PERSPECTIVE

THE JOURNAL OF THE ART DIRECTORS GUILD

US $8.00

MARCH – APRIL 2014

Warner Bros. Pictures

would like to thank the

Art Directors Guild

and congratulate our nominees
for Excellence in Production Design

Period Film

The Great Gatsby

Production Designer: Catherine Martin
Set Decorator: Beverly Dunn

Fantasy Film

Gravity

Production Designer: Andy Nicholson
Set Decorator: Rosie Goodwin

Fantasy Film

The Hobbit: The Desolation Of Smaug

Production Designer: Dan Hennah
Set Decorator: Ra Vincent, Simon Bright

Contemporary Film

Her

Production Designer: K.K. Barrett
Set Decorator: Gene Serdena

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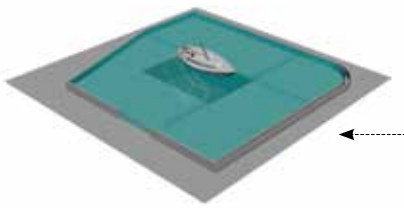

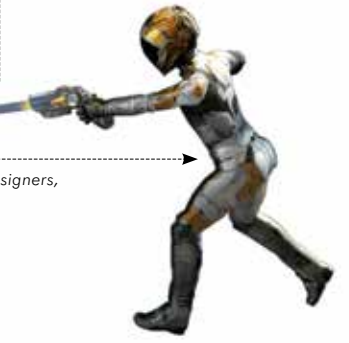

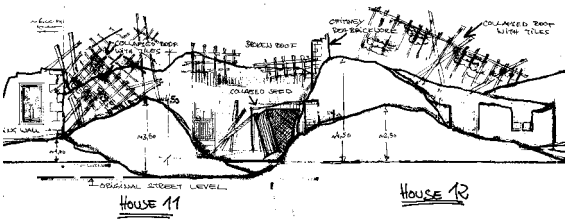

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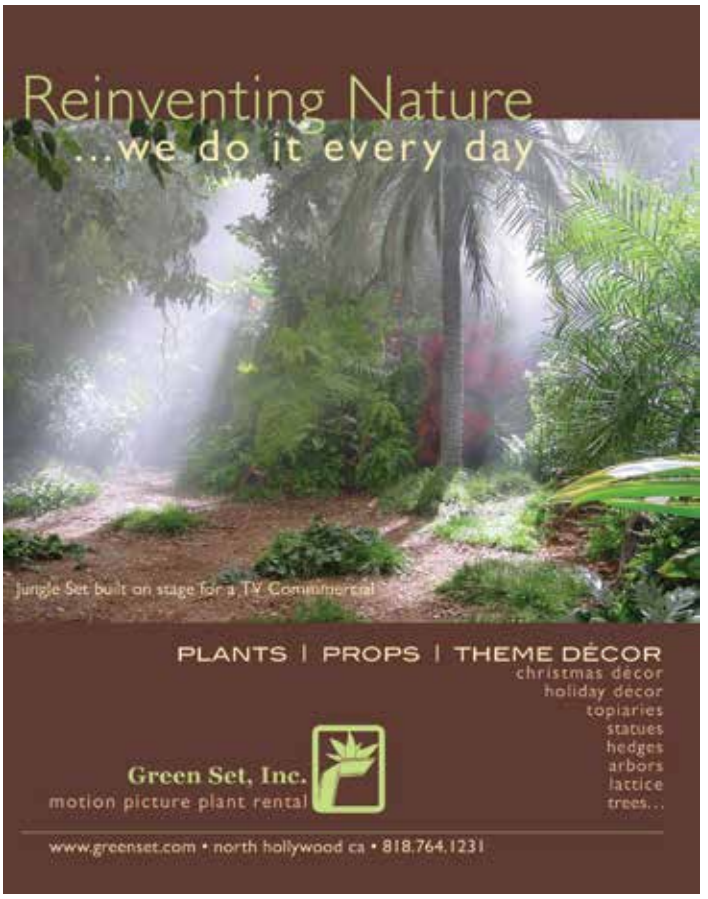
ON THE COVER:
A 2D digital concept illustration of the exterior of the Formic Cathedral by Senior Concept Artist David Vyle Levy for *Ender's Game*—Production Design by Sean Haworth and Ben Procter. The film contrasts the mystically beautiful organic structures of the ant-like aliens known as Formics with the brutalist architecture of human culture in the future. The full drawing can be seen on page 45.



PERSPECTIVE

THE JOURNAL OF THE ART DIRECTORS GUILD

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5 ACADEMY AWARD® NOMINATIONS
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THE NEW YORK OBSERVER TIME OUT NEW YORK ROLLING STONE NEW YORK DAILY NEWS

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IN TOUCH THE MIAMI HERALD

THE HOUSTON CHRONICLE CALGARY HERALD

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OTTAWA CITIZEN EDMONTON SUN OTTAWA SUN MIAMI.COM

"THE BEST AMERICAN FILM OF 2013."
San Francisco Chronicle

THE WOLF OF WALL STREET

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CHICAGO SUN-TIMES
RICHARD ROEPER

"THE BEST PICTURE OF THE YEAR.

'AMERICAN HUSTLE' IS A WORK OF ART. IT'S A FLOWING TRIBUTE TO THE LOVE OF MOVIES THEMSELVES."

THE NEW YORKER
DAVID DENBY

editorial

IT'S NOT ABOUT PRODUCTION DESIGNERS

by Michael Baugh, Editor

Making motion pictures and television, like most of the performing arts, is a highly collaborative undertaking. No one person makes a film, in spite of what *Cahiers du Cinéma* magazine and their auteur theory would have you believe. Many different people, organized into a dozen or more departments, must all work together to achieve a coherent product and tell a compelling story. The broadest, often the most diverse and encompassing of these departments is where we all work: the Art Department. The Production Designer is the public face of the Art Department, standing at the director's side, giving interviews for "*The making of...*" videos, and writing articles like the five feature film chronicles in this issue of PERSPECTIVE. However visible that Production Designer may be, other artists help craft the look of each film or television project at all stages of production. Look through the pages of this issue, and see the outstanding work of many of these other designers.

Concept Design

Artists who begin visualizing the story early in preproduction, sometimes before a screenplay is even written, whether called Concept Artists or Illustrators or Concept Designers, are an important part of the Art Department, evolving the ultimate look of a project. These pages feature the work of Robert Simons and David Levy, Julian Caldow and Ivan Weightman, and the finished sets owe much of their dramatic power to the work of these and other artists.

Previsualization

The finest designs can be wasted if they are not carefully coordinated with a director's point of view. Whether previsualizing the narrative is done with complex animatics or traditional pencil and pen storyboards, the artists who combine the physical environment with the camera's point of view are critical to the look of a movie.

Design Documentation

The Production Designer's sketches can't easily be brought to life without sensitive and careful translation into working drawings and study models, both digital and physical. This PERSPECTIVE showcases work by Set Designers Carl Sprague and Hector Rivera, and by Art Director Anna Müller; and finished sets whose construction documents were originally drawn by Jim Wallis, Scott Baker, Cosmas Demetriou, Ben Edelberg, Sarah Forrest, Tom Frohling, Amy Heinz, Noelle King, Mike Meyers, Anshuman Prasad, Patrick Sullivan, Brian A. Waits, and other talented artists.

Execution

Admire in these pages the work of Graphic Designers Zach Fannin and Josue Palos, along with that of Set Decorators Peter Lando, Rosie Goodwin and Alice Baker among others. Wonderful designs and drawings only get you halfway there. The execution of the designs, giving birth to the life-sized environments, is just as important.

Coordination

This is not to say that Production Design is limited to supervising the work of other artists. Four of this issue's articles also feature sketches, concept art and working drawings executed personally by the Production Designer. It takes a village of people working together, and sharing ideas to bring a story to life, to give its dramatic truth a visual reality as well.

"BEST PICTURE OF THE YEAR."

Los Angeles Times KENNETH TURAN

"IT'S A TRIUMPH OF FILM CRAFT,"

DESERVING of all the plaudits that come its way.

The Daily Telegraph DAVID GRITTEN

6 ACADEMY AWARD® NOMINATIONS INCLUDING BEST PICTURE

9 BAFTA NOMINATIONS INCLUDING BEST FILM

BEST DIRECTOR PAUL GREENGRASS | BEST ACTOR TOM HANKS | BEST SUPPORTING ACTOR BARKHAD ABDI

PRODUCERS GUILD OF AMERICA NOMINEE BEST PICTURE

DIRECTORS GUILD OF AMERICA NOMINEE BEST DIRECTOR PAUL GREENGRASS

WRITERS GUILD OF AMERICA NOMINEE BEST ADAPTED SCREENPLAY BILLY RAY

THE AMERICAN SOCIETY OF CINEMATOGRAPHERS NOMINEE BEST CINEMATOGRAPHY BARRY ACKROYD, BSC

ACE EDDIE AWARD NOMINEE BEST EDITED FEATURE FILM DRAMATIC CHRISTOPHER ROUSE, A.C.E.

FOR YOUR CONSIDERATION

ART DIRECTORS GUILD NOMINEE BEST PRODUCTION DESIGNER CONTEMPORARY FILM PAUL KIRBY

CAPTAIN PHILLIPS

SonyPictures.com/Awards

COLUMBIA PICTURES

contributors

SIMON ELLIOTT was nominated in 2006 for a Primetime Emmy and a BAFTA Award for his Production Design for the television miniseries *Bleak House*. In 2005, he was nominated for a BAFTA television Award for his work on the miniseries *North & South,* the BBC adaptation of Elizabeth Gaskell's novel. His feature film credits include *Brick Lane*, adapted from Monica Ali's novel by Abi Morgan; *Burke and Hare*, directed by John Landis; *Nanny McPhee's Big Bang,* starring Emma Thompson and Colin Firth, Phyllida Lloyd's *The Iron Lady*, starring Meryl Streep, Neil Jordan's *Byzantium*, and Dan Mazer's *I Give It a Year*.

JOHN GOLDSMITH was born in Boston, raised in New York City and Philadelphia, studied architecture at Columbia and Harvard, and trained at Frank Gehry & Associates before planting both feet firmly in the world of motion picture design. He was first drawn into this world after attending a lecture by Anton Furst, who had just won an Academy Award® for designing *Batman;* he was captivated by the evocative imagery Mr. Furst presented of wholly imagined worlds. Mr. Goldsmith's trajectory was launched with *Super Mario Bros.*, his first experience working in an Art Department. He has since worked on such projects as *John Adams*, *No Country for Old Men*, *The Last Samurai*, and *Natural Born Killers*, alongside filmmakers who were instrumental in his development as a designer. In between projects, he maintains an fine-art practice and lives in Santa Monica with his architect wife.

SEAN HAWORTH is the son of Oscar®-winning Production Designer Edward "Ted" Haworth. Born in Los Angeles, he was raised in France until moving back to Los Angeles when he was 16 to finish school. Mr. Haworth grew up in the Art Department, interning there every day throughout high school. A slow apprenticeship, first as a junior draftsman, under the tutelage of set designers and mentors Peter Kelly and Jacques Valin, later as an Assistant Art Director under Dean Tavoularis and Angelo Graham. After working for Tom Duffield and Bo Welch, his break came when Production Designer Rick Heinrichs and Supervising Art Director John Dexter promoted him to Art Director on Tim Burton's *Planet of the Apes*. After a decade as an Art Director on projects such as *Transformers 1* and *2*, *Avatar* and *TRON: Legacy*, Mr. Haworth got his first Production Design opportunity on the prequel to the seminal horror/science fiction classic *The Thing* at Universal Pictures.

ANDY NICHOLSON studied architecture in Brighton, England, and worked in London and Toronto. In the UK, he volunteered at the National Film and Television School in Beaconsfield, working on a variety of projects. Commercials and promos followed which led to a job with Eugenio Zanetti as a junior draftsman on the Academy Award–winning *Restoration*. Over the following years, Mr. Nicholson worked his way up through the Art Department earning his first Art Direction credit for Rick Heinrichs on *Sleepy Hollow*, and followed that with *Spy Game* and *Troy* before working with Alex McDowell on Tim Burton's *Charlie and the Chocolate Factory* and—with a promotion to Supervising Art Director—Anthony Minghella's *Breaking and Entering*. Collaborations as a Supervising Art Director with Jon Hutman on *The Holiday*, Peter Wenham on *The Bourne Ultimatum*, Robert Stromberg on *Alice in Wonderland* and Rich Heinrichs on *The Wolfman*, *Frankenweenie* and *Captain America* followed.

Raised in New York City in an advertising family, **BEN PROCTER** was exposed to many forms of visual creativity. After exploring architecture, industrial and graphic design, he realized his true passion was to create fantastical places and things for the movies. In 2000, Mr. Procter and his fiancée Ilana Sparrow moved to Los Angeles to pursue his film dream. Mr. Procter started as a visual effects and Previs Artist, including some 3D matte painting. Exposure to film Art Departments cemented his new goal: to become a concept illustrator. Given his first chance by Alex McDowell on *The Terminal*, Mr. Procter went on to draw concept art for the *Transformers* series and *Prometheus*. On *TRON: Legacy* and *Avatar*, he moved up to visual effects and concept Art Direction, and in 2011 landed his first Production Design role, co-designing *Ender's Game* with his close friend and frequent collaborator, Sean Haworth. Ben lives in Hollywood with his wife and five-year-old son Griffin.

ADAM STOCKHAUSEN grew up in Milwaukee and studied set design for theater at Marquette University and the Yale School of Drama. He worked in regional theater and opera, holding every job from electrician to scenic painter, before starting to work in film. That switch came when he met Production Designer Mark Friedberg, for whom he started drafting and then became an Art Director, spending nearly four years working together. He was Mr. Friedberg's Art Director on *The Darjeeling Limited* and *Synecdoche, New York*. Mr. Stockhausen switched back to design with Wes Craven on *My Soul to Take* and *Scream 4* before heading to Rhode Island with Wes Anderson on *Moonrise Kingdom* and then to Germany for *The Grand Budapest Hotel*. He's currently back home in Brooklyn wrapping up filming on Noah Baumbach's *While We're Young*.

FOR YOUR CONSIDERATION

ART DIRECTORS GUILD NOMINEE
FOR EXCELLENCE IN PRODUCTION DESIGN FOR A FEATURE FILM (FANTASY FILM)

BEST PRODUCTION DESIGNER **PHILIP IVEY**

ELYSIUM

MRC

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from the president

FAIRNESS HAS NOTHING TO DO WITH IT

by Mimi Gramatky, Art Directors Guild President

As nominations now progress toward red carpets and trophy winners, I encourage all who have been nominated to celebrate: relish the moment, appreciate your press, savor your kudos, enjoy the parties and do not get too caught up in who takes home the bauble at the end of the evening. Recognize that entertainment awards were created to celebrate the industry and its members and peers and to build buzz for itself. Let's face it, our world loves to treat art like a sports event, declaring a winner which brings with it a narrative of drama and excitement, an emotional investment, if you will; however, can you really quantify best in art? In my mind, the concept of winning and losing in art is ludicrous. Works of art could never compete against each other like sports teams, so the concept of best becomes abstract and subjective.

I'd say whether or not you think the nomination and voting process is fair remains a personal opinion. Although committees from all institutions which bestow awards in Hollywood spend hours trying to perfect their methods, awards continue to be voted on by the body of members, each voting subjectively for art they deem worthy of the award, effectively forming a consensus which collectively establishes a winner. Does this winner discredit what you think is best? Of course not. Even if the commentators and pundits disagree with you about the favorite, please remember this is their opinion which does not overrule yours. The power of art is that it allows each of us our own experience and relationship to art, which is entirely personal and subjective. Awards are not about one piece of art defeating another.

Also remember, entertainment in Hollywood is an industry. Awards are created by the industry for the industry. Every industry would love to have a Super Bowl. Early on, the motion picture industry was clever enough to recognize the value of such an event toward self-promotion. Audience members, myself included, see movies based on their nominations. Don't you find yourself wanting to catch up on those nominated movies which you have yet to see? Certainly the millions studios invest in award campaigning has little to do with boasting and self-praise. It is more about an investment in their own picture because winning generates millions more for them. What a brilliant way of assuring a self-perpetuating cycle but it has little to do with art.

Hollywood voters are deeply influenced by politics and campaigning around nominations. Many times awards are granted to those who have been nominated multiple times without a win despite the perceived quality of their nomination in the current year, or awards are granted to an older artist who has been overlooked for one reason or another in past decades because he or she deserves recognition. Voting can be influenced by a massive campaign which, oftentimes, can leave brilliant little indie films in the dust. Or, it can be influenced by how well liked the artist is—yes, some voting is a popularity contest. In all of these cases, fairness has little to do with winning.

Bottom line, there are so many factors at play in Hollywood voting. When it should be just about the art, there are other components that are a very significant part of why certain artists are granted the privilege of taking home an esteemed bauble. Being deserving, often, has very little to do with winning.

Bravo to all of our nominees! Bask in your glory. Whether or not you take home the trophy, you all deserve it.

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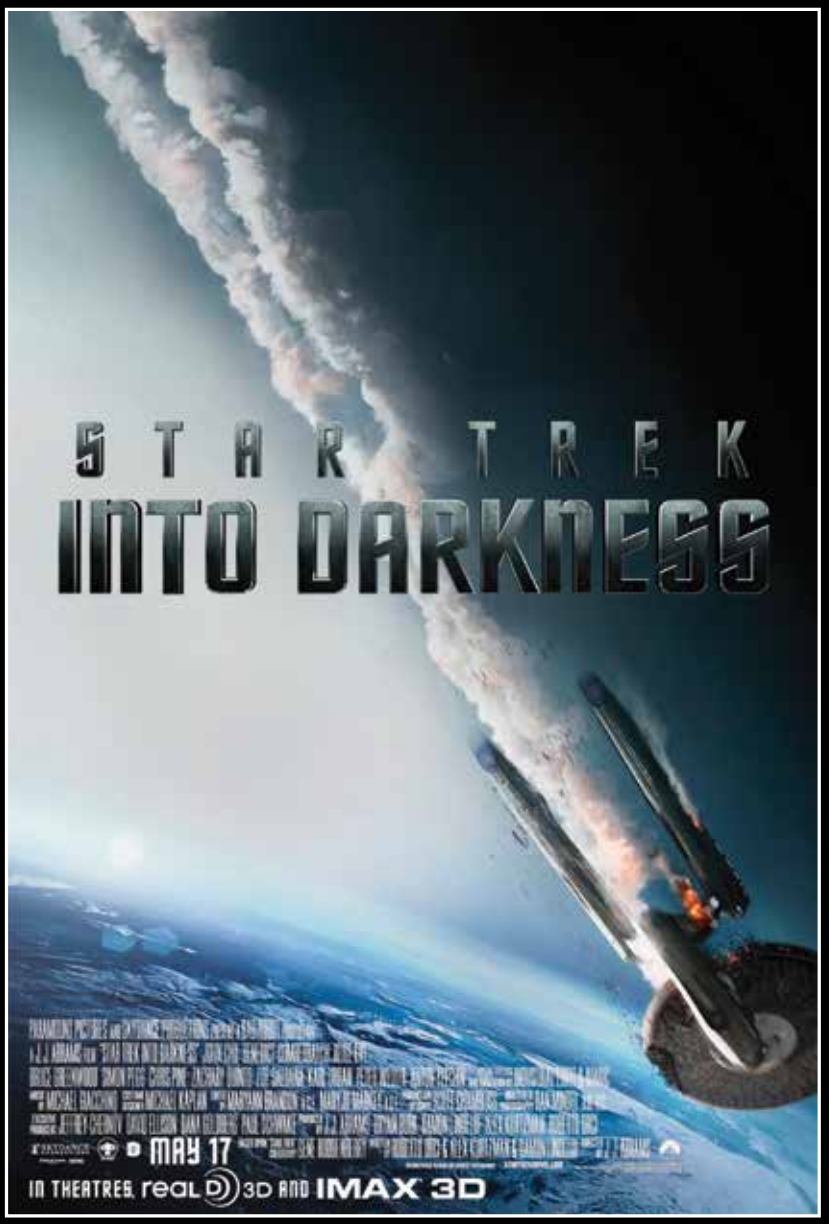
PARAMOUNT PICTURES CONGRATULATES SCOTT CHAMBLISS ON HIS EXCELLENCE IN PRODUCTION DESIGN NOMINATION FROM THE ART DIRECTORS GUILD



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Above: Martin Scorsese can occasionally be spotted in his own films, here an appropiate role in HUGO. Below: A matte painting by the artists at ILM for GANGS OF NEW YORK. Both films were designed by Dante Ferretti.

