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Production Designer Bruce Rodgers used Photoshop® to create this rendering for Beyoncé's **SUPER BOWL XLVII HALFTIME SHOW** at the Superdome in New Orleans. The fifty-foot-tall pyrotechnic silhouette was stored in the dome's ceiling and controlled remotely.

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# PERSPECTIVE

THE JOURNAL OF THE ART DIRECTORS GUILD

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**Website:** [www.artdirectors.org](http://www.artdirectors.org)

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



## FOLLOW THE MONEY

by Michael Baugh, Editor

In the first decades of the 20th century, filmmakers tired of paying license fees to Thomas Edison in order to use motion picture film and cameras, took the train to the little hamlet of Hollywood where the Edison Film Patents Trust couldn't find them. There in the sunshine they built an immense industry, manufactured thousands of feature films and television shows, and turned the little hamlet's name into a synonym for glamour and entertainment. The reason it happened—the reason Hollywood exists—was all about money.

Now the same thing is happening again. In the first decades of the 21st century, forty-one other states and numerous foreign countries are offering production tax incentives—money—and fewer and fewer shows are being shot in Southern California. Producer Louis Friedman wrote: "Investment tax credits and cash rebates are wholly driving the fiscal production direction of our industry. It's the single most important financial decision made in the earliest preparation of bringing a script to life. It wholly affects both the creative look and financial bottom line from day one."

Consider the numbers:

- In 2005, there were only 7 one-hour television series shot in New York. Today, there are nineteen.
- California's market share of one-hour network series shrunk from 65% in 2005 to just 36% in 2012.
- Of the twenty-six highest budgeted studio tentpole films made in 2012-2013, only six were partially filmed in California and just one, *Star Trek Into Darkness*, entirely so.
- The number of production jobs in California decreased by about 4,500 between 2005 and 2012. Based on the industry's overall growth rate, California should have added 7,900 jobs in that period—marking an actual total loss of about 12,400 positions.
- In the last five years, Sunland-based Independent Studio Services which has supplied props, weapons and graphics to the industry since 1977, has created branches in New York, Massachusetts, Georgia, Louisiana, New Mexico and London. A full 50% of the company's revenue now comes from outside of California.

California launched its own film tax credit program in 2009 but capped it at \$100 million, an amount ludicrously lower than other competitive states and not nearly enough to meet the demand. On June 1, 2012, for example, 322 productions applied for California's incentive. The first twenty-seven drawn in the lottery ate up the entire year's \$100 million.

The production flight has caused havoc among crew members and vendor communities that have thrived in Southern California for most of the last century, not the least of which are artists in this Guild. Some of our friends have had to sell their houses and move to Atlanta or New Orleans. My own daughter has a growing career in the industry, but spends increasing amounts of her time in New Orleans, Michigan and Morocco. I know one Production Designer, who lives in Santa Monica, but hasn't worked in Los Angeles in eight years.

The movement in Sacramento to pass a more robust tax rebate incentive program is promising (AB 1839), but it faces an uphill battle against the Howard Jarvis Taxpayer Association and other interests that need state money, too. In the final analysis, it will always be all about money.

  
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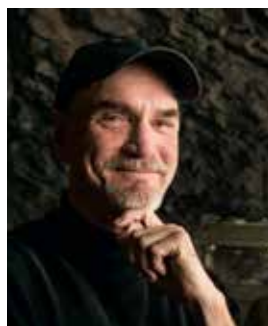
 

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**KITTY DORIS-BATES** began studying painting and architecture at Cooper Union in New York City, graduating with a BFA. She worked as an Art Director in advertising in NYC and then abandoned “a career in panty hose” to volunteer on a kibbutz in Israel where she worked on an archeological dig, drawing floor plans of the excavation site. That led to digs all around the Middle East and the Mediterranean and years of travel and exploration in Europe, Scandinavia, the Middle East and Africa. Searching for a way to combine her love of painting and building with her fascination with stories and travel, she moved from New York to Los Angeles seeking a career in film. After graduating from The American Film Institute with an MFA in Production Design, she worked primarily in television, on projects which included *From the Earth to the Moon*, *The Shield*, *The Comeback*, *Lincoln Heights*, *Big Love* and most recently, *Growing Up Fisher*. She is married and has two children.



**JIM BISSELL** is currently working in London on the next *Mission: Impossible* which will be his 32nd film as a Production Designer. After graduating from the University of North Carolina with a BFA in theater, he worked in New York and Los Angeles on commercials and low-budget features. Early in his career, he won an Emmy® for his work on *Palmerstown, U.S.A.*, which led to meeting Steven Spielberg and designing the enduring classic *E.T. the Extra-Terrestrial*. He later reunited with director Spielberg on *Always* and *Twilight Zone*, and producer Spielberg on *Harry and the Hendersons* and *Arachnophobia*. *The Monuments Men* is Jim’s fourth collaboration with director George Clooney, which began with *Confessions of a Dangerous Mind*, and was followed in 2005 with the Oscar®-nominated *Good Night, and Good Luck.*, and in 2007 *Leatherheads*. He lives with his family in Studio City, and currently has the great joy to represent Designers as a Governor of the Academy of Motion Picture Arts and Sciences.



Born in Saskatchewan, Canada, in a small town called Rosthern, **KEN REMPEL’S** earliest experiments with design followed his imagination building things with Cheerios boxes, popsicle sticks and scotch tape. He graduated to Lego and any other materials he could find around the family’s farm. A strong drama program in high school focused his career on the performing arts. After earning a diploma in technical theater from Grant MacEwan Community College, he entered directly into the vibrant live theater community in Edmonton. By 1990, he was employed at ITV there, and in 1991, designed his first feature film. One of his key influences was French Canadian Production Designer François Séguin. The feature *War Bride* in London won Rempel the 2002 Genie Award for Production Design, and in 2007, he received an Emmy nomination for the miniseries *Broken Trail*. Rempel travels and works across Canada, Britain, France, Spain, Portugal, Italy, Switzerland, Germany and the United States.

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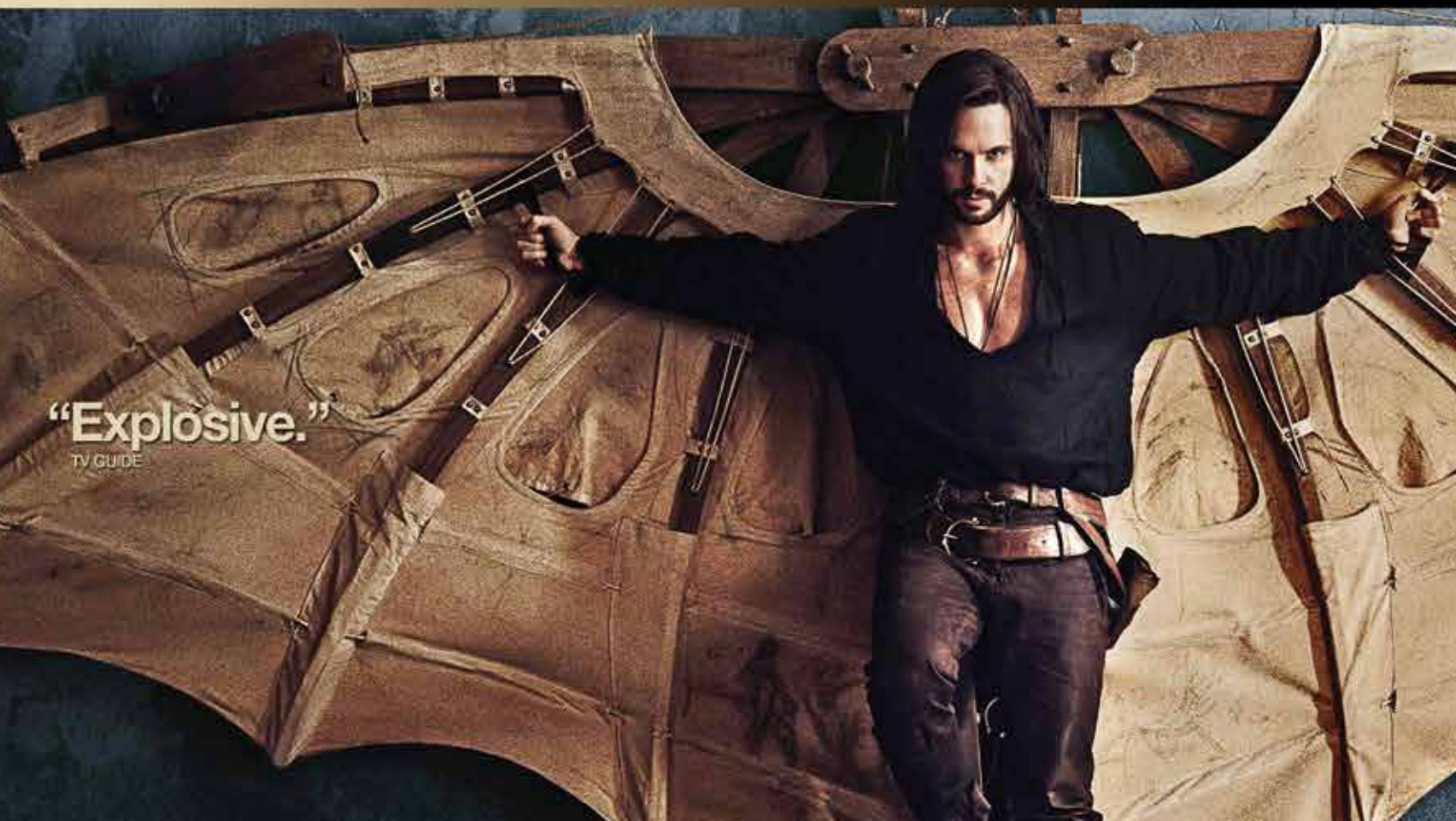
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## VIRTUAL SETS—THE FUTURE OF GAME SHOWS?

The sales pitch at the April 7–11 NAB Conference in Las Vegas says it all:

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That blurb from Virtualsetworks is but one of a dozen or so similar appeals at NAB from companies that are designing custom virtual sets and digital backgrounds for talent to be keyed into. With numerous clients including CBS Sports, EMC, the Renaissance Network News and a large part of the infomercial industry, virtual set design companies are building a broad range of experience making high-quality, yet functional and affordable backgrounds. The news and sports sectors, especially small-market outlets with very low budgets, are already using this technology. Wider adoption is a certainty.

Still backgrounds modeled to be seen from dozens of angles use chromakey technology that works with green screen or blue screen cycloramas, and allow a production company to offer a wide range of preloaded virtual sets, as well as a virtual set editor that allows users to make on the spot modifications to colors, textures and background images. All of this can happen in one relatively small stage space without the need for a set storage warehouse. Many of the sets have themes, including news, sports, game shows, courtrooms, living spaces and more. Virtual sets can be purchased individually or in collections, and custom set designs are also available.

Art Directors Guild designers who are experienced in digital 3D modeling, rendering and animation, are well positioned to make contributions in this field

**Above: One of the digital sets included by WIX.com in their turnkey Vitruvian Entertainment Studio (along with cameras, switcher, audio board, lights, cyc, and grip equipment). Single virtual sets can be purchased for as low as \$99, although the better ones cost several thousand, and many feature animated movement to add excitement and interest.**

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Sunday, June 22 at the Egyptian Theatre

## Dante's Inferno (1935)

Duncan Cramer, David S. Hall, Designers

Sunday, July 20 at the Aero Theatre

## The Devils (1971)

A Tribute to Designer Derek Jarman



Sunday, August 24 at the Egyptian Theatre

## The Gaucho (1927)

Carl Oscar Borg, Designer

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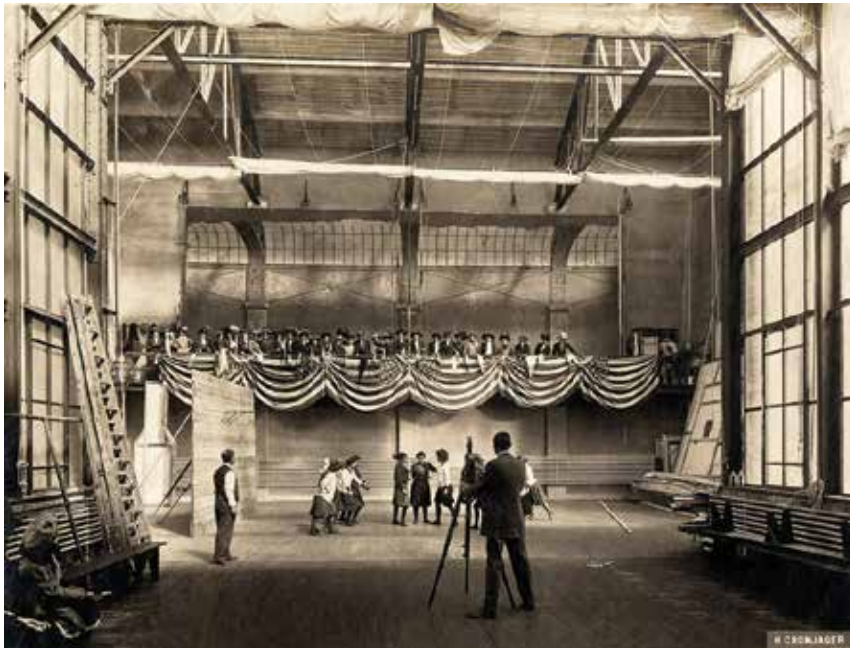
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## THE MARGARET HERRICK LIBRARY ACQUIRES 70,000 VINTAGE PRODUCTION STILLS FROM BISON ARCHIVES

The Academy of Motion Picture Arts and Sciences® has acquired more than 70,000 photographs from the Bison Archives, the private collection of film historian Marc Wanamaker. The images, a substantial part of Mr. Wanamaker's lifetime of collecting, document nearly every facet of film production between 1909 and the present day, focusing on the first half of the 20th century. Many of these images are the only known photographs of their subjects, including a group of eight behind-the-scenes color images of the filming of the opening sequence of Orson Welles's 1958 noir classic, *Touch of Evil*.

"Marc's dedication to preserving a historic photographic record of our industry has resulted in an extraordinary collection," said Academy COO Ric Robertson. "We're honored to add these images to our library's holdings."

His photographs, so many of which focus on behind-the-scenes studio activities, combined with the existing Herrick photographs, will provide unequalled coverage on all aspects of Hollywood filmmaking."

Bison Archives was named in tribute to Bison Life Motion Pictures or Bison Films, an early motion picture studio which was founded in New York in 1909 that produced Westerns featuring Native American casts. Established in Los Angeles, California, in 1971, Bison Archives adopted the trademark and logo of the defunct company. Bison Archives is led by its principal officer Marc Wanamaker.

Adding to the more than ten million photographs in the holdings of the Academy's Margaret Herrick Library, the collection features rare images from more than one hundred major and independent studios, many of which ceased to exist past the 1920s, including Biograph, Edison, E&R Jungle Film Co., Essanay and Vitagraph.

"I felt very strongly that the collection should be with the Academy," said Cecilia DeMille Presley, who helped the Academy acquire the Bison photographs on behalf of the Cecil B. DeMille Foundation.

Other highlights from the collection include vintage set and location photographs of such legendary directors as D.W. Griffith, John Ford, Alfred Hitchcock, Billy Wilder, Stanley Kubrick and Steven Spielberg, as well as many of their below-the-line contemporaries, including film editor Anne Bauchens, cinematographer Billy Bitzer, Art Director Ben Carré and costume designer Gwen Wakeling.

Wanamaker began amassing the collection in 1971, as he was researching a book on the history of the American motion picture studios. Over the years, the collection has been used by authors, historians and filmmakers from all over the world for hundreds of books, films, lectures, exhibitions, publications and other scholarly works. "The Herrick is one of the premier archives in the world," said Wanamaker. "It is appropriate that much of my life's work will have a permanent home there, including a photo album compiled by Ralph DeLacy, D.W. Griffith's property master for *Intolerance*."

The photographs in the Herrick Library are preserved and cataloged, and made accessible to filmmakers, historians, students and the public.

