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contents

Beautiful Desolation 26

Deal Me In 36

Landscapes 2013 42

Into Darkness 48

Das Glimmerblinken 58



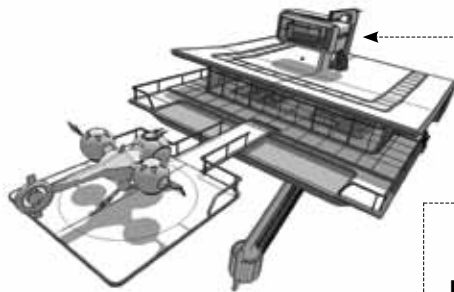
Life above the clouds...and below
Darren Gilford, Production Designer

Building a *House of Cards*.....
Steve Arnold, Art Director

A Gallery 800 exhibition.....
Denis Olsen, Scenic Artist & Gallery 800 Curator

The Enterprise enhanced
Scott Chambliss, Production Designer

Star Trek's electronic props
Natasha Gerasimova, Assistant Art Director



3	EDITORIAL
4	CONTRIBUTORS
7	FROM THE PRESIDENT
8	NEWS
22	THE GRIPES OF ROTH
24	Lines from the Station Point
60	PRODUCTION DESIGN
62	NEW MEMBERS
64	RESHOOTS

ON THE COVER:

A detail from Concept Artist Andree Wallin's presentation rendering for the Skytower at sunrise, a signature set in *Oblivion* (Darren Gilford, Production Designer).

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September/October 2013

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**THE ART DIRECTORS GUILD MEMBERSHIP INCLUDES
PRODUCTION DESIGNERS, ART DIRECTORS,
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ILLUSTRATORS, MATTE ARTISTS, SET DESIGNERS,
MODEL MAKERS, AND DIGITAL ARTISTS**



WHAT HAPPENED TO AUGUST?

by Michael Baugh, Editor

PERSPECTIVE the magazine turns six years old with this issue. It is no longer an infant and, like the sets for a long-running, successful television series, there comes a time when it ought to be cleaned up a bit and dressed more appropriately to reflect its growth. Starting with this issue, there will be some incremental changes to the magazine's layout and typography. Readers will notice subtle differences as the publication evolves over the next few months. The design changes will make an already image-rich magazine even more visual, drawing in the readers—professionals, students and cinephiles alike—to get more subject information, and hopefully learn more about the design process.

What won't change are the basic editorial policies and business model, a strategy that has enabled the ADG to produce one of the industry's more interesting publications, on par with the Writers Guild's *Written By* and the DGA *Quarterly*, at a fraction of the cost to our members of either of those magazines. The way it works is that PERSPECTIVE doesn't hire writers or photographers. All of the content is created by Guild members and friends. Printing and postage costs are what they are, but the content the ADG's artists submit voluntarily is equal to what those other Guilds have needed six-figure budgets to achieve.

To help this new look, the ADG's Board of Directors has established a new committee for publications and media, under the direction of Susan Bolles, François Audouy and Corey Kaplan, and it will take on the responsibility of ensuring that the Guild's brand message is clear and consistent. Branding is important to increase the visibility of the ADG, both within the industry and in the public consciousness as well. PERSPECTIVE is a vital part of this branding, and much of the magazine's streamlining will be directed at enlarging exposure and improving recognizability. I hope in the next year that PERSPECTIVE will be found on a growing number of industry-centric newsstands throughout Los Angeles and New York, and a range of campus bookstores as well. I hope, too, to see the non-member subscription base grow, not so much to make money, but rather to tell the Guild's story to a widening group of readers. We want more people to recognize the ADG brand, more people to think about entertainment in terms of how its visual images are designed and created, and more people to appreciate the breadth of the skills our members possess.

PERSPECTIVE's online presence will likely change a bit, too. In the months to come, the availability of digital subscriptions in a range of formats will open its content to more overseas readers for whom the cost of postage is often prohibitive; and Guild members on location won't have to wait to get home to see the latest issue. But online or hard copy, PERSPECTIVE still belongs to you, the artists and craftspersons of the Art Directors Guild. If there are things you would like to read about, let me know: editor.perspective@att.net

And August? Well, it didn't really disappear. The last issue was June/July and this issue has become September/October, but there will still be six issues published this year, and they will still be released on the same publishing schedule that has been in place since the magazine's beginning. This subtle change is designed to bring PERSPECTIVE into symmetry with most other bimonthly magazines, make it more understandable to newsstands and subscribers, and dress the young publication with grown-up pants so it can step out into the wider world.

contributors



Although unaware of it at the time, **STEVE ARNOLD** was greatly influenced by a trip to Disneyland with his family when he was five years old. Born and raised in Seattle, he went on to graduate from Western Washington University with a BFA in theater. He later received an MFA in scene design from Carnegie Mellon University. He designed sets for summer stock at several small equity-waiver theater companies, and assisted stage designer Eldon Elder in New York City. He worked on his first movie while still a student at CMU assisting theater department head Cletus Anderson on a small film. Steve subsequently worked on commercials and several films shot in Pittsburgh before moving to Los Angeles, where he still lives when he's not on the road. At last count, he has filmed in roughly half of the fifty states and on one tropical island.



Since earning a master's degree in theater design for sets, costumes and lighting at Carnegie Mellon University, **SCOTT CHAMBLISS** has designed motion pictures, television and theater productions in Los Angeles and around the world. His most recently released film is this year's *Star Trek Into Darkness*, directed by longtime collaborator J.J. Abrams. Chambliss also designed *Cowboys & Aliens*, *Salt*, *Star Trek*, *Mission: Impossible III*, and the television series *Alias* and *Felicity*. He has won an Emmy Award® and an Art Directors Guild Award for his work on *Alias*, and has been nominated for the Art Directors Guild Award for both *Cowboys & Aliens* and *Star Trek*. Chambliss is currently designing the Disney feature *Tomorrowland* for director Brad Bird and writer/producer Damon Lindelof.



NATASHA GERASIMOVA grew up in St. Petersburg, Russia, and attended St. Petersburg Youth Art College where she studied sculpture, painting, drawing, and art history. At the age of 16, she moved to the United States with her family, learned English, acclimated to a new society, and attended the USC film school. She has since worked in a wide range of capacities from demo artist for a software firm, creating facially driven 3D avatars, to co-owning an event design company which developed technically complex interactive installations for large-scale events such as the Red Bull Stunt Awards. In the last seven years, she designed and assisted on multiple television series, commercials, shorts and music videos. In 2008, she met the inimitable Scott Chambliss, who became a mentor and a major source of inspiration. She has worked with him on projects such as *Salt*, *Cowboys & Aliens*, two *Star Treks* and *Tomorrowland*.



After attending high school in Ridgewood, NJ, **DARREN GILFORD** moved to Southern California to study transportation design at Art Center College of Design. He interned while in college, designing consumer products for Kodak, automotive styling for General Motors, and theme park elements for Walt Disney Imagineering. After graduating, he freelanced with visual effects companies such as Apogee, Boss Films, and Dreamquest; joined the Guild (Local 790) as a Concept Illustrator and Storyboard Artist; and then took a staff position running the Art Department for Digital Domain. After Digital Domain, he traveled the world designing commercials. Darren's first feature film Production Design job was Mike Judge's *Idiocracy* in 2006, and he has worked with director Joesph Kosinski on *TRON: Legacy* for Walt Disney in 2010 and *Oblivion*. Darren currently resides in Pacific Palisades, CA, with his wife Karin and their two children, Carson and Sophie.



When Scenic Artist **DENIS OLSEN** was a student at Chouinard, Man Ray gave a lecture and the first thing he said was, "Why are you people here? You should be out in the streets painting." Denis dropped out of school and took a trip around the world, ending up on the left bank in Paris to live and study in the art community there. Back in the States, the avid Harley rider became known for using bikes as a canvas for his art. He naturally migrated to the television studios and scenic shops, painting sets, murals, backdrops and portraits for CBS, JC Backings, MGM and Fox. He opened his own scenic shop in West Los Angeles and worked on commercials and restaurants, and then painted for Ron Strang at Warner Bros. for eighteen years. A longtime member of the Guild's Board of Directors, Denis is also the curator of the ADG's Gallery 800 in North Hollywood. He still goes to Sturgis, SD, for Bike Week each year.


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from the president



LET THE PARTY BEGIN

by Mimi Gramatky, Art Directors Guild President

Award Season for 2013 is upon us. Those of you who are staunch movie buffs may disagree, but to me the Academy of Television Arts and Sciences' Primetime Emmy Awards® kicks off the whole season. From the Emmys forward, we are regaled with one moving picture award show after another, culminating with the Academy of Motion Pictures Arts and Sciences or Oscars®.

The Emmy statuette, in my mind, is one of the most beautiful of all trophies awarded by the entertainment business. Depicting a winged woman, who represents the muse of art, holding an atom, which represents the electrons of science, the trophy's figurine has become the symbol embodying what Academy founder, Syd Cassyd, envisioned when he conceived the organization in 1946 as a place for serious discussion "to promote the cultural, educational, and research aim of television" and support for the collaboration of the art and science of television.

Cassyd, who had served in the U.S. Army Signal Corps during WWII as a film editor under Col. Frank Capra, had no interest in "flash and glamour." In fact, he refused to consider handing out awards, picturing the new academy as a serious forum where all aspects of the then-fledgling medium could be discussed. He designed the organization around peer groups, people from all television professions—actors, directors, producers, art directors, set decorators, cinematographers, editors, costume designers, and other artisans, technicians and executives—all of whom would meet regularly to discuss ideas and concerns of their new industry. Perceived as a major threat to the motion picture business, the Television Academy received little or no support from important members of the Hollywood community. Undeterred, Cassyd sought to bring together the new industry's most influential people, growing his meetings from five to two hundred fifty in five meetings. By 1947, the group had attained its nonprofit status and Edgar Bergen (father of Candace and voice of Charlie McCarthy and Mortimer Snerd) became the Television Academy's first president. Recognizing the image-building and public relations opportunities of an annual awards ceremony, the founding Board convinced Cassyd to change his mind.

The Academy rejected forty-seven proposals for the trophy before selecting television engineer Louis McManus' design in 1948. Using his wife as a model, McManus created the statuette of the winged idealized woman holding the atom, now known to signify quality television. Names for the trophy also took considerable deliberation. Ike, the nickname for a television iconoscope tube was too evocative of the WWII hero Gen. Dwight D. Eisenhower. Henry Lubcke, television engineering executive, prevailed with the Immy named for the image-orthicon camera tube. Immy was soon feminized to Emmy, complementing the female statuette.

January 25, 1949, marked the first Emmy Awards ceremony at the Hollywood Athletic Club. Five awards were presented that year. Today, the Emmys have grown so large that there are separate ceremonies for Sports, Regional, Daytime, News and Documentary, Technology and Engineering, Creative Arts and, of course, Primetime Awards. Although Art Departments are also honored at the Daytime Awards, the Primetime Creative Arts Awards is the primary source of recognition for excellence in television Art Direction and set decoration. Since the ceremony honors all below-the-line peer groups plus guest performers, it lasts for hours which adds to making the party afterward one of the best in Hollywood. Congratulations to all of this year's nominees. Enjoy the party!



THE ADG AT EATON 2013

by Rick Markovitz, Weissman/Markovitz Communications

The Art Directors Guild was a major supporter of and contributor to the 2013 Eaton Science Fiction Conference held April 11 to 14, 2013, at the Riverside Marriott Hotel. The Conference, sponsored by the University of California, Riverside Libraries and the College of Humanities, Arts, and Social Sciences, along with the Science Fiction Research Association, examined science fiction in multiple media. The Guild's participation, curated by Casey Bernay, ADG Director of Education and Training, working very closely with Melissa Conway, who runs the conference, provided an intimate and stimulating environment for members to interact with the academic community, with both groups benefiting from the exchange. The biannual Eaton Conference has hosted ADG exhibitions at each meeting since returning to Riverside in 2008, providing the Guild participants with a very warm reception.

On Saturday, April 13, the Guild presented three panel discussions:

Top: Casey Bernay, the Guild's Director of Education and Training, with part of the gallery which exhibited more than 250 pieces of Guild members' science fiction artwork.

Production Designers — Building Worlds was an exploration of the process of creating screen environments for films based on books, graphic novels, games and scripts, moderated by Sharon Sharp, assistant professor of communications BA University of California, Berkeley PhD University of California, Los Angeles.

After the session, Sharon Sharp shared some thoughts inspired by the discussion. On the collaborative process: "Often the way media-study scholars are trained to talk about film and television of any genre—but also, science fiction—is in terms of locating the creative vision with the creator and the director, or sometimes the screenwriter or the TV showrunner... It was a great exploration and discussion of the collaborative process of design because world-building is such a big part of science fiction as a genre in any media, but particularly, in science fiction film and television...What I found particularly relevant was the discussion of how that world-building goes from the book to the script to the concept art to the execution of those processes, the idea that in order for anything to be filmed, it has to be conceptualized first. I hadn't really considered that before, how it goes right down to each shot of a film."

The Art Department — Bringing Imaginary Worlds to Life was billed as an "under-the-hood" look inside the creative team for a film, moderated by Patrick Sharp, professor and chair, Liberal Studies, California State University, Los Angeles.

Professor Sharp says that he gained deeper insight into the process from the session. "I hadn't quite fully understood the degree to which Art Direction and design is now so deeply embedded in the entire process of filmmaking...If you're going to be doing any type of sci-fi or fantasy, it's not just pitching the stories. You're pitching visuals. It was really interesting to see the dynamics of the team."

Life Imitates Art — (Or why did the first Motorola flip phone look like a *Star Trek* communicator?) featured designers discussing the process of creation and their cognizance of the social, ethical and economic impact of their work. It was moderated by Howard Hendrix, professor of English literature, California State University, Fresno.

After the session, professor Hendrix talked about the differences between his work as a writer and the role of Art Direction in creating the narrative world: "I have to provide some detail, but I don't have to create a scene as convincingly as they do. I'm able to suggest. If, when writing a book, I described every detail that they go into, that they can show on screen, it would stop the narrative dead." Hendrix also expanded on



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Top to bottom: The morning panel of Production Designers included Oliver Scholl, Mimi Gramatky, Christa Munro, William Ryder and Marty Kline. In the early afternoon, the Art Department panel presented Todd Cherniawsky, Stefan Dechant, Rob Stromberg and Dylan Cole. The late-afternoon Life Imitates Art discussion featured Geoff Mandel, Andrew Leung, Cate Bangs and Alex Hajdu.

his comment regarding acts of imagination versus acts of innovation: "To the degree that those designers are looking at what's already been done, they're innovating on it. But when they're really pushing the boundaries and trying to do something that isn't as tethered to what's already been done, it's much more clearly a pure act of the imagination. They don't have to circuit-design it. They're able to look at it aesthetically. That, for me, pushes it to the realm of an act of the imagination, and not merely tweaking something that already exists...Design is, in a way, that bridge between acts of innovation and acts of imagination."

The ADG further supported the event by hosting a reception held prior to the closing awards presentation where Lifetime Achievement Awards were conferred on Stan Lee and Ray Harryhausen (both for 2013) and Ursula Le Guin (for 2012). Director John Landis made a special guest appearance to accept the award on behalf of Harryhausen. The banquet was held in the main ballroom where the Guild mounted an exhibition consisting of more than 250 pieces of art contributed by its members. The exhibit was available throughout the conference, providing attendees with a glimpse into the process of science fiction themed Production Design and Illustration.

The ADG's involvement with the Eaton Conference provided a refreshing way to step out of the day-to-day workflow pressures and gain insights from academics and other enthusiasts about the importance of the Guild's artists to science fiction and fantasy narrative in film, television, video games and themed entertainment. The worlds of science fiction, academia and filmmaking might not be all that far apart when considering this feedback from moderator Sharp: "Scientists, I've come to learn, really just say what's on their mind. They're used to being unfiltered. They're like, 'Look. This is wrong. I think this is wrong, and this is why it's wrong.' You've got to defend your position in a way that's just sort of matter of fact...It's a passion and an engagement. 'This is my position. This is your position. Let's talk about the facts and figure out a way to get there.'...This just seems to be almost like a scientific process, except that we're talking about artists, and how artists can have that type of thing going on."