MARTIN SCORSESE—2014 CINEMATIC IMAGERY AWARD

by Raf Lydon and Dave Blass, ADG Awards Producers

At the Art Directors Guild's annual Awards Banquet at the Beverly Hilton Hotel in Beverly Hills, director Martin Scorsese, one of the most influential directors in the history of filmmaking, will be presented with the ADG's Outstanding Contribution to Cinematic Imagery Award. His most current project, *The Wolf of Wall Street,* has been nominated for an ADG Award for Contemporary Feature Film. His other films include *Mean Streets, Taxi Driver, Raging Bull, The Last Temptation of Christ, Goodfellas, Gangs of New York, The Aviator, The Departed,* and *Hugo.*

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Rick Carter will receive the Lifetime Achievement Award for his brilliant career. This year's Hall of Fame inductees include Robert Clatworthy, Harper Goff and J. Michael Riva, and the program will feature film clips and tributes to them all. Additionally, six awards will be presented for 2013 television programs, and three more for separate genres of feature films. A new category has been added this year: Short-Format Live Action.

Call Blue Room Events to order your tickets: **310 491 1401**, or purchase them online at **www.formstack.com/forms/blueroom-adg2013**. It is not too late.

Above: A few of Martin Scorsese's highly visual films (designed by Dante Ferretti and Bob Shaw), counterclockwise from top right: THE AGE OF INNOCENCE, SHUTTER ISLAND, THE WOLF OF WALL STREET, THE AVIATOR, and his stunning Dolce & Gabbana commercial STREET OF DREAMS.

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HOUSE ON FIRE: IT'S ABOUT JOBS (PART II)

by Scott Roth, Executive Director

In 1997, there were 47,669 production days in and around Los Angeles. In 2013, that dropped to just 25,534. Almost every large movie in 2012 was filmed outside California. Television shows from Homeland to American Horror Story are based in North Carolina and New Orleans, according to Film LA and the MPAA.

While 85% of the nation's television episodes were filmed in Los Angeles just a few years ago, today that figure has fallen to the low forties. Feature film production in California has dropped dramatically in recent years. The majority of one-hour episodic television shows are no longer shot in California, for decades the center of American television production. Because of these film and television productions leaving the state in recent years, California has lost tens of thousands of well-paying jobs, and California small businesses that work on these productions have lost hundreds of millions of dollars.

In response to these trends, the California Film and Television Production Incentive initiated a program in 2009 to provide a 20%–25% credit to eligible film, cable and limited television productions that meet specific criteria, with an annual combined allocation of $100 million. About forty five productions a year receive these credits and the program is due to expire in 2016.

From all indications this program is working, but it's not come close yet to reversing the above trends, which have been propelled in no small part by the muscular incentives other states and countries have dangled in front of studios and production companies. As a for instance, New Zealand just raised its credit from 15% to 25%, and New York State continues to spend $420 million each year to lure productions. As I said, California offers just $100 million.

On behalf of the more than 90% of ADG members who live and work in California, what's being done to staunch this tide? Well, the Guild is part of a coalition of all the West Coast IATSE locals—the Entertainment Union Coalition—which is itself a part of the California Film and Television Alliance, comprised of unions above and below the line, talent agents, producers, the MPAA and others. This coalition is working around the clock to pass, this year, significantly enhanced incentives in California so it may compete with New York and other jurisdictions for the work which has migrated outside of its borders.

What can you do to help us achieve this goal? Here is what you can do:

- Send a letter to your State Assembly member and Senator supporting Competitive Tax Incentives in California.
- Ask your family, friends and co-workers to send letters of support.
- Approach vendors and small business owners asking that they endorse this campaign.
- Speak to community and faith-based groups that you are involved with to ask that they endorse the campaign.
- Participate in a delegation to visit your State Assembly member or Senator.
- Attend public events in support of the campaign.
- Share a compelling story with legislators about how your family and you have been affected by the lack of work in Los Angeles.

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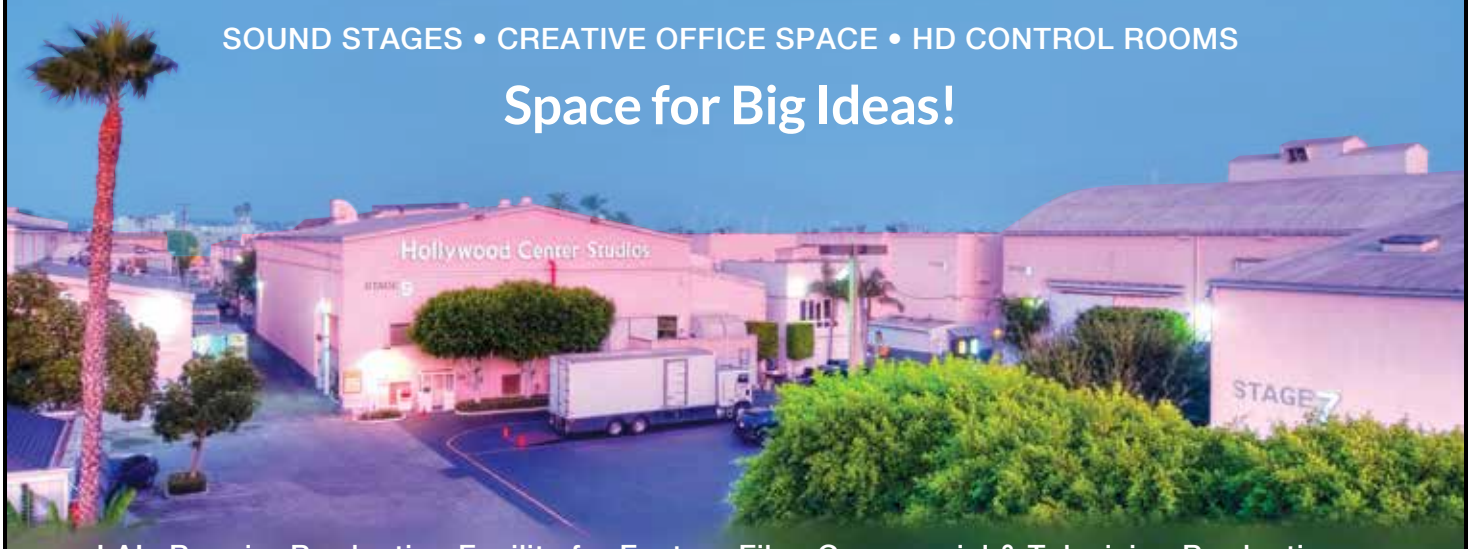

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WORK SAFELY. IT'S ONLY A MOVIE.

by John Moffitt, Associate Executive Director

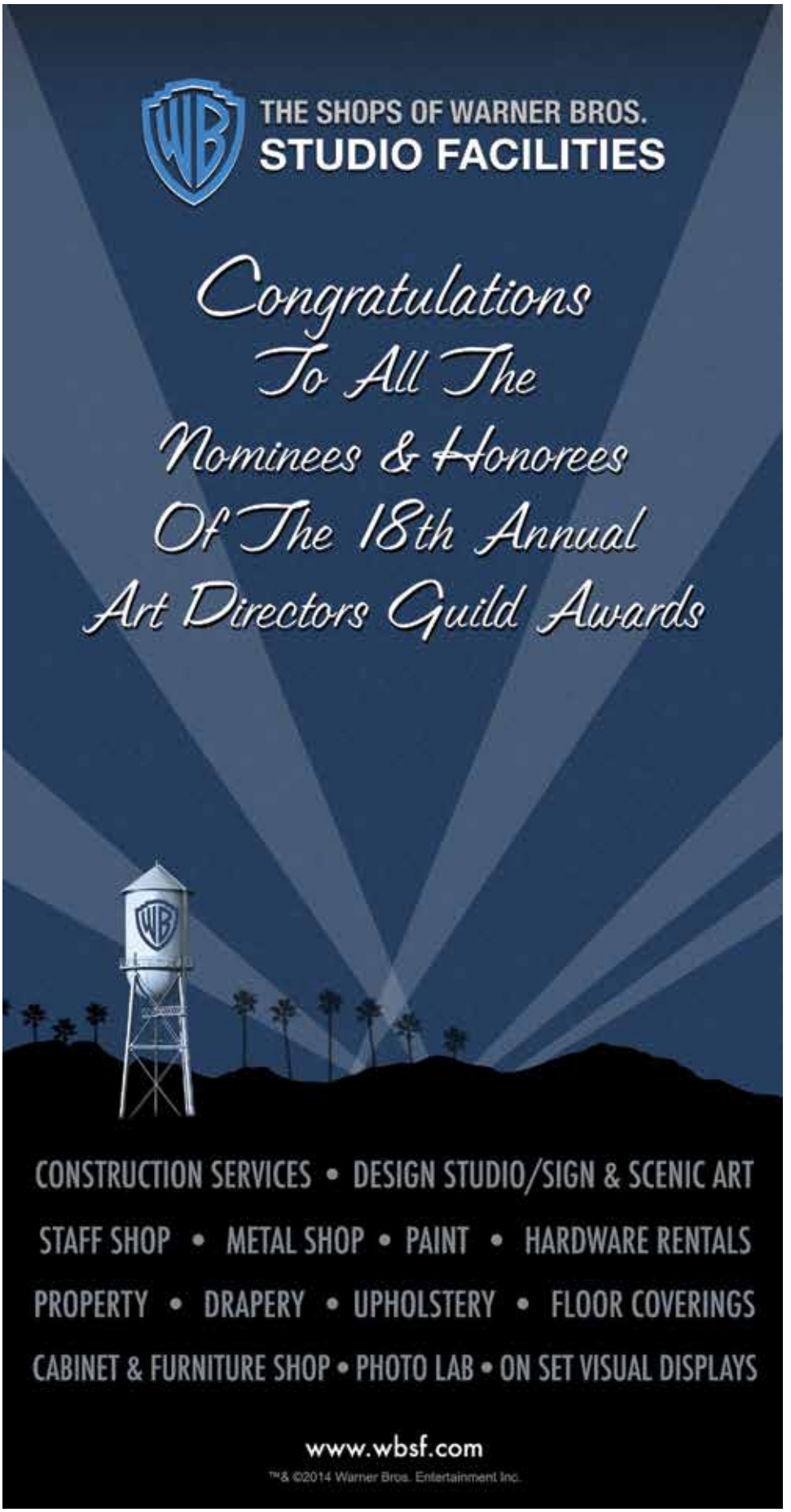
At last summer's 67th Quadrennial Convention in Boston, IATSE President Matt Loeb introduced and described to the gathered officers and delegates his Four Pillars of Success concept: Leadership, Skills and Safety, Activism and Communication. Although each of the four pillars equally shares the load for building and sustaining a strong union structure, the second pillar, skills and safety, captured the minds of many of those in attendance. 97% of the 296 attending locals participated in a training survey to measure the status of skills and safety training currently provided for or by the locals, and I'm pleased to report that the Art Directors Guild measures up in providing skills training for its members, as outlined here in the last issue of PERSPECTIVE. As President Loeb explained, working safely to ensure your health and well-being as well as that of your co-workers goes hand in hand with improving workplace skills to boost your earning potential.

Members working under the Basic Agreement already enjoy employer-funded safety training through mandatory participation in the Safety Pass program implemented through Contract Services. The majority of Set Designer, Illustrator, Graphic Artist and Art Director members spend most of their day working in an office, the Art Department, implementing the visual design process, or onstage generally supervising construction and decoration. Although some might say that paper cuts are the most prevalent occupational hazard in an Art Department, for those who work in these settings today, comprehensive general and environmental safety courses as well as some craft specific training are required to furnish the safest possible working conditions in the industry.

Consideration of occupational safety practices in the workplace doesn't end when you walk out of the Contract Services classroom or the Art Department. Rigorous observance of safety regulations and practices is a must for the employer and employee alike. Under the Basic Agreement's Safety provision, failure to comply with safety regulations and practices could lead to disciplinary action or even discharge. However, no one will be disciplined for refusing to work on a job if exposed to "a clear and present danger to life and limb." The Agreement also provides for a Labor Management Safety Committee to meet once a month. Industry-wide safety matters are referred to the Committee and it is responsible for recommending, researching, writing and distributing Safety Bulletins and Safety Awareness Sheets. To review this important safety information, please visit **www.csatf.org** under Safety Training and Awareness Services Provided by CSATTF.

The Guild's Art Director members should remain particularly aware of safety matters, not only for their own protection, but for the well-being of the craftspeople they supervise who often engage in activities that require the use of appropriate safety devices and practices to alleviate dangers inherent in their jobs. It's important that our members apply this awareness when we work in areas outside of the West Coast where Guild members report some local crew members are still playing catch-up to receive necessary safety training, or state OSHA regulations concerning the entertainment industry are not understood or enforced as rigorously as in California.

Thanks to President Loeb's second pillar most, if not all, technicians, artists and craftspeople throughout the IATSE–dominated North American entertainment industry, can soon receive standardized and comprehensive skills and safety training through programs funded by employer contributions and initiated by the union.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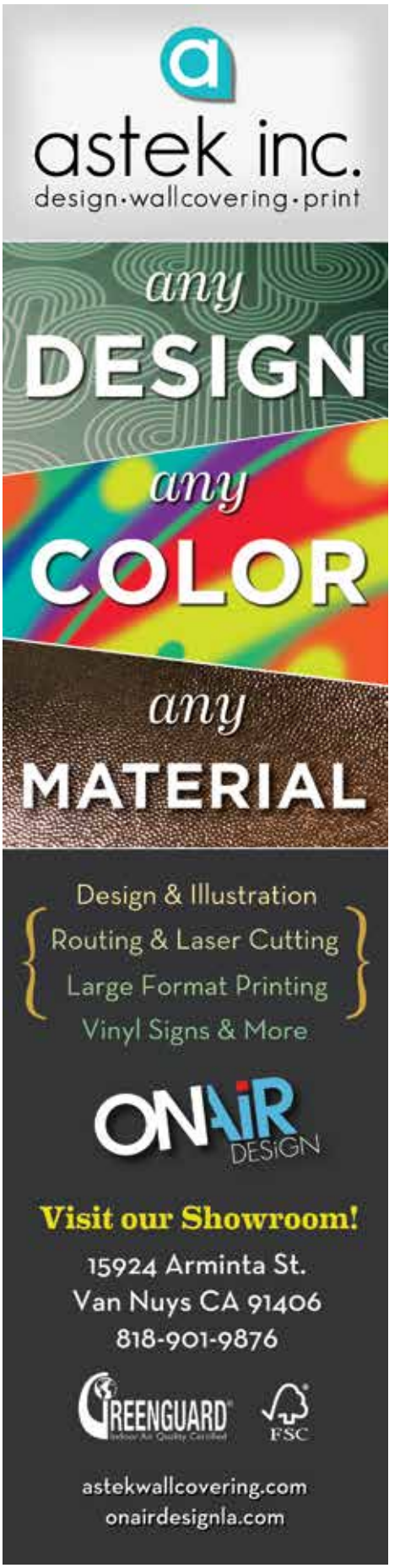
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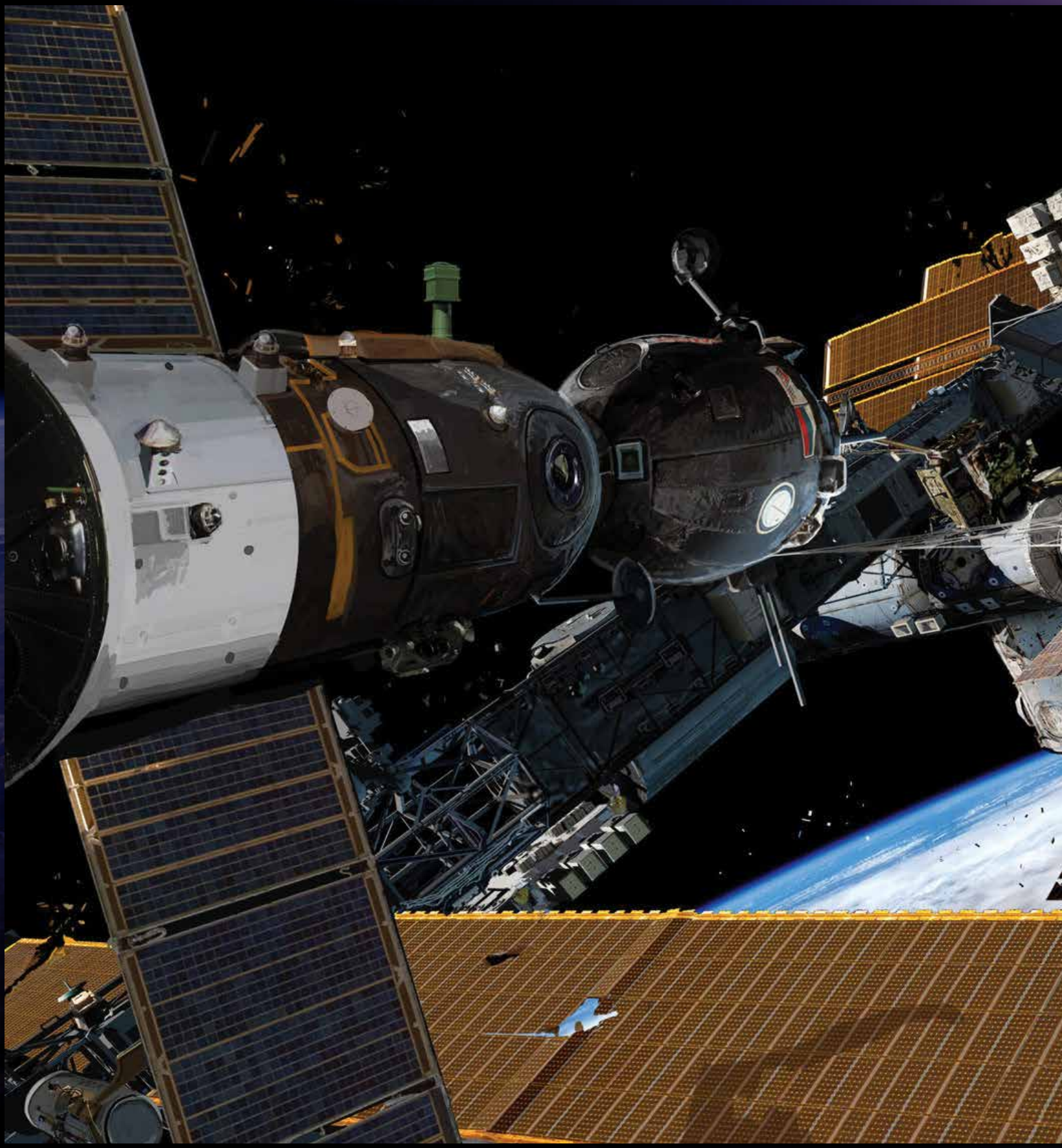

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Nothing Is Real

by Andy Nicholson, Production Designer

"You know, in the end, the technology thing…I mean it worries me a little bit when people are talking about which are the real sets, which are not…This is a movie, nothing is real… everything is fake. And everything is created by the same group of people, just with different tools."

