

PERSPECTIVE

THE JOURNAL OF THE ART DIRECTORS GUILD



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JANUARY – FEBRUARY 2015

For Your Consideration

SELMA



Best Production Design

MARK FRIEDBERG | ELIZABETH KEENAN

Best Picture of the Year

CHRISTIAN COLSON | OPRAH WINFREY | DEDE GARDNER | JEREMY KLEINER

Best Director

AVA DUVERNAY

Best Original Screenplay

PAUL WEBB

Best Actor

DAVID OYELOWO

Best Supporting Actor

TIM ROTH

TOM WILKINSON

HENRY G. SANDERS

Best Supporting Actress

CARMEN EJOGO

LORRAINE TOUSSAINT

OPRAH WINFREY

Best Cinematography

BRADFORD YOUNG

Best Film Editing

SPENCER AVERICK

Best Costume Design

RUTH E. CARTER

Best Original Score

JASON MORAN

Best Sound Mixing

WILLIE BURTON

ANDY KOYAMA

Best Sound Editing

GREG HEDGEPATH

Best Makeup and Hairstyling

BEVERLY JO PRYOR

MELISSA FORNEY

Best Visual Effects

DOTTIE STARLING

SUSAN MACLEOD



HARPOFILMS

INGENIOUS

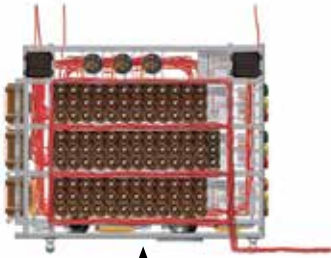
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contents



Designing Exodus: Gods and Kings 28

Gigantic sets...and then parting of the Red Sea
Arthur Max, Production Designer

The Imitation Game 38

Bringing Bletchley Park to life
Maria Djurkovic, Production Designer

The Grand Budapest Hotel 46

A derelict department store is reborn as
a magnificent hotel and spa
Adam Stockhausen, Production Designer

A Believable Future 56

Creating the look of Steven Spielberg's *Extant*
by the Extant Art Department team

Defining the Visual Idea 68

Unbroken.....
Jon Hutman, Production Designer

Wild in Oregon 78

1,100 miles on the Pacific Crest Trail
John Paino, Production Designer



- 7 EDITORIAL
- 8 CONTRIBUTORS
- 10 NEWS
- 86 PRODUCTION DESIGN
- 88 MEMBERSHIP
- 90 MILESTONES
- 94 CALENDAR
- 96 RESHOOTS

ON THE COVER:

A still photograph of the main lobby with fountain, elevator and Zig-Zag banners in the 1930s version of *The Grand Budapest Hotel*, Adam Stockhausen, Production Designer. The set was extensively constructed at Babelsberg Studios in Berlin and installed in a derelict 1912 Karstadt department store in Görlitz, Germany, east of Dresden on the Polish border. Unit photographer Martin Scali.

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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**

F O R Y O U R C O N S I D E R A T I O N

BEST PRODUCTION DESIGN

PRODUCTION DESIGNER

DAN HENNAH

SET DECORATORS

RA VINCENT

SIMON BRIGHT

FROM THE DIRECTOR OF 'THE LORD OF THE RINGS' TRILOGY

THE HOBBIT

THE BATTLE OF THE FIVE ARMIES



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FEATURE



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THE YEAR



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VISUAL ART DIRECTION

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DREAMWORKS
HOW TO TRAIN YOUR
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2

"THE ACTION SEQUENCES, BIG AND SMALL, ARE STUNNING IN HOW THEY COMBINE
JAW-DROPPING BEAUTY AND COMPLEXITY
WITH NARRATIVE COHERENCY... WRITER/DIRECTOR DEAN DEBLOIS,
WITH THE AID OF PRODUCTION DESIGNER PIERRE-OLIVIER VINCENT,
HAS PULLED OFF A REAL GEM."

SCOTT MENDELSON

Forbes

F O R Y O U R C O N S I D E R A T I O N

BEST PRODUCTION DESIGN

JON HUTMAN, PRODUCTION DESIGNER
LISA THOMPSON, SET DECORATOR



UNBROKEN

THE UNBELIEVABLE TRUE STORY





THE ANCIENT ART OF TELLING STORIES

by Michael Baugh, Editor

All six of the designers whose work is featured in this issue began their entertainment careers, not in film, but in live theater, sometimes thought of as a different medium. It's useful to talk about the unique characteristics of film versus theater—what one can do that the other can't—but at their core they are both really the same. They are simply different voices with which to tell a story.

Storytelling likely began around campfires in prehistory as our distant ancestors retold tales of the hunt or other important events—some real, some probably fictional. What separates these rudimentary performances from the entertainment that ADG artists help create today are only differences in tools and techniques. The underlying purpose remains identical: to engage the audience, to transport their imaginations to other times and places, to immerse them emotionally in the triumph and tragedy that mark every good story. At some point, again in prehistory, this simple early storytelling began to incorporate visual elements—paintings on cave walls, animal-skin costumes, borrowed props—no longer relying solely on the ability of words to stimulate the audience's imagination. Theater, formally developed by the Greeks and Chinese, is a natural outgrowth of primitive storytelling.

Obviously, some differences separate screen entertainment from theater: editing, camera angles and focus, the ability to transport the audience to the story's location, rather than bringing the story to the theater. In the end, however, neither medium really strays from the underlying goal of those prehistoric performances: to immerse the audience emotionally in the triumphs and tragedies of a good story.

The joy of telling stories, whether written, spoken or sung, and listening to stories told by others, are among the great pleasures of being human. When we read or listen to a story, we visualize the characters and environments in our mind. Film and television designers take storytelling a step further. Using ever more elaborate and effective forms of scenery, including computer-generated visual effects, less imagination is required of an audience, allowing them more direct emotional involvement with the characters. Superior films combine the best elements of storytelling: drama, performance, design, music and more. Each ingredient in a good film's recipe has been carefully blended to satisfy audiences at a deep, immersive level.



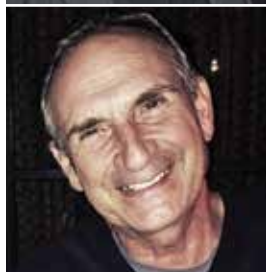
contributors



MARIA DJURKOVIC was born and grew up in London. Her Yugoslav-born father was an Art Director and she knew she wanted to be a Production Designer from the age of eight. She made period clothes for her Barbie dolls who lived in cardboard period-room sets. She studied fine art at the University of Oxford, where she spent most of her time designing sets for theater productions. She then did a post-graduate course in theater design and a stint in the design department of the BBC, as well as creating sets for stage, opera and ballet. Since moving into films, Ms. Djurkovic has designed *Billy Elliot*, *The Hours*, *Vanity Fair*, *Mamma Mia!* and *Tinker Tailor Soldier Spy*. She has been nominated for an Emmy, a BAFTA Award and three ADG Awards. “My monomania,” she says, “got me to the point where I am today—where I am lucky enough to be able to work on projects that really interest me.”



JON HUTMAN's family moved to Los Angeles from Baltimore when he was six. He studied architecture at Yale, but his real love was set design for theater. His college roommate Jodie Foster got him his first film job as an Art Department assistant on *Hotel New Hampshire*, and he realized that he could translate his interest in set design to the medium of film. The first film he designed was *Heathers*, a small, black comedy which developed a bit of a cult following. Mr. Hutman has had a series of collaborations with actor/directors, first with his dear friend Ms. Foster on her directorial debut, *Little Man Tate*. He then designed three films for Robert Redford, *A River Runs Through It*, *Quiz Show* and *The Horse Whisperer*. He met Angelina Jolie on *The Tourist*, and she asked him to work with her on her directorial debut, *In the Land of Blood and Honey*. He is currently designing her latest film *By the Sea*.



ARTHUR MAX is a native New Yorker who, after graduating from New York University, worked in the music industry as a stage lighting designer. He operated a spotlight at the Woodstock Festival in 1969, and was Pink Floyd's lighting designer during two world tours. In 1975, he settled in London, completed a bachelor of architecture degree at the Polytechnic of Central London and later an MA from the Royal College of Art. He first entered the film industry as an assistant for Stuart Craig on *Greystoke: The Legend of Tarzan, Lord of the Apes* and designed television commercials for Ridley Scott and David Fincher, going on to collaborate on feature films with them both. He has been nominated twice for Academy Awards (*Gladiator* and *American Gangster*) and six times for the ADG Award. He is currently working on *The Martian*, his eleventh film for Ridley Scott.



CABOT McMULLEN is a native of Boston, Massachusetts, who started his design career in New York City working for architect/designer Vladimir Kagan. That led to years of paying dues and learning his craft designing theater productions for the New York stage. Mr. McMullen got his first break in network television as an Art Director on *Saturday Night Live* and then as Production Designer of the Michael J. Fox comedy series *Spin City*. Classically trained with degrees in fine arts and architecture, he takes a multidisciplinary approach to design. He has been nominated for three Emmy Awards and two Art Directors Guild Awards, and his recent credits include *Red State*, *Trucker*, *The United States of Tara* and *Cougar Town*. He is based in Los Angeles and is a long-standing member of both the Art Directors Guild and the United Scenic Artists in New York City.



JOHN PAINO is a graduate of the School of Visual Arts in New York City and began his career in the theater, working with La Mama and Theater for the New City. In television, he received an Emmy nomination for his Production Design on *Queer Eye for the Straight Guy*. He has collaborated with writer/director Tom McCarthy on *The Station Agent*, *The Visitor* and *Win Win*. Among his other features have been *Margin Call*; *Greetings From Tim Buckley*; Bobcat Goldthwait's *World's Greatest Dad*, starring Robin Williams; Bob Odenkirk's *Let's Go to Prison* and *The Brothers Solomon*; *Premature*; *A.C.O.D.*, starring Amy Poehler and Adam Scott; and Michael Cuesta's *Kill the Messenger*. *Dallas Buyers Club*, which won three Academy Awards, marked John's first collaboration with director Jean-Marc Vallée.



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

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KEVIN THOMPSON PRODUCTION DESIGNER

GEORGE DeTITTA JR., SDSA SET DECORATOR

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Steven Rea, *The Philadelphia Inquirer*

"THE PRODUCTION DESIGN IN 'BIRDMAN' IS LIKE A LIVING CREATURE.

Most of the action takes place in the complex backstage maze
of a Broadway theater, where hallway passing becomes a feint
and turn affair of bodies in tight spaces."

Betsy Sharkey, *Los Angeles Times*



THE 19TH ANNUAL ART DIRECTORS GUILD EXCELLENCE IN PRODUCTION DESIGN AWARDS

by Dave Blass and James Pearse Connelly, ADG Awards Producers

On January 31, 2015, the Beverly Hilton Hotel will once again play host to the Art Directors Guild banquet and awards ceremony. Save the date and reserve your tickets quickly when the invitation arrives. The member ticket price remains the same, making this a very affordable evening.

We are happy to announce that comedian Owen Benjamin will return to dazzle us with his quick wit and talent as a pianist. Lifetime Achievement Awards will be given out to all four crafts represented by the Art Directors Guild. Illustrator Camille Abbott, Production Designer Jim Bissell, Set Designer John P. Bruce and Scenic Artist Will Ferrell are the recipients of this coveted award.

There will be music, breathtaking film clips, food, wine and a wonderful evening celebrating the work we all do. The reception beforehand is an opportunity to reconnect with folks you may not have seen in a long time. We hope you join us.

FOR TICKETS →

Tickets may be purchased online at: https://www.formstack.com/forms/blueroom-adg_2015
or contact Geneva O'Brien of Blue Room at 310 491 1401.

IMPORTANT DATES:

Sunday, January 4, 2015 @ 5 PM – Nominations voting ends

Monday, January 5, 2015 – Nominations announced

Tuesday, January 6, 2015 – Final ballot voting begins

Thursday, January 29, 2015 @ 5 PM – Final ballot voting ends

Saturday, January 31, 2015 – Winners announced at the 19th Annual

ADG Excellence in Production Design Awards banquet at the Beverly Hilton Hotel.

Above: A rendering by Art Director Matt Tognacci of the Awards set features an image from INTERSTELLAR. The film's director, Christopher Nolan, will be honored this year with the Guild's Contribution to Cinematic Imagery Award.

For any questions, please contact:
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—BILL ZWECKER, CHICAGO SUN-TIMES



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PRODUCTION DESIGNER NATHAN CROWLEY
SET DECORATOR GARY FETTIS

"INTERSTELLAR' REPS

THE VERY BEST CRAFTSMANSHIP

AT EVERY LEVEL..."

SCOTT FOUNDAS, VARIETY

"YOU'VE NEVER SEEN ANYTHING LIKE IT. 'INTERSTELLAR' IS
NIRVANA FOR MOVIE LOVERS."

PETER TRAVERS, ROLLING STONE

"THIS IS ONE OF THE MOST
BEAUTIFUL FILMS
I HAVE EVER SEEN

— IN TERMS OF ITS VISUALS,
AND ITS OVERRIDING MESSAGE ABOUT
THE POWERFUL FORCES OF THE ONE THING
WE ALL KNOW, BUT CAN'T MEASURE
IN SCIENTIFIC TERMS. LOVE."

RICHARD ROEPER, CHICAGO SUN-TIMES

A FILM BY CHRISTOPHER NOLAN

INTERSTELLAR

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A FILM BY CHRISTOPHER NOLAN "INTERSTELLAR" MATTHEW MACCONAGHEY ANNE HATHAWAY JESSICA CHASTAIN COLLINS IRVING ELLEN BURSTYN AND MICHAEL CASSIDY
PRODUCED BY THOMAS ZIMMERMAN PRODUCED BY LEE SMITH A.C.E. EXECUTIVE PRODUCERS NATHAN CROWLEY PRODUCED BY HOYT VAN HOUTEN A.S.C. EXECUTIVE PRODUCERS JORDAN GOLDBERG JAKE MYERS KIP THORNE THOMAS TULL WRITTEN BY JONATHAN NOLAN AND CHRISTOPHER NOLAN DIRECTED BY CHRISTOPHER NOLAN
CASTING BY EMMA THOMAS COSTUME DESIGNER LYNDIA ORST
INTERSTELLAR.WITHGOOGLE.COM #INTERSTELLAR
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ADG SCHOLARSHIP WINNERS

by Lisa Frazza, Chair, the Richard Stiles Scholarship Committee

Please join me in congratulating the 2014 ADG Scholarship recipients: Alex Kern and Paul Olson. Well done, gentlemen!

Paul Olson, son of Scenic Artist Erik Olson, is an honor roll student who currently attends Allan Hancock College in Santa Maria, CA. He has pursued two years of fine arts courses, which include sculpting, drawing and filmmaking, and is especially interested in specialty props and Scenic Art for live-action plays. The well-traveled student believes that his design-related experiences as a Scenic Artist's son have directly influenced his career ambitions. He has a true passion for theatrical arts, deeply rooted from his childhood.

Alexander Kern, son of Production Designer and Art Director Brandy Alexander, is a computer science major at UC Berkeley. Alexander is president of his chapter of the Kairos Society, an international organization of young entrepreneurs and innovators under the age of 25 who are building scalable solutions to global challenges. Last summer, Alex interned at Apple Inc. in Cupertino, CA. He worked in the Applied Machine Learning Department there, assisting in the development of instantaneous automatic fraud detection for all of Apple's financial transactions. He looks forward to beginning a Design minor at UC Berkeley's new Jacobs Institute for Design Innovation.

The six other committee members and I, as chair of the ADG/Richard Stiles Scholarship Committee, have the responsibility of reviewing all the applicants' submissions. We approach our charge seriously and understand fully the gravity of the task. Reviewing academic histories, financial statements, and lists of school and community activities can sometimes be dry, but reading the personal essays is always the icing on the cake for me. It is here that we are given a true view into the students' hearts and souls. This is where we meet the actual person who may be an ADG Scholarship recipient. The scoring is done blindly: each applicant is assigned a number, names and gender are unknown to the committee, and every effort is made to ensure fairness and confidentiality. None of us know the outcome until after the scores are tallied.

We wish Paul and Alex every success as they pursue their dreams. We also thank all the other extremely bright and talented students for applying this year. May your goals be met, and do apply next year.

Above: Paul Olson (left) and Alex Kern (right). Below: Scenic Artist and Scholarship Committee Chair Lisa Frazza.





HAUNTED SCREENS: GERMAN CINEMA IN THE 1920s

Press release from the Los Angeles County Museum of Art (LACMA), and other sources

An exhibition devoted to the German Expressionist cinema of directors such as Fritz Lang, F.W. Murnau and Robert Wiene and designers including Hermann Warm, Otto Erdmann and Erich Kettelhut, continues at the Los Angeles County Museum of Art through April 26. The Weimar-era-themed show, *Haunted Screens: German Cinema in the 1920s*, comes from the Cinémathèque française in Paris, where it ran in 2006.

Most of the design drawings featured in *Haunted Screens* have never before been exhibited in the United States. They come from the collection of La Cinémathèque française and are part of the legacy of Lotte Eisner, a German émigrée film historian and author of the pioneering text *The Haunted Screen* (1952). Over many years, Eisner sought out individuals involved in making expressionist films and persuaded them (or their estates) to donate their archives to the Cinémathèque. More than 140 drawings from that collection are complemented by some sixty photographs, one dozen books, seven projected film clip sequences, numerous film posters, and a resin-coated, life-size reproduction of the Maria robot from *Metropolis*. It also includes objects from the collections of LACMA's Robert Gore Rifkind Center for German Expressionist Studies and from the Academy of Motion Picture Arts and Sciences' Margaret Herrick Library.

Above: Art Director Otto Erdmann's watercolor sketch for *THE JOYLESS STREET* (1925) from the Collection Cinémathèque française in Paris.



"WITCHES CAN BE RIGHT,
GIANTS CAN BE GOOD.
YOU DECIDE WHAT'S RIGHT,
YOU DECIDE WHAT'S GOOD!"



FOR YOUR CONSIDERATION

INTO THE WOODS

IN ALL CATEGORIES INCLUDING
BEST PICTURE

BEST PRODUCTION DESIGN

PRODUCTION DESIGNER
DENNIS GASSNER

SET DECORATOR
ANNA PINNOCK



Top: Art Director Erich Kettelhut's ink wash sketch for *METROPOLIS* (1927). **Above:** Art Director Hermann Warm's pencil and guache concept sketch for *THE CABINET OF DR. CALIGARI* (1920). Both pieces are from the collection of the Cinémathèque française in Paris.

The exhibit is an especially fascinating survey of the production art, sketches and set designs behind such classic films as *The Cabinet of Dr. Caligari* (1920), *The Last Laugh* (1924) and *Metropolis* (1927). The era's directors, especially F.W. Murnau and Fritz Lang, have been often featured, but their crucial Art Directors and Illustrators, such as Hermann Warm, Walter Röhrig and Walter Reimann, are less well known.

Warm, Röhrig and Reimann, who were all expressionist painters and members of the group *Der Sturm*, created the designs for *Das Kabinett des Dr. Caligari* (1919), one of the few truly expressionist films in all of cinema. The work proved to be a huge hit in Germany and later throughout the world, and had a strong influence on film design to this day.

Robert Herlth was F.W. Murnau's principal Art Director throughout the 1920s. His pastel sketches in the exhibit beautifully establish the shadowy phantasmagoria of *Faust* (1926), and his large schematic for *The Last Laugh* (1924) evoke expressionist interpretations of realist settings that combine live-action scenery and miniatures.

Otto Hunte and Erich Kettelhut render the atmosphere and intricacy of epic constructions (not to mention a life-sized dragon prop) for *Die Nibelungen* (1924) and *Metropolis*.

The LACMA exhibition will take place at the museum's Art of the Americas building, where the Kubrick exhibition, designed by Production Designer Patti Podesta (see *PERSPECTIVE* June/July 2013) was mounted. Architect Michael Maltzan and USC architecture professor Amy Murphy have contributed to the layout of this show.

FOR YOUR CONSIDERATION IN ALL CATEGORIES INCLUDING

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PRODUCED BY Tim Bevan Eric Fellner Lisa Bruce Anthony McCarten

BEST DIRECTOR James Marsh

BEST ACTOR Eddie Redmayne • BEST ACTRESS Felicity Jones

BEST PRODUCTION DESIGN John Paul Kelly Claire Richards



“GORGEOUSLY DESIGNED.”

KEVIN LALLY, FILM JOURNAL INTERNATIONAL

“EDDIE REDMAYNE
AND FELICITY JONES
REACH FOR THE STARS
IN TWO OF THE YEAR’S
BEST PERFORMANCES.”

PETER TRAVERS, ROLLING STONE

“★★★★★”

MICK LASALLE, SAN FRANCISCO CHRONICLE

“ONE OF THE YEAR’S
VERY BEST MOVIES!”

Eddie Redmayne is sensational!
Felicity Jones is fantastic! Oscar, take note!”

SCOTT MANTZ, ACCESS HOLLYWOOD

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BEST PRODUCTION DESIGN
Production Designer Adam Stockhausen ~ Set Decorator Anna Pinnock



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**"A VISUAL FEAST,
with elaborately curated interiors and
exteriors crammed with meticulous details."**

NEW YORK POST
~ Lou Lumenick ~

**"THE PRODUCTION DESIGN IS
A THING OF BEAUTY
from the dandy exteriors to the various period
details to the presentation."**

NEW YORK DAILY NEWS
~ Joe Neumaier ~

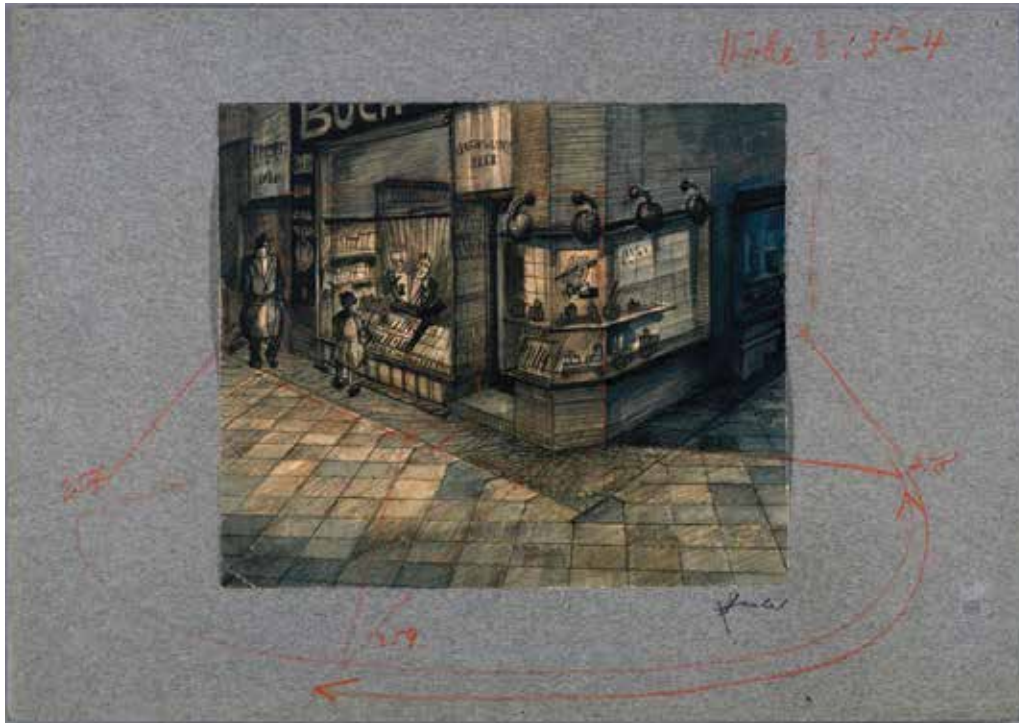
**"ADAM STOCKHAUSEN'S
BRILLIANT PRODUCTION DESIGN
with its reminders of the comedies of the '30s,
MATCHES THE ORIGINALITY OF
WES ANDERSON'S DIRECTION."**

LONDON EVENING STANDARD
~ Derek Malcolm ~



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LIGHT & NOIR: EXILES AND ÉMIGRÉS IN HOLLYWOOD, 1933 – 1950

from the Skirball Cultural Center

An exhibition, separate from but related to the LACMA show described earlier, is on display at the Skirball Cultural Center in Los Angeles. *Light & Noir: Exiles and Émigrés in Hollywood, 1933–1950* explores how the experiences of German-speaking exiles and émigrés who fled Nazi Europe—many of them Jews—influenced the classic films of Hollywood’s Golden Age. Learn how beloved movies such as *Sunset Boulevard*, *Double Indemnity*, *Casablanca* and *Ninotchka* were shaped by the light and dark experiences of these pioneering film artists.

The exhibition spotlights acclaimed actors, directors, designers, writers and composers, focusing on their impact on American cinema and culture. Film directors—including such luminaries as Fritz Lang, Billy Wilder and Fred Zinnemann—made their way to California and shaped the look of classic movies. Already-established émigrés, such as producer Carl Laemmle, director Ernst Lubitsch, actress Marlene Dietrich and talent agent Paul Kohner, helped the new arrivals find their path in Hollywood.

Through a never-before-assembled selection of film footage, drawings, props, costumes, posters, photographs and memorabilia, *Light & Noir* tells the story of Hollywood’s formative era through the lens of the émigré experience, focusing on genres in which the exiles and émigrés were especially productive: the exile film, the anti-Nazi film, film noir and comedy. On view are costumes worn by Marlene Dietrich, Humphrey Bogart, Ingrid Bergman, Paul Henreid and Joan Crawford, as well as one of Billy Wilder’s Academy Awards, Ernst Lubitsch’s twenty-five-year anniversary album, the Max Factor Scroll of Fame, and original props from the set of Rick’s Café in *Casablanca*.

