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THE JOURNAL OF THE ART DIRECTORS GUILD



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ON THE COVER:

An overhead view of a model of Walt Disney's office, executed in SketchUp® by Set Designer Steve Christensen, for *Saving Mr. Banks*, Michael Corenblith, Production Designer; along with a rendered camera-angle view of the same model.

PERSPECTIVE

THE JOURNAL OF THE ART DIRECTORS GUILD

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"What is most impressive about costume designer Suzy Benzinger's work on 'Blue Jasmine,' is how impeccably it conjures the here and now. With an anthropologist's eye, Ms. Benzinger brings to the screen that exotic species called the Upper East Side Socialite."

-Guy Trebay, THE NEW YORK TIMES

"Suzy Benzinger crosses off all of the appropriate designers: the shoes, the bag, and the jewels are right on the money, so to speak."

-Alexandra Macon, VOGUE

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-Courtney Howard, VERY AWARE

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Best Animated Feature
Best Production Design

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TOMORROW

by Michael Baugh, Editor

This issue of PERSPECTIVE is the largest (at 104 pages) that the Guild has published in the magazine's relatively short history, and it features the work of artists and designers working all across the country and around the globe. This is, for the foreseeable future, the new normal.

The Art Department of tomorrow continues to evolve. A few years ago, in early issues of this journal, articles discussed the transition from conventional techniques to digital design. That is now yesterday's news. Digital drafting and illustration, the construction of virtual sets and digital set extensions, the modification of locations by altering each frame of the digitally captured image rather than physically changing the site's troublesome eyesores—these are all everyday processes on almost every feature and television program. These technologies no longer define the Art Department of the future. They are part of the Art Department of today.

The articles in this pre-Awards PERSPECTIVE reflect a newer change that is consuming us today: the enormous diaspora of production. Movies that would have been filmed in Los Angeles just a decade ago—to say nothing of looking back to the studios' golden age—are now routinely moved to New Orleans or Boston or Wellington or Morocco. Film rebates in places as unlikely as Albuquerque or Reykjavik beckon cash-strapped productions, and some of us are dragged along with them, whether or not the story's visual requirements are to be found there.

The toughest challenge created by this new paradigm is, on the one hand, how to find jobs when the work is so scattered, and on the other, how to staff an Art Department in places without the history and resources of Hollywood.

The answer, I suggest to you, lies within ourselves, within our training and preparation for the arts we practice, within our abilities (both innate and carefully trained) to think on our feet and adapt to unfamiliar circumstances. Continuing to view our crafts in archaic studio-centric models will leave many of us behind. In most of the world, Set Designers are Art Directors, and vice versa. Every production center outside of Hollywood expects Production Designers to draw illustrations, and Illustrators to design. Each of us, if we are to continue working successfully in all of these disparate venues, must expand and generalize our skills.

Tom Walsh's experiences at the Escuela Internacional de Cine y Television near Havana, Cuba, which he recounts beginning on page 96, speak to this new reality, of multi-national artists and designers following their muse to study in unlikely locales. The students that Mr. Walsh met in San Antonio de los Baños are the Art Department of tomorrow, men and women who develop multiple skills, artists who create with the tools at hand, however limited those may be.

The Art Directors Guild is the preeminent organization in the world for the entertainment industry's visual artists, but we cannot rest on that laurel. To retain our leading position, we all need to think less about the way things have been done in the past, and more about what the Art Department will look like tomorrow.

contributors



JUDY BECKER grew up in the suburbs of New York City. Her first love was art, and she was strongly influenced by her artistic mother who took her from a young age to New York's many museums. As a teenager she became a cinephile, and at the age of eighteen, moved to Manhattan to attend Columbia University. During college she published graphic stories, and frequented the many revival and art-house cinemas that flourished in New York in the 1980s. Ms. Becker began her professional career as a props and Art Department PA, working on *Saturday Night Live* and in the very active comedy television community. She learned her craft on the job, working her way up as a prop person, set dresser, set decorator, Art Director, and finally, Production Designer in New York's fertile independent film community. While she considers Los Angeles her second home and has worked there often, she is still based in New York, and lives on the Upper West Side with her husband, editor Michael Taylor.



DAVID BLASS grew up in Ashland, MA, and received his degree from Emerson College in Boston. Arriving in Los Angeles, he followed in the footsteps of many, working at Roger Corman's shop in Venice, learning how to design on a dime. After some twenty films, he made his first foray into television as the Production Designer on the Sci-Fi channel superhero series *The Black Scorpion*. From there he moved into reality game shows. From the ADG Award-nominated *UnanImous*, working with designer John Janavs, to *The Biggest Loser*, *Beauty and the Geek*, *Shear Genius*, *Trivial Pursuit: America Plays* and a dozen others. The children's film *Labou* signaled his return to scripted work, followed by work as an Art Director on *ER* with Charlie Lagola. He designed several episodes of *Cold Case*, and eventually took over the Production Design duties on *Justified*. Mr. Blass is also a member of the 5D: The Future of Immersive Design Steering Committee.



BILL BOES grew up a hippie kid in Santa Cruz, CA, and developed at a very young age a love for the art of stop-motion animation. After graduating from the San Francisco State University film program, he landed a job as a staff toy designer for Lewis Galoob Toys in South San Francisco. Volunteering his time on various music videos and film projects led to his being hired as a Model Maker on Tim Burton's *The Nightmare Before Christmas*. There he met Production Designer Rick Heinrichs, who promoted him to Assistant Art Director; the two have been friends ever since. In 1996, Mr. Boes moved to Los Angeles and sharpened his Art Direction skills on projects such as *Alien: Resurrection*, *Sleepy Hollow* and *Lemony Snicket*. His first feature, *Monkeybone*, combined his love of stop-motion animation with live action.



MICHAEL CORENBLITH always imagined a career in architecture and, while studying at the University of Texas, made a short film as a way to explore a spatial question. After working in public television in Austin, Mr. Corenblith moved to Los Angeles with the intention of becoming a lighting designer for television, but soon gravitated to Set Designer work in the Universal drafting room under the watchful eye of Henry Meyer. Later, assisting Broadway designer Ray Klausen on a wide range of variety and awards shows, sharpened his theatrical skills and earned him an Emmy® in 1983. A lecture by the legendary Richard Sylbert led Mr. Corenblith to understand the ways that design can reach beneath the surface of a screenplay and illuminate the inner life of the film. He received Oscar® nominations for *Apollo 13* and *How the Grinch Stole Christmas*, and won a BAFTA Award for the former.



JESS GONCHOR's passion for the art began in Mamaroneck High School's theater and lighting department. He studied technical theater at SUNY Brockport and began his career in off-Broadway theaters before moving into Production Design. He received Academy Award® and ADG nominations for his work on the Coen Brothers' *True Grit*, and also collaborated with them on *No Country for Old Men* (for which he received an ADG Award), *A Serious Man* (an ADG nomination) and *Burn After Reading*. His other feature films include *Capote*, *Moneyball*, *The Lone Ranger*, *Away We Go* and *The Devil Wears Prada*. Mr. Gonchor recently has completed work on Bennett Miller's *Foxcatcher* where he also served as second unit director, and the Coen Brothers' *Inside Llewyn Davis* for which he received the Hamilton Behind-the-Scenes Award. He is a member of the Motion Picture Academy and the DGA, and has directed numerous commercials.



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— RICHARD LARSON, *SLANT MAGAZINE*

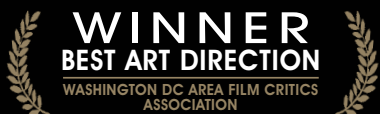


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contributors

Originally from Sheffield, England, **PAUL KIRBY**'s best subjects in school were art and geometry, so it was always likely that he would pursue a design career. His first job was in an advertising agency (more 1980s than *Mad Men*, but similar). He took a day off work to interview at the National Film & Television School in London and Production Designer Stuart Craig was on the interview panel. After Mr. Kirby's studies, he went to work with Mr. Craig, first on *Chaplin*, then *Shadowlands* and *Mary Reilly*. After more than thirty films in various positions in the Art Department, he has finally moved into Production Design. Although he has worked all across the world—Morocco, Columbia, Hong Kong, Kenya, Czech Republic, Serbia, Spain—he still lives in London with his wife Sara and their three teenage children. He believes travel is one of the gifts of working in film and expects to continue his journeys. "Who knows where Sara and I will find ourselves in the next few years," he says. "Maybe living in Los Angeles."



JEFF MANN was born and raised in Southern California. After dropping out of high school, he spent years immersed in the underground music and art scenes in Los Angeles and San Francisco, while he scratched out a living with occupations as diverse as running a one-hour photo lab to becoming a certified marine mechanic. When he reconnected with his bandmates and friends, many of them had become involved in music videos and commercial production. Mr. Mann found a place within the Art Department where his mechanical knowledge, energy, sense of irony and distinct visual aesthetic informed by his unique life experiences were a welcome addition. He became an Art Director for a core group of designers including K.K. Barrett and the late Michael White. Director Dominic Sena gave him his first turn as Production Designer on *Gone in 60 Seconds*. Mr. Mann lives in South Pasadena with his wife and two daughters.



DENNIS WASHINGTON came from an architectural design and theater background. Born in Santa Monica, CA, he grew up around MGM, Twentieth Century Fox, and all the Hollywood studios. He has designed pictures with the aim of reality, and a visual sense to support and enhance the film experience. Mr. Washington has traveled the world with his work, and his own passions. He has worked with such directors as John Huston, Sydney Pollack, Ron Shelton, Rob Reiner, and has designed films from *Prizzi's Honor* to *Stand by Me*, *The Dead*, *No Way Out*, *The Fugitive*, *Dante's Peak*, *The General's Daughter*, *Thirteen Days*, and more. He resides in Los Angeles and Budapest, and continues to fulfill his love—film design.



ERRATA

In the last issue's article on *The Wolverine*, the concept illustration of the Yashida compound (below) was drawn by Michele Moen, not Wayne Haag as credited; the renderings of the Silver Samurai (right) and pin bed were created using vRay for Rhino®, not Luxion Keyshot; and Colleen Reeks was an Art Department assistant on the film, not a Set Designer as credited.



A vibrant, stylized illustration of a winter forest scene. In the center, a large, multi-tiered ice waterfall cascades down a rocky cliff. The surrounding landscape is covered in snow, with numerous evergreen trees heavily laden with white snow. In the bottom right corner, two small figures, a man in a dark coat and a woman in a red dress, are walking away from the viewer towards the left. The overall color palette is dominated by cool blues, whites, and greens, with a soft, ethereal glow emanating from the ice.

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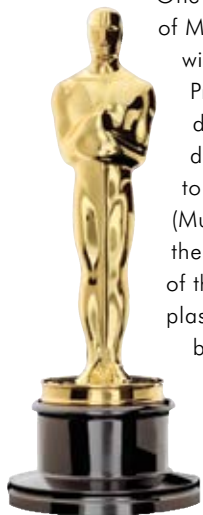
by Mimi Gramatky, Art Directors Guild President

Awards Season is upon us. Red carpets, accolades and celebrations dominate our lives and television ratings for most of January and February.

The year begins with the Golden Globe Awards®, which recognizes excellence in film and television, both domestic and foreign and are bestowed by ninety-three members of the Hollywood Foreign Press Association (HFPA). In 1943, a group of writers joined forces to form the Hollywood Foreign Press Association and create the Golden Globe Award. Initially, the HFPA held a contest to find a design for the statuette which would best represent the overall aims of the organization. Marina Cisternas, then President of the association, suggested the idea of a golden globe of the earth encircled with a strip of motion picture film, mounted on a pedestal. In 2009, after working with Society Awards, the trophy enjoyed a face-lift making it sturdier and more visually appealing. The Golden Globes now play a significant role in film marketing. Revenues generated by the annual ceremony have enabled the HFPA to contribute millions of dollars to entertainment-related charities and scholarships for future film and television professionals. In 1978, member Maureen Dragone established the Young Artist Foundation to honor excellence in Hollywood performers under the age of twenty-one and to provide scholarships for young artists who may be physically and/or financially challenged. The ceremony is also known for being one of the very best parties of the season.



The season finale is, of course, the Oscars®. Much has changed since May 16, 1929, when the first awards were presented at a private brunch of about two hundred and seventy people held at the Hollywood Roosevelt Hotel. Fifteen statuettes were awarded, honoring artists, directors, and other members of the filmmaking community for their work from 1927 to 1928. The ceremony ran for fifteen minutes and the tickets cost five dollars. As of 2011, 2,894 Oscars have been given out for 1,853 awards. The 85th Oscars in 2013 garnered 40.3 million viewers and cost the Academy nearly \$40 million to produce, including its satellite events.



One thing that has not changed, however, is the Oscar statuette. Officially named Academy Award of Merit, the art deco statuette depicts a knight holding a crusader's sword standing on a reel of film with five spokes which represent the original branches of the Academy: Actors, Writers, Directors, Producers and Technicians. Art Director Cedric Gibbons, one of the original Academy members, designed the trophy in 1928, presenting his design printed on a scroll. His future wife, Delores del Rio, introduced Mexican film director/actor Emilio "El Indio" Fernández who reluctantly agreed to pose nude as Gibbons' model for what today is known as the Oscar. Sculptor George Stanley (Muse Fountain at the Hollywood Bowl) sculpted Gibbons' design in clay and Sachin Smith cast the statuette. To this day, the Oscar remains as it was in 1928 with only some minor streamlining of the black metal base. During WWII, in support of the war effort, statuettes were made out of plaster, and were traded in for the gold ones after the war ended. The origin of the name Oscar has been disputed with claims from Bette Davis to Walt Disney. My personal favorite hails from 1931 when the Academy's Executive Secretary Margaret Herrick first saw the statuette, remarking that it reminded her of her Uncle Oscar. In 1939, the trophy was officially dubbed Oscar by the Academy.

Enjoy the season. May your favorite films be lauded with gilded honors.



Above: A rendering by Art Director Matt Tognacci of the set for this year's Awards banquet—Bruce Ryan, Production Designer

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by Raf Lydon and Dave Blass, ADG Awards Producers

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

Comedian Owen Benjamin will host the event this year, and will dazzle us with his quick wit and talents as a pianist. Owen has been featured on *Chelsea Lately*, *Gotham Comedy Live*, *Late Night with Jimmy Fallon*, Nick Swardson's *Pretend Time* and *The Jay Leno Show*. He can currently be seen live at the IMPROV Comedy Clubs across the country and as Owen Walsh on TBS' *Sullivan & Son*.

If you would like to purchase tickets to the Awards banquet, please contact Plan A at 310 860 1300 or planA@planAEvents.com

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IMPORTANT DATES:

Wednesday, January 8, 2014, 5 PM – Online voting ENDS for all nominations

Thursday, January 9, 2014 – Nominations ANNOUNCED

Friday, January 10, 2014 – Online voting BEGINS for final ballots

Thursday, February 6, 2014, 5 PM – Online voting ENDS

Saturday, February 8, 2014 – Winners announced at the 18th Annual ADG

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THAT THE NATURE OF RELATIONSHIPS,
IN FACT THE VERY DEFINITION OF A
RELATIONSHIP, IS RAPIDLY **CHANGING.**"

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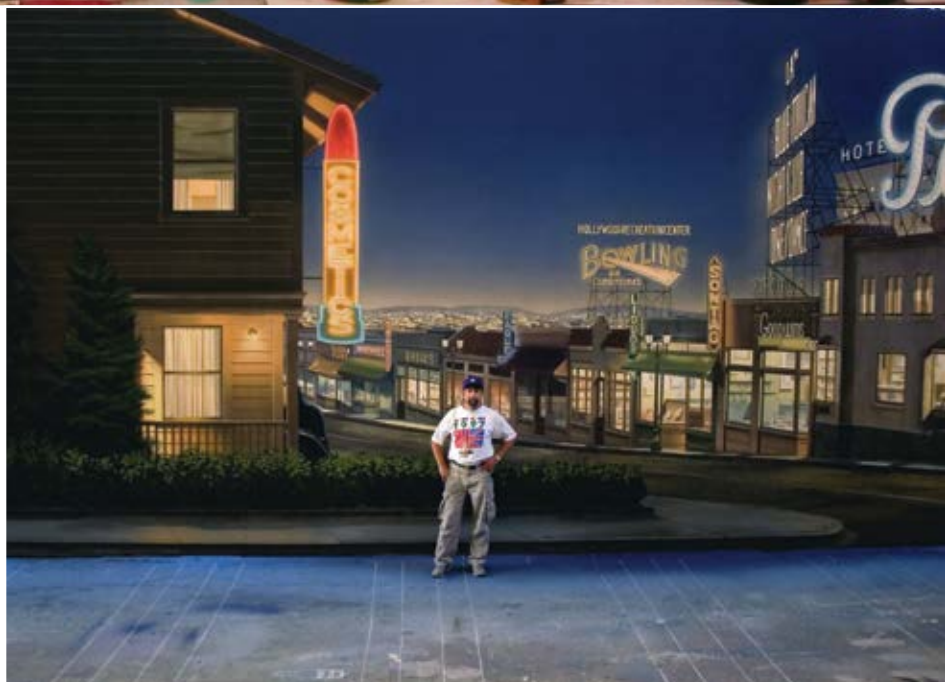
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HOW DOES A BOOK BEGIN?

by Karen Maness, Scenic Artist, Fine Artist, Author

How does a book project begin? Sometimes by design but as often by serendipity. In 2012, Karen Maness who was a Commissioner for United States Institute for Theatre Technology (USITT), was putting together a program for the organization's national conference in Long Beach and was interested in presenting information about design and craft opportunities in the entertainment industry. She approached the Art Directors Guild who suggested that among others, she contact Scenic Artists Michael Denering, Pat Degreve and John Moffitt, who could provide an insider's look into the private world of the Scenic Artist working in Hollywood film and television. What they had to say was revelatory and hinted at a fascinating untold narrative long overlooked by those who document the history of the industry. Shortly after the conference, the ADG approached Karen Maness,





Charge Artist and scenic painting teacher for Texas Performing Arts, and her University of Texas at Austin colleague Richard Isackes to investigate and archive the story of the Hollywood Backing. Thus, the ADG Scenic Artists' Oral History Project was born and with it a documentary book that will offer a rare glimpse into the hidden world of Hollywood's painted movie backings through the eyes of the artists who created them.

Long guarded as a studio special effect secret and often not recognized as paintings by the average moviegoer, scenic backings have played an important role in the art of the cinema. However, time is of the essence. Digital technology has largely supplanted traditional scenic painting and as a consequence, the craft of hand-painted drops has almost vanished. Many of the surviving artists are elderly, and when they die, their irreplaceable historical, technical, and artistic knowledge will pass with them. Our project is to document these below-the-line artists, creators of some of the largest paintings ever produced, before their history is lost forever. Further, the project will situate these individual biographies within the context of the greater history of Hollywood filmmaking and Production Design. This is a rich undiscovered history—a history replete with competing Art Departments, dynastic Scenic families, and origins stretching back to the films of Méliès, Edison, Senett, Chaplin and Fairbanks.

Along with documenting the field, this book will seek to remedy the lack of recognition afforded the important contributing role of these artists to the cinematic *mis-en-scène*. In his 1990 video interview on the history of MGM, George Gibson, the father of MGM painting, was asked about the Art Director's position as an unsung hero in the motion picture industry. Gibson, visibly upset, responded, "Not Art Directors, they got screen credit. Scenic Artists—*American in Paris*—all these sets [painted] in the manner of the painters—Lautrec, Trousseaux. I don't think the Art Directors were unsung heroes." (George Gibson, 1990, video interview. Research interviews for MGM: *When the Lion Roars*). Gibson's ire is a reaction to the absence of recognition afforded the Scenic Artist. It is important to film historiography that this omission be addressed.

Preceding page, top: Scenic Artist Don Hanson painting an immense Bierdstadt on the paint frame at Warner Bros. Studios. **Bottom:** Scenic Artist Joe Francuz standing with his backdrop painted for CHAPLIN in the scenic loft at J.C. Backings. **This page, top:** The backdrop for Torquemada's dungeon from Mel Brooks' *HISTORY OF THE WORLD: PART 1* (designed by Harold Michelson) being painted at J.C. Backings. **Center:** A screen capture of the dungeon scene in the film. **Left:** Scenic Artists Benny Resella, Fred Tuch and Harry Tepker painting a 100' x 40' section of San Francisco at night for *TOWERING INFERNO* (Bill Creber, Production Designer) at MGM Studios in Culver City (now Sony Studios). (Photographs by Chris Coakley)



*****FOR YOUR CONSIDERATION*****
PRODUCTION DESIGNER JESS GONCHOR
SET DECORATOR SUSAN BODE TYSON



“SUPERB. ‘INSIDE LLEWYN DAVIS’ IS
A GORGEOUSLY CRAFTED TIME CAPSULE.”

★ **NEW YORK DAILY NEWS** | *Elizabeth Weitzman* ★

“LLEWYN’S WORLD IS AN ENCHANTED PLACE, ANIMATED BY
THE DARK, NIMBLE MAGIC OF THE COENS AND PRODUCTION DESIGNER, JESS GONCHOR.”

★ **THE NEW YORK TIMES** | *A. O. Scott* ★

“‘INSIDE LLEWYN DAVIS’ IS
A BEAUTIFUL FILM.
AS AN EVOCATION OF A SEMINAL PERIOD IN POPULAR CULTURE,
THE PRODUCTION IS PEERLESS;
NO FEATURE FILM HAS EVER EXPLORED THE INTERSECTION
OF THE FOLK MOVEMENT AND THE BEAT GENERATION WITH
SUCH FIDELITY TO THE SPIRIT OF THE TIME.”

★ **THE WALL STREET JOURNAL** | *Joe Morgenstern* ★



*******WINNER*******
ONE OF THE TOP 10 FILMS OF THE YEAR
AMERICAN FILM INSTITUTE

★★**WINNER**★★
BEST FEATURE
GOTHAM INDEPENDENT FILM AWARDS

★★**WINNER**★★
BEST ORIGINAL SCREENPLAY
NATIONAL BOARD OF REVIEW

*******WINNER*******
ONE OF THE YEAR’S BEST FILMS
NATIONAL BOARD OF REVIEW • ENTERTAINMENT WEEKLY • ROLLING STONE • THE WASHINGTON POST
VARIETY • THE HUFFINGTON POST • INDIEWIRE • DAILY BEAST • SIGHT & SOUND
AWARDS CIRCUIT • DAILY MAIL • THE WRAP • HOLLYWOOD ELSEWHERE • FILM JOURNAL

★★**WINNER**★★
BEST CINEMATOGRAPHY
NEW YORK FILM CRITICS CIRCLE

★★**WINNER**★★
BEST MUSIC SCORE
LOS ANGELES FILM CRITICS ASSOCIATION



INSIDE LLEWYN DAVIS

★ 1961 ★

WHEN DOWNTOWN NEW YORK WAS AMERICA’S CAMPFIRE

STUDIOCANAL

INSIDELLEWYNDAVIS.COM

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FOR YOUR CONSIDERATION IN ALL CATEGORIES



-INCLUDING-
BEST PRODUCTION DESIGN
SIMON ELLIOT
PRODUCTION DESIGNER
MARK ROSINSKI
SET DECORATOR

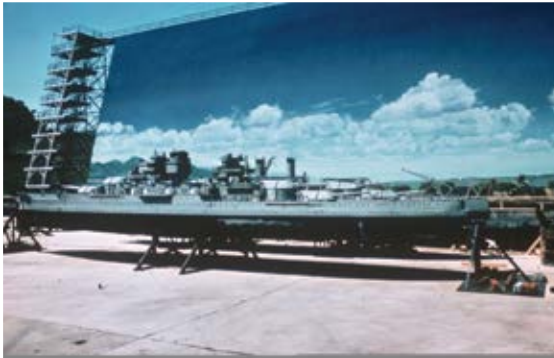
THE
BOOK THIEF

©2013 TWENTIETH CENTURY FOX

This project is in its second year of research and a substantial amount of work has been completed. An extensive collection of images has already been gathered with the support of film collections at the University of Southern California, Fox Photo Archives, UCLA Special Collections, the Margaret Herrick Library, the Harry Ransom Center at the University of Texas at Austin, and other private collections. J.C. Backings has made available their collection of over five thousand backdrops, currently housed in the historic MGM scenic loft at Sony Studios in Los Angeles. In addition to developing connections with these important archives, the authors have conducted over twenty lengthy interviews with artists, their families and colleagues that chronicle this history to date. These interviews have been recorded and the most important transcribed. When the project is completed, they will be placed on deposit at the Motion Picture Academy Film Archive.