**Above: Edwin S. Porter directing *A COUNTRY GIRL'S SEMINARY LIFE AND EXPERIENCES* (1908) on a glass-walled stage at Edison Studio, The Bronx, New York.**



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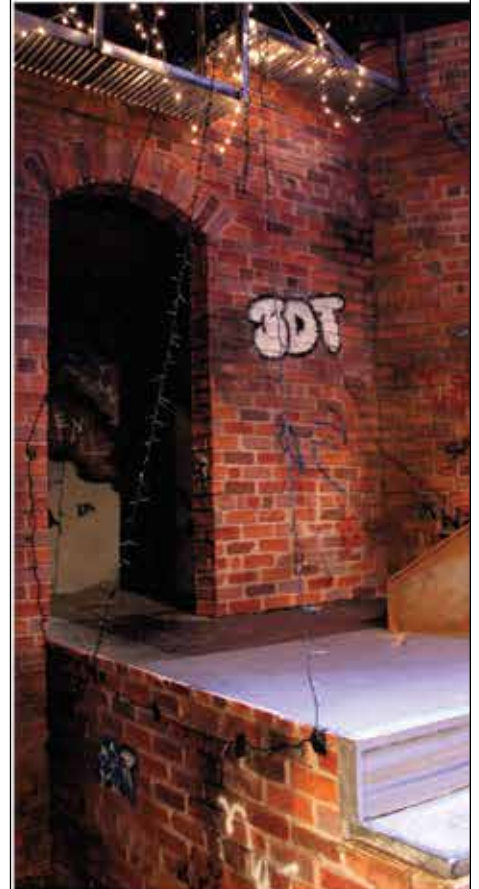
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# CONSOLIDATE—RECYCLE REFINE—EXPLOIT

by James Bissell, Production Designer



In June of 1943, by order of President Roosevelt, The American Commission for the Protection and Salvage of Artistic and Historic Monuments in War Areas was formed, which directly led to the Monuments, Fine Arts and Archives Program, or MFAA. Some of the nation's best artists, art historians and curators were recruited to go to Europe and the front lines to try to safeguard Europe's historical treasures. They became known as the Monuments Men. Eventually, their journey led them through war-ravaged France, Italy, Germany, and Austria on what has been called the greatest treasure hunt in history. *The Monuments Men*, co-written and directed by George Clooney, is a fictionalized account of that journey.

**Above:** A sketch by Illustrator Peter Popken of the bar where Frank Stokes (George Clooney) and James Granger (Matt Damon) initially meet. The set was loosely based on Toots Shor's restaurant in New York, which had celebrity photos and a circular bar. The mid-1930s' mural by Thomas Hart Benton, titled "America Today," was added because it is a distinctly American work of art, portraying the sweat and pain that went into building our nation and forging a national identity, and reflects the sentiments expressed by Stokes.



Photographs © Columbia Pictures

Above: A preliminary SketchUp® model of the bar set drawn by Production Designer Jim Bissell and lighted with V-Ray, followed by a production photograph of the final set. The mural was used with permission of the Thomas Hart Benton Estate and AXA Equitable, who purchased and restored the mural in 1985 and have it on display in their lobby in New York City. Like Hitler's bunker on the opposite page, the set was designed specifically for a master and two overs, nothing else.

I was completely blindsided by how difficult writing an article on the making of this film turned out to be. I loved the project and the people I collaborated with on it. I was very proud of the results we achieved. I looked at sketches, location and crew photos, budgets and breakdowns, and my two moleskine sketchbooks, dog-eared and taped together, filled with notes, scribbles and reminders of ten months of intense effort. Why was this so hard? Slowly, memory led me back to the beginning of my involvement with *The Monuments Men* in July of 2012, and it was there that I finally began to find answers to my question.

After first reading the script, I sent an email to George Clooney congratulating him on breaking the record he set with *Confessions of a Dangerous Mind* which had 108 sets and locations; *The Monuments*

*Men* had a whopping 138. These weren't small sets either. Each one was set in 1944/45 war-torn Europe, recreating a journey that started at a training camp in England, traveled to France by way of Omaha Beach, then followed Patton's Third Army through northern France, Belgium and into Germany before ending with the discovery of huge Nazi art caches hidden in the salt mines of Austria. It isn't a front line action movie, though; it's the story of older professionals with a shared bond that put themselves in harm's way for the sake of art and culture.

---

**"I took a modest conference room and covered all four walls with research images. Soon those were supplanted with location photos, costume reference, concept paintings and set sketches as the film itself began to take shape. This was the war room. It became a living, breathing, vital space that allowed us all to see the visual pulse of the film as it was evolving."**

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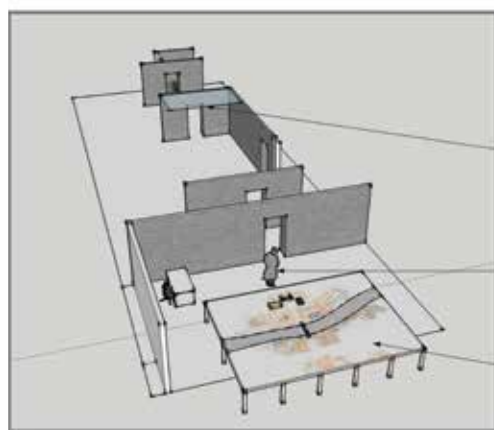
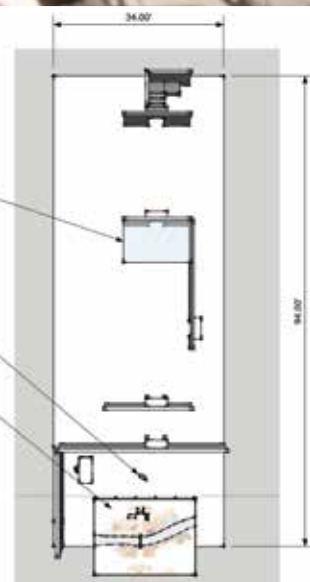
Despite an all-star cast, an Oscar®-nominated director and a producing team fresh from winning the Academy Award® for Best Picture of the Year, a film about saving art could be a hard sell. From the beginning I think all the filmmakers accepted the fact that there would



be a lot of downward pressure on whatever the final budget number would be, and from the beginning it was important to incorporate as many efficiencies as possible into the design and planning for the execution of the film.

There would be a lot of demands on the budget: a shooting schedule of at least seventy-three days, probably more; period vehicles on land, in the air, and on the sea, visual effects enhancements; hundreds, probably thousands, of costumed extras; and a huge number of sets consolidated into as few company moves as possible (especially since we would need to shoot two, sometimes three sets a day), all coordinated with the complex schedule demands of the cast, and the requirements for split tax incentives between the UK and Germany. And that was why I was having a hard time writing this article. The difficulty of recounting that process, I realized, was also one of scale. There were so many people whose work I wished to single out for acclamation, so much interesting history to recount, and best of all, for seven months I rose early every morning, galvanized by the new challenges each day presented and exhilarated by the company of an extraordinary group of peers who faced those challenges with me. Where to begin? And what stories should be singled out for telling?

What follows is a necessarily brief account of what we did and an equally brief description of how it was done. I've chosen to illustrate techniques I felt were innovative and where I thought our efforts were particularly successful.



**Top:** Illustrator Axel Eichhorst drew this rendering of Hitler's bunker, designed to be shot from limited angles, but taking advantage of relatively inexpensive warehouse space at Longcross Studios outside of London to maximize depth and production value. **Center:** Claudette Barius' photograph of the model of Linz, created primarily by using 3D printing on a constructed tabletop. Dominik Capodieci created the digital files, with art direction from Patrick Herzberg and David Scheunemann. **Above** is the schematic as it appeared in the tech scout booklet

Jim Bissell's high-angle photograph of the factory ruins/debris field location at Rüdersdorf, outside of Berlin. The set would become the French town of Saint-Lô.



A composite by Illustrator Peter Popken, painted over Mr. Bissell's location photograph, showing how debris will be moved around to create roads and areas for set construction.



Mr. Popken's next step, adding constructed set elements to the composite illustration above.



### The War Room

Adjacent to the Art Department at Studio Babelsberg, I took a modest conference room and covered all four walls with images. In December of 2012, the images were archival photos from WWII itself, chronographically arranged to the story's timeline and reflecting the places and situations the characters would probably have encountered. Soon those images were supplanted with location photos, costume reference, concept paintings and set sketches as the film

itself began to take shape. This was our war room. It became a living, breathing, vital space that allowed us all to see the visual pulse of the film as it was evolving; where scenes with huge production value were needed, where the intimate scenes ought to be, what the overall palette of the film was becoming and how, visually, to represent the incredible journey of the people whose story we were telling.



In this stage of the illustration some of the set pieces have been extended with digital modeling to provide direction for the visual effects artists.



The set with a visual effects matte painting added. Design and digital modeling was provided by various Art Department sources.



Here Mr. Popken adds live-action elements to be captured on the day of shooting. The actual town of Saint-Lô was almost totally destroyed (95% according to common estimates) during the Battle of Normandy.

Throughout preproduction, this room became a favorite meeting place for everyone involved with the film. In it, the massive project could be looked at as a whole, or parsed into incremental steps. It provided perspective, valuable creative and historical insight, and an understandable path showing how, image by image, step by step, the world of war-torn Europe would be brought to the screen. In this room, scheduling and

background action issues could be discussed and worked out with David Webb, the film's immensely energetic assistant director, budget and logistical challenges explored with executive producer Barbara Hall, and I could examine creative issues of either a grand or detailed nature with cinematographer Phedon Papamichael, screenwriter Grant Heslov and George Clooney.



Above: A sketch of the Siegen Copper Mine in Westphalia, where the first large art cache was discovered by the Monuments Men. Peter Popken painted the concept illustration using 3D computer models of the set created in Maya® by Dominik Capodiec. Below: Walter Garfield (John Goodman) watches his comrades begin the inventory and evaluation process in Claudette Barius' photograph of the set on Studio Babelsberg's Stage 15. The foam caves were created from castings of rock strata at the locations used for entrances and exits, allowing the location and set photography to mix seamlessly.

As time raced toward the March 4 start date, it was exhilarating to watch the images in the room change as a new location was found, a new piece of concept art delivered or a set design completed. Keeping the images current took a lot of effort, but the results were worth it. All of us started the first day of shooting on a very complex project with a singular vision of what the film aspired to be.

The war room images were anchored by concept paintings that represented the main visual beats of the film. Generating those images followed a creative pipeline I've been using for years: start with a location photo, a SketchUp® model or a combination of both, as a template for a painting. These template paintings approach realistically what everyone will be confronting on the day of shooting, and I can discuss in detail the nature of the imagery with the director and cinematographer so that before the design goes to plan, our goals are singular. If the images are compelling (and this is the director's decision), then I have the confidence to build only what the camera is going to see. I can only use this technique when I'm

working with confident directors, and George Clooney is certainly confident. He also had the wisdom to choose a great cinematographer. Phedon Papamichael came on board about halfway through the concept process (he was delayed because he was busy with *Nebraska*). That's good, because that allowed us to really stretch our construction dollars (or euros, as the case may be).

George Clooney is an accomplished writer and producer; also not so bad as an actor. He has a great knowledge of films and film history and a refined sense of what details make the world of a film come to life. Probably for that reason, he was and is wary of visual effects shots. At the onset of production, his list of films that he didn't want *The Monuments Men* to look like was almost as long as the films whose style he did want to embrace.

### Foreground to Background

Visual effects supervisor Angus Bickerton has a resume that straddles the digital/analog transition in our industry much in the same way that mine does.

He could do a glass shot, loves foreground miniatures and forced perspective models, and is a whiz at Photoshop®. He and I talked about George's concerns and came up with the following approach: keep the foreground real. Midground could be a combination of real elements and VFX, as long as the composition was carefully thought out. Deep-space space backgrounds did not have to be dimensional because George doesn't usually like a floating camera or long crane shots. He is a concise storyteller and doesn't like a lot of camera time





spent away from the actors. During preproduction, whenever possible, we carefully illustrated how visual effects shots would be delineated and executed so that the end objective was clear to everyone.

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**“I can discuss in detail the nature of the imagery with the director and cinematographer so that before the design goes to plan, our goals are singular. If the images are compelling (and this is the director’s decision), then I have the confidence to build only what the camera is going to see.”**

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#### **Locations (and Incentives)**

As scouting progressed, Supervising Art Director Helen Jarvis, Barbara Hall and I would look at different scheduling scenarios that might meet the incentive requirements for Germany and the UK. We were preparing what increasingly began to look like a largely German production with a predominately UK-based post production. Still, we needed at least three weeks of principal photography in the UK to qualify for their generous incentives. This worked well for the production, as there were a few locations in England that we couldn’t get without great expense or difficulty in Germany.



**Top:** An overlay illustration by Axel Eichhorst of the set for the Paris train station, drawn over a background photo and SketchUp model by Jim Bissell. The set was built inside the Rathenau Hallen, an early 20th century factory complex on the banks of the Spree River in Berlin. **Center:** Taking advantage of the period warehouse roof and supports, boxcars of the proper vintage were assembled, and the station platform built around them, where carloads of art (along with a borrowed tie) are repatriated by Claire Simone (Kate Blanchett). Additional train cars, smoke and sky were later added with visual effects. **Above:** In another scene, the same set showed a vast quantity of household items confiscated from French Jews, catalogued and shipped to Germany for German citizens’ use.





**“Best of all, for seven months I rose early every morning, galvanized by the new challenges each day presented and exhilarated by the company of an extraordinary group of peers who faced those challenges with me.”**

One was a site to recreate Omaha Beach a month after D-Day. Camber Sands, close to the ancient seaport of Rye, was ideal, and situated almost exactly across the channel from the actual site. Another was the nicely restored WWII air and training base at Duxford, now site of the Imperial War Museum. This would be the location where the team of arts professionals first comes together and trains before heading across the channel on their mission. The English countryside also stood in briefly for Normandy and parts of central Germany. The

UK portion of the shoot went effortlessly (despite the English weather) thanks to Art Director Chris Lowe and his sterling crew.

In Germany, the challenge was to evolve the efficiencies needed that would allow us to get the images we wanted. From the effort we developed a Design Production Philosophy, and our mantra became: Consolidate – Recycle – Refine – Exploit

**Consolidate** sets and locations whenever possible, especially when they involve lots of construction and/or set dressing. We simply couldn’t afford to have a fleet of trucks delivering and striking materials to scattered locations around Germany and the UK. This was accomplished, in part, by consolidating all large camp scenes at a former Soviet military base in

Opposite page, top: A concept painting by Peter Popken of the heavily damaged medieval cathedral in Aachen, Germany. Opposite page, clockwise from center left: The complex of sets that was built at the Rüdersdorf “debris field” included the German cathedral town of Aachen, as well as the destroyed towns of Saint-Lô, Caen, and the city of Siegen. Carved Styrofoam and tons of salvaged debris were used to re-create the collapsed buildings. An angle looking down the face of the Aachen cathedral portion of the set matches Mr. Popken’s sketch above. A nun prays during the frantic effort to preserve Leonardo DaVinci’s Last Supper. That set utilized printed murals enhanced with scenic painting to re-create the refectory of Santa Maria delle Grazie in Milan. The church was accidentally bombed by British and American planes in August of 1943 during a raid on the Milan train station. Left: George Clooney and Jim Bissell on set. Below: The war room adjacent to the Art Department at Studio Babelsberg.





Krampnitz, all bombed-out cities and villages at a backlot created around a derelict fertilizer plant in Rüdersdorf, all exterior mine scenes around the historical mine district in the Harz Mountains, and all interior mine scenes with art caches in modular sets constructed at Studio Babelsberg in Potsdam.

**Recycle** was essentially what we all (at least those of us over fifty) used to do in episodic television: reuse set components whenever possible to save on construction labor and material costs. The mine complex and the bombed-out buildings at Rüdersdorf are prime examples of this technique.

**Refine** meant doing what a designer can only do with a visionary director and cinematographer: refine the design to the extent that the visual requirements of the narrative are met with beauty and an efficiency that allowed us to build only what the camera sees. This is often impossibly difficult, but with George Clooney and Phedon Papamichael, it was a easy.

**Exploit** meant taking advantage of existing dereliction, wonderful location patinas, or extraordinary architecture or natural settings whenever possible. Using the derelict Tuberculosis Asylum at Grabowsee or the mining museum at Rammelsberg were examples of this. The great Production Designer Richard Sylbert often called films that





Opposite page, top: The set for the Jeu de Paume, a museum in the Tuileries Gardens in Paris, was recreated at the historic Palais am Festungsgraben in Berlin. Center and bottom: A high-res digital file of the 1432 Ghent Altarpiece was printed and affixed to panels fabricated to match the originals. Because the original van Eyck masterpiece is heavily glazed, scenic painter Robert Blake gave this print a similar treatment along with gold leaf rays emanating from Mary's head. Craquelure was enhanced by hand. This page, top: The actual Jeu de Paume during the war was appropriated by Nazi occupying Paris to store art stolen from Jewish collectors and dealers. Rose Valland, who worked at the museum during the occupation, kept secret lists of the works, enabling the Monuments Men to restore much of it back to the rightful owners.

took advantage of regional assets (especially in Europe) “rent-a-castle” movies. To bring this in on budget, we had to be part “rent-a-castle” movie.