–Alfonso Cuarón

Previous pages: A Photoshop® keyframe image by Concept Artist Julian Caldow of Ryan (Sandra Bullock) in the Soyuz, tangled in the deployed parachute. This page, above: A screen capture of Ryan and Kowalski (George Clooney) held by a thread and slipping away from the ISS. With the exception of Ms. Bullock, this is an entirely CG environment. Opposite page, top: Two screen captures of (left) Kowalski's POV of Ryan and the ISS as he drifts away, and (right) Ryan servicing the Hubble. Supervising Modeler Pierre Bohanna's team manufactured a complete physical version of the computer card array and replicas of real teathers so that their physical properties could be taken into account by the animators and coders at Framestore. Ryan's diagnostic's computer (page 48) is visible top left. With the exception of Ms. Bullock's face these are entirely CG environments. Center: Concept Artist Andrew Williamson's Photoshop keyframe sketch of Ryan and Kowalski's POV as they approach Shariff's body, still tethered to a section of the Shuttle.

I first met Alfonso Cuarón in a café on a Monday morning near his home in London. I'd received a script midday Saturday. *Gravity* was to be set almost entirely in low-Earth orbit and in zero G. It was unlike any scenario I had read before. From a conversation with producer David Heyman I knew that many of the sets were out of necessity to be virtual. It was an immense challenge to re-create all of this and would involve huge logistical, technical and creative innovations.

Before the meeting, I had gathered a selection of stills from various NASA websites and what excited me were the details, the economy of the engineering and crucially, the clarity of the images. The thirty-minute meeting turned into two hours and Alfonso asked me one very important question: "Do you think it can be done?"

The CG imagery had to be photorealistic and merge with the physical sets seamlessly. The design aesthetic, so obvious in the detailing, was crucial for the film. To bring everything together, continuous communication between all departments would be critical.

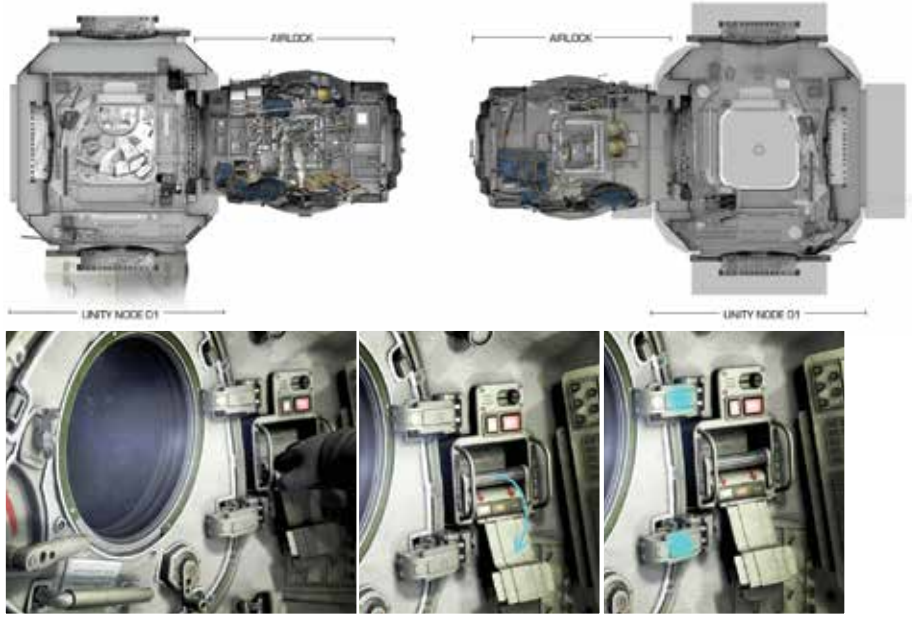
The collaborative and collective genius of visual effects supervisor Tim Webber and his team at Framestore and cinematographer Emmanuel "Chivo" Lubezki cannot be overstated and are well documented elsewhere. I will focus here on the Art Department's design process and production pipeline.

Alfonso's vision, the world the story was set in and the physics of that world, would drive the need for creative innovation throughout. We are all used to interfacing with visual effects artists when extending physical sets, generating background plates or working with action sequences. *Gravity* was to be completely different because entire sets, complete with dressing, were to be fabricated only in the computer. In addition, the camera would often be less than three feet from everything

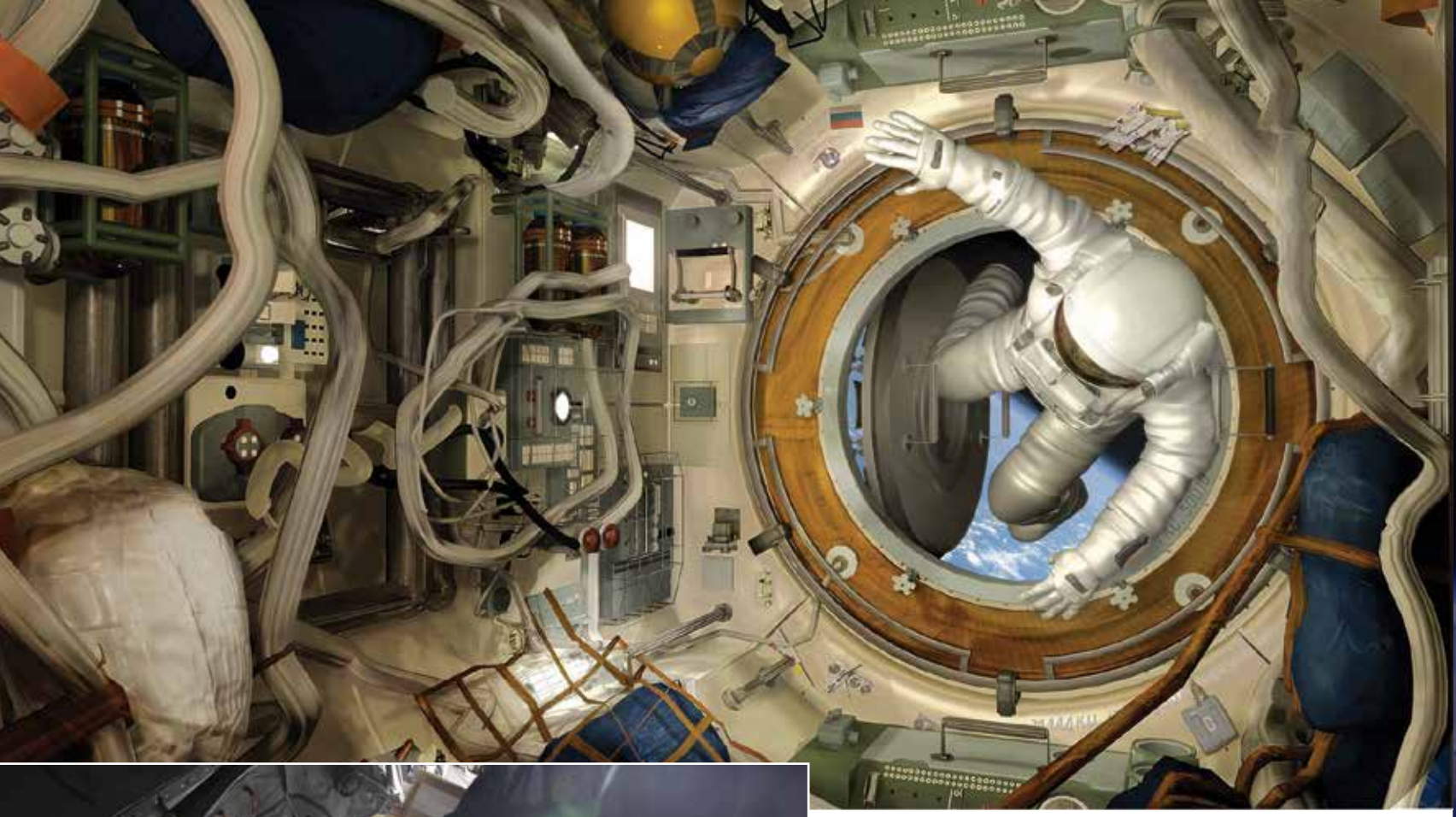
so we would need to pay exact attention to detail throughout. Consequently, the production processes and workflows used on *Gravity* were unique and involved every department.

My job as *Gravity*'s Production Designer was similar to that involving most period movies set in a specific environment. However, everything about this Art Department's structure, pipeline and output would need to be tailor-made for the different forms of information that would be disseminated, as so much Art Department output would be relayed exclusively to visual effects artists. Everything (including the props) was either designed from scratch or based on exhaustive research and adapted to suit the mise-en-scène.

Pictorial and physical research was sourced from technical libraries, the space industry and NASA's own myriad public domain data. Websites like **Space.com** and **nasaspaceflight.com** were an important source of technical manuals and videos that helped inform zero G animation, etc. When it was appropriate to purchase physical items and



Above: Concept Designer Ivan Weightman drew these cross-section renderings through the ISS airlock using Cinema 4D and Photoshop. 3D Concept Designer Jamie Martin used Cinema 4D, Photoshop, and Illustrator® to create procedural explanations of the hatch emergency release lever in the Soyuz as reference for previs animators, model makers and Ms. Bullock's welcome package.



space memorabilia, even eBay became a resource. From research, and then in conversation with Alfonso, rough, spatially accurate interiors and exteriors were designed and modeled in the Art Department in Cinema 4D. FBX files were then sent to Framestore who were working predominantly in Maya® so that Alfonso could then work on them with animators. Framestore would then send back notes and models complete with camera paths which I used to update and augment as required. This process would repeat until the sets were refined to a point that we could begin to build detailed concepts in the Art Department. Once these were complete and approved by Alfonso, they could be handed off to set decorator Rosie Goodwin; then Chivo could tackle the somewhat abstract task of prelighting the scenes for the physical shoot. One huge advantage of receiving camera path data from Framestore was that Alfonso could sit with any of the set design and set dressing modelers, adjusting parameters and even details on the fly, then work with Framestore's previs animators on the same set as soon as the model had updated on their server.

The degree to which every set would be physically or virtually built was assessed. The extent of either was determined by the complexity of the shot (camera movement, performance capture, lighting

and level of detail) and relative cost. Every scene in the movie had some sort of CG shot list, even if just background subtleties or a couple of floating objects. All CG sections of the movie needed to be prelighted before the shoot and performance capture. The Previs/Animation/Art Department loop was key to achieving all of that.

A unique byproduct of this design process was the ability to engage in an often frame-by-frame study of everything that would be on screen in the final assembly. The interiors in the International Space Station (ISS) and Tiangong, the Chinese space station, are restricted spaces. Surfaces would often be close to a slow-moving camera, so each material and item of dressing was carefully considered before being used. Even in space, there is wear and tear; the ISS has been continually occupied for almost thirteen years and is a continual work in progress. There are sections both inside and out that show their age so I incorporated that degree of texture in the design and passed that information on to the texture artists at Framestore. In 3D, the tremendous amount of layered detail has an essential cumulative effect on the viewing experience.

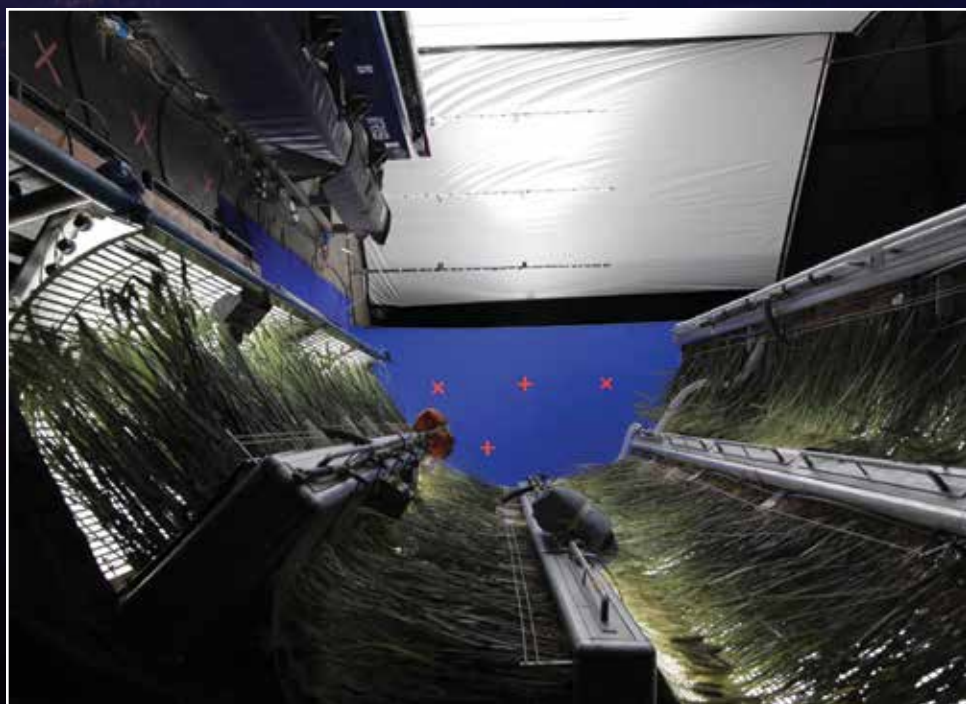
Each of the hundreds of props, from large hand tools to the manuals and cutlery, were painstakingly researched or designed and then computer-modeled, generating a library of props that could then be used to digitally dress the sets using the previsualized shots. It was important to show that the ISS is occupied by people of different nationalities and tell their stories, so care was spent deciding who they could have been and adding suitable layers of dressing.

"I worked so hard with Rosie Goodwin because we knew the elements that we placed in the set would talk about the people in space, would reveal something about them. And I'm referring to the stuff that is floating, as well as everything that is in or on the walls of the space station.?? All of that had to be perfectly set decorated and art directed-because we wanted to convey their history or their personality."

–Alfonso Cuarón

Rosie had a very particular challenge. Her job began traditionally with detailed dressing studies made for each interior that were presented as a combination of physical props and photographs. These involved character, nationality and back-story. However fleetingly, we knew everything would be seen. Once a prop list had been designed for each sequence, the physical props were hired/purchased/manufactured as required and handed to Framestore for turntable photogrammetry. Working with her own modelers, Rosie dressed the same 3D set models that were used in the existing previs animations, complete with camera paths with low-poly 3D props. We were even able to add basic placeholder animation to some floating props if required. Alfonso could then study the dressing in a shot-related context and make refinements. As with the set design pipeline, this process would repeat until signed off by Alfonso.

The physical sets fell into two areas: standard photorealistic and proxy. Supervising Art Director Mark Scruton had his work cut out. Complete physical sets were built for the Soyuz and Chinese Shenzhou capsules by supervising modeler Pierre Bohanna



Opposite page, top: A set design and dressing concept illustration of the ISS airlock drawn by Ivan Weightman in Cinema 4D and Photoshop. It was made for approvals before 3D dressing could commence. Center: A set still of the Soyuz capsule showing two of the four articulated panels open and one of the three seats dropped out to facilitate a shot. Bottom: A screen capture as Ryan exits the airlock and heads towards the Zarya and Zvezda capsules. This is an entirely CG environment: the interior ISS sets and all its props were designed, chosen, dressed and incorporated into the previs before they could be handed to Chivo for prelight. This page, above: A set concept for the interior of the Tiangiong tunnel of wheat, by Props Conceptual Artist Ryhs Pugh, done in Maya and Photoshop. Below: A set still photograph of the tunnel of wheat, built as a physical set. Half of the tunnel was mounted on a shaking gimbal and the two halves were matched with motion control cinematography.

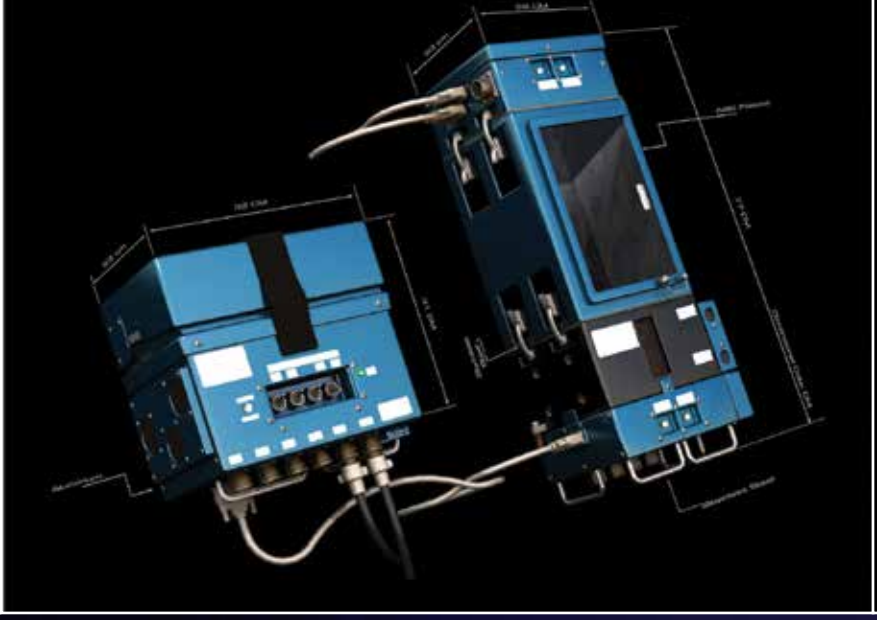
Both pages contain a series of prop design sheets which accompanied the 3D assets that were issued to Framestore. Right: Ryhs Pugh's Maya and Photoshop rendering of Ryan's diagnostic computer, used during the extra-vehicular activity to service the Hubble telescope. The design was based on a NASA/Canadarm IR camera control interface. Below, left: Ivan Weightman's Cinema 4D, Photoshop, and Illustrator drawing of Ryan's Russian power tool which she uses to un-bolt the deployed parachute that is caught on the ISS. Below, right: Mr. Pugh's Maya and Photoshop drawing of Ryan's Flashlight, its design based on an existing NASA EVA tool. Opposite page, top: Two more of Mr. Pugh's Maya and Photoshop drawings: (left) electrical boxes and miniature greenhouse for the ISS Columbus lab module, based on real ISS equipment; and (right) the attitude control panel for the ISS Zvezda module, based on real ISS equipment. Bottom: Multiple artists worked on this Photoshop script-specific button sequence guide which was taken from a motion-capture session, issued to the previs artists, and supplied in Ms. Bullock's welcome pack.

and his team. We found enough reference material to do a pretty faithful reproduction of the real Soyuz capsule (the side hatch being an intentional departure), including the computer console, screen interface and commands. Not one component of either capsule was available off the shelf—Pierre Bohanna's team would custom make everything. Both capsules were carefully adapted from reality and built with wild segments to accommodate long, continuous shots. There were four sections of the Soyuz set on individual tracks. As the scene progressed, each piece would be moved out of the way to let the camera travel past. Then, on cue, each section would be pushed back as the camera tracked the other way. It was a challenge because there were long takes, with a lot of camera movement in very a small space. The Soyuz computer console, the most intricate part of the set, had to be a mobile 3D jigsaw. For some shots, there were up to sixteen people quietly pushing pieces of the capsule in and out to camera, a physical-mechanical ballet.