The exhibition demonstrates how the experiences of exodus and exile affected the lives and work of émigrés in many different ways. It is a story of immigration, acculturation and innovation that intersects with the flourishing of Hollywood as an American cultural phenomenon.

Organized by the Skirball Cultural Center and co-presented with the Academy of Motion Picture Arts and Sciences®.

Above: A drawing by Art Director Emil Hasler, done in charcoal, gouache and colored pencil, for *M*, directed by Fritz Lang. From the collection of the Cinémathèque française in Paris.



NEW COURSES ON lynda.com

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For yet another year, the Art Directors Guild has partnered with online learning company **lynda.com** to provide Guild members with half-price subscriptions to the company's full library of video tutorials. **lynda.com** is a leading online learning company that helps anyone learn design, business, software, technology and creative skills to achieve personal and professional goals. Through the Guild's subscription program, members have access to 5,776 engaging, top-quality courses taught by recognized industry experts—more than 100,000 separate video lessons.

lynda.com is continually adding new content, and it's all part of the Guild's package. Here are just a few additions to the online library that are new for 2015:

Perspective Drawing with Illustrator®

Kevin Stohlmeyer, digital designer and illustrator

Whether you're creating simple shapes or a bustling street scene, see how to add a sense of depth and space in your vector artwork with Illustrator's powerful perspective tools. In this course, Adobe Certified instructor Kevin Stohlmeyer explains the differences between one-, two- and three-point perspective, while showing how to use the Perspective Grid for creating perspective artwork. Then learn how to add elements to the grid, and position, scale, and transform objects in perspective so that they blend within your scene.

Handmade Aesthetic in Logo Design

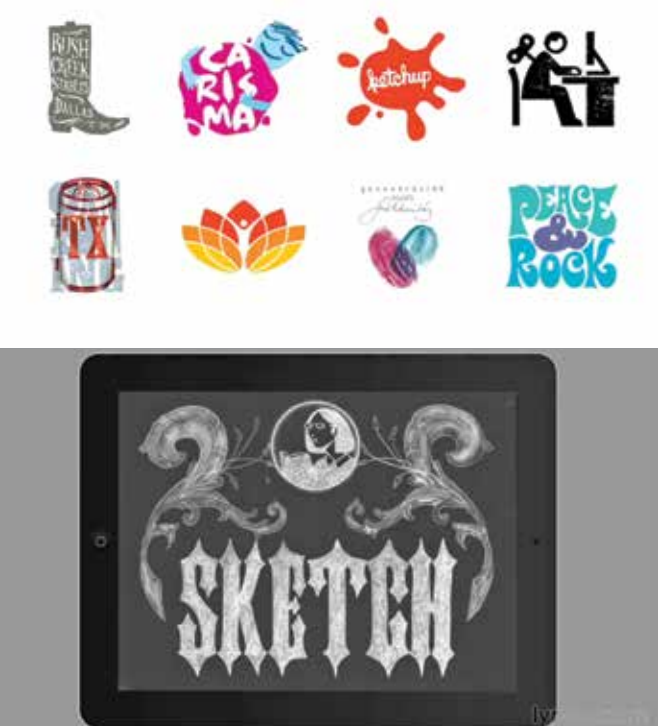
Bill Gardner, president of Gardner Design in Wichita, KS

The handmade aesthetic isn't limited to little boutiques; even large businesses (including Starbucks, Nordstrom and Whole Foods) understand when it's best to play the "handmade" card. Kick back in the LogoLounge and learn how imperfection, texture and personality can help add a sense of authenticity to your logos. Design expert Bill Gardner shows how to decide when a human touch is appropriate, incorporate free-form and line-drawing illustration techniques, use color and texture to make surfaces seem more tactile, and use typography to express specific ideas. The good news? You don't have to relinquish your favorite digital tools. Bill shows how to create this "old world" look using "new world" shortcuts.

Drawing on the iPad with Adobe Sketch®

Tony Harmer, Adobe Certified Expert and Creative Suite Master

Adobe Sketch and the iPad make an ideal pair for drawing on the go. Join illustrator and author Tony Harmer for a fun-filled tour of this new iOS mobile app, included free with any membership to Creative Cloud. He introduces styluses and other hardware that artists might find useful, and explores Sketch's many naturalistic drawing tools. The course also covers working with reference images and color, sharing your artwork on Behance, and integrating Sketch with other Creative Cloud applications.



F O R Y O U R C O N S I D E R A T I O N



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FOR YOUR CONSIDERATION

BEST PRODUCTION DESIGN

PRODUCTION DESIGNER

Andrew Menzies

SENIOR SET DECORATOR

Malcolm Stone

SET DECORATOR

Lee Gordon

"Magnificent! *Fury* rolls with the great ones. A gripping, exciting and human movie unlike any other this year and the best film about men in war since *Saving Private Ryan* and *Platoon*."

Pete Hammond, DEADLINE HOLLYWOOD

"Every so often, a war film redefines the genre, as *Apocalypse Now* did 35 years ago. *Fury* belongs in the same exalted category."

Brian Viner, DAILY MAIL



FuryAwards.com

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Architectural Rendering with Rhino® and V-Ray®

Dave Schultze, industrial designer, educator at Otis College of Art and Design

A detailed rendering job can make your building models look more realistic and professional—and help sell clients on your ideas. This course teaches everything you need to know about rendering interior and exterior architectural scenes with Rhino and V-Ray. Using a pavilion of his own design, author Dave Schultze shows how to set up Sun, Sky and V-Ray lighting systems; apply glass, metal, stone and wood materials; and insert trees, grass and people for additional scale and interest. Plus, learn how to use cameras and compositing techniques to add a sense of depth and realism to your designs.

Maya 2015® Essential Training

George Maestri, animation director and producer

Need to get a strong foundation in Maya? Start here. This Essential Training course covers all the latest features in Maya 2015, while giving you a background in the basics of 3D modeling, texturing, animating and rendering. Need a quick overview? Check out the first chapter of the course, which covers the interface and basic object manipulation tools. Author George Maestri then takes you deeper into polygonal modeling, editing and refining meshes, and NURBS modeling—for sculpting curves and organic surfaces in Maya. After that, learn how to create and apply materials to give the surface of your models color, texture, reflectivity and more. Next, create realistic images (with lighting and depth-of-field effects) in the final rendering process, and finally, add movement and life to your characters with Maya's animation tools.

SketchUp® for Architecture: Fundamentals

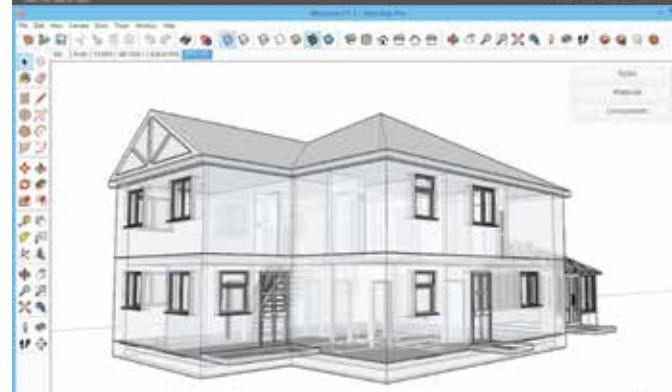
Paul Smith, designer and lecturer, SketchUp and Revit®

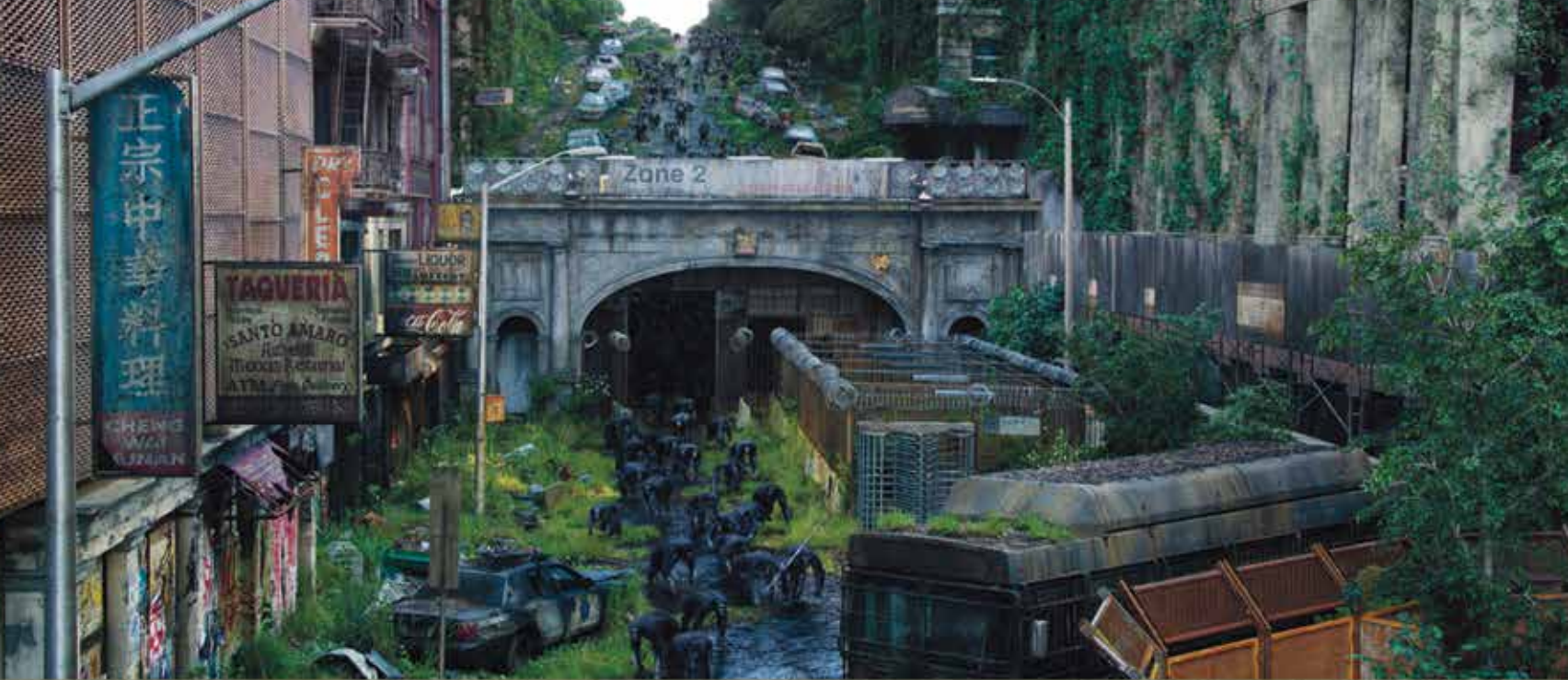
The SketchUp for Architecture series offers architects the information they need to get the most from SketchUp, the intuitive CAD alternative. This installment kicks off with an overview of the SketchUp interface and workflow, and dives into a typical residential building project, taking students from creating the site plan to building the walls, floor and roof of a house. Series author Paul J. Smith also shows how to add detail elements like stairs and ceiling trim, and make models more realistic with materials. Plus, learn how to take advantage of the organizational features that make drafting in SketchUp so much easier—but that most designers never think to use.

Mac OS X Yosemite Essential Training

Nick Brazzi, software trainer and instruction designer for Apple

Learn all the ins and outs of Yosemite, Apple's Mac OS X 10.10 operating system. Staff author Nick Brazzi starts with a tour of the core interface elements—the menus, Finder and Dock—so you can start working with files, folders and applications right away. He then shows how to save files and find them again quickly, as well as use the core applications that come bundled with Yosemite (Mail, Calendar, iMessage, iTunes and Safari), and install new apps from the Apple store. Finally, the course explores sharing over a network, and backing up your system, manually or with Time Machine, so you don't lose any important data.





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Production Designer
JAMES CHINLUND

Set Decorator
AMANDA SERINO

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— MARK HUGHES, *Forbes*

DAWN OF THE PLANET OF THE APES

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RENÉ LAGLER DESIGNS A NEW ST. PETERSBURG LANDMARK

The latest addition to downtown St. Petersburg, FL—a high-profile retail, dining and entertainment development known as SUNDIAL—features a nearly three-story sundial sculpture, fountain and mosaic lagoon designed by multiple Emmy-winning Production Designer René Lagler. The centerpiece of the shopping complex, a bowstring sundial, one of the largest ever created, plays off the city's reputation as the Sunshine City and will offer an artistic landmark inside the open-air plaza. It is centered in the fountain, with water cascading into a lagoon made of more than 288,000 blue, one-inch glass mosaic tiles. Three major restaurants, including a Ruth's Chris Steak House, an epicurean market, and sixteen retail stores join the nineteen-plex Muvico/IMAX theaters to make the SUNDIAL a special destination.



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SHARON ZYSMAN and STEVEN WEAVER MARRIED

by Eric Parsons, Wedding Photographer

What started as just another beautiful wedding on a perfect Southern California day suddenly turned into a music video shoot on Saturday, December 6, 2014, as the group Maroon 5 and frontman Adam Levine (also a judge on *The Voice*) crashed the wedding reception of Sharon Zysman and Steven Weaver at the Marina del Rey Marriott. Although the groom was in on the secret, the bride was just as stunned as her 130 guests when the curtains surrounding a small stage dropped to the floor after the couple's grand entrance, revealing the three-time Grammy Award-winning band all dressed in tuxedos. Neither I nor my second photographer, Liesl Kadile, had any warning of the secret performance; only the Marriott's event manager and the wedding DJ were in the know. Women screamed with excitement, everyone danced their hearts out, the band posed for selfies while they performed their new song, and a film crew captured all the drama for the song's upcoming video, said to be released sometime after the first of the year. Before they left, Maroon 5 lead singer Adam Levine and lead guitarist James Valentine serenaded Sharon and Steve with an acoustic version of their hit song "She Will Be Loved."



Far left: Adam Levine serenades the newlyweds. Sharon is the Graphic Designer of the ADG MONTHLY and the CNBC show RESTAURANT STARTUP. She and Steven Weaver were married in a lovely ceremony on the rooftop of the Marriott Hotel in Marina del Rey. The happy couple will be visiting Italy for their honeymoon.



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— PETER TRAVERS

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BEST ORIGINAL SCORE
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BEST ORIGINAL SONG
"MERCY IS"
WRITTEN BY **PATTI SMITH**
& **LENNY KAYE**
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Patti Smith performs courtesy
of Columbia Records.
Kronos Quartet performs
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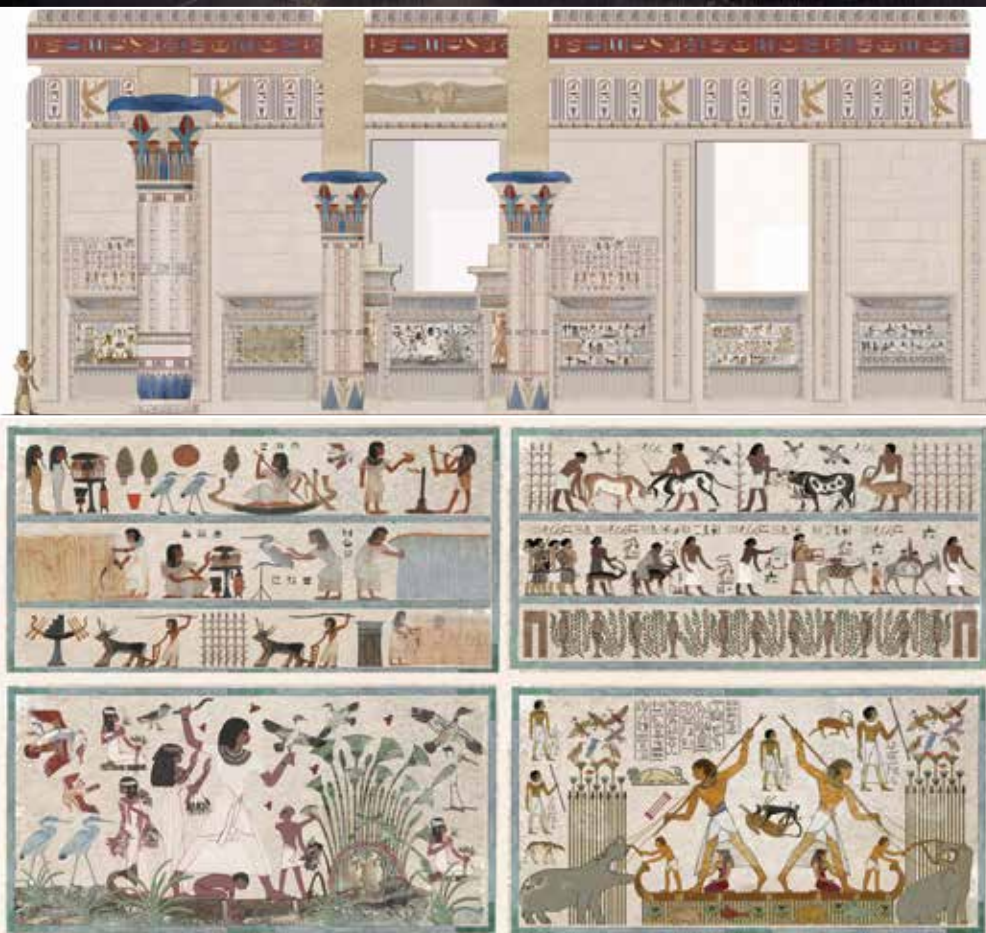
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Designing
EXODUS:
Gods and Kings

by Arthur Max, Production Designer





Previous page: An illustration of an overall view of the city of Pi-Ramesses drawn by Concept Artist Steven Messing. This page, top: A detail study of a doorway by Art Director Matt Wynne for the interior of the royal palace in Memphis, a set built on the Richard Attenborough Stage at Pinewood Studios in London. Above: Studies by Graphic Designer Felicity Hickson for the wall murals and columns in the state throne room of Seti's palace at Memphis, also built on the Richard Attenborough Stage. The full-scale murals were painted by Scenic Artist Russell Oxley and his crew.

The timeline of *Exodus: Gods and Kings* was the New Kingdom, Ancient Egypt at the height of its power. The story of Moses and the Exodus from Egypt is one of the best known and most compelling epics of all time.

This was the challenge: to create the exotic grandeur and monumental scale of this world, and at the same time to stay in touch with the drama taking place within it. You only need to see the ruins of that culture to know that you can't go too big. I had been to museums all over the world that had Egyptian collections, but when you actually go up the Nile, to Luxor, Karnak and Abu Simbel, and you stand next to these enormous ruins where you are dwarfed by the size of giant statuary carved into the side of a mountain, and completely overwhelmed by colonnades of gigantic columns twenty-three meters high, then you feel the monumentality in its truest sense.

I was absolutely in awe of what the culture was able to achieve; but they had 1,500 years to create their world, we had fifteen weeks. And so, as director Ridley Scott has often charged me to do, I set about resurrecting an entire civilization in which this story could unfold. The valley of Alhamilla just outside Almería, Spain, was a gift from nature, an ideal setting in which to bring the cities of Pi-Ramesses and Old Memphis to life. It was a couple of square kilometers, surrounded by mountains, and its geology looked just like Sinai. It was abandoned farmland, with stepped terraces, some derelict buildings and an avenue of dying palm trees bisecting it through the middle.

That avenue of palm trees became the main street that runs through both cities. About sixty new trees



were added, and the ones that were there were cared for, trimming off the dead fronds and watering them, which brought most of them back to life. It became the high street; Pi-Ramesses was built down the bottom and Old Memphis up the top. The terrain really looked like Egypt, and it worked beautifully well.

Even more luck came in the form of a stone quarry nearby, which is world famous for its beautiful cream-colored marble. It was digitally grafted into the distance as the slave quarry of the Hebrews. Almeria is a favorite of Ridley's and mine, and has a wonderful tradition of filmmaking, from spaghetti Westerns to *Lawrence of Arabia*. We've worked frequently with a Spanish crew that we've known from *Gladiator*, *Kingdom of Heaven* and *The Counselor*. Benjamín Fernández and his son Alejandro, as well as a core of Spanish Art Directors and Set Designers, have worked with us several times. This time they performed miracles.

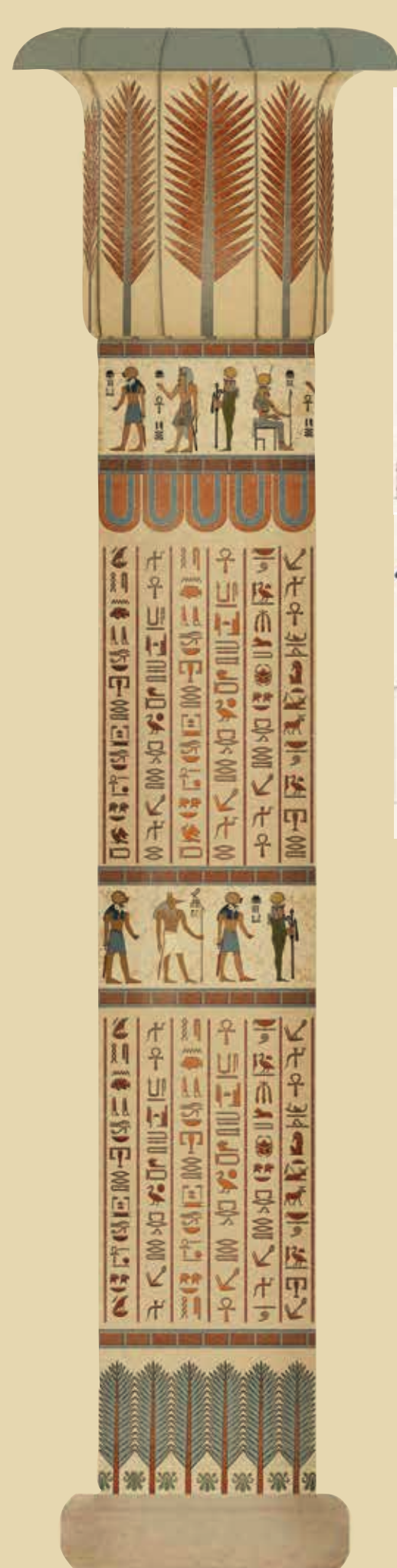
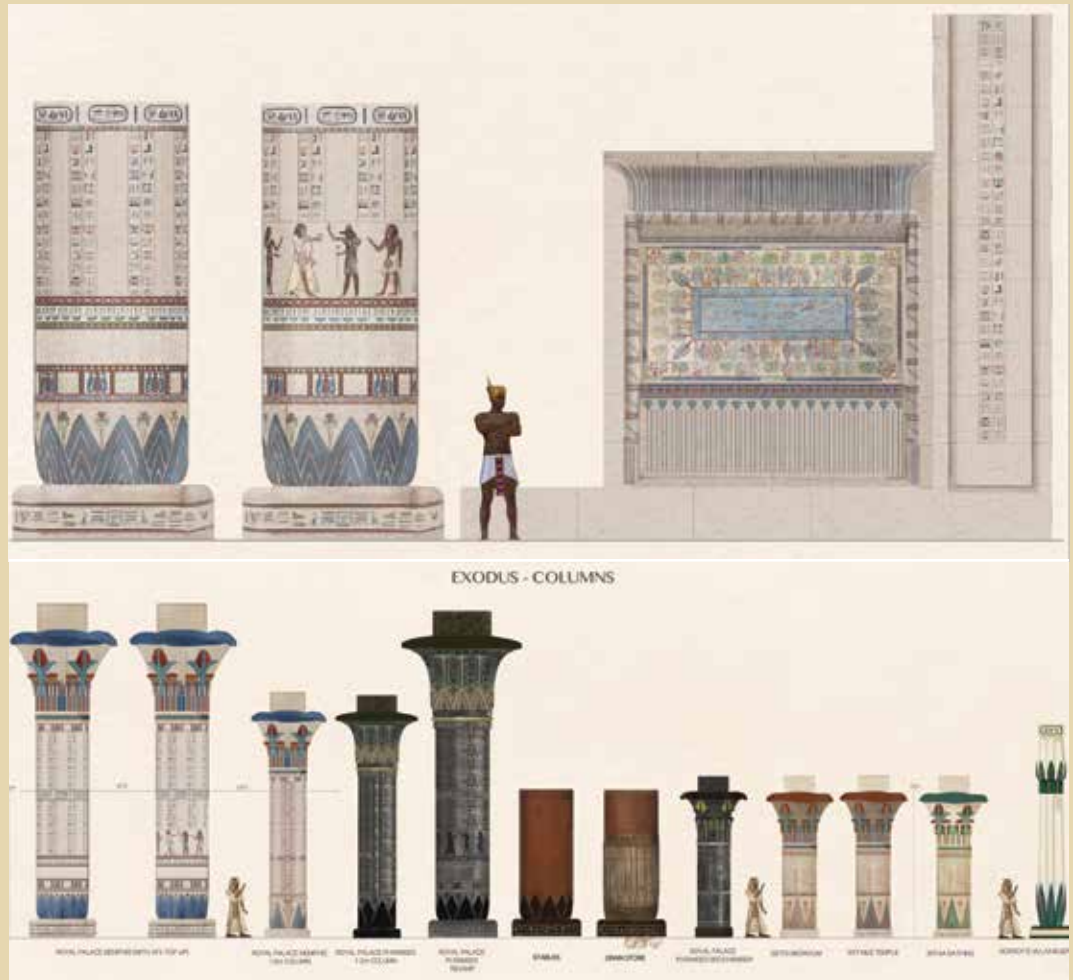
On *Exodus*, I also got to work with a team of very talented sculptors, both British and Spanish. At the centre of Pi-Ramesses is a giant sixty-meter-tall standing statue of Ramesses the Great. The head ended up as a physical set as if it were being carved in place, and this even exceeded the size of the engineer head on the *Prometheus* set which was ten meters high. We're getting quite good at building giant heads, now. The *Prometheus* head was confined by the height of the 007 Stage at Pinewood, but this time being outside allowed a head to be built about fourteen meters tall.