How did this all impact the final cost? The budget was modest for a film of this scope. Everyone had to work hard to hit it. Limitation often dictates style and, in this instance, I think that was a good thing. Every visual element of the film was thought through and vetted for its dramatic impact before it was executed and, as a result, most of the money spent on the design of the film wound up in front of the camera.

Most importantly, did it work for the story? There is no excuse for a compromised image, no matter the limitations of budget. That is where the art of what we do comes into play.

I hope that *The Monuments Men* holds up to the scrutiny of audiences around the world and no one even gives a thought to the budgetary or logistical challenges that we faced and met. No matter the cost, the only thing that really matters is that the story was told in the best way possible. **ADG**

**Jim Bissell, Production Designer**  
**Helen Jarvis, Supervising Art Director**  
**David Scheunemann, Lead German Art Director**  
**Cornelia Ott, Art Director**  
**Chris Lowe, UK Art Director**  
**Ben Collins, Patrick Herzberg, Stefan Speth, Assistant Art Directors**  
**Peter Popken, Axel Eichhorst, Concept Artists**  
**Henning Brehm, Chris Tooth, Graphic Designers**  
**Dominik Capodiecici, Ines Kramer, Michael Lieb, Stephanie Rass,**  
**Set Designers**  
**Benjamin Palmer, Model Maker**  
**Archie Campbell-Baldwin, Junior Draughtsman**  
**Bernhard Henrich, Set Decorator**



Helen Jarvis



David Scheunemann



Cornelia Ott



Bernhard Henrich



Jim Bissell

# The OSCARS®



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## ACADEMY AWARD® FOR ACHIEVEMENT IN PRODUCTION DESIGN



**THE GREAT GATSBY**  
**ACADEMY AWARD WINNER**  
CATHERINE MARTIN, *Production Design*  
BEVERLEY DUNN, *Set Decoration*

**AMERICAN HUSTLE**  
JUDY BECKER, *Production Design*  
HEATHER LOEFFLER, *Set Decoration*

© Columbia Pictures



Top: A concept illustration of Jay's grand Long Island mansion party in **THE GREAT GATSBY**, filmed at St. Patrick's, a former seminary in Sidney, Australia. Above: Beverly Dunn and Catherine Martin at the Academy Awards.



To capture the unique look of New York offices in the 1970s, **AMERICAN HUSTLE** not only constructed this imaginative dimensional wall panel, but some of the furniture as well.



A keyframe sketch by Concept Artist Andrew Williamson of the destruction of International Space Station in **GRAVITY**. Sketches of this sort were primary construction documents for this project where nearly all of the designs were executed virtually.

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## GRAVITY

ANDY NICHOLSON, *Production Design*  
ROSIE GOODWIN and JOANNE WOOLLARD,  
*Set Decoration*

## HER

K.K. BARRETT, *Production Design*  
GENE SERDENA, *Set Decoration*

## 12 YEARS A SLAVE

ADAM STOCKHAUSEN, *Production Design*  
ALICE BAKER, *Set Decoration*

**HER** created a future that feels both warm and austere at the same time, less about what was in a room than what was not.

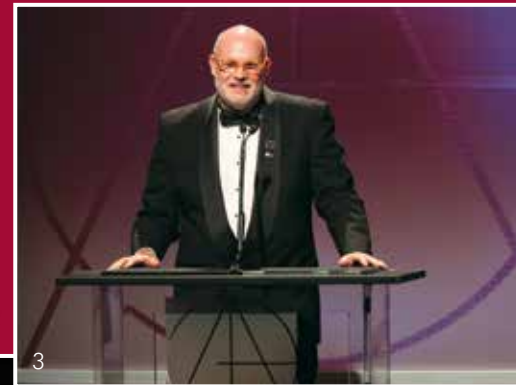


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Left: Art Director Carl Sprague drew this sketch for Mr. Parker's Saratoga, New York, store in pencil and then added color washes in Photoshop®. Above: The **12 YEARS A SLAVE** set was filmed on a street in New Orleans' French Quarter.



# 18th Annual Art Directors Guild Awards



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13



14

12



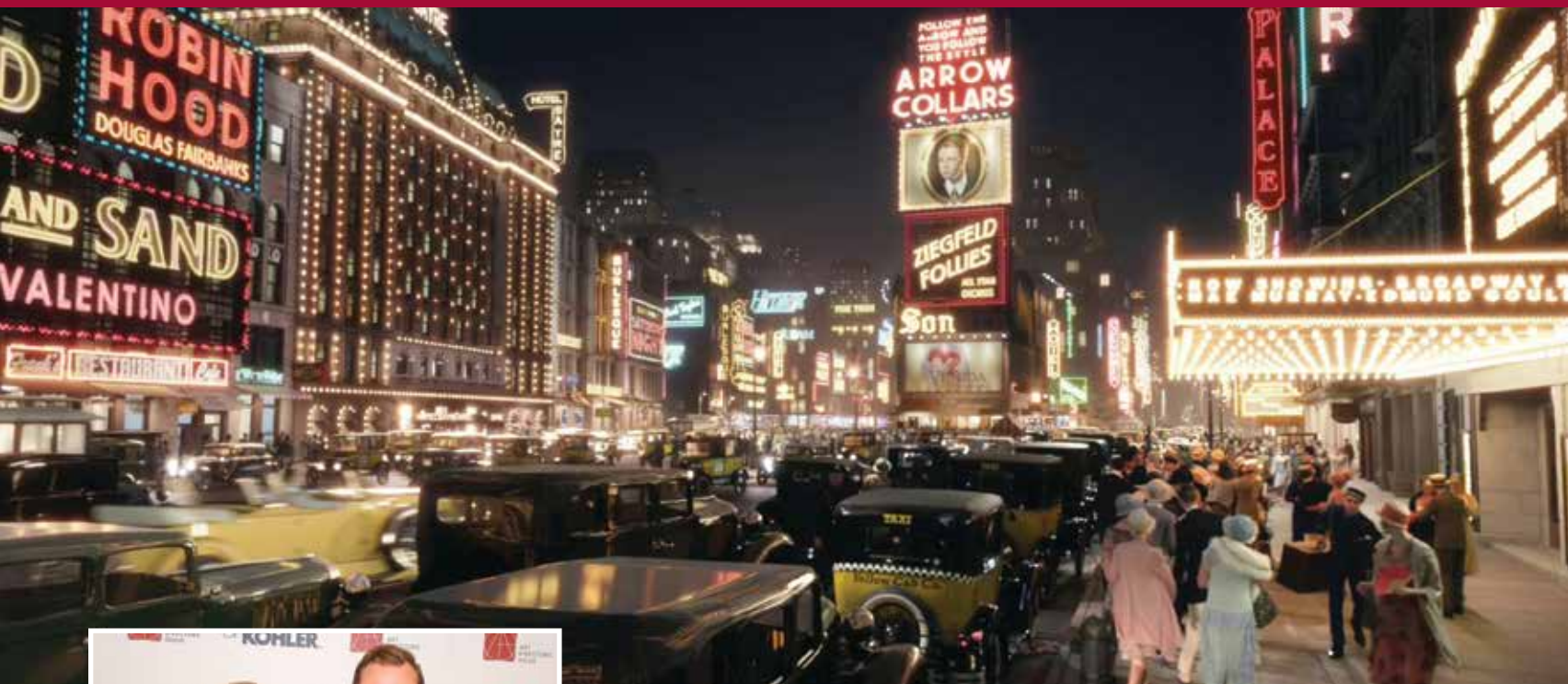
The Art Directors Guild Excellence in Production Design Awards, February 8, 2014. 1) JT and dooner; 2) Host Owen Benjamin played piano, as well as serving as the evening's MC; 3) ADG past-president Tom Walsh; 4) trophy handler Megan Titus; 5) Dawn Snyder and Stella Starlight; 6) Marji Sherman of presenting sponsor Kohler and Louis Renzo of Scalamandre; 7) back row: Mike Denering, Mr. and Mrs. Anton Monsted, Ellen Harrington of the Motion Picture Academy, Dean Cundey; front row: Eric Small and his guests, Ellen Harrington's guest, ADG president Mimi Gramatky, Geoff Stradling; 8) Three hosted bars served the large crowd; 9) a booth with a smartphone camera allowed guests to post videos of themselves to the VINE mobile app; 10) the registration and reception areas were decked out with the new SuperColumn products from Atomic Design; 11) Presenting sponsor, Kohler Bath & Kitchen Products; 12) Back row: Jenny and Alexei Tylevich from Logan & Sons, Louis Renzo and Steven Stolman from Scalamandre, Tristan Butterfield from Kohler; front row: James Ford, Naoko Horii, Dianne Orlina, and Mirjam Lippuner from Kohler, Alison Simensen from Wimberly; 13) actress Cristin Milioti, Martin Scorsese,



Presented by  
**THE BOLD LOOK  
 OF KOHLER®**

and actor Jonah Hill, all three from *THE WOLF OF WALL STREET*; 14) chair of the Art Directors Council, John Shaffner; 15) actress and presenter Trisha Helfer; 16) the team from Weisman/Markovitz Communications: Shawn Pollack, Kaytee Long, Fabrizia Mauro, Rick Markovitz, Cheri Warner, Paige Guritzky, Leonard Morpurgo, and Vivian Boyer; 17) the table centerpieces were provided by Soirée floral designers; 18) back row: Scott Roth, Grace Reiner-Roth, JT, dooner; front row: Mr. and Mrs. Joe Aredas, Mr. and Mrs. Peter Marley, John Iacovelli.

## EXCELLENCE IN PRODUCTION DESIGN FOR A PERIOD FEATURE FILM



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All winners' photos by Mathew Imaging

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### THE GREAT GATSBY ADG AWARD WINNER

CATHERINE MARTIN, *Production Designer*  
KAREN MURPHY,

*Associate Production Designer*

IAN GRACIE, *Supervising Art Director*

DAMIEN DREW, MICHAEL TURNER,

*Art Directors*

SIMON ELSLEY, JENNY HITCHCOCK,

JACINTA LEONG, CHRISTOPHER

TANGNEY, *Assistant Art Directors*

MICHAEL WHOLLY, *Graphic Designer*

ANNET MACKIE, *Illustrator*

ANDREW CHAN, KATE WICKS,

*Draughtsmen*

GEOFF KEMMIS, *Model Maker*

MATT CONNORS, *Scenic Artist*

BEVERLEY DUNN, *Set Decorator*



### AMERICAN HUSTLE

JUDY BECKER, *Production Designer*

JESSE ROSENTHAL, *Art Director*

AUDRA AVERY, *Assistant Art Director*

BRANDON SMITH, *Graphic Artist*

DAN COURCHAINE, *Charge Scenic Artist*

PAUL GORFINE, *Scenic Artist*

HEATHER LOEFFLER, *Set Decorator*

Top: Shot entirely in Australia, *THE GREAT GATSBY* used a series of richly detailed animated mattes to capture the roaring twenties, and the excitement of New York City during that art deco, everything-is-possible period. Inset: Presenter Katee Sackhoff and *GATSBY's* co-producer Anton Monsted who accepted for Ms. Martin. Above: Roz Rosenfeld's bedroom in Long Island in *AMERICAN HUSTLE* captured everything that was wonderful—and everything that was excessive—about 1970s' decorating.



© CBS Films

### INSIDE LLEWYN DAVIS

JESS GONCHOR, *Production Designer*

DEBORAH JENSEN, *Art Director*

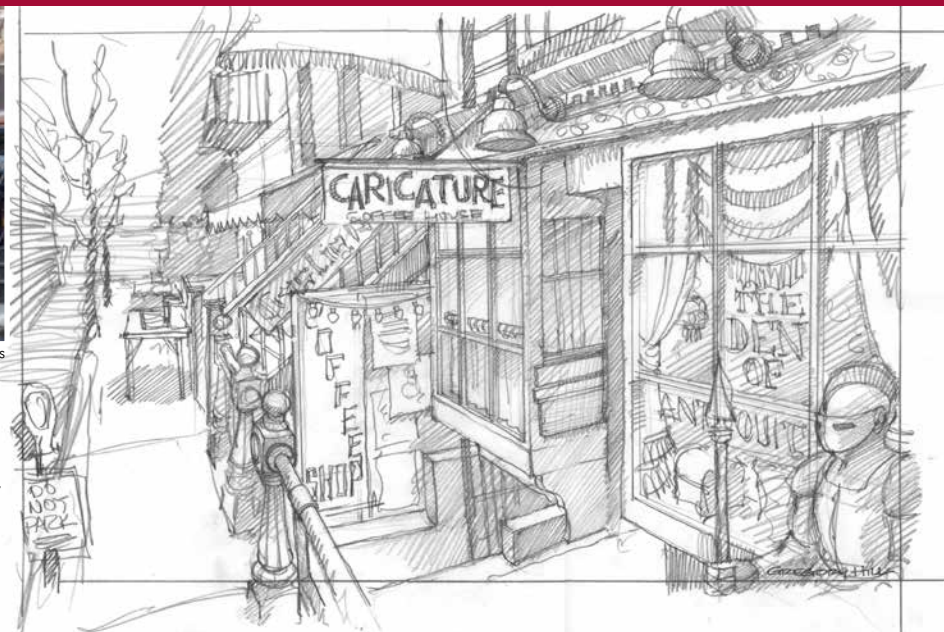
HINJU KIM, STEVEN GRAHAM, NICHOLAS LUNDY,

*Assistant Art Directors*

GREGORY HILL, *Illustrator*

ERIC HELMIN, *Graphic Designer*

SUSAN BODE TYSON, *Set Decorator*



© Walt Disney Pictures

### SAVING MR. BANKS

MICHAEL CORENBLOTH, *Production Designer*

LAUREN POLIZZI, *Art Director*

SAMANTHA AVILA, *Assistant Art Director*

MARTIN T. CHARLES, *Graphic Designer*

LORRIE CAMPBELL, *Senior Lead Set Designer*

STEPHEN CHRISTENSEN, *Lead Set Designer*

SALLY THORNTON, *Set Designer*

MARK BRISTOL, JOEL VENTI, *Storyboard Artists*

SUSAN BENJAMIN, *Set Decorator*



© Fox Searchlight Pictures

### 12 YEARS A SLAVE

ADAM STOCKHAUSEN, *Production Designer*

DAVID STEIN, *Art Director*

MATTHEW GATLIN, WALTER SCHNEIDER,

CARL SPRAGUE, JIM WALLIS, *Set Designers*

DOUGLAS CLUFF, *Charge Scenic*

ALICE BAKER, *Set Decorator*



Top, left and right: An extensive redress of a less gentrified 9th Street on New York's East Side stood in for Greenwich Village in *INSIDE LLEWYN DAVIS*. Illustrator Gregory Hill sketched the proposed redress in pencil. Center: The kitchen of the Goff family's rural farmhouse in Australia was built inside its exterior façade on the Big Sky Ranch in Simi Valley, CA, for *SAVING MR. BANKS*. Above, left: Set Designer Carl Sprague's pencil drawing, colored in Photoshop®, depicts an 1841 Saratoga, New York, street for *12 YEARS A SLAVE*. Right: The finished set was built into New Orleans' French Quarter.