Both capsules featured sequences that involved Ryan Stone, Sandra Bullock's character, interfacing with complicated command and control systems on camera (which she was very adept at memorizing) and we were fortunate to get expert firsthand guidance. NASA astronaut Andy Thomas provided instruction on several key procedures with the Soyuz computer interface. Andy was also a huge help identifying many of the internal features of the Soyuz. I managed to source the code from a Russian website for a Soyuz flight simulator program which was adapted to inform the on-screen user interface.

Physical sections of the ISS and Chinese space stations, partial modules above the Soyuz, and a half section of the Chinese wheat field were also built. Proxy sets were built of the interior of the ISS, Tiangong and sections of the Shuttle. These proxy sets were dimensionally exact sections that would be re-created in CG further in the pipeline, but were required on stage to enable precise location of cast and action in a 3D space. All proxy pieces were coloured correctly for light bounce; this could be simple paint finishes or a full-size printed interior (the ISS corridors, for example) depending on the local environment being created.

The space industry uses many unique materials that have unusual textures and material properties. Our target was verisimilitude and it was important that the texture artists, lighting artists and coders at Framestore have as much information and the best possible reference.

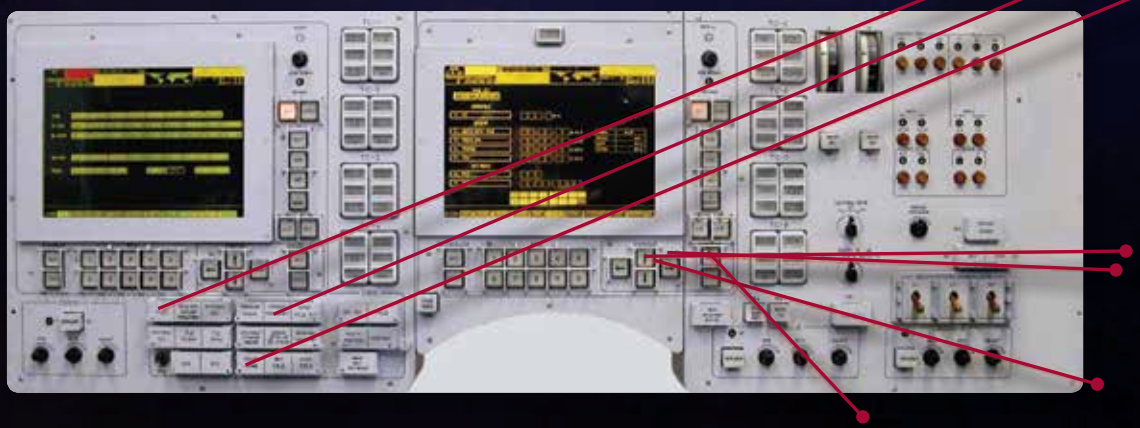


I assembled and annotated a 25GB archive of images detailing every finish that would be needed. Physical samples were also informative, so we manufactured or purchased physical sample pieces of our spacecraft, interior and exterior, ranging in size from the complete circuit board drawer assembly on the Hubble to intricate pieces of solar panels.

In addition to set and prop design, the Art Department produced key frame destruction studies and reference concept art for several sequences in the movie, or for anything story-specific that could not be sourced traditionally. Concept Artists Andrew Williamson and Julian Caldow produced many breathtaking photorealistic illustrations that needed to describe physics accurately for sequences like the destruction of the ISS and the damage to the Shuttle. Another Concept Artist, Chris Baker, worked in ZBrush® and Photoshop® with costume designer Jany Temime to develop the redesigned NASA and Russian EVA suits to a point where physical and virtual manufacture could begin.

We are all aware of the destructive disconnect that can occur when—for whatever reason—the design department and the visual effects pipeline do not synchronize in preproduction. On *Gravity,* we all experienced the opposite. It was and is an exceptional example of just what can be realized when there is holistic and mutually supportive exchange between these vital creative departments, from the inception. This film could not have been achieved without the design/visual effects synergy, and it suggests a model for the future of these complex hybrid films.

So much about the production process on *Gravity* was unique. Some of that uniqueness gave us a space within which the film's crew as a group exercised a necessary but nonetheless spectacular level of artistry and tradecraft. The studio, producers and director all had a hand in operating and handling that space. It is a privilege to have been a part of it, and, finally, to see how powerfully it is reflected in the reactions of the film's audiences. **ADG**



12 Years a Slave

by Adam Stockhausen, Production Designer

The Steamship Orleans

The decision was made early on to make the Orleans a side-paddle coastal steamer. Steamships speak of industry and that kind of ship felt right for the journey that Solomon Northrup, a free black man from upstate New York who is abducted and sold into slavery, would make—as well as the cotton industry he was about to become a part of. The design was based on several ships, but most importantly on the Beaver, built in 1835, the first coastal steamer in the Pacific Northwest.

Set Designer Jim Wallis came aboard and detailed every inch of the Orleans in Rhino®. This was great for previsualization, communication with visual effects artists and construction. We even printed the rib sweeps, and several other details, in full scale to save layout time in the shop. Art Director David Stein drew the ship's wharf and I was very lucky to have a crack team of Scenic Artists with me including Dan Joy who hand-painted all the signs.

I looked at many different ways to site the ship, assuming at first that it would be in water and that a location wharf could be found as a base to build upon. The costs of constructing the vessel on water, as well as the difficulty of working around Mississippi River traffic, kept it on land and it eventually ended up in a parking lot behind the construction shop. There were problems even there: most of the wharf buildings were lost in a storm and had to be quickly rebuilt.

Saratoga

Re-creating 1840s' Saratoga Springs in New Orleans was a major challenge. I knew early on that the film wouldn't be able to build a gigantic street set and had to find another solution. The location managers and I scoured the garden district for houses with Northern detailing for Solomon's house, and found a block in the French Quarter to use as a base for building a commercial street. An empty alley could be used to build Parker's Store right on this main street, as if it were a practical location. This allowed large windows in the store to look out onto live traffic on the street behind. I think this geography gave a reality and grounding to the set that would have been difficult to reproduce on a stage when going inside the store.

"I looked at many different ways to site the steamship, assuming at first that it would be in the water. The costs of constructing the vessel on water, as well as the difficulty of working around Mississippi River traffic, kept it on land and it eventually ended up in a parking lot behind the construction shop."

The rest of the Saratoga work was moved to a pavilion in New Orleans' sixteen-acre Audubon Park. Audubon reminded me of Congress Park in Saratoga—a formal and beautiful park space where a replica of one of Saratoga's natural spring pavilions could be built. The Library of Congress has a wonderful collection of stereoscope images from Saratoga that were very helpful in seeing life and detail around the springs during this period. The pavilion was a great way to give scope to the New York sequences without complicated visual

Opposite page, top: The exterior of the Epps plantation house, shot on location at the 1846 Felicity Plantation in Vacherie, LA. The slave quarters were added built. Bottom images, left to right: Four views of the outbuildings at the Ford plantation filmed at Magnolia Plantation in Schriever, LA, southwest of New Orleans. Built in 1858, Magnolia stands in for the home of William Ford, who originally purchased Solomon Northup at a slave auction in New Orleans. Outbuildings constructed on the plantation included the timber mill, slave living quarters, and the weaving house being built by Solomon.

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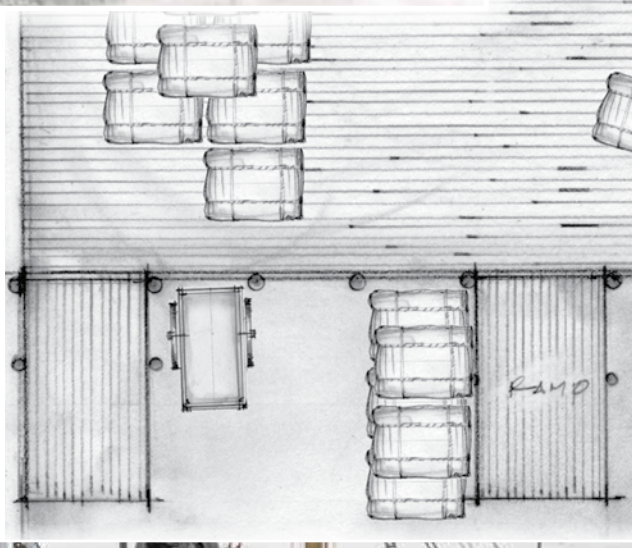

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Background drawing: A preliminary pencil sketch by Mr. Stockhausen of the plan for the exterior of the New Orleans wharf. Below: Set Designer Carl Sprague drew this sketch of the interior of the steamship's boiler room in pencil and then added color washes with Photoshop®.

Opposite page, top to bottom: Another pencil and Photoshop sketch by Mr. Sprague, this time of the wharf set looking down its length to the (non-existent) river. A set still of the finished steamship, tied up to the wharf, with bluescreen panels in place for set extensions. Another set still, this time across the deck of the ship toward the warehouse façades. Set decorator Alice Baker faced a number of challenges dressing the wharf from the limited local New Orleans sources.

effects, and to tie in the specifics of Saratoga as a leisure destination of the time, reminding the audience of the happiness and freedom in Solomon's life before he's abducted.

"The cotton itself was a particular challenge. It doesn't grow as far south as New Orleans, and the film wasn't shooting during harvest season even if it did. Eventually, hibiscus bushes became the base for the thousands of constructed cotton plants, and greensman Rob Joy, with his team, hand-tied cotton bolls onto every single plant."

Plantations & Cotton

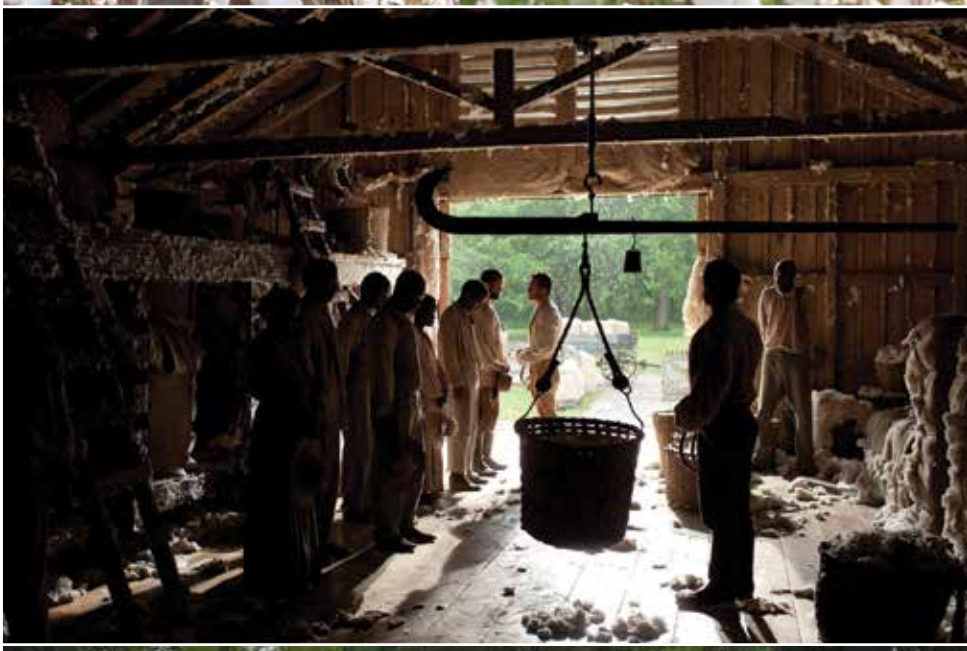
Director Steve McQueen, cinematographer Sean Bobbitt and I spent a long time scouting all of the still-standing plantations near New Orleans, looking for the right combination of

Left: The park in Saratoga, NY, filmed at New Orleans' Audobon Park, as visualized by Carl Sprague in pencil with a Photoshop color wash. The spring pavilion was based on extensive early 19th century research. Opposite page, bottom: Mr. Sprague's pencil and Photoshop sketch for the interior of Parker's store, paired with a production still of the finished set. Below: A block in the New Orleans French Quarter was used as the underlying structure on which to build the Saratoga street and the interior/exterior of Parker's store. These are two Carl Sprague sketches of the construction, and a production photograph of the finished set showing Parker's store on right side, both its façade and interior built into an empty alleyway on the location street.

landscape and architecture for each of the stages of Solomon's journey. Ford's plantation, Northrup's first home after he is abducted and sold into slavery, is comparatively lush and warm compared to the bleak and hard world he ends up in at the cotton plantation of the violent and vicious Edwin Epps. Outbuildings and gardens were built at each plantation to emphasize these contrasts, from the rose-arbored garden for Ford's sermon to the pigpen right behind Epps' great house. The goal was that both plantations feel like real working farms, and that they surround us with a true period-appropriate 360° world. A great deal of the shooting was responsive to rehearsals with the actors rather than storyboarded, so it was critical that the Sean Bobbitt's camera be able to look in any direction.

The cotton itself was a particular challenge. It doesn't grow as far south as New Orleans, and the film wasn't shooting during harvest season even if it did. We consulted with botanists from LSU and tested different plants as a base, settling eventually on hibiscus bushes as the base for the thousands of constructed cotton plants. Greensman Rob Joy,

Top: A hybrid sketch of the construction of a gazebo structure at the exterior of the Epps plantation, a composite of a location photograph and pencil sketches by both Mr. Sprague and Mr. Stockhausen. Above: A production still of the construction scene, and a set still of the finished gazebo.



with his team, hand-tied cotton bolls onto every single plant.

Set Dressing and Props

In New Orleans there are no prop shops full of authentic 1840s' goods. Set decorator Alice Baker and leadman Michael Martin looked under every rock—in antique shops, attics, museums, and barns—and gradually assembled a wonderful collection of pieces. This gave every prop or piece of furniture a story. Solomon's writing desk, for example, came from the collection of a historic home that we scouted but ended up not shooting. Many of the tools Solomon uses around the plantations are original items from the period, and come from the back corners of barns all around southern Louisiana. In fact, on a research trip to the Mystic Seaport Museum in Connecticut to study historic ship details, I saw a set of shackles on the floor of their blacksmith's workroom. It turns out they had several, all made by hand exactly as they were one hundred and fifty years ago, and the museum was willing to loan them out for the filming. **ADG**

Adam Stockhausen, Production Designer
David Stein, Art Director
Matthew Gatlin, Walter Schneider, Carl Sprague, Jim Wallis, Set Designers
Alice Baker, Set Decorator

Above: Three production photographs of Epps' plantation cotton farming, including workers in the field shot at Felicity Plantation, and the gin house which was built into an existing barn at Destrehan plantation on the Mississippi near Nine-mile Point. The bale stuffing racks, scale, cotton press, etc., were added to the barn.

YOU'RE NEVER READY.
YOU GO WHEN YOU'RE READY ENOUGH.

by Sean Haworth and Ben Procter, Production Designers, and A. Todd Holland, Supervising Art Director

Ender's Game, based upon the book of the same name, is set in the not-too-distant future, after mankind has barely survived an alien attack on Earth. After uniting and rebuilding, the survivors create the International Fleet (IF), a space-faring military force designed to repel the expected next invasion. Its core strategy is to cull and train Earth's brightest tactical minds as the next generation of military leaders. With brilliance beyond his youth, Cadet Andrew "Ender" Wiggin finds himself struggling between his personal ethics and a merciless, primal instinct to win.

Over the years, the adaptation of *Ender's Game* for the big screen had been attempted by multiple filmmakers only to be abandoned, brought down by complications ranging from technical challenges to the complexity of the story's narrative. In 2009, however, the stalled project found new life in a unique alliance of three independent companies: OddLot Entertainment, Summit Entertainment and Digital Domain, known for visual effects but in this case, throwing its hat into the ring as a full-blown film production partner. A new script by writer/director Gavin Hood solved many of the story's inherent challenges and, along with a minute-long proof-of-concept teaser created by Digital Domain, garnered $40M in international pre-sales at Cannes. The project was put on a fast track with Gavin at the helm.

Earth

Though the film is mainly set it space, Gavin felt it imperative to help the audience understand Ender's character in the context of his home. He wanted this future Earth not to be dystopian or apocalyptic, but rather a planet where science had solved many of today's economic and environmental issues. He envisioned a green and post-oil world, a planet worth saving, even from a child's point of view. Ender's family home feels very much like a present-day home, reflecting the personality of the occupants, rather than the technology within it. The future enhancements are unobtrusive, comfortable rather than sterile, and the science aims to enrich life rather than overwhelm it. Earth is the calm before the storm.

© Summit Entertainment

Above: A design-development illustration of the battle room set created in Softimage® and Photoshop® by Production Designer Ben Procter. Inset: A screen-captured composite of the live-action plate with digital set extensions.

Top: A 2D/3D early study of the exterior of the Battle School orbiting Earth featuring at its center the zero gravity battle room, again created in Softimage and Photoshop by Production Designer Ben Procter. Above: The shuttle transport set, on stage at the NASA Michoud Assembly Facility in New Orleans. Opposite page, top: A reverse view of the main deck corridor showing the curvature of the space and the transition area for the digital set extension. Center: A set still of the shuttle arrival airlock set. Bottom: A 2D illustration of the shuttle transport launch site by Concept Illustrator Robert Simons; this frame was part of an animated sequence created by the Art Department to previsualize the launch sequence.

Battle School

In order to sculpt Earth's future military leaders in any way they see fit, the IF has created a massive, orbiting space station, a military academy in space called Battle School. Gavin wanted the mood of the station to impart the feeling of authoritative control, designed to strip away self-identity (not unlike his own experiences in the South African military). It was to be a harsh transition for Ender, from the warmth of his family home to a rigid and emotionally cold environment. Conceptually, we began with current space exploration technology and aesthetics, and then aimed to project this environment on a massive scale (the station is home to hundreds of cadets, training modules, support staff, etc.), intertwined with the potential technological advances afforded to a half a dozen decades of unbridled military spending and contact with specific alien technologies. As we were starting to flesh out concepts in Los Angeles, an unexpected opportunity presented itself. The Space Shuttle program was being mothballed and a NASA plant responsible for the final assembly of the shuttle main fuel tank opened up some assembly cells as film soundstages. As a bonus, the facility was in tax-friendly Louisiana. This stroke of luck allowed us to build our future space station in one of the real birthplaces of human space exploration. Needless to say, we were over the moon (pun intended) and the rewards were

immediate. Once the Art Department moved into the NASA facility, we were immersed into real-world space technology (our parking lot was adjacent to an old Saturn V rocket) and even though our project was not officially endorsed by the space agency, we were surrounded by engineers, fabricators, and even an astronaut, who all seemed to have read the novel, were huge fans, and eager to help us out with technical questions or suggestions.