The British sculptors modeled on a much more reasonable scale, from about one meter to three and a half meters high. These were then lidar scanned and sent as digital files to the Spanish team who had some very advanced computer-controlled carving machines based in the Pyrenees (within spitting distance from the



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Top: Set extension concept art by Supervising Art Director Marc Homes of the exterior of the temple of Sekhmet, built on the Pinewood Studios backlot. **Center:** The constructed temple set at Pinewood. **Bottom:** A frame capture of the finished shot of the temple with digital set extensions.



castle used on *Kingdom of Heaven*), scaled them up and carved giant polystyrene blocks, which were shipped down to the location. The team of sculptors sent something like twenty-six truckloads of stuff in the end, including smaller statues and columns and the like, and they were all in pieces that could be easily put together like a puzzle, taken apart and reconfigured as required.

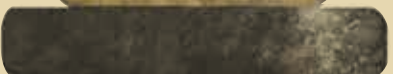
Part of the joy of the job was working out the logistics of reusing these bits and pieces, and reconfiguring sets to build new environments. I learnt on *Gladiator* that you could make statues look totally different by just swapping out the heads and repainting them. The bodies were the expensive bit, so only a few bodies were built and lots of heads were frequently switched around for variety. The Art Department made great big charts about how to change them around, and they were all historically correct. And, of course, the great thing about Ancient Egyptian sculpture is that there were sometimes animal bodies with human heads and vice versa.

I like having the constraints of time, space and budget to work within. It gives you a starting point; if you just have a blank canvas, it's more difficult to get going. Those parameters give you limits against which you can bounce off ideas about the design. A lot of the film was built at Pinewood, but I didn't have many soundstages. The largest—the 007 Stage—was booked, and so were most of the

Left, and far right: A color study by Graphic Designer Felicity Hickson showing a digital column extension for the exterior of the Temple of Sekhmet; a similar study by Ms. Hickson of a 2.5m-diameter constructed column for the interior of Ramesses' palace throne room. Above: A study by Ms. Hickson of the wall murals and columns built for the interior of the royal palace in Memphis, and a column inventory and color study of all built columns. All of this work was ultimately painted full size by Scenic Artist Russell Oxley and his crew. Opposite page, center: A color study by Ms. Hickson of the interior of Seti's bedchamber, built on stage at Pinewood, and an inventory of built columns, showing how the same ones would be repainted to work in both Memphis and Pi-Ramesses. The set extensions were added by Double Negative in London.

This image shows a large, vertical, rectangular object, likely a ceremonial staff or scepter, featuring a dark, textured body with gold and black decorative bands and symbols. The top has a flared, dark, curved finial. The object is decorated with various hieroglyphs and symbols, including lotus flowers, papyrus, and stylized figures. The bottom has a dark, rectangular base.

“I like having the constraints of time, space and budget to work within. It gives you a starting point; if you just have a blank canvas, it’s more difficult to get going. Those parameters give you limits against which you can bounce off ideas about the design.”





Memphis, with décor that's supposed to reflect all of the dynasties before Ramesses, and this new city with its raw, gigantic scale and an almost fascist brutality to it. This was achieved through the combined work of Graphic Artist Felicity Hickson, whose beautifully illustrated renderings were then expertly interpreted in full-size scale by Scenic Artist Russell Oxley and his team of scenic painters. Building an Egyptian city from the ground up allows you to have fun imagining the techniques they'd have used to build it: the ramps and scaffolds they might have used, pulling large stones with elephants. Nobody really knows exactly how they built these immense structures. In fact, we're not even sure where Pi-Ramesses was actually located. All of this meant that Ridley was never bridled. We could really cut loose, particularly with digital set extensions, and Ridley loved that.

The important thing to keep in mind about Ridley is that, as much as he pushes you, he appreciates your work, too. He comes from film and television design, so he really understands the Art Department. He'll say, "You can't fool me, I know what you're up to," if you try to cut any corners, but he celebrates the quality of work when you do a good job.

There was something he particularly loved, which was the fan system built for the palaces. It was hot in Spain in midsummer, and it had to have been even hotter in Egypt. We have often seen palm fans on long poles, with ostrich feathers or stretched goatskin being waved about, but Ridley said, "Why wouldn't they have some kind of mechanical thing?" So fans were designed with slaves pulling ropes to make them move and push the air around. They gave prop master Dennis Wiseman several headaches working it out, but they came out just beautifully. Ridley fell in love with them so much that when he came in to test them, he just wanted to keep

Top: Exterior of the city of Pi-Ramesses under construction, drawn by Concept Artist Kim Frederiksen and built as a composite set on location in Almería, Spain. **Above:** Two views of a corridor in Seti's palace with set extensions drawn by Concept Artist Vincent Jenkins. The first shows the massing of the extended architecture in place, and the second shows the finished art and lighting. The set was built on the Richard Attenborough Stage at Pinewood Studios. **Opposite page, top:** A set extension concept by Matt Wynne of the exterior of the temple of Sekhmet. The architectural elements in the deep background were constructed on the Pinewood Studios backlot. **Center:** Two views of Ramesses' bedroom and corridor in Pi-Ramesses, built on stage at Pinewood. The vista plate off the balcony would be added as a visual effect. **Bottom, left:** A view of Ramesses' palace balcony, drawn by Concept Artist Julian Caldwell. The courtyard below was shot as part of the exterior set in Almería, and composited with the balcony set filmed on the Richard Attenborough Stage. **Right:** Concept art by Vincent Jenkins of Ramesses on his balcony during the hailstorm plague.



watching them move. He was transfixed. He really does give you a great big pat on the back when you achieve something difficult and challenging, so it brings out the best in people. He's a great collaborator on that level. People are inspired, myself included.

It's a joy to work with a director who gets so involved with the detail, and the detail of the Ancient Egyptian world is manifold. There are so many layers of ritual and lifestyle that go into making up that culture. Much of the set decoration had to be constructed because there just wasn't enough royal-standard furniture around to decorate two enormous palaces. Ordinary Egyptian and Hebrew lifestyles could be handled—the slave huts and the hovels—but when it came to royal furniture, you only needed to look at Tutankhamun's tomb to know that there was no way to do it by halves.

Sets of chairs were needed for banquet scenes, and different royal thrones. The set decoration department, led by Celia Bobak, did a fantastic job bringing these sets to life and re-creating the variations of lifestyle. She's quite a diminutive woman, Celia, and when you saw her absolutely dwarfed by these enormous sets, you wondered how she was able to do it all. With her big heart, and even bigger sense of design and style, she came up with some breathtakingly brilliant environments. Then in Spain, on the exterior locations, nothing could have been done without Spanish decorator Pilar Revuelta Bravo and her fabulous team who had to bring all these huge sets to life almost as soon the paint was dry.





The amount of concept art created for **EXODUS: GODS AND KINGS** was extraordinary. Here are six examples. Above, left to right: The exterior of the Pi-Ramesses building site, drawn by Julian Caldwell, showing the 14-meter-high constructed stone head of Pharaoh Ramesses the Great. Kim Frederiksen's concept sketch of Queen Nefertari's bedroom on stage at Pinewood, overrun by frogs during another Biblical plague. An Egyptian street with a plague of flies, drawn by Steven Messing, and shot in an exterior set built in Almería, Spain. Below, left to right: Steven Messing's painting of the city of Pi-Ramesses with the Nile turned red. Mr. Messing's concept art of the Hebrews wandering in the wilderness. The scene was shot on location at Fuerteventura in the Canary Islands. Concept art by Marc Homes of the Hebrews crossing the Red Sea. This was also shot at Fuerteventura.

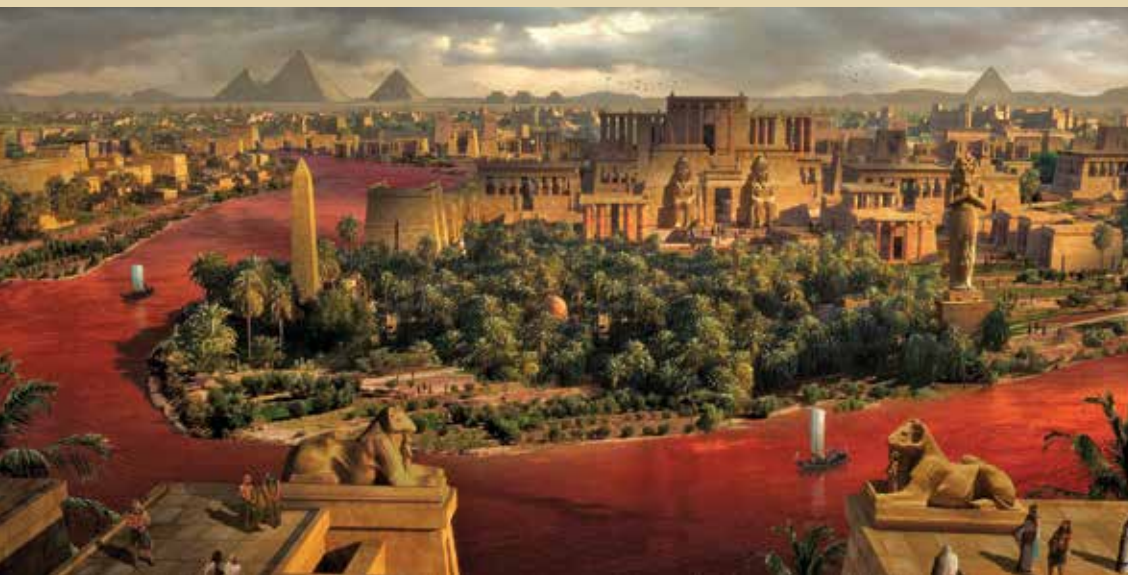
Lots of chariots were required for the battle scene at Kadesh, about forty in all, which I'm told is the biggest chariot scene ever filmed. These were the work of the picture vehicle department led by Art Director Oli Hodge, who also did a Nile fishing barge that actually sinks on camera, and endless numbers of slave wagons, stone quarry sleds and handcarts for the final scenes of the Exodus of the Hebrew nation.

And then we had to part the Red Sea. Those scenes were shot in Fuerteventura in the Canary Islands, which was perfect for the sea and the mountains of Sinai. They have wonderful, unspoiled beaches, and I hope the movie doesn't do too much to popularize them to the point where they become spoilt. There are all these beautiful, different colored sands—white, and black, and beige—with giant mountain ridges running right along them. It was an ideal place for the production; it has some resort hotels here and there, and is a largely unspoiled landscape with a very mild winter climate.

I hope that the response to *Exodus* will be similar to what happened with *Gladiator*, and it will foster a huge outpouring of Egyptian movies, television shows and documentaries. Nobody really cared that much about Ancient Rome until *Gladiator*—they'd forgotten all about it—and it was only because of the maturing

CGI technology that it could be made. Today you can go absolutely, gloriously mad. And we did. *Gladiator* really pioneered digital set extension, because it came at the right time for the technology to emerge; the movie came at the cusp when CGI was just becoming useful. Ridley and I have kept up with the technology in subsequent films, but we've also endeavored to maintain the standards across the board, as they seem to be dropping all around us. It has always been important for us to build as much as we can. We want to give the actors an environment in which they can lose themselves, suspend their disbelief and become their characters. But we love digital set extension, because it gives us the chance to go ten times bigger.

And again, with Ancient Egypt, you can never be too big. With CGI you can do justice to the truth of the matter. The set extensions were designed at the same time as the sets themselves, because Ridley was insistent on wanting to know what it'd look like finished. Especially with the city of Pi-Ramesses, he wanted the phases of construction to emerge quite noticeably, so he could block his shots knowing what the CGI would be doing. This involved a marathon of concept-ing and 3D previs-ing, with working drawings being done almost simultaneously with set building on the location in Spain. We all had to be quick about it. It was a very demanding pace at the start





of the project, churning out drawings and models that could be furnished to the visual effects department at the same time. One half of the Art Department was focused exclusively on building models that could be used to plan shots. A magnetic table-top model of the battle of

“The important thing to keep in mind about Ridley Scott is that, as much as he pushes you, he appreciates your work, too. He comes from film and television design, so he really understands the Art Department. He’ll say, ‘You can’t fool me, I know what you’re up to,’ if you try to cut any corners, but he celebrates the quality of your work when you do a good job.”

Kadesh was built, so Ridley could move all the chariots around and they wouldn’t fall down. It was taken to location, and the pieces stayed put in the wind.

All in all, this job was titanic. It was gigantic. It was monstrous. And it was a joy. I really didn’t think I’d get to the end, and it felt touch-and-go during that compressed period of preparation, but together we made it. *Exodus: Gods and Kings* is classical Production Design and Art Direction married with the technology available today, and I think the film’s world comes together seamlessly. This film, as the Italians say, is Ridley’s capolavoro. It’s his masterpiece. **ADG**

Arthur Max, Production Designer
Benjamin Fernández, Marc Homes,
 Supervising Art Directors
Alex Cameron, Alejandro Fernández,
Gavin Fitch, Matthew Gray, Luigi
Marchione, Óscar Sempere, Ashley
Winter, Matt Wynne, Jonathan
Houlding, Gabriel Liste, James
Wakefield, Oliver Hodge,
 Art Directors
Ben Munro, Standby Art Director
Philip Gilmore, Florian Müller,
Quinn Robinson, Charles
Leatherhead
 Assistant Art Directors
Julian Caldow, Kim Frederiksen,
Vincent Jenkins, Steven Messing,
Chris Rosewarne, Adam
Brockbank, Concept Artists

Felicity Hickson, Carol Kupisz,
 Graphic Designers
Gemma Randall,
 Assistant Graphic Artist
Russell Oxley, Scenic Artist
Andrea Borland, Liz Loach,
 Senior Draughtspersons
David Temprano, Luis Valleaguado,
Claire Fleming, Sarah Ginn, Daniel
Nussbaumer, Draughtspersons
Pedro Moura, Rebecca White,
James Corker, Alfredo Lupo,
 Junior Draughtspersons
Celia Bobak, Set Decorator
Pilar Revuelta, Set Decorator (Spain)





THE IMITATION GAME

by Maria Djurkovic, Production Designer



"Are you paying attention?"

"Good. This is going to go very quickly now. If you are not listening carefully, you will miss things. Important things. You're writing some of this down? That's good."

From the moment I read them, these opening words of Graham Moore's *The Imitation Game* drew me into the tragic, compelling and fascinating story of Alan Turing.

I love re-creating worlds that no longer exist and always try to make them feel real, alive and relevant. When I was asked to talk with director Morten Tyldum, I was thrilled. I had enjoyed his previous film *Headhunters* and knew that he had an energy to his direction that would be very interesting in a period film. This was evident from our first Skype conversation. Right then and there, he asked me to design his film. It's always a good sign when a director shows such decisiveness from the word go.

Our first scout together was to the real Bletchley Park—which is now a museum—and to other stately homes close to London, the intent being to choose somewhere to build the code breakers' huts. The manor house at Bletchley Park, built in the 1880s, a strange hybrid of Victorian Gothic, Tudor and Dutch Baroque styles, formed the heart of the code-breaking site. Masquerading as a radio factory during the war, the code breakers worked in huts that were built around the central house.



Opposite page: Alan Turing (Benedict Cumberbatch) with his calculating machine called Christopher in Hut 11 at Bletchley Park. The scene was shot in a building constructed for the film at Bicester, a former RAF airfield in Oxfordshire. This page, top: A pencil sketch by Production Designer Maria Djurkovic of the RAF Bicester buildings, called huts. Above: A photograph of the finished huts. The Bletchley Park estate and these buildings were among the most closely guarded secrets of the Second World War.



At Bletchley Park itself, the huts were too close to the main house to work cinematically. Due to budgetary restrictions, I felt that building our own huts around an existing house would never have given us the breadth and scale that Morten wanted. The solution was to find two separate locations: the house with a sense of the site beyond, and another location where huts could be constructed in an existing environment, rather than starting from scratch.



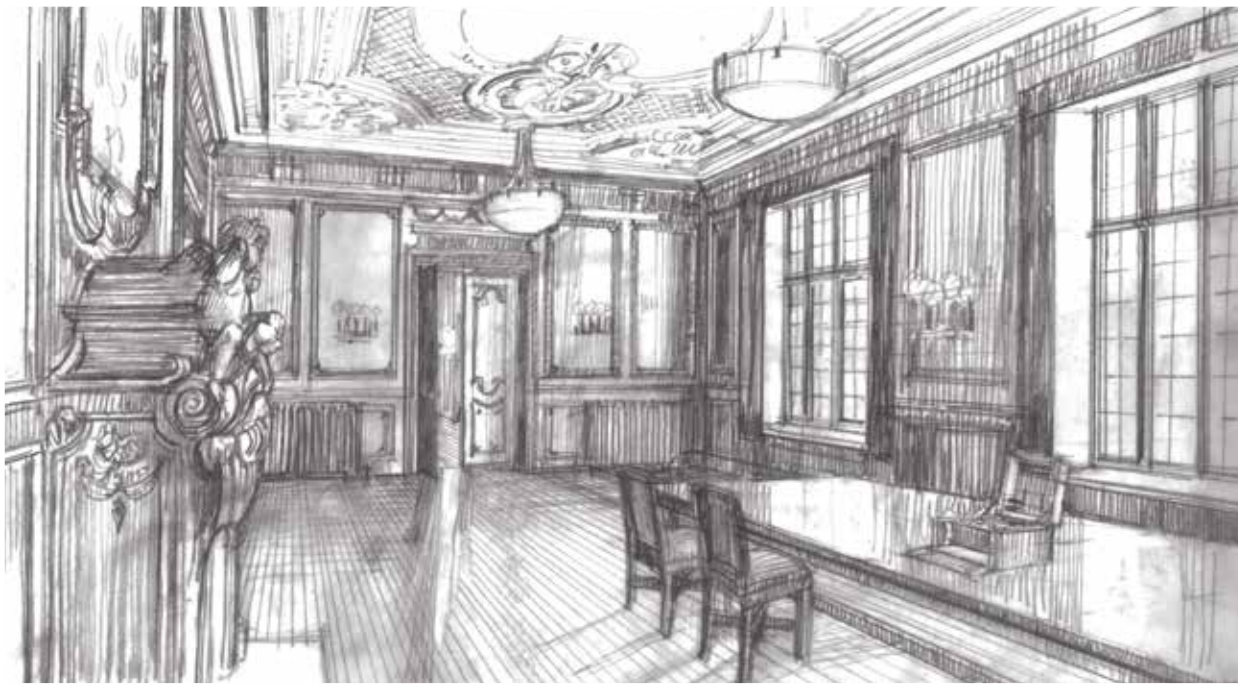
Top: The exterior of the Bletchley Park manor house was shot on location at Joyce Grove, part of Nettlebed Estate, and the same huts that are seen at RAF Bicester were rebuilt at this location. The pencil sketch is by Ms. Djurkovic. Center: A screen capture from the film of the same angle. Joyce Grove is where Ian Fleming, the author of the 007 books, grew up; it is now a palliative care hospice.

As soon as location manager David Broder showed us photographs of Joyce Grove on the Nettlebed Estate in Oxfordshire, and of a Royal Air Force base in Bicester, Oxfordshire, we all knew we had the answer. An interesting footnote is that Ian Fleming, the creator of 007, grew up at Nettlebed. We still wanted to shoot something at Bletchley Park, however, so we used a room in the manor house to film the bar scenes.

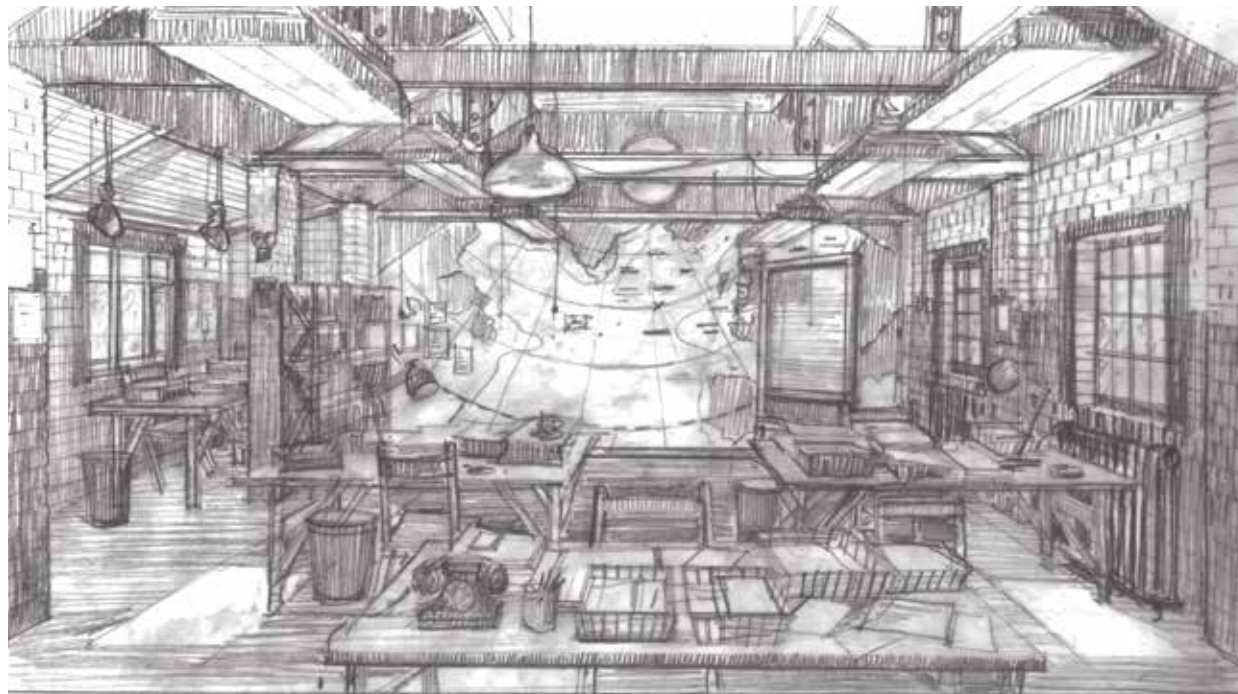
Research for this film was actually very easy because Bletchley Park has extensive archives that were available to use. The historical accuracy of a film is fundamental to our jobs as designers. However, I feel that it should only be the first, basic level, something to use as a foundation on which to build the whole aesthetic and mood of the film. I wallpaper the Art Department with visual references and suddenly a mood or color

“The historical accuracy of a film is fundamental to our jobs as designers. However, I feel that it should only be the first, basic level, something to use as a foundation on which to build the whole aesthetic and mood of the film.”

palette jumps out at you. It's also a great way of helping everyone on the film understand the world that will eventually be created. Benedict Cumberbatch, who plays Turing, spent a lot of time looking at our research.

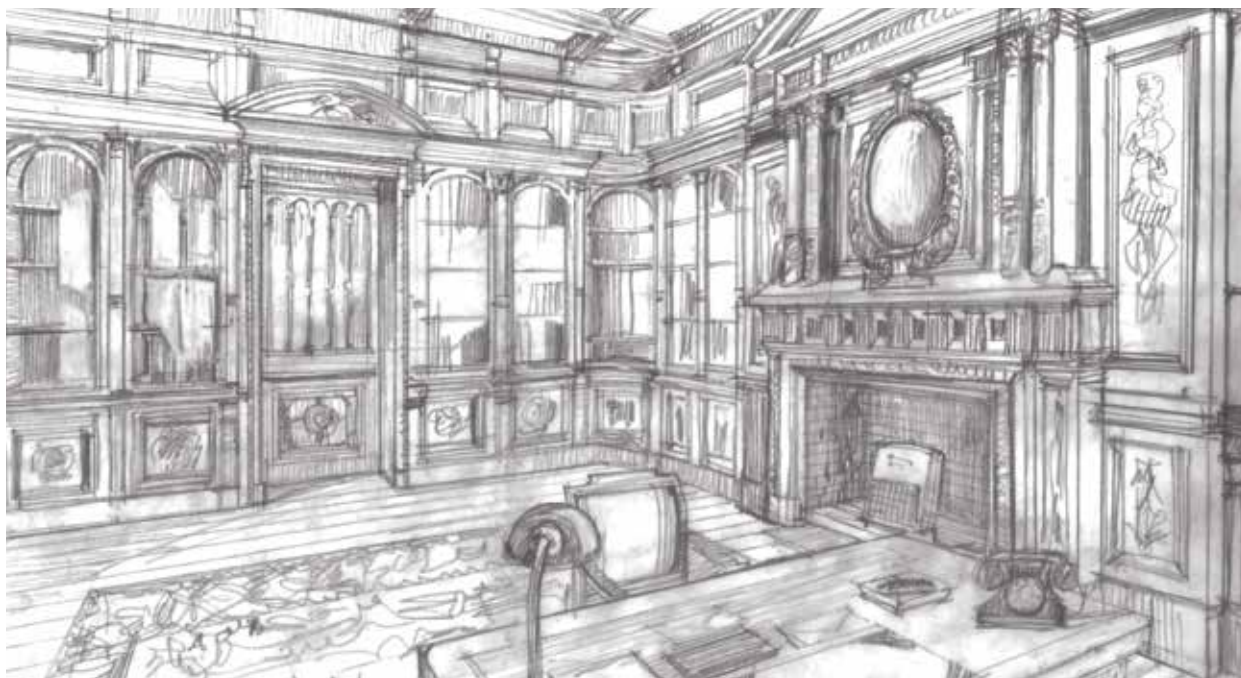


Left: Ms. Djurkovic's pencil sketch of the Enigma room at Bletchley Park, shot on location at Joyce Grove, where Turing and his compatriots first see the German code-generating machine. Below, left: A screen capture from the film. The prop on the table is actually a real Enigma machine, lent to the production by the Bletchley Park museum.