## EXCELLENCE IN PRODUCTION DESIGN FOR A FANTASY FEATURE FILM



© Warner Bros. Pictures

### ELYSIUM

PHILIP IVEY, *Production Designer*

DON MACAULEY,

*Supervising Art Director*

ROSS DEMPSTER, HANIA ROBLEDO,

*Art Directors*

CATHERINE IRCHA, LUIS ANTONIO

ORDOÑEZ, *Assistant Art Directors*

SYN MEAD, *Conceptual Designer*

RAVI BANSAL, RON TURNER, MITCHELL

STUART, CHRISTIAN PEARCE, LERI GREER,

STUART THOMAS, AARON BECK,

BEN MAURO, *Concept Designers*

TYRUBEN ELLINGSON, GEORGE HULL,

*Conceptual Designers*

RAI LAI, ROB JENSEN, *Illustrators*

NANCY BROWN, DAVID CLARKE,

MIRA CAVENO, *Set Designers*

ANDREW CHUNG, *Previsualization Artist*

BRENT BOATES, ROBERT PRATT,

*Storyboard Artists*

PETER LANDO, GABRIELA MATUS LOPEZ,

*Set Decorators*



© Universal Pictures



### GRAVITY ADG AWARD WINNER

ANDY NICHOLSON,

*Production Designer*

MARK SCRUTON,

*Supervising Art Director*

GRANT ARMSTRONG,

*Standby Art Director*

ANDREW WILLIAMSON, CHRIS BAKER,

JON BUNKER, JULIAN CALDOW,

*Concept Artists*

PAUL THREADGOLD, JAMIE MARTIN,

IVAN WEIGHTMAN, DAN MAY,

RHYS PUGH, *3-D Concept Modellers*

TEMPLE CLARK, JANE CLARK,

JIM CORNISH, *Illustrators*

HELEN KOUTAS, NEIL FLOYD,

*Graphic Artists*

MATT SIMS, *3-D Draughtsman*

ROSIE GOODWIN, JOANNE

WOOLLARD, *Set Decorators*

**Top:** Concept Designer Ivan Weightman drew the airlock on the International Space Station for *GRAVITY*. **Inset:** Mark Scruton, Andy Nicholson, presenters Julia Stiles and Jon Avnet. **Above:** This rendering for *ELYSIUM* was a joint effort by Phil Ivey, Rai Lai, and Assistant Art Director Nick Connor using SketchUp®, Podium and Photoshop. **Opposite page, top and inset:** Jack's secret hideaway in *OBLIVION*, built on location at June Lake, CA, stands in stark contrast to the aesthetic of the sunken living room and kitchen in the film's signature sky tower.



## THE HOBBIT: THE DESOLATION OF SMAUG

DAN HENNAH, *Production Designer*  
 SIMON BRIGHT, *Supervising Art Director/Set Decorator*  
 ANDY MCLAREN, BRAD MILL,  
 BRIAN MASSEY, *Art Directors*  
 JOSH BARRAUD, MICHAEL SMALE,  
*Assistant Art Directors*  
 JOHN HOWE, ALAN LEE,  
*Conceptual Design*

ANTHONY ALLAN, *Concept Artist*  
 MATT HUNKIN, *Graphic Artist*  
 HELEN STREVS, PHILLIP  
 THOMAS, GAVIN URQUHART,  
*Set Designers*  
 GARRY BUCKLEY, MICHAEL JONES,  
*Model Makers*  
 KATHRYN LIM, *Scenic Artist*  
 RA VINCENT, *Set Decorator*

© Warner Bros. Pictures



© Universal Pictures

## OBLIVION

DARREN GILFORD, *Production Designer*  
 KEVIN ISHIOKA, *Supervising Art Director*  
 MARK W. MANSBRIDGE, *Art Director*  
 IGOR KNEZEVIC, JIM MARTIN, NICK PUGH,  
 DANIEL SIMON, THOM TENERY, ANDRÉE  
 WALLIN, *Concept Illustrators*  
 ELLEN LAMPL, *Graphic Designer*  
 KEVIN LOO, TODD CHERNIAWSKY, STEPHEN  
 COOPER, JOSEPH HIURA, LUIS G. HOYOS,  
 GEOFF HUBBARD, JEFF MARKWITH, MAYA  
 SHIMOGUCHI, ROBERT JOHNSON,  
*Set Designers*  
 GREGORY JEIN, *Set Design Model Maker*  
 RICHARD BENNETT, PHILLIP NORWOOD,  
 ADOLFO MARTINEZ PEREZ, STEPHEN PLATT,  
*Storyboard Artists*  
 RONALD R. REISS, *Set Decorator*

## STAR TREK INTO DARKNESS

SCOTT CHAMBLISS, *Production Designer*  
 RAMSEY AVERY, *Supervising Art Director*  
 JAMES CLYNE, *VFX Art Director*  
 LAUREN POLIZZI, KASRA FARAHANI, MICHAEL  
 E. GOLDMAN, HARRY E. OTTO, ANDREW E.W.  
 MURDOCK, *Art Directors*  
 JASON BALDWIN STEWART, *On-Set Art Director*  
 NATASHA GERASIMOVA, STEVE CHRISTENSEN,  
*Assistant Art Directors*  
 CLINT SCHULTZ, *Lead Graphic Designer*



© Paramount Pictures

ANDREA DOPASO, JOHN EAVES, NATHAN  
 SCHROEDER, RYAN CHURCH, CHRISTOPHER  
 ROSS, VICTOR MARTINEZ, STEVEN MESSING,  
*Illustrators*  
 KARL STRAHLENDORF, JOHN CHICHESTER,  
 TEX KADONAGA, KEVIN CROSS, ANDREW  
 REEDER, ANNE PORTER, JANE WUU, RICHARD  
 F. MAYS, ALLEN COULTER, KARL MARTIN,  
 SCOTT SCHNEIDER, LORRIE CAMPBELL,  
 EASTON SMITH, TAMMY LEE, TIM CROSHAW,  
*Set Designers*  
 KAREN MANTHEY, *Set Decorator*

Top right: A series of sketches of Esgaroth, the lake town, executed in various media, were created by Alan Lee and John Howe and for THE HOBBIT: THE DESOLATION OF SMAUG. Above: Ryan Church's Photoshop illustration of the interior of the Enterprise's main lobby for STAR TREK INTO DARKNESS.

## EXCELLENCE IN PRODUCTION DESIGN FOR A CONTEMPORARY FEATURE FILM



© Warner Bros. Pictures



### HER ADG AWARD WINNER

K.K. BARRETT, *Production Designer*  
 AUSTIN GORG, *Art Director*  
 SONNY GERASIMOWICZ, *Concept Illustrator*  
 WILLIAM ELISCU, JANE FITTS, JASON PERRINE,  
*Graphic Designers*  
 JOSH SHEPPARD, *Storyboard Artist*  
 ALLEN COULTER, *Set Designer*  
 GENE SERDENA, *Set Decorator*

### AUGUST: OSAGE COUNTY

DAVID GROPMAN, *Production Designer*  
 KAREN SCHULZ GROPMAN, *Art Director*  
 GIACOMO GHIAZZA, *Storyboard Artist*  
 THOMAS E. BROWN, *Charge Scenic Artist*  
 NANCY HAIGH, *Set Decorator*

© The Weinstein Company



Top: For Theodore Twombly's office in HER, Mr. Barrett found a vacant space with white walls and a beautiful skylight. "It was a location I had to argue for because it was very expensive and we only spent a couple of days in there," he said. Rather than repaint the walls, pieces of transparent colored plexiglass and gels on the windows were added so that all of the light that came in had a beautiful red glow, and the walls were decorated with drawings from the artist Geoff McPetridge. Inset: Gene Serdena, presenter June Squibb and K.K. Barrett. Above, right: Supervising greens person Stephanie Waldron engineered the move of a 40-foot oak tree from the backyard of a 100-year-old farmhouse in Pawhuska, Oklahoma, to the front, for AUGUST: OSAGE COUNTY. Inset: The house started life as a mail-order kit, listed for \$2,065 in the Sears Roebuck catalog. Its first owner added huge white pillars and wrap around first and second floor porches, making it perfect for this tale of the strong-willed, sometimes dysfunctional, women of the Weston family.

## BLUE JASMINE

SANTO LOQUASTO, *Production Designer*  
MICHAEL GOLDMAN, DOUGLAS HUSZTI,  
*Art Directors*

CHAD OWENS, *Assistant Art Director*  
DAVID HENDRICKSON, *Graphic Artist*  
JASON BYERS, *Lead Scenic Artist*  
CARRIE NARDELLO, JAMES SHEFIK, *Scenic Artists*  
REGINA GRAVES, KRIS BOXELL, *Set Decorators*

## CAPTAIN PHILLIPS

PAUL KIRBY, *Production Designer*  
PETER RUSSELL, *Supervising Art Director*  
SU WHITAKER, AZIZ HAMICHI, CHARLO DALLI,  
RAYMOND PUMILIA, PAUL G. RICHARDS,  
*Art Directors*  
ANDREW TAPPER, TREY SHAFFER,  
*Graphic Designers*  
TOM GOODWIN, *Draughtsman*  
LARRY DIAS, DOMINIC CAPON, *Set Decorators*



© Sony Pictures Classics



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## THE WOLF OF WALL STREET

BOB SHAW, *Production Designer*  
CHRIS SHRIVER, *Art Director*  
ALEXIOS CHRYSIKOS, *Illustrator/Assistant Art Director*  
W. STEVEN GRAHAM, DAVID MEYER, JOHN POLLARD,  
JONATHAN ARKIN, *Assistant Art Directors*  
HOLLY WATSON, *Graphic Artist*  
PATRICIA SPROTT, *Charge Scenic Artist*  
ELLEN CHRISTIANSEN, *Set Decorator*



**Top right:** The design challenges of BLUE JASMINE demanded a contrast between two entirely different social milieus: a posh and opulent New York lifestyle of champagne and lavish dinner parties, intercut with Jasmine's new, decidedly lower class, circumstances in San Francisco. **Inset and center:** A lot of CAPTAIN PHILLIPS revolves around the Maersk Alabama's lifeboat, filmed interchangeably at sea, in the shallow infinity-horizon sea water tank at Mediterranean Film Studios in Malta, and on an articulating hydraulic gimbal on stage at Longcross Studios in Surrey, outside of London. **Above:** The fairy-tale design of his daughter's pink little-girl bedroom in THE WOLF OF WALL STREET is the perfect visual metaphor for a moment when king-of-the-world corrupt stockbroker Jordan Belfort is reduced to a whimpering child by the decidedly R-rated power of his much younger trophy wife.

## EXCELLENCE IN PRODUCTION DESIGN FOR A TELEVISION MOVIE OR MINISERIES



### BEHIND THE CANDELABRA ADG AWARD WINNER

HOWARD CUMMINGS,

Production Designer

PATRICK SULLIVAN, Art Director

ERIC R. JOHNSON,

Assistant Art Director

KAREN TENEYCK, Graphic Designer

THOMAS MACHAN, Model Maker

JOHN BERGER, ERIC SUNDAHL,

GREG BERRY, Set Designers

BARBARA MUNCH, Set Decorator



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### AMERICAN HORROR STORY: COVEN

MARK WORTHINGTON,

Production Designer

ANDREW MURDOCK, Art Director

MICHELLE HARMON,

Assistant Art Director

ADELE PLAUCHE, BRIAN WAITS,

MOLLY MIKULA, Set Designers

WALTER SCHNEIDER, Set Designer

ELLEN BRILL, Set Decorator

Top left: The re-created living room at Liberace's Las Vegas mansion, built on a soundstage in Santa Clarita, CA, using archival photographs and television footage for *BEHIND THE CANDELABRA*. Top inset: Barbara Munch, Howard Cummings, presenter Frances Fisher, and Patrick Sullivan. Center: Liberace's Las Vegas master bedroom, also on stage in Santa Clarita, complete with a version of the Sistine Chapel mural on the ceiling. One of the several portraits of Michael Douglas as Liberace was painted by Production Designer Alex Tavoularis. Above: *AMERICAN HORROR STORY: COVEN*, the third season of this franchise, left its traditional production headquarters in Los Angeles, and framed the season around a coven of Salem witches at Miss Robichaux's Academy for Exceptional Young Ladies in New Orleans.



## BONNIE AND CLYDE

DEREK R. HILL, *Production Designer*  
SEAN JENNINGS, *Art Director*  
ELLEN KING, *Graphic Designer*  
SAMUEL FROESCHLE, *Set Designer*  
PHIL SHIREY, *Set Decorator*

## PHIL SPECTOR

PATRIZIA VON BRANDENSTEIN,  
*Production Designer*  
FREDDA SLAVIN, *Art Director*  
JEREMY ROSENSTEIN,  
*Assistant Art Director*  
SCOTT PURCELL, *Graphic Designer*  
DIANE LEDERMAN, *Set Decorator*



Above and left: A motor court in Missouri that BONNIE AND CLYDE stayed in and from which they barely escaped with their lives. Shown are Derek Hill's pencil sketch, the motor court under construction, and the dressed set on location; the exterior and two interior rooms were built from scratch in North Carolina for the dramatic shootout. Below, left: PHIL SPECTOR's home, the site of the gunshot death that drives the sensational story, seeks to provide a glimpse of the musical genius beneath the bizarre surface, and his shifting psychological states."

© Turner Network Television



© Home Box Office



## MOB CITY

GREGORY MELTON, *Production Designer*  
ALEX HAJDU, *Art Director*  
GEOFFREY MANDEL, *Graphic Designer*  
JOHN VERTREES, W. RICK NICHOL,  
THOMAS TAYLOR, *Set Designers*  
DORIT HURST, MELISSA LEVANDER,  
*Set Decorators*

Left: A SketchUp model of Bunny's Jungle Club drawn by Greg Melton and John Vertrees for MOB CITY. Above: A production still of the finished set, shot on Stage 1 at Red Studios.



## EXCELLENCE IN PRODUCTION DESIGN FOR AN EPISODE OF A ONE-HOUR SINGLE-CAMERA TELEVISION SERIES



© Home Box Office



### GAME OF THRONES ADG AWARD WINNER

GEMMA JACKSON, *Production Designer*  
CHRISTINA MOORE, ANDREW THOMSON,  
*Supervising Art Directors*  
ASHLEIGH JEFFERS, HEATHER GREENLEES,  
TOM STILL, *Art Directors*  
BRENDAN RANKIN, CAIREEN TODD, MARK LOWRY,  
*Assistant Art Directors*  
MAX BERMAN, STEVE SUMMERGILL,  
*Concept Artists*  
MICHAEL EATON, *Graphic Designer*  
ROHAN HARRIS, *Scenic Artist*  
WILLIAM SIMPSON, *Storyboard Artist*  
ROBERT CAMERON, *Set Decorator*

### BOARDWALK EMPIRE

BILL GROOM, *Production Designer*  
ADAM SCHER, *Art Director*  
LARRY GRUBER, EMILY BECK, DAN KUCHAR,  
NEIL PRINCE, *Assistant Art Directors*  
TED HAIGH, ARIEL POSTER, *Graphic Designers*  
JAN JERICO, *Illustrator*  
JON RINGBOM, *Scenic Artist*  
CAROL SILVERMAN, *Set Decorator*



© Home Box Office

Top: The Slavers' Bay walk-of-punishment scene for GAME OF THRONES was shot in the old section of Essaouira, Morocco. The esplanade featured a row of gunpowder cannons. "A whole line of cannons," Ms. Jackson wrote, "they were absolutely immovable. We decided to incorporate them into the set and built 'cannon covers'—actually, the repetition made them look even better." Inset: Presenter Bruce Davidson announced the award; Ms. Jackson was on location in Iceland and couldn't attend. Center: The designs for Westeros rely heavily on a large number of digital matte paintings, like this image of Kings' Landing and Blackwater Bay. Above: The main exterior set for BOARDWALK EMPIRE in Greenpoint, Brooklyn, features more than a dozen storefronts and other exteriors, including the Ritz and Fralinger's Salt Water Taffy. Though the boardwalk sits on pillars above several tons of trucked-in sand, the Atlantic Ocean and part of the skyline are created through visual effects.

## BREAKING BAD

MARK FREEBORN, *Production Designer*  
PAULA DAL SANTO, *Art Director*  
BILLY W. RAY, *Assistant Art Director*  
JOANNA MAES-CORLEW, *Graphic Designer*  
DEREK JENSEN, DERRICK BALLARD, *Set Designers*  
MICHAEL FLOWERS, *Set Decorator*

## DOWNTON ABBEY

DONAL WOODS, *Production Designer*  
CHARMIAN ADAMS, MARK KEBBY, *Art Directors*  
CHANTELLE VALENTINE, *Assistant Art Director*  
GINA CROMWELL, *Set Decorator*



© AMC



© Public Broadcasting Service

## MAD MEN

DAN BISHOP, *Production Designer*  
CHRISTOPHER BROWN, *Art Director*  
SHANNA STARZYK, *Assistant Art Director*  
EVAN REGESTER, *Graphic Designer*  
CAMILLE BRATKOWSKI, *Set Designer*  
CLAUDETTE DIDUL, *Set Decorator*

© AMC



Top: It's not entirely an accident that the concrete blocks on the John B. Robert Dam overflow at Bear Canyon Arroyo outside of Albuquerque, NM, look like tombstones. The location was chosen for *BREAKING BAD* because it was graphic and it was stark...and because that resemblance speaks to the dark storyline. Center, left and right: A detailed white model was built for the main *DOWNTON ABBEY* stage set by Art Director Mark Kebby; it's shown with a set still of the kitchen, part of the elaborate downstairs complex of rooms. Above: Two pencil sketches of a location in Angelino Heights shot for *MAD MEN*. The sketch of the pristine 1930s' rooming house was drawn by Dan Bishop, and the 1968 run-down version was done by Assistant Art Director Andy Hull.



