

# PERSPECTIVE

THE JOURNAL OF THE ART DIRECTORS GUILD



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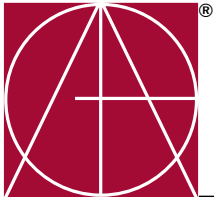
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### ON THE COVER:

Director Brad Bird called on Graphic Designer Clint Schultz three different times to develop key logos for *Tomorrowland* (Scott Chambliss, Production Designer). His last assignment resulted in this fully rendered 3D model of the T pin that is an important prop and story element in the film. It went on to become central to the studio's marketing efforts.



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THE JOURNAL OF THE ART DIRECTORS GUILD

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### Editor

**MICHAEL BAUGH**

editor.perspective@att.net

### Copy Editor

**MIKE CHAPMAN**

mike@IngleDodd.com

### Print Production

**INGLE DODD MEDIA**

**310 207 4410**

inquiry@IngleDodd.com

### Advertising

**310 207 4410**

ADG@ingledodd.com

www.IngleDoddMedia.com

### Publicity

**MURRAY WEISSMAN**

Weissman/Markovitz  
Communications

**818 760 8995**

murray@publicity4all.com

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## THE FUTURE OF SCENIC ART

by Michael Baugh, Editor

The traditional role of Scenic Artists is changing, like so much in our industry. Most fundamentally, the old-school Scenic Artist is a highly specialized painter who works at a very large scale on canvas or walls, commonly for backings or murals on a theatrical, film or television stage. That kind of work is rapidly being replaced with digitally printed (or even carved) scenery, based on artwork drawn at a more modest scale at a desk in the Art Department.

Traditional Scenic painting is hard labor. Artists work vertically on paint frames and large walls, or horizontally, painting on the floor; they hang off scaffoldings and Condor lifts, mix and blend materials, hauling them up ladders and across backlots, using hundreds of colors, a variety of media and various finishing products. They paint with brooms, sprayers, rollers, pumps, sponges, rags and of course, brushes. A typical backing can take several artists a few days or even weeks to complete. The finished art for a printed backing can be done by a single artist in a few days, if not hours.

Backings and murals are, of course, not the only form of Scenic Art. Portraits, fine art paintings, billboards, advertising art and faux finish techniques on three-dimensional surfaces are as common now as the traditional *trompe l'oeil* painting that is the foundation of the craft.

Fundamental changes have occurred in the way in which on-camera art is created. On my first day working as a Set Designer (yes, many years ago), I was asked to draw an interstate highway sign, a shield to suggest an East Coast freeway onramp. I was told to draw it full sized, four-feet wide, with an eighteen-inch-high 95 in the middle. When the drawing was finished, I took a print to the shop where a sign writer used it as a pattern, with pounce wheel and charcoal bag, and carefully painted the design onto sign board. Were I to draw that sign today, I would probably take the digital drawing, fully colored, to the shop on a thumb drive, and the artist (can we really still call him an artist?) would push a button to print my drawing on vinyl. More and more today, that vinyl printer is ending up in the Art Department, where I can push the button myself.

Art Departments will always need Scenic Art. Murals and billboards are still called for in scripts, and some artist has to create that content, even in digital format to be applied to walls and signs. Portraits and fine art paintings continue to occur as key props, and an artist will manipulate photographs and use digital brushes to “paint” those as well. The need for backings won’t go away, either—sometimes fanciful, often compiled from different elements, views and sources into a unique work of Scenic Art, before it is printed on a sixteen-foot-wide inkjet at JC Backings.

Twenty-five years ago, the job of an Art Department Graphic Designer was virtually non-existent—there still isn’t a mention of it in the Hollywood union contract—but today the position is well established. In the future, Scenic Artists will probably work in the Art Department as well, bringing with them their knowledge, curiosity and ability to capture the soul and substance of art from all eras in history. Those who prepare for that kind of workflow and shape their existing skills toward the digital future, will continue to serve the art of storytelling with a craft and a tradition that has existed since people first painted on the walls of caves. The future of Scenic Art is moving off of the Condor lift and into the Art Department.



# contributors

---



**RUTH AMMON** began her Production Design career with bachelor's degrees in art and art history at Muhlenberg College and at Oxford Brookes University in the UK. She established herself in New York's independent film scene and ventured into television, designing several MTV and Comedy Central sketch comedies, stand-up specials and talk shows such as *The State*, *Storytellers* and *The Daily Show*. She also established the look for dramatic television series, including the pilots for *The Following*, *Weeds*, *The Job*, *The Event* and the reboot series *Charlie's Angels*. Ms. Ammon continues to work on independent films such as *Drop Dead Gorgeous* and *Crime + Punishment in Suburbia*. More recently, she designed the final season of NBC's *Smash*, the pilot and series for AMC's *Low Winter Sun* and the pilot for the Syfy channel's *12 Monkeys*. During her nearly four-year run on *Heroes*, she was nominated for three Emmy Awards® and two Art Directors Guild Awards.



**DAVID BLASS** grew up in Ashland, MA, and received his degree from Emerson College in Boston. Upon arriving in Los Angeles, he followed in the footsteps of many who had come before, working at Roger Corman's shop in Venice, learning how to design on a dime and create sets in every style and form. After some twenty films, he made his first foray into television, designing the comic book superhero series *Black Scorpion*. Then, working with four-time Emmy-nominated designer John Janavs, Mr. Blass learned the craft of the reality show: *UnanImous*, *The Biggest Loser*, *Beauty and the Geek*, *Shear Genius*, *Trivial Pursuit* and a dozen others. Designing several episodes of *Cold Case* led to a nod from executive producer Graham Yost to take over the Production Design duties on the FX series *Justified*, where he received two Emmy nominations and an ADG nomination. He has been one of the producers of the ADG Awards Show for the past two years.



**STEPHEN LINEWEAVER** grew up in upstate New York, studied art at Elmira College and did graduate work in fine art at the State University of New York at Albany. His early work as an Art Director included Martin Scorsese's *After Hours*, Jonathan Demme's *Something Wild*, John Sayles' *The Brother From Another Planet* and *Dirty Dancing*. Mr. Lineweaver came to Los Angeles to work as a visual consultant with James L. Brooks on *The Simpsons* and *The Tracey Ullman Show* for which he received an Emmy nomination. As a Production Designer, his work includes *I'll Do Anything*, *Jerry Maguire* and recent feature credits including *Ted* and *A Million Ways to Die in the West*, both directed by Seth MacFarlane, and *Role Models*, directed by David Wain. Additional credits include *Blades of Glory*, starring Will Ferrell; *The Spy Next Door*, *Are We There Yet?* and *City Slickers II: The Legend of Curly's Gold*. Now a 28-year Los Angeles resident and ADG member, Stephen calls Malibu home.



**CLINT SCHULTZ** was born and raised in Amarillo, TX, and studied art at Randall High School prior to attending Texas Tech University. Upon graduation, he spent the next three years as a graduate instructor while completing his MFA degree at San Diego State University. A lifelong interest in filmmaking led him to Los Angeles where he began his career as an Art Department assistant. One of those early opportunities introduced him to Tom Sanders and Dan Dorrance, who were in search of a Graphic Designer for *We Were Soldiers*. Mr. Schultz's use of both traditional and digital design skills won him the job, and he became a Guild member. In 2005, he began a collaboration with Production Designer Scott Chambliss on five feature films starting with *Mission: Impossible III*, and including three ADG nominations: *Star Trek*, *Cowboys & Aliens* and *Star Trek Into Darkness*. He resides in Los Angeles with his wife Callie and daughter Zoe.



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Production Designer **WOLF KROEGER, ADG**

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## ACES – THE ACADEMY’S DIGITAL COLOR STANDARD

by A.M.P.A.S.®

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benefits, ACES addresses and solves a number of significant production, post-production and archiving problems that have arisen with the increasing variety of digital cameras and formats in use, as well as the surge in the number of productions that rely on worldwide collaboration using shared digital image files.

ACES is a free, open, device-independent color management and image interchange system that can be applied to almost any current or future workflow. It was developed by hundreds of the industry’s top scientists, engineers and end-users, working together under the auspices of the Academy of Motion Picture Arts and Sciences. ACES 1.0 is the first production-ready release of the system, the result of over ten years of research, testing and field trials. It includes support for a wide variety of digital and film-based production workflows, visual effects, animation and archiving.

Today’s motion pictures and television shows are complex collaborative efforts, involving many separate companies using digital image capture, image creation and editorial workflows that are much more difficult to integrate than film-based workflows. On a typical production, there might be three or four different digital cameras as well as a film camera in use, all recording to different devices and media using different data formats. During post production, especially on major motion pictures, multiple facilities may be engaged for editing, visual effects, mastering and other work. Digital image files arrive at these facilities in any of a dozen (or more!) formats and color-encoding schemes, often without essential metadata. At the end of the process, studio deliverables could range from large-screen film prints to mobile device encodings.

All along the way, the integration challenges increase, and on the horizon there are undoubtedly emerging technologies and new all-digital distribution platforms that will add complexities of their own. ACES 1.0 solves numerous integration challenges by enabling consistent, high-quality color management from production to distribution. It provides digital image encoding and other specifications that preserve the latitude and color range of the original imagery, allowing the highest quality images possible from the cameras and processes used. Equally important, ACES 1.0 establishes a common standard so deliverables can be efficiently and predictably created and preserved. ACES 1.0 enables filmmakers to manage the look of a production today and into the future.

For visual artists, ACES 1.0 enables consistent future-proofed archiving by:

- Providing free, open source color and look management architecture that can be shared by vendors whose hardware and software products are used on set and in post production. Early adopters of ACES 1.0, that are of interest to the Art Department, include Adobe®, Autodesk®, Canon, Panasonic, The Foundry (Modo) and Sony.
- Ensuring digital assets can be repurposed to take advantage of future high-dynamic-range, wide-color-gamut display devices.
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## 50 FOR 50: GIFTS ON THE OCCASION OF LACMA'S ANNIVERSARY

from [www.lacma.org](http://www.lacma.org)

Since its founding just fifty years ago, LACMA has established itself as a world-class museum with one of the strongest encyclopedic collections anywhere. The more than 120,000 objects that make up LACMA's holdings are due to the generosity of donors. For the museum's fiftieth anniversary, that spirit of generosity continues with this exhibition.

50 for 50 is the first presentation of a selection of highlights from the recent, historic bequest of A. Jerrold Perenchio, a collection of masterpieces from the 19th and 20th centuries by artists including Edgar Degas, Henri de Toulouse-Lautrec, Édouard Vuillard and others. Spanning centuries and cultures, the exhibition features gifts from more than twenty-five generous donors. Some of the masterpieces on view are works by Claude Monet, Jean-Auguste-Dominique Ingres and Andy Warhol as well as art from Africa and decorative arts.

In 2017, the Motion Picture Academy Museum will open next door and both institutions will benefit from their proximity and from the eventual creation of an arts hub beside a subway stop scheduled to open in 2026.

"What together we're doing is creating this anchor for Los Angeles," LACMA Director Michael Govan said. "That is critical mass. The largest film museum in the world and the largest art museum in the western US. We're bending toward each other programmatically. The idea is that, in the middle of Los Angeles, the big cultural offering is art and film. No one else has that."

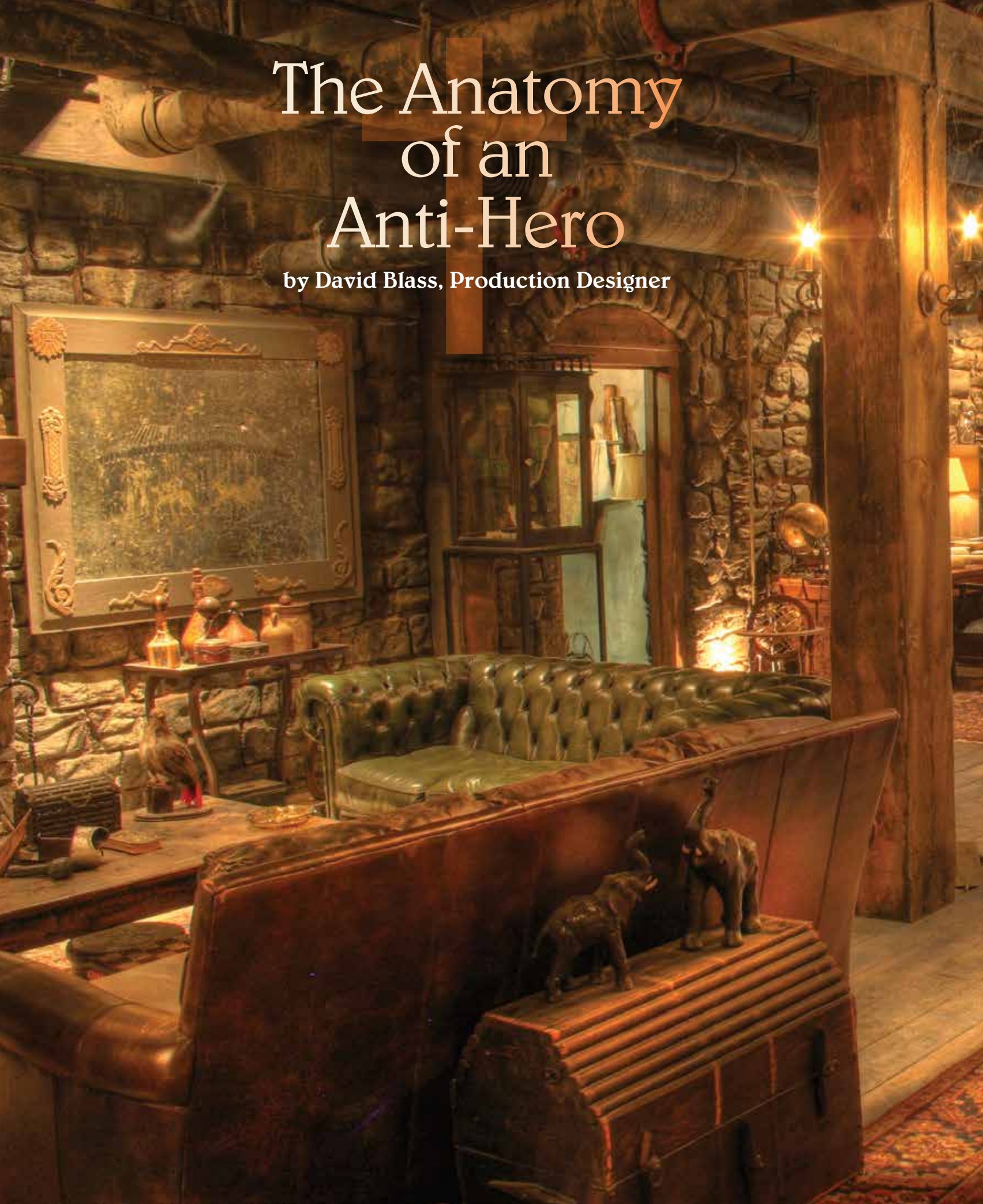


**Clockwise from top left: The new Los Angeles County Museum of Art in Hancock Park when it opened on March 30, 1965. "The Virgin with the Host," Jean-Auguste Dominique Ingres (1860 – oil on canvas). "Leda and the Swan," François Boucher (1742 – oil on canvas). "At the Café-Concert: The Song of the Dog," Edgar Degas (1875 – gouache, pastel and monotype on joined paper).**

