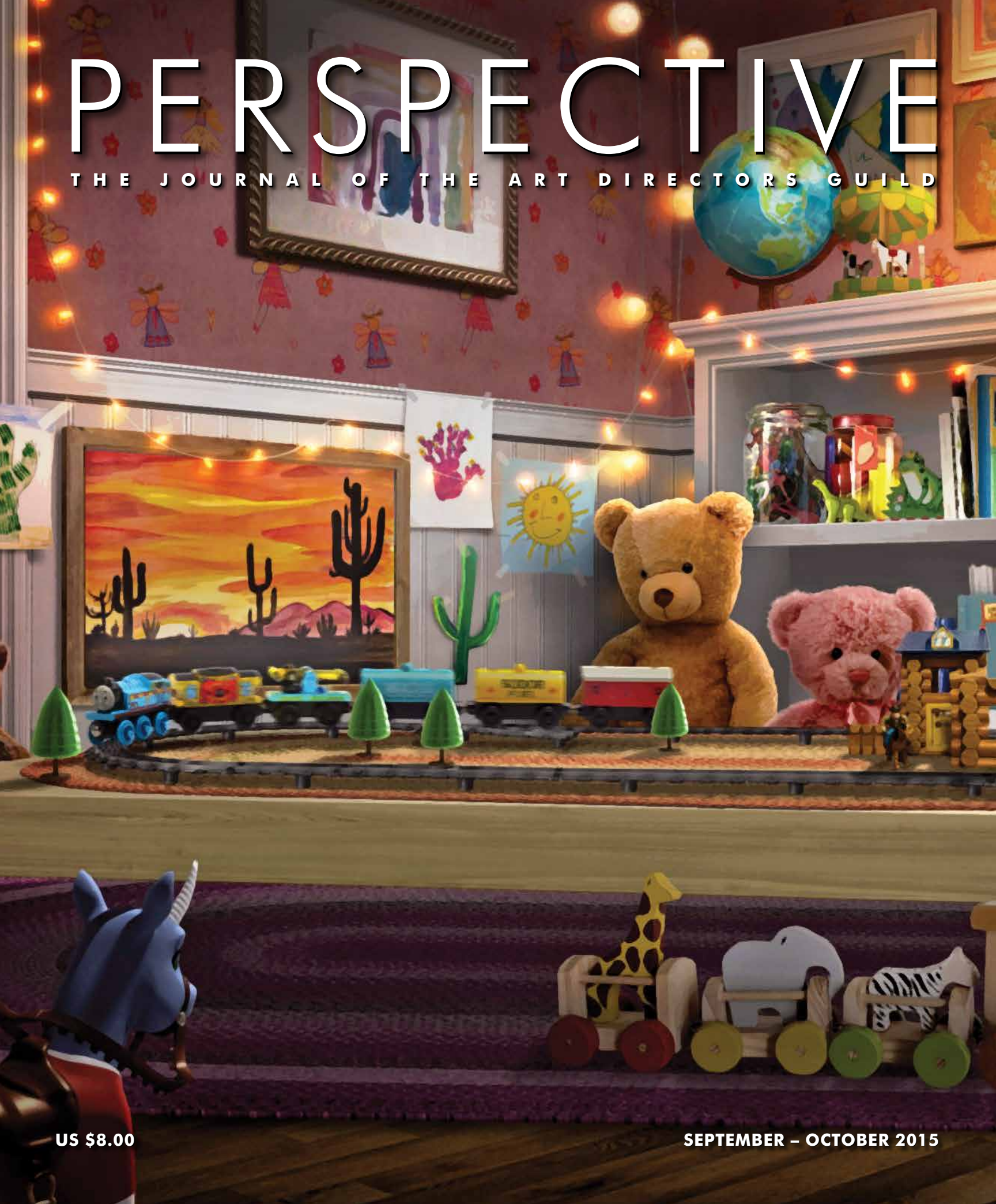


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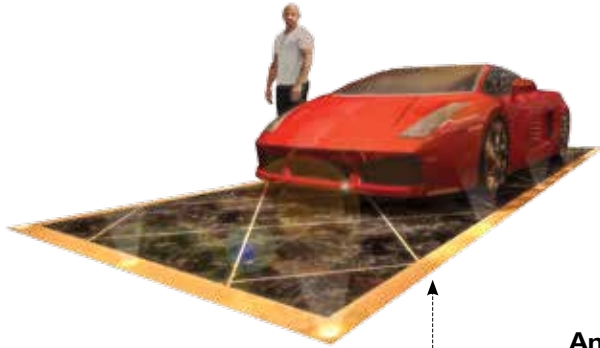
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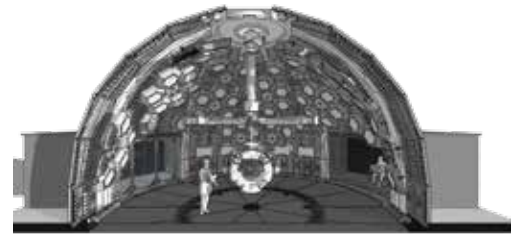
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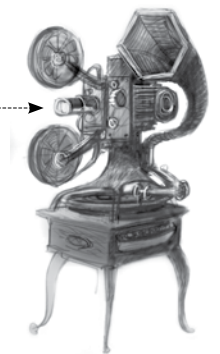
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ON THE COVER:

Illustrator Jamie Rama painted this digital concept sketch of Cassie's bedroom for *Ant-Man* (Shepherd Frankel, Production Designer). Parts of the set and its dressing were used to create background plates against which to composite a miniature Ant-Man for the film's climactic fight aboard Cassie's Thomas the Tank Engine train set.

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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**



THE ART DEPARTMENT MENTORS GUILD

by Michael Baugh, Editor

The articles in this issue remind me that the real reason the Art Directors Guild exists, the genesis behind the creation more than ninety years ago of the Cinemaguni Club, the first professional society for motion picture designers, had little to do with negotiating wages or working conditions. Certainly those are important functions, especially today, but the underlying purpose of the Guild's founders was to allow designers to support each other, share information and educate new members of the profession.

Very few artists find their way into this industry without the help of one or more mentors who teach lessons beyond those that can be learned in classrooms, men and women who provide help, advice and example based on their years of experience. I was extremely lucky, starting out, to find my way into Romain Johnston's Art Department. Always a quiet gentleman and an extraordinarily talented designer, Romain taught me the way that great Production Designers work, both creatively and personally. He became, deservedly, one of the early inductees into the ADG Hall of Fame. In the formative years of my career, I sought chances to work with other designers, the best I could find: Boris Leven, Jan Scott, Eugène Lourié, Jim Trittipo. Each in turn taught me what they knew, including the mistakes they themselves had made. Whatever successes I have had are theirs as much as mine.