**THE 67TH ANNUAL  
TONY AWARDS  
ADG AWARD WINNER**

STEVE BASS, *Production Designer*  
SETH EASTER, *Art Director*  
EMILY LANGE, *Assistant Art Director*  
BRANDON BELL, *Digital Set Designer*

Top, right: Steve Bass drew this detailed rendering of his design for THE 67th TONY AWARDS, broadcast live from Radio City Music Hall in New York. Inset: Mr. Bass and presenter Production Designer Bill Bohnert, who retired after fifty years designing all manner of music and variety television, including twenty years of the historic ED SULLIVAN SHOW. Right: Bruce Rogers drew this presentation illustration for Beyonce's SUPER BOWL HALFTIME SHOW entirely in Photoshop.



**THE AMERICAN MUSIC AWARDS 2013**

JOE STEWART, *Production Designer*  
TINA MILLER, *Art Director*

**2013 BILLBOARD MUSIC AWARDS**

BRIAN STONESTREET, *Production Designer*  
ALANA BILLINGSLEY, MATT STEINBRENNER,  
*Art Directors*  
JOHN ZUIKER, *Assistant Art Director*  
JOE O'NEIL, *Set Designer*

**THE 65TH PRIMETIME EMMY AWARDS**

BRIAN STONESTREET, *Production Designer*  
KRISTEN MERLINO, *Art Director*  
ALANA BILLINGSLEY, *Assistant Art Director*

**SUPER BOWL XLVII HALFTIME SHOW**

BRUCE RODGERS, *Production Designer*  
DOUGLAS COOK, SHELLEY RODGERS, *Art Directors*  
LINDSEY BRESLAUER, SETH EASTER,  
*Assistant Art Directors*  
SEAN DOUGALL, AMBER STINEBRINK, *Illustrators*  
MARIA GARCIA, *Set Designer*



© Activision



**CALL OF DUTY: GHOSTS  
EPIC NIGHT OUT  
ADG AWARD WINNER**

TODD CHERNIAWSKY, *Production Designer*

AARON HAYE, *Art Director*

ANDRES CUBILLAN, LOUIS JOSEPH CAMEAU IV,

*Assistant Art Directors*

JONATHAN BACH, PATRICK RODRIGUEZ, *Illustrators*

IRINA FRANTS, *Set Decorator*

Left: A screen capture from the CALL OF DUTY: GHOSTS commercial reflects the multiplayer game's alternate reality after tragedy has struck America. The Ghosts—and the game players—are a special ops team of US soldiers. Inset: Presenter Dennis Haysbert with Todd Cherniawsky. Below: The eight-minute-long music video for Arcade Fire's REFLEKTOR features oversized papier mâché portrait masks, mirror balls, and a glass-fragment man who joins the Canadian rock group on a moonlit excursion.

© Merge Records

**ARCADE FIRE – REFLEKTOR**

ANASTASIA MASARO, *Production Designer*

LOUISA SCHABAS, *Art Director*

**DIEHARD – THE GETAWAY**

TOM WILKINS, *Production Designer*

JULIANE CRUMP, *Graphic Designer*

BETH DE SORT, *Set Decorator*

**INFINITI – FACTORY OF LIFE**

CHRISTOPHER GLASS, *Production Designer*

JINDŘICH KOČI, *Art Director*

MILENA KOUBKOVA, *Assistant Art Director*

TOMÁŠ POLÍVKA, *Graphic Designer*

IMERY WATSON, JONATHAN BACH,

SHAE SHATZ, MARK YANG, *Illustrators*

ADAM VUKMANOV, DANIEL FIALA,

PATRIK STASEK, *Set Designers*

**JUSTIN TIMBERLAKE FEATURING JAY Z  
SUIT & TIE**

RICHARD BRIDGLAND, *Production Designer*

CARA BROWER, *Art Director*

TINA CHARAD, *Graphic Designer*

KC FOX, *Set Decorator*



## EXCELLENCE IN PRODUCTION DESIGN FOR AN EPISODE OF A HALF-HOUR SINGLE-CAMERA TELEVISION SERIES



© Home Box Office



**VEEP**  
**ADG AWARD WINNER**

JIM GLOSTER, *Production Designer*  
E. DAVID COSIER, *Art Director*  
KENNETH ROMAN, *Graphic Designer*  
BETH KUHN, *Set Designer*  
TIFFANY ZAPPULA, *Set Decorator*

Above: A digital groundplan and set stills from the West Wing offices of the Vice President for VEEP, built in Baltimore, MD. Inset: Jim Gloster, Tiffany Zappula and presenter Joe Manganiello.

## ARRESTED DEVELOPMENT

DAN BUTTS, *Production Designer*  
KATE BUNCH, *Art Director*  
OANA BOGDAN, *Set Designer*  
JENNIFER LUKEHART, *Set Decorator*



© Netflix

## CALIFORNICATION

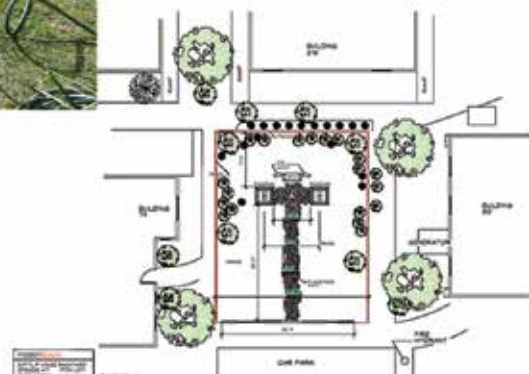
RAY YAMAGATA, *Production Designer*  
CHIKAKO SUZUKI, *Art Director*  
GEORGE MAYA, *Set Designer*  
TIM STEPECK, *Set Decorator*

## MODERN FAMILY

RICHARD BERG, *Production Designer*  
CLAIRE BENNETT, *Art Director*  
BRIAN KASCH, *Set Decorator*

## PARKS AND RECREATION

IAN PHILLIPS, *Production Designer*  
ADAM ROWE, *Art Director*  
STELLA STARLIGHT, *Graphic Designer*  
ROB SISSMAN, *Set Designer*  
KIMBERLY WANNOP, *Set Decorator*



© American Broadcasting Company

**Top:** The interior and exterior of the Air Force 69 set on stage at Sony Pictures Studios. The private jet of Atticus Fetch, **CALIFORNICATION's** overindulgent, sex-obsessed rocker, features a piano, a fireplace, a bar and a waterbed with fur throws. Above: A SketchUp model, groundplan, set still and screen capture of the elaborate fountain (with a fire background, musically timed waterspouts and goldfish) that Claire and Cameron build for a house they are flipping. The **MODERN FAMILY** set was constructed at 20th Century Fox Studios in Century City.

## EXCELLENCE IN PRODUCTION DESIGN FOR AN EPISODE OF A SHORT FORMAT, LIVE-ACTION SERIES

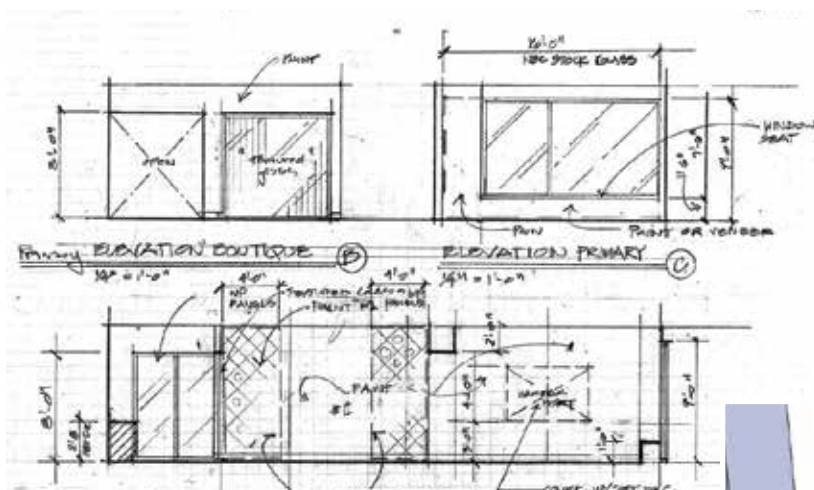


© Syfy and NBC Universal



**BATTLESTAR GALACTICA:  
BLOOD & CHROME**  
ADG AWARD WINNER

BRIAN KANE, *Production Designer*  
TYLER BISHOP HARRON, *Art Director*  
JONATHAN LANCASTER,  
*Set Decorator*



© Syfy and NBC Universal



**BLUE**  
RACHEL MYERS, *Production Designer*  
PHIL TOOLIN, *Art Director*  
KURT MEISENBACH, *Set Decorator*

Top: BATTLESTAR GALACTICA: BLOOD & CHROME was first released as an online digital series consisting of ten 12-minute acts on Machinima.com, and then eventually a movie on Syfy. This movie/pilot prequel to the 1970s' Universal television series was recorded in Vancouver and used digital reconstructions of some of the original sets. Inset: Brian Kane and Tyler Bishop Harron. Above right and center: Both conventional drafting and SketchUp models were used to design this upscale bar and lounge for BLUE, an Internet series, now in its third season, that is available on Hulu, YouTube and Wigs (a Fox division). Left: A screen capture from the same bar where Blue (Julia Stiles), a mother and an accountant, tackles her financial difficulties by working as a prostitute.



© MGM

© Warner Bros. Entertainment, Inc.

## H+ THE DIGITAL SERIES

ANDRES CUBILLAN, *Production Designer*  
ALEJANDRA ORTIZ, *Art Director*  
TANIA LEIVA, *Set Decorator*

## DAYBREAK

STUART BLATT, *Production Designer*  
CAMERON BIRNIE, *Art Director*  
MARIKA STEPHENS, *Assistant Art Director*  
ERICA WERNICK, *Graphic Artist*  
NICOLE BUCK, *Graphic Designer*  
KAREN O'HARA, *Set Decorator*

## 10,000 DAYS

MIMI GRAMATKY, *Production Designer*  
MIKE DENERING, *Scenic Artist*  
CRAIG HANDSHU, *Set Decorator*



Top: H+ THE DIGITAL SERIES, filmed in Santiago, Chile, over 29 days in 54 different locations, concerns the effects of a computer virus on the H+ implant, a medical sensor which connects human minds to the Internet 24 hours a day. In the screen capture, a child plays alone, somewhere in the basement of the Vatican, two years after the infection begins. Above: The survivors gather in the kitchen of an abandoned observatory in the Sangre de Cristo mountains 10,000 DAYS after a comet strikes the Earth, sending the entire planet careening out of its orbit and plunging the world into a perpetual winter. The sets for this eleven-episode Internet series were shot at Santa Clarita Studios.

## EXCELLENCE IN PRODUCTION DESIGN FOR AN EPISODE OF A MULTI-CAMERA, VARIETY, OR UNSCRIPTED SERIES



**PORTLANDIA**  
ADG AWARD WINNER

TYLER ROBINSON, *Production Designer*  
SCHUYLER TELLEEN, *Art Director*  
KAT ISOM, *Set Decorator*

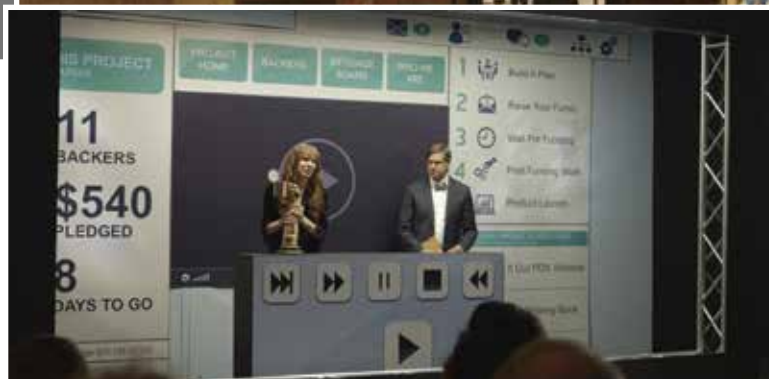


### THE BIG BANG THEORY

JOHN SHAFFNER, *Production Designer*  
FRANÇOISE CHERRY-COHEN, *Art Director*  
ANN SHEA, *Set Decorator*

### HOW I MET YOUR MOTHER

STEPHAN OLSON, *Production Designer*  
DANIEL SAKS, *Set Designer*  
SUSAN ESCHELBACH, *Set Decorator*



© National Broadcasting Company

© Independent Film Channel

© National Broadcasting Company



### SATURDAY NIGHT LIVE

AKIRA YOSHIMURA, EUGENE LEE, KEITH IAN RAYWOOD,  
N. JOSEPH DETULLIO, *Production Designers*  
ANDREA PURCIGLIOTTI, *Film Unit Art Director*  
TARA DONNELLY, *Graphic Designer*  
MARK RUDOLPH, HALINA MARKI, *Scenic Artists*



### THE VOICE

ANTON GOSS, JAMES PEARSE CONNELLY, *Production Designers*  
DAVE EDWARDS, LYDIA SMYTH, ZEYA MAURER, *Art Directors*  
BRITTANY MACWHORTER, ELLEN JAWORSKI, *Assistant Art Directors*  
ED STRANG, JOSE RAMIREZ, *Scenic Artists*  
KRISTEN O'MALLEY, *Set Decorator*

Top right: A gallery of quirky art projects for the sketch comedy series PORTLANDIA, filmed in and around Portland, OR, for the Independent Film Channel (IFC). Inset and center: A SketchUp model and a screen capture, both for a routine about a Kickstarter fundraiser. The backdrop duplicates the website and the podium is placed so that the speakers appear to be in the playback window. Above: A meeting of the Five-Timers Club, those persons who have hosted SATURDAY NIGHT LIVE five times in its 39-year history. Right: Anton Goss' Photoshop illustration of the highly electrified main set for THE VOICE.



Left: Production Designer and director Rob Stromberg (left) and Tristan Butterfield (right), Global Creative Director of the Kohler Co., presented the Guild's Lifetime Achievement Award to Rick Carter (center). The unique trophy was designed by the artists at Kohler.

Below: The Outstanding Contribution to Cinematic Imagery Award was presented to director Martin Scorsese. Making the presentation were, left to right, awards show co-producer Raf Lydon, actor Jonah Hill, Mr. Scorsese, actor Leonardo DiCaprio, and Awards show co-producer Dave Blass.



**LIFETIME ACHIEVEMENT AWARD**  
RICK CARTER

**OUTSTANDING CONTRIBUTION TO CINEMATIC IMAGERY AWARD**  
MARTIN SCORSESE



# KLONDIKE

## Whomever Does the Most Research... Wins

by Ken Rempel, Production Designer

"This ain't a Western."

– Director Simon Cellan Jones

Opposite page, top: An overview of the Bonanza Creek mining site, along with Mr. Rempel's pencil sketch of the immense set. The site was a raw location on the banks of the Bow River near Calgary that had been used only for grazing cattle. The crew had six weeks to prepare this location and build all the sluice boxes and mining structures. Below: A detail of the trench beneath the sluice boxes, along with another pencil sketch of the set by Mr. Rempel. It was a very large job for the entire construction crew, but especially for the greens department.