Based on the success of this year's event, the ADG is looking forward to the next Eaton Conference scheduled for 2015 where more members will be able to connect and grow in this stimulating exploration.

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ADG/RICHARD STILES 2013 SCHOLARSHIPS

by Lisa Frazza, Scenic Artist and Scholarship Committee Chair

The Art Directors Guild's 2013 Scholarship Committee is proud to announce the two recipients of this year's \$3,500 awards. All of the applicants ranked highly, but there could only be two actual winners: Madison Kern, daughter of Production Designer/Art Director Brandy Alexander, and Zane Toyon, son of Production Designer/Art Director Richard Toyon.

Madison and Zane ranked highest in a blind scoring system. That is to say, the committee members never know the names of the applicants until all the scoring has been completed. Each application is assigned a number by the staff and all identifying information is whited out. Congratulations to these two outstanding and very accomplished students.

Madison Kern graduated from Beverly Hills High School in June and will be attending USC in the fall to study at the Annenberg School for Communication and Journalism as a communications major. She's set her sights on studying film, and one day working in the entertainment industry. Madison writes poetry, sings in her Honor Choir, and in her spare time she enjoys British television shows such as *Downton Abbey*.

Zane Toyon graduated from Clark Magnet High School in La Crescenta and will be attending CSU Monterey Bay, majoring in marine biology. Zane, an avid outdoorsman and an Eagle Scout, loves the ocean and aspires to a career in that field. He is working this summer on discovering a new species of fish.

The ADG is proud to have helped both Madison and Zane continue their academic pursuits and to realize their career objectives by awarding them the Guild's Richard Stiles Scholarships.

Above: Madison Kern and Zane Toyon, the 2013 ADG Scholarship winners. Below: Joe Stewart and John Shaffner receive the California Spirit Award from the American Cancer Society.



CALIFORNIA SPIRIT 29

Press release from the American Cancer Society

There are many charitable food events in Los Angeles during the summer months, but none has such a long history (29 years) and a rewarding product as California Spirit, a spectacular gourmet gala featuring exquisite cuisine, premium California wines, live entertainment, and a spectacular live and silent auction. This year, co-founders Barbara Lazaroff and Sherry Lansing chose Production Designers John Shaffner and Joe Stewart as the event's honorees, along with two cancer doctors, Philomena McAndrew and Solomon Hamburg, of Cedars-Sinai Medical Center. Thus far, California Spirit has raised some \$15 million for the American Cancer Society, which is celebrating its 100th anniversary this year.

John Shaffner and Joe Stewart are among the most recognized Production Designers in television. Their career includes sitcoms, award shows, special events, game shows, talk shows, music and variety series and specials, and live theatrical productions. Together they have received four Primetime Emmy Awards®, two Daytime Emmy Awards and one Los Angeles Area Emmy Award. Their design for the 2006 Primetime Emmy Awards was recognized with the Art Directors Guild Award. They have been nominated a total of 29 times for Primetime and Daytime Emmys, and have received 21 Art Directors Guild nominations.

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A photograph of the Hollywood Center Studios at night. The building is illuminated with warm lights, and a large white truck is parked in the foreground. The text "Hollywood Center Studios" is visible on the building's facade. In the background, a sign for "STAGE 7" is visible on another building.

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news

2013 ART DIRECTORS PRODUCTION APPRENTICE TRAINING PROGRAM

by Co-chairs Jack Fisk & John Iacovelli, Tom Walsh, Production Designers

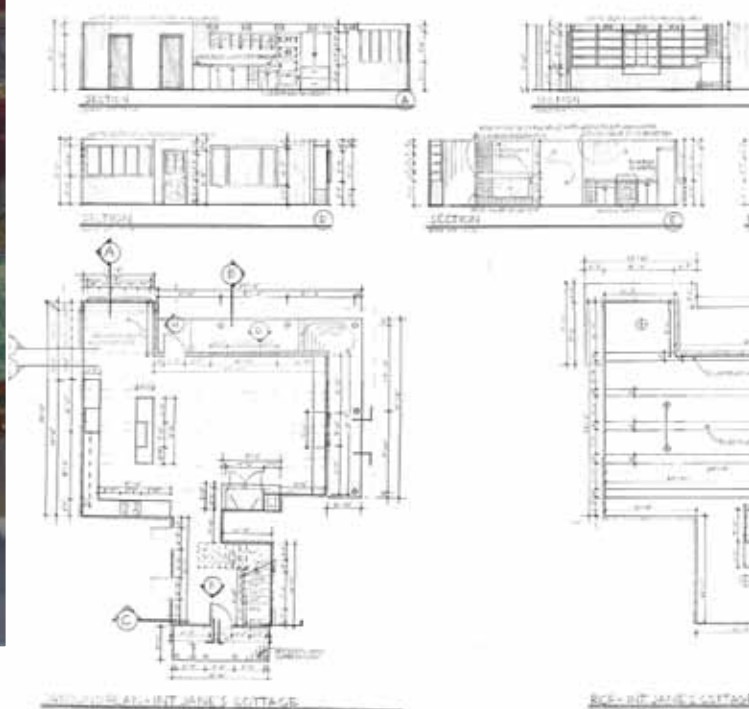
In June, the Art Directors Review Panel, after an extensive assessment process, selected four exceptional designers for the Production Apprentice (PA) Trainee Program from a field of ninety-one applicants. The four are Whitney Donald (AFI), Patrick Scalise (UCLA), Christopher Ward (SDSU) and Kate Weddle (AFI). On this and the following pages, you will see the work of these young designers, and we hope your production will find a place for them to learn...and help you as well.

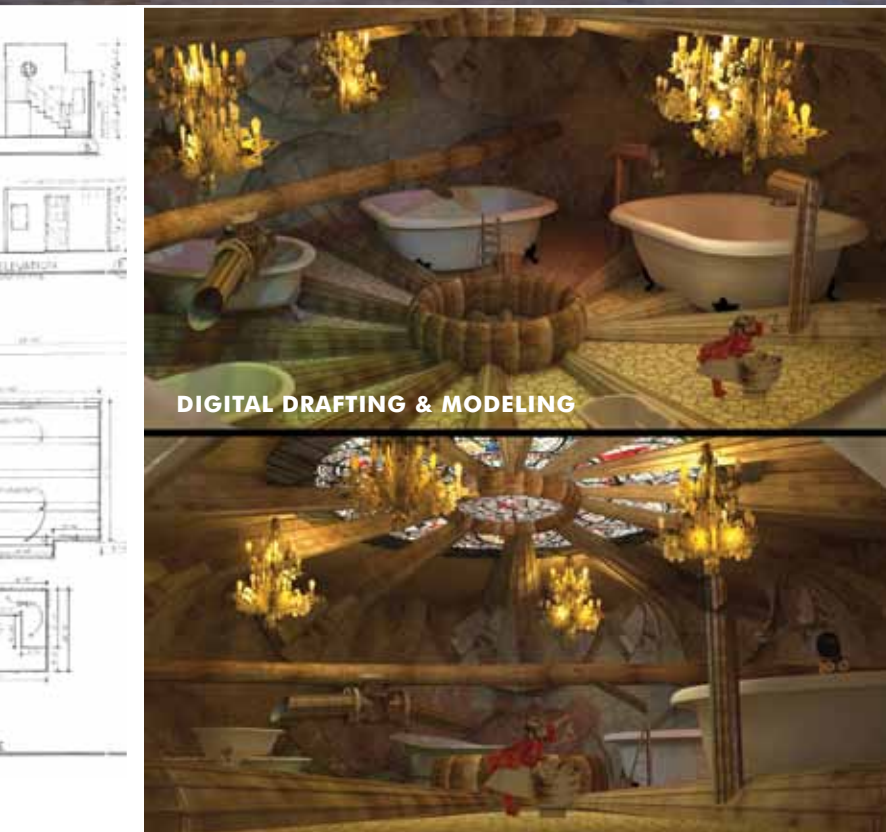
This is the first time that a leading West Coast craft guild has instituted such a comprehensive program of review for new artists. The purpose and mission of the program is to provide those possessing outstanding talent, imagination and leadership abilities with a clear, sensible and supervised path toward full membership in the Guild. After reviewing their portfolios, it is easy to predict that these young designers (and those who will follow them into this program) are destined to be the leading designers of the future.

The Production Apprentice (PA) Trainee Program is administered by the Art Directors Council of the ADG. PAs are employed and compensated just as any other production assistant would be, by the signatory production that hires them, whether that company is local, regional or international. The program is designed to provide mentorship, supervision and on-the-job training to future Production Designers and



HAND DRAFTING





Whitney Donald, originally from Tampa, FL, graduated from Brigham Young University in 2008 with a Bachelor of Arts in media arts. In 2012, Whitney received her MFA in Production Design from the American Film Institute. Whitney's AFI thesis film *First in Flight* premiered at Grauman's Chinese Theatre and has won many awards. *Inspector 42*, a short film she designed, won Best Drama and Best Director at the 2010 College Television Awards and was the Region II winner for the Student Academy Awards. Whitney has worked as Production Designer on four feature films and just completed working as an Art Department assistant on Disney's *Tomorrowland*.

These two pages are all samples of Whitney's work. If you have an open position for an Art Department PA, please consider her. Contact Laura Kamogawa at the Guild office: 818 762 9995 or laura@adg.org.



news

Art Directors, to provide the participants with real-time workplace experience and exposure to all facets of our profession and its workflow.

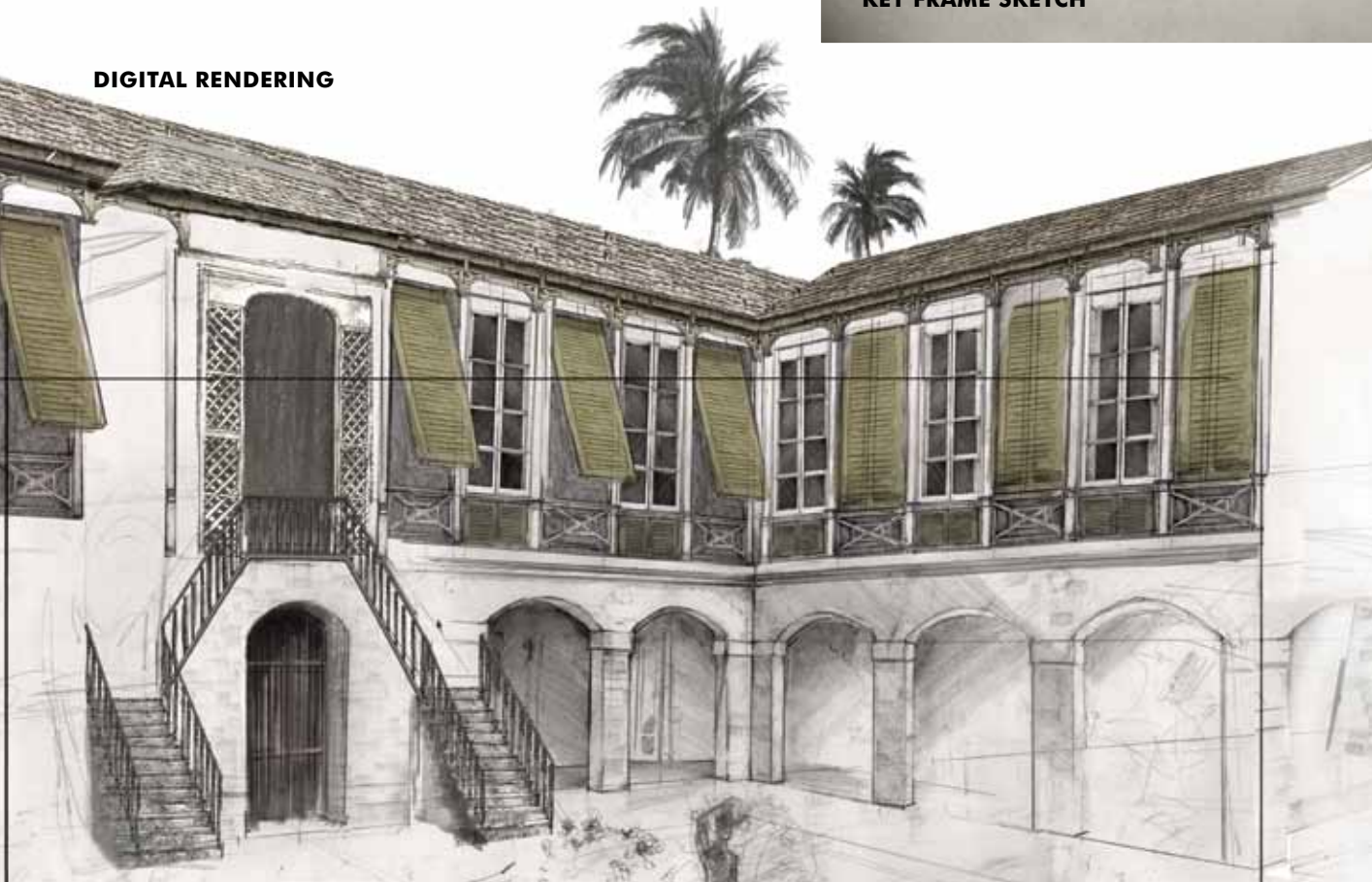
In tandem with their work opportunities, the PAs are required to provide twenty days of compensated community service to the Guild. Activities such as helping with ADG branded events, the awards program, film society and archive/library service will all benefit from their talents.

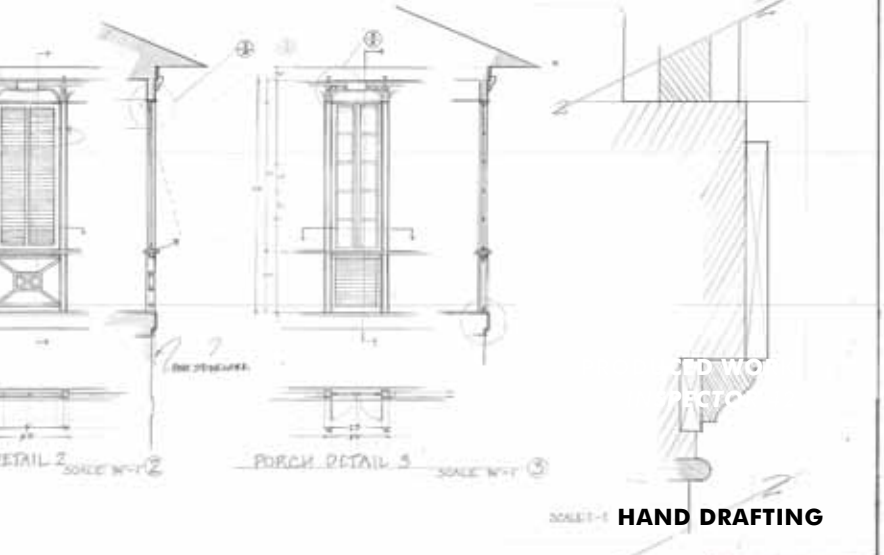
At the end of 260 (non-consecutive) days of training, the PAs' mentors or supervisors will submit formal letters of review to the ADG Council, addressing the applicant's suitability for acceptance into full membership in the Art Director branch. Their final membership status will be reviewed and approved by the ADG Council. Upon a successful review, membership as an Assistant Art Director will be extended. The Apprentice Trainee is responsible for the submission of all formal applications to the ADG and for paying the prevailing initiation fees that may be applicable at the time of their application. Roster placement will be made when they have secured employment for the required number of days on a production that is a signatory to the Basic Agreement.