This issue of PERSPECTIVE explores the work of Bill Boes who was fortunate to work for, and be mentored by, Oscar®, BAFTA and ADG Award winner Rick Heinrichs. Bill Brzeski served a long apprenticeship with ADG Lifetime Achievement Award honoree and multiple Emmy® winner, Roy Christopher. And Shepherd Frankel, in turn, worked for both Mr. Boes and Mr. Brzeski as they paid forward the mentoring they had received. Previs Supervisor Monty Granito learned his skills under one of the craft's founders, Ron Frankel; and Leonard Morpurgo continues, even as a grandfather, to apprentice with one of the deans of motion picture public relations and marketing, Murray Weissman, who has helped shepherd seven films to Best Picture Oscars. I am proud that PERSPECTIVE can bring you the work of these artists, and by extension, honor the mentoring they have received.

I am prouder still of another activity featured in this issue: the Art Directors Guild Production Apprentice Training Program. Almost unique among Hollywood production guilds, the ADG provides young designers of outstanding talent and creative imagination—five of them this year—with a carefully mentored path toward full membership in the Guild. They are brought straight out of school and, after a vigorous review of their portfolios, recommended to designers of feature films, television and related fields. Look at their work in these pages, and hire them if you can. These are artists that you want to mentor. Years from now, you want to be part of their history.

Many activities and programs of the Guild, including the pages of PERSPECTIVE, are educational. They seek to educate our working members, discussing new methods and technologies, and visiting the Art Departments of our peers to see how others have solved the problems we all face. Some educational activities educate the public at large, letting the world know that we are the artists responsible for the "art of the moving image." And some activities mentor, passing our collective experience down from one generation of artists to the next. Those activities are probably the most important. They are the Art Directors Guild's legacy.

contributors



BILL BOES grew up a hippie kid in Santa Cruz, California, and developed at a very young age a love for the art of stop-motion animation. After graduating from the San Francisco State University film program, he landed a job as a staff toy designer for Lewis Galoob Toys in South San Francisco. Volunteering his time on various music videos and film projects led to his being hired as a Model Maker on Tim Burton's *The Nightmare Before Christmas*. There he met Production Designer Rick Heinrichs, who promoted him to Assistant Art Director; the two have been friends ever since. In 1996, Mr. Boes moved to Los Angeles and sharpened his Art Direction skills on projects such as *Alien: Resurrection*, *Sleepy Hollow* and *Lemony Snicket*. His first feature, *Monkeybone*, combined his love of stop-motion animation with live action.



BILL BRZESKI received his undergraduate degree from Miami University and an MFA in design from New York University's Tisch School of the Arts. Originally interested in ballet and opera, he began his career in New York City in the theater before moving to Los Angeles. He started in television and has designed over eight hundred series episodes and thirty pilots, including *Growing Pains*, *Ellen* and *The Nanny*. Now thirty years in, his resume features the Jim Brooks comedy *As Good as It Gets* as well as Rob Reiner's *The Bucket List* and *Flipped*, Martin Lawrence's *Blue Streak* and Danny DeVito's *Matilda*. He also designed the groundbreaking CGI movie *Stuart Little* and its sequel, *Stuart Little 2*, the comedy hit *The Hangover* (for which he received an ADG nomination) along with *The Hangover Part II*, and Marvel's *Iron Man 3*. He has lived in Los Angeles with his wife Kym for over thirty-five years, raising two daughters who currently live in New York City.



Born and raised in New York City, **SHEPHERD FRANKEL** attended the LaGuardia School of the Arts, before relocating to the West Coast and earning a masters from the School of Architecture and Urban Planning at UCLA. Upon graduating, Mr. Frankel was quickly recruited to work as an Assistant Art Director for a variety of commercial shops, including RSA for Tony and Ridley Scott, where his success led him directly to feature films. He continued his development as an Assistant, Art Director and Supervising Art Director on *Stuart Little*, *Stuart Little 2*, *Sweet Home Alabama*, *Magnolia*, *Terminator 3*, *Catwoman* and *Fantastic Four*, working for designers such as Bill Brzeski and Bill Boes, both also featured in this issue. Before *Ant-Man*, Mr. Frankel has previously collaborated with Marvel Studios as the Production Designer on several short films: *Item 47*, *Agent Carter* and *All Hail the King*, as well as other full-length features such as *Horrible Bosses*, *Identity Thief* and *Four Christmases*.



MONTY GRANITO has been a mainstay in Previs and digital cinematography since 2003. A comic book artist turned character animator, he settled on Previs as the perfect mixture of composition and animation. Mr. Granito designed, animated and photographed some of the most dynamic and memorable sequences from *The Transformers*, *I am Legend* and *Spiderman*. He has also designed sequences for full CG feature animation at Blue Sky Studios and Curious Pictures. At Proof Inc. he has supervised teams of artists in both exploratory pitch animatics and conventional Previs for *Akira*, *42*, *Green Lantern*, *Tropic Thunder* and *Bedtime Stories*. As an avid reader of *Captain America* during writer Mark Waid's run on the character, it was a dream for him to supervise the Previs team on *Captain America: The Winter Soldier*. He has a BA in computer animation and an AAS in illustration from The Fashion Institute of Technology in New York.



LEONARD MORPURGO came to the United States thirty-six years ago after living for ten years in France, Germany and Belgium, picking up a few languages along the way. He was born in London, and went from high school straight into journalism. He started out writing press releases for Rank Film Distributors and was quickly promoted when his boss was fired for being a drunk. Last year, his memoir about his fifty years in the movie business was published, with the intriguing title *Of Kings and Queens and Movie Stars*. It includes stories, humorous and otherwise, about his stints with Columbia, Lorimar, CBS and Universal. A lifelong tennis player, he now keeps to the more sedate sport of golf. He shares his Tarzana home with his wife Elena-Beth and has two grown sons (twins) and a beautiful four-year-old granddaughter. He is currently writing another memoir—about his childhood experiences during the London blitz of WWII.