"Director Gavin Hood wanted this future Earth not to be dystopian or apocalyptic, but rather a planet where science had solved many of today's economic and environmental issues. He envisioned a green and post-oil world, a planet worth saving, even from a child's point of view."

One Man's Trash, as They Say...
Another unexpected opportunity arose when the facility began to clear floor space for the production by retiring the old shuttle fabrication processes and decided to trash unused inventory:

shuttle program parts considered junk, unfit for resale or scrap. After some quick negotiating, a handful of us were allowed to shop for three hours amongst the shelves of hardware, spare parts, and just amazing gear that goes along with a real space program. It was sweaty, dirty work, but we felt like kids in a candy store. In the end, we scored palettes of machine-tooled parts, nuts and bolts (no need for casting when you have the real thing), and unique dressing for the sets—a real score for an independently financed film on a budget.

Army Dormitories

Each cadet army is housed in structurally identical dormitories, whose form and function is designed to strip the cadets of self-identity and build team cohesion under a single commander. The only distinctive feature between each dorm is the change of army color; an underlying theme showing there is often very little that separates friend from foe. In addition, the dormitory design utilized a modular kit of parts, mixed and matched as desired, to create a variety of functional spaces. In fact, this system was

Above: A production still of the Dragon Army dormitory. Right: A 2D concept sketch of the dormitory by Illustrator Robert Simons, painted over a 3D spatial study used to previsualize the set design and camera angles. It includes a preliminary pass at the set's signage by Graphic Designer Zach Fannin.

used throughout all of the living modules on Battle School. The standardization of these components, from structural ribs to wall sections and floor treatments, made it extremely efficient to build, flexible in terms of stage layout, and allowed the ability to recycle and re-use parts for different sets.

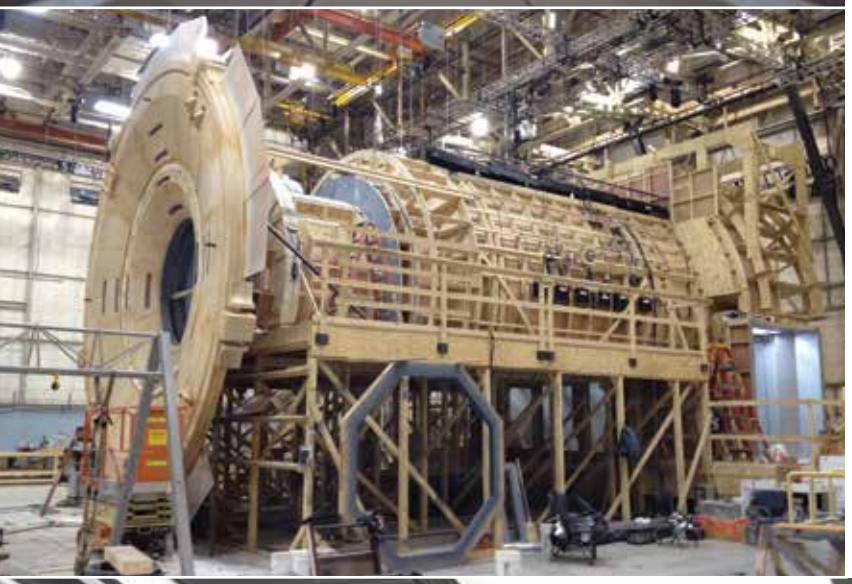
Interior Main Corridor

One of the key alien technologies borrowed for Battle School is the ability to produce localized artificial gravity. This would be used in a special part of the station but for the main living areas we decided to tip our hats to *2001*, a sci-fi classic beloved by Gavin, and put long curving hallways inside a spinning toroidal habitat which generates pseudo-gravity via centrifugal force. The Kubrick film had a budget and small enough radius which allowed the production of a complete and operating Ferris wheel-like ring set. This would never be an option for *Ender's Game*. The Battle Station's outer radius (established in an exterior 3D concept model) was 225 feet. We briefly looked at rotating a segment of hallway with a set of rollers, but when this proved impractical, we opted for a poor man's cheat: using a digital corridor model, reflecting a space station radius doubled to 550 feet, we visually observed that a person could travel seventy feet in any direction from a fixed point along the curve before it appeared obvious he was walking uphill. Thus, we built a static practical set 140 feet in length, with green screens at either end for digital extension. This allowed enough room to stage action (e.g., cadets marching in formation) and gave the visual effects artists a transition point for their digital doubles to take over, creating the illusion of them disappearing down the never ending, curved depth of the corridor.

Battle Room and Staging Area

The chief training component of the Battle School is the Battle Room, where cadets compete against each other in non-lethal, but very physical, zero gravity war games. Unlike the book's description of a giant windowless, metal cube, Gavin wanted the audience to experience the freedom of floating, unrestricted by gravity, gazing down at our blue planet from outer space. Thus, the box became a giant, geodesic glass sphere, offering a sweeping view of the Earth. Attached to this arena is a staging area where the cadet armies gather, still in artificial gravity (this time generated by alien-derived technology in the floor panels), before

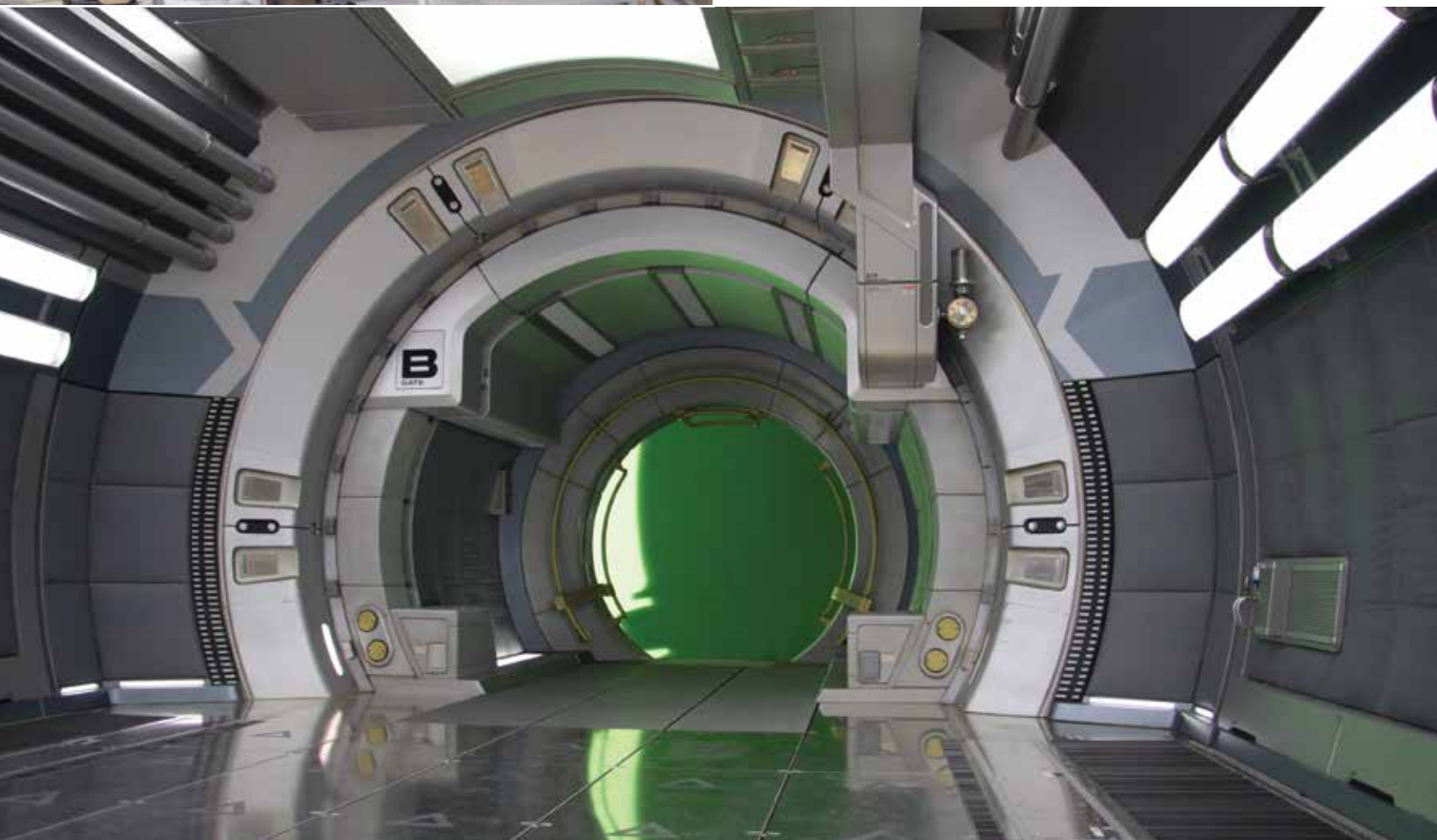
Top: A final composite shot of the interior of the battle room, showing the practical set in the foreground and the digital set extension beyond. Above: Actors perform suspended by wire rigs around one of the battle room's stars.



jumping weightless thru a circular gate into the Battle Room. The practical challenge of transitioning performers between gravity conditions was complex. It took just about every department, including previs, construction, special effects, stunts, grip, electric, visual effects and even costumes, to work together to create solutions. Through methodical previsualization and analysis it became clear that the sets needed to gimbal and wild in sections, and had to integrate slots for the rigging of dozens of stunt wires. This set was a true example of where form and function are of equal importance

Eros

The final act of *Ender's Game* is set on the planetoid of Eros, an ex-colony of the Formic aliens, now captured by Earth's army and converted into the forward command post of the human war machine. Known as Command School, Ender's strategic leadership skills are put to the ultimate test as he continues his tactical training alongside his friends on an interstellar combat simulator. The design of the leftover Formic colony stemmed from an insect-like hive reflecting the nature of the species, in which a brilliantly intelligent colony leader can coordinate swarms of Formic workers, using specialized organs for secretion to 3D print, whatever might be imagined and engineered. Subterranean tunnels and chambers incorporated flowing repetitions and emphasized the layered method of manufacture, as well as strong symmetry and structural sophistication reminding us of the aliens' intellect. At this juncture of the story, it



was critical for Ender to begin to develop sympathy for the enemy species and question the morality of the war being waged. With this goal in mind, we seized on the opportunity to highlight the visual clash between an organic, handmade alien-designed language, contrasted with the cold angles and fluorescent lighting of a violently superimposed industrial architecture built by the humans. For instance, in both the Command Center and Ender's private quarters, we created opportunities for the sensitive warrior (Ender) to notice the beauty and warm translucency of the aliens' world, invisible to the narrow-minded engineers who bluntly drilled and smashed through it to install the human spaces.

Simulation Room

For the combat simulator, or Sim Room, Gavin had a vision of Ender commanding a computer-simulated battle fleet in the same way an energetic music conductor would, leading a veritable orchestra of sub-commanders and drone pilots. Thus, we positioned Ender and his most trusted lieutenants on a command platform, cantilevered into a huge alien cavern like the prow of a ship, and gave Ender a gestural interface so he could give a full body performance from a standing position. Then we wrapped the platform in 360 degrees of totally immersive holography, setting the cadets, camera and audience right in the middle of intense, photorealistic battles between the blunt, gray warships of the human fleet and the Formics' insectoid, beautifully translucent spacecraft. Much study was given to Ender's simulator interface and the gestures to drive it, and these would directly guide actor Asa Butterfield's performance on the command platform.

Exterior Eros

The conclusion of the movie finds Ender abandoning the human base in an attempt to make direct contact with the Formic species, which he believes have been reaching out to him subconsciously. Out on the Eros planetoid surface, we had a chance to show the sad and rugged beauty of once majestic alien architectural structures, now shattered into resinous rubble by human aggression. Across a cratered plain, Ender discovers and enters an enormous alien cathedral and bears firsthand witness to the tragic results of warfare. As he continues to makes his way downward, he discovers the cathedral's inner sanctum, the last remnants of the Formic civilization and the burden of

Opposite page, top: A set still of the staging area set featuring the spinning axis of the station. Center: A section of the Battle Room and the staging area nears completion on the NASA stage in New Orleans. Left: A reverse-angle production still of the Battle Room's staging area with space for its digital extension. This page, top: A production photograph of the classroom set before its re-dress as the commissary. Center: A set still of Corridor B, made up using pieces of the set's component kit. Above: A production still of the commissary, recycled from the classroom set.

responsibility for his direct actions. For the epic conclusion of the story, Gavin had a very specific emotional tone in mind and, without giving away too much of the ending, another close collaboration ensued between multiple departments, in this case the creature (and sometimes Formic architecture) designer and the previs department, allowing us to blend together and balance the appropriate amount of built and virtually extended set components.

A Word About Our Partners in Crime

Not only the Art Department, but every member of the *Ender's Game* production brought their artistry, dedication and passion to this project. Although we cannot mention everyone, the film could not have been done without them all. **ADG**

Sean Haworth, Ben Procter, Production Designers
A. Todd Holland, Supervising Art Director
Greg Berry, Clint Wallace, Art Directors
David Levy, Paul Ozzimo, Robert Simons, Lead Concept Illustrators
James Clyne, Steve Messing, Phil Saunders, Concept Illustrators
Zach Fannin, Lead Graphic Designer
Dianne Chadwick, Simon Jones, Graphic Designers
Ash Thorp, Motion Graphics Designer
Ryan Cashman, Graphics Concept Animator
Tully Summers, Creature Designer
C. Scott Baker, Cosmas Demetriou, Ben Edelberg, Sarah Forrest, Tom Frohling, Amy Heinz, Noelle King, Mike Meyers, Anshuman Prasad, Patrick Sullivan, Brian A. Waits, Set Designers
Brett Phillips, Model Maker
Collin Grant, James Doh, Dwayne Turner, Storyboard Artists
Jason Beale, Digital Asset Manager
Peter Lando, Set Decorator

Opposite page, top: An illustration of the Simulation Room dwarfed inside the reclaimed Formic chamber—Illustration by Concept Illustrator David "Vyle" Levy. Left: A set still of the low corridors leading to the officers' quarters. Top: A production photograph of the main corridor of the Eros Base. Left: A 2D illustration of the main corridor by Concept Illustrator Robert Simons. Below: A 2D concept illustration of the exterior of the Formic Cathedral by David Levy.

© Lionsgate – Photography by Daniel Daza and Neal Dodson

NEVER GIVE UP

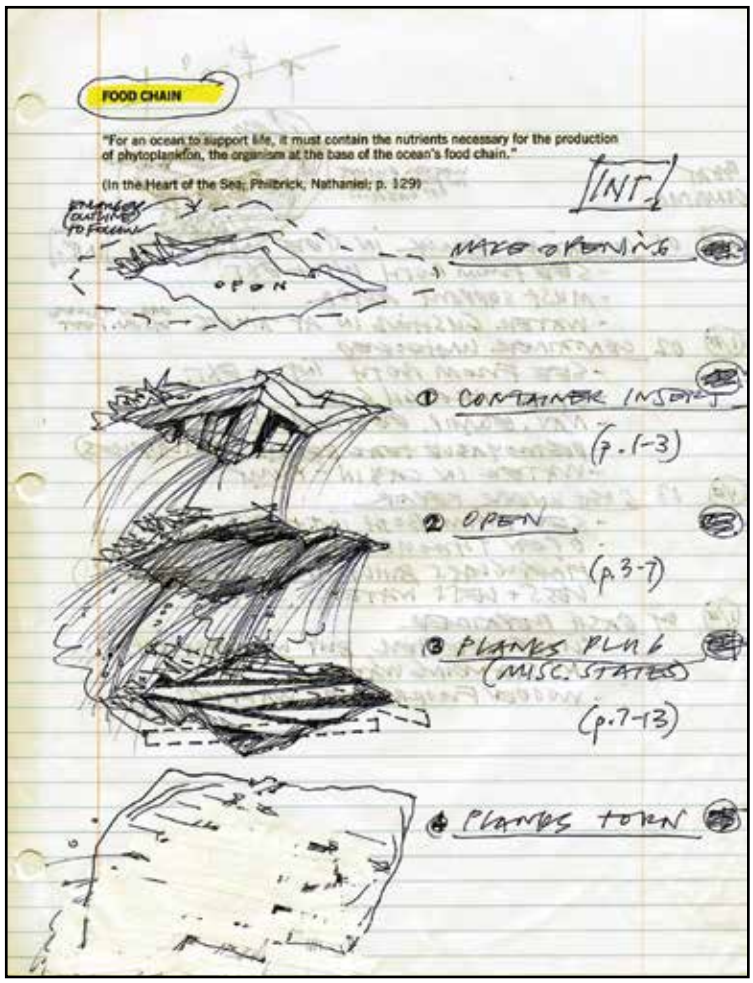
by John Goldsmith, Production Designer

Life can change in an instant. In the blink of an eye, from out of the blue, we can be pushed from a sound sleep or a cushioned position, from a simple or conventional existence, into a set of circumstances that can unravel our lives, even end them. This was the basic material of director JC Chandor's *Margin Call*, his debut feature, in which the careers and lives of a group of Wall Street workers—as well as the general economic health of the world—are turned inside out after a financial analyst makes a prophetic discovery.

