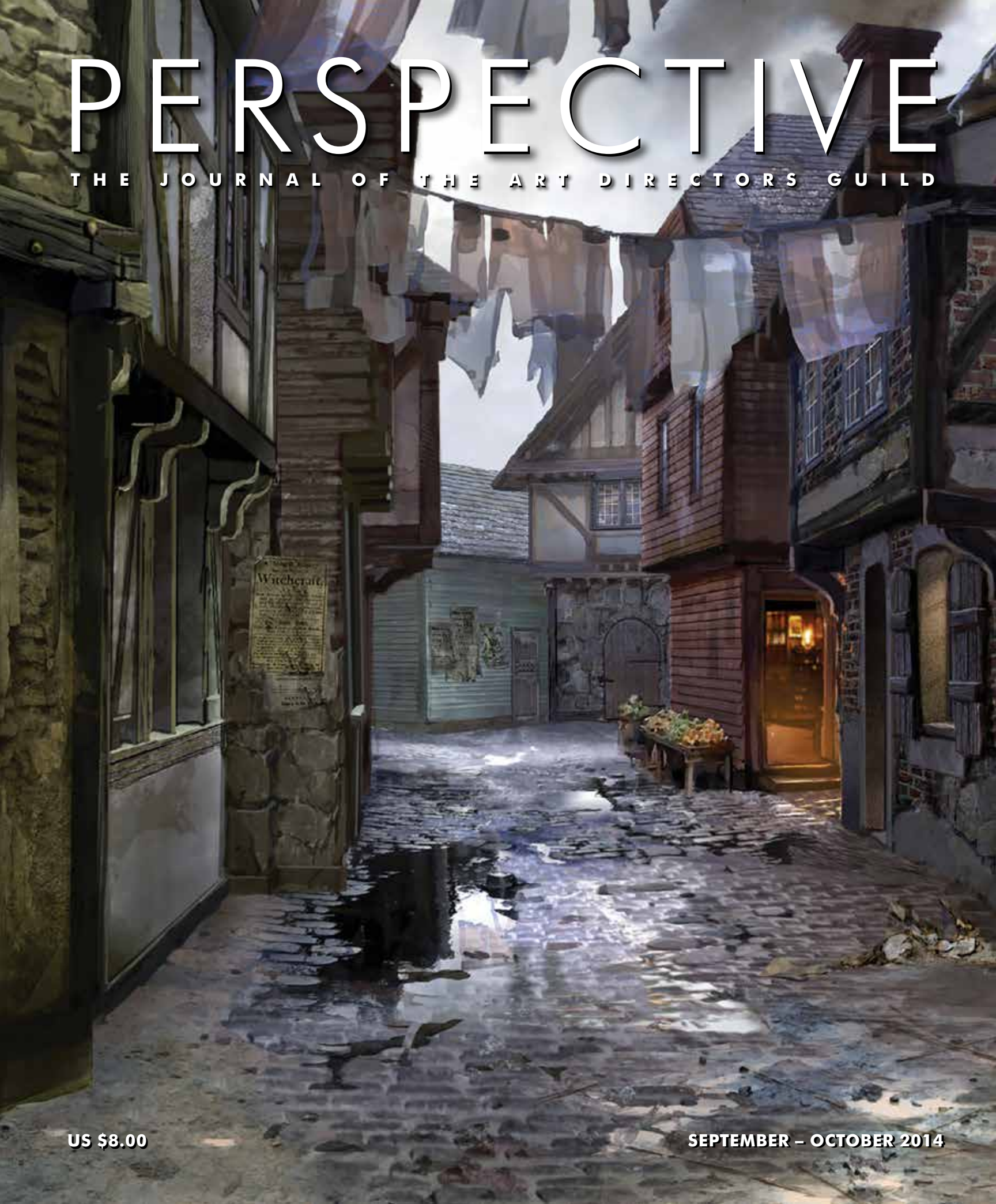
PERSPECTIVE

THE JOURNAL OF THE ART DIRECTORS GUILD



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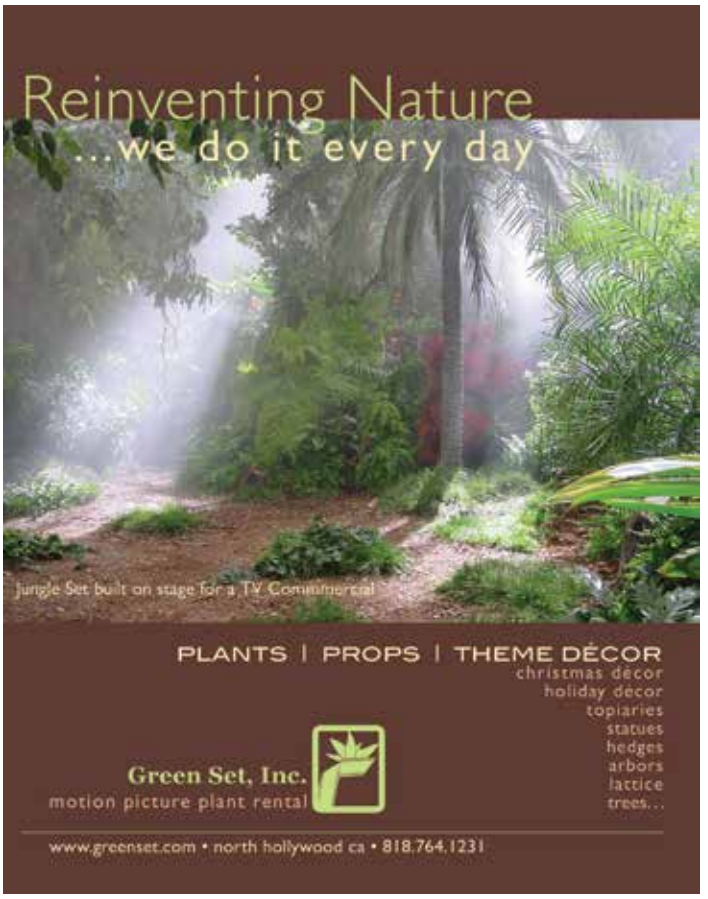
ON THE COVER:
This evocative concept illustration of a rain-soaked Mary's Alley in 17th century Salem, Massachusetts, was drawn in Photoshop® by Illustrator Michele Moen as part of the permanent sets for the WGN America series *Salem* (Michael Hanan, Production Designer).



PERSPECTIVE

THE JOURNAL OF THE ART DIRECTORS GUILD

September/October 2014

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Website: 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

editorial

AUTUMN IS BACK-TO-SCHOOL TIME

by Michael Baugh, Editor

The hottest days of summer are over, and the leaves on the grapevines outside my window are starting to turn brilliant colors. The school buses are running again every morning and parents and children have all turned their minds to education. So, too, does this issue of PERSPECTIVE.

I have always thought there are three kinds of education that are important to entertainment designers: preparation, development and practice. The first two are meaningful at different stages in a creative career; the third is required from artistic cradle to grave.

Until recently, there have been only a few paths to prepare for a life in the Art Department: architecture, theatrical design, fine art. Han Dreier's Paramount Pictures Art Department in the 1930s was staffed almost entirely with architecture school graduates who couldn't find permanent construction work during the Depression. Broadcast television designers, in the early days of that medium, came primarily from Broadway or from the training programs that taught nascent theatrical designers. Most Scenic Artists, and many film Illustrators, fell into the industry when the life of a starving artist, living in a garret and scrimping for pennies to buy oil paints, became tiresome. Today, many schools are directly preparing their graduates for careers in entertainment design and all of its closely related disciplines. Unlikely places, such as Denver's University of Colorado, now offer degrees in film design. In this issue, Joe Garrity shows the work of the Production Design Fellows he teaches at the American Film Institute Conservatory. I think you will be impressed, as I was, at the quality of design and the professionalism of the drafting, illustrations and models that these newly minted artists turn out. In the same vein, John Iacovelli, Jack Fisk and Tom Walsh showcase the three young designers chosen for this year's ADG Production Apprentice Training Program, and the quality of their portfolios is marvelous.

Continuing education, like that provided through the Guild, is necessary for professionals to keep up with the increasing sophistication and skill sets that new artists and designers bring to the arena. But added training is not just an economic engine to increase an artist's income; it contributes directly, and in a complex fashion, to the texture of our culture's entertainment. It generates and makes accessible a great deal of the knowledge that elevates our professions, and it helps develop the artistic, technical and human competencies without which work can become joyless.

We should also remember the words of that nameless elderly musician on the street in New York who replied to the inquisitive tourist's question, "How do I get to Carnegie Hall?" with the now-famous punchline: "Practice, practice, practice." This issue's Calendar highlights several opportunities to pick up a pencil or charcoal and remember how fun it is to draw, and to improve the skills you need when sitting with a director and his cocktail napkin. There are a number of artists, however, who have a more inclusive perspective on the value of practice, continually exercising purely for the love of creating.

The Art Directors Guild provides a lively, welcoming and educational environment for artists, and invites you to visit. It is a cultural anchor for its members, friends and interested students, hosting gallery openings, master classes, screenings and workshops. For information, visit the website: **www.adg.com**.

contributors

CHRIS BRANDT grew up internationally as a U.S. diplomatic brat with ties to Columbia, Maryland and Mt. Shasta, California. He graduated with a BFA from UC Santa Cruz in 1993, and self-published mini-comics for many years. It was at a comic book convention that he first met veteran Senior Illustrator Josh Sheppard, who encouraged Mr. Brandt to move to Los Angeles and pursue storyboarding. In the year 2000 he did just that, and continues to work as both an assistant director and Storyboard Artist. Mr. Brandt wrote, produced and directed the comedy short film *Closing Time* and the documentary *Independents* in which twenty-four comic book creators unveil the secrets of their medium.

In 1982, **TAMARA DEVERELL** completed a two-year diploma program at Capilano University in Vancouver with a major in fine arts and art history, including an intensive course of study on Renaissance and Mannerist art and architecture in Florence, Italy. She then went on to a four-year program of study at the Emily Carr Institute of Art and Design, participating in a range of fine arts disciplines which included graphic design, painting, film and photography. In Montreal, she worked in the Art Departments of several films with Production Designer Francois Seguin. Moving to Toronto in 1988, Tamara began working as both a Production Designer and Art Director. She had the privilege of assisting Production Designer Carol Spier on director David Cronenberg's *Crash* (1996) and *eXistenZ* (1999), as well as director Guillermo del Toro's *Mimic* (1997). Ms. Deverell also worked as the Art Director for Academy Award®–winning Production Designer John Myhre on *X-Men* (2000).

MAREK DOBROWOLSKI was born in Poland where he received masters' degrees in graphic design and theater, film and television design from the Academy of Fine Arts in Warsaw. He worked extensively in Europe as a theater and opera designer, was awarded a Fulbright Scholarship to study in New York, and was a visiting professor, at Yale, Columbia, Stanford, UC Berkeley, UC San Diego and UCLA, lecturing on *The Visual Aspects of Polish Contemporary Theater*. In New York he designed off-Broadway plays, and then transitioned to movies as a Production Designer, on *Fear, Anxiety & Depression, The Craft, Supernova* and *Clockstoppers*. For television, he designed the series *Under the Dome* and *The Last Ship*. Mr. Dobrowolski received an Emmy® Award in 2003 for the miniseries *Hitler: The Rise of Evil*, and was nominated again for *Into the West* in 2005. He has been nominated three times for ADG Awards, for those same two miniseries, and for *The Company* in 2007.

Production Designer/educator **JOSEPH GARRITY** holds a BA degree from Temple University's School of Communications and Theater and an MFA in Production Design from the American Film Institute. Over twenty-five years, Mr. Garrity has designed many feature films including: *Weeds*, *My Girl*, *Drop Dead Fred*, *Son-in-Law*, and *Imaginary Crimes*. He met Christopher Guest in 1988, was selected to design Guest's directorial debut feature film *The Big Picture,* and has designed all his films since, including *Waiting for Guffman, Best in Show, A Mighty Wind* and *For Your Consideration*. Mr. Garrity's latest project is *Cake*, starring Jennifer Aniston, which will premiere at this year's Toronto Film Festival. He also teaches and is the Department Head and Filmmaker in Residence for Production Design at the American Film Institute Conservatory in Los Angeles.

Born in Los Angeles, **MICHAEL HANAN** studied history and political theory at UCLA. The release of *Star Wars* in 1977 shifted his interest to visual effects, and while a VFX supervisor he met Bill Creber, Harold Michelson and Mentor Huebner who would be very influential in his career. He ultimately worked as an Art Director under ADG Hall of Fame Production Designer Richard Sylbert, before he became a Production Designer himself on *Miami Vice* during its 1987–88 season. Mr. Hanan has collaborated with director John Frankenheimer on seven projects as his designer and second unit director and more recently, designed the new Disney backlot in Santa Clarita. Mr. Hanan has received multiple awards and nominations for his work, including an Emmy for his VFX work on the *The Hugga Bunch*, an Emmy nomination and Cable Ace win for his work on *Andersonville*, and an ADG Award and Cable Ace nomination for his work on *George Wallace*.

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PAUL GHIRARDANI, Art Director
ROB CAMERON, Set Decorator

The Oscars – ABC
DEREK MCLANE, Production Designer
JOE CELLI, Art Director
GLORIA LAMB, Art Director

Boardwalk Empire – "Erlk'nig" – HBO
BILL GROOM, Production Designer
ADAM SCHER, Art Director
CAROL SILVERMAN, Set Decorator

House of Lies – "Wreckage" – Showtime
RAY YAMAGATA, Production Designer
CHIKAKO SUZUKI, Art Director
TIM STEPECK, Set Decorator

Clockwise from top left, left to right: Paul Ghirardani, Deborah Riley, Rob Cameron; Derek McLane, Gloria Lamb; Adam Scher, Carol Silverman, Bill Groom; Ray Yamagata, Tim Stepeck, Chikako Suzuki.

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2014 ART DIRECTORS PRODUCTION APPRENTICE TRAINING PROGRAM

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

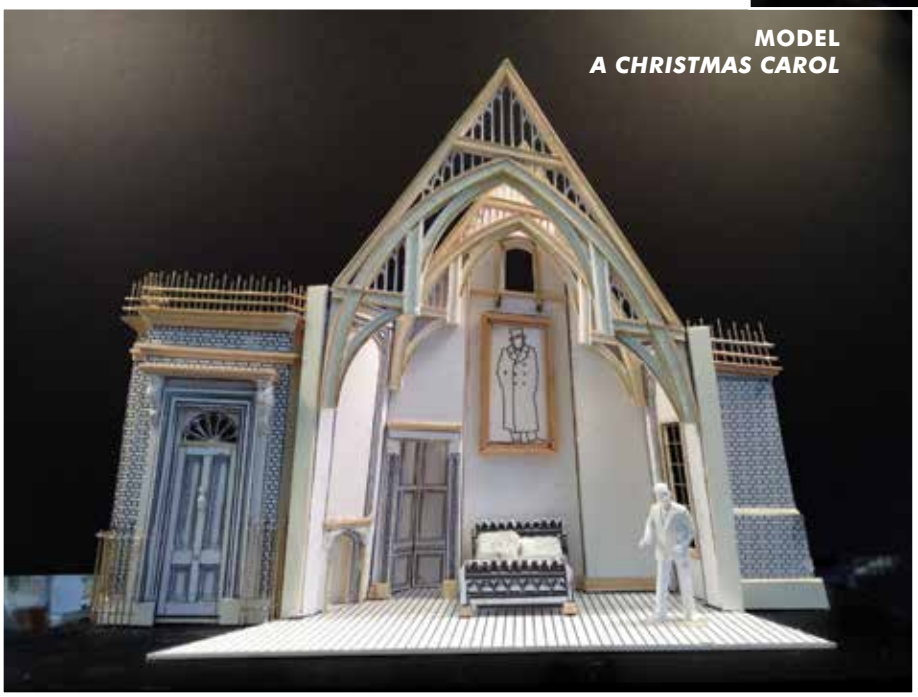
In June, the Art Directors Review Panel, after an extensive assessment process, selected three exceptional designers for the Production Apprentice (PA) Trainee Program from a field of fifty-six applicants. The three are Henry Behel (Vassar College), Kedra Dawkins (American Film Institute) and Nathan Krochmal (University of North Carolina School of the Arts). On this and the following pages, you will see the work of these young designers, and we hope your production will find a place for them to learn…and help you as well.

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

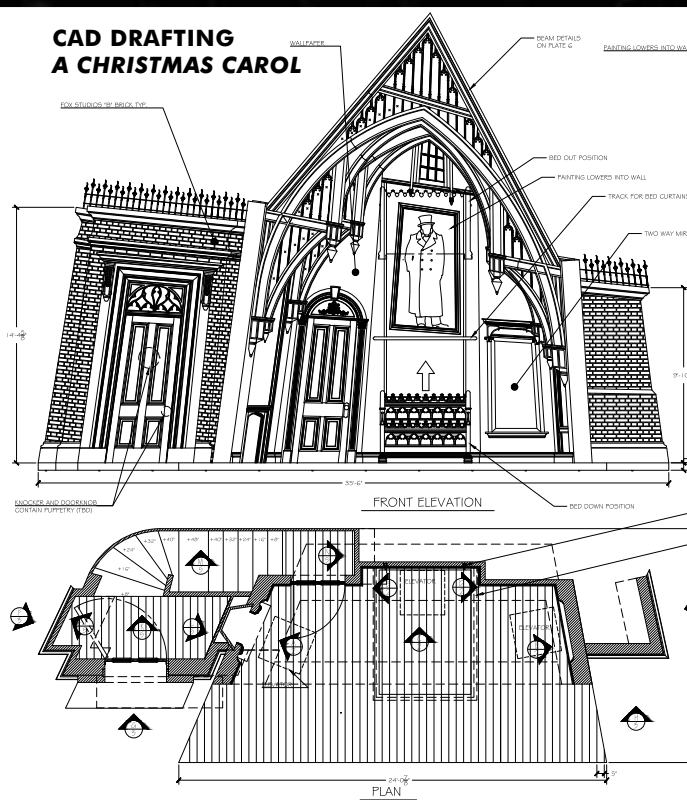
The Production Apprentice Trainee Program is administered by the Art Directors Council of the ADG. PAs are employed and compensated just as any other production assistant would be, by the signatory production that hires them, whether that company is local, regional or international. The program is designed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

PRODUCED WORK

MODEL



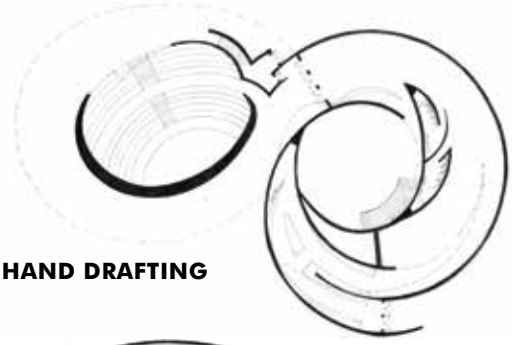
MODEL
A CHRISTMAS CAROL



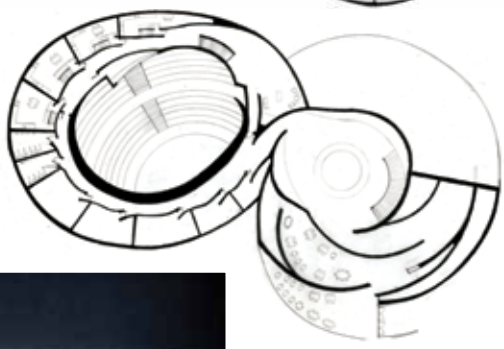
CAD DRAFTING
A CHRISTMAS CAROL

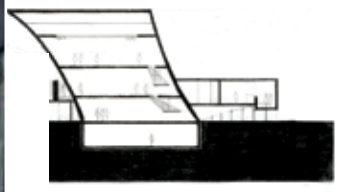
FRONT ELEVATION

PLAN



HAND DRAFTING

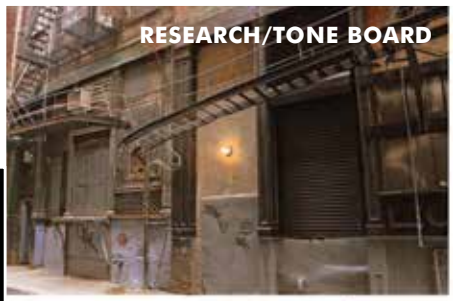




Henry Behel comes from a theater scenic design background. He grew up in Portland, OR, but headed east for Vassar College, where he received a BA in drama. He spent the next years designing sets in New York and especially Chicago, where he won the Joseph Jefferson Award for Best Scenic Design and was nominated for numerous other local awards. He also spent two years in a full-time apprenticeship with Tony® Award–winning Scenic Designer Todd Rosenthal learning drafting and model making, and assisted him designing shows at Steppenwolf Theater Company, the Guthrie Theater, the Oregon Shakespeare Festival and on Broadway. He came to Los Angeles to dive into film design and has loved every minute of it. He has since designed a video game commercial and assisted on several union commercials and a feature film. He currently works as an Art Department PA on season five of *Shameless*.

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

POSTER



RESEARCH/TONE BOARD

MODEL

news

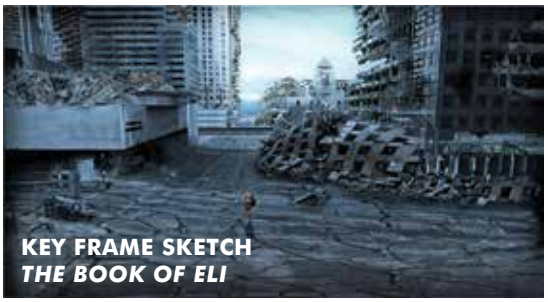
supervision and on-the-job training to future Production Designers and Art Directors, to provide the participants with real-time workplace experience and exposure to all facets of our profession and its workflow.

In tandem with their work opportunities, the PAs are required to provide twenty days of community service to the Guild. Activities such as helping with ADG–branded events, the Awards program, Film Society, and Library & Archives service will all benefit from their talents.

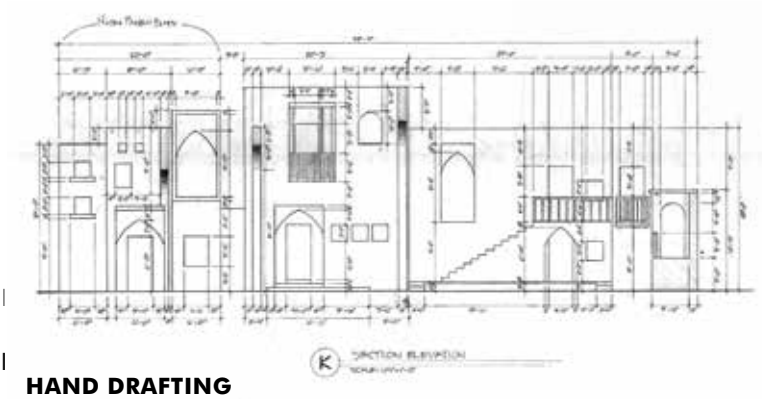
At the end of 260 nonconsecutive days of training, the PA's mentors or supervisors will submit formal letters of review to the AD Council, addressing the applicants' suitability for acceptance into full membership in the Art Directors craft. Their final membership status will be reviewed and approved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

Additional program goals and administration notes:

- The goal of the program is to expose PAs to a full range of workplace experiences (feature, episodic, commercials, reality shows, live events and theme parks).