RESEARCH BOARDS



DIGITAL RENDERING

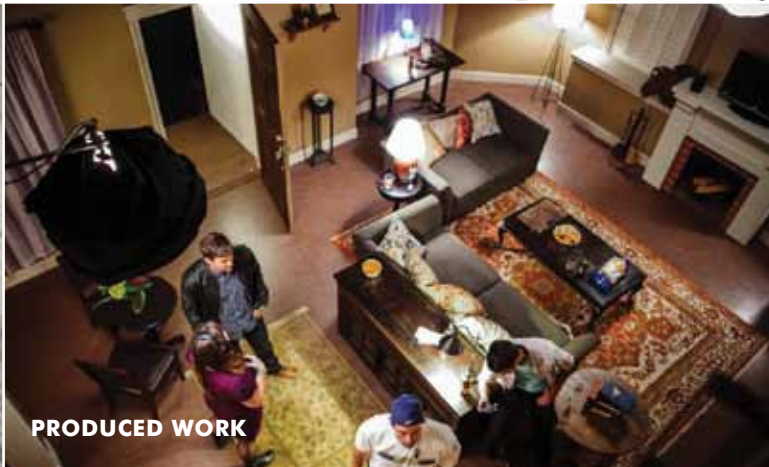
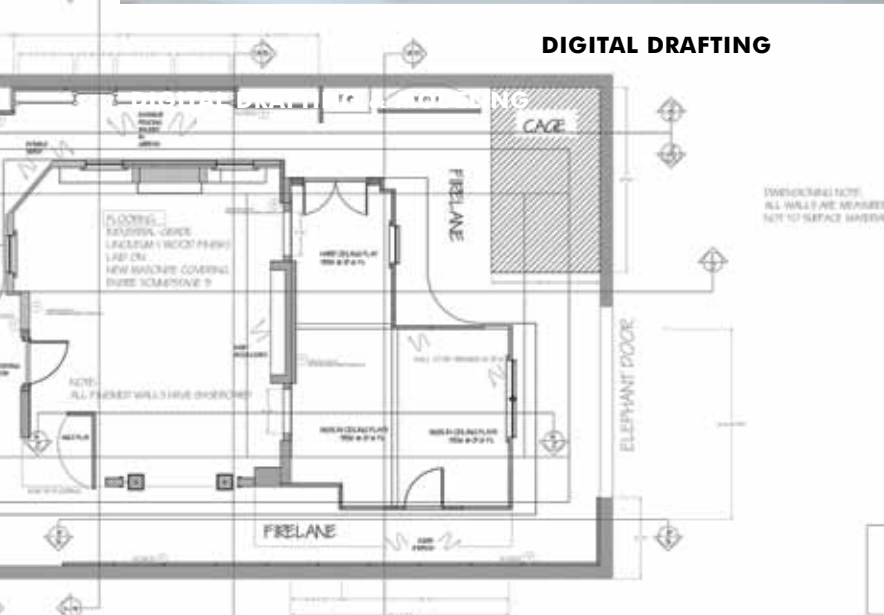
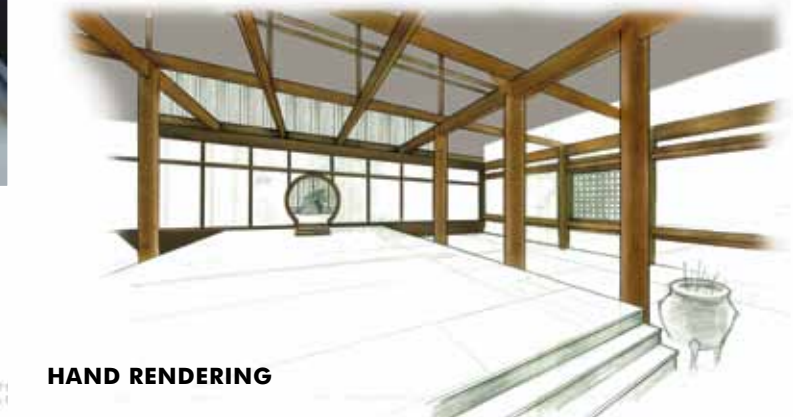




From the suburbs of Boston, Patrick Scalise started his undergraduate education in architecture at Parsons School of Design. He moved from New York to England to study set design for the stage and screen at London's Wimbledon College of Art, graduating in 2010 with 1st Honors. While studying film design, Patrick was able to intern on several feature films. In 2010, Patrick moved to Los Angeles to study at UCLA's School of Theater, Film, and Television, focused in production design.

A recipient of the Michael Minor and Robert Green Scholarship at UCLA, Mr. Scalise was awarded his MFA in 2013.

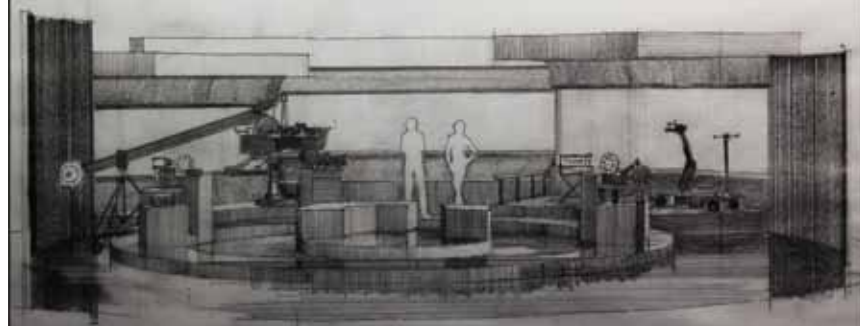
These two pages are all samples of Patrick's work. If you have an open position for an Art Department PA, please consider him. Contact Laura Kamogawa at the Guild office: 818 762 9995 or laura@adg.org.



news

Training Program Goals and Administration:

- The goal of the program is to expose PAs to a full range of workplace experiences (features, episodic, commercials, reality shows, live events and theme parks).
- The applicant's name is placed on a separate availability list that is managed by the program's staff supervisor, Laura Kamogawa.
- Announcements are sent out to all Guild Production Designer and Art Director members, informing them which PAs are available for interview and placement on that member's production.
- The PAs must be hired, compensated and insured in the same manner as all other production assistants on the project.
- The show's Production Designer or Art Director supervises the PAs. These members serve as the PA's principal mentors and networking agents for their future placement.
- The PAs are not guaranteed continual employment, but rather it is their role in partnership with the production's design team and the program's mentors, to help build the necessary network that will take them from project to project.
- The Production Apprenticeship Trainee Program Committee serves as mentors to the PAs and as advisors to the Art Departments that hire them.
- The Guild's Apprenticeship Trainee Program maintains published guidelines available to the participating Production Designers/ Art Directors outlining the metrics governing supervision and assessment of the PAs in the program.



KEYFRAME SKETCH



ANALOG MODEL

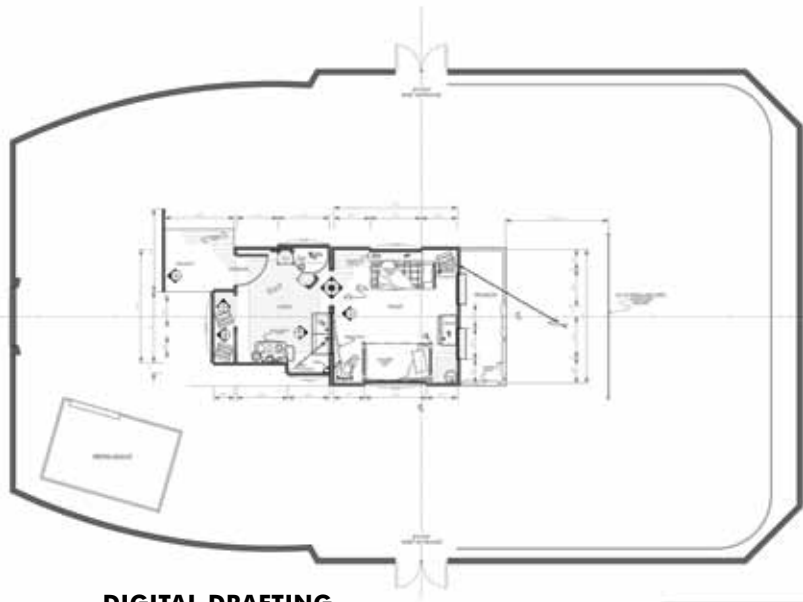


DIGITAL MODEL



KEY FRAME SKETCH





DIGITAL DRAFTING

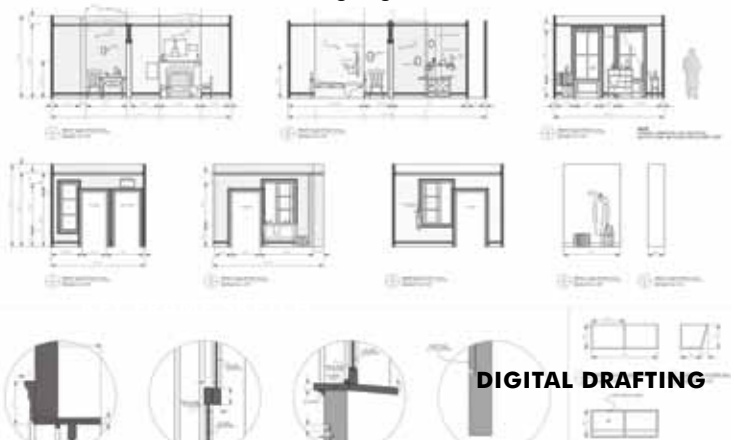
EXORCISM



After serving in the U.S. Army, Christopher Ward attended Stephen F. Austin State University where he graduated in 2007 with honors, receiving a BA in theater design and technology. For the next few years, he designed scenery for corporate events at a commercial scene shop in Dallas, TX, including shows for ESPN and the local NBC affiliate. In 2009, Christopher enrolled at San Diego State University, where in 2012 he earned

his MFA from the School of Theatre, Film, and Television. He was a recipient of the Lipinsky Fellowship and Funicello Fellowships for design and has designed more than forty productions for theater, film, and broadcast television.

These two pages are all samples of Christopher's work. If you have an open position for an Art Department PA, please consider him. Contact Laura Kamogawa at the Guild office: 818 762 9995 or laura@adg.org.



DIGITAL DRAFTING



**PRODUCED WORK
THE SPLIT**

PERSPECTIVE RENDERING



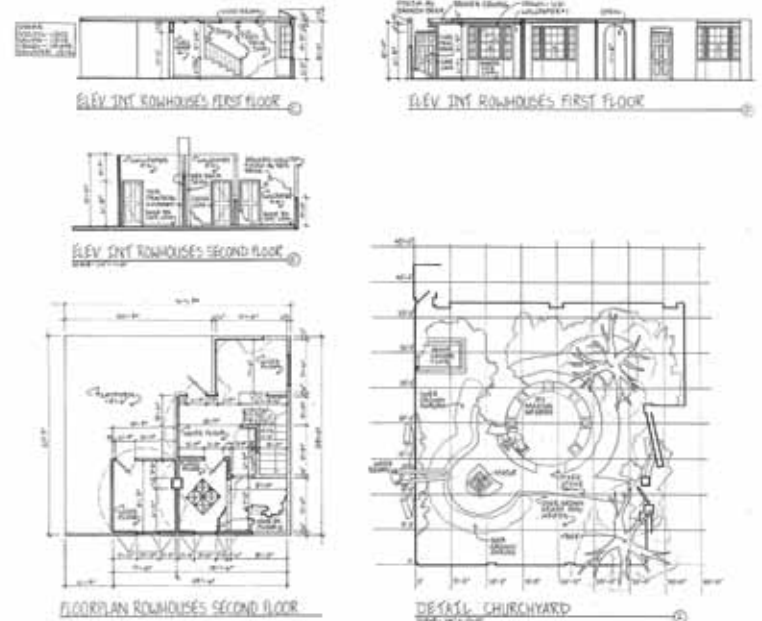
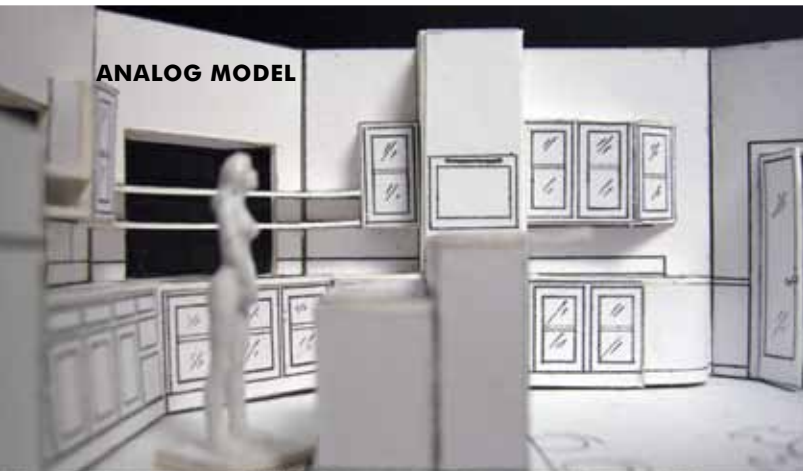
news

- The PAs may not displace Guild members or members of other IA represented crafts. Only productions that have fully satisfied their required staffing for all positions may participate in this program. PAs may not be used as alternative low-cost employees for the creation of essential covered work on the production.

We encourage all Art Directors, whether they are active in features, single- or multi-camera series, variety or reality, commercials, news, game shows, awards, daytime, industrial or themed exhibition, to reach out to these talented young designers. Remember when you were starting out, and how very important those first few jobs were, even if they were PA positions, or running the blueprint machine, or anything else that got you through an Art Department door. These four young artists are extraordinarily talented and well trained. Any of us would be lucky to have one of them join our staff.

You can reach any of them by contacting the Production Apprentice Training Program's staff supervisor, Laura Kamogawa – **818 762 9995 or laura@adg.org**

Much thanks go out to the program's first-year mentor/reviewers: Production Designers Jack Forrestel, Joe Garrity, Corey Kaplan, Norm Newberry, John Shaffner and Dennis Washington. Members interested in participating in the 2014 program should contact Laura Kamogawa at the Guild to put their names on the mentor/reviewer list. **ADG**





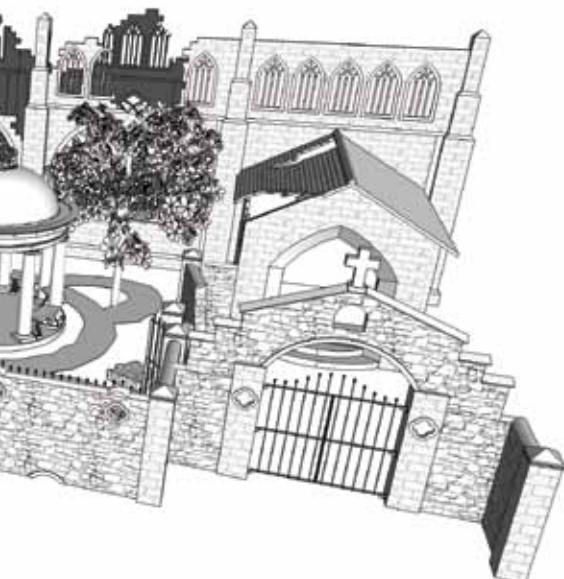
Originally from central Pennsylvania, Kate Weddle, a writer and designer, earned a BA in 3D animation from the University of Central Florida where she focused on Production Design and Art Direction in digital environments. Kate has worked as a professional Graphic Designer and Art Director in print and other media since 2001, developing her skills in 3D rendering and concept

designs. At the American Film Institute, Ms. Weddle sharpened her skills in drafting, model building and illustration and received her MFA in production design in 2013.

These two pages are all samples of Kate's work. If you have an open position for an Art Department PA, please consider her. Contact Laura Kamogawa at the Guild office: 818 762 9995 or laura@adg.org.



KEY FRAME SKETCH



KEY FRAME SKETCH

the gripes of roth



THE ACTORS FUND: NOT JUST FOR ACTORS

by Scott Roth, Executive Director

Many people who are familiar with the Actors Fund still believe it's only for actors; it's not. It's for nearly everyone who works in the entertainment industry and certainly for all the members of the IATSE including, of course, the Art Directors Guild (Local 800). Here are a few of the many great programs sponsored by the Actors Fund:

- The **Entertainment Assistance Program (EAP)** provides confidential programs that address a wide array of challenges confronting people in performing arts and entertainment. Its professional social workers offer counseling and support, financial assistance and practical help—completely free of charge. EAP functions as an entryway and guide through the Fund's many programs for those facing personal or work-related problems. It's also a conduit for financial assistance in times of pressing need.
- The **Actors Fund Work Program (AWP)** – Work in performing arts and entertainment is sporadic and frequently doesn't pay the bills; this you know. AWP helps people identify and find fulfilling secondary work that complements their performing arts or entertainment careers or can assist with career transitions. Services include career counseling, job training and job development.
- **Affordable Housing** – Many folks in entertainment don't earn enough to afford safe housing close to their workplace. The Actors Fund is committed to expanding housing opportunities for our community. The Fund currently has three affordable housing buildings in New York and Los Angeles and has also launched the Actors Fund Housing Development Corporation.
- **Seniors and Disabled** – While our peers are known for their resiliency and survival skills, age or disability sometimes requires them to reach out for assistance. This service helps them maintain their independence while making sure they have access to all the programs that can enhance their quality of life.