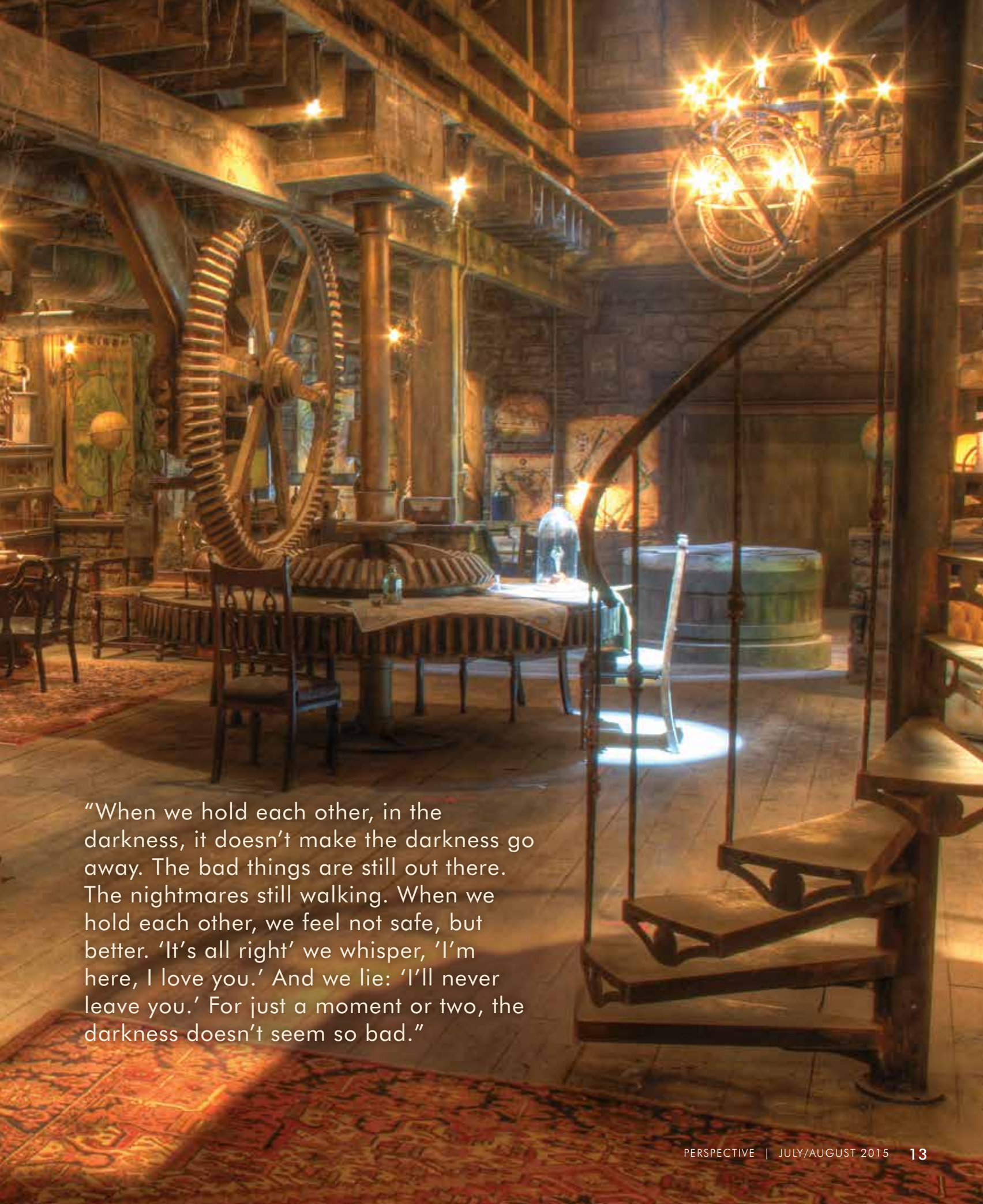


# The Anatomy of an Anti-Hero

by David Blass, Production Designer







"When we hold each other, in the darkness, it doesn't make the darkness go away. The bad things are still out there. The nightmares still walking. When we hold each other, we feel not safe, but better. 'It's all right' we whisper, 'I'm here, I love you.' And we lie: 'I'll never leave you.' For just a moment or two, the darkness doesn't seem so bad."





© NBC

**Previous pages:** High dynamic range (HDR) photograph of the finished set for the main room of Constantine's Mill House. **Above:** A concept sketch of the Mill House interior, initially drawn in SketchUp® and then enhanced with Photoshop®, by Simon Goinard. **Opposite page, center, top to bottom:** Three more HDR photographs of the main room of the Mill House showing the map table in the central bay, the seating area by the fireplace, and his library filled with antique books.

That somber quotation from *Hellblazer* author Neil Gaiman was the genesis of the tone for my shadowy adaptation of his graphic novels for NBC's *Constantine*. John Constantine is an anti-hero, just as likely to sacrifice his friends to demons as to try to save them. He is a con artist who battles the dark arts, not out of the goodness of his heart, but through a desire to redeem his soul. As with any comic book adaptation, there is always that fine line, remaining true to the source material, while not being handcuffed by it. Do you put Superman in red underwear or not? Is Constantine tromping around in a cobalt blue suit? How far do you go? The *Hellbazer* books are set in London, so the fact that the series would be filmed in Atlanta made for the first adjustment. The upside to Atlanta is that the city is teeming with abandoned, creepy locations that provide the perfect backdrop for visceral demon battles.

## THE MILL HOUSE

Constantine's home base is the Mill House, which was left to him by a mage named Jasper Winters, a friend who collected occult artifacts and practiced scrying, seeing visions in reflective or translucent substances such as water, fire or a crystal ball. Writer/producer Daniel Cerone described Mill House as a cross between the Winchester Mystery House and Hogwarts. It's a place steeped in deadly secrets where Constantine can discover

enchanted relics that will help him in his battle with the netherworld. Mill House was a redesign of a location that Designer Aaron Osborne had used for the pilot. The separate exterior was an old gristmill with a giant water wheel that tied into the interior constructed set with a massive set of gears, connecting the upper and lower floors. I added a worktable made from an immense old millstone to complete the theme. Construction coordinator Mike Wheeler found a giant stash of reclaimed barn wood that gave the structure a rustic patina throughout the expansive two-story set. As with any permanent set, the Mill House needed not just to work for the few episodes that were scripted, but to provide a maze of possibilities for adventures not yet written. It was a perfect world-building opportunity. The kitchen pantry has a trapdoor in the floor that could lead to a hidden room. A secret dumbwaiter, just big enough for someone to climb into when needed, connects the upper and lower levels. A push on a particular brick causes the wall to slide open, revealing a murky passage, while other bricked-in alcoves became tombs for demons—or friends—who need to be kept at bay. I learned early in my career that it's always good to have a few extra doors on a big permanent set. It always happens: sometime in season three someone will ask, "Where's the bathroom?" and there you go.





Above: Research photographs of period gristmill stones. A similar stone serves as Constantine's map table, and helps identify his home as a Mill House.  
Below: A concept sketch of the map table drawn by David Blass in SketchUp and Photoshop.







**Above: A SketchUp and Photoshop rendering by Tomo Imai of the mezzanine level of Constantine's Mill House, with its gears and belt pullies, along with an HDR photograph of the finished set. The Mill House, like all the constructed sets, was built in a warehouse near Atlanta. Mr. Blass writes: "We had to create a studio, hang a grid, do everything including laying a floor and making the building soundproof."**

Set decorator Natalie Pope and her talented team of buyers and set dressers brought real character to the set. They spent weeks hunting down details for every nook and cranny, scouring thrift shops and attics to find just the right items. The massive bookcase featured layer upon layer of custom leather-bound books, mystic items and occult relics, each chosen specifically with the knowledge that extreme close-ups would be the norm for these sets. Every corner of the Mill told its own story and held its own secrets, from the map room and the farmhouse kitchen, to John's loft bedroom.

### EASTER EGGS

*Constantine* was my first experience with the wonderful world of Easter eggs. The days of "Oh, no one will ever see that" are long gone, replaced by the almighty hash-tagging bloggers who freeze-frame the HD 2K image and pick up on any and all details you miss...or that you surreptitiously add. *Constantine* always tried to showcase a few bits from the Hellblazer or DC Comics world in each episode. The sight of the Medusa Mask,

the TwinBlade or a magazine that was also featured in *The Flash* television series would spark delight amongst viewers who scoured each scene trying to be the first to find a hidden clue. Often, we would look through the Hellblazer books for inspiration. Translating a specific frame or a theme from page to screen was a great way to pay homage to the origin story. The Zed character was an artist, who sketched and painted her visions of Constantine. It made sense to incorporate artwork created over the run of the comics, so actor Matt Ryan's face was integrated into classic pieces of Hellblazer artwork. Live tweeting became just another part of the job once the episodes were airing. The transmedia world is upon us, and it's not going away.

### A ROAD SHOW

Once the Mill House was completed, I thought I would have time to catch a breath, but that just wasn't going to happen. *Constantine* was envisioned as a road show, which meant that other than the Mill House, the character wouldn't be returning to any of the same locations. The first season never returned to the same set twice. This required the Art Department to think three episodes down the line to maximize budget, stage space and time. What is the best way to turn a giant Halloween maze into a coal mine in five days? Or find a location that would work for the current episode, but would be even more perfect for an episode a month away...and come up with a tactful way of telling the director that he can't have that location because another director will need it more a month from now.

With every script came new challenges. One week found us creating Sudanese villages, the next a



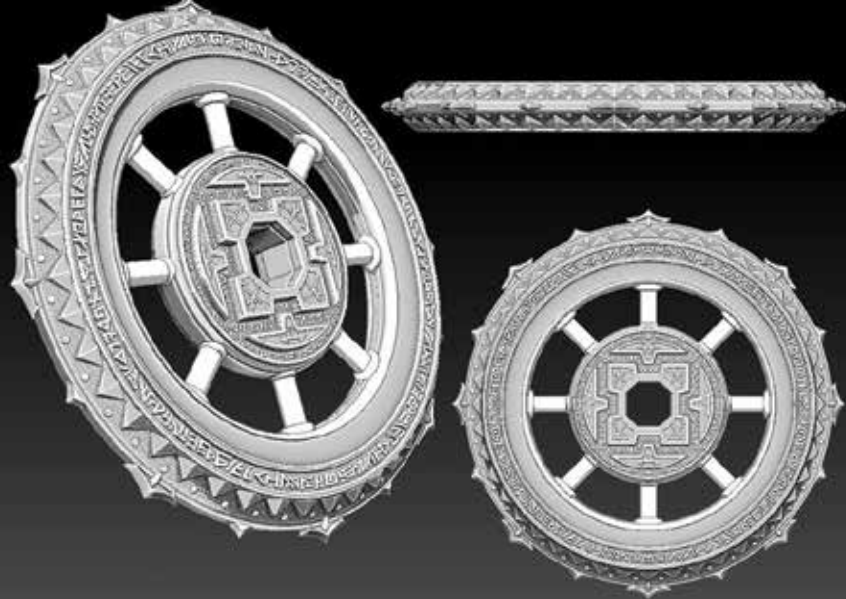
New Orleans hotel or an abandoned Mexican convent. In Los Angeles, this variety would have been quite a bit more manageable, but the lack of major prop houses and support services in Atlanta became a huge issue. On a pilot or feature, there is more time to ship materials and dressing in from Los Angeles, but on an eight-day shooting schedule, the cost of getting vacuform skins, wallpaper or key medical props always became a massive undertaking. Art Director Hugo Santiago was joined by local Atlanta Art Director Drew Monahan as the workload built. They alternated episodes so that one person could oversee both prep and shoot of each episode; that continuity became a key to our success.

Swing sets were more extensive than on most series. Every week Constantine confronted a new demon, with its own back-story and unique environment. The midseason finale required an elaborate maze of sewer system tunnels under Mexico City. Constantine and his cohorts had to chase through the tunnels to rescue kidnapped babies from the demon Lamashtu. In designing any tight space, the goal is always to make it feel confined, but also make it production-friendly. This particular set spanned two episodes and each director had a very specific vision of how it should be shot. Add 2600 gallons of water, pyrotechnics, and real infants and the challenges increased exponentially. The maze was first designed in SketchUp® so that details and sequences could be previsualized with everyone involved. The tunnel walls were modular so that we could create different options. The base of the structure was fabricated with faux-concrete barriers that would contain the water while allowing the wall behind to be removed. The ceiling was supported separately so a long section of the tunnel wall could be removed for a tracking shot. To keep the foreboding atmosphere, shafts of lights were motivated through what would have been manhole access ports. Just add some smoke and it was the perfect place to confront a demon.



**Top and center:** The sewers under Mexico were built as a tank set in the warehouse with water, fog and steam. **Above:** The exterior entrance of a coal mine was built in Bellwood, a century-old granite quarry about a mile from downtown Atlanta, and the (inset) interior on the same warehouse stage.





Above, clockwise from top left: A 3D concept design for the Wheel of Nyorlath prop, drawn by Adil Muschelewicz and Joshua Cole at Hex Mortis, the Atlanta fabrication shop that built many of the specialty props. Pieces of the Black Diamond Shard Box in progress, generated on a 3D printer at Hex Mortis. Most of the props, like these copies of the newly-finished Black Diamond Shard Box were made in multiples, because the 3D printing process makes it so easy. The fabrication shop printed most of the props on a MakerBot Replicator 2 desktop printer.

## HOMEMADE PROPS

Each episode featured hero props that needed to be designed and prototyped as well. There were prominent pieces from the DC Comics universe and occult artifacts, each a mini work of art that had to be turned around in a very short time. Prop master Dort Clarke coordinated with fabricators to make sure that each item did what he needed it to do, and the Art Department worked with them on design. It was my first introduction to 3D printing and rapid prototyping on an episodic basis. A local Atlanta 3D fabrication company called Hex Mortis specializes in creating highly detailed replicas of props and costumes from other films. It was wonderful how quickly they were able to build intricate pieces from sketches or a Photoshop comp. The initial sketch can be converted into an alpha, which is a two-dimensional image that distorts voxel-based geometry (voxels are essentially 3D pixels); the white areas move out, black stays put and you suddenly have a 3D object that you can begin to work with. Using software on tablets to digitally sculpt prototypes makes the design/modification/approval stage much shorter. I would be driving around in a scout van and get videos showing 360-degree views of the prop and its details that I could share with the director, make notes and a few hours later, a final concept would be ready for the 3D printer. How often do we see a final prop and think, “Hmm, that would be

great if it were just a bit smaller...or longer.” Here we had the ability to make those changes in a matter of minutes, with the click of a mouse. A broad combination of programs was used, letting artists model in whatever made them comfortable. They could hand-draw the alphas, or create them digitally in Photoshop, and then apply that to the mesh in ZBrush® as a sculpting guide. If it were something super-accurate, they would use Maya®, Cinema 4D, Blender—again, whatever each artist felt worked best. It’s like traditional illustration: sometimes you use markers, other times you go for pencil or gouache. Once the .obj or .stl files were ready, they were turned into “virtual clay” in ZBrush to get a human feel to sculpt. The machines used for fast overnight pieces were the ABS-based MakerBot Replicator. The parts for John Constantine’s TwinBlade were printed at 0.1mm resolution for the detailed parts and 0.2mm for the larger forms, then washed with acetone, and detailed with files and careful sanding. Printing a 3D prop overnight gets you something quick but requires a few hours of perfecting and assembling. Out of the printer, it looks like a resin casting pulled from a mold. The technology is only as good as the artist. It is evolving quickly, though, with great potential for our industry. The ability to print with metal, rubber or clear resin on a desktop in the Art Department will be here in the near future, and the possibilities are endless. **ADG**



# CONSTANTINE

## THE TWINBLADE



Top, far left: A concept design of Constantine's TwinBlade prop. Near left: A screen capture of the fully-rendered TwinBlade prop. The remaining three images to the left show 3D-printed parts of the TwinBlade, ready to be assembled into a finished knife. Above: Pieces of the Phurba Dagger, ready for assembly, placed on a laptop for scale; along with two copies of the finished prop.

**David Blass, Production Designer**  
**Hugo Santiago, Drew Monahan,**  
**Art Directors**  
**James Addink, Danny Brown,**  
**Assistant Art Directors**  
**Carrie Gale, Chris Hunter,**  
**Graphic Designers**  
**Simon Goinard, Tomo Imai, Illustrators**  
**Jeff Ginn, Set Designer**  
**Adil Muschelewicz, Joshua Cole,**  
**Travis Wood, Troy Harding,**  
**3D printed props**  
**Natalie Pope, Set Decorator**



# TOMORR



by Clint Schultz, Graphic Designer

Walt Disney was gone before I stepped into my childhood. Most of those early years coincided with the pre-renaissance period of Disney Animation Studios, so I missed many of the classic Disney films. Growing up in the Texas Panhandle, I was only able to visit Disneyland a handful of times, and those few trips to that amazing theme park made me an instant fan of Walt Disney, although it was not until years later that I understood the full extent of his contributions.