KEY FRAME SKETCH
THE BOOK OF ELI



HAND DRAFTING
ALADDIN

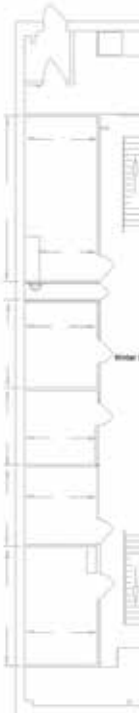
SKETCHUP MODEL

PODIUM RENDERING

ANALOG MODEL

THE LONG KISS GOODNIGHT

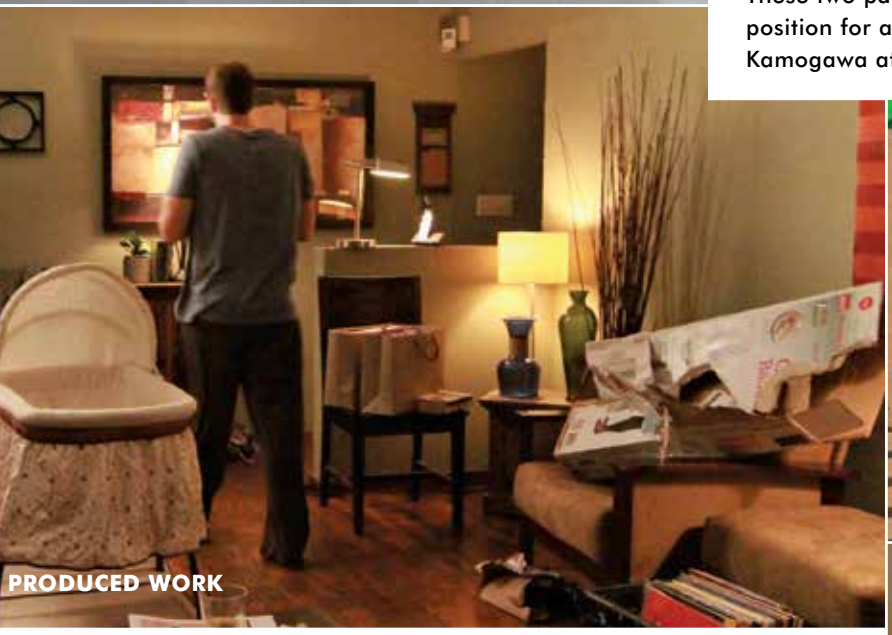
SKETCHUP LAYOUT ELEVATION



ONE & MOOD BOARD

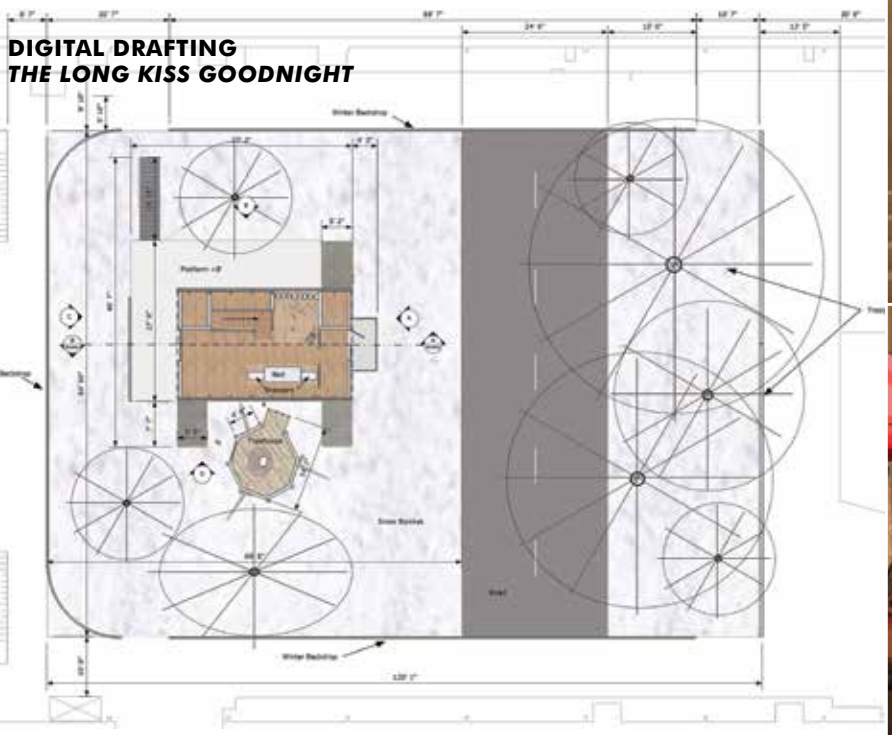
Kedra Dawkins, raised in both Orange County, CA, and Okinawa, Japan, earned her undergraduate degree from Cal Poly Pomona in 2010 where she studied theatrical scenic and costume design. With a passion for film, she moved to Los Angeles where she found work as an Art Director designing short films and independent features. At the American Film Institute, Kedra honed her technical skills in drafting, concept design and digital rendering and received an MFA in 2014. She is also the recipient of the SDSA Leslie Frankenheimer Scholarship.

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



PRODUCED WORK

SET EXTENSION, PODIUM RENDERING, & KEY FRAME SKETCH *ALADDIN*



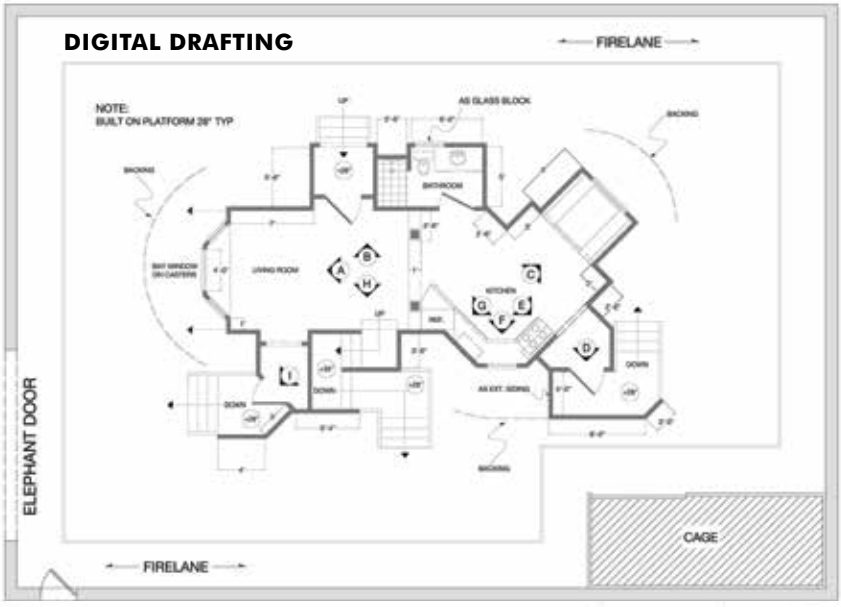
DIGITAL DRAFTING *THE LONG KISS GOODNIGHT*

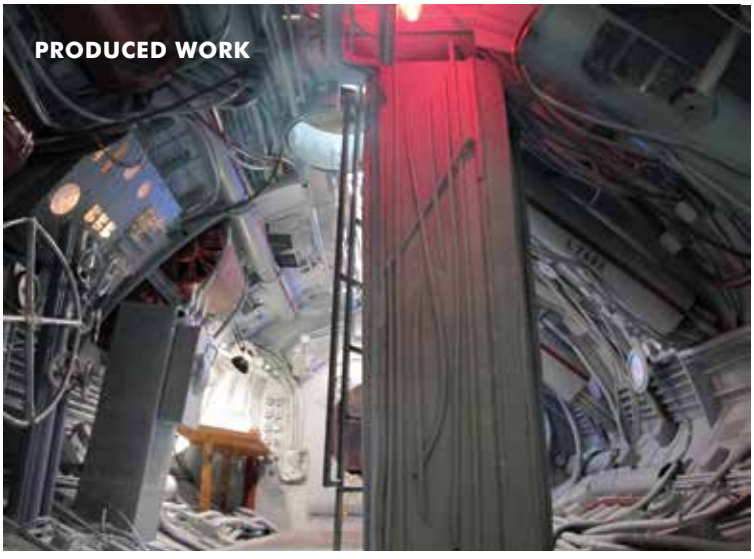
news

- Announcements on a continuing basis are sent out to all Guild Production Design/Art Director members, informing them which PAs are available for interview and placement on that member's production.
- The show's Production Designer and/or Art Director supervise the PAs. These members serve as the PA's principal mentors and networking agents for their future placement.
- The PAs are not guaranteed continual placement, but rather it is their role in partnership with the production's design team and the program's mentors, to help them build the necessary network that will take them from project to project.
- The Production Apprenticeship Trainee Program Committee serves as mentors to the PAs and as advisers to the Art Departments that hire them.
- The Guild's Apprenticeship Trainee Program maintains published guidelines available to the participating Production Designer/Art Directors outlining the metrics governing supervision and assessment of the PAs in the program.
- The PAs may not displace Guild members or members of other IA–represented crafts. Only productions that have fully satisfied their required staffing for all positions may participate in this program. PAs may not be used as alternative low-cost employees for the creation of essential covered work on the production.

We encourage all AD Branch members active in feature, single- or multi-camera series, variety or reality, commercials, news, game, awards, daytime, industrial or themed exhibition, to reach out to these talented young designers. If you have an open position for an Art Department PA, please consider him or her. Contact Laura Kamogawa at the Guild office: 818 762 9995 or laura@adg.org.

ANALOG MODEL





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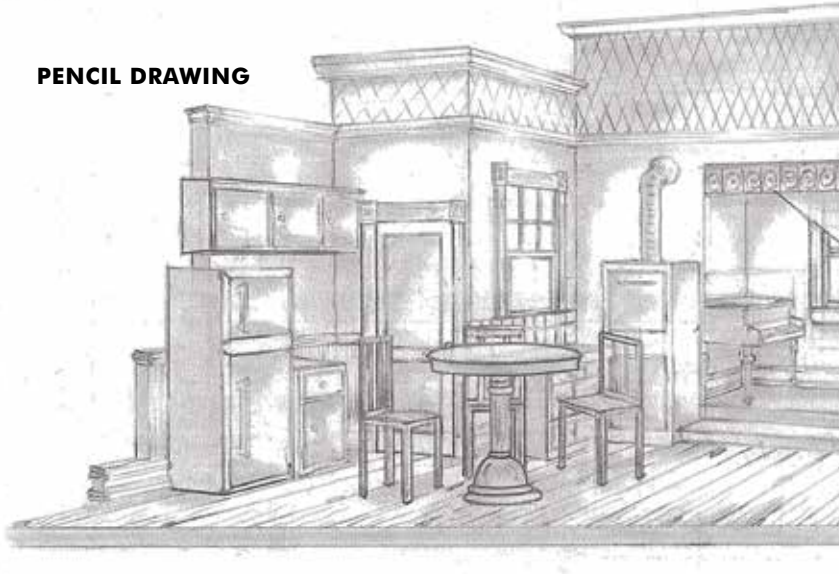

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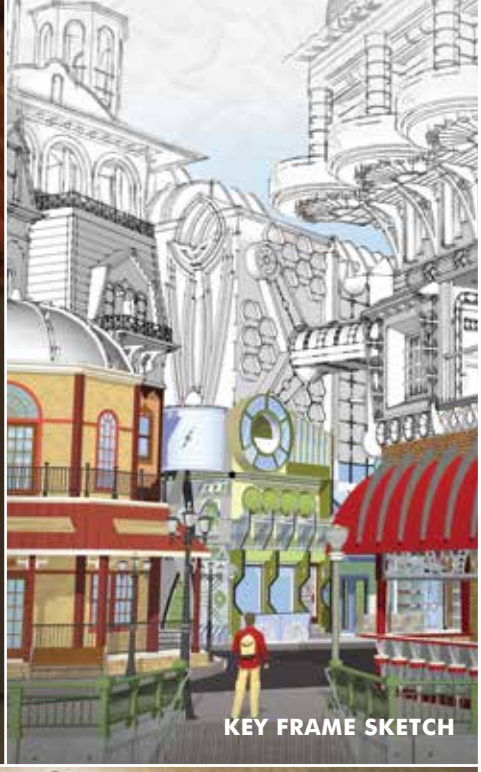


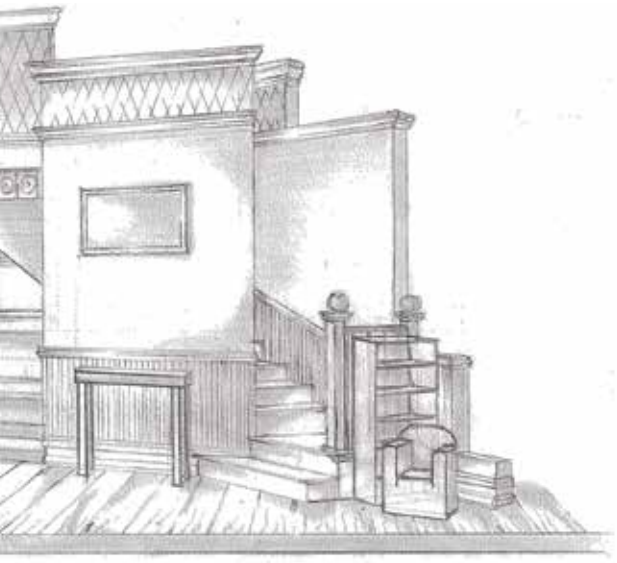
KEY FRAME SKETCH

RESEARCH BOARD

Beginning as a young backyard filmmaker, Nathan Krochmal produced multiple award-winning shorts and contest videos during high school. His creative drive for storytelling led him to seek formal training at UNC School of the Arts, where he graduated in 2014 and received a BFA in filmmaking, with an emphasis in Art Direction. While in attendance, he designed multiple large-scale short films, worked as an intern on a feature film, and honed his abilities in hand drafting, graphics, computer rendering and model making. During his senior year, he worked as a pre-visualization and set design consultant at Alderman Company, as well as an assistant to a regional interior designer. Nathan's background in film studies and production has prepared him to enter the film industry, where he seeks to grow as a storyteller.

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

PRODUCED WORK



DIGITAL MODEL

Comic-Con as Psychotherapy

by Donna Klein, PhD, Illustrator

On the last weekend of July, the ADG provided three panels to discuss the arts of film and television design at Comic-Con in San Diego, the world's largest comic book and science fiction convention. A group of Illustrators and Storyboard Artists described how their skills and imaginations develop a wide range of visual imagery. Members of the BABYLON 5 Art Department, led by Production Designer John Iacovelli, discussed how they created 110 episodes over five years, along with six television movies, for the historic 1990s' series. Finally, a group of the Guild's finest Production Designers explored how they put art into show business, dreaming up the otherworlds in which tales of fantasy play out, and how they gather and lead the army of artists who bring those dreams to life.

I was new to the Comic-Con phenomenon.

Even with a 27-year career as a Storyboard Artist and Illustrator in the film and television industry, my interests and educational training are centered primarily in the fields of forensics, crime, anatomy and psychology. So, clearly, I had a much different response to an immersion into the world of superheroes and comic book characters so abundant at the Comic-Con convention. I had storyboarded Superman frames for a feature film, but it seemed like one of many feature jobs and I was never particularly fascinated with the persona or imagined super powers of the character, so a comic book focus was unique in my experience.

Above: Significant numbers of Comic-Con attendees channeled their favorite fantasy characters.

A woman dressed as a hare (huge ears, massive blue fabric thighs and a cotton-white tail) that I saw in the lobby of my San Diego hotel provided the first clue that I'd fallen down the rabbit hole into another reality. The odd thing was that everyone in the lobby simply saw this costume as normal. Then, sipping coffee in the hotel restaurant that morning allowed me the opportunity to eavesdrop on a fascinating and overtly enthusiastic conversation between two elderly men, each dressed in old tee shirts (adorned with superhero images), and shorts from which extruded long, skinny legs. They excitedly plotted their strategy for covering the massive territory of the Comic-Con convention, discussing the time of the chosen panel presentations, where they could get autographs and photos and what they intended to buy. It was not the content of their discussion that was so riveting; it was their laser-beam focus on the experience of being embedded in an alternate world that they clearly had been anticipating for the entire year. Their joy and excitement was reminiscent of a child's first trip to Disneyland. Again, the process and intense meaning of these perceptual realities was impressive, from a psychological perspective.

What had I gotten into? I was soon to learn just that as our group of ADG Illustrators and related professionals boarded the "Teal" shuttle bus for the ride to the convention center. Approaching the event, the flow of colorful crowds began to grow, moving rhythmically across the streets, around the vehicles and oozing slowly toward the entrances to the Comic-Con convention building. These masses of individuals were more than intriguing and recognizable superheroes, and other characters (some too eclectic to easily name) abounded.

I immediately realized the clinical value of viewing this spectacle: I was witnessing an unabashed and literally sanctioned vicarious identification with an idealized "other," an identification with superheroes that apparently possessed virtues desired by those emulating their appearance. As a psychotherapist, I would not see this many cases of vicarious identification in an entire career of treating clients!

The degree of involvement was apparent as well; some participants dressed in regular street clothes, individuals, couples, families and children, all often ogling the fully costumed comic book characters. The costumed participants were fascinating, by virtue of the overt attempt to *look like* the comic book character to which they were psychologically attached, but also, often by their need to *act like* the character. Some of these costumed characters made no eye contact with others, but instead chose to stride purposefully through the crowd with no expression, as though they, indeed, were on a mission of urgency. These stern entities often had long (fake) beards and robes, and made their way through the masses of treacherous trolls of humanity who unrelentingly stared at them. The character appeared to believe that the crowds could not, as normal humans, fathom the importance of their super-persona and their

current special mission. These costumed individuals clearly invited others to watch them, to see them, to admire them, as they intermingled with the crowds, circling constantly. A costumed form of narcissistic exhibitionism? The need to be seen is often predicated developmentally with having never been sufficiently recognized or valued as a child. Perhaps an insecure attachment issue, needing to connect but not desiring proximity and interaction? These vague impressions were ever present in my thoughts as I watched the crowd.

Then, there were those costumed individuals who wanted to interact and who made direct eye contact with those who stared. In essence, these character participants invited interaction and verbal feedback from others about their appearance and adherence to a particular persona. Why? Was the costume a form of "social lubricant" or indicative of a need to be acknowledged for their alignment with a superhero? Do the superior characteristics of the chosen superhero somehow seep into those who dress like them? What are the psychological processes of such individuals who ask for such acknowledgment? Clearly, there is an enormous amount of unconscious projective activity occurring in one who emulates a superhero. The individual may simply rationalize the alignment by stating their status as a fan, but is that the extent of this visual and behavioral identification? Nor is a simplistic explanation of a psychotic and/or delusional psychological orientation always sufficient to explain this internal drive to align and identify with another entity either by idealization or devaluation. A more germane response to this question is having curiosity regarding the nature of the *conscious* experience of the individual involved in such an identification.

As a psychotherapist, I work with clients on the value of having curiosity about what is "behind, underneath and around," rather than to simply assess their life experiences at face value. Inevitably, there is a deeper story of *meaning*. The trick is getting to the root of the matter; what something means and why, not simply what it looks like.

Jung's theories regarding archetypes and Freud's drive theories came to mind as I meandered through the Comic-Con event, enjoying the diversity, color and light. An actor with whom I often work with attended the convention, and he told me the most amazing tale. At one point, in a less populated area of the convention, he saw a superhero resting for a moment from the crush of people. The character was tall and statuesque and had undoubtedly drawn

Photographs by Dennis Welch, Rick Markowitz, and Geeks are Sexy Technology News

enormous attention from the crowd. He removed his mask momentarily, revealing a horribly disfigured face. The superhero was probably accustomed to being stared at, but here, at Comic-Con, the attention he garnered was for his super power persona, rather than for his hidden scars.

There are many underlying reasons for involvement in Comic-Con, all of which lie on a spectrum from psychosis to compensation to simple entertainment value. Not all of these reasons are available to the conscious mind of the costumed participant, but the attraction to this event is undeniable and worthy of deeper examination. **ADG**

The three Art Directors Guild panels. Opposite page, the Illustrators panel: Front row, Donna Cline, Trevor Goring, Stephen Platt; rear, Tim Burgard and Darrin Denlinger. This page, top, the Production Designers panel: John Muto, Philip Messina, John Myhre, Oliver Scholl and Patrick Tatopoulos. Above, the BABYLON 5 panel: Front row, John Iacovelli, Mark-Louis Walters, Timothy Earls; rear, Alan Kobayashi, Dark Hoffman, John Copeland and Luc Mayrand. Surrounding the panels are more committed Comic-Con attendees.

from the president

A WELL-TRAINED ART DEPARTMENT

by Mimi Gramatky, Art Directors Guild President

It's no mistake that George Lucas chose to fund three academic chairs at USC in various aspects of cinematic design. As he discovered during his career, every frame is a design. "Don't forget the basics," Mr. Lucas said at the event dedicating his three newly endowed chairs in Cinematic Arts. "Don't get enamored with new technology...it doesn't change anything. The art of what we do is exactly the same as it was for Georges Méliès, William Cameron Menzies and Sergei Eisenstein. It's beyond technology. It's the art of movies." To ensure filmmaking students at USC are taught the principles and value of a well-designed movie, Mr. Lucas endowed an academic chair in honor of each of these visual cinematic pioneers.

Understanding the importance of a well-trained Art Department, several ADG members are on the faculties at various institutions with cinema and media arts programs.

Los Angeles Film School faculty member Barbara Dunphy says, "I've sometimes heard crew members say things like, 'Oh my gosh, this is the perfect location. How did you ever find it?' Well, of course the Art Department and the Director and Producer know that it was not *found;* that there was a whole crew with various skill sets that worked on making it, and the other sets in a show, *perfect*. That is world building and that is what the Art Department does. I often explain the care the Production Designer takes in creating a world by invoking the *every square inch* rule: the Production Designer has to consider every square inch of the world being created by the Art Department. A lot of square inches can be taken care of in the choice of color or fabric, but many square inches involve scrutiny: the exact style and colour of a throne, or the book that a character is reading, or the height of a doorway. Every element of the world has to be chosen for its ability to serve the story."