Besides the programs discussed above, the Actors Fund also hosts workshops that are free, confidential, and open to entertainment professionals. The following describes three workshops which were offered recently:

- **Managing Cash Flow for Artists** – A six-week workshop to learn strategies for organizing expenses, balancing multiple sources of income, planning for dry spells, and tips for aligning professional and financial goals.
- **Budgeting: Nuts and Bolts** – This monthly drop-in workshop focuses on helping to track income and expenses in a way that makes sense for artists and creative professionals who don't always earn and spend the same way each month.
- **Budgeting: Next Steps** – This monthly drop-in workshop for graduates of *Budgeting: Nuts and Bolts* and/or *Managing Cash Flow for Artists* is focused on helping to develop an ongoing management system so that the individual would always know what was going on with his/her money.

The Actors Fund,
for everyone
in entertainment.

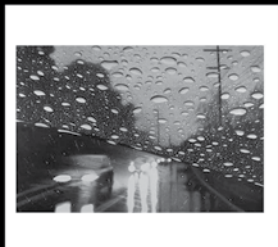
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REGIONAL OFFICES

by John Moffitt, Associate Executive Director

In the summer of 2010, the Guild's business representatives toured high-volume production areas in states that had implemented generous incentive programs to lure motion picture and television production including New Mexico, Louisiana, Georgia, Texas, Michigan, Massachusetts and Florida. Since then, the legislatures in Michigan, Massachusetts and Texas have dismantled or significantly reduced their programs, but North Carolina is back in the incentive game with television production returning to Wilmington and Charlotte. Production in the greater Atlanta area is booming with large- and small-budget features, movies of the week, pilots and dramatic television series, while New Orleans and Baton Rouge remain incentive-driven production havens. Scott and I reported our findings to the Guild's Board of Directors and offered recommendations to ramp-up efforts to enforce the Art Directors' (nearly) national jurisdiction and to provide more services to members living or working east of the Rocky Mountains and to members of all crafts who are traveled there from Los Angeles.

One recommendation considered by the Board was engaging salaried regional representatives to staff offices in three regional departments. Funding levels would not support full-time positions, so we sought out individuals willing to represent the Guild on a part-time basis to monitor local production, help the IA organize new productions, represent the Guild to the entertainment community in their area, and act as a resource to provide information and advice to members working or living in their region. Three exceptional regional representatives have been engaged to staff these regional offices.

Production Designer John D. Kretschmer represents the Guild in the busy Southeast region covering the states of Alabama, Arkansas, Florida, Georgia, Kentucky, Louisiana, Mississippi, Missouri, North and South Carolina, Tennessee, Virginia and West Virginia. Residing in Wilmington, North Carolina, John, like many of our members, has recently worked in the bustling production centers of New Orleans, Atlanta and New York City. A former business agent of Studio Mechanics Local 491 covering the Carolinas, John had a long run designing the television series *Army Wives* and now designs the Showtime network series *Homeland*.

Art Director/Production Designer Gary Baugh is the Guild's representative in the Central region covering the states of Illinois, Indiana, Iowa, Kansas, Michigan, Minnesota, Nebraska, North and South Dakota, Oklahoma, Ohio and Wisconsin. Gary has a long list of credits designing and television series and feature productions in the Chicago area where he lives. But, like many of our members, he's been summoned to work on distant location in areas fueled by incentive promises.

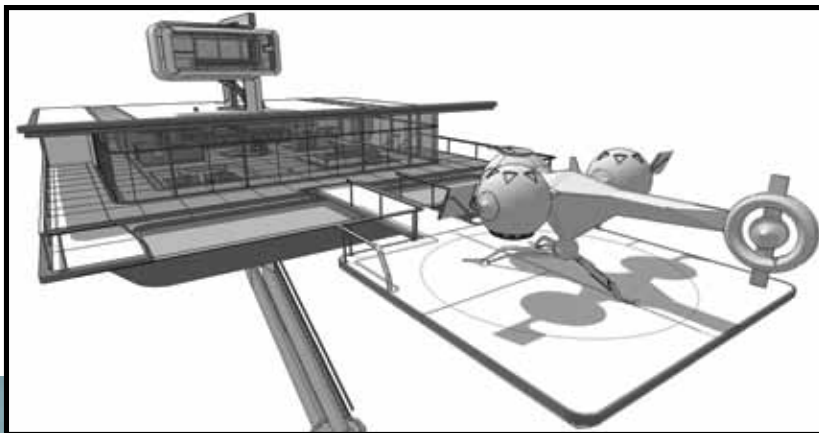
The newest regional representative is Art Director Niki Azevedo in the Northeast office located in New York City. The Northeast office serves the states of Connecticut, Delaware, Maine, Maryland, New Hampshire, New Jersey, New York, Pennsylvania, Rhode Island and Vermont. A New York resident, Niki can occasionally be found on the West Coast teaching at Studio Arts.

I urge members to contact the regional representatives whether you are living or working outside of the western states. Their contact information is available on the THE GUILD area of ADG's website www.adg.org. Select *The Art Directors Guild—Contact the ADG*.

Beautiful Desolation

by Darren Gilford, Production Designer





The world above the clouds is sleek, sterile, futuristic... and ultimately deceiving. Below the clouds is a severely altered Earth, scary, abandoned, and dangerous at times, but not without a vast intense beauty.

The story of *Oblivion* was conceived by director Joe Kosinski based on his enthusiasm for *The Twilight Zone* story structure, and his passion for classic 1970s' science fiction films. The audience is introduced to a futuristic human design evolution. For me, this was the most challenging aspect of designing *Oblivion*, and helped justify designs and technology that were intentionally risky, awkward, and unique.

The World Below

Joe's vision of *Oblivion*'s post-apocalyptic future was always described as beautiful desolation. The cataclysmic event that destroyed the Earth happened sixty years before the story takes place, and Jack (played by Tom Cruise) has a deep passion for an Earth now forgotten. His pipe dream is to disappear and live out the rest of his days on the Earth's surface. It was imperative that the world below be hostile, scary and dangerous but also have an inherent hypnotic beauty. From the onset, the goal was to delicately meld ruined cities and architecture into an Earth that was being reclaimed by nature. Iceland, with its unique and profound beauty, would prove to be the perfect backdrop for *Oblivion*'s world.

Iceland

From the glacial highlands to the fresh volcanic basins to the active geothermal golden valleys, Iceland embodied the beautiful desolation requested by Joe. The vast black sand desert location we referred to as Dragon Lake, would be a dominant look for most of the exterior scenes. Completely devoid of vegetation, with seemingly limitless rolling black sand hills, I immediately knew this remote place was ground zero for *Oblivion*.

On my initial helicopter scout, I found a giant vertical ice-canyon fissure melted into the Eyjafjallajökull glacial volcano that had recently erupted and shut down air traffic for weeks throughout Europe. Fortunately, I shot lots of photos and videos of that amazing fissure because when I returned two years later with Joe, the

Left: A presentation illustration of the Skytower created in Photoshop® by Concept Illustrator Thom Tenery, painted over of a 3D model built in SketchUp®. Inset: The underlying 3D SketchUp model, drawn by Production Designer Gilford.



Top: A 2D composite set extension photographic plate of the Skytower, photographed by Claudio Miranda based on an illustration of the extension by Concept Artist Andree Wallin. **Above:** An illustration of a bird's-eye view of the Skytower, 3000 feet in the air, painted in Photoshop by Thom Tenery over the 3D SketchUp model.

pressure of the glacier had literally squeezed the giant canyon shut. It was a perfect example of how alive and dynamic the wild Icelandic landscape can be. My footage and photography served as inspirational reference for the Bubbleship drone dogfight canyon sequence in the film.

The pros and cons of filming in Iceland were many, and mostly based on the calendar. The summer months offered hours of consistent magic-hour light, low on the horizon. On the other hand, the winters are dark, long and very snowy. We had to take advantage of the summer scout to fully prepare for the large production crew to return to Iceland the following year. It had to be timed just right, calculating how much crew and construction time would be needed and when we thought the snow would begin to melt. I remember many nervous phone calls to Iceland inquiring if the snow was beginning to disappear off the highlands.

Skytower

The Skytower is a working outpost for Jack and Vika (played by Andrea Riseborough) to serve an isolated five-year tour of duty on Earth. Its function is to provide a balanced, comfortable and efficient lifestyle while they maintain drones and do basic surveillance of their designated zone on the Eastern Seaboard. The first image Joe presented to

me was, literally, a back-of-a-napkin sketch. I know it's a cliché, but it really was a napkin. Joe has a master's degree in architecture from Columbia University. Design and architecture are not casual interests for him, they are a passion. He referenced classic 1950s' case study homes and directed me to seek out the architectural photography of Julius Shulman. The anamorphic compositions which retain precise non-distorted vertical elements were crucial to Joe's vision for the Skytower.

The virtual Skytower set had three levels: a main floor which contained a recessed den, recessed dining pit, kitchen, bedroom, bath, infirmary, gym, lap swimming pool, and heli-pad (which was affectionately referred to as the bubblepad); a lower level with Jack's workshop and ready room; and a top level which was Vika's control room. The three levels of the home were connected (conceptually) by a sculptural spiral staircase that joins the structure with a vertical helix. Due to logistical limitations, the three levels of the Skytower were built separately. Because the lion's share of the Skytower scenes played out on the main floor, a giant front-projection screen was implemented for that set.

“One of the most rewarding design tasks for OBLIVION was the Bubbleship. The goal here was to create the absolute coolest futuristic concept flying machine.”

From its initial conception, the Skytower set was approached differently than any other set I've ever worked on. It was surrounded and lit by front projected media content that wrapped 270 of the set with a screen 494 feet wide by 42 feet tall. The front-projection technique, a controversial and risky decision, proved to be an approach with fantastic benefits. Dating back to a technique Joe and I, and cinematographer Claudio Miranda, experimented with on *TRON: Legacy*, the background media was captured in-camera. The benefits of this approach, specifically for a set intended to be perched three thousand feet in the sky, were numerous. The actual background skies, time of day, and weather patterns could light the set and the actors. The color and light captured in-camera on stage would engulf them in the realism of the space, instead



Set photography by David James

Top: The Skytower set, nine feet off the floor, on stage in Baton Rouge, LA. Construction Coordinator: Bob Blackburn. Center: The sunken living room area of the Skytower stage set. Above: The Skytower dining area, also recessed into the nine-foot-high platform. The set decorations are by Ron Reiss.



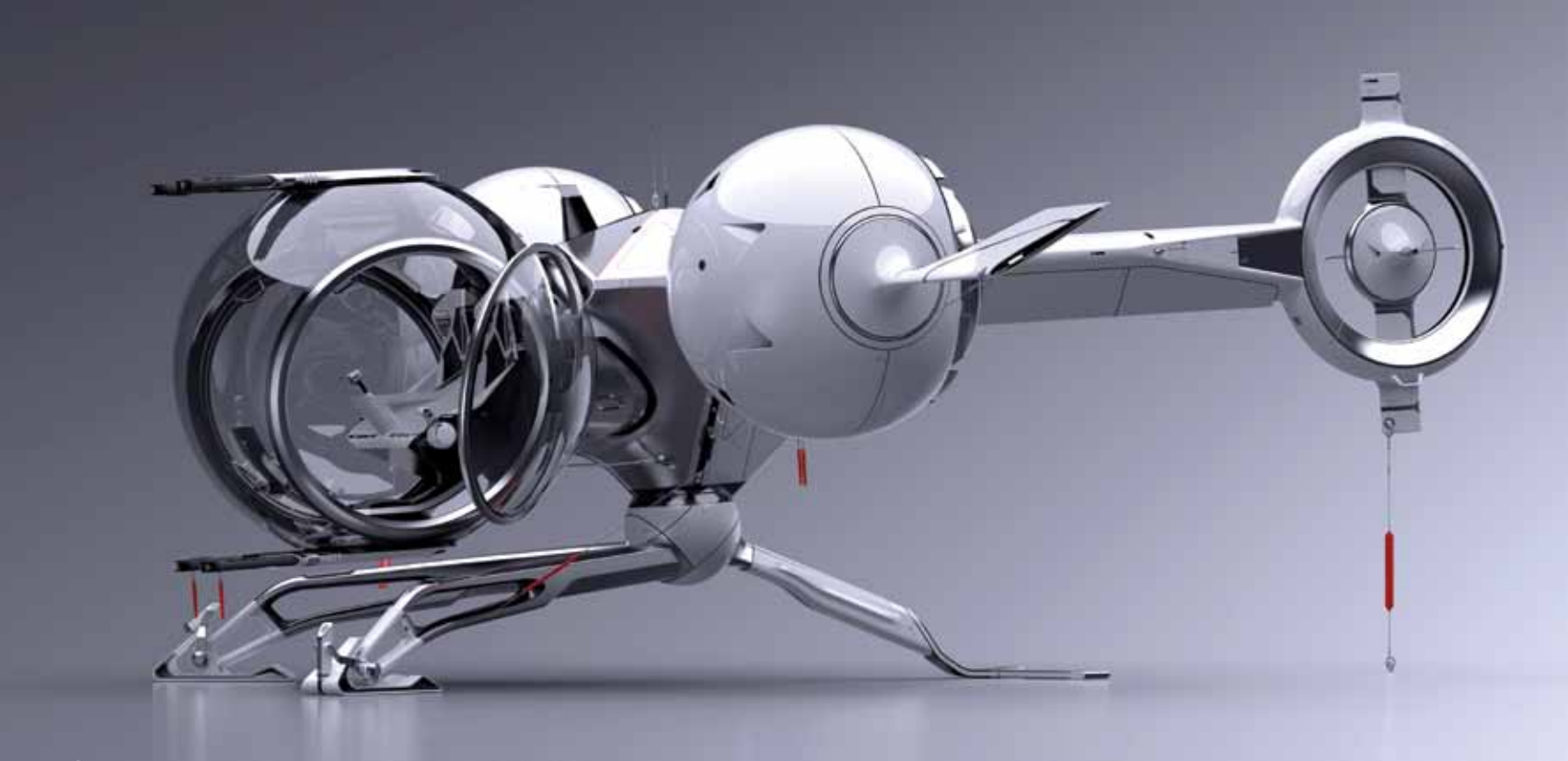
of being surrounded by a blue or green process screen. From a design standpoint, it allowed the Art Department the freedom to use glass and reflective materials that would be unacceptable with a colored process screen. The cost of the projectors, screens, content and engineering would prove to be less expensive than compositing hundreds of visual effects shots with background skies. For Claudio, once the background media and lighting template was set, the projections and his programmable lighting could be changed and animated on the fly. He could literally go from sunny day to cloudy night with the flip of a switch. The programmable content, executed by Production Resource Group, projected

a staggering 18,288 x 1920 pixels running on twenty-one perfectly synced projectors, powered by eleven media servers.

In Baton Rouge, LA, where the stage photography would be done, Set Designers Luis Hoyos and Kevin Loo took the reigns drafting the Skytower. Once we were committed to the front-projection approach, the set was reverse engineered to the specifications of the projection. This added many more variables to an already very complex and difficult set. It needed to be nine feet off the stage floor to protect the projected image, and would have to be self-supported.

Above: A production photograph of Vika's control room in the Skytower. The sky and clouds are a very large front-projection screen. Vika's communication console graphics were created by motion graphics design director Bradley Munkowitz, and the video playback was provided by iSolve, under the direction of video supervisor Alex Sears. **Right:** The Bubbleship on location in the black glacial sands of Iceland. The vehicle was built by Adam Gourley of Wildfactory in Camarillo, CA.