Director Brad Bird was also passionately affected by Walt Disney's work because he was mentored by one of Walt's famous Nine Old Men, Milt Kahl, during his junior high school days. After studying at California Institute of the Arts, Brad went on to create some animated classics of his own.

One summer day in August 2012, Supervising Art Director Ramsey Avery invited me to meet with Brad Bird to develop some logos for a studio pitch meeting. Even after I signed an elaborate non-disclosure agreement, producer Jeffrey Chernov and visual effects producer Tom Peitzman swore me to secrecy again, before telling me the film was called *Tomorrowland*. My mind raced back to the Disneyland attractions I had enjoyed in Tomorrowland as a kid.



Background: The final production logo for the film created in Adobe Illustrator® and Photoshop®. The atom was custom built, and the typeface is Neutraface Bold. This version was animated for the studio pitch meeting and it can still be seen in the film's trailer. Inset: One of the three different versions of the pin which were used to show the passage of time. Bottom, right: Curious teenager Casey Newton (played by Britt Robertson) shows the T pin to a surveillance camera above the door of Frank's (George Clooney) mysterious house.



# WLAND



© Walt Disney Pictures





Above: Weeks of research and trial went into designing the production logo. Opposite page, top: A quick sketch by director Brad Bird featuring the atom at the center of the logo. He used this drawing to explain how the animation of the atom would create an illuminated energy. The second sketch by Mr. Bird illustrates how the title would rise from the horizon, and the atom would replace the O. He and Mr. Schultz had been working with this horizon concept previously, but the atom was a new twist. Bottom: A sample of the many logo ideas Mr. Schultz created in Adobe Illustrator featuring different fonts along with a horizon line and illumination icons.

## LOGOS

The first task was to develop a *Tomorrowland* logo that was unique and different from any prior Disneyland branding. Discussions with Brad quickly turned to fonts, and I demonstrated numerous sans-serif typefaces (**Franklin Gothic**, **ITC Avant Garde**, **DIN**, **Futura**, **Akzidenz-Grotesk**, etc.) that I thought might complement the application. Throughout our explorations, Brad suggested incorporating icons that would represent illumination and energy, and after a week skimming through fonts and other ideas, he shared an atom drawing with me. The atom became the focus of the logo from that moment on. Together, we went through multiple atoms and fonts until we found the right combination that worked in black and white. The atom was hand drawn, and we settled on **NEUTRAFACE BOLD**. The final step was incorporating color, and since Brad had envisioned an animated atom, I kept the work in layers. After an energetic meeting with writer/producer Damon Lindeloff, the *Tomorrowland* logo was approved.

In October, I rejoined the production with my good friend and frequent collaborator, Scott Chambliss.

The script had progressed, and the illustrations and set designs were taking shape. Since the show was operating in stealth mode, I was asked to create a new logo for the show that was code-named *1952*.

The production company was called Kimball Technologies, a nod to another of Walt's Nine Old Men, Ward Kimball. After a visit to the Disney Studio Archives, I returned with an idea to create a show logo based on a classic Disney letterhead of the 1950s. Brad embraced the idea and sent me away to find a Ward Kimball model sheet. The model sheet was a simple study of poses and gestures for the animated Kimball character. Brad then selected the "perseverance" pose from the model sheet, illustrating Kimball with a defiant fist raised in the air. Once the basic design was locked in, the focus switched to a quest to perfect the Ward Kimball caricature. The model sheet sketch was rough, and required various levels of cleanup. Most importantly, the raised fist was undeveloped and needed additional work. We took turns trying to get Ward's fist corrected. It was a process that included various artists from the production, and Brad grabbed a pencil too. After weeks of work between

other projects, an approved logo was selected that everyone was satisfied with. About a month later, Disney Studios officially announced *Tomorrowland*. Kimball Technologies' "1952" logo was not only short lived, it was gone. *Tomorrowland* would be the logo going forward.

### THE PIN

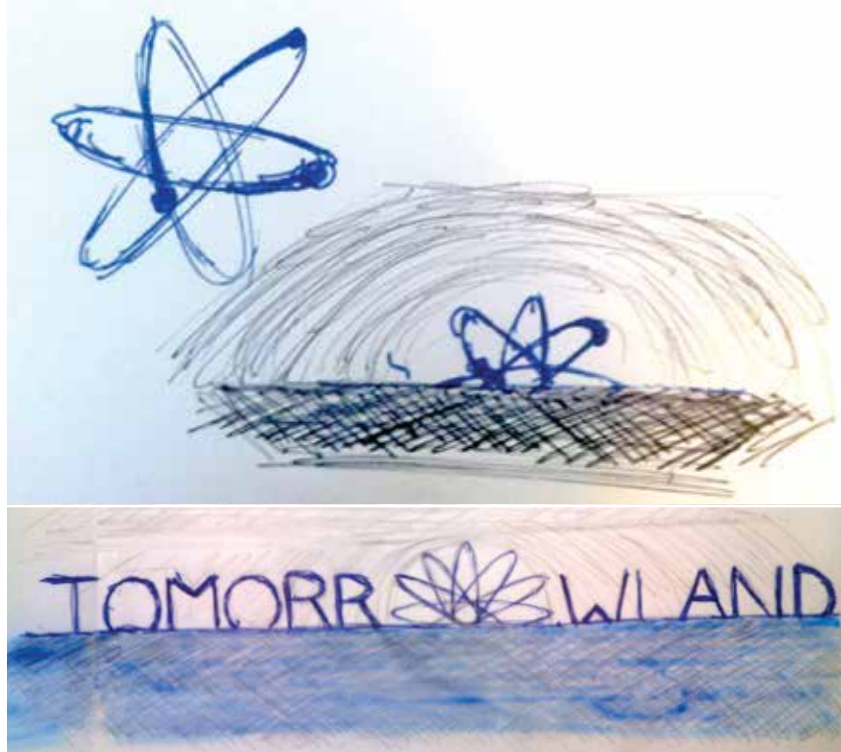
When I returned to the show for a third time in March 2013, it was to design and share the most important prop in the film: a pin that could virtually teleport the owner to Tomorrowland. Prop master Kris Peck was onboard, and eager to get started. He and Scott were both involved in the approval process, but my role was already decided: working directly with Brad. It really helped that we had been communicating directly on the logos, and I was starting to understand his aesthetic sense and design process. He and I were developing a rhythm.

Kris had given me a book of aviation pins for inspiration, and it was a great help; but it was Brad who eventually provided a sketch with a jet pack design. A second sketch featured a large **T** and the atom shape, similar to one that appeared in the 1954 Disneyland television show. My final sketch featured the **T** and a reference to the Unisphere logo from the 1964-65 World's Fair. Deadlines were a continual theme as the design process progressed. Apart from Brad's approval, multiple studio and legal approvals were involved, and Kris had several fabrication deadlines to meet. There was a consensus on moving the process faster. After a long week examining pin drawings, discussions and research, I headed home for the weekend.

### WORK AND HOME – THE BALANCING ACT

When I arrived home that Friday afternoon, I found my wife Callie still fighting a cold that wasn't getting better with prescription medication. Our toddler daughter Zoe was getting over a cold, and I had also been fighting a cough. By Monday it was apparent that I would have to skip work. After a quick visit to our family doctor, Callie was sent to the emergency room with pneumonia. Wary of taking any chances, the pulmonary specialists there dispatched her to the ICU. At times, personal life gets in the way of work, and everyone in the Art Department was empathetic. As Callie slowly recovered, I brought my mother Vickie in from Texas to help out with Zoe. By this time, I had discovered that I myself was suffering from mild pneumonia. These four days were scary and chaotic for me and my family, but we were now getting proper treatment, and on the road to recovery.

Once our health concerns were under control, I started to think about the pin design again. I have been in the business long enough to know that production never sleeps. I knew, too, what that pin represented to the film, and its potential as a featured prop. I did not want to



Tomorrowland

TOMORROWLAND

TOMORROWLAND

TOMORROWLAND

TOMORROWLAND

TOMORROWLAND

TOMORROWLAND





Above: A collection of research and sketches used to develop an early production logo, when the film was cryptically called 1952. The model sheet at the left shows a series of poses featuring veteran Disney animator Ward Kimball. At center is a throwback to the Disney studio letterheads of the 1950s, replacing Mickey Mouse with a caricature of Kimball. Unfortunately, the logo was cast aside rather quickly when the studio made the TOMORROWLAND title official.

let go of the opportunity to design it, and continued to work on it from home during our family recuperation.

### A NEW DIRECTION

My first group of designs, inspired by Brad's work, did not result in a selection or even any further notes. The lack of response was all the freedom I needed to improvise and take the work in a different direction. Brad was scheduled to be away from production for a few days, so I would have to wait for the next meeting. Everyone in my family had regained their health, so I dived headlong into the project. With a continued sense of urgency and lack of prior feedback, I wanted to try something new.

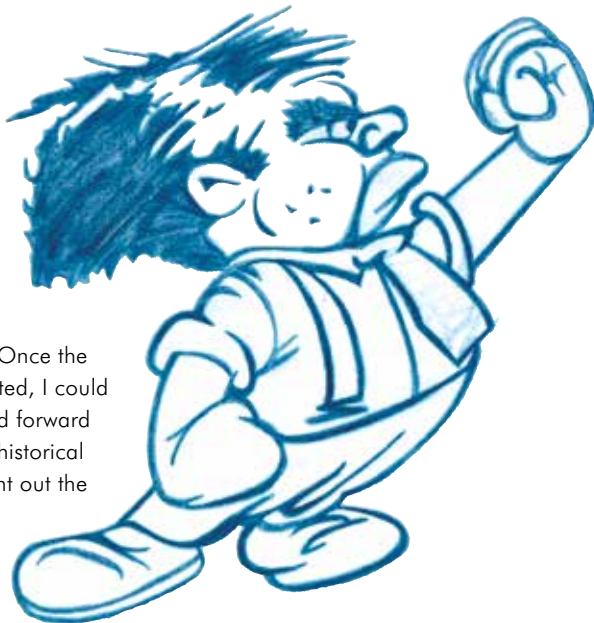
My friend Vanessa Hunt at the Imagineering Research Library had co-authored a book called *Poster Art of the Disney Parks*. I looked through the poster art of Tomorrowland and noticed an italicized serif font that had been used in earlier years. I rebuilt the **T** in Adobe Illustrator® without the italic slant. It still didn't really work with our concept and, moreover, we had discarded the idea of using this original Tomorrowland font while developing the title logo. Knowing it would

never work as is, I manipulated it, lending it different weights and angles. During the process, I observed a 3D effect occurring; this was something exciting and something to develop further. I showed it to Scott and Kris, and they agreed that the 3D idea should be pursued. I would present it as an option at the next meeting, along with my previous work. I also decided to introduce the atom shape from our previous Tomorrowland logo back into the fold. Illustrator Victor Martinez built the **T** in a 3D modeling program so angles would look natural. Eventually, Scott, Kris and I narrowed the proposals down to three ideas that we loved for different reasons. As I worked on some color compositions for a previous selection, we decided to give the new designs the same treatment. Orange and blue colors from the 1964-65 World's Fair, significant because of Walt Disney's involvement in the Fair, seemed to be the right answer.

The scale of the pins was another concern, and we decided to print four options ranging from one-half inch to one inch in diameter. With the meeting approaching, we hoped to get an approval on one of the new designs. However, as a professional, I kept all the old designs



ready, too, in case there emerged a need for back reference. The idea from the beginning was to create multiple pins to depict the history of Tomorrowland. Once the hero pin was selected, I could work backward and forward to create different historical looks. Scott brought out the board featuring my new pin design once Brad arrived at the meeting.



Brad nodded, saying “that’s interesting” as he studied the board. At that point, someone suggested that all three new designs should be used to illustrate the Tomorrowland history. Brad approved, and it made sense based on the similarity of the designs. We talked through things for a while before discussing the color, materials and sizes. The orange and blue remained a constant, while some of the pins would be cast in gold, and others silver. When discussing the size of the pins, Brad said, “You don’t go timid with a design like that.” I was so flattered, that I wrote the quote directly into my sketchbook.

There was still some finessing of the designs to be done, but there was also a great sense of excitement and relief. We now had three approved pin designs,

and had moved ahead of schedule. After everyone at Disney Studios had signed off, Kris and his team proceeded with manufacturing. Shortly thereafter, we started to see prototypes from Studio Art & Technology in Sunland, CA, but I did not see the final versions prior to the production moving to Vancouver.

#### MARKETING THE FUTURE

In August 2013, I was invited to the D23 Expo in Anaheim to see a special presentation of *Tomorrowland* by Brad and Damon. They discussed the contents of the 1952 box that were on display at the event. It was during their presentation that I first saw the animated Tomorrowland logo we had created for the original pitch meeting. It was also the first time I saw one of the Tomorrowland pins in person. A limited number



**Above, left and right:** Mr. Schultz’ initial Prismacolor drawing of Ward Kimball’s “perseverance” pose on the model sheet. This cleaned-up version was then traced in Adobe Illustrator and presented as one of the many options for the early production logo. Using a window in Walt Disney’s old Animation building as a light box, Mr. Bird helps with the revision of the figure that would appear in the logo.



The idea behind **TOMORROWLAND** revolves around a mysterious box found in the morgue of the old Animation building at the Walt Disney Studios in Burbank. The morgue once housed boxes of project ideas, art from Disney artists and other priceless artifacts from Disney’s history. In the summer of 2008, maintenance workers were tasked with cleaning out the area, and they discovered a locked room which housed dozens of boxes that had remained untouched for decades. One mysterious box, labeled 1952, contained concept art, reference material, photos, memos, book, newspaper clippings, blueprints and comic books relating to space, technology and exploration. Among the many mysterious items in the box were blueprints for the popular *It’s a Small World* attraction, but under an unusual frequency of blacklight, the blueprints reveal a hidden lower level below the ride, the clubhouse of a secret society for avowed futurists and other luminaries of science.





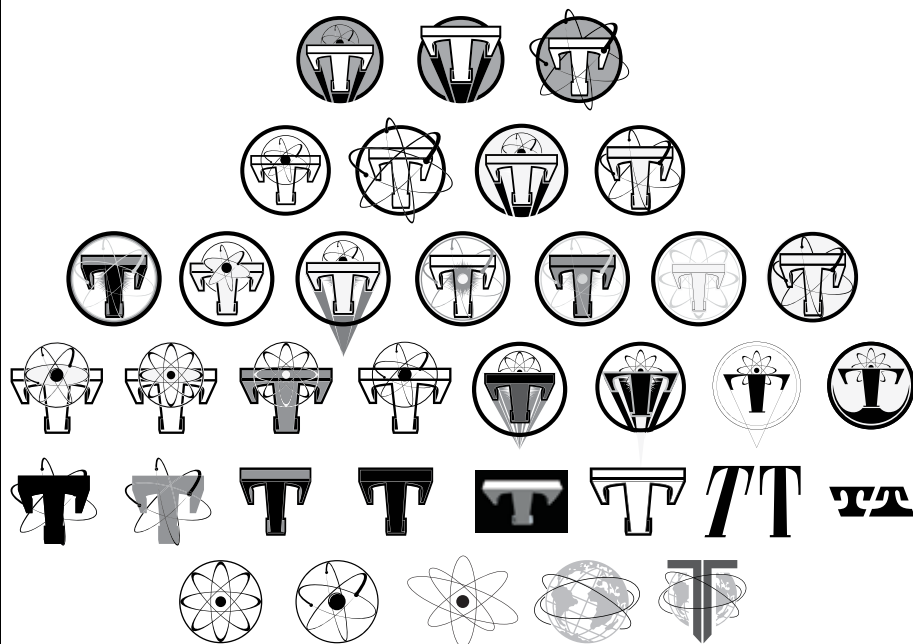
Above: A collection of research, sketches and finished art for some of the many potential designs for the T pin. Near right: Early pin sketches by Mr. Bird featuring jet pack design ideas, and a Unisphere symbol from the 1964-65 World's Fair in New York. This quick sketch would be the basis for Mr. Schultz' early pin designs. Far right: An Adobe Photoshop composition featuring different colorways and sizes for the pin. The complementary orange and blue colors of the 1964-65 World's Fair were chosen for all pins. Gold was the base material for most of them, and one-inch was the selected jet size.



