

PERSPECTIVE

THE JOURNAL OF THE ART DIRECTORS GUILD



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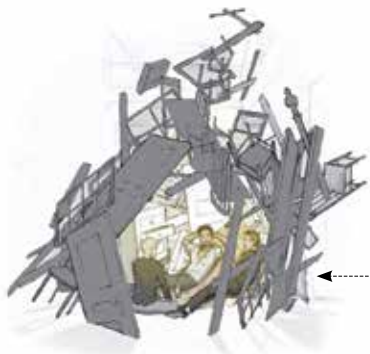


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ON THE COVER:

Chinese actress Ziyi Zhang plays Cecile, "a beautiful young magicienne," in the highly stylized music video for the track "Magic," from Coldplay's newest album *Ghost Stories*.

The video, designed by Emma Fairley, was nominated for an Art Directors Guild Excellence in Production Design Award.

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PERSPECTIVE

THE JOURNAL OF THE ART DIRECTORS GUILD
May/June 2015

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

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



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MAD MEN

OUTSTANDING PRODUCTION DESIGN
FOR A NARRATIVE PERIOD PROGRAM

DAN BISHOP Production Designer
SHANNA STARZYK Art Director
CLAUDETTE DIDUL Set Decorator

LIONSGATE™

amc something more

editorial



DISTRIBUTED DESIGNING

by Michael Baugh, Editor

Distributed computing is by now an established field of computer science in which software systems use components located on different Internet-connected computers, often at great distances from one another, to communicate and coordinate their actions by passing messages and data.

It is no surprise to anyone that the Hollywood Art Department has moved far beyond California's borders, and a substantial majority of studio features and even national television programming is being produced elsewhere in the country, and around the world. The Production Designer faces ever more frequently the historic problem of assembling a talented and cohesive staff of Art Department artists and designers in far-flung, incentive-fueled new production centers. While many of these locations have increased substantially their pools of talent, Hollywood is still ground zero for Art Department skills. The number of extraordinary artists and the exceptional depth of their talents are unmatched anywhere else in the world—Graphic Designers, Illustrators, Set Designers, Sculptors, Portrait Artists, Vehicle Designers and a host of others.

Distributed designing—digitally linking these world-class artists to projects far from their homes—is in its infancy, but it needs to become an important part of every production for two reasons: (1) it will fill the continuing need of remote projects for talented, efficient, imaginative artists; and (2) it will keep these artists in the entertainment industry, so they don't leave for steadier work or to avoid being separated from their families.

The distributed computing model gives us a few lessons in how the interchanges could be structured:

- A project can exist on several autonomous entities, each of which has its own local memory. Subject to reasonable studio security oversight, all Art Department assets don't have to live on the same server, as long as they can be transferred when required.
- A distributed system can provide more reliability, because there is no single point of failure. The system has to tolerate failures in individual computers; every distributed component must have appropriate backup.
- Access from the shooting location to assets in progress, for critique or revision, needs to be facile and robust, whether those assets are on a remote component (FTP or similar protocol) or cloud-based (Dropbox, Google Drive, proprietary, etc.).
- The system can consist of different kinds of computers and network links, and the extent of the system may change during the execution of the distributed project. A distributed system is easier and less expensive to expand and manage than a monolithic uniprocessor system.

Large scale PDF or DWG working drawings can be drawn in Santa Monica and printed in Sri Lanka. Three-dimensional props can be modeled in an office at Warner Bros. in Burbank, and extruded on a 3D printer in a warehouse in Boston. Location photographs can be taken with a cellphone and immediately messaged back to a drawing board a continent away. Production Designers should move beyond thinking, "How can I find talent here in the boonies?" to "How can I link this Art-Department-on-the-veldt to the wealth of great talent in Hollywood?" Assembling a team on location should also require determining who can provide important distributed design skills from Hollywood or from wherever they may choose to work.

PERSPECTIVE is an example of distributed design: the articles and photographs come from sets and Art Departments worldwide; the magazine is edited and designed on a farm in Paso Robles, CA; fact-checking and approvals are done in the Guild offices in Studio City; the pages are laid out, and advertising is added at the IngleDodd offices in Brentwood; and finally, the magazine is printed at Continental Colorcraft in Monterey Park. The people that do this work seldom see each other face-to-face.

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**BETTER
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Saul**

OUTSTANDING PRODUCTION DESIGN
FOR A NARRATIVE CONTEMPORARY OR FANTASY PROGRAM

ANTHONY T. FANNING Production Designer

PAULA DAL SANTO Art Director

LIBBE GREEN EYERS Set Decorator



contributors



PAT CAMPBELL was born and still lives in Scotland, near Loch Lomond. She attended Glasgow School of Art and then worked at the Hunterian Museum at Glasgow University doing exhibition design. It wasn't long before she found herself in the Design Department of the BBC in Scotland, where she stayed for fifteen years before becoming a freelance Production Designer. She has worked in countries around the world: Australia, India, Israel, Jordan, North Africa and (thankfully, she says) even Scotland. Ms. Campbell has designed a range of productions including Channel 4's *The Mill*, the ITV series *Mrs Biggs*, starring Sheridan Smith and in films including *What We Did on Our Holiday*. She has been nominated three times for BAFTA Awards (for *Britz*, *Eric & Ernie* and *Appropriate Adult*), has recently designed the BBC production of *Wolf Hall*, and is currently working on a series of Victorian ghost stories.



Since beginning his career as a fine artist, **TODD FJELSTED's** critically lauded gallery pieces have included paintings, sculptures, installations and photography. He segued into print and commercial art direction and photography in the early 2000s, and among his prolific work there is album packaging; movie posters; advertising campaigns for shows such as *Lost*, *Revenge* and *Desperate Housewives*; and celebrity editorial photography for *GQ*, *Vanity Fair* and *Entertainment Weekly*. In 2003, his short film *The Firefly Man* screened at the Telluride Film Festival, won Best Animated Short at World Fest Houston, and sold to the Sundance Channel. Mr. Fjelsted's recent projects include *The Adderall Diaries*, starring Amber Heard, James Franco and Ed Harris; the ABC movie *Exposed* for director Patty Jenkins; and the 1980s period thriller *White Bird in a Blizzard* for director Gregg Araki, which premiered at the 2014 Sundance Film Festival. He lives in Los Angeles.



When Scenic Artist **DENIS OLSEN** was a student at Chouinard, Man Ray gave a lecture and the first thing he said was, "Why are you people here? You should be out in the streets painting." Denis dropped out of school and took a trip around the world, ending up on the left bank in Paris to live and study in the art community there. Back in the US, the avid Harley rider became known for using bikes as a canvas for his art. He naturally migrated to the television studios and scenic shops, painting sets, murals, backdrops and portraits for CBS, JC Backings, MGM and Fox. He opened his own scenic shop in West Los Angeles and worked on commercials and restaurants, and then worked for Ron Strang at Warner Bros. for eighteen years. A longtime member of the Guild's Board of Directors, Denis is also the curator of the ADG's Gallery 800 in North Hollywood. He still goes to Sturgis, South Dakota, for Bike Week each year.



DONAL WOODS was born in Dublin and brought up in Newark, Nottinghamshire. He was educated at The Magnus Grammar School, Newark, and then went on to study a BA Honors degree in interior design at De Montford University in Leicester. After leaving university, he joined the BBC Television Design Department as an Assistant, progressing to Art Director and finally, Production Designer. He left the BBC in the mid-1990s to go freelance. Donal has received six Primetime Emmy® nominations in the United States and five BAFTA Award nominations in the UK, and he has won a BAFTA for *Cranford* (Masterpiece/BBC). He has also designed the Oscar®-nominated film *My Week With Marilyn*, the multi-award-winning *Downton Abbey*, *Henry VI*, parts 1 & 2 from *The Hollow Crown* and *The Dresser* for Starz/BBC. Donal lives in London with Jacky and their two teenage daughters.

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



THE WALKING DEAD

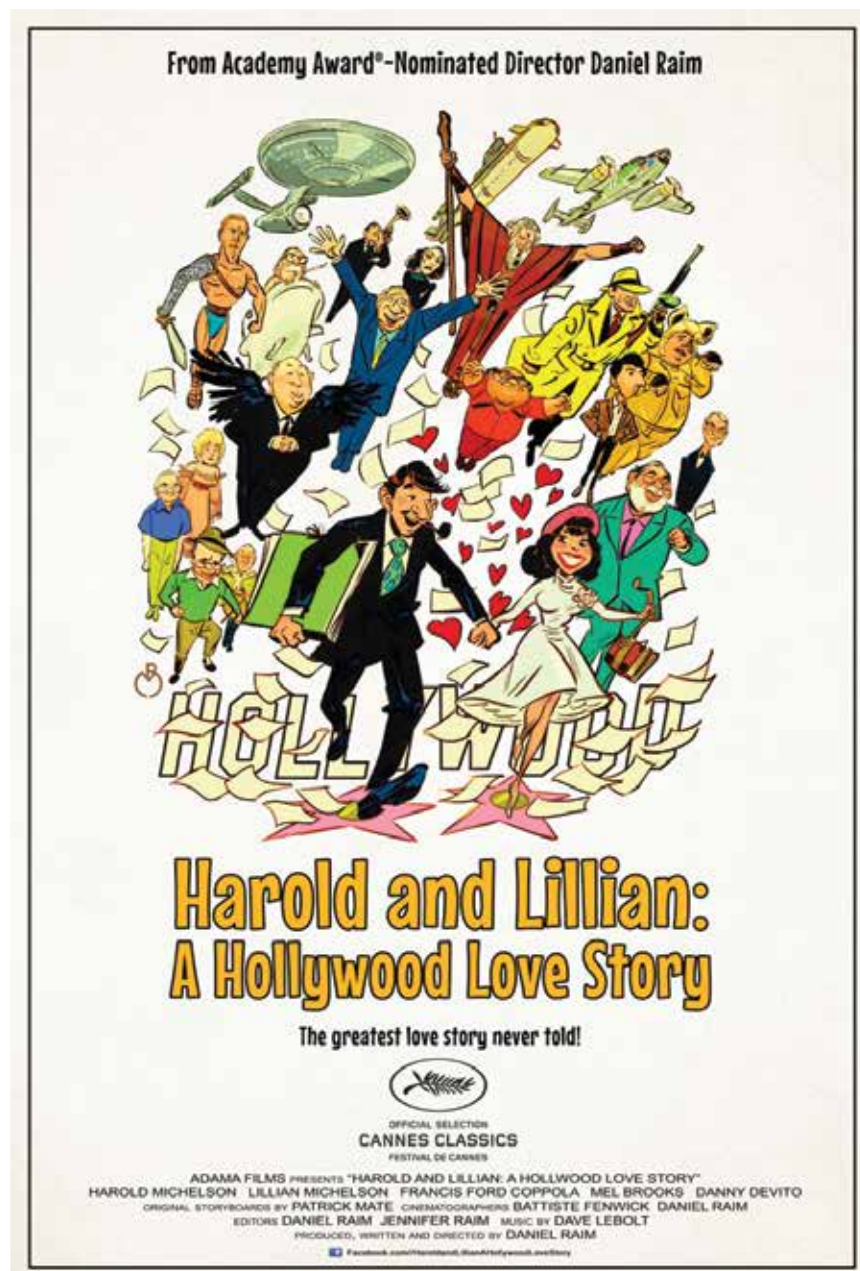
OUTSTANDING PRODUCTION DESIGN
FOR A NARRATIVE CONTEMPORARY OR FANTASY PROGRAM

GRACE WALKER Production Designer

DOUG FICK Art Director

KRISTEN WALKER Set Decorator

amc something more



HAROLD & LILLIAN ARE GOING TO CANNES

from www.festival-cannes.fr/

The newest documentary by Academy Award®-nominated director Daniel Raim, *Harold and Lillian: A Hollywood Love Story*, has been chosen as an official selection of the Cannes Film Festival. It was the last film to be selected, and adds to Mr. Raim's body of Art Department-centric films, including *The Man on Lincoln's Nose* (2000) and *Something's Gonna Live* (2010).

For sixty tumultuous years, Harold and Lillian Michelson weathered personal and professional setbacks while working on hundreds of films, many of them now classics. Although the couple was responsible for some of Hollywood's most memorable examples of visual storytelling, their contributions remain largely uncredited. Between them—Harold, an Oscar®-nominated Illustrator and Production Designer, and Lillian, a motion picture researcher—their work can be seen in *The Ten Commandments*, *The Apartment*, *The Birds*, *Who's Afraid of Virginia Woolf?*, *The Graduate*, *Rosemary's Baby*, *Fiddler on the Roof*, *Star Trek: The Motion Picture*, *Scarface* and *Full Metal Jacket*, among dozens of others.

The documentary includes interview footage with Harold Michelson, Lillian Michelson, Danny DeVito,

Francis Ford Coppola, Mel Brooks, Anahid Nazarian, Rick Carter, Tom Walsh, Jim Bissell, Marc Wanamaker, Bill Krohn, Norman Newberry, Gene Allen and more. Animator Patrick Mate helped bring their story to life with inspired, witty, and beautiful storyboards and drawings.

"Part of the joy of making this film," says Mr. Raim, "was scanning hundreds of photos and slides from Harold and Lillian's archive. Harold was an amazing archivist, taking countless photos throughout his five decades of making movies, both behind the scenes (including 8mm footage of Hitchcock directing *Marnie*) and snapshots of rare production artwork."

The Cannes Film Festival runs from 13–24 May.

HAROLD AND LILLIAN: A HOLLYWOOD LOVE STORY

**Daniel Raim, Director,
Producer, Writer &
Editor**

**Produced by
Adama Films
101 minutes**

**World premiere at 2015
Cannes Film Festival**

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



HELL ON WHEELS

OUTSTANDING PRODUCTION DESIGN
FOR A NARRATIVE PERIOD PROGRAM

JOHN BLACKIE Production Designer

BILL IVES Art Director

PAUL HEALY Set Decorator







LOOKING FOR CHARACTER IN SAN FRANCISCO

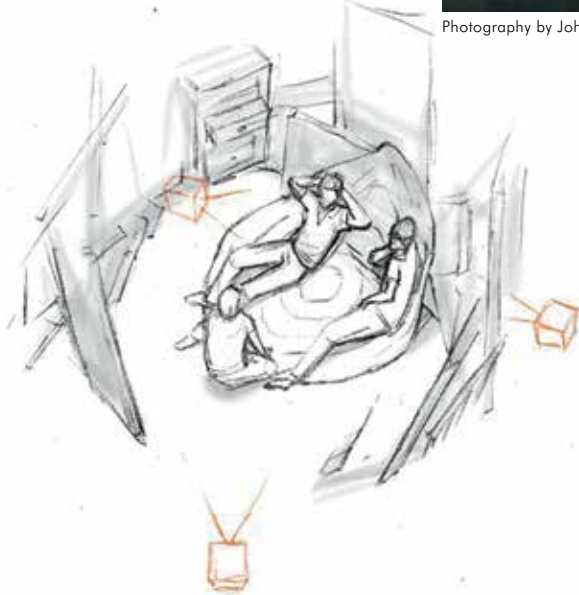
A funny and poignant slice-of-life dramedy, focused on a group of big city friends, each looking for love and careers in their own way. Show creator Michael Lannan's characters for *Looking* were so well drawn I felt like I already knew them: a somewhat naïve video game programmer from the Midwest, a quasi-cynical artist plagued by self-doubt and a professional waiter approaching the big 4-0 without much to show for it. Portions of my own life's narrative had echoed each of these three men and I couldn't wait to help bring them to life.

by Todd Fjelsted, Production Designer

Previous pages: Agustin assembles Stina Leiberman's installation. The art piece evolved through the production process from "a cube" to this more interesting household assemblage, a room-sized swirling sculpture of chairs, doors and other residential elements. Right: Best friends Agustin, Dom and Patrick talk within Stina's installation. Below: A series of pencil sketches by Adam Bolt explored how the installation could be used for the scene, including camera positions. Opposite page, top: A pencil sketch of Patrick's apartment, again by Mr. Bolt, complete with pocket doors dividing the double sitting room into two sleeping areas. Center: The kitchen, bathroom, hallway and bedrooms were given appropriate aging for a San Francisco rental. Bottom right: Mr. Bolt's bird's-eye sketch of Patrick's apartment layout.

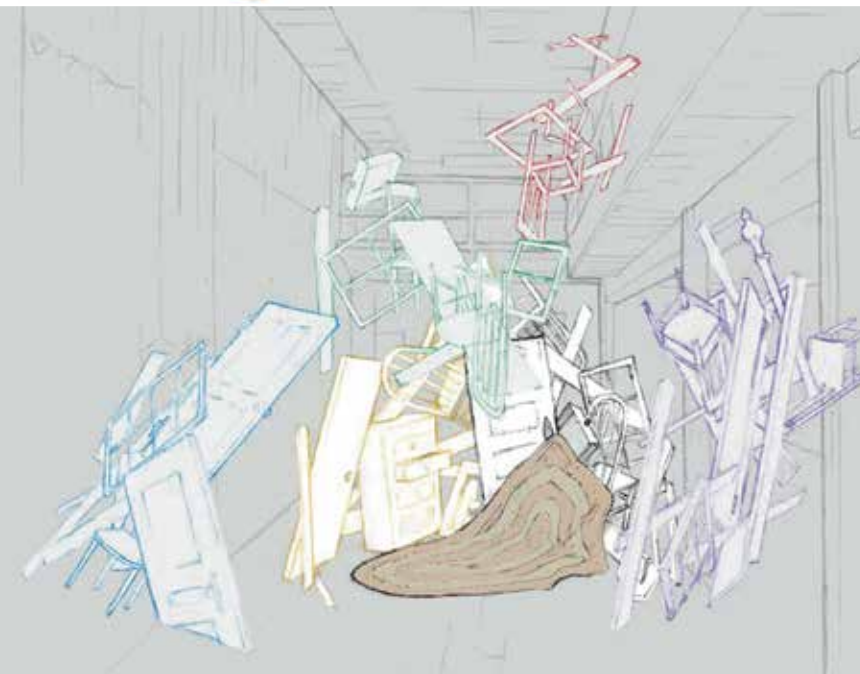


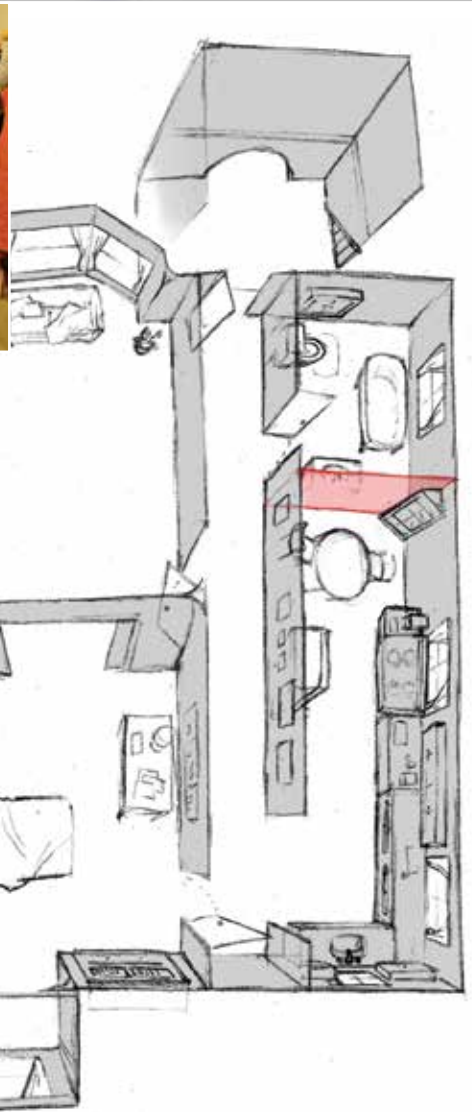
Photography by John Johnson and Todd Fjelsted © HBO



Their stories, and those of the friends and love interests they would encounter, are set and shot in ever-evolving, modern-day San Francisco. Writer/director Andrew Haigh and the entire creative team knew the challenge we all faced—not only in the depiction of the still-marginalized lives of gay men—but also in portraying a beloved American city that was changing faster than a film crew could shoot it. San Francisco is a proud, vibrant home to intellectuals, hippies, techies, artists, musicians, foodies, countless ethnicities, and of course, a huge LGBT community. Authenticity was crucial. There is no place like it on earth. The City, as locals call it, was the main character, and we were all determined to showcase its beauty, originality, and its continuing evolution in as truthful a manner as possible.

Selecting which locations would add the most authenticity was the first order of business. Scouting trips, with award-winning San Francisco location manager Matthew Riutta as our local ambassador, led us to places less familiar to outsiders than to locals, including the oldest Latino gay bar in the country, Esta Noche. With the help of Matt's team, this production was allowed to modify and shoot in all sorts of locations, ranging from nondescript spaces to established institutions.





A storefront space, used only for restaurant storage, became the studio of fictionalized gallery artist, Stina Leiberman (played by Ann Magnuson), who employs Agustin (Frankie Alvarez) to assemble her installation. Though the artwork was initially scripted as “The Cube,” I proposed that an interesting juxtaposition could be made with Agustin’s decision to move in with his boyfriend by building the piece in the form of a household assemblage, a room-sized swirling sculpture of chairs, doors and other residential elements. Though built in a fine art aesthetic, the script also called for Stina’s sculpture to be mocked—and with some validity. In future episodes, this recurring theme of bad art would add many laughs to *Looking’s* edgier brand of real-life humor.