Additionally, the venture has attracted funding and support from several sources. The project was underwritten in 2012 and 2013 by the ADG. Tom Walsh, past president of the Guild, was been designated as the project manager. The Guild has arranged for extensive access to the artists, studios, production stills and portfolio images. As the dedicated staff liaison for the project, the ADG's archivist Rosemarie Knopka is creating a permanent archive of Scenic Art imagery related to this project. The ADG also provided funding for transcriptions of the interviews and was instrumental in setting up access to J.C. Backings. The Joanne Sharp Crosby Chair from the University of Texas at Austin has provided travel funds in order to conduct interviews. The next cycle of oral history interviews with Scenic Artists and family members of deceased artists, will be conducted December 2013 and June 2014.

Heretofore, books on Scenic Art have been limited to practical texts devoted mostly to the techniques of scenic painting as applied to traditional theater. As has been pointed out, little or no attention has been paid to the art and artists of the scenic backing. This publication seeks to remedy this by going behind the studio walls to document the climate, culture, camaraderie, and training of these artists. For Maness and Isackes, this represents an important commitment, deeply connected with the practice that each has been engaged in for the entirety of their careers. They also view it as an obligation to the field to bring forward this important information. So, how does a book project begin? Perhaps in the chance programming of a USITT conference, but the undertaking succeeds because many partners dedicate both interest and resources to its development. In the end, all of us connected with the project recognize the importance of telling this story, out of respect for the artists and their art, and also for future generations who need to know about both. **ADG**



Top: The Warner Bros. Scenic Art Department with Scenic Artists John Moffitt and Jonathan Williams. Left: The artists who painted this sky backing are unidentified; it is positioned behind a miniature naval ship on the 20th Century Fox lot for TORA! TORA! TORA! (1970). Center: Scenic Artist Duncan Spencer shows the very painterly, almost impressionist landscape techniques that actually bring scenic backdrops to life. Below: Scenic Artist Marian Westall with a ceiling mural she painted for THE ITALIAN JOB (Charles Wood, Production Designer).



A man with glasses and a blue plaid shirt is sitting in a modern black armchair. He is smiling and looking towards the camera. The room has a bright yellow wall and a patterned rug. To the left of the chair is a black side table with a lamp. In front of the chair is a black coffee table with two large circular openings.

JAMES PEARSE CONNELLY

Production Designer, The Voice

COMMERCIAL SPOKESMAN 2.0

by James Pearce Connelly, Production Designer

A year ago, PERSPECTIVE reported on Cabot McMullen's star turn as commercial spokesperson on the NBC series *Smash*. It is not uncommon for Guild members to work on commercials; many of our members do it all the time. But it is still exceedingly rare for a Production Designer to actually star in a series of ads for a major national client. When I saw James Connelly speaking to the country on network television, extolling the virtues of Kohl's during the commercial breaks on *The Voice*, I asked him how it all came about. —Editor

The way this happened was stupidly easy.

My team and I put a *lot* of effort into *The Voice*. We love the coaches, their personalities and adding a sense of humor whenever we can into the work. We are always researching contemporary style and showing the producers current pieces, trending architecture and decor. Unusually, we happen to work in a very supportive environment where the creativity on my end is encouraged and supported. I feel lucky.

We go through a process producing traditional scenery that supports the story of the artist during their journey through the competition on *The Voice*; yes, there is a real story behind the *reality* and there is a journey throughout all the scenery. The most fun parts of the job are building the coaches' studio rooms. In these rehearsal rooms, I like to excite *The Voice* producers (and challenge the franchise) in the choices made to support coach personality. Sure, we work with each coach's management and style. However, it's up to me to pitch elements of new current trends to capture that vibe. Unbeknownst to me, when *The Voice* producers were approached by NBC for some creative ideas how to integrate Kohl's into ten national commercials, their first response was to showcase how the show uses STYLE and STORYTELLING. Eight commercial spots were dedicated to fashion and wardrobe and two commercial spots were pitched to highlight home decor and how we on *The Voice* can style a room and still support a character's personality with those choices. I got a call one day from NBC that said that I had been recommended to be the voice for *The Voice* in this category. It was a very exciting opportunity that I took very seriously.

Production Designer James Pearce Connelly acting as a commercial spokesperson for Kohl's. On the following pages, Connelly is both actor and designer on the sets for the commercials, and the two personae merge seamlessly.

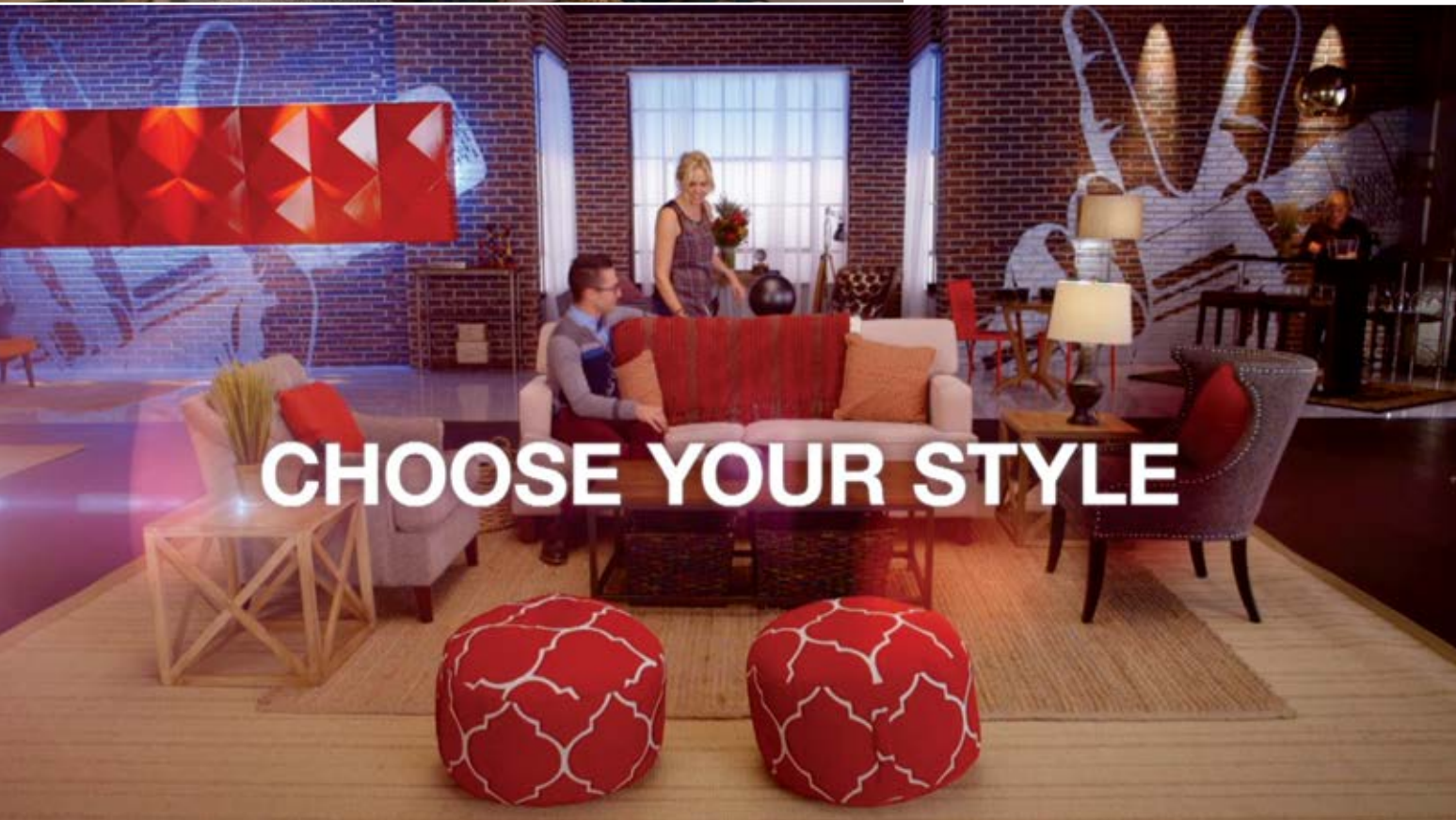
FOR YOUR CONSIDERATION IN ALL CATEGORIES



-INCLUDING-
BEST PRODUCTION DESIGN
JEFF MANN
PRODUCTION DESIGNER
REGINA GRAVES
SET DECORATOR

THE SECRET LIFE OF WALTER
MITTY

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Of course, I couldn't just be the guy who said words, I needed to make the design decisions also. Control issues, ask my therapist...or boyfriend. So I met with NBC to also design all ten of the spots, not only as a consultant from the show but as a working Production Designer with my team. Two hats to wear, only one head = pretty exhausting.

My team and I shopped through pages and pages of the kohls.com website and visited multiple stores to choose items that would help tell the story of a Team Blake-inspired room and a Team Xtina-inspired room. *Totally Fun!* On site, when everything had arrived for the first time, we dressed the room we designed and had just finished building. We played endlessly with all the options and even learned more about the coaches' personalities and how they translated into affordable home decor items from Kohl's. There was a *mountain* of decor items from Kohl's. During the process, I worked with commercial photographers, directors, gaffers and crew and learned a lot about how to bring another level of detail and professionalism to *The Voice*. I have to admit I took a lesson or two with an acting coach to get more comfortable with the camera, but it didn't change the fact that I was insanely nervous. Art Director Lydia Smyth held me up when we were both truly exhausted and set decorator Allison Carroll and I couldn't stop laughing our way through the entire process. Truthfully, after a while, I realized all I needed to do at the end of every process was my job: walk through the sets with the producers and discuss the details and choices I made for the room and how it affected the story. But in front of a camera. **ADG**



“IT’S A TRIUMPH
OF FILM CRAFT,

DESERVING of all the plaudits that come its way.”

The Daily Telegraph DAVID GRITTEN

“For all its ACTION AESTHETICS and nail-biting,
gut-wrenching tension, this is a riveting dramatization
about GLOBALIZATION, about what happens when the
PATHS OF THE VERY POOR and THE VERY RICH intersect
in the CROSSFIRE OF WORLD ECONOMICS.

‘CAPTAIN PHILLIPS’ SHOWS US THAT
MAINSTREAM CINEMA CAN BE BOTH
VISCERAL AND INTELLIGENT,
GRABBING THE
AUDIENCE BY THE
THROAT WITHOUT
EVER CUTTING OFF
THE OXYGEN SUPPLY
TO THEIR BRAIN.”

TheObserver MARK KERMODE

FOR YOUR CONSIDERATION BEST PICTURE
BEST ART DIRECTION PRODUCTION DESIGNER PAUL KIRBY SET DECORATOR DOMINIC CAPON

CAPTAIN PHILLIPS

the gripes of roth



COMMERCIALS ARE PEOPLE TOO

by Scott Roth, Executive Director

The Art Directors Guild is well known for representing its members—Art Directors, Scenic and Graphic Artists, Illustrators and Set Designers—in feature films, television and stage work (the ADG has several Scenic Artist contracts with legitimate theaters). Less well celebrated, however, is that there is a sizable contingent of Guild members who work in commercials. This is a vibrant field which keeps growing as our artists—mostly Production Designers, Art Directors, Storyboard Artists and Concept Illustrators—toil to produce their *cinemagic* in what some call Commercialworld. It is a fertile and creative endeavor worthy of the highest accolades, which is made manifest by the inclusion of commercials among the production formats recognized at the annual ADG Awards banquet.

Recently, a mini-town hall was held at the Guild just for its commercial Art Directors. There was a lively exchange of ideas, with reports from the front on the latest practices and developments in the field. One subject that was touched on at some length was the recent advance made in the contract language to remove a gigantic irritant in these members' working lives: for many years, commercials producers had assigned sixth and seventh days' work to our members, and in nearly all such cases, members were not receiving premium pay (that is, time and a half on the sixth day and double time on the seventh) for their work on those days. In some cases they weren't getting paid anything for work on those days. As the result of a grievance filed by the Guild on behalf of one member who was denied premium pay in this situation, the matter was broached in the recently concluded negotiations for the commercial agreement, and the principle of premium pay for sixth and seventh days was firmly established. Another outcome of those negotiations was the elimination of weekly on-call rates; in its place Art Directors will now work as daily hires, at the daily rate, which is one fourth (1/4) of the weekly rate. Over five days, of course, this is an increase over the former weekly rate.

Other concerns were discussed at this meeting, and all agreed that, going forward, they would meet not less than twice yearly, and that a commercials social mixer would help promote greater fraternity among this group. Having a commercials availability list in the office was also recommended, and has since been implemented.

The work the Guild's commercials members do may often be unsung but it is no less worthy of appreciation and respect—and of course, the local's representation—than any other production format in which our members work.

John Moffitt and I look forward to seeing as many commercials members as can come to the next meeting and urge everyone to forward any comments or questions they may have to either of us.

FOR YOUR CONSIDERATION

THE WOLF OF WALL STREET

BEST PRODUCTION DESIGN
BOB SHAW
ELLEN CHRISTIANSEN



SEE IT
PARAMOUNTGUILDS.COM

BEST PRODUCTION DESIGN
PRODUCTION DESIGNER DENNIS WASHINGTON / SET DECORATOR BEAUCHAMP FONTAINE

RollingStone

“THIS IS A MOVIE TO BRING HOME AND LIVE WITH, TO KICK AROUND IN YOUR HEAD AFTER IT HITS YOU IN THE HEART.
IT’S DAMN NEAR PERFECT.”

PETER TRAVERS

WINNER
TOP TEN FILM
ROLLING STONE

WINNER
TOP TEN FILM
NATIONAL BOARD OF REVIEW

San Francisco Chronicle



The Washington Post

ANN HORNADAY



**“MASTERFUL,
MEANINGFUL AND POETIC.”**

The Boston Globe

TY BURR

**“THE JOURNEY HAS A
VAST AND WEATHERED
VISUAL BEAUTY.”**

The New York Times

MANOHLA DARGIS

**“AN EMOTIONALLY VIVID,
INSISTENTLY UNSENTIMENTALIZED
PORTRAIT OF AMERICA.”**

THE WALL STREET JOURNAL

JOE MORGENSTERN

**“BY THE METRICS OF THE HEART,
‘NEBRASKA’ IS AS BIG AS IT IS
BEAUTIFUL.”**

DAILY NEWS



USA TODAY

CLAUDIA PUIG



**“‘NEBRASKA’ IS A FILM OF
RAW BEAUTY AND GREAT HUMANITY.
BRILLIANT, WISELY OBSERVED
AND WRYLY FUNNY.”**

THE HUFFINGTON POST

MARSHALL FINE

“WITTY AND MOVING.”

CHICAGO SUN-TIMES

RICHARD ROEPER

**“A BLEAK, STARK, AND YET
HAUNTINGLY
BEAUTIFUL
PORTRAIT OF A TOWN TIME HAS PASSED BY.”**

THE WRAP

SASHA STONE

**“NEBRASKA IS A NAME
THAT STANDS ALONE... AND IT’S NOW
THE NAME OF ONE OF ALEXANDER PAYNE’S
BEST FILMS.”**

HOUSTON CHRONICLE



The Star-Ledger



The Philadelphia Inquirer



theguardian



NEBRASKA

DIRECTED BY ALEXANDER PAYNE WRITTEN BY BOB NELSON

lines from the station point



SAVING A SEAT

by John Moffitt, Associate Executive Director

When I began working for the Guild in 2007, I became involved in proposing, planning and implementing a wide range of training programs for Guild members. Back then, Don Jordan's Design Visualization Network was teaching Vectorworks®, SketchUp®, and a couple of other Art Department staples in a back room on the first floor of the Guild's building. Concurrent with Don's classes, the ADG participated in a program that partially reimbursed course costs for eligible members under the mantle of the Multi-Local Skills Training Committee (MLSTC), a coalition of local unions dedicated to enhancing their members' digital skills, and funded by the employers' Contract Services Administration Training Trust Fund (CSATTF) grants. These digital skills training courses were taught primarily by an outside vendor, Studio Arts. Neither of these vendors is available today: Don moved back to Florida in 2008 and Studio Arts is no longer participating in the CSATTF refundable training program.

In the year after Don's departure, the Guild considered setting up its own digital training center, but the cost of maintaining an up-to-date infrastructure, stocked with appropriately licensed software, was prohibitive. So instead we opted to experiment with outside training partners in conjunction with CSATTF and other locals with similar training interests. These have included U.S. CAD, the IDEAS program at Valley College, Gnomon School of Visual Effects and (until recently) expanded training opportunities at Studio Arts. Over the years, training has been added or suspended with other vendors.

This past year, we've test-driven a different kind of Guild-provided training program in partnership with Microdesk, and we like how it handles. Under this program, after the Guild fills classroom seats with a proposed minimum number of CSATTF eligible students, CSATTF pays the entire cost of their training with no cost to the trainee; and, once the proposed number of seats are filled for each class, we can offer these training opportunities to all active members no matter what area of the entertainment industry they work in.

For 2014, the Guild plans the most robust and ambitious education and training program yet, with over thirty-five weekends crammed with in-house training, master classes, tech talks and peer-to-peer training. Plus, we'll offer CSATTF reimbursable vendor-provided training again this year with Gnomon, FXPHD and Concept Design Academy, adding Igloo Studios and Microdesk to the mix, as well as others if approved. Of course, **Lynda.com** half-price subscriptions will again be available and we're adding a new member discount for online training with Digital Tutors available to the Guild's regional members.

Why the dedication to training? Because you've told the Board of Directors, based on a number of surveys since 2009, that training is one of the most important services you'd like the Guild to offer. Also, offering the industry the highest skilled and best trained Art Department workforce in the world translates into jobs for our members in the ever-changing landscape of film and television production. From 2007 to 2013, the Guild has constantly improved and expanded educational and training opportunities for its members. Over the years, more than a million dollars of discounted training has been offered to ADG members. We at the Guild office, your Board and staff, believe we're doing our part, so now it's your turn. Please show up and avail yourself of all these training opportunities. We're saving a seat for you.



SAVING MR. BANKS



© Walt Disney Pictures – Photographs by François Duhamel, Lauren Polizzi and Samantha Avila

*Winds in the East
Mist coming in,
Like something is brewing, about to begin—
Can't put me finger on what lies in store,
But I feel what's to happen, all happened
before.*

This recitation, which accompanies the opening sequence of *Saving Mr. Banks*, suggests to the audience that unlike most films with a dominant present time frame, and a flashback time frame that isn't quite as real, this film employs an almost opposite strategy. Director John Lee Hancock explains, "We're combining these stories in a weird way in her brain, and we realize her memory is a little faulty—these memories have become one, along with what she's experiencing now."

When, in 1961, Walt Disney persuaded Pamela Travers, the author of *Mary Poppins*, to come to Los Angeles in an attempt to secure the screen rights to her book, he wasn't aware of the autobiographical nature of the work, or the cascade of reminiscences that was about to be unleashed within the author's imagination.

by Michael Corenblith, Production Designer

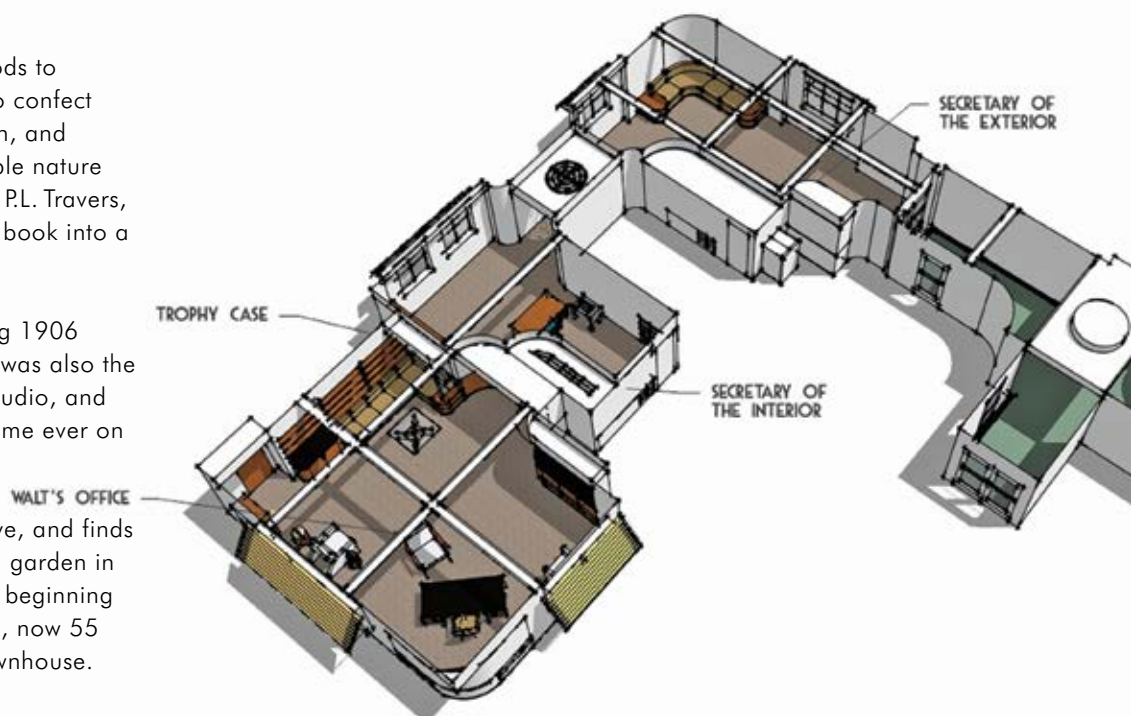


So while I was tasked with the unusual requirements of not one, but two, periods to depict, the larger challenge was how to confect a visual scheme that encompassed both, and illuminated the permeable and malleable nature of time and memory as experienced by P.L. Travers, as she resists the transformation of her book into a screenplay.

In addition to the challenges of creating 1906 Australia and 1961 Los Angeles, there was also the responsibility of depicting the Disney Studio, and in particular, Walt's office for the first time ever on film.

The film begins with the recitation above, and finds our author, as a young girl, in a formal garden in Maryborough, Australia in 1906...thus beginning in the past, before dissolving to Travers, now 55 years older, in 1961, in her London townhouse.

John Lee Hancock wanted to illustrate that in 1906 this was a family in rapidly diminishing circumstances. By beginning in urban and verdant Maryborough on the day of young Pamela Goff's family's departure for the rural outback town of Allora, the story depicts the fall from grace that shapes the demise of the family fortunes.



Opposite page, top: A stitch-pan photograph of Disney's office set. **Bottom:** Walt Disney (Tom Hanks) meets P.L. Travers (Emma Thompson) in the office set on stage in a warehouse in Santa Clarita, CA. **Above:** Disney's office, outer offices and corridor, modeled in SketchUp® by Set Designer Steve Christensen.



Using the Los Angeles Arboretum as Maryborough Park, Pasadena's Heritage Square as the street for the family home, and Universal Studios' Courthouse Square for downtown Maryborough, we were able to depict a Victorian orderliness, verticality and luxury that represents an innocence lost, but also a sense memory of palm trees, automobiles and lush foliage that is reawakened when the story moves to Los Angeles in 1961. This idea of developing a recurring vocabulary of images, icons and themes that marry these two eras and geographies became one of the more interesting facets of the design process.