**“Someone suggested that all three new designs for the pin should be used to illustrate the Tomorrowland history. The orange and blue remained a constant, while some of the pins would be cast in gold, and others silver. When discussing the size of the pins, Brad Bird said, ‘You don’t go timid with a design like that.’”**

had been created especially for the D23 Expo. I had been introduced to John Sable and Steve Nuchols with Disney print marketing previously, and was invited to observe their process in creating a print campaign. I also met Asad Ayaz and the Disney marketing team to discuss my work on the film.

Almost five months later, I got a call from Jeffrey Chernov’s office, and I was asked to deliver my digital pin files to print marketing. That was to be my last involvement with the pin. It would be another nine months before Disney released the Tomorrowland theatrical and poster teasers. To witness my design so prominently featured in the marketing campaign was extremely flattering. When your work becomes the face of a marketing campaign, you definitely don’t expect it, because that wasn’t the intended purpose. When I asked Steve Nuchols how my design was selected for the teaser poster, he simply stated, “That was all Brad.” Steve then went on graciously to say, “The best creative artists are already working on film and when their work is shared with us, we can take full advantage.” He concluded that the final rendering for the Tomorrowland teaser poster was taken directly from my design files. In addition to marketing materials, the pin was featured on some of the merchandise. As the release date approached, Disneyland and Walt Disney World hosted sneak peeks of the film, and began to incorporate the pin design into the theme parks. In my experience, it is not common for a prop design and a production logo to be featured in a studio’s marketing campaign. It’s a testament to the extensive work that was done by Brad, the entire Art Department, and an occasionally sneezing Graphic Designer to create these designs. I’m looking forward to seeing where the pin takes us next. **ADG**



**Scott Chambliss, Production Designer**  
**Ramsey Avery, Don Macaulay,**

**Supervising Art Directors**

**Didac Bono, Todd Cherniawsky,**  
**Steve Christensen, Luke Freeborn,**  
**Kelvin Humenny, Martina Javorova,**  
**Jeremy Stanbridge, Geoff Wallace,**

**Art Directors**

**Vlad Bina, Concept Art Director**  
**Peter Bodnarus, 2nd Unit Art Director**  
**David Nakabayashi, Visual Effects Art Director**

**Laurel Bergman, Natasha Gerasimova,**  
**Sean Goojha, Andrew Li, Margot Ready,**

**Assistant Art Directors**

**Clint Schultz, Lead Graphic Designer**  
**Tara Arnett, Dianne Chadwick, Slava Shmakin,**  
**Graphic Designers**

**Kelsey-Laine Coffman,**

**Graphic Designer: Florida**

**Tim Flattery, Victor James Martinez,**

**Conceptual Designers**

**Jonathan Bach, Brian Cunningham, John Eaves,**  
**Vicki Pui, Craig Sellars, Milena Zdravkovic,**

**Concept Illustrators**

**Stevo Bedford, Nathan Schroeder, Illustrators**  
**Ryan Church, James Clyne, Igor Knezevic,**

**David Vyle Levy, Michele Moen, Craig Shoji,**  
**Tully Summers, Concept Artists**

**Kris Berghthorson, Nancy Anna Brown,**  
**Mira Caveno, Tim Croshaw, David Hadaway,**  
**Tex Kadonaga, Peter Ochotta, Anne Porter,**  
**Jim Ramsay, Andrew Reeder, Peter Stratford,**  
**Bryan Sutton, Jane Wu, Set Designers**

**Scott Schneider, Digital Set Designer**

**Jeff Frost, Jason Mahakian,**

**Concept Model Makers**

**John Balling, Joan Bernier, Lubor Cencak,**

**Scenic Artists**

**Richard Bennett, Storyboard Artist**

**Lin MacDonald, Set Decorator**

**Emmanuel Delis, Set Decorator: Paris**

Above: A progression of TOMORROWLAND pin designs and ideas. The split T design in the bottom-right corner would lead Mr. Schultz in a new direction based on Brad’s sketches. Right above the split T design is the italicized T from early Disneyland Tomorrowland posters. The T on all three of the final pins was derived from that drawing.





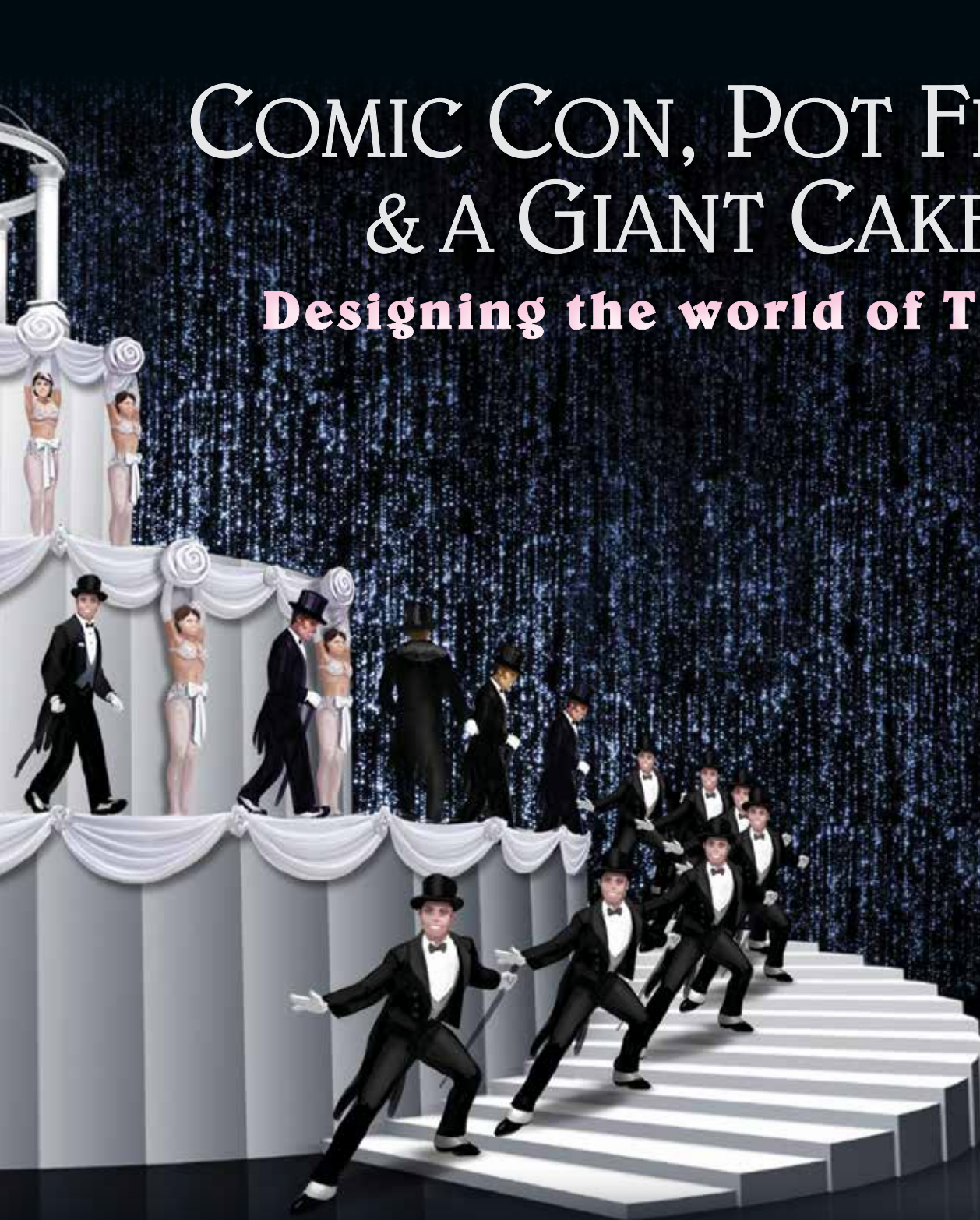
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Main image: Michael Maher's illustration for the giant cake and dancers in the film's opening credits. Inset: A production photograph of the dance sequence with its mirrored stage floor.



# COMIC CON, POT FIELDS & A GIANT CAKE

## Designing the world of **TED 2**



by **Stephen Lineweaver, Production Designer**

There are many challenges to designing the world of a twenty-four-inch-tall teddy bear. Production Designer Stephen Lineweaver and director/writer Seth McFarlane brought Ted to life in 2013. Recently released, *Ted 2* is their third collaboration.





Photographs © Universal Pictures



In *Ted 2*, the bear's world expands far beyond the borders of Boston, with larger set pieces and a full-on Technicolor musical interlude. I needed to assemble the right team to bring this to ambitious project life. The first step was to render the scenes as realistically as possible, drawing over location photos and set concepts, to accurately gather a sense of how a two-foot-tall protagonist could fit within the same frame as his human co-stars. I worked with Illustrator Michael Maher to get the process in gear.

"When I signed on to *Ted 2*, I was pleasantly surprised by the wide variety and high volume of illustrations that needed to be produced for the show. Stephen Lineweaver, Art Directors Peter Borck, Bryan Felty and I set our sights on the difficult task of designing the entire main floor of Comic Con. The majority of the illustrations were based on specific story beats and were important in determining the layout of the action. A very dramatic moment in the script takes place at Comic Con, and the illustrations served to clarify a lot of the complicated moving parts.

The film's climax takes place at New York Comic Con. This sequence required a full-scale convention floor packed with exhibits featuring various sponsors and elements integral to the unfolding story.

While still filming in Boston, I sent Bryan Felty to Los Angeles where Comic Con and other stage work would be shot at Fox Studios. Early in preproduction, Bryan was brought on to draw concepts of the stage sets as architectural renderings using 3D Studio Max and to





Opposite page, top: A wide shot of the Comic Con set on Stage 8 at 20th Century Fox Studios in West Los Angeles, and a photograph of the Comic Con floor after the large Enterprise-D model has fallen. This page, top to bottom: Michael Maher's Photoshop® illustration drawn over Bryan Felty's 3D Studio Max rendering of Ted and John walking by the Star Trek Fan Club exhibit. A second key frame by Messrs. Maher and Felty where Donny cuts the wire that suspends the Enterprise-D over the exhibit. A third frame where John saves Ted by pushing him away from the incoming star ship. A final frame in the sequence, after the crash of the Enterprise-D, with John pinned under the Xbox light box.



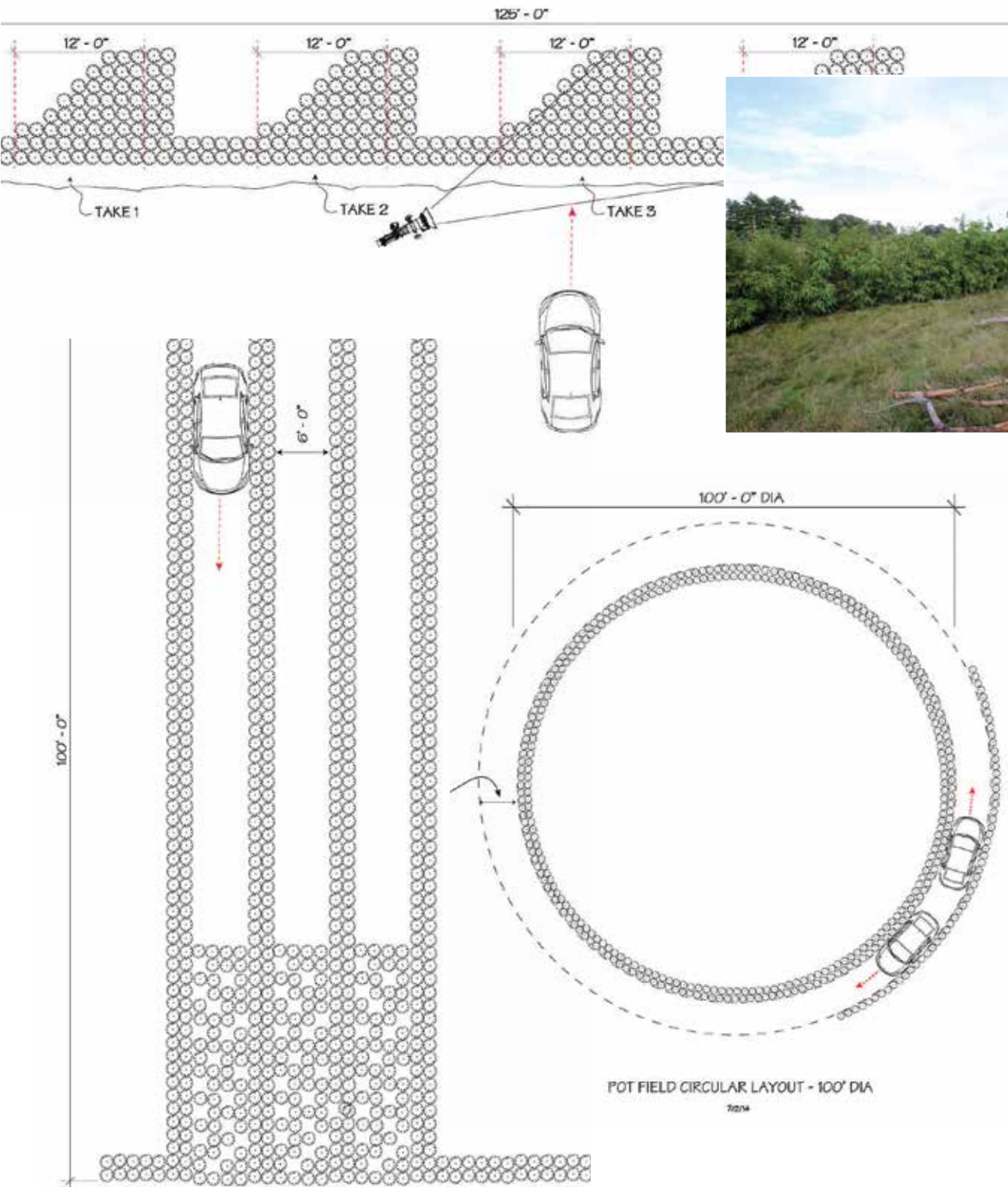


augment proposed location photos with Photoshop®. As the script evolved, new sets folded into the *Ted 2* world. One in particular was initially a small scene that took place at the New York Comic Con. The Boston Convention Center was the logical place to build it. As the script changed from blue to goldenrod, however, Comic Con grew substantially, first into a warehouse space outside of Boston, then finally to Los Angeles onto Stage 8 at Fox Studios. During this process, the set was assigned to Bryan, associate producer Joseph Micucci and Art Department coordinator Chris Sullivan. Comic Con would be their world for the next six months.

It was this team's task to convince and recruit the larger exhibitors to join the production. They had help from product placement, clearance, Universal and the whole producing team in gaining access to potential exhibitors. Chris focused on the smaller exhibitors and dealing with the enormous task of organizing and submitting all of the comic books, T-shirts, key rings, branded banners and everything associated with this growing version of New York Comic Con. One of the reasons I chose Bryan to lead the team was his fifteen years as a Senior Environmental Designer and Creative Director in the experiential design field, including trade show exhibits and corporate events.