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2015 PRODUCTION APPRENTICE TRAINING PROGRAM

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

In June, the Art Directors Review Panel again selected exceptional designers for the Production Apprentice (PA) Training Program, five from a field of 47 applicants. They are Aaron Kelly (University of North Carolina School of the Arts), Daniela Medeiros (American Film Institute), Daniel Frank (American Film Institute), Mari Lappalainen (American Film Institute) and Sally Ledger (Chapman University). On the following pages, you will see the work of these young designers, and we hope your production will find a place for them to learn...and help you as well.

This is still a nearly unique program, a leading West Coast craft guild with a comprehensive program of review for new artists. The purpose and mission of the program is to provide those possessing outstanding talent, imagination and leadership abilities with a clear, sensible and supervised path toward full membership in the Guild. After reviewing their portfolios, it is easy to predict that these young designers are destined to be the leaders of the future.

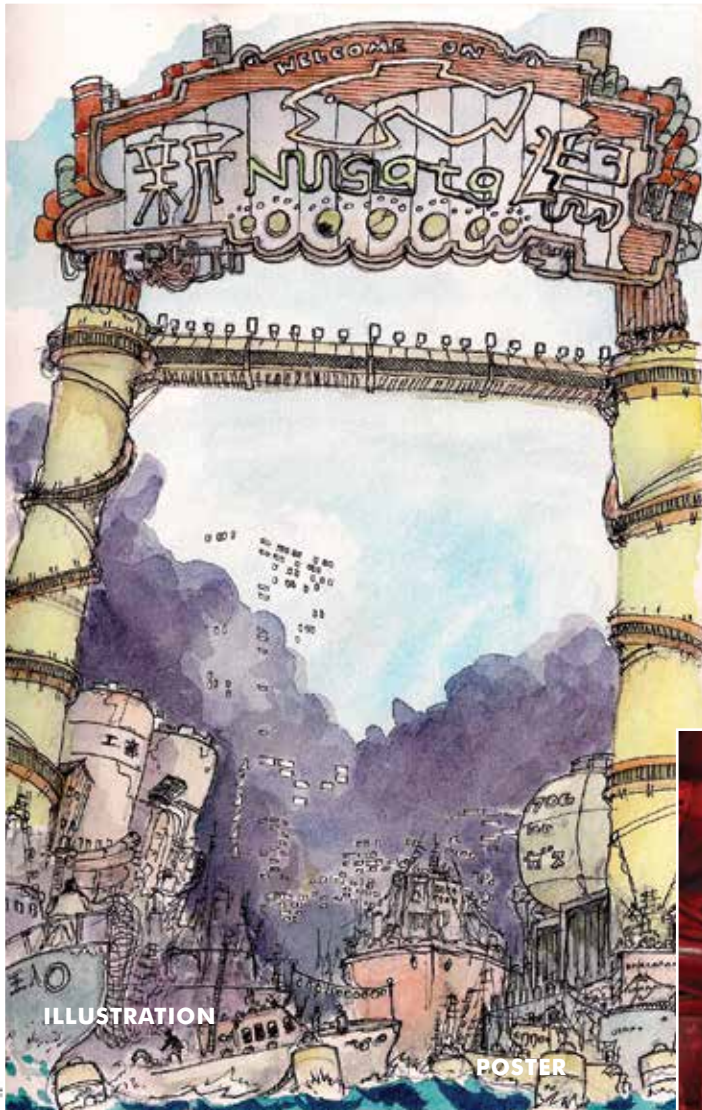
The Production Apprentice Training Program is administered by the Art Directors Council of the ADG. PAs are employed and compensated just as any other production assistant would be, by the signatory production that hires them, whether that company is local, regional or international. The program is designed to provide mentorship, supervision and on-the-job training to future Production Designers and Art Directors, to provide the participants with real-time workplace experience and exposure to all facets of our profession and its workflow.

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

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

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

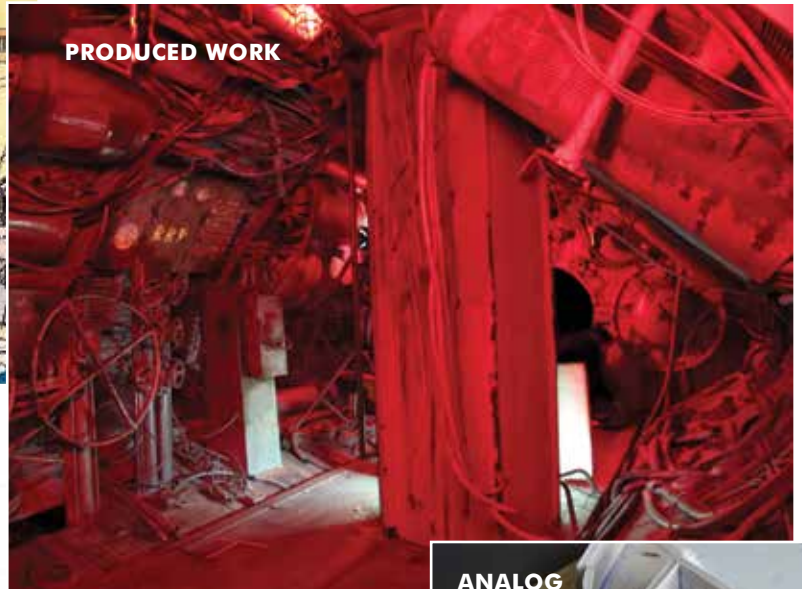
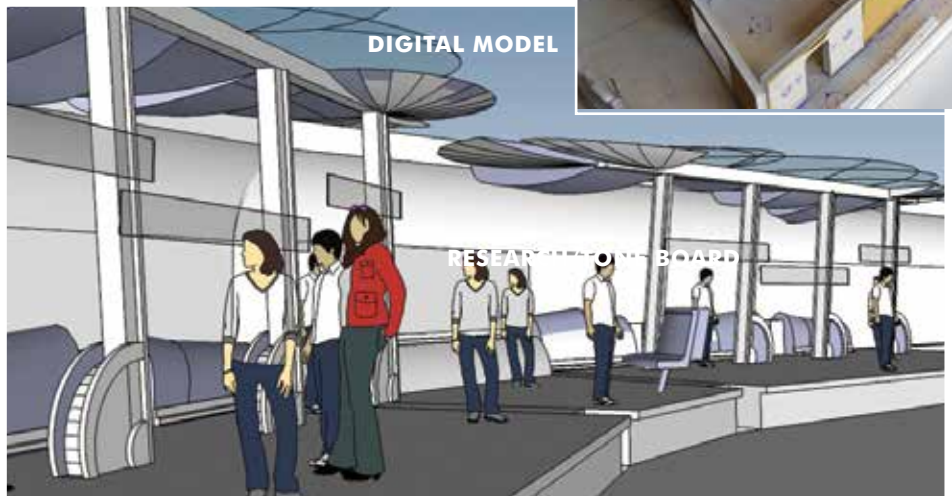
Above: The Production Apprentice Training Program introduces student designers to a wide range of Art Department activities. Left to right: a model of Aunt Josephine's house for LEMONY SNICKET'S A SERIES OF UNFORTUNATE EVENTS (Rick Heinrichs, Production Designer), drafting for a working ornamental fountain built for ROSE RED (Craig Stearns); the first scale drawing of Bruce, the shark from JAWS (drawn by Production Designer Joe Alves and Set Designer Henry Meyers).