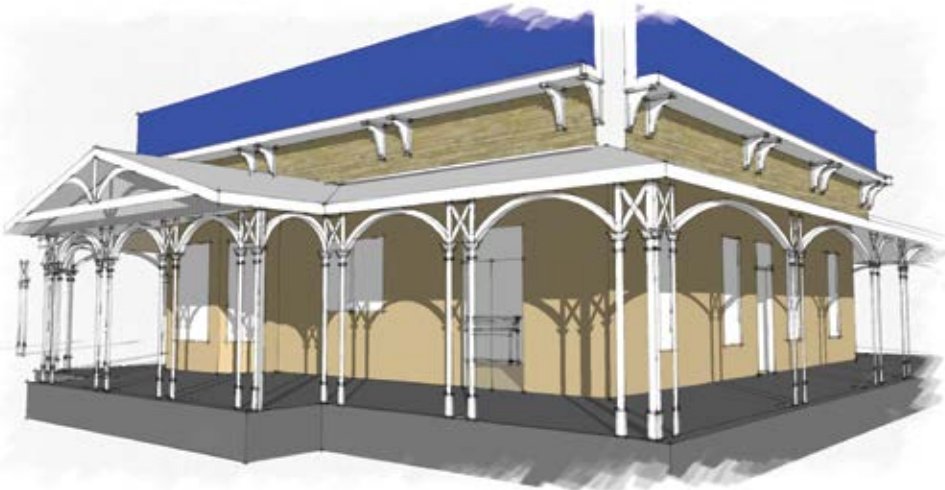
In attempting to depict the frontier town of Allora, I sought to contrast the environment, schematically, making it rustic and horizontal, as I introduced a major palette shift that is expressed through the remainder of the 1906 story, and reintroduced in a strategic way in the 1961 portion.

I found these capabilities in the rolling hills of the Big Sky Movie Ranch in Simi, CA. The scope of this anamorphically framed landscape afforded this modest film a big look, and the same scope and scale that would later be employed for Disneyland and the Disney lot in the 1961 story.

Top: A previsualization of the Goff house, showing a new hip roof to replace an existing gabled one, drawn in Photoshop® by Art Director Lauren Polizzi. **Center:** The Goff family approaching the house at Big Sky Ranch in Simi, CA, inspired by Andrew Wyeth's painting, "Christina's World." **Left:** The set for the Goff house with its added cornice and bluescreen, which enabled the existing gable to be erased in post-production.

An existing house, originally built for the HBO series *Carnivale*, could be easily modified to reflect the architectural style of the original Goff house, and the producers validated this landscape as being remarkably similar to that found in the part of Australia that we were re-creating. As director Hancock observed, “Allora is sheep country, and Simi Valley is also sheep country.” Thanks to imported Australian sheep, their hooves carried to Big Sky Ranch the seeds of the foreign flora and gorse which now carpets the terrain. This plant’s particular hue was an ideal expression of what Richard Sylbert referred to as “the color of burnt grass” that he had employed in depicting a fictitious drought-stricken Los Angeles in the film *Chinatown*. This camel-colored landscape came alive when backlit, producing a burnished golden color that made the 1906 events feel as if they were the product of a remembrance.

While scouting for an establishing shot of the Goff house, cinematographer John Schwartzman found a lovely angle which featured the house at the top of a rise, as seen from below, separated from the viewer by a field of wheat-colored grass. There was something compelling and strangely iconic about this view; it wasn’t until later, when studying my scouting photos, that I discovered that it was remarkably evocative of Andrew Wyeth’s painting, “Christina’s World.” In his painting, particularly the house with its muted gray hues, perched atop the hill, I saw echoes of what Boris Levin had created for *Giant*, and at this point I knew that I would



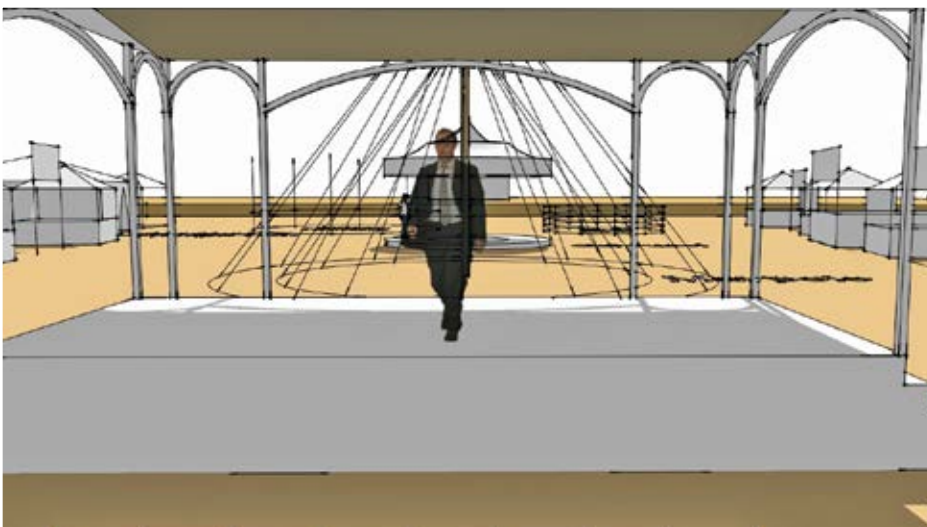
move from the archival palette of the original Goff house, and pursue an ensemble of grays and somber, muted colors.

Near this existing house was a beautiful, shallow valley, nestled between two little camel-colored ridges; it became the site for the Allora Fair, which serves as an important hinge-point in the story. The production’s researcher found some very compelling images of what were known as Agricultural Pastoral Shows from the period—which enabled the introduction of carousel horses as another recurring visual element that bridges both periods.

The site enabled me to design and orient the fair with the camera looking south, so that the burnished, golden backlight was available during the entire shooting day.

Top: A SketchUp model of the house by Steve Christensen with new posts and arches added to the existing porch, along with the cornice and bluescreen. Below: The interior of the Goff living room and kitchen, built inside the house at Big Sky Ranch.





The greenspersons located several bare tree armatures and, after much experimentation, selected two that lent themselves to his concept; they then proceeded to dress them as native eucalyptus, or ghost gums as they are called in Australia.

Having grown up in the 1960s, watching Walt in his “office” on Sunday nights introducing *Walt Disney’s Wonderful World of Color*, that sound-stage set held a comfortable familiarity rivaled only by the Oval Office. But unlike the Oval Office, Walt’s actual office has never before been depicted on film, and was only vaguely known to the public. Because this film is so important to the institutional memory of the Walt Disney Company, re-creating this office to the highest archival standard became a priority.

The waters were somewhat muddled by the fact that Walt had two offices, known as his formal

office and his business office, which added complexity when trying to decipher archival images.

After a bit of searching, I came across a hand-drawn floor plan of both offices, compiled by Disney archivists Dave Smith and Rob Klein in the immediate aftermath of Walt’s death. Now, for the first time, I was able to reconcile all of the disparate images, and place them in the proper context.

A larger opportunity presented itself, when I discovered that the Ronald Reagan Presidential Library in Simi Valley was hosting an exhibit titled *D23 Presents Treasures from the Walt Disney Archives*, which featured a re-creation of Walt’s office, including every original piece of furniture and art as they existed in 1966. The chance to lay eyes and hands on the actual artifacts was an unexpected experience, to say the least.

Top, left: Another SketchUp image of the Allora Fair by Steve Christensen, this one of the awards platform showing the solar orientation, with the camera oriented to look south, so the set would be in backlight during the day. Above: The Allora Fair was known at the time as an “Agricultural Pastoral Show.” The signage was created by Graphic Designer Martin Charles, taken directly from archival images.

Right: The interior of Walt Disney's office, with shelves, desk and chair, was modeled closely on his actual office, as based on research from the studio archives and from, interestingly, the Ronald Reagan Presidential Library. Below: P.L. Travers arrives at the entry to Walt's office suite, on stage in Santa Clarita.



Senior Lead Set Designer Lorrie Campbell puts it this way: "The moment this story, this film really resonated for me was preparing to create construction drawings of the furniture from Walt Disney's archived office. I was studying the photographs Art Director Lauren Polizzi took when we surveyed it together at the Reagan Library. I wasn't just trying to accurately re-create something to portray in the film. I had touched the actual pieces that held the expressions of childhood dreams brought to life in my own history, as well that of as countless others. His name may be a brand unrivaled by few, and storyteller that he was, his own story has seldom been presented. Being a part of the team that crafted a story showing Walt at work, doing what he did best, will be for me

a distilled moment of why we all do what we do: because we want to believe in the story we're being told."

In addition to measuring and photographing these artifacts, we were also given unfettered access to the wealth of images contained in the Disney Photo Archives. In a single visit to the archives, set decorator Susan Benjamin, costume designer Daniel Orlandi, and I selected close to five hundred archival images which became the foundation for depicting the entire scope of Walt's studio and the particulars of its operation. Susan Benjamin supervised the re-creation of every aspect of the décor, from the individual seating pieces to the figurines behind Walt's desk. We





made a few small changes in fabrics to give a contemporary audience a better flavor of Walt's attention to detail and style.

The reception area and outer offices received the same degree of fidelity, with only minor changes implemented to serve some story points.

As a designer, I'm always alert to how a major character is introduced on screen, and John Lee Hancock had a strong feeling how he wanted the audience to meet Walt. In P.L.Travers' first actual encounter with Walt, Mr. Hancock wanted to see the studio head through her eyes, and use Walt's trophy case as a metaphor for his accomplishments and formidableness as an opponent. Historically, this trophy case sat opposite the entry doors to Walt's office suite, so it was important that I relocate it to a spot that framed Walt and his achievements from Travers' point of view.

When the story finally progresses to the process of adapting *Mary Poppins* into a screenplay, including the creation of the now well-known songs by the brothers Richard and Robert Sherman, the screenwriter had imagined an all-purpose environment, referred to as the rehearsal room. This imaginary room was an efficient way to



contain action that actually occurred in multiple venues and offices; but it engendered major challenges creating a room that could support a formidable page count while remaining organic to the Disney lot as seen in the film.

After only cursory walks through the Disney campus with Mr. Hancock, we both agreed that—while not only housing Walt's office—the Animation Building was the jewel of the original studio buildings, and would be the centerpiece of the studio portrayed in the film. Designed by Kem Weber, and completed in 1940, the Animation Building's unique Double-H design was personally supervised by Walt himself. The plan features a central spine and eight nodal wings with three sides each, to ensure as many rooms as possible had windows, allowing natural light into the buildings to help the animators while working. Mr. Weber also designed a series of louvered canopies that hung over most windows and were operated much like a venetian blind, to control the daylight. In our stage recreations, Mr. Schwartzman employed them to the same effect.

The Disney Photo Archive images documented all the activities that this rehearsal room had to encompass. In addition to the traditional



Top, left: In an example of power positioning: Walt greets Mrs. Travers standing in front of his trophy case of awards. Right: Steve Christensen's SketchUp drawing of the view over Walt's desk toward the outer office, known as "The Secretary of the Interior." Below: The same view in the fully dressed set, showing the re-created furnishings and archival quality reproductions.

script conferences that are part of adapting a book into a screenplay, there were also presentations of storyboards by writer Don DaGradi, as well as concept art, choreography and, quite importantly, the writing of the new songs by the Sherman Brothers, that needed to all take place in this single room.

With the exception of the trees being more mature, the east side of the Animation Building is largely unchanged from 1961, and it was on this side that I began seeking a solution to the challenges. What I imagined was to design the space as if the selected nodal wing from the central spine was one single undivided space. By choosing this footprint I could provide windows on three sides of one very

large room, with areas devoted to songwriting, choreography visual presentation, and of course, the hammering out of the screenplay.

I selected the top floor of this wing, because above its windows and signature awnings was a parapet wall that masked the heating and air-conditioning components on the roof. Using this parapet, I was able to imagine four ranks of clerestory windows that spanned the width of the entire room, creating slanted acoustic tiled ceilings, and high windows, while escaping the shoe-box volume that I sought to avoid. This proved to be very useful, as Mr. Schwartzman explored lighting variations for different times of day.



Above, from top: The rehearsal room set on stage in Santa Clarita, showing the addition of clerestory windows, added as an additional light source and presumed to be masked by a parapet wall. A view toward the rehearsal room's "writer's table." The screenplay used the room as a composite of different studio spaces, making it home to many activities in addition to rehearsals.

Another advantage of this scheme, was that the views from two sides of the room were across small courtyards, and into mirror-image exteriors of the adjacent wings. Construction coordinator Terry Scott fabricated these facades and awnings in full scale, and placed them the exact distance between windows found at the Animation Building. This technique avoided backings, and modulated the exterior lighting on the facades to match the interior lighting in the rehearsal room. Practical lights inside the rooms of these facades added depth and texture to the one instance depicting night.

Of the many scenes that take place in this rehearsal room, perhaps the most important portrays the Shermans composing the "Fidelity Fiduciary Bank" song. During another of Travers' daydream reveries, the past and present become tangled in a way that could only be depicted using cinematic techniques.

I was so intrigued by this high-wire feat, that I wanted to visually buttress this moment, and so turned to the teachings of Bruce Block, author of *The Visual Story: Creating the Visual Structure of Film, TV and Digital Media*. According to the metric applied by his principle of contrast and affinity, what I was seeking was the maximum degree of affinity between the Allora Fair in 1906, and the rehearsal room in 1961. While the rehearsal room's architecture was informed by the Animation Building's exterior, I retained the freedom to structure the palette for the interior space. With this in mind, I returned to the color of burnt grass, and painted the walls to approximate the camel-colored hills found at Big Sky Ranch and in Wyeth's "Christina's World."

By employing this impulse toward affinity, the audience is drawn into the internal condition of P.L. Travers' mind, where the linear distinctions between times and places become more diffuse as she moves through in the ephemeral space between the two.

The other great contributor to giving this little film a bigger scope and scale, was shooting for two days at Disneyland. Mr. Hancock employed the same stylistic impulse in presenting Walt at Disneyland, as he had when presenting him in his office. The research had revealed only minor differences between the way the park looks today, and the way it was in 1961. We shot two specific days in November: on Election Day, a traditional low-attendance day and, more important, the short interval after the Halloween-themed decorations came down and the Christmas-themed ones went up. Assistant Art Director Sam Avila was tasked with re-creating the specific oval forms which stood on the tops of ticket booths spelling out "Disneyland." When combined with the addition of the familiar attraction posters on the fence in front of the floral Mickey Mouse, we were able to confect another signature image of Walt in his element.

The second instance of a carousel horse in the film takes place on King Arthur's Carousel in Fantasyland, which is still placed in the park as it was in 1961. From the studio research, we discovered that there was one particular horse, which was Walt's wife Lillian's favorite, called Jingles. Thanks to multiple archival sources, Sam Avila oversaw Jingles' restoration to the color scheme that it sported in 1961, while Graphic Designer Martin Charles re-created the ride's signage to reflect a time before the existence of packages of A to E tickets, when a ride on the carousel was priced at ten cents.

I hope that the dedicated fans of Disneyland, known as the APs, Annual Pass Holders, will appreciate the care that we all took to provide the audience with a walk down Disneyland's Main Street in 1961. **ADG**



Left: Industrial designer Kem Weber's most famous creation is probably his 1934 "Airline" chair. Most surviving examples come from the batch of 300 made for Disney Studios, for which Weber was also the main architect. **Below:** The exterior of Weber's Disney Animation Building. Mr. Corenblith used the parapet above the awnings to motivate the rehearsal room's added clerestory windows. **Bottom:** Mrs. Travers reviews a storyboard in the rehearsal room.





The Times They Are
“A Changin’”

by Jess Gonchor, Production Designer



Inside Llewyn Davis is set in the early 1960s. While creating the designs for the film, I listened to the music of that period and took my cue from it: simple, personal, unencumbered by technology. The film's Art Direction had to reflect that mood. But how do you establish a period look in a town like New York City which reinvents itself by the minute? Finding a street without sidewalk scaffolding is impossible; and even if you do find such a street, there is no guarantee that scaffolding will not appear overnight. You can't even find a doorknob today that was part of the '60s hardware culture.

When I set out to create that period in Greenwich Village—even as a native New Yorker—I assumed I would show up on MacDougal Street, the heart of the Village, change a few signs and we'd be ready to roll. After my first scout down that street, I saw that it no longer had any relation to the folk music scene of the era.

While there were remnants of what used to be, and I was able to use some of the residential sections, the architecture, the clubs, the coffee houses, bore no resemblance to a time when the beat population inhabited the area. As an example, director Joel Coen suggested we shoot a scene in his old Greenwich Village walkup, so representative of the apartments back then. We tried, but we were unable to enter the apartment because the landlord was currently renovating it to

Opposite page: Llewyn Davis sings on stage in the Gaslight Café, built into an empty warehouse in Brooklyn. Above: A sketch by Illustrator Gregory Hill of the back alley at the Gaslight Café. Hill painted over a location photograph in Photoshop® to suggest the set which involved the building of a backing wall at the mouth of the alley to create period businesses. Below: The streets were dressed with snow for this scene of Llewyn walking through Chicago, actually shot on location in Brooklyn.

Photographs © CBS Films





eliminate its old-fashioned look. I took that as a sign to move on.

Further scouting led me to the streets east of Avenue A, the East Village. While quite gentrified in its own right, the area offered residential blocks with a sprinkling of small shops suggesting Greenwich Village in 1960. I took over one side of a block on 9th Street between Avenue A and B, creating the exterior of the Gaslight Club and its surroundings, changing doors and windows and adding period iron handrails on stoops, and installing hand-painted signs and large banners. They all aided in taking the block back to the period.

Top: A concept illustration of the exterior of the Gaslight Café street. Gregory Hill began by scanning his pencil sketch, and then rendered it in Photoshop. **Above:** A different pencil sketch by Hill of the same street. **Below, left:** A location photograph during the construction of the Greenwich Village street. It was shot on East 9th Street and 1st Avenue in Manhattan. **Right:** A production still of the action in the finished set.

The movie also called for a winter look. The Coens and I decided at the very beginning that we would achieve this with patchy snow in most of the exterior scenes, the kind of snow that a city like New York usually gets, never a full-on snow storm, just enough to suggest the season. Shooting in February and March is always a scary thing, because one day your perfect winter scene can be sprouting flowers. The shooting schedule had to be rearranged a couple of times to avoid the spring.



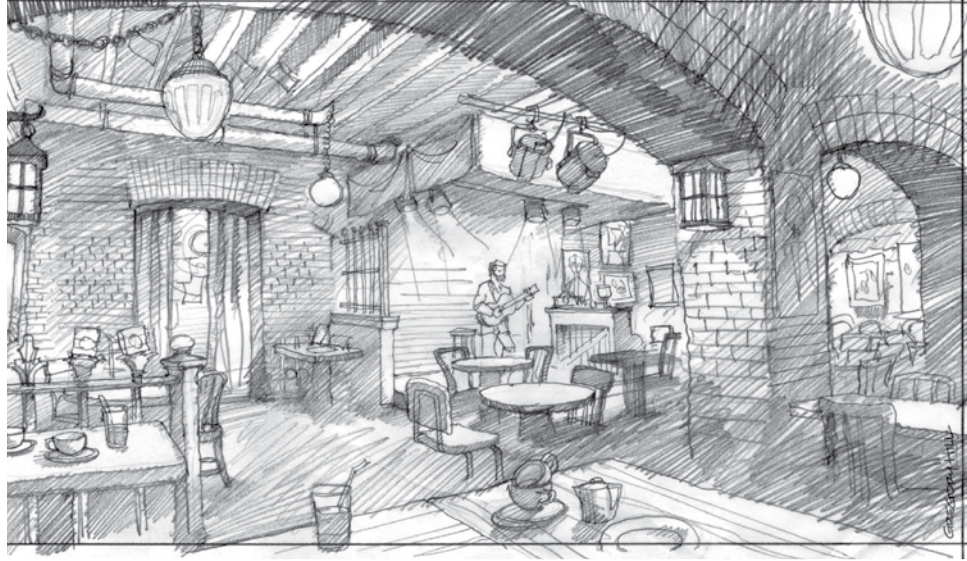
One of the more challenging interiors was the Gaslight Café, a folk music coffee house set in a basement. Budgetary restrictions did not allow for the luxury of building the set onstage, so I decided to scout Brooklyn. There I found a rundown warehouse that was large enough to construct the set. It was one of those things that when you're standing in it, you know you're in the right site. It felt like a place where new music could be discovered and musicians could express themselves. I actually only used one of the existing walls and built out the lion's share of the room. I had seen a stone wall detail in what was the

“How do you establish a period look in a town like New York City which reinvents itself by the minute? Finding a street without sidewalk scaffolding is impossible; and even if you do find such a street, there is no guarantee that scaffolding will not appear overnight.”

original Gaslight space some weeks earlier. It wasn't an ordinary texture, even for a basement wall. It held the light nicely and created great shadows and depth, which would work well on the set. In that warehouse I was able to create an environment that had the mood and feeling of an underground, windowless, folk music club...i.e., the Gaslight Café.

In the movie, the main character, Llewyn Davis, takes a road trip to Chicago. I needed to create this journey; but again, I was on a budget. I needed to find a stretch of highway for this journey within the New York City zone. Growing up in Westchester County, I had traveled most of the small highways and I knew a few that could double

Top: Gregory Hill's pencil sketch of the interior of the Gaslight Café. Center: Hill's 3D model of the café stage set, created in CameraPro 3D, with atmosphere added in Photoshop. Right: A production still of the stairway down to the café, built and dressed on location in New York City's East Village.





for the wintry flat plains of the Midwest. Removing many signs (manually, not digitally), doing major greenswork, and finally, as always, the icing on the cake, adding period cars to validate the time, I was able to maintain the look of the movie.

“I found a rundown warehouse that was large enough to construct the set. It was one of those things that when you’re standing in it, you know you’re in the right site. It felt like a place where new music could be discovered and musicians could express themselves.”



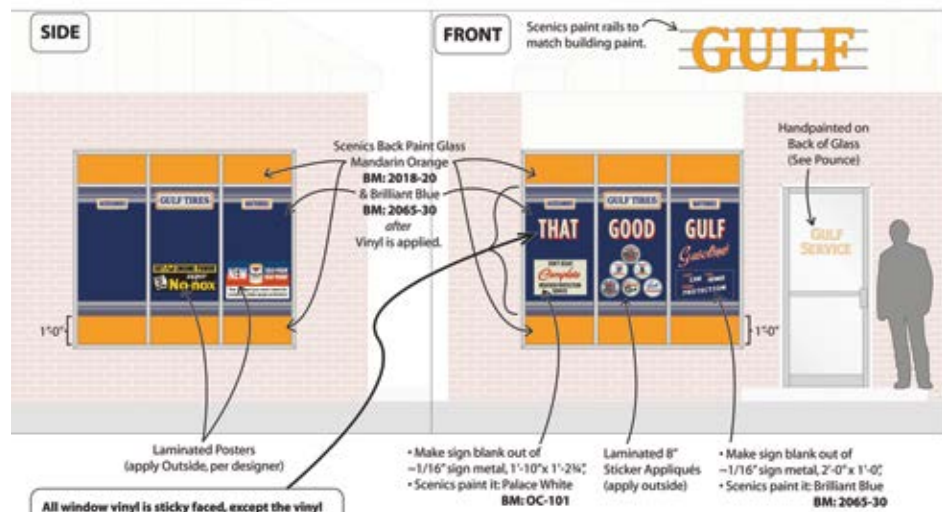
Top: A pencil concept sketch, colored and rendered in Photoshop, by Gregory Hill, of Buzz's Skelly station, dressed and shot in Riverdale, Long Island, more than 100 miles from New York City. **Center:** Hill's pencil sketch of the same gas station, supposedly on the road to Chicago. **Above:** The set nearing completion.