During the design process, Bryan and I and the team decided to partner with a national exhibit design company that would have access to vendors who regularly work in the exhibit industry and could lend a level of realism to our set. All of the pipe and drape, carpet (in Comic Con red) and other exhibit material was rented from them. As one of the benefits of this partnership, we had access to several larger targeted exhibitors who regularly attend the New York Comic Con and San Diego Comic-Con. In addition, Chris and Bryan attended several regional Comic Con events to prospect for smaller mom-and-pop comic book exhibitors.



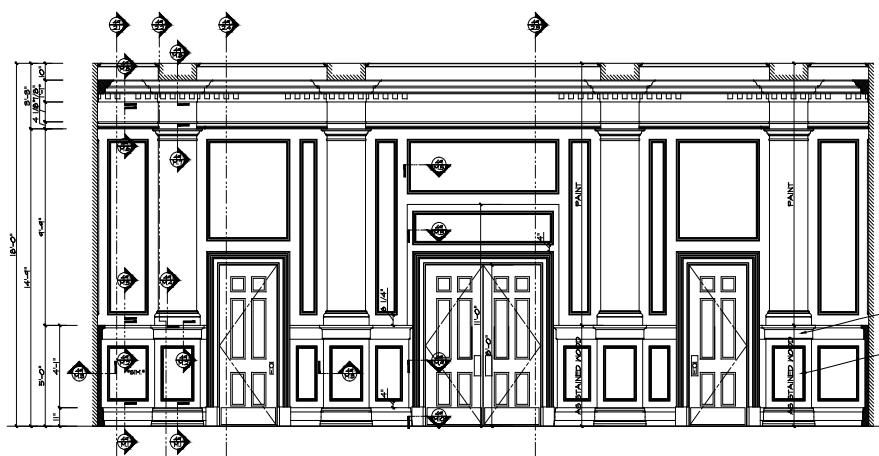


Opposite page, from top to bottom: Two illustrations by Mr. Maher of the car crashing into the side of the barn; a production photograph showing the stunt rig where the nose of the car breaks into the barn and gets stuck; a screen capture of the scene where John (played by Mark Wahlberg) and Sam Jackson (Amanda Seyfried) try to pull the car loose from the barn wall. Left: Three layouts by Peter Borck of individual shots that make up the car chase through the pot fields. A limited number of plants, both faux-cannabis and bamboo were used, and then extended later with CGI. Inset: A still photograph of the pot field set; the first row is six-foot silk marijuana plants with bamboo behind. Depth was added to the field of marijuana with visual effects in post-production. Below: Mr. Maher's illustration of the campfire outside of the barn.

I requested that before any Comic Con architectural renderings were sent to Michael Maher, to use in developing the presentation illustrations, that the exhibits be fully designed, showing exactly what each would look like on the show floor, including graphics. To facilitate that requirement, Bryan had to reach out to each exhibitor's trade show design company and ask for 3D models of their exhibit structure and graphic files. Those that did not have or want to release their 3D models and/or graphics had to be designed based on photos.







To add to the realism, we created an exhibitor show packet. The packet was a standard convention document that informed each exhibitor of move-in times, exhibit hall layout, electrical requirements/needs, weight restrictions, crate storage, parking, etc. For the smaller exhibits, we included the usual thirty-six-inch-wide name placards that hung on the pipe and drape. I noticed that after the second day of shooting, even the five hundred extras smelled like those who attend the real Comic Con event.

The Enterprise-D starship, from *Star Trek: The Next Generation*, has a cameo during the final action sequence. A sixteen-foot-long replica was created from a custom scale model owned by Seth McFarlane, an avid *Star Trek* fan. He allowed us to have it 3D scanned, and we then cut it out of two-lb white foam on a CNC machine, coated it with fiber glass, and then sent it to the Scenic Department to be painted and have vinyl graphics applied.

### Pot Fields and a Barn

In one of my favorite *Ted 2* sequences, a road trip paying homage to *Planes, Trains & Automobiles* ends as Ted's car swerves off the road, down an embankment and into the side of a barn. Seth wanted to see the car actually fly off the cliff and stick into the side of the barn. After finding an appropriate location at which to build the barn, illustrations were again the key to producing something all departments could work from, and figure out how to accomplish this difficult stunt. As the story continues, Ted, John and Samantha light a small fire to keep warm and discover pot fields nearby instead of crops. Creating a giant pot field proved as challenging as the car in the side of the barn. Peter Borck researched and sought out the best-looking



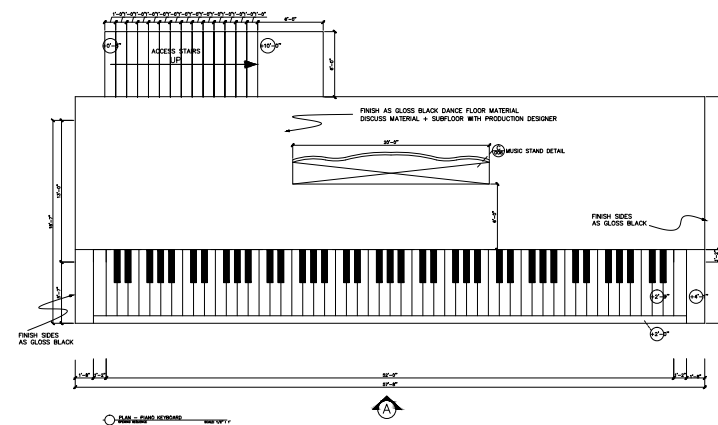


fake pot plants. Not nearly enough were available, so they had to be supplemented with the closest cousin, bamboo. The quantity and size required had to be imported from Florida. The next morning in the story, after the car is pulled down from the side of the barn, they are discovered by the pot farmers and chased through the field in their car while being shot at. The plans shown here were devised by Peter to give the illusion of a lengthy car chase through the fields.

### Ted Astaire

Finally, one of the largest set pieces of the production was for the opening-credit sequence of the film, where Ted, in Fred Astaire fashion, sings and dances through a Technicolor musical number with a thirty-foot-tall wedding cake, a sixty-foot-long grand piano keyboard and more than one hundred dancers. After discussing concepts with Seth and choreographer Rob Ashford, I worked with our team again to create key frames illustrating ideas for these musical set pieces, dancers and Ted. The illustrated key frames were mixed with storyboards to create an animatic to visualize the sequence. It took immense planning to get this sequence right. The sets were built to allow the scene to be a grand spectacle and it was treated as a movie all to itself, shot separately after the wrap of principal photography. **ADG**

**Stephen Lineweaver**, Production Designer  
**Peter Borck**, Supervising Art Director  
**Bryan Felty, Caty Maxey**, Art Directors  
**Stephanie Charbonneau**, Graphic Designer  
**Michael Maher**, Senior Illustrator  
**Jean Harter**, Senior Set Designer  
**Patrick Scalise**, Set Designer  
**Lucas Gray, Simeon Wilkins**, Storyboard Artists  
**Kyra Friedman Curcio**, Set Decorator



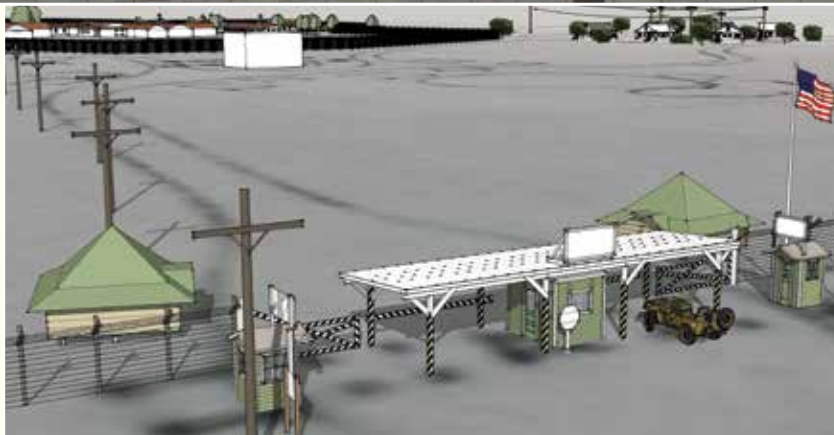
Opposite page, top to bottom: Another cooperative illustration starting with Bryan Felty's 3D Studio Max rendering and finished with Michael Maher's Photoshop illustration. The courtroom set also required the help of Jean Harter's working drawings. The production photograph of the courtroom is missing Ted in the witness box—he was animated in later. This page, top to bottom: An illustration for the opening credit sequence of Ted dancing on a giant piano keyboard with dancers above him. Bryan Felty's and Patrick Scalise drew the keyboard set. A production photograph of the dancers and 60-foot-wide keyboard on a mirrored studio floor. Again, Ted is missing until later.





Photographs © WGN America

**Main image:** A view over the security station at the main Los Alamos gate, built on Bonanza Creek Ranch in Santa Fe, NM. The matte painting filling most of the upper frame was based on a 3D SketchUp® model by Tom Taylor and Jim Oberlander. Bottom, left to right: A view of the model, created to previsualize the entire town. The main Los Alamos gate under construction. The construction documents for the gate, drawn in pencil by Amahl Lovato and Ricardo Guillermo.



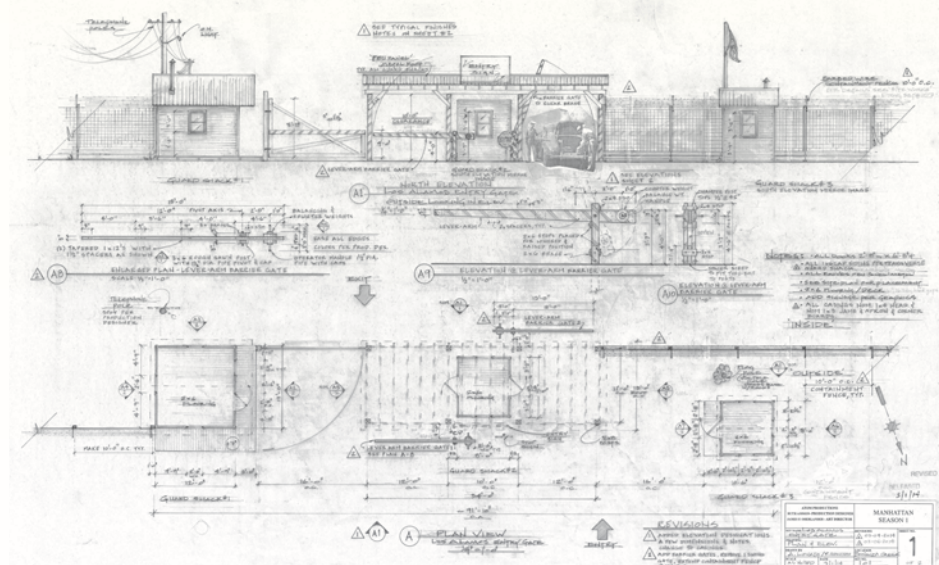




# WELCOME TO NOWHERE

by Ruth Ammon, Production Designer

A single dirt road in the middle of the desert leads to a remote mesa 7350 feet above sea level. A main entry gate ushers visitors, day workers, scientists and their families to a city that does not exist—known only as PO Box 1663. The buildings are simple and brand new, built only a few weeks before they were to be inhabited. Constitutional rights are limited here, as are personal freedoms. Every person is under scrutiny, and every word spoken is overheard and analyzed.







### Key to Buildings 3/6/14

- 1 DORMITORY/MEDICAL SETS
- 2 IMPLOSION UNIT-FRANK
- 3 TECH AREA BACKGROUND
- 4 LONG CORRIDOR
- 5 NEIGHBORHOOD BACKGROUND
- 6 NEIGHBORHOOD BACKGROUND
- 7 CHARLIE'S INTAPARTMENT
- 8 NEIGHBORHOOD / SCHOOL HOUSE
- 9 NEIGHBORHOOD BACKGROUND
- 10 COX OFFICE/ARMY BULL PEN
- 11 SWITCHBOARD / CENSORS
- 12 BARRACKS
- 13 THIN MAN UNIT / AKLEY
- 14 CANTEEN/THEATER  
OPPENHEIMER IMPLIED
- 15 LIAO'S INTERROGATION
- 16 TBD
- 17 TBD

This remote, unnamed city exists for one reason only. Thousands of the country's top physicists are brimming with excitement as they compete for a place in history. The best and the brightest minds are brawling with calculations, lab equipment and equations, rather than with the Germans and the Japanese. The war exists here, though it's thousands of miles from the trenches. It's the war to end the war.

To create this tense, scientific and practically totalitarian world, the simplicity of military standards had to be expanded to create an entire militaristic city that would include not only basics such as a gathering hall, a post office, a schoolhouse, shops, homes, medical offices and utility services but also the world's most advanced science labs. All of these establishments—transport vehicles and support services included—would need to be functioning and managed by the various branches of military departments. Therein lay the design challenge.







## BUILDING A CITY

Finding a location for the Manhattan Project was an obstacle that seemed, at first, impossible to surmount. The goal was to find the intricacy and architecture an army-assembled town would have had during that time period, and also to be somewhat true to what little photographic research there was. Fortune smiled, however, when executive producer and director Tommy Schlamme climbed over a fenced-in forest on the grounds of the Santa Fe University of Art and Design (SFUAD), a location, needless to say, not listed on the scouting schedule, smack dab in the middle of greater Santa Fe. There, in wait, were eight acres with an interconnected maze of buildings erected, amazingly, in the 1940s—a fact, which proved both a boon and an obstacle in itself.

Starting out, there was no way to fully comprehend the scope and detail required to re-create the Manhattan Project. Both the peeling of an onion and the snowball rolling metaphors came to mind.

## CLEARING AND DEMOLITION

Excavating this treasure trove, hidden by a thick layer of wild overgrowth and years of neglect, was a substantial archeology project: unboarding windows, repairing roofs, patching walls and clearing out sixty years' worth of filth and trash. Layers and decades of bad remodels concealed the reality of what was actually there to work with. The buildings needed to be gutted far beyond basic renovation and redesigned to define key

Opposite page, top: A composite overhead view of the main Los Alamos complex, built at Santa Fe University of Art and Design. This plan helped with the initial design, and then became a comprehensive legend for the company. Bottom, left: The derelict buildings at SFUAD that would become the Los Alamos commissary are shown here before construction but after truckloads of debris and overgrown vegetation had been removed. Right: The residential neighborhood in its original state, again after cleanup. This page, clockwise from top left: The Transverse in the tech area early in construction, with a set of Quonset hut façades that were built to block the modern SFUAD buildings. The Transverse nearing completion: the new construction served as a high-security gate to separate the scientific and military area from the family and residential quarters. The black Celotex cladding echoes that used at the Manzanar internment camp. Layers of period picture vehicles, power poles and signs added depth. The exterior of Frank and Liza Winter's neighborhood, meant for higher ranking scientists. The finished matte painting extended the neighborhood with a Levittown feeling. The visual effects team used Cameron Birnie's 3D model of the houses along with photographs of the foreground houses under construction.





Right: The metallurgy, quantum physics and chemistry buildings in the tech area. Duck board sidewalks became connective tissue and told the story of the harsh climate. Raw lumber decks told of how quickly Los Alamos was built. Below, left: The bullpen of the Thin Man bomb project, the elite team of physicists who had the most resources. The set was built in a gutted SFUAD building, and used refined detail and consistent set dressing to create a structured aesthetic. Right: The office of the head of the Thin Man team, built in another 110-foot gutted bungalow, was designed with an Ivy League lounge in mind.



story elements: the Tech Gate, military barracks, the commissary, labs and residential neighborhoods.

### NEW WORK

The internal Tech Area Gate (the Transverse) was a new major element in defining the secure interior compound. Its large looming shape acts as a high-security barrier between the scientists and everyone else on the Hill, as the local residents referred to Los Alamos mesa. The Transverse created a powerful division between the military area and the science area. The size and scale suggested a far greater section was beyond it, expanding the world even further

visually. It was also essential to blocking out the view of the modern SFUAD. Black-painted Celotex cladding suggested the sinister feeling of an internment camp.