Above: Daniel Simon's final rendering of the Bubbleship. The 3D model was built in Autodesk's Alias®, and this sketch was rendered with Bunkspeed. **Below:** Jack's workshop on the lower level of the Skytower set, built on stage in Baton Rouge. In the sling is one of the deadly drones that Jack maintains.

That included carrying the load of multiple projectors in air-conditioned sound-insulated boxes that had to be rock-solid stable to lock down the multiple carefully calibrated projectors from any vibration or movement. The massive steel support structure, which was integrated in sections as vertical window mullion posts for the set, could not interfere or cast shadows in front of the projectors; the house had eight-foot-cantilevered eaves that hung over three sides of the porch; and it also had a working water-tight circulating lap swimming pool on the front porch as well.

The workshop on the lower level of the Skytower was both Jack's drone repair garage and his ready room. The mechanic drone bayside of the set is home to the exoskeleton drone which is in a sling rig under repair in Jack's workshop. On the opposing side of the set is a large built-in wardrobe which is where Jack stores and organizes his gear, weapons, and technology for his daily missions.

Vika's control room is a small observation space perched on the very top of the Skytower. Vika is the communication liaison between Jack and the Tet space station and her console is mission control. The console, which is meant to be one large ribbon of continuous screen, was in reality, four 46-inch high-def LED video monitors adjacent to each other, fed with in-camera video playback content. The result was stunning in camera

graphics with moving information and content for Vika's character to correctly rehearse, interact and shoot with.

Bubbleship & Drones

One of the most rewarding design tasks for *Oblivion* was the Bubbleship. From design to execution to performance, it was a complex collaborative process. The goal here was to create the absolute coolest futuristic concept flying machine, based loosely on the classic Bell 47 helicopter. What Joe loved about the Bell 47 was its full-bubble canopy offering a huge field of view through the cockpit glass. The light tensile





Above: The Bubbleship approaching the remains of the Empire State Building, an illustration painted by Andree Wallin.

aeronautic feel of the machine's exposed welded-tube tail boom, was a theme that was maintained throughout the ship's design evolution. The first drawings of the Bubbleship were done by Concept Artist Andree Wallin for a graphic novel,

“On my initial helicopter scout, I found a giant vertical ice-canyon fissure melted into the Eyjafjallajökull glacial volcano. When I returned two years later, the pressure of the glacier had literally squeezed the giant canyon shut. It was a perfect example of how alive and dynamic the wild Icelandic landscape can be.”

long before the movie would be made. Vehicle designer Daniel Simon took responsibility for the lion's share of the ship's final styling, based on some early work by Concept Illustrator Nick

Pugh, who should be credited with developing the round ball wing engines that form the ship's strong silhouette. Supervising Art Director Kevin Ishioka provided the overall management of the project, and Daniel's passion for design, attention to detail, and personal blood sweat and tears are directly responsible for how cool the Bubbleship looks. I first worked with Adam Gourley's shop Wildfactory (in Camarillo, CA) on *TRON: Legacy*. Wildfactory's engineers, along with Set Designer Joe Hiura, were responsible for the durability, practicality, and safety of the ship.

The complete ship was used in multiple stages and remote locations throughout the shoot, which required dismantling, shipping and reassembly, thoughtfully engineered with bulletproof reliability. Construction coordinator Bob Blackburn and his team modified a 40-foot shipping container with a sliding shelf floor that accommodated the individual bubbleship components safely for transport.

The drones, designed by Daniel Simon, Thom Tenery, and Joe Hiura are the evil antagonistic soldiers in *Oblivion*. Drone management and movement was always a topic of discussion: How many different drones to build? Where

were they supposed to be and when? Which working components were needed, such as lasers, shielding, graphics, damage, etc.? The logistics were mind boggling. Once again, Kevin Ishioka saved the day by gathering a tremendous amount of logistical information and boiling it down to a plan of attack that everyone could understand.

The final exterior drone design was contracted out to Wildfactory for manufacturing. Adam's first and most helpful exercise was to provide a full-sized Styrofoam drone, cut with computer-controlled milling machines directly off of Daniel's digital design files. This enabled everyone to evaluate the size and proportion of the drone, to make sure it would be a formidable and intimidating prop.

Thom Tenery and Joe Hiura designed the interior exoskeleton version of the drone under repair in Jack's workshop, and the one that eventually attacks the Skytower. It was built by prop master Doug Harlocker at Studio Art & Technology in Sunland, CA.

Once the drones arrived in Baton Rouge, Doug managed them during the shoot, which was no small task. Scenic painter Chris Woodworth and his team applied the appropriate age and weathering to the three full-size drones, and lots of various parts. Inevitably, during the shoot, whenever I saw Doug, Josh Roth or Brad Elliott, they were pushing around a giant white ball with guns.

The Ruins of New York City

The two historically accurate architectural sets that were physically built were the observation deck of the Empire State Building and the main reading room of the New York Public Library.

We shot one day in New York at the actual Empire State Building observation deck for flashback sequences of Jack and Julia, but the devastated version was built in Baton Rouge, and assembled on top of a black-sand desert mountain in the middle of Iceland. Once again, Joe's mandate to build this set in the desolate Icelandic landscape was predicated on his desire to capture performances, environments, and lighting all in-camera, as opposed to artificial stage lighting and composited backgrounds. Choosing the exact site, sun orientation, and background view for this particular set was complex; the sun had to backlight a dramatic emotional embrace between Jack and Julia. This involved getting the set, crew, and equipment to the highest workable elevation, and pointing it all in the right direction.



Top: The set for the devastated post-apocalyptic observation deck of the Empire State Building, built on location in the stark and barren landscape of the Icelandic highlands. **Center:** The set for the remains of the main Rose Reading Room in the New York Public Library required an entrance to be broken through the frescoed ceiling of the supposedly buried building. Built on stage in Baton Rouge. **Above:** Jack (Tom Cruise) pilots his Bubbleship to the location of the crash of the Odyssey, a pre-invasion American NASA spacecraft. The scene was shot in Baton Rouge, LA.



Above: A post-production matte painting completed the reverse shot of the approach to the Empire State Building. This is Andree Wallin's concept illustration based on Gilford's research photographs of an Icelandic glacial crevasse. **Below, left:** Jack surveys the blasted landscape of his world from a rocky precipice known colloquially as Earl's Peak in western Iceland. Crew and equipment were airlifted to a base camp and then taken to a landing zone on a shoulder next to the peak that could accommodate one helicopter at a time. **Below, right:** Jack battles scavengers and drones in the supposed ruins of the New York Giants Meadowlands football stadium, filmed in the Hrossaborgir volcanic crater in northeastern Iceland. **Opposite page, above, left and right:** The exterior and interior of Jack's Crater Lake house, built on location in June Lake, CA, in the eastern Sierra Nevada mountains.

The size of the actual library reading room is enormous. The set would have to be cheated to fit within the Baton Rouge stage dedicated to it. Set Designers Geoff Hubbard and Stephen Cooper, with Art Director Mark Mansbridge at the helm, skillfully adjusted proportion and scale as they drafted a set that masterfully mimicked the original space. Jack descends into the set through a rotted hole in the cloud-painted fresco ceiling before he comes upon a dangerous crevasse eroded into the floor. Lead sculptor Yann Denoual directed his team to create a huge and convincing deteriorated floor edge that provided a seamless transition for visual effects to extend the dark deadly canyon below. Set Decorator Ron Reiss calculated the amount of books it would take to fill the shelves. I knew he had it covered when truck load after truck load of obsolete educational books from the Louisiana book depository started showing up. I remember walking past the set decoration lock up and seeing the team experimenting with various techniques to age massive amounts of outdated books. My personal favorite was a full-sized concrete mixing truck full of tumbling books and just the right concoction of paint and dirt.





Crater Lake House

After months of shooting on stage and locations in Baton Rouge and New Orleans, and four grueling weeks of exterior work in Iceland, the crew looked forward to finishing principal photography in June Lake, CA. It was an idyllic location to complete what was a challenging eighty-two-day schedule, but it proved to be extremely difficult to find. In the script, it's a place meant to show signs of Earth's recovery and suggest that living on the surface is a tangible option that the rest of humanity has long abandoned. It required a secluded lake shore with lush foliage, surrounded by steep mountain peaks. Conceptually, this small oasis had to be hidden from the Tet space station's field of view by the shadow of the adjacent mountains and the forested valley floor.

The crater lake house is a secret hidden camp Jack has been working on for years, scavenging elements and supplies for a home where he can live out the rest of his days with Vika...if he can convince her to join him. The crater lake house was drafted by Stephen Cooper and loosely constructed on the shop floor in Baton Rouge. The stone foundation and chimney were sculpted by lead plaster foreman Dave Howland and his team. The timbers were all sourced in Louisiana, mocked up in the shop, and carefully coded and labeled. Each major stick of the structure was then dismantled and shipped to June Lake for reassembly. While most of the production was away in Iceland, Mark Mansbridge, Ron Reiss, and construction foreman Bill Phen were sent to the High Sierra mountains to prepare the site and build the set. Greensmen Richard Bell and Pedro Barquin literally moved a forest, planted a flowery meadow, and built gardens to create a lush and beautiful landscape. I would be remiss if I didn't mention that the trout fishing directly next to the set was also spectacular. **ADG**

In closing, I'd like to pay tribute to all the Art Department related crew members for their boundless contributions to the making of *Oblivion*. In addition to those mentioned above, here are some other standouts:

Andree Wallin was literally the first man in and the last man out the Art Department door. He was hired by Joe in 2009 and was instrumental in getting *Oblivion* made. Andree created literally hundreds of gorgeous illustrations and sketches over three years of production. He is too good, I'm pretty sure the Tet manufactured him. **Thom Tenery** worked on the film throughout the entire production; his range is extraordinary. He was able to illustrate and design anything that was thrown at him. Both Andree and Thom stayed on the show deep into post production fleshing out the look of the Tet for visual effects.

Graphic Designer Ellen Lampl single-handedly produced the work of an entire graphics studio. Ellen is a artistic chameleon, with unprecedented range, style, and speed.

James Clyne and **Ron Mendell** deserve acknowledgment (along with **Joe Hiura** and **Kevin Ishioka**) for the amazing design and technical execution of the Odyssey space vehicle set.

Rob Johnson and **Mike Meinardus's** special effects team for their and engineering effort on the scav sled.

Todd Cherniawsky, **Harald Belker**, and **Glory Motor Works (Justin Kell & Eric Orr)** for the design and fabrication of multiple great-looking and fully functioning Moto Bike motorcycles.

Bradley G. Munkowitz (aka **G Munk**) motion graphics guru, and his team, provided the video playback designs which were executed on set in real time by **iSolve's Alex Sears**.

The oil skin ceiling tarps and window coverings at the crater lake house were sewn by master drapery artist **Ruben Abarca**.

A talented pit crew of four was assembled from both **Wildfactory** and **Bob Blackburn's** construction team to oversee the bubbleship. **Nathan Nannie**, **Dean Ray Sears**, **Matthew Kutcher**, and **Dustin Zurian** trained and practiced building and tearing down the ship in extreme conditions to prepare them for the potential challenges during the shoot. Extreme temperatures, gale forces winds, and the darkness of night were all conditions they would face. A testament to the engineering and the preparedness of the team is that the shooting crew never once waited for the ship to be ready for camera on set.

Finally, my deepest thanks to the Art Department support staff of **Mike Piccirillo**, **Kristen Maloney**, and **Keith Maneri** who clocked countless hours to keep the Art Department a well-oiled machine.



DEAL ME IN: Building a House of Cards

by Steve Arnold, Art Director

Somehow, after all these years doing features, I had escaped television entirely. I knew nothing about designing a series, except the (less than favorable) things I had heard about them from others: skimpy budgets, temperamental producers, overbearing network executives breathing down your neck, and crazy compressed shooting schedules. When Dawn Swiderski called me to see if I wanted to be involved on a pilot Don Burt was designing in Baltimore, I had to ask myself if I really wanted to do a television series.

One of the show's producers told me, "This isn't really television; it's *new media*," whatever that is. This was going to be a grand experiment by Netflix, with a new product and a completely different delivery system, a political drama starring Kevin Spacey and Robin Wright, produced by David Fincher. They were looking for someone to help with the pilot and ultimately take over designing the series once the pilot was finished. If Don Burt and David Fincher were involved, the show



Opposite page: Part of the largest stage set, a portion of the interior of the U.S. Capitol, here dressed as the Speaker of the House's office. It is a revamp and complete redress of a conference room set adjacent to Majority Whip Francis Underwood's office in the Capitol. This page, left: Another part of the Capitol complex, Francis Underwood's outer office, built in our large warehouse stage space just north of Baltimore. Below: The same section of the Capitol set, dressed as a more public area referred to as the gallery, showing just some of the seemingly miles of faux marble floor created for the show. This set, like the West Wing hallway on the next pages, can be transformed so it appears to be another area of the building with changes to the light fixtures, dressing elements and niches with statuary that swap out in place of the doors.

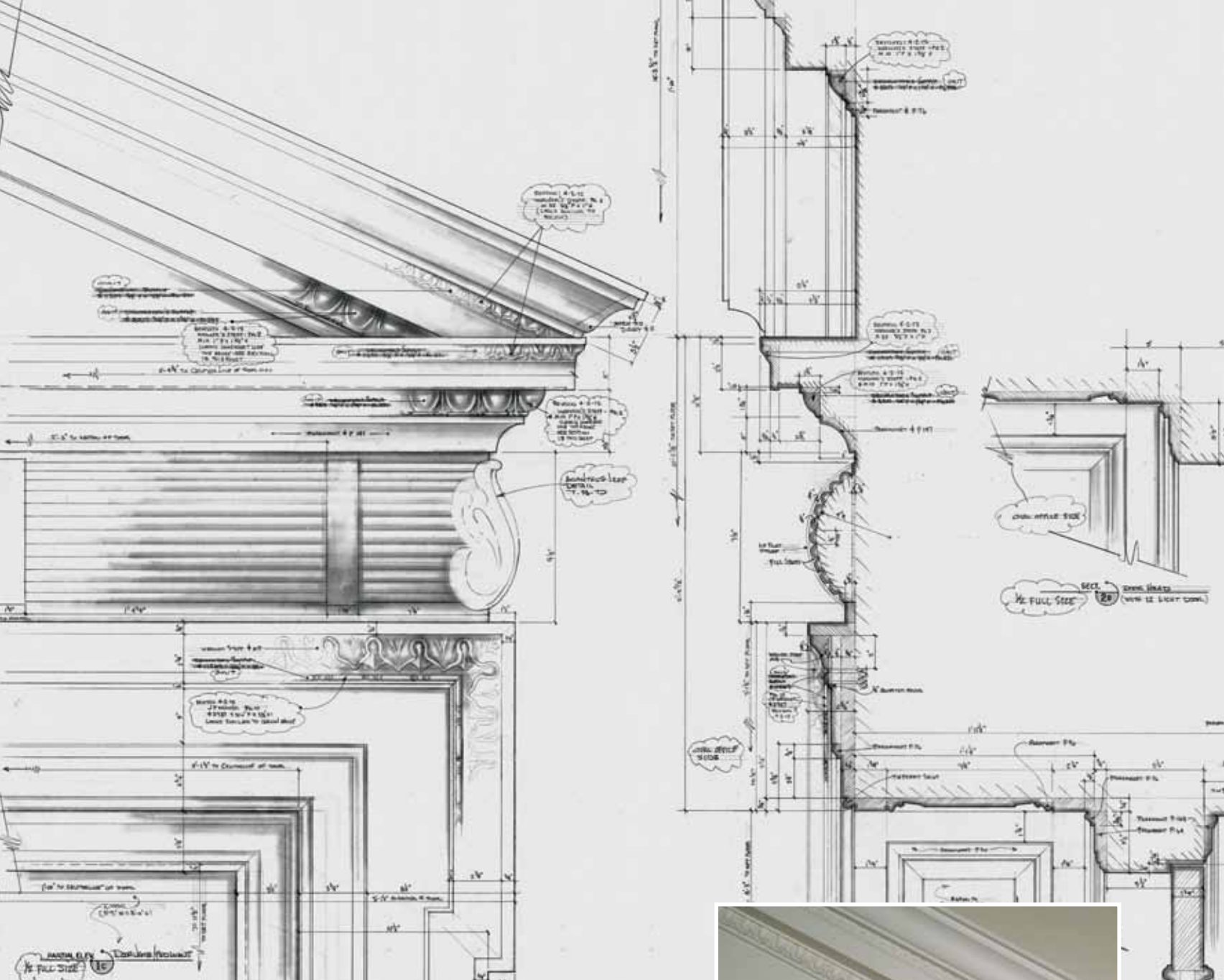
would have a great look and there would be a level of professionalism and polish that's rare these days, so I was in. Besides, I'd never been to Baltimore.