Then there are two gas stations at which Llewyn and his passengers stop. These needed to appear like they were in the middle of nowhere. To make this happen, the production traveled its furthest, to Riverhead, Long Island, almost one hundred miles outside of the city. I knew I wanted contrasting stations, one a mom-and-pop, the other more of a popular chain of the time. I found two small



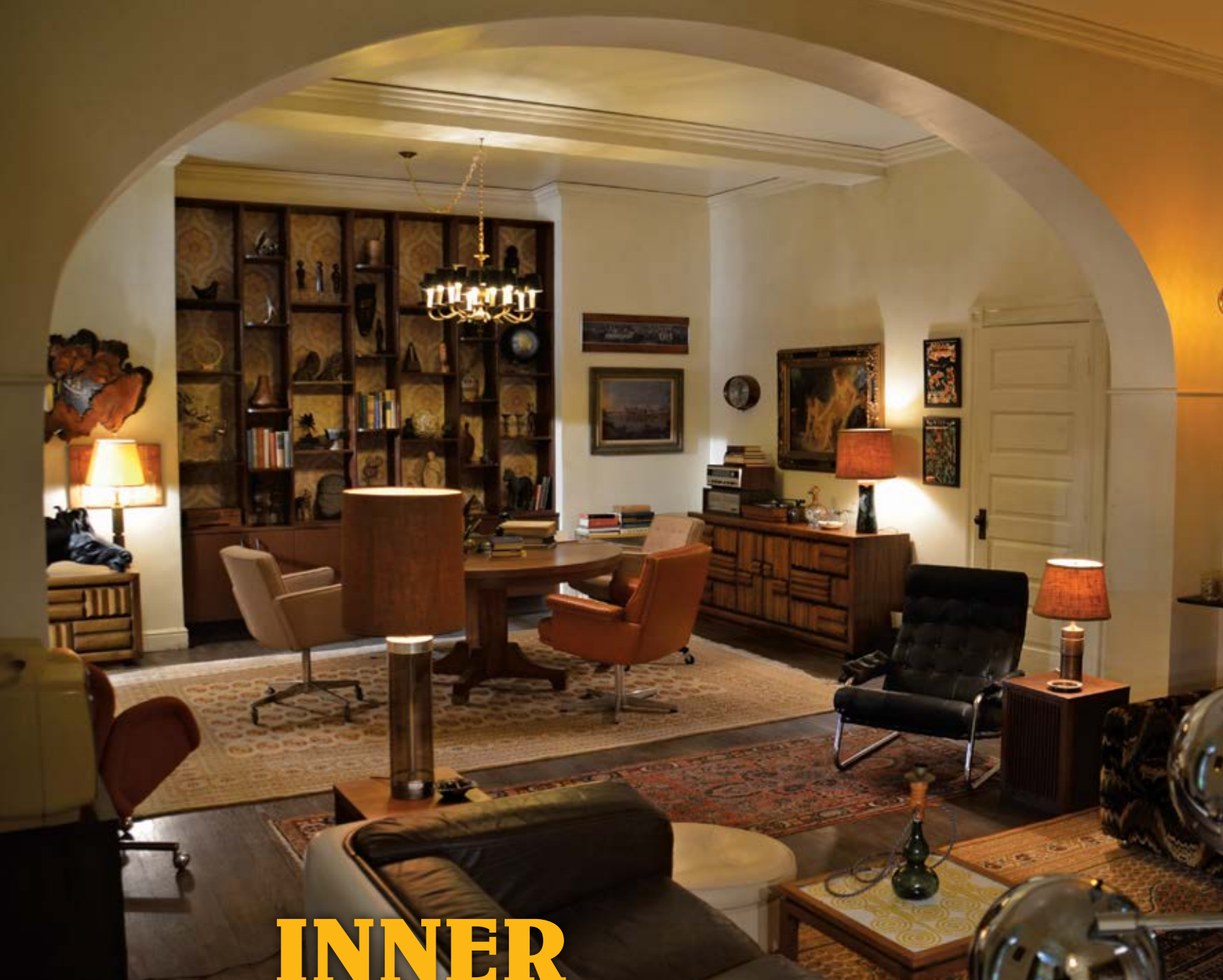
buildings to which I was able to attach facades and roofs, one a modern brick of the period, and the other an older wooden style, again bringing in the period signage and gas pumps to complete this look. On the whole, *Inside Llewyn Davis* had more locations than any other single film I have worked on. I had a superb team led by Art Director Deb Jensen, whose work always amazes me.

Relatively speaking, the '60s were not that long ago. Yet in the end, it took all five boroughs, a small town in Long Island, and a couple of villages in Westchester to re-create the world in the time of *Inside Llewyn Davis*. **ADG**



Top: A rendering by Hill of the Gulf station, based on a 3D model built in CameraPro 3D, with atmosphere added in Photoshop. **Above:** Signage for the Gulf station designed by Graphic Designer Eric Helmin. **Below:** The station under construction in Riverdale, Long Island, and the completed set which also plays as part of Llewyn's road trip to Chicago.



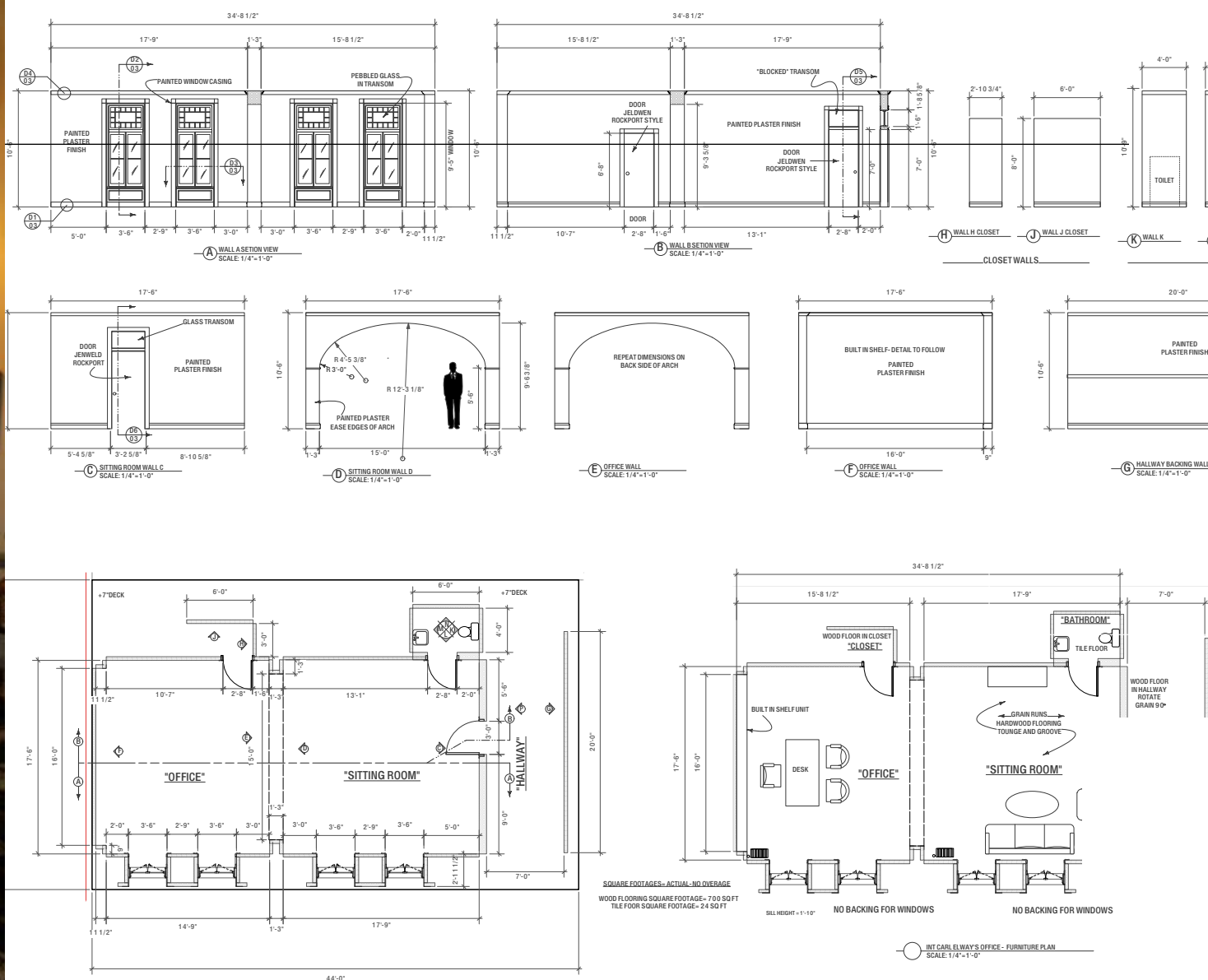


Production photographs © Columbia Pictures

INNER LIVES

by Judy Becker, Production Designer

David O. Russell makes movies that defy genre. He can make a boxing movie...and it becomes *The Fighter*. He can make a romantic comedy...and it's *Silver Linings Playbook*. The reason his movies are so special, so different, is that the plot is far less important than the people. The characters' inner lives are the focus, what makes them operate the way they do, why they make the choices they make, and how they deal with the inevitable consequences of those choices.



I'm always thrilled when David calls me about a project because I have a similar approach. As a Production Designer, the most important thing to me is to create a believable world for the characters to inhabit, a world that expresses who they are so that the audience is immediately drawn into their cinematic story.

American Hustle was a dream project for many reasons. The fictional story is loosely based on the FBI Abscam sting in New York in the late 1970s, and I'd been interested in tackling that period for a long time, partly because it's my favorite period in film history. But the element that made *American Hustle* really intriguing is that the story has several added layers: because the characters are running a con, the designs not only have to show who the characters actually are, but who they are pretending to be. The 1970s' setting isn't tacked on, but is part and parcel of who the characters are and why they act the way they do. In that post-Vietnam, pre-AIDS era, there was enormous freedom. To me, it seems that the '70s represented a chance to reinvent yourself, a time when people felt they could become anything they wanted to be, do whatever they wanted to do, and sleep with anyone they wanted to sleep with. The characters in the movie are trying to capture that freedom. They are desperate for survival, convincing themselves that even though they are running a scam, they are only doing what

Opposite page: A set photograph of Carl Elway's apartment, built on stage in Woburn, MA. Above: Construction elevations of the Elway apartment, drawn by Assistant Art Director Audra Avery.



they have to do to get by. They are not being honest—with themselves or anyone else—about who they really are.

The look of the movie sprang from these characters, not intellectuals or bohemians; but with taste and sense of style, a little money, and a desire for adventure, they are going to make themselves into who they wish they were, into what they want to be.

One of the first things I always discuss with David is the palette. We agreed to be true to the period but veer away from the cliché of avocado, mustard and orange. Instead, we chose to work with metallics, golds and yellows, incorporating cooler blues to keep the film from looking monochromatic or design-y. In addition, texture and material became important, a lot of Lucite, chrome, brass and bronze. At the beginning of prep, researcher Alex Linde found a cache of period *Interior Design* magazines, a consumer and professionally oriented publication. The ads in these old magazines were a great inspiration and source. I learned a lot about popular furniture lines of the time, like the Pace Collection. I found one ad for a burl-wood desk with chrome legs, and looked everywhere for something similar until I finally asked the construction shop to build it. It came out great.

Set decorator Heather Loeffler, whom I've worked with for years, found marvelous furniture, not only many Pace Collection pieces, but fantastic brutalist pieces in the style of Paul Evans' Directional Collection, including pieces I had never seen either in person or in a movie, pieces that were part of the era but never tapped into the clichés.

You can see the approach in the contrast between the apartment that belongs to Sydney (played by Amy Adams), the seductive and alluring partner to Irving Rosenfeld (Christian Bale), and the Long Island home that belongs to Rosalyn (Jennifer Lawrence), Irving's wife. These are really contrasting worlds, but what was interesting was that we used similar palettes, textures and materials, with completely different levels of taste for those two sets.

Roz is a stay-at-home mom and housewife, a woman who clearly enjoys decorating...maybe she even enjoys decorating too much. Her home is based on reality and research, but looks a little over-the-top: foil-patterned wallpaper, multiple patterns, furniture from the Pace Collection, and custom-made engraved Lucite screens. It may not be tasteful, but it's a feast for the eyes and tells you immediately who Roz is.

While scouting for a location to use for Roz's house, I saw a lot of homes that had not been updated since the '70s. They had mylar wallpaper in the bathroom and in the kitchen—one even had wallpaper on the ceiling of the kitchen. People really decorated in this fashion so I felt quite justified going full force with Roz's house. The eventual choice had been completely renovated with white drywall and new floors. Some of the period kitchen and a stone fireplace were still intact, though the stone planters had been covered up and

Top: A set photograph of the living room of Roz and Irving's Long Island home. This was a completely updated house in Medford, MA, that was 100% transformed, from wall coverings to carpet, appliances, and set dressing. **Center:** The bedroom of the Irving home. **Bottom:** The Irving dining area, in the same Medford house.

made into seating. It was a great blank canvas, so I just took the whole house back to the '70s: carpeted everywhere, wallpapered and painted every room, did some construction modifications, and furnished it from head to toe.

To contrast with Rosalyn's home, I wanted to make Sydney's apartment more sophisticated and stylish. She lives on the upper East Side in a white brick building, common for single girls of that era. Sydney's home featured a more minimalist look: where Roz had gold, Sydney has a sunny yellow; where Roz had foil wallpaper, Sydney has neutral grasscloth. It's sexy, the apartment of a woman who would look cool at

“Director David O. Russell tends to prefer practical sets for several reasons: he has little use for wild walls, and often likes to shoot 360°. Perhaps more importantly, he believes practical locations give him and the actors a heightened sense of reality. I generally prefer them as well, for the same reason.”

Studio 54. When one of my assistants first walked in to the apartment set on stage, he said, “Wow, I wish my girlfriend had an apartment that looked like this.” That’s the feeling we all wanted that apartment to have.

A lot of effort went into the contrast of those two designs, not only because they would help define Rosalyn and Sydney, but also because it would help portray Irving's character arc. So much of the film is about Irving's transformation from the Long Island of Rosalyn's house to the Manhattan sophistication of Sydney's apartment. It's not about the things Sydney has; it's her whole way of life. Irving wants to be an art dealer. He wants to remake himself into a stylish, Manhattan man of the moment, far from the milieu of his Long Island house. The movie never judges him. The beautiful way David tells the story of these characters, it's a sympathetic, aspirational world.

One of the challenges I faced on this project was shooting contemporary Boston for 1970s' New York. The two cities are very different in terms of scale, street layout and architecture. Although some great locations were ultimately found, I had to build more sets than I had done in my previous collaborations with David. He tends to prefer practical sets for several reasons: he has little use for wild walls, and often likes to shoot 360°. Perhaps more importantly, he believes practical locations give him and the actors a heightened sense of reality. I generally prefer them as well, for the same reason.



© Columbia Pictures – Photographs by Jesse Rosenthal, François Duhamel and Alex Linde

Top: A set still of the contrasting apartment for Sydney Prosser was built as a stage set in Woburn, MA. Center: The bedroom of Sydney's apartment had a sunnier, more sophisticated look. Bottom: Sydney's dining bar was more unique and very stylish in the late 1970s.



The constructed sets included Sydney's apartment, a back room at an Atlantic City casino, Carl Elway's apartment, the offices of London Associates, and, most notably, the Plaza Hotel.

David had some very specific choreography in mind for the Plaza Hotel set, especially for the opening of the movie. Irving starts in a room at one end of a long hallway, and he walks down the corridor into another room where the FBI is waiting; then Irving, Sydney, and Richie (Bradley Cooper) come out and they continue the walk down the hallway into a suite, where they will have a scam going on. The hallway needed to be wide enough to shoot all three actors from the side with

Top: The hallway was part of a complex of rooms in the Plaza Hotel that was built on stage in Woburn, MA. Center: Sydney (Amy Adams), Richie (Bradley Cooper) and Irving (Christian Bale) in the Plaza Hotel set. Bottom: Elevations of the Plaza Hotel sets, drawn by Assistant Art Director Jeremy Woodward.



Steadicam, and long enough to time correctly with a piece of music David had in mind. Even if there were an intact period hotel, which we didn't find, it would have been impossible to create this specific choreography on a location.

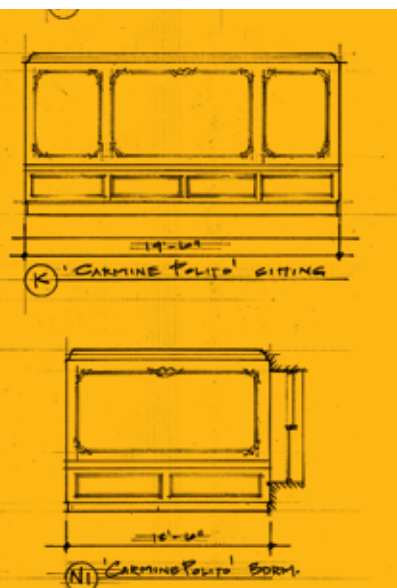
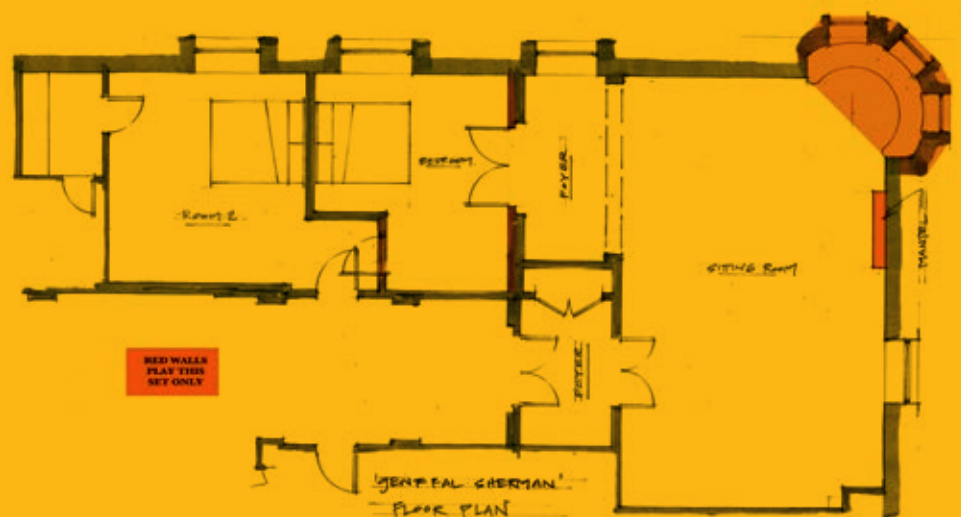
So, a Plaza hallway and group of rooms were built, including, as the script called it, "the worst suite at the Plaza." After filming the initial scene, that suite was transformed into the very well-appointed General Sherman Suite. A navy-on-pale-blue flocked wallpaper was custom designed and used for both suites so they would feel part of the same hotel, but everything else changed. The nicer suite was doubled in size, redecorated with lush fabrics, richer colors, more expensive furniture, and it incorporated a turret detail since one corner of the real Plaza Hotel has turret windows.

I was also very excited by the set for the offices of London Associates, the home base for Irving and Sydney's cons as they start to succeed. I wanted to give those offices a look that I've never seen in a film of this period, including the sculptural walls and travertine marble that you see so often in the high-end midtown New York office buildings of the '60s and '70s. Brass mullions, glass doors, burlwood furniture—these materials are rich and luxurious and representative of that very specific time and place.

Another key location was an Atlantic City building, written as a grand old hotel with big rooms and beautiful detail, but a little neglected, that was being converted to a casino. I did a lot of scouting, through the entire state of Massachusetts and



Top: A still photo of the first hotel suite, the "crummiest" suite at the Plaza. **Center:** A view through the entry to the General Sherman Suite, remodeled and redressed from the set above. **Bottom:** An early plan sketch of the General Sherman Suite by Jeremy Woodward, showing how a few units were switched to create a different shape and scale of room.





Above: A concept illustration of the entrance to the London Associates Office, drawn by Audra Avery. Below, left: A still photograph of the finished set which required extensive construction in an empty office building in Boston. Right: Richie, Sydney and Irving meet in his office, in the location set. The perfect desk couldn't be found, so it was built as well.

beyond, but couldn't come up with any one location. Finally, Boston location manager David Velasco showed me the landmark Wang Theater, with its one hundred-foot domed ceiling, grand staircase, fifteen-foot chandeliers and opulent decor. We had at least part of the location! A huge scene—there's a banquet and a musical performance—was shot in the ornate lobby. Downstairs were two more beautiful old rooms. One was set up as a gambling party, a precursor to the casino, and the other was a bar where some of the characters go to hang out. A lot of location enhancement and cosmetic work was done there, painting murals and tying them into the walls, building a stage, and setting up an elaborate, period buffet.

There's also a big scene there in which Sydney goes to the restroom and has a confrontation with Irving's wife, Rosalyn. That set, consisting of a corridor, a powder room, and a toilet area, was built for convenience

on the theater stage at the Wang Theater. It was important that the set tie in to the actual textures and details of the theater.

And then, the characters go out of the bar and into a back room that hasn't been renovated yet. In a way, that room was the most fun to create. It was constructed in the showroom/lobby of the production's soundstage building, which was really a huge warehouse for a company that cut and supplied architectural stone. (In fact, we bought the travertine for the London Investors set from them.) The lobby was a crazy quilt of stonework designed to show off the company's products, and had to be completely transformed. The idea was that this room was in an old part of the hotel that was being redecorated for the casino. A wallpaper mural was designed and fabricated, a very 1950s'-looking Italian landscape, which was then peeled down in strips, something





David specifically asked for. The room was carpeted, and then the carpet was aged so it looked completely worn. The ceiling was a leftover dropped ceiling grid, so tattered pieces of fabric and paper were hung from it, as if it had been covered with something that now had just remnants of the remaining material hanging down. Over about one-third of the room, panels of white laminate with brass, zigzag strips were installed, turning the room into a late-'70s deco-inspired casino.

Working with David O. Russell always brings the unexpected, the challenging, the chance to grow in ways you never thought you could, and *American Hustle* was no exception. In the end, we built many more sets than either of us planned. I was immensely grateful for the opportunity to work so closely again with my friend and collaborator to tell the story of the inner lives of these interesting, flawed, yet sympathetic characters. **ADG**



Top: Another concept illustration by Assistant Art Director Audra Avery, this time for the back room in a casino. **Center:** Charge Scenic Artist Daniel Courchaine and his crew painted the very 1950s' wallpaper landscape mural, which was then aged and torn. **Right:** The finished and dressed casino back room, constructed by completely transforming the showroom at the granite and marble warehouse that the film used for a stage.



9

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BEST DIRECTING

CHRIS SANDERS & KIRK DEMICCO

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This page, top: NEBRASKA tells the story of an aging Woody Grant, whom life's successes have passed by until he gets a Sweepstakes letter informing him he's won a million dollars, so in his senility he decides to travel from Billings, MT, to Lincoln, NE, to collect the prize. Right: The town of Plainview stands in for Hawthorne, NE, a town devastated economically and arrested in time. Opposite page: The farmhouse, Grant's former home, required extensive scouting and careful choices involving the exterior, interior, and the proximity to the surrounding terrain. In the end, a house was found that was very close to what Mr. Washington and director Alexander Payne wanted.





Production photographs © Paramount Vantage

NEBRASKA

by Dennis Washington, Production Designer

I've known director Alexander Payne for a while, and the thought occurred to both of us to work together when the time was right. *Nebraska* came along at the right time.



Above: A house near Norfolk, NE, became the home of George and Jean Westendorf who, like much of the cast, were played by local Nebraska non-professional actors. After finding the right structure, it required repairs, paint and aging, and complete decorating. Opposite page, top and bottom: Woody's estranged son, David, agrees to drive his father across four states. Essentially a road movie, shot in black and white, NEBRASKA is filled with small stories of family life in the heartland of America.

Alexander wanted this film to seem like a documentary, and its world to be steeped in absolute reality. He meant to create a look that was informed solely by our observations. It's true: sometimes you can't make this stuff up. A series of very careful choices and subtle adjustments resulted in settings that work for the film in a natural way, using only those visual elements that ultimately complement the piece.