At the American Film Institute Conservatory, Joe Garrity says Production Design Fellows are offered a two-year mentorship with professional faculty members creating, collaborating, experimenting and "learning by doing" on multiple student productions. Classroom time is spent learning and improving the traditional and digital skills needed for work in today's Art Departments. Upon graduation, Fellows become part of the AFI alumni family working in the industry. "I believe a quality film and television design education is an essential leg up for young designers entering our highly competitive industry."

Sergei Eisenstein Chair, professor Bruce Block observes, "A great Production Designer must know as much about the story as they do about their own contribution to the production. A Production Designer should understand visual structure and know how to connect the visuals to the story. If a Production Designer doesn't understand the story's ideas, themes and structure, the visuals will never be effective...Any visual presentation, including drawing, painting, sculpture, theater, the Internet, interactive games, television and movies all use variations on the basics of visual structure. USC's School of Cinematic Arts' program is designed to teach students about all aspects of their craft so they can take full advantage of visual structure in communicating their ideas, emotions and stories."

The bottom line, as Graphic Designer Martin T. Charles candidly puts it: "A well-trained Art Department saves money." A well-trained Art Department gives the audience a unique visual experience, an appropriate visual world which supports and enhances the story and its characters. As Mr. Lucas says, "It's the art of movies."

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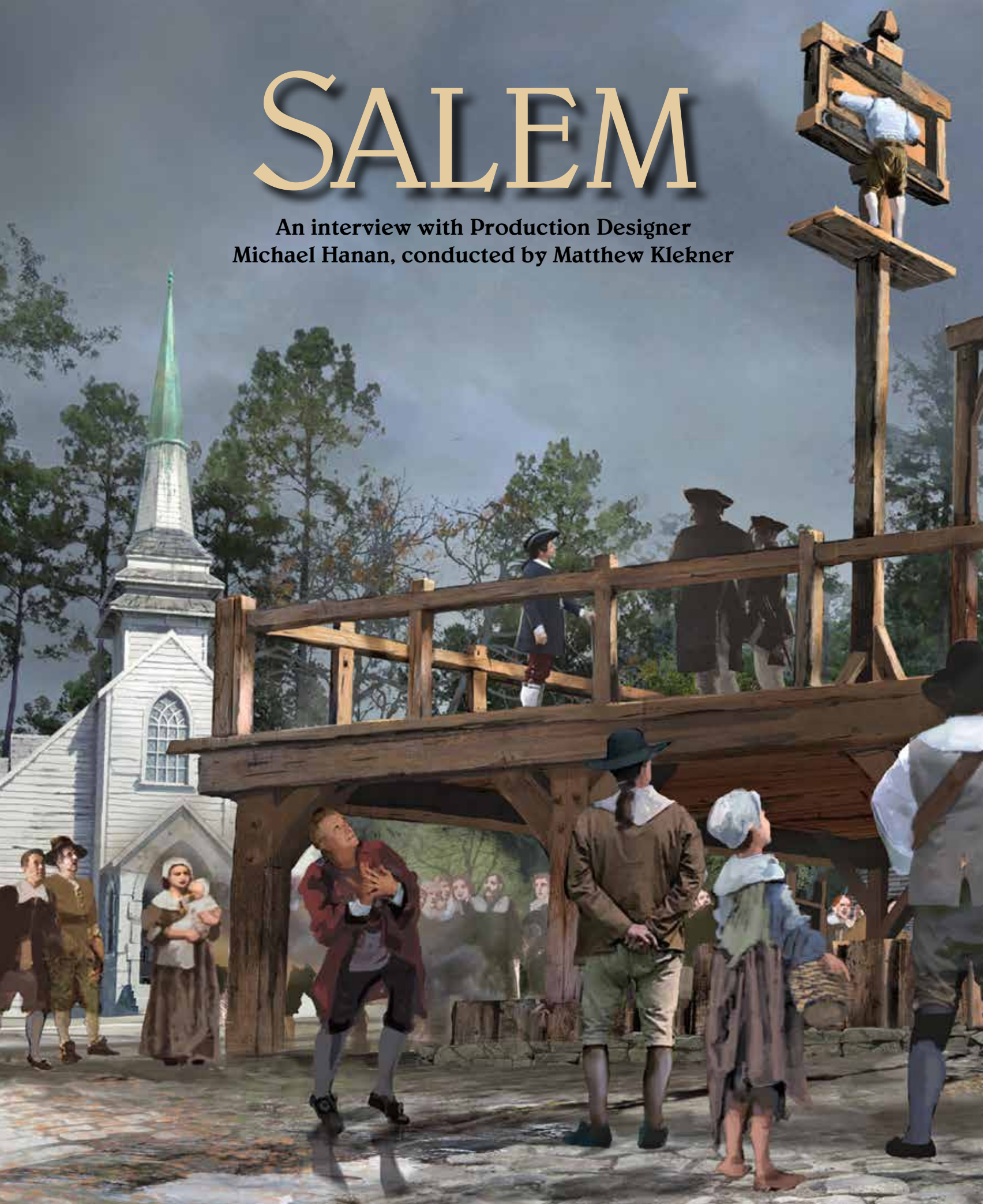
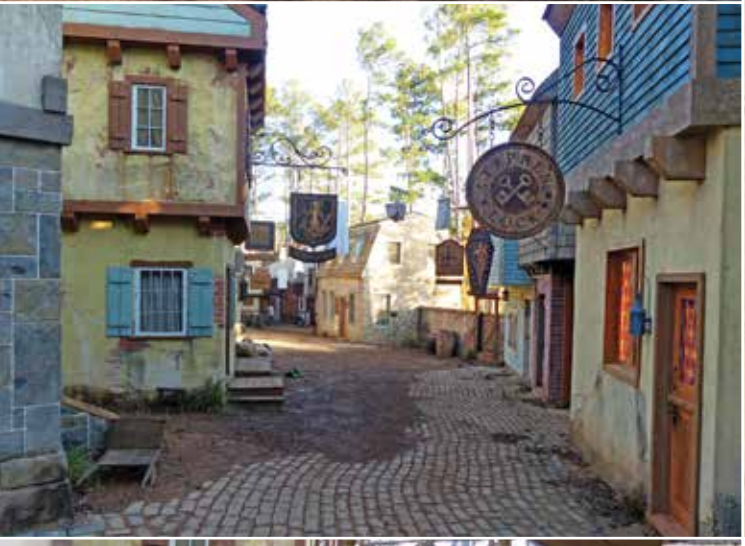
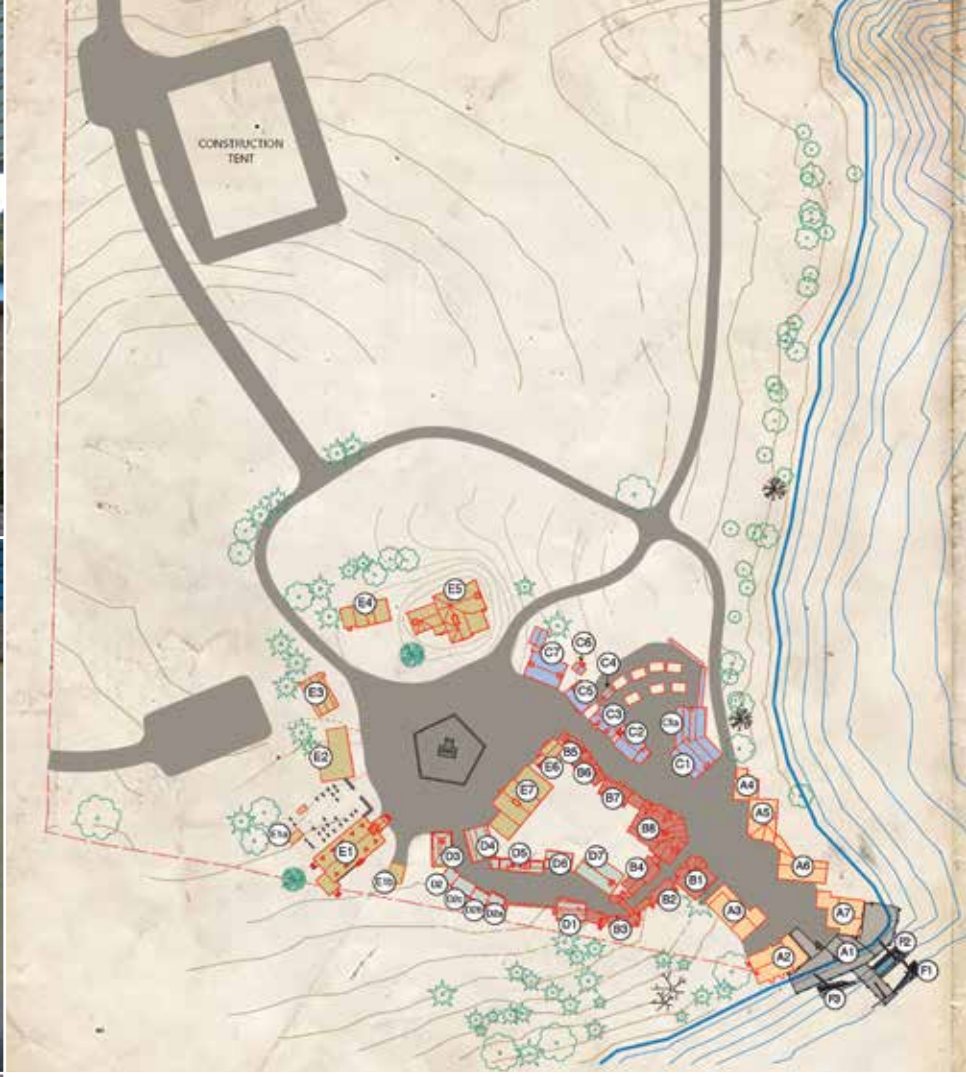


SALEM

An interview with Production Designer Michael Hanan, conducted by Matthew Klekner





Previous pages: A Photoshop® image by Illustrator Michele Moen of SALEM's common area and public punishment equipment. Main image, center: A map and plot plan, identifying each of the backlot set's 43 buildings, drawn by Art Director David Ensley over the top of a local surveyor's topographical layout. Above, top to bottom: A set still of Mary's Alley, showing the street on the banks of a private pond standing in for Salem's harbor at the mouth of the Naumkeag River; a second still of the finished alley, built completely of permanent-construction materials to withstand the weather during the series' projected five-year run; a dressed production still from the same point of view.

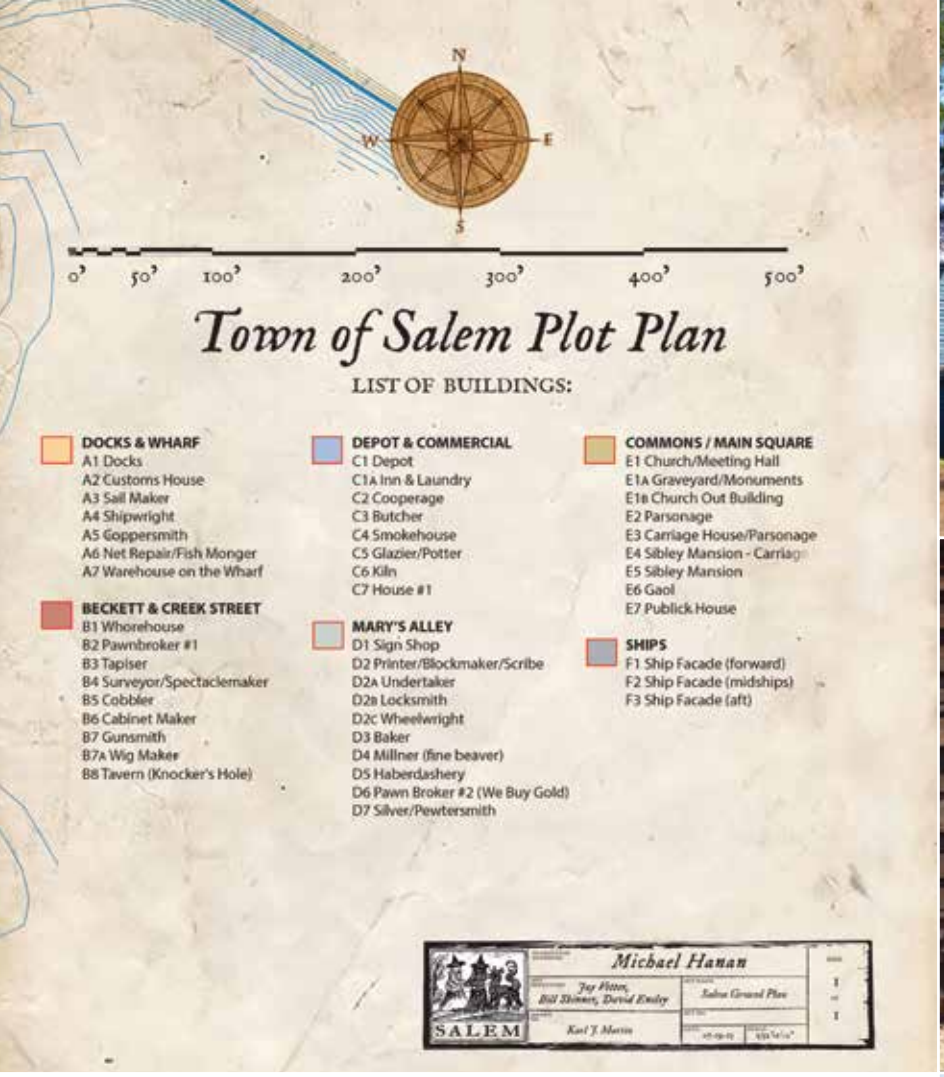
Salem, WGN America's debut original series, takes place in 1693 during the infamous Salem witch trials, but the town of Salem that appears on screen is not in Massachusetts. It was meticulously reconstructed from the ground up in a rural parish in northern Louisiana, forty-five miles outside of Shreveport. Recently, I had the chance to talk with Michael Hanan about the size and scope of the project and how it evolved. The following are excerpts from that interview:

Matthew: Why did you choose to build the set where you did?

Michael: The site I chose was a private hunting ground, mostly untouched by any development except a man-made lake, which gave the impression of sitting along an estuary, mimicking the conditions of early Massachusetts. This idyllic landscape evolved into a five-acre backlot-style set, with forty-three buildings on it.

Matthew: What kinds of problems did you encounter building a set like this?

Michael: Since the land was completely raw, it needed infrastructure and accessibility upgrades to host a large film crew. Trees needed to be removed, roads needed to be carved out and power had to be brought in, before anything could be built there. The land itself had to be designed, built and graded to meet the deadline. This was not an ideal situation, but I was confident I had put together the right team to get it done.



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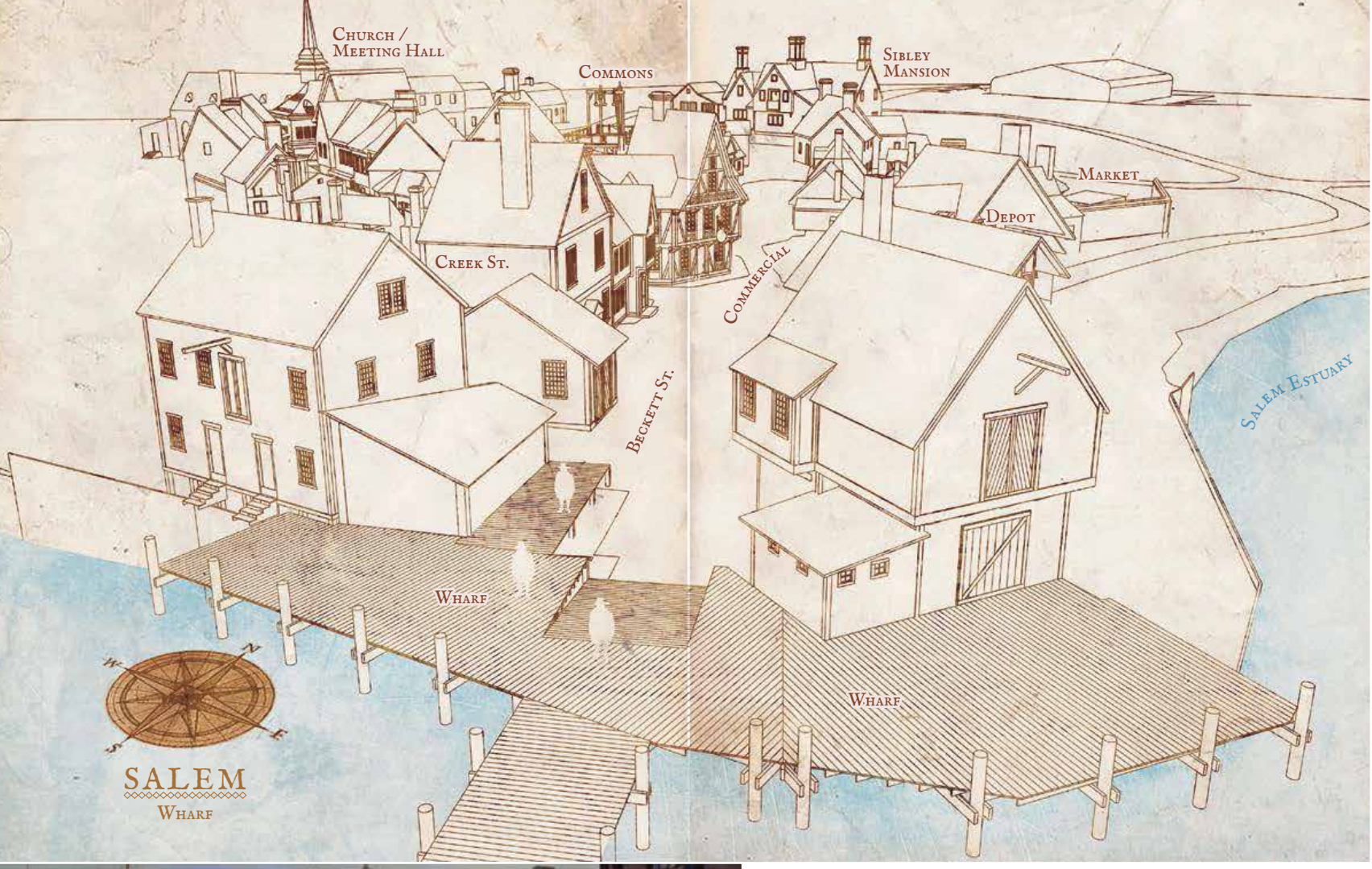
Above, top to bottom: A photograph of the town Commons area with some of the combination residence/shops, including the butcher and the potter; a photograph of the cooper's (barrelmaker) set; the Commons area with its holding cell and public punishment aparatus, under a light dusting of snow.

Matthew: What kind of team did you need to help you design and build this set, and how did you organize it?

Michael: I had a really great and talented team, people I've worked with for many years and some new ones as well: Supervising Art Director Jay Vetter, and Art Directors Bill Skinner and David Ensley. Jay and David I had known for many years and I finally got to work with Bill. The project would grow to utilize seven Set Designers to work on the construction drawings and site plans. Concept Illustrator Michele Moen did many wonderful presentation drawings for the project.

> **"The town of Salem that appears on screen is not in Massachusetts. It was meticulously reconstucted from the ground up in a rural parish in northern Louisiana, forty-five miles outside of Shreveport."**

With the location so remote, it didn't make sense to travel a large Art Department to Louisiana. I decided instead to concentrate the design manpower and technology resources in Los Angeles and coordinate with a local Shreveport office. Bill Skinner was the first on the ground there,



Top: A perspective view of the Salem set prepared by David Ensley using the SketchUp® models of the various buildings drawn by several Set Designers. Above: Michele Moen's illustration of the town's wharf area.

working alongside construction coordinator John Elliott and his team of highly skilled carpenters, plasterers, painters, greensmen and other craftspeople.

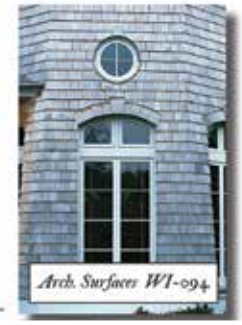
With the design team working in Los Angeles and a construction department prepping the land, it was clear I would be going back and forth a lot, dividing my time between Louisiana and California. At the same time, I also had to get a lasso around the large amount of materials that had to be researched, designed, sourced, ordered, built, plastered, painted and dressed.

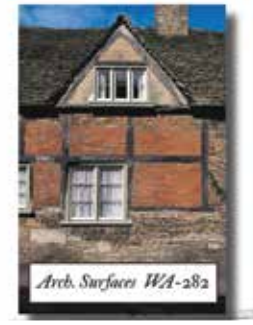
Matthew: What was your opening move?

Michael: The first step in the long journey began with hiring a local land surveyor. He provided measured data and topographical information of the job site that was plugged into SketchUp® and AutoCAD® back in Los Angeles. A 3D model of the landform was then constructed so building footprints could be added, sight lines worked out, and a grading and drainage plan drawn for the entire property. The AutoCAD drawings allowed us to communicate effectively with the local surveyors and engineers in Shreveport.

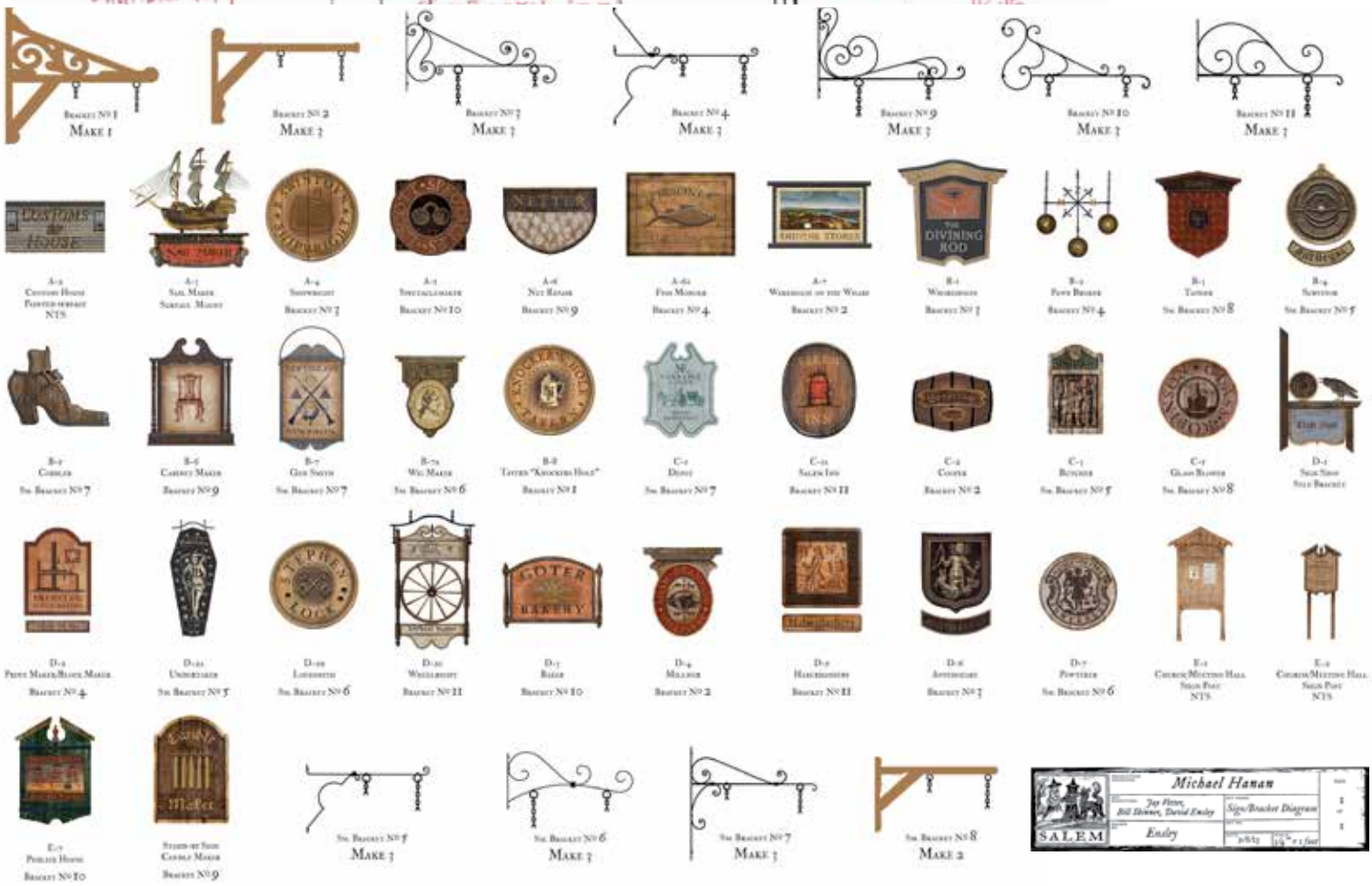
Matthew: Besides the script, what guidelines were you given to you by the studio, and how did those evolve?