Above, right: A set still by Tatiana Macdonald of the interior of Hut 8, a set built on stage at HDS Studios (now called West London Studios) just north of Heathrow. Left: Ms. Djurkovic's pencil sketch of Hut 8 where Turing's team of code breakers worked.

Right: Ms. Djurkovic's sketch of Commander Alexander Denniston's office in the Bletchley Park manor house. Denniston was the chief British code breaker and head of GC&CS (the Government Code and Cypher School) in the early days of the war. Below, left: A screen capture of Commander Denniston (Charles Dance) in his office interviewing Alan Turing. The scene was shot in a dressed room at Joyce Grove, Nettlebed, in Henley-on-Thames, Oxfordshire.



Above, right: A photograph by Standby Art Director Huw Arthur of the Bletchley Park Traffic, Signals and Cypher Office, located in Hut 14. The scene was shot in a dressed set at Joyce Grove, Nettlebed. At the peak of code breaking efforts, some 9,000 personnel were working at Bletchley Park. Right: Ms. Djurkovic's pencil sketch for the set.





British mid-20th century institutions. It was very important for me to find a unique key into the visual world of *The Imitation Game*.

At the very start of this project there happened to be an exhibition about Turing and Bletchley Park at the Science Museum in London. I went to

“I wallpaper the Art Department with visual references and suddenly a mood or color palette jumps out at you. It’s also a great way of helping everyone on the film understand the world that will eventually be created.”

When I started on this film, I knew that Morten had enjoyed my work on *Tinker Tailor Soldier Spy*. I was aware too that there were certain overlaps in the worlds that both films inhabited. Both are set in distinctive

the exhibition with Supervising Art Director Nick Dent and my longtime collaborator, set decorator Tatiana Macdonald. There was one drawing of Turing’s that made a great impression on me. It was a very graphic sketch that was part of his morphogenesis studies, consisting of a red ring and a black sphere. These rather crude hand-drawn images became very important. In the film they crowd the walls around his desk in Hut 8 and cover the walls of his Manchester house.

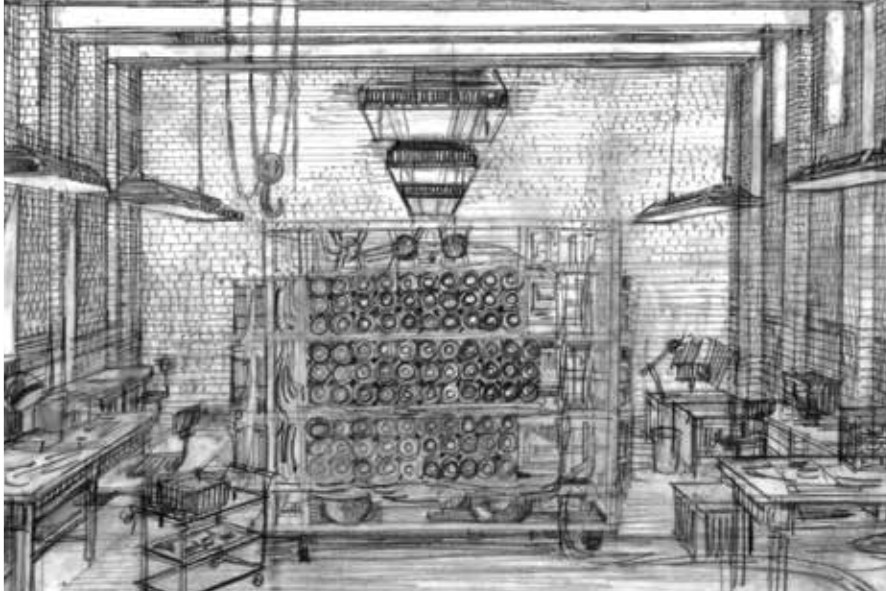
Turing’s postwar Manchester University morphogenesis studies also provided a treasure trove of visual images. I was thrilled when Andrew Hodges, Turing’s extremely erudite biographer, visited the Art Department and added his enthusiasm to mine.

The next challenge—a huge one—was to source all the technical equipment needed for this film. Even though the people at Bletchley Park were extremely helpful (the

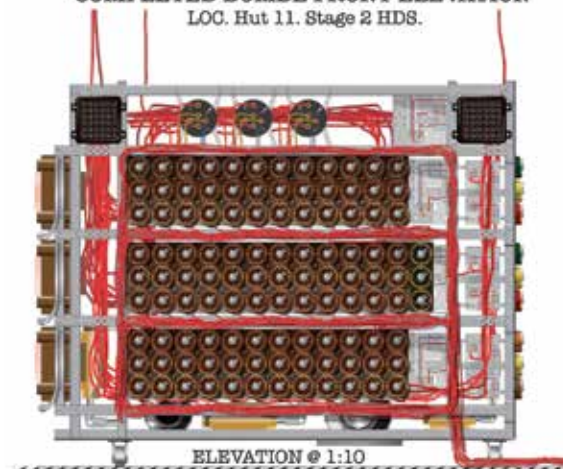
Top: This drawing, again by Ms. Djurkovic, of the interior of the beer hut was done for a room at RAF Bicester, but the location was changed and the scene actually shot in the manor house at Bletchley Park. Center: Hut 2 at Bletchley Park was set aside for “beer, tea and relaxation.” This is a frame capture of one of the beer hut scenes. That set, and one living room in the crossword puzzle sequence were filmed at the real Bletchley Park.



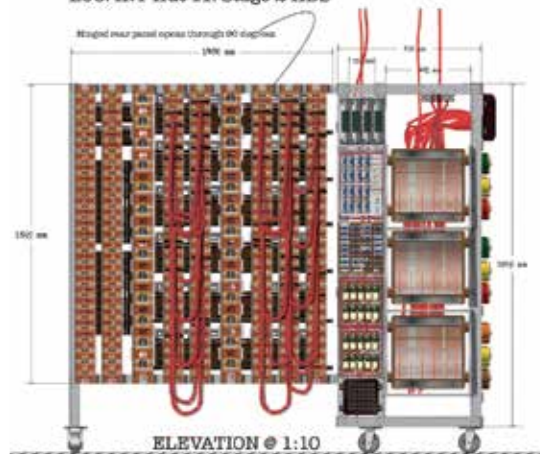
Above and below: The interior of Hut 11 with an early version of Christopher, Alan Turing's seminal computer, which was built and used to break German codes. Ms. Djurkovic's pencil sketch and the set still by Tatiana Macdonald both show the set at RAF Bicester.



COMPLETED BOMBE FRONT ELEVATION
LOC. Hut 11. Stage 2 HDS.



COMPLETED LHS ELEVATION
LOC. INT Hut 11. Stage 2 HDS



Above, left and right: Another sketch and still photograph showing the completed machine, called a bombe, an electromechanical device designed to discover the daily settings of the German Enigma machines. The animated machine was built by prop makers under the supervision of Art Director Marco Restivo. Left: Elevations of the bombe, drawn by Supervising Art Director Nick Dent using Adobe Illustrator® with a CAD plug-in that turns Illustrator into a technical drawing package. The plug-in retains the artistic and visual qualities of Illustrator and, unlike AutoCAD® or VectorWorks®, allows for textures and lighting to be retained. Below: Hugh Alexander (Matthew Goode), Turing's deputy in Hut 11, at work breaking codes.

Enigma machine seen in the film is real, lent by them), they have single rather than multiple pieces in their collection. We needed to source thirty radios and headsets, for example, that are seen operated by Wrens in Hut 14. Production buyer Liz Ainley was tireless in tracking down collectors all over England who helped us because of their enthusiasm for the subject and the period.

The creation of the bombe, called Christopher, was another project altogether. It was evident that we would have to design and build our own machine, based on the real thing, but with embellishments that would make it more visually interesting. The front of the machine with its turning wheels was made by prop makers, but we couldn't afford to have them make the whole thing. Under the supervision of Marco Restivo, an Art Director with particularly good model-making skills, we exploited various interns (including my stepdaughter) in the workshop putting together endless cogs and bits of red wire.

Morten was extremely generous in allowing us the freedom to put forward our ideas and carry them out. Sometimes he took a bit of persuading and looked at me slightly askance when I suggested painting the huts a particularly unappealing shade of brown, but he still let me do it. We were consistently supported by producers Nora Grossman, Ido Ostrowsky and Teddy Schwarzman, who are all wonderfully entertaining company and, I am happy to say, have become friends—not, I might say, something that happens on every film. **ADG**

Maria Djurkovic,
Production Designer
Nick Dent, Supervising Art Director
Rebecca Milton,
Marco Anton Restivo,
Art Directors
Huw Arthur, Standby Art Director
Lauren Briggs-Miller,
Assistant Art Director
Miraphora Mina, Eduardo Lima,
Charis Theobald, Graphic Designers
Tatiana Macdonald, Set Decorator



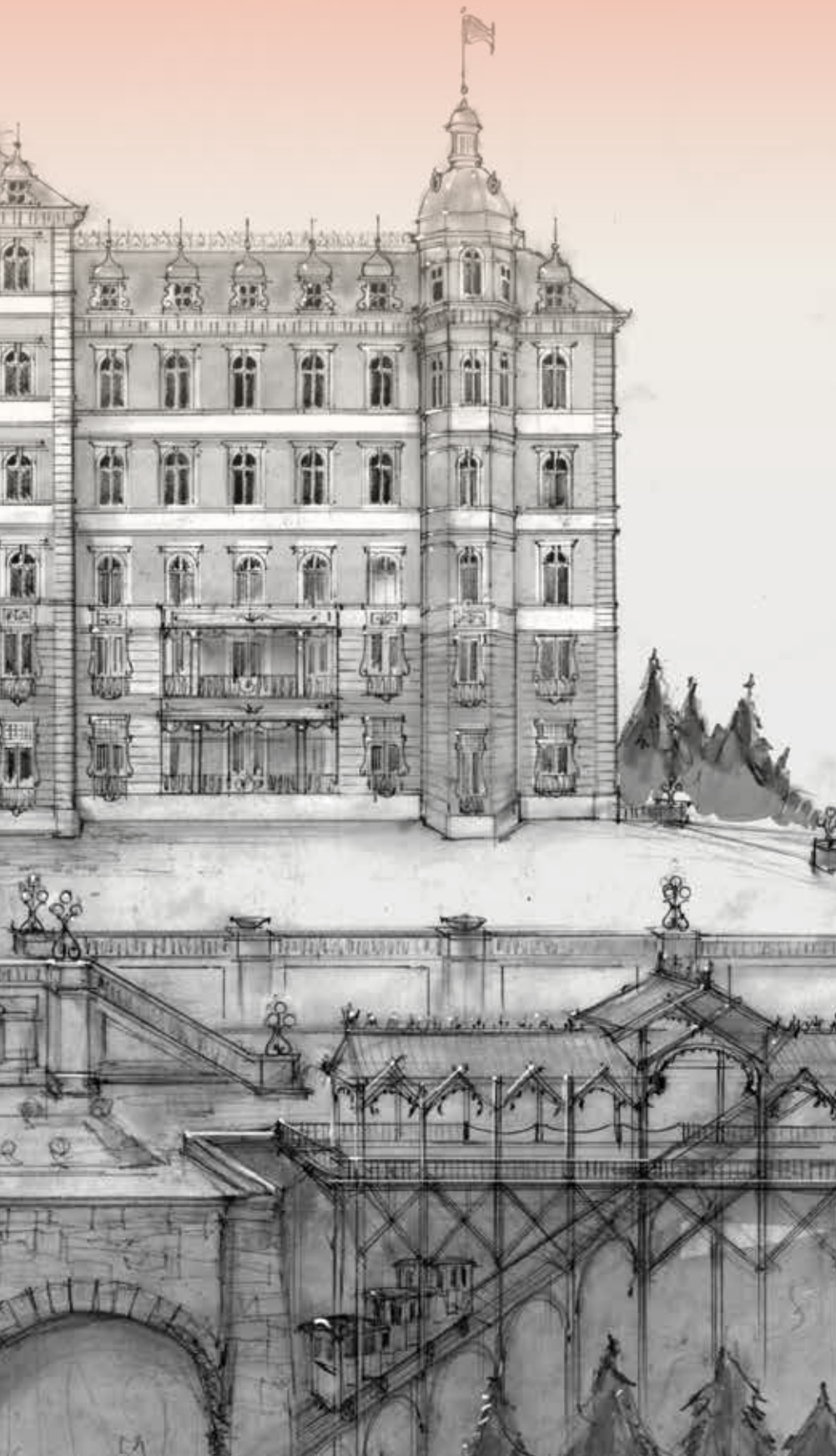


THE GRAND BUDAPEST HOTEL

by Adam Stockhausen,
Production Designer

I first read Wes Anderson's *Grand Budapest Hotel* on a 100-degree day in New Orleans during the summer of 2012. I ended up going straight from the hottest summer I can remember to the coldest winter, in Görlitz, Germany. That's where Wes had seen, on an early scout, the department store that would be turned into the title hotel. Cold and snow aside, Görlitz was the perfect spot. Not only was the warenhaus (department store) the perfect shell to adapt as a set but the whole city became a sort of backlot.

Left: A pencil sketch by Illustrator Carl Sprague of the façade of the Grand Budapest Hotel in the 1930s, drawn to help construction of the miniature. Foreground is the funicular railway, which physically operated in the miniature, from the fictional town of Nebelsbad below.





Unit photography by Martin Scali – Photographs and frame grabs © Fox Searchlight Pictures.

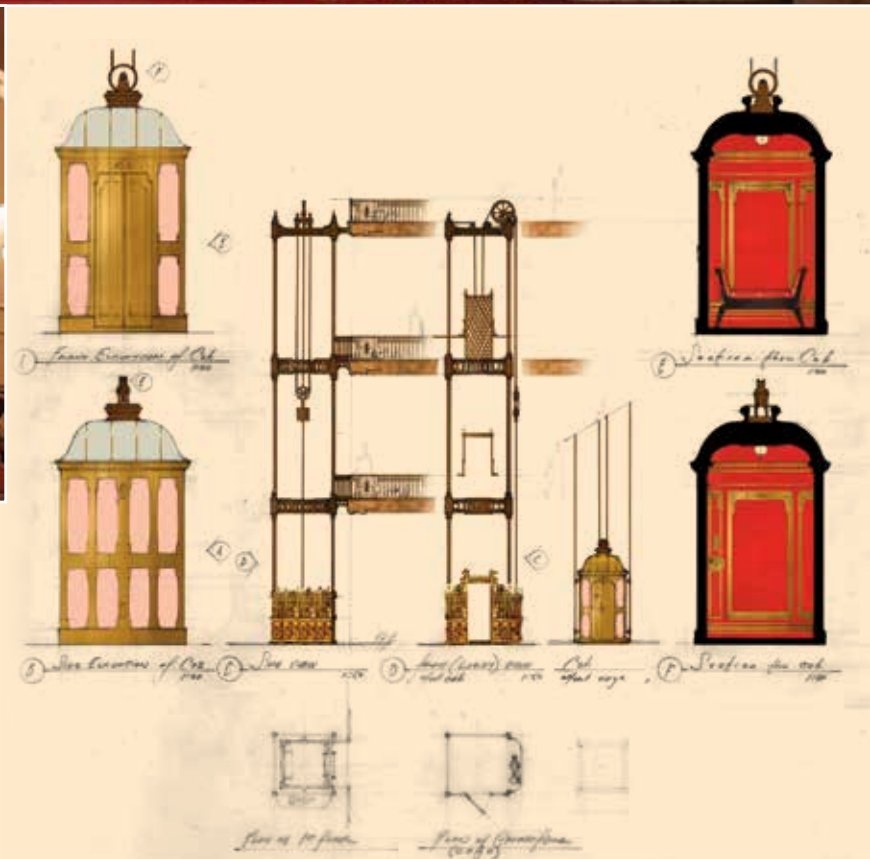
Top: A pencil sketch by Supervising Art Director Gerald Sullivan of the 1930s lobby with Zig-Zag banners. The Photoshop® color work was added by Concept Artist Ulrich Zeidler. Center: Two frame captures showing the main lobby, the first with Lobby Boy Zero Moustafa (Tony Revolori) delivering newspapers and the second featuring the reception desk. Right: A digital detail illustration of the reception desk drawn by Ulrich Zeidler. Opposite page, top: A view of the 1930s lobby taken from the fifth floor looking down. This kind of height was only possible because the set was built inside a long-closed 1912 department store. Center: A production photograph of the lobby bar. Far right: Gerald Sullivan's pencil drawings of the operating elevator constructed in the lobby set. Again, the color was added in Photoshop by Mr. Zeidler.





Almost the entire film was shot there, using its streets for the Lutz and Nebelsbad locations, and building sets in the defunct local stadthalle (performing arts center).

The department store itself is a bit of an art nouveau marvel, originally built as a Karstadt store in 1912. It has an enormous five-story atrium capped with a beautiful stained-glass roof, which you can see in the shootout sequence of the film. I kept the atrium stairs, railing and ceiling as is and then built the hotel around them, adding the elevator, concierge desk, bar, coat check, barber, reception, palm court, spring fountain,

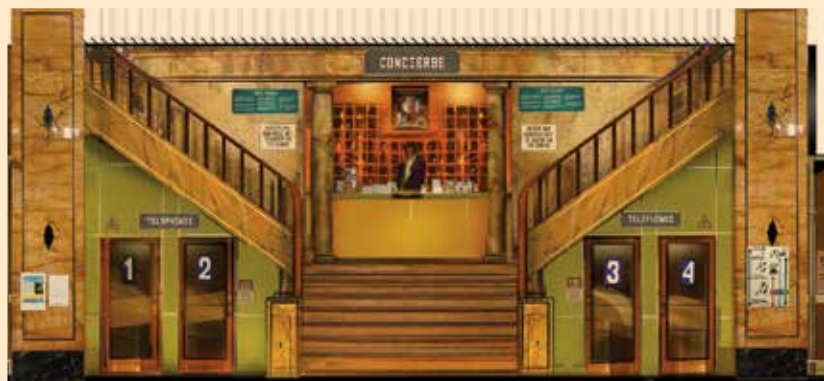




Above: A computer sketch of the 1960s Communist-era remodel of the hotel lobby drawn by Ulrich Zeidler. This set was built within the 1930s-era lobby, and stripped out over a weekend to allow filming to continue in the outer set the following Monday. Below: A section through the 1960s lobby, drawn by Assistant Art Director Tarnia Nicol, and colored by Mr. Zeidler.

corridors and suites. Nested inside of all of that period splendor, a 1960s remodel of the hotel was built as well, a rather brutal renovation supposedly done during socialist times, using wood paneling, orange and green plastic panels, and a gigantic fluorescent egg crate ceiling which obliterated the beautiful atrium. The 1960s version was shot first and then peeled away over a weekend, revealing the 1930s hotel underneath. The whole process was very exciting and more than a little terrifying. I had seen all the parts of the 1930s lobby individually, but I hadn't actually seen it all together until the last minute before shooting.

This impressive turnaround operation took a lot of planning by Supervising Art Director Gerald Sullivan and Lead Art Director Stephan Gessler. All of the construction was prepared in shops at Babelsberg Studio near Berlin and then sent out daily to Görlitz for finishing and installation. The Art Department at Studio Babelsberg was led by construction manager Marco Pressler. The drawing and design work started off at Babelsberg but quickly moved out to the old Karstadt offices above the department store.



YALTA PHONE BOOTHS

CONCIERGE

YALTA PHONE BOOTHS



VESTIBULE

COAT CHECK



Although the production ended up in Görlitz, that occurred only after scouting all over Saxony in eastern Germany as well as the Czech Republic. This was as much to soak up details and idiosyncrasies of the region, as it was to look for locations. Along the way we saw loads of details and pieces of furniture that were perfect for different scenes through the film. Set decorator Anna Pinnock and her assistant Fergus Clegg pulled dressing from all over Europe. She borrowed huge blue bathtubs from the Gellért Baths in Budapest and the little rolling mud buckets we had seen in Karlovy Vary. The hotel itself was assembled from all the different details we liked best, both those we saw scouting and those found in reference materials. Elements were adapted from the Grandhotel Pupp and Bristol in Karlovy Vary as well as from archival photographs of the Savoy in London, and even doors from the hotel in Ingmar Bergman's *The Silence*.

Two more key collaborators in the Art Department were Graphic Designer Annie Atkins and property master Robin Miller. In documents, paperwork and a thousand

Above, clockwise from top left: The 1960s reception desk ended up square to the lobby, rather than diagonal as envisioned on the opposite page. An aged Mr. Moustafa (F. Murray Abraham) waits for his dinner guest in the set built within the 1930s version of the lobby. In this version, the 1930s soaring curves and arches have been replaced by a rigid rectilinear aesthetic. The 1960s hotel dining room, in which Mr. Moustafa tells his story, was built in a performance space inside the Stadthalle, the old city hall on Reichenberger Straße near the city park. Built in 1910, the Stadthalle had been closed for several years and was dramatically transformed with a huge alpine mural painted by Scenic Artist Michael Lenz in the style of 19th century landscape artist Caspar David Friedrich. The plush cloak room and solicitous staff of the older hotel have been replaced with period Cold War vending machines, some built and some located by set decorator Anna Pinnock.





Top: A pencil sketch by Carl Sprague of the trophy room at Schloss Lutz for the reading of Madame Desgoffe's will. The scene was shot in a space at the Stadthalle, in which Deputy Vilmos Kovacs (Jeff Goldblum) reads the much-disputed will to the remaining family members. The painting of the wild boar behind the table was also done by Scenic Artist Michael Lenz. Above: Deputy Kovacs in his office, another dressed location, with Madame D's will spread out before him on his desk. The will, like many of the graphic props, was created by lead Graphic Artist Annie Atkins.

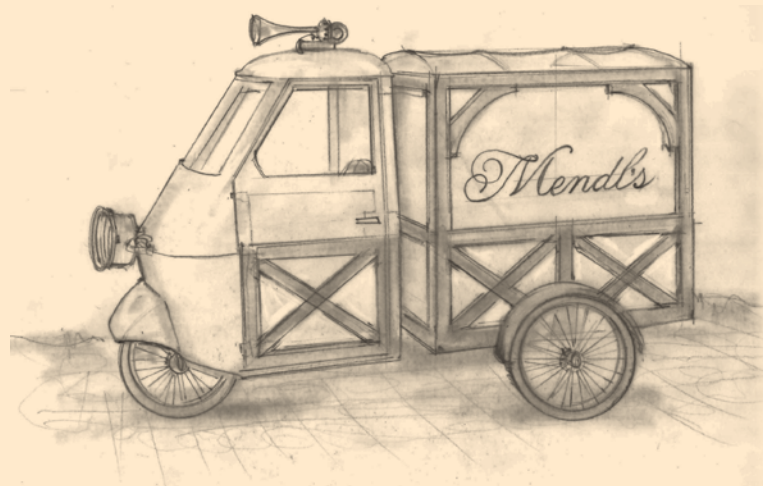
other graphic pieces, they created the whole world of the Republic of Zubrowka. Everything was made from scratch right down to the Klubeks (Zubrowkan currency). While making Madame D's will and the torn-up telegram, Annie also designed every last one of the carpets used in the hotel, which were manufactured from her drawings. Robin also had the daunting job of engineering the magically opening Mendl's boxes.

Miniatures and scenic background paintings were a vital part of the film's look. In *Moonrise Kingdom*, I had used miniatures for a couple of sequences, but here they came to the front and are used throughout the film. Pulling them together was a collaboration between the Art Department and producer Jeremy Dawson. I knew from the beginning they would be central, but exactly how they would be used grew and developed throughout the project. For instance, the ski/sled/bobsled sequence would be some version of miniatures and backdrops (we weren't planning an alpine shooting unit). Using models could make the geography conform to the shot rather than the other way around. This occurred over and over but most clearly in the introduction of the hotel. It sits on a hill above the town of Nebelsbad and is reachable by a funicular train. The miniatures made this relationship possible in a style in keeping with the handmade feeling of the rest of the film.



The miniatures unit worked in parallel with the full-scale construction department and the two were located just a few buildings apart at Babelsberg. Model making is a bit of a lost art but the extraordinary team in Berlin, led by Frank Schlegel and Simon Weisse had deep experience building models. Muralist Michael Lenz painted a wide range of scenic elements, everything from the mural in the dining room to the boar at the will reading. **ADG**

Above, clockwise from top left: The Grand Budapest Hotel's thermal "Arabian baths," where the young writer (Jude Law) first meets the older Zero Moustafa, was a set dressed on location at an old bathhouse in Görlitz. The tubs were imported by Ms. Pinnock from the Gellért Baths in Budapest. Zero bearing baked goods at the visitor's desk at Checkpoint 19 Internment Camp, where M Gustave (Ralph Fiennes) is incarcerated after being accused of the murder of Madame D (an unrecognizable Tilda Swinton). It is a dressed set at Schloss Osterstein, in Zwickau; the guards' bunkroom at Checkpoint 19 was built there as well. M Gustave's prison cell at Checkpoint 19 was a completely constructed set, also built at the location. Bottom left: Another pencil sketch by Carl Sprague, this time of Mendl's delivery van. Right: Mendl's Bakery, a really magnificent 19th century cheese shop in Dresden, is covered with unique tiles depicting scenes related to the dairy industry.