Great care and time was given to location scouting. Over twelve thousand miles were driven searching for the perfect places. Alexander was a big part of that. Location manager John Latenser and assistant Jamie Vesay joined in the early brainstorming sessions, as well as the mile crunching. The scripted town of Hawthorne (Plainview, Nebraska—yes, really!) was selected because it is a bit of a throwback to an earlier era, a town that seems natural to the film's family and characters. Even so, quite a bit of work needed to be done to the town to bend it, in subtle ways, to our needs, and infuse it with the feeling we were after. Signage, colors and dressing were all tailored to complement the story. Working with local people and store owners is always interesting, and usually entertaining. Many times, I

start to feel like a local, just by spending days in an environment different from my place of origin.

Art Director Sandy Veneziano was extremely helpful in organizing the departments and keeping things rolling. The crew was a mix from Nebraska and other states. Most of the film was based out of Norfolk, Nebraska, a town of 24,000, and the production established offices in the town's auditorium and civic building, with warehouse space and truck staging across the street, all compliments of Norfolk.

Shooting the film in black and white was an issue that had to be worked out with the studio. It was absolutely right for the film, but black and white can have an effect on box-office receipts. A compromise was reached, and I set off into the new/old world of designing for black and white. After studying some older films, I realized that elements that direct the eye in color can shift the point of interest completely in black and white. We all began shooting location stills in color and then desaturating them to see the shift. After a while, I just shot in black and white. Designing for black and white also treats composition differently. Contrast, grain and texture play quite a large





Top and above: A family reunion, again cast primarily from local residents, forms a dramatic set piece in the film. Mr. Washington's black-and-white Production Design is reminiscent of the midwest photographed by Dorothea Lange, Walker Evans and the rest of the WPA documentarians.

part. I worked closely with the film's wonderful cinematographer, Phedon Papamichael. When we chose colors that were to be changed for various reasons, we would pick tones that worked on the set, and could be shifted in post-production for various effects.

Nebraska tells the story of a father and son realizing their latent appreciation of each other. Bruce Dern and Will Forte were perfect. The film moves from a busy, modern city (Billings, Montana) to open country and a feeling of nostalgia and an earlier time when they come into Hawthorne, the town the father grew up in. I wanted to suggest a subtle feeling of going back in time, by carefully choosing the vehicles, extras, detail and tone. The story takes place completely in the current day, so how this was pulled off had to be understated and hopefully not apparent to the audience.

Alexander had the vision for this film, and we all tried to pick up his common thread and steer our efforts following his cohesive navigation throughout the film. This was achieved by always respecting other departments, and keeping design

information flowing. Alexander often held “film night” during preproduction, so we could watch a black-and-white film together. This was great for camaraderie, and shared a lot of information. I’m a firm believer in staying close to the other department heads so we complement each other.

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The several months I spent in Norfolk gave me an appreciation for small-town life and for the people living there. They helped set the film’s tone with their outlook, demeanor and gracious manner. Working closely with so many local people, we become a part of the community. The film has a fair amount of comedy, and Alexander pulled from only certain areas to depict rural life. It doesn’t show a complete cross section of Nebraska’s society; it uses the portions of reality that suit the story. All in all, this is the kind of film that, if I did my job well, nobody will know I was ever there. I can live with that. **ADG**



Above: The ideal farmhouse was actually far from that. The Art Department had to provide structural security, extensive repairs, paint and aging throughout, and complete decorating. Left: Work was done throughout the town as well, removing street lights, boarding up windows, installing signage and dirt on the streets, changing some storefronts, painting, aging, dressing in farm equipment and the appropriate types of cars and trucks—generally shaping the contemporary midwestern town into a throwback to another time.



A SMURF in PARIS

by Bill Boes,
Production Designer

After the success of the first Smurfs movie, Sony ordered another outing for the fine blue fellas, but this time the story is set in Paris where they visit many of the city's postcard locations: the Eiffel Tower, the Tuileries, the Louvre, and the Paris Opera House. The villain Gargamel has moved from New York City to Paris for *The Smurfs 2*, where he is now a world-famous magician. He performs his sold-out shows at the Paris Opera House (actually called the Palais Garnier, after its architect Charles Garnier), and in his spare time he works (like the Phantom of the Opera) in a secret lair in the sewers below the theater on a diabolical plan to take over the world.

In Montreal, which would serve as the base of the production, I hired Michele Laliberte as Supervising Art Director. She was my friend, my fellow artist, and is responsible for casting one of the best Art Departments I have ever worked with. The schedule started principal photography on stage until spring (or at least when leaves were back on the trees), then went outside to utilize much of Montreal's very European architecture. This also allowed Sony Pictures Animation to have final plates against which to animate hundreds of carefully choreographed character performances.

Old Montreal has cobblestone streets and Old World architecture. Many films set in Europe have shot there, including Fincher's *Benjamin Button*. In this time of tax incentives, we are often asked to perform local miracles to sell other parts of the world, but shooting Montreal for Paris was relatively easy since it has great French bones to start with. Reference photographs from my scouting trips to Paris yielded lots of details that would help sell it in Old Montreal. Most important was to avoid the stereotypical clichés such as berets, baguettes, brie and Peppy Le Pew mustaches.

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Top: Rococo architecture was used to showcase the charm of Paris for the Quaint Hotel set. **Illustrator Mathieu Duchesne** drew this image in Photoshop® based on a physical model. **Far left:** Boes took this research photograph at dusk on the Ile Saint-Louis; it "exemplified the absolute beauty of Paris and what I wanted to bring back to the street locations in Montreal." **Left:** A survey of the roof of the Palais Garnier Opera House in Paris. In the film, Gargamel climbs onto its statue of Apollo and lassos a steel wire onto it to harness the power of lightning.



Top: Gargamel's Castle set during lighting tests at the Theatre Denise Pelletier in Montreal. The layers of trees were painted and hung on scrims. Art Director David Gaucher supervised the construction of the set while his brother, scenic painter Dominic Gaucher's team did the actual painting. The chimney was rigged to smoke on camera, and the moon behind the castle was illuminated with a rear projector. The small hand-footlights and the canvas ground cloth were the only elements brought to Paris for the shots looking out into the audience at the real Palais Garnier Opera House. **Above:** A photomontage of Gargamel's Castle stage set drawn by Art Director David Gaucher from an illustration by Christian Robert de Massy to study the proportions and the solutions to the visual effects composite of the physical set and the real Opera House.

Scouting Paris was wondrous, to say the least. Gates were opened, we were escorted through doors very few people used and shown views that most had never seen. At Notre Dame Cathedral, escorts led us to the front of the line, up rickety staircases and into an off-limits area under the flying buttresses where we looked down into the snapping cameras of tourists and saw the side of the stained-glass windows seldom seen up close.

Scouting the Paris Opera House, I couldn't help but imagine what life was like in the nineteenth century when it was built. Paris was the center of the Western world's artistic culture then, and I could feel the history and imagine how many famous people had walked up the grand staircase and had seen performances there. I scouted the roof and saw the statue of Apollo and walked around it. The craftsmanship of the sculptures awed me. This was like a dream, being there in a place so few people are ever allowed to see, surrounded by the entire Parisian skyline. I was also escorted into almost every area inside the Opera House, and I took hundreds of reference pictures.

For the Eiffel Tower scenes, I scouted all of its levels including some maintenance gangplanks that would make those afraid of heights (including



myself) very nervous. Since the Tower is continually being painted, I was able to snag a few paint chips and bring them back to Montreal for the set that would be built on stage. Scouting the streets of Paris became an exercise in finding ideas that could be brought to Montreal to help sell Paris: signage, the layered street lines and graphics, vehicles, construction equipment, and those green-illuminated pharmacy signs you see everywhere in Paris—they all really helped dress the streets Old Montreal.



The set for Gargamel's performance in the Opera House proved a difficult task. The shooting guidelines in the actual Opera House are very strict and non-negotiable, as the historic landmark is very particular in how it is portrayed. There are always productions there, days and nights, either rehearsing or performing. In the end, the stage with Gargamel's Castle set was shot in Montreal, and all the auditorium and audience reactions were done in Paris.

A theoretical line was drawn right at the curtain, and by shooting in two different directions on two different



Top: Illustrator Mathieu Duchesne crafted this rendering in Photoshop. Mr. Boes used the timeless beauty of Angelina's Patisserie in Paris as inspiration, and tried to capture the flavor and charm of an old-fashioned candy store with its delicious taffy colors and rich brass finishes. **Above:** Supervising Art Director Michele Laliberte, left, inspects the fully dressed candy store set. All the detail in the dressing and cabinets were designed and painted under the supervision of Art Director Vincent Liberali. This location was selected because of its views of Old Montreal out the windows. Set designer Celine Lampron realized all the cabinets, furniture and candy bins to capture a sense of childhood fantasy.



continents, we seamlessly assembled a sequence which showed Gargamel performing on stage at the Palais Garnier. For a few shots we were allowed to place floor coverings and footlights at the Palais which allowed the camera to see across Gargamel into the audience in the Opera House beyond. A small theater in Montreal was chosen to shoot his magic act where we inherited all the inner workings of a typical backstage environment, such as cables, ropes, and flying scenery.

Gargamel's dressing room set was built on Stage G in Montreal; I designed a matching entrance door with a star on it in the Montreal theater. The set's interior was inspired by a room backstage at the Palais Garnier. It was actually the costume department, which is this unique little two-story split-level room with twenty-foot-high double tracks to store all the costumes. The finished design incorporated all the finishes from the real Palais Garnier, as well as the rich, well-used qualities of the old wood itself which whispered its history. The split-level upper balcony served as an area to disrobe before descending the dual staircase into the lounge itself with its bathroom, sink and a circular window looking out onto the city of Paris, a replica of the Garnier's exterior windows. From this private dressing room, Gargamel has access to a secret passageway hidden within the walls that spirals down forty feet of cobwebbed spiral staircase to his secret laboratory below. The dressing room was raised on a six-foot platform to allow for the first part of the staircase. The final descent was part of the lair set on another stage. The original building's history and fine construction detailing was very inspirational and something I wanted to bring into the design of the sets. The department created a reference board of all the details, with original finishes, rich deep colors, ornate iron work, red velvet padded doors, old stage posters from years gone by, lighted makeup mirrors and sinks, and vintage travel cases with Gargamel's signature G stenciled on them all.

When the Winslows (the human family recruited to help the Smurfs) arrive in Paris, they check into a small affordable hotel in a Rococo-inspired building that has been converted into a bed and breakfast. I felt this was the set to explore the traditional architecture of Paris. It had a slightly claustrophobic feel, to contrast it with the vastness of the rest of the film. Set decorator Elise de Blois and I decided to use Claude Monet's impressionist water lily paintings for a color palate, bright, lush and full of life. Important to the set was a feeling of unfamiliarity, small details that might surprise a traveler, such as European light switches and



Opposite page, top: A color elevation of Gargamel's dressing room by Illustrator Mathieu Duchesne captures his character. The timeless, antique space could be from any forgotten era, making Gargamel feel closer to his Medieval home. Center: Model Builder Mathieu Giguère built this ½"-scale white foam core and cardboard model which served as the basis for many of the illustrations. Bottom: The dressing room was inspired by the actual costume department space at the Palais Garnier Opera House. Set Designer Celine Lampron incorporated the location's round windows that can be seen on the building's exterior. The flowered wallpaper over plaster walls was painted over and blotted. The wood walls were stained and then given a layer of wax to provide a sense of history. Above: Another of Mathieu Duchesne's illustrations incorporates the unique blend of a split-level room which would be entered on the upper level just off the stage. The mirror on the lower level revealed a secret staircase (à la PHANTOM OF THE OPERA) down into Gargamel's watery lair in the sewers of Paris.



Left: A fireplace in Gargamel's art nouveau penthouse suite, carved by head sculptor Lucie Fournier and painted as faux marble, was inspired by the work of Hector Guimard. Set designer Guy Pigeon generated a mountain of drawings for this set incorporating many organic shapes "which gave us all, at times, a headache." Center: Set decorator Elise Debois (in black) had to manufacture most of the set pieces and furniture so they could fit into the set's round footprint. Bottom: The penthouse design went through numerous stages to arrive at this art nouveau palace. Using Photoshop, Christian Robert de Massy incorporated rich green-olive and burgandy accents into this illustration.



wall sockets. I wanted the Winslows to feel like strangers here. The hotel had the appropriately cast French door leading onto a small balcony overlooking the Seine and a spectacular view of Paris and the Eiffel Tower. The set was built on a five-foot raiser so we could get a sense of height out on the balcony. The ceiling pieces were hinged for lighting and ventilation, and the single wall of windows looked out onto bluescreen so plates of Paris could be composited later.

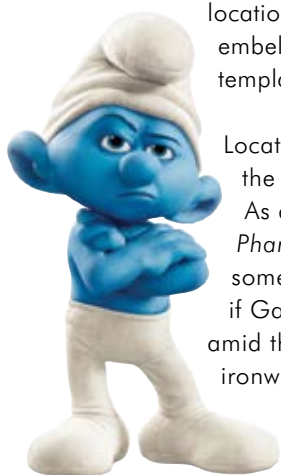
Across town, living at the five-star Hotel Plaza Athenee in the Suite Napoléon on the fifth floor is the evil wizard Gargamel. The Plaza Athenee is a real hotel, and is so beyond fancy that real kings and queens stay here. Scouting this location was difficult, only four people allowed in at a time, no photos, everything quiet, no talking, super posh, super high end. While shooting the lobby (as is, no additional dressing), the whole company was tucked away in a side room so not to interfere with the clientele. The only people allowed in the lobby were the camera crew and the actors.

Gargamel's Napoléon Suite was built on stage in Montreal, but the design had to be approved by the Plaza before we could start construction. If their hotel was to be portrayed in the film, they should be able to see how we intended to portray them. Fair enough. I



Right: This 1/8-inch white foam core model of the Quaint Hotel set was built by Mathieu Giguère. Center: The Quaint Hotel set on Stage F at Mel's Studios in Montreal. Bottom: This illustration of the Quaint Hotel by Mathieu Duchesne was based on a preliminary SketchUp® model.

pitched an art nouveau suite with flowery finials and rich textures, a natural green-painted room with a large center chamber and a circular Tiffany glass dome for a skylight, surrounded by various small dens and banquette seating areas all adorned with flowery art nouveau sculptures. This was a really fun set to do, bringing natural colors and shapes into an environment for Gargamel, who might feel at home as it would remind him of his forested world. Most of the furniture was designed and illustrated by the Art Department before being manufactured by Elise and her department. Sculptors made all of the door hardware as well as a center fireplace. Amidst the varied dressing were experiments Gargamel might be in the middle of, such as Leonardo da Vinci-inspired wings for gliding off the Eiffel Tower. Also within this set was a balcony, which resembled the real hotel location. We based our design on their sculptures, and embellished and pushed our suite to fit within a believable template.



Located deep under the Opera House, in the bowels of the canals beneath Paris hides Gargamel's secret lair. As a kid, I loved the silent Lon Chaney version of *The Phantom of the Opera* and I wanted to incorporate some of those ideas into this set. I wanted it to look as if Gargamel stepped right in where the Phantom left off, amid the majesty of the old architecture, the ornamental ironwork, the decayed canals, the machinery and pipes.

This is where the bottom section of the secret spiral staircase would end, with a small iron bridge





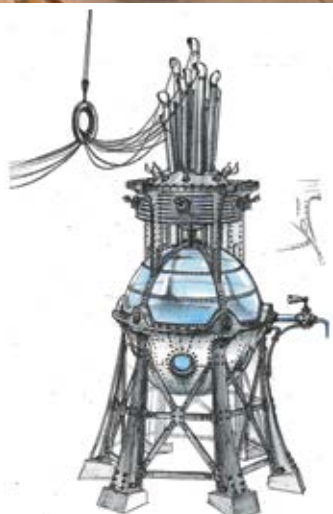
over the canal to his newly invented *Smurfstractor* machine. Illustrator Christian Robert de Massy drew a lot of beautiful concept art until we got it right. The machine would be ominous, larger and more villainous than the one in the first film, almost nuclear-powered and void of personality. The set itself featured details and architectural elements lifted from the Palais Garnier, as if it were a forgotten addition that had been closed for a century. Head sculptor Lucie Fournier and her team sculpted these elements, which were then molded and reproduced. With built-in lighting and the brilliant work of head painter Alain Giguère, the set really felt authentic. Light reflected onto the waterway and projected shifting patterns on the walls of the set, which made it feel even more subterranean. Construction coordinator Rejean Brochu devised an exoskeleton to support the beautiful set with its waterway and arched ceiling pieces set.

The century-old Angelina Patisserie in Versailles served as inspiration for the candy store set in *Smurfs 2*. On the initial scouting trip, I was immediately struck by its elegance and

beauty, its careful choice of delicious colors. Its long history and Victorian architecture made me feel like I was in a dessert. The set was built on location in Montreal in a building with a Parisian-style exterior, pressed tin ceilings, large radius-topped windows and wooden floors. Using Angelina's as a reference, Illustrator Mathieu Duchesne began sketching tasty designs and we finally settled on a yellow and cream color palette, with hints of gold and mint green. I am very happy with this set—it is fun and looks delicious as well.

I really had a wonderful time on this film. I traveled to new places and met new people and artists; and in the end, we really all speak the same language. I flew in double-decker jets, scouted places few people could ever imagine visiting... priceless! Once in Paris, I was able to get Production Designer Anne Seibel (*Midnight in Paris*) to help with the Parisian locations. Anne, who is such a bright bouquet of joy, gave us all the juice we needed for the final leg of the shoot. I also made her take me to all the *Midnight in Paris* locations, too. **ADG**





Beauty HURTS



by Dave Blass, Production Designer

“It’s the beauty, not the ugly that hurt the most.”

I have scouted my share of prisons over the years. I have even walked into cells, and shut the door, trying to get a sense of the claustrophobic confinement. What does it feel like, emotionally, physically and spiritually? How does the physical space change a person, and what would the transition back into a world of light and color feel like? These questions are at the heart of *Rectify*, creator Ray McKinnon’s passion project, a six-episode series for the Sundance Channel. Each chapter showcases a single day in the life of Daniel Holden, a man who has spent the last nineteen years inside a nine-by-twelve cell on Georgia’s death row, accused of murdering his girlfriend, but who now has to put his life back together after DNA evidence calls his conviction into question.

The scripts took me to some of the deepest depths I have plumbed. They read like a Terrence Malick feature, done at an episodic pace. Five of the six scripts were ready very early on, so I was able to get a big jump on creating a fully immersive world for the characters. So often in television you don’t know what’s coming around the next bend for the thirteen or twenty-two episodes, but this was basically a six-part miniseries and the finished scripts were a great help.

To call Ray intense is an understatement. He has been focused on this project for over a decade, and he has gotten so deep into the head of the characters that I often thought I was talking to Daniel in our meetings. When I asked if Daniel did it...the answer was “Well, do you think he did it?”

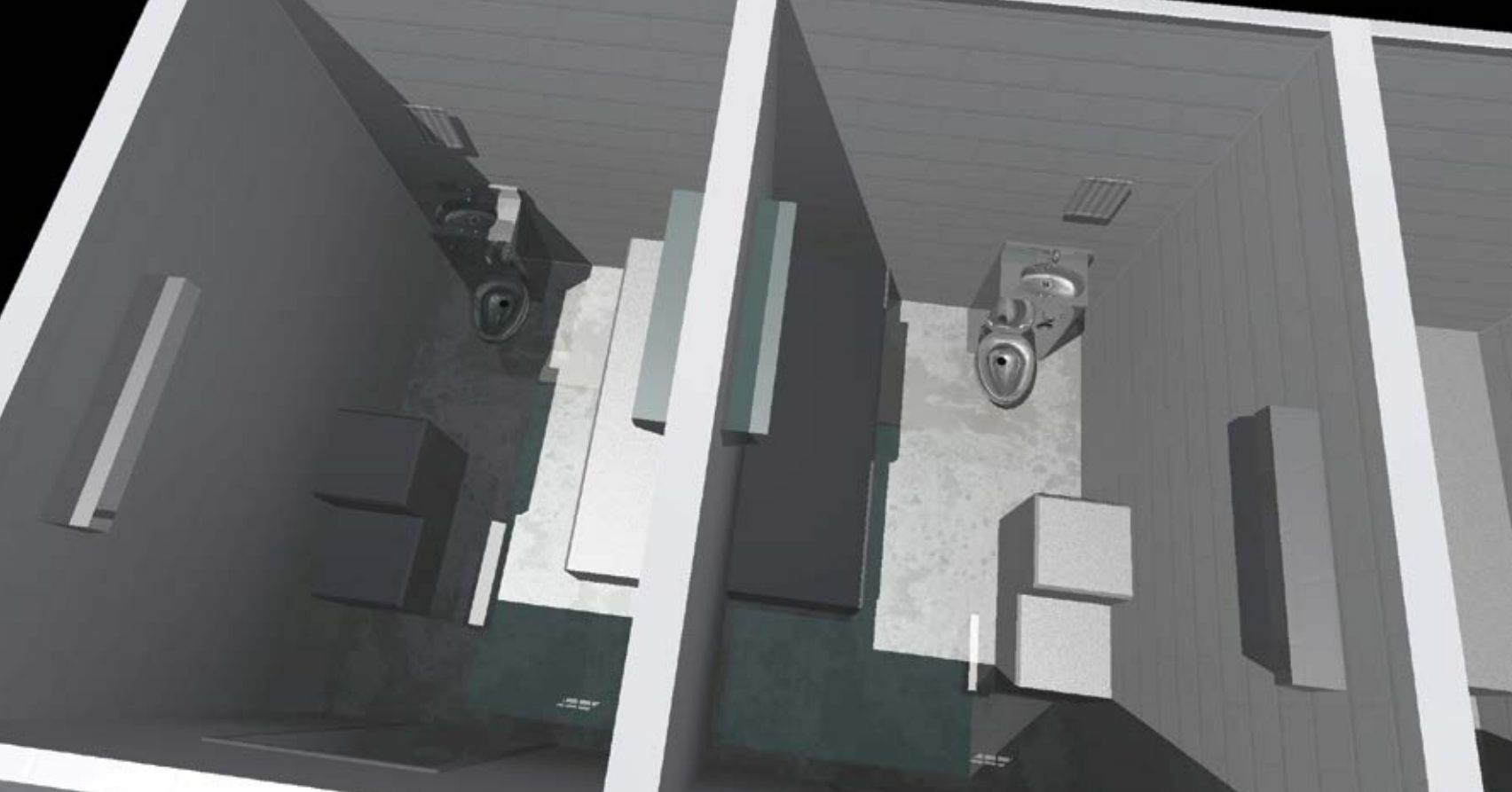
The first concept of mine that went out the door was trying to make the prison look interesting and

unique. The action spends quite a bit of time in these cells, and I felt it was important that they were visually stimulating. Ray thought the exact opposite. He wanted to make Daniel’s experience on death row as painfully boring as possible; he wanted to remove all visual stimulation as part of the punishment. I wasn’t sure the audience should share this punishment as well, but I drank the Kool-Aid. This one discussion changed the entire look of the show.

Together, we wanted to look at the series as a whole, as a journey through visual stimulation where color, space and audio would be part of Daniel’s migration back into society. The prison world would be devoid of color and architectural detail. Right angles and frames within frames were a visual key. In the opening shot of the series, Daniel is framed in a cell door observation window, framed by a hallway where a scene is playing out, framed by another doorway. The idea was to create a certain prison-like feeling within the shots themselves and maintain this throughout

Opposite page: The final cell door window was a detail that was tweaked for weeks as it established the frame-within-a-frame storytelling device and would become a focal point of the show. Below: An early SketchUp® rendering, lighted in IDX Renditioner by Dave Blass, identifies the area where the set extension would be added. The straight geometric quality of the death row design allowed for simple perspective replication which was visually interesting and cost-effective. Bottom: The set extension’s near-infinite line of cells, showing that Daniel’s story is just one of hundreds playing out each day. This is an early concept sketch done as a team effort by the entire Art Department.