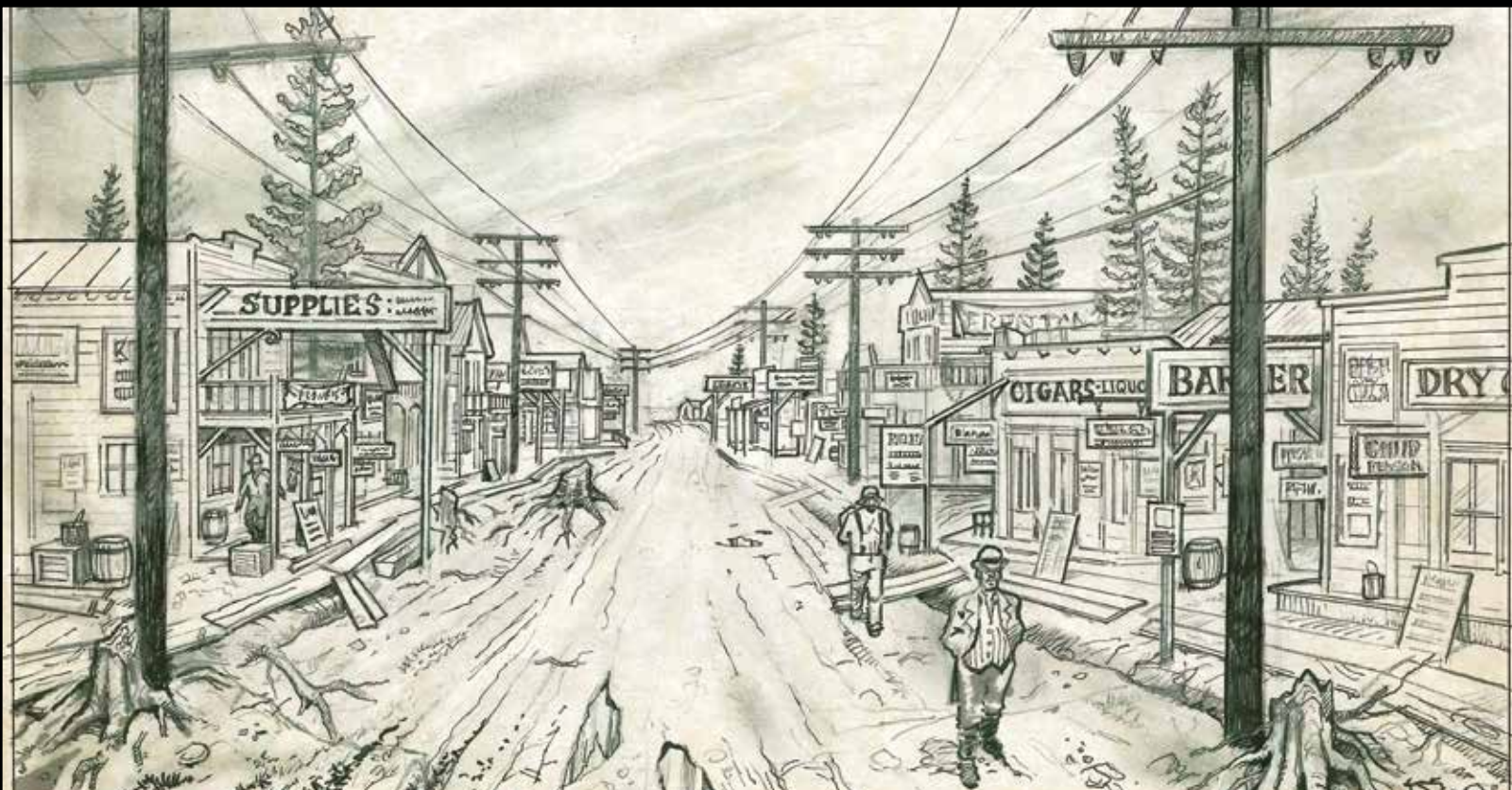
*Klondike* follows the journey of two men, Bill Haskell and Byron Epstein, from Philadelphia across the continent to the coast of Alaska, up and over the Chilkoot Trail, and then another five hundred miles by water to Dawson City in the Yukon. Before I first met with director Simon Cellan Jones and producer Clara George in Calgary, I broke down the six hours of Paul Scheuring's extremely well-written scripts into three design challenges: the journey to the Klondike, Dawson City in 1897 and the mining site on Bonanza Creek in the same year.

"He who does the most research...wins" has been the mantra that drives my approach to Production Design in general and even more so for period projects. I've had the good fortune to have designed many films and miniseries within that 1850 to 1900 period and was already familiar with the materials, colors and dressing for the look that *Klondike* required. Even so, a crucial part of the script breakdown process for me is the creation of a research wall where, in this instance, Art Director Trevor Smith, Set Designer and Graphic Artist Jackie Bagley, and the rest of the Art Department team were all tasked with finding as much research as possible pertaining to Dawson City, Bonanza Creek and 19th century gold mining in general. I then selected what I considered to be the best of this research and had it posted on a forty-foot-long wall in the Art Department. The research was organized

© Discovery Channel







in script order so that Simon, cinematographer Mike Eley and I could walk and talk our way through the project. This project had a shorter prep period than I would have liked, and I saw myself as a collage artist taking the most unique ideas and solutions from the research, incorporating them and tweaking them to fit the requirements of the story.

Dawson City in 1897 at the height of the Gold Rush was known as the Paris of the North. Since Simon mandated, "This ain't a Western," we did everything appropriate for 1897 to design a Dawson City that was not architecturally or typically western. That's easy to say, but when you're starting with a standing town set (the CL Ranch, west of Calgary) that was originally built for the Western television series *Lonesome Dove*, it turns more into a de-construction process than construction. After looking at the research there were a few architectural

Top and center: Mr. Rempel's pencil sketch of the main street of Dawson City, along with a still of the finished set. The CL Western Studio and Backlot outside of Calgary, Alberta, was completely renovated for the project, which included moving three complete buildings and constructing three more. All of the street's awnings and hitching posts were removed to keep the set from looking too "western." Power poles, trenches, stumps, and mud were added, and over a 100 signs painted to create the chaotic frontier city. Left: Belinda, one of the two main characters of *KLONDIKE*, owns the only sawmill in Dawson City and therefore controls all the wood that is needed to construct businesses and mining structures.

clues that bubbled to the visual surface. First of all, what I found is that Dawson City was literally hacked out of a forest that was on top of (they later discovered) a frozen marsh. What this meant to me was that the first structures in Dawson City were completely made out of logs and it was only later, as Dawson began to boom and the money was flowing, that the store owners could afford to have siding nailed over the fronts of their log structures to gussy them up. After assessing the condition of the twenty-year-old film set, I determined that to achieve the most visual interest Dawson City should be pegged a few years past the initial log

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**“Dawson City in 1897 at the height of the Gold Rush was known as the Paris of the North. We did everything appropriate for 1897 to design a Dawson City that was not architecturally or typically western.”**

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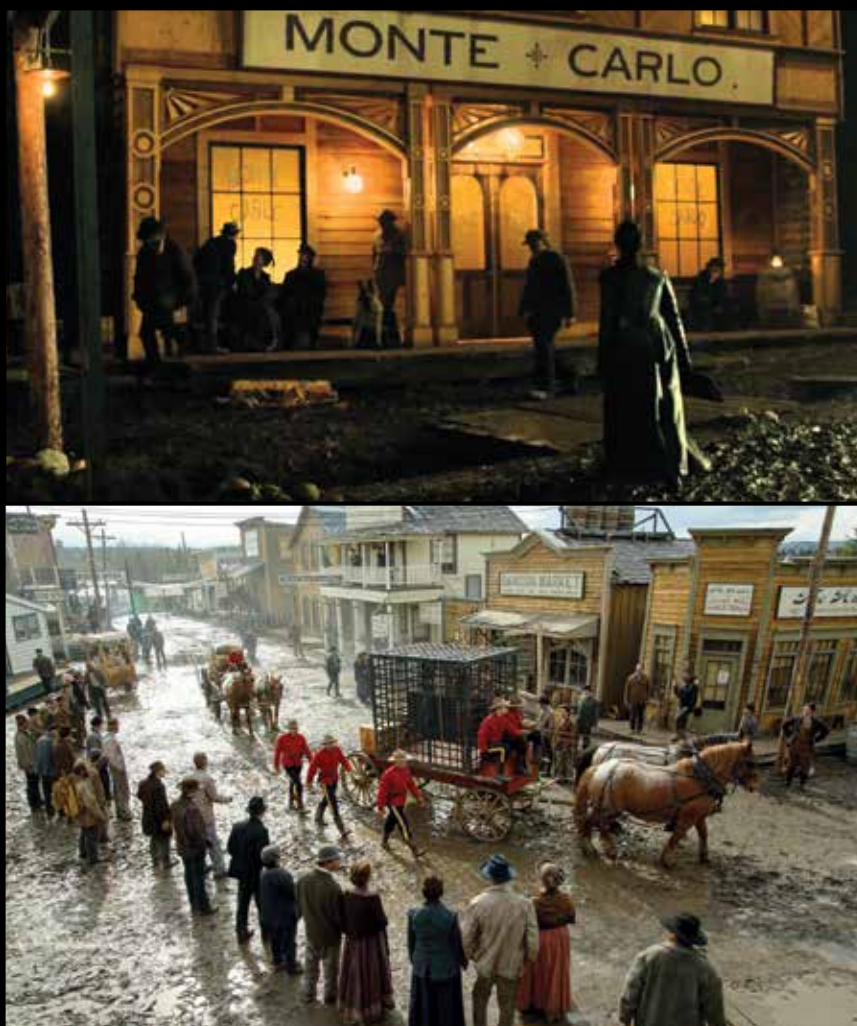
structure phase and starting into siding and façades. This allowed the texture of log siding and more refined siding finishes in the same town. Avoiding the Western vibe wherever possible, all the hitching posts, awnings (wood and canvas) and many of the board sidewalks were removed. What also came with this standing set were layers upon layers of paint that were not appropriate to 1897 in the Yukon. A lot of the thirty-six existing buildings had been left to age naturally over the years were now a beautiful patina of silver grey—beautiful to look at, but not appropriate for a booming Gold Rush town that is only a few years old at best. We tried a few scenic paint solutions and even brought in a sand blaster, but nothing was happening fast enough or resulting in believable finishes. I’ve always maintained that everyone in the film business has a creative streak in them, somewhere. The solution this time came from a teamster who suggested I call Lyle Edge, a longtime wrangler in the Alberta film industry, who owned a portable, towable high-pressure steam washer that he could bring to the location. This machine was a godsend, and blasted off twenty years of paint and aging right down to the original raw wood. The fresh face of the wood underneath, that hadn’t seen the light for decades, was a sight for my sore eyes. These raw surfaces provided a great palette for scenic painters Crystal Husum and Barb Chandler to tweak into a believably gritty, but fresh-faced, mining town. Three of the existing buildings were skidded to other locations to lengthen the main street; the gaps were filled with new facades, and three new structures were built.

The research also showed that for brief periods of time in the summer, Dawson City would occasionally have water mysteriously rise from the marsh and sit on the surface. That inspired us to create streets that were cut with trenches, full of stumps and rocks, and always muddy. This worked in unison with the many rain scenes that Paul had written. It didn’t take long to get to the point where the entire company dreaded yet another rain scene—looks great on screen, but no fun to work in for fifty-five days.

Last, but certainly not the least, the final research clue showed that most of the signage in Dawson City was installed perpendicular to the building facades. This “icing on the cake” detail provided the inspiration to design and install more than one hundred signs, creating a 1897 version of the Las Vegas strip, where every business owner was vying for the customer’s dollar.

It’s always fun to design a set completely from scratch on a raw piece of land and Bonanza Creek was just that. As with everything else in *Klondike*, the set was all about research, research and more research. After much scouting and discussion, a location was found

**Below: The exterior of Dawson City’s Monte Carlo Saloon, open 24 hours a day, was built at CL Western Studio; its interior was shot at the Bow Valley Ranch. Bottom: The North West Mounted Police (the law) arriving in Dawson City for the first time.**





Above: A sketch for Haskell's claim shack which was built within the overall Bonanza Creek mining set, drawn by Illustrator Al Berg, and followed by photographs of the completed building top right. To the left of the shack is a mining tunnel entrance, dug twenty feet into the hillside for the mining and tunnel-collapse scenes. Below: Mr. Rempel's freehand plans and elevations, such as these for Goodman's cabin at Bonanza Creek, often served as the only working drawings for the rustic construction. Below, right: The photograph is the cabin in its completed state.

that was a coulee that lead from the prairie top down to the Bow River. The orientation to the path of the sun was perfect, and visual effects supervisor Mike Eley felt it was a good base for the set extensions that would come later. My immediate job was to turn more than three acres of raw land into a working mining camp circa 1897. At the bottom of the coulee was the streambed where the runoff had etched and eroded some deep spots, and the first order of business was to make it safe enough for mining extras to be working underneath. Next, the greens department built up the road, and removed all the brush and undergrowth that the miners would have cleared. Finally, a twelve-ton excavator began the process of converting the site into a mining set that needed to look like it had been mined by hand. In two weeks, the construction crew created what had taken the miners two years.

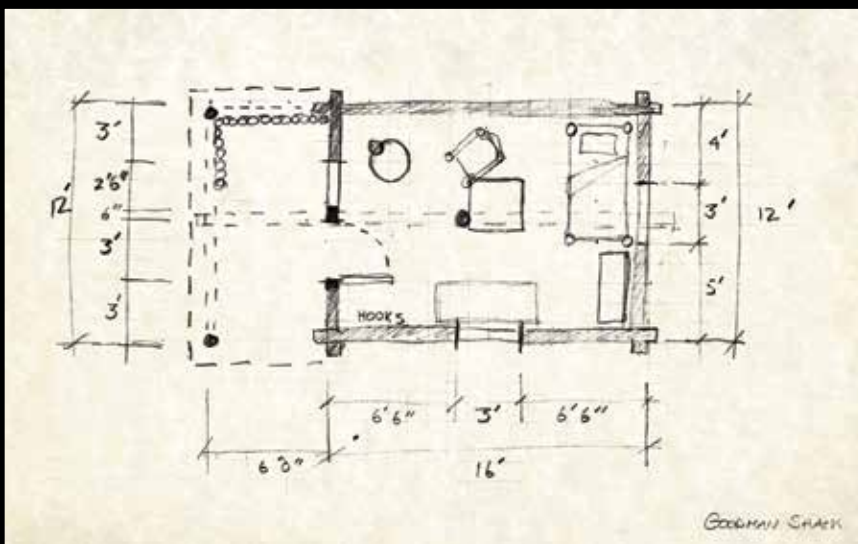
A Klondike mining expert who lives in Dawson City came in to explain the processes of bench and placer mining, and to describe what it was we were looking

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**“Just like the characters in KLONDIKE, I and the entire Art Department had to work in harsh winter conditions—mud, mud and more mud.”**

---

at in the research. Once the excavator had completed the first pass, log bridges were laid in to span the creek bed so the construction, paint and set dressing teams could access both sides of the coulee. From research images, I picked out a number of different mining sites (some miners were tidy and organized and others





were chaotic) which were replicated in the set. This was sculpting on a massive scale, directed by a day-by-day process of setting flags for the next phase of construction and set decoration.

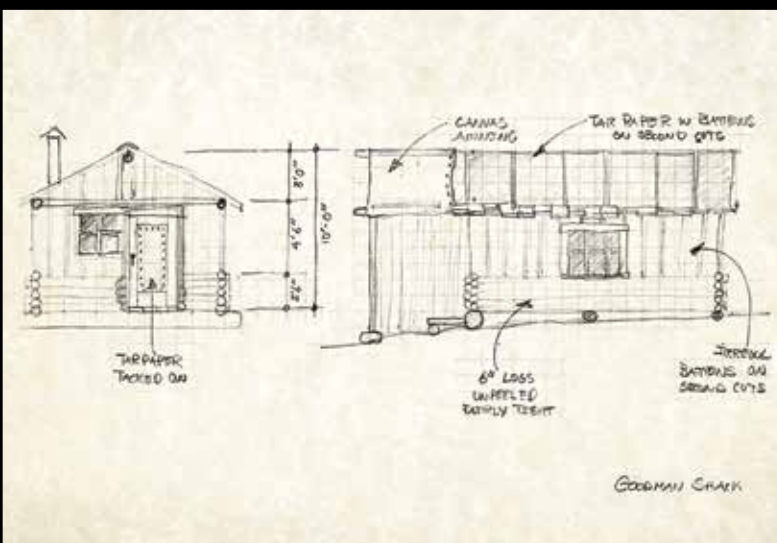
There were a number of mining techniques used in 1897. Placer mining involved setting up your claim and mining gold that had settled at the bottom of the creek. The characters in the series were late to the game, so they were bench mining, which takes place further up the sides of the valley. It entails digging a shaft straight down to bedrock to find the gold, or a horizontal tunnel to where the gold settles. Simon had requested a natural horizontal tunnel for Bill Haskell's claim (he didn't want a faux tunnel set piece on a back lot somewhere), and requested that it be a real twenty-foot-long tunnel dug into the hillside on location with a view out to Goodman's Cabin. This meant that real-world geotech and structural engineers had to be called in, so that we could construct a scenic mining tunnel inside a real

tunnel that met safety standards. This one set piece ended up being the most challenging and nerve-racking of all the design work on the entire six-hour miniseries.