Hailing from Wilmington, North Carolina, **Aaron Kelly** merged his passions for illustration and home filmmaking into a career in film design. During his four years at UNC School of the Arts, he designed and held Art Department positions on many short films and music videos, while also crewing on several features and series. Upon graduating in 2013, Mr. Kelly worked as a freelance Illustrator and Graphic Designer. He has also continued to design, paint and coordinate construction on several feature films and shorts in his home state, in Miami, and in his new home, Los Angeles.



The images on this page are all samples of Aaron's work. If you have an open position, please consider him. Contact Laura Kamogawa at the Guild office: 818 762 9995 or laura@artdirectors.org

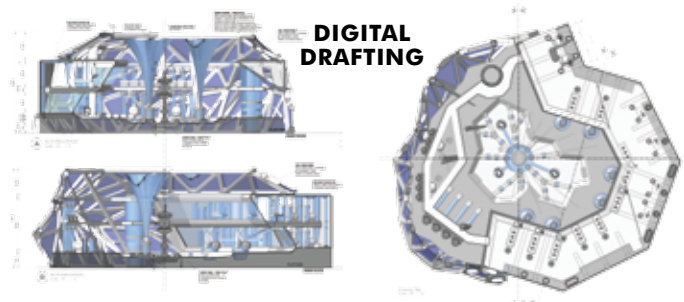




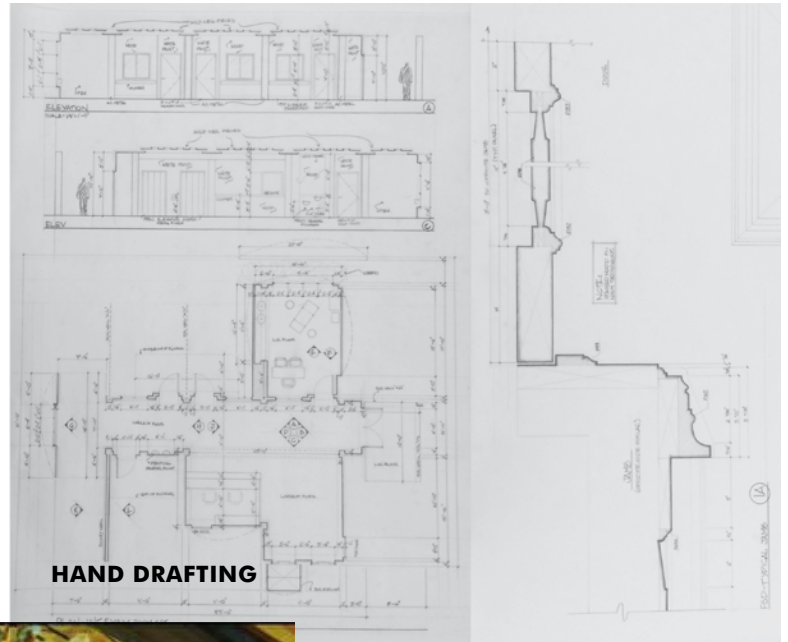
Daniela Medeiros has a double degree—one in architecture and urbanism from the Pontifical Catholic University, and the other in industrial design from the Federal Technological University of Paraná in Brazil—allowing her to design in different scales from small props to large urban planning. As an undergraduate, Ms. Medeiros deepened her knowledge through internships at architecture offices and two

international study experiences: a semester at the ETSAM architecture school in Madrid, Spain, and one year at the Visual Arts, Design and Marketing Institute in Lisbon, Portugal. After graduation, she studied film for a year and began a post-graduate course in Scenic Design. She recently received her MFA in Production Design from the American Film Institute. Ms. Medeiros' professional experience includes work on multiple short films and video clips.

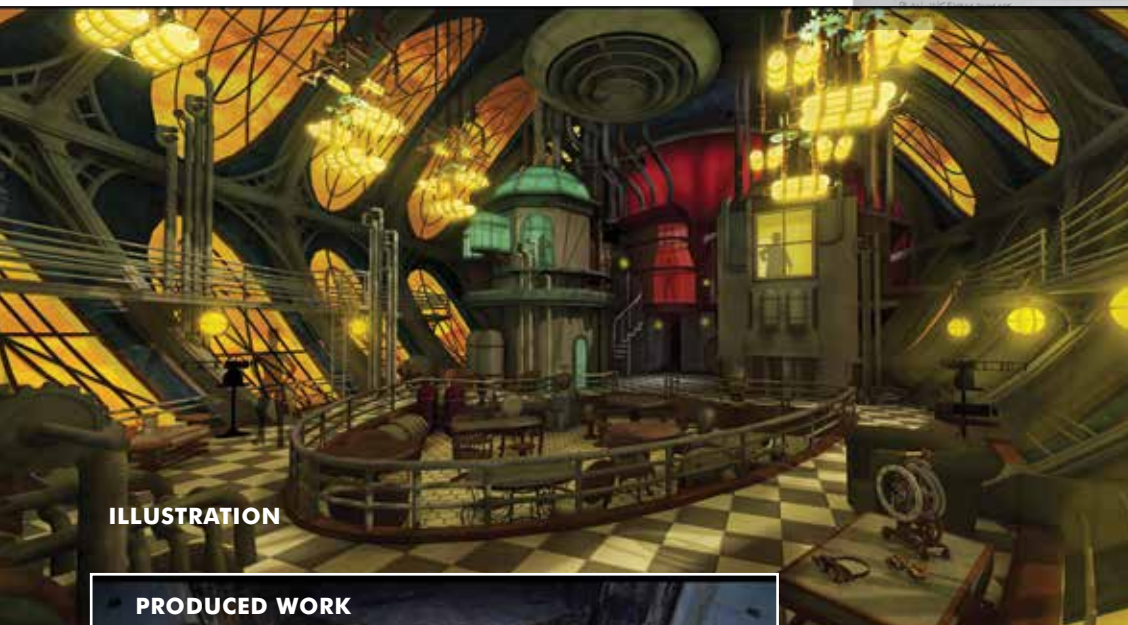
The images on this page are all samples of Daniela's work. If you have an open position, please consider her. Contact Laura Kamogawa at the Guild office: 818 762 9995 or laura@artdirectors.org