Things were pretty frantic at the start. The office space for the show was being refurbished, so for the first couple of weeks everyone worked out of furnished condo rooms in a corporate housing building. Furniture was piled into corners to make space for drafting tables and I occasionally had to study drawings spread out on a bed. Soon there were two separate construction crews, one from the West Coast and one from the East, building sets as fast as the Set Designers could draw them. By the time shooting started on the pilot, there were 140,000 square feet of warehouse space crammed to the rafters with scenery.

Fortunately, the program was not entirely new territory for me. I had done parts of the White House and a few other Washington, D.C., buildings in the past on films like *Dave*, which built the Oval Office, a good deal of the West Wing, and the White House kitchen. Even so, creating large sections of government buildings on stage and substituting Baltimore locations for D.C. was challenging. The nation's capital, and its buildings, have a scale and grandeur that's uncommon in American architecture. It became apparent very quickly that the somewhat limited stage space required a number of sets to double for several different things, with limited alterations to their form, color and dressing.



Lighting is such an important part of all of Fincher's work that I have to mention how much I have learned just watching him shoot. Every day is a master class in light and shadow, camera technique and equipment use. The stage sets were extensively designed with built-in lighting to get smooth, very diffused light washing over the set through bleached muslin ceiling panels. Most sets of any size had ceilings with hard soffits several feet deep around the perimeter of the set at the top of the walls with intermediate beams dividing the space into manageable-sized fabric panels. I quickly learned that



Above: Set Designer Darrell Wight's hand-drafted drawing of some of the finish in the Oval Office set, like the fasces (the bundle of rods symbolizing a magistrate's power) on the pediment above the doors, terminating in custom-sculpted acanthus leaves. Right: A photograph of the same detail. Opposite page, top left and right: The stage set of a West Wing hallway connected to the Oval Office and the Chief of Staff's office. Removing the ceiling panels, changing the light fixtures and other dressing, and removing the carpet allowed this same hallway to play as the Rayburn House Office Building. Arnold used picture rail in this hall to hang pictures so when it became the Rayburn hallway (with no pictures), the painters didn't have to patch and paint over the holes in the walls. When in Rayburn Building mode, the hallway is connected to several Congressional offices. The polished faux terrazzo floor is made of silkscreened MDF panels separated by aluminum parting strips with faux marble trim pieces. Center: The Oval Office stage set took liberties with the original's shallow domed ceiling to use muslin panels for lighting. The carpet was custom woven. Bottom: A production still of the Oval office set, which is connected to the President's secretary's office and West Wing hallway sets. Seemingly small, it is actually 2" longer than the real Oval Office. These sets are built on another warehouse stage adjoining the Capitol sets.





the taller the walls were, the deeper the soffits had to be to control light spill on the upper part of the walls. Above each muslin panel was a light box with black teasers to control the spill from the sides, and each set was then enclosed by full-height blacks to prevent even the least outside light from penetrating the area.

A conscious focus on symmetry and balance in the sets and dressing, along with a careful use of hue and value in the paint choices, are other important design elements. Critical to the overall look of the show is a very controlled color palette, a range of both warm and cool neutrals used throughout. The joke among the painters was that, when in doubt, a neutral cream color would almost always be the choice. Shooting with the Red camera system, we also had to be mindful of how the digital process reacts to various paint colors. Control of color in the frame was so critical that, in one case, the exterior of an entire deep-background building was painted to remove an existing color that did not conform to the scheme.

We were extremely lucky to have several very seasoned Set Designers working on the show. It really helps when you get into a lot of historic architectural detail like we had on both the Underwood Townhouse set (a Georgetown Victorian), and all the classical detail in the government buildings. This, along with the talented local construction crew, really helped things go smoothly. The ability and expertise of the local finish carpenters and other craftsmen were impressive and allowed them to do some amazing millwork. They made things like oversized custom-paneled doors, fanlight windows, curved casings and baseboards, and complicated cabinetry and furniture out of a variety of actual hardwoods. This in





Above, left: Arnold's pencil sketch on watercolor paper with watercolor washes of his design for the corporate headquarters of the fictional company Sancorp. **Inset:** A location in Baltimore played as the Sancorp headquarters. There was existing signage on the face of the building that had to be covered and three-foot-tall dimensional steel letters were added along with a faux stone bench. **Inset, below:** A location in Baltimore that was dressed as the exterior of the fictional Hotel Cotesworth where an impromptu gala fundraiser is thrown in the entry courtyard. A large hotel marquee was added, along with signage, red carpet and illuminated bars and shrubbery. Arnold added the paper lanterns as a design element to help with lighting the night sequence. **Right:** Another pencil on paper sketch with watercolor washes painted by Arnold for the Clean Water Initiative Gala Fundraiser held in the hotel courtyard.

turn helped the paint department spend less time wood-graining and more time doing the miles of marbleizing and character work that was required.

Both David Fincher and Don Burt are all about the details—something I had learned when I worked with them previously—so I was happy to be able to bring some of that attention to detail into things like the hardware (I confess to being something of a hardware nut). Dawn, Greg Hooper and I spent a good deal of time poring over research photographs trying to match just the right scale and detail for the hundreds of pieces of hardware we needed. I thought the carpenters might mutiny when I asked them to replace all the Phillips head screws, which had come with the hundreds of giant brass knuckle bearing hinges on the sets, with brass-slotted screws. A few eyebrows were raised but in the end, they all got replaced.

The Oval Office is by far the most recognizable of the sets, so I was fortunate to be able to bring in Set Designer Darrell Wight to draw it. I have done several versions of it over the years but Darrell and I had worked together on *Dave* and we both had saved our original drawings (you never know when you'll be asked to do the some part of the White House) which gave us a good starting point. There is so much more information and photography online these days that it's made things considerably easier than it was in the 1990s. Because we were running short of stage space there had to be some creative solutions with the connecting hallways and the President's secretary's office but I feel we got the actual Oval Office spot on, right down to the custom acanthus leaf caps that finish off the bundle of rods (the fasces) pediment above the side doors. Each new President has their own Oval Office carpet



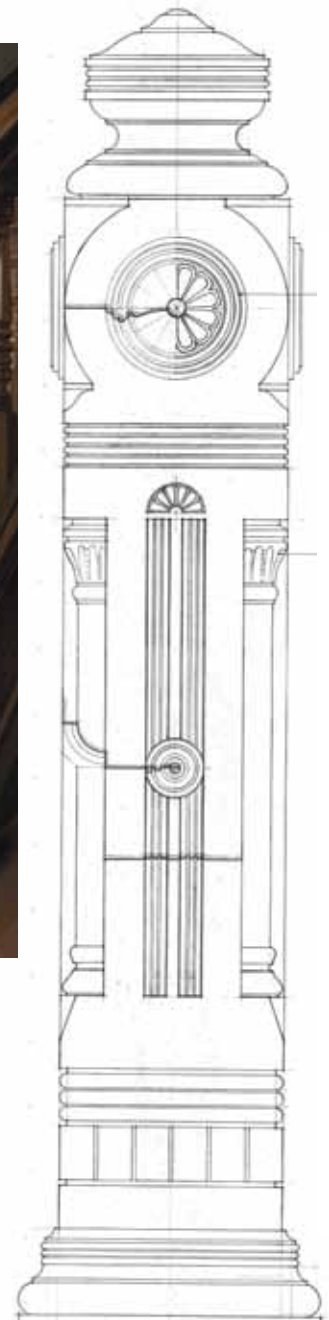


made and we were able to afford to have one custom-woven to our design.

The set decorating department, headed by Doug Mowat and Tiffany Zappulla, worked tirelessly to deliver a staggering quantity of furniture and decorative elements, always staying one step ahead of the shooting company. The immense array of decorative elements that required custom fabrication included crystal chandeliers and sconces, all manner of furniture and picture frames, beautiful drapery and upholstered pieces and even an enormous custom-made conference table with matching chairs. In addition, a small army of people headed by Graphics Designer Zach Zirlin researched, categorized, cleared and digitally adjusted, enhanced or created countless paintings and photographs appropriate to hang in the various Capitol, West Wing, Congressional, and residential sets. There is far more wall space that needs to be filled in large government buildings than you might imagine. Even before shooting began the pilot had cleared, created, framed and hung more than four hundred pieces of art. The clearance process alone has been staggering.

Taking over the Production Design of *House of Cards* has been a good experience, but challenging. I've had to adapt to a new way of working, doing two scripts concurrently and dealing with a new director every few weeks. It's turned out to be a very ambitious project, less like a regular television series and more like some kind of hybrid, something between television and a feature film. So much attention to detail, and the scale and sheer volume of sets and locations—in addition to David Fincher's level of precision—can be daunting. Most days it feels like shooting a thirteen-hour-long feature. **ADG**

Top, left: The living room and dining room of the Underwood Townhouse stage set, also built on stage in the same warehouse. Each of the three floors of the Townhouse were built separately, but each is on a platform and all have enough stairways going up and down to allow for actors to completely exit and enter. Because the front wall of this set was finished both outside and inside and was very heavy due to its deep brick window reveals, the entire wall is hinged to pivot open for wilding. This set was based on the existing Townhouse in Baltimore that was used for exterior shots. It is meant to portray a townhouse in the Georgetown area of Washington, D.C. **Right:** The second-floor stage set of the Underwood Townhouse includes this bathroom and several bedrooms. Although it's on a six-foot-high platform with real tile on the floor and walls, large sections of the walls are able to be wilded on wagons. **Above:** This newel post in the Townhouse set was carved from a solid wood block to copy the newel and stair detail of the matching exterior location. **Right:** Set Designer Greg Hooper's hand drawing of the newel post.





Everyone had a lot of fun at the reception for Gallery 800's first dedicated Landscape show. This time a jazz trio—the Joe Diamond band, Just In Time—played in the patio area. The music outside worked wonderfully. The patio was packed. I brought my fire pit to keep everyone warm and a hot dog stand with my neighbor as the Hot-Dog Girl. We went through all the dogs and all of my homemade chili-mac.

Gallery 800's mission is to promote the works of our talented entertainment industry professionals, in an intimate venue, on a personal level. Gallery 800 hours are Thursday through Saturday 2 PM–8 PM and Sunday 2 PM–6 PM. For information on upcoming shows, please visit www.gallery800.com or click the link on www.adg.org

I'm glad I asked everyone to enter just two works of art this time. I didn't realize so many members would join in this show. We had new people and old friends that entered for the first time. The artwork was great, and the entire show was a tribute to the Guild. I'm really very happy that so many members enjoy the Gallery and showing their work. I love helping our members and they really get into it. Visiting old friends and seeing the other beautiful works is just wonderful. I'm a happy person when I can help others, keeping it all relaxed and easygoing (or to make it look and feel that way.



Left: The opening reception at Gallery 800 for the Guild's first show of its members' paintings dedicated solely to landscapes. Inset: ADG President Mimi Gramatky with Gallery 800 curator Denis Olsen.



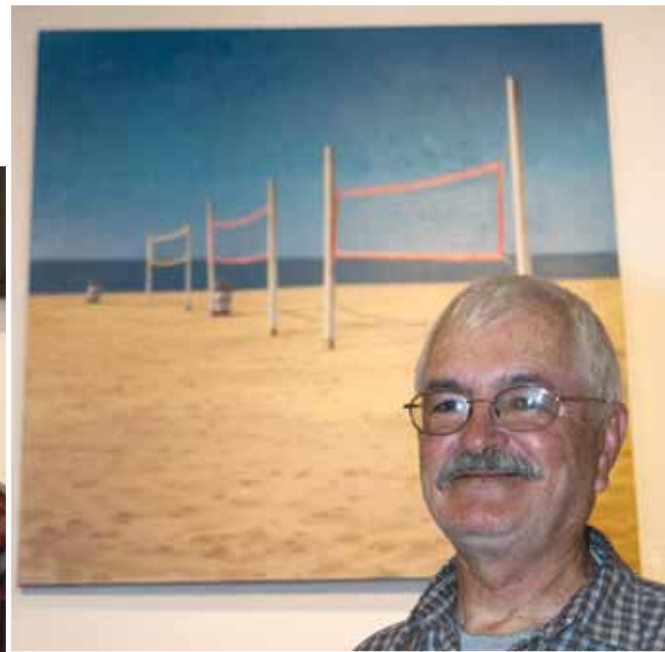
Above: Just In Time, bandleader Joe Diamond's jazz trio, played on the patio. Above, right: Alex Tavoularis, a Production Designer and Illustrator, painted his 24"x 30" ODESSA GAS STATION in oil on canvas.



Right: Set Designer Barbara Mesney's 18"x 24" oil on canvas painting is entitled AN AFTERNOON IN CAMBRIA.



Art Director Derrick Hinman with his 24"x 28" oil on canvas entitled MOJAVE NIGHT.



EMPTY NETS is a 48"x 48" acrylic painting by Scenic Artist Chris Coakley.



Above: Art Director Michelle Milosh's 30"x 40" gallery wrap canvas giclée print is entitled CHEETAS LOUNGING ON THE SERENGETI.

Right: This 36"x 16" acrylic on canvas work is entitled BLOOM WHETHER IN DARKNESS OR LIGHT and was created by Local 729 set painter Gabrielle McKenna.





Above: Production Designer Colin Irwin with his 14"x 18" AFTER THE FIRE, a black-and-white photograph.



Above, right: Multiple ADG Award-winning Production Designer John Sabato with his two 8"x 10" paintings EGRET AND FRIENDS and LANDSCAPE WITH DUCK.



Above: Dean Sherriff, a Concept Artist, did LEAVING M. NIGHT, PA as a 12"x 36" print of his digital painting. It is #1 of an edition of 1.



Left: This 18"x 24" acrylic is entitled COASTAL REVERIE and was created by Scenic Artist William Anderson.

Right: Michael Denering, a Scenic Artist, with two of his small paintings done in oil on canvas board: EATON CANYON and KING GILLETTE RANCH (both 11"x 14").

Below: Set Designer Will Batts with two acrylic on canvas paintings, DUSK STOP (16"x 20") and GROUND ROUNDS (18"x 24").



Above, right: This 16"x 20" oil on canvas, entitled OUR SPOT, AVALON, was painted by Scenic Artist Denis Olsen.

Right: Art Director Priscilla Elliott with her 36"x 46" photograph called SHADOW TRAIN. It is a Fuji-Flex print on an aluminum frame with UV coating.





Graphic Artist Pete Graziano with two of his 20"x 24" acrylic pieces overpainted on giclée canvas, SEDONA CACTUS and THE ROAD HOME.



Above: Melody Harrop, an Art Director and Set Designer, stands beside her 10"x 13" watercolor, VIEW OF ANGELES NATIONAL PARK, painted on the lawn of Angeles National Golf Club at one of the Guild's plein-air paint days.



Left: This 14"x 16" acrylic on board painting by Scenic Artist Mark Fenton is entitled MALIBU CANYON TREES.



