silver Samurai, showing the suit ripped open. Artwork by Illustrator Paul Ozzimo.

The Wolverine's nemesis, the Silver Samurai, is a fictional nine-foot-tall cyborg made "head to toe from pure Adamantium." He was designed to look beautiful, indestructible, and to represent the might and fortune of the Yashida Empire.

The process of creating the Silver Samurai began in Los Angeles. François Audouy worked with Concept Artist Josh Nizzi to create 2D/3D digital concept art (2D Photoshop® painted over a 3D speed model). Concept Illustrator Paul Ozzimo refined the design into a highly detailed 3D model using Softimage®.

After the production moved to Sydney, Assistant Art Director Andrew Chan imported Paul's model into Rhino® in the FBX file format for further design development and 3D engineering, to generate working drawings, and to produce a final concept rendering using V-Ray® for Rhino, for approval by director James Mangold.

During design development, the Samurai was broken down into components and labeled, and full-size elevations were printed. This information was used by Peter Wyborn, head of props manufacture, to consider various construction options and to estimate the cost. Initially, most of the components were intended to be built in house, but the short twelve-week construction time led to the decision to manufacture most of the parts using CNC and rapid prototyping instead of conventional hands-on prop making. Even then, some parts were easier to sculpt by hand rather than using automated processes. For example, leading hand Lewis Morley created the complete boot assembly from full-size working drawings.



Above: Assistant Art Director Andrew Chan used Luxion KeyShot to visualize precise material finishes for the Silver Samurai.

Most of the meshes in Paul's 3D model were already fine-tuned for CNC manufacture, which was ideal. For the suppliers who required nurbs surfaces, the T-Splines™ plug-in for Rhino was used. T-Splines converted even the most complex and detailed meshes into precise smooth polysurfaces, which saved a heap of time.

Various elements were exported from the final Rhino model: stereo-lithography meshes (STL) for 3D printing and stereo-lithography, nurbs vendor-neutral IGES files for five-axis CNC routing, OBJ meshes for three-axis CNC milling, and DXF files for 2D laser cutting and engraving. Working drawings and templates were created for in-house model making, sculpting and structural frame engineering and an IGES export for further in-house structural engineering in Dassault Systèmes' SolidWorks. An OBJ file was sent to Z Model in Queensland to print a detailed 1/5th scale model in 3D.

The smaller and more detailed components were built using stereo-lithography and 3D printing.

Stereo-lithography was used by Solid Concepts, in Perth, Western Australia, to produce photopolymer liquid epoxy resin parts. Rapid Prototyping Services in Sydney and Moddler in San Francisco produced 3D printed parts in polypropylene and acrylic monomer resin respectively. Many of these plastic parts were used as hero pieces in the final robot. Other parts were molded for multiple castings in urethane resin. Mo Milling in Sydney then did CNC machining of the Samurai's aluminum swords.

For the larger components, Mouldcam in Queensland produced a combination of MDF patterns (replicas) and moulds using their five-axis CNC router. The patterns were then molded in silicon and directly laid

Above, left: A maquette of the Silver Samurai, created from the construction drawings on a 3D printer. Right: A production photograph of the —very impressive— finished prop.

up in fiberglass. Mouldcam supplied many multi-part moulds designed to fit together and be taken apart, which allowed complex parts to be fiberglassed as a whole.

The surfaces of every part, whether supplied by CNC or rapid prototype, were hand finished and primed by prop makers in house prior to molding and casting. The surface finish had to be perfect before the parts were sent out for nickel electroplating and automotive carbon fiber transfer.

Chrometech in Sydney did the electroplating. With their process they can electroplate practically any material, including the Samurai's fiberglass, urethane, polypropylene, and epoxy parts. An initial concern was to allow enough time for the electroplating process. On average, parts took four or five days to electroplate. In the latter stages of construction there were constant shipments of parts coming and going and the electroplaters operated seven days a week for us. After electroplating, the parts were hand-sanded and finished to give them a machined/brushed stainless steel look.

Whilst the outsourcing of components for manufacture was taking place, an in-house team, headed by leading hand Luke Gasparini and engineer Raytheon Buna, was given the task to design and build the internal steel armature. The original brief was for a standing poseable character, but later requests included a cavity within the Samurai that an actor could climb into, and for the Samurai to sit and lie down.

The structural frame and poseable joints were engineered to allow as much movement as the body armor would allow. Access to the lockable joints and internal cavity was achieved by removing panels and armor was held in place by earth magnets, which allowed invisible fixings and fast access. Because both the armor and armature were modeled on a computer, the accuracy of the components interlocked together well.

The support frame was built on a dolly to allow the Samurai to be positionable in most places on set, including the narrow central catwalks. The final weight of the Samurai, including frame and dolly was 1,500 lbs and it was made from approximately five hundred parts. **ADG**

In summary:

Processes used – stereo-lithography, 3D printing, three-axis CNC milling, five-axis CNC routing, sculpting, fiberglass manufacturing, resin casting, automotive transfer, automotive paint application, nickel electroplating

Materials used – aluminum, steel, fiberglass, epoxy resin, acrylic resin, urethane resin

Building time – twelve weeks

Cost – $350,000, including duplicate helmet and shoulder pieces for the damaged version, and an additional rig for the actor-wearable version.

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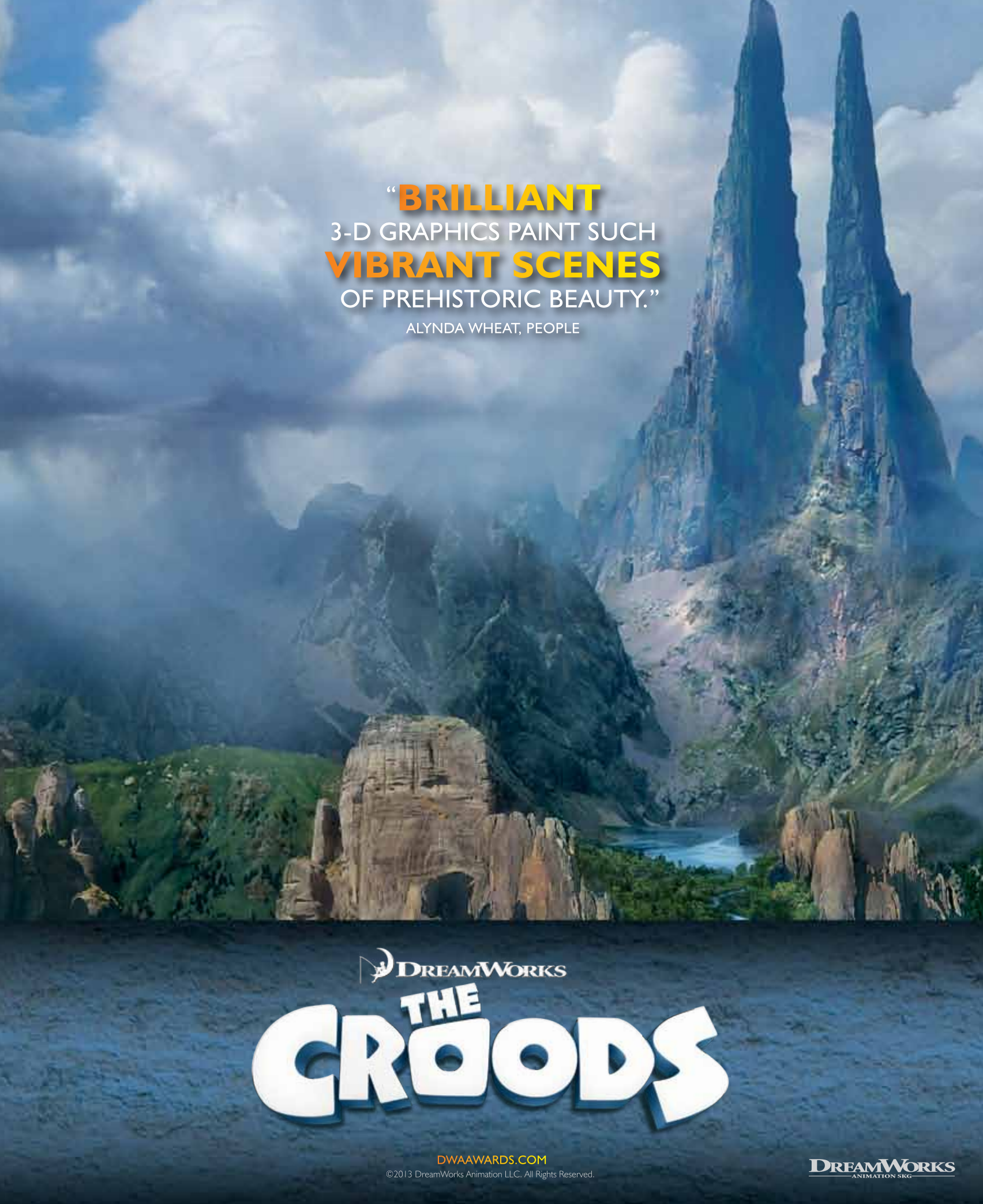
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Celebrating Labor Day

Above: Steve Saklad's sketch of Adele's house. He writes: "Once I have a rough pencil layout, over it goes a fresh sheet of onion skin (18" x 30" or so) and I start drawing fearlessly with my uni-ball pens. The great thing about using Prismacolor markers to add the color is they lift a little of the ink as they go, to blend line and shade together. Then goes whiteout to pop the windows or light sources, and a little Prismacolor cream pencil shading. Many sketches have been tossed in the trash if I've labored too long on them; overworking a sketch is a sin you can't uncommit." Opposite page: The exterior of the house and its front porch in Acton, MA, with all construction, paint and dressing in place.

by Steve Saklad, Production Designer

"Read Joyce Maynard's novel, and then let's talk." These were director Jason Reitman's words to me back in 2010 before there was any screenplay ready. It would be our next collaboration after *Up in the Air*, and he was hoping to cast and shoot later that year. Super.

So I read and reread *Labor Day*, a rich evocative coming-of-age tale set in Holton Mills, a forgotten town in New Hampshire, over a hot summer's weekend in 1987, with flashbacks to the 1960s and '70s. Divorced mother Adele (Kate Winslet would play her) has been so wounded by life that she barely leaves her worse-for-wear old house, raising her son Henry on Campbell's soup, castoffs from Goodwill, and attempts at gentility like fox trot lessons conducted with Henry on the kitchen linoleum. My theater training immediately pegged Adele as a direct descendant of Tennessee Williams' Amanda Wingfield in *The Glass Menagerie*, and my designer's brain was off and running.

Naturally, 2010 turned into 2011, and then 2012, and the eager set decorator, Tracey Doyle, filled her dog-eared copy of the paperback with highlighter marks on every page that gave a clue to the decor. I assembled dozens of volumes of the great photographers of the late 20th century that would speak to this world: Stephen Shore, Joel Sternfeld, Mitch Epstein, Joachim Brohm, many more. The Internet may be a great resource but nothing compares to paper pages you can savor and touch.

Photographs by Dale Robinette and Steve Saklad © Universal Pictures

By February of 2012, there was a brave elegant script from Jason, a cast that included Josh Brolin as a stranger who forces his way into their lives, and a shooting strategy that would span the eastern half of Massachusetts starting in early June. We had a striking stand-in for Holton Mills in Shelburne Falls, a town with none of the New England clichés you'd expect. No white clapboard churches here, no colonial charm, but rather the stern cut-stone facades of Main Street accessed from a rusting iron bridge that spanned a river bend (great for a mill town). It also boasted a frozen-in-amber 1960s' bank building with green/pink interiors circa 1974, which, thanks to the ministrations of ace location manager John Latenser, they would delay tearing down until we finished the two days of shooting there.

Below: "A leap back in time to a Berkshire farmhouse," says Saklad, "inspired by the interiors of the Eisenhower and Truman eras. The tangled vines of Adele's wallpapers give way to the ordered pink medallions here that Frank's conservative grandmother might have chosen thirty years before. Full paper and paint was followed by another floor to ceiling redress by Tracey Doyle. Thank God for the colorful plastic baby toys to keep us out of straight-up Norman Rockwell territory." Bottom: Saklad's pen and marker sketch on onion skin of Adele's living room.

There was a farm ten minutes away to serve as Josh Brolin's childhood home in the Berkshires circa 1965. There were prisons, a ruined mill exterior, grocery stores. What we sorely lacked was the one location where some 75 pages of the 128-page script took place: Ext./Int. Adele's house. The entire budget of the film rested on finding this magical house location within a thirty-mile radius of Boston (much to do with Teamster rates and other necessary arcana). What, you ask? We're not building a simple two-story set on stage?

Jason will be the first to tell you he abhors being on a soundstage. He lives for the energy, the juice, the crazy-odd details of a real location. "But we can wild any walls you want. We can shoot day or night, sunshine or rain. We can design the most perfect ground plan for you so your golden camera moves can all happen exactly as you've dreamed them." Cinematographer Eric Steelberg and I would batter Jason with logic, but Jason knew what he wanted and never waivered. At the eleventh hour we found the elusive structure, a great old American four-square in Acton (exactly twenty-nine miles from Boston) with extensive front and backyards, spacious room proportions, and two homeowners who were game to have us blast out the walls if that's what we needed to do. (We did.)

And so with an Adele house in hand and nine weeks to go, art board collages were made (it took sixty-six to cover all the periods and rooms of this film), more locations were found, and I locked myself down at my drafting board to begin sketching the key sets. Call me old school, but I find my path forward by facing an empty roll of eighteen-inch onion skin armed with my uni-ball fine-points, Prismacolor markers, and whiteout pens. If the research has been thorough, then the sketches always come fast.

The bare-bones Art Department got to work too, under the expert stewardship of unflappable Art Director Mark Taylor. Decorator Doyle began scouring the flea markets of southern New England for vast stocks to furnish rooms covering three decades. Propmaster Chris Ubick scoured eBay for those impossible-to-find tech devices, kitchenware and food packaging from 1987 that aren't old enough to be valued yet, except by us. The Boston team included Set Designer Audra Avery and Graphic Designer Brandon Smith, who attacked the other sixty-two locations on the set list, while Assistant Art Director Cosmas Demetriou took on that hellion, Adele's house.

Every surface of that house underwent change inside and out. I chose a staggered pattern of cedar shakes to reface the exterior ground floor which would show decay and mold better than the existing clapboards. Added trellises would give places for masses of old vines to crawl up the house. Mismatched patches of three-tab asphalt shingles went on the roofs of the house and garage to obscure those damned architectural shingles that cover every new roof today. The garage got a complete face-lift to resemble a 1920s-era car shed. Henry's bedroom needed to feel like his own personal hideaway cave, so the room gained an angled ceiling of false dormers covered in dark-stained matchstick tongue-and-groove.