HBO loved the pilot and its naturalistic, indie-film aesthetic. They ordered seven more episodes to be shot on location in San Francisco. Patrick’s workplace (an upstart video game company), however, had to be constructed so it could be properly branded and evolve through future episodes. In addition, Patrick and Agustin’s Victorian apartment, which served as a hub of sorts for the many scenes between friends and lovers, was constructed as well.

I had the good fortune to work with Art Director Michael Goldman and one of his longtime collaborators, construction coordinator Ben Nichols on the sets. Both Michael and Ben are San Francisco residents who know the city’s architecture like the backs of their hands. Along with the artistry of lead Scenic Artist Tom Richardson, they combined to deliver sets so realistic that even standing inside them, it was difficult to tell they weren’t the real thing. Reed Morano, the season one cinematographer, shot stills of third-story window views in Lower Haight so that the translight, seen



Above: Adam Bolt's pencil sketch of the Most Dangerous Games (MDG) offices, with Kevin's space in the rear, a fishbowl raised above the office floor. The view is from the conference room, another glass space.

through the windows of the warehouse stage, would match the exterior porch and yard scenes, as well as his own first-unit footage. The construction of Patrick's apartment featured many classic San Francisco details, including covered ceilings, a tiled fireplace, pocket doors to separate the roommates and a randomly modified kitchen. Light wells covered in chipped paint, and old pipes and wires could be seen through the kitchen and bathroom windows. It never got old hearing, "It's so San Francisco," when the local crew entered the set.

The bigger challenge was the fictional video game company, Most Dangerous Games (MDG), where Patrick and his boss/love interest Kevin work. I wanted Kevin's office to be a fishbowl of sorts, a glass stage for the affair he and Patrick would embark upon, so it was built as a raised room that overlooked the workers from a place of authority. The rest of MDG's set included a glass-walled conference area, a kitchen and break room, a large bullpen for animators, an industrial hallway and a handful of background offices. For the

second season, MDG was built on a different stage, requiring a modified layout and various additions. Both times the set was constructed around a long wall of practical windows in the warehouse stage so that both cinematographers (Xavier Grobet took over for season two) had natural light to work with. MDG's floor plan also included a curved yellow linoleum path in homage to the yellow brick road, guiding our farm boy Patrick on his next adventure.

Next up was the creation of a brand for what Most Dangerous Games would produce. The writers and I agreed that MDG was a midsized startup company with only a handful of games under its belt. This setup allowed the company and its characters to grow over future seasons while leaving us enough room in the budget to create content for the company's new products which would figure prominently in future storylines. Once these faux games had a title and a theme, everything else was up to the Art Department.

Over several episodes, the audience would see the employees at MDG creating *Naval Destroyer!*, a first-person shooter game set on the ill-fated WWII cruiser USS Indianapolis (the one Quint recalls in *Jaws*). I wanted to mix humorous bits of homoeroticism (arm-wrestling sailors) with high-sea action (torpedoes and sharks) to mirror struggles in the love lives and careers of the characters. In one episode, the company throws a giant launch party for the game, for which we dressed the USS Hornet, San Francisco's WWII aircraft carrier museum ship, with *Naval Destroyer!* character banners, period-themed party décor and large monitors with animated gameplay. In a later episode, Kevin brings another first-person shooter game, *The Infinite*, to MDG for development. *The Infinite's* content was built around jokes in the script regarding its stereotypical "cyborg elves from space." Both of these games were a series of QuickTime animations created by Craig Vance based on my treatments and references. Numerous sixty-second clips were looped for playback on monitors so the actors could mimic the gameplay, while additional animations of coding and wireframes mimed the onscreen content of level designers hard at work. In conference scenes, employees were surrounded by coming-soon posters and imagery from MDG's current product development.

Season two's storyline, involving an app that Patrick and Kevin create together, presented some interesting challenges and would also lead to a rather demanding set. In the script, their app (titled *One Up Him*) is inspired by the British card game *Top Trumps*, in which each card is a character with a points system based on strength, stamina, etc. *Top Trumps* playing cards have various themes such as a *Celebrities* deck or a *Monsters* deck. *One Up Him* followed suit but featured comically rendered gay stereotypes such as *Bear*, *Twink* or *Hot Jock*, and was structured for play on mobile devices. I crafted the design as a parody of various dating apps such as *Grindr*, *Tinder* and *Scruff* and worked with illustrator Katie Crawford and Assistant Art Director Emily Rolph on *One Up Him's* graphics and gameplay. Just prior to the premiere of the episode, *One Up Him* images were released on Instagram in a tiled format that mimicked the layout of dating apps, though now with each square profile occupied by a comical cartoon archetype.

Toward the end of season two, Patrick and Kevin take their newly rendered app to a gay gaming convention to drum up business, where—per our theme—it gets mocked and played for laughs. Based on the real San Francisco convention *GaymerX*, the fictional event featured countless real-life products, with twenty-eight fully functioning vendor booths showcasing everything from current industry titles and vintage arcade games to merchandising and fantasy art. The script also called for a closing-night prom for tech geeks titled *APPily Ever After* for which the Art Department included an eight-bit step and repeat, a bar area with cosplay and a magic castle-themed dance floor. To meet the tight episodic schedule, Art Department coordinator Kelli Lundy went into full-time clearance mode and Emily turned the



Above, top to bottom: MDG's conference room with specially built table; custom bullpen desks; the lobby with a soffit over the gaming area; and gameplay swinging chairs.



ONE UP HIM

me: 1204 him: 1034

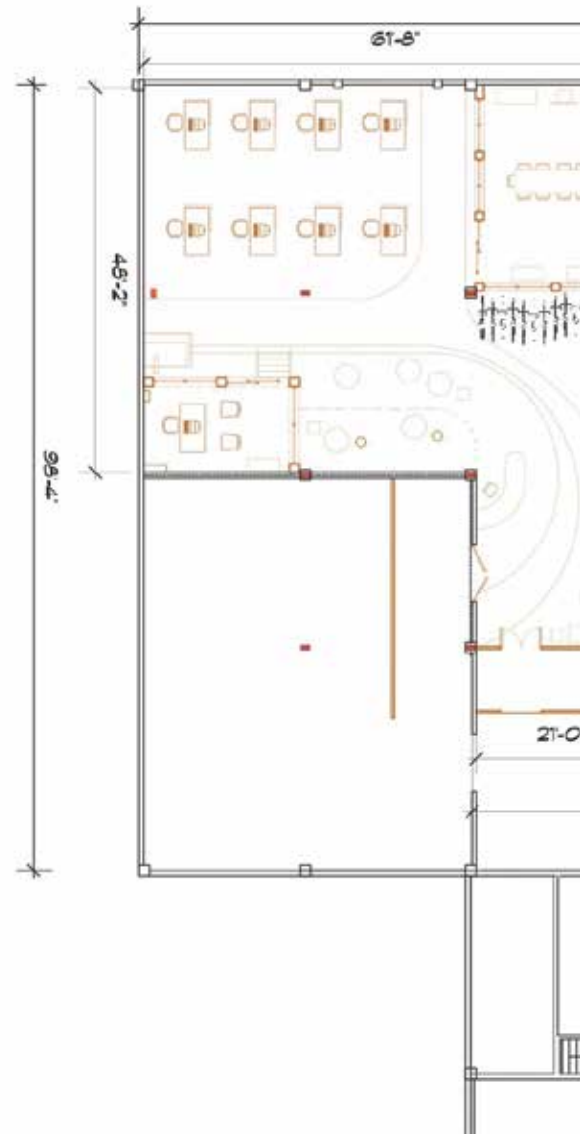


Background image: The stage plan for the warehouse with Patrick's apartment and the Most Dangerous Games company offices, drawn by Art Director Michael Goldman. Above: The interface cover page for the fictional gaming app One Up Him, illustrations by Katie Crawford, coloring and layout by Assistant Art Director Emily Rolph. Opposite page, top: Elements of the fictional video games Naval Destroyer! and The Infinite, as seen on screens at the launch party and in character banners at MDG. The animation stills and characters were created by Craig Vance, banner art was embellished by Halsted Craig Hannah, Todd Fjelsted and Emily Rolph.

Art Department office into an additional graphics shop, designing an avalanche of items in-house.

Halfway through season two, a major hiccup occurred that no one saw coming: a script was delivered depicting the closing night of San Francisco's aforementioned notorious gay bar Esta Noche (This Night). The bar's actual closing had occurred a few months prior and had become a nostalgic symbol for locals (and for our characters) of the changing landscape of the city. Sadly, the bar, famous for its gaudy architecture, rainbow lights and mirrored walls, had already been completely gutted by the building's new owners. Matt Riutta immediately negotiated with the new owners to allow touch-ups of the murals on the façade, but the interior had to be built elsewhere, quickly, and on an unplanned-for budget. A Mission District bar, already shot in season one, Doc's Clock, gave us the greenlight on a major overhaul of their space, as long as we could be in and out in two days. So Esta Noche's entrance and Victorian-arched bar were rebuilt and installed, while the remaining space was skinned, draped and dressed to match the original. The team's commitment to every detail even resulted in re-creating the bar's infamous nude painting of Warhol film star Joe Dallesandro. The next day, the bad-art theme was in full swing as local extras enjoyed the irony of their institution returning to life for just one night. This Night.

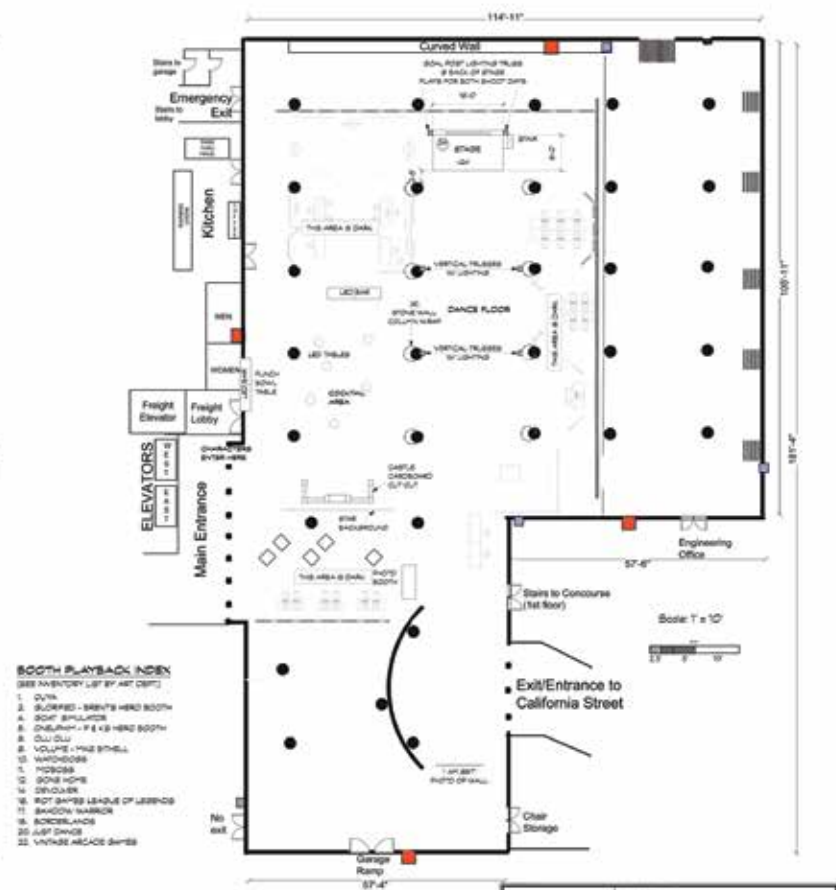
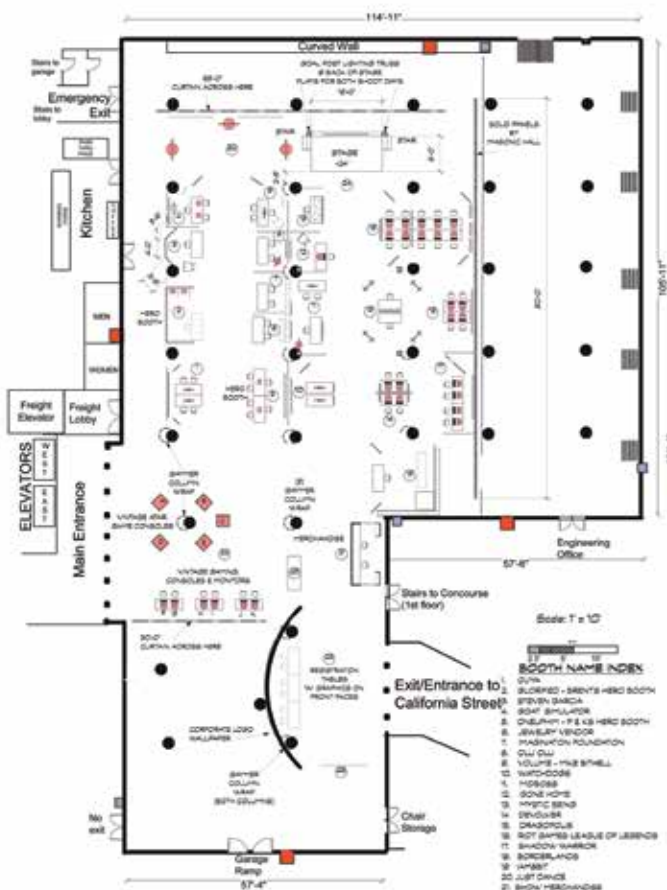
The most exciting part of Production Design for me has always been discovering the characters. With *Looking*, this was doubly true in that so few films or television shows feature gay characters in lead roles, let alone as an ensemble. I needed a set decorator who understood this world and the show's tone at least as well as I did. Ryan Watson, whom I'd worked with





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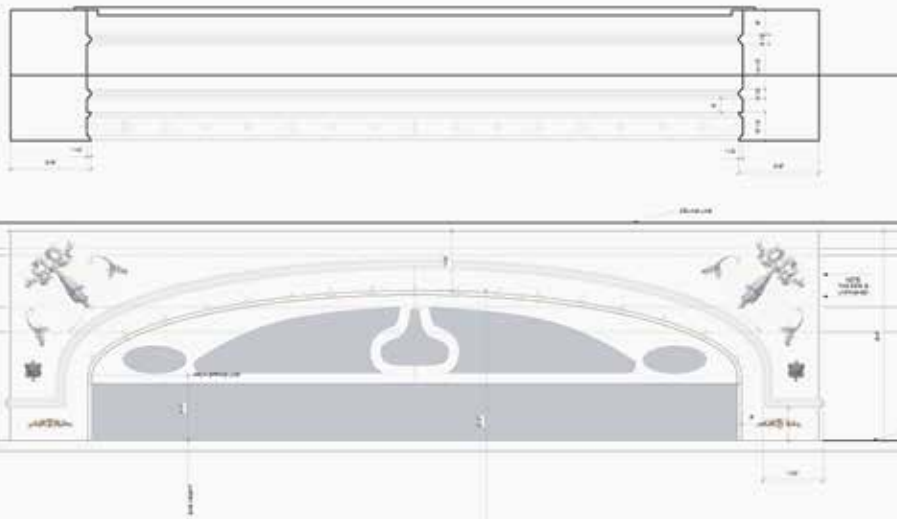




HOTEL PROM PLAN
REVISED 10-21-2014 - FINAL
 PREP: WEDNESDAY 10:22 & THURSDAY 10:23
 PRODUCTION: FRIDAY 10:24



on several print campaigns and indie features, including Gregg Araki's *White Bird in a Blizzard*, was clearly the man for the job. Ryan and I enthusiastically workshopped each character, pulling references, poring over set dressing choices, even sharing housing in San Francisco to remain in continued collaboration throughout both seasons. We marveled over the diversity of Michael Lannan's creations: a boyish Midwestern tech nerd, a caustic artist from a wealthy Cuban family, the hopeful restaurateur and the witty nurse who are still roommates at forty, an earnest Mexican hairdresser estranged from his conservative family, a fun, campy "bear" who runs a shelter for homeless trans teens, and an older Castro florist with a home in San Francisco and a Russian River cabin—both decorated with photos of the lover he lost to AIDS. The audience would have only a brief amount of screen time in which to absorb the details of each of these homes and workplaces. The goal I set with Ryan was to help the viewers understand three things about the characters, even if only on a subliminal level: who they had once been, who they were now and who they wanted to become. Ryan and shopper Jody Weisenfeld ensured that every object was character-specific, from furnishings and fabrics all the way down to refrigerator magnets and desktop photos. The authenticity we all sought required a design that disappeared into a patchwork of personal details. The spaces needed to remain invisible. Unless a joke was at play, like the 1990s painting of Scott Bakula's character Lynn that hangs in his Russian River cabin. The script described it as questionable and I couldn't wait to design the portrait that would be made fun of repeatedly when the characters arrive for a weekend getaway. Doris, raising her eyebrows: "That painting of Lynn? Wow. Let's not say anything. We'll just be quiet and think about it."



Looking's set dressing team, under the guidance of leadman Doni McMillan, had to get in and out of multiple sets every day, every week, in a city not known for its sense of urgency. The company shot half-hour episodes in five or six days, at a dozen or more locations, with Doni's team sometimes wrapping a character's set only to redress it again on the next episode. With the help of onset dresser Cindy Mah, continuity was never a problem. Nor was artistry. The San Francisco set dressers were talented, seasoned pros who loved the show and understood the characters as familiars.

Prop master Chris Ubick split duties with Anna Rogers when episodes overlapped and the two were responsible for some of the funniest bits on the show—like Agustin's high school artwork (a unicorn silhouette filled with collaged male nudes). The props department seemed to have weekly extravaganzas: massive picnic days in Dolores Park, a yacht club wedding, a funeral in Modesto, a rugby match, a canoe trip down the Russian River, a huge rave party in the redwoods and dozens of scenes in restaurants, bars and kitchens. For one episode, all departments shared a week of endless Halloween, especially the wardrobe team led by costume designer Danny Glicker.

A production often becomes a makeshift family for the period in which they collaborate. On *Looking*, the cast and crew were, and have remained, good friends. Something about believing in the subject matter, in the quality of characters, in the beauty and grit of a great city, makes it a joy to come to work each day, even during the marathon schedule of a television series. I, and the entire department, can't wait for *Looking's* final chapter this fall, when we get to spend more time together, and with our favorite character: the singular city of San Francisco.

Viva Esta Noche! **ADG**

Opposite page, top: The floor plan for the GaymerX conference and the accompanying prom-night celebration. Both were set up in the same space with a dark day in between to redress. The plan was drawn by Michael Goldman. **Below:** GaymerX featured numerous real-life companies and gameplay surrounding the film's fictional products. **This page, above:** Mr. Goldman's drawing of the arched Victorian header over the bar, re-created for *Esta Noche*. **Right, top to bottom:** *Esta Noche's* lighted sign and exterior murals were touched up for street scenes, while another bar's interior was skinned and mirrored to match the original.