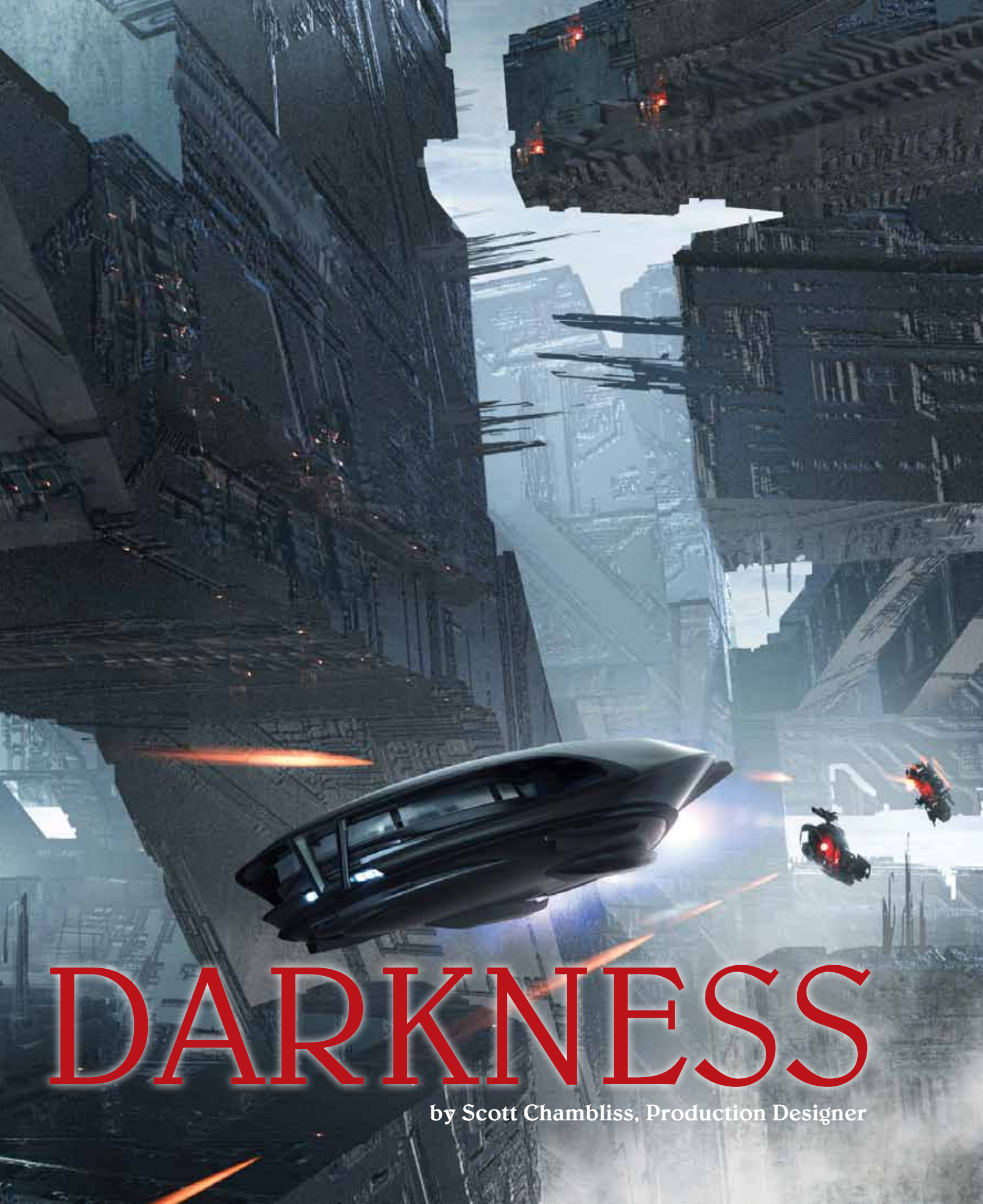
Production Designer Joel Schiller with his 18"x 30" oil painting on canvas, VINEYARD, LA PROVENCE, FRANCE.



Associate Graphic Artist Katie Bode with her two 12"x 12" photographs, STAY COLD and VASTNESS.



INTO



DARKNESS

by Scott Chambliss, Production Designer



Previous pages: Not exactly a “fly the friendly skies” poster, Concept Illustrator James Clyne’s Photoshop® image of a K’Normian trade ship slicing through the murky arial topography of Q’onos sets the tone of airsickness to come. Above: In its first incarnation, the Enterprise brig was a series of several solitary confinement cells aligned side by side in a wide arc, inspired by Pierre Cardin’s Palais Bulles, a contemporary Lucite teapot, and a 1970s’ Videosphere television set. Concept Illustrator Ryan Church drew this illustration in Photoshop over his own SketchUp® model.

We’re in prep and today is the first camera test. I round the corner at the Playa Vista hangars that were the former home of Howard Hughes and his Spruce Goose construction crew, to view for the first time our gang in camera-test mode. Cinematographer Dan Mindel is behind the camera once more, and this is my fifth project with director J.J. Abrams. My frequent collaborator, Roger Guyette, the Oscar®-nominated visual effects supervisor whom I prefer to call Ro-zhay, is with us again, and is behaving in a second-unit-directorial manner, telling an extra in a red-shirted uniform to “act Kirk-like and turn this way and that.” “Oh hell,” Ro-zhay says turning to me, “that guy should be in a gold shirt, huh?”

The red-shirt dude is standing in front of what got most of my attention in the first place: a red jungle. If what I thought could be cool works out, the film is going to begin on a tropical island planet where the foliage is red, not green. We’re trying to figure out if we need to build from scratch a fake vivid-red jungle set, or if we can go to some real location and shoot green for green and then change it all to red in post-production. Why not? Technology changes every

day, and what was impossible four years ago when we all *Star Trek*ed last time is, I am finding in many cases, not only possible now but also simpler and more affordable.

“Off camera, the great fun of working in one of the world’s most impressive science experiments, alongside real scientists and engineers, made the weeks at NIF into the best possible version of science camp for grown-ups. After the initial shock, the scientists seemed to enjoy the presence of us carny folks, too.”

So there they are: two six-by-six platforms, each with about twelve feet high’s worth of jungleness in all its bambooeey, fescuey, succulenty (what do you mean that doesn’t sound like a jungle? We’re

in outer space two hundred years from now, for god's sake) splendor. One of the platform foliage collections is all painted red. The other is all natural green. Both of them have little ponds of colored water, bubbling and frothing with dry ice and other special effects muck. A second actor in a creature-feature rubber mask is standing by for his big moment in front of the experimental vignette and the camera.

"Holy crap," I elegantly remark to Art Director Lauren Polizzi who is overseeing the magic. "This looks like we're shooting *Star Trek* the original TV series, not *Star Trek Into Darkness* the movie!" It was true. The little tableaux felt cheap and cheeky in a 1960s' television way. Although the whole crew was on the same chuckling and eye-rolling wavelength, we all knew what we were doing was sampling bits of new things and ideas to see

When the camera crew moved indoors to shoot other test-worthy items, I stayed behind and surveyed the little island tableaux, carefully focused on what each of them displayed. First, the red paint job on the artificial plants had been rescued from the disaster it was only twenty-four hours before and looked really good, thanks to the talents of paint supervisor Hank Giardina and his agile right-hand man Neil Rust. I began framing some stills with my iPhone camera. Hmm.

About half an hour later, I looked again at the red jungle shots on my phone and was shocked. "HOLY (EXPLETIVE)," I thought. "This is looking pretty damn good!" Because I couldn't quite believe it, I waited thirty minutes to look at the pictures again. And it looked even better the second time. A third viewing still later confirmed it, so I showed my jungle shots to J.J.

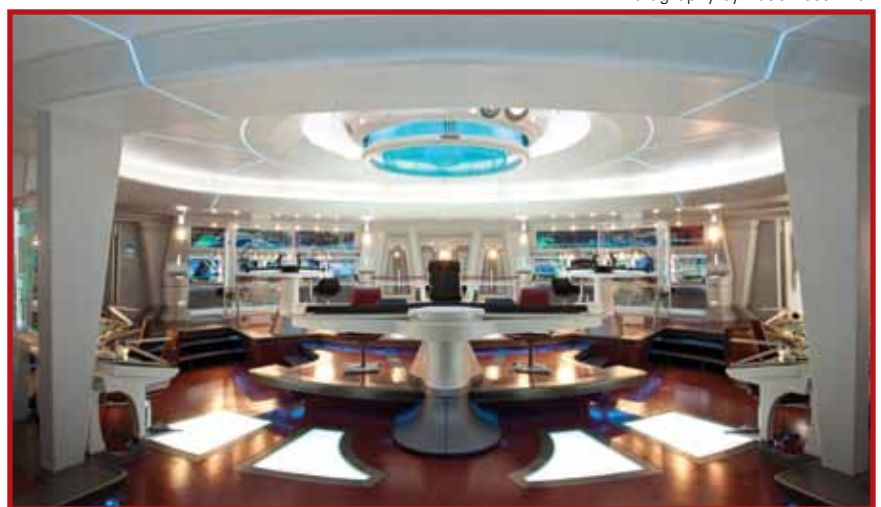
Below: Ryan Church's Photoshop illustration is the top layer on Set Designer Scott Schneider's Rhino® model of the Enterprise's Turbo Plaza. Bottom: A set still of the bridge. Chambliss writes, "The Enterprise bridge received the final touches of finesse I longed for but couldn't have on the initial 2009 STAR TREK. While not many others noticed the changes, they made all the difference to me. Construction coordinator Chris Snyder and foreman Stephen Gindorf labored mightily to put it all together in an efficient, ever-creative manner."



Photography by Zade Rosenthal

which were tasty enough to throw into our visual soup, not looking at examples of finished set or costume designs. But there was no denying that the first impression of this test site was more parodistic than not.

Director J.J. Abrams confirmed that when he arrived: "Oh my god," he said to me instantly. "You kill me and I'll kill you if our movie looks like this." We agreed, and he asked why we had a bubbling cauldron in our jungle. "Tropical drinks," I replied, offering to get him a glassful and a straw if he wanted some. He declined.





Above: Inside the radioactive warp core, Captain Kirk saves the day and then dies...sort of. Illustrator Victor Martinez created this Photoshop sketch.

"What's that?" he asked, instantly attentive. "That's our red sample outside," I replied. "Are you KIDDING?" he gasped. "That looks INCREDIBLE!" "I know," I responded in matching disbelief. We paused for a moment of silence and prayer.

After also showing the equally stunned Lauren, Hank and Neil the images, I walked onward toward the next big thing of the day, surprised and happy with what we'd just produced but sad in the private belief that the whole damned sequence was doomed to be cut before long anyway because the movie was about \$40 million over budget and the island sequence had "expendable" tattooed on its face in capital letters.

Q'ONOS

Something toxically bad clearly happened on an epic level in this storm-addled quadrant of the planet. What remained was a dangerous-looking playground for action figures and the crews that film them. Nasty (but entirely legal) atmospheric particles were ferociously blown around the stage while the sequence was shot, requiring all crew members to be suited up with serious protective eyewear and masks. As a result, the eight days of filming felt like Brutalist Boot Camp.

THE BRIG AND THE TURBO PLAZA

The Enterprise brig was originally meant to house bad guy John Harrison (played by English actor Benedict Cumberbatch) in solitary confinement, giving him a Hannibal Lecter moment in his cell with Kirk on the opposite side of the window. Things change, especially scripts. By the time we were shooting the brig sequences, the cells were big enough to accommodate rowdy groups of people while also giving the actor in solitary a rather grand stage to soliloquize from. This seemed to suit Cumberbatch well.

Art Director Harry Otto oversaw turning all of Sony's enormous Stage 15 into the world of the USS Enterprise's interiors. After exhuming the stored sets from our first voyage, he and I had a chance to enhance elements that weren't entirely satisfying on the first go-round. We also discovered the enormous amount of reassembly information that hadn't been kept, which set elements fell off the truck never to be recovered, and just how many phaser props were swiped from storage.

It was great finally to physically connect the Enterprise bridge, medical bay, and transporter room for the first time, and to add the new brig along with endless hallways and a big connecting hub called the Turbo Plaza. In the original design

concept, a turbo lift ran up the center of this miles-high void, something that would turn *Towering Inferno* on the Enterprise during scenes of duress. That showy bit of disaster was eventually sacrificed for the larger variety of camera angles the Plaza offered without the lift in the middle of it.

THE DARK SHIP

So often in life the devil lies hidden in plain sight, and so it does in this tale. In a dark recess in space, a villain has been assembling an awesome arsenal which includes his custom-constructed super-mega-starship to outdo all other ships in the universe. Think of the Enterprise times ten in both scale and power, militarized to the teeth and bent on domination.

We all wanted it to look and feel like Starfleet on steroids from the exterior, but the interior remained an open-ended question. Was the ship run with a huge crew like the Enterprise, or was it so advanced that it only needed a few folks on board...or maybe only a captain himself? And what about the interior: was it an entirely new environment or something with recognizable roots?

Concept Illustrator James Clyne, 3D concept modeler Tex Kadonaga and I had enormous fun developing a new interior approach, but ultimately J.J. chose to stay close to the established Starfleet visual vocabulary, opting for something that could look like the dark, steroided twin of the Enterprise. Though we were at first heartbroken to abandon our initial out-there concepts, James, Tex, and I discovered that we could combine the style language of those with the established Starfleet look and create one badass evil Enterprise.

EXT. WARP CORE CHAMBER

One of the most exciting location experiences I've ever had was filming at the National Ignition Facility (NIF) within the greater Lawrence Livermore National Laboratory outside of San Francisco. NIF's goal is to achieve muon-catalyzed fusion...or cold fusion. It is an immensely intricate and grandly scaled laser facility, led by commissioning manager Bruno Van Wanterghem (who also appears in the film as part of the Enterprise crew). Fortunately for the film, location scout Scott Trimble remembered visiting the facility when he was in college, as it was being built. He and location manager Becky

Below: The National Ignition Facility within the Lawrence Livermore Laboratory in Northern California is also the Starship Enterprise's warp core. Simple as that. Cold fusion has been achieved, and STAR TREK has been running on this cool clean energy since the late 1960s. Principal Associate Director Ed Moses and location manager Becky Brake made it all possible.



Right: This set still is proof that white can turn to black before you know it. This Dark Ship corridor once belonged to the Starship Enterprise. Below: Though originally designed to be a separate set entirely, for purely financial reasons the Dark Ship bridge became a redo of the Enterprise bridge. Chambliss writes, "While disappointed to lose our killer original concept, we were all ultimately pleased with the transformation here. It felt badass in the appropriate ways."



Brake delved into the possibilities of working there before she even allowed me to see images of this mystery spot. She knew it would be quite a visual coup if we could land this maximum-security zone.

To our surprised delight, the NIF's Principal Associate Director Ed Moses is a huge *Star Trek* fan and thought the facility and this film would be a perfect fit. He believed that allowing *Star Trek* to be the first major motion picture to shoot on the premises might be good public relations, specifically in the local community where some people harbor fears that, should the NIF's process go awry, it might create something like...oh...a black hole where the city used to be...not a minor worry if you live in Livermore.

Opposite page, top: James Clyne's illustration of the trade ship bridge was a Photoshop-over-SketchUp event, highlighting the atmospheric possibilities within a very compact set. Center: The K'Normian trade ship had its creative roots within the world of adventuresome concept-car design. Ryan Church did this SketchUp + Photoshop image. Bottom: Uhura, Spock, and Kirk interact in an unusual manner, parallel to the content of the scene, as all three drive the trade ship together. Because the characters express starkly different perspectives on their situation, Chambliss positioned them each looking out their own cockpit window, facing a different direction.

The NIF provided an extraordinary amount of in-camera scale and minutely layered detail, lending what would have been a primarily visual effects set an impressive visceral reality instead. Off camera, the great fun of working in one of the world's most impressive science experiments, alongside real scientists and engineers, made the weeks at NIF into the best possible version of science camp for grown-ups. After the initial shock, the scientists seemed to enjoy the presence of us carny folks, too.



INT. WARP CORE CHAMBER

The interior Warp Core Chamber, the place on the Enterprise that houses the dilithium crystal which powers the ship, is an elaborate stage set engineered for a climactic stunt. The complex design was diligently slaved over by all who contributed to it, especially Art Director Steve Christensen who, if he slept at all for the four months he worked on this set, it was curled up under his desk after everyone had gone home. The set was the happy product of much inter-departmental collaboration, with special nods to construction coordinator Chris Snyder and key grip Charley Gilleran for devising ingenious means of constructing and hanging these sets; and to lead man Brett Smith and the swing gang. Assistant Art Director Natasha Gerasimova lent her creativity and detail-oriented obsessiveness in overseeing the massive amount of electronic props designed for the movie—a full-time job in itself.