Michael: I have to back up a little. This was a very unusual project in that I was the studio's first hire, before the director. I was asked for a set that could stand for at least five seasons. Consequently, the design and function of the construction would have to allow for the kind of inclement weather that can, and does, occur in northern Louisiana. The site could get as much as ten inches of





Left: Each building in the project had a detailed paint and texture breakdown of every surface, prepared by Michael Hanan, most several pages long. Below: A signage and hardware breakdown prepared by David Ensley for all of the town's businesses.



Top: The Sibley house in a Photoshop illustration by Michele Moen evokes the spirit of Halloween. Inset: The original House of the Seven Gables, now a museum house in Salem, was the inspiration for the design.

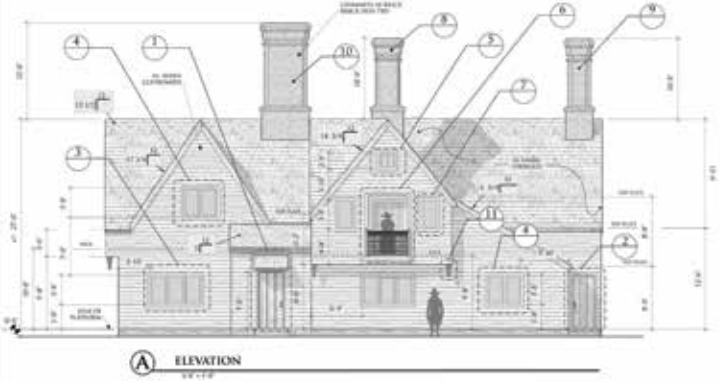
rain in just a few hours and the temperature could range from very hot, humid summers to cold winters with snow and ice. This kind of weather is not kind to standard movie construction materials.

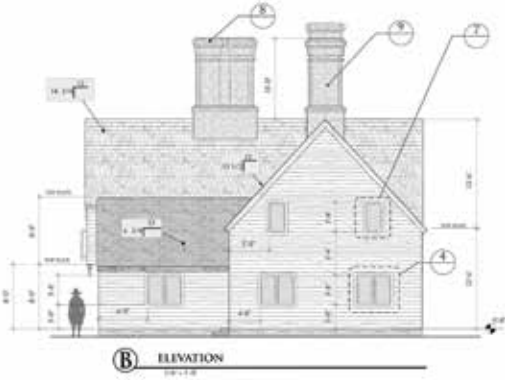
In order to withstand those conditions, various fabrication techniques were utilized which included much more structure and waterproofing than standard set construction. Structures were all clad with actual building materials. I didn't use any fiberglass brick textures or MDF plant-ons to enhance straps and hinges. All of the period hardware was cast or forged, and sometimes imported from England. A lot of the building textures were created with tried-and-true plaster techniques—real old school—to simulate brick, stone, half-timber and real grainy plaster surfaces. I used cast concrete cobble pavers in some of the streets and public areas to make the set user-friendly over the long term. The cobble has a great texture, especially when wet. I didn't have it leveled and it was hand set; I could get pools of water yet have a five-ton grip truck roll over it with no problem.

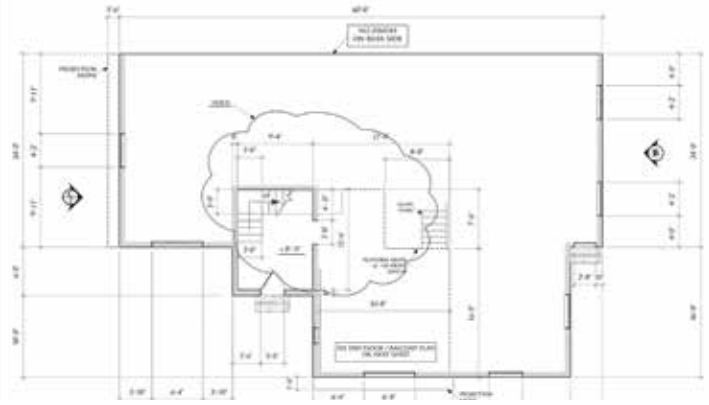
"The site could get as much as ten inches of rain in just a few hours and the temperature could range from very hot, humid summers to cold winters with snow and ice. This kind of weather is not kind to standard movie construction materials."

Matthew: You said earlier that you had to design, build and grade the land elevations; what was the construction crew doing during this period?

Michael: As the site was being prepared, the construction crew was fabricating wall elements and components like chimneys and dormers that could be transported and installed once the footings, foundation and steel work were ready. There was no time for idle hands.







SIBLEY MANSION
"E5"

Left: Set Designer Randy Wilkins drew the digital construction documents for the Sibley house, along with the SketchUp perspective view below. Bottom: The interior of the Sibley dining room, built and from the previs.

Matthew: Coming back to your textures, how did you break these down so you could get the character you wanted?

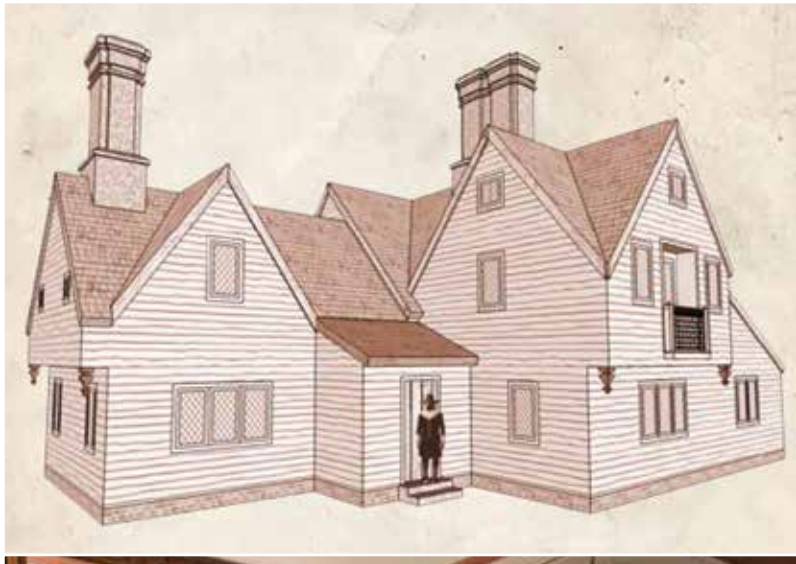
Michael: The town of Salem is really one the main characters of the show and great effort was put into the overall look of the town. I decided early on to do very elaborate paint and texture elevations for each building, separate from the construction drawings. So each building had its own set of color specs, textures and research particular to it. I worked night and day organizing this material, and eventually it was all assembled into a two-volume set that I prepared for each construction department. I wanted them all to know the big picture and overlap and plan accordingly.

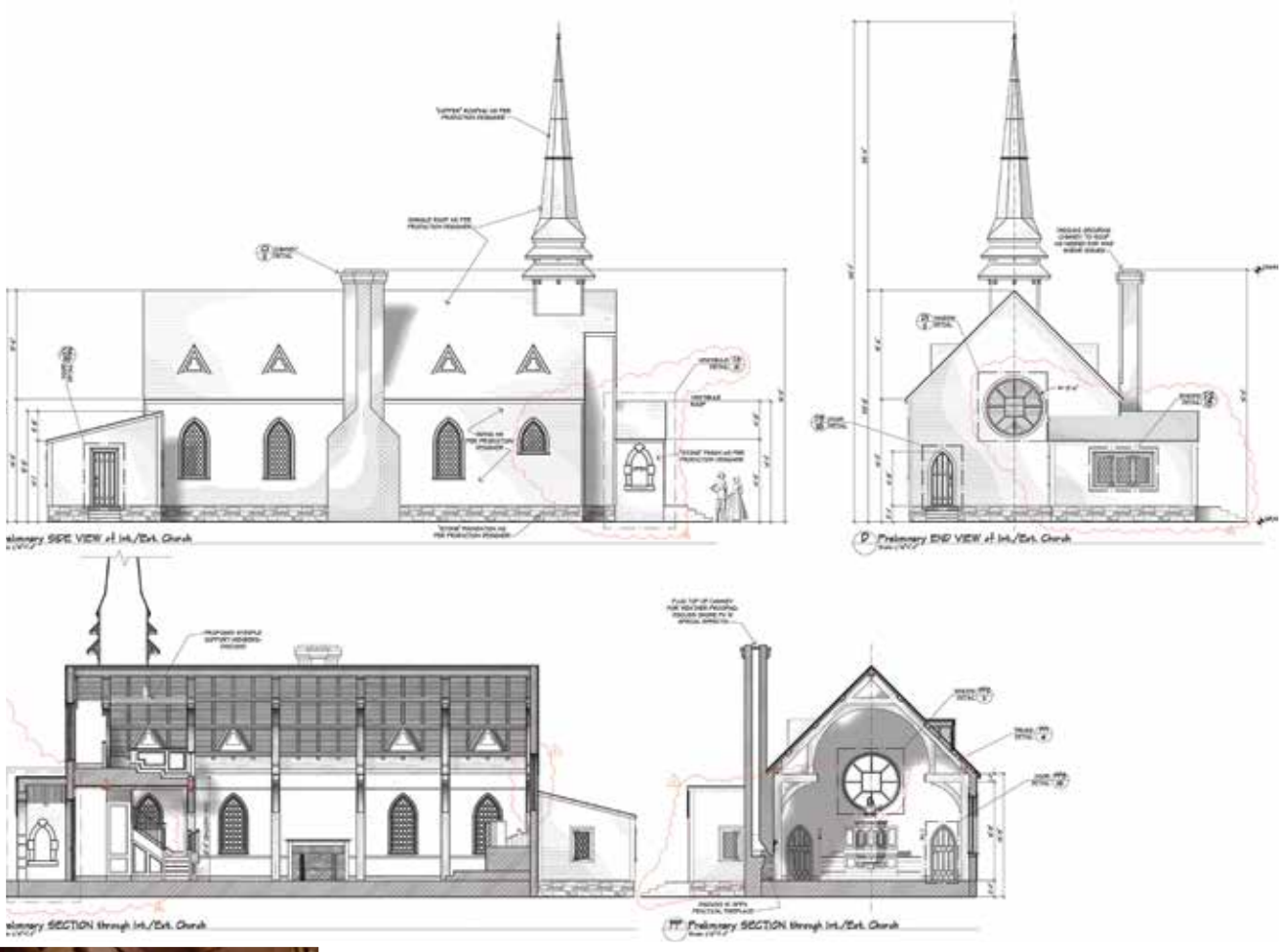
Matthew: Can you explain a little more about the 3D model and how it worked?

Michael: As the Set Designers and I added structures to the site plan, the 3D model evolved into a virtual walkthrough of the town before it was ever built. This was instrumental to understanding traffic routes, the spatial configuration of buildings and the feel of the village, and visually explaining the practical intentions of the design. One of my goals was to build this set and achieve visual functionality without relying on set extensions. The 3D process allowed this to happen quickly. I wanted to get the set to bend back on itself and maximize its apparent depth and I was able to tweak many of the finished building angles in relation to each other while studying the model.

Matthew: Please explain some of your motivations behind the look of the show. What was the process? Who was involved?

Michael: The theme of the show is firmly rooted in the fantasy/horror genre, but the idea of the village of *Salem* is rooted in realism. The challenge for a show like this was to take these apparently antithetic concepts, combine them and then come up with something new.





Right: Digital construction drawings of the Church/Town Hall set prepared by Set Designer Scott Herbertson. Below: A set still of the finished interior on the site, with its huge rose window and dramatic hammer-beam trusses.

Opposite page, top: Michele Moen's presentation rendering of the church interior captures the rich textures of the surfaces. Bottom, left: A perspective view of Knockers Hole Tavern prepared in SketchUp by Masako Masuda. Right: A production wide shot of the gaol, the publick house, and the milliner's shop across the Commons, with the river mouth and harbor in the background.

Early in the design process I had very detailed discussions with the show's creators Adam Simon and Brannon Braga. Based on the inspiring material they had written, we all concluded that we were not going to head into the exacting visual territory of, say, *The Crucible* or *The Scarlet Letter*. Audiences needed to believe this town could exist in history, even if the plot of the show takes great liberties with it. Adam had the great idea that we should look this town through the eyes of a 19th century romantic. That thought opened up lots of aesthetic possibilities and I ran with it. I started with 19th century Symbolist painters like Redon, Moreau, Munch and Klimt. The list would grow from there when I included ideas from Howard Pyle and his Brandywine School. Some of my favorite illustrators N.C. Wyeth, Maxfield Parrish and Frank Schoonover, studied under Pyle; all of these artists used rich color palettes and textures in their paintings and illustrations, and inspired the colors of the whole set. This was all very far from the gray hues of *The Crucible*. As the project grew, it would eventually contain references to Goya, Hogarth, and more contemporary artists such as Beksinski, Odd Nerdrum and Bernie Wrightson.

"There is a little Dickensian feel to some of the alleys—that's the Hogarth—and there is a little gothic and storybook style inspired by Universal's 1931 FRANKENSTEIN."

Matthew: Finally, where did you go with the architecture styles?

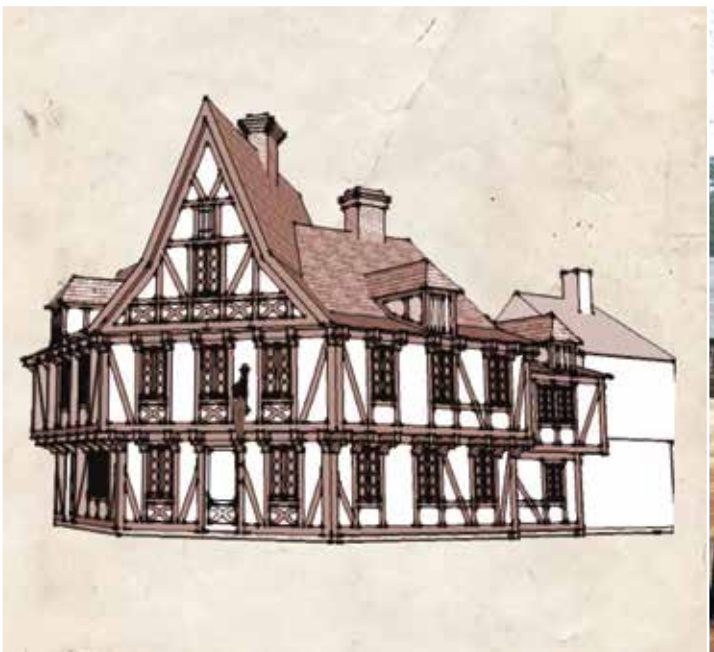
Michael: I used architectural references from Dutch Colonial, English Colonial and New England Salt Box styles. Of course, there is a large nod to several of the actual structures in the historical record of Salem. One of the more prominent of these is the House of the Seven Gables, which would become Mary Sibley's house in our set; of course, many of the features of the house were exaggerated to give it a more foreboding appearance.

Because I wasn't strictly tied to the historical period, I was free to roam and borrow from other centuries and styles. There is a little Dickensian feel to some of the alleys—that's the Hogarth; there is a little gothic and storybook style inspired by Production Designer Danny Hall's village in Universal's 1931 *Frankenstein*. The net result is that the design of the set was able to nod to the 17th century but with an edgy and gothic feeling buried deep within it. Beyond that, I think the show was able to utilize subtle hallucinatory and sometimes erotic accents with respect to the look and texture of its backgrounds. **ADG**

Michael Hanan, Production Designer
Jay Vetter, Supervising Art Director
Bill Skinner, David Ensley, Art Directors
Michele Moen, Illustrator
Geoff Hubbard, Karl Martin, Scott Herbertson, Randy Wilkins, Masako Matsuda, Patty Klawonn, Hugo Santiago, Set Designers
Natalie Pope, Set Decorator

"It was truly a pleasure to design the pilot and permanent sets for SALEM. I really want to thank my friend Bert Sulke at FOX 21 for getting me on this project, Adam Simon and Brannon Braga for providing such inspiring material, and the great team I had with me on this project. I was very, very lucky to have them."

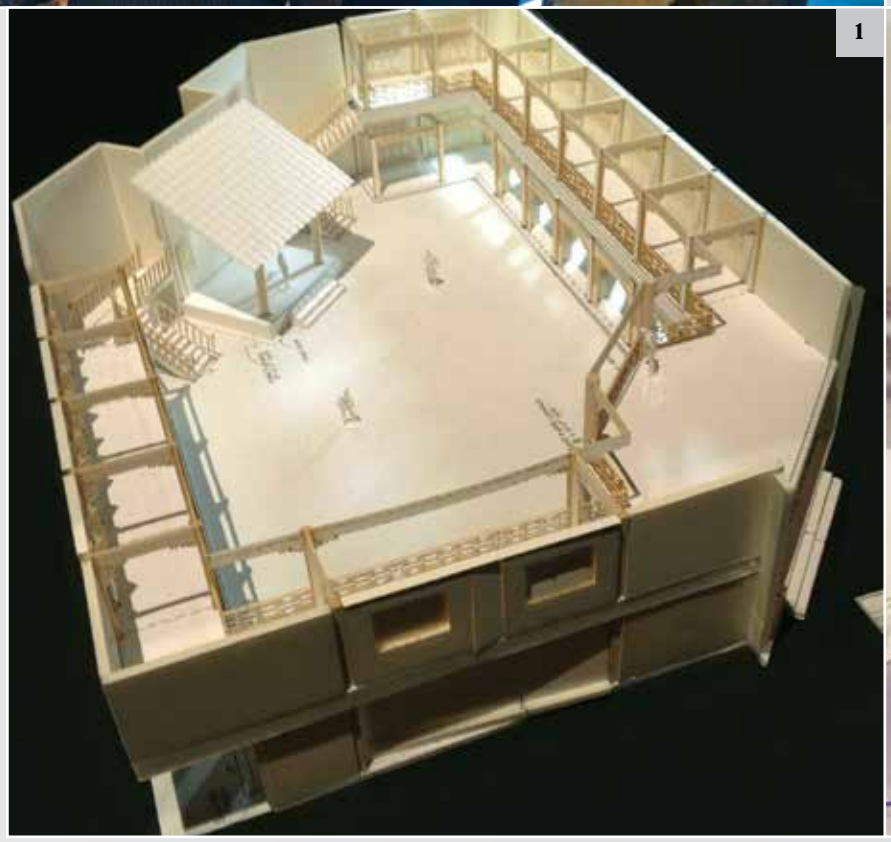
Production photographs by Michele K. Short. Set photographs by Michael Hanan



by Joseph Garrity, AFI Senior Filmmaker in Residence,
and Ernie Marjoram, AFI Senior Lecturer

Left: On the 9th of June and continuing through the 12th, the AFI Conservatory in Los Angeles dedicated its small soundstage to a roomful of displays featuring the work of the First and Second Year Production Design Fellows.

1. YING-TE JULIE CHEN Three views of a white model (built of foamcore, museum board and Plastruct-patterned sheets) of her design for MADAME BUTTERFLY set in a Chinese performance teahouse in Wuzhen, China, in 1904. A Second Year Fellow (Class of 2014) born in Taiwan, Julie earned a BFA in fine art from Art Center College in Pasadena, CA, and her professional background includes designing commercials, music videos and more than twenty short films.

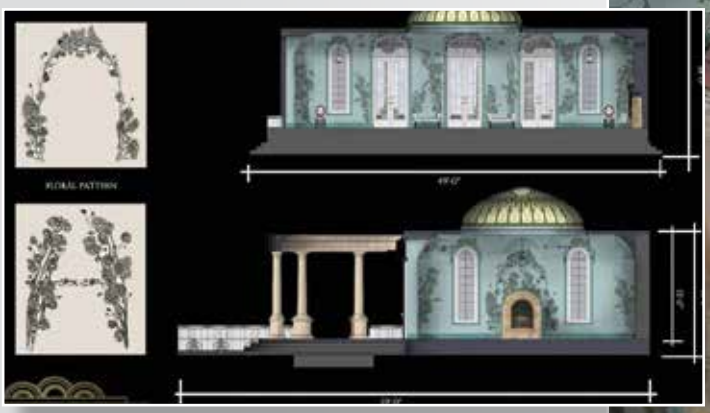


On Monday, June 9, the American Film Institute's Conservatory held its annual opening-night reception on the AFI soundstage showcasing the talents of the students who are working toward an MFA in Production Design. The event featured the design work—from renderings to scale set models—of the Conservatory's First and Second Year Production Design Fellows.

Attracting artists from architecture, interior design, theater arts, scenic design and other related fields, the Production Design curriculum at AFI focuses on the creative process of visually and physically developing an environment that becomes an essential component of the storytelling process. Production Designers must possess a keen understanding of the story in order to create a believable and realistic world on screen.

First Year Fellows learn to transform designs into reality on a soundstage or location, while adhering to restricted budgets. Fellows develop design skills through classes, workshops and practical set construction, learning traditional drafting methods as well as computer-aided design.