Todd Fjelsted, Production Designer
Michael Goldman, Art Director
Emily Rolph, Katherine Covell,
 Assistant Art Directors
Adam Bolt, Illustrator

Tom Richardson, Lead Scenic Artist
Carrie Nardello, Lauren Abrams,
Tracy Boyko, Jason Byers,
James Shefik, Scenic Artists
Ryan Watson, Set Decorator



19th Annual Art Directors Guild Awards



The Art Directors Guild Excellence in Production Design Awards, January 31, 2015: 1) Taking selfies has become a part of all awards events. 2) Live updates were posted during the evening to Instagram, Twitter and Facebook. 3) Actor/comedian Owen Benjamin hosted the festivities. 4) Mimi Gramatky and Gallery 800 curator Denis Olsen. 5) Owen Benjamin posed for "Boy with Apple," an homage to THE GRAND BUDAPEST HOTEL. 6) Mathias Alan and his team put the finishing touches on presenter Loni Love. 7) Lisa Frazza, Will Ferrell, Bridget Duffy-Thorn and John Robert Thorn. 8) Standing: Bill Creber, Scott Roth, Grace Reiner Roth; seated: Sally Creber. 9) Debbie Patton and Tom Walsh. 10) Table centerpieces by Soirée. 11) Awards producer Dave Blass. 12) A future Production Designer attended her first awards. 13) Fashion is always in the forefront at the awards, and designers have been singled out in the past for their imaginative eyeglass frames. 14) Fanciful facial hair is also on view. 15) Lifecaster and YouTube personality iJustine handled the trophies. 16) John Iacovelli and Monique L'Heureux. 17) Set decorator Cindy Slagter scored a hat trick, on the winning design teams in three different categories. 18) Left to

Photographs by Craig T. Mathew/Mathew Imaging



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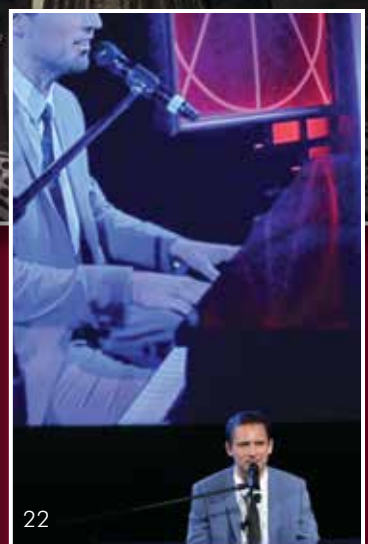
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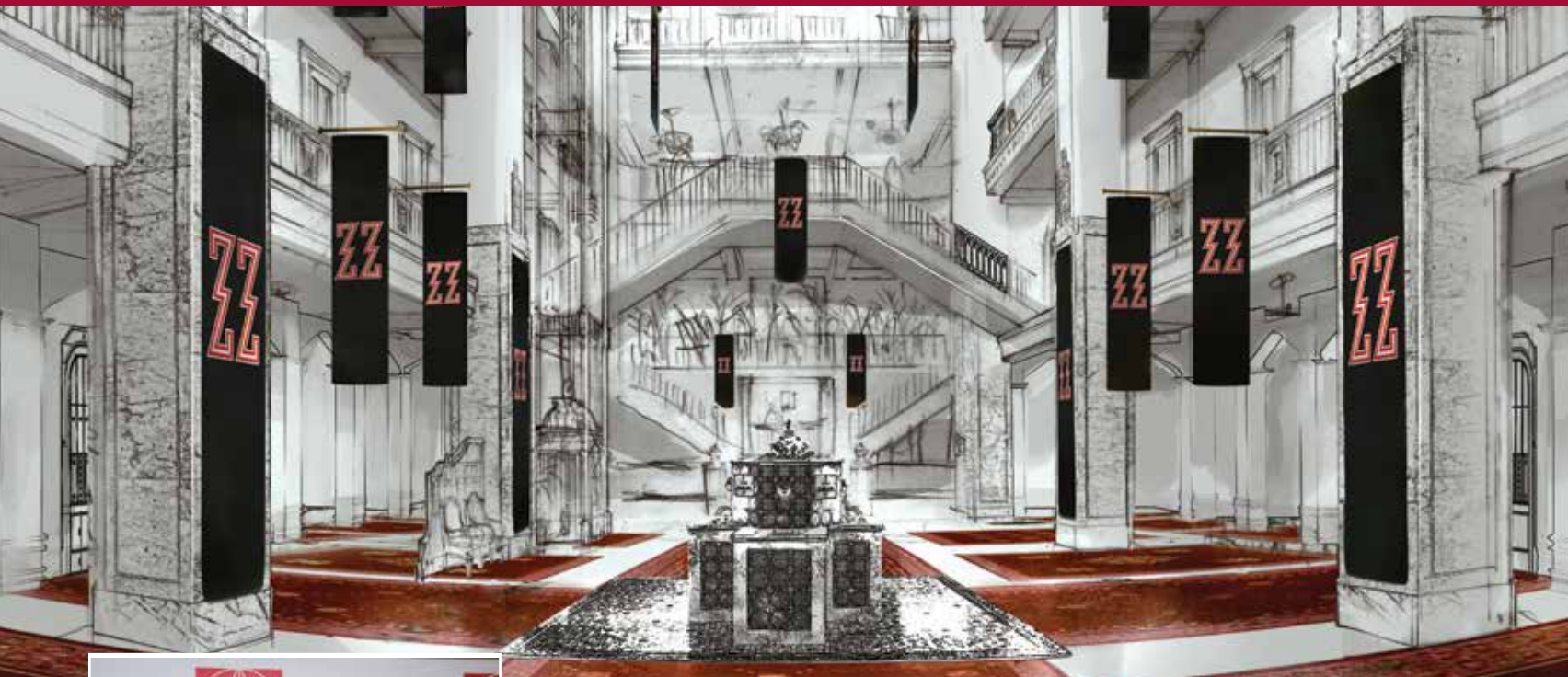
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right: Matt Milosinski, Aleksandra Landsberg, Justine Ungaro, Gary Kordan, Julie Drach, Todd Daniels, Kelsey Fowler and Bryan Pognant. 19) Chris and Lydia Prescott. 20) Bo Johnson and Marcia Hinds. 21) Cabernet Murray, Michael Baugh and Kevin Murray (of Clan Murray of Atholl). 22) Owen Benjamin played piano and sang to fill an awkward moment when a film clip was cued incorrectly. 23) Presenter Julie Bowen greets another future Production Designer and his/her mother, event talent producer Leanne Elias Deutch.

EXCELLENCE IN PRODUCTION DESIGN FOR A PERIOD FEATURE FILM



All winners' photographs by Craig T. Mathew/Mathew Imaging



THE GRAND BUDAPEST HOTEL ADG AWARD WINNER

ADAM STOCKHAUSEN, *Production Designer*
 GERALD SULLIVAN, *Supervising Art Director*
 STEPHAN O. GESSLER, *Lead Art Director*
 STEVE SUMMERSGILL, *Art Director*
 TARNIA NICOL, *Assistant Art Director*
 CARL SPRAGUE, *Concept Illustrator*
 ULRICH ZEIDLER, BORIS KISELICKI,
Illustrators
 JUMAN MALOUF, *Character Illustrator*

ANNIE ATKINS, *Lead Graphic Designer*
 LILIANA LAMBRIEV, MARC BODEN-BUGA,
Graphic Artists
 JOSEF BRANDL, DANIEL CHOUR,
 STEFAN SPETH, *Set Designers*
 JAY CLARKE, *Lead Storyboard Artist*
 CHRISTIAN DE VITA, DOUGLAS INGRAM,
 JESS JACKSON, *Storyboard Artists*
 ANNA PINNOCK, *Set Decorator*

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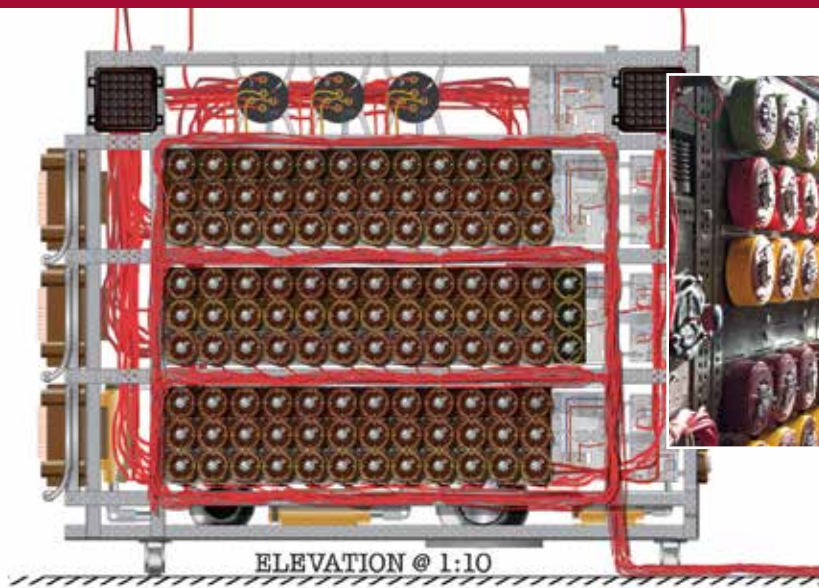
INHERENT VICE

DAVID CRANK, *Production Designer*
 RUTH DE JONG, *Art Director*
 KAREN TENEYCK, *Graphic Designer*
 DOROTHY STREET, *Additional Graphics*
 AMY WELLS, *Set Decorator*

Top: A pencil sketch by Supervising Art Director Gerald Sullivan of the 1930s lobby with Zig-Zag banners for THE GRAND BUDAPEST HOTEL. The Photoshop® color work was added by Concept Artist Ulrich Zeidler. **Inset:** Presenter Rick Carter with Adam Stockhausen and Gerald Sullivan. **Right:** This Last Supper homage in INHERENT VICE features various members—past and present—of The Boards, a rock band, having a heated discussion over a number of pizzas.



© Warner Bros. Pictures



© The Weinstein Company



THE IMITATION GAME

MARIA DJURKOVIC, *Production Designer*
 NICK DENT, *Supervising Art Director*
 REBECCA MILTON, MARCO ANTON
 RESTIVO, *Art Directors*
 LAUREN BRIGGS-MILLER,
Assistant Art Director
 HUW ARTHUR, *Standby Art Director*
 MINA MIRAPHORA, EDUARDO LIMA,
 CHARIS THEOBALD, *Graphic Designers*
 TATIANA MACDONALD, *Set Decorator*



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THE THEORY OF EVERYTHING

JOHN PAUL KELLY, *Production Designer*
 DAVID HINDLE, *Supervising Art Director*
 EMMA MACDEVITT, *Standby Art Director*
 KIRA KEMBLE, *Assistant Art Director*
 LOUISE BEGBIE, *Graphics Art Director*
 EMILY NORRIS, *Graphic Artist*
 CLAIRE RICHARDS, *Set Decorator*

UNBROKEN

JON HUTMAN, *Production Designer*
 CHARLIE REVAI, *Supervising Art Director*
 JACINTA LEONG, BILL BOOTH, *Art Directors*
 TONY WILLIAMS, NICK CONNOR,
 JENNY HITCHCOCK, *Assistant Art Directors*
 EVAN SHIPARD, *Concept Artist*
 WENDY BUCK, *Graphic Designer*
 MICHAEL SWINGLE, *Head Scenic Artist*
 CHRIS WILLIAMS, *Scenic Artist*
 NICHOLAS DARE, ANDREW KATTIE,
 HELEN O'LOAN, ROSS PERKIN,
Set Designers
 ALEX HILLKURTZ, *Storyboard Artist*
 LISA THOMPSON, *Set Decorator*



Top, left and right: Maria Djurkovic's sketch, and the finished set, for the interior of Hut 11 and Alan Turing's machine to break the WWII German Enigma codes, in *THE IMITATION GAME*. Center: Stephen Hawking courting his wife-to-be Jane in *THE THEORY OF EVERYTHING*. Above: A concept illustration of bombed-out Tokyo by Concept Artist Evan Shipard for *UNBROKEN*.

EXCELLENCE IN PRODUCTION DESIGN FOR A FANTASY FEATURE FILM



© Marvel Studios/The Walt Disney Company

Top: A concept illustration of the Milano, the main spacecraft used by the GUARDIANS OF THE GALAXY for interstellar flights. **Chris Pratt**, who plays Peter Quill, the Milano's captain, said, "Inside it, I felt like I was on a ride at a theme park, something people would wait in line all day just to get a glimpse of." **Inset, left:** Charles Wood with presenter Eddie Redmayne. **Right:** A cutaway schematic model of the Milano. The interior was constructed as a double-level composite set, with an upper flight deck and lower living quarters.



GUARDIANS OF THE GALAXY ADG AWARD WINNER

CHARLES WOOD, *Production Designer*
 RAY CHAN, *Supervising Art Director*
 MIKE STALLION, MARK SWAIN, TOM BROWN,
 JORDAN CROCKETT, ROMEK DELMATA, *Art Directors*
 PHILLIP SIMS, *3D/VFX Art Director*
 PETER JAMES, *Standby Art Director Main Unit*
 OLIVER VAN DER VIJVER, *Standby Art Director 2nd Unit*
 OLIVER GOODIER, JIM BARR, STEPHEN SWAIN,
 PETER DORME, *Assistant Art Directors*
 JOEL CHANG, *Illustrator*
 BOB CHESHIRE, PAUL CATLING, DAN WALKER,
 IVAN WEIGHTMAN, ROBERTO CASTRO,
 PETE THOMPSON, TIM HILL, KEVIN JENKINS,
 RICHARD ANDERSON, OLIVIER PRON, KEVIN CHEN,
 MATT CODD, STEPHAN MARTINIERE, IAIN MCCAIG,
Concept Artists
 CHRIS ROSEWARNE, *Conceptual Artist*

ANTHONY FRANCISCO, *Sketch Artist*
 CLIVE WARD, *Scenic Artist*
 ALEX SMITH, RHYS IFAN, BETHAN JONES, TARA ILSLEY,
 LUKE WHITELOCK, PATRICK HARRIS, *Draughtspersons*
 MATT ROBINSON, DEAN CLEGG, ANDREA BORLAND,
Senior Draughtspersons
 DOMINIQUE PACE, ALEX BOWENS, EMMA CLOUGH,
Junior Draughtspersons
 OLIVER CARROLL, *Set Designer*
 JULIAN ASHBY, DENISE BALL, MARK HARRIS,
Digital Set Designers
 GREGORY FANGEAUX, MATT SIMS,
 ROBERT HOCHSTOEGER, CHARLES SZCZECH,
 STEVEN LAWRENCE, *3D Set Designers*
 ROB JOSE, *Lead Model Maker*
 RICHARD USHER, DIEGO DE LAJONQUIERE,
Assistant Model Makers
 KATHRYN PRINCE, *Art Sculptor*
 RICHARD ROBERTS, *Set Decorator*

CAPTAIN AMERICA: THE WINTER SOLDIER

PETER WENHAM, *Production Designer*
THOMAS VALENTINE, *Supervising Art Director*
STEVE CHRISTENSEN, BEAT FRUTIGER, KEVIN ISHIOKA,
GARY KOSKO, *Art Directors*
ARIC CHENG, KATE DOUGHERTY, JANN K. ENGEL,
BARBARA MESNEY, DAVID MOREAU, JULIEN POUIGNIER,
ANSHUMAN PRASAD, PAUL SONSKI, MIKE STASSI,
RANDALL D. WILKINS, *Set Designers*
RICHARD F. MAYS, *Digital Set Designer*
SUSAN A. BURIG, DIANNE CHADWICK, *Graphic Designers*
JAMIE RAMA, *Illustrator*
JOHN EAVES, RODNEY FUENTEBELLA, JOSH NIZZI,
CHRISTOPHER S. ROSS, ANDY PARK, *Concept Illustrators*
JAMES CARSON, TIM FLATTERY, ROBERT MCKINNON,
Concept Artists
TONY BOHORQUEZ, *Concept Model Maker*
RICHARD BENNETT, DARRIN DENLINGER, ALEX HILLKURTZ,
PHILIP KELLER, ANTHONY LIBERATORE,
PETER MITCHELL RUBIN, RYAN JEREMY WOODWARD,
Storyboard Artists
MONTY GRANITO, *Previsualization Supervisor*
LESLIE A. POPE, *Set Decorator*

Below: A production shot of Chris Evans as the superhero himself in **CAPTAIN AMERICA: THE WINTER SOLDIER**.
Bottom: A fully rendered digital illustration of the Triskelion, S.H.I.E.L.D. headquarters on an island in the Potomac River near Washington, DC.

© Marvel Studios/The Walt Disney Company



EXCELLENCE IN PRODUCTION DESIGN FOR A FANTASY FEATURE FILM



© Paramount Pictures



Top: A highly detailed and layered concept sketch by Nathan Schroeder of the surviving human colony in San Francisco for DAWN OF THE PLANET OF THE APES. Above, left: A set still showing the completely constructed parapet set for the gates to the human colony, and its complex details sculpted by Jaime Miller. Right: A quick study model of the intersection of Rampart and Common streets in New Orleans was useful in the complex discussions with the city about closing the streets.

DAWN OF THE PLANET OF THE APES

JAMES CHINLUND, *Production Designer*
 NAAMAN MARSHALL, *Supervising Art Director*
 AARON HAYE, BILLY HUNTER, SCOTT PLAUCHE,
 KELVIN HUMENNY, *Art Directors*
 MARISA FRANTZ, *On Set Art Director*
 KIM SINCLAIR, *VFX Art Director*
 NICK CROSS, JAVIERA VARAS,
Assistant Art Directors
 JOHN BERGER, MARK HITCHLER, LUIS HOYOS,
 MARTHA JOHNSTON, GREG PAPALIA,
Set Designers
 KEVIN LOO, MIKE STASSI, *Digital Set Designers*
 ANDREW CAMPBELL, AMANDA HUNTER,
Graphic Designers

KENT JONES, *Lead Scenic Artist*
 JASON BYERS, *Scenic Artist: San Francisco*
 MICHAEL CAWOOD, *Previs Artist*
 JAIME JONES, VANCE KOVACS,
 NATHAN SCHROEDER, NATHANIEL WEST,
Illustrators
 ADAM GELBART, ADAM MULL,
 BRETT PHILLIPS, *Model Makers*
 MARC BAIRD, TREVOR GORING,
 BENTON JEW, JIM MAGDALENO,
 JAMES MITCHELL, MARK MORETTI,
 JOSH SHEPPARD, *Storyboard Artists*
 AMANDA MOSS SERINO, *Set Decorator*



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INTERSTELLAR

NATHAN CROWLEY, *Production Designer*
 DEAN WOLCOTT, *Supervising Art Director*
 JOSHUA LUSBY, ERIC SUNDAHL, GARY KOSKO,
 DAVID F. KLASSEN, *Art Directors*
 JENNE LEE, TRAVIS WITKOWSKI,
 LAUREN ABIOUNESS, *Assistant Art Directors*
 STEVE BURG, ROMEK DELMATA,
 NATHANIEL WEST, *Concept Artists*
 PHILLIS LEHMER, *Graphic Designer*
 GABRIEL HARDMAN, *Graphic Artist*
 NOELLE KING, SALLY THORNTON,
Specialist Set Designers
 ANDREW BIRDZELL, MARK HITCHLER,
 MARTHA JOHNSTON, PAUL SONSKI,
 ROBERT WOODRUFF, ERNIE AVILA, *Set Designers*
 GREGORY JEIN, *Set Designer/Model Maker*
 ANDREA ONORATO, *Digital Set Designer*
 BRETT PHILLIPS, *Lead Model Maker*
 ADAM MULL, *Model Maker/Set Designer*
 GARY FETTIS, *Set Decorator*

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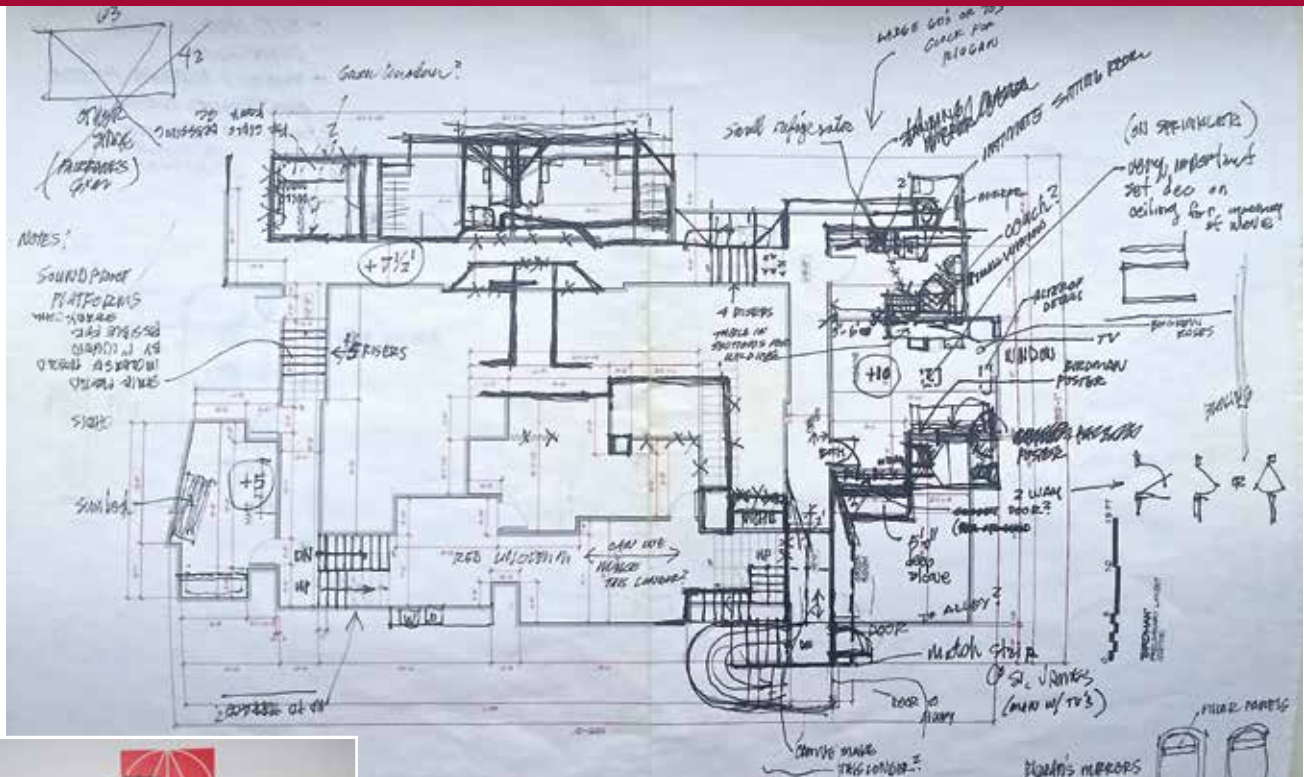


INTO THE WOODS

DENNIS GASSNER, *Production Designer*
 CHRIS LOWE, *Supervising Art Director*
 ANDREW BENNETT, BEN COLLINS,
 MARY MACKENZIE, *Art Directors*
 OLIVER ROBERTS, *Standby Art Director*
 ROXANA ALEXANDRU, LAUREN ROSENBLOOM,
Assistant Art Directors
 KIM FREDERIKSEN, *Concept Artist*
 HEATHER POLLINGTON, *Graphic Designer*
 JAMES HUNT, *Lead Scenic Artist*
 GREG WINTER, *Assistant Scenic Artist*
 THOMAS GOODWIN, *Draughtsperson*
 ARCHIE CAMPBELL-BALDWIN, *Junior Draughtsman*
 ROB JOSE, *Lead Model Maker*
 DAN CHATER, *Junior Model Maker*
 DAREK GOGOL, NICK PELHAM, *Storyboard Artists*
 ANNA PINNOCK, *Set Decorator*



Top, left and right: The spacecraft Endurance with its twelve spinning modules creates its own artificial gravity in INTERSTELLAR. The Ranger spacecraft, on stage at Sony Pictures in Culver City, is a fast and agile single-stage vehicle for reconnaissance and planet landings. Center, left: Kim Frederiksen's sketch of Cinderella leaving the king's castle at midnight was drawn for INTO THE WOODS. Above: A second sketch by Mr. Frederiksen portrays Cinderella visiting the grave of her mother.