DIGITAL DRAFTING

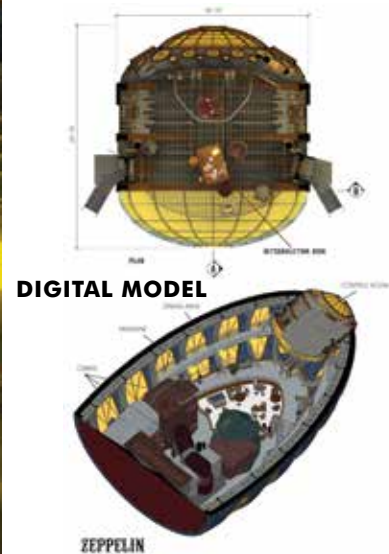


HAND DRAFTING



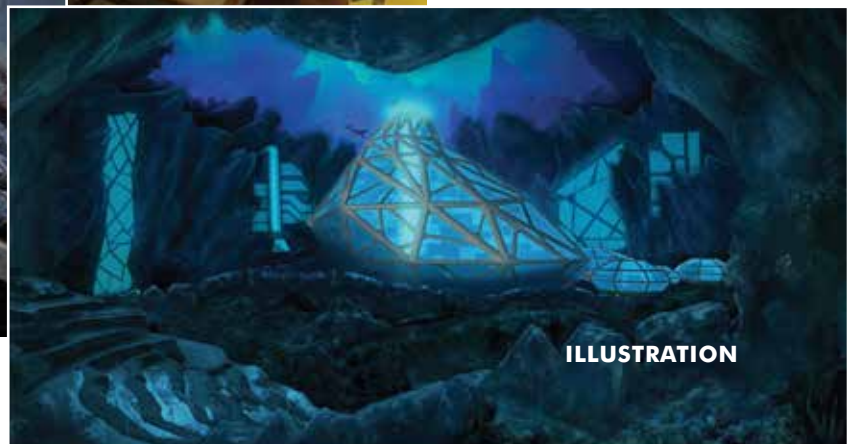
ILLUSTRATION

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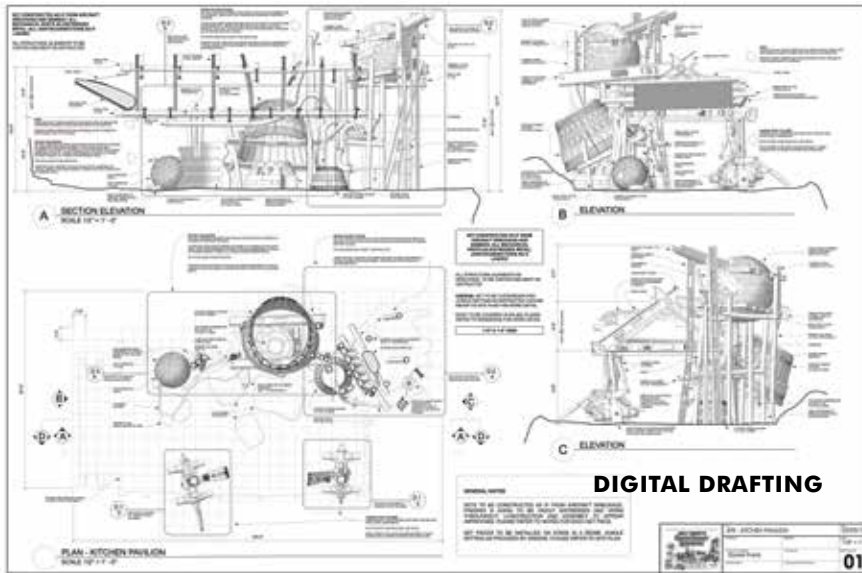


DIGITAL MODEL

ZEPPELIN



ILLUSTRATION



Born and raised in New York, **Daniel Frank** attended Colgate University where he studied under a prominent Broadway Set Designer and earned a degree in art and architectural history. After a stint working in set construction and doing freelance design work, Mr.



Frank was hired by a Manhattan-based commercial real estate firm where he spent three years helping to finance development throughout the United States. Although he continued to do design work when he could, it was not until his acceptance into the AFI Production Design program that he decided to pursue his passion full time. He moved to Los Angeles in 2013, and has spent every day since designing for film and stage.

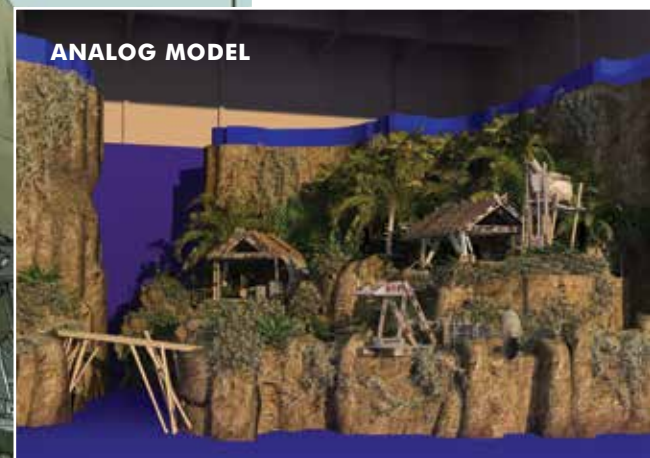
The images on this page are all samples of Daniel's work. If you have an open position, please consider him. Contact Laura Kamogawa at the Guild office: 818 762 9995 or laura@artdirectors.org