THE K'NORMIAN TRADE SHIP

Conceived as a non-descript disguise for the undercover Starfleet crew, the K'Normian trade ship set posed this question: how do you define non-descript in *Star Trek* terms? A used car lot provided inspiration: it would be an old private space yacht that had passed through so many used spaceship lots that it had finally devolved into something like a beater delivery truck. After his initial look at Ryan Church's concept sketch, J.J. requested that we display the trade





Above: The planet Nibiru was simplified during the course of production, originally a deliciously developed character in the film's prologue. Steven Messing's Photoshop illustration illustrates the centerpiece of the abandoned sequence: a ceremonial temple surrounded by cultivated water terraces. Opposite page, top: By shooting time, the luscious bamboo-jungled, water-terraced, white-sand-beached and turquoise-watered planet Nibiru had become a ropy red-vined back-lot-built playing field of 45'x120'. A handful of carefully sculpted gnarled white trees gave definition to the vertical tangle.

ship's early yachting days with wood paneling and detail fittings in the cockpit. That was a kick... space wood!

The scene in the trade ship itself is a heavy, personal conversation about big themes and difficult emotions between Uhura, Spock, and Kirk. I felt it called for close quarters rather than a typical cockpit or bridge seating arrangement. The space should require them to interact in an unusual manner, parallel to the content of the scene. It also seemed right that all three should literally drive the ship together, another metaphor for the moment at hand and their relationship in the story. Because the characters express starkly different perspectives on their situation, I positioned them each looking out their own cockpit window, each facing a different direction. The three of them pilot the ship together from different points of view.

All this metaphor pushing led me to a seating arrangement inspired by something unexpected: a pouf chair, like a hotel lobby's round ottoman. When was the last time you saw three people in close quarters driving a vehicle in unison with their backs to each other? It created interesting staging for J.J.: characters in deeply personal conversation without ever looking each other in the eye—pouf chair principle at work as a dramatic tension amplifier.

The scale of this set was tiny, too: 14-foot diameter. Yet this small structure was so complex and densely detailed that it required 105 pages of Set Designer Scott Schneider's drawings.

"The scene in the trade ship itself is a heavy, personal conversation about big themes and difficult emotions between Uhura, Spock, and Kirk. I felt it called for close quarters rather than a typical cockpit or bridge seating arrangement. The space should require them to interact in an unusual manner, parallel to the content of the scene."

A noted feature that everyone on set got to experience: the central protruding ceiling hub in the cockpit provided a great spot for everyone to bonk their foreheads at least once; my own "head count" was three times.

NIBIRU

J.J. wanted Nibiru to look like a tropical idyll, but nobody wanted to simply shoot a jungle and call it another world. What I sought was a simple and brilliantly vibrant pallet, unlike the islands we know, but one that would still be instantly accessible to a viewer as somehow tropical. My first thought: grab a bamboo forest and change all the green into vivid red as the primary color anchor of the foliage. Beautiful. Adding snow-white sand for beaches and a world of variations on turquoise for the waters, a strong pallet emerged. Now I just needed to make an island/planet/set that used it.

Easier said than done. The first proposal was to build the whole paradise from scratch on a backlot, smartly conceived with Art Director Lauren Polizzi and master modeler Jeff Frost. Early in the game, when committing to this backlot approach proved unmanageable, I asked visual effects supervisor Roger Guyette if shooting a real location and digitally altering the color of the entire green world into a red one might be possible. Together, we diligently scouted all the Hawaiian islands and came up with sweet spots for each of the scripted moments on Nibiru, but technology and cost nixed that approach, as well, after much labor and R&D.

Because narrowing down the technical approach was taking so long, the sequence was scheduled close to the end of production, and the scope was also scaled down. The sequence was huge originally, involving a temple and a religious procession with Nibirians in elaborate ceremonial costumes designed by Michael Kaplan. There was a nearby village, a mother suckling her newborn beside a lake, giant otherworldly creatures, all sorts of things. In the end it was boiled down to one fast run through a jungle of red vines and white tree trunks, ending with Kirk and Bones jumping off a high cliff into the ocean far below like Butch Cassidy and the Sundance Kid. Polizzi, along with chief sculptor Fred Arbogast and greens artist/foreman Jason Vanover, spent months amassing, painting, and artfully arranging truckloads of real and artificial foliage to create a 45-foot by 120-foot playing field on...you guessed it...a backlot.

"Creating the desired volume of red foliage became daunting," said Art Director Lauren Polizzi, "and paint became the major component. Whether real or faux, all foliage ended up being painted." Getting a vibrant enough red was more of an ordeal than anyone anticipated, though. "We had to paint them metallic silver first for the undercoat.



Bamboo, flax, moss, vines, bushes, groundcover—just about everything received the treatment. A crew of dedicated painters, all clad in protective suits and respirators, worked in assembly line conditions for more than three months, with a greens crew standing by to install the plants when they were finished. It felt endless. We did, however, find one thing that didn't require paint: red shag carpet. We used this in place of grass for some of our groundcover, and it became an unintentional gift to actors who ran nearly barefoot through the set."

In the end, what remained of the original visual concept was the color palate, with the vivid red jungle dominating. In terms of design at least, this meant (to quote Jeannine Oppewall) that we had, after all, managed to keep the main thing the main thing.

Tent-pole movies are always demanding, but when you work with a dream team of collaborators, the rewards are equally grand. On *Star Trek Into Darkness* I felt like the luckiest designer on earth, surrounded by a team of esteemed longtime cohorts, as well as some new and wondrously gifted partners in crime who I hope will become regulars as well. To each of them noted in this article, and to those who unintentionally aren't, I offer my deeply felt gratitude for all of their time and efforts on yet another voyage into pretend future outer space. May you all live long and prosper...somewhere in an Art Department near me, please. **ADG**

STAR TREK INTO DARKNESS employed scores of Art Department craftsmen. The environments featured on these pages were overseen by:

Supervising Art Director:
Ramsey Avery
Art Directors:
Steve Christensen,
Kasra Farahani,
Andrew Murdock,
Harry Otto,
Lauren Polizzi
Assistant Art Director:
Natasha Gerasimova
Concept Illustrators:
James Clyne,
Ryan Church,
Victor Martinez,
Steven Messing
3D Concept Modeling:
Tex Kadonaga
Graphic Designer:
Clint Schultz
Set Designers:
Tim Croshaw,
Randy Wilkins,
Jane Wu,
Anne Porter,
Andrew Reeder,
Scott Schneider
Model Builders:
Jeff Frost,
Jason Mahakian



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DAS GLIMMERBLINKEN

by Natasha Gerasimova, Assistant Art Director

Above: Parts from consoles on the original Enterprise bridge were swapped and modified to fit the monochromatic scheme of fugitive terrorist John Harrison's Dark Ship. Director J.J. Abrams chose to stay close to the established Starfleet visual vocabulary, opting for something that could look like a dark, steroided twin of the Enterprise.

The *Star Trek Into Darkness* Electronic Props Department, or Das Glimmerblinken as it was lovingly named by its leader Tom Pahk, was formed to facilitate design and production of all set elements that needed to blink, scroll, flicker, and glow. Since this is a science fiction film, the department was deeply involved with virtually every set on the movie, and I was the lucky Assistant Art Director who was the liaison between several creative and technical crews. I was fortunate because no matter what kind of outlandish idea I brought to the doorsteps of the EP shop, it was welcomed by a gang of enthusiastic brainiacs thirsty for challenge, with “the more complex, the better” being the prevailing attitude. A deeply collaborative spirit infused Das Glimmerblinken and I felt right at home in this soup of technocreativity, my inner nerd running free in the playground of gadgets and expert gadgeteers.

In order to control the numerous LEDs employed in a large variety of ways within each set, the EP department designed and built several hundred circuit boards. For higher amperage applications they used robotic-lawnmower microprocessors, which could do everything but wash the dishes. The most-frequently-used creation was a seven-segment board powering and sequencing 64 LEDs. There were 350 of these boards in the various sets, which accounted for 22,400 single LEDs (“blinkies”).

Supervising Art Director Ramsey Avery and Art Director Steve Christensen approached the EP technicians with the challenge of designing the dilithium crystal inside the main power chamber of the Enterprise’s Warp Core, so Tom Pahk and I launched a series of experiments involving (among many other things) lenticular lens films, fiber optic filaments, foils, glass crystals, LED Christmas



lights...you name it, we played with it. Our most successful results were achieved by combining broken trophy crystal with randomly sequenced LEDs, within a lenticular cylinder.

Did I say, “broken trophy crystal?” The Warp Core was a very complex stage set, scheduled toward the end of the schedule. By the time that task approached, mental exhaustion was setting in and emotional intensity was peaking. In that fragile state, Tom asked me if I wanted to smash some crystal trophies with a sledgehammer. The blowing off built-up steam possibilities were enormous, and it turned out to be as productive as it was satisfying. (Please note: no eyes or other body parts were harmed during said crystal smashing, as all was done in a safe-and-legal manner. Do not try this at home unless supervised by an adult.) For the completed dilithium crystal chamber, smashed crystal was the key element. Seen from the outside, the chamber looked like a complex and enigmatic energy-generating powerhouse. On the inside it resembled Liberace's jewelry box on steroids.

Very often the most interesting solutions happen accidentally, the result of creative experimenting. Yet it's not often that you get the chance to experiment and play to the degree in which our gang in Das Glimmerblinden did, and I feel fortunate and grateful to have been part of this very special department on *Star Trek Into Darkness*. **ADG**



Above, left: An Illustration by Concept Artist Ryan Church of the Security Bay Control Console. This control panel was designed on the fly by assembling leftover parts and pieces from the bridge. Above, right: A photograph of the Security Bay Environment Control Bank (aka pizza boxes). The expressed box units in the niche were filled with LED lights and covered with tinted diffused lenticular film on the fronts. Left: A photograph of the misaligned warp core with its dilithium crystal chamber (aka Liberace's Jewelry Box) on the bottom portion.

production design



SCREEN CREDIT WAIVERS

by Laura Kamogawa,
Credits Administrator

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

THEATRICAL:

Nathan Amondson – PARANORMAL ACTIVITY:
THE OXNARD TAPES – Paramount
Bill Boes – THE SMURFS 2 – Columbia
David J. Bomba – LAST VEGAS – CBS Films
Bill Brzeski – FAST 7 – NBC Universal
Charisse Cardenas – RUNNER, RUNNER –
New Regency
James Chinlund – DAWN OF THE
PLANET OF THE APES – 20th Century Fox
Toby Corbett – BROKEN HORSES – Mandeville Films
Chris Cornwell – RIDE ALONG – NBC Universal
Therese DePrez – OUT OF THE FURNACE –
Relativity Media
Marc Fisichella – THE MAZE RUNNER –
20th Century Fox

Clay Griffith – ENDLESS LOVE – NBC Universal
Anthony Medina – THE DEVIL'S DUE –
20th Century Fox
Philip Messina – THE HUNGER GAMES:
CATCHING FIRE – Lionsgate
Kirk M. Petrucci – WHITE HOUSE DOWN –
Columbia
Nigel Phelps – WORLD WAR Z – Paramount
Jan Roelfs – FAST & FURIOUS 6 and 47 RONIN –
NBC Universal
Jennifer Spence – INSIDIOUS: CHAPTER 2 –
Alliance Films
Adam Stockhausen – 12 YEARS A SLAVE –
Summit Entertainment
Edward Verreux – JURASSIC PARK IV – NBC Universal

TELEVISION:

Drew Boughton – INTELLIGENCE – ABC Studios
Marek Dobrowolski – UNDER THE DOME – CBS
Greg Grande – TWISTED – CBS Studio Center
Randal Groves – BOUNTY HUNTER – TNT
Scott Heineman – MIGHTY MED – Disney XD
Clark Hunter – IF ONLY – ABC Studios
Kalina Ivanov – HATFIELDS & McCOYS – ABC Studios
Andrew Jackness – MASTERS OF SEX – Sony Television
Rachel Kamerman – THE FOSTERS – ABC Family
Liz Kay – BAD MANAGEMENT – ABC Studios
Cabot McMullen – PULLING – ABC Studios
Glenda Rovello – KING JOHN – ABC Studios
Randy Ser – MIDDLE AGE RAGE – ABC Studios
Cary White – KILLER WOMEN – ABC Studios
John Willett – BIG THUNDER – ABC Studios



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INSIDIOUS: CHAPTER 2
Jennifer Spence, Production Designer

Jason Garner, Art Director
Lori Mazuer, Set Decorator

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membership



WELCOME TO THE GUILD

by Alex Schaaf, Manager, Membership Department

During the months of May and June, the following 14 new members were approved by the Councils for membership in the Guild:

Art Directors:

Yan Arlaud – ENEMY WAY – Artists & Co., LLC
William Horbury – Various signatory commercials
Eve McCarney – PRESUMPTION OF INNOCENCE – Lifetime Television

Assistant Art Directors:

Andrew Cookson – SWELTER – Swelter, LLC
Matthew Gatlin – MILLION DOLLAR ARM – Walt Disney
Jacqueline Glynn – WHODUNNIT? – ABC Television
Rob Tokarz – RAY DONOVAN – Showtime

Graphic Artists:

Artack Boroyan – COMEDY BANG BANG – Independent Film Channel
Meagan Grimley – SAM & CAT – Nickelodeon

Electric Graphic Operators:

Emery Romero – Fox Network
Philip Williams – Fox Network

Scenic Artists:

Kimberly Bleeker – Pasadena Playhouse
Jamie McElrath – Pasadena Playhouse

Set Designer:

Ryan Garton – LEGENDS – TNT

TOTAL MEMBERSHIP

At the end of June, the Guild had 2081 members.

AVAILABLE LIST

At the end of June, the available lists included:

- 73 Art Directors
- 52 Assistant Art Directors
- 4 Scenic Artists
- 1 Assistant Scenic Artist
- 13 Graphic Artists
- 22 Graphic Designers
- 1 Electronic Graphics Operator
- 85 Senior Illustrators
- 2 Junior Illustrators
- 7 Matte Artists
- 75 Senior Set Designers
- 7 Junior Set Designers
- 6 Senior Model Makers



coming soon

ESCAPE PLAN

Barry Chusid, Production Designer

James A. Gelarden, David Lazan, Art Directors
Will Eastin, Graphic Designer
Richard Bennett, Warren Drummond,
Storyboard Artists
Sarah Contant, Jann K. Engel, George Lee,
Set Designers
Bradford Johnson, Set Decorator

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Leo Edwin Kuter, known colloquially as “K,” was born in 1897 in Shannon, IL. His father Charles, a barber, moved the family to Los Angeles, where the boy attended Manual Arts High School, and subsequently studied art and architecture to become a designer of furniture. He first worked in the film industry as a draftsman at Paramount in 1921, and moved to Metro the following year in the same capacity. He became a Production Designer at Universal in the last days of the silent era on films such as *SPORTING LIFE* and *DANGEROUS INNOCENCE* (both 1925). Kuter’s charcoal drawing above, an on-stage exterior of a house in Ireland for John Ford’s *HANGMAN’S HOUSE* (1928), captures the film’s expressionist style. In 1939, Anton Grot brought him to Warner Bros. to help with *JUAREZ*, the year’s biggest project, and Kuter remained there until he retired in 1964. Highlights of his Warners work include *KEY LARGO* (1948), *COME FILL THE CUP* (1951), *RIO BRAVO* (1959) and *A SUMMER PLACE* (1959).

Throughout his career, Kuter was active in the Guild and its precursors. He was a founder of the Cinemagundi Club in 1924, served on the Board of the United Scenic Artists (1928-42), and (from 1941) on the Board of the Society of Motion Picture Art Directors, which is today the Art Directors Guild. In the late 1960s, he was elected president of the Society. Kuter died of cancer on August 10, 1970, at his home in Laguna Beach, CA.

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