My memories of summers growing up in New England all featured evenings on the screened-in back porch while bugs swarmed beyond the mesh. So I added said porch with its beaten-up screening for Adele, which decorator Doyle filled with all manner of storm windows, broken down wicker castoffs, a Victrola cabinet missing its doors, and a gorgeously rusted glider borrowed from our buyer, Danica Chapman's own porch.

Most radical of all was the kitchen, where I wanted to stage a messed-up history of renovations that would tell the viewer that generations of families had cooked meals here before Adele. So I blasted out the back wall to create a new eat-in area and window wall, blasted out the sidewall to create an open mudroom and back entry, and added built-ins from the '20s, cabinets from the '50s, countertops of 1960s' formica, and toasted yellow fixtures from the '70s. The joints between new and old construction were deliberately left raw and awkward. The mudroom and eating alcove got a 1940s' linoleum, and for the main floor area, Audra re-created the classic early-1980s' brick congoleum pattern on which Adele stenciled foot patterns to teach the fox trot.

Above: Once wallpapers were installed and overglazed into the colors of dead leaves, decorator Tracey Doyle and her team began a full top-to-bottom redress to give layers and layers of history to Adele's time in the house: bolts of fabric by the sewing table that would never become drapes, a jigsaw puzzle she would never complete.

Thanks to charge painter Tom Johnson and his wonderful local crew, a new palette of period wallpaper and paint was installed throughout. Adele's life had moved from sunshine to shadow to a kind of death, and the palette would do the same. The exterior would be a once-sunny yellow, now stained with olive moss and mold. Wallpapers would move from rosy beige to mauve to faded ochre, all the colors of dead leaves. The reds, blues, aquas and magentas of 1987 pop culture would be reserved for the stores, businesses, schools and suburban homes out in the world, away from Adele's street.

Doyle and her team filled the house with furnishings that showed a truly inspired kind of chaos. Each corner reflected an activity of self-improvement Adele had attempted: oil painting supplies, a

rented cello, Post-its with the Spanish word for lamp or window, a porch chair half-sanded awaiting a paint job.

A telling photo image by Doug DuBois on the first art board showed a view of a green and glorious summer's day seen from inside a dark room through a simple netted sheer hung across the window. Adele needed protection between her safe indoor world and the dangers without, so nettings and jute-woven draperies of various weights and patterns became key, hung across all the window openings and, in a deliberate nod to classic Tennessee Williams' design, as a curtain between the living and dining room.

Adele finally had a home. **ADG**

Opposite page: The location's homeowners agreed to let the production remove their rear kitchen wall where a closet and half-bath had been to create a new breakfast alcove that looks out onto a new back porch. The house's original red oak casings and half-painted tongue-and-groove from 1906 were carefully preserved to trim out the window wall. Left: Saklad's pen and marker sketch of the remodeled kitchen and breakfast alcove. Above: Saklad writes: "You can't have a story about a hot New England summer's weekend without a screened-in back porch. This room was invented, along with the window wall to the left. The original house ended six feet further left. Thank shopper Danica Chapman for loaning the production the gorgeously rusted glider off her own back porch."

Photographs by Ivan Weightman and Mark Digby

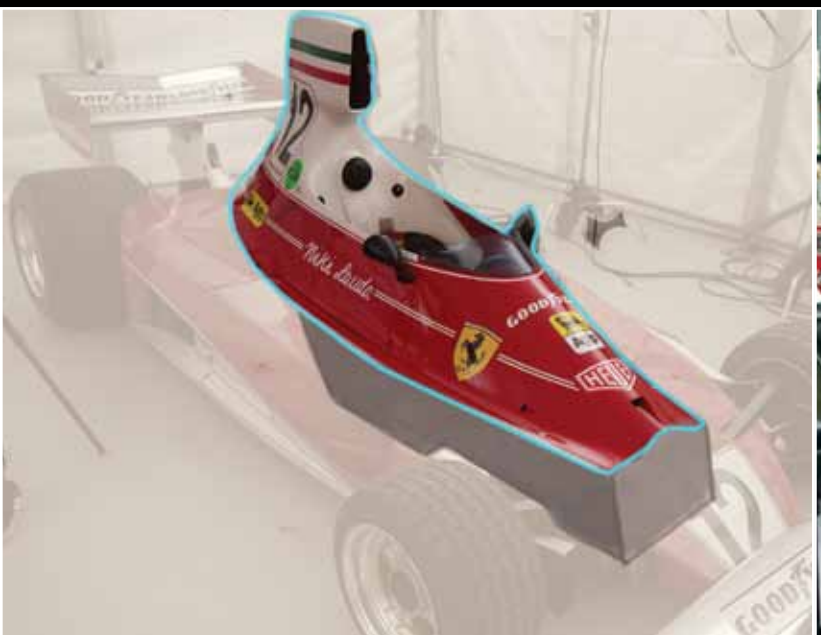
A World of Differences

by Mark Digby, Production Designer

Rush is the true story of the intense sporting rivalry between two Formula One racing car drivers as they graduate from F3 racing in the early 1970s to the glamourous, internationally famous world of the F1 Grand Prix World Championships. The film concentrates mainly on the dramatic 1976 season when Austrian World Champion Niki Lauda returned from a near-death crash to attempt to maintain his title against the onslaught of Great Britain's James Hunt.

Apart from the usual design requirements, *Rush* brought along a whole different batch of challenges. There are few racing car films, and even fewer Formula One films. The sport is contested in a world rich with visual iconography, international consumer graphics and sponsors; a world that requires detailed vehicle and mechanical expertise. It is avidly watched by a fanatic global audience which prides itself on being mechanically astute and statistically well informed. The film's design had to do justice to the current and historical followers of F1 and also respect the real-life characters of the story and their memories, all the while capturing the excitement, power, glamour, tragedy and reality of Formula One racing for a general but less informed audience. Attention to detail, historical integrity and visual accuracy would be paramount.

Opposite page: In the McLaren workshop set, the mechanics table features a technical drawing of a period-correct McLaren F1 car, created by the film's large graphics team: Graphics Art Director Kathy Heaser, Graphic Designers Marit Jansen and Andrew Tapper, and Assistant Graphic Designer Rebecca White. It was not scripted as an action prop but RUSH's sets were always dressed 360 degrees. Above: A colored LIDAR scan of a real Ferrari car by visual effects house Double Negative in London. The racing car constructors needed exact 3D models for dimensions, and the visual effects team needed to scan the cars as well for their work in post-production. Bottom, left to right: An early approach to building some of the twelve replica F1 cars that would be needed. This framework, strong enough for race filming and precision driving, would have to squeeze in all the mechanical workings, engine and replica bodywork panels. Clay sculptures of period Ferraris were made to mould the upper bodywork panels of the replica vehicles. Using dimensions and modeling from technical drawings and 3D computer models, it took four months to replicate a fully practical 1970s' F1 car, engine, frame and upper body. The panels were accurate to the original cars but were designed to be modular should there be accidental damage during shooting, or a requirement for a special camera mount. The final replica of Niki Lauda's car is examined before shipping it to the set.



Top: A SketchUp® model of the double-sided pit lane showing the track, pit lanes, garages, grandstand and the paddock area. This gave an early feel of how it might look and how it would fit on a disused runway at Blackbushe Airport, on the border of Hampshire and Surrey in the UK.

AUTHENTICITY – ACCURACY – VARIETY

Almost by definition, since it is a highly technical sport, motor racing (and especially F1) is continually changing. This extends throughout the entire fabric of the sport—drivers, cars, race tracks, sponsors, rules—making it a substantial challenge to visual continuity. A nonlinear shooting process requires extra concentration on continuity details and physical resources, such as different shaped, coloured and logoed cars, pit stalls, tool boxes, etc. Everything had to be both consistent and accurate to the original references, since various elements of archive footage would be intercut with original material. Letting visual inaccuracy creep in could be costly and disastrous at the editing stage.

At the same time, creativity, physical resources or the design process couldn't be crippled by the unwieldy weight and the sheer magnitude of the changing variety and permutations of technical and visual elements in the F1 world: sixteen different race tracks in sixteen different countries, twenty teams, twenty pit garages at each track, forty cars, and a myriad different sponsor graphics, languages and cultural idiosyncracies.

THE CARS

The Art Department needed to provide a stable of cars of two categories: the 1970s' F3 cigar-shaped vehicles, and the more modern-looking F1 cars. Within those basic categories, before even comprehending how to supply them for film

making, we realised there were complexities of type and model, as each car is bespoke for a team and then customised for each driver on that team. Within the rules, cars, engines, tyres, wings, skirts, sponsors and drivers are changing with mind-boggling speed. Formula One is, effectively, a world of nonstop evolution. Never mind from year to year; from race to race, lesser but still noticeable details on each car would alter—sponsors' logos, shifts in colour, mirrors, struts, air vents, spoilers, tyres, drivers, roll bars...the list goes on.

Right from the start it was a challenge to provide practical F1 period vehicles, with real racing capabilities, spanning several seasons of the early to mid-1970s. They had to be safe for racing at speed and precision stunt driving, perfectly reliable, and of course historically, visually and mechanically accurate. Initial attempts were made to group cars by usage, such as hero cars seen racing and implicit to the main characters and the drama, cars that would be seen racing close by, other cars racing, cars that would appear in the background at the grid or pit stop that might move but would not be required to race at speed. Those groups soon fell apart as we realised that almost all the cars fitted into several categories. So really all cars were needed all the time, albeit in various guises of motion.

ORIGINALS and REPLICAS

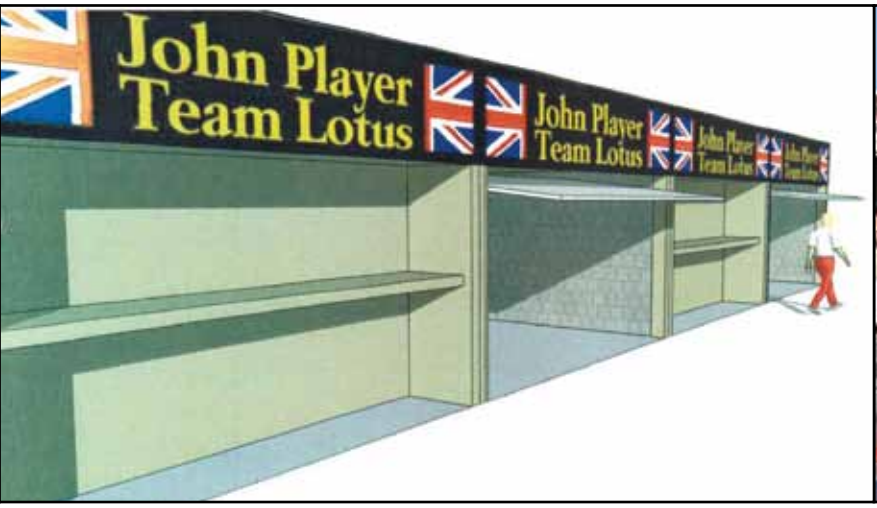
Many of the original cars are still around and in competitive racing condition. In fact, some are still raced regularly through the Historic Formula One and Masters associations. The good news was that a majority of the cars needed were available to see and to measure. The bad news was that because they raced throughout the year and across the world, their availability was very limited. These cars are worth up to half a million pounds, and like thoroughbred racehorses they are finely tuned, temperamental and prone to failure if overused or under maintained.

The answer was to build a quantity of hero replicas that could be used for racing and precision driving. Standardized generic frames and engines could be built so that the various upper bodies could be interchanged in an acceptable turnaround time, thus adding to the number of different team cars available to us. This needed some clever design and engineering, as no two team cars had exactly the same dimensions, but with a little compromise here and there, it was done. The different skins could be made as quick release as possible, but safety was always a consideration. No one wanted panels coming off at speed while racing.

Now we needed someone to make them. It required expertise in mechanical car engineering as well as in upper bodywork replication. No one had made close-to-racing-speed Formula One replicas before. It was with some degree of reservation that we approached the mechanic teams that maintained and rebuilt many of the originals for private racing owners.

As always, when construction is farmed out to the non-film world there is a chance that delivery, quality and budget could be compromised. I knew they could physically deliver a working vehicle, but would it be on schedule, budget and exactly to the detail and specs we wanted? Would it survive the rigours and reliability film making needed—not just close enough or almost—but solid reliability?

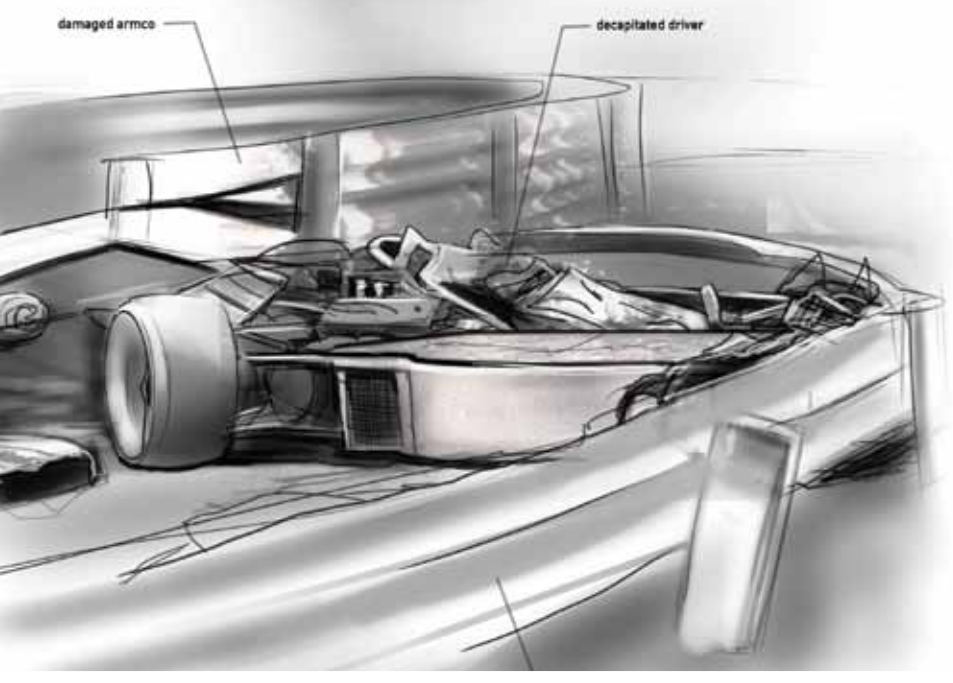
It needed a leap of faith, but if anybody knew the importance of safety, reliability, and the mechanical limits demanded of these machines,



Photograph by Patrick Rolfe

Below, left to right: Illustrations of the pit lane garages showing various re-dressing options, exploring changes of wall textures, fixtures and advertising hoardings. These, as well as the top image, were drawn in SketchUp by Assistant Art Director Alex Baily. Below, right: A production photograph of the pit lane, cars, and crews, dressed for a race start at the Nürburgring track in Germany, re-created here at Blackbushe Airport.