Just like the characters in *Klondike*, I and the entire Art Department had to work in harsh winter conditions—mud, mud and more mud. In the search for authenticity, and to make everything match that forty feet of research on the wall, it couldn't have worked any other way. **ADG**

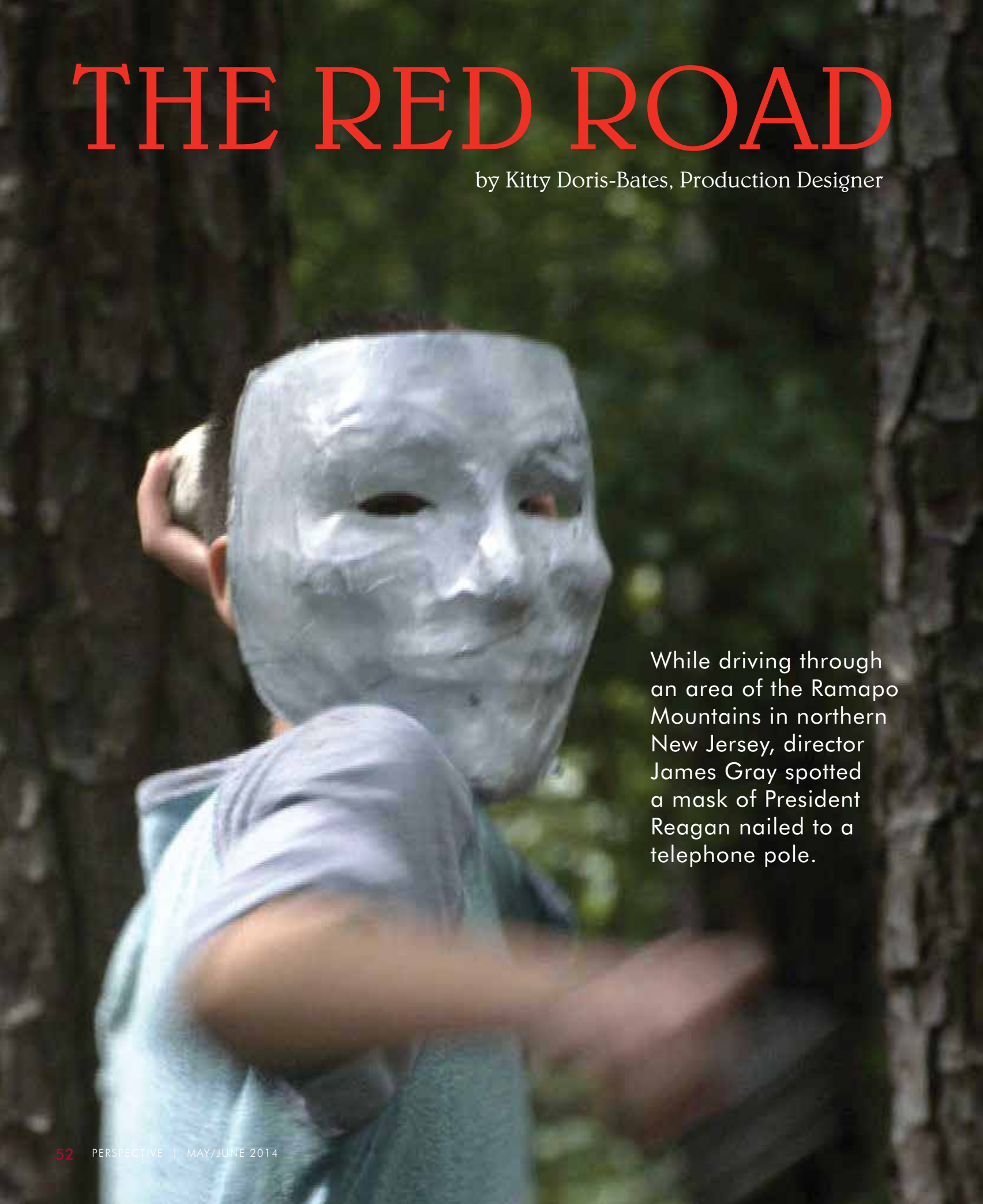
**Above, left: A detail of Bill (Richard Madden) and Meeker (Tim Blake Nelson) using a shaker box to pan for gold in front of their shack.**  
**Above: Tent city on the outside edge of Dawson, was assembled from purchased tents, aged and dressed in place.**  
**Below: The glamour of show business: Production Designer Rempel supervising the Bonanza Creek construction.**

**Ken Rempel, Production Designer**  
**Trevor Smith, Art Director**  
**Craig Humphries, Assistant Art Director**  
**Jackie Bagley, Set Designer and Graphic Designer**  
**Paul Healy, Set Decorator**



# THE RED ROAD

by Kitty Doris-Bates, Production Designer

A person wearing a white, textured mask with a slight smile, looking over their shoulder in a wooded area. The person is wearing a light blue t-shirt. The background is a dense forest with green foliage and tree trunks.

While driving through an area of the Ramapo Mountains in northern New Jersey, director James Gray spotted a mask of President Reagan nailed to a telephone pole.

That began a discussion of photographer Ralph Eugene Meatyard's dark, disturbing and deeply captivating images that became one visual theme of *The Red Road*, a Sundance Channel series about an ex-con and a rural cop who find themselves increasingly compromised by one another, the lives of both quickly unraveling. James and I also noticed how apparent the textures of weather were in this region: the pocked asphalt where puddles form, the peeling paint, the damage to the streets from snow and salt, the raised foundations to keep homes from flooding.

*The Red Road* is a project of blood, sweat and tears—both on the screen and off. A very well-written script, smart creative producers and a talented director like James sound perfect, but on the other hand, there was the challenge of shooting on location in Georgia in the summer for what was supposed to be New York/New Jersey in the fall, and the typical “no money and no time” combo...and a pilot going straight to series.

This research trip through the Appalachians at the border of New York and New Jersey, where the story is set, was the beginning of the journey. Coincidentally, it is where I grew up, so I was quite excited to do a project set there. I am grateful that Sundance felt it was worth sending us. It's so important to absorb the details of a place by standing there, and to see what a director responds to or is inspired by.

We also talked about the black-and-white photographs of Jacob Riis. While those are typically set in urban environments, the textures of tweeds and wools, bead-board stripes and wallpapers, age and grime became another inspiration.

The other ever-present theme was the forest. Aaron Guzikowski's script evoked the mystery of the forest, and the strength and graphic quality of trees was very moving. James kept asking the questions, “What happens in the forest? How do we show that visually?” We decided to use weather to show the world alive and create a common experience of that weather; and we hit a common cord talking about painters, agreeing to look toward Caravaggio for the palette of the Native

**Top to bottom: The Atlanta location used for the interior and exterior of Marie's house was completely gutted and rebuilt. Marie is heavily involved with tribal work which is reflected in the color palette and furnishings of her house. Background: Masks were a visual theme helping to underline the perception of what was true. Oscar Wilde said, “Man is least himself when he talks in his own person. Give him a mask and he will tell you the truth.”**





Photographs © Sundance Channel



American group and toward the Fauves for the whites. It was important to James from the beginning that all characters be sympathetic and real; their worlds had to be real too, but to be considered, not purely observational.

The first Atlanta scout followed right on the heels of the research trip. That is when reality set in: it would be a tough haul balancing our conceptual inspiration and respect for the setting of the story with the reality of what we really had to work with.

The story was so involved with the earth, and our relationship to it and to each other, that the camera had to be able to pass from interior to exterior seamlessly, which was not affordable to do on stage. That created another challenge finding locations close enough together that the shooting company could make their days and that could be held for the episodes immediately following the pilot. It was a continuous challenge in Atlanta as things were so far apart. Each interior that was found really had to be built and dressed. Most were shells in differing stages, so what wasn't spent in location fees was then spent in construction and dressing. This provided enough control to have a shot at actualizing the concepts we'd discussed.

I was very lucky to find Art Director Rob Simons and Kristie Thompson, a decorator I had worked with in Los Angeles. While they were scrambling around measuring and shopping, I created concept boards. *The Red Road* is about two culturally, racially and economically different groups of people living in



**Top:** This location outside Atlanta for the exterior of Mike's house, once the southern undergrowth was stripped away, was a very good match to the area of New Jersey where the story is set. Skirting was ripped off to expose the unstable stacked-block foundation. **Center:** The front porch entry, with great textures that were simply exposed and enhanced, helped extend the feeling of the search into the house. The rolling desk chairs were found there under piles of junk and left in place since they were so odd. The slightly unsettling masks recur at unexpected moments. **Above:** Like masks, screens were used to play with clarity of perception. This is new screen, torn specifically for



the same area, sharing a history of conflict, so I made two separate boards built around two palettes. The Native American world would have rounder shapes, warmer tones, subtle contrast and natural textures. The browner skin would emerge from this palette with light—Caravaggio. The white world would have straighter lines, brighter and cooler unnatural colors, contrast, and smoother textures. Their world would be separated more by color than light—Fauves. Pattern on pattern would be used to emphasize the entwined nature of the worlds. I placed screen doors everywhere and added layers of screen—typical window screen, armature screen, woven wire pet screen and expanded metals, all torn and aged with seventy-seven spray to fill the holes, adding to the many layers that obscure perception.

The Native American world had two main sets: Marie's house and Mike's house. Marie is the matriarch, rooted in her community. The house that was selected for her had very small rooms and low ceilings but was situated on a road that felt just like home. It was hilly; the street was narrow and damaged. There was no house across the way from it so there was a good chunk of woods to work with. The woods in Georgia have much heavier undergrowth than the northeast but once the low growth was cleared and the trunks exposed, it looked quite good. The location house was in bad shape and the copper had already been stripped out, so we were free to gut it. Ceilings were raised to the roofline and some walls were removed to create a visual throughline for camera. Then I proceeded to close down the space visually with textures. I left the wood paneling in the living room, toned it and added to it; glazed over patterned wallpapers, added spindled details and dated linoleums. I added some windows and planted a vegetable garden for Marie. The set dressing reflected her history, photos of family and tribe, pieces collected



a shot of Kopus approaching the house, aged with wire brushes, 77 spray and shoe polish. Above, clockwise from top left: A concept board for the Native American world with the palette and lighting of Caravaggio and the textures of Jacob Riis. A location scouting photograph of a closed-down school, found at the last minute when the preferred location for the police station fell through. This set was designed, drafted, built, painted and dressed from Thursday afternoon through the weekend to shoot Monday.



from many decades. The kitchen was the center of the house and heavily used, with sauce-splattered recipes taped to the cabinet doors.

Mike's house was the seedier side of that Caravaggio world. Another house was found that had a good setting, situated deep in a wooded area, in some disrepair. The homeowners were slowly remodeling the interior which was initially disappointing to us, but they did agree to move out and let the show do whatever was required as long as everything was put back in better shape. The same wood paneling that was in Marie's house was ripped out, exposing all the great glue texture and layers of color and dirt that was trapped behind it. Unfortunately, for health and safety reasons, the real age had to be cleaned up and replaced scenically. Structurally, walls couldn't be removed in this house so they were stripped down to the studs in spots to open up views, leaving insulation and adding Visqueen to close them down again. The plastic aged with cobwebs and dust worked in a similar way to the screen layers in obscuring views. This was the set that played most with Ralph Meatyard-style masks; here the audience first sees Kopus, the main and very masked character. It was the first set shot and I think the most interesting, featuring a sign specified in the script as "a big bullet-riddled plastic bear sign that was stolen from the top of a muffler shop." Part of the adventure there was realizing that those bullet holes could be made with a gun or two from the construction guys' glove boxes, not with a drill as I'd assumed.

There were two main sets in the white community as well: the Jensen house and a police station. The Jensen house proved difficult to settle on. I wanted to show a house that was true to the economic level of a policeman in that region, so I asked my niece to photograph my brother's neighborhood in New Jersey that was a mixture of bi-levels and split-levels built in the early 1960s, and then used those images as a template. Georgia had some of the right kind of houses but their floorplans are tight and not easy to shoot. A split-level house on a corner had the appropriate mixed textures of wood siding and brick on the exterior and a prominent garage, which felt right. Unfortunately, the homeowner had painted over the brick exterior and the whole thing was a sad grey. The scenic artists faux painted the brick back to a pinkish/taupe mix and removed the Southern plantings surrounding the house. All the street signs were replaced to match the style in that area of New Jersey and local NJ/NY newspaper boxes were added to the existing mailbox posts.

**Above: Views of officer Jensen's house. This location was heavily modified: walls reconfigured, papered and painted, and redressed. The clean lines, cool colors, and fragile glass suggest Jean Jensen's world and mind. A 1960s' corner split-level house was chosen because it spoke to the socioeconomic level of a police officer and the regional style of northern New Jersey. This was the most open area of the floor plan and connected nicely to the garage, which featured in the script.**

The interior had a good ground-floor plan but was very tight upstairs. I was able to open up two rooms through a closet and make it just barely shootable. An acid-yellow wallpaper in the entry became the center of the Fauve palette and underlined the tension in the house that was a big part of the story. Circling around that room was a warm grey with acid accents, a coral wallpaper and a cold ice-blue birdcage paper which was both beautiful against the actress' skin and indicative of her emotional frailty.

As always, there is one location lost at the last minute. The police station was a permanent set, and the space that was finally found on a Thursday had to be built out, painted and dressed by the following Monday. Here I used as much glass and metal as I could, still keeping a sense of history and a small-town feel. The reflections of the glass and metal were colder, smoother unnatural textures used to obstruct the clarity of views. The evidence room with a variety of metal meshes kept the same theme. My niece's photographs of nature and the changing seasons were used throughout always keeping the theme of a shared world evident.

There were, of course, so many more sets: Jack's apartment, that was itself a world of textures; and the mine, which was one of my favorite sets. An existing cave was found, excavated, and vestiges of man's presence were added, vestiges of the unnatural in the natural world. It was a simple set but with water dripping from abandoned pipes overhead and reflected on the scarred rock surfaces it was a beautiful and appropriate image of the two worlds colliding and the damage left.

I'm really happy I was a part of this project. There is a great cast and it was a lot of fun to work with talented people who had such respect for conceptual collaboration. It was even wonderful to work so very hard, because many other people were working just as hard to give it their best. Everything done by the Art Department sought to support Aaron's beautiful stories and achieve the vision that James and I first saw in the Ramapo Mountains. **ADG**

**Kitty Doris-Bates, Production Designer**  
**Rob Simons, Art Director**  
**Shaquana Simmons, Graphic Designer**  
**Craig Gilmore, Storyboard Artist**  
**Kristie Thompson, Set Decorator**



Top: The intensity of the Fauve palette in the Jensen house accentuated a number of very tense emotional scenes. Center and above: The living room, and the Jensen's girls' bedroom. The bedrooms in this location were small, and Kate and Rachel shared a room in the script, so two rooms were opened up to each other through the closet. It was an oddball layout but it worked out well for the camera.

# 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 January and February meetings by the ADG Council upon the recommendation of the Production Design Credit Waiver Committee.

### THEATRICAL:

Jeffrey Beecroft – TRANSFORMERS:  
AGE OF EXTINCTION – Paramount Pictures  
Scott Chambliss – TOMORROWLAND – Walt Disney  
Michael Corenblith – ALEXANDER AND THE  
TERRIBLE, HORRIBLE, NO GOOD,  
VERY BAD DAY – Walt Disney  
Chris Cornwell – THINK LIKE A MAN TOO –  
Screen Gems  
Troy Hansen – SEE NO EVIL 2 – Lionsgate  
Richard Hoover – McFARLAND – Walt Disney  
Jonah Markowitz – THE DIARY OF A TEENAGE GIRL –  
Caviar Films  
Arthur Max – EXODUS – 20th Century Fox  
Elizabeth Mickle – FOCUS – Warner Bros.  
Aaron Osborne – DUMB AND DUMBER TO –  
Universal Studios  
Denise Pizzini – CHEF – Open Road Films  
Chris Seagers – TRANSCENDENCE –  
Warner Bros.