© Fox Searchlight



BIRDMAN
ADG AWARD WINNER

KEVIN THOMPSON, *Production Designer*
STEPHEN H. CARTER, *Art Director*
CHRIS SHRIVER, DAVID MEYER,
Assistant Art Directors
ERIC HELMIN, *Graphic Designer*
ALEX GORODETSKY, *Charge Scenic Artist*
QUANG NGUYEN, *Scenic Artist Foreman*
JAY HENDRICKX, *Camera Scenic Artist*
JANE WUU, *Set Designer*
DAN SWEETMAN, DAVID COONEY,
Storyboard Artists
GEORGE DE TITTA JR., *Set Decorator*

AMERICAN SNIPER

JAMES J. MURAKAMI, CHARISSE CARDENAS,
Production Designers
HARRY OTTO, DEAN WOLCOTT,
Art Directors
PETER BORCK, *Art Director: Morocco*
KEVIN KALABA, *Graphic Designer*
JOSH LUSBY, PAUL SONSKI, ERIC SUNDAHL,
Set Designers
JOHN MANN, *Storyboard Artist*
GARY FETTIS, *Set Decorator*

© Warner Bros. Pictures



Top: Kevin Thompson constantly revised and altered the multilevel backstage set that was home for most of BIRDMAN. Inset: Stephen Carter, Kevin Thompson and presenter Felicity Jones. Left: Rabat, Morocco, stood in for Iraq. Its picturesque streets were dressed as a war zone for AMERICAN SNIPER.



© Sony Pictures Classics

Left: Multiple grand houses on Philadelphia's Main Line were combined to create the DuPont mansion for **FOXCATCHER**. Below: Sets constructed for **GONE GIRL** on stages at Red Studios in Hollywood included the kitchen of Amy and Nick Dunne's home and (inset) Papa Dunne's basement where key clues to the mystery were discovered.



FOXCATCHER

JESS GONCHOR, *Production Designer*
 BRAD RICKER, *Art Director*
 CHRISTINA MYAL, *Graphic Designer*
 KATE DOUGHERTY, *Set Designer*
 KATHY LUCAS, *Set Decorator*

GONE GIRL

DONALD GRAHAM BURT, *Production Designer*
 SUSAN CHAN, *Supervising Art Director*
 DAWN SWIDERSKI, *Art Director*
 THOMAS TAYLOR, MARK ROBERT TAYLOR,
 CARA BROWER, *Assistant Art Directors*
 ANDREW CAMPBELL, ADAM KHALID,
 MONICA FEDRICK, *Graphic Designers*
 BARBARA MESNEY, TIM CROSHAW, *Set Designers*
 DOUGLAS A. MOWAT, *Set Decorator*



© Twentieth Century Fox Film Corporation

© Open Road Films



NIGHTCRAWLER

KEVIN KAVANAUGH, *Production Designer*
 NAAMAN MARSHALL, *Art Director*
 WARREN DRUMMOND, *Storyboard Artist*
 MEG EVERIST, *Set Decorator*

Above: A rendered SketchUp® model of the fictional KWLA television news studio drawn by Set Designer Aaron Hays for **NIGHTCRAWLER**, and (inset) a production still of the finished set, shot on stage at the old Monogram Pictures/KCET lot on Sunset Boulevard in East Hollywood.

EXCELLENCE IN PRODUCTION DESIGN FOR A TELEVISION MOVIE OR MINISERIES



AMERICAN HORROR STORY: FREAK SHOW ADG AWARD WINNER

MARK WORTHINGTON, *Production Designer*
 JAMES TRUESDALE, *Art Director*
 MICHELLE HARMON, *Assistant Art Director*
 JANE FITTS, *Graphic Designer*
 BRIAN WAITS, *Set Designer*
 CINDY SLAGTER, *Set Decorator*

COSMOS: A SPACETIME ODYSSEY

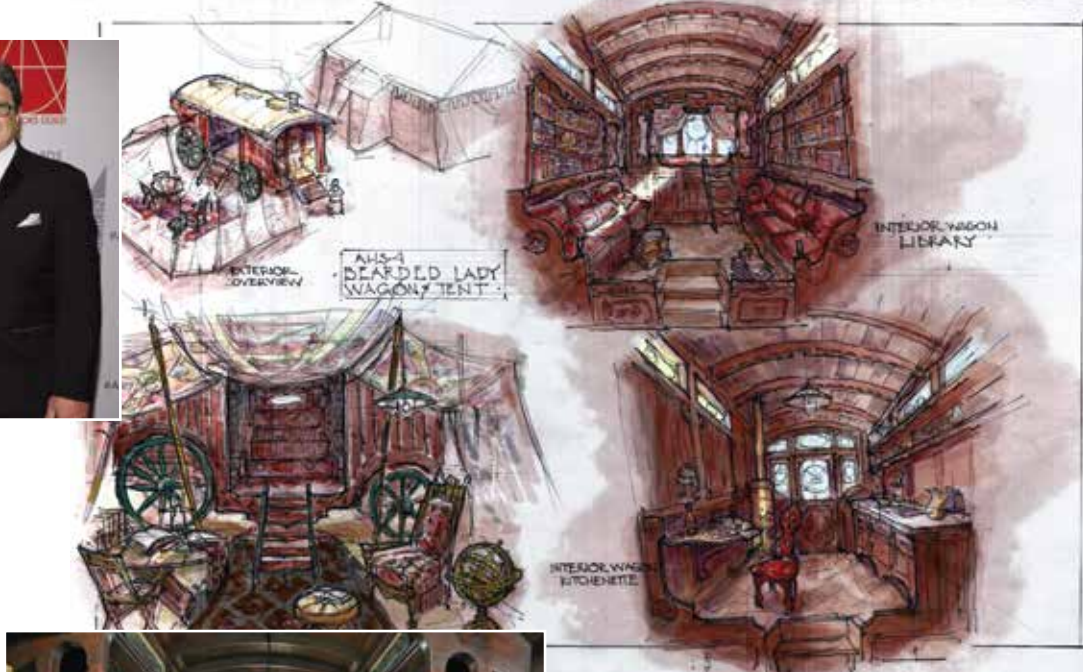
SETH REED, *Production Designer*
 JOHN JOSSELYN, *Art Director*

FARGO

JOHN BLACKIE, WARREN ALAN YOUNG,
Production Designers
 BILL IVES, TREVOR SMITH, *Art Directors*
 CATHERINE COWAN, *Assistant Art Director*
 CRAIG HUMPHRIES, *Graphic Designer*
 PAUL HEALY, SHIRLEY INGET, *Set Decorators*

HOUDINI

PATRIZIA VON BRANDENSTEIN,
Production Designer
 TIBOR LÁZÁR, MÁRTON VOROS,
Art Directors
 MELANIE BAKER, *Set Decorator*



© FX Network



© The National Geographic Channel & Fox Network

SHERLOCK

ARWEL W. JONES,
Production Designer
 DAFYDD IEUAN SHURMER,
Art Director
 CHRISTINA TOM, *Graphic Designer*
 STEVEN FUDGE, *Scenic Artist*
 HANNAH NICHOLSON,
Set Decorator

Top right: Mark Worthington's pencil, pen and Photoshop sketches for the Bearded Lady's wagon in AMERICAN HORROR STORY: FREAK SHOW with an inset photograph of the finished set. Also inset top left: Cindy Slagter, Mark Worthington, presenter Lisa Edelstein and James Truesdale. Left: The design for Carl Sagan's Ship of the Imagination was updated to be piloted by Neil deGrasse Tyson in COSMOS: A SPACETIME ODYSSEY. Below, left and right: Graphics layouts and a finished traveling magic wagon for HOUDINI, shot in Budapest where Harry Houdini was actually born.



© The History Channel



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



SILICON VALLEY ADG AWARD WINNER

RICHARD TOYON, *Production Designer*
LJ HOUDYSHELL, *Art Director*
JACLYN HAUSER, *Assistant Art Director*
DOROTHY STREET, *Graphic Designer*
JIM YARMER, *Set Designer*
CINDY SLAGTER, *Set Decorator*



CALIFORNICATION

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



HOUSE OF LIES

RAY YAMAGATA, *Production Designer*
CHIKAKO SUZUKI, *Art Director*
SAMANTHA ENGLENDER,
Assistant Art Director
DOROTHY STREET, *Graphic Designer*
GEORGE MAYA, *Set Designer*
TIM STEPECK, *Set Decorator*

MODERN FAMILY

CLAIRE BENNETT, *Production Designer*
SAM KRAMER, *Art Director*
MICHAEL VOELKER, *Set Decorator*



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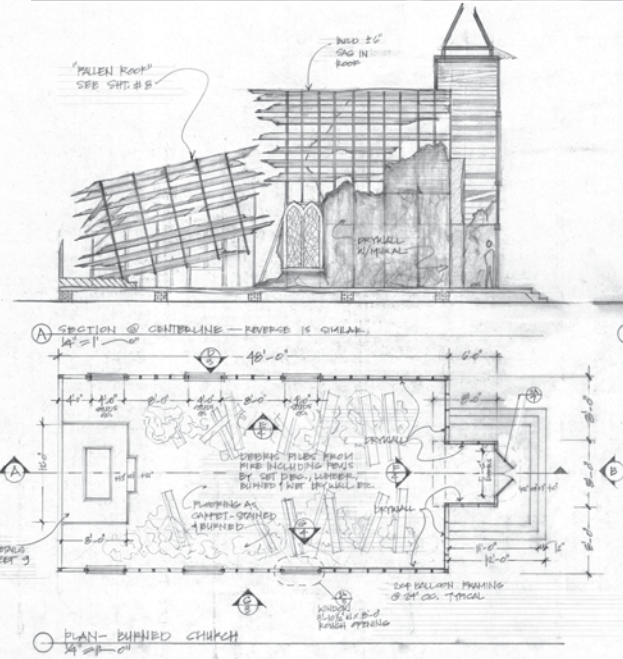
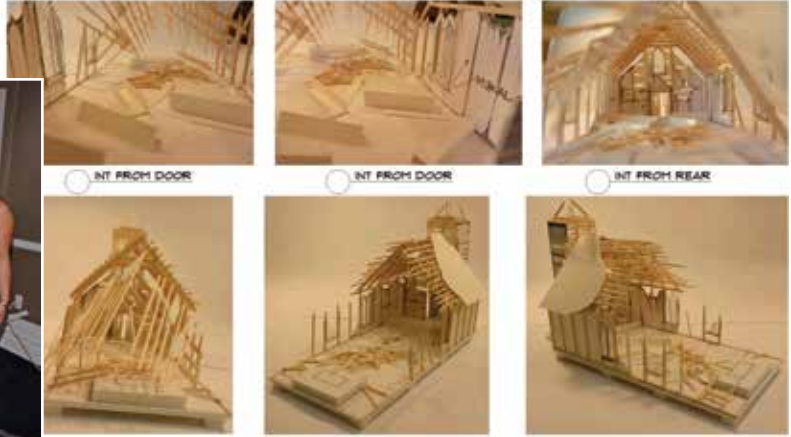
VEEP

JAMES GLOSTER, *Production Designer*
SHARON DAVIS, E. DAVID COSIER,
ROSY THOMAS, *Art Directors*
KENNETH ROMAN, *Graphic Designer*
APRIL FREEMAN, *Scenic Artist*
JENNIFER ENGEL, *Set Decorator*



Top: Cindy Slagter, presenter Tony Hale, Richard Toyon, LJ Houdyshell and Jaclyn Hauser. Above: In a MODERN FAMILY episode, Phil Dunphy decides that Halloween decorations this year shouldn't be so scary, and he creates Awesomeland filled with all sorts of happy decor. Center and left: Baltimore stands in for Silicon Valley when the VEEP visits a dotcom company to raise money for her campaign: a production still among the Lego blocks and Ping-Pong, a location ground plan, and the huge Clovis arrowhead that is the company's logo.

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



© HBO

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**TRUE DETECTIVE
ADG AWARD WINNER**

ALEX DIGERLANDO, *Production Designer*
 MARA LEPERE-SCHLOOP, TIM BEACH, *Art Directors*
 SOPHIE KOSOFSKY, *Assistant Art Director*
 TRINH VU, MOLLY MIKULA, NICOLE REED LEFEVRE,
 WALTER SCHNEIDER, *Set Designers*
 KRISTIN LEKKI, *Graphic Designer*
 PAUL STANWYCK, RICK BRODERMAN, *Scenic Artists*
 CYNTHIA SLAGTER, *Set Decorator*

HOMELAND

JOHN D. KRETSCHMER, *Production Designer*
 RICK DENNIS, GUY POTGIETER, *Art Directors*
 STEVEN SAYLOR, LISA VAN VELDEN, ROSS JENKIN,
Set Designers
 PAULA JONES, KATE HILSON, *Graphic Designers*
 ANDREW MCCARTHY, *Set Decorator*



Top: A balsa, foamcore and illustration board model of the burned church for TRUE DETECTIVE. **Inset:** Nicole Reed LeFevre, Lynda Reiss, Tim Beach, presenter Margo Martindale, Alex DiGerlando, Mara LePere-Schloop, Kristin Lekki, Cynthia Slagter, Sophie Kosofsky and Molly Mikula. **Center:** A pencil working drawing of the church by Molly Mikula, a set still of the completed church, and a research photo showing the proposed interior view. **Above:** John Kretschmer's SketchUp rendering for HOMELAND of the stage set for a US Embassy corridor in Islamabad.



© Netflix

HOUSE OF CARDS

STEVE ARNOLD, *Production Designer*
 HALINA GEBAROWICZ, *Art Director*
 DAVID COSIER, KATE DOUGHERTY, *Set Designers*
 ELENI DIAMANTOPOULOS, *Graphic Designer*
 FRAN GERLACH, *Scenic Artist*
 JIM NEALEY, *Storyboard Artist*
 TIFFANY ZAPPULLA, *Set Decorator*

JUSTIFIED

DAVE BLASS, *Production Designer*
 OANA BOGDAN, *Art Director*
 MELODY HARROP, *Set Designer*
 SHAUNA ARONSON, *Set Decorator*

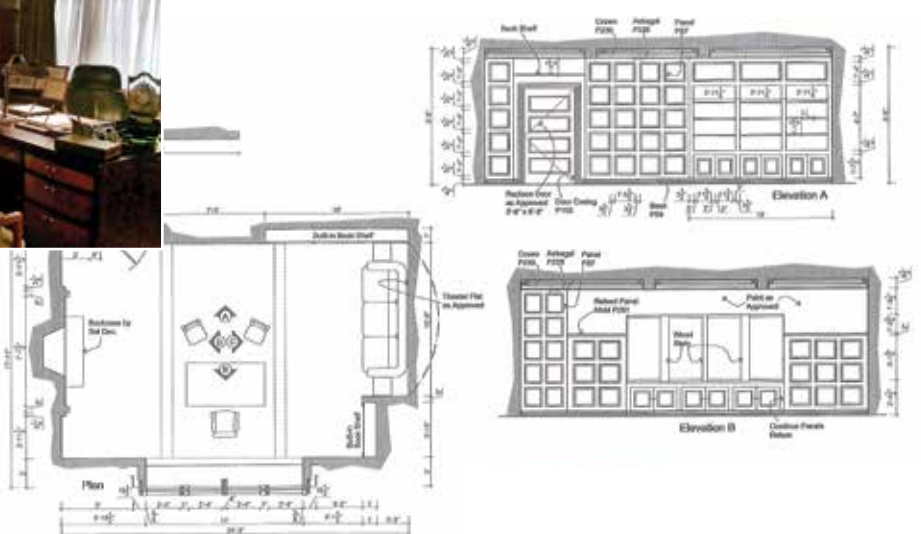
THE NEWSROOM

KAREN STEWARD, *Production Designer*
 CHIKAKO SUZUKI, *Art Director*
 JEAN HARTER, ANSHUMAN PRASAD, *Set Designers*
 MARTIN CHARLES, ROBERT BERNARD,
Graphic Designers
 KEVIN MAHONEY, *Scenic Artist*
 SANDY STRUTH, *Set Decorator*

© FX Network

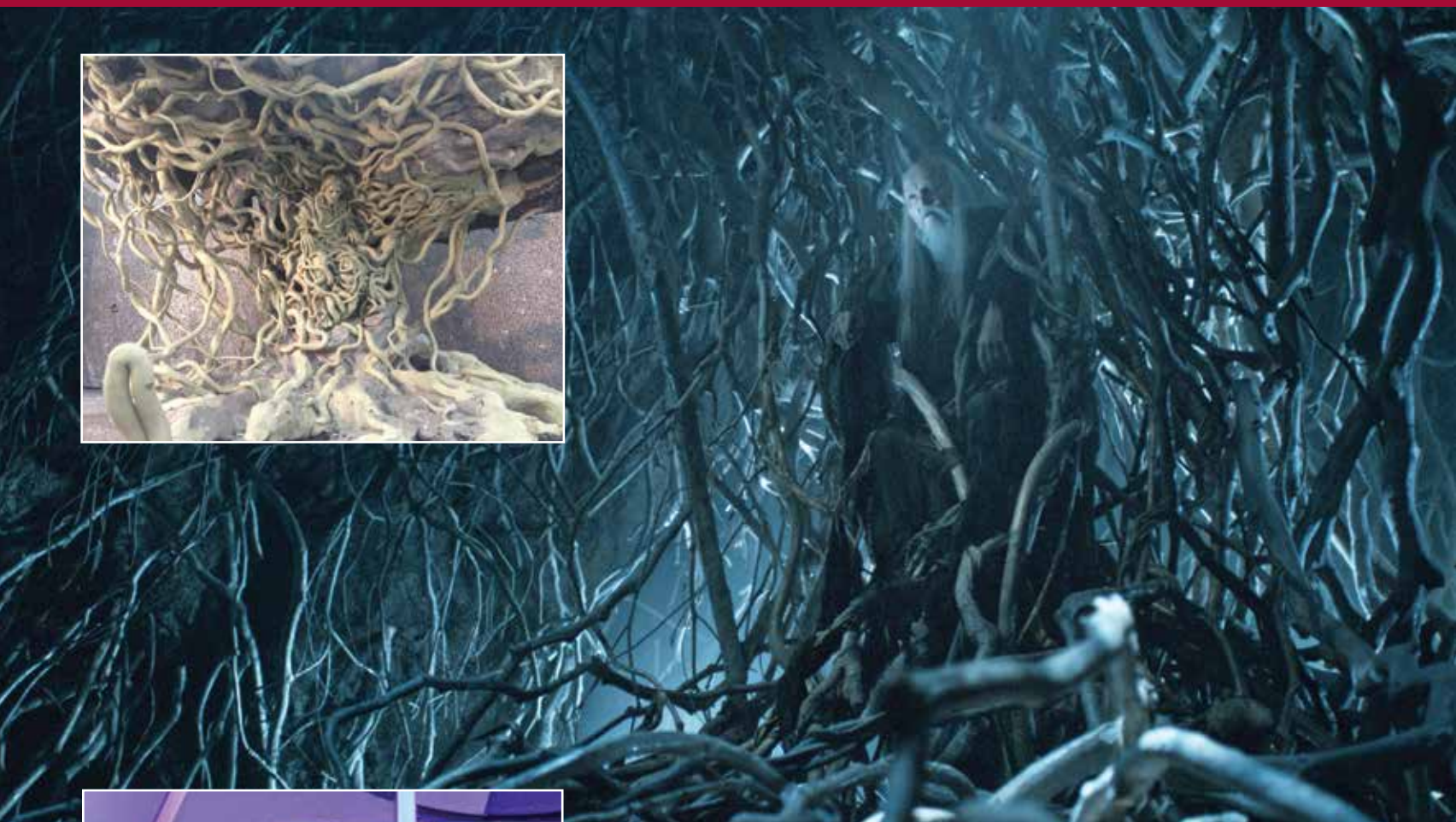


© HBO



Top: The corridor outside Frank Underwood's office for HOUSE OF CARDS, a stage set built in warehouse space near Baltimore. Center, left and right: A concept illustration of marijuana distributor Hot Rod Dunham's hangout, paired with a HDR photograph of the dressed stage set for JUSTIFIED. Above and right: A set still of a psychiatrist's office on stage at Sunset-Gower Studios for THE NEWSROOM along with one of Anshuman Prasad's working drawings for the set.

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



© HBO



**GAME OF THRONES
ADG AWARD WINNER**

DEBORAH RILEY, *Production Designer*
PAUL GHIRARDANI,
CHRISTINA MOORE,
Supervising Art Directors
PHIL ELTON, HAUKE RICHTER,
ALEX BAILY, IAIN WHITE,
IVO HUSNJAK, *Art Directors*
AOIFE WARREN, BRENDAN RANKIN,
Assistant Art Directors
MARK LOWRY, PHILIPPA
BROADHURST,
Standby Art Directors
MICHAEL EATON, *Graphic Designer*
DAVID PACKARD, *Scenic Artist*

MAX BERMAN, NICK AINSWORTH,
PETER MCKINSTRY, *Concept Artists*
WILLIAM SIMPSON, *Storyboard Artist*
ROBERT CAMERON, *Set Decorator*

BOARDWALK EMPIRE

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

Top, inset: A study model for the underground roots of an ancient weirwood tree which has grown into—and become part of—a very old and wise man. The large image is a production still of the actual scene in *GAME OF THRONES*. Inset above: Deborah Riley accepting her award.