Second Year Fellows design an entire thesis production, while completing an independent design project for their portfolio. The curriculum also includes more advanced classes on set illustration, drafting, model building, budgeting, color theory and the latest digital design. As part of their course of study, Fellows have the opportunity to meet Art Department professionals during campus seminars and visits to Los Angeles film sets. **ADG**



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2. ALEKSANDRA ZGORSKA (Class of 2014) Right: A presentation rendering, modeled in SketchUp® with textured images and hand drawn elements added in Photoshop® for THE GREAT GATSBY. Below: Elevations taken from the same SketchUp model and rendered in Photoshop using the paint brush, textures and hand-drawn floral detailing. After finishing her BA in classical studies at Royal Holloway, University of London, London-born Aleksandra decided to move to Los Angeles to pursue a career in film.

3. SUSANNAH HONEY (2014) graduated from the University of Western Australia with a BA in history and German. Her first foray into design involved designing, building and running a small bar in the ski resort of Gulmarg, Kashmir, in the summer of 2010. Pictured here is her rendering for a scene in THE DREAM WORLD, modeled in SketchUp, finished in Photoshop.

4. ERIK ROBERT (2014) executed this hand-drawn illustration, colored in Photoshop, for 2001: A SPACE ODYSSEY. He graduated from Saint Mary's College of California with a BA in communications and a minor in art practice and, after a brief career in professional soccer, he enrolled in the Interior Design Certificate Program through UCLA Extension. Robert has worked as an Art Department assistant in Production Designer Barry Robison's Art Department on NOT SAFE FOR WORK and the Disney film MILLION DOLLAR ARM.

5. BRITTANY ELIAS (2015) The First Year Fellow holds a BFA in theater design and technology from the University of Central Florida. Her UCF thesis design for BURY THE DEAD was nominated for a Kennedy Center American College Theatre Award, and this past year, she was a properties resident at the Long Wharf Theatre, where she worked with Broadway designers Eugene Lee, Michael Yeargan and Allen Moyer. She built this interior and exterior 1/4" white model for Max's nightclub in ALMOST FAMOUS from her own hand draftings.

6. KEDRA DAWKINS (2014) drew these elevations for the ALADDIN marketplace by hand, and then rendered them in Photoshop. She has a BA in technical theatre and design from Cal Poly Pomona, and has designed or assisted on a dozen short and three feature-length films. With her skills in costume design, she has also worked wardrobe on music videos and styled editorial fashion photo shoots and runway shows. Kedra also has experience in network television on LET'S MAKE A DEAL and was selected for the 2014 ADG Production Apprentice Training Program.

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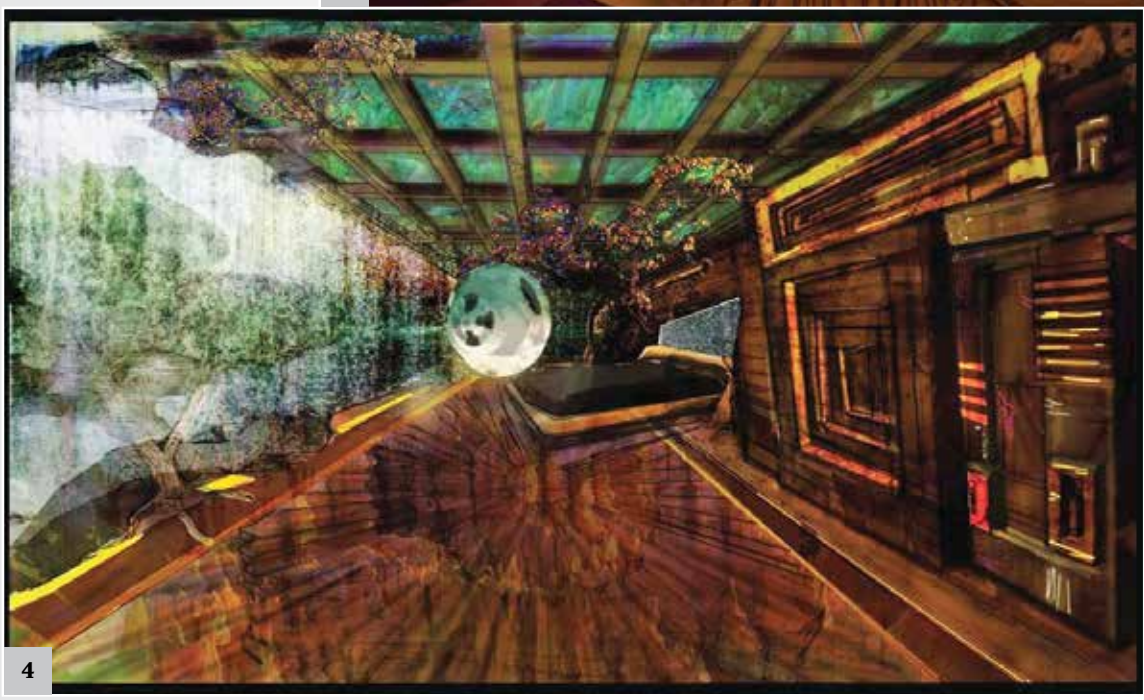

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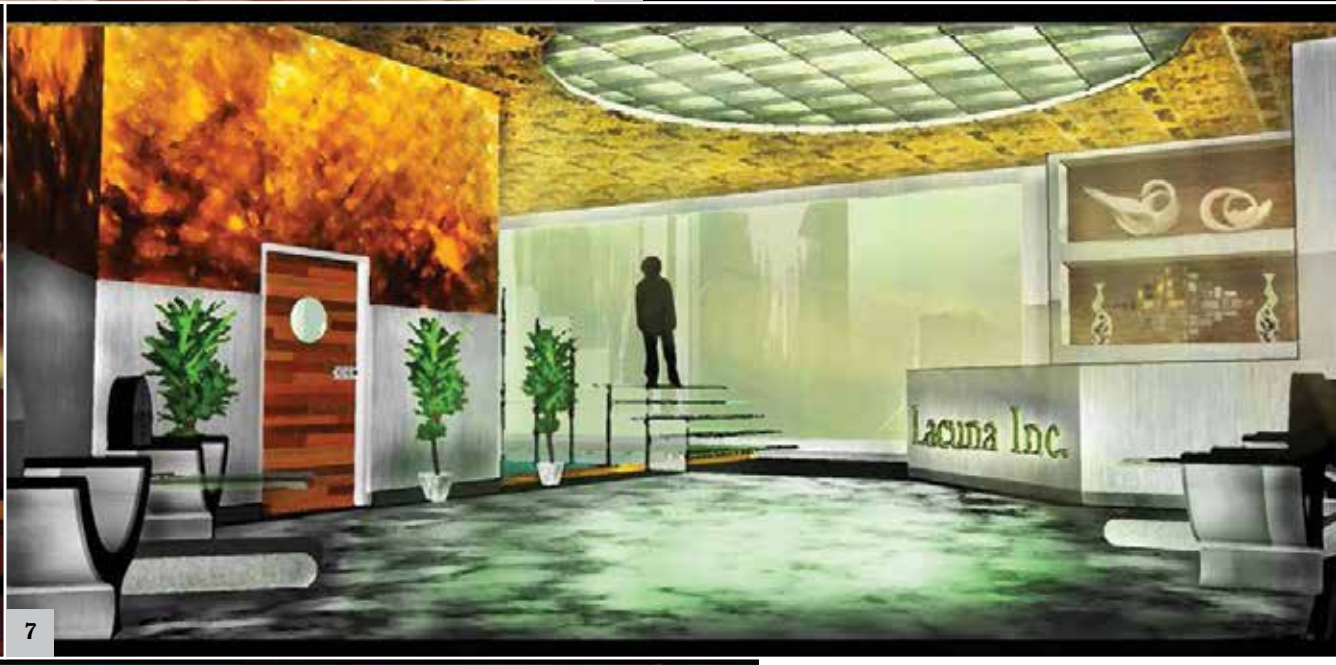

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7. SARAH E. COLE (2014) holds a BA in political science from the University of Central Florida. Working as a Production Designer on independent productions in Orlando, Sarah designed two feature films and numerous short films. This is her key frame illustration for ETERNAL SUNSHINE OF THE SPOTLESS MIND, modeled in SketchUp and finished in Photoshop.

8. JULI KUNKE (2014), a native of Camarillo, CA, photobashed and drew this concept sketch of the Flesh Fair from AI: ARTIFICIAL INTELLIGENCE entirely in Photoshop. Since the age of five, she has been heavily involved in theater (mainly acting), and received her BA in theater arts from California Lutheran University, where she designed two CLU productions before graduating in 2011. Since starting at AFI in 2012, she has designed several short films, a music video and a Web series.

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9. DANIELA MEDEIROS (Class of 2015) holds a BA in architecture and design from the Pontifícia Universidade Católica and the Universidade Tecnológica Federal, both in Paraná, Brazil. She advanced her education in two exchange programs: a semester at Escuela Técnica Superior de Arquitectura de Madrid in Spain and a year at Instituto de Arte in Portugal. Professionally, Medeiros has earned art direction credits on IDIOMATIC CRIME for TV Globo; ETERNALLY, a clip for the singer Tom Junior; and the short film BLACK|PALE. Her key-frame perspective rendering of Aunt Ruth's apartment for MULHOLLAND DRIVE was drawn by hand and colored/finalized in Photoshop.

10. DANIEL FRANK (2015) graduated from Colgate University with a BA in architecture and art history. While there, he studied scenic design under Marjorie Bradley Kellogg and designed numerous productions for the University. He spent a semester in London and three years working in a professional scene shop. Upon graduating, he returned to New York City, where he has helped design, construct, paint and dress sets for a number of television, Web and print productions. His illustration here of a Kansas County Courthouse for CAPOTE began as an ink hand drawing, which he then overpainted in Photoshop.

11. YIHONG (ANNIE) DING (2014) The Second Year Fellow is from Shanghai, China. She finished her undergraduate degree in set design for stage and screen at the University of Arts in London. Reproduced here is a drawing exercise for Arthur C. Clarke's CHILDHOOD'S END portraying the construction of the life-sized whale inside which Jan plans to sneak aboard the Overlord spaceship. Annie modeled the set in SketchUp and rendered it in Photoshop.

12. HAISU WANG (2014) graduated from Beihang University in Beijing with a BS in industrial design, and then enrolled in a half-year program in visual effects at the Institute of Digital Design in Australia. He worked as a visual effects artist at Base FX in China on many projects such as BOARDWALK EMPIRE, I AM NUMBER FOUR, SUPER 8 and THE PACIFIC for which the Base FX team received a Primetime Emmy® Award. For DUNE, he modeled this conference room in SketchUp and then created the illustration in Maxwell Render®.

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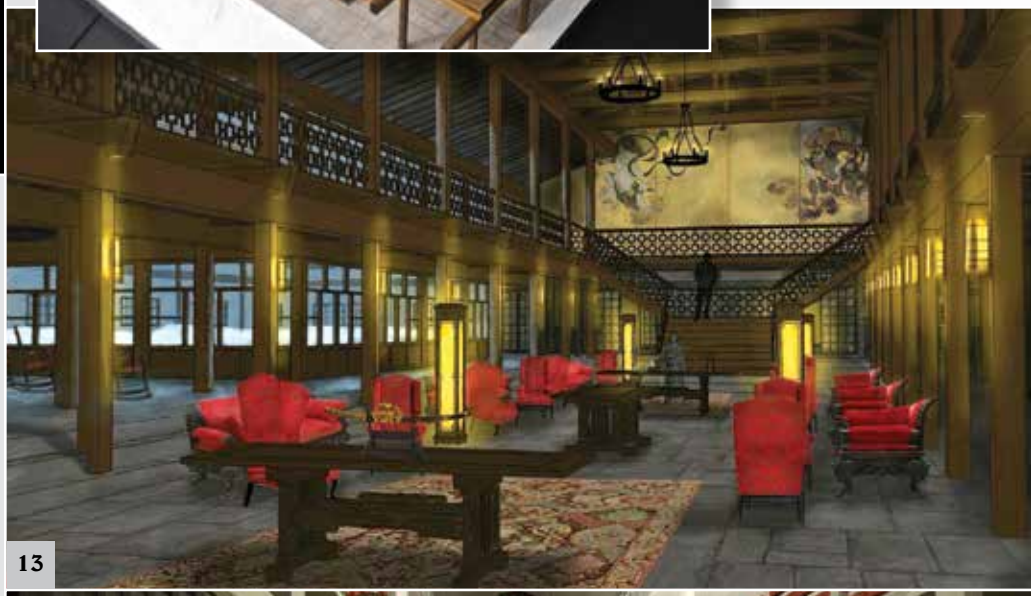

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13. SANDRA CARMOLA (2014) is a registered architect from Charleston, South Carolina, and has ten years of collaborative experience, ranging from conceptual design to construction documents, interiors, presentation media and models, custom furniture production and construction. She graduated from Clemson University with a BS degree in design in 2000 and a Master of Architecture in 2004, including a semester studying in Italy. She has designed six short films. Right: A presentation illustration of the Overlook Hotel lounge for THE SHINING, reimagined as a Japanese horror film, modeled in SketchUp, rendered in Photoshop. Inset: A physical model of the lounge built with basswood, wood stain, chipboard and color prints.

14. FELIPE HERRERA (2015) has an AS degree in film from the Los Angeles Film School in Hollywood and previously attended Enapunany, a fine arts college in Mexico City, where he studied multimedia sculpture and traditional painting techniques and developed an interest in set design. Lozano has worked as a Production Designer on short films and music videos and more recently on the upcoming feature film MY NAME IS VIVIENNE. His drawing is a key frame illustration of Ridgewood Stables for SEABISCUIT, modeled in SketchUp and rendered with Podium®.

15. ELLA THOMPSON'S (2015) key frame drawing of a hotel saloon was modeled in Revit® with hand-drawn details and rendered in Photoshop. She is a graduate of Chatham University in Pittsburgh, with a BA in interior architecture and a minor in French. In high school, she interned at the Pittsburgh City Theater, assisting with props and Art Direction; she served as Art Director for Pittsburgh's 48 Hour Music Video Contest's first-place winning video of 2013, WHEN I'M 50; and she was the Production Designer for the Point Park University student films IN THE DEAD OF NIGHT and HOTEL ROMANCE.

16. ROBERT BRECKO (Class of 2015) created this key frame hand-drawn perspective, colorized in Photoshop, of James Whale's Living Room for GODS AND MONSTERS. He is a graduate of the University of Applied Sciences in Dortmund, Germany, with a degree in visual communication, photography and film design. Since graduation, he has worked as a freelance Art Director, Set Designer and photographer for international clients including Adidas, Hugo Boss, Joop!, Montblanc, Stone Island and Nike. Additionally, Robert has worked as a commissioned editorial and portrait photographer for several magazines.

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17. ANDREA ARCE-DUVAL (2015), holds a BA in audiovisual communication from the Pontifical Catholic University of Peru. While in school, she worked on several short films, music videos and television shows, and her professional career began as a production assistant on THE CONDEMNED, then as costume designer LA NAVAJA DE DON JUAN. Andrea's most recent Production Design work includes two short films for director Julio O. Ramos, A DOCTOR'S JOB and BEHIND THE MIRRORS, which have received more than a dozen film festival nominations and awards. Featured here is her one-hour sketch, in markers, of the basement set from the movie BIUTIFUL.

18. KELLY FALLON (2015) is a graduate of the University of Notre Dame with a BA in art history. In college she studied and worked throughout Europe, including a semester abroad in Rome and a summer working at the National Gallery of Ireland in Dublin. Last summer, she moved to Los Angeles and worked as an intern for the film-marketing company Mark Woollen and Associates, as well as working in the Art Department on various independent films. This ink drawing, colored with Photoshop, is Kelly's key frame illustration of Margo's bedroom for THE ROYAL TENENBAUMS.

19. MARI LAPPALAINEN (2015) comes from Finland, where she completed vocational school, graduating as an exhibit builder. She started working for a Finnish set construction company after graduation and she received her first introduction to the film industry. After three years of traveling, living and working in New York and the UK, Mari enrolled in Wimbledon College of Art, London, to study set design for the screen. Her key frame drawing below is a speakeasy bar, drawn with Photoshop digital painting and image compositing, as a class exercise to demonstrate how an unlikely location can be turned into an appropriate set.

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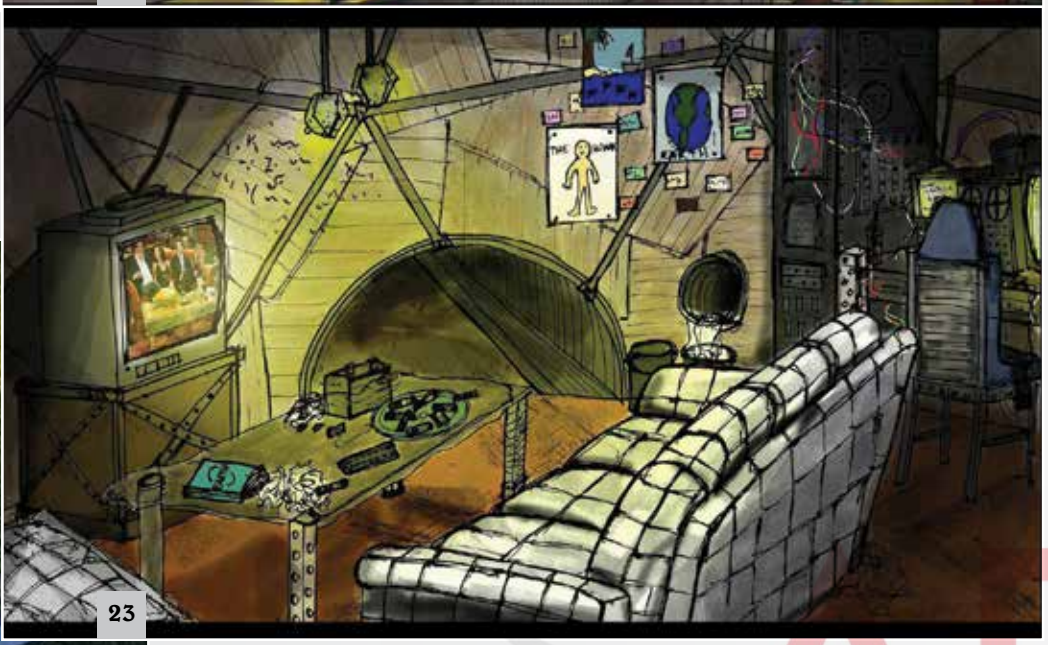

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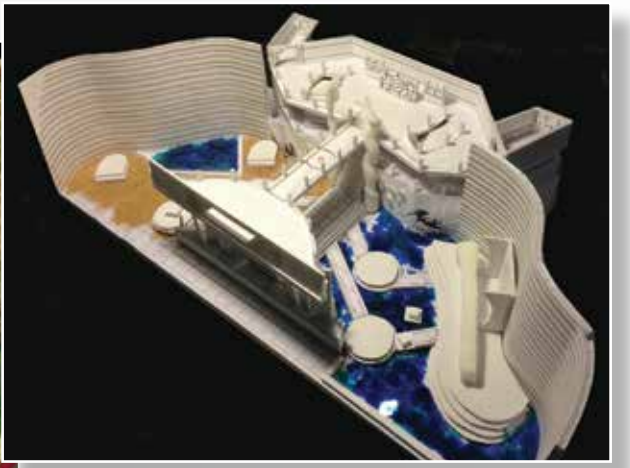


20. Born and raised in Southern California, EMMA ANABEL KOH (2014) graduated from Cornell University with a concentration in photography and sculpture. She soon found a job on a feature film as an Art Department production assistant, and was inspired to pursue a career in Production Design. She recently designed her first feature, PRISM, shot in Connecticut and New York. For her talents, Emma was awarded the Women In Film Tichi Wilkerson Kassel Endowed Scholarship in support of her future endeavors. Her drawing of the witch's house in BIG FISH was hand drawn with markers, scanned and rendered in Photoshop.

21. ANELISA TORRUELLA (2014) – KILL BILL: VOL. 1, Tokyo in 2114, the interior of the House of Blues club. "I first drew the image by hand and then scanned it and painted it in Photoshop. The other (inset) image is the white model of the same set." Anelisa is a graduate of Miami International University of Art and Design, with a BFA degree in film and digital production. She has interned in the Art Department of Venevision, the Venezuelan network which produces and records Hispanic soap operas and talk shows like CASOS DE FAMILIA and QUIEN TIENE LA RAZON. At Atlas Air, she was in charge of the production and Art Direction of commercials and training videos for the airline.

22. BENJAMIN COX (2014) studied film and television production at NYU's Tisch School of the Arts, where he developed a strong interest in Production Design, going on to become an Art Department coordinator and Production Designer of many commercials. He has worked under designers Eugenio Caballero, Jeremy Hindle and Ford Wheeler, and he is a Scenic Designer and Art Department Coordinator in IATSE-USA829. This sketch for THE COOK THE THIEF HIS WIFE & HER LOVER was drawn by overpainting in Photoshop a photograph of the set's white model.

23. ALLISON LOPES (2014) modeled this Mars living room in SketchUp, and then created the rendering with ink and Photoshop, for MARTIAN AMERICAN, an AFI thesis film. Allison is from Newport, Rhode Island, and studied architecture at the University of Notre Dame. Despite being relatively new to the film industry, she has worked on many short films, music videos and Web series over the past two years, including a position as an intern in the Art Department of COOTIES, to be released in October by Lionsgate (Thomas Hallbauer, Production Designer).

EVERYTHING IS **REAL**

by Marek Dobrowolski, Production Designer

"Are you available?"

It always starts like this.

Jack Bender, the executive producer and director of *Under the Dome*, and I were shooting its last episode when he asked me:

"Are you available?"

Marek: "For what?"

Jack: *"The Last Ship."*

Marek: "Oh yes, Bill Phillips at Turner emailed me about it last week."

Jack: "It is some kind of a Navy series developed by Michael Bay. They shot a pilot on a US Navy destroyer and now want to do nine episodes."

How difficult and challenging can that be, I thought?