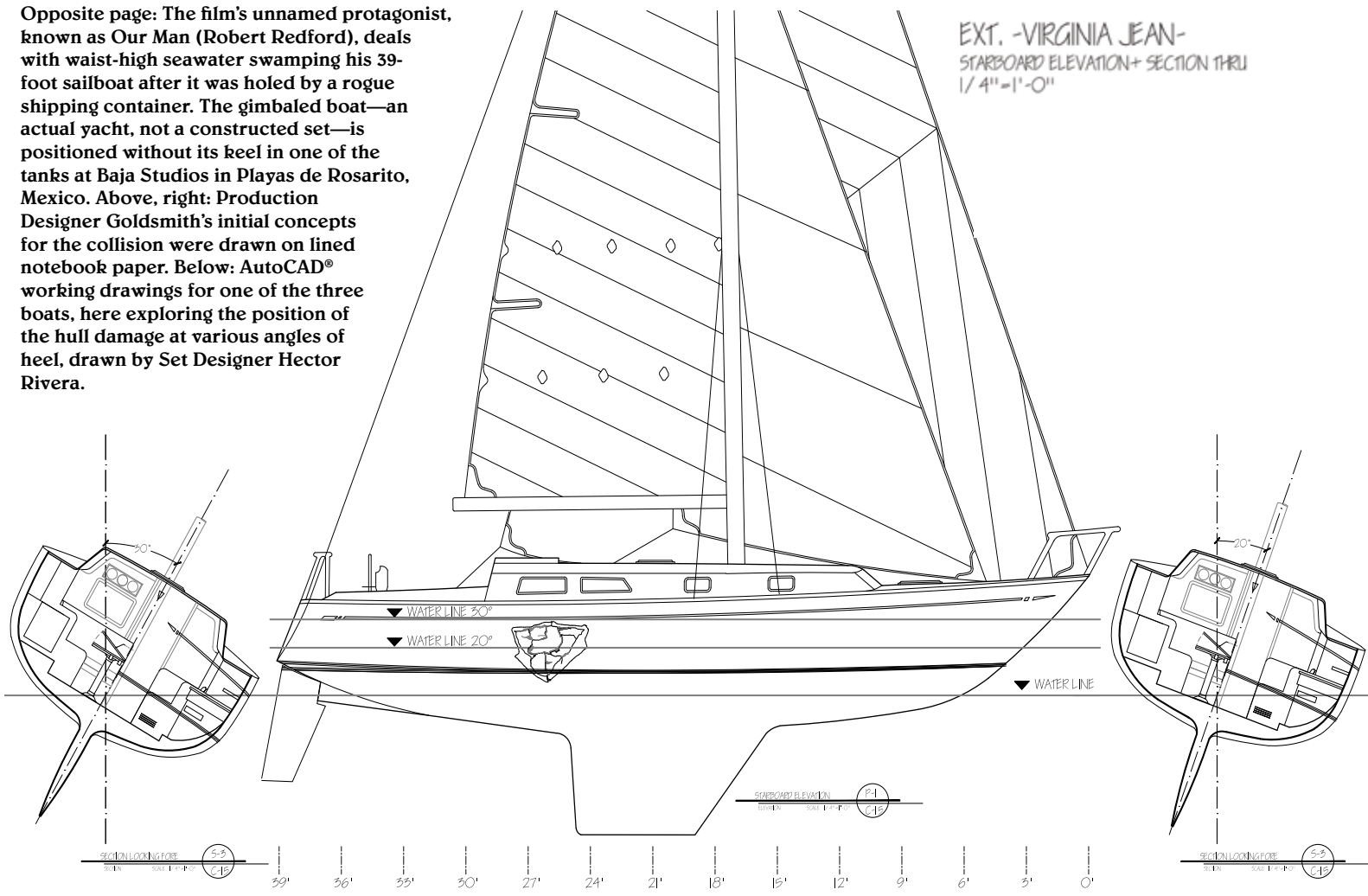
"I want to make an action movie with no dialogue."

–Director JC Chandor

This is also the basic material that propels Chandor's second feature, *All Is Lost*, in which the main character (Robert Redford) finds himself engaged in a relentless series of life-threatening predicaments after his sailboat rams a rogue shipping container on the high seas. Complex dualities underlie the two stories: they're both centered on psychologically-demanding situations made painfully claustrophobic by confined spaces set in expansive landscapes (a Manhattan office floating in an endless night sky, or the cabin of a yacht at the empty center of a vast sea); circumstances responded to with either resilience or surrender, fighting or giving in; and a radical diminishing of creature comforts, actual or impending, that absolves the characters of civilized behaviors as desperation mounts. Both films also share an open, non-descriptive framing of the story, as opposed to an overt, controlled telling of it, which allows viewers to insert themselves into the unfolding drama.



Opposite page: The film's unnamed protagonist, known as Our Man (Robert Redford), deals with waist-high seawater swamping his 39-foot sailboat after it was holed by a rogue shipping container. The gimbaled boat—an actual yacht, not a constructed set—is positioned without its keel in one of the tanks at Baja Studios in Playas de Rosarito, Mexico. Above, right: Production Designer Goldsmith's initial concepts for the collision were drawn on lined notebook paper. Below: AutoCAD® working drawings for one of the three boats, here exploring the position of the hull damage at various angles of heel, drawn by Set Designer Hector Rivera.



ORION TAHOE TENACIOUS

"Robert Redford stars in All Is Lost, *an open-water thriller about one man's battle for survival against the elements after his sailboat is destroyed at sea. Deep into a solo voyage in the Indian Ocean, an unnamed man (Redford) wakes to find his 39-foot yacht taking on water after a collision with a shipping container left floating on the high seas. With his navigation equipment and radio disabled, the man sails unknowingly into the path of a violent storm. Despite his success in patching the breached hull, his mariner's intuition, and a strength that belies his age, the man barely survives the tempest. Using only a sextant and nautical maps to chart his progress, he is forced to rely on ocean currents to carry him into a shipping lane in hopes of hailing a passing vessel. But with the sun unrelenting, sharks circling and his meager supplies dwindling, the ever-resourceful sailor soon finds himself staring his mortality in the face."*

– *All Is Lost* promotional materials

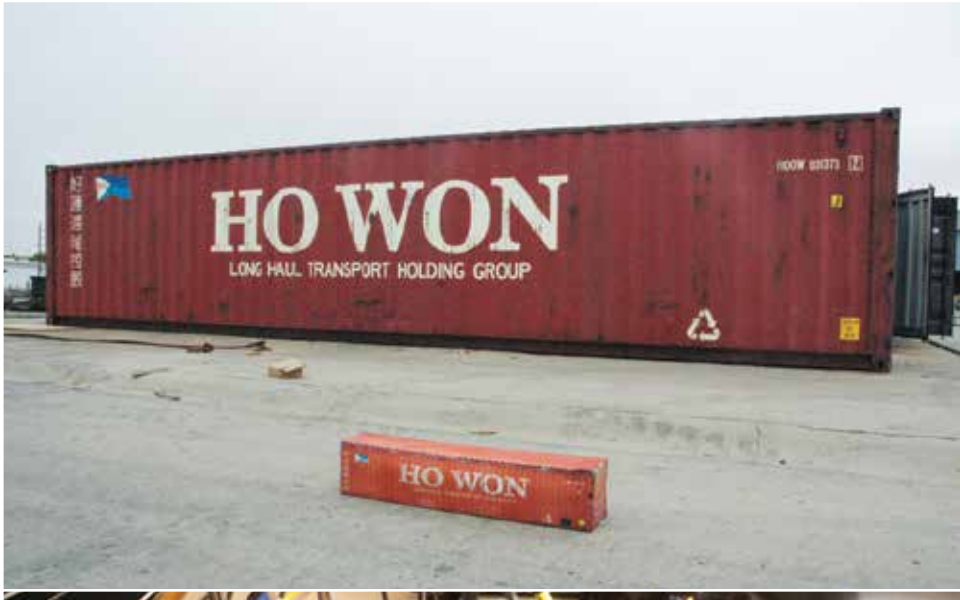
Top: A series of interior comparison photographs showing the variations and customization of the three purchased sailboats. All three had to be conformed to allow them to stand in for one another. Above: Two of the Cal 39's delivered to Rosarito Beach. The Classic cruising sloop, designed by naval architect Bill Lapworth in the 1970s, is still popular today. Opposite page, top: Our Man at sea, at home in "the ever-present environment of the sea and the sky...the larger context of water and weather." Center: A model of the shipping container, used to explore the giant graphics, shot in front of the finished and dressed prop. Bottom: A camera portal in the deck over the forward v-berth showing Our Man as he is awakened at the opening of the film.

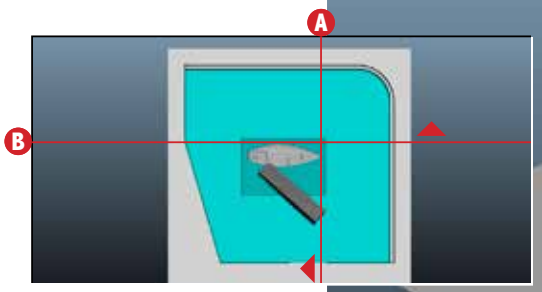
In the film, Mr. Redford's character is simply identified as Our Man. He is roughed in, rather than explicitly described, allowing him to be read as a kind of Everyman. Design, as an element in the film, had to be considered in the same spirit. The visual storytelling did not need to be overstated. This was, in essence, a boat movie, not a high-design movie. The water and the weather were primary, and the film's visual vocabulary needed to support the larger, underlying ideas. Like the script, the settings needed to recede, be minimal, leave room for interpretation. Design choices were made to allow viewers to enter into Our Man's world, hopefully without distraction.

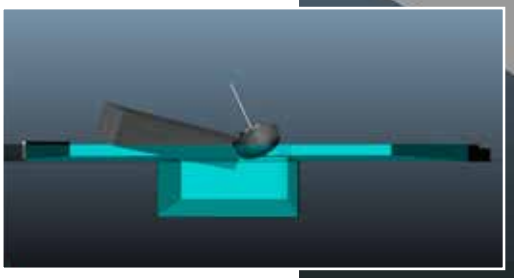
The one setting that would have the most impact on the visual culture of the film was not to be designed or found. It was the ever-present environment in which the story takes place—the sea and the sky. The boat, the life raft, the shipping container, the dinghy—all of the "sets"—inhabited the larger context of water and weather. The work involved not so much design, but more importantly, making possible the very complicated logistics of working on water, in a foreign country, with a limited budget, using only locally hired crew.

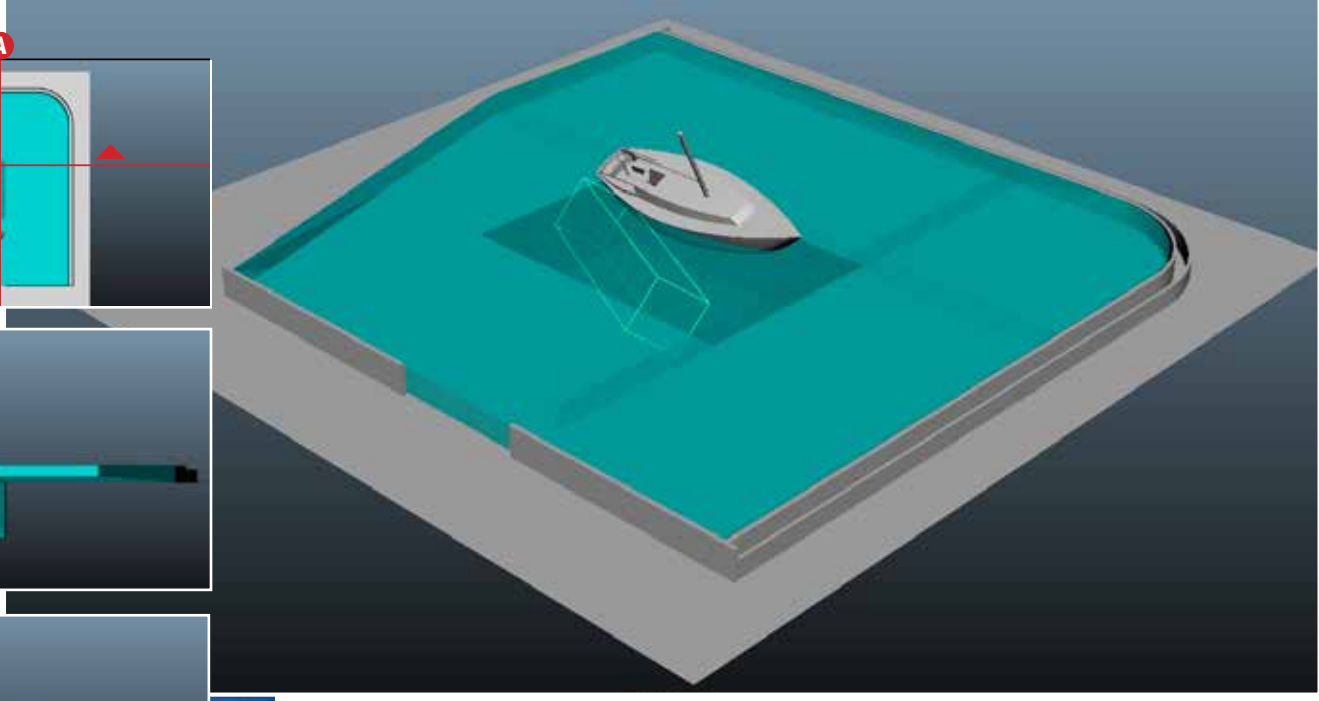
The greatest challenge consisted of matching three 1979 Cal 39 boats, purchased by the production from three different owners out of three marinas along California's West Coast, for the purposes of shooting interiors, exteriors and effects. They arrived in varying states of disrepair, each with its own cabin appointments, marine hardware and color schemes, and each having been customized by a string of owners. With only four weeks from the time the boats were sitting side-by-side at the studio to when principal photography was scheduled to start, I began the task of making them indistinguishable from one another.

First, each boat had to be documented in great detail and a comparison chart of images generated to determine which condition would become the hero condition. This bible was set up with three columns, one column for each boat, with rows presenting specific elements to be matched (wood color, appliances, lighting, sails, deck color, navigation equipment, livery, etc.). The boats were then gutted, their engines removed, their keels sliced off, and cable connections applied for the manipulation of the boats in the various tanks. One afternoon, Mr. Chandor and I sat in one of the boats, now basically a shell, with this bible and selected which condition would be adopted for each boat.

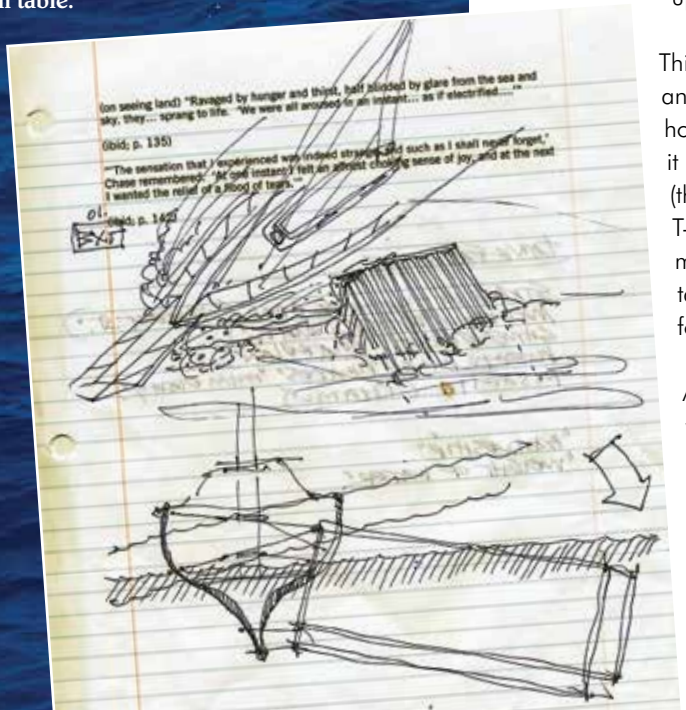








Above: Illustrator and Graphic Designer Josue Palos created these Maya® models of the boat on a typical upwind beat encountering the partly submerged shipping container. Below: Mr. Goldsmith's early sketch detailing how the boat and container interact. Opposite page, top left: A plywood model container and a purchased scale yacht were used in a tank in the shop to study the collision event. Right: A full-sized crash test in real materials; note the corner of the container penetrating the section of fiberglass hull. Far right: The same test showing a destroyed reproduction of the navigation table. Center: Mr. Goldsmith created this Illustrator® file diagraming the various plugs to be used on the interior of the boat. Bottom: A production photograph showing the gash over the destroyed navigation table.



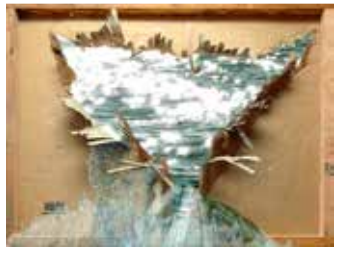
At the same time, we were in conversation about what story to tell about Our Man and how that would be expressed through Our Boat. These discussions determined that the boat interior was to be a sort of womb, or cocoon, on the larger field. It needed to provide a sense of safety, of security, even while the world outside is raging. I specified neutral, monochromatic colors—grays, blues, silvers—to integrate with the larger palette of the seascape, but also to allow us to insert, at moments of crisis in the story, flashes of danger colors: the red of the flares, yellow of the survival equipment, and orange of Our Man's rain suit. Dressing was kept to a minimum. Some knot-tying examples on the cabin wall, a few souvenirs on a shelf, cans of exotic foods on a countertop—these were the only provision for any back-story. I chose a plaid pattern for the upholstered settee cushions that was quiet and evoked comfort. And Mr. Chandor gave very clear notes about the history of the boat which shaped all of our major decisions:

1985: Boat purchased by Our Man at 51 years old, six years after it was built.
1995: The economic slump of the mid-1990s causes Our Man to let the boat slip.
2001: Our Man retires and invests approximately $20,000 in updating the boat.

This personal chronology allowed for a feeling of layering over time, and for the boat to embody the aspirational spirit of Our Man, the hopes he invested in this boat and the mobility, adventure and freedom it inspired in him. A flavor of *half-up, half-down* pervades the vessel (that same combination expressed by Our Man wearing an old T-shirt with an expensive watch), with the introduction of certain key modernizations (like the electronic equipment at the navigational table) made to reflect both his financial latitude and his preparedness for a longer trip.

After the work of matching three boats was completed, the next task was to adapt them for shooting. This involved cutting in camera portals throughout, making select interior bullheads wild, creating multiples of key cabin areas (the galley table, the navigation table, etc.) and props (cushions, books, meteorological equipment, etc.), and providing a series of interchangeable hull plugs.