Bob Shaw – DELIVER US FROM EVIL – Screen Gems  
Naomi Shohan – THE EQUALIZER – Columbia Pictures  
Gerald Sullivan – ROSEWATER –  
Odd Lot Entertainment  
Freddy Waff – BURYING THE EX –  
Artimage Entertainment

### TELEVISION:

Charles Breen – SIRENS – Fox Television Studios  
Christopher L. Brown – HALT AND CATCH FIRE – AMC  
Kitty Doris-Bates – GROWING UP FISHER – NBC  
Steven Jordan – ABOUT A BOY – NBC  
Seth Reed – COSMOS: A SPACE-TIME ODYSSEY –  
Voyager Pictures  
Guy Tuttle – THE GAME – BET  
Michael Wylie – THE CRAZY ONES –  
20TH Century Fox Television  
Warren A. Young – FARGO – FX Productions

## coming soon

**WISH I WAS HERE**  
Tony Fanning, Production Designer

Jane Fitts, Graphic Designer  
Carolyn King, Art Department Coordinator  
Patrick Scalise, Art Department Assistant  
Beth Wooke, Set Decorator

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# membership



## WELCOME TO THE GUILD

by Alex Schaaf, Manager, Membership Department

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

### Production Designer:

Patrice Vermette – PRISONERS – Warner Bros.

### Art Directors:

Kirsten Larsen – THE TASTE – Tasty Ops, LLC

T. Hunter McCann – Various signatory commercials

Sarah Pott – SOMNIA – Relativity Media

### Assistant Art Directors:

William Armstrong – MR. MONSTER – Mr. Monster, LLC

Brian Baker – UNDER THE DOME – CBS

Jere “Alabama” Butler – AMERICAN NINJA WARRIOR – NBC

Brett McKenzie – TROPHY WIFE – ABC Studios

Erin Vizcarra – MASTERCHEF JUNIOR – Fox Network

Kil Won Yu – MURDER OF A CAT – Murder, LLC

### Graphic Artist:

Dorian Parisi – THE ARSENIO HALL SHOW – CBS

### Senior Illustrator:

Mark Yang – MONSTER TRUCKS – Paramount Pictures

### Student Scenic Artist:

Jose Isaac Corona – Scenic Express

### Electric Graphic Operators:

Russell Dunn – Pac 12 Networks

Scott Martin – Fox Networks

Kamaldeep Singh – Fox Networks

### Junior Set Designer:

Patrick Dunn-Baker – THE ADVENTURES OF MAX & BANKS – NBC Universal

At the end of February, the Guild had 2172 members.

## coming soon

### EARTH TO ECHO

Kasra Farahani,  
Production Designer

Richard Bloom,

Art Director

Zachary Fannin,

Assistant Art Director

Joshua Min,

Concept Artist

Anne Porter,

Set Designer

Wendy Means,

Art Department Coord.

Breanna Wing,

Art Department Asst.

Missy Parker,

Set Decorator



# calendar



**May 23 @ 7 PM**

Special Friday  
Figure Drawing Workshop  
Robert Boyle Studio 800

**May 26**

Memorial Day  
Guild Offices Closed



**May 18 – 5:30 PM**

MONSIEUR VERDOUX  
Film Society Screening  
The Aero Theatre in Santa Monica

**April 12 – 5-8 PM**

THE OLD WEST & THE NEW WEST  
Opening Reception  
Gallery 800 in North Hollywood



**June 6 – 6-9 PM**

JC Backings Backdrop Exhibition  
Sony Pictures Studios

**June 20 @ 7 PM**

Special Friday  
Figure Drawing Workshop  
Robert Boyle Studio 800



# milestones

## EVANS WEBB 1931 – 2014

*"Science and technology shape how we think about the world. We are comfortable with slow motion distorting time and microscopes distorting space. Science routinely measures time OR space. The artist can create images of BOTH time and space. ..."Using the new materials to illustrate the modern world requires new methods and techniques. Just as oil paints rocked the Renaissance, the wide range of reflective, refractive, transparent materials allows me to manipulate light in ways not imagined ten years ago."*

Scenic Artist and fine art painter, Evans Webb, was always thoughtful, trying to understand the processes that underlay the visual experience of art. The longtime Board member, a tireless and dedicated supporter of the Art Directors Guild, lost his long battle with cancer on March 2. He was 82.

Mr. Webb grew up in Delaware and Philadelphia, and began his career in New York City with the Suzari Marionettes. Creating sets and characters for the miniature productions taught him sculpture, choreography, costuming, wood carving, makeup, scenic design, playwriting and carpentry, as well as the critical arts of the puppeteer. He worked for a while as an Art Director on Madison Avenue but he preferred to create with his own hands. In between working as a sign painter and Scenic Artist for the New York City Opera, he studied art history at the Frick, MOMA, and in the city's other museums and galleries. He took up frame-making, hand carving and gold leaf, and opened his own shop. While continuing his theatrical and television work, he had his first professional show at the Washington Irving Gallery.

Mr. Webb relocated to Los Angeles in the 1970s, took up set painting and eventually spent fourteen years as a paint boss at Paramount Studios, working on the original sets for *Taxi*, *Cheers*, *Cosmos* and many others. He joined Local 816 as a Scenic Artist and became very involved in the Art Directors Guild after those guilds merged in 2003. He served



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as the Scenic, Title and Graphic Artists' Trustee and Board of Directors member until 2013, as well as Chairman of the Comic-Con Committee until his illness prevented him from serving further.

When Mr. Webb retired he returned full time to painting, he opened a studio in Tujunga Village, across the street from The Aroma Cafe.

Although his subject matter was often not literal, he did not create abstract paintings of interior, emotional landscapes. They are visualizations of theories and concepts from science and mathematics. His Elsewhere series pictures Stephen Hawking's alternate universes and the Cluster works explore the clumping and clustering phenomena described by Kip Thome. The Cosmology and Quantum series reflect some of the ideas in Brian Greene's books. Changing the scale of events by enlarging the quantum world or shrinking the astronomical universe gives a new perspective, bringing mathematics and physics back from the abstract into the visual realm. He worked all media but concentrated on acrylic paint on panels.

He wrote, "The subjects of my paintings are equally innovative. Molecules of acid rain minutely eating away stone, colors are frozen in separate wave lengths, virus slip oversurfaces, matter is affected by gravity, structure evolves from chaos. The paintings are vibrant, multi-layered portraits of the world just beyond our primary senses, a world that up to now has been described by mathematics, or reflected in telescopes and microscopes. Changing the scale of events by enlarging the quantum world or shrinking the astronomical universe gives a new perspective, bringing math and physics back from the abstract into the visual realm."

Although painting regularly, he continued to work on special projects such as the restoration of Production Designer Don Roberts' *All in the Family* set for display at the Smithsonian Institution, the Los Angeles Opera production of *Aida*, and the design and painting of the San Francisco Taiko Dojo's O-Daiko, the largest drum in the western hemisphere. In 2000, his painting *Acid Rain* was juried into the Artists Guild All California Exhibition at the San Diego Museum of Art. His works exploring and illustrating his ideas and theories of light, color and science are in collections around the world. He was honored with a retrospective showcase of his artwork at the ADG's Gallery 800 in the NoHo Arts District. He had been a regular contributor to the Gallery's shows since its founding in 2006.

Mr. Webb also taught motion picture set painting at the Hollywood Cinema Production Resources' Production Crafts Training Program at West Los Angeles College to train inner-city youth for jobs in the industry's trades.

He is survived by his wife, Margaret, his brother, children and grandchildren.

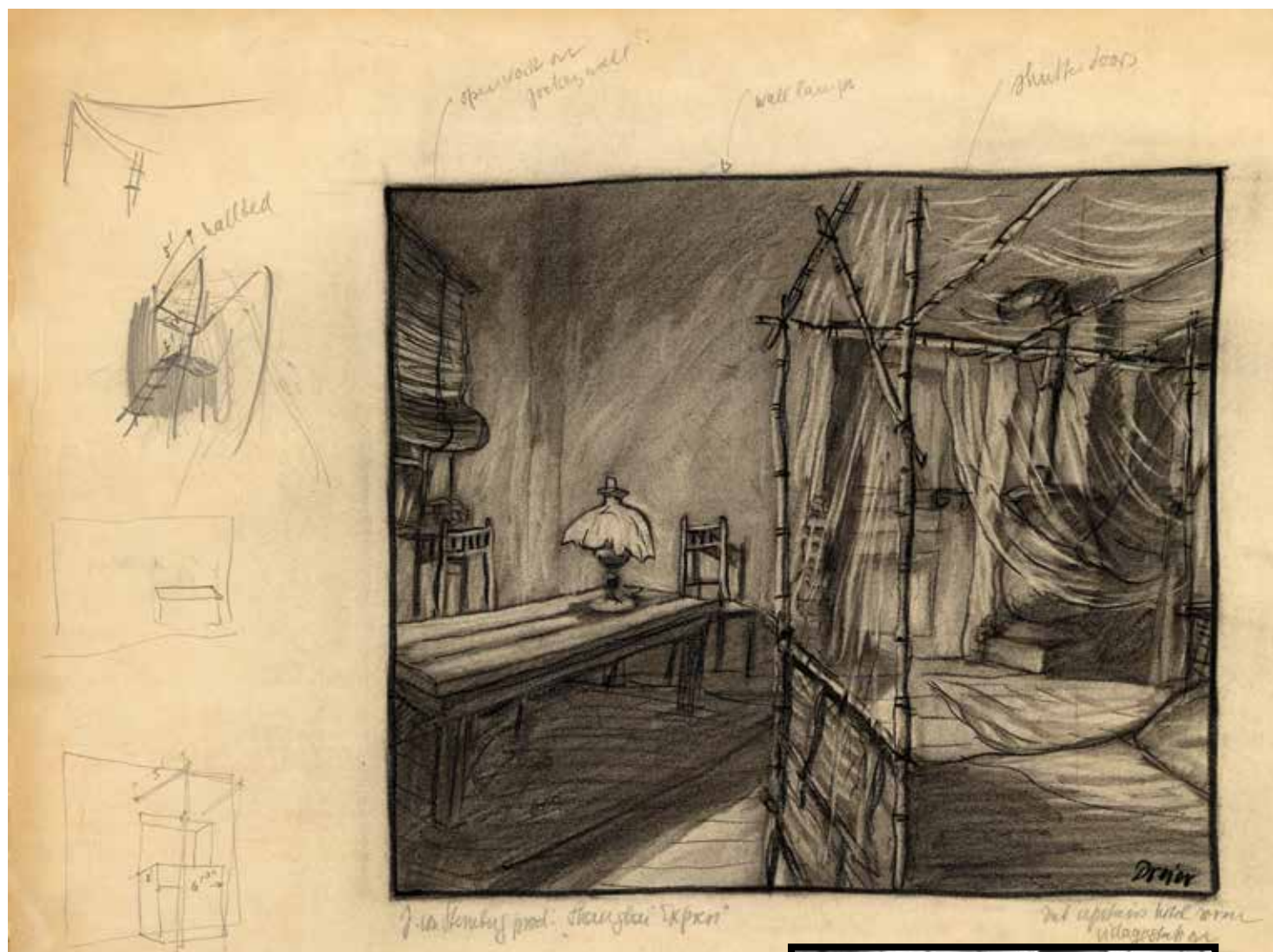
*"Color is not an inherent property of a substance. It is an effect produced by a substance under varying circumstances on the vision of the beholder. By eliminating substance in any of its forms we are left with color qualities in a variety of imaginary situations. Color in a new state. Color in phase transition. Color without substance or form. I have imagined a core taken from the visible portion of the electro-magnetic spectrum, sliced it at an angle, compressed it, frozen it there and painted it. Does it ever make my head ache? You bet."*

**"I have created paintings that give some of the properties of light to the colors. By layering transparent colors over each other the light comes through the color, hits the opaque white background and intermingles the colors as it reflects back to the viewer's eye. This creates colors that are not available in any pigment and uses light to give shape to solid forms. Many of the paintings in this collection use this technique and the colors will change with the amount of light and the angle of the light."**

**– Evans Webb**



# reshoots



This pencil, charcoal and white conté pencil sketch was drawn by Hans Dreier for Josef von Sternberg's *SHANGHAI EXPRESS* (1932). Mr. Dreier was the Supervising Art Director of Paramount Pictures from 1923 to 1950, a term used in those days much differently than it is today. As head of the studio's Art Department, he would hire (and assign to each film) his choice to design it: the appropriate unit Art Director, and, indirectly, all of the Illustrators and Set Designers that supported the project.

Unlike Cedric Gibbons at MGM, who seldom worked directly on the designs for a film, Dreier continued personally to design parts of many productions. The film historians John Hambley and Patrick Downing wrote: "When Dreier was not making his departmental rounds, or holding the creative meetings that he was wont quietly to dominate, he would be alone in his office. There, with the studio cat perched on his drawing board and surrounded by clouds of cigar smoke, he would produce his familiar charcoal-and-ink drawings on yellow paper."



Both images courtesy of the Margaret Herrick Library, A.M.P.A.S.® from the Academy's 2005 exhibition *Hans Dreier and the Paramount Glow*



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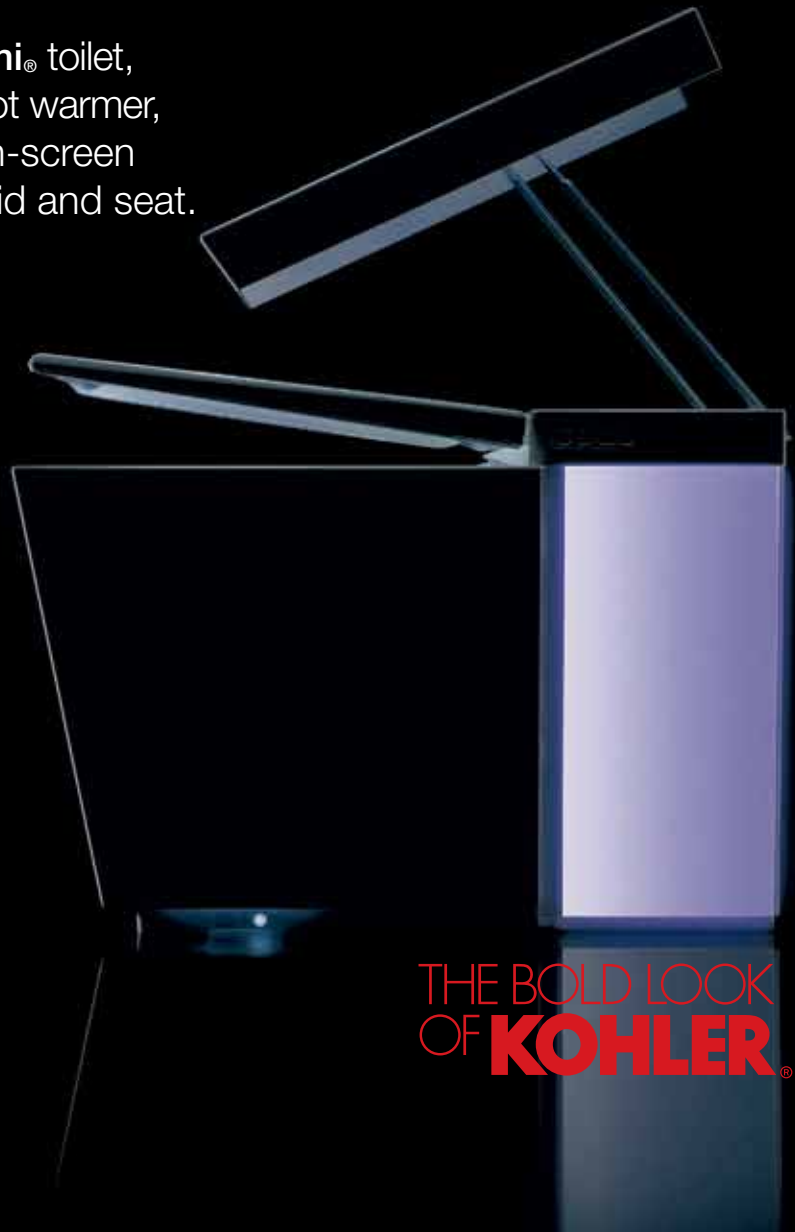
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