Above: A SketchUp study by Dave Blass showing the cell-wall camera pass through technique that would become a major storytelling aspect throughout the show. **Right:** The design of the cells allowed directors to pan through walls on all axes, allowing for a variety of angles that would keep the viewer engaged, while maintaining the visual tedium. Opposite page, top to bottom: The completed death row set in shades of grey, lacking detail, and emphasizing the monotony of Daniel's existence, built on stage in Griffin, GA. Prisoners communicate with each other through wall-mounted vents; this device kept the modern look of the prison while allowing for dialogue between the inmates. Daniel's 9' x 12' home for 20 years, lacking any color or emotion, forces him into his own mind for stimulation.

the series, to make the audience voyeurs as well as prisoners in the drama, evoking a visual confinement that opens slowly as Daniel moves out into the world.

The walls became neutral greys with no accent colors, always at right angles to each other, creating visual planes. Sliding through walls from cell to cell became a storytelling technique that played throughout the series. Each piece needed to

wield easily to facilitate a variety of camera angles: front, side, top and back. Everything needed to move and move quickly—the grips hated me.

In the script, Daniel talks with the prisoners on either side of his cell. We initially talked about bars on the cells to facilitate this dialogue, but that was so 1930s' *Green Mile*. I felt strongly that if we were going to tell a contemporary prison story about the modern-day death row, we had to move

Photographs © Sundance Channel



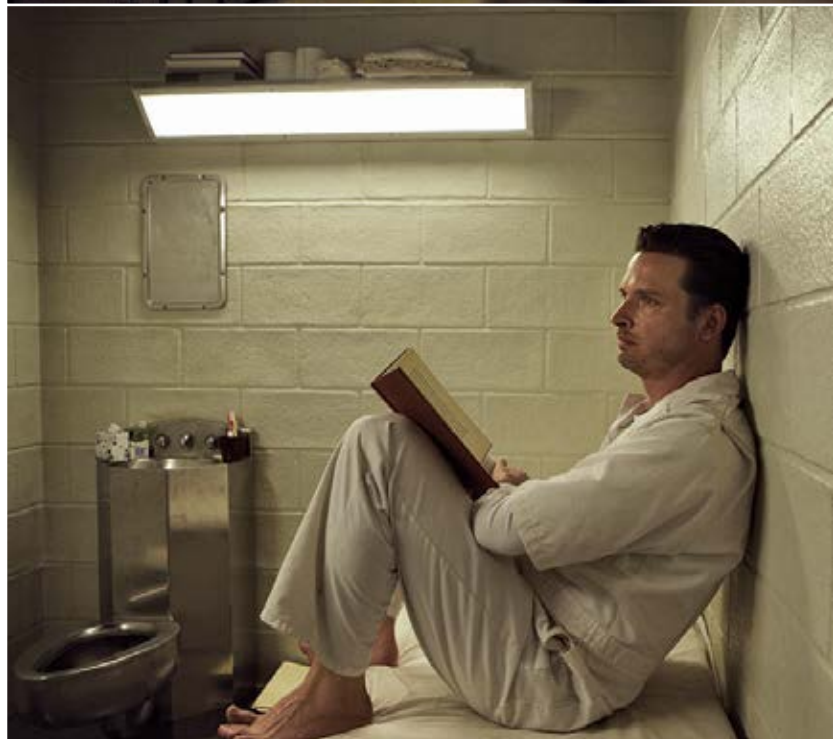
the prison set vernacular into the modern era. That meant doors and not bars, electronics not keys, and a modern approach to the prison set. Touring several prisons to get a sense of the modern penal system, I found that the modular concrete construction of the cells allowed for a common air duct that could allow the inmates to talk to each other. In one prison, I learned that inmates would plunge the water out of their toilets and then use the bowls and drain pipes as conduits to speak to the inmates around them. The “chrome throne phone” as it was dubbed, while interesting, was deemed visually unattractive, so we went with the ducting. The show would deal with the minutia and I knew ECU shots would come out of nowhere, so all the details had to be spot on. Art Director Drew Monahan worked with prison suppliers to make sure all the doors, hardware, screws and scores of other details were accurate.

Daniel’s induction back into society comes very slowly. In the second episode, he has moved back into his old house. Unsure about his surroundings, it takes almost an episode for him to adjust enough to leave his room. The idea was to move him from one cage into another, so his room was designed to echo the architecture of the cell. The bed and door were positioned in the same place and the room was scaled up just a bit to 12’ x 15’. The color palette was kept the same as the cell, and the furnishing was sparse.

For the rest of the house, set decorator Amy McGary and her crew created a world frozen in 1992. We thought that Daniel’s mother would have stopped decorating or updating or caring about anything, as she was in limbo, waiting for Daniel to either be freed or put to death. How can you focus on changing the wallpaper when your son is on death row? Since Daniel wasn’t my son, and I was just the designer, I focused on the wallpaper, trying to continue the prison theme whenever possible. Wide spaced, vertical stripes in the house and hotels gave each set a bit of a cell bar feeling. To keep the frame-within-a-frame concept going, I chose six light windows to give more of a cage feel to the house. I gave the episodic directors the options of playing a scene inside looking out, or outside looking in, all with the idea of “who is the prisoner” in a particular scene. In these scripts, every character is in his or her own personal version of purgatory.

The other fun set that Amy and her crew put together was the attic of the house. Piles of clothes and furniture, leftover Christmas decorations, and all of Daniel’s personal memories clutter up the darkness. A couple of dormer windows and a peaked roof were high enough that Aden Young, the actor playing Daniel, could move about freely and improvise.

The town sheriff and Daniel’s step family are not immune to imprisonment either. The sheriff faces the knowledge that he may have helped wrongly convict a young boy and sentence him to death. The step family has taken over the life and business that Daniel never had. To bring them both into the prison world, locations were chosen that had similar architecture to the death





row complex. Both the family's tire store and the sheriff's office had matching low-profile block walls and monochromatic color palettes, and vertical lines in each frame accentuated the prison feeling.

Water and the color blue became the symbols of hope, forgiveness and redemption. If you are going to use color this way, I think it's important to keep it simple. Blue was featured at the tire store that now supports the family. It is seen as the true killers are dealing with their regrets. It also becomes the school color where Daniel's new half-brother (the reincarnated version of Daniel in many ways) deals with his issues. And I wanted it as the color of the big box store that shocks Daniel's senses as he comes out into the world. Yes, I did have to fight for Walmart, as opposed to Target (which was in the mix for letting us close down a huge corporate store on a cable-series budget). Explaining my color theory was not an easy thing, but location manager Jared Kurt worked his magic and got an entire store with blue accents for the day. I ramped up the color saturation slowly as the series progressed. Monochrome for the prison changed to muted colors in the home and culminated in the visit to Walmart with its kaleidoscope of color. The sets that featured the antagonists were kept in a warmer palette. The mother of Daniel's ex-girlfriend lived in an organized hoarder's paradise, with rows and rows of sets of collectibles, all kept in just the right place, never a stray ceramic clown left askew. Daniel's step brother inhabited a chain bar, again in warm woods and golden hues, and a modern updated bedroom that stands in contrast to the frozen-in-time world of his family.

The ultimate challenge was "the statue." In the fifth episode, Daniel is deprived of sleep because he hasn't really adjusted to his new surroundings. He is led on an episode-long hallucinogenic journey by a vision, a shaman, a madman...seriously, I have no idea what. When I asked, "Is this real?" I never got a straight answer. Even Daniel asks at the end of the episode, "Are you real?" and he doesn't get an answer, either. Now I was really turning into Daniel. All I knew is that his fugue state belended reality and emotions. He is brought blindfolded through a field in the middle of nowhere to a statue: it's a girl

Top: Frames within a frame. Even after Daniel is released, the theme continued, confining one group inside a prison-like frame. The muted tones of the dining room reflect the early phase of his journey back into life. Center: Trapped in time, a 1990s' kitchen features striped wallpaper to echo the prison theme. The open floorplan allows for more frames-within-frames as action plays out in both the foreground and background. Left: The attic, a time machine with layers of Daniel's past created by set decorator Amy McGary and her crew, and built on stage in Griffin, GA.

holding the head of a half-girl, half-goat that is both his past girlfriend and his present soul mate, who may actually be a resurrection of his dear departed love. Deep stuff. The only description in the dialogue to help me was "Somebody made that up...it's the beauty that hurts you most son, not the ugly."

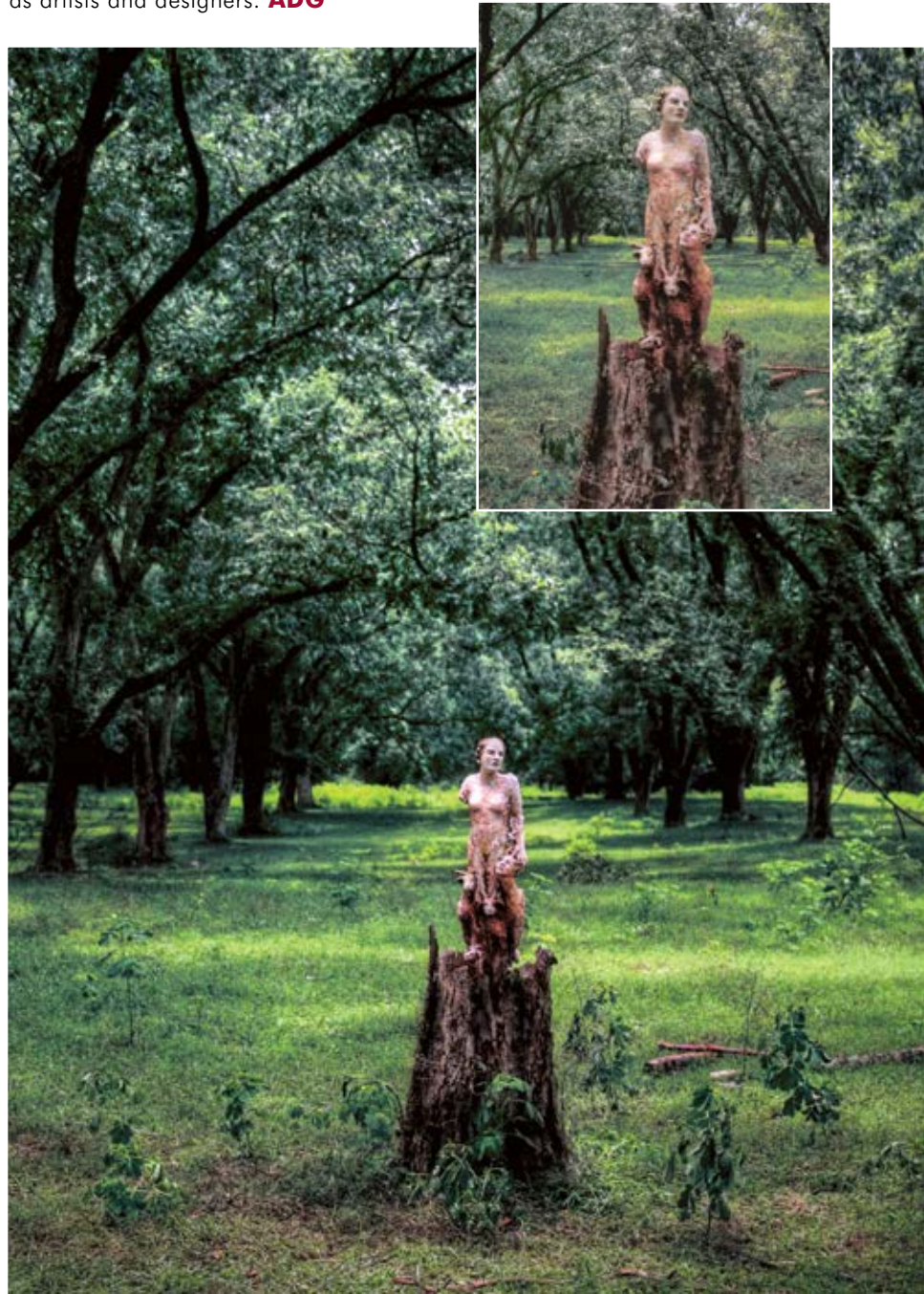
I knew I was in trouble as my conversations with Ray were more like a dream than a direction. The entire Art Department did sketches, concepts, tear sheets...and nothing was right. I was trying to re-create a dream that had been viewed through a kaleidoscope and nothing would ever quite match it. I searched online for days to find sculptors who might capture the ethereal qualities of Ray's vision. Finally, I stumbled upon a photo of a piece by a local Georgia sculptor, Debra Fritts, and I knew I had found my muse. Her pieces had a sadness, a longing, a hope that would not be answered, and they spoke in a language that none of our sketches could communicate. I brought her into the mix and pitched her the idea, told her the back-story of Daniel and his journey, and set her to work. I told Ray that the piece would be delivered and would be what he wanted. No more sketches or approvals. It was done. I had passed his vision off to an artist who got it and we, as mere idea guys, needed to move on. He was skeptical, but gave me the space to create, and that is a true sign of a visionary. He stepped back and let me hold the map to his labyrinth for a bit. While Debra worked, I focused on finding a location for the statue. It had to be something spiritual and visually dynamic. I looked for an empty field with a single tree, a lake, a wheat field, but nothing clicked. Why here? Why was this statue here? It was only two-feet tall and it had to look like it was put there rather than left there. It was a minute distinction, but very important to convey.

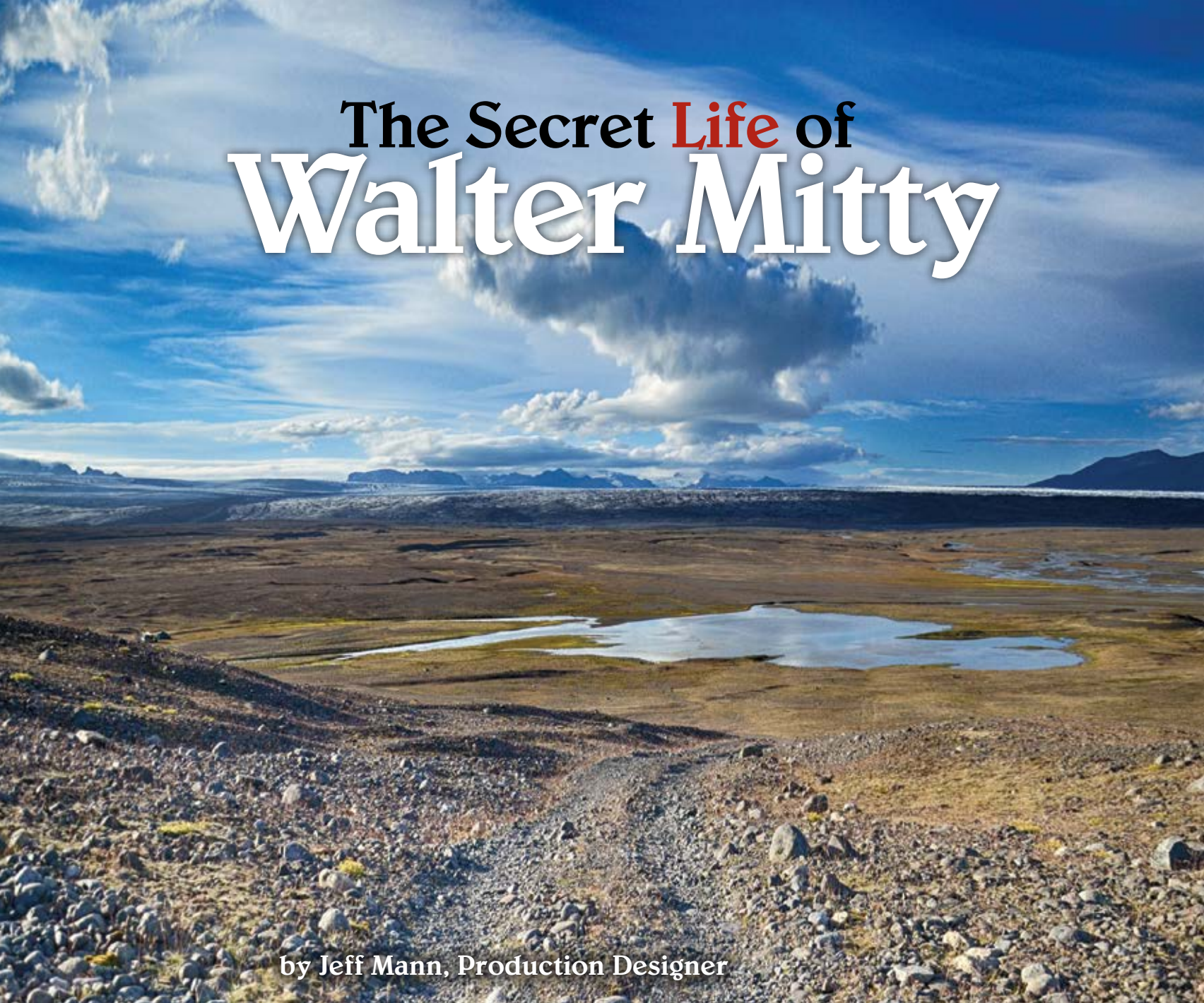
Actor availability changed the schedule and now the statue, the location, and this special moment was coming a week early. Debra was in Santa Fe, and would have to transport the recently fired ceramic piece overnight. I was told that there was a 50% chance that the altitude would cause the trapped air in the clay to explode...nothing to worry about though, it's all good. Jared Kurt finally called to say that he had found the perfect location. I saw it as the sun was setting, and damn if he wasn't right. An abandoned pecan tree farm with rows and rows of symmetrically planted, wiry trees created the architecture of a nature-covered cellblock. I finally understood Ray's message. The sculpture was planted into a broken stump so that

it looked like it was growing out of the earth at the crossroads of these trees. Was it a sculpture or a dream? At this point I wasn't sure myself, but it shot the next day, and finally it was ready.

There are very few moments you will remember throughout a career. This was one of mine. Ray walked through the pecan grove to the crossroads of this amazing landscape. He gazed at the sculpture for a long time without saying a word, looking at it from every angle, examining every detail, and then he just walked away. I caught up to him and asked him what he thought. He said it disturbed him, and that's all he would say. "It was the beauty, not the ugly that hurt the most." We had taken the most obscure emotional thought of a wildly creative artist, and transformed the vision into reality. To me, that is the ultimate expression of what we do as artists and designers. **ADG**

Below and inset: The Goat Girl grows out of a rotten stump in a beautiful pecan orchard in Griffin, GA, as if it has always been there, a tortured vision of beauty created by local sculptor Debra Fritts.





The Secret **Life** of Walter Mitty

by Jeff Mann, Production Designer

Photographs by Jeff Mann and Wilson Webb — © Twentieth Century Fox

Hopefully, over the course of our careers, each of us has the opportunity to invent and improve, to embellish and refine, to solve and surprise, and—with any luck—to even take pride in the results. But rarely do we have the chance to pour our energy into a project that speaks to us personally, not totally sure of the outcome but knowing that the step we are taking now simply feels right, and to witness how a series of decisions can build momentum and define the tonal language of a film that falls intuitively and confidently into place.

Heady stuff, right?

That was the case for me on *The Secret Life of Walter Mitty*. Working with director Ben Stiller, I had the good fortune to see the project from its earliest days through to the end of the post-production/visual effects process, helping to maintain aesthetic and design continuity to this day—even as I write this—more than two years after I started.

The *Walter Mitty* screenplay gracefully evoked many emotions—ennui and elation, disappointment and optimism, humor, fear and joy—building and overlapping in a heady swirl that pulled me in the first time I read it.

With its delicate balance of hope and humanity on the one hand, and longing, regret and fear on the other, the script set a high bar. I have attempted to strike a similar balance with the film's aesthetic, using diverse yet complementary looks in the locations, sets and color. Everything had to be cohesively linked by a deep reverence for the power of the photograph.

Walter is a man who has sidelined his dreams out of a sense of responsibility to his family, taking on the role of provider for his mother and sister after the death of his father when Walter was seventeen. A series of jobs eventually lands him at *LIFE* magazine, working as a negative assets manager. This position has one huge benefit for Walter: proximity to some of the most potent and iconic photographs ever taken. These images naturally serve as the fuel for Walter's internal life, imprinting his subconscious and supplying detailed narrative to his escapist daydreams.

The film is location-driven, with a few exceptions, the main being the *LIFE* office environments. The production was very fortunate to have established a relationship with *LIFE* magazine (coming together shockingly last minute, considering that the entire premise was based on *LIFE* and its imagery), which allowed access to the Time-LIFE building and, most important, to its vast photo archives.

When the audience is introduced to the *LIFE* offices during the first act, they're led in slowly, starting with the outdoor plaza and then into the lobby, both of which are fantastic, landmarked spaces. In striving for organic continuity between location and stage, we took cues from these environments in the sets. One obvious detail is that the main floor/ bullpen set shares the distinctive waveform terrazzo pattern that is established in the plaza and lobby. Research for the *LIFE* offices discovered very few photographs of the offices themselves, surprising given that the magazine was all about the pictures. With no historical context for the *LIFE* offices, the challenge became to design a logical and (ideally) seamless extension of the wonderful architectural vocabulary established by the Time-LIFE building itself. My hope was not only to create a visually engaging space that evoked the optimism of that era but also to establish the large human workforce vital to the functioning weekly magazine, all while still maintaining a level of restraint and austerity in the design.



Opposite page: The lost and blissful landscape of the Fjallsárlón region of Iceland. Top: Score! A home-built (circa 1948) glacier tour bus, out of a barley field and into the movie. Her name is Soffia. Above: The small town of Borgarnes is considered the windiest place in the country by locals. It is, of course, the location for a phone call scene. Left: Volcano alert.

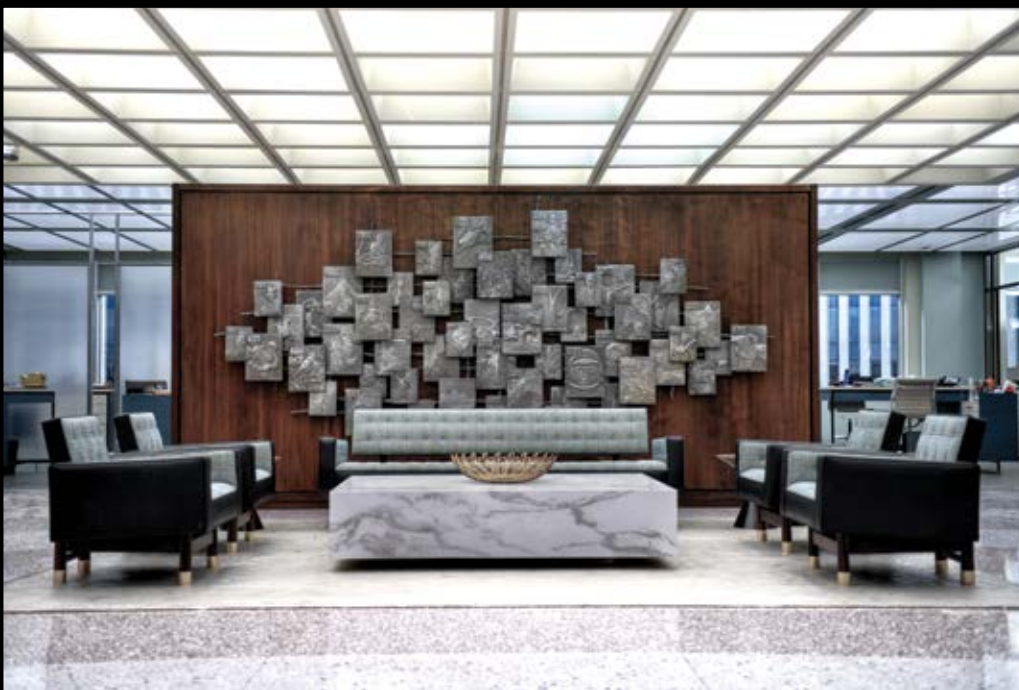


In conceiving the set for Walter's Negative Assets Department, it was important that the audience feel the weight of all of the archived imagery stored within, a treasure trove of groundbreaking photographs that form the picture-lined hole into which Walter fell every day. The no-longer-active *LIFE* photo archive space was a bland, simplistic room that had no discernible visual connection to photography. I seized on this lack of precedence and attempted to design an intriguing photo-centric space, a bursting-at-the-seams vault that begged to be explored by cracking open dusty boxes and peering into mysterious photo files, while at the same time integrating versatility into the camera coverage. Visual cues were used to establish the irony of Walter's situation, that his steadfast devotion and passion for his job—meticulously caring for and digitizing the *LIFE* photo assets—will eventually render his position irrelevant, the empty workstations already a portent of things to come.