SC (CONTAINER)



01 (OPEN)

02 (UNDER REPAIR)

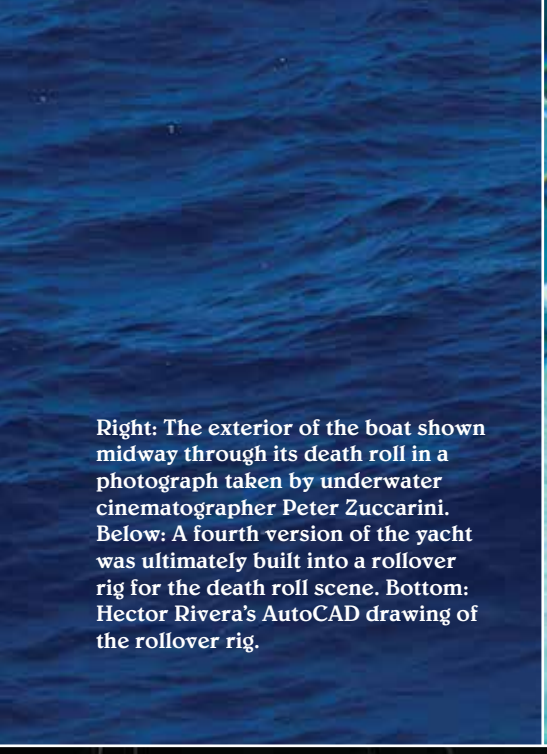
03 (REPAIR COMPLETE)

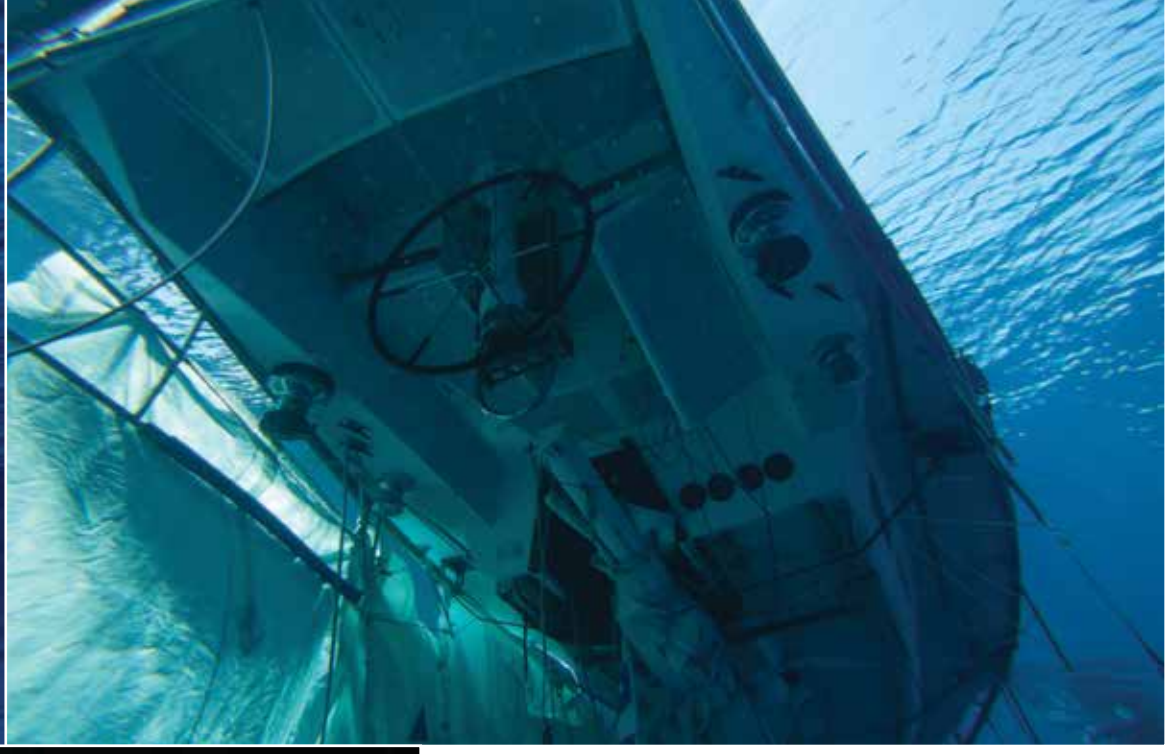
04 (REOPENED)

06 (ENLARGED)

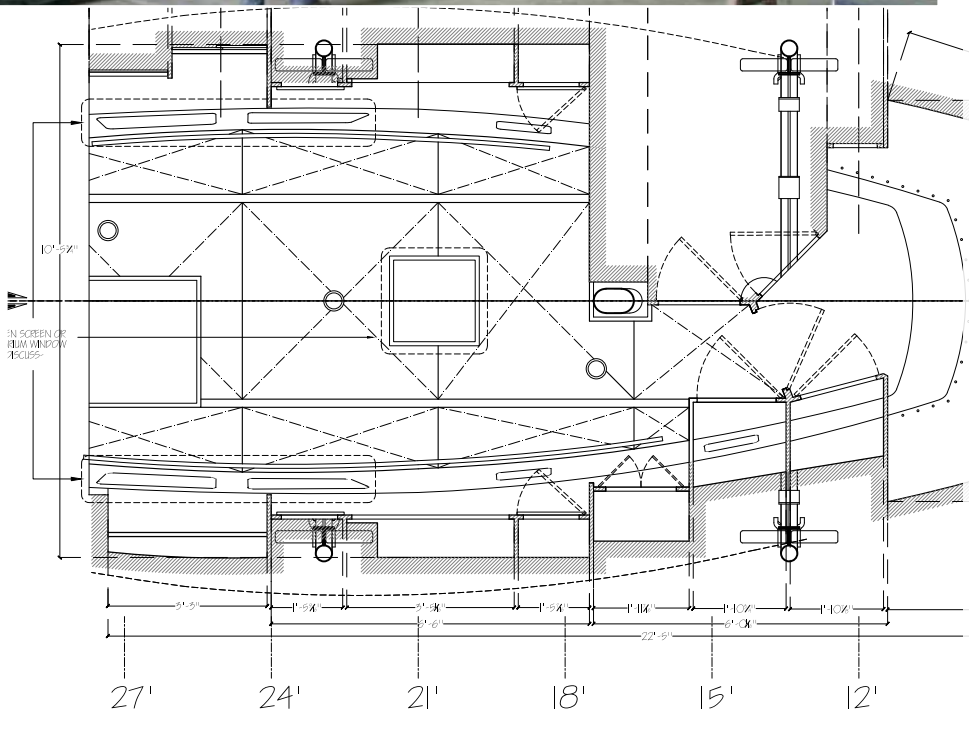
Another design challenge was envisioning how the shipping container would actually engage the boat. What does it look like to have the corner of a huge, steel object penetrate the delicate, fiberglass hull? We built a full-size cardboard model of the damage area to visualize the relationships between the parts (where is the container corner in relation to the waterline, the navigation equipment, the cabin floor?), and how the materials might behave (in what ways would the fiberglass tear, the wood splinter?). We then made a mold of the hull around the navigation table (approximately 4′ x 8′) where the shipping container would puncture the boat. From that mold, eight fiberglass panels were built to the same thickness as the hulls of the real boats. These were then mounted on steel frames attached to a steel deck with full-size reproductions of the navigation table installed on their interior sides. Then, with the corner of a steel shipping container (approximately 8′ x 8′ x 8′, or roughly the size of the section of the container that would penetrate the boat) welded to the blades of a forklift, we rammed each test panel—from the same angle, with the same force, in the same direction—to create a series of real gashes and destroyed navigation tables.

There is a range in filmmaking that runs from what is real (and possibly not all that visually interesting) to what is cinematic (and likely not at all real). Mr. Chandor then, having been central in this whole endeavor, made his choice of the most real/cinematic damage area from the series of possibilities. A set of seven plugs were then generated that showed various states of destruction/repair and which could be quickly inserted into any of the three boats to depict a given moment in the story's timeline. Similar full-size studies were undertaken as required, exploring damage to





Right: The exterior of the boat shown midway through its death roll in a photograph taken by underwater cinematographer Peter Zuccarini. Below: A fourth version of the yacht was ultimately built into a rollover rig for the death roll scene. Bottom: Hector Rivera's AutoCAD drawing of the rollover rig.



other parts of the boat (the deck gets torn, the mast is snapped, guy-wires are ripped away, etc.).

Yet another challenge was understanding how to shoot the scene in which Our Boat experiences what mariners call a *death roll*—when a boat is rotated longitudinally one complete turn, not unlike a bird on a rotisserie. Initially, we thought this could be accomplished with the effects boat, rolling it underwater using a series of cables and pulleys, but the more we explored this idea, the more we realized the necessity of protecting Mr. Redford and the stuntman, as well as controlling the actual roll itself. So the decision was made to build a stunt set, a fourth boat. The special effects, stunts, visual effects and camera departments were drawn into a wholly collaborative exercise. Special effects technicians provided the rig that drove the set, turning it over and over like a front-loading washing machine. The stunt coordinator specified three-inch-high density foam pads and assisted in determining which portions of the set would need to be soft (our tumble zone) and which could be hard. And the visual effects department called out digital-green, plexiglass-fronted lightboxes set into the window frames for the insertion of computer-generated underwater views in post-production.

The stunt pads were applied to all the interior surfaces, then treated scenically, either with faux finishes or with wood veneers, to match the woodwork of the other boats. The end result was a squishy version of Our Boat that could be manipulated by SFX to rotate in either direction, at variable speeds (all with a joystick) with Our Man (or his stunt double) safely ensconced inside. The only pieces of scenery that were not padded in the tumble zone were the *monkey bars* or teak rails running

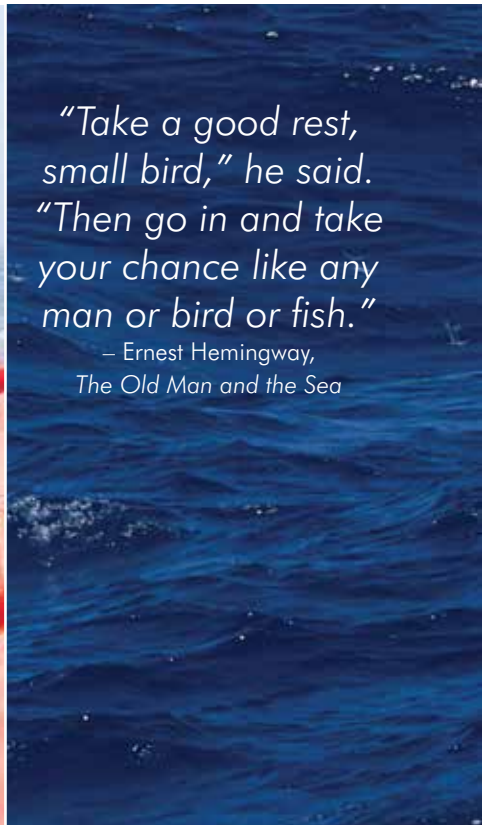
along the line where the bulkheads intersect the ceiling that sailors typically hold onto in rough weather. These were reproduced from the originals and bolted through the plywood shell of the set so Mr. Redford and his stuntman had something safe to grip while the boat was rolling over.

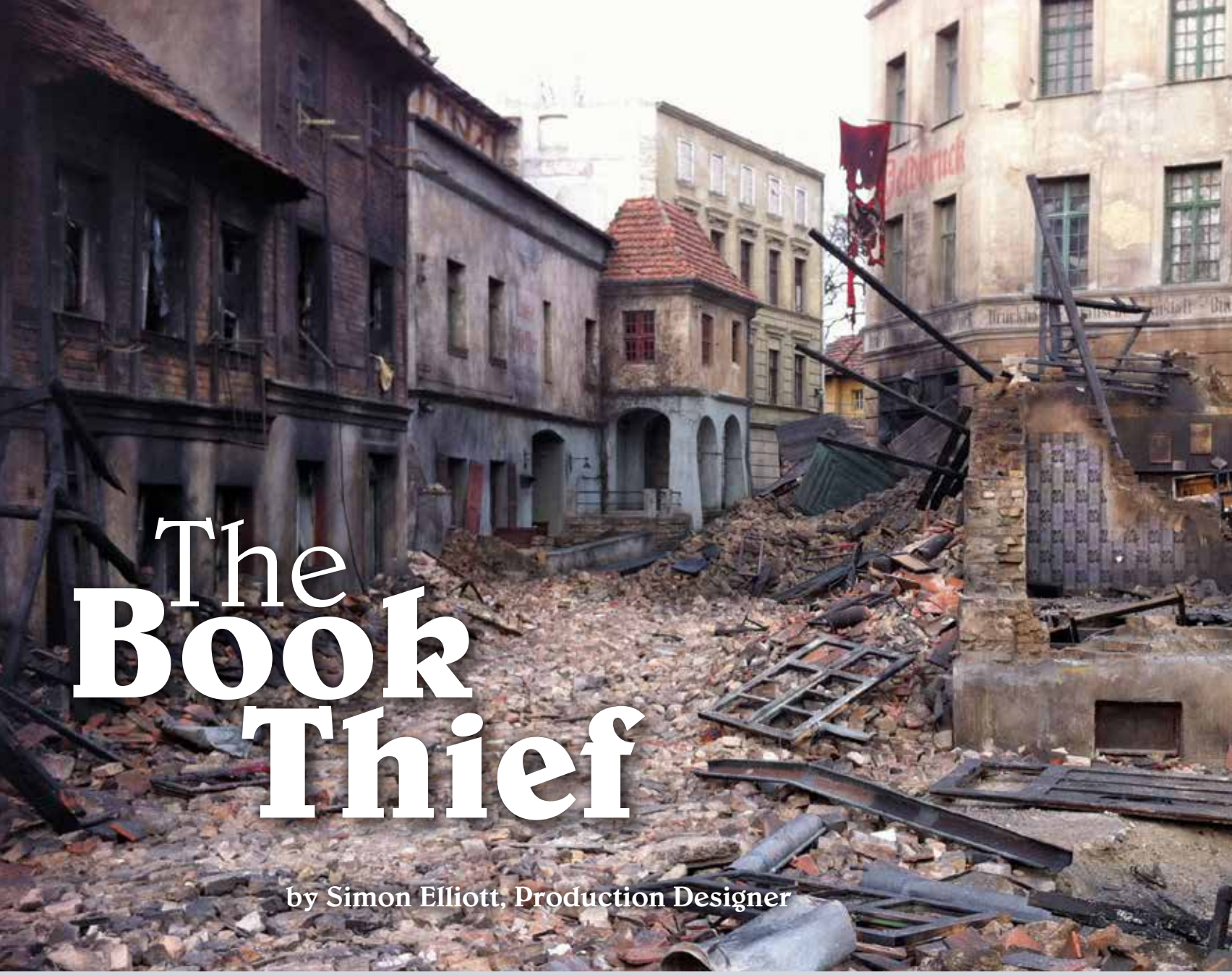
The day we shot the scene, the violence of it was stunning. Mr. Redford, who consistently asked to perform his own stunts, was tossed from the floor to the wall, from the wall to the ceiling (now the floor again), back to the wall, ultimately returning to the floor, with doors opening and closing, and all the boat's contents pouring out of cabinets and drawers. The sound of it, the explosive, percussive sound of Our Man bodily slamming against tumbling surfaces with books and kitchenware and instruments and every object (all cast in foam and painted to match their real versions) that lives in the cabin of a boat cascading over him, belies the fact that he actor was safe and comfortable.

My last large task, tackled concurrently, was to provide a graphic representation of every setup for the coordination of all departments in any given scene. In Maya®, Illustrator and Graphic Designer Josue Palos built a three-dimensional model of the boat, the container, and the three different tanks at Rosarito Studios that were used for filming. We were then able to select which boat to use, in which tank, at what time of day, in which cardinal orientation, and with what background, scene by scene. The boat could be shown either dynamically, in a flyby, or statically, in a plan or a section, so that all the different departments—marine, camera, set decoration—could quickly understand what needed to be accomplished.

All Is Lost is the story of a lone sailor facing a series of catastrophic events while at sea and how he contends with the life-threatening circumstances that follow. It is at heart a boat movie, driven by underlying existential questions about the nature of life, the ending of life, as well as our ultimate isolation, even within a constantly shifting network of tenuous connections with disparate, fellow beings. Each new catastrophic event brings a new set of circumstances to evaluate from the perspective of "Is this how my life will end? Is this what finally kills me?" For the most part, Our Man fights. It is fascinating cinema to track his responses, observe his decision-making as he endeavors to overcome each situation. His steadfastness, in the face of unrelenting adversity, is riveting. But with each onslaught, there is a reduction. The sea and the sky slowly advance in the battle. The forces of Nature at work against Our Man are on an extraordinary scale. As he exhausts his resources, we the audience, along with him, begin to realize the stakes, and the inevitability of his succumbing. Mr. Chandor recently noted on a panel discussion that we are all in the process of dying. No one gets off the planet alive. This is a universal truth, and there is great poignancy in watching Our Man realize, and ultimately resign himself to, its power. Design had its place in relation to these forces. My intention was for the settings to be in the right proportion to the heroic tenacity of Our Man and the awful magnitude of Nature, underscoring them both by receding, in deference, to their reality. **ADG**

Below: A different kind of survival comes into focus, "staring his mortality in the face," as Our Man abandons the sinking boat and takes to the life raft.





The Book Thief

by Simon Elliott, Production Designer

© Twentieth Century Fox

The Book Thief was one of those rare jobs where I'd already read the novel, so when I got the call to see if I was interested, I didn't hesitate to say, "Yes." I knew the book was a visual treat and, much to my relief, the script did not disappoint.

The decision to make the film in Germany had already been made by the time I was onboard. I'd never been there before, so it was with great excitement that I arrived in Germany to begin scouting. The intention was that *The Book Thief* be filmed mainly on location, with only a single principal interior built at Studio Babelsberg. What could be easier than finding historic locations in Germany? Or so I thought.

First on my list was Himmel Street, the main exterior location of the film, home to all the characters and in itself a huge presence in the story. Through finding the street first I hoped that it would then inform the look of the entire fictitious town of Molching.

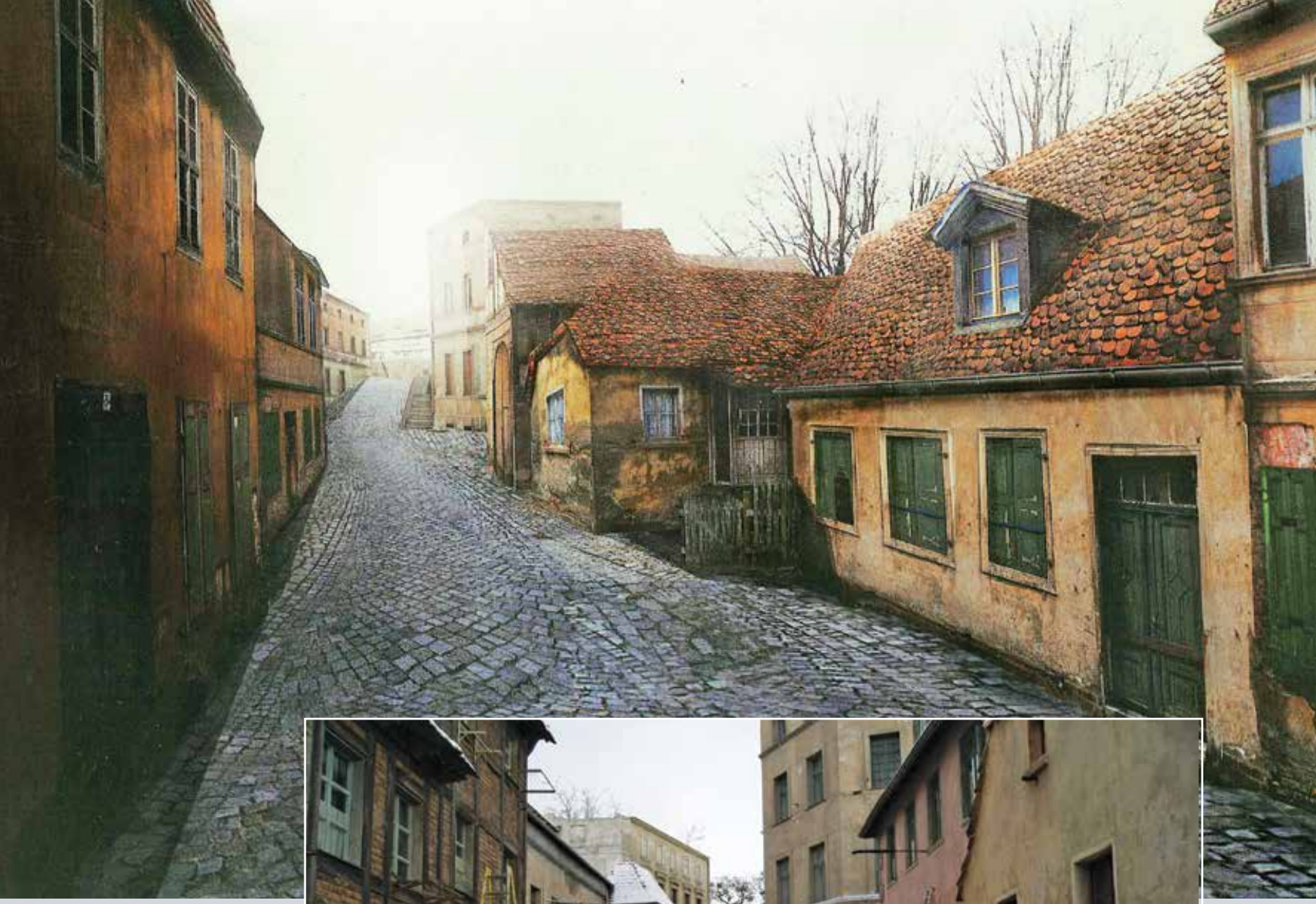
In the novel the town was in Bavaria, but after scouting that region I felt that an international audience would find the distinctive picturesque timber-framed houses more reminiscent of Grimm's fairy tales. Director Brian Percival and I decided to move north to create a more generic German identity for the film's world, with the hope that it would support the drama rather than influence it. What I didn't realize was that the biggest hurdle

Far left: The Himmel Street set, built on the backlot of Babelsberg Studios outside of Berlin, showing the street's destruction after the film's air raid. This page, above: The construction of a new hill at the end of the street, laying cobblestones. The hill was a solution to creating scale on the relatively small backlot without relying too heavily on computer-generated set extensions. It also gave the street perspective and provided a sufficient playing area that would have been problematic if forced perspective were used. Left: A hand drawing by Art Director Anja Müller, showing the dressing of Himmel Street after the air raid.

would be the strength of the German economy. Economic growth was very evident; everywhere I went I was confronted with new buildings, renovations, wind farms and solar panels. Finding locations for this small historic film became a serious problem, and the frustration was shared by the local location scouts. The pace at which development is moving in Berlin means unrestored historic buildings are disappearing faster than the location databases can keep up with.