PRODUCED WORK



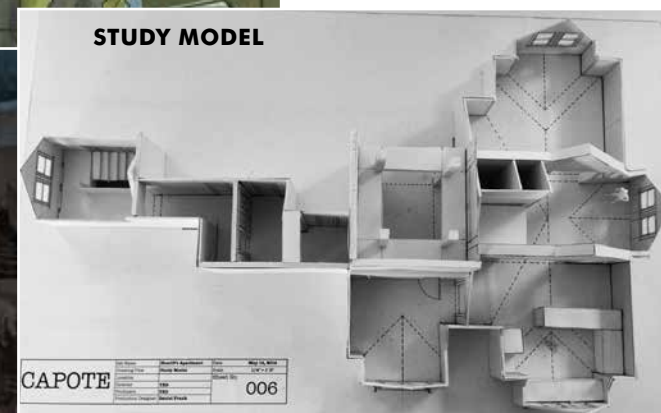
ILLUSTRATION



ANALOG MODEL



ILLUSTRATION



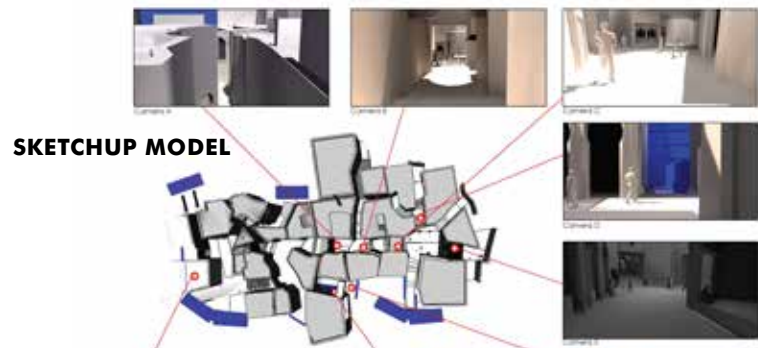
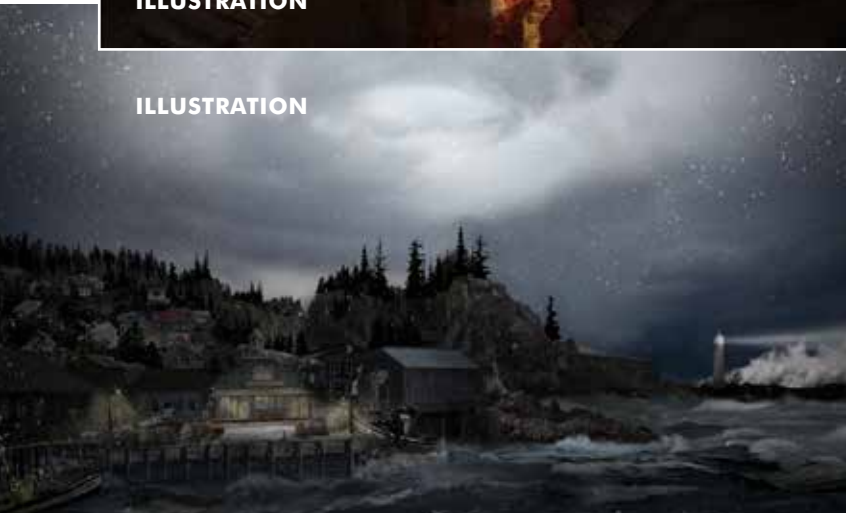
STUDY MODEL



Mari Lappalainen was born and raised in Finland, where she graduated as an exhibition builder in 2007. She then started working for a Finnish set construction and design company where she found her interest in the film industry. After three years working, traveling and living in New York and London, Ms. Lappalainen enrolled in

a set design for screen course at Wimbledon College of Art, London. During her studies there, she was involved in various projects ranging from stop-motion animation to large-scale feature films. A recent graduate from AFI with an master of fine arts in Production Design, she has designed and worked as an Art Director on various short films.

The images on this page are all samples of Mari's work. If you have an open position, please consider her. Contact Laura Kamogawa at the Guild office: 818 762 9995 or laura@artdirectors.org

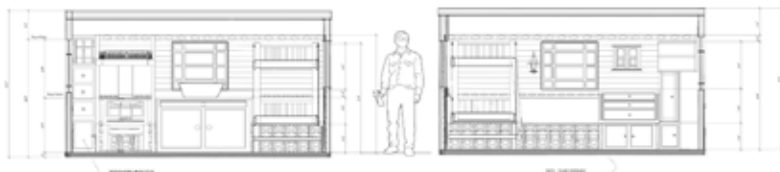




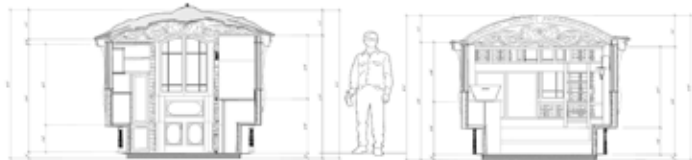
ANALOG MODEL



ILLUSTRATION



DIGITAL DRAFTING



PRODUCED WORK

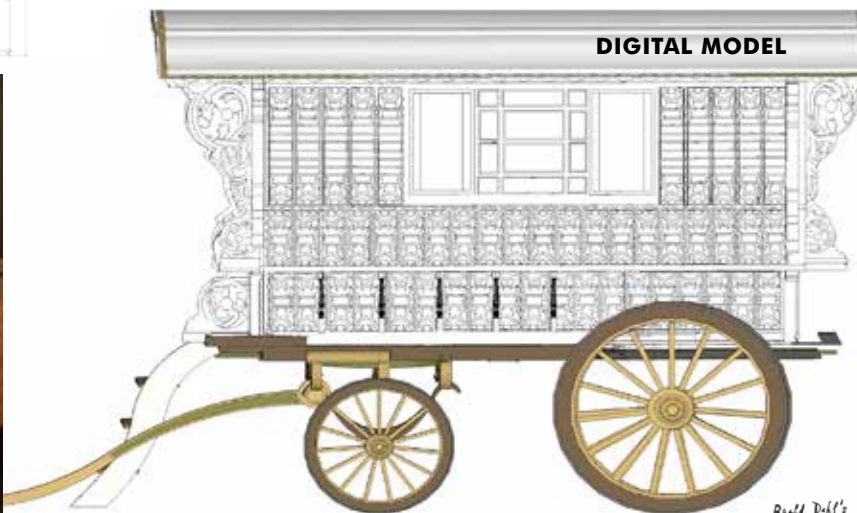
After spending the first few years of her life in the US, **Sally Ledger** was educated in the UK, ultimately receiving a BA honours degree in film and the visual arts from the University of Leicester. As a successful artist and keen drama student from an early age, her emerging love of film during her high school and undergraduate studies led her to focus upon a long-term career as a Production Designer. After completing further studies at the Central Saint Martins and Chelsea Colleges of Arts and Design and working on a variety of UK film and television productions, she moved back to the US two years ago and recently graduated with a master of fine arts in Production Design from Dodge College of Film and Media Arts at Chapman University.