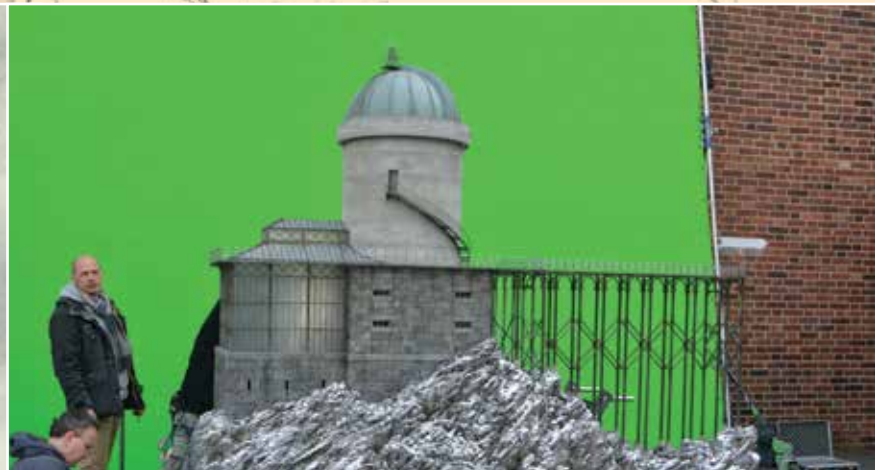
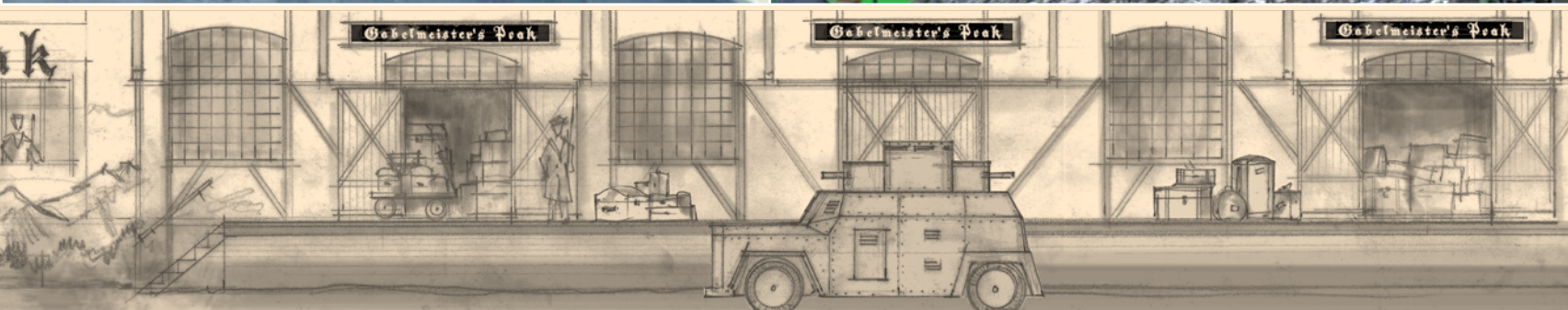






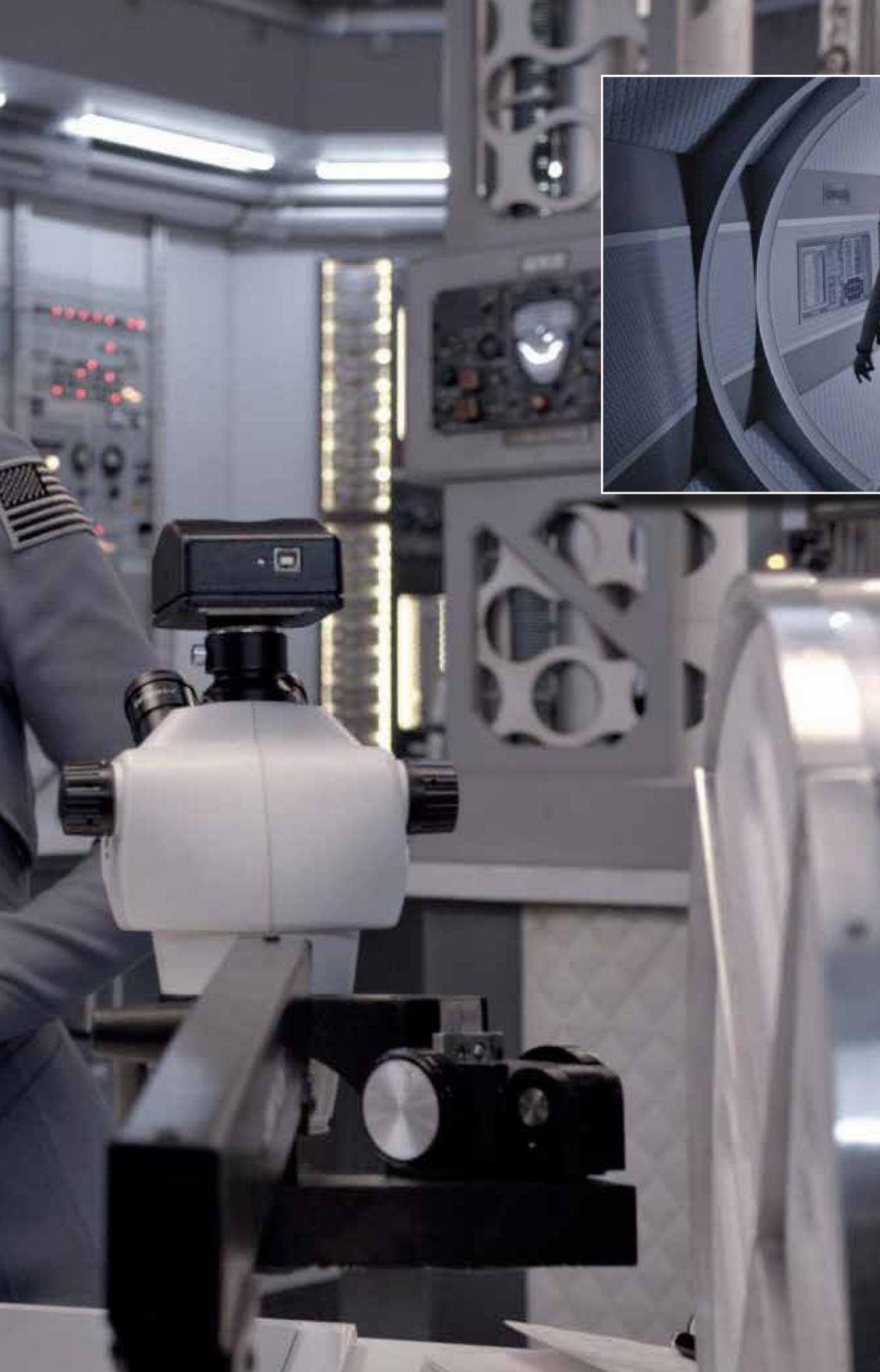
Adam Stockhausen, **Production Designer**
 Gerald Sullivan, **Supervising Art Director**
 Stephan Gessler, **Lead Art Director**
 Steve Summersgill, Nathan Parker, **Art Directors**
 Tarnia Nicol, **Assistant Art Director**
 Annie Atkins, **Lead Graphic Designer**
 Marc Boden-Buga, Liliana Lambriev, **Graphic Artists**
 Boris Kiselicki, Ulrich Zeidler, **Concept Artists**
 Carl Sprague, **Concept Illustrator**
 Daniel Chour, Juman Malouf, Stefan Speth, **Illustrators**
 Josef Brandl, **Set Designer**
 Andreas Vieweg, **Draftsman**
 Frank Born, Mieke Casal, Roland Grasse, Gonçalo Jordão, Michael Lenz, Rich Pellegrino, Michael Taylor, **Scenic Artists & Muralists**
 Jay Clarke, **Lead Storyboard Artist**
 Christian De Vita, Douglas Ingram, Jess Jackson, **Storyboard Artists**
 Anna Pinnock, **Set Decorator**

Opposite page, top: A frame from the finished film shows the miniature of the 1930s hotel façade. Below left: The hotel miniature being shot against a green screen, which was later replaced with a very painterly forest backdrop. Right: A Photoshop sketch of the 1960s version of the Grand Budapest, drawn by Production Designer Adam Stockhausen. Bottom: A pencil sketch by Carl Sprague of the Gabelmeister's Peak train station, dressed and modified on location. This set was seen from a single angle as one dolly shot, so the sketch was shown with a cutout of the frame sliding along. This page, top: A pencil sketch by Mr. Sprague of the high mountain observatory, which was also built as a miniature. Bottom left: A frame capture from the film showing the high mountain observatory miniature. Below: A frame capture from the film and a photograph showing the observatory miniature being shot against a green screen.





A BELIEVABLE



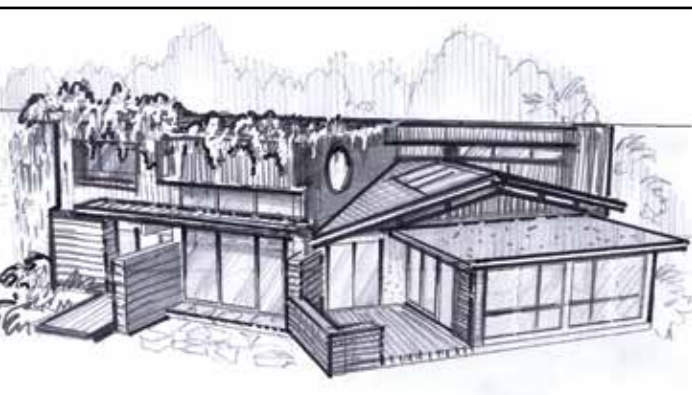
Creating the
look of
Steven
Spielberg's
EXTANT

by the EXTANT
Art Department team

FUTURE

© CBS

Previous pages: The interior of the Seraphim Space Station Lab One is a constructed set on Stage 5 at Culver Studios in Culver City, CA, built as a completely enclosed environment so that all scenes are lit using LED practical fixtures installed by the set decorating team.



This page, top: A 3D spotting plan model of the Woods' house used to study sight lines for the J.C. Backings backdrop. The house, yard and garage were all integrated into a single 12,000-sq-ft, 360-degree unit set on Stage 3 at Culver Studios. Design development and 3D model were done by Art Director David Meyer based on Set Design by Scott Herbertson. Above: A preliminary concept sketch and roof study of the set drawn by Cabot McMullen. The set was built as a fully enclosed double-sided structure like a real house, requiring extensive study of overhead beams and roofing systems. Opposite page, clockwise from top left: Another view of the 3D model by Mr. Meyer and Mr. Herbertson. The fireplace unit in the living room of the open plan ecohouse, built with 35' long beam spans, is mobile for camera access. Ethan's bedroom was designed to be a learning environment for him to absorb knowledge. The kitchen has live media displays on the refrigerator façade, and lighting fixtures and artworks commissioned and built for the set. A Verdisign operating system display was added to the bathroom mirror in post production.

CABOT McMULLEN, Production Designer

My first impression of the script was...how ingenious, what a well-crafted and suspenseful story. The characters, the sense of place and vision of the future were powerful, a fantastic opportunity for any designer, full of wonder and invention. My second impression was...OMG! This might be impossible, a period sci-fi series, set forty years in the future (2054) with space travel, zero-g, biomechanical hybrid robotics, highly advanced medical sciences, immersive interactive media, self-driving vehicles and a multi-planet corporation run by an immortal man who manipulates life on Earth and in space via an operating system called Verdisign...and all this on a network television schedule and budget.

Allen Coulter signed on to direct, and I soon heard he thought my presentation was closest to his vision for the show, what he called "a believable future." When he offered me the job, I was ecstatic, and more than a few colleagues sent best wishes like "Congrats. The good news is, you got the job; the bad news is, you got the job."

I staffed the Art Department with a mix of wise old pros and green but gifted rookies to provide a combination of sage precision and relentless stamina. In addition to intensive scouting for the many futuristic exterior and interior locations around Los Angeles, the department would design and build 45,000 square feet of complex double height, stunt-centric scenery on three soundstages. Inventing and detailing the many space station environments and futuristic scientific technology devices emerged as a primary challenge. Allen Coulter wanted to use futuristic scientific and technology devices to showcase how people did everyday repetitive things, like brushing their teeth or taking out the trash. The evolved way the characters did mundane tasks would make it clear we were in the future without hitting the audience over the head with it stylistically.

The focus fell on the character of four main sets: the Woods home, the Seraphim Space Station, the Yasumoto Corporation headquarters and the ISEA headquarters.



In two consecutive ten-hour brainstorming sessions in New York, Allen and I penciled out on paper the visual DNA of the show, with just a week's head start on construction. Prior to a network presentation, we had a design review with Mr. Spielberg. Allen and I walked him through the look, tone and science of the world we proposed for the show and, to our relief, he was pleased with the work and eager to brainstorm details with us. He contributed many inventive ideas, particularly for the Seraphim Space Station technology, suggesting multiple options to provide credible transitions between zero-g and gravity, making a pivotal scene between Molly and Marcus possible in the pilot. Meetings with Mr. Spielberg were always inspiring to say the least.

Allen and I developed a production design mission statement and signature visual themes for each character: "The visuals of *Extant* are intended to purposefully support the core theme of the story: "What it is to be human." Not a stylized science fiction take on the future, but rather a portrait of everyday human life as it has adapted to global environmental changes, climate shifts, dwindling natural resources and the continued acceleration of information technology, etc.

With the advent of the Verdisign operating system, everything in the human world is now organized into prescribed space, pathways and containers. This is expressed visually with a repetitiveness of form.

The Woods Home is designed as a contemporary post-and-beam-style ecohouse, an architecturally significant but environmentally low-impact home designed and built using materials and technology to reduce its carbon footprint and lower its energy needs. "Molly seeks to maintain an earthbound relationship to what it means to be human."

The Seraphim Space Station design motifs are based on real science and the engineering found on the ISS (International Space Station) and NASA's upcoming Nautilus-X and Dreamchaser projects. "Where scientists seek greater knowledge of what it is to be human in the universe."

The Yasumoto Corporation headquarters reflect an urban Zen aesthetic inspired by the beautiful minimalist work of Japanese architect Tadao Ando. Artificially induced nature is integrated into the interiors: breeze, sunlight, rain. Everything is controlled, timeless, hypnotic, with diaphanous materials. Yasumoto's corporate logo is inspired by a symbol of eternity, the headstone of Japanese film director Yasujiro Ozu. The corporation's private gallery has a priceless collection of extinct artifacts; the dinosaur skull in the glass case is a nod to Steven Spielberg. "Mr. Yasumoto is challenged by the universal human fear of death; he seeks eternal life through a godlike approach to science."





Top: A concept sketch by Illustrator Fabian Lacey of the Yasumoto Corporation operating theater set on Stage 5 at Culver Studios. It is drawn over a Photoshop® design by Mr. McMullen. Inset is a photograph of the set.

ISEA (International Space and Exploration Agency) has design motifs intended to communicate a bureaucratic repetition of form. *"The ISEA and Sparks use science to promote their own bureaucratic version of what it is to be human."*

With the designs, visual tone and character signatures now established and approved by the studio and network, executing the tremendous scope of work before us became an epic challenge indeed. But, as is often the case with rare creative opportunities like this, we were game...like moths to a flame.

DAVID MEYER, Art Director

It was a steep curve to get up to speed at a difficult time for the year (December), ten weeks before the first day of shooting. After reading the pilot script, I knew it would be worth the effort, a truly exciting project to join so early in the process.

Visualization – The Extant Art Department team was up for the challenge of producing drawings, renderings and illustrations for both construction and presentations at an insanely fast pace. A lot of Previsualization was

required to communicate design intent and scope of work to all departments, and the tight time table and approaching holidays meant there were only ten days to get ready for a design presentation to Mr. Spielberg, Amblin and CBS, and to secure concept and budget approvals. The Art Department team's diverse skill set enabled the creation of high-end visuals and materials combining hand drawing, 2D and 3D drafting and Photoshop®. The efforts paid off as we got the approvals needed to move into execution.

Mechanics and Engineering – The scope of work to be achieved was vast. I'm still not entirely sure how it all got done. Cabot sketched out an open plan for the **Wood's family home** with a glazed façade to bring natural exteriors into the home. Pre-engineered laminated wooden beams were the solution to the long unsupported spans. I laid out the structure in 3D to support a peaked ceiling over the kitchen with exposed wooden rafters and a skylight that cut through the ridge beam. The open tread staircase surrounding a cluster of bookshelves was another complex structural/design feature to solve. Working closely with the construction department, hidden steel posts were integrated into the stairway and a corner was hung from the stage's permanent scaffolding. Due to the tall windows in the design, the backyard required a custom backdrop (from J.C. Backings) to match the location in Pasadena and to maximize sight-lines from inside the set looking out.

Yasumoto's large office window was also a major issue on many levels. A 24-ft-tall floor-to-ceiling optical glass block effect was desired to diffuse views of the exterior world while maintaining clarity of color and light transmission. Using real glass block was not



possible because of time and weight, as well as the requirement that the shooting crew be able to fly the glazed wall as needed. The solution was a combination of vinyl skins on both sides of polycarbonate panels set into a steel frame. Steve Fidler devised a three-part vertical traveler rail for these panels to hoist them safely up and out of the way.

The Seraphim Space Station was the last set design to get final approvals. Many concept meetings and discussions about future survival technology, interfaces, gravity vs. zero-g, etc., delayed the start. Creating a believable prototype of futuristic space exploration in four weeks meant integrating as many factory-ready components as possible. Set decorator Andrea Fenton and her team were essential in sourcing, creating and assembling the technology interfaces and lighting. One of my favorites was repurposing modular wine racks to create systems risers. The station was eventually split into two sets, a lab and the central hub/air lock. The lab incorporated a twenty-foot ladder with a green screen above it that would be extended by the visual effects team to link with the hub set. The hub was designed for zero-g stunt work so all overhead ceiling and structural elements were engineered to pop out, allowing travel clearance for the wire rigs needed to fly the actors.

Deployment – The result is something to be proud of. Very innovative concepts and ideas were executed under an intense time frame and limited budget. Quality was maintained and deadlines met. In less than sixty days, three soundstages were completely full of scenery and the pilot episode “Re-Entry” took off.

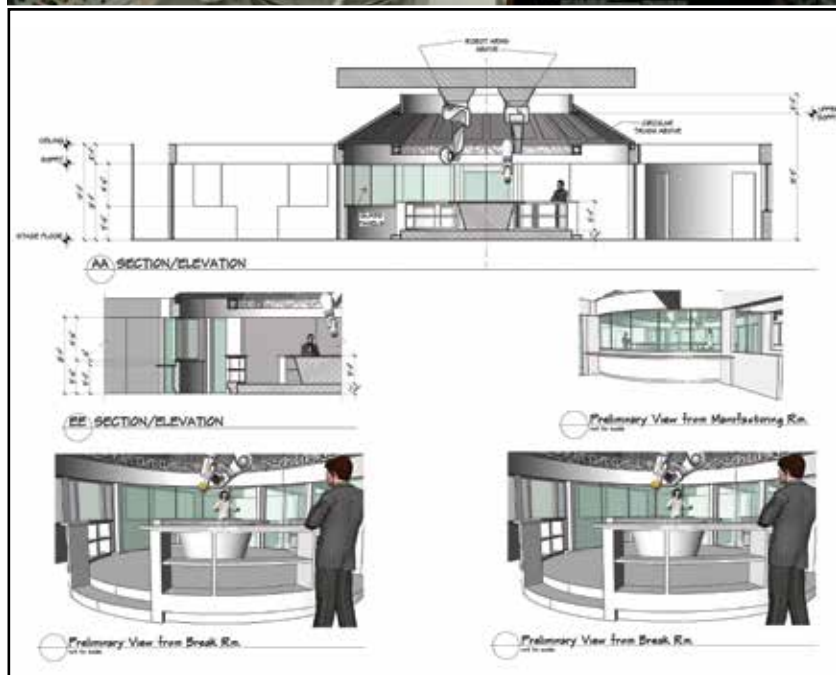
DAVID MULLEN, Director of Photography

Discussions between Allen Coulter, Cabot McMullen and myself regarding the lighting design revolved around three major sets.

With **the Woods home**, the issue of reproducing daylight believably on an interior soundstage set was compounded by the fact that the Woods home was designed to be open to the surrounding landscape, with skylights and large windows that looked out at a backyard area that took up almost a third of the stage footprint. As is typical for series work, the house and yard had to be rigged for both a day and night look.

The guiding aesthetic was a warm and inviting mood, a visually positive family environment, though occasionally mysterious and scary sequences required a more expressionist approach.

The financial and logistical challenge here was to create a soft ambient skylight effect over the entire backyard area and backing that would also spill into the house. In the past, this was usually



Above, clockwise from top left: The interior of Yasumoto's subterranean laboratory on Stage 5, an episodic reconfiguration and redress of Yasumoto's office set. The office set and window itself was inspired by the work of Tadao Ando; the backdrop is by J.C. Backings. The interior of the Humanichs Corporation robotics lab, also on Stage 5, has an overhead ceiling that lights the set and a dolly-friendly floor surface. Scott Herbertson drew the 3D model of the robotics lab from a 3D development model by Mr. McMullen.

done by hanging large numbers of 6K tungsten spacelights. These lights use a lot of power and put out a lot of heat, but the additional creative problem is that skylight is rather cool in color compared to warmer direct sunlight, and I wanted that natural color temperature mix. I also wanted the ability to shift the color of the skylight toward a deeper blue for twilight, and then finally have some very weak dim blue light for moonlight scenes. I ended up using about 75 KinoFlo Image80 fixtures on the ceiling of the stage. The Image80 holds eight fluorescent tubes and I put four tungsten and four daylight tubes in each fixture, giving a half-blue color at full output. When I needed a dimmer, bluer ambience, I turned off all of the tungsten tubes in the fixture and a few of the daylight ones, shifting the color and lowering the output. Direct sunlight was created with 20K tungsten fresnels, sometimes with warming gel for a late-afternoon effect.

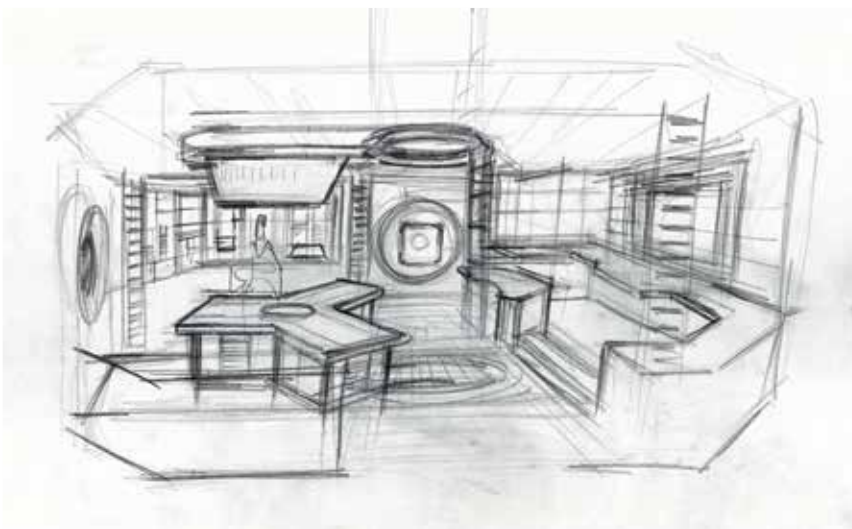
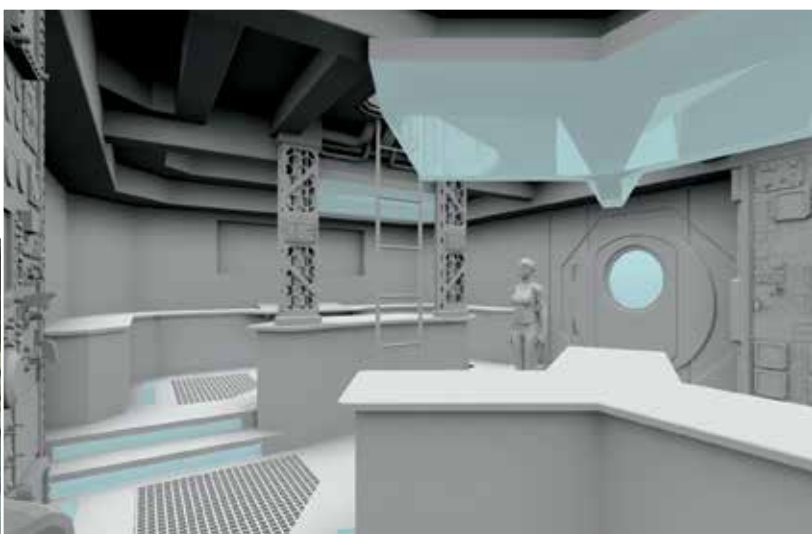
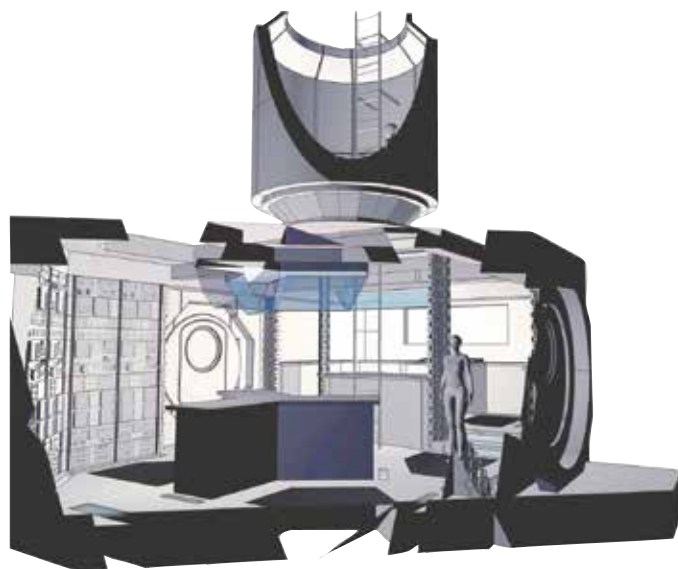
Since the story takes place forty years in the future, we all agreed that the house's interior practical lighting would probably be some variant of LEDs. The living room and kitchen designs had long custom-made LED light bars hanging along the walls, and over the kitchen island was a cloud-shaped soft light with internal LEDs in it.