Every production has its problem locations. Little did I expect that finding a school and a bridge would become my biggest headache. I don't think there was a single school I visited that wasn't either modernised or still had wet paint from the refurbishment that had just happened. In fact, the old hospital we eventually selected for the school was being pulled apart as we prepped. Another beautiful location would be restored beyond recognition.

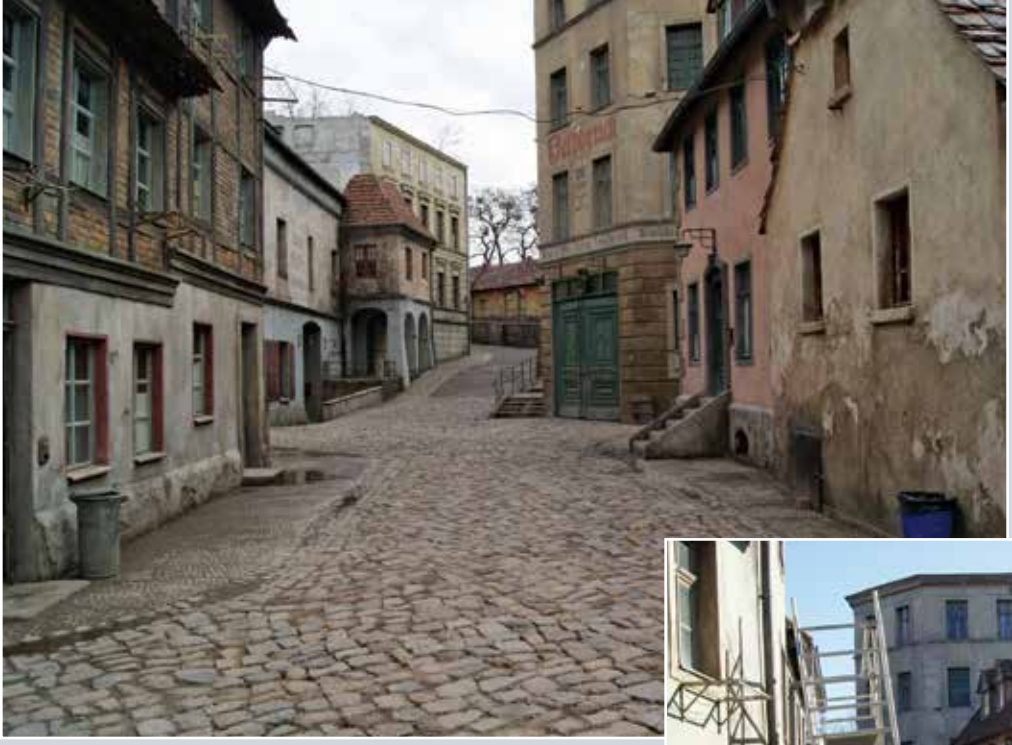
The lack of success with the bridge proved to be more of a historic problem than a modern one. After many a frustrating location scout, and the colourful language that ensued, a small voice of German reason was heard: "If the Allies hadn't bombed it, then the retreating Third Reich certainly did," a historic fact that had completely passed us by. When, much to everyone's huge relief, one was eventually found, it was too close to the schedule for comfort.



Above: A concept illustration for Himmel Street drawn by Mr. Elliott in Photoshop®. Right: The scenic painters finishing their work on the street in -10° temperatures, the paint freezing on their brushes.

With the decision to construct Himmel Street now the only realistic alternative, the challenge became the construction schedule, inevitably shorter than needed, but also slotted into what proved to be the coldest and snowiest months that Berlin had to offer.

My task was to create something of scale on a relatively small backlot without relying too heavily on computer-generated set extensions. It was through these restrictions that the idea to build a hill at one end of the street was born. Its presence gave the street perspective and, at the same time, provided sufficient playing space—something that would have been problematic if I'd used forced perspective. It is a testament to Brian Percival's vision that when the budget came under scrutiny he was able to understand the importance of the hill's concept and help me defend something that, due to its cost and apparent redundance, was on the financial chopping block.



Left: The completed Himmel Street set on the backlot. Babelsberg is Europe's largest studio, continuously producing films since 1912. Fritz Lang's METROPOLIS and Josef von Sternberg's THE BLUE ANGEL were filmed there. Below: The street under construction; No. 33, the hero house, is center frame. Bottom: A production photograph of the interior kitchen set for No. 33, built on stage at the studio.

Even within the relatively small area of Europe, it still amazes me the cultural differences that one discovers when working on a film shooting abroad. The traditional, and perhaps stereotypical, ideas of German efficiency and engineering I can confirm are alive and true. From the ability to build, and more miraculously paint, when the temp is 16 below, to the over engineering that a small scenic structure revealed as it absolutely refused to be demolished when required, without far more resources that its scale warranted. Factor in the steep traditions and working practices of such an historic studio as Babelsberg, and Supervising Art Director Bill Crutcher and I were bound to discover a few of these cultural differences. These were never so evident than in the interpretation of drawings. Bill started noticing small discrepancies in the construction. One day the bracing on a door, next the structure of a staircase. Always small changes but nevertheless deviations from the drawings. Each time his investigations would always lead back to someone happily telling us, "But that's not how we would build in Germany, so I changed it."

Ultimately for all its challenges, I really enjoyed making *The Book Thief*. I had great support from a really experienced team who knew how to bridge the cultural divide and have fun doing so. I can't wait to return for the next one. **ADG**

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 November and December meetings by the ADG Council upon the recommendation of the Production Design Credit Waiver Committee.

THEATRICAL:

Maher Ahmad – ALMANAC – Paramount Pictures
KK Barrett – HER – Warner Bros.
Judy Becker – AMERICAN HUSTLE – Columbia Pictures
Ryan Berg – HOT TUB TIME MACHINE 2 – MGM Studios
Dan Bishop – IMAGINE – Inimitable Pictures
Jerry Fleming – THE VATICAN TAPES – Lionsgate
Laura Fox – CUT BANK – Kilburn Media
Jaymes Hinkle – WHEN THE GAME STANDS TALL – TriStar Pictures
Elliott Hostetter – LOW DOWN – Bona Fide Productions
Johanna Jenkins – THE LIST – The List LLC
James J. Murakami – JERSEY BOYS – Warner Bros.
Gabor Norman – BEHAVING BADLY – Mad Chance Productions
Aaron Osborne – THE GOOD LIE – Good Lie Productions
Gary Randall – ANY DAY – Resentment LLC
Barry Robison – MILLION DOLLAR ARM – Walt Disney Studios
Kevin Thompson – BIRDMAN – Fox Searchlight
Inbal Weinberg – THE ANGRIEST MAN IN BROOKLYN and LIFE OF CRIME – Lionsgate
Peter Wenham – CAPTAIN AMERICA: THE WINTER SOLDIER – Walt Disney Studios
Ford Wheeler – BLOOD TIES – Roadside Attractions
Richard A. Wright – CAMP X-RAY – Gotham Group

TELEVISION:

Kristan Andrews – BENCHED – ABC Studios
Stuart Blatt – GANG RELATED – 20th Century Fox
Jeremy A. Cassells – INTELLIGENCE – ABC Studios
Kitty Doris-Bates – RED ROAD – Sundance Productions
Gary Frutkoff – MIND GAMES – 20th Century Fox
Michael Hanan – SALEM – 20th Century Fox
Chase Harlan – KILLER WOMEN – ABC Studios
Scott Heineman – I DIDN'T DO IT – Disney Channel
Matthew Jacobs – ARMY WIVES – ABC Studios
Rachel Kamerman – CHASING LIFE – Lionsgate
Stephen Marsh – CHASING LIFE (pilot) – Lionsgate
Cabot McMullen – SURVIVING JACK – Warner Bros.
Scott P. Murphy – THOSE WHO KILL – A&E Network
Paul Peters – CRISIS – 20th Century Fox
Richard Ramirez – SWITCHED AT BIRTH – ABC Family
Beth Rubino – CRISIS (pilot) – 20th Century Fox
David Sandefur – MIND GAMES – 20th Century Fox
John Shaffner – YOUNG & HUNGRY – ABC Family
Jim Wallis – TROPHY WIFE – ABC Studios

DUAL CREDIT REQUEST:

The Art Directors Guild Council voted to grant dual Production Design credit to Gary Freeman and Dylan Cole – MALEFICENT – Walt Disney Pictures.

coming soon

SILICON VALLEY
Richard Toyon, Production Designer

LJ Houdyshell, Art Director
Dorothy Street, Graphic Designer
Jim Yarmer, Set Designer:
Cindy Jaclyn Hauser, Art Department Coordinator
Ralph Menneghetti, Art Department Assistant
Cindy Slagter, Set Decorator

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membership

WELCOME TO THE GUILD

by Alex Schaaf, Manager, Membership Department

During the months of November and December, the following 29 new members were approved by the Councils for membership in the Guild:

Production Designers:
Michael Bricker – signatory commercial – Common Sense Media
Tom Conroy – CROSSBONES – NBC
Kathrin Eder – CARDBOARD BOXER – Cardboard Productions, LLC
Chad Keith – THINGS PEOPLE DO – Part Time Crime, LLC
Justin Lieb – GARFUNKEL & OATES – Abominable Pictures, Inc.
Kevin Long – signatory commercial – Film Realite, Inc.

Art Directors:
Roberto Sulit – OFF THEIR ROCKERS – Moving TV, LLC
Timothy Grimes – various signatory commercials
Christian Zollenkopf – Bud Light commercial

Assistant Art Directors:
Thomas Castronovo – SAGE & MILO – Warner Bros.
Jason Clark – LAZARUS – Lionsgate
Jonathan Guggenheim – MIDNIGHT SPECIAL – Warner Bros.
Ellen Jaworski – THE TASTE – ABC
Jenne Lee – INTERSTELLER – Warner Bros.
Christine McDonagh – CROSSBONES – NBC

Graphic Designer:
Mamie Young – MAJOR CRIMES – Warner Bros.

Scenic Artist:
Christopher Black – Mural Makers

Graphic Artists:
Thomas Atcheson – Fox Networks
David Brown – Fox Networks
Usen Gandara – HELL'S KITCHEN – Fox Networks
Morgan James – Fox Networks
Sally Lok – KTLA

Associate Graphic Artist:
Michael Cerwonka – CBS

Student Graphic Artist:
Michael Morris – CBS Digital

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

At the end of December, the Guild had 2155 members.

coming soon

VERONICA MARS
Jeff Schoen, Production Designer

Elizabeth Cummings, Art Director
Kelly Rae Hemenway, Graphic Designer
Timothy Burgard, Storyboard Artist
Canada Gordon, Art Department Coordinator
Cindy Coburn, Set Decorator

Opens March 14

Visit the Guild's Art Gallery

GALLERY 800

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Sunday 2:00 – 6:00 pm

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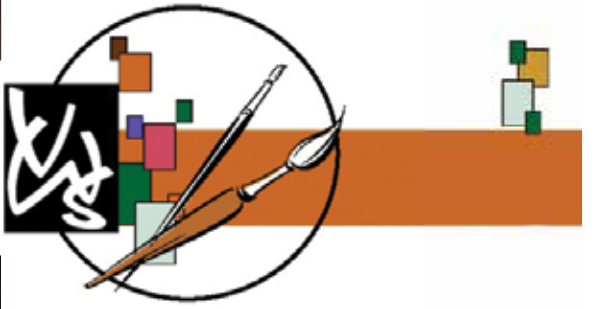
calendar

March 1 – Doors open @ 2:30 PM
ADG Oscar Panel
@ the Egyptian Theatre
in Hollywood

March 2 @ 4 PM
86th Academy Awards
@ the Kodak Theatre
televised live on ABC

March 8 – 5-8 PM
STILL LIFE
Opening Reception
Gallery 800 in North Hollywood



April 12 – 5-8 PM
VALLEY WATERCOLOR SOCIETY
Opening Reception
Gallery 800 in North Hollywood

April 18
Good Friday
Guild Office Closed

April 26-27
Santa Clarita Cowboy Festival
@ Melody Ranch Motion Picture Studio

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reshoots

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The Famous-Players-Lasky Corporation was one of the most successful silent film companies in the world, with studios on Long Island (now Kaufman-Astoria Studios in Queens) and in Hollywood (a 26-acre facility, originally built as the Robert Brunton Studios, which continues today as Paramount Pictures, the last major film studio still headquartered in the Hollywood district of Los Angeles). Studio heads Adolph Zukor and Jesse Lasky hired the celebrated Broadway designer, Wilfred Buckland, the man who first asked to be credited as an Art Director, to enrich the studio's design, changing it from flat theatrical scenery, lighted by sunlight through glass stage roofs, to richly detailed, highly textured, dramatic, even expressionist settings. A big part of this drama was the use of rare and expensive antique set dressing. Under Buckland's direction, the studio's buyers traveled throughout Europe and the world, as well as here in America, acquiring priceless furniture, original bronzes, immense chandeliers and unique ornament, and shipping them all to the studio's prop departments, both in New York and in Hollywood (seen above). Most of those priceless artifacts are gone now, done in by downsizing and plunder, but occasionally a quiet walk through a studio or independent prop department will still uncover a remnant of those more cultured and extravagant times.

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Joe Neumaier, DAILY NEWS

12 YEARS A SLAVE

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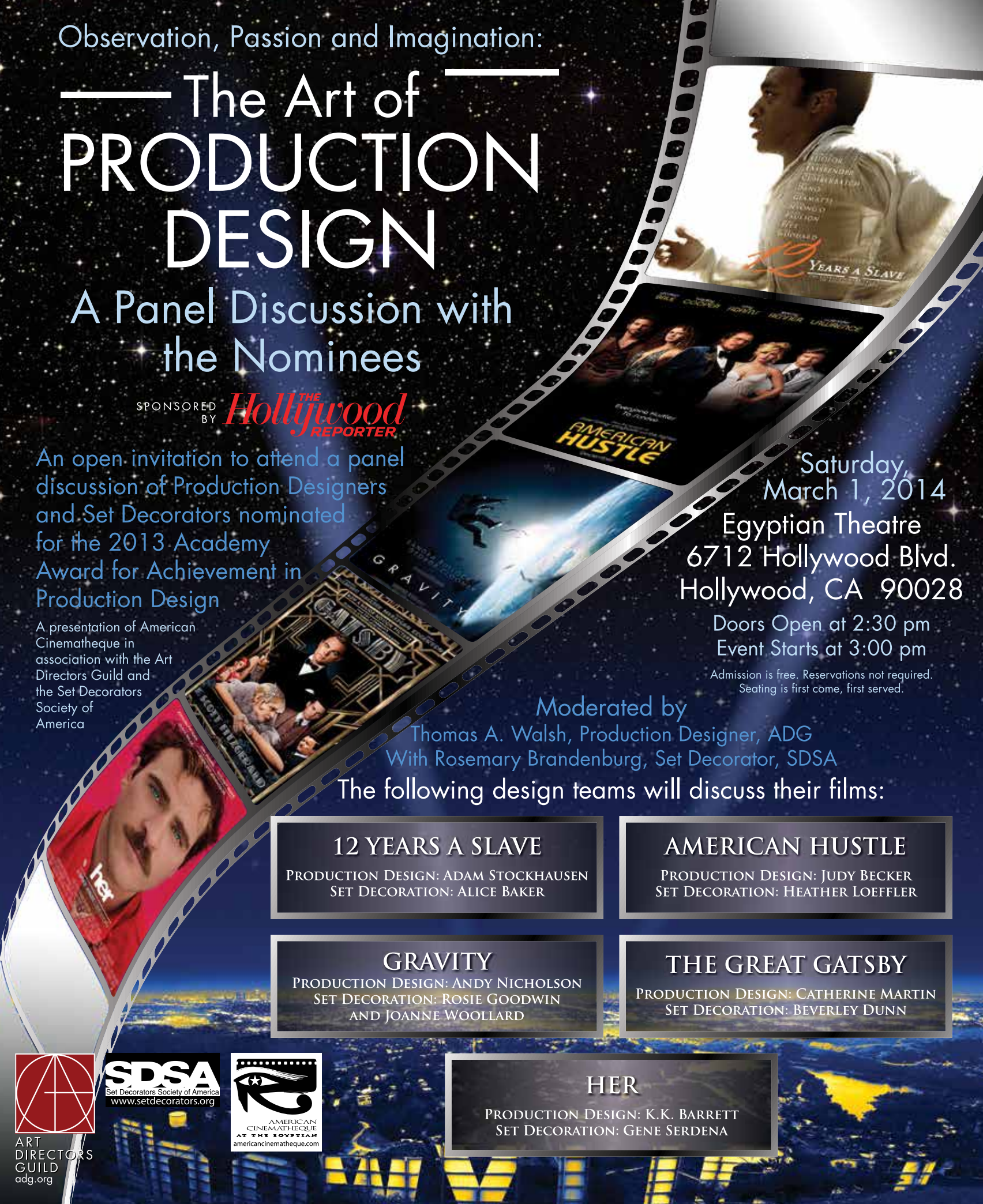
A presentation of American Cinematheque in association with the Art Directors Guild and the Set Decorators Society of America



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Doors Open at 2:30 pm
Event Starts at 3:00 pm

Admission is free. Reservations not required.
Seating is first come, first served.

Moderated by
Thomas A. Walsh, Production Designer, ADG
With Rosemary Brandenburg, Set Decorator, SDSA

The following design teams will discuss their films:

12 YEARS A SLAVE
PRODUCTION DESIGN: ADAM STOCKHAUSEN
SET DECORATION: ALICE BAKER

AMERICAN HUSTLE
PRODUCTION DESIGN: JUDY BECKER
SET DECORATION: HEATHER LOEFFLER

GRAVITY
PRODUCTION DESIGN: ANDY NICHOLSON
SET DECORATION: ROSIE GOODWIN AND JOANNE WOOLLARD

THE GREAT GATSBY
PRODUCTION DESIGN: CATHERINE MARTIN
SET DECORATION: BEVERLEY DUNN

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