© FOX Network

© Cinemax

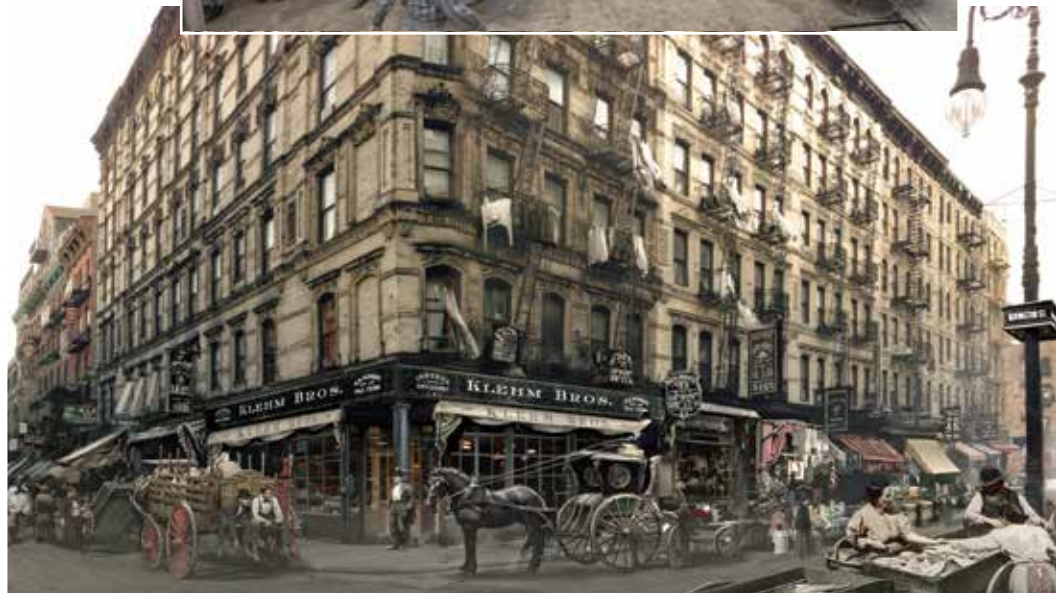
GOTHAM

DOUG KRANER, *Production Designer*
 LAURA BALLINGER GARDNER,
 CHARLEY BEAL, *Art Directors*
 LARRY BROWN, JAMES BOLENBAUGH,
 RUTH FALCO, ANN BARTEK,
 LAUREN ROCKMAN, RUMIKO ISHII,
Assistant Art Directors
 ERIC FEHLBERG, *Illustrator*
 LAUREL KOLSBY, *Graphic Designer*
 ROLAND BROOKS, *Scenic Artist*
 ANDREW BASEMAN, REGINA GRAVES,
Set Decorators



THE KNICK

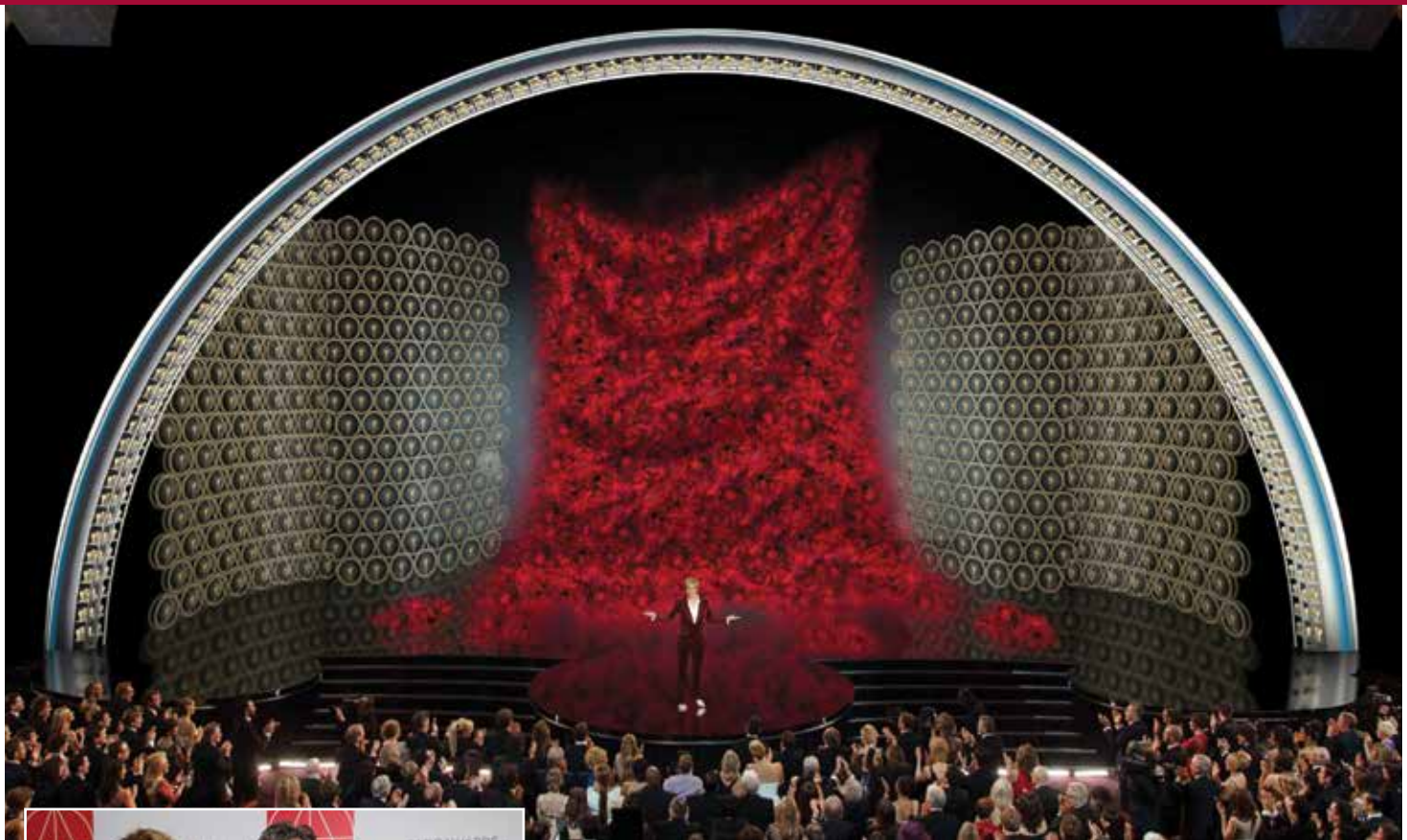
HOWARD CUMMINGS, *Production Designer*
 HENRY DUNN, *Art Director*
 MIGUEL LOPEZ-CASTILLO,
 LAURA BALLINGER GARDNER, RUMIKO ISHSII,
 JEFFREY D. MCDONALD, CHRIS SHRIVER,
 MARION KOLSBY, DOUGLAS HUSZTI,
Assistant Art Directors
 ERIC FEHLBERG, GREG HILL, *Illustrators*
 HOLLY WATSON, *Graphic Designer*
 PATRICIA SPOTT, *Scenic Artist*
 REGINA GRAVES, *Set Decorator*



MAD MEN

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

Top: A sepia toned and rendered elevation of an interior wall of the police station in **GOTHAM** on stage at Brooklyn's Steiner Studios, along with a rendering of the set design by Eric Fehlberg. **Above:** A Photoshop illustration, again by Eric Fehlberg, of Broome Street on the Lower East Side of Manhattan dressed as it would have looked in 1900 for **THE KNICK**. **Inset above it:** A production shot of the finished set which required modern-day restaurants, a laundromat and a bakery to be covered with old-time façades—even while they continued to operate.



© Syfy and NBCUniversal



**THE 86TH ANNUAL
ACADEMY AWARDS®
ADG AWARD WINNER**

DEREK MCLANE, *Production Designer*
JOE CELLI, GLORIA LAMB, *Art Directors*
GUY MATURO, BRENT MYERS,
FERNANDO PARDO, *Scenic Artists*



© Syfy and NBCUniversal

Top: For THE 86TH ANNUAL ACADEMY AWARDS®, an immense curtain of huge red tissue paper roses was made for the costume design award. This presentation rendering, and the inset photograph, both show the moment when Catherine Martin was awarded the first of her two Oscars®. **Inset, left:** Presenter Matt Ryan, Derek McLane and Gloria Lamb.



© NBC

PETER PAN LIVE!

DEREK MCLANE, *Production Designer*
 AIMEE DOMBO, *Art Director*
 ADA SMITH, HILARY NOXON, ANTJE ELLERMANN,
 MAITE PEREZ-NIEVAS, *Assistant Art Directors*
 JOE FORBES, COLIN BRANTLEY, *Scenic Artists*
 MICHAEL PILIPSKI, *Set Decorator*

**SUPER BOWL XLVIII HALFTIME SHOW:
 STARRING BRUNO MARS**

BRUCE RODGERS, *Production Designer*
 DOUGLAS COOK, SHELLEY RODGERS,
Art Directors
 LINDSEY BRESLAUER, *Assistant Art Director*
 EVAN ALEXANDER, *Illustrator*
 AMBER STINEBRINK, *Storyboard Artist*

THE AMERICAN MUSIC AWARDS 2014

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

**THE NIGHT THAT CHANGED AMERICA:
 A GRAMMY SALUTE TO THE BEATLES**

MATTHEW RUSSELL, *Production Designer*
 PATRICK ADAIR, *Art Director*

THE 66TH PRIMETIME EMMY AWARDS

KEITH IAN RAYWOOD, *Production Designer*
 STAR THEODOS KAHN, KRISTEN MERLINO,
Art Directors



© NBC



Top: PETER PAN LIVE! was staged for television much like a Broadway musical might have been, as indicated by this sketch for the Lost Boys hideout in Neverland. Inset: A production photograph of Captain Hook and the crew of the brig Jolly Roger.

Left: Two production photographs of the set for THE 66TH PRIMETIME EMMY AWARDS, on stage at the Nokia Theater in downtown Los Angeles.

**EXCELLENCE IN PRODUCTION DESIGN FOR A SHORT FORMAT:
WEB SERIES, MUSIC VIDEO OR COMMERCIAL**



APPLE
Perspective
ADG AWARD WINNER

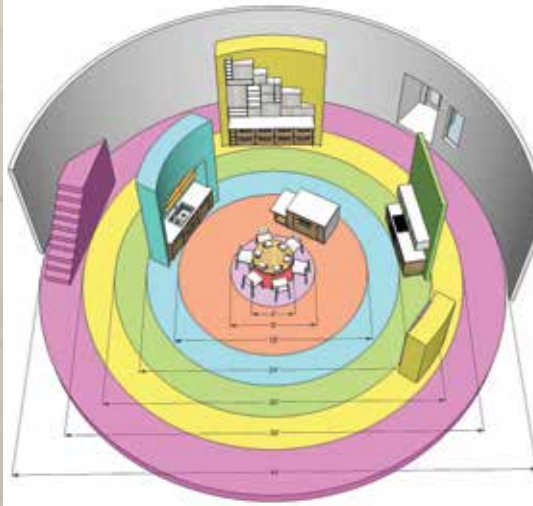
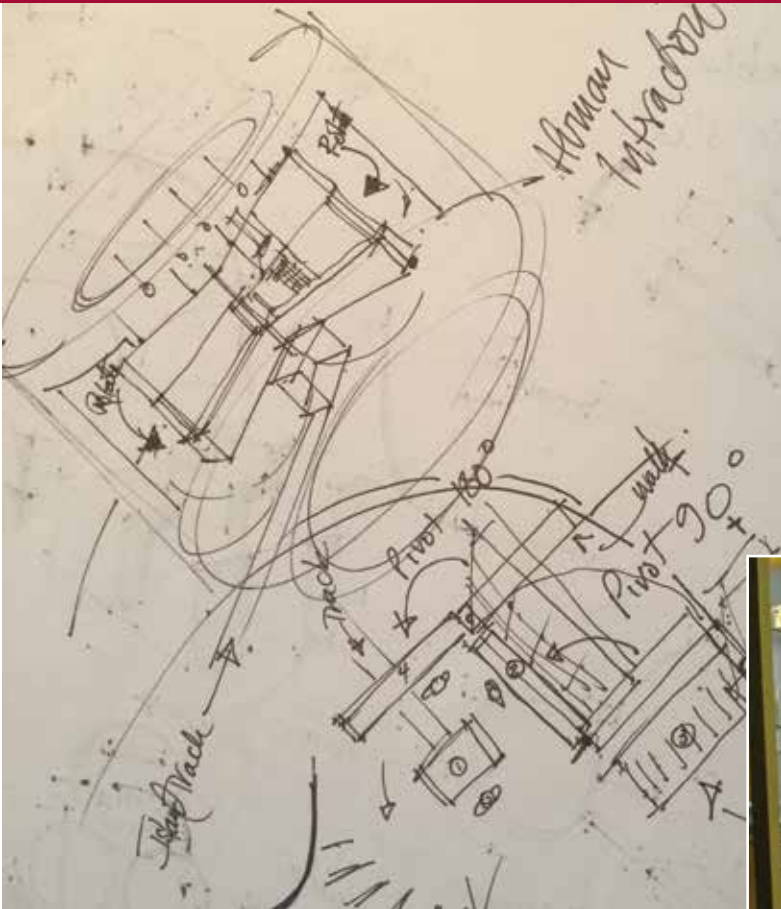
SEAN HARGREAVES, *Production Designer*
DAVID STONE, *Art Director*

COLDPLAY – Magic

EMMA FAIRLEY, *Production Designer*
CHRISTIAN ZOLLENKOPF, *Art Director*
MELISSA MCCLINTOCK, *Assistant Art Director*
ERIN THIELE, *Set Decorator*



Top left: Presenters Kiernan Shipka and Tyler Oakley flank Sean Hargreaves. Top right: Actress Ziyi Zhang in the set for Cecile's tent, in the music video for Coldplay's MAGIC, filmed in downtown Los Angeles. Center: The spotting plan for the video's carnival tents and set dressing. Bottom: A production photograph of the climactic scene when Coldplay's Chris Martin performs real magic and levitates Cecile's callous husband Claude, played by Peter Fonda.



Left: The IKEA commercial, CAROUSEL, involved five concentric turntables which moved in opposing directions. Richard Lassalle's preliminary sketch of the concept is accompanied by a colored SketchUp model of the revolving set, and a production photograph taken during filming.



IKEA – Carousel
RICHARD LASSALLE, Production Designer

KATY PERRY – Dark Horse
JEREMY REED, Production Designer

SIMPSON'S MARATHON
ZACH MATHEWS, Production Designer
JESSICA ANDERSON, Assistant Art Director



Above: A digitally constructed scene from the SIMPSON'S MARATHON promo, a complex piece that also included live action and physical miniature elements, all composited with footage from various Simpson's episodes. Left: Katy Perry's video for DARK HORSE creates a colorful fantasy version of Ancient Egypt in which the singer plays Katy-Patra, the witch of Memphis, a takeoff on Cleopatra who is courted by dozens of pharaohs and Egyptian gods.

EXCELLENCE IN PRODUCTION DESIGN FOR AN EPISODE OF A VARIETY, COMPETITION, REALITY, OR GAME SHOW SERIES



PORTLANDIA
ADG AWARD WINNER

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

KEY & PEELE

GARY KORDAN, *Production Designer*
NICK PLOTQUIN, *Art Director*
ALEKSANDRA LANDSBERG, *Set Designer*
JULIE DRACH, *Set Decorator*

© Comedy Central



Hip Hop Lecture Series Continues With 1989 Albums

By Peter Filkins
Independent Weekly Staff

The Portland Hip Hop Lecture Series continues this week with 1989 year albums. Local historians and panel discussions will allow audience members who do not know enough about hip hop history and culture to glean some facts they may be very surprised to learn.

Hip hop is a broad conglomerate of artistic forms that originated as a specific street subculture within South Bronx, communities during the 1970s in New York City.

It is characterized by four distinct elements, all of which represent the different manifestations of the culture: rap music (oral), turntablism or "DJing" (musical), breaking (physical) and graffiti art (visual).

Despite their contrasting methods of execution, they find unity in their common

• See Hip Hop, page B3

Social Bankruptcy Rates Are Alarming

Local Officials Point to Social Websites, Cell Phones as Inhibitors

By Karen Mitchell
Independent Weekly Staff

The most common types of personal bankruptcy for individuals are Chapter 7 and Chapter 13. As much as 65% of all U.S. consumer bankruptcy filings are Chapter 7 cases.

Corporations and other business forms file under Chapters 7 or 11.

In Chapter 7, a debtor surrenders his or her non-exempt property to a bankruptcy trustee who then liquidates the property and distributes the proceeds to the debtor's unsecured creditors.

In exchange, the debtor is entitled to a discharge of some debt; however, the debtor will not be granted a discharge if he or she is guilty of certain types of inappropriate behavior (e.g. concealing assets relating to financial condition) and certain debts (e.g. spousal and child support, most student loans, some taxes) will not be discharged even though the debtor is generally discharged from his or her debt.

Many individuals in financial distress can only exempt property (e.g. clothes, household goods, an older car) and will not have to surrender any property to the trustee. The amount of property needed, it's also sometimes called

a debtor may exempt surplus from state to state. Chapter 7 relief is available only once in any eight-year period. Generally, the rights of secured creditors to their collateral ownership even though their debt is discharged.

For example, absent some arrangement by a debtor to surrender a car or "reaffirm" a debt, the creditor with a security interest in the debtor's car may repossess the car even if the debt to the creditor is discharged.

The 2005 amendments to the Bankruptcy Code introduced the "means test" for eligibility for chapter 7.

An individual who fails the means test will have his or her chapter 7 case dismissed or may have to convert his or her case to a case under chapter 13.

Generally, a trustee will sell most of the debtor's assets to pay off creditors. However, certain assets of the debtor are protected to some extent.

For example, Social Security payments, unemployment compensation, and limited values of equity in a home, car, or truck, household goods and appliances, trade tools, and books are protected.

However, these exemptions vary from state to state.

In Chapter 13, the debtor retains ownership and possession of all.

In Chapter 11, the debtor retains ownership and control of assets and is re-termed a debtor in possession (DIP).

The debtor in possession runs the day to day operations of the business while creditors and the debtor work with the Bankruptcy Court in order to negotiate and complete a plan.

Upon meeting certain requirements (e.g. fairness among creditors, priority of certain creditors) creditors are permitted to vote on the proposed plan.

If a plan is confirmed the debtor will continue to operate and pay its debts under the terms of the confirmed plan.

If a specified majority of creditors do not vote to confirm a plan, additional requirements may be imposed by the court in order to confirm the plan.

Debtors filing for Chapter 11 protection a second time are known informally as "Chapter 11" filers.

Chapter 7 and Chapter 13 are the efficient bankruptcy chapters often used by most individuals. The chapters which almost always apply to consumer debtors are chapter 7, known as a "straight bankruptcy," and chapter 13, which involves an affordable plan of repayment. An

• See Bankrupt, page B3

The BEST Thai Food In Town? Try Our MENU GUIDE on pg. 14

© Independent Film Channel



Top right: One of the many newspapers that Art Director/Graphic Designer Schuyler Telleen creates for **PORTLANDIA**, filmed in and around Portland, OR. This version features an ad for one of the show's sketches, *The Pull Out King*, as well as a number of other ads that wink at season four material. Inset: Tyler Robinson, presenter Loni Love and Schuyler Telleen. Above and right: Two sketch comedy sets, along with presentation renderings of each, for **KEY & PEELE**. Audience segments are shot at the Nate Holden Theater in Mid-City, Los Angeles.



© NBC

SATURDAY NIGHT LIVE

KEITH IAN RAYWOOD, EUGENE LEE,
AKIRA YOSHIMURA, N. JOSEPH DETULLIO,
Production Designers

ANDREA PURCIGLIOTTI, Art Director
TARA DONNELLY, Graphic Designer
MARK RUDOLF, HELENA MARKI,
Scenic Artists

THE TONIGHT SHOW STARRING JIMMY FALLON

EUGENE LEE, PETER BARAN, Production Designers
KEITH RAYWOOD, Set Decorator

THE VOICE

ANTON GOSS, JAMES PEARSE CONNELLY, Production Designers
ZEYA MAURER, BRITTANY MACWHORTER, LYDIA SMYTH,
Art Directors
KIRSTEN LARSEN, Assistant Art Director
KRISTEN O'MALLEY, Set Decorator



© NBC

Top: James Pearse Connelly's rendered SketchUp illustration of the backstage blue room set for THE VOICE, at Universal City in North Hollywood. Left: A full-scale mockup of the set for THE TONIGHT SHOW STARRING JIMMY FALLON was built to test camera angles and to make certain the talent was comfortable with the layout, and only then was the actual set constructed and finished.

EXCELLENCE IN PRODUCTION DESIGN FOR AN EPISODE OF A MULTI-CAMERA SERIES



THE BIG BANG THEORY ADG AWARD WINNER

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

HOW I MET YOUR MOTHER

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



MIKE & MOLLY

JOHN SHAFFNER, *Production Designer*
DAREN JANES, *Art Director*
LYNDA BURBANK, *Set Decorator*

THE MILLERS

GLENDA ROVELLO,
Production Designer
RHEA REBBE, *Assistant Art Director*
KERRY HYATT, *Graphic Designer*
TOM PERRY, *Scenic Artist*
BRYAN JOHN VENEGAS, *Set Decorator*



© CBS

© NBC

UNDATEABLE

CABOT MCMULLEN, *Production Designer*
JEFF BECK, *Set Designer*
AMBER HALEY, *Set Decorator*



street entrance (walk down into bar level)

Top: Ann Shea, presenter Mayim Bialik, John Shaffner and Françoise Cherry-Cohen. Center, left and right: Two sets for *THE MILLERS*, the CBS sitcom that mined a very funny show out of the pain of divorcing parents. Left and above: A white model and a photograph of the finished set for the Black Eyes Bar in Detroit, a major permanent set for *UNDATEABLE*, filmed at Warner Bros. Studios in Burbank.