The images on this page are all samples of Sally's work. If you have an open position, please consider her. Contact Laura Kamogawa at the Guild office: 818 762 9995 or laura@artdirectors.org



CONCEPT ILLUSTRATION



Real Doll's



MPTF CELEBRATES THE POWER OF SERVICE

MPTF Guild Volunteers Recognized With the President's Lifetime Achievement Award

Release from the Motion Picture & Television Fund

Above: More than two dozen MPTF Guild volunteers were honored with the prestigious President's Lifetime Achievement Award for each volunteering more than 4,000 hours of time at MPTF. Approximately 120 people gathered under the tent on MPTF's Wasserman Campus in Woodland Hills for the 49th Annual MPTF Guild Volunteer Recognition Awards Dinner. Held on June 13, the event celebrated MPTF's on-campus volunteers who give 35,000 hours of time each year.

Volunteerism is the bond of any community. It bridges the gaps where services are needed and it brings people together to experience the joy of giving and receiving. No one understands this like the volunteers who were recently honored at the 49th Annual Motion Picture & Television Fund (MPTF) Guild Volunteer Recognition Awards Dinner. For the first time, more than two dozen of them received the prestigious President's Lifetime Achievement Award, each serving more than 4,000 hours of volunteering at MPTF. The award included a personalized certificate and signed letter from President Obama, along with the President's Call to Service Award pin. MPTF was founded on the principle of the entertainment community taking care of its own, and these volunteers are living examples of that spirit.

"The mystique of entertainment is when hard work comes together to create something magical, and that's also the essence of volunteering at MPTF," says Bob Beitcher, President and CEO of the Motion Picture & Television Fund. "The magic of volunteering isn't measured in hours spent or dollars contributed; it's measured in how it makes us feel to give back to the community. That's the power of service and it's what makes the entertainment industry so great."

Nearly fifty years ago, nine women established the MPTF Guild volunteers to make a difference in the lives of seniors living on MPTF's campus in Woodland Hills. Today, one hundred MPTF Guild volunteers of all ages give more than 35,000 hours a year to helping these seniors enjoy more fulfilling lives. In addition to assisting the MPTF staff with

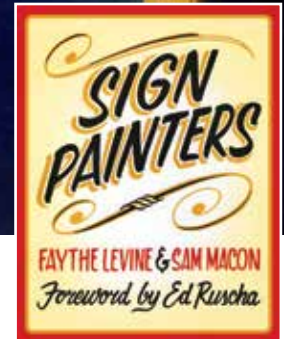
an array of services and programs, it's not uncommon for volunteers to help residents write their memoirs, stay fit as their Fitness Buddies or simply give companionship over the phone.

MPTF also has a growing cadre of volunteers who spend time in the community helping entertainment industry retirees with home safety, grocery shopping, computer tutoring and more.

Two of the biggest obstacles to volunteerism are a perceived lack of time and uncertainty of what one can offer. MPTF volunteers demonstrate that everyone has time and talents to share and the return is life enriching. Contact 818 876 1915 to learn how you can become an MPTF volunteer.



Clockwise from center above: Standing (left to right) Scott Johnson with MPTF's Bob Beitcher, Brittany Holtzclaw, Lea Pipes, Dave Asplund and Fredda Johnson, former president of the MPTF Volunteer Guild. Retired cinematographer James Ball who received the prestigious President's Lifetime Achievement Award for his more than 4,000 hours of volunteer time. Another cinematographer, Virgil Mirano, seated with friends, also received the President's Lifetime Achievement Award, as did retired director Michael Glick (left) pictured here with actor Richard Atwill. Standing, MPTF's Brittany Holtzclaw and volunteer Ora Yashar, a member of the Junior Hollywood Radio and Television Society. Here with MPTF CEO Bob Beitcher is retired editor Dominic Dimascio another honoree for his more than 4,000 hours of volunteer service.



SIGN WRITERS FACING NEW CHALLENGES

by Bob Denne, Business Representative, Motion Picture Set Painters & Sign Writers



Top, left to right: Sign writer Leonard Russo at Warner Bros. painting a hand-lettered sign for the TNT series **DARK BLUE**. Another still of Mr. Russo dry-brushing the letters on a highway sign to give it a weathered appearance—a technique not possible with vinyl lettering. Inset: Levine and Macon's book **Sign Painters** is available at Amazon and other booksellers. Above: Visit signpaintersfilm.com to see the trailer for the film, and order a DVD.

Technological changes in the past several years have made it easier to produce signage and graphics for our industry. Traditional sign painting is diminishing because tighter budgets are demanding more work that costs less. Vinyl machines are used because they can produce the product faster and keep the costs lower. I would hope that in the future, Production Designers and Art Directors do not forget the talents of the sign writers of Local 729. There is nothing better looking than a hand-painted sign. Vinyl letters cannot replace the look and feel of hand lettering as an art form. I urge every Production Designer, Art Director and Graphic Designer to see the sign painters' documentary at signpaintersfilm.com. It demonstrates the talents of traditional sign painting and more importantly, what our members of Local 729 can do to make your film or television show look better.

In the July-August 2015 issue of PERSPECTIVE, the editorial stated, "More and more today, that vinyl printer is ending up in the Art Department, where I can push the button myself." That statement incorrectly implies that it is permissible for an Art Director or Graphic Designer to do Local 729's work. Lately, I have seen an increase in members of other locals producing this work with this new technology for film and television, not realizing that they are crossing jurisdictional lines by doing so. It is the position of Local 729 and Local 800 that the performance and application of these duties is the jurisdiction of Local 729. If this work is performed by the Art Department or any other department, it will subject the production company to a grievance. In the interest of union solidarity, Local 729 would appreciate your cooperation regarding this issue which is all too common. In sum, the actual design of graphics is the work of Local 800 Graphic Designers, while the production and application of the same is Local 729's work.

Editor's note: According to the Basic Agreement the jurisdiction of Local 729 extends to "employees hired by the Producer to perform services in Los Angeles County or hired by the Producer in Los Angeles County to perform services outside the County."