Top: Walter Mitty's *LIFE* magazine Negative Assets Office set, built on Stage K at Kaufman-Astoria Studios in Queens. Above: A detail from the set, which was filled to the grid with this carefully prepared set dressing. Inset: Photo distribution details, from a scouting trip to the *LIFE* photo archives, were duplicated in the dressing.

William Eggleston. Stephen Shore. Garry Winogrand. Margaret Bourke-White. Elliott Erwitt. Gordon Parks. Using these amazing photographers, some of whom did their most memorable work for *LIFE*, as inspiration for the movie, coupled with having access to and personally exploring the *LIFE* archives (holding Robert Capa's famous D-Day contact sheet in my hand) renewed my



resolve to scout the movie using strong graphic composition as a prerequisite. (And to take better pictures.)

“It was important that the audience feel the weight of all of the archived imagery stored within, a treasure trove of groundbreaking photographs that form the picture-lined hole into which Walter fell every day.”



When waxing poetic, I have sometimes described the movie as a love letter to the influence and power of the still image. In fact, *LIFE* magazine covers were a big influence on the storytelling for a few pivotal scenes, while adding context to the main *LIFE* set. The process working with these covers was both arduous and exhilarating. Having hundreds of cover images and thousands of archive photos at one's fingertips made the decision-making

Top, left: A cast bas-relief magazine cover sculpture in the *LIFE* magazine waiting area set on Stage E at Kaufman-Astoria. Right: A bird's-eye view of Walter's apartment set on Stage K. Center: A custom translite wrapped around the windows of the *LIFE* editorial offices. Inset: Supervising Art Director David Swayze risking his life to shoot the translite image.



that much harder. (Then there's clearances!) Even though we were swimming in all these options, Ben and I still determined that for the success of certain scenes, we would need to create the majority of *LIFE* covers in order to design a progression of imagery that would build to a visual crescendo. The additional covers were eventually created from archived *LIFE* images that were not originally used as covers and even licensed images that never appeared in *LIFE*. All of these covers had to be built using new scans of the original images. Many times, after making a painstaking group of selections from these disparate sources, the lack of resolution on some images (which would be printed almost nine feet tall) would unravel the plan and send us back to the light table.

The story takes us to Greenland, Iceland and eventually the Afghani Himalayas, all of which were filmed in Iceland. Scouting such beautiful remote countryside, often on my own, was a fantastic and frequently meditative experience. The range of looks and terrain in a country the size of Kentucky (a strangely common Icelandic analogy) is truly remarkable, as are the people, food, mythology and coffee. Composing these landscapes and capturing the scale for Walter's first journey into the world beyond Manhattan was a daunting but invigorating

Top: A test photo of 6th Avenue looking southeast from 53rd Street from the Hilton rooftop, exploring a swing-and-tilt lens idea for a walk-and-talk establishing shot. Center: The bullpen of the editorial offices. Left: The *LIFE* conference room features a custom-built conference table.

challenge, honing my eye to find the truly unique amidst so many amazing vistas unfurling around me. The Icelandic crew was a dedicated force of hard-working and talented filmmakers with a great sense of irony and perfectionism, the perfect combo in my book.

A couple of specific sets in Iceland worth noting: the Tuugaalik Pub (set in Greenland) and the gnarled trawler Erkiagsnek. After weeks scouting dozens of coastal towns that had qualities deemed Greenlandic (in order to help differentiate from the scripted Iceland locations), I felt that the town of Stykkisholmur on the west side of Iceland had the best combination of graphic aesthetics and blocking potential for the sequence which needed to take place there. The pub, with a vantage

“The Icelandic crew was a dedicated force of hard-working and talented filmmakers with a great sense of irony and perfectionism, the perfect combo in my book.”

to a helipad situated in a visually arresting environment, could only be made to work with extensive interior demolition, turning a defunct pharmacy in a turn-of-the-century building into the hardscrabble pub at the end of the earth. No architectural plans existed, so the best Art Department minds surveyed through the many existing walls and drop ceilings to determine what was load-bearing, and designed accordingly. I crossed my fingers during demolition that A) the survey was accurate so the design would work, and B) the building wouldn't suddenly collapse. It was a rewarding transformation.

There's a story behind the helicopter that lifts off behind that pub: I felt finding a unique, antiquated helicopter was a big opportunity to increase Walter's trepidation about flying to the trawler while adding an additional story about

Right, top: The LIFE corridor set with nine-foot blowups of magazine covers, some actual and some created for the film. Center: Art Director Tristan Bourne built this white foam core and cardboard model of the magazine offices. Right: Another view of the corridor with its oversized magazine covers.





the pilot and this remote part of the world. Early in pre-production I turned up a 1966 Bell model 47J2-A (one of only seventy-five ever produced and the last of that model to be built) that lived in Palm Springs. I immediately drove out to see it in the flesh and quickly fell in love. A year later, prepping in New York, I learned that this helicopter had moved to Washington, D.C. "That's closer to Iceland than Palm Springs," I told the production executives cheerfully, knowing that costly and tricky shipping was not high on their list. But they weren't having it. "Find something local...What's wrong with an Astar?" they said. After a good deal of passionate pleading, the Bell stayed in the picture.

The interior of the Erkigsnek trawler is worth a second look as it holds a practical bunk room that I had to find in one day after receiving a panicked call from the producers for an unscheduled weather cover set. The original plan was to shoot the ship's interior bunk set much later, so construction had not even begun. I immediately began scouring dozens of ships, holds, bunks, and bilges in the harbor town in which we were shooting. The access to the space I eventually chose was literally one person at a time, through a tight hatch; you had to crouch to enter and then clamber ten feet down a foot-wide ladder. The bunk was located in the morning, papered and painted in the afternoon, and dressed through the night. Feeling victorious to have solved the

Top: The 1966 Bell model 47J2-A traveled from Palm Springs to Washington, D.C., to Iceland. **Above:** Set decorator Gunni Páls and crew dressing a stupa on a ridge of Vatnajökull glacier, the largest ice cap in Europe. **Right:** Windstorm.



problem, my joy was severely tempered when the shooting crew showed up in vocal disbelief (I have substituted a kinder word for these pages) as to how they were supposed to get themselves, not to mention their gear and camera, into “that hole.” It actually went very smoothly, and is a great scene.

This recounting of these few experiences on *Walter Mitty* only makes me think of more circumstances and stories, people and feelings. I remember a few fortuitous encounters (of the “What if we had

“I attempted to design an intriguing photo-centric space, a bursting-at-the-seams vault that begged to be explored by cracking open dusty boxes and peering into mysterious photo files. I wanted to establish the irony of Walter’s situation, that his steadfast devotion and passion for his job—meticulously caring for and digitizing the LIFE photo assets—will eventually render his position irrelevant, the empty workstations already a portent of things to come.”

never asked that random guy if he knew where to find an old glacier tour bus?” kind) and instinctive decisions that dramatically changed the outcome, and give me a chill when reflected on them. I am indebted to so many folks who added so much to this endeavor and shared this large chunk of my life, especially New York and Icelandic crews with their wonderful idiosyncrasies (dried fish and butter for breakfast? delicious, actually) and endless hard work. I am very grateful for this, and for many other things.

From the very beginning, I thought we were onto something special. **ADG**

Top, right: The mighty *Erkigsnek*, a fishing trawler that Walter locates with his typical archivist/detective skills. **Above, right:** The Tuugaalik heli-pub.



NEW YORK:

David Swayze, Supervising Art Director
Ryan Heck, Jeff MacDonald, Tristan Bourne, Steve Morahan,
Assistant Art Directors
Jamie Rama, Concept Artist
Eddie Ioffreda, Eleni Diamantopoulos, Graphic Artists
Regina Graves, Set Decorator

ICELAND:

Tom Reta, Eddi Ketilsson, Art Directors
Amanda Rizzo, Graphic Artist
Stigur Steinthorsson, Karitas Möller, Set Designers
Harry Johansson, Gunnar Pálsson, Rebekka Ingimundar, Set Decorators





© Sony Pictures – Photography by Jonathan Olley

CAPTAIN PHILLIPS

by Paul Kirby, Production Designer

Paul Greengrass approaches his films in quite a unique way. Initial design discussions with other directors often begin with talk about the look of the film. This means my work is visibly front and centre. But working with Paul on *Captain Phillips* required a completely different set of skills, one that is just as challenging, maybe more so. Paul and I always talk about motive. How does the design reinforce, support and convey what the character is feeling and ultimately what the viewer should respond to? Styling the film would only detract from that pure aesthetic. Motive is what drives a Paul Greengrass film.

He is famous for a particular sensibility: a commitment to authenticity. He brings stories based on actual events to the screen with as much integrity as he can muster. He always begins his thought process with actual places and events. So, from the beginning, it was very important to Paul that this film would be shot on the open water, on real ships. He felt it would give the film an immediacy, a sense of urgency, that was required to portray the hijacking of the Maersk Alabama by Somali pirates as accurately as possible.

Opposite page: For the scenes shot on the waters off Malta, the Maersk Alexander, a sister ship to the Maersk Alabama depicted in the film, was usually moving at a slow speed. There were production crew members both aboard the cargo ship and on separate support vessels out on the water. **Above:** Many scenes aboard the Maersk Alexander didn't entail having to see the open waters, so were filmed while the ship was docked at port in Malta.



Above: A nighttime exterior shot on the waters outside Norfolk, VA, featuring the USS Truxtun, a naval destroyer which doubled for the USS Bainbridge, the hero ship in the movie. The scene takes place during Captain Phillips' internment with four Somali pirates inside the lifeboat as the pirates negotiate their ransom demands. Opposite page, top to bottom: The lifeboat was occasionally filmed in one of the large tanks at Mediterranean Film Studios on Malta, with its natural horizon looking out to the ocean beyond. A lifeboat on a hydraulic, articulating gimbal, elevated approximately 8-10 feet off the ground, filmed at Longcross Studios in Surrey, outside of London. Aboard the USS Truxtun approximately ten miles off the coast of Naval Station Norfolk in Virginia, Navy SEALs snipers prepare to rescue Captain Phillips. The cargo ship and destroyer/lifeboat scenes were shot separately.

Other directors often shy away from such challenges. "Never work with animals, boats and children," is the old maxim. The reasoning behind that phrase is the fact that those elements are all unpredictable; but it is that unpredictability that gives Paul's films their energy and vitality. Of course, we would shoot on open water. It was the only way that we were going to achieve the realism that Paul knew was so important for the film.

From the beginning, it was clear that *Captain Phillips* would be challenging for the cast and crew—some might have said grueling, if it had not been such a satisfying experience. Paul inspires the best in people. It's like he is inviting you to ride a roller coaster alongside him; you know it will challenge, excite and stretch you, and it will be thrilling and ultimately fulfilling.

In *Captain Phillips*, the story moves from the expansive—an enormous container ship from high above, so high that it looks like a dot in the middle of the sea—to the increasingly claustrophobic—Tom Hanks' eyes as he thinks his life is about to end in a twenty-eight-foot lifeboat, with the force of the U.S. Navy bearing down on him. We wanted the audience to take that journey into Captain Phillips' soul. Even if they're not conscious of it, they'll feel they've taken it and remember it the following day—and I hope it stays with them.

Paul's approach, his commitment to authenticity, is evident when you watch him filming. He blocks scenes in an energetic way, talking through the scenes and then letting the actors perform the entire sequence, rather than selecting specific shots. Cinematographer Barry Ackroyd has a very natural style of shooting, one that is much copied but never properly emulated. Together, Paul and Barry give the actors freedom to express themselves without having to reset too many times. Where they go, Barry's camera will follow.

That's a very difficult idea for a designer. The camera could shoot any spot, from any angle. The entire set has to be ready for anything. As a result, the design is about creating an environment for the actors to perform the scene and Barry to capture it. Scenes are seldom about the sets the actors occupy, they are about the motives of the characters. Of course, the sets are very much designed, but the important thing for Paul is not the style of the design, but the substance of the scene, the journey of the characters.

In other words, much of the Art Department's work on the film was invisible, the kind of design that ordinary moviegoers might not (indeed, should not) ever notice. But sometimes—and I think this was the case on *Captain Phillips*—it is more difficult to design sets that mesh seamlessly with the real world. The audience knows when they're seeing something phony. They may not be able to put their finger on

the reason why it's phony, but they know. It was a huge logistical challenge to keep the audience squarely in the world of the film and never allow their attention to stray.

Every set started with real locations. The producers were able to work with the Maersk Line to obtain the use of a container ship, the Maersk Alexander, and they based the production out of Malta. When I first scouted the Alexander, it was immediately apparent that Paul was absolutely correct: there could be no substitute for the narrow passageways and stairs and the claustrophobic environment of the real ship.

When you're scouting for Paul, it's important to bring a video camera. He doesn't want to see still photos; he wants to see what the audience is going to see. On a very early visit to the ship, we took the journey of each scene. It was clear what the real ship could give us and what we would have to address through design. For example: though the Captain's Quarters had a good layout, we wanted to put in several mirrors to bounce the light, add depth, and let the camera see around corners. In other cases, a key room wasn't in the right place, which meant that Paul would not be able to film the actors walking down a corridor and into that room; we'd have to find another solution. Another scene turned out to be set in a windowless room, so it was moved to a place that could be properly lit. The script called for an important scene that showed the crew bonding as they ate together in the mess. It turned out, however, that on the Alexander the crew doesn't eat all together. A different room was found and dressed as the mess.

From major to minor, every single room on the container ship needed modifications to make it work as a set. For example, the chosen colorway was going to be only two or three different colors, but in real life the walls of the ship are made of metal and every inch is covered by a rainbow of colored magnets—they're absolutely everywhere throughout the ship. It's a minor point, but it had to be addressed—a minor point can become a major issue on camera. I took away thousands of those magnets and replaced them with turquoise blue magnets (which, actually, we had great trouble finding).

Outside the container ship were the skiffs used by the pirates to take the Maersk Alabama. These skiffs had to look like Somali village boats and also had to be completely seaworthy and secure for the cast, even under very rough conditions. Inside the boats, the stunt team installed straps and footholds to help the actors as they maneuvered in the swells. The prows of the boats were also exaggerated, a subtle way to heighten the tension; I wanted the pirate skiff to look like a weapon as it cut through the water.





Above: A Photoshop® sketch detailing how a collection of fishing shacks on the coast of Morocco would be changed into the northern Somali town of Eyl, home to various small bands of pirates.

The lifeboat, too, needed a number of modifications to transform it from a lifesaving vessel to a movie set. First of all, the lifeboat is mounted on the side of the container ship at a 45-degree angle; to board it, you walk down a flight of steps to your seat. After the boat is launched, this flight of steps is on its side in a zigzag shape, so the floor had to be flattened. Also, to make the lifeboat safe for the complicated stunt work, a lot of the seats and other surfaces were replicated in soft rubber; that's subtle, but it's actually extremely tricky to make it look real. Finally, the ceiling of the boat was raised by a couple of feet. In real life, the ceiling of the boat is only a few inches above the heads of the passengers, meaning you can't actually see the people sitting in the seats.

I made another modification that, as it turned out, was not utilized: the lifeboat split in half lengthwise, and either end could be taken off. If there were a shot Paul had to get but the camera placement was impossible, now it could happen. Amazingly, Paul and Barry chose to contort their bodies into the cramped interior of the lifeboat instead. Before shooting started, they were both concerned about working in such a confined space. Could they, who are so known for moving the camera, keep the pace of the film engaging and continually interesting? I think what Paul realized was that when the lifeboat becomes your universe, all of the details become more evident. It's just as interesting a world, no matter how small the scale.

The final set, and perhaps the greatest design challenge I faced on the film, was to create the Somali port village of Eyl, which served as a home base for the pirate operation. It was absolutely

critical to get the look of this village right. In many ways, the film hinges on the audience understanding the pirates' motivation for going out and taking the Maersk Alabama, and I think that understanding can only come from seeing the pirates' desperate situation.

In Malta, there is a village that I thought would be very faithful to Eyl. There would be changes, but we could make it work, and Paul agreed at first. But as we talked about it, Paul got quite specific about wanting to see something different. "Yes, it looks like the port, but it doesn't look like the surrounding coastal villages of Eyl," he noted. "You've got to believe that the pirates are desperate. They sit on a beach and decide to go out, in a little boat, with a gun and a ladder, and scale the equivalent of a five-story, steel cliff face. Why would you do that? Not because you want to, but because you have to. There is nothing else for them." We had to feel the pirates' desperation in the design.

In Morocco, there is a stretch of coastline with a few huts on a beach, with fantastic waves breaking against the shore. That was key: because Malta is on the Mediterranean, you simply don't get the same break of the waves as you do on an ocean shore. In Morocco, you feel the drama. The pirates face both an internal confrontation, convincing themselves that they can capture the ship, and an external confrontation, fighting the sea itself. The two come together as they take control of the Alabama.

As I designed the Somali village set, I had to restrain myself. It would have been easy to put



in the markets, crafts, fruits and spices, all the stereotypes of that kind of world that we've seen in movies, but instead it needed to be stripped away and made desolate. Sometimes it is about what you leave out, not what you put in.

Obviously, research can be everything in design. I specifically remembered research where trash was set dressing. In that environment, little things like plastic bottles become very important—after all, if you have a plastic bottle, you can carry fresh water from the source to your home, and if you don't have a plastic bottle, you can't. Also, in Somalia, they have orange tarpaulins everywhere, the tarps that cover the aid packages. They are orange so that they can be spotted from a distance. In Somalia, people use them for weather and wind cover. In this way, you can get quite specific in how the set is dressed: You had to have these containers; the tarps had to be orange. As you start to analyze a world, you pick out certain items, and these details make a set look like Somalia.

When I was very young, like a lot of people, I wasn't quite certain where my place in the world would be. I was interested in art, even as a small child, but it was only as a teenager in high school that I came under the influence of a teacher who would put my future career into focus. Mr. King was much more of a design teacher than a fine art teacher. He was the person who introduced me to the idea that art could be very much about problem solving.

After I graduated into motion picture design, I could have become a Production Designer right away—I had a few offers—but instead I chose to learn from the best. I began an apprenticeship of sorts, working for Stuart Craig and Rick Carter. Over the years, I've filled every role in the Art Department except set decorator and buyer. And then, a few years ago, I was working for Dominic Watkins as Supervising Art Director on Paul Greengrass' film *Green Zone*. With the production split into two shooting periods, Paul gave me a chance as the Production Designer on the later part of the shoot. With all of the training from the best mentors anyone could ask for, I'd often ask myself, "How would Stuart Craig or Rick Carter do it?" After *Green Zone*, I was especially gratified that Paul called me and asked me to design *Captain Phillips*. It was a call that changed my life, and I will be forever grateful. **ADG**

Above: A group of Somalis pushing a skiff into the water in the early stages of the pirates' assault on the Maersk Alabama. The Somali town of Eyl was actually shot in Agadir, Morocco, and reflects the care spent constructing, painting and dressing the town to evoke the despair that drives these young men into piracy. **Below:** Somalis in the village of Eyl wait to see if they will be selected to be part of the pirate team to go out on a hijacking mission that day.



production design



PRODUCTION DESIGN CREDIT WAIVERS

by Laura Kamogawa, Credits Administrator

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

THEATRICAL:

Stephen Altman – DRAFT DAY – Lionsgate
Jim Bissell – THE MONUMENTS MEN –
Columbia Pictures
Charles Breen – TO HAVE AND TO HOLD –
To Have And To Hold LLC
David Crank – INHERENT VICE – Warner Bros.
Vincent De Felice – TOKAREV – Image Entertainment
Scott Enge – SINS OF OUR YOUTH –
Huffington Pictures
Jim Gelarden – AMERICAN HEIST – Glacier Films LLC
Troy Hansen – LEPRECHAUN: ORIGINS – WWE Studios
Clayton Hartley – ANCHORMAN 2:
THE LEGEND CONTINUES – Paramount Pictures
Chad Keith – CAN A SONG CHANGE YOUR LIFE? –
Exclusive Media Group
Jeff Mann – THE SECRET LIFE OF WALTER MITTY –
20th Century Fox
John Myhre – X-MEN: DAYS OF FUTURE PAST –
20th Century Fox
Andy Nicholson – DIVERGENT – Lionsgate
Owen Paterson – GODZILLA – Warner Bros.
Sharon Seymour – OLDBOY – OB Productions
Jon Gary Steele – ABOUT LAST NIGHT – Screen Gems
Martin Whist – ROBOCOP – MGM

TELEVISION:

Lori Agostino – THE CRAZY ONES – 20th Century Fox
Claire Bennett – MODERN FAMILY – 20th Century Fox
Sharon Busse – BROOKLYN NINE-NINE –
NBC Universal
Kevin Constant – GLEE – 20th Century Fox
Cece De Stefano – IRONSIDE – NBC Universal
Denny Dugally – SLEEPY HOLLOW – 20th Century Fox
Greg Grande – BACK IN THE GAME –
20th Century Fox
Randal Groves – LEGIT – FX Productions
Alec Hammond – SLEEPY HOLLOW – 20th Century Fox
Bruce Hill – MIXOLOGY – ABC Studios
Joseph Hodges – INTELLIGENCE – ABC Studios
Andrew Jackness – THE BLACKLIST –
Sony Pictures Television
Wendell Johnson – SEAN SAVES THE WORLD –
NBC Universal
Paul D. Kelly – RESURRECTION – ABC Studios
Dina Lipton – SUPER FUN NIGHT – Warner Bros.
Cabot McMullen – GROUND FLOOR –
Warner Horizon
Greg Melton – MARVEL'S AGENTS OF S.H.I.E.L.D. –
ABC Studios
Carey Meyer – OCCULT – ABC Studios and
THOSE WHO KILL – A&E Television Networks
Steve Olson – DADS – 20th Century Fox and
FRIENDS WITH BETTER LIVES – 20th Century Fox
Charles Parker – LUCKY 7 – ABC Studios
Denise Pizzini – ENLISTED – 20th Century Fox
John Shaffner – MOM – Warner Bros.
Elizabeth Thinnis – ENLISTED – 20th Century Fox
John Wylie – THE CRAZY ONES – 20th Century Fox

DUAL CREDIT REQUEST:

The Art Directors Guild Council voted to grant dual Production Design credit to Michael Novotny and Julie Walker for two episodes of THE MENTALIST – Warner Bros. Television



coming soon

LABOR DAY

Steve Saklad, Production Designer

Mark Robert Taylor, Art Director
Brandon Smith, Ellen Lampl, Graphic Designers
Thomas V. Johnson, Rae Signer, Jeremy M. Pereira,
David Rickson, Scenic Artists
Audra Avery, Cosmas A. Demetriou, Set Designers
Tracey A. Doyle, Set Decorator

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membership



WELCOME TO THE GUILD

by Alex Schaaf, Manager, Membership Department

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

Production Designer:

Krista Gall – UNTITLED ANDREW GURLAND PROJECT – Silver Screen Prod.
Jonathan Paul Green – EPISODES – Showtime Networks
Jennifer Klide – MISS MEADOWS – Miss Meadows, LLC

Art Directors:

Edward Bonutto – MAPS TO THE STARS – Starmaps Productions
Eric Jeon – REACH ME – Seraphim Films Inc.
David Meyer – WE ARE MEN – CBS

Assistant Art Director:

Ellen Jaworski – THE TASTE – Tasty Ops, LLC
Thomas Andrew Lawson – THE LAST PUNCH – General Productions, LLC
Rebecca McAusland – THE VAMPIRE DIARIES – CW Network
Jennifer Moller – HIT THE FLOOR – VH1 Television

Graphic Artists:

Sara Escamilla – JACKASS commercial
Akiko Higashi – Fox Network
Samuel Ochiuto – Fox Network
Erin Panell – ABC Network

Scenic Artist:

Kimberly Lyons – CAPTURE – CW Network

Scenic Artist Trainee:

Jesse Vasquez – Warner Bros.