Right: A photograph and schematic illustration by Art Director Ivan Weightman of a crashed car, using the test track at Longcross in Surrey, England. The car is modeled using Cinema4D, and the visual exploration was useful for the director, the camera department, and the props dressing team. Below: Another schematic by Ivan Weightman of a fatal crash helped understand the position and damage to the car. It is based on films and photographs of the real occurrence.



these people did. We hedged our bets by splitting the work between three different teams, each making replicas similar to the types of cars they already built: the first team built both the tubular monocoque frame and engine from scratch, the second modified existing lower formula cars using existing engines and subframes, and the third built composite cars from parts of many different lower formula cars.

Each presented its own problems, but it also meant that not all eggs were in the same basket.

These cars were also built with a variety of camera mountings, which were then masked or digitally removed in post-production.

Each upper body was either sculpted and then fabricated in fibreglass from original drawings made from measurements or from digital scans of the historic cars. It was possible, therefore, to quadruple the use of each replica by changing its upper body panels.

The car engines needed special attention as well, since they are visually exposed and easily identifiable to the fans. There were two types of engine: Ford Cosworth and Ferrari, but even the Ferrari configuration changed from year to year. These engines also had to be modified to restrict their sound to acceptable levels. UK race tracks have strict rules and limited noise times which meant we had to add and hide exhaust silencers, presenting some interesting engineering challenges.

Goodyear supplied all the tyres in 1976, but stopped supplying F1 tyres after the 1998 season, so the currently available tyres had to be repainted with Goodyear lettering.

RACE TRACKS

A variety of limitations (finances, schedule, availability and cost of traveling F1 cars) meant that all the racing had to be filmed in England (except for Lauda's crash which was shot at the exact track and curve on the Nürburgring track in Germany).

There were five English race tracks available to use. The script required recognizable areas—curves, straights and recognizable landmarks—for each of the sixteen international race tracks. They had to be matched to those in the UK with the addition of barriers, signs, adverts and minor structures. The tracks in the UK were working race tracks, with limited windows of availability, so all these signs, huts, and barriers were designed to be highly transportable and temporary—that is brought in and removed on the day, almost on a shot-by-shot basis.

PIT LANES AND GARAGES

The story would visit multiple tracks, in twenty different countries, over six years, with much of the dialogue, action and drama happening in the pit lane area and on the starting grid. Access to working tracks is highly limited for any decent period of time, and things have changed so much that modern pits are nothing like those in the '70s, so it wasn't reasonable to use existing garages and pit lanes. In the 1970s, the setup was very basic, the structures were much simpler, and they all had a knee-height wall that essentially blocked the cars from entering (the garages were for mechanics and their tools and keeping them dry).

The answer was to build one pit lane and starting grid that could be transformed into all twenty different ones. It would be much like the cars themselves, a fully real-time practical, composite, modular and layered approach; a dual pit lane, back to back, left side one country, right side another. As well as being a film set, this area needed to function like real pit stalls: cars would be driven in at speed, wheels changed, engines maintained and real (costumed) mechanics and crews housed. It needed to withstand real-life wear and tear, and also be safe and solid enough to prepare the cars for racing. With clever scheduling, this allowed one side of the set to be filmed while redressing the other. At times, a full side of garage lane would also be split and part dressed as several different country locations; at other times, it was redressed after each day's shooting to provide a new country or race for the next day. The garages were constructed with several layers of surface that could be peeled off to leave the next garage surface underneath that needed only finish dressing such as surface mounted conduit, etc., and basic scenic touching up. The same process was used for the overhead advertising hoardings which were similarly layered and then peeled back.

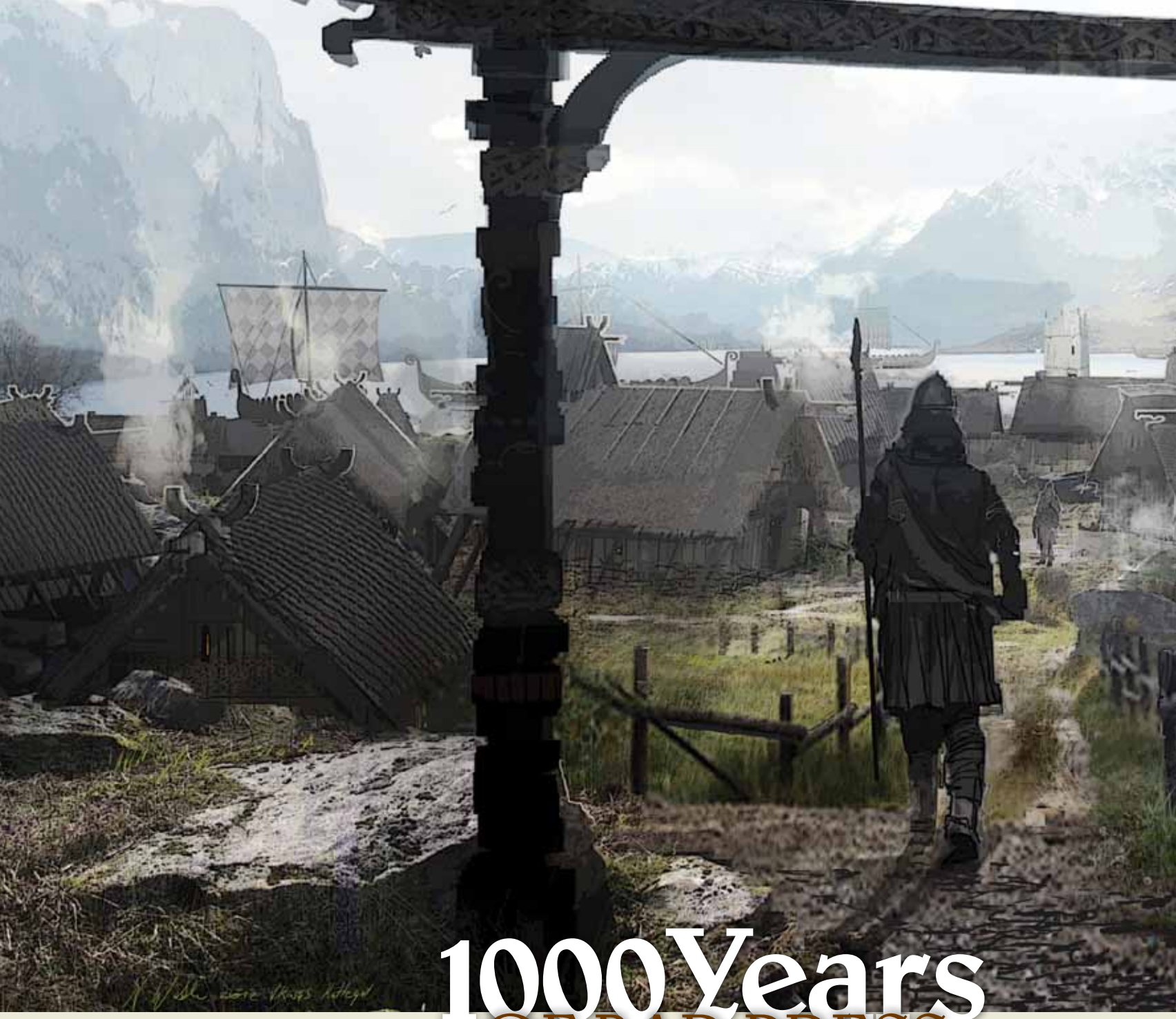
INTERNATIONAL DIFFERENCES

The 1976 F1 season traveled around the globe. Despite that, much of the drama would take place around very similar environments: the pit lanes, paddocks, crew areas, and starting grids. The challenge was to showcase the international differences and make each potentially repetitive team garage interior, pit lane area and group of fans more locally interesting and visually rich, without being blatant or overtly stereotypical. Changing language for signs and advertising was of course one way, but also local variations in security forces, drinks, food and hawkers helped as well.

In the end, Art Department research into particular oddities or special practices added a subtle nod to each relevant country. Brazil, for example, was so hot the local fire crew would hose down the crowd, and ice was laced over the tyres. In Italy, fans sat in trees and punched holes in large advertising hoardings to sit at height and watch. International variations in support and public vehicles were other background pointers to identify the location.

Rush was directed by Ron Howard, for Universal Pictures. ADG Production Designer Todd Hallowell served as executive producer. **ADG**

Below: Cars on start grid at Blackbushe Airport, dressed for a race in Fuji, Japan, with rain and wind effects. The location was chosen because the tarmac was of a quality to start, in controlled race conditions, twenty period and replica F1 racing cars. It could have no bumps, potholes, screws, broken glass, or the like and needed to be a minimum of 300 yards long.



1000 Years OF BAD PRESS

by Tom Conroy, Production Designer

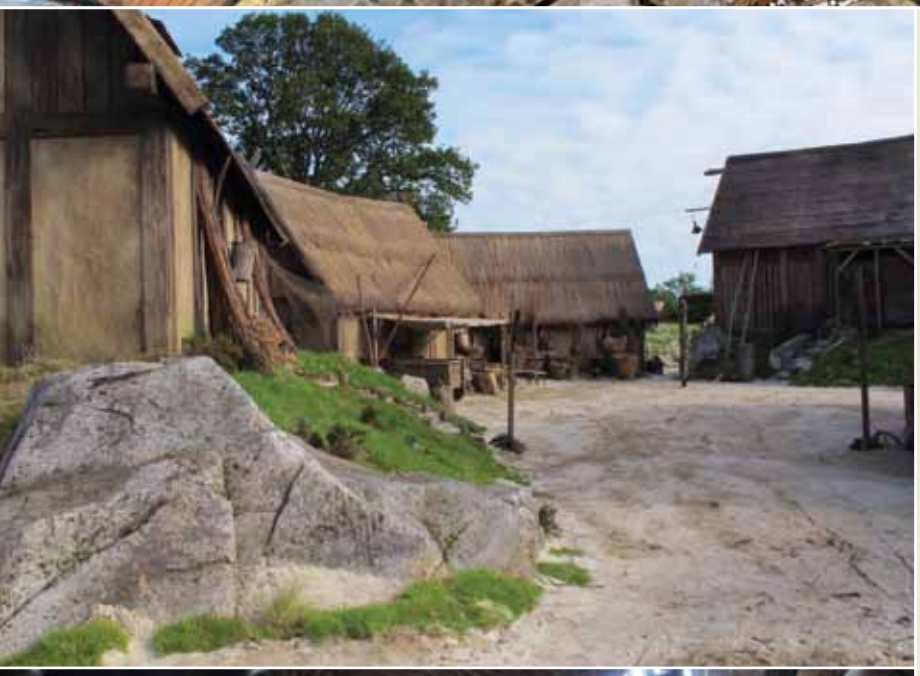
Above: Concept Artist Norman Walsh worked from Mr. Conroy's location photographs and sketches for this Photoshop® rendering of the entrance gateway to Kattegat, the fictional Viking town, which was filmed in the Luggalla Valley of County Wicklow in Ireland. Visual effects were used to fill in the middle buildings and extend the Irish mountains to appear as the towering cliffs of a fjord.

Frankly, when I look back, I was full of the prejudices that over a thousand years of bad press has given the Vikings. I remember feeling both a sense of trepidation and of anticipation when I read Michael Hirst's script for a new series called *Vikings*. He had written a strong story of ordinary people in conflict with unjust laws and tyrannical leaders. He painted a picture of a people driven by curiosity, who invented basic navigation instruments and revealed the central role of imagination in their culture. He told of struggles with an extreme environment and the stirrings of a proto-democracy. I was surprised to learn of the strong position of women in Viking culture, in

complete contrast to the Christian norms of the time. Above all, the script shone a light on a clash of cultures which unfortunately still echoes today.

I have a long history with producer Morgan O'Sullivan, and I was also excited to work with Michael Hirst again, for whom I had designed the entire series of *The Tudors*. The opportunity to dig my teeth into a new period and to design and build boats and ships, which are one of my ongoing passions, brought me on board this project, even though it had not yet lined up a network and wasn't green lighted. I began by creating some concept art that would put visual flesh on the strong bones of Michael's script and, more importantly, address in a general way the practical problems of trying to shoot a Scandinavian story in Ireland, where the project would be based.

Morgan, Michael and I agreed that the project needed an elemental feel, a sense of being on the edge of the world, of people with a marginal existence who had a motivation to explore. We decided that these Vikings would be from southern Norway, inhabiting a dark, gritty, chthonic world, that was at the same time inspiring and sublime:



still fjords, towering peaks, the sense that nature and the supernatural were very close to ordinary life. I began a full-time research, concept and feasability study of still non-green-lighted project.

I scoured the locations within our production range and started to imagine (and cost up) what could be done, what would have to be built in the studio, what would be practical on location. Two very beautiful, if inaccessible, valleys were the best options, and I broke the bad news to the producers that road and bridge building might be necessary, as well as a commitment to adding visual effects mountains in post-production, to turn beautiful but humbly scaled Irish lakes into towering fjords.