### SIMPLE IS HARD

Architecturally, all of the buildings on the SFUAD property were similar: seventeen single gable structures with eight-over-eight windows, mostly single story, twenty-eight-feet wide by one hundred-ten-feet long. The question became how to differentiate and create unique visual characteristics within these similar spaces. Keeping simple shapes and simple architecture interesting required a lot of thought and creativity.







Once inside the science labs, the story centered around two teams of the best and brightest that competed against each other, racing to design the bomb that would revolutionize the art of war. Several themes were implemented to emphasize this competition between the Thin Man group and the Implosion team.

Thin Man was the chosen project. It was state-of-the-art, well-funded and received most of the government's support. It was designed with an Ivy league lounge in mind and a generally more finished look. The walls were constructed of smooth luan, with chair railing, baseboards and crown moulding, highlighted by the contrasting high shine red of the "as marmoleum" floors. Muted colors were chosen and work areas were maintained, neat, precise and focused. Hard-to-find matching period desks and chairs were well lit with modern 1940s fluorescent fixtures.

Implosion, the underdog project (but of all the sets, the dearest to my heart), is often described as the chicken coop. Cluttered, small and oftentimes freezing, the Dirty (half) Dozen team assembled here. Water stains, exposed electric wiring, nail heads and warped surfaces were welcomed to achieve a texture reminiscent of exposure to the elements. Creating this look was far more challenging than I expected. Ultimately, layout

board shipped from Los Angeles, was manipulated to create frail paper-thin walls. Each scientist's workspace within was designed to be far more personalized. Each workstation was unique and dressed with with less-challenging-to-find one-of-a-kind set decoration. Using only incandescent lighting fixtures at each desk and some repro-industrial pendent lamps, Implosion was a warm, creative environment. The workspaces were a celebration of the individual, and this was reinforced in the costume design as well.

## RESIDENTIAL HIERARCHY

Representing the residential hierarchy within the *Manhattan* bubble required creating various types of housing units and neighborhoods. Military barracks and single men's dorms employed whole structures, with the barracks having wall-less open spaces and the dorms a center hallway with private rooms. Built within the same buildings, and again with the 1940s limited palette, paint color was used to distinguish WAC dorms from the single-male scientist rooms. Personalizing the spaces was a challenge as most people arrived with very little, perhaps only a suitcase or two. In all cases, deciding what to put on the wall took considerable effort. We all had fun decorating these off-work spaces with found objects, often things taken from the labs or the canteen. The residents' vibrant inventiveness did

**Above, clockwise from top left: Two views of the physics lab of the Implosion team, nicknamed the "chicken coop," which used ragged detailing and mismatched furnishings to suggest the team's limited funding. The walls are layout board, and the ceiling was left unrepaired after demolition. Robert Oppenheimer's suite was the top executive space on the Hill; it was remodeled from another bungalow interior set. Personal mail was censored at Los Alamos, and the set dressing crew provided this Censor's Office set with over 1000 pieces of hand-addressed mail.**





**Above: A previs model in SketchUp by Gregory Sandoval shows how some of the long SFUAD classroom buildings were cut apart to create residential duplexes. The white structures are custom-built EGHU (expandable government housing units). Below, left: Twenty feet was demolished out of the center of several 110-foot bungalows to create the duplexes, along with a system of roads, bicycle paths and pedestrian walkways. Right: A fully dressed residential neighborhood. The slightly-toxic yellow color suggested a level of discomfort.**

not stop in the labs. Dorm residents built homemade radios and moonshine stills. The barracks had to feel lived in while still remaining orderly and up to regulation standards, while the men's dorm tells the story of genius bachelors unwinding after work. Everyone was young, single and away from home. Posters warning of venereal diseases and female spies lined the halls.

The chaos of children's toys, clotheslines and frilly curtains defined the neighborhood of mid-level scientists. Charlie and Abby's Hester Street-inspired neighborhood was created by bulldozing three of the existing buildings in half, providing virtually 360 degrees for riding bikes, driving cars and overhearing the neighbors' passions. I pushed the yellow exterior color to a level of toxicity to create an edge of discomfort.

Frank and Liza's neighborhood, designed for high-ranking scientists of top pedigree, was constructed on a local cattle ranch to bring to mind the wide vistas on the edge of the Los Alamos mesa. Five single-family cookie-cutter homes were constructed here and a matte painting was used to expand the Levittown nature of the growing city. Liza's house, on the outer edge of the bubble, had the perimeter security fence in her

backyard to remind her of her isolation and imprisonment.

### THE TOWN SQUARE

Prior to the Manhattan Project, the only structures on the Los Alamos mesa were a few stone and log buildings of a school and summer camp for boys from wealthy families. The military commandeered these structures and assimilated them into their plan for the city. During the excavation phase of construction, a fantastic discovery was made: a period-correct stage (with balcony and organ) inside the only two-story structure on the SFUAD property. This area became the theater and—with the construction of a moveable horseshoe bar—an after-work canteen set as well. Life on the Hill seemed like a camping adventure at times and this was the hub that brought everyone together for drinking and dancing, from day workers, housewives and low-ranking soldiers to genius scientists.

The canteen exterior was fashioned after the original Fuller Lodge, one of the main structures of the Los Alamos Boys Ranch School. The two-story building was modified with half-timbers, added gables and a portico. Around it the town square was designed, where







Above, clockwise from top left: The kitchen of the Isaacs' duplex provided a chance to use some color and personal details. Celotex walls, with seams left unpainted, finished the Isaacs' living room, along with New Mexico hotel furniture with plaids and simple prints. The upper-scale Winter house was built as a stage set at Bonanza Creek Ranch to be near its exterior. An early stage of construction for the five upper-scale homes at Bonanza Creek. Babbit, a bachelor physicist, was given a one-room apartment in a dormitory building; this interior was built inside one of the vacant Bonanza Creek houses. Below: The New Mexico weather made construction difficult as the crews cleared trees, created roads and built the EGHUs.

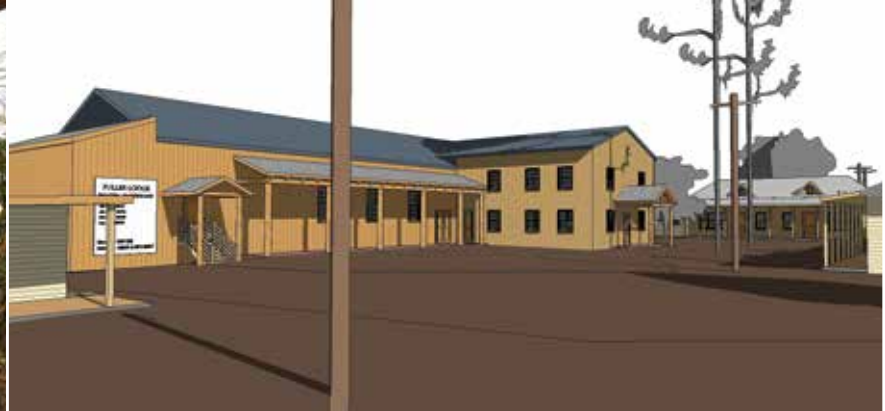
residents shopped at the PX or picked up their censored mail. Hipped roofs were added to most buildings to speak to New Mexico vernacular architecture.

### CREATING THE BUBBLE

The grid of buildings at SFUAD created the core of the Los Alamos set. Essential to the story was the idea of isolation and of life in a bubble. The first episode, with Charlie and Abby's journey to the Hill, steps us back to a wide shot approaching the main gate, enforcing the scope and the remoteness of New Mexico and of the mesa itself. An intersection of dirt roads was created on a berm at Bonanza Creek Ranch to build the main gate that acted both as a dramatic approach and as the architectural frame for the matte painting to reveal the whole city. Working with visual effects supervisor Jason Piccioni, we designed a virtual city with 3D drawings provided by the Art Department







Top, left and right: The exterior of the PX in its original condition, before cladding the building with logs. A 3D previs model of the town square by Gregory Sandoval showing the log-cabin façade of the large building. The back side became part of the scientific area. Center: The interior of the PX, dressed for a town council meeting, inside of the same building at SFUAD. Bottom, left and right: Part of the façade was covered with rough log and half-log timbers to suggest the Fuller Lodge at Los Alamos. The building on the left was clad with rough-sawn one-by.





Left: Set painter Victoria Carlson and sign writer Paul Harman painting a billboard for the tech gate area, one of many they did for the town. Below, top to bottom: A billboard on the edge of the residential neighborhood was based on 1940s research; like all the similar signage, it features dark colors and a minimal palette. Murals on the hallway leading to the Thin Man bullpen could be removed to reveal cut-out camera ports where wild walls would not be possible. A billboard beyond a line of cars outside the main gate reminds the scientists and their families why they were there.

**Ruth Ammon**, Production Designer  
**Jim Oberlander**, Art Director  
**JoAnna Maes-Corlew**, Graphic Designer  
**Virginia Hopkins**, Lead Scenic Artist  
**Gregory G. Sandoval**, **Amahl Lovato**,  
**Ricardo Guillermo**, **Cameron Birnie**,  
**Thomas T. Taylor**, Set Designers  
**Linda Lee Sutton**, **Edward McLoughlin**,  
Set Decorators

and historical documentation. In all, especially for a period show, very few computer-generated images were used. It was important to us all that the world felt authentic.

#### DETAILS

Truly one of the most enjoyable aspects of the design process was creating the simple signs and billboards meant to keep the scientists and residents in line. Based on photo research, and brought to life by the talent of local sign writers and Scenic Artists, these were the most photographed elements of the set. Rather than typical computer-generated material, the almost sweet nostalgic element of the work harked back to the simplicity of the process and materials. The painted threats became a silent character in the story.

#### THE ELEMENTS

As beautiful as New Mexico is, the elements can be merciless. Tiny cyclones would swirl their way onto every set, covering everything with a thick layer of dust. Snowfall and hailstorms would often interfere with construction, travel and shooting days; wind would make good sound recording practically impossible and construction dangerous. Set-dressing pieces would be blown over in the night. The high altitudes subjected the crew to headaches and fatigue nearly every day, and the sun—the merciless, boiling sun—took its toll as well.

#### MOVING FORWARD

The world we created was vast, and the resulting set was unearthed thanks to the craftsmen's tireless efforts. That hidden gem beneath the refuse and overgrown shrubbery is now the shining star of the show, and the living, breathing world we all created truly amazes and exhausts me each time I see it on screen. **ADG**





# ONCE UPON A TIME IN HELL

ART BY TIM BURGARD  
COPYRIGHT 2015

C

ONCE UPON A TIME IN HELL is a temporary name Mr. Burgard gave to a sequence of comic book pages he drew for a television show pitch for a friend. "Since neither of us is currently wealthy beyond measure," he writes, "you can guess how that went. I had fun mixing traditional and digital methods to create these pages and look forward to exploring it further on future projects."





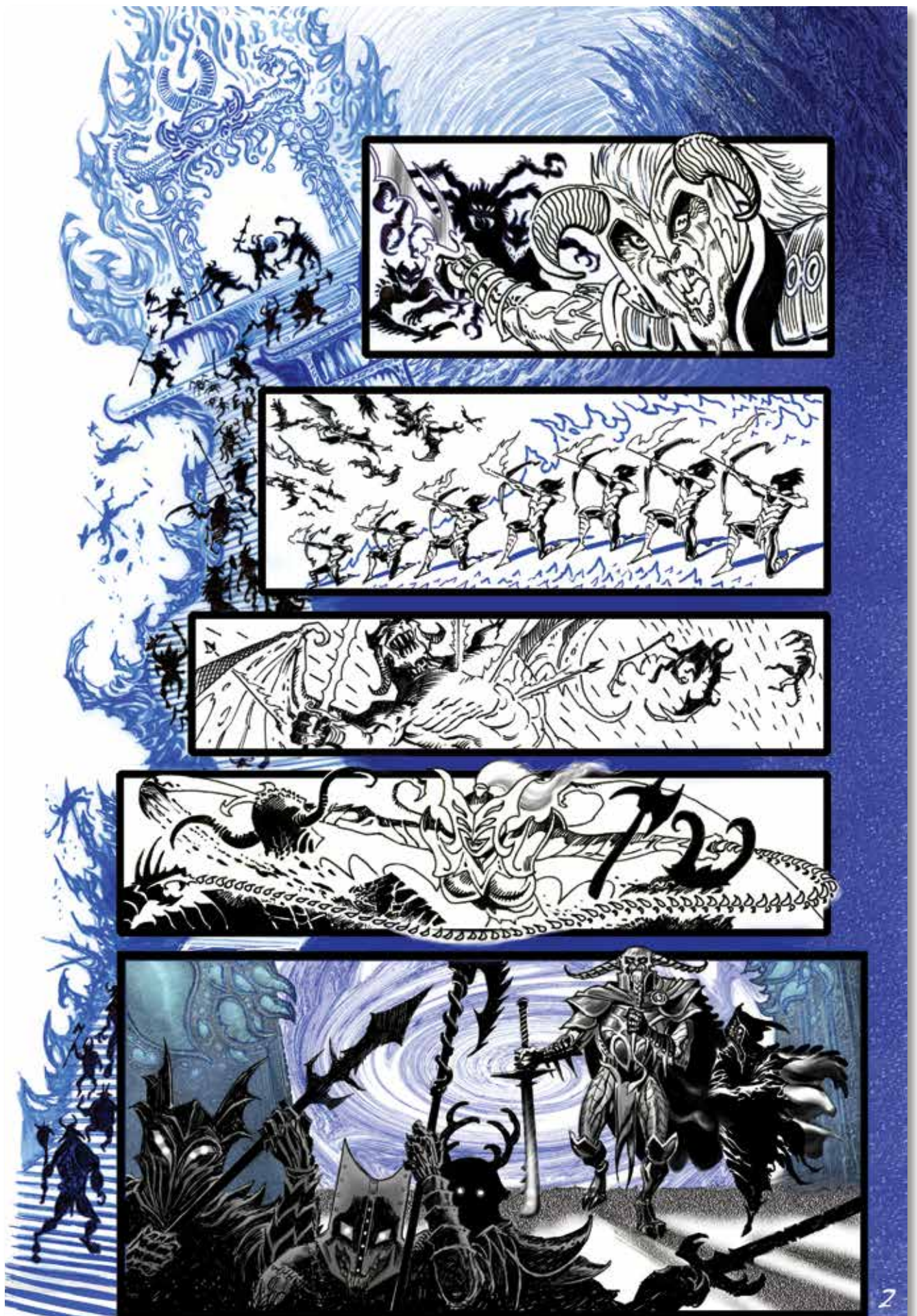
The background of the page is a detailed, light blue-toned illustration. It depicts a large, fierce dragon with spiky scales and a long, curved neck, breathing fire. A knight in full plate armor is shown in profile, riding a horse and attacking the dragon with a sword. The style is reminiscent of classic comic book art. At the top of the page, there is a horizontal orange bar with a white rectangular box inside it.

# OMIC BOOK ART

**Created by Art Directors Guild Members,  
Collected by Patrick Rodriguez, Illustrator**

From action blockbusters like *Tomorrowland* to the ever-popular talking animals like *Ted 2*, the influence of comic book artists on film has never been greater, and thus it is understandable that some of those artists would switch back and forth, working in both media. Drawing fantastic characters, the worlds they inhabit and how they live in synergy with words on a page (whether a film script or a sheet of newsprint), comic book artists make important contributions to popular culture. These pages reflect some of today's best comic book art. The Art Directors Guild Illustrators who created them enrich both forms of entertainment.









**TIM BURGARD** is a California native who chose drawing pencils over a surfboard at a young age, and graduated from Art Center College of Design, where he currently teaches. He expanded his drawing skills into careers in the comic book, animation and film industries, but is best known as a storyboard artist. His film work ranges from *Terminator 2* through *Thor*, *Rise of the Planet of the Apes* and *The Help*, to the upcoming *Jurassic World*, *Geostorm* and *Fantastic Four*.