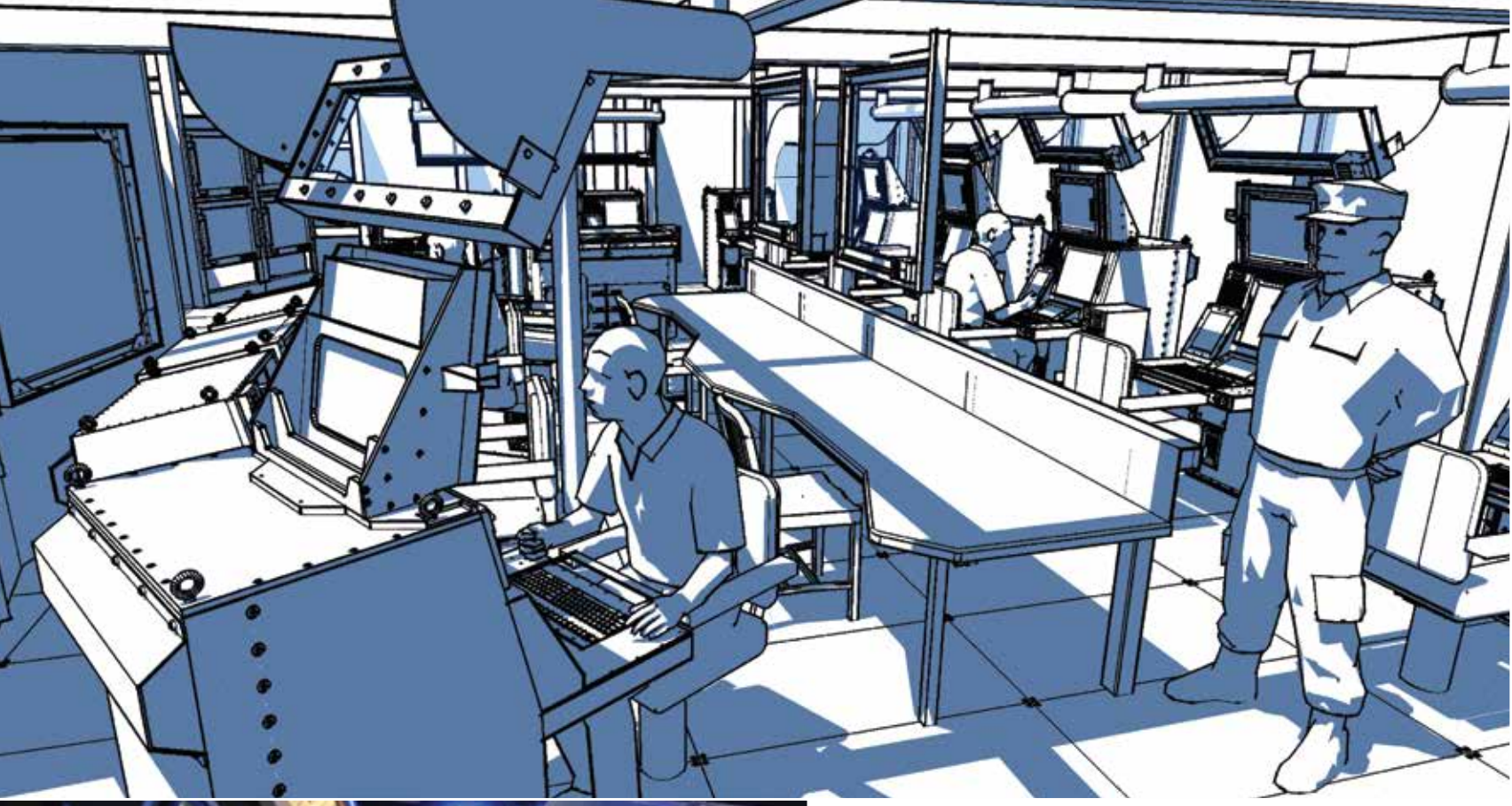
I had no idea.

© Turner Network Television

I originally came to the United States from Poland. What do I know about the US Navy? Nothing. But designing movies is always a learning process and often an eye opener and hopefully a very good, memorable experience. The show's creators, Steve Kane and Hank Steinberg, gave me five finished scripts and the outlines of the other four episodes. In my experience that was quite remarkable: to start a television series with most of the scripts in hand, after just seeing the pilot. Hardly ever happens.

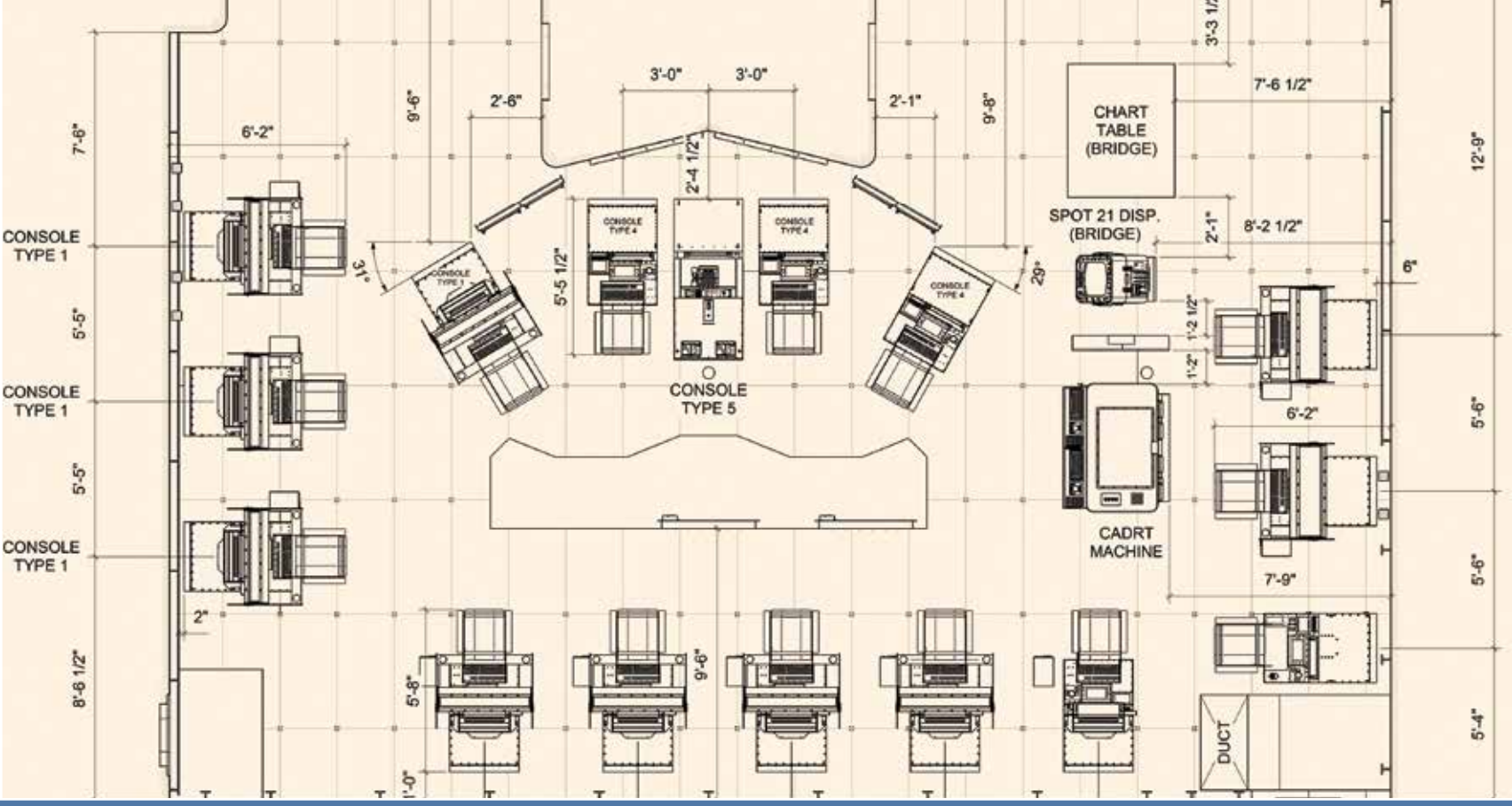
It was nine hours of action-packed story that takes place mostly on a US Navy destroyer, after four months of a communication blackout. The ship's Commander, Tom Chandler (played by Eric Dane), learns that two billion people around the world are dead. An incurable pandemic has spread like wildfire. The US government ceased to exist; the same with Russia. The rest of the world is in chaos. On board the destroyer is Dr. Rachel Scott (Rhona Mitra), an epidemiologist who is the only person privy to the true reason for the ship's mission in the Arctic Circle: to find the primary source of the epidemic. They later stop at the US base at Guantanamo, Cuba, in hopes of finding a fully operational facility with food and fuel. There they are followed and threatened by a rogue Russian battlecruiser, refurbished with nuclear power and armed with nukes. Next they go to a Nicaraguan jungle to find the monkeys which are essential to make the vaccine. With the vaccine finally in hand, they come on shore in Baltimore to find a manufacturing facility to make the cure that will save the world. To their surprise, the good guys and the bad guys are not always who they seem.

Opposite page: The USS Dewey (DDG-105), an Arleigh Burke-class missile destroyer. This page, top: The set for the bridge of the (fictional) USS Nathan James included the entire bridge with port and starboard flying bridges, elevated on a 6' platform, surrounded by a 140' digital printed backing. Above: Another bridge view showing the RSC (remote systems control) console in "bright bridge" mode. (It has a curtain around it for blackout work at night.)



The design challenge was overwhelming. To begin the process, I was introduced to LT Robyn Gerstenslager, from NAVINFOWest (the US Navy Office of Information, West). Her group is in charge of recommending to the Department of Defense scripts that need the support of the US Navy. She is the ears and eyes of the Navy in the entertainment industry, and is in charge—literally. She arranged a scout to Naval Base San Diego, the largest Navy base on the West Coast and principal home to the Pacific fleet, to visit the title character of the story: an Arleigh Burke-class guided missile destroyer. Boasting more firepower per ton than any other class of ship in the world, Arleigh Burke destroyers are small, armed to the teeth, swift and very dangerous. They arrive out of nowhere, because they are nearly stealth (their radar imprint matches a 28' sailboat) and they are packing a conventional and a nuclear arsenal. Their design also incorporates anti-chemical, anti-biological warfare capabilities with double air-locked hatches and an anti-contaminant pressurized interior—perfect for dealing with a worldwide pandemic.

Researching, looking at hundreds of pictures, and reading numerous pages does not prepare one for the real thing. After a whole day scouting the ship with producers, a director, a cinematographer and myself, looking, observing, talking to the ship's officers and being shown around nearly everywhere on the vessel, the reality hit all of us: How in the world are we going to shoot the long television-series hours to get nine complete episodes of film on such a ship? Even having the "unprecedented access" that TNT promised us would not do the job. The scripts require a lot of very specific action; how can we create that (sometimes



intense) action while the Navy still conducts its business? Building at least part of the ship on stage seemed the only reasonable approach, but audiences are very sophisticated today and expect lots of bells and whistles. You can't pretend, and hope that they will suspend their disbelief. Everything must be real.

"Another Navy officer walked around and started caressing every console, touching nearly every button and asked: 'How come the Navy gave you all this expensive equipment? We wait for months to have anything updated or changed and here you have all this shiny and new.'"

Back in the production offices at Manhattan Beach Studios, with Supervising Art Director Alicia Maccarone, set decorator Jeffrey Kushon and construction coordinator Karen Higgins (one of the very few women coordinators in the business), we started to hash out a plan. Sketches, drawings, floor plans, 3D renderings and models popped out of Art Department computers, skillfully operated by Art Director/Key Set Designer Karl Martin and Set Designers Richard Reynolds, Kenneth Larson and Kristen Davis.

Numerous visits to the ship, instead of giving us more confidence that we could make it work, actually created an opposite reaction. The time frame and the budget imposed nearly an impossible task. To deliver a collection of interwoven complexes of sets, based on a real guided missile destroyer, the cost of which hovers around $3 billion and takes four years to build, that is a challenge. And everything must be real.

Along with cinematographer Cort Fey and visual effects supervisor Mark Kolbe, we decided not to use any set extensions on stage. Whatever is built on stage, the actors need to be able to touch, turn the dials and squeeze by each other in the tight p-ways (passageways, in Navy-speak) full of gear and other gak. The actors need to close, using their own muscles, the numerous heavy stainless steel doors, the anti-chemical and biological warfare double air-locked hatches that keep the entire ship pressurized in the event of a chemical or nuclear attack. They will need to sit in the CIC (Command Information Center) and operate more than twenty-five tactical consoles and stand watch on the bridge with its numerous other consoles, radar displays, sonars, avionics and the ships helm. This is all essential to tell the story. Everything must be real.

Opposite page, top: The CIC (Combat Information Center) of the USS Nathan James, a set built on stage at Manhattan Beach Studio. The CIC is the center of communication, weapons systems and control of the ship. It is manned day and night and all information is routed through it. This 3D model was drawn by Art Director Karl Martin. Center: A production photograph of the set, with a row of consoles in the foreground. On the right side is a table for higher ranking officers with the Surface Status Board. Bottom: A different view of the CIC. All the consoles had different functions and were outfitted with built-in interactive screens, displaying graphics, animations and maps designed by Graphic Artist Kevin Egeland and provided by Dick Clark at INTERVIDEO. This page, above: Floor plan and 3D model of the CIC stage set, created by Karl Martin.

During that first visit to the USS Dewey (DDG-105) I witnessed a group of officers and sailors in the CIC conducting a Naval Surface Fire Support exercise. I asked our guide, the ship's navigator LTJG Austin Milke, "What are they doing?" He replied, "Oh, they are just conducting an exercise. Our sailors are supporting a fictitious group of marines located on the beach. The marines are calling in coordinates of the enemy position, so we can provide covering fire with our five-inch gun." The tension in the room, and the immense concentration in the communications between the officers and crew, was mesmerizing. They swiftly checked the marine unit's position and located the target. It took less than a minute, from the moment they got the "call for fire" to the moment when they heard "rounds on target." This was just an exercise while the ship was docked at a pier in Naval Base San Diego. What must it be like in the real operating theater, I thought? "This is what I need to re-create," I told myself. "Give the actors the playing field where this kind of tension, life and death situations, can be re-created." Everything must be real.

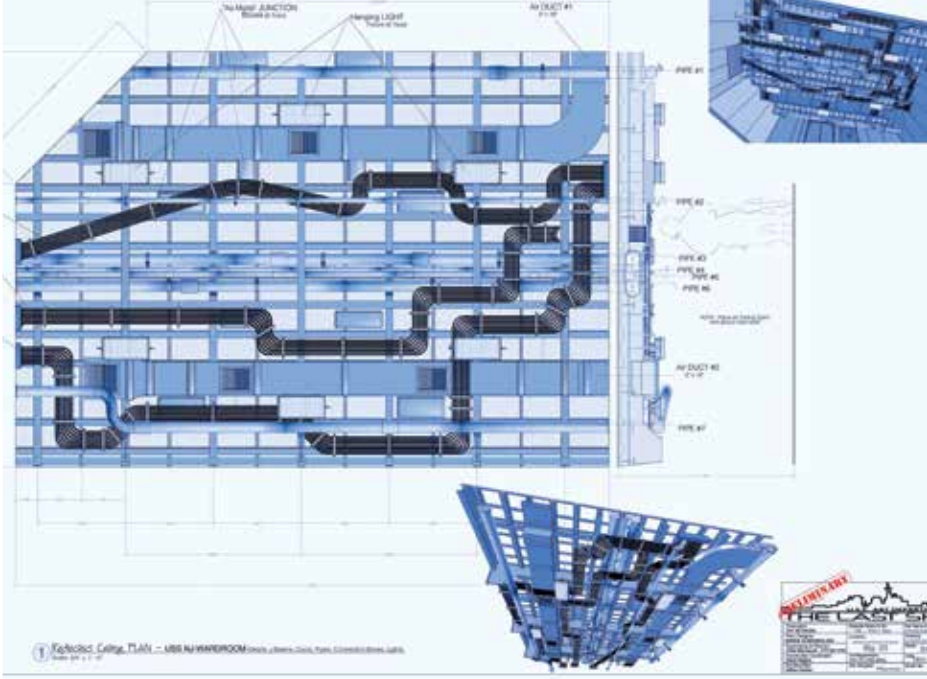
"After a few weeks of shooting, TNT finally gave the go-ahead to spend an additional 100% of the construction and dressing budgets, and build three essential new sets that I had been requesting from the very beginning."

In the first stage the Art Department designed and built, in record time, a complex of three 150-foot p-ways, Helo Bay No. 1, which originally housed a MH-60S Skyhawk helicopter and now was a hi-tech virologist's lab (the only set partially inherited from the pilot), a decontamination bay, sick bay/infirmary, officers' wardroom with a small mess, captain's quarters and bedroom, an officer's stateroom that had four different looks, the communication mess (COMMS) and a crew lounge. When director Jack Bender and the crew started shooting after seven weeks of building, the set decorating team was still working around the clock, with the painters following them, led by Josh Logerot. Miles of cables, hundreds of gages and electric boxes, switches, thousands of feet of differently finished pipes and other specific instruments and gadgets were installed. At one point there were twenty-four set dressers working for weeks. The sets looked like they would never be finished. Richard Clark from InterVideo and his team installed more than one hundred video

playback monitors that were mostly built into specific consoles, control panels and computers. All of them had to work, showing specific graphics and video. Special effects electricians had been wiring those console panels for weeks, along with hundreds of LED lights and switches, making sure all of the interactive buttons and keyboards worked on command. Set electricians wired the previously designed built-in lights, so Cort Fey could switch on the board and never need anything except an occasional bounce or fill light.

After a few weeks of shooting, TNT finally gave the go-ahead to spend an additional 100% of the construction and dressing budgets, and build three essential new sets that I had been requesting from the very beginning: the bridge and the Command Information Center, on the US destroyer and the bridge of the Russianbattle cruiser. This was inevitable.

The Bridge and the CIC of an active destroyer are both packed with avionics, electronics and tactical consoles. It's all function without any slack. Every inch of the space is used, and used effectively. The bridge with its 180 degrees of windows surrounded by port and starboard exterior wing bridges, is so well planned that a few sailors can run it, usually without even moving from their designated stations. All the equipment needs to be within hands reach, with the CO (Commanding Officer) and XO (Executive Officer) perched on high command chairs, overlooking the operations. On top of that, after the USS Cole bombing in 2000, two gunnery stations were added for 20mm cannons that are fired remotely with a joystick. The consoles look like the coolest gaming devices, but there is an aura of something menacing and very dangerous emanating from them. A team of propmakers, under the guidance of mill foreman Paul Koppelman, labored for weeks to achieve their minimalistic beauty with intricate details, switches and dials. J.C. Backings manufactured a 180-foot seascape, and gaffers meticulously cut and glued tens of dozens of cellophane strips to its surface. Once it all was lit, and small fans created the breeze on the backing, the illusion was complete. Now everything was real.



Opposite page, top: The virology lab in the helicopter bay aboard the Nathan James. In the foreground is a system of worktables with computers where Dr. Rachel Scott does her research. In the background is a "bubble lab" that contains air locks, decontamination shower and equipment for vaccine experiments. Center: Inside the bubble lab. Bottom: An illustration of the helicopter bay entrance, a stage set drawn with Adobe Illustrator® by Kevin Egeland, based on a VectorWorks® 3D model by Karl Martin, colored in Photoshop® by Tyler Gooden. This page, top: Reflected ceiling plan (and 3D model) of the ship's wardroom, made by Richard Reynolds in Form Z. Center: The P-Way (passage way) set was 180' long, featured steel doors with air locks, and connected all the main interior sets of the ship: the wardroom, captain's stateroom, decontamination bay and Helo bay. Bottom: The wardroom itself is the main officers' dining, conference and lounge space, where they eat, meet and work.

Top: The bridge of the Russian battlecruiser is a stage set in Manhattan Beach, which shares its platform and oval-tracked sea backing with the bridge of the Nathan James. This set was designed to reflect Russian marine architecture and technology from the late 1960s, but equipped and refurbished with a contemporary nuclear reactor and weapons. The Set Designer was Ken Larson. Center: The same set under red night lighting to preserve the crew's night vision. Above: The Russian virology lab set was erected inside the officers lounge of the museum battleship Iowa in San Pedro. The ship's architecture from the 1940s perfectly fit the World War II Russian ship design.

When CAPT Russ Coons, the commanding officer of NAVINFOWest, entered that bridge, he was speechless. With another captain who had served on a destroyer, they kept going on about how real everything was and that they had not seen any other—even mega-budget—film production, deliver what they were now witnessing. I took that as a compliment of the highest rank. The production's main Navy consultant, CAPT Brian J. Quin, had also commanded a destroyer; his help was essential. Every bell and whistle was familiar to Mr. Quin. He identified the positions and functions of every instrument on the CIC and the bridge and provided enormous help in understanding the flow of action that was passed on to the directors and the actors. He and Training Officer LTJG Chelsey Downey from USS Dewey helped us fill in the tactical information on the Surface Status Boards. These status boards correspond with every tactical console and are placed above the workbench dividing the CIC, which is stacked with computers and manned by officers.

The icing on the cake was when another Navy officer, a visitor who served once on a destroyer, came to have a look. When she entered the CIC, she walked around and started caressing every console, touching nearly every button and asked: "How come the Navy gave you all this expensive equipment? We wait for months to have anything updated or changed and here you have all this shiny and new." She sat at one of the consoles of the Aegis Combat System, the advanced command and weapon control system (WCS) that uses powerful computers and radars to track and guide weapons to destroy enemy targets. After a few commands, when the screen did not show her the right coordinates, she said: "You fooled me. You built all that? How did you do it? IT IS SO REAL."

After the pilot, 90% of all the interior sets of the US destroyer were shot on stage sets. Beside that, there were numerous other sets that appeared in the nine episodes: GITMO (Guantanamo Bay Naval Base) with its beach landing, pier, fueling depot, barracks, food hangars, hospital, campgrounds and a Cuban cantina located outside the base's fence.

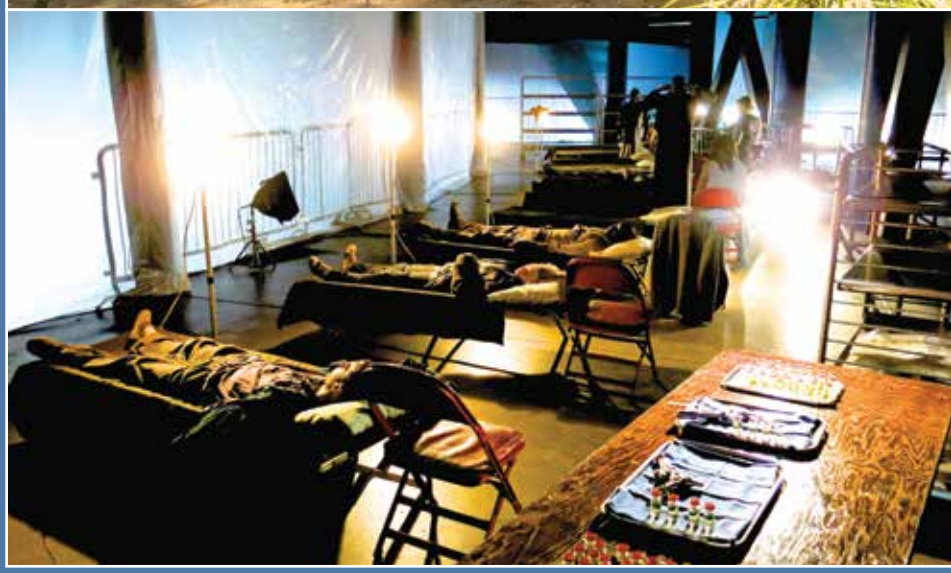
In the heart of the Nicaraguan jungle, two RHIBs (Rigid Hull Inflatable Boats) enter the murky waters of a river tributary. Some place in that jungle are the monkeys that can save the world. Even here, on the fictional Isla La Providenca, local people are infected and because of that it is dangerous to the expedition. On the other side of the river, a camp that looks like a Tupamaros or Zapatista guerrilla force mixed with a drug lord's operation, stands in the way of capturing the monkeys. I suggested to film this sequence in Puerto Rico, where I designed the Bay of Pigs landing of the for *The Company*, on a beach with a virgin jungle and river tributaries. After crunching some numbers, the producers made a decision: "We shoot in Los Angeles." Key greensman Jason Vanover with his

team, Jeffrey and Alicia (who is originally from Buenos Aires), turned the Los Angeles Arboretum into an intricate maze of virgin jungle forest with a tent encampment. It even rained the night before, like it usually does in a tropical jungle. Everything was real.