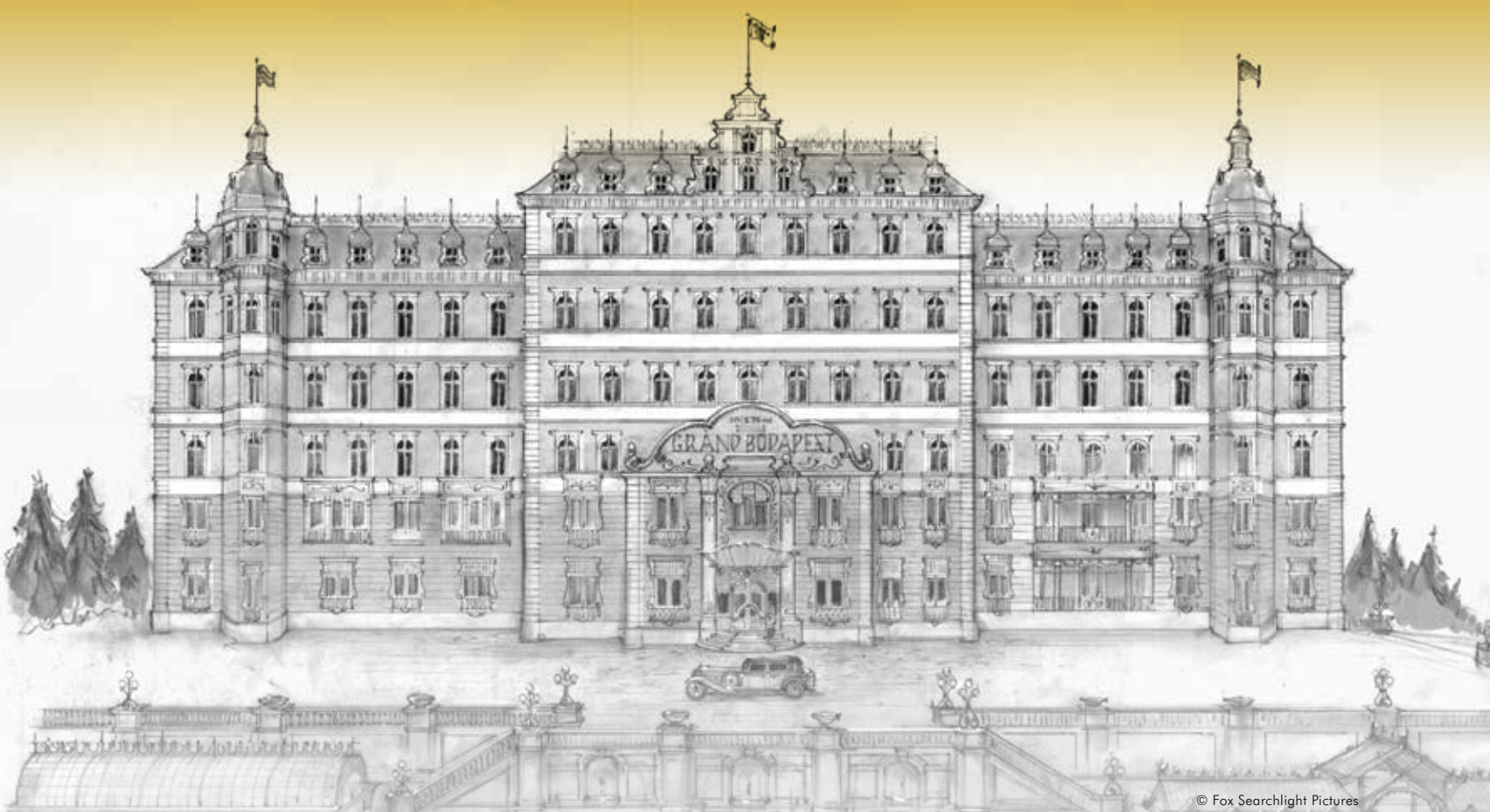
OUTSTANDING CONTRIBUTION TO CINEMATIC IMAGERY AWARD
CHRISTOPHER NOLAN



LIFETIME ACHIEVEMENT AWARDS
JAMES BISSELL – PRODUCTION DESIGNER
WILL FERRELL – SCENIC ARTIST
CAMILLE ABBOTT – ILLUSTRATOR
JOHN BRUCE – SET DESIGNER



Top: Christopher Nolan with presenter Anne Hathaway. Clockwise from far left: James Bissell with presenter George Clooney. Will Ferrell with presenter Scenic Artist James Fiorito. John Bruce with presenter Production Designer Corey Kaplan. Presenter Tim Wilcox with Camille Abbott.



© Fox Searchlight Pictures

The OSCARS®



Top: A pencil sketch by Illustrator Carl Sprague of the façade of THE GRAND BUDAPEST HOTEL in the 1930s. **Inset:** Presenters Felicity Jones and Chris Pratt stand behind Anna Pinnock and Adam Stockhausen. **Below, left and right:** A sketch by Maria Djurkovic for THE IMITATION GAME of the completed decoding machine, an electromechanical device designed to discover the daily settings of the German Enigma machines. Alan Turing (Benedict Cumberbatch) with the machine, which he called Christopher, in the Hut 11 set.

ACADEMY AWARD® FOR ACHIEVEMENT IN PRODUCTION DESIGN

THE GRAND BUDAPEST HOTEL ACADEMY AWARD WINNER

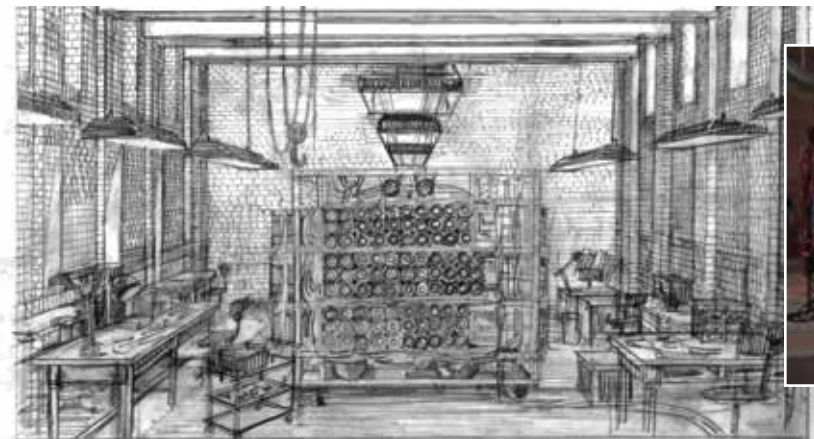
ADAM STOCKHAUSEN, *Production Design*
ANNA PINNOCK, *Set Decoration*

THE IMITATION GAME

MARIA DJURKOVIC, *Production Design*
TATIANA MACDONALD, *Set Decoration*



Photograph by Todd Wawrychuk – © A.M.P.A.S.



© The Weinstein Company



Left: A production photograph of a sequence landing the Ranger on the sea of a new and distant planet for **INTERSTELLAR**. Nathan Crowley called the design for the fast intergalactic exploration vehicle “a sleek sports car.”

© Walt Disney Pictures

© Paramount Pictures & Warner Bros. Pictures



INTERSTELLAR

NATHAN CROWLEY, *Production Design*
GARY FETTIS, *Set Decoration*

INTO THE WOODS

DENNIS GASSNER, *Production Design*
ANNA PINNOCK, *Set Decoration*

MR. TURNER

SUZIE DAVIES, *Production Design*
CHARLOTTE WATTS, *Set Decoration*

© Sony Pictures Classics



Center, left: Dennis Gassner wanted unusual-looking trees for **INTO THE WOODS**, such as this Kim Frederiksen sketch showing Red Riding Hood approaching Granny’s house. The trees were part of the movie’s theme, he explains: “The characters go into the woods to find their dreams.”

Left: Dozens of landscape paintings were just one of the challenges in re-creating the last quarter century of the life of eccentric British painter J.M.W. Turner. In **MR. TURNER**, he travels, paints, visits brothels, has himself strapped to the mast of a ship so that he can paint a snowstorm, and is both celebrated and reviled by the public and by royalty.

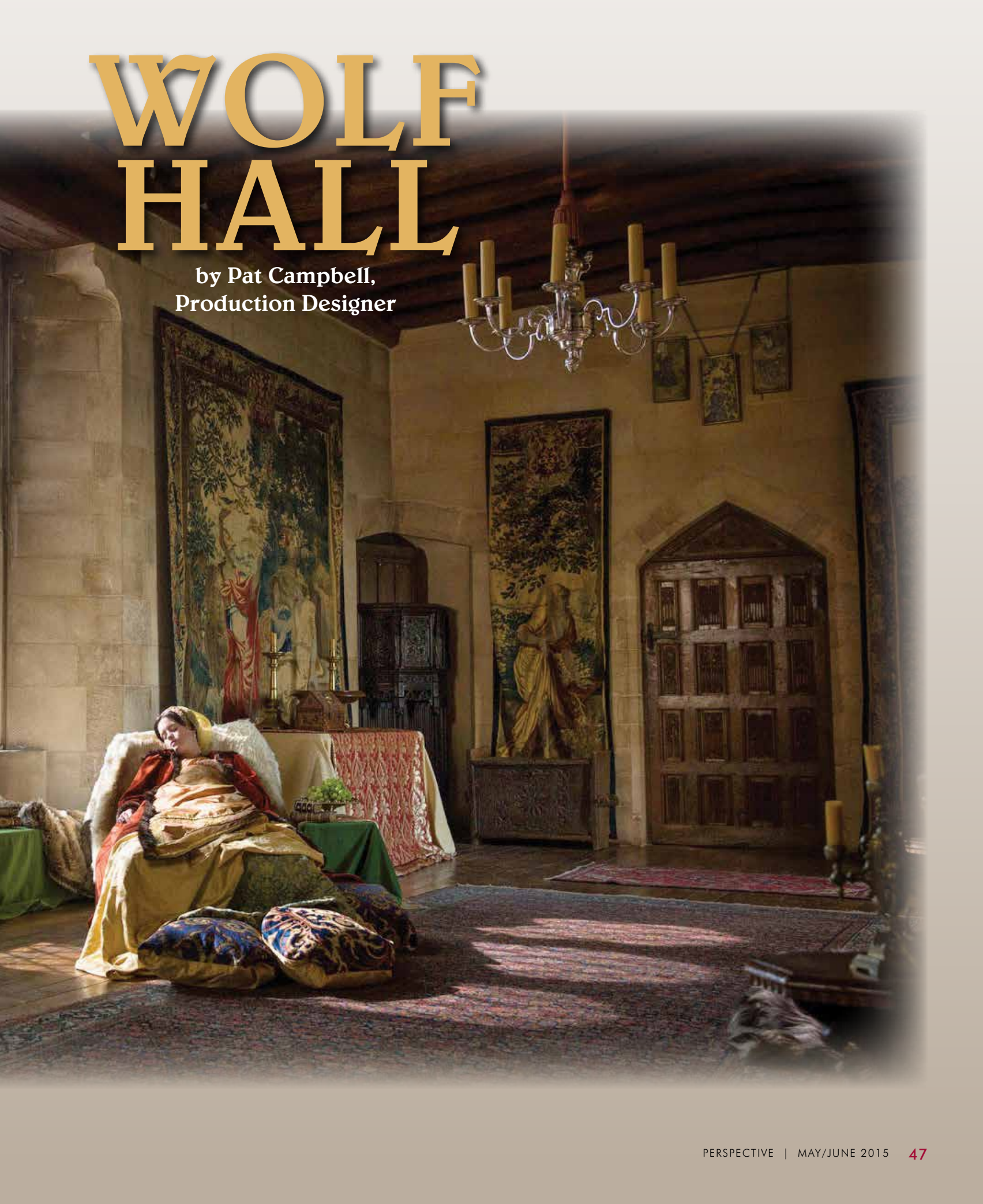


Above: Pat Campbell's sketches and research photographs indicate how Raglan Castle in Monmouthshire was visually extended and turned into the Tower of London. Right: Interiors in Barrington Court, Somerset, completed in the 1550s (a few years after Henry VIII's death), had to be heavily dressed for WOLF HALL, as it's usually completely devoid of furniture. Opposite page: Anne Boleyn (Claire Foy) in WOLF HALL. Beautiful reproduction tapestries, printed by Zardi & Zardi of London based on originals from the collection of the Victoria and Albert Museum, were used to transform spaces and ease the ecclesiastical look of the stone castles.



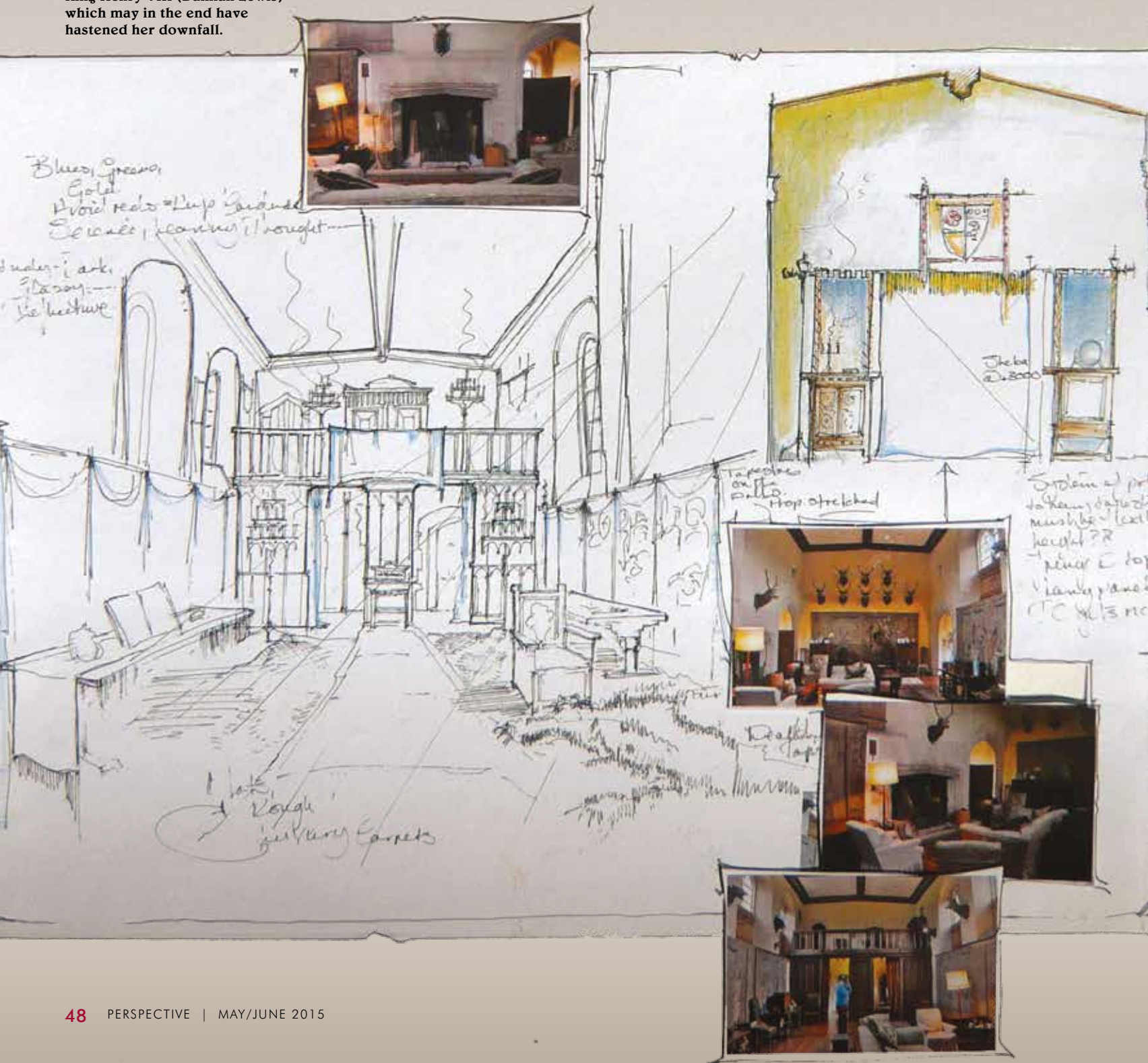
WOLF HALL

by Pat Campbell,
Production Designer



Below: Ms. Campbell's sketches and research photographs of Great Chalfield Manor in Wiltshire, a moated house built between 1465 and 1480, whose interiors stood in for Austin Friars, Thomas Cromwell's home in London. Opposite page, top: Cromwell's desk is layered with dressing, small props and paperwork. His study was crammed with maps, books and objects collected on his travels. Bottom: Anne Boleyn wielded immense influence over King Henry VIII (Damian Lewis) which may in the end have hastened her downfall.

Two big fat books by Hilary Mantel, filled with characters, details and intrigue, compressed down to six episodes by scriptwriter Peter Straughan—*Wolf Hall* lost none of its impact in the transition into a six-part BBC drama depicting the rise to power of Thomas Cromwell in the court of Henry VIII.



I had worked with director Peter Kosminsky on several occasions previously but I had never designed a Tudor period drama. I was certainly not an obvious choice, and what a huge learning curve it was: so much to research, discover, consider. England in this era was not only another country, but a whole different world. Peter is a serious documentary/drama director and writer. He wants truth and absolute accuracy wherever possible. He also wanted to keep the camera with Thomas Cromwell constantly, travel with him in and out of buildings, see life from his point of view, be drawn into his world.

Building sets on stages was not really an option from the beginning, particularly given the limited budget and the sheer number of locations required. Still, the series had to look beautiful and rich, but never over-stylized or self-conscious.

The search for locations began in Belgium. BBC's *The White Queen* had just finished shooting Tudor England there, and the company felt there were good locations, crew and financial incentives. (Yes, even in London, we often look overseas for more attractive incentive packages.) Belgium is a lovely country, fairy tale castles and locations, but to me the gingerbread and steep-tiled roofs felt nothing like Tudor England. The scale, the proportions, the detailing were all so wrong. Thankfully, Peter agreed.

“The production gained such authenticity: you walked from stunning, vibrant knot gardens into cool, dark rooms which smelt of wood smoke and beeswax, sunlight filtering through ancient glass as you looked out of the windows onto miles of deep, green parkland.”

We then started looking for locations in the south of England where many of Henry's palaces were built and still exist. The majority of these properties are owned by the National Trust, a conservation charity set up to protect the UK's cultural heritage for future generations. It maintains over three hundred historic buildings, along with gardens, parks and 775 miles of coastland, and it allows both the public and film crews access to most of these holdings.





Top: Ms. Campbell's sketches for the performance of a court masque at which Cromwell watches while an actor playing Cardinal Wolsey is mocked for his low birth and chased off to Beelzebub in Hell by demons. Above: A production photograph of the scene.

Wolf Hall was given the enormous privilege of shooting in these beautiful period locations, some of which were built even earlier than Henry's reign. The production gained such authenticity: you walked from stunning, vibrant knot gardens into cool, dark rooms which smelt of wood smoke and beeswax, sunlight filtering through ancient glass as you looked out of the windows onto miles of deep, green parkland. Although many of these locations had been filmed before, this project combined different elements from each location together to create unique settings. The entire series was shot handheld by cinematographer Gavin Finney, so working on locations provided enormous freedom.

With these privileges, however, came a mountain of problems which had to be overcome. A house built in 1400 contained artwork and furnishings stretching over several centuries, not just Tudor or earlier. There was present-day plumbing and piping, cables and sprinkler systems, and of course, the general public still had to be allowed access to visit the properties. There were actually occasions during filming when we had to stop while a party of American tourists passed through the rooms, Henry VIII and Thomas Cromwell waiting patiently.

The National Trust understandably did not want some of their more fragile items moved or put into storage, nor did they want to remove paintings and re-hang them. Some of these items are priceless and every move leaves them open to accidents. The majority of furniture, however, could be emptied out of the locations, and where very fragile objects could not be moved, pre-constructed pieces of furniture were built to fit over them. Set decorator Elaine McLenachan and buyer Amy Ball hired furnishings from London and around the country. Hundreds of props, from delicate silver spoons to jousting caparisons for the horses were handmade. Meals and banquets were prepared with authentic period recipes.

Although the series did not build stage sets, there were elements of construction everywhere, from huge candelabra to timber wall paneling, shutters and coffins. No fixing to walls was permitted on the National Trust locations so every piece of flatage had to be freestanding or light enough to be safely wedged into place. The Art Department designed and built a system of decorative steel uprights with horizontal bars from which draperies and tapestries were hung to quickly cover full walls of paintings. Construction and set dressing time on each location was short so everything that was done had to be fast and efficient.

Peter was very keen to avoid the series looking too ecclesiastical. He wanted to minimize cold stone rooms, and use that type of interior only when the story actually required churches or cathedrals. Instead, we tried to create the detail of Holbein's court paintings with rich patterned fabrics and tapestries against timber panels, layered dressing of small props and paperwork. Cromwell's study was crammed with objects collected on his travels, maps and books. He was a learned, cultured man and we wanted to fill his rooms with interest.