# GRAVITONS BY PATRICK J RODRIGUEZ

IT'S BEEN A FEW MONTHS AND WE'RE LOSING HOPE THAT WE'LL EVER BE FOUND. HAVEN'T HEARD ANY RESPONSE TO OUR HOMING BEACON.



IF I FOCUS HARD ON MY LIFE BACK ON EARTH I CAN STILL SEE MY FAMILY AND FRIENDS, BUT LATELY, MEMORIES OF THEM ARE HAZY.



IF WE WERE RESCUED TOMORROW I WOULD BE COMING HOME A DIFFERENT PERSON. I WONDER IF MY WIFE IS STARTING TO MOVE ON. IT WOULD MAKE SENSE TO DO THAT... WE HAVEN'T FOUND A SINGLE OTHER SURVIVOR BEYOND OUR TINY TRIBE.



FAN OUT. ESCAPE POD 2123 SHOULD BE BEHIND THOSE TREES.



SIR, I'VE FOUND SOME ANIMAL TRACKS. WE ARE NOT ALONE.



LET'S CONFIRM THAT NO ONE SURVIVED AND MOVE ON. WE'VE GOT A DOZEN TO CONFIRM TODAY.



OH JEEZ, THIS BIOMATTER IS ALL TOSSED LIKE A SALAD. GETTING A BODY COUNT WILL BE ROUGH.

THESE TERRESTRIAL LIFEFORMS ARE GOING TO MAKE OUR TRIP VERY SHORT.

This excerpt is from a much longer story called GRAVITONS. One hundred years from now, six survivors of a shipwreck must re-create civilization for themselves. Five beautiful starlets and one odd man out have to devise a way to work together and survive. These pages add another wrinkle to their already-precarious position.

GRAVITONS © PATRICK J RODRIGUEZ 2019



MEANWHILE, HUNDREDS OF MILES AWAY, ATOM AND SAM SHARE A QUIET MOMENT.



THAT DITCH IS FILLING UP WITH CLEAN WATER. I AM SO TEMPTED TO GET IN.

WANNA TAKE A SWIM?

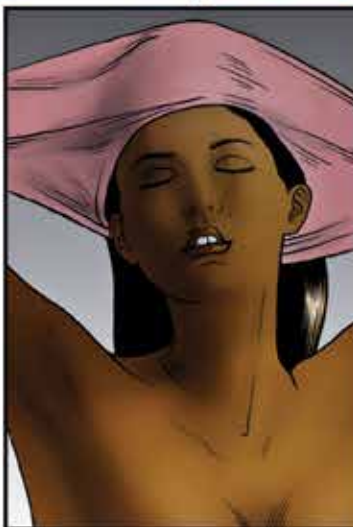


HAVEN'T WE ALREADY TAKEN TOO LONG AWAY FROM THE OTHERS?

THEY ARE PROBABLY WONDERING ABOUT US.

WE'VE SAT HERE WAITING OUT THIS DOWNPOUR FOR A COUPLE OF HOURS.

IF THEY WERE GOING TO THINK ANYTHING, THEY'D HAVE ALREADY THOUGHT IT.



WHEN WAS THE LAST TIME ANY OF US GOT TO TAKE A BATH? WE'RE DOING EVERYONE A FAVOR BY STINKING LESS.

...IF YOU DON'T TELL, I WON'T.



SHE WAS STARTING TO MAKE A LOT OF SENSE.



WHAT HARM COULD A LITTLE SKINNY DIPPING DO?

GRAVITONS © PATRICK J RODRIGUEZ 2015



## PATRICK RODRIGUEZ

is a Concept Designer and Illustrator for feature films. He started in visual effects preproduction and has done concept illustration, design, storyboards and more for studios including DreamWorks, Lucasfilm, South Park, Sony and Marvel Studios. His credits include *Star Trek*, *Iron Man 2*, *Cowboys & Aliens*, *The Incredible Hulk* and *Thor*. He is also committed to sharing his knowledge and passion for art and film by teaching and lecturing at Imagineering, Art Center, the Costume Designers Guild and the Art Directors Guild.





## STEVE CURCURU

Starting with an animation degree from CalArts, Curcuru was one of the first trainees at DreamWorks on *The Prince of Egypt*. The next several years found him consulting for high-tech start-ups in Boston, and applying his animation knowledge to artificial intelligence projects out of Carnegie Mellon and MIT. Returning to Los Angeles, Curcuru became a freelance illustrator doing shooting boards for movies and commercials, pitch boards for ad campaigns and even live art performances in Tokyo, the Bahamas and Shanghai. While creating storyboards on Disney's *Beverly Hills Chihuahua* and Sony's *Smurfs* and *Smurfs 2*, he developed a specialization for hybrid movies that combine live action with computer-generated animation, storyboarding the live-action scenes, as well as drawing the animated characters into those live-action scenes for animatics. With a creative career spanning twenty years, Curcuru has worked for major movie studios including DreamWorks, Sony and Disney, as well as many of the top advertising agencies including TBWA/Chiat/Day, Y&R and Saatchi.



...A SAVAGE PARADISE!







AN  
EXPERIMENT  
GONE  
AWRY...  
SENDS  
JASPER  
QUAN  
TO A  
NEW  
LAND...



In the future jungle islands of Los Angeles, beautiful tribal warriors control vicious robot dinosaurs with electric guitars. Young genius Jasper Quan has to learn to use his heart as well as his head if he wants to survive in this SAVAGE PARADISE! Originally published as a weekly webcomic, SAVAGE PARADISE is the debut graphic novel from ADG Illustrator Steve Curcuru. Created over the span of two years in between storyboarding movies and commercials, it is available now as a creator-owned, self-published full-color 220-page trade paperback at [savageparadise.com](http://savageparadise.com).





EL AHIJADO is an adaptation of the old Spanish fable DEATH'S GODSON. The original tale, although dark, held a beautiful, subtle message of sacrifice and love. It was a difficult challenge to adapt ten pages of prose into a two-page comic, but the restriction effectively carved away the story to its essentials. Because PERSPECTIVE's audience might relate more with film, EL AHIJADO was created in a cinematic style. The process was enjoyable, especially the opportunity to wear the hats of a director, cinematographer, Production Designer, actor and writer simultaneously.

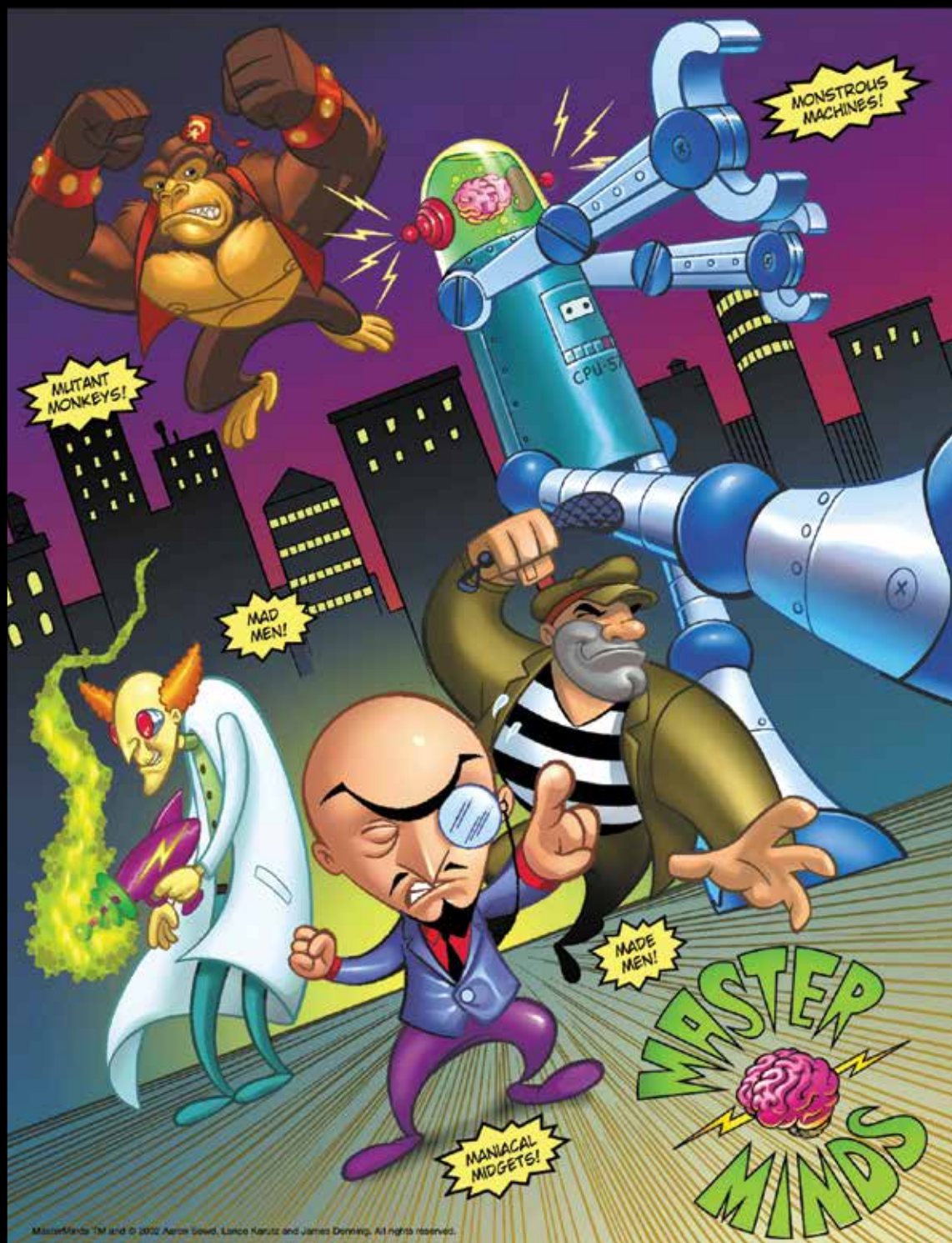




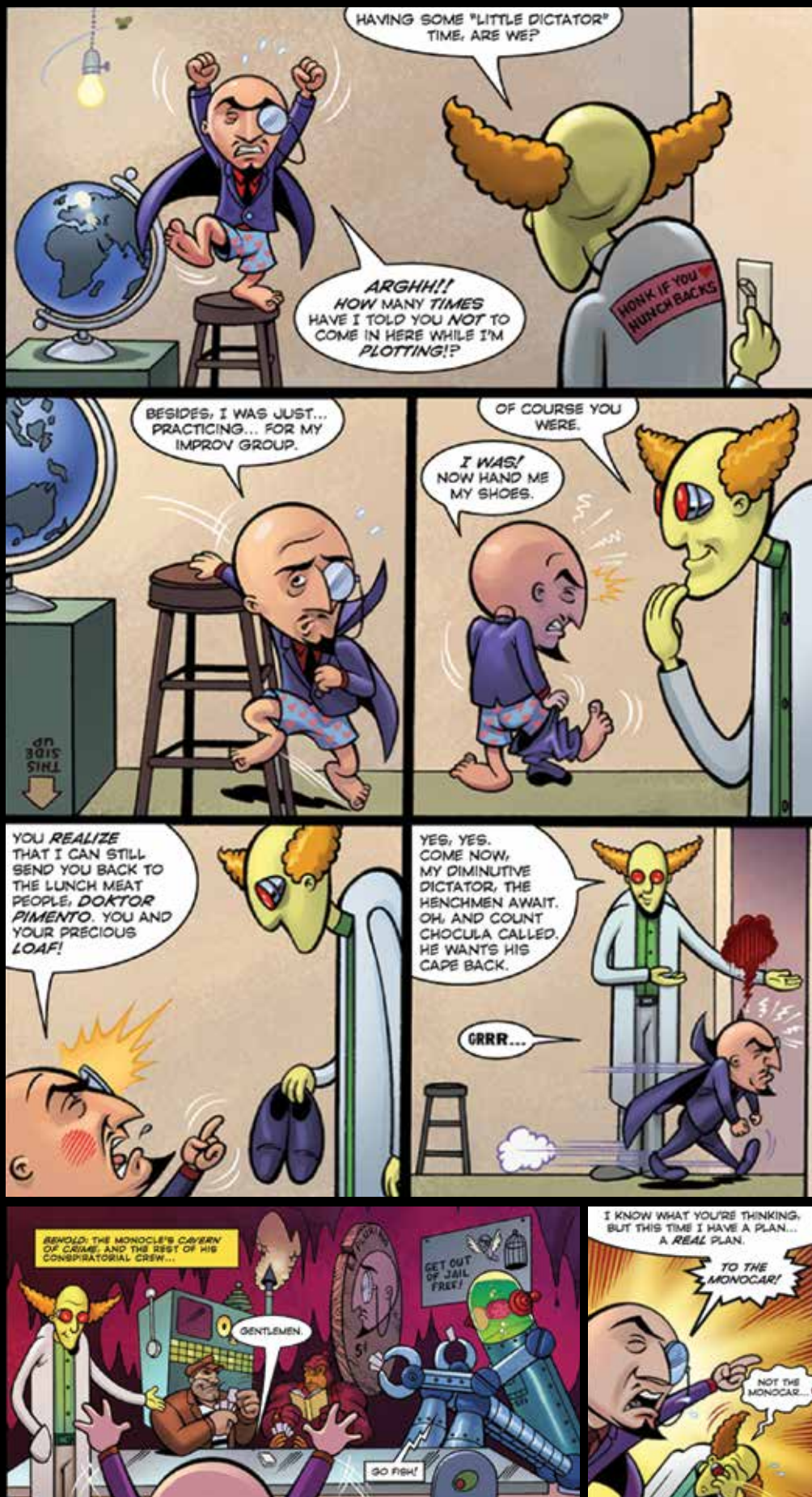
**MICHAEL MAHER, JR.** is an artist originally hailing from Detroit, where he learned to paint alongside the once-prominent traditional illustrators of automotive ads. He now resides in Los Angeles where he works on films as an Illustrator. His work has been featured in *Argo*, *Cosmos* and *Sons of Anarchy*, to name a few. These recent years in the film industry have developed his desire to create stories of his own.



Bound by their insatiable desire to rule the world, five freakish felons have only one thing standing between them and global domination, each other! Welcome to the world of MasterMinds, the story of The Monocle, a small-time ruler with big-time dreams. He and his gang of misfits hatch scheme after scheme to conquer the world, only to see their dreams slip through their fingers each time. In true super villain fashion, they never give up and they never learn from their mistakes. The MasterMinds are out to prove that the only thing more American than trying to save the world is trying to rule the world. MASTERMINDS: THE MISADVENTURES OF THE CRIMINALLY INANE!







## AARON SOWD

is an award-winning Art Director and storyboard artist whose modern aesthetic brings a streamlined approach to feature films, animation, video games, advertising and online media. Over the past twenty years, his film clients have included Will Smith and Overbrook Entertainment, Disney, DreamWorks, Fox, Sony, The Weinstein Co., Universal and Warner Bros. His commercial clients include Apple, Coca-Cola, Lexus, McDonald's, Netflix, Nike, Ogilvy, Deutsch, TBWA\Chiat\Day, Wieden+Kennedy and Toyota. For video games, Mr. Sowd has provided concept designs and storyboards for ID Software's *Rage*, *God of War*, *Dark Void*, *NBA Ballers*, *Blitz* and the *Harry Potter* video game for Warner Bros. online. He has also worked on both *Transformers: The Ride* and *The Simpsons Ride* for Universal Studios Hollywood, *E.T. The Extraterrestrial Ride* for Universal Studios Singapore, and *Hollywood Dream Ride* for Universal Studios Japan. He has taught storyboarding for filmmakers at Art Center College of Design in Pasadena and has been a featured guest speaker at both SIGGRAPH and Comic-Con International. His drawings have appeared in *The New York Times*, *People*, *Time*, *The Hollywood Reporter*, *Playboy* and *PlayStation* magazines.