The exterior and some interiors of the Russian battlecruiser were shot aboard the WW II battleship USS Iowa, docked as a museum ship in the port of Los Angeles. Doing research into the Russian navy, I asked LT Robyn Gerstenslager for help. "Don't you have access to some secret spy files showing the Russian ships and armament that we want to re-create?" With a blank face Robyn answered: "I do not know where to get that information?" What a great actress, I thought. She missed her calling...or maybe not. I turned to the production's own "Captain" Troy. After a few days, I received email forwarded from someone in the spook business. He had pictures of a Russian battlecruiser's interior, shot in Murmansk at the Arctic Russian navy base. "How? What?" I did not ask. It's called film source. The Russian bridge and a storage room/holding cell was built on stage. The bridge was built back to back with the US destroyer's bridge and they shared the same platform and seascape backing on an oval track. Various interiors on the USS Iowa were adapted to the production's needs. A Russian version of a virology's lab was set up in the Iowa's officers' lounge. The captain's quarters came to life in President Franklin Delano Roosevelt's quarters (the ship carried him to the November 1943 Tehran Conference, where he met with Joseph Stalin and Winston Churchill). Graphic Artist Kevin Egeland had the task of changing every English sign, plaque and stencil to a Russian one—and there were literally thousands. He went so deep that he starting wearing a Russian sea captain's cap, just to be in the zone, he said. His task did not end there. For the fictional USS Nathan James (DDG-151), the hero ship, Kevin created several thousand signs, plaques and stencils as well as dozen of maritime charts. He refurbished the entire GITMO set with signs. When I hired Kevin, I told him it would be for six weeks and then I hoped to have him occasionally freelance for a while. He was the last to go after nearly eight months of design work.

What Jack Bender initially called, "some kind of a Navy series," turned out to be a one-of-a-kind experience, exiting and extremely challenging, very difficult and very satisfying. And everything was real. **ADG**

Marek Dobrowolski, Production Designer
Alicia Maccarone, Supervising Art Director
Karl Martin, Art Director/Key Set Designer
Kevin Egeland, Graphic Artist
Kristen Davis, Kenneth A. Larson, Richard Reynolds, Set Designers
Jeffrey Kushon, Set Decorator



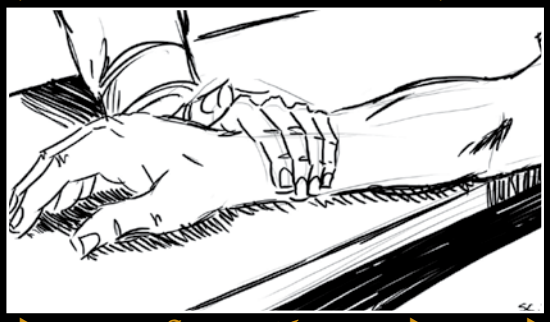
Top: A dining tent at the fictional El Toro Compound in the Nicaraguan jungle. It was erected and dressed both on location at the Los Angeles Arboretum in Arcadia, as well as on stage at MBS. Kristen Davis did the layout on stage and location. Center: The Fufu Cantina outside the Guantanamo Bay naval base in Cuba. The set reflected a pure local Cuban flavor, adapting a building at Veluzat Motion Picture Ranch in Saugus, CA. Above: The set for Olympia Stadium in Baltimore was erected in the Los Angeles Sports Arena. This is a backroom of the arena where the "governor" and the other "good guys" are planning to euthanize a vast portion of Baltimore's population in order to hoard food until a cure is found.

Scene #7a

Scene #7b

Scene #7c

Scene #7g



Scene #7h

Scene #7i

Scene #8c

Scene #8d

Scene #8e

ST. VINCENT

by Chris Brandt, Illustrator

Above: Chris Brandt's storyboards for part of an early sequence in ST. VINCENT, introducing Bill Murray's title character as a misanthropic, hedonistic, war veteran with a drinking problem and no money in his bank account. Far right: When his next-door neighbor gets stuck working long hours, Vincent agrees to watch her son Oliver (Jaeden Lieberher) while she's gone, giving him a chance to make a quick buck, and to discover he is not so misanthropic after all.

It is difficult to write about storyboarding the film *St. Vincent* without also discussing my relationship with the film's writer and director, Ted Melfi. Hollywood doesn't like it when you pull the curtain back too far, but the artistic process for these storyboards is intrinsically related to the more than ten years of history that preceded them.

Director Ted Melfi and I began our working relationship in 2001, when he hired me to storyboard a music video for Univision. Over the next many years, Ted would continue to call me for boards, but his long-term goals were often constrained by the budgetary realities of the evolving marketplace. Not all productions could afford storyboards, and even when they could, they could not always pay full rate. As an independent filmmaker myself, I completely understood and appreciated Ted's dilemma. I would do work for promises (fulfilled) of future payment, or in return for lower payment but additional work (as an Assistant Director on his projects).

With *St. Vincent* he had a screenplay that was getting a lot of attention from some big names in Hollywood. The screenplay was opening doors to plenty of meetings, but there was still no money in the project. He wanted the boards to help make the final push toward a deal. Ted had proven his loyalty to me so often in the past, that I was ready to jump on his coattails once again.

Together we broke down the script, in meetings and by phone; in the end, we spent almost as much time talking as I spent in solitary hours drawing. We'd go deep into the script for hours at a time. It might seem hyperbolic for me to say that we would exhaust ourselves in these creative sessions, but it's true. After four or five hours of talking it out, we'd be zonked.

Because of the tight deadlines for most storyboarding, my process is to retain clarity of form and action, while simplifying reality into only the most essential elements necessary to tell the story. For *St. Vincent* the deadline was a bit more lax, but the sheer number of boards was daunting.

At the time I was still primarily working with pencil and paper; however a year prior, I had boarded an entire feature script for Ted with a (used) 6 x 8 Wacom Intuos2® graphics tablet on my iMac. The boards weren't pretty,

Scene #7d

Scene #7e

Scene #7f

Scene #7j

Scene #8a

Scene #8b

Scene #8f

Scene #8g

Scene #8h

but for the number of boards done, going digital saved a lot of time on the backend (no scanning or image cleanup required). And the final product was still clear and told the story.

I used the same tablet for *St. Vincent*. They say it's a poor artist who blames his tools, but drawing storyboards on the smallest of the Wacom tablets at a fast pace often felt like trying to carve a woodblock stamp with a crowbar and a sledgehammer. The disconnect between drawing in one place and having the image show up in another is something I still haven't mastered, even after the one-thousand-plus boards done for *St. Vincent*. Thank goodness I've since upgraded to the Cintiq® and a Motion Computing tablet.

This wasn't a huge CGI or action movie. It was contemporary, and the characters were all very normal. There was no research required (I was familiar with all of the images and references to detail needed), and no special techinques beyond fast and clear drawings. My ability to complete such a project was solely due to my prior years (and years) of drawing. The greatest struggle in storyboarding *St. Vincent* is writing about it, now, a year later.

My greatest pleasure was getting to visit the set in Brooklyn for a couple of days, and to see my drawings set up for daily reference. To see my work used as an integral part of the ongoing creative process, right up through picture wrap, was one of the most validating experiences of my life. Not just for the work itself, but for the journey of so many years that Ted and I took together. **ADG**

© The Weinstein Company

ST. VINCENT
Inbal Weinberg, Production Designer
Michael Ahern, Art Director
Dan-ah Kim, Ryan Palmer,
Assistant Art Directors
Chris Brandt, Storyboard Artist
Rebecca Perrenod,
Charge Scenic Artist
Jasmine E. Ballou, Set Decorator

Opens October 24

DESIGNING

DEL TORO'S WORLD

by Tamara Deverell, Production Designer

It was in the most mundane of meeting places, the restaurant of a well-established hotel in Toronto, that Guillermo del Toro first proffered to me his vision for *The Strain*. With an easy wave of his hand, he motioned to a nearby hanging lighting fixture. "That glowing amber, that is it, that is our color palette."

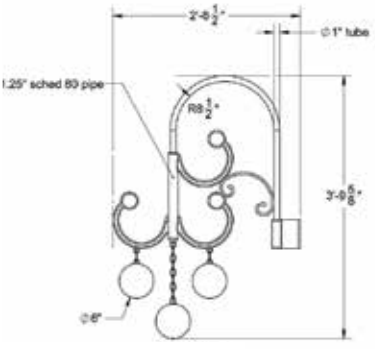
Between explorations of a world of utter fantasy peppered with details of del Toro's vampire creatures, and the almost normal world of a New York epidemiologist struggling to save his marriage, we discussed how to visually anchor the collision of monster and man which is the basis of *The Strain*. I had carefully read the trilogy of *Strain* books (written by del Toro and Chuck Hogan) prior to this meeting, gleaning as much as I could about the settings and the visual essence of this new (and very old) vampiric world. I had worked with del Toro many years earlier as the Art Director on *Mimic*, so I had a good idea of what he expected from a designer, and I understood the privilege and challenge of working with a filmmaker who is himself an artist. I soon learned to have pen and paper ready, as any meeting with del Toro involved his sketching the details of sets, costumes and creatures. "Who's got a pen?" would be followed with a quick scribble and a few repeated words that became the mantra for the film's set, lighting and costume design: "Amber and blue…but no red."

Left: The pawn shop exterior on location in Toronto's West End. The existing storefront sold reused antique building supplies, so a fair bit of cheating was possible, only dressing the front windows and adding the facade to match the stage set. Below: An early photo-illustration of the pawn shop exterior which Ms. Deverell cobbled together in Photoshop® from various source images, including many pieces taken from Spanish Harlem research she had done in New York City. She used existing detail on the shop that was eventually used for the location exterior, although a complete exterior was also built onto the interior pawn shop stage set.

© WGN America

Elevation of Sign in situ
Scale 3/8"=1'

Isometric of sign in situ
Scale 1"=1'



Top, left and right: Wider shots of the pawn shop were possible at the West End location, and the production block-shot it as much as possible during the run of the season. For other scenes, the exterior of the pawn shop on stage was extended with the addition of a partial street and photo backing to shoot characters entering and leaving the store. Above: Assistant Art Director Karl Crosby's preliminary drawings for the pawn shop balls which were custom-built in welded metal to hang outside Setrakian's shop. Found pieces of decorative metal were combined with the custom bronze orbs and many layers of black paint (and some faux pigeon crap) to create the final product. Yes, they weighed a ton.

Embracing a distinct palette and color coding for the characters, the sets, and the lighting was fundamental to del Toro's vision and our design process. Early meetings with department heads included detailed discussions of each character in terms of their costumes and environments, particular attention always paid to embellishing (through this rigid color code) the world of the creatures called strigoi and their ancient Master. Limited use of green, a near absence of reds, and the pull between cool and warm color zones would become the composite world of both the lighting and set design. The decision to use the color red only sparingly and very specifically became a story point in the pilot for the series when, for example, almost the only red in the entire episode was in the dress of Emma, a child victim, and her red toy ball. This set Emma apart from the blue lighting and the distinctly blue/grey airplane set created for the haunting opening of the show.

Prior to my engagement as the Production Designer, detailed illustrations of the creatures, props and a few of the main-character sets had already been created under del Toro's direction; these drawings were used both to set the tone and to encourage studio interest and investment. Although they reflected very specific details of set dressing and props, I was given free rein to create the physical reality of the sets, using the illustrations as an inspiration and a rough guideline to del Toro's vision. Given the limited prep time typical of most television series, it was extremely helpful to have this visual bible right from day one, although a great deal of additional research and reference was still required. A series of graphic novels of *The Strain* had just been published which also helped to set the tone for much of the look. In fact, given the fantasy nature of this project, I found the graphic-novel look very instructive and inspirational, particularly as it was the essence of the look that del Toro wanted us to achieve.

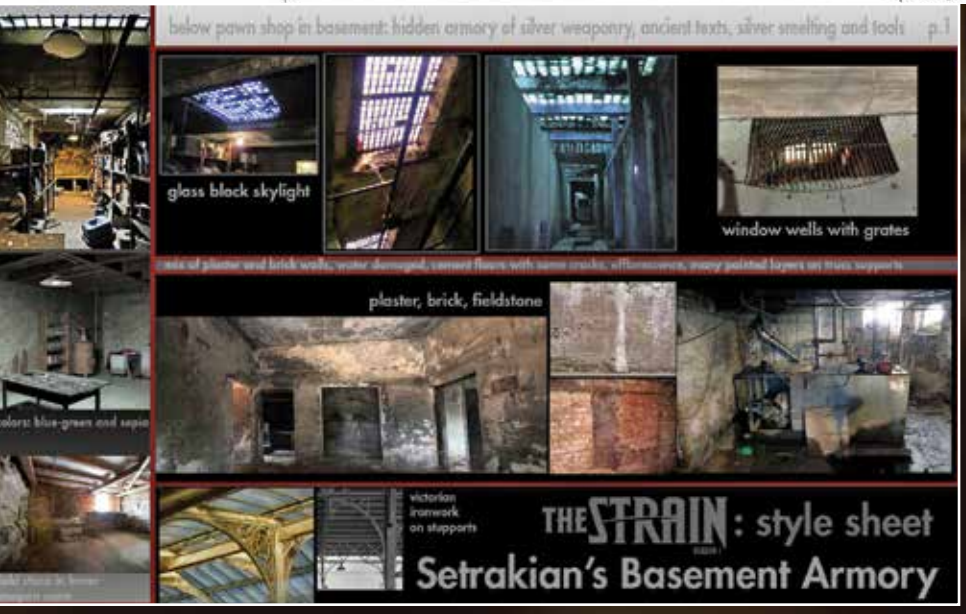
Some of the most important sets were those of the main character Abraham Setrakian, a lifelong vampire hunter, Holocaust survivor, pawn shop keeper and silver weapon creator. The early concept illustrations for his sets included walls of antique mirrors and armaments, and desks littered with his maps, books and papers. In keeping with a timeless, graphic novel–styled vision of Spanish Harlem, where the store is fictionally located, I designed something that was as close to a period shop as possible, using painted and corroded tin ceilings, and existing recycled windows, doors and antique shelves. For the exterior scenes, an extensive false front was constructed over an existing store that had been carefully chosen in a Toronto neighborhood that could be controlled and dressed for Spanish Harlem. The custom-built false front included a gold hand-lettered sign for Knickerbocker Loans & Curios and the three hanging spheres which are symbolic of pawnbrokers dating back to medieval times, honoring del Toro's interest in ancient and created symbology.

Three views of the interior stage set. Top: The completed and dressed pawn shop with actual pressed tin tiles for the ceiling. All counter and shelving units were put on wheels, and the bookcases rolled away with the wall units to open the set. Above, left: Another shot of the set from behind the loans desk, custom-built out of oak. Right: The rear stairs behind the loans desk leads to Setrakian's apartment. A lot of found doors and windows were used on this set which heightened its period feel and authenticity.

glass block skylight

grate over window well

octopus furnace



Top: An early rough plan of Setrakian's basement with some reference images, drawn by Ms. Deverell. "I usually start my design this way, with a quick hand-drawn floor plan and/or elevation/section before handing it to one of the Set Designers for construction drawings. Old school, but sometimes hand drafting of an older period style set captures the essence of the design." Above: A style sheet for the basement armory, including wall textures for the Scenic Artists for reference, glass block skylight references, and a general color approach.

In all, three separate studio sets were built for Setrakian: his apartment above the store, the store on street level, and the basement armory below, all on separate risers and all interconnected by duplicated stairs and secret doors. Glass block flooring was used to cleverly connect the shop to the basement armory below where the glass block became a warm ceiling lighting the below-ground space. Cinematographer Checco Varese and I worked closely together to create the ambiance of Setrakian's world, painting and lighting cool blues at the back of the shop, for example, and using historic yellow, rust and gold paint colors to emphasize the warm amber exterior lighting in the front area of the shop.

Setrakian's basement armory below the shop included elements that one would not normally do for a television series but with del Toro at the helm, I was encouraged to take the set beyond the norm. Slanted, broken floors and thick-coated plaster over brick and stone walls and detailed columns with extensive rust and painted patinas were some of the elements that the Scenic Artists were encouraged to employ. Del Toro would often visit the sets unannounced to applaud and encourage each individual Scenic Artist in their work, sharing his thoughts directly with them in a manner respectful to me as the Designer and them as artists. This effortless trust and partnership that del Toro practices in his relationships with crew

members results in a devoted and hardworking team who all share his vision.

One of the biggest challenges was the design and execution of the medical room set for the character Eldritch Palmer, the elderly billionaire head of the Stoneheart Group, cold, hard and corporate. Creating something opulent enough, within a television time frame and budget, was ambitious and demanding enough, but del Toro also wanted a monolithic space, inspired by a Frank Lloyd Wright aesthetic with overtones of the architecture of the Third Reich. From our first meeting on, he constantly reiterated that the human world be one of symmetry, balance and repetition, while the world of the vampire creatures remains irregular and off-kilter. In Palmer's world, to reflect his desire to become immortal and join the strigoi, I purposefully skewed the set, putting the whole room off balance with an angled entrance and a mirrored ceiling plan. This physical imbalance made the set more of a challenge to design and build, but the lack of (human) symmetry gave it that disconcerting overtone we all desired.

Del Toro encouraged us keep the set dressing on the Palmer's set to a bare minimum, just a few pieces

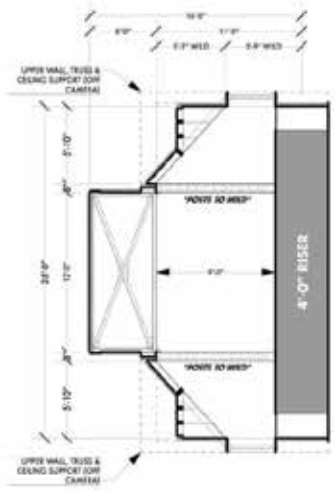
Left: The stage set for Setrakian's basement armory, showing the glass block ceiling which connected to the pawn shop above. The decorative iron supports and trusses were inspired by a market building that Set Designer Matt Middleton had seen and photographed in Paris. Below, left: Another view of the set showing stairs from the pawn shop above and Setrakian's desk. The set is a kind of war room to fight vampires where the old man, Setrakian, can melt silver for bullets and collect and create weaponry for killing Strigoi. Right: The room is filled with maps and mirrors (for detecting vampires), ancient and custom-built weaponry and a strange array of antiques and antiquarian books. The old furnace was custom-designed and built and outfitted with working fire bars.

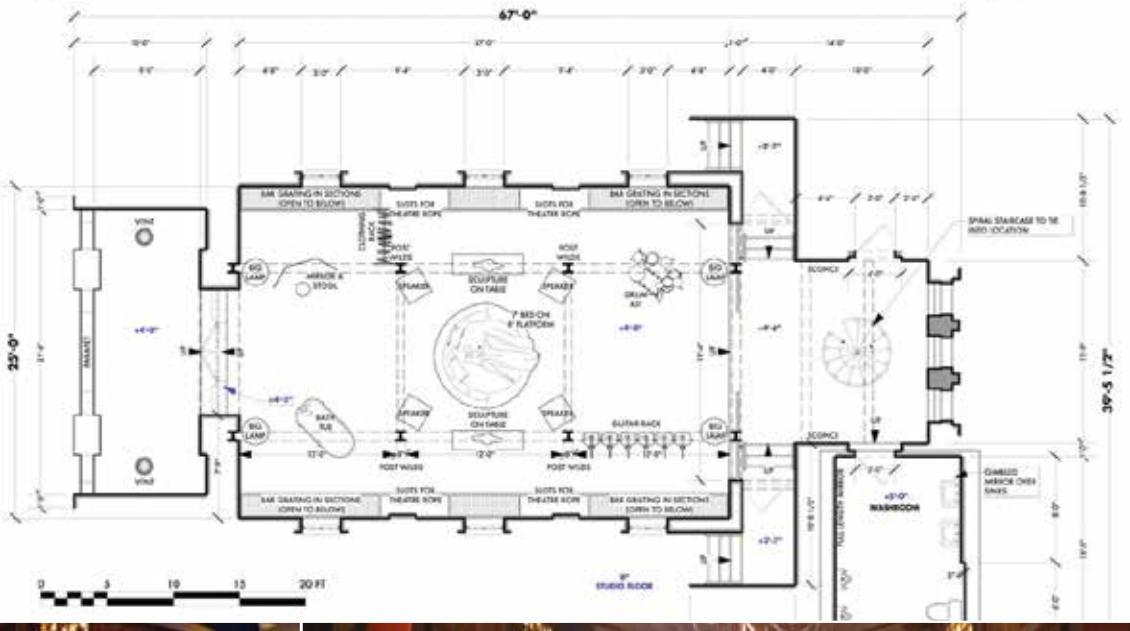
of furniture and some sculptural elements. Set decorator Avril Dishaw and I found this to be an extra challenge as the emptiness brought extra attention to each piece of dressing, making the choices more difficult as we worked against the clock to complete the set. The high-end look of Palmer's medical equipment, combined with some over-the-top Greco-Roman sculptures we created, pushed the set once again into the realm of the graphic novel. Del Toro insisted that we push reality to the limit even further by including a custom-built stainless steel shelving unit with large glass jars containing Palmer's transplanted organs (from the character's lifetime of liver failures). This became a "jarring" and freakish display that, despite misgivings from almost everyone on the production (including myself), really worked to tell the story of the megalomaniacal and derisive character of Eldritch Palmer—all born from the inventiveness of del Toro's genius. In order to tell the story of great corporate wealth, I also created a tremendous hand-carved bas-relief above the fireplace

which became a focal point in the set, inspired by art deco friezes such as one would find at Rockefeller Plaza in New York. Other challenges in this set included the decision to combine real marble flooring with a scenic Stoneheart logo in painted gold and marble. With superb craftsmanship, the Scenic Artists were able to paint a Stoneheart symbol that could stand to be put adjacent to actual Brazilian black marble. This logo which was continually repeated, from the Stoneheart business card to a Manhattan wide shot of the Stoneheart corporate headquarters with a (visual effects) logo emblazoned at the top of the skyscraper. This use of repeated symbols and iconography is one of del Toro's favorite thematic devices, and we made efforts to realize it at every opportunity.