The Seraphim Space Station sets used LED strips for lighting almost entirely, except for an occasional fluorescent tube used in some of the floor lighting panels. A mix of tungsten and daylight LEDs allowed some variation in mood and color when various fixtures were switched off, either a cold or warm effect. However, the majority of the space scenes lent themselves to the colder color, and some scenes were color-corrected in camera or in post production to be even bluer as the mood dictated. Since the space station sets were realistically small and constrained, it was necessary that wider shots be lit entirely with the visible practical lighting. A harsh slash of sunlight came through the porthole windows occasionally, but in space there is no soft skylight ambience. I was always amused when script pages arrived labeling scenes in space as DAY or NIGHT.

The Yasumoto Corporation sets were beautifully designed and inspired me to approach them photographically with the aesthetics of Japanese panel art or Japanese movies, emphasizing staggered flat planes of depth, using longer focal-length lenses rather than Western art's typical vanishing-point perspective. Technology was generally hidden or unobtrusive in



Above: A Photoshop illustration by Fabian Lacey of the original design concept for the interior of the Seraphim Space Station Terrarium Lab 1. Inset: The set on Stage 5, built as a completely enclosed environment with all scenes lighted with LED practical fixtures installed in the set by the set decorating team.



Yasumoto's living spaces, so day scenes were primarily lit through the large window that dominated the set. The walls were very high with no visible ceiling, so for deeper areas in the set away from the main window, I was able to suggest skylights letting in hard slashes of sunlight. The color of the light was biased toward a warm tone. While Yasumoto could be considered one of the bad guys of the story, and surrounding him with the highest technology and a cold look could have been justified, we all felt that he would design his surroundings for comfort and a painterly aesthetic, where nature was in evidence but under careful control. The warmth suggested his wealth and power, and I think it also showed the positive side of his character, the side that he expressed to the public. His secret underground laboratories, however, were often lit in much colder colors.

ANDREA FENTON, Set Decorator

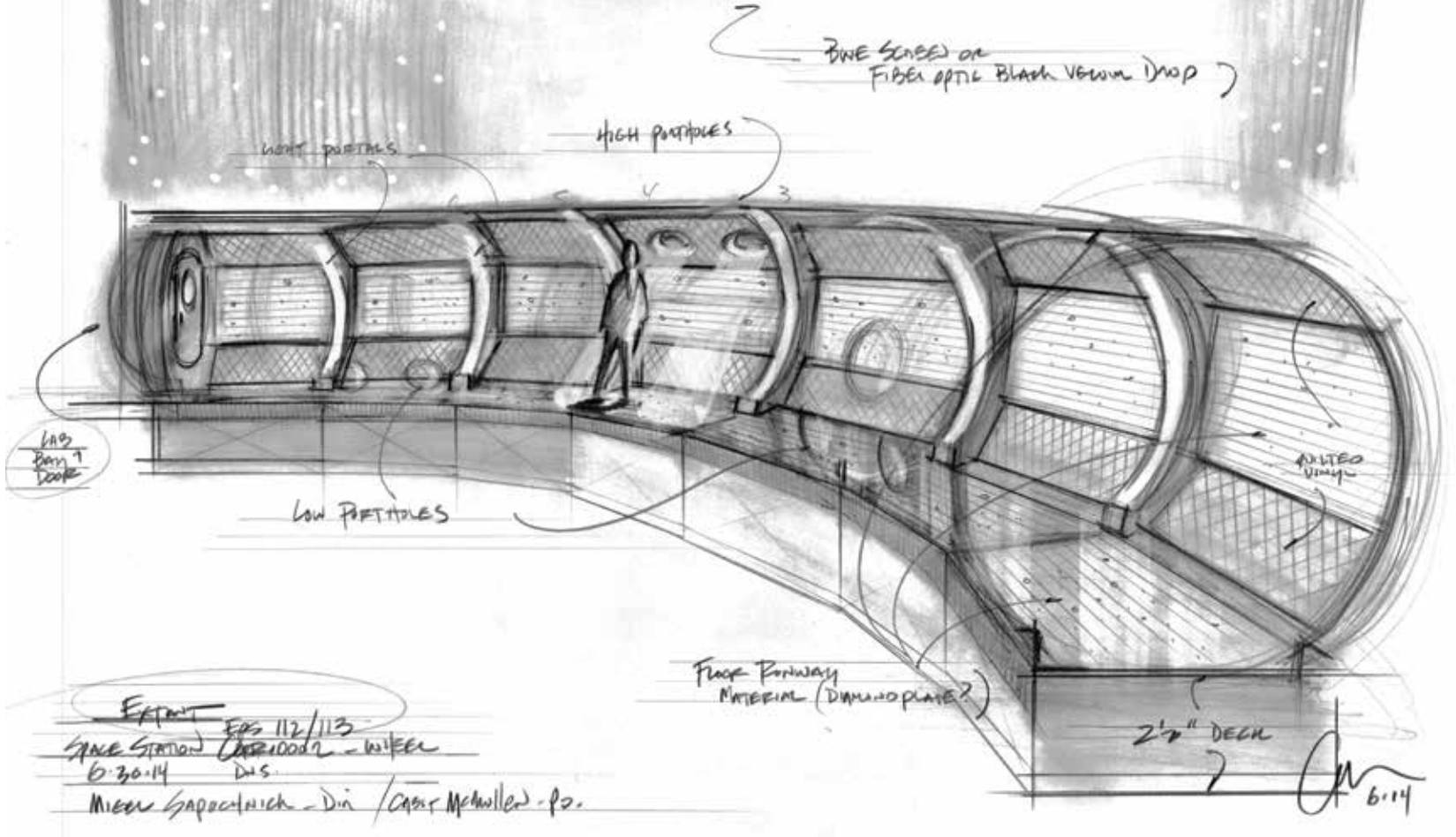
When one gets an opportunity to work on a Steven Spielberg-produced project, starring Halle Barry, and shooting in your hometown, you don't say no; but when you say yes, you better be prepared. For *Extant*, be

extra, extra prepared: twelve episodes were ordered to begin immediately following the pilot, with a 3,000-sq-ft primary residence, a billionaire's office suite, a robotics lab, aerospace offices and a complete space station, fifteen permanent sets, fully dressed in three weeks, for a story that takes place forty years in the future. I had started with a great crew and great buyers. Sue Chooljian and Nashon Patrushkin were my life preservers in what would be a sea of adrenalin.

The tone of the **residence for Molly Woods** (Halle Barry) grew from Allen Coulter's vision of a timeless, warm environment. Cues from the future would work beneath the familial and familiar, and were often realized in what was absent from the picture: no paper piles, newspapers or magazines, no bills ready to pay. There would be no telephones or exposed media equipment and no wires trailing about.

Conveying layers of life, while steering clear of looking too antiseptic, required a textural approach in the furnishings and materials, a study of light and shadow. The textiles of Issey Miyake helped inspire the custom

Above, clockwise from top left: Mr. McMullen's original thumbnail pencil sketch of the Seraphim terrarium. Steven Spielberg thought more science and less fiction in the visual details of the space station would be best, and this sketch was the first to go in that direction. Various stages of the 3D design development model of the terrarium, including cutaway views, by Set Designer Forest Fischer.



pleated shades and curtains in the bedrooms and living room. Similar inspiration was also seen in the living room's earth-tone furnishings bathed in warm lighting, and offset by the stone and glass of Cabot's architectural design.

I reached out to New Zealand-based furnishings designer David Trubridge, whose collection I had seen in Los Angeles. He was a big fan of Ms. Berry, and happily provided exquisite lighting fixtures and furnishings. His work helped give the residence added dimension and timelessness. A large sculptural light fixture that hung above the kitchen island has a free-form shape and topographic depth that seems both cloud and highland plateau at once. Nancy Sutor's beautiful digital photographs of foliage patterns in shadow and silhouette coupled well with Christopher Becker's haunting and mesmerizing seascapes.

Becker's *Moon Over Atlantic* series provided a dreamy comment on Molly's time away from Earth.

Molly's son Ethan's bedroom had additional, kid-friendly pops of color not seen in the rest of the home. Allen requested that Ethan's room be filled with learning opportunities and be more organized than that of a typical ten year old. A tree-shaped bookcase, linen curtains with embroidered bird feathers and window shades made from large world maps surround Ethan with nature-infused elements. A playful and beautiful space mural created by the Art Department towered over his bed. An oversized, decorative felt tree and chalkboard hung on the wall. The bedspread pattern: dinosaurs, of course.

John (Goran Visnjic), Molly's husband, has a robotics workshop in the Woods' converted garage; it was one

Above: A concept design sketch by Mr. McMullen of the Seraphim Space Station corridor on Stage 5 at Culver Studios, where Molly returns to space to battle the alien spores. Right: A photograph of the set from the finale episode when Molly seeks to confront the alien life force that has stowed away on the ship.



of the more fun and creative sets, consciously dressed to exist in both the present and future as John's endeavor to perfect a learning android, Ethan, had spanned decades. Piled high with analog and digital electronics, it brimmed with the familiar gadgets of a skilled electronics tinkerer, but also with unfamiliar new technology and disembodied latex limbs and torsos spilling out wires and circuits.

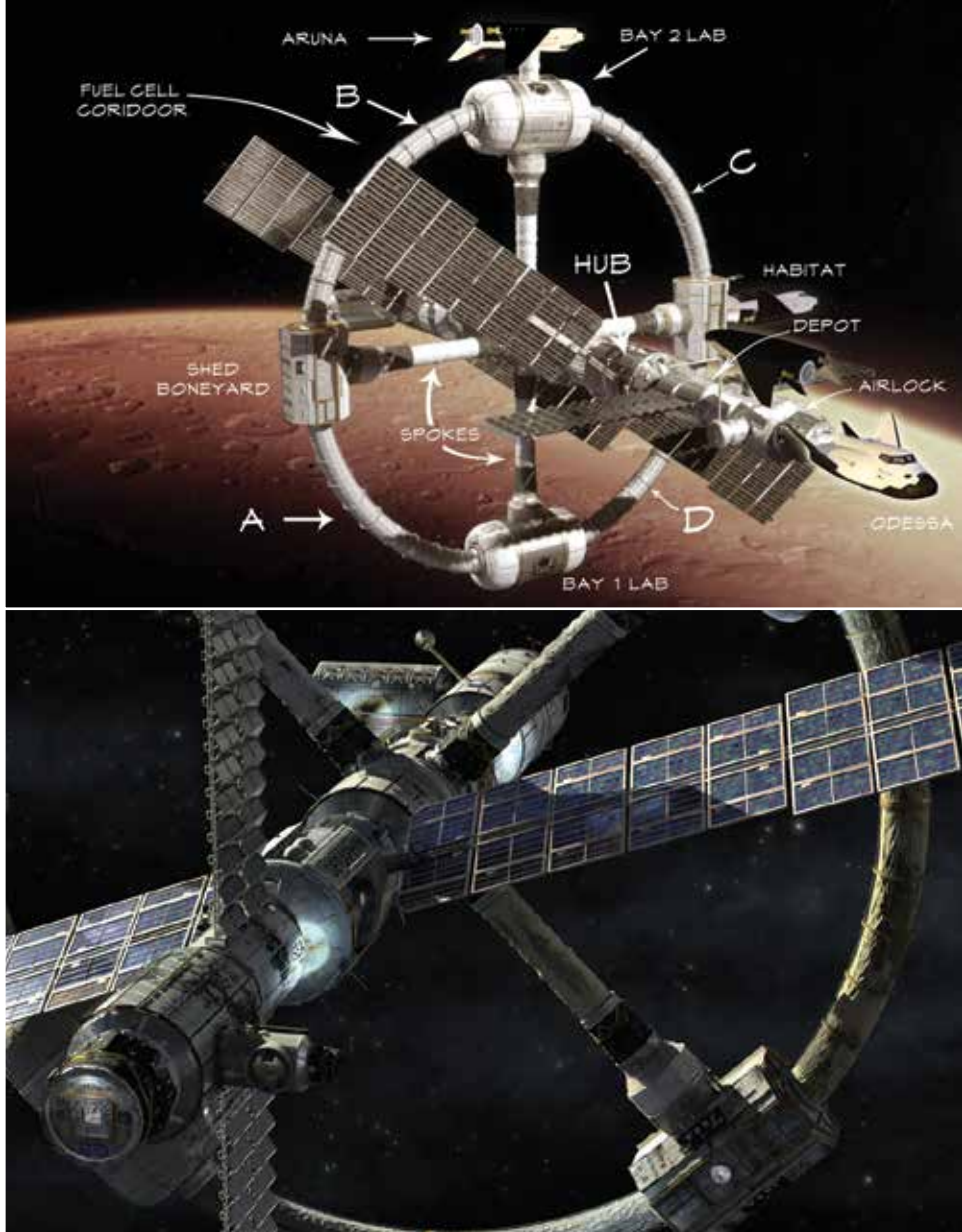
As the clock ticked quickly, actor Pierce Gagnon (Ethan) would not be available in time to make face and body parts for this set. An old colleague, Academy Award-winning special effects makeup artist Matt Mungle, cast molds of my two sons' faces, hands and feet to populate the set. Continuing the family affair, I enlisted my husband's help sketching DaVinci-like anatomical illustrations of Ethan, body parts and robotic schematics. Two days before shooting, Mr. Spielberg requested we add a robotic, half-human face prototype for John to be working on. Strapped for funds and time, Creature Effects in North Hollywood came through with an affordable device over a weekend and ready for prominent placement before the camera on Monday—Whew!

With the ambitions of *Extant*, its truncated schedule, financial constraints and science fiction setting, one could imagine attaching the word nightmare to the experience. The project, however, transcended expectations. The sheer beauty of Cabot's design, a collaborative and visionary director, germination under the Spielberg umbrella, and one of the hardest working crews I have seen, all made the project an adventure that pushed creativity, craft and beauty to the forefront. It was the kind of environment that raised everybody's game, and I am very honored and proud to have been a part of it, one of the most challenging and magical experiences of my career

STEVEN W. FIDLER, Construction Coordinator

Based on the date of principal photography, five weeks away, construction had to start three days before Christmas. The labor pool and many vendors had already planned vacations and were gearing down for the normal holiday hiatus period in Hollywood. General foreman Stephen Sturm took on the challenge of assembling the best crew possible (knowing that the finest talent in the entertainment industry still lies in Los Angeles). He had to find 70–90 crew members who could deliver high standards of quality, integrity and dedication. Christmas Day and New Year's Day would be their only two days off until the pilot phase of this project was completed in early February.

In addition to researching products and materials that might exist in 2054, many items were not domestically

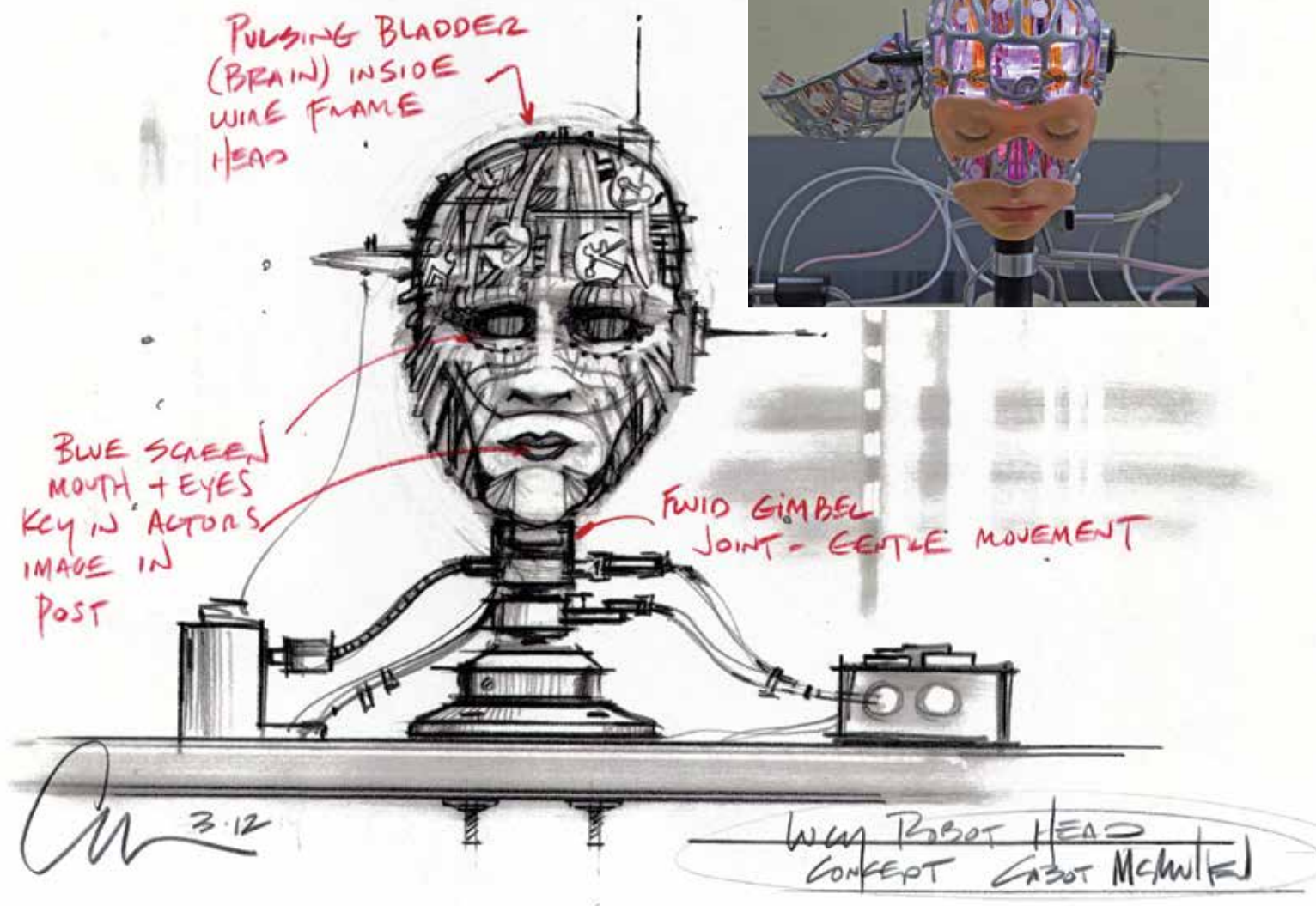


available, and yet we had to find enough inventory, purchase and receive those items (some products had to be procured from Canada, Germany and Japan) in a timeframe that allowed us to implement them.

A professional trust between Cabot McMullen, David Meyer and myself was essential for us to stay on target. Much of the fabrication was started based only on preliminary renderings provided by Cabot; there wasn't always time to wait for formal working drawings from the Set Designers. I needed that trust to go forward with general construction decisions while the Art Department was focused on details. This process worked.

The goal wasn't just to build a **house of the future for John and Molly Woods**. It needed to be the Future's house of the future. It had to be an innovative design, even in 2054, thinking forward to how people will interact with doors, windows and smart devices in forty years. The results indicated the use of touchscreens, eye control, and movement and gestures.

Top: A preliminary design development study showing how the Aruna shuttlecraft docks to the airlock of the Seraphim Space Station. Initial design development was done by Cabot McMullen with further refinements by David Meyer. This 3D model was created by Encore, Stephan Fleet, visual effects supervisor. Above: The finished space station built digitally by Encore, the visual effects supplier.



Above: A preliminary concept sketch by Cabot McMullen for Lucy, a robot head prototype. This sketch of a 2.0 Beta Prototype test unit shows the robot that will later become Ethan's sister and the next generation of Humanichs' robots. Inset: The finished Lucy head was built and operated by property master Scott Maginnis

Lead Scenic David Goldstein is one of the standout artists in our industry and is well known for his evolved techniques and, as always, he came through with a seamless contribution. The Woods' home didn't have an established exterior location confirmed at the time of construction, so I needed to pay special mind to the choice of live plants, along with an assortment of affordable silks. For this undertaking, greensman Tony Castagnola proved a valuable contributor.

The fabrication of the **Seraphim Space Station** needed to be user-friendly for any stunt rigging, fire, smoke or plumbing that might be needed at a later date. Calling on my experience from twenty years with episodic television, I pushed for the decision to make many of the walls on the **Yasumoto Corporation headquarters** rigged to fly. This set, like the others, had to be versatile; the chain hoist controlled walls seemed extensive at first, but worked flawlessly time and again. When completed, all the

recurring sets had the ability to be shot from any angle and distance at the push of a button.

I have never entered into any project with an attitude of just "gettin' the job done." I want to deliver scenery that is not only precise and intentional but maintains the production's budget guidelines. After thirteen episodes, the *Extant* sets were virtually unmodified. The cohesive effort put forth by all the departments paid off. Five weeks? Was five weeks enough time? For this group of professionals, it was.

SCOTT MAGINNIS, Property Master

One of the most interesting things about science fiction is creating the rules of a new world, then existing within them. A big challenge on *Extant* was to decide how people will live their lives, day to day, forty years from now.

Some things would change a lot: most people would read books on tablets, they would recycle more and



© CBS

have many more places to use their technology, the cloud theory having taken a huge leap forward. These items had to be designed and fabricated. One prop illustrating this point is the trash/recycling receptacle. In the pilot, Molly removes a metal-partitioned canister from a receptacle in the kitchen. Inside the canister is sorted and compressed recycling—glass, metal, plastic and paper. The Art Department created the drawer in the kitchen that the canister fit into and the set decorating department made the trash can receptacle in the alley that receives the recycling at the other end.

I could not afford to fabricate all of the futuristic props on an episodic budget, so a lot of repurposing took place. For example, small metallic jump drives were altered to create magnetic keys, tiny camera lenses were attached to mini-headlamps that the soldiers wore, contemporary tablets were built into metal frames.

Creating environments in outer space always makes for a challenging shoot. When the characters are in zero gravity, all of their props, tools, etc., have to be fastened to their bodies. I made small Velcro tool pouches that fastened to their spacesuits. Yes, we decided that Velcro would make the jump into the future.

The space station, and the shuttle to and from it, were first seen in much smaller scale, as props. The space station was a model that Ethan and his parents assemble and fly in the pilot. The shuttle seen in the opening shot turns out to be a toy the young boy is flying. Both of these props were created in 3D design programs in the Art Department, and the visual effects artists ended up using the files that were created for the props as starting points for the final full-sized effects. **ADG**



Cabot McMullen,
Production Designer

David Meyer,
Art Director

Rebecca McAusland,
Assistant Art Director

Fabian Lacey,
Illustrator

Adee Serrao,
Graphic Designer

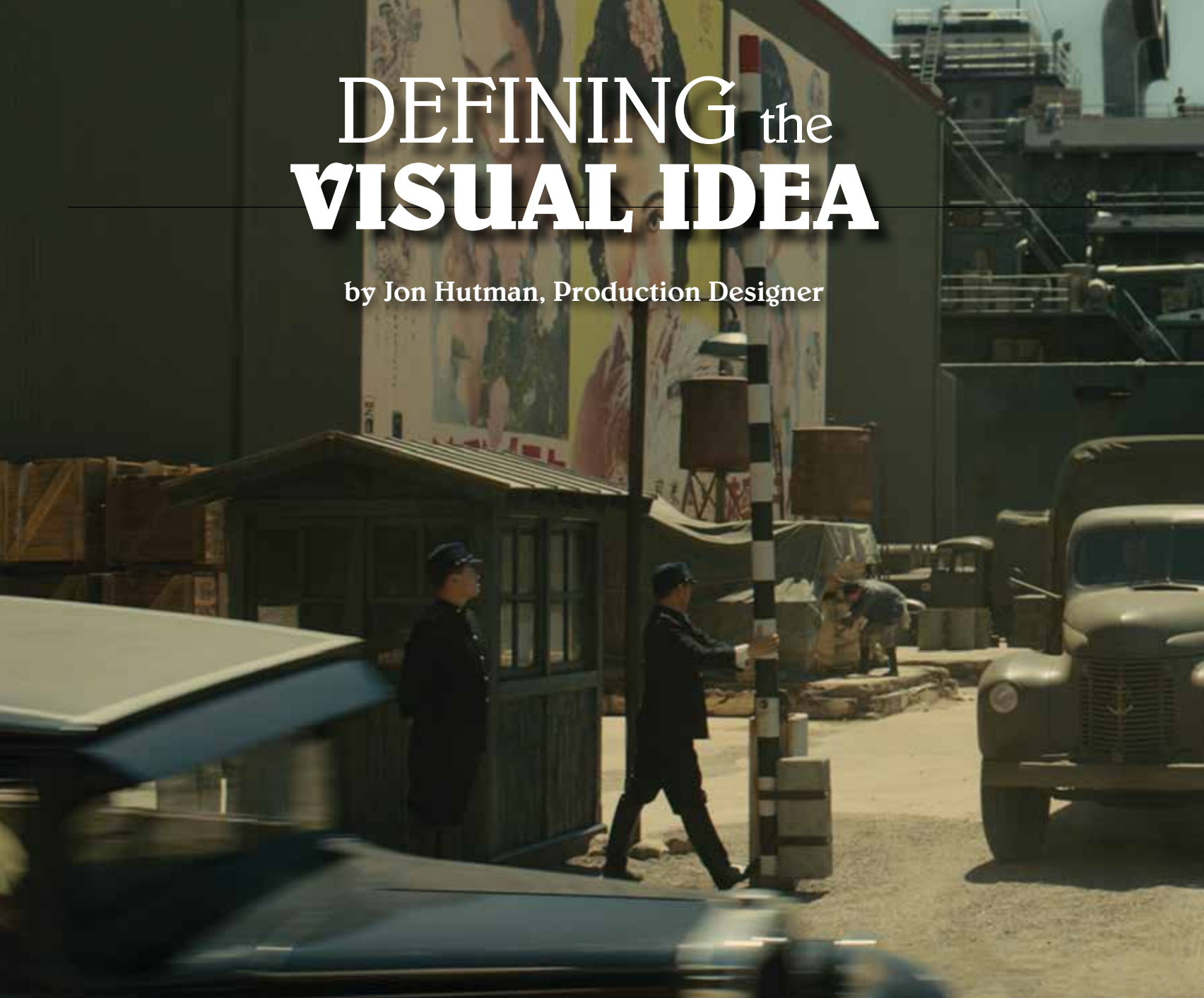
**Will Batts, Scott
Herbertson, Forest Fischer,**
Set Designers

Andrea Fenton,
Set Decorator

Top left: The Yasumoto interior set under construction on Culver Studios Stage 5, built by construction coordinator Steve Fidler, foreman Steve Sturm and scenic painter David 'Goldy' Goldstein. Top right: A Photoshop design study by Fabian Lacey of futuristic vehicles, here showing an ISEA-branded version of a product placement Mercedes SUV concept. Above: A residential trash receptacle of the future which plays in the alley of the Woods' home, was initially designed by Art Director David Meyer; this Photoshop illustration is by Mr. Lacey.