Electric Graphic Operators:

Kai Ming Cheng – Fox Network
Bryan Duplantis – Fox Network
Michele Hampton – JEOPARDY! and WHEEL OF FORTUNE – Sony Pictures Television
Matthew Maislin – Fox Network
Cynthia Ngoy – Fox Network

Score Box Operator:

Evan Maas – Fox Sports

Senior Illustrators:

Zachary Berger – LAZARUS – Church Hill Productions
Peter Beck – Various commercials
Fausto De Martini – TRANSFORMERS: AGE OF EXTINCTION – Paramount Pictures
John Park – TRANSFORMERS: AGE OF EXTINCTION – Paramount Pictures

Junior Set Designer:

Aaron Jackson – ALEXANDER AND THE TERRIBLE, HORRIBLE, NO GOOD, VERY BAD DAY – Walt Disney Pictures

At the end of October, the Guild had 2133 members.



coming soon

THE MONUMENTS MEN

James Bissell, Production Designer

Helen Jarvis, Supervising Art Director
Cornelia Ott, David Scheunemann, Art Directors
Ben Collins, Patrick Herzberg, Stefan Speth, Assistant Art Directors
Peter Popken, Concept Artist
Henning Brehm, Dalia Salamah, Liliana Lambriev, Graphic Designers
Robin Haefs, Projections Designer
Ines Kramer, Michael Lieb, Stephanie Rass, Set Designers
Archie Campbell-Baldwin, Junior Draughtsman
Benjamin Palmer, Model Maker
Bernhard Henrich, Set Decorator

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calendar



January 1

New Year's Day
Guild Offices Closed

January 17 @ 7 PM
Special Friday Figure Drawing
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January 20

Martin Luther King Day
Guild Offices Closed

January 25 – Gates open @ 11 AM
IATSE/MPTF Day at the Races
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February 17

Presidents' Day
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Above, left and center: In Cuba, images of Che, Fidel and the Revolution are ubiquitous, from murals to statues and ornaments on government and civic buildings. Below, left and right: Soviet tractors remain the most dependable work engine on the roads and in the fields. Every street in La Habana Vieja, Havana's ancient colonial quarter and its soul, transports the curious traveler back to another time and place.

RECUERDOS DE CUBA

by Tomás Walsh, *El Diseñador de Producción*

In October, I was invited to lead a master class in Production Design in Havana, Cuba, at the Escuela Internacional de Cine y Televisión in San Antonio de los Baños. It is located forty-five minutes outside of Havana and situated in the middle of fields of corn, banana and citrus. In the past it has hosted such illustrious filmmakers as George Lucas and Steven Spielberg so I felt honored to be included in such esteemed company. By Cuban standards, the campus is a very privileged place: a weathered tropical version of the Barbizon school, filled with the sounds of exotic birds and Soviet vintage tractors chugging along in the early morning

and twilight hours. The sky was filled with shapely cumulus clouds, and the smell of salt, compost and trash fires wafted in on a very humid tropical breeze. I felt a little like I had been transported into the great novel, *One Hundred Years of Solitude*.

Cuba, and Havana in particular, are quite unique. The city is a five-hundred-year-old world cultural heritage site. It was the staging point for the discovery of the Americas and pillage by the conquistadors. It has also been the target of all manner of assaults, and exploitation by pirates of every nationality and flag, including our stars and stripes. Fifty years of experimentation with its unique form of utopian socialism has eradicated class distinctions, racism and





hunger while providing free universal healthcare—I'd guess our media would call it "Fidel-Care." Free education and clean water are ubiquitous and universal employment of a sort that ensures that no one is homeless or destitute is available to all.

Of course, nothing is perfect and it seems to be time for Cuba to finally close its chapter about the Revolution and move on. When combined, both that legacy and that of the United States' senseless embargo have proven to be a disaster for Cuba's infrastructure and economy. Its current and slightly more moderate economic policies still continue to stifle individual initiative and entrepreneurialism, but through it all the people remain resilient, proud, generous and kind.

They possess big hearts and a passion for family and life that puts us to shame by comparison. And like many of us, the Cuban people continue to try to just survive from one day to the next.

Three filmmakers and screenwriters, Colombian Gabriel Garcia Márquez, Argentinean Fernando Birri and Cuban Julio Garcia Espinosa co-founded the international school in 1986 to nurture and teach the cinematic arts. The students come from all over the Spanish-speaking world as well as Africa, Asia and Europe to participate in a series of five week-long workshops in their areas of interest. The Production Design program was founded by Margarita Jusid, an Argentinean Production Designer who established

Above: Mr. Walsh with a fine group of graduate, postgraduate and professional colleagues assembled from all corners of the Spanish-speaking world. Bottom, left: La Bodeguita del Medio is the home of the Mojito and was a favorite hangout for poets, writers, artists and politicians. It was one of Hemingway's refuges when he sought this classic drink. Bottom, right: Classic American cars are still the main means of civilian transport, but missing or worn parts must be made by hand.





Above: The Plaza de la Catedral. Havana's Cathedral de San Cristóbal with its baroque façade is a national landmark and considered one of the most beautiful buildings in the Americas. Bottom, left: The patina of aged and mold-covered walls is found everywhere in Cuba. Right: Did I mention that Hemingway loved his liquor? He was an adopted son of Cuba and his memory and presence are enshrined everywhere—especially where he drank and ate.

the first-and-only formal Production Design program in the southern hemisphere at the National School of Cinematographic Experimentation and Direction in Buenos Aires. We shared a love for a good story, one with compelling characters, emotion and convection. Though very familiar with our films, none of the faculty or students are blind to the shortcomings of today's Hollywood exports, respecting our traditions for craft more than our industry's current preoccupation with commerce, technology, and gratuitous sex and violence. Margarita and her teaching associate, designer and professor Luciana Fornasari, are true pioneers and superior teachers from whom I learned much during my brief time with them.

My week-long class had seventeen students, four men and thirteen women, mostly in their mid- to late twenties, and all had different levels of technical training and life experiences. Many are already working as Production Designers, Art Directors, Illustrators, Set Designers and decorators in their home countries, either in film, theater, television, commercials, exhibition, fashion, graphics, fine art or all of the above. They came from Chile, Uruguay, Colombia, Peru, Mexico, Venezuela, French-Nicaragua, Cuba and Spain to participate in a series of mini-courses dealing with the art and science of Production Design. Each week featured different combinations of guest

professors, who focused on a particular facet of our profession and its workflow. My classes focused on improving their quick concept and visualization skills.

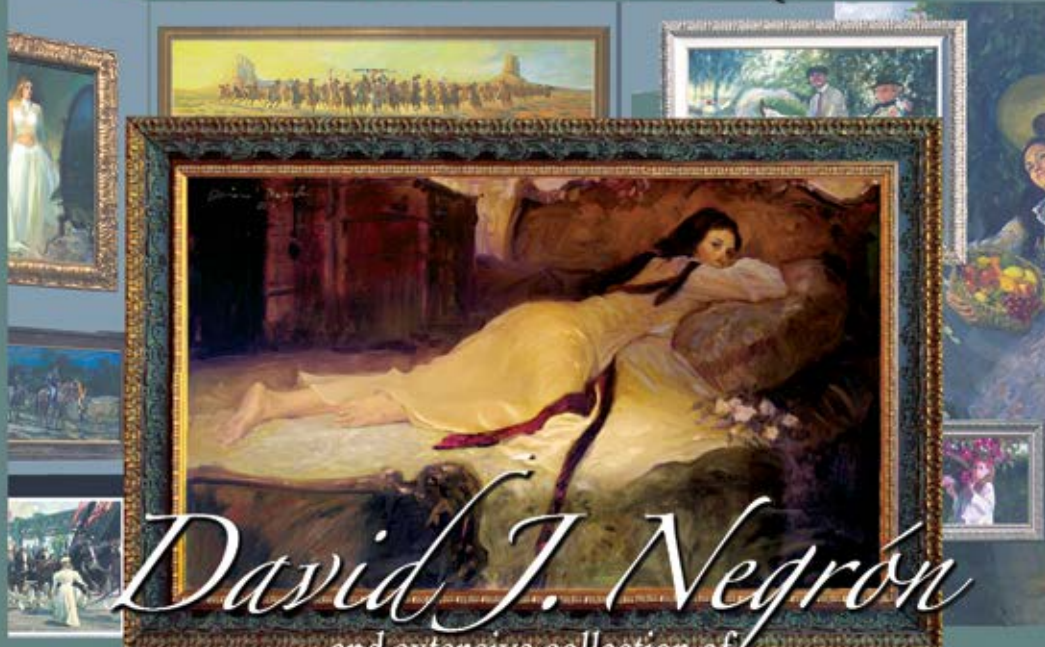
It remains a great irony that so many engaged in this most visual of mediums have difficulties visualizing or succinctly communicating what the story and its characters' journey is or how to identify and visualize its emotional potential.

I had my students observe and then de-construct *Citizen Kane*. Using Kane's story devices, they then created their own stories based on events and characters from their home countries. Because I had to work through an interpreter, we focused on nurturing their visual literacy skills and ability to communicate the story's potential with an emphasis on conceiving and presenting their pitch and concepts with speed and flexibility in a public forum.

We got off to an excellent start and they each selected and developed very original story concepts. We then hit a big technological pothole. In Cuba there remains a huge deficit in the resources and technologies that we in the U.S. shamelessly take for granted. Wi-Fi and wireless infrastructure is spotty and very slow. Paper products of every kind are in short supply. Expendable supplies, whether tape, paint or scissors, are not easy to find. The school's library lacked any useful reference books about art, architecture, history, photography or any periodical



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Above, left: Graffiti on all surfaces at the college is encouraged, whether by students, professors or guests. Right: To visit Cuba is to experience a timeline of almost every movement in architecture practiced over the past 600 years, including this beaux-arts wedding cake. Bottom, left: The main drive leading to La Escuela Internacional de Cine y Televisión in San Antonio de los Baños. Right: The entry of a private residence in Havana evokes another age, perhaps more cultured and genteel, and comfortably time-worn.

publications...and remember that we were located in the center of a cornfield. Yet despite these many challenges, the students persevered, overcoming their limitations with great esprit de corps, ingenuity and humor.

Though technology is now central to how we develop and communicate our concepts and workflow, it can never be a substitute for resourcefulness. Technology remains subservient to our human ability to be creative, discerning and flexible when faced with diversity. The personal laptop, along with cellphones, are now ubiquitous tools even in the Third World. Despite excruciatingly slow and over-extended Internet connections, regular brownouts and a media library full of films but few reference books or magazines, the students somehow succeeded far beyond all expectations. Using film clips, image captures, images from their personal resources, shards of Web imagery downloaded in the middle of the night and original artwork to create their presentations, they reminded me that infinite resources and time are never a match for being committed, smart and scrappy.

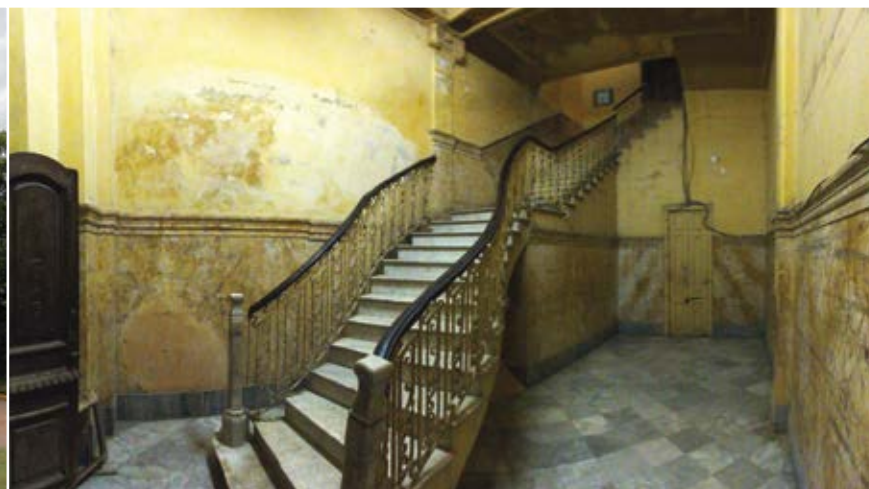
In the evenings we screened films as case study examples for their projects, and always with Spanish subtitles as they hate the dubbed stuff. All of my offerings reinforced the legacy of excellent design

solutions that supported the characters' journey and story. In addition, I shared content from the ADG's Archives, which is one of our community's goldmines and legacies, collected from over fifteen years of Film Society programs.

On the final day, each student made a ten-minute pitch presentation of their stories and concepts using the materials that they had collected and organized on their laptops. Some were brilliant; others were exceptional, and all excelled. And as is often the case, my passion and love for what we do as designers was renewed by the infectious enthusiasm of those who came from all over the globe to learn more about our craft. Designer Harold Michelson would be pleased to know that there are many other young and aspiring artist-designers in the world who innately share in our ability to look at nothing and see everything, all the possibilities and potential for the future of the work and our profession.

As to traveling to Cuba, like India, it is impossible to shoot a bad photo there. The magic of this timeless place and the infectious spirit of its people was a source of endless fascination and renewal for me. To those with the capacity and interest to journey to this isle of Mojitos, with its music, rich colors and that "noble rot" we all love, do so and may it be soon!

Adios, compañeros. **ADG**



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milestones



LISA MARIE DEVLIN **1953 – 2013**

from the San Francisco Chronicle

Scenic Artist, ADG member and past Assistant Business Representative in the Bay Area, Lisa Devlin died November 16 in Oakland, California. Lisa was raised in San Francisco, attended Mercy High School and studied at San Francisco State, Emerson College in Boston, and graduated from the University of Vermont. She received her master's degree in theater arts from the University of South Carolina. Lisa worked on theater productions in Connecticut and Maine before returning to San Francisco to work at the Opera shop, the Ballet, and on various movies including *Mrs. Doubtfire*, *James and the Giant Peach* and *Made in America*. In all of these locations she made deep, lasting friendships. Lisa was known to her many friends as mischievous, fun-loving, loyal and caring. She was devoted to her dog Zander, and was vitally interested in environmental concerns. Lisa was wonderfully cared for by her relatives and friends from near and far; Paula especially was constantly beside her during her final weeks, and Lisa was never alone.

Lisa was the beloved daughter of the late Frank Devlin and Elizabeth Barbara Devlin and sister of Diana Heafey (Tom) and Frank Devlin (Nancy). Lisa was a fond aunt to her four nephews, Michael (Nancy), William (Julie-Anne), Brian (Jennifer) Heafey, Tad Devlin (Miranda), and niece, Leslie Devlin. She will be remembered as an affectionate grandaunt by her four grandnephews, Matthew, William, Luke and John Heafey, and six grandnieces, Madeleine and Charlotte Heafey, Tatiana Kaeo, Chloe Devlin, and Rebecca and Rachel Agpaoa.



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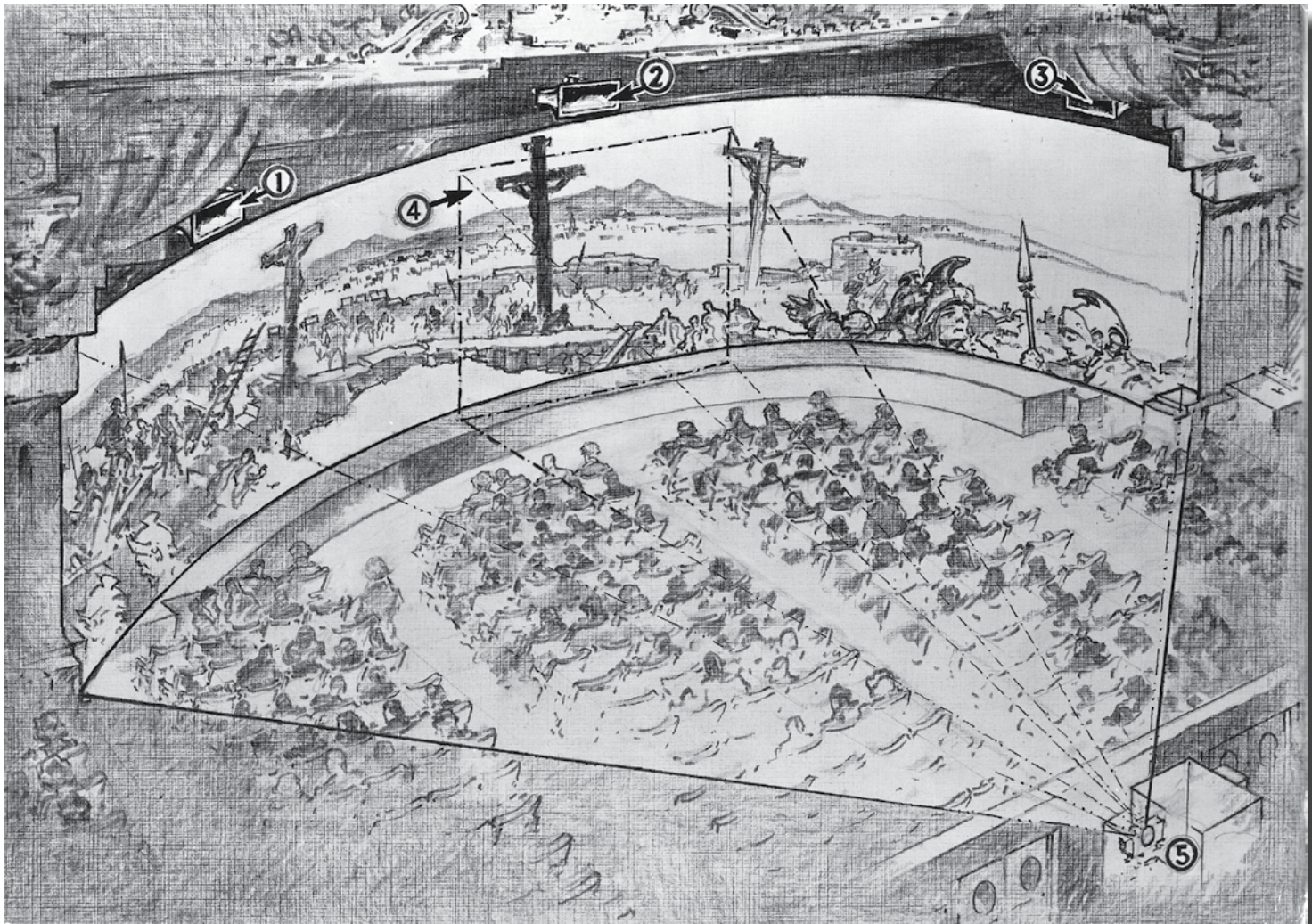
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Drawing courtesy of the Margaret Herrick Library, A.M.P.A.S.®

This production sketch was drawn by an unidentified Illustrator in the Art Department at 20th Century Fox in 1953 to explain to the crew and studio executives how the anamorphic images being filmed for *THE ROBE* would be projected in a motion picture theater using the new process called CinemaScope.

Advertised as “the modern miracle you see without glasses,” a dig at 3D, the other new process of the day, *THE ROBE* became the first film released in the widescreen CinemaScope process. The small images at right show a frame from the film with its squeezed anamorphic image, and another image showing the frame uncompressed with a special projector lens.

At Academy Award® time, George W. Davis and Lyle Wheeler took home golden statues for Art Direction, while the studio’s special effects department received a special Oscar for inventing the CinemaScope process. The film opened at the Roxy in New York and quickly earned \$17.5 million, becoming the highest grossing Fox film up to that time. The next year a sequel was released, *DEMETRIUS AND THE GLADIATORS* (1954), making *THE ROBE* the only Biblical epic with a sequel.



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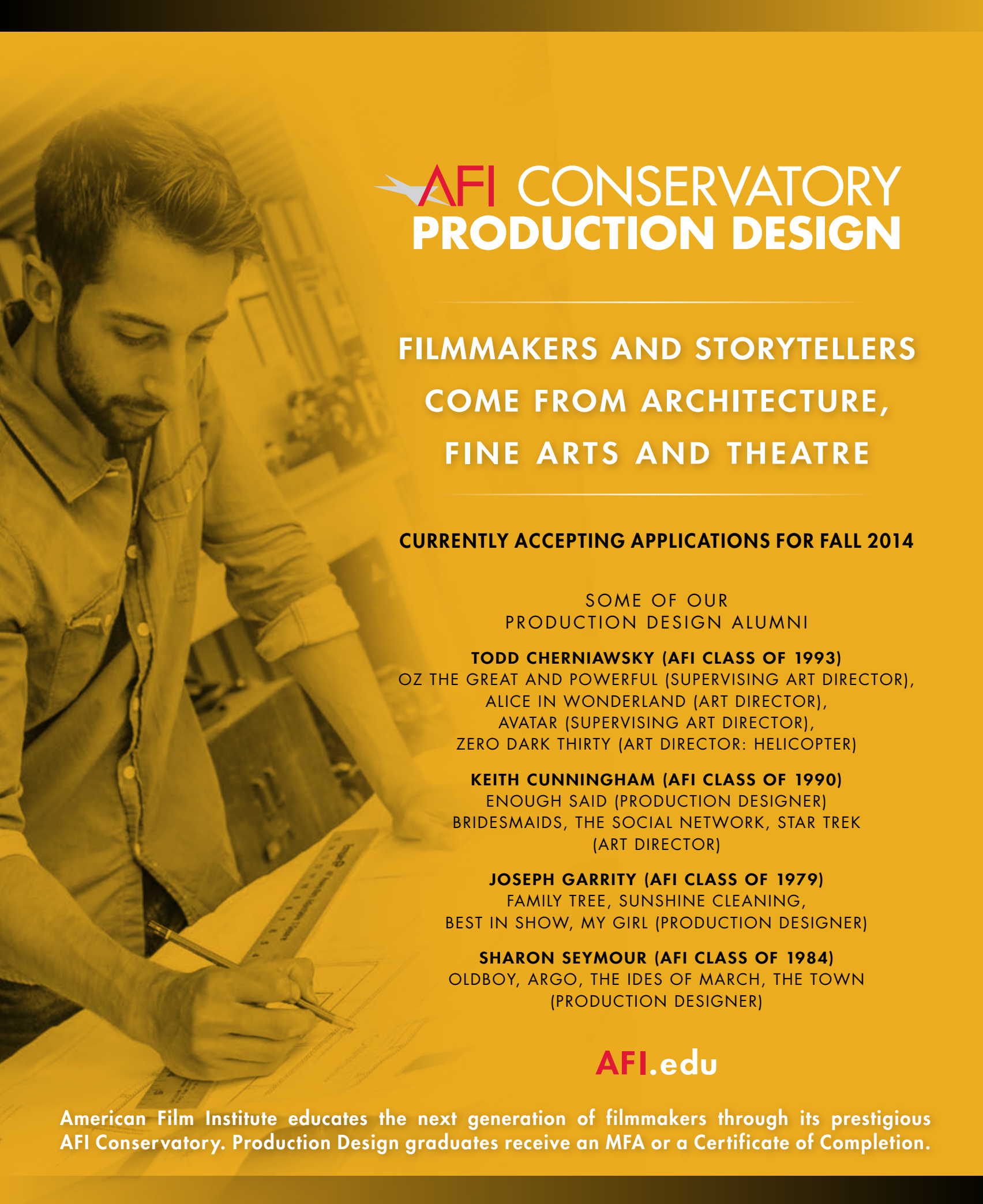
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KEITH CUNNINGHAM (AFI CLASS OF 1990)

ENOUGH SAID (PRODUCTION DESIGNER)
BRIDESMAIDS, THE SOCIAL NETWORK, STAR TREK
(ART DIRECTOR)

JOSEPH GARRITY (AFI CLASS OF 1979)

FAMILY TREE, SUNSHINE CLEANING,
BEST IN SHOW, MY GIRL (PRODUCTION DESIGNER)

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