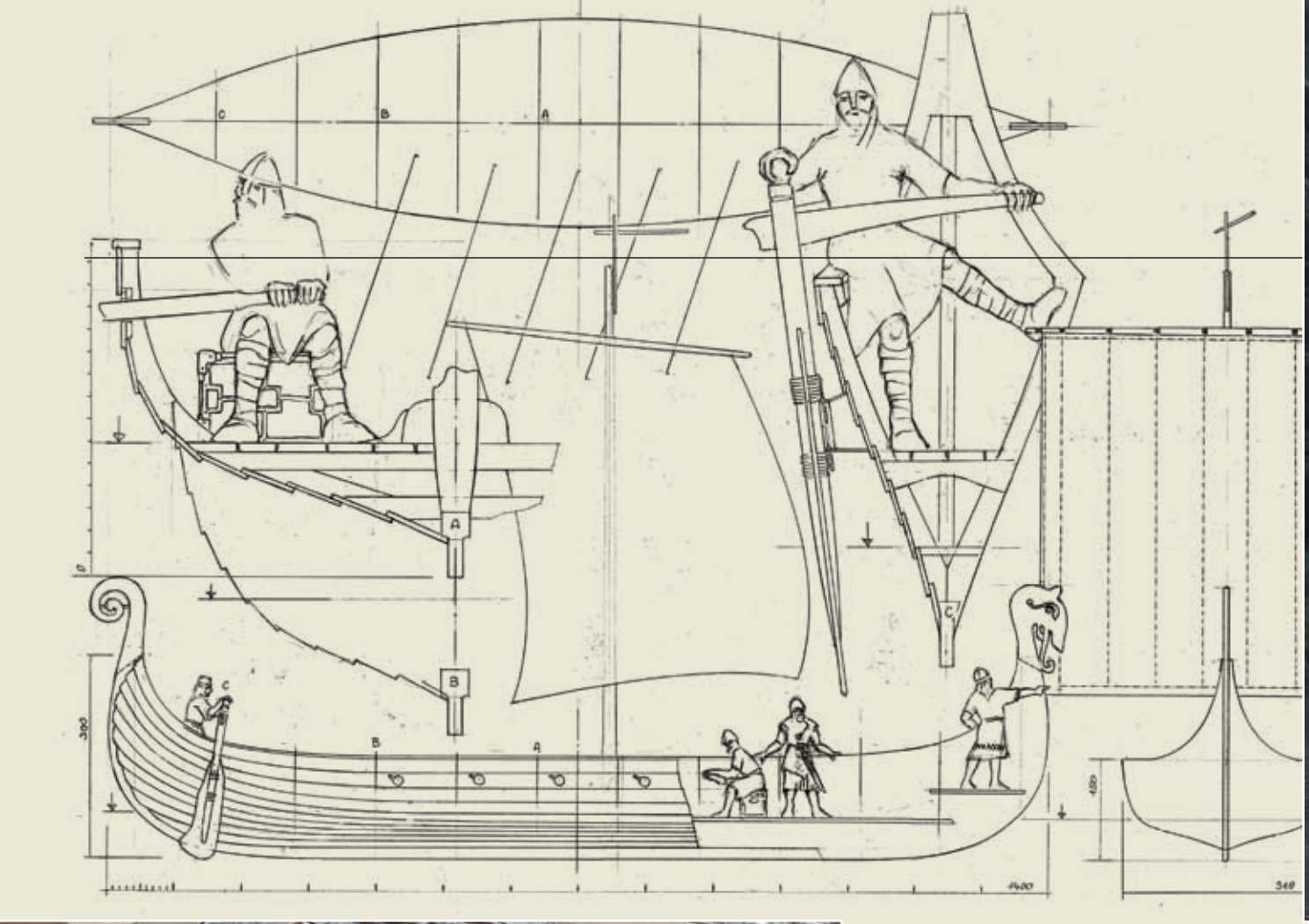
I started thinking seriously about the boats that would be needed. Exploring museums and Viking replica ships in Scandinavia convinced me that it would not be practical (or affordable) to either sail these ships across the North Sea or to transport them by ship to Ireland.

Above, top: Mr. Conroy's concept sketch for Ragnar's hamlet, drawn with Photoshop on a 21" Wacom Cintiq®. Finding the right location for the house proved to be as important as designing it. Center: Part of the backlot town. The ground cover was matched to the lakeside location, including large rocks that were sculpted to the location references, covered in hard-coat resin and painted to an uncanny verisimilitude by master painter Sean Scott. Left: The interior of Ragnar's house, built on stage to match the location exterior. One of the design challenges was that the Vikings didn't use windows as such, so other apertures had to be invented to provide light sources.

The other issue that quickly became apparent was that there would need to be two identical ships—one for exterior shots on the water, and another for either a water tank or a gimbal/blue screen arrangement. The chances of finding twin ships of the scale we needed were nil, so with the help of Art Director and Set Designer Jon Beer, who came in only for one intense week, we worked out the lines of the ships, drawing on information from Scandinavian museums and rare shipbuilding books.

"The twin long ships were transported in a special outsize convoy all the way across Europe from the Czech Republic where they were built to Rotterdam, Holland, and then by ship to the old Viking port of… Dublin."

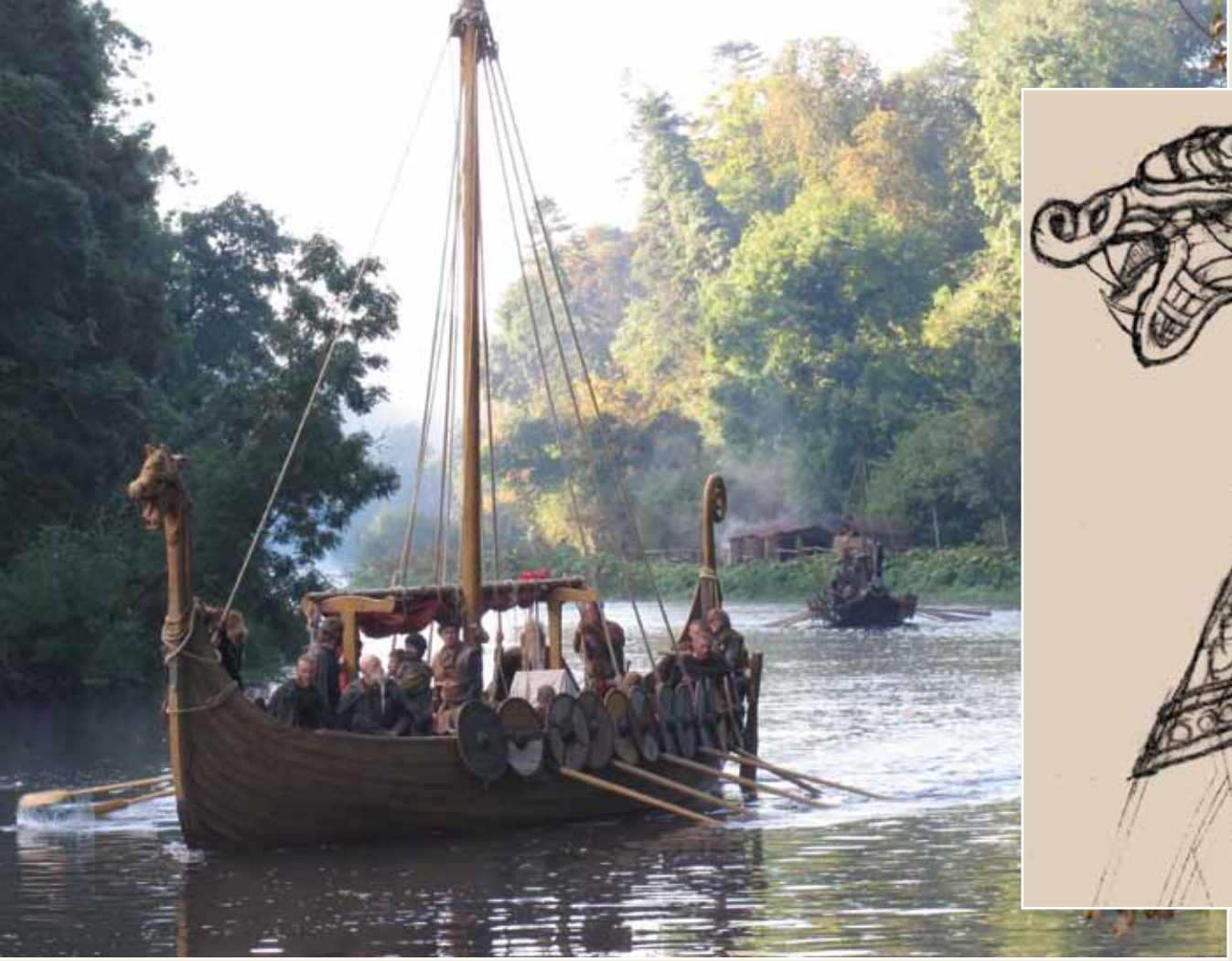
Above, top: The dock was the hub of a Viking town; this one was built on the shore of Lough Tay in Ireland. The pier was made from speedrail and covered in timber, strong enough to support over 100 people plus equipment. Center: Fish drying on racks at the dock. Right: Ragnar's isolated house in a perfect and bucolic location beside a different lake. The interior of the house was matched and built on stage.



Top: A scaled sketch of the ship by Czech shipwright Radim Zapetal, based on Art Director Jon Beer's technical drawing. Above: Mr. Conroy's concept sketch of the concealed boatyard where Ragnar's boat is built in secret, filmed on location beside Lough Dan.

Then the scale of the ships had to be addressed. Because they had to travel to multiple, land-locked lake and river locations around Ireland, the laws regarding oversized truck loads had to be considered. Jon and I designed the ships to be within two or three inches of the maximum permitted loads: 56 feet long, 12 feet wide and about 12 feet high. The dragon-head at the bow and the stern tail piece were made removable. Even then, the ships were still too big to get through some narrow rural access gates, so a hydraulically operated platform was designed on a specially made boat trailer that lifted the ships over the narrow gateways.

Because of the time the boat building would take, the producers had to make a major cash commitment and get the ship-building process underway, even though the series still had no green light. After exploring lots of traditional boat builders throughout Europe, we finally settled on longboat and large prop specialist Radim Zapetal in Moravia, part of the land-locked Czech Republic of all places. Radim has built many wonderful, substantial and complex props for the film business in Prague, so he understood tight deadlines. He and his brilliant team worked twelve-hour days for four months



creating the twin long ships, very much using the old Viking techniques (but with the aid of modern power tools). The two ships were eventually transported in a special outsize convoy all the way across Europe to Rotterdam, Holland, and then by ship to the old Viking port of…Dublin. (It was originally a Viking settlement.)

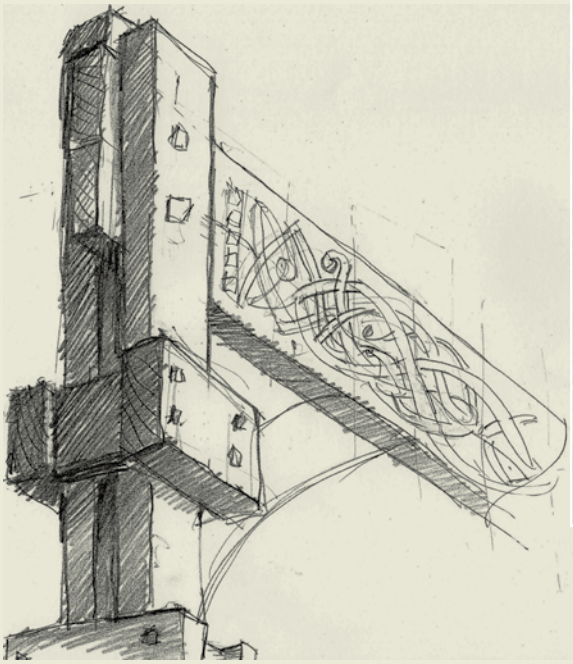
Since the likely home for the Vikings, if it ever got green lighted, was the History Channel (their first scripted drama series), there was a strong onus to do lots of research and enquiry. A complex picture emerged from the very fragmented original sources. There are few remains of Viking runic writing on paper, and the contemporary Christian chroniclers were somewhat biased, to say the least; what does still exist are mainly grave and boundary markers. I ended up studying Scandinavian, British and Irish archaeological museum collections as well as academic journals and cultural history books. The first principle was to be as authentic as possible, but then one also has a duty to the story as well. A typical problem was that Viking houses and long houses had no windows—a bit tricky to light for camera. So I designed slats, openings, extra doors—all sorts of alternative apertures to let the light in.

Piece by piece I assembled a look book, which had sketches, concept art, location photos (sneakily taken on one of the few sunny days during that spring) and also a collection of contemporary art and photographs that seemed to capture the right sorts of looks and emotions. Even though we were all committed to an authentic, even gritty, look for the project, it had to be an immersive and attractive experience for the audience. It needed light, shade, rich natural textures in the interior sets, and exterior sets that harmonised with the majestic beauty of the natural settings. It was a balancing act between authenticity and storytelling.

Morgan O'Sullivan went to Los Angeles with Michael Hirst, armed with more scripts, initial casting, and my look book. Quite quickly, there was a green light, and suddenly we had to spring into action to make it all real.

There was now almost a second level of designing: Michael Hirst's characters were strong, well rounded, complex, contradictory; the design of sets had to reflect this and to make clear the social classes and power relationships. These designs used scale, decorations, and textures—rougher, more

Above, left: Ragnar, leading a raiding party in northern England, filmed on the river Boyne, in Ireland. Viking vessels were designed to sail across seas but, because of their shallow draft and oar arrangement, they were also very good at going up river. The actors were trained in rowing and were supplemented by members of a local rowing club. Inset: A pencil sketch by Mr. Conroy, on tracing paper, for the dragon's head on Ragnar's ship. This sketch led to a wax model, also by Mr. Conroy, which was given to a sculptor in the Czech Republic, where the ships were built. Back in Ireland, a fibreglass version was cast of the piece, to make it (and the tail as well) easily removable for transportation.



Above, left: Mr. Conroy's pencil detail of the Kattegat entrance gateway. "The gate had to feel ceremonial and important," he writes, "robust enough in scale and detail to hold up visually in the big landscape." Right: A screen capture of the exterior of the Earlhall, or long house, where the Earl lived. This scene was shot as an inside/outside set on stage and shows the CGI landscape extension. Below: Mr. Conroy's exterior concept sketch of the Earlhall, which also acted like a sort of town hall, for the proto-democratic procedures of deciding matters of policy (where would the Vikings raid that year) and justice (is this man guilty).

basic, but homely sets in a beautiful isolated fjord for the hero Ragnar Lothbrok—and a much more richly appointed, grander, long hall—which nevertheless was full of shadows and darkness—for his eventual adversary Earl Haraldson.

I pulled together some of my regular Art Department team: Art Directors Colman Corish and Jon Beer, Assistant Art Director Christine McDonagh, and Carmel Nugent, Supervising Art Director. They drew up all the sets, other boats, and objects that needed to be created, using SketchUp®, computer drawing and old-fashioned pencil drafting. We were suddenly in that familiar space for all episodic television Art Departments where lots of quick but fundamental decisions need to be made, but the scripts for the series weren't all ready. Educated guesses had to be made as to what sets would be needed and where characters might go to in the series. Sets were designed to be flexible for (as yet unknown) future requirements. There was a myriad of details. I quickly designed a dragon figurehead for Ragnar's secret boat. I couldn't find a good reference, so it was a synthesis: fierce, authentic, but recognisable to an audience. The production and Art Departments decided together

to build a backlot set for part of the Viking town, Kattegat, to efficiently concentrate some of the exterior work near to the studio and give more flexibility to the schedule. It turned out that fifty percent of the show was exterior.