DEFINING the VISUAL IDEA

by Jon Hutman, Production Designer



Above: The Yokohama port scene was shot on Cockatoo Island in Sydney Harbor. The lower part of the ship and gangplanks are real, as are all of the foreground elements. The upper part of the ship was added digitally by the Australian visual effects company Fuel. Bottom left: Another angle of the Yokohama port scene. Bottom right: The cafeteria at Radio Tokyo was created in the abandoned headquarters of the water supply authority in downtown Sydney. This sequence is intended as a stark contrast to Omori POW camp, a potent temptation to the emaciated Louie Zamperini.





Production photographs by David James © Universal Pictures



Unbroken is the true story of Louis Zamperini, the son of Italian immigrants who transforms himself from an outcast juvenile delinquent to a long-distance Olympic runner, to an extraordinary war hero. As recounted in Laura Hillenbrand's book, Louie's story reminds us of the potential for heroism which exists in each of us, if we face life's challenges with courage, dignity and integrity.



My journey on this project came out of my collaboration with director Angelina Jolie on her first film, *In the Land of Blood and Honey*. That film, set during the recent war in Bosnia, tells a different tale about love, loyalty and survival against the backdrop of war. Perhaps that first film prepared us in some ways to take on the physical and emotional scope of Louie's story, and to give his journey a backdrop and context which would enrich the dramatic impact of the film.

Because *Unbroken* is based on a true story, it was important to begin the design process with historical research: actual photos from Louis and his family, archival reference from the Torrance Historical Society, great photos of military aircraft from a network of aircraft aficionados, and a wealth of photos taken after the liberation of the Japanese POW camps.



Top: The train depot in Werris Creek, New South Wales, was a good match for Torrance, California, in the 1940s. **Center:** Louie's brother Pete (Australian actor Alex Russell) sends him off to compete in the 1936 Olympic Games in Berlin. **Bottom:** The Zamperini family gathers for a photo on the front porch of their home in Torrance just before Louie ships off to join the Army Air Corps in Hawaii. The front porch was added to this bungalow in Werris Creek to become the Zamperini house.

For me, the visual idea completes the picture suggested by the outlines of the historical setting and the script. What I hope to achieve for the audience watching the film is the same thing which happens in my head when I read the script—empathic feelings of comfort, danger, exhilaration and hope.

The film begins in 1943 with a sequence depicting the bombing of Nauru, a small island in the South Pacific. Louis is a bombardier in the Army Air Corps. His B-24 sustains major damage, but the crew returns safely to their base in Hawaii. Soon after this harrowing battle, Louie's crew is sent on a search-and-rescue mission, on which his plane malfunctions and crashes in the Pacific. He and two other airmen survive the crash, only to find themselves adrift in a life raft for a record-breaking forty-seven days.

After scouting locations in Hawaii and North Carolina, the decision was ultimately made to shoot the film in Australia, where there was a fantastic variety of locations which covered the vast scope of the story. I worked with an entirely Australian Art Department, headed by Supervising Art Director Charlie Revai, Art Director Jacinta Leong and set decorator Lisa Thompson. A dedicated, experienced construction crew was headed by coordinator Sean Ahern and Scenic Artists Michael Swingle and Chris Williams. The props manufacturing department was headed by Peter Wyborn.

I also had the privilege of working with master cinematographer Roger Deakins on this film. I had admired the beautiful images he has created in his films with the Coen brothers and others over the years, but only in the process of making a film together was I able to truly appreciate his skill as a visual storyteller, and the potency of the images he creates.

Most of the sets were built on practical locations, with the exception of the raft and plane sequences, which were shot in the tank and stage facilities at Gold Coast Studios (now Village Roadshow Studios) in Queensland.

Below: To re-create the Berlin Olympic stadium, an 8' wall was built around an existing track at the Blacktown Sports Complex in New South Wales. **Bottom:** Digital artists at Hybride Studios in Montreal created the stadium and crowd as it appears in the finished film.





Louie's childhood in Torrance, California, is depicted in flashbacks during the opening battle and plane crash. The Torrance sequences were shot in Werris Creek, a small town in the northern part of New South Wales. We were all initially drawn there by the beautifully preserved train depot. Once there, we also found a striking row of craftsman-style bungalows on the hill overlooking the town, as well as a lovely vintage main street, set in a landscape of rolling hills and prairies which evokes the rural simplicity of California in the 1920s.

In 1936, Louie earns a place on the U.S. Olympic team, and he travels to Berlin to compete at the 1936 games. Although he does not win the race, his time in the final lap of the 5,000-meter race sets a new world record.

One location we were not able to find in Australia was Albert Speer's stark, monumental Olympic stadium, so we enlisted the help of our friends at ILM, led by visual effects supervisor Bill George, to create a stadium around an existing track outside of Sydney. The modern rubber track surface was covered with a thin layer of crushed terra cotta to simulate the cinder and

Top: After 47 days adrift on a small life raft, Zamperini and one other survivor were captured by the Japanese Navy. Hybride Studios composited this finished frame capture. **Center:** The outdoor tank at Village Roadshow Studios was surrounded by a 24' high blue screen for most of the film's raft sequences. **Bottom:** The mock up of the B-24 was constructed on a gimbal rig on one of the Village Roadshow stages. The set was surrounded by white silks which could be easily replaced by visual effects.



Left: Louis Zamperini (Jack O'Connell) is led back to his cell in the jungle ruins at Kwajalein. Below: A reference image of Kwajalein in the South Pacific where Louie is first imprisoned after spending 47 days adrift. Bottom: A location photograph of the rainforest in Mount Tamborine, Queensland, which became the setting for Kwajalein in the film.

clay surface of the track in Berlin. Then an eight-foot travertine wall was built around the entire track, above which the artists at Hybride, a visual effects studio in Montreal, added a digital stadium and crowds.

The flashback depicting Louie's childhood and track career crashes back into the present (May 1943) as Louie's B-24 hits the water, plunging Louie (and the audience) into the heart of the story. Stranded in two rubber rafts with minimal provisions, the three airmen withstand hunger, dehydration, hostile Japanese aircraft and sharks.

Although Mac (the tail gunner) does not survive, Louie and Phil (the pilot) are eventually rescued by a Japanese naval ship. They are first taken to a remote Japanese outpost in the Marshall Islands called Kwajalein. In this set, I felt it was important to emphasize the utter foreignness of this place to an American soldier.

There is a wonderful tropical jungle location in the Australian rainforest very near Gold Coast Studios. The vine-covered fig trees reminded me of Ta Prohm in Cambodia. The outpost was constructed of makeshift lean-tos, set amidst the remnants of stone ruins being swallowed by the jungle. Louie's cell is contained within these stone ruins. In the book, Laura Hillenbrand describes the cell as "the length of a man, and not much wider than his shoulders." The cramped space of the cell also seemed dramatically correct for a man who has just spent forty-seven days adrift in the vastness of the Pacific Ocean.





The fear generated at Kwajalein comes from a very different place than the fear of the infinite ocean, though. Louie's brutal treatment by his captors makes him understand an important tenet of Japanese military culture: to be captured in war is a shame worse than death. Prisoners are viewed and treated as less than

“The dirt and the buildings and the uniforms of the men were all the same desaturated tone of dust. The stark, rigid order of the buildings and prisoners in this barren landscape help to define Louie's experience here.”

Top: A concept illustration of the Omori POW camp, by Concept Artist Wayne Haag. Above: The parade grounds at Omori. The set was built on the site of the former Fort Lytton outside of Brisbane, on the banks of the Brisbane River. Right: The interior of the officers' barracks at Omori POW camp. This set was built to shoot practically as part of the prison set.



human. When Louie and Phil are led from their cells to the center of the encampment, they expect to be executed. Instead, they are doused with cold water and bathed in preparation for their transfer to camps in the mainland.

Upon their arrival at the bustling port of Yokohama near Tokyo, Louie and Phil are led, shackled and blindfolded, into the strange, bustling cacophany of modern Japan. After months of battle, starvation, capture and torture, this brief glimpse of civilization gives the men a moment of hope before they are sent to separate camps to begin the next chapter of their struggle for survival.

Louie is taken to Omori, a man-made island in Tokyo Bay, connected to the mainland by a single narrow



bridge. Omori is really the central camp in Louie's story. This is where he meets the bird, the Japanese officer who singles him out for humiliation and torture. Of the three camps in the film, this is where Louie most comes to understand the dehumanizing experience of being a prisoner on enemy soil.

In the book, Laura Hillenbrand describes Omori this way: "Every inch of the camp was an ashen, otherworldly gray, reminding one POW of the moon." Dust became the visual metaphor for this set. It was shot at Fort Lytton in Brisbane, and before building the set, the grass was stripped away, and the camp surrounded with a ten-foot-high fence, topped with lethal bamboo stakes.

Omori is an isolated world, without life or color. The dirt and the buildings and the uniforms of the men were all the same desaturated tone of dust. The stark, rigid order of the buildings and prisoners in this barren landscape help to define Louie's experience here.

During Louie's captivity at Omori, the Japanese become aware that he was once an Olympic athlete. They recruit him for a radio propaganda campaign, in which his story is broadcast around the world. The urbane sophistication and apparent distance from the conflict provide potent temptations to the emaciated POW far from home.

The cafeteria at Radio Tokyo was created in the abandoned headquarters of the water supply



Top: Concept illustration of Naoetsu POW camp by Concept Artist Evan Shipard. **Center:** This abandoned naval shipyard on Cockatoo Island in Sydney Harbor was transformed into Naoetsu, the final POW camp of the film. **Above:** A view of the Naoetsu prison camp and coal docks in the snow.



Top: Concept illustration of a bombed Tokyo by Evan Shipard. Center: A vacant lot near downtown Sydney, surrounded by buildings slated for demolition, became the bones of the bombed street. The scope of the constructed set was expanded by the visual effects artists at Fuel. Above: Reference image which inspired the post-bombing devastation. Opposite page, top: The Omori POWs being marched through the bombed ruins of Tokyo. Opposite page, bottom: Another reference image.

authority in downtown Sydney. This sequence is intended as a stark contrast to Omori, and potent temptation to the emaciated Louie.

“For me, the visual idea completes the picture suggested by the outlines of the historical setting and the script. What I hope to achieve for the audience watching the film is the same thing which happens in my head when I read the script—empathic feelings of comfort, danger, exhilaration and hope.”

After eighteen months at Omori, Louie and the other officers are transferred. Having been isolated from any direct news of the progress of the war, the men are shocked to discover the ruins of the once-thriving city. The bombed Tokyo streetscape was created behind the crumbling façades of a block of buildings slated for demolition close to the center of downtown Sydney. Additional crumbling facades were built on the opposite side of the vacant lot to create a two-sided street which relied on visual effects (this sequence done by Fuel in Australia) to extend the scope of the set.

Naoetsu, a distant camp on the west coast of Japan, is the final stop in Louie’s journey. He and the other



officers from Omori are transferred to this remote outpost in the middle of winter. It was important that Louie and the other prisoners feel like they were being taken to the end of the earth. Unlike Omori, which was purpose-built to contain prisoners, the makeshift camp at Naoetsu was created in an abandoned salt factory, overlooking an industrial port. This location, on Cockatoo Island in the middle of Sydney Harbor, was one of the places that initially drew us to shoot the film in Australia.

As the end of the war draws near, the prisoners are marched, en masse, to an empty boat slip at the end of the harbor. Facing certain execution, as he did two years earlier at Kwajalein, Louie is finally rescued by American bombers bearing relief supplies and confirming that the war is over.

From childhood fights against the neighborhood bullies to his ultimate triumph over the relentless torture of his captors, Louie's story serves as an epic and moving reminder of his brother's adage, "If you can take it, you can make it." Again and again, Louie faces and conquers seemingly impossible challenges, and in the process discovers a strength within himself which has inspired millions of readers, and hopefully many more who will be able to experience his story in the film. **ADG**



Jon Hutman, Production Designer
Charlie Revai, Supervising Art Director
Jacinta Leong, Bill Booth, Art Directors
Nick Connor, Tony Williams,
Assistant Art Directors
Evan Shipard, Wayne Haag,
Concept Artists
Nicholas Dare, Helen O'Loan, Ross Perkin,
Set Designers
Michael Swingle, Head Scenic Artist
Alex Hillkurtz, Storyboard Artist
Lisa Thompson, Set Decorator





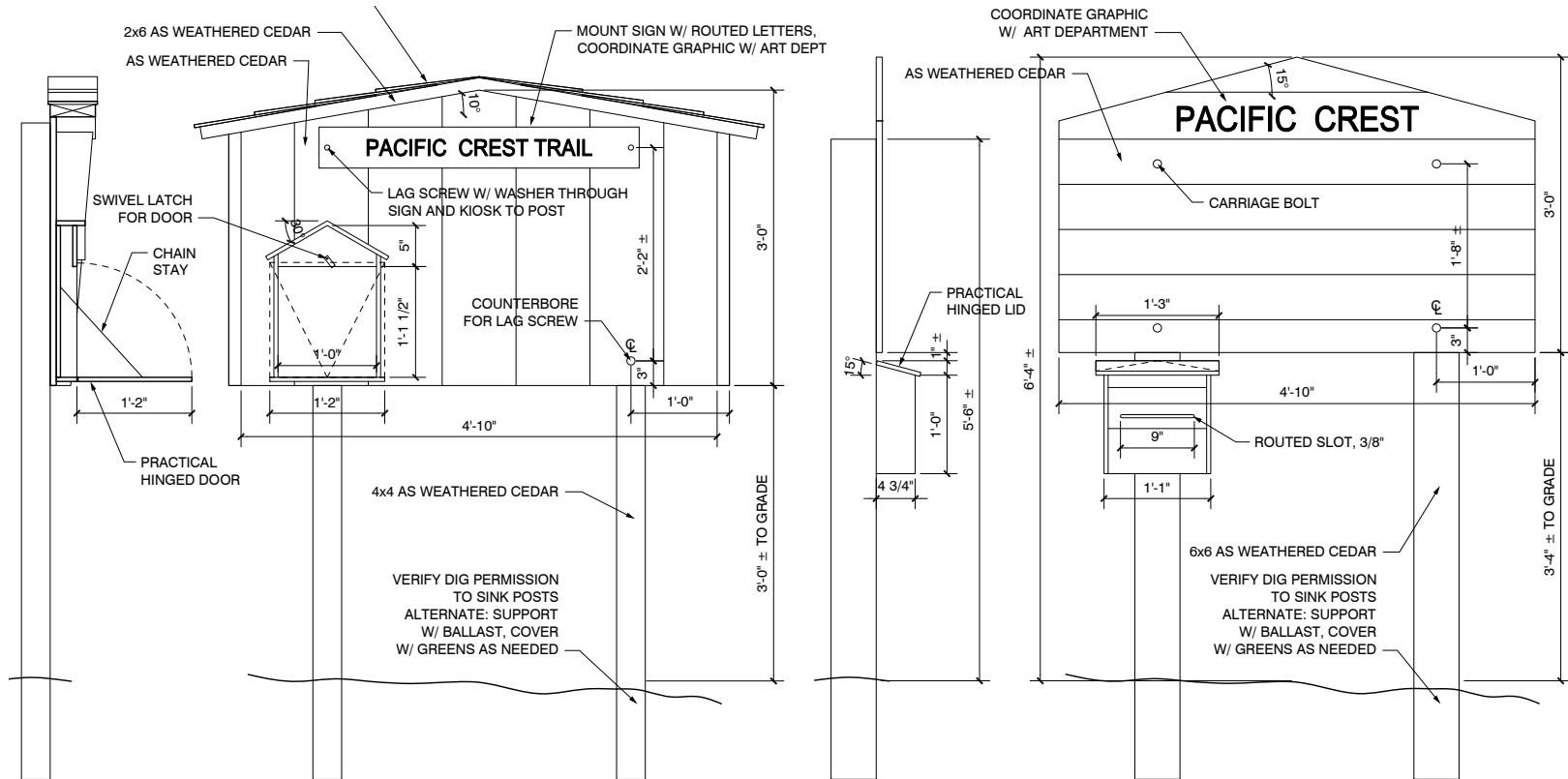
Main image: Various kinds of terrain in central Oregon stood in for the eleven hundred miles of the Pacific Crest Trail portrayed in the film. A large part of the work involved signage on the trail with adjustments to the flora, such as the addition of Joshua trees and rabbit brush here. Above: One of the advantages of Oregon was the wide range of terrain available within a reasonable driving distance.



WILD in Oregon

by John Paino, Production Designer

The Pacific Crest Trail (PCT) is not to be underestimated. The 2,663-mile hike is an arduous physical journey that starts at the California/Mexico border, and ends where Washington state and Canada meet, passing along the way through arid deserts, snow-capped mountains, vast plains and lush forests. Fifty percent of those who start the hike do not finish.



Top: A construction drawing by Set Designer Andrae Covington for a typical signboard with registration box found on the PCT. Above: A production still of Cheryl (Reese Witherspoon) on the trail shows the lightweight Arriflex Alexa used to shoot the entire production. It was especially useful on the more remote locations.

Wild is author Cheryl Strayed's bestselling autobiography of her personal journey of redemption and discovery before, during and after her experiences on a 1,100-mile leg of the Pacific Crest Trail from the Mojave Desert through California and Oregon to the border with Washington state. Her mother Bobbi's death from cancer when Cheryl was 22 years old devastated her and propelled the young author down a path of bad choices. Seeking self-discovery and a resolution of her enduring grief, she set out alone at age 26 on the 1,100-mile walk, having no prior backpacking experience. The film's drama arises from her physical challenges and spiritual realizations while on the trail.

I had worked once before with director Jean-Marc Vallée on *Dallas Buyers Club*, and I could understand why he was drawn to Cheryl's journey. The similar arc of self-discovery is best expressed with a visual style I would describe as poetic realism, mixed with a distillation of grimy details. It would be important to Jean-Marc, and to the story, to contrast the gritty urban episodes in Cheryl's life with the majestic vistas of the wilderness.

Jean-Marc's camera of choice, the Arriflex Alexa, allows him the freedom to shoot in an intimate voyeuristic style with the actors and not be constrained by working around the mechanics of a large film crew. The camera is simple to operate, reliable in the most extreme environments, and its unequalled exposure latitude allows high-dynamic-range images.

Jean-Marc shuns traditional film lighting, so the Art Department would have to provide all the lighting through practical fixtures incorporated into locations and sets, including the very remote exteriors. My team and I worked closely with cinematographer Yves Belanger to make sure that everything from period camping lanterns to lampposts erected on the trails where appropriate were in place to provide enough lighting and atmosphere. (I really got to know my way around an REI catalogue.)

For the audience to follow Cheryl, and her spiritual transformation as she hiked, it was important to faithfully re-create the distinct climate zones and ecosystems one encounters hiking the PCT. It made perfect sense to base the film in Oregon, which itself



40" Diameter



72 x 10



52.5 x 7.5



40 x 12



21.5 x 5.5

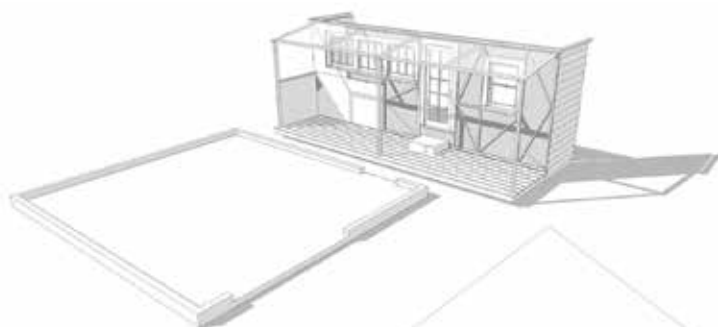
contains several diverse environments that could be used to mimic those of the other states.

Art Director Javiera Varas put together a foliage bible that cataloged every type of plant, shrub, tree and leaf, down to the blades of grass, that would be seen on the trail in the five distinctive zones that Cheryl hiked through. Then the greens team went to work, bringing in Joshua trees and yucca for the Mojave, sagebrush and rabbit brush for the Tehachapi, north to Douglas firs and blackberry bushes for the final leg in the Cascades. Graphic Designer Ken Poirier coordinated a trail sign bible of every marker and trail head sign along the actual PCT, and worked with the forestry service to ensure that these were accurate down to the specific types and sizes of wood used to make them. The Pacific Crest Trail Association was instrumental in providing its trail markers as well.

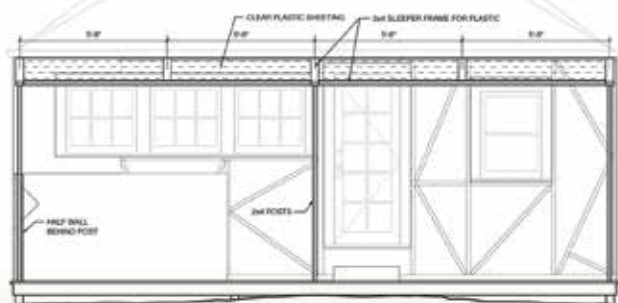
One of my favorite scenes in the movie shows Cheryl emerging from the wilderness to pick up supplies at a general store. A rustic and beautiful log cabin on the edge of a lake was selected and dressed as a general store, with a stunning view of the mountains in the distant background. The only problem was that the cabin had an enormous asphalt parking lot behind it

Top: A sample and some working drawings by Graphic Designer Kenneth Poirier of the many signs created out of tree rings and harvested wood. Right, top to bottom: The Kennedy Meadows General Store was created from a beautiful, rustic log cabin on the edge of a lake. It did, however, present a problem: a large asphalt parking lot in the middle of what should have been wilderness. The crew laid ground cover and created a trail. A new tree trunk archway finished the illusion.

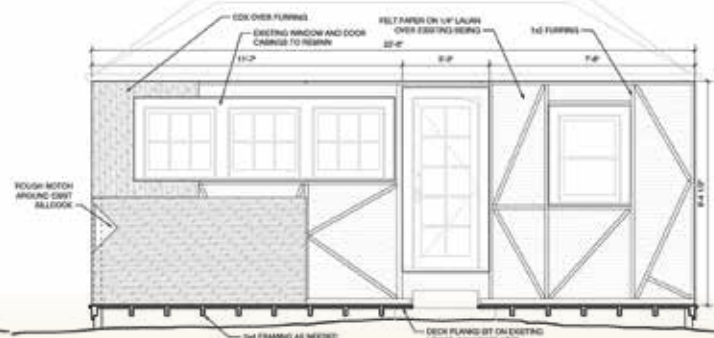




PORCH SIDE ELEV



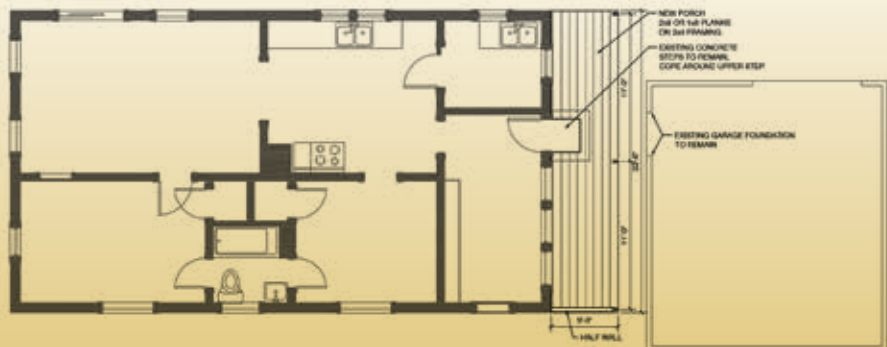
BOBBI'S HOUSE - SET #27 : FRONT ELEVATION @ PORCH



BOBBI'S HOUSE - SET #27 : FRONT ELEVATION @ WALL



BOBBI'S HOUSE - SET #27 : EXISTING ELEVATION



BOBBI'S HOUSE - SET #27 : OVERALL PLAN



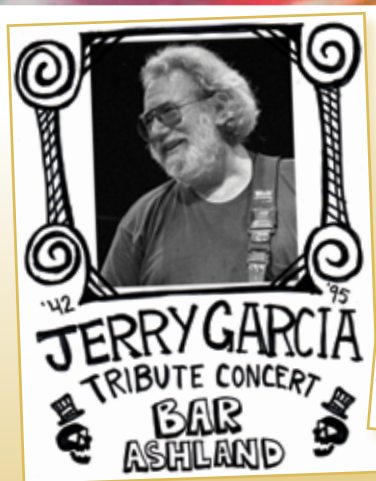
as well. Javiera and the crew laid down ground cover, trees and scrub to seamlessly blend the tree line in, and created a trail. The construction shop then built a tree-trunk archway with a sign for Cheryl to triumphantly walk through, framing the wilderness behind her. We all had a lot of fun embracing the lumber and tree signage that is prevalent in the national parks and towns and stores in the Pacific Northwest.