Zardi & Zardi of London printed beautiful reproduction tapestries from the collection of the Victoria and Albert Museum and they were used time after time. Fabric became our savior. With no time and tight budgets, panels of sumptuous velvets were hung on the steel screens

Art Unites

by Denis Olsen, Scenic Artist & Gallery 800 Curator



Above: The opening-night reception for the 8th annual Art Unites show.

On the evening of November 1, 2014, the Guild kicked off the annual show of members' personal art with a hosted reception at its Gallery 800, located in NoHo's historic Lankershim Arts Center. In keeping with the spirit of Art Unites, the exhibition entitled *Art Unites 8: An Eclectic Mix of Art and Artists' Works*, also included the personal work of members from IATSE Local 729 Motion Picture Set Painters & Sign Writers Guild, and SDSA, the Set Decorators Society of America. The reception featured more than 100 original art pieces, live music featuring the "Just In Time" jazz trio, refreshments and complimentary valet parking.

The festive party, held in the Guild's art deco gallery, a city of Los Angeles historical landmark built in 1939, once again proved that venue to be the perfect environment to showcase members' works, executed in a wide range of media.

The artists represented, when not working as important creative members of the entertainment community, contribute to the city's fine art scene with their personal artwork. Since Gallery 800 opened its doors in March 2009, more than 420 ADG members have shown their artwork in the ongoing exhibitions. The Gallery's mission is to promote the work of our talented entertainment industry professionals, in an intimate venue, on a personal level.

Below: Production Designer Brandy Alexander painted her 16"x 20" HIGHLIGHTS & SHADOWS in watercolor, charcoal and pencil on paper.



Left: Thomas Domino (aka Tommy Tucker), a Sign Writer, painted SUNSET AT SOLAR POWER STATE LINE in acrylics. It is 49½"x 31½".



Above: This 25"x 16" mixed media giclée photo painting on canvas is entitled DOROTHY WAKES UP FROM A ROUGH NIGHT IN THE POPPY FIELDS and was created by Local 729 set painter Sherand Bennett. Left: Thomas Atcheson, a Graphic Artist, painted this 40"x 30" study of his two dogs, called HOT SUMMER'S DAY



Gallery 800 is located at:
5108 Lankershim Blvd. at the Historic Lankershim Arts Center, North Hollywood, CA 91601.

Hours are Thursday through Saturday 2-8 PM and Sunday 2-6 PM.

For more information, please visit the Gallery 800 website at www.adg.org and select the Gallery 800 link.

Right: Avid/Fire Operator Denny Howard with her 24"x 18" oil on canvas entitled ON THE VERANDA.



Below: GREEN MEDUSA is a 17"x 18" polychrome gumoil photographic print by Production Designer Colin Irwin.



Below: This 18"x 12" photographic montage is entitled GET INTO IT and was created by Graphic Artist Katie Bode.



Above: Scenic Artist James Fiorito's 24"x 30" oil painting on canvas is entitled JERRY'S CABIN.



Left: Sign writer Patrick Shields with two of his oil on canvas paintings, the 24" x 30" ELECTRIC DOODLES 2: "BORN IN FLAME," and the 22" x 28" ELECTRIC DOODLES 1: "SPARK."

Below, right: Art Director Priscilla Elliott with two of her archival Fujiflex digital photographic prints (both 35" x 27½" with UV protective film). The top one is called NIGHTLINGS: THE GETAWAY CAR; the lower, NIGHTLINGS: THE POOL TROLL.



Center, left: Ron Kriss, a Graphic Artist, did the 21" x 32" BIGGER SPLASH, and the 20" x 27" MADALINA DIANA GHENEA as mixed media paintings on canvas. Left: Scenic Artist Barbara Johnson created these twelve unique pendants and hanging keepsakes with a collection of unusual minerals—amethyst, lapis lazuli, turquoise, crystal druzy, herkimer diamond, amber, fossil ivory, among others—and bound them into the jewelry with sterling silver and gold-filled wire.



Left: Cole Chetney, a set painter and studio grip, with his 12" x 12" oil on wood painting called MEAT POP 9.



Above: Production Designer Rika Nakanishi with her acrylic painting on wood and recycled cardboard, DEEP (17" x 14").



Above: These two acrylic paintings on luan plywood are entitled SPRING TIME MONUMENT VALLEY, UTAH (36" x 48") and SNOW STORM/ MESA VERDE, COLORADO (28" x 24"), and were painted by Scenic Artist Jean-Pierre Patie.



Left: Scenic Artist and Gallery 800 Curator Denis Olsen painted THE BOYS in oil on canvas at a heroic scale: 6'-8" wide x 3'-7" tall.



Left: Graphic Designer Meagen Minnaugh with two of her mixed media pieces done in oil on canvas with pumped argon/mercury gas tubes. At top is SCORCH MARKS (36"x 36") and below is RELECTIONS (36"x 12") which also includes applied mirror shards.



Above: This 54"-long Indian-Afghani mirror cloth coat with antique embroidered, mirror cloth and shells was designed and constructed by scenic painter Amanda Flick.

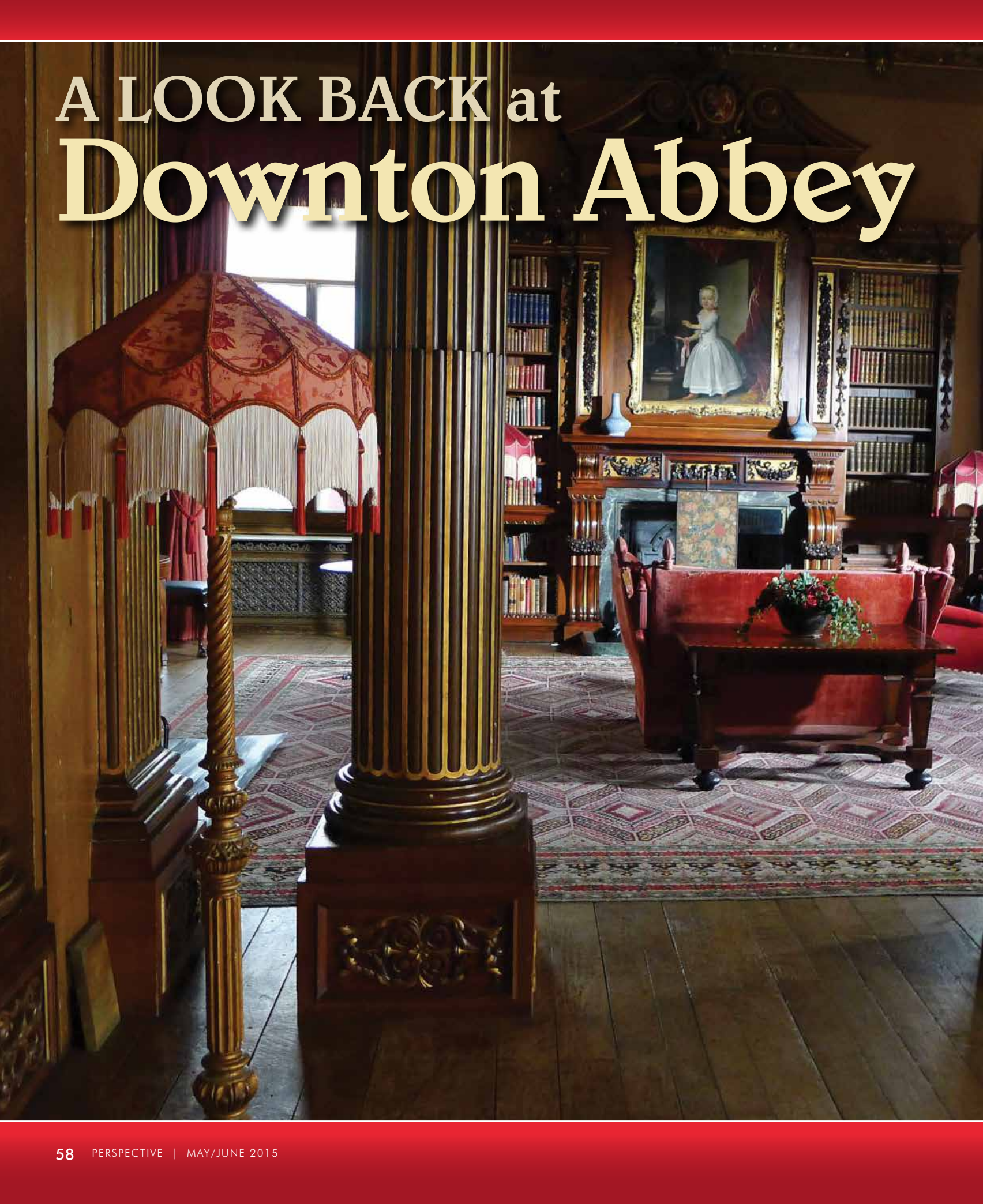


Below: Lilie Garafalo, a set painter, stands beside her 40"x 16" water-based acrylic done in textured paint with added crystals, called WATERFALL, and her 36"x 24" UNDERWATER, done in the same textured paint.



Above: Just In Time, bandleader Joe Diamond's jazz trio, played in the Gallery during the opening reception.

A LOOK BACK at Downton Abbey





by Donal Woods, Production Designer

Now, almost halfway through the final series of *Downton Abbey*, I would like to illustrate the original visual influences that shaped the last six years.

In late 2009, executive producers Liz Trubridge and Gareth Neame, writer and executive producer Julian Fellowes, and myself set out to find Downton Abbey. The series is set in rural Yorkshire, in a large aristocratic house. The four of us looked at photographs of around one hundred country houses throughout the UK and Ireland, and we visited forty. (Highclere Castle, the eventual star of *Downton Abbey*, was—of course—the first one we ever visited!) The reason it took so long to choose the perfect house was that Downton Abbey is not just a location, but is in fact, a major character in the story.



Left: The lead actor portraying Downton Abbey itself is Highclere Castle in the English Berkshire countryside. The great library was used by the 4th Earl of Carnarvon, an active Tory in Parliament and a member of Disraeli's Cabinet in the 1860s and 1870s, to discuss politics with friends. It is masculine with dark wood walls, red velvet sofas and over 5000 books, the earliest dating from the 16th century. Above: Byfleet Manor near Byfleet, Surrey, is the Dower House, Lady Violet's private residence. Mr. Woods writes, "Byfleet Manor was selected because we wanted to deliberately pull Violet back into that Georgian world."



Top: A detailed white model was built for the downstairs stage set by Art Director Mark Kebby. Above, left and right: Two of the finished rooms in the complex set, built on stage at West London's Ealing Studios: the kitchen, and the main servant's corridor.

“DOWNTON ABBEY is two separate worlds under one roof. The world above stairs would be shot in a still and considered way whilst below stairs and the servants’ bedrooms would be, on the whole, handheld and frenetic.”

The Proper Period

Two themes dominated the design of *Downton Abbey*. First, that the house should date from the mid-to-late 19th century, in order to distinguish it from the many houses used in previous British period television dramas which have, in the main, been set in the 18th century and early 19th century. Those had successfully used the great houses designed by Adam, Hawksmoor, Vanbrugh and others.

Downton is set at the beginning of the 20th century and we wanted a house which was of its time. Although there had been a house on the site of Highclere Castle since the 1600s, the present house was extensively remodeled in the 1860s by two of the great British architects of the time, Sir Charles Barry (who was working on the Houses of Parliament at the same time) and Sir George Gilbert Scott who designed St Pancras Station, the Albert Memorial and St Mary’s Cathedral in Edinburgh. They typified the age.

a heady mix of Italianate and Gothic Revival; and of course, the dining room, dominated by a fourteen-foot-high portrait of Charles I, by Van Dyke. Although it offered much in terms of set decoration, about 30% of the furnishings had to be replaced in each room. The state bedrooms were built and dressed on a soundstage and matched the look of the opulent interiors of Highclere.

Downstairs

The second theme: *Downton Abbey* is two separate worlds under one roof. Below stairs and the servants’ bedrooms at Highclere, as in nearly every large country house in Britain, have been converted into offices, storerooms, modern kitchens, tea rooms, etc. These areas had to be built on a soundstage as well. The kitchen, servants’ hall, Carson’s office, Mrs. Hughes’ sitting room and the warren of corridors are in the basement of the house where the walls support the five floors above, so these walls of the set were built two to three feet thick with—apart from the kitchen—very

few windows. The servants worked and lived in a dark underground world. The servants’ bedrooms, which are at the top of the house, have much thinner walls. The colours chosen for all of these servants’ areas were limited, muted and almost monochromatic, in order to contrast with the lavishness of the family’s rooms. A great influence for the design of the working areas below stairs was the colour of the Bath stone used in the construction of Highclere itself, and very similar to the magnesian limestone of York Minster and the surrounding area in northeast England, where the series is set. Both are a warm, creamy, grey colour. Visually, the world above stairs would be shot in a still and considered way whilst below stairs would be, on the whole, handheld and frenetic.

Left: The main set in the downstairs complex is the servant’s hall, a combination dining and workroom which also includes the room bells on the wall at right. The furniture is heavy and has put up with a lot of wear and tear; the servant’s plain china is in the cupboard between the basement windows.



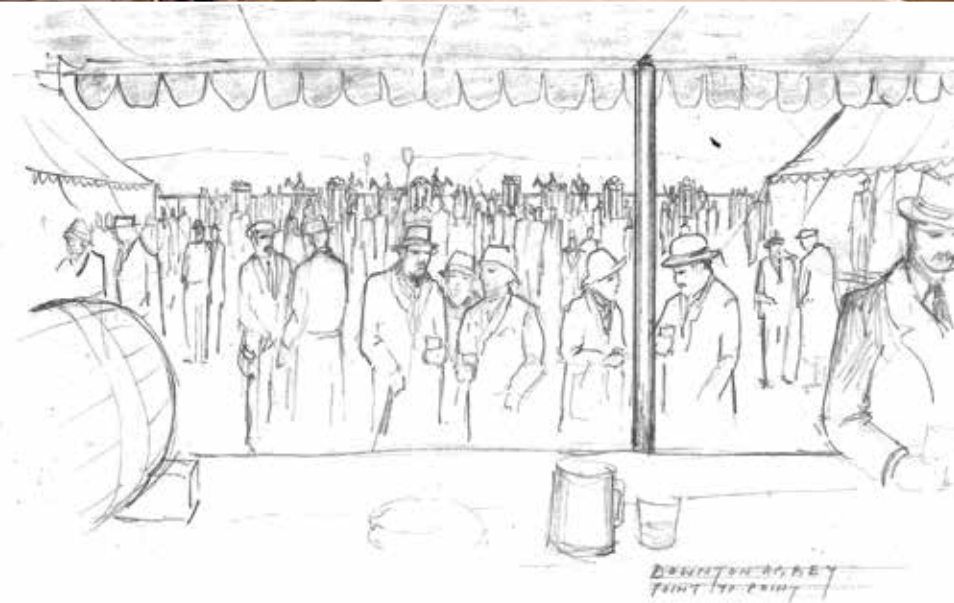
The main state rooms at Highclere offered a delicious variety of architectural styles: the stunning library is probably one of the finest in England; the drawing room, a French neoclassical gem; the Main Hall has

Downton Village

The exterior scenes of *Downton* are mainly shot on the Highclere estate. Downton village is the village of Bampton in Oxfordshire, about an hour’s drive north



“After the First World War, whilst fashion advanced at a rapid pace, interior decoration remained pretty much as it had been before the war. The temptation there was to bring a touch of art deco and the late 1920s to the decor, but the show on the whole remained traditional, conservative and restrained, and above all, true to the period.”



of Highclere. It was chosen because it could still offer a very good period village (with additions from both the construction and set decoration departments). It also matched the stone of Highclere Castle. It was essential that the village should seem to be part of the estate.

Dower House

The other key location and set is the Dower House, Lady Violet’s home. The exterior is a fine house designed by Sir Christopher Wren in the late 17th century and the interiors are built and dressed on the soundstage. It was obviously a building from another era, as is the character of Violet, played wonderfully by Maggie Smith.



All of the main locations and sets were carefully established with a combination of extensive historical research and a very defined visual style. From this style, benchmarks and influences were established for all of the future locations and sets.

Season Five

Throughout the first five series of *Downton Abbey*, the opportunity for set decoration to move forward in time has been limited; not that there haven't been interesting and exciting new sets and locations to dress, but rather that from 1912 to 1925 styles of furniture, fabrics, wallpapers, etc., especially in rural England, hardly changed at all. After the First World War, whilst fashion, and in particular, women's clothes, advanced at a rapid pace, interior decoration (a part from in London) remained pretty much as it had been before the war. The temptation there was to bring a touch of art deco and the late 1920s to the decor, but the show on the whole remained traditional, conservative and restrained, and above all, true to the period.

Only in the London sets and locations did we manage to push the boundaries. The 1925 Exposition Internationale Des Arts Decoratifs et Industriels Modernes is where Le Corbusier conceived the phrase art deco and from then on architecture, furniture and interior decoration moved forward rapidly.

In series five, the Art Department was asked to re-create an early 1920s radio. We found a reference in a period magazine, and had just started working drawings to build a replica of a quite extraordinary machine, when one of the team discovered a private collector just outside London who had a restored 1924 radio. After some persuasion he brought it to Highclere and set it up for us and explained the rather complicated sequence of how to turn it on. Although reluctant to start with, the collector warmed to the occasion and eventually had his hair cut and put on a costume and was the invasion expert. He enjoyed the day immensely.

Another storyline throughout series five was the plight of the Russian refugees and the realisation that one of them had been romantically linked to Lady Violet. The UK had taken in many of these refugees who fled their homeland after the fall of the Tsar, and had drifted across Europe during the intervening years. They were mainly aristocrats, military and political figures, scientists and writers. My aim was to create the poverty and squalid conditions these once-noble individuals now found themselves in. The scene where they were invited to Downton Abbey was an opportunity for set decorator Linda Wilson to source and have made some extravagant artefacts from the Russian royal family. The beautiful fan was in fact, an original Fabergé fan which she hired (along with a minder) from the London Fan Museum in Greenwich; the Fabergé eggs were made, along with the Russian icon.

The entire fifth series gave us wonderful sets and locations to design and dress, from a London fashion show to a derelict church crypt full of refugees, a seedy London gambling club to the magnificent Alnwick Castle, a point-to-point horse race to the fire that destroyed Lady Edith's bedroom—all these and many more.

With last season completed and still fresh in people's minds, the current final series once again presents interesting and challenging storylines. All of us who work in Art Departments and in set decoration throughout the world carry out the same process, combining accuracy with art. Whether it's period or present day, it's what we do, it's what stimulates us to create. It is a journey of discovery not only for us, but for the audience who enjoys our work. **ADG**

Donal Woods, Production Designer
Mark Kebby, Supervising Art Director
Rebecca Hemy, Standby Art Director
Linda Wilson, Set Decorator

Opposite page, top: Mr. Woods' concept sketch of the meeting between Lady Violet and her old lover, the Russian émigré Prince Kuragin, in his now-impooverished circumstances. The photograph at the top left of this page is a production still from the same scene. Center: Season five also featured a London "dress show" to showcase the new postwar fashions. Bottom: Another pencil concept sketch by Mr. Woods, this time for a point-to-point horse race (essentially a steeplechase) where aristocratic men and women turn out to compete racing across the countryside. This page, above right: When Lady Violet invites Prince Kuragin and his fellow émigrés to Downton Abbey, the Earl brings out his collection of "Russian things" including an icon, Fabergé eggs and a fan.

production design



PRODUCTION DESIGN CREDIT WAIVERS

by Laura Kamogawa, Credits Administrator

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

Patrick Tatopoulos – BATMAN V SUPERMAN:
DAWN OF JUSTICE – Warner Bros.

Patrice Vermette – SICARIO – Lionsgate

Dennis Washington – RULE OF TWO – WWE Studios

Charles Wood – AVENGERS: AGE OF ULTRON –
Marvel Studios

coming soon

TED 2

Stephen Lineweaver,
Production Designer
Peter Borck, Supervising
Art Director
Bryan Felty, Caty Maxey,
Art Directors
Stephanie Charbonneau,
Graphic Designer
Jean Harter, Senior
Set Designer
Patrick Scalise,
Set Designer
Michael Maher,
Senior Illustrator
**Lucas Gray, Simeon
Wilkins,** Storyboard
Artists
Kyra Friedman Curcio,
Set Decorator
Opens June 26

THEATRICAL:

William Arnold – THE PERFECT GUY – Screen Gems
Perry Andelin Blake – PAUL BLART: MALL COP 2 –
Columbia Pictures

Gae S. Buckley – A WALK IN THE WOODS –
Wildwood Enterprises

Nelson Coates – HOT PURSUIT – MGM Studios
Daniel T. Dorrance – MAZE RUNNER: THE SCORCH
TRIALS – 20th Century Fox

Mark Garner – THE LONGEST RIDE –
Fox 2000 Pictures

Theresa Guleserian – BEFORE WE GO – Radius/TWC

Alec Hammond – INSURGENT – Lionsgate

Troy Hansen – LOCKDOWN – WWE Studios

Arthur Max – THE MARTIAN – 20th Century Fox

Melanie Paizis Jones – VISIONS –
Blumhouse Productions

Barry Robison – VACATION – Warner Bros.