Lead director Johan Renck then came on board and an intense visual collaboration started: together with cinematographer John Bartley and costume designer Joan Bergin, we discussed dialing down the colours, likely exposure levels, and an energetic camera style—all things that made elements like texture, reflectivity and my alternative apertures even more important.

I jumped into sketching all the visual effects concepts that were known at this point and remained heavily involved with the process, both during the shooting and in post-production. Many sets were designed with extensions and I collaborated closely with effects supervisors Julian Parry and Bill Halliday.

"Viking looms were constructed and weavers were commissioned to make typical Viking patterns with them, using specially dyed wool. Farm implements were made, out buildings, fences and barriers constructed. Fish traps were set up in the waters, which actually proved too effective: I spent one Saturday in the lake water with my nine-year-old son Fionn freeing all the fish."

Carpenters, plasterers and painters set to, building the designs both on locations and in large new soundstages south of Dublin, ironically only four miles from the old Viking town and harbour originally called Vikinga-lǿ, then Wykinglo, and now Wicklow. The location department, led by Manus Hingerty, sought particular permissions from the Irish National Parks and Wildlife Service to grade roads, build access bridges and temporary truck parks as we wanted to construct sets and film in Special Areas of Conservation.

The *Vikings*' set decorations team was led by Jil Turner, assisted by Aine Smith, with Paul Hedges as the property master (we work a different system in Europe: the prop master works more closely, within the set decorating team). At the start of the project, with only the initial scripts in place, rough lists were drawn up. The lack of available dressing for this period, and the economic realities of holding on to it for five or six months, made it imperative that as much of the dressing as possible be purchased or constructed. We all worked together on sketches and reference books of the many items that would be needed.

Top: Mr. Conroy's pencil sketch of the blacksmith's workshop, an open-sided building in the middle of the backlot town set. The forge had two flame sources, a regular gas rig and an ultrasonic water-vapour rig, which looked very convincing as the actor slaved over it. Center: Jarlborg's hall, the home of one of Ragnar's enemies, meant to live further to the east in Sweden. Above: One of the larger gatherings in the Earlhall set, built in G Stage at Ashford Studios.

Above: Another of Mr. Conroy's Photoshop over location photo sketches, this time for the eccentric boat builder, Floki's house. "I pictured him living amongst the forest where he cuts his wood for boat-building," said Mr. Conroy, "in a house that had echos of a vessel, and that when you went inside you were entering a cave in the hillside." This exterior was built on a wooded bluff overlooking Lough Dan and the interior cave set was on stage. Below: The location's land owners liked Floki's house so much that they turned it into a sauna when the production wrapped.

My colleague and friend, Crispian Sallis, an immensely talented Oscar®-nominated set decorator and Production Designer in his own right, then took these designs and lists to India, where large teams of talented craftsmen in different states handcrafted all the props and dressings. Furniture, beds and thrones were made in Jaipur, fabrics and smalls were sourced from New Dehli, swords were made in Agra, shields manufactured in Jansi, and old leather pots were found in Jodhpur. Eight forty-foot containers then made their way across the Indian Ocean, up through the Suez Canal, over to Rotterdam, and finally to the port of Dublin.

Meanwhile, preparations were ongoing in Ireland. Specialist props were sourced to hire in London and Rome. A team of talented model makers in our Irish studio workshops started making the scripted items that couldn't be found elsewhere: statues of Odin and Frey, Anglo-Saxon crosses, Christian treasures for the monasteries, etc.

Twenty thousand square feet of grass turf was purchased and encouraged to grow wild. This then was dressed into the backlot set along with tonnes of sand and earth. Thousands of dried fish were sprayed with resin and hung on specially constructed drying racks, a reference I had seen by studying similar sea-based cultures of the Far North and the Russian Far East, in this case the Ainu people of northern Japan. Viking looms were constructed and weavers were commissioned to make typical Viking patterns with them, using specially dyed wool. Farm implements were made, out buildings, fences and barriers constructed. Fish traps were set up in the waters, which actually proved too effective: I spent one Saturday in the lake water with my nine-year-old son Fionn freeing all the fish. In short, every aspect of the material culture of the Vikings was researched, imagined and re-created.

Sets are a bit like your children—all precious—but I have to admit that I did have a favourite: Floki's house (the boat builder in the story). Part boat, part cave, it was built in a really beautiful hilly spot overlooking a lake/fjord. The location's owners liked it so much that they asked that we leave it behind and they have since converted it into a sauna.

Sometimes we had to make large creative leaps. Michael Hirst wrote Episode 8 entirely about a once-

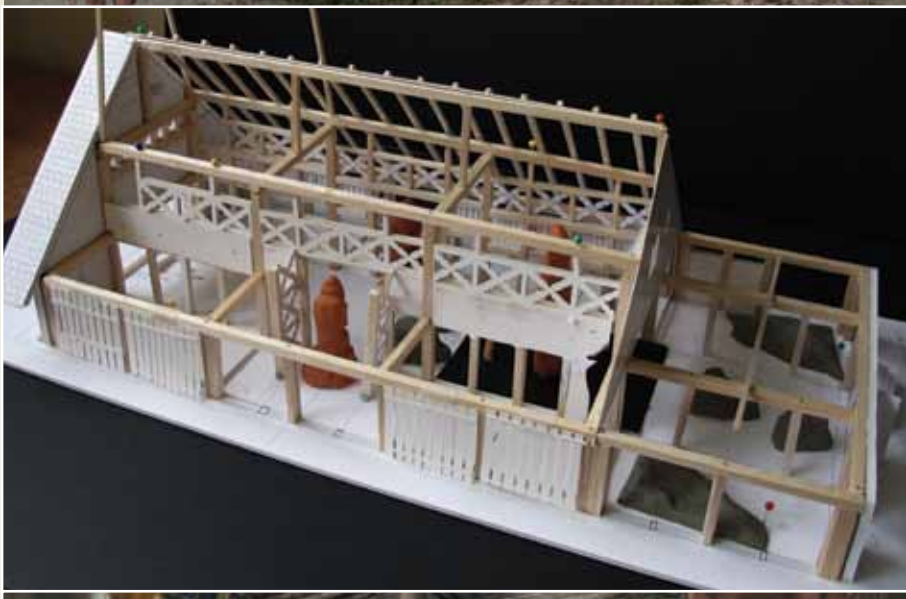
in-nine-year pilgrimage to the temple at Uppsala. There is only one written account by Aiden of Bremen, a monk who lived two centuries later. Not only is it highly biased, it's also very short on detail. All we knew was that nine creatures of each of nine species, including nine human volunteers, were given as a blood sacrifice. The real Uppsala in modern Sweden is flat as a pancake, not very cinematic. Instead, a steep hilly location in a forest was chosen to build the stepped sets, where the actors would have an exhausting physical engagement with the lie of the land. A natural hollow contained the mist and smoke and gave us early darkness. Everything was invented, as best we could, using the scanty references, from the music and instruments to all the rituals. Michael's real intention with the episode was to show, through the eyes of Aethelstan, a captured and enslaved Christian monk, both the tensions and the similarities between Viking paganism and Christianity.

There were many, many sets in the first season of *Vikings*, and many challenges; lots of tricks were pulled off. A Viking camp was set up beside a river for a raid in England to surprise a local Anglo-Saxon king. The boats were filmed rowing up a wonderfully unspoiled stretch of the River Boyne, in Leinster, outside of our zone; but to save money, as the camp was another four days of shooting, another campsite was invented near to the studio, with the boats mounted on rockable tyres on dry land, but no water. The illusion worked beautifully, helped by minimal visual effects enhancements for a few higher angles.

Filming on boats was approached in two ways: sequences sailing in the fjords and around the Kattegat docks were done for real, with the hero boat either actually sailing (it wouldn't win any races, but it moved perfectly well for filming) or being rowed (there was a boot camp for the actors with a team of local sea rowers, who then augmented the on-board crew). For night work and storm sequences, filming was done on a purpose-built gimbal on the backlot with all the attendant blue screens and dump tanks, etc.

When physical production finished, I kept an involvement in the visual effects work as it went through the different stages from rough wire frames to lighting. As most of the work was done remotely through Mr. X in Toronto, with some other work done by Windmill Lane|VFX in Dublin, the client sites on their servers was the main forum for comments and exchanges of sketches.

To my delight, the show seems to have struck a chord with audiences, who I know have been both intrigued and surprised by this epic tale of cultural clashes. The tide of a thousand years of bad press has now, perhaps, begun to change. **ADG**



Top: Mr. Conroy's sketch of the Uppsala temple, built on location in a large natural bowl in the wonderfully named Devil's Glen forest near to the studio. The temple's design echoed Kattegat with nine similar gates leading up to a 16'-tall facade, topped up by visual effects. Center: Art Director Colman Corish built this cardboard and balsa model showing the interior of the temple. The stage set was repurposed from the Earlhall set and the model was invaluable explaining the idea to shooting and construction crews. Above: Mr. Conroy's sketch of the interior.

The Man with the Iron Fists

by Drew Boughton, Production Designer

How could I possibly pass up the opportunity to design a retro-kitch kung fu neo-exploitation genre film that would shoot in China? *The Man with the Iron Fists* was the dream of author/actor/rapper RZA who directed, starred, and co-wrote the screenplay with Eli Roth. Quentin Tarantino was credited as presenter. RZA envisioned a film that would pay homage to the Shaw brother's kung fu films that had played such a key part of his artistic development. I had seen some of these films in my glorious misspent youth in Saturday-afternoon kung fu theaters, so the opportunity for a mash-up of those cool visual styles was hugely exciting. Pulling this idea off, however, would have us walking the razor's edge of taste.

Culture

The film was shot at Hengdian World Studios, with its massive backlot which features a three-quarters scale reproduction of the Forbidden City. It also shot at Image Maker Studios near Shanghai as well as Fangyan historical village. The key challenge throughout the design process was bridging the communication barrier. Misunderstandings were routine, and often reflected both language and cultural differences. Of the 150-person Art Department, only three spoke English: the superbly talented Art Director, Horace Ma, a veteran of many big Chinese films, set decorator Molly Siu, and right-hand Art Director Nick Ng. Those three had the mysterious challenge of figuring out what the hell the American was talking about. I will always be grateful for how each stepped out of their cultural comfort zone to meet me, and to make this unusual film.

Another challenge, working in China, was to avoid insulting our Chinese hosts. The script was examined very carefully by the government to ensure that we did not make improper references or criticisms of the government or Chinese culture. It is even possible to make architecturally offensive choices. For example, the use of yellow roof tiles is only allowed for the emperor; shooting a backlot palace with a yellow roof as a provincial governors' palace was profoundly incorrect even in the context of this historical fantasy.

Process

I like to take photos of the location from hero angles and draw over the pictures on my iPad with a painting app, or on the big computer with a Wacom 21UX monitor. Sometimes I like to draw over a SketchUp® model that has been enhanced with IDX Renditioner Pro for lighting and surface effects. The film shot fifty-one days of first unit, fifty days of second unit (or as they say, action unit) and the units shot concurrently, so the Art Department was spread all over the place, prepping to keep ahead. There was a crew of six hundred on the film, which had a budget of $15 million. The construction, set dressing, and props departments are all combined under direct control of the Art Department. Chinese property masters are Art Directors by training. The overall Art Department budget was $1.3 million.

The Brothel

The brothel was one of the main sets, composed of several backlot areas and stage sets as well. The exterior featured a custom fabricated sign over the doors which says pink blossom in Chinese.

Opposite page: Sketch by Production Designer Drew Boughton of the iron fist, done in pen and ink on paper, painted over with Photoshop®. This page, top: A photograph of the exterior of the brothel location, before set dressing, at Shanghai Image Makers studio in China. Center: A sketch of the exterior of the brothel, drawn by Mr. Boughton on an iPad over a location photograph. Above: A set still of the dressed brothel set at night.

Above: A sketch by Boughton of the secret chamber, drawn over a location photograph using Photoshop and a Wacom 21UX. Right: The location photo that is the basis of the secret chamber sketch above, before any construction, paint or set dressing has been added. Below: A set still of the completed set built inside the existing shell on the Shanghai Image Makers backlot.

The interior of the main rooms were painted and dressed, and cherry trees were brought in to remake the typically drab Qing dynasty interiors.

Some interior brothel rooms were built on a separate stage to allow a camera to pan over multiple rooms from above. One of the more insane spaces built from scratch was the Jack Knife room. It is a mash-up of French Baroque and Chinese traditional design elements. This was the point at which my Chinese Art Department thought I was forcing them to make the worst-looking, historically wrong movie ever.

Russell Crowe's character is an out-of-control opium-addicted pervert in this scene and when he walked on the set and took a look around, he told me I had a very dirty mind.

Another major room was the treasury stage set which was, in theory, an ancient emperor's tomb in the catacombs below the brothel. A series of tunnels led to the treasury and a mirrored corridor allowed for some beautiful shots by the famous action choreographer Corey Yuen. The sequence is an homage to the climactic scene in Bruce Lee's *Enter the Dragon* in which he battles his opponent through a bewildering series of reflections.

Dining Room

Another set that was particularly fun was Madame Blossom's private dining room. Lucy Liu's character had traveled to France at some previous point in time, so I played up French Baroque in her dining room to a ridiculous extent. The script called for a sculpture that conceals a trigger that opens a secret door.

A cool thing about all the backlots in China is that they have interior and exterior shootable buildings. This was a huge value, allowing us to move into places without having to build walls for a number of interior sets like the Secret Chamber where RZA and Russell Crowe attach the blacksmith's iron arms. The construction team built a prop Bessemer-style forge that provided light and atmosphere for the scene.