Another delicate aspect of the show involved bringing scenery into remote areas under the Bureau of Land Management's control. Location manager Nancy Haecker was instrumental in navigating the rules and regulations of the Bureau. Having never worked on a show in the wild, it was hard for me to believe that certain locations—like the spot where Cheryl comes upon an empty water tank— would have no GPS service, signage (not allowed) or any other markings. It was time to break out the maps and compasses.

Cheryl's mom Bobbi was a strong presence in her life, and the real Cheryl was very open and generous with archival photos of her, which were used to dress a set of the family's remote Minnesota cabin. They lived in near poverty, without electricity or running water for



Opposite page, top left: A pencil sketch by Production Designer John Paino of Cheryl's mother's house in rural Minnesota. Opposite page, top right: The finished house, dressed and ready to shoot. Cheryl and her mother Bobbi did not have electricity or running water for the first few years in this house. Bottom: A working drawing of the remodeled cabin by Andrae Covington. This page, top to bottom: Three photographs of the finished set. Rolls of floor linoleum and carpet tiles were used on the walls to illustrate the character's ingenuity and patchwork approach to making the home bright and exuberant. The set was shot practically inside the cabin on location—kitchen, living room and bedrooms.



several years, but Bobbi always tried to make their home warm and secure. It was cobbled together and everything was either handmade or second hand. I looked at a lot of commune and back-to-earth/homesteader references from the 1970s and '80s, especially handmade shelters that are still prevalent in the Pacific Northwest. The location department found a dilapidated outbuilding being used to store chicken eggs on a farm, a great foundation to build on. The exterior and interior were substantially altered to reflect the hand-built aesthetic, and set decorator Rob Covelman filled it with handmade furniture and arts and crafts accessories that reflected Bobbi's can-do attitude toward life.

One of Cheryl's last layovers away from the trail was a stop in Ashland, Oregon, a town that—though substantially gentrified—still retains a bit of a hippie vibe to this day. It's only natural that when Cheryl arrives, it's on the day Jerry Garcia died (this actually happened) and she is astounded by all the pageantry of Deadheads massing and mourning in the town square. Needless to say, it was a lot of fun to re-create the shrines fans erected, and some old hippies who still live in Ashland gave the decorating team and the numerous posters, banners, and fliers Ken Poirier created their seal of approval.

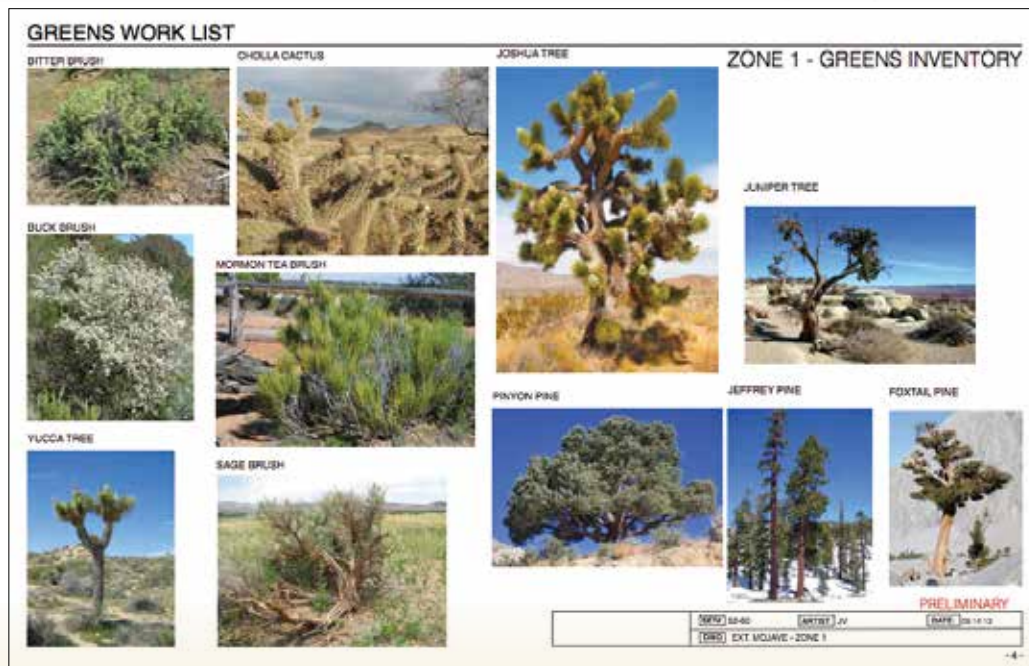
The Art Department's goal on *Wild* was to put the audience in Cheryl's hiking boots, and create settings and moments natural to the character's journey. Relentless attention to detail and a supportive collaboration with Jean-Marc Vallée and his entire team made this possible. **ADG**

Top: Mid-hike, Cheryl stopped for a layover in Ashland, Oregon. The scene was actually shot in Ashland, which still retains a bit of its old hippie vibe in spite of continuing gentrification. **Above:** Cheryl arrived in Ashland on the day Jerry Garcia died. Kenneth Poirier created a wide range of graphics for the various shrines to him and the Grateful Dead.



Above: Mr. Paino's rendering of a water tank in the middle of nowhere, along with a photograph of the finished set, the tank placed and dressed with foliage. Hikers typically leave containers to help other campers out. Left: A page from Art Director Javiera Varas's foliage bible for the Pacific Crest Trail. Bottom: In addition to the signs themselves, Kenneth Poirier created various trail sign indexes for the entire eleven hundred miles of the PCT.

John Paino, Production Designer
Javiera Varas, Art Director
Kenneth Poirier, Graphic Designer
Andrae Covington, Set Designer
Ellen Lepinski, Lead Scenic Artist
Robert Covelman, Set Decorator



National Forest



production design



PRODUCTION DESIGN CREDIT WAIVERS

by Laura Kamogawa, Credits Administrator

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

THEATRICAL:

Nathan Amondson – SCOUTS VS. ZOMBIES –
Paramount Pictures
Barry Chusid – SAN ANDREAS – Warner Bros.
Daniel B. Clancy – FATHERS AND DAUGHTERS –
Voltage Films
Charlie Daboub – A CHANGE OF HEART –
Surprise Film
Celine Diano – ROAD HARD – Sontalia
Mark Friedberg – SELMA – Paramount Pictures
Troy Hansen – VENDETTA – Lionsgate
Jeremy Hindle – TRUE STORY – New Regency
Kalina Ivanov – MAX – POLTERGEIST –
both Metro Goldwyn Mayer Studios
Nate Jones – VICE – Lionsgate
Dan Leigh – JOHN WICK – Summit Entertainment
Andrew Menzies – MONSTER TRUCKS –
Paramount Pictures
Aaron Osborne – THE DUFF – CBS Films
Claude Pare – THE AGE OF ADALINE – Lionsgate
Jan Roelfs – CHILD 44 – Summit Entertainment
Thomas Sanders – CRIMSON PEAK – Universal Pictures

Neil Spisak – TERMINATOR GENISYS –
Paramount Pictures
Gerald Sullivan – ME & EARL & THE DYING GIRL –
Indian Paintbrush, THE END OF THE TOUR –
Anonymous Content
Charles Varga – THE BOY NEXT DOOR –
Universal Pictures
Richard Wright – DON VERDEAN –
Don Verdean The Movie LLC

TELEVISION:

Lori Agostino – HOW TO GET AWAY WITH MURDER –
ABC Studios
Sharon Busse – MELISSA & JOEY – ABC Family
Erik Carlson – STATE OF AFFAIRS – Universal
Eve Cauley – SECRETS & LIES – ABC Studios
Cecele De Stefano – EMPIRE – 20th Century Fox
Shepherd Frankel – MARRY ME – Sony Pictures
Zack Grobler – POINT OF HONOR – ABC Studios
Scott Heineman – K.C. UNDERCOVER –
Disney Channel
Wendell Johnson – MULANEY – Universal Television
Kara Lindstrom – LILA & EVE – Lifetime Films
Joseph P. Lucky – BAD JUDGE – NBC Universal
Hugh Moody – AMERICAN CRIME – ABC Studios
Chris Nowak – MANHATTAN LOVE STORY –
ABC Studios
Victoria Paul – NCIS: NEW ORLEANS – CBS Studios
Steve Saklad – EMPIRE pilot – 20th Century Fox
Richard Toyon – AMERICAN CRIME – ABC Studios
Bernard Vyzga – CRISTELA – 20th Century Fox
John Willett – THE RETURNED – A&E Studios



coming soon

BLACKHAT

Guy Hendrix Dyas, Production Designer
Damien Drew, Luke Freeborn, Art Directors
Leslie Ewe, Assistant Art Director
Martin Charles, William Eliscu, Graphic Designers
C. Scott Baker, Sam Page, Set Designers
Michael Swingle, Scenic Artist
Victor J. Zolfo, Set Decorator

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membership



WELCOME TO THE GUILD

by Emmanuel Espinoza, Membership Department

During the months of September and October, the following 22 new members were approved by the Councils for membership in the Guild:

Production Designers:

Scott Falconer – DOPE – That's Dope LLC
Marissa Leguizamon – WIZARDREAM –
Dragonchild Productions
Kim Leoleis – GOOD KIDS – Voltage Pictures

Art Directors:

Roger Baer – BIG BROTHER – CBS
Richard Berentsen – Various commercials
Lawson Brown – DOPE – That's Dope LLC
Don Macaulay – STAR TREK 3 – Paramount Pictures
John Roberson – COMEDY BANG! BANG! –
Independent Film Channel

Assistant Art Directors:

Timothy Bedwell – THE BACHELOR – ABC
Michael Gowen – THE FIFTH WAVE –
Columbia Pictures
Julianne Loof – AQUARIUS – NBC
Kim Pinola – Various commercials
Aiyana Trotter – Production Apprentice Program

Graphic Designer:

Jerry Witt – Khaos Digital

Graphic Artists:

Liana Bayatyan – DR. PHIL – CBS
Evelyn Lee – DR. PHIL – CBS
Brian Shneider – Fox Sports

Electronic Graphic Operators:

Carol Porter Kusama – CONAN – Turner Broadcasting
Espe Valentine-Williams – Fox Sports

Title Artist:

Michael Moser – Transfer from Screen Editors Guild

Illustrator:

Vince Wei – Various commercials

Junior Set Designer:

Darcy Prevost – YOGA HOSERS – Yoga Hosers, LLC

At the end of October, the Guild had 2228 members.

coming soon

THE WEDDING RINGER

Chris Cornwell, Production Designer
Charlie Campbell, Art Director
Blair Strong, Graphic Designer
Joseph Feld, Set Designer
Gary Thomas, Storyboard Artist
Dena Roth, Set Decorator
Opens January 16



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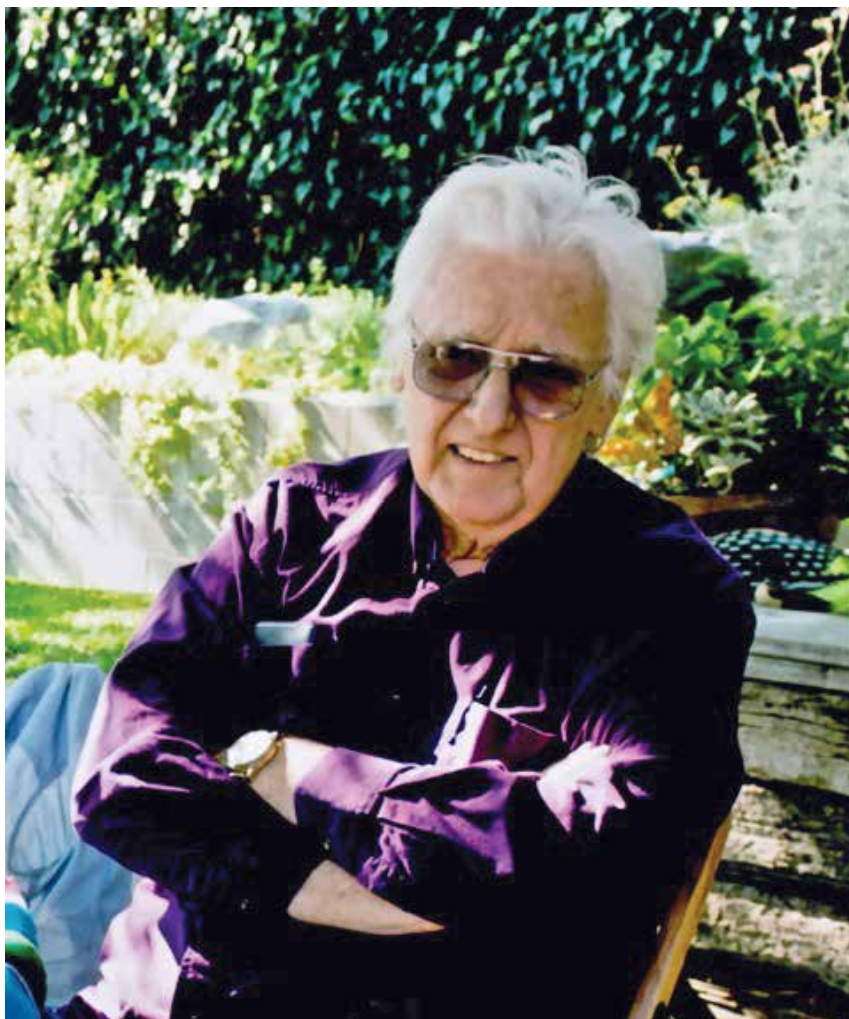

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milestones



VINCENT J. CRESCIMAN **1941 – 2014**

by Jackson DeGovia, Production Designer

Vincent Cresciman passed away peacefully at home October 2, surrounded by friends and family.

He became a member of the Art Directors Guild in 1975, and had a long career in motion pictures and television as an Art Director and Production Designer until his retirement in 2007. His notable feature films as Production Designer include *La Bamba*, *Bat*21* and *Fear City*. He was the Art Director on the original *Red Dawn* and a design assistant on *The Last Picture Show*.

He designed the television biography of John McCain's ordeal as a Vietnam War POW, *Faith of My Fathers*, for which he won a Primetime Emmy nomination for Outstanding Art Direction in 2005. His television career was prolific and included classic series such as *The A-Team* and *B.J. and the Bear*. Some of his notable television movies were *A Whale for the Killing*, *The Castaways on Gilligan's Island* and *The Man Who Broke 1,000 Chains*. He was also nominated for a CableACE Art Direction Award in 1989.

Vince was a great reader with a prodigious memory, an inexhaustible storyteller, a skilled small craft sailor, and the author of *A Collector's Notes*, a unique book of poetry, reminiscence and humor published by Amazon Books. He was remembered on October 19 by ninety-some friends and relations gathered at his home in Hollywood.

He is survived by his wife Carla De Govia, son Christopher and daughter Feather.

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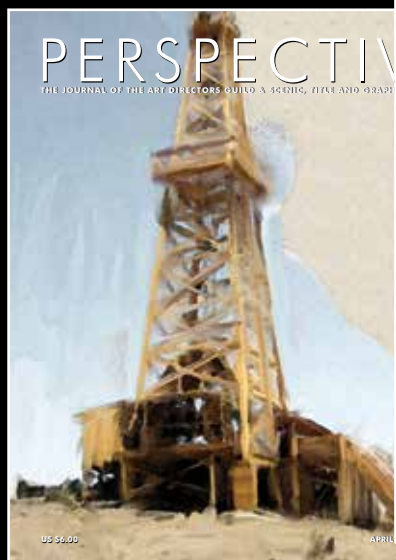
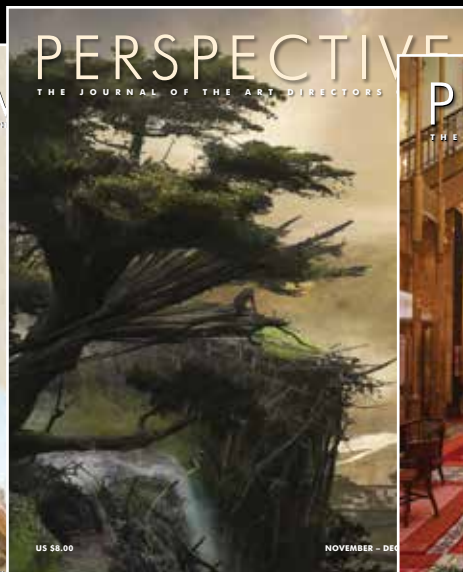
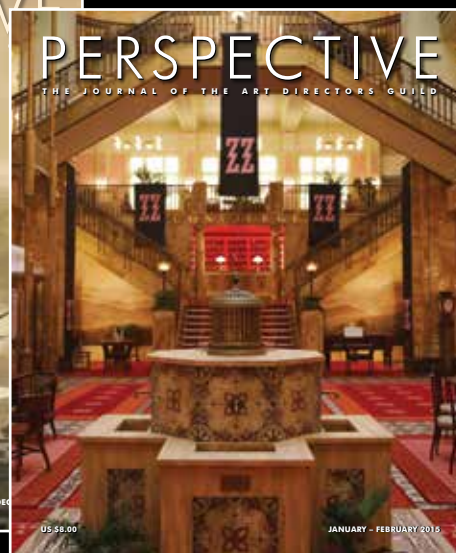


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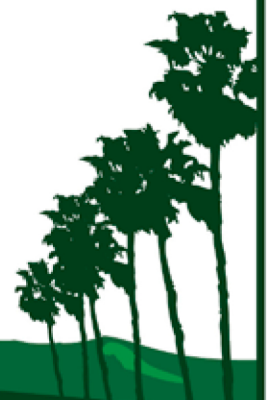
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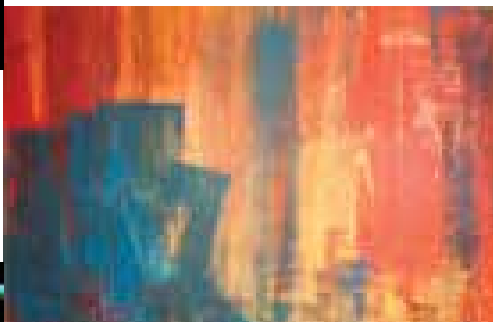
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calendar



January 1-2
New Year's Holiday
Guild Offices Closed

January 17 - 5-8 PM
"Abstract or Non-Objective Art"
Opening Reception @ Gallery 800



January 19
Martin Luther King Day
Guild Offices Closed



January 31 - 5:30 PM
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Awards and Banquet
@ the Beverly Hilton Hotel

January 31
IATSE and MPTF Day at the Races
@ Santa Anita Park



February 7 - 3 PM
Special Figure Drawing Workshop
Long Pose Models @ Gallery 800



February 16
Presidents' Day
Guild Offices Closed

February 21 - 3 PM
Nominated Films Oscar Panel
@ the Egyptian Theatre



February 28 - 5-8 PM
"Landscapes" Opening Reception
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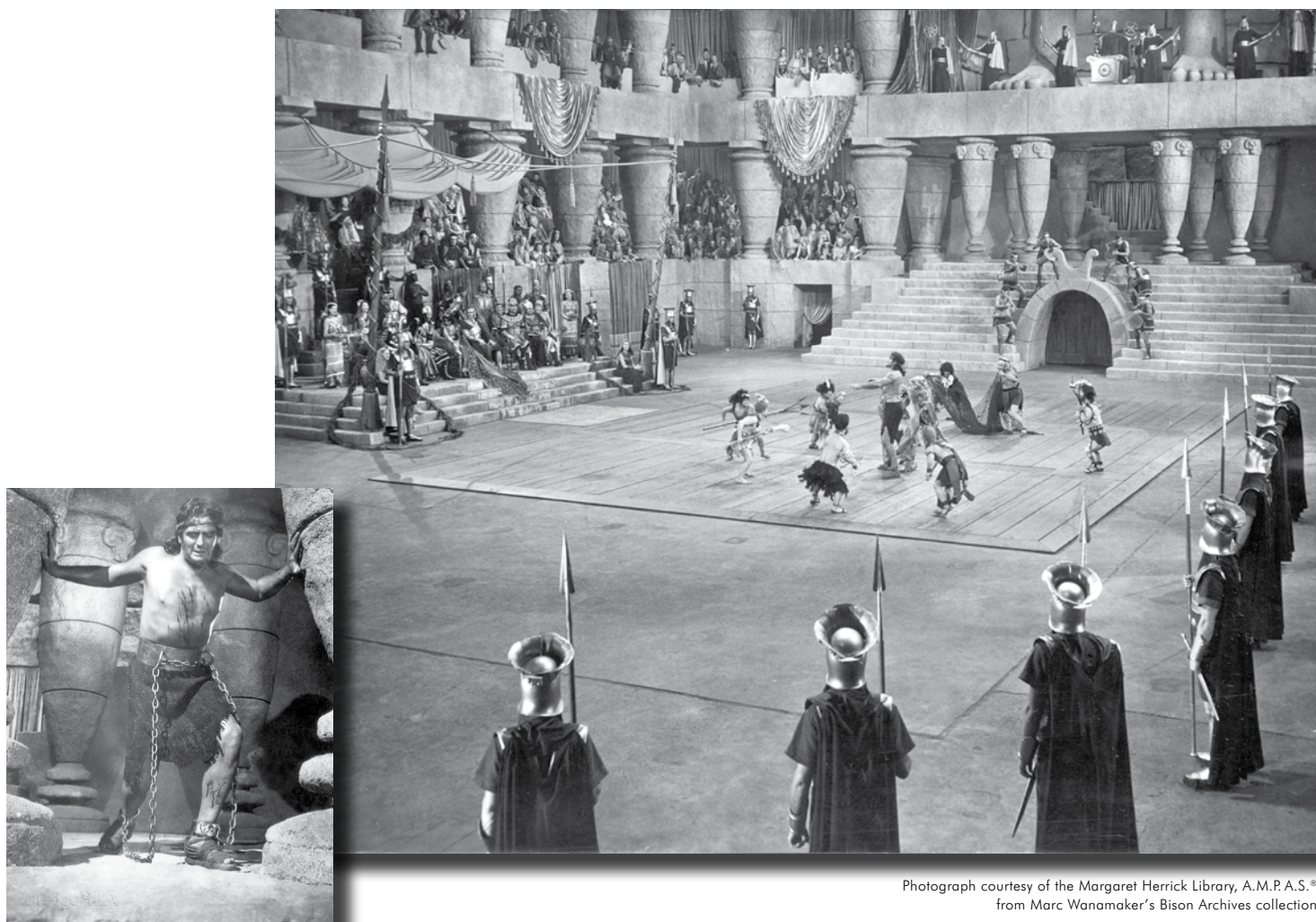
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Motion Picture Art Departments have, since the beginning of silent films, used extensive research in the ongoing quest for historical accuracy. Sometimes, though, the demands of drama cause anti-historical design decisions to be made, such as the strangely shaped columns above in the Temple of Dagon from *SAMSON AND DELILAH* (1949), especially the thinner ones at the top of the stairways. They seem a singularly counterintuitive solution to supporting the massive stone upper level with its immense statue. (Judging by the feet—all we can see here—it has to be enormous.) Compare them to the Egyptian columns in this issue's article on *EXODUS: GODS AND KINGS*, which are very much more archaeologically correct, and supposedly built in a similar time and place. The city of Pi-Ramesses in *EXODUS* was slightly more than two hundred miles from the supposed location of the temple above, and there were probably fewer than two hundred years separating their construction.

The scene above, though, had some specific dramatic requirements. A blinded and chained Samson (played by Victor Mature) is tormented by savage little people in this production still from the set on stage at Paramount Pictures' studio in Hollywood. Within a few minutes, Samson would ascend the stairs and position himself between two of the clearly inadequate narrow pillars, push them apart with his prodigious strength, and bring the entire temple down upon the heads of all within, "so the dead whom he killed at his death were more than those whom he killed in his life."

This film won a Color Art Direction Oscar for unit Art Director Walter H. Tyler and Hans Dreier, the head of the Art Department, along with set decorators Sam Comer and Ray Moyer. Walter Tyler will be inducted into the ADG Hall of Fame this year; Hans Dreier was inducted in 2006.



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