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

### THEATRICAL:

Ramsey Avery – THE CELLAR – Paramount Pictures  
Gary Barbosa – THE STANFORD PRISON EXPERIMENT – IFC Films  
Russell Barnes – CAPTAIN FANTASTIC – ShivHans Pictures  
Gavin Bocquet – WARCRAFT – Universal Pictures  
Daniel B. Clancy – THE HOLLARS – Sycamore Pictures  
Dins Danielsen – KILLING HASSELHOFF – WWE Studios  
Shepherd Frankel – ANT-MAN – Marvel Studios  
Sean Haworth – DEADPOOL – 20th Century Fox  
– GOOSEBUMPS – Columbia Pictures  
Dan Henna – ALICE THROUGH THE LOOKING GLASS – Walt Disney Pictures  
Derek Hill – THE FORGER – Lionsgate  
Clark Hunter – BEYOND THE REACH – Roadside Attractions  
Stephen Lineweaver – TED 2 – Universal Pictures  
Matt Lue – CHRONIC – Industrial Entertainment  
Eve McCarney – THE TANK – Open Road Films  
Gabor Norman – MAGGIE – Lionsgate

Kirk Petrucci – GEOSTORM – Warner Bros.  
Mark Ricker – TRUMBO – ShivHans Pictures  
Rick Romer – PALI ROAD – Life Unknown Productions  
Beth Rubino – LOVE THE COOPERS – CBS Films  
Naomi Shohan – THE WALK – Columbia Pictures  
Peter Wenham – PIXELS – Columbia Pictures  
Mark White – STATEN ISLAND SUMMER – Paramount Pictures

### TELEVISION:

Fred Andrews – STITCHERS – ABC Family  
Hugh Bateup – SENSE8 – Netflix  
Ryan Berg – KIRBY BUCKETS – Disney XD  
Louis Joseph Comeau IV – SCORPION – CBS  
Kevin Constant – TALES FROM THE DARKSIDE – CBS Studios  
Scott Heineman – GAMER'S GUIDE TO PRETTY MUCH EVERYTHING – Disney XD  
Harry Matheu – GAME SHAKERS – Nickelodeon  
Mark White – THE ASTRONAUT WIVES CLUB – ABC Studios



## coming soon

**STRAIGHT OUTTA COMPTON**  
Shane Valentino, Production Designer

Christopher Brown, Art Director  
Sean Falkner, Erin Magill,  
Assistant Art Directors  
Adam Khalid, Graphic Designer  
Bryan Lane, Set Designer  
Warren Drummond, Jeff Errico,  
Storyboard Artists  
Christopher Carlson, Set Decorator

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# membership



## WELCOME TO THE GUILD

by Emmanuel Espinoza, Membership Department

During the months of March and April, the following 30 new members were approved by the Councils for membership in the Guild:

### Art Directors:

Derek Bishe – SHARKNADO – Syfy Network  
Dennis Blanchard – Various signatory commercials  
Geoff Flint – Various signatory commercials  
Kristin Gibler – SKIN WARS – Game Show Network  
Samuel Gutierrez – SKIN WARS – Game Show Network  
Scott Hinckley – 90 MINUTES IN HEAVEN – Emmett/Furla Films  
Sara Jamieson – Various signatory commercials  
Michael Krantz – Various signatory commercials  
Caitlin Laingen – SHARKNADO – Syfy Network  
Richard Romer – PALI ROAD – Life Unknown Productions  
Manuela Schmidt – EASIER SOFTER WAY – Easier Softer Way LLC  
Christian Stone – Various signatory commercials  
Yohei Taneda – THE HATEFUL EIGHT – Weinstein Productions  
Fernando Valdes – EAST LOS HIGH – Hulu  
Martin Vallejo – THE REAL – Warner Bros.

### Assistant Art Directors:

Mabel Barba – GRACELAND – USA Network  
Courtney Fain – Various signatory commercials  
Carla Martinez – GRACELAND – USA Network  
Greg Sandoval – THE NIGHT SHIFT – NBC Universal  
Patrick Scalise – MAZE RUNNER: THE SCORCH TRIALS – 20th Century Fox  
Shamim Seifzadeh – Portfolio review program  
Naython Williams – THE RIDICULOUS 6 – Netflix

### Graphic Designers:

Haley Kim – SUPERSTORE – NBC Universal  
Jackie Morrison – SOBER COMPANION – CBS Studios  
Karen Sori – COOPER BARRETT – 20th Century Fox

### Graphic Artist:

Jason Smart – Fox Sports

### Senior Illustrators:

Vincent Dellay – Various signatory commercials  
Edward Elg – Various signatory commercials  
Mark Millicent – Various signatory commercials  
Lance Slaton – Various signatory commercials

At the end of April, the Guild had 2305 members.

## coming soon

### SELF/LESS

Tom Foden, Production Designer

Tim Beach, Art Director  
Matthew Gatlin, Assistant Art Director  
Will Eastin, Graphic Designer  
Brigitte Fauchaux, Video Graphics Designer  
Wright McFarland, Walter Schneider, Set Designers  
Jesse Michael Owen, Storyboard Artist  
Cindy Carr, Set Decorator

Opens July 10





# calendar



**July 3**  
Independence Day observed  
Guild Offices closed

**Through July 25**  
Three Artists You Should Know  
Gene Allen, Corey Kaplan, Stasys Pinkus  
@ Gallery 800 in NoHo



**July 26 – 5:30 PM**  
Film Society Screening  
*Confessions of a Dangerous Mind*  
@ the Egyptian Theatre

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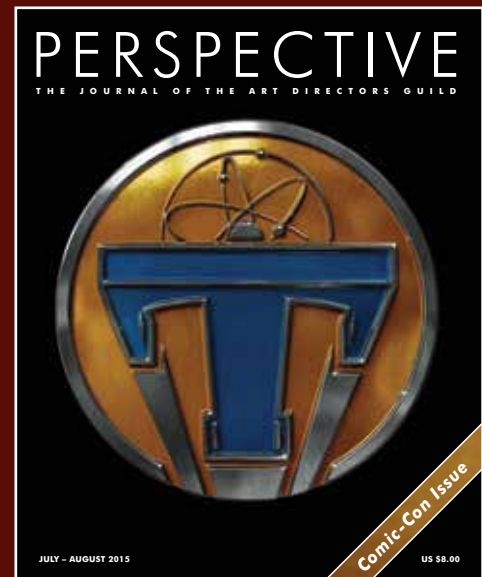
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# milestones

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## **RYAN COSGROVE** **1976 – 2015**

*by his wife, Laura Orrico*

Ryan C. Cosgrove, beloved husband of actress Laura Orrico, was kind, big-hearted, courageous, loving, funny, talented and charismatic. He was one of the top Graphic Designers in television and film, and his gifted talents will carry on forever. Ryan joined the ADG in 2004 after working as an Art Department assistant under his mentor Rick Carter on *The Polar Express*. Soon after, he rose to the top as a sought-after Graphic Artist in television and film. A graduate of Columbia College in Chicago, where he majored in directing and screenwriting, Ryan was a self-taught Graphic Artist. He grew up in Chicago and spent twelve years in Los Angeles where he worked on shows such as *CSI: Miami*, *Revenge* and *The Polar Express*. Ryan's wish was for his life to be celebrated with laughter and love. He was loved by many all over the world, and those who knew him remember his smile and a sense of humor that would light up a room.



**You may view Ryan's  
work via his website:  
[RyanCosgrove.net](http://RyanCosgrove.net)**

## **ROSS GALLICHOTTE** **1951 – 2015**

*by his friends*

Art Director and Set Designer Ross Gallichotte was born June 11, 1951, in San Francisco, CA, to John H. and Francis (Patt) A. Gallichotte. He died of a heart attack at his home in Palmdale, CA, on April 7. He was 63 years old. He moved with his family to Connecticut in 1961, after having lived in Sunnysvale, Berkeley and El Cerrito, CA. The family settled in Newtown, CT, where he graduated from Newtown High School in 1969 and the University of Connecticut in 1974.

He moved back to California in 1976 to pursue his dream of applying his artistic and creative skills in the entertainment industry. His pursuit paid off and he landed positions as a Set Designer or Art Director on many films, as well as television series for Aaron Spelling Productions and Stephen J. Cannell. A few credits of note were *Red Dawn*, *Fright Night*, *Rocky 4*, *Over the Top*, the *Father Dowling Mysteries*, *The Dukes of Hazzard* and *Hunter* series.

At Universal Studios, he was one of five architects who designed the theme park in Osaka, Japan. He was the architect for the New York Street location in the Florida theme park in Orlando and also worked as architect and Set Designer at the studio's theme parks in Malaysia and California.

After retiring from the industry, he continued to expand his knowledge and obtained professional certifications in the aircraft and automobile mechanics fields. He had a vast knowledge of vintage automobiles and was an avid follower of various auto-racing venues throughout the US and abroad, acquiring a collection of vintage autos and related projects which may be of interest to some of the auto clubs to which he belonged.



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Here are some personal memories from his friends and family:

"I am Ross' next youngest brother, a year younger, and I remember him struggling out there in California for many years with part-time work until he landed his first permanent full-time job. I didn't always know what television shows or movies he was working on, but I always watched the rolling credits on the screen to look for his screen credit. That was my reassurance that he had made it in the entertainment business, but I know he did a whole lot of good work that he never got screen credit for. I stayed here on the East Coast but I was able to visit with Ross several times over the years and remember being on the set of *JAG* and also at the Universal park in Florida while it was under construction.

"What you may not know is that while in high school in Newtown, he was on the track team with none other than Bruce Jenner. Ross was a runner and pole vaulter, but you might never guess it after he put on weight as the years went by. He was definitely passionate about everything he did."

—Craig Gallichotte

"Ross worked with me at Universal Creative, probably two-thirds of the time from 1987 to 2000, designing and supervising construction of backlot sets for Universal Studios Florida and Universal Studios Japan. He relocated to Florida and Japan for those efforts. The Japanese contractors loved him, calling him, Ross Sumo."

—Norm Newberry

"I knew two people who went to the University of Connecticut, and after graduating, pursued careers in film industry Art Departments: Joseph Pacelli and Ross Gallichotte. I am not sure when Joe graduated—I think in the mid-sixties—but Ross was in the class of 1973, an interior design major. Ross was two years behind me and our time overlapped a little more because I went a full fifth year after changing my major to fine arts. When I graduated, I went home to California where I was raised. A couple of years later, Ross made his way out to California and looked me up. By that time I was starting to actually get work as a Junior Set Designer—not very steady at first, but nevertheless, I was cutting my teeth. Ross asked me for any advice or help getting a position in an Art Department. I couldn't be much help, but I did what Roy Stephenson (an Art Director at Universal) did for me a year earlier: I gave him some names of Art Directors with phone numbers and told him to introduce himself to these people and keep in touch with them, if they were willing. At some point, one of them may need a Set Designer and hire you. I spent evenings with Ross, imparting what little I knew to help him hone his drafting and drawing skills. Bill Creber planned to hire him on *Raise the Titanic*. I think he actually was hired but very shortly after that, the Art Department was replaced by John DeCuir. This did not slow Ross down at all. He persisted and was soon working on another project. He was talented and continued to expand his skills as a designer which improved his work in the drafting room as well. Ross was a genuine and honest guy who was not afraid to learn. He and I worked together on a couple of film projects, but went in different directions when he signed on to theme park design and construction. Many talented film designers—good people—went into the theme park world, doing wonderful work. Ross was one of them."

—Bill Skinner

Mr. Gallichotte is survived by his parents Patt and John Gallichotte and by his siblings Craig, Marc, Derek, Paul and Carla.





# reshoots

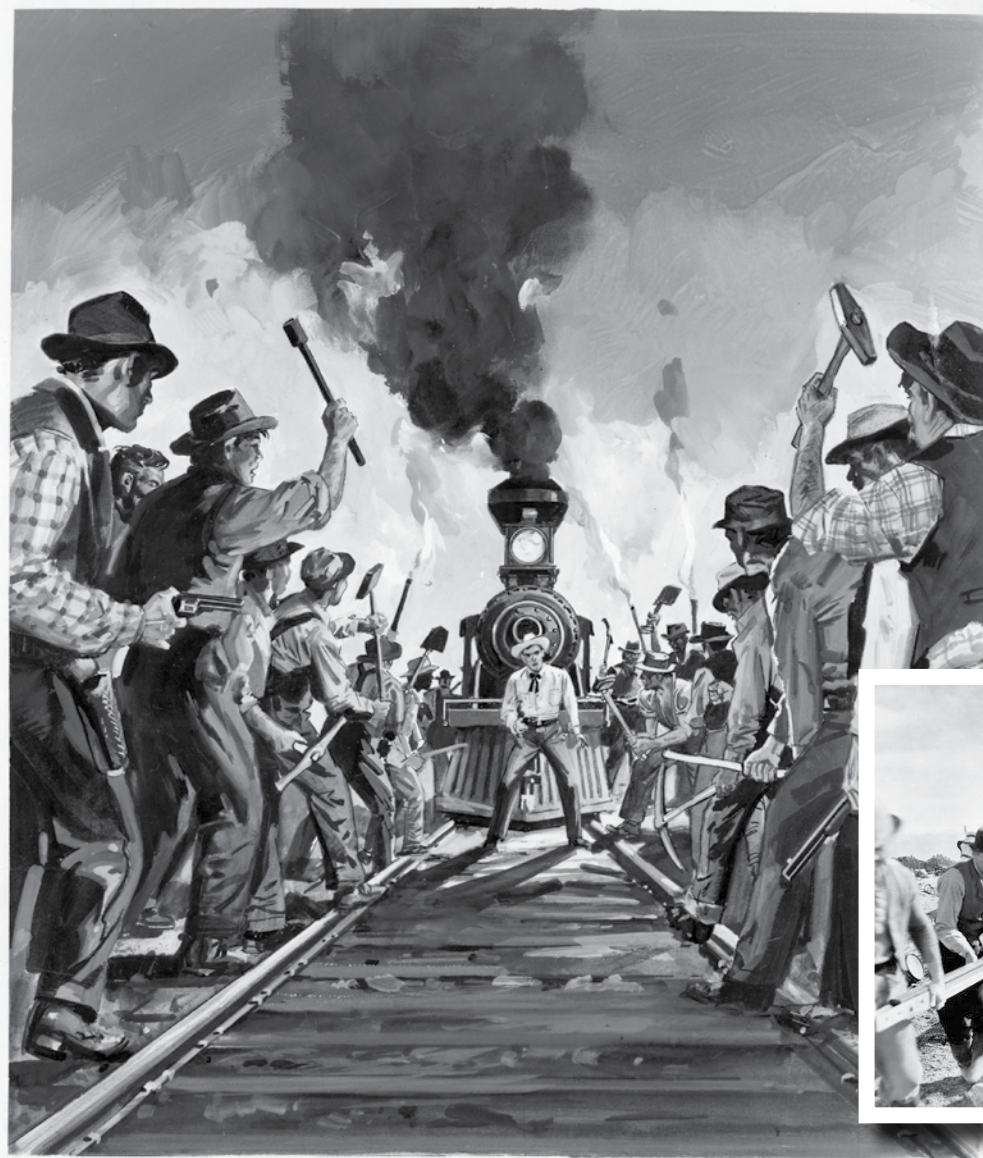


Image courtesy of the Margaret Herrick Library, A.M.P.A.S.®  
from Bison Archive photographs collected by Marc Wanamaker

Motion picture set illustrations are drawn for a number of reasons beyond the most obvious: showing the studio and production team what a set will look like. Sometimes a Production Designer or an Illustrator has an idea for a truly dramatic shot, and a dynamic sketch can be the first step to getting that shot into the picture. The exceptional watercolor rendering above by an uncredited sketch artist at Paramount Pictures is an example of the latter. Painted for *UNION PACIFIC* (1939—designed by Roland Anderson and Hans Dreier), the image captured the imagination of director Cecil B. DeMille and he composed virtually the identical frame (albeit for a different scene) while shooting a location sequence in Utah. The Union Pacific railroad loaned the immense production four locomotives used in the 1860s, 37 cars from the period and the crews to run them, while making miles of track in Utah available for shooting.





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