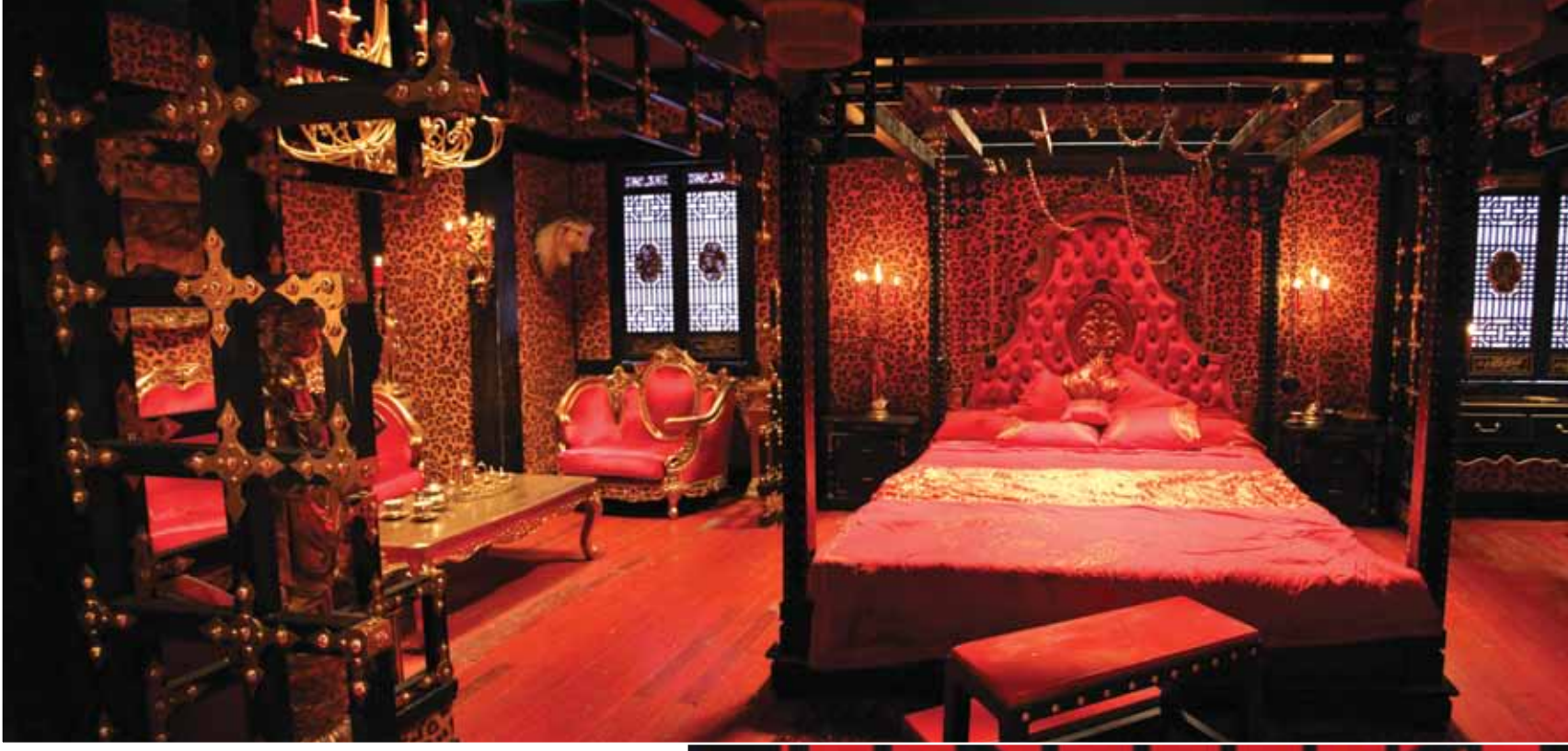
Below: The interior of the brothel courtyard location before construction and dressing, also on the Shanghai Image Makers backlot. Bottom: The finished and dressed set.

The Wolf Clan

A terrific site presented itself for building a camp for the wolf clan, the most rogue clan of the village. An area on the backlot with a parallel row of trees looked to me to be a cool place to build a makeshift tent-palace for this cannibal clan. The property department in China is responsible for making all staff and fiberglass moulds, so they cast fifty human skeletons to dress this set. That would be a tall order anywhere and this team, headed by veteran prop master Kit Wong, did a magnificent job. I was always complimenting his work (through translators).

Aging things in China was fun, too. A common method is the use of fire. Much of the aged sets you see where things are black were literally burned. How much fun is that? In the blacksmith's

Top: A set still of the completed set built within a row of trees. All the skeletons were molded, cast and painted in a workshop set up on site. Center: A sketch by Mr. Boughton of the wolf clan lair set to be built within a row of the trees, drawn on his iPad over a location photograph. Bottom: This row of trees on the Shanghai Image Makers backlot was perfect for the exterior camp that became the wolf clan's lair.



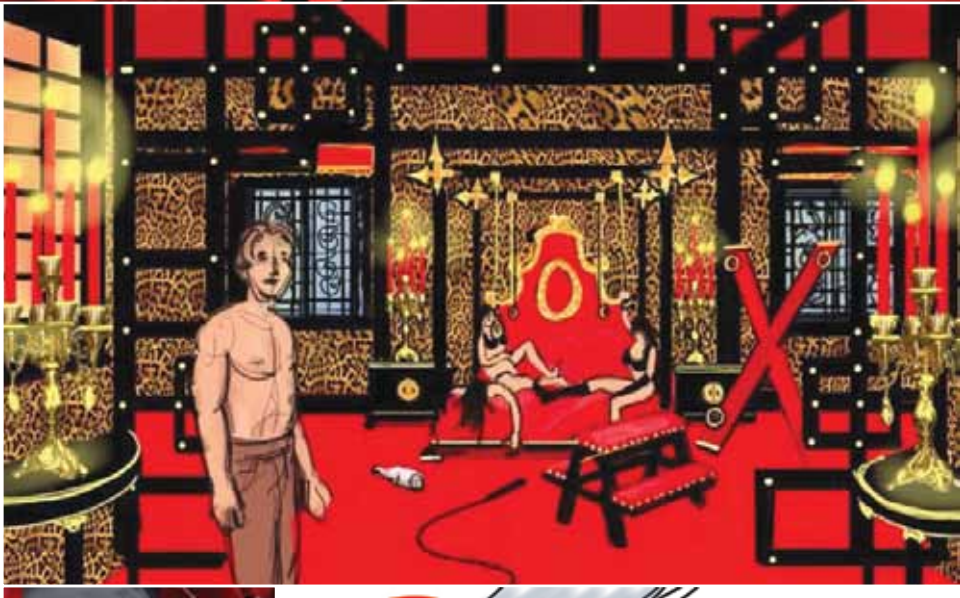
shop, a working brick fireplace actually heated the metal for the shots of blacksmithing action.

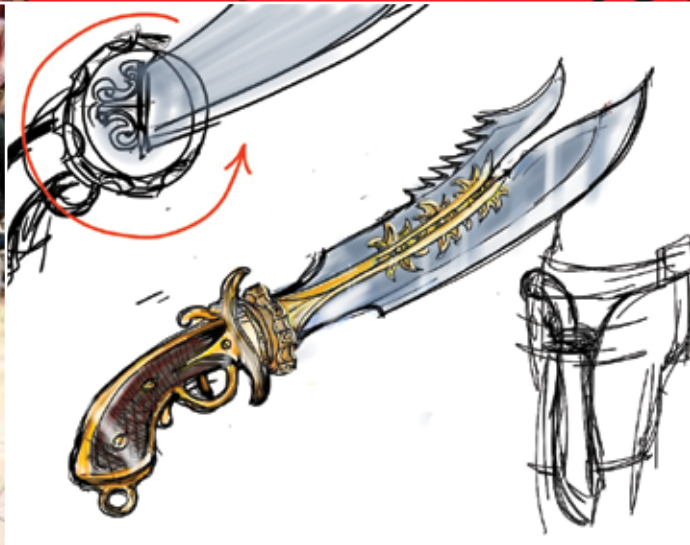
Jack Knife

A key prop was the jack knife, for Russell Crowe's character. It's a knife, it's a pistol, it spins! A totally ridiculous idea for a weapon. Why the hell not?

All the weapons were designed and fabricated in-house within the Art Department, which is the standard method in China. I have to say that was a great experience because we never waited for an outside vendor, we just did it ourselves.

I will always be grateful to Gary Wordham at Universal Studios, RZA, Eli Roth, Marc Abraham, Bill Kong, and all of the Chinese crew who made such a great experience possible. **ADG**





Top: The completed set for Jack Knife's room, built on stage at Shanghai Image Makers studio in China. Center: Production Designer Boughton's sketch of Jack Knife's room, drawn using ArtStudio, an iPad app, over a SketchUp model. Bottom: The jack knife prop for Russell Crowe's character under construction; along with a sketch by Mr. Boughton of the hero jack knife prop, again drawn on his iPad using the ArtStudio app.

production design

PRODUCTION DESIGN CREDIT WAIVERS

by Laura Kamogawa, Credits Administrator

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

THEATRICAL:

William Arnold – LET'S BE COPS – 20th Century Fox
Perry Blake – WALK OF SHAME – Lakeshore Entertainment
Max Biscoe – BIG SUR – Big Sur Productions LLC
Barry Chusid – ESCAPE PLAN – Summit Entertainment
Celine Diano – THE OPERATOR – Gracesam LLC
Tom Duffield – LONE SURVIVOR – Universal Pictures
Tim Galvin – LEE DANIELS' THE BUTLER – The Weinstein Company
Michael E. Goldman – QUITTERS – Frederick & Ashbury LLC
Beth Mickle – 2 GUNS – Universal Pictures
John Paino – DALLAS BUYERS CLUB – Focus Features
Jefferson Sage – TAMMY – Warner Bros.
David Sandefur – BLACK SKY – Warner Bros.
Jeff Schoen – VERONICA MARS – Warner Bros.
Eve Stewart – MUPPETS MOST WANTED – Walt Disney Studios
Ethan Tobman – EMPIRE STATE – Lionsgate
Patrice Vermette – PRISONERS – Warner Bros.
Freddy Waff – RETURN TO SENDER – Boo Pictures

TELEVISION:

Ruth Ammon – LOW WINTER SUN – AMC Studios
Maria Caso – BETRAYAL – ABC Studios
Alec Hammond – SLEEPY HOLLOW – 20th Century Fox
Troy Hansen – CHRISTMAS BOUNTY – ABC Family Channel
Michael Hynes – LIV AND MADDIE – Disney Channel
Jim Jones – JESSIE – Disney Channel
Cabot McMullen – TROPHY WIFE – ABC Studios
Steve Olson – DADS – 20th Century Fox
Rachel O'Toole – WITCHES OF EAST END (series) – Lifetime/Fox21
Paul Peters – WITCHES OF EAST END (pilot) – Lifetime/Fox21

coming soon

SAVING MR. BANKS
Michael Corenblith, Production Designer

Lauren E. Polizzi, Art Director
Will Field, Art Director – UK
Samantha Avila, Assistant Art Director
Martin Charles, Graphic Designer
Mark Lambert Bristol, Joel Venti, Storyboard Artists
Lorrie Campbell, Steve Christensen, Set Designers
Ron Mendell, Model Maker
Susan Benjamin, Set Decorator

Opens December 20

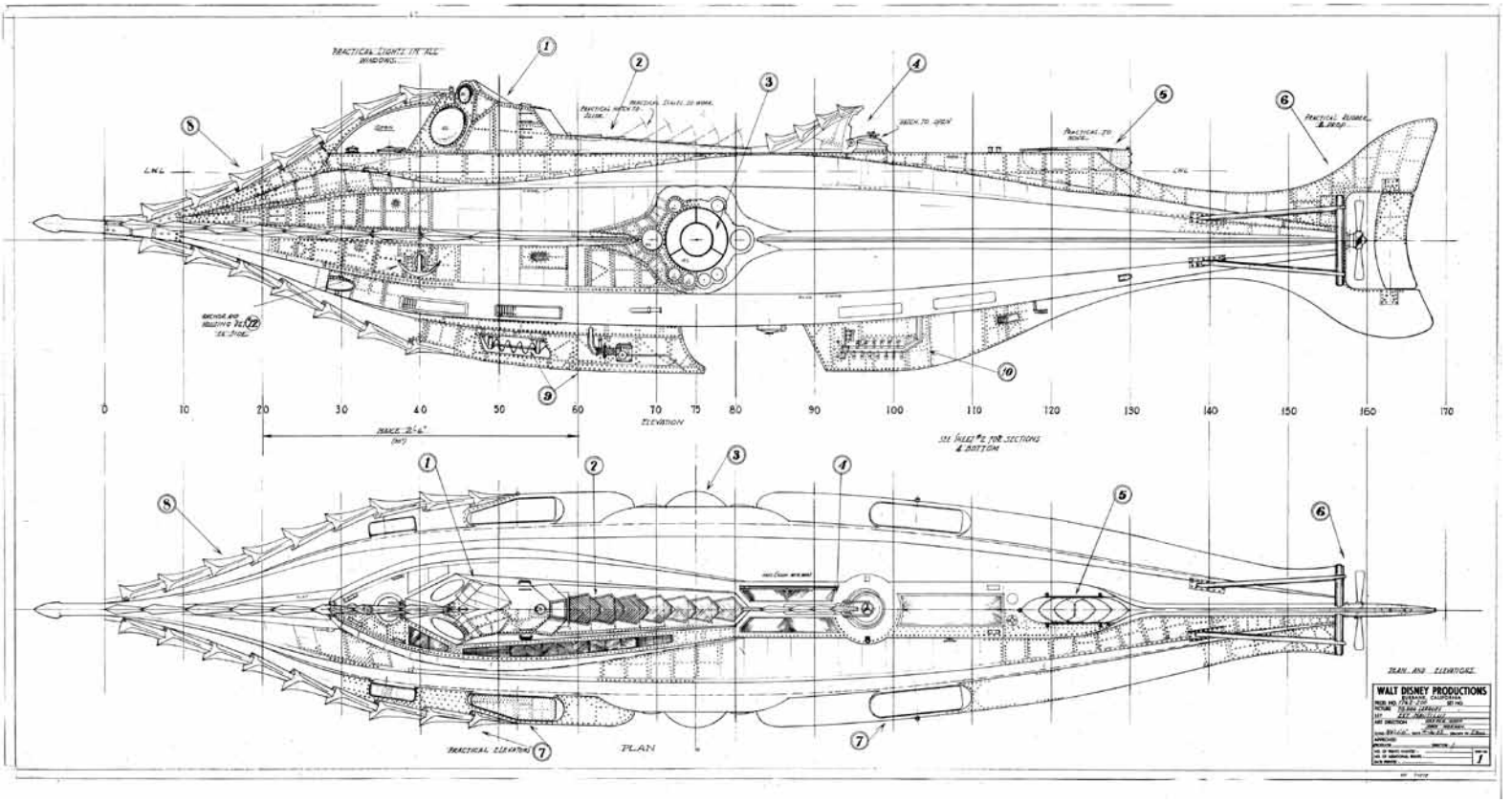
DON'T BLAME OSCAR®

by Tom Walsh, Production Designer

Let me attempt to shed some light on the mystery of why Production Designer Harper Goff was not given an Oscar when his designs for *20,000 Leagues Under the Sea* won for the category.