Chris Spellman – PAPER TOWNS – 20th Century Fox

TELEVISION:

Charles Breen – THE COMEDIANS – FX Network

Eve Cauley – VACATION LAND – TNC

Bruce Hill – THE LAST MAN ON EARTH –
20th Century Fox

Liz Kay – FRESH OFF THE BOAT – 20th Century Fox

Andrew Murdock – BATTLE CREEK – CBS Studios

Rusty Smith – THE COMEDIANS – FX Network

Mark Worthington – BACKSTROM – 20th Century Fox

John Zachary – SALEM – 20th Century Fox

DUAL CREDIT REQUESTS:

The Art Directors Council voted to grant dual Production Design credit to Rick Carter and Darren Gilford – STAR WARS: THE FORCE AWAKENS – Walt Disney Pictures, and to Tim Grimes and James Oberlander – JANE GOT A GUN – The Weinstein Company





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membership



WELCOME TO THE GUILD

by Emmanuel Espinoza, Membership Department

During the months of January and February, the following 14 new members were approved by the Councils for membership in the Guild:

Art Directors:

David Bridson – Various signatory commercials
Rodrigo Cabral – SWELTER – Swelter LLC
Stephen Fay – LAZER TEAM – Lazer Team Productions
Adam Henderson – 90 MINUTES IN HEAVEN – Emmett/Furla Films
Brett Hess – Various signatory commercials
Toi Whitaker – THE PRICE IS RIGHT – CBS Television

Assistant Art Directors:

Shaz Hunter – Portfolio review program
Gary McMonnies – Portfolio review program
Lindsey Sjoberg – WORKAHOLICS – Comedy Central

Scenic Artists:

Wesley Gunn – ABC and CBS
Hyein Ki – Adirondack Studios
Glenda Mullins – Adirondack Studios

Graphic Artist:

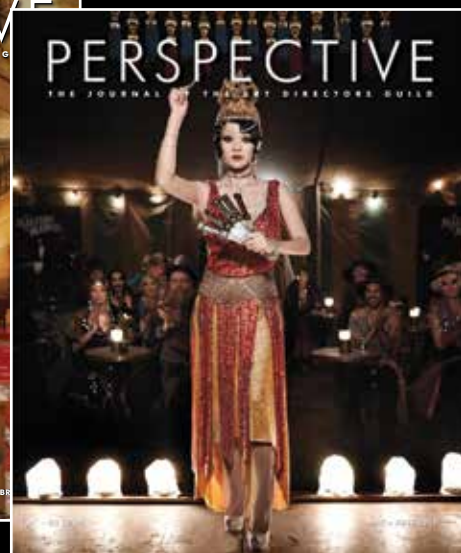
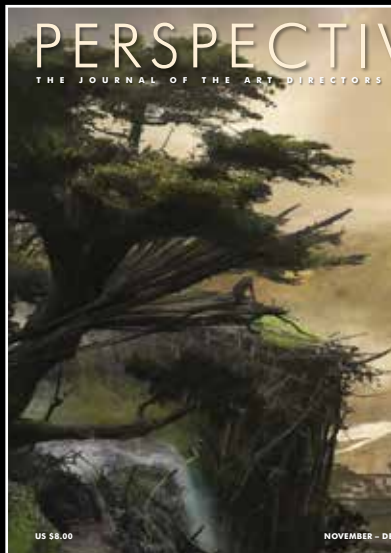
Julie Zack – Fox Sports

Electronic Graphic Operator:

Lee Wanderer – CBS Television

At the end of February, the Guild had 2296 members.

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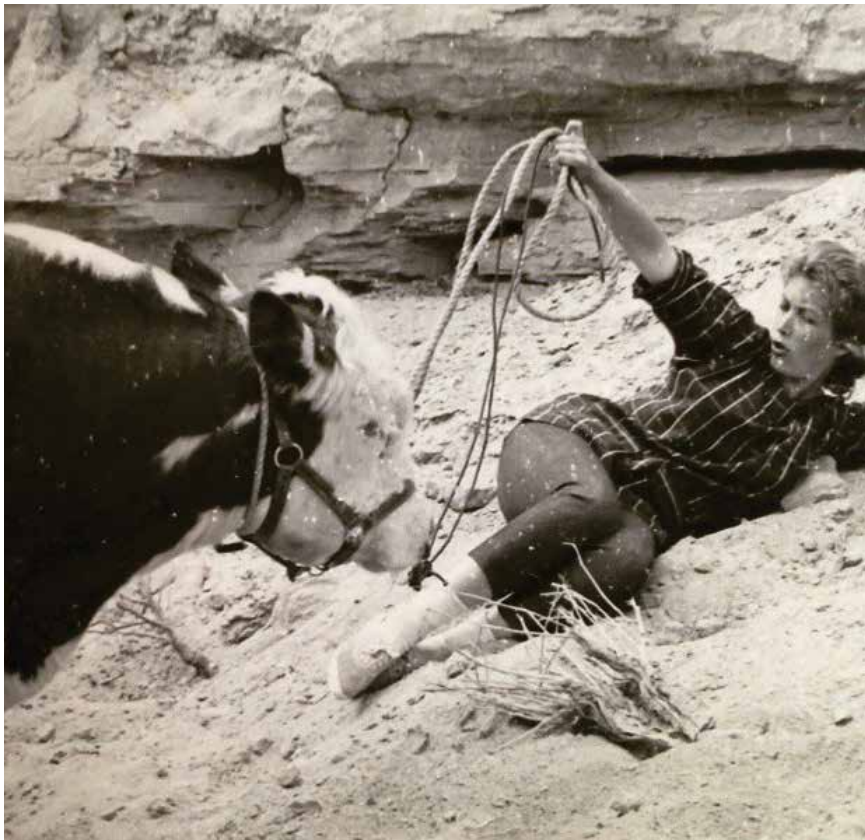


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milestones



PATRICIA NORRIS 1931 – 2015

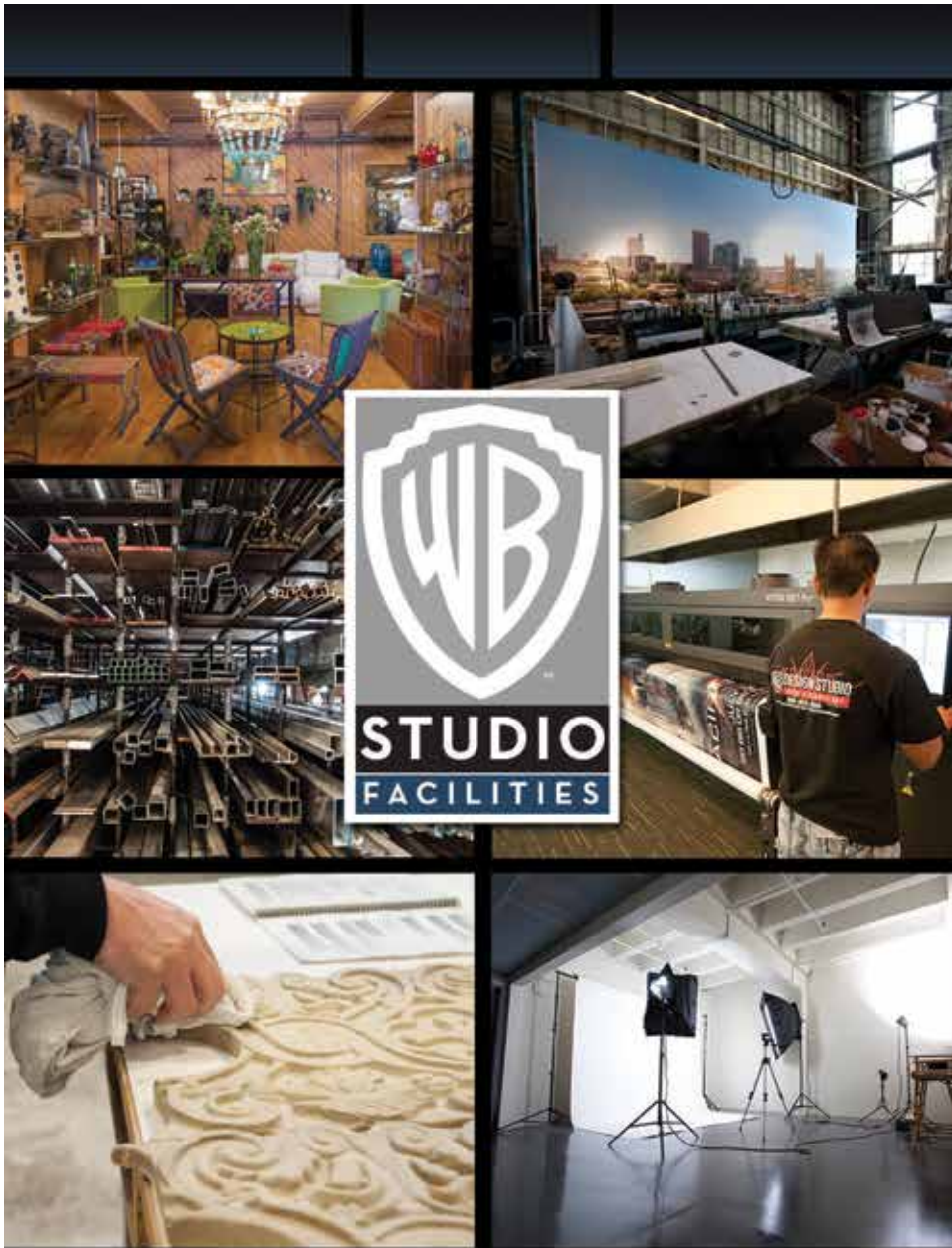
In 2014, Patricia Norris, then 82 years old, received her sixth Academy Award® nomination for costume design for *12 Years a Slave*. On February 20, 2015, less than a year later, Ms. Norris died peacefully at her home in Westlake Village, one of only a very few designers who successfully combined the dual practices of Production Design and Costume Design for film and television. The sum total of her achievements from either of these career pursuits is impressive, and when combined they are extraordinary. Her costume designs have also been nominated by the Academy for *Days of Heaven*, *The Elephant Man*, *Victor Victoria*, *2010* and *Sunset*. But with all these accomplishments, she still proudly referred to herself as “just a working housewife from Van Nuys,” a single working mother who raised five children.

Ms. Norris studied archaeology and paleontology at Stanford University, and began her career in the film industry as a stock girl in the wardrobe department at MGM Studios. She worked her way up through that department, eventually becoming a lead costumer and finally, a costume designer. Her first film credit came in 1971 for designing *Support Your Local Gunfighter* with James Garner. Since then, she has designed everything from the Mel Brooks comedies *High Anxiety*, *Silent Movie* and *History of the World, Part 1* to serious fare like *The Candidate*, *Frances*, *Scarface*, *The Missouri Breaks* and *Micki + Maude*. She also worked on 105 episodes of the homespun television saga *The Waltons*.

She had designed a number of independent productions in her dual role, creating both sets and costumes, but it was with *Blue Velvet* in 1986 that she was able finally to gain formal recognition as a Production Designer. Through her tenacious will and spirit, she overcame the obstacles and barriers of the day, gaining union membership and recognition within the Guild. She then went on to design more than twenty productions, serving seamlessly in her dual capacities. Her work with director David Lynch alone spans more than two decades collaborating on such classics as *Wild at Heart*, the pilot for *Twin Peaks* and *Lost Highway*. Other dual Production and Costume Design credits include *Amos & Andrew*, *The Journey of August King*, *The Hi-Lo Country*, *Delivering Milo*, *Return to Lonesome Dove*, *The Singing Detective* and *The Assassination of Jesse James by the Coward Robert Ford*.

Ms. Norris was meticulous in the preparation of her films, focusing on the story’s details, nuances and the need to create a history and back-story for the characters’ journey that is reflected in both the Production and Costume Design. Though in large gatherings she was sometimes shy, when it came to the pursuit of her work, she was always bold, outspoken and courageous. In 2011, the Art Directors Guild gave her its Lifetime Achievement Award (she had received a similar honor from the Costume Designers Guild in 2007) and the citation stated, “It is for Patricia Norris’ professionalism, courage and honesty, and most importantly, her life’s story and its message of hope, that the Art Directors Guild now honors and celebrates her continuing career with its Lifetime Achievement recognition.”

Above: Patty Norris, in one of her family’s favorite pictures.



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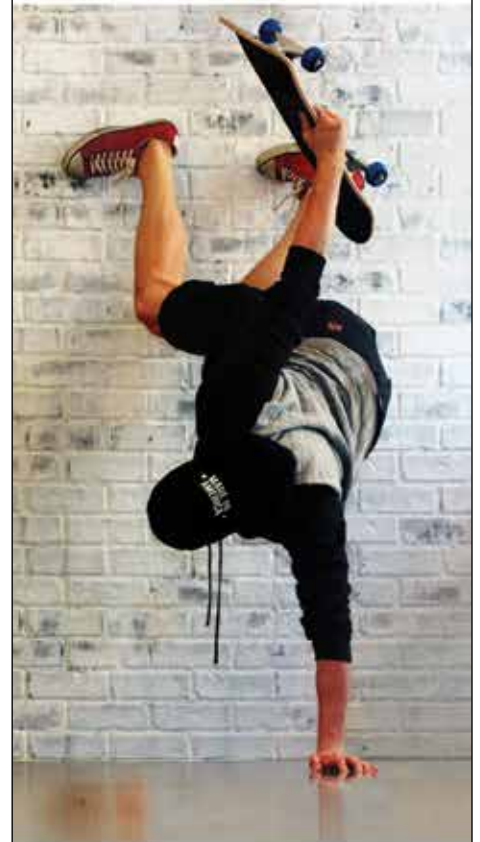
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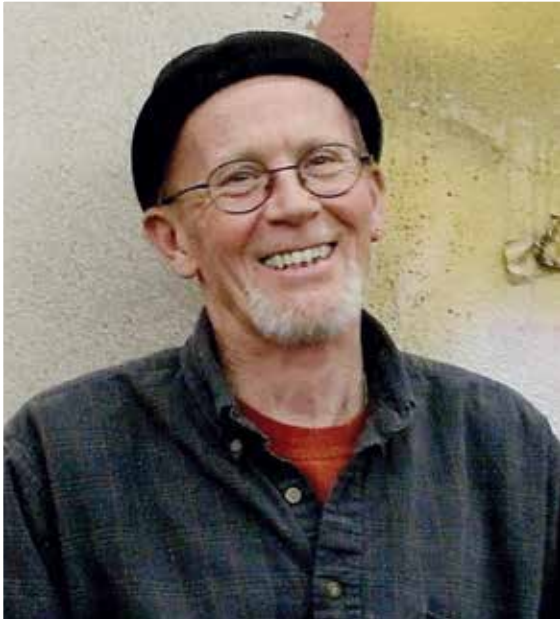
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milestones



CHRIS KOON **1949 – 2015**

by his brother, Gavin Koon

Scenic Artist Christopher Noel Koon passed away peacefully on January 22, 2015, in Los Angeles, where he was born and educated. The son of Production Designer Charles Koon and Dr. Helene Koon, an author and professor, both of whom predeceased him, Mr. Koon worked for forty-five years in the entertainment industry, as a frontline Scenic Artist, Sculptor and Designer in several aspects of the business. At different times, he worked for many of the major entertainment and production companies—NBC, CBS, the Walt Disney Company—and he was the president of Showcraft, Inc., creating theatrical art works with his business partner, Beth Priester Schmidt.

His contributions include work on the Oscars®, Emmys®, the Los Angeles Opera, Disneyland, Walt Disney World and other theme parks, rock and roll shows, trade shows, live theater productions, commissioned art projects and lots of television work: *All in the Family* (and many other Norman Lear shows), *Three's Company*, *The Price Is Right*, *Survivor*, *The Bold and the Beautiful*, *The Young and the Restless*, *Wheel of Fortune*, *Talking Dead*, *The Carol Burnett Show*, *Sonny and Cher*, *Dancing With the Stars*, *American Idol* and many more. He even constructed the giant shark's head through which the San Jose Sharks professional hockey team enters the ice.

For the Academy Awards®, Mr. Koon designed, developed and built the large free-standing Oscars used on the Red Carpet year after year. He was passionate about his work, an innovator and troubleshooter making many lasting contributions to his profession. He often rose to the challenge of creating, designing and manufacturing large-scale works. As a charge artist for the Walt Disney Company's Entertainment Development, he worked on parades, traveling shows and permanent installations.

A member of the Guild since 1972, Mr. Koon gave many Scenic Artists their start in the industry; he believed in supporting artists wherever he could. He was a past-president and board member of Scenic, Title and Graphic Artists Local 816 prior to its merger into the Guild.

His personal interests included a love of motorcycles, music (especially the blues), guitars and guitar restorations. He is survived and will be terribly missed by his brothers Robin, Gavin, Nicholas and Lachlan Koon, their spouses, several nephews and nieces, and his former wife, Nancy Koon. Those who knew him will miss his wry sense of humor, natural curiosity and the breadth of his knowledge.

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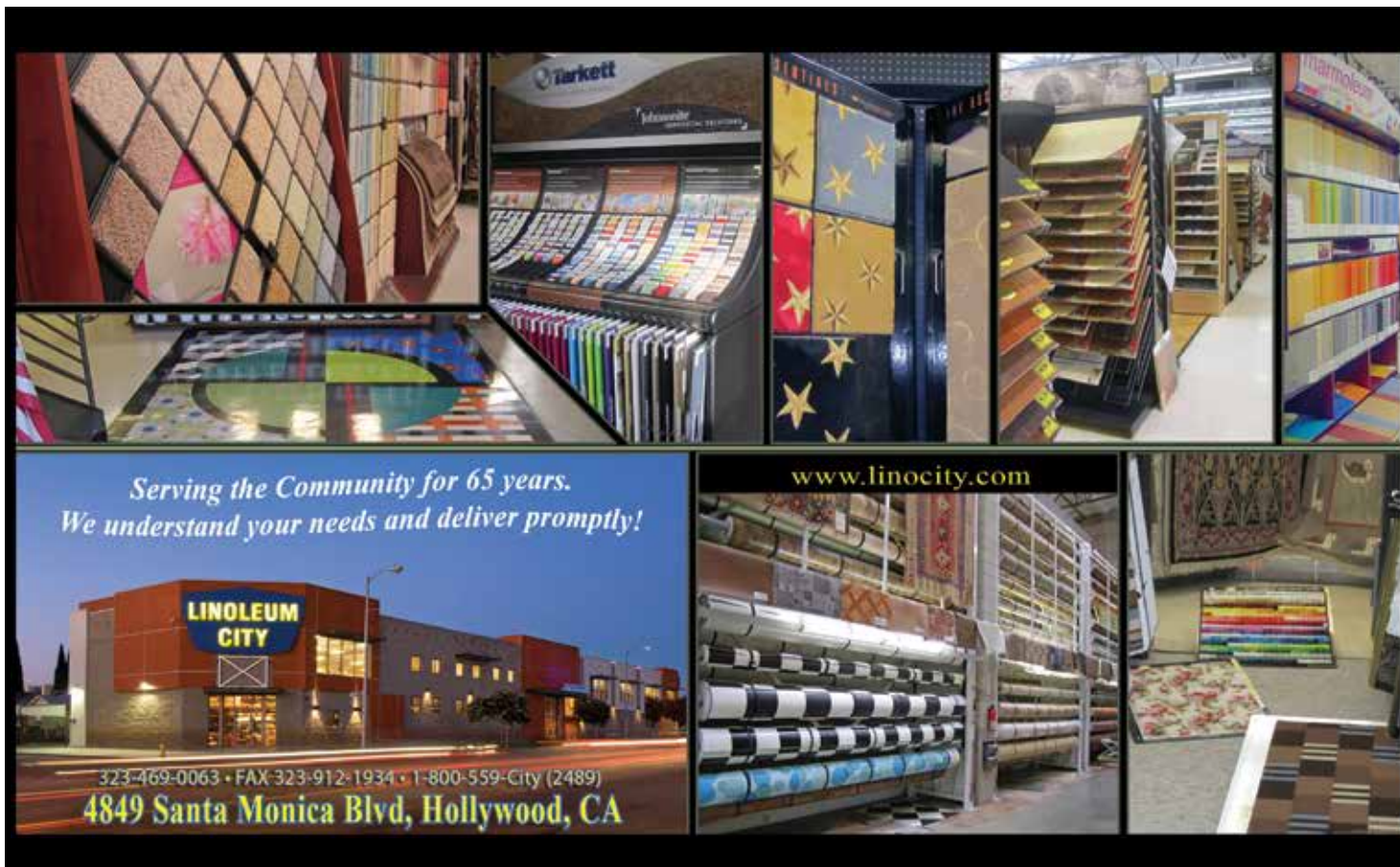
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reshoots



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Motion picture design has always built on the long tradition of the live theater, and nothing reminds one of designing a Broadway musical quite so much as a paint rendering for a scenic backdrop. Usually (although not always) painted at a scale of $1/2"=1'$, the paint rendering is often the closest a designer gets to painting the actual scenery, and consequently, most relish the opportunity to create a fanciful backdrop. It happens only infrequently in film design. This watercolor rendering was created by Designer Leo "K" Kuter for a vaudeville song-and-dance number with Doris Day and Claude Dauphin in *APRIL IN PARIS* (1952). The likely reason that this rendering survived in such good condition, without the spatters, drips and tears that usually defaced such artwork while it is copied in full-scale by artists in the Scenic loft, is that it was ultimately not used in the film. To judge by what you see in most movies, every window in Paris has a view of the Eiffel Tower. In keeping with that aesthetic, the backdrop filmed on stage at Warner Bros. was a version that had—rather than the Pont Neuf suggested here—a large, fanciful Eiffel Tower front and center.

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