Gabriel Bolivar, a Marilyn Manson-esque Goth rock star who becomes one of the Master's vampire acolytes, led to the bending of del Toro's original parameters restricting the use of red tones. For this character we specifically chose black, red and metallic silver as the key colors both in costume designer Luis Sequiera's wardrobe choices and in the set for Bolivar's bedroom and bath. It was a relief to finally use some rich red tones in the almost duotone world of

Opposite page, top: Illustration by Assistant Art Director Bart Rendulic and Tamara Deverell of Palmer's medical room set, showing the bas-relief carving over the fireplace. Center: A reverse view of the set with its 25' x 100' custom-made Manhattan photo backing. Bottom: An early computer rendering of the Palmer medical room set done in Rhino® by Assistant Art Director Matt Morgan. Inset: The first early sketch of the corporate giant Stoneheart logo by Illustrator Guy Davis was used as the basis for the carved bas-relief in the medical room set. This page, top: A digital rendering by Bart Rendulic and Matt Morgan of the Stoneheart lobby with a mock-up of a bas-relief logo that was created as a visual effect. The location is the lobby of Roy Thompson Hall in Toronto's theater district. Bottom, left: Inspired by Frank Lloyd Wright, the entry and elevator of the medical room set included cement wall panels custom-moulded by the Scenic Artists. Right: To save money, Palmer's medical room could be dressed to repurpose it as other areas in the Stoneheart Corporate Headquarters—here as a conference room.





Photographs by Michael Gibson and Tamara Deverell

Top: The construction drawings for Bolivar's master bedroom included another of Ms. Deverell's photo-illustrations based on an actual attic space that she had photographed for an earlier project about Edgar Allan Poe. The Vectorworks® plans and elevations were drawn by Set Designer Britt Doughty. Above left and right: Bolivar's bedroom set: "We struggled with how to portray Bolivar's living space, but once we found the fantastic interior of the Opera House and exterior of Massey Hall, it evolved that Bolivar chose the garret over the stage in which to create his bedroom. The set was dressed with old rigging ropes and tackle for stage draperies, and had high garret windows. The whole area was raised with floor grates so that it could be lit from below as if by stage lighting, and the side windows were painted black (the way they would do in old vaudeville theatres to block out daylight) which gave the set a sourcey and dramatic effect."

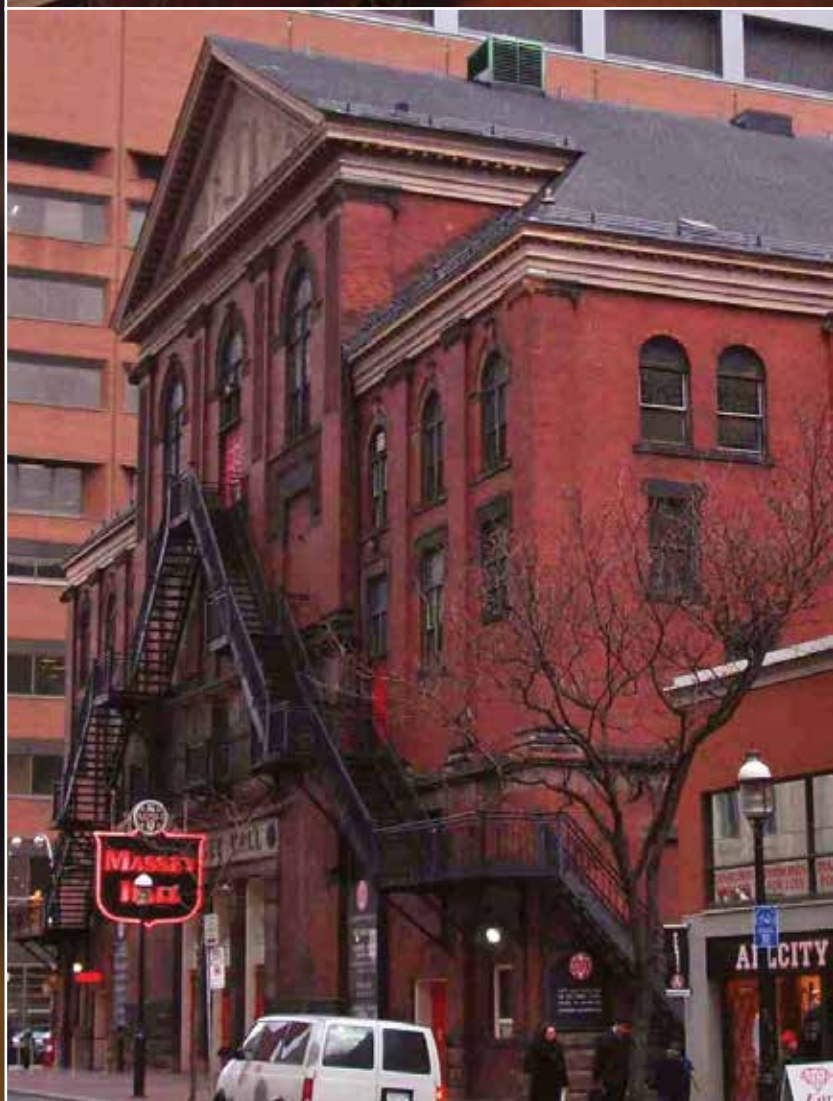
amber and blue. And, really, how could we possibly do a set for an over-the-top rock and roller without a splash of red?

In *The Strain* books, Bolivar had purchased an old theatre in Tribeca from bygone bootlegging and vaudeville eras. To best capture this look, we chose to split the interior and exterior, using Massey Hall, a Canadian National Historic Site in downtown Toronto's Garden District, for the front facade with the interior at a smaller local music venue that had a history as an original vaudeville theatre in the 1920s and '30s, a truly rough and dilapidated old opera house currently in use as a rock venue. His bedroom, built on stage, connected to the interior venue via a couple of side stairs and an old iron spiral staircase that had to be laboriously installed every time the production shot at the theatre location. Using rich red curtains and custom-built black-lacquered sofas with original graffiti art, we were able to tie the location and the studio set together.

The original concept art for Bolivar's suite was an excessive, classically styled penthouse suite with heavy ornate trim and columns and sweeping staircases. At a glance, I knew

it was something that the production could not afford for this final major set, especially after the cost of something like Palmer's Stoneheart set. Once the theatre interior location had been selected, I suggested that Bolivar's bedroom be an ample garret attic over the stage, embellished by old stage rigging and open grid systems that could be lit from below, a less costly set to build, but one that captured del Toro's imagination with its roughhewn post and beam structure and connections to the raw rock-venue interior location that we had chosen. Heavy red theatrical drapes with chains and customized church lighting fixtures over Bolivar's outrageous round bed completed his rock god world. The challenge and the fun of this set was crossing over into a del Toro mindset with just enough fantasy to satiate one's imagination while still making a believable world out of the strange fiction of *The Strain*.

The challenge and extra effort needed to work with someone like Guillermo del Toro, who is among that small handful of directors whose desire to create a visually rich piece is as important as telling the story, is intrinsically rewarding. His approach to the process of filmmaking is a collaborative adventure in which the talents of all the people with whom he chooses to surround himself are genuinely respected and appreciated. This is done with a strong sense of humor and camaraderie where almost no ideas are bad ideas—just as long as the importance of sticking to his visual code is realized. So, when I came to design the simple bedroom set for the little girl Emma in the lone red dress, all innocence and sweetness, I suggested a soft girlish pink for the wall color, knowing that pink fell outside of the color code we had decided upon in our first meeting. "Well…", I explained to del Toro when I could feel him grimace, "it's actually more of a coral…" To which he responded: "Calling pink coral is like calling shit feces…it still smells as bad." I laughed and chose a soft yellow tone for this girly room, embracing the sense and sensibility of del Toro's world. **ADG**



Top: An elevation by Matt Morgan of Bolivar's bathroom set complete with collected Bolivar rock concert posters and custom graffiti created by Key Graphic Artist Jason Graham. Center: The set suggests a workplace bathroom that Bolivar has conscripted as part of his theater garret. Right: Toronto's historic Massey Concert Hall has a great New York look: creepy exterior fire escapes, old red brick, and lots of ways in and out that would suit the story. In the end, the writers wrote a lot of scenes specific to the geography of this great old building.

Tamara Deverell, Production Designer
Joshu de Cartier, Art Director
Simon Lee, Concept Designer
Guy Davis, Keith Thompson, Simon Webber, Concept Artists
Jason Graham, First Assistant Art Director/Graphic Designer
Aaron Morrison, First Assistant Art Director/Graphics
Hiep Pham, Jae Pak, Motion Graphic Designers
Bartol Rendulic, Illustrator
Matt Middleton, Matthew S. Morgan, Britt Doughty, First Assistant Art Directors/Set Designers
Shirin Rashid, Second Assistant Art Director
Victoria Hamilton, Key Scenic Artist
Rabab Ali, Trainee Art Director
Avril Dishaw, Peter Nicolakakis, Set Decorators

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 May and June meetings by the ADG Council upon the recommendation of the Production Design Credit Waiver Committee.

THEATRICAL:

Maher Ahmad – GET HARD – Warner Bros.
David J. Bomba – DOLPHIN TALE 2 – Warner Bros.
Sandra Cabriada – CAPTIVE – Captive Productions
Chris Cornwell – RIDE ALONG 2 – NBC Universal
Keith Cunningham – THE GAMBLER – Paramount Pictures and LOVE & MERCY – Malibu Road LLC
Bruce Curtis – MEN, WOMEN & CHILDREN – Paramount Pictures
Ermanno De Febo-Orsini – CRAWLSPACE – Warner Bros.
Guy Hendrix Dyas – BLACKHAT – Walt Disney Studios
Tony Fanning – WISH I WAS HERE – Focus Features
John Goldsmith – A MOST VIOLENT YEAR – A24
David Gropman – THE HUNDRED-FOOT JOURNEY – Walt Disney Studios
Nate Jones – THE PRINCE – Lionsgate
Kevin Kavanaugh – NIGHTCRAWLER – Open Road Films
John Kretschmer – TUSK – Sony Pictures
Naaman Marshall – SUNDOWNING – Blinding Edge Pictures
Melanie Paizis-Jones – REAWAKENINGS – Lionsgate
Chris Spellman – KITCHEN SINK – Columbia Pictures
Charles Wood – GUARDIANS OF THE GALAXY – Walt Disney Studios
Robert Ziembicki – ANNABELLE – Warner Bros.

TELEVISION:

Carlos Barbosa – DOMINION – NBC Universal
Charles Breen – AGATHA – ABC Studios
Dan Butts – KIRBY BUCKETS – Disney XD
Jeremy Cassells – LEGENDS – TNT
Cecele De Stefano – TYRANT – FX Network
David Di Giacomo – WILFRED – FXX Network
Greg Grande – MYSTERY GIRLS – ABC Family
Randal Groves – THE LIBRARIANS – TNT
Carey Meyer – LEGENDS – TNT
Chris Nowak – MANHATTAN LOVE STORY – ABC Studios
Steve Olson – SAVE THE DATE – ABC Studios
Glenda Rovello – ST. FRANCIS – ABC Studios
Beth Rubino – CLEMENTINE – ABC Studios
John Shaffner – YOUNG & HUNGRY – ABC Family
James Spencer – WARRIORS – ABC Studios
Richard Toyon – AMERICAN CRIME – ABC Studios
David Utley – FRANKLIN & BASH – TBS
Donal Woods – TYRANT – FX Network

ONLINE:

Jasmine Garnet – EAST LOS HIGH – Hulu

coming soon

THE MAZE RUNNER
Marc Fisichella, Production Designer
Douglas Cumming, Art Director
Chris Craine, Jessica Navran, Assistant Art Directors
Wayne John Haag, Concept Artist
Landon Lott, Illustrator
Michelle C. Harmon, Wright McFarland, Set Designers
Doug Brode, Joel Venti, Storyboard Artists
Jon Danniells, Set Decorator
Opens September 19

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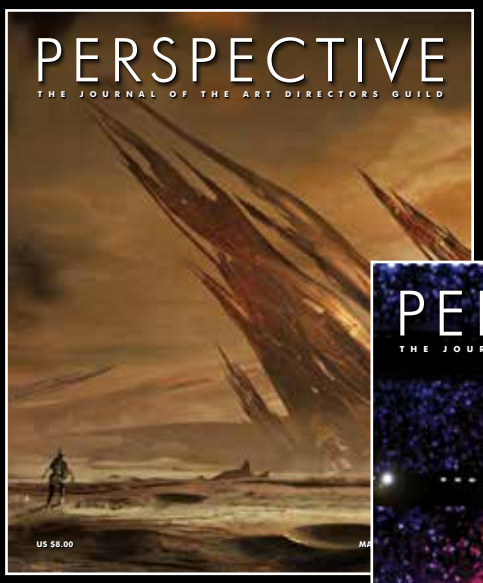

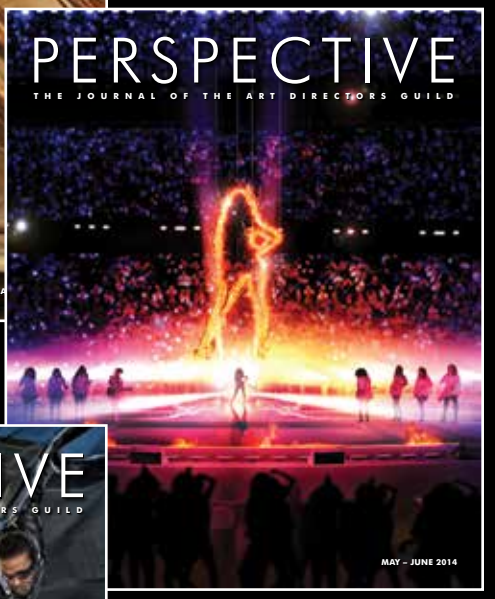

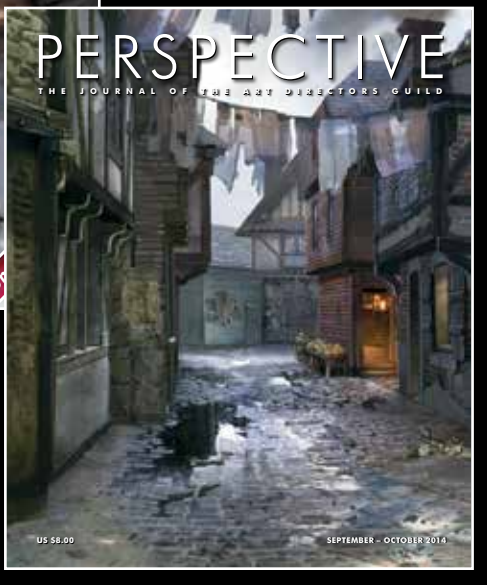

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membership

WELCOME TO THE GUILD

by Alex Schaaf, Manager, Membership Department

During the months of May and June, the following 25 new members were approved by the Councils for membership in the Guild:

Production Designers:
Michael Fitzgerald – SWELTER – Swelter, LLC
Danielle Laubach – PACIFIC STANDARD TIME – No Tickets Prod., LLC
Brendan O'Connor – HAPPY BIRTHDAY – Mothership Films, Inc.
Maxwell Orgell – Various signatory commercials

Art Directors:
Justin Allen – Various signatory commercials
Sean Brennan – VIRAL – Dimension Films
Justin Dragonas – Various signatory commercials
Jason Edmonds – Various signatory commercials
Ronald Hellmann – Various signatory commercials
Douglas Beau Hoffman – The 20th Annual Screen Actors Guild Awards – TBS
Kevin Houlihan – PACIFIC STANDARD TIME – No Tickets Prod., LLC
Ayaka Ohwaki – TIM AND ERIC'S BEDTIME STORIES – Abso Express, Inc.
Timothy Stuart – REVERSAL – Switch Prod. LLC

Assistant Art Directors:
Melissa Broker – Various signatory commercials
Carol Jacob – LIFE AFTER BETH – A24
Steve Morden – FAKE-OFF – truTV
Erik Osusky – Various signatory commercials
Liv Selinger – JUBILEE – Silver Screen Pictures, Inc.
Teek Van Mach – PERCEPTION – ABC Studios
Travis Witkowski – INTERSTELLAR – Warner Bros.

Graphic Designer:
Steven Milosavleski – UNTITLED WARREN BEATTY PROJECT – New Regency Pictures

Graphic Artists:
Shelley Blevins – Fox Sports
Dan Pierse – Fox Sports

Senior Illustrators:
Micah Costanza Brenner – Various signatory commercials
Christian Schellewald – CLIFFORD – Universal Pictures

At the end of June, the Guild had 2239 members.

coming soon

TUSK
John Kretschmer, Production Designer
Michael Barton, Art Director
Tiffany Apple Keenan, Graphic Designer
Alton McClellan, Charge Scenic Artist
Luci Wilson, Set Decorator
Opens October 17

calendar

September 1
Labor Day
Guild Offices Closed

September 12 – 6-9 PM
THREE ARTISTS YOU SHOULD KNOW
Opening Reception
Gallery 800 in North Hollywood

Stan Olexiewicz

September 19 @ 5:30 PM
ADG/SDSA Party
@ Dazian Fabrics in Sun Valley

September 21
Special Plein Air Figure Drawing Event
@ Simi Valley

Edouard Manet

Dan Caplan

September 26 & October 17 @ 7 PM
Special Friday Figure Drawing Workshops
Robert Boyle Studio 800

October 31 – 6-11 PM
WEHO HALLOWEEN CARNIVAL
Santa Monica Boulevard
in West Hollywood

milestones

MARK S. TURNER
1956 – 2014

by his wife, Production Designer Eve Cauley

Painter, Scenic Artist, Art Director, Sculptor, Sign Writer

Mark Steven Turner passed away peacefully, surrounded by family he loved, after a long, brave fight with lung, rib and brain cancer. In his final months, he enjoyed the company of his wife, Eve Cauley, children, grandchildren and brothers. He loved them all more than all the stars in the sky.

Mark painted, sculpted and designed in film and television for over two decades. He ran the former DeLaurentiis Studio paint department in Wilmington, NC, for nine years. He had the skill of a fine artist and thought like an engineer. He was a member of Motion Picture Set Painters & Sign Writers (IATSE locals 729), the Art Directors Guild) and the Television Academy. Before working in film, he painted race cars and beautiful murals in bank lobbies.

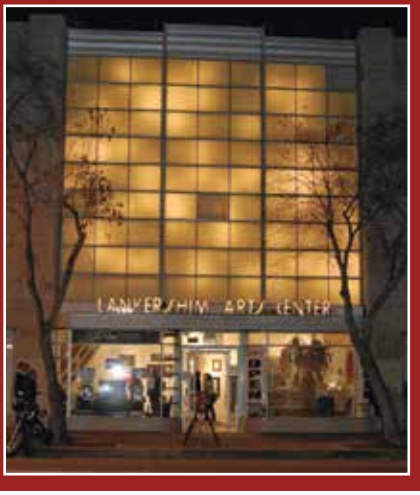
Mark began his film and television career painting on *Year of the Dragon*, *Raw Deal* and *Blue Velvet*. He sculpted on *King Kong Lives*, *Maximum Overdrive*, *From the Hip*, *Noble House* and *Teenage Mutant Ninja Turtles*. For *King Kong*, he applied body makeup to a full-sized alligator to match the color of the cayman used in the miniatures. He was head painter on *Prancer*, *Bound*, *I'll Fly Away*, *Touched By an Angel*, *Steel Chariots*, *A Kiss Before Dying* and *NetForce*, among others. He painted on *Forrest Gump*, *Fried Green Tomatoes*, *Eddie*, *Rambling Rose*, *Coupe de Ville*, *Miss Firecracker*, *Babylon 5*, *Profiler* and more. He was Lead Scenic on *Weeds*, *Tune in Tomorrow*, *The Squeeze*, and did Scenic Art on *Winter People*, *Betsy's Wedding*, *Black Rainbow*, *Manhunter*, *Crimes of the Heart*;

was construction coordinator on *The War at Home*; and was Sign Writer for the second *Turtles* film. He worked as the Art Director on *Dirt, Cane, I Hope They Serve Beer in Hell* and *The Good Doctor*. He consulted on *Factotum* and student films.

He met Production Designer Eve Cauley, the love of his life, on the film *Bad With Numbers* in North Carolina. They married in 1997 and were together nineteen years. Eve is a member of the Art Directors Guild, IATSE Local 476 and the Television Academy. Mark loved his four children unconditionally and enjoyed their company: Zephren (Page), Brent (Casey), Bryan and Meagan Turner (Ian McFadden). He taught all of them to cook and enjoyed their artwork, sporting events and science projects. He was very proud of their graduations. Mark delighted in his grandchildren: Seren and Sailor McFadden and Magnus Turner. He was truly touched that his pending grandson Bryce Steven Turner was given his middle name. Mark adored his late mom Donna Howard, late dad Gordon Turner (Donna Williams) and grandparents. He loved his brothers Gordon (Beverly) and Dale (Ruth); his in-laws; and his extended family.

Mark had two successful kidney transplants. The first lasted twenty years. The second, in 2011, was a loving donation from his son, Brent. A private family tribute to Mark was held on Wrightsville Beach at sunset, March 15, 2014, ending with a beautiful full moon reflecting on the ocean waves. A fall BBQ to celebrate Mark is pending. Mark was amazingly skilled, kind, fun, interesting, patient, wise and creative. He is greatly missed.

Visit the Guild's Art Gallery



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Photographs © Universal Pictures
Clockwise from upper left: *The Black Cat* (1934), *Dracula* (1931), *Murders in the Rue Morgue* (1932) and *Frankenstein* (1931).

It will soon be October, and if you settle down to celebrate the season with some old-fashioned horror films, there is a very good chance you will see some of the work of Art Director Charles "Danny" Hall. We owe him a debt for much of the iconography of today's Halloween. Drafty castles and creepy undead monsters, black cats, cobwebs and fog—these were the scenic tools of the man who designed some of true classics of the spooky genre: FRANKENSTEIN, DRACULA, THE PHANTOM OF THE OPERA, THE CAT AND THE CANARY, MURDERS IN THE RUE MORGUE, THE INVISIBLE MAN, THE BLACK CAT and a dozen others. His mix of Gothic and Expressionist elements, executed with rich textures and minimalist forms, never tried to deny that his cemetaries, mountain roads and giant castles were all created on soundstages. For nearly a century, echoes of Mr. Hall's visions have shown up on America's front lawns and in its windows each All Hallow's Eve.

Charles D. Hall was born in Norwich, England, in 1888. As a young man he worked as a scenic designer for Fred Karno's music hall productions (often featuring Charlie Chaplin and Stan Laurel). In 1911, along with his brother Archer, Mr. Hall emigrated to Canada, and soon thereafter moved to Southern California. The area was becoming a bustling hub of silent-film production, and he found employment in the Universal Pictures Art Department, while Archer Hall painted sets. It was during this period that Mr. Hall married his wife Lura, and the pair remained together until his death in 1970. The twice-Oscar®-nominated designer continued to work into the 1950s and made a late career move into television, designing TREASURY MEN IN ACTION (1950–1955) for ABC.

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