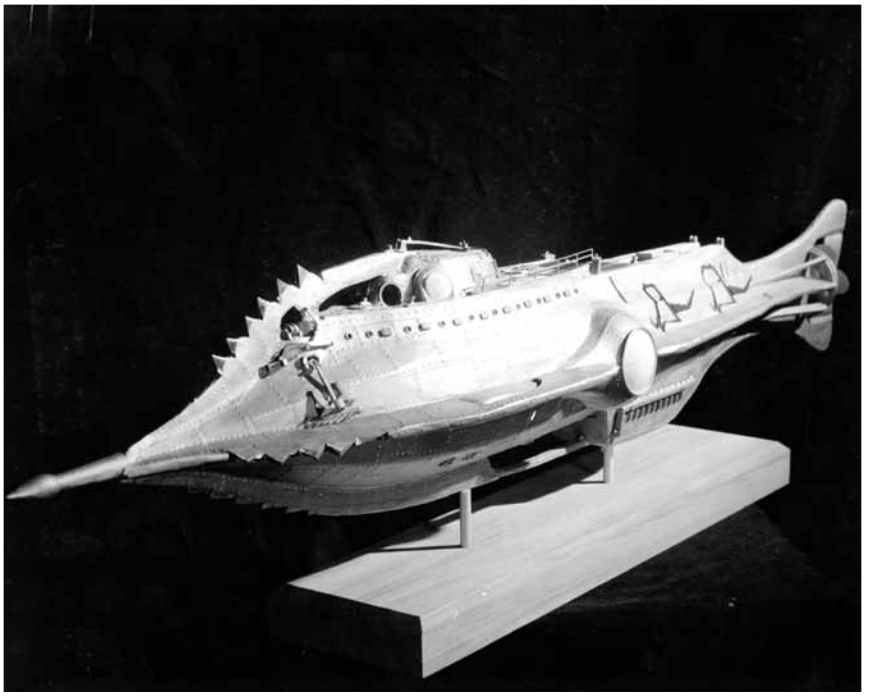
The year was 1955 and the event was the 27th Annual Academy Awards. The winner that night for Best Art Direction (Color) was Walt Disney's *20,000 Leagues Under the Sea*. The two statuettes handed out went to the film's Art Director of record, John Meehan, and its Set Decorator, Emile Kuri, but the unofficial award for the most injustice done to a leading designer not recognized went to the film's Production Designer and the true artist behind the film's visual conception and realization, Harper Goff.

There is no disputing that both John Meehan and Emile Kuri were highly accomplished and well-regarded



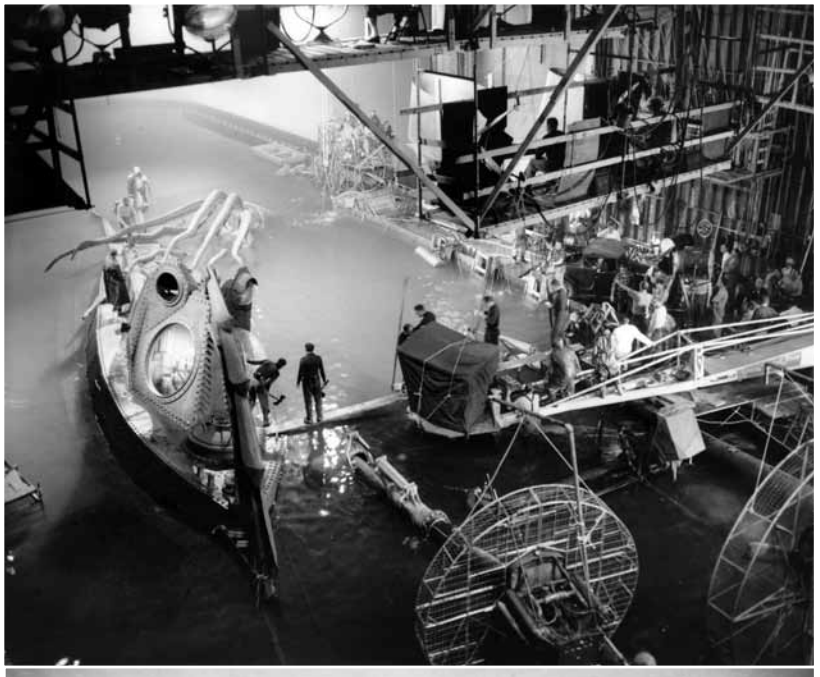
industry professionals of that day, but did they really deserve the sole credit for designing this film? The film's director, Richard Fleischer, wrote in his memoir, "(Goff) designed everything!" Mr. Goff's many contributions to the film at that time were an open secret within the industry. His name appeared in first position above Mr. Meehan's in the title block on every set drawing. His image appears in many of the behind-the-scenes production stills, and in much of the making-of footage. This was Disney's first live-action feature in Hollywood and it was a complicated film to design and produce. It went on to become the most successful Hollywood picture of its day. So why didn't Harper Goff share in the Academy recognition?

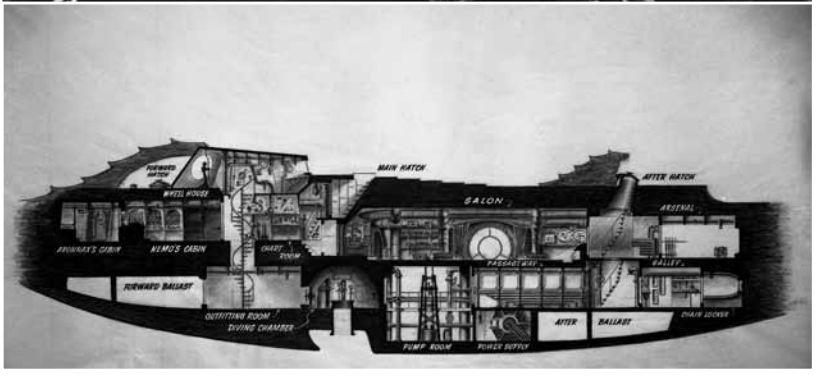
On the face of it the answer seems simple enough, but the greater truth is now lost to time; those who lived these events are no longer with us. The fact is that the Walt Disney Studio did not include Harper Goff's name on its formal Academy entry paperwork, so only Mr. Meehan and Mr. Kuri where placed into nomination. The other fact is that prior to its Academy submission, the Walt Disney Company had formally requested the Society of Motion Picture Art Directors (SMPAD), which was the precursor to the ADG, to give its permission to include Harper Goff in a dual Art Director credit along with John Meehan. This formal request was denied by the Society, ensuring that Harper Goff would not share in either the award or any formal Academy recognition should the work win, as it eventually did.



Opposite page, top: Goff supervising construction of the interior set of the Nautilus. Left: His design for Nemo's island base, Vulcania, with the Nautilus in the middle of the lagoon. This page, top: All construction drawings listed his name in first position. Above: Goff made the first version of the submarine quickly over a weekend, based on the shapes of an alligator and a shark. The windows of the conning tower are similar to an alligator's eyes, and the submarine's fin and pointed nose are like those of a shark. The jagged profile is designed to rip apart other vessels when rammed by the underwater boat.

Right: An early charcoal concept sketch by Mr. Goff, who was an extremely talented Illustrator. Below: Shooting the conning tower piece, attacked by a giant squid, probably on stage at Universal Studios. Tank work for the film was done both at Universal and on the 20th Century Fox backlot. Bottom: An Art Department schematic identifying the supposed positions pf the various sets within the boat doesn't provide quarters for the large crew. Opposite page: Fore and aft views of the set for Nemo's main salon, on stage. His combination of the steampunk riveted structure with highly ornate Victorian furniture was inspired by a ship he had seen in the 1930s, a Spanish American War battleship called the USS Oregon.





The Academy rules at that time clearly stated that neither a film and or its makers needed to be members of any union in order to qualify for award nomination or recognition. Then, as now, the Academy did not adjudicate nominees' qualifications, deferring to the production's producers or to the Academy's various Branch Executive Committees. In the case of the Art Directors Branch, its Executive Committee at that time deferred to the SMPAD for the review of qualifications for all the potential Art Direction nominees. The SMPAD was the same group, of course, that had previously denied the studio's request for a dual credit for Mr. Goff and Mr. Meehan.

One could say that there was a genuine conflict of interest on the part of SMPAD in their vetting of Mr. Goff's qualifications, but one must also consider that at that time the profession and the industry were much smaller and tighter knit communities that did a very good job of protecting those on the inside against those on the outside. However, to complicate this story even further, Harper Goff was not an outsider. He began his career in 1935 as a sketch artist at Warner Bros., working on many of its best films, *Captain Blood*, *Casablanca* and *Adventures of Don Juan* to name just a few. He was a highly regarded illustrator and designer who clearly understood how the industry worked and the roles of authority and influence that guided its many departments and their creative managers.

The question that we may never be able to answer is whether Mr. Goff ever attempted to join the SMPAD

become a formally recognized Art Director? Clearly his lack of SMPAD membership did not diminish his achievements as he went on to become one of Disney's founding Imagineers and a principal designer of Disneyland, as well as the Production Designer on *Pete Kelly's Blues* for Warner Bros. and *The Vikings* for Kirk Douglas and United Artists. He worked as a concept consultant for Disney's *The Great Locomotive Chase*, amongst many other endeavors for that studio.

As a postscript to this story, it was reported in a 2004 *Variety* article that the Academy had eventually (and quietly) sent an unmarked, blank Oscar statuette to Mr. Goff as a well-intended gesture to partially correct for what it considered a significant oversight. This sounds honorable, however when asked, they responded that they have no record that any such exchange or gift ever occurred. The Academy is well noted for its tight management and oversight of the coveted statuettes, so the mystery continues. The real truth is that Oscars tarnish with age, but Harper Goff's work has not. Despite the Academy's oversight, a supremely talented and gentle giant of an artist/designer has left us with a visual legacy of rich imagery, admired by all. The patina on his Nautilus only appears more inspired with age and time. **ADG**

membership

WELCOME TO THE GUILD

by Alex Schaaf, Manager, Membership Department

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

Production Designers:
Richard Blankenship – KILLING KENNEDY – National Geographic
Vincent DeFelice – TOKAREV – Image Entertainment
Alexander Delgado – JUST DANCE 2014 – signatory commercial
Brian Finn – Various signatory commercials
John Lavin – LAGGIES – Anonymous Content, LLC
Shane M. Richardson – DARK SKIES – Dimension Films

Art Directors:
J. Patrick Adair – THE ARSENIO HALL SHOW – CBS
David Baca – THE SIGNAL – Film District
Rebekah Bell – RUDDERLESS – Rudderless Pros. LLC
Natalie Groce – THE SPOILS OF BABYLON – Independent Film Channel
Michael Hersey – ELECTRIC SLIDE – Electric Slide Productions
Brittany Hites – COMET – Comet Movie, LLC
Kody Wynne – THE LAST PUNCH – General Productions, LLC

Assistant Art Director:
Michelle Harmon – AMERICAN HORROR STORY – 20th Century Fox

Graphic Artists:
Kevin Creech – Fox Network
Matthew Dickey – Fox Network
Alberto Ludena – Fox Network
Greg Sanders – Fox Television Stations

Graphic Designers:
Harrison Hartley – WELCOME TO ME – Gary Sanchez Productions
Chris Henderson – iCARLY – Nickelodeon
Miguel Rosero – MR. MONSTER – Mr. Monster

Electric Graphic Operators:
Melinda Gray - BIG BROTHER – CBS
Noah Hammond – Fox Television Stations
Annabel Nava – Fox Network
Daniel Quinones – Fox Television Stations
Sean Reilly – Fox Television Stations

Set Designer:
Nicholas Scott – SCANDAL – ABC Studios

At the end of August, the Guild had 2105 members.

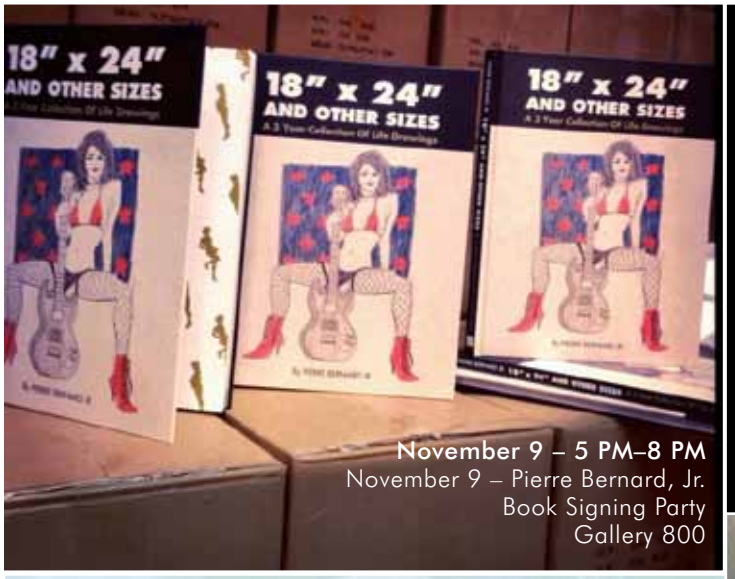
coming soon

NEBRASKA
Dennis Washington, Production Designer

Sandy Veneziano, Art Director
Fontaine Beauchamp Hebb, Set Decorator

Opens November 22

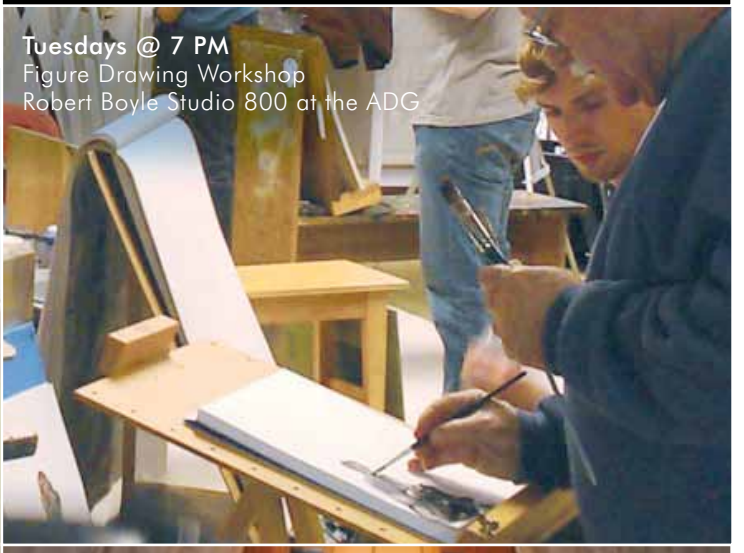
calendar



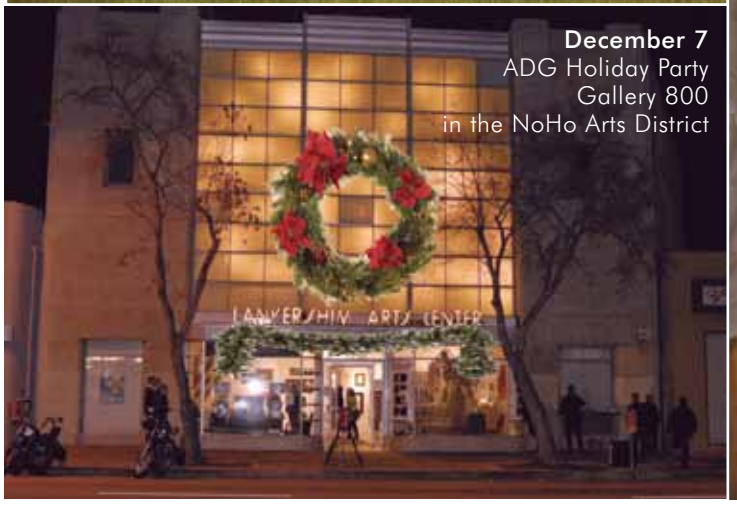
November 9 – 5 PM–8 PM
November 9 – Pierre Bernard, Jr.
Book Signing Party
Gallery 800

Through December 14, 2013
ART UNITES 7
Gallery 800's annual signature Art Show
Thursday through Saturday, 2 PM–8 PM
Sunday, 2 PM–6 PM

November 28–29
Thanksgiving Holiday
Guild Offices Closed



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



December 7
ADG Holiday Party
Gallery 800
in the NoHo Arts District

December 25
Christmas
Guild Offices Closed

A Major Award!

milestones

CHARLES LISANBY
1926–2013

by Leonard Morpurgo, Vice President Weissman/Markovitz Communications

Production Designer Charles Lisanby, who died in August at the age of 89, will be remembered for his pioneering work on television and Broadway and his long and varied career. He remains the only Art Director in the Television Academy's Hall of Fame (2010). He was the recipient of three Primetime Emmys®, plus another eight Primetime nominations and was the first designer to use neon on a television set. This was in front of the massive cameras of *The Gary Moore Show*, which introduced Carol Burnett to TV audiences. And all this from a man who was supposed to become a surgeon.

Growing up on a remote farm in western Kentucky, where his mother was an artist and his father the District Attorney, he always drew and painted. At the age of ten, he built a scale model of the newly opened Radio City Music Hall, complete with a revolving stage and a contour curtain that worked. After graduating from high school at sixteen, he was given a trip to New York where he saw the show at Radio City Music Hall and vowed to return one day. When he won a scholarship to study commercial art in Nashville, his parents allowed him to postpone his medical career for a year. The Second World War intervened, and he was drafted and never studied to be a surgeon, to the benefit of generations of television viewers and theater audiences.

In 1948, before daytime television really existed, he was asked to design sets for Aaron Copland's ballet *Billy the Kid*, for CBS. It was to be shown at 3 PM so that the studio chief, William S. Paley, could gauge if dance would work on television. It did and Lisanby was asked to design a prime-time show. The United Scenic Artists objected, claiming union jurisdiction, and he had to take its difficult two-day test. He passed with the highest grade and his career was set.

He worked initially as a Scenic Artist on Broadway musicals, ballets and the Metropolitan Opera. A year later in 1952, he joined the newly opened ABC design department. That was followed by a job at CBS where he worked on the *Jane Froman Show*, fifteen minutes of music to round out the fifteen minutes of *Evening News*. He worked on many types of shows including the infamous *The $64,000 Challenge* and *Camera Three*, which he considered the most rewarding and creative series. But it wasn't all television at that time. Charles worked with Cecil Beaton on an opera at the Met, a little show called *My Fair Lady,* and other Broadway productions.

Mr. Lisanby's Primetime Emmys were for Outstanding Achievement in Art Direction or Scenic Design—for a Single Episode of a Comedy, Drama or Limited Series (*Benjamin Franklin,* 1974); Outstanding Art Direction for a Variety or Music Program (*Baryshnikov on Broadway,* 1980); Outstanding Art Direction for a Variety or Music Program (*Barry Manilow: Big Fun on Swing Street,* 1988). That same year he received an Emmy nomination for the *60th Annual Academy Awards*.

Other shows he designed included *The Red Skelton Hour*, *Night of 100 Stars* and *Diana,* plus variety shows for such stars as Judy Garland, Barbra Streisand, Mitzi Gaynor and Dolly Parton.

His final accolade before his retirement came from the Art Directors Guild, which nominated him for Excellence in Production Design for the 1998 *Reflections on Ice: Michelle Kwan Skates to the Music of Disney's 'Mulan.'*

JAMES RONALD BAYLISS
1947–2013

by Karlene Bayliss

Jim was not a religious man. He was a spiritual man.

He was a true artist in that he saw beauty in all walks of life. He was never happy just drawing sets for movies and television. He had to sculpt, do collages, carving knobs for the cupboards in our kitchen, drawing cartoons, doing Christmas cards, sketching our pets whenever they were on the bed sleeping or just staring at him. And of course his favorite, painting. He loved bright colors and when he went to museums he would point out how many of the artworks blended into the colors of the walls they were hanging on. He always mixed his own colors because he said nothing stays the same, as one could never capture the moment, but chase after the one to come. He was an eternal optimist. Whenever Karlene saw the glass half-empty, he saw it half-full.

When he realized he wasn't going to walk again, he turned his bedroom into a mini-studio. All the cardboard boxes that came with his medical supplies, he started turning them into projects—like a theme park, many of which he worked on, like Ringling Bros., Disney (where he started) and others. He never stopped creating. He recently told Karlene that he wanted to start on a new design for this year's Christmas card.

He did not go gently into the night.

JOHN "JOHANN" SHEARER
1962–2013

by Jackie Shearer Stolhand

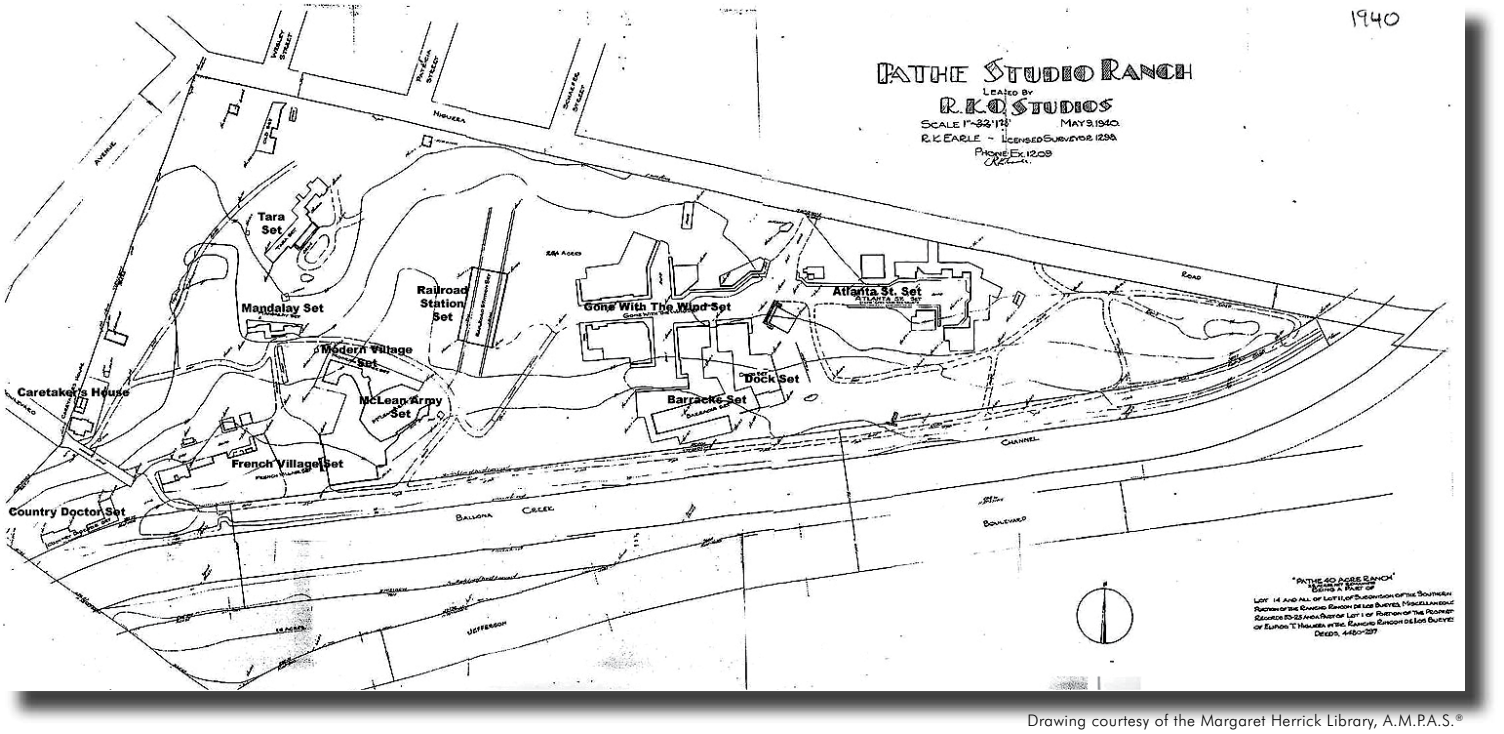
Johann Shearer passed away on June 12 from complications of a stroke he suffered one week earlier.

He began in San Diego at KFMB Channel 8, the CBS affiliate there, working his way up from front-desk receptionist to an on-air Chyron operator is just a few short years. John joined Local 816 after moving to Los Angeles to work on the Chyron at KCAL, Channel 9. Once in Los Angeles, John also worked at E! Entertainment Television, TVG, HRTV, DirecTV as well as many graphics houses.

When he was not working, John enjoyed music—playing the drums, guitar, bass and clarinet. John was also an avid car enthusiast who restored his father's 1959 Chevrolet truck as well as other hot rods.

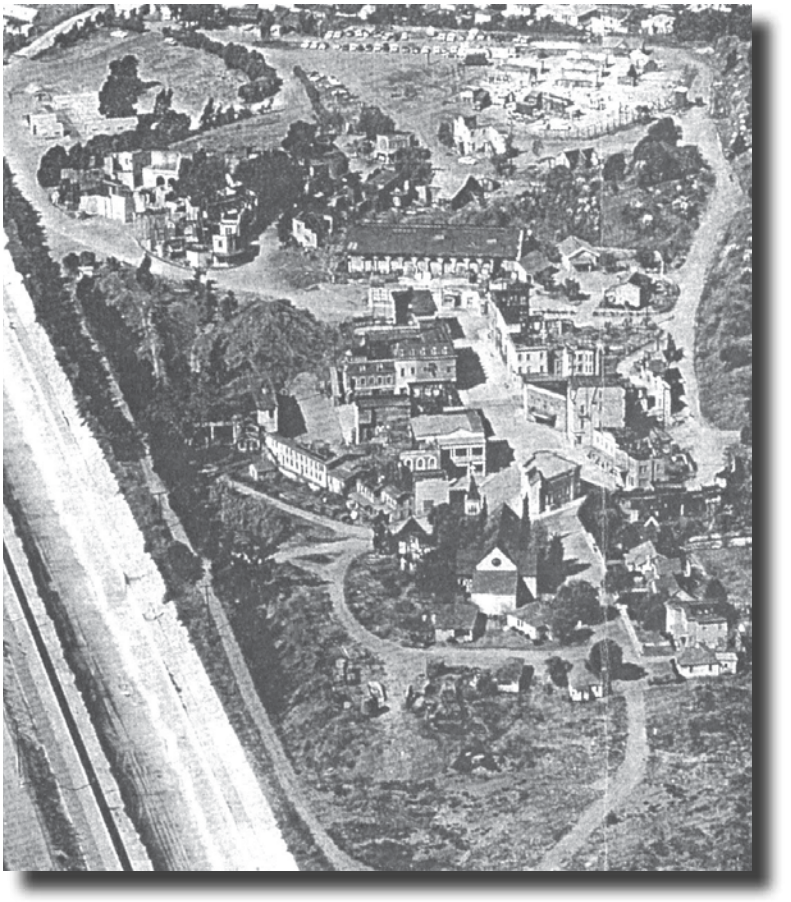
He is survived by his mother and sister (pictured at right with Johann), and a brother.

reshoots



Drawing courtesy of the Margaret Herrick Library, A.M.P.A.S.®

From The Adventures Continue (jimnolt.com)



Among the many Hollywood treasures lost to the wrecking ball over the years, Forty Acres, the production backlot of what is today, Culver Studios in Culver City, is perhaps the most evocative. Originally built in 1918 by silent-film pioneer Thomas Ince, the backlot, a block down the street from the studio gates, actually amounted to only 29 acres. It was colloquially called "the back forty," and the name Forty Acres became attached and endured for fifty years. Cecil B. DeMille leased the backlot in 1927 for his production of KING OF KINGS, which included a re-creation of the gates of ancient Jerusalem. In 1933, the RKO Studios production of KING KONG reused parts of that immense set as Skull Island, and most of that was still standing when David O. Selznick leased the lot for GONE WITH THE WIND. Filming got underway on December 10, 1938, with a sequence directed by Production Designer William Cameron Menzies, when the great wooden sets from KING KONG, KING OF KINGS, and other films were burned, the fire fed by gas from a network of piping, to portray the burning of Atlanta. Afterward, construction of Tara and Civil War Atlanta began. This was not even near the end of important films that rolled cameras on the backlot: CITIZEN KANE, A STAR IS BORN, SPELLBOUND, REBECCA, THE MAGNIFICENT AMBERSONS, CHINATOWN, and many, many more. Television, too, found a home at Forty Acres: it became Mayberry on THE ANDY GRIFFITH SHOW, a POW camp for HOGAN'S HEROES, Chicago for THE UNTOUCHABLES, Metropolis for George Reeves' SUPERMAN and Gotham City for the 1960s' BATMAN (KaPow!). Even the pilot for STAR TREK was shot there. Hundreds of designers built wonderful sets at Forty Acres, and when it was torn down to build an industrial park in the early 1970s, we lost an important part of our history.

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