VOTING TIMETABLE THE 20TH ANNUAL ADG EXCELLENCE IN PRODUCTION DESIGN AWARDS

by Debbie Patton, Manager, Awards & Events

Television submissions BEGIN

Tuesday, October 6, 2015

Television submissions END

Thursday, November 5, 2015

The Awards Committee will review the television submissions

Saturday, November 7, 2015

Members will be notified if their television submission was accepted no later than

Wednesday, November 11, 2015

At this time, you may upload promotional content for television and feature films to the ADG website.

Online voting for nominations for feature films and television BEGINS

Monday, December 14, 2015

Online voting for all nominations ENDS

Monday, January 4, 2016, 5 PM

Nominations ANNOUNCED

Tuesday, January 5, 2016

Online voting for final ballots BEGINS

Thursday, January 7, 2016

Online voting ENDS

Thursday, January 28, 2016, 5 PM

Winners announced at the 20th Annual ADG Awards Banquet at the Beverly Hilton Hotel

Sunday, January 31, 2016



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A cinematic still from the movie Ant-Man. In the foreground, a large, dark, mechanical hand with glowing orange joints is visible. In the background, a smaller, similar mechanical hand is reaching out, emitting a bright blue light from its palm. A small figure of Ant-Man is perched on the side of the large hand. The scene is set in a dimly lit, industrial environment with warm orange lighting.

ANT-MAN

by Shepherd Frankel, Production Designer, and
Calla Klessig, Assistant Art Director



Preceding pages: Armed with the ability to shrink in scale but increase in strength, con-man Scott Lang (Paul Rudd) shrinks in size to protect the secret behind his spectacular Ant-Man suit from an evil scientist with his own powerful identity, Yellowjacket. This page, top: A concept illustration by Jamie Rama of Luis' seedy apartment building in San Francisco's Tenderloin District. Above: A production photograph of the dressed building and street corner.

From the gritty streets of San Francisco's Tenderloin District to a warm suburban home, from Hank Pym's Victorian house, jumbled basement laboratory and the fading glory of his mid-century Pym Technologies building to Darren Cross' sleek Futures Lab and vault at the restructured Pym Technologies, from the Avengers headquarters and Tony Stark's warehouses to the alternate macro-photography universe of the ants' environment—*Ant-Man* is a complex visual journey that connects to the familiar Marvel cinematic universe.

The story takes place in San Francisco, and was shot partly on location in that city, and on stages (and a few locations) in Atlanta. One of the biggest challenges was to protect the Production Design process while working within a very abbreviated ten-week prep schedule. The mechanics of designing, metabolizing a script, letting creative juices gestate, exploring the unknown and allowing chance to be a part of the process, the serendipity of finding a location while on the way home from the office or after taking a wrong turn—these are all things you can't put a clock on. With this in mind, it was critical to keep a very open-ended design process while still providing measurable results for construction, my staff and other departments to build upon.

The film opens with con-man hero Scott Lang (played by Paul Rudd) being released from prison and met by his previously



released prison buddy Luis (Michael Peña). They depart in a beat-up van, fitted out with carpet and wood paneling which has seen better days. This van becomes a significant character piece and receives multiple makeovers during the course of the film. Winding past familiar San Francisco landmarks, they arrive at Luis' apartment in the Tenderloin. It's a rough and textured neighborhood, dressed out with bodegas, strip clubs and disreputable businesses to highlight the serious downturn in Scott's economic circumstances. The location was visually exciting, situated on a hill to provide opportunities for long-lens photography, allowing the environment to stack visually in a highly textured way. Large-scale murals, lots of signage, posters and picture vehicles were all used to amplify the existing texture and depth of the location, which then tied directly into the interior of Luis' apartment built on stage in Atlanta. This constructed set featured a lobby, two apartment hallways, a three-story staircase and two complete apartments (which were shot as four separate ones). Luis' apartment interior continues the downtrodden feel of the exterior neighborhood, with heavily textured walls, depressing paint colors, exposed wiring and pipes—a \$400 a month feel with only the most basic amenities and furnishings. Large-scale neon signs and fire escapes on the exterior of these sets on stage enhance Ant-Man's journey when he goes out the window.

Scott's ex-wife Maggie (Judy Greer) and their daughter Cassie (Abby Ryder Fortson) needed a suburban San Francisco home filled with love and warmth, a nurturing environment for Cassie to grow up in and a stark contrast to Luis and Scott's shabby apartment. This set represents everything Scott has lost, and hopes to gain back. While a San Francisco home is a tall order to fill in Atlanta, Maggie's house also had to support several complex technical requirements, including an enlarged Thomas the Tank Engine locomotive that comes flying out of it, crashing into the yard, and an adjacent street where local emergency crews respond to this event. Ultimately, a modest cottage bungalow was found, situated on a hill in Atlanta, which provided great sightlines and tied into San Francisco better than I could have hoped.

Within Maggie's house, Cassie's bedroom housed critical emotional and action beats in the story. To fulfill these needs, it was built on stage with a duplicated hall and stairway to tie it to the location. For the emotional scenes, the bedroom is a storybook environment filled with soft colors, fairy lights and the caring touches of a little girl who is much loved. Here we see Scott and Cassie together, demonstrating that she is his whole world. In contrast, it is also the location of one of the main action sequences of the film, where Ant-Man and Yellowjacket confront each other in a battle fought at both full and macro scale, culminating in an epic fight on a moving toy train. Although miniature in scale, this toy train battle has the epic proportions and breakneck speed of the great Westerns and the most monumental train scenes you have ever seen. The challenge was to design a train set that would become the location for this climactic battle, figure out how it would sit in the overall room, and what was on the perimeter of the tracks that would become the backdrop for the racing train. Additionally,

Above, left: The hallway of Luis' apartment building, part of a three-story set built on Stage 2 at the new Pinewood Atlanta Studios in Fayetteville, GA. Right: A set still of the apartment interior on stage. The set—like the hallway—was platformed twelve feet off the floor to allow for stairs, story action and views out the windows. Below: In Luis' apartment, Scott meets Kurt (David Dastmalchian), an identity theft specialist, and Dave (rapper T.I.), a getaway driver.





Top: A highly detailed concept illustration by Jamie Rama of Cassie's bedroom; a detail of this sketch is shown on the cover. **Above:** A concept view of the bedroom set, drawn by Art Director Cameron Beasley and rendered in duotone by Assistant Art Director Calla Klessig.

the train itself was critical. It tied the set to the exterior location, when the enlarged locomotive burst through the wall of Cassie's room and crashed into the yard below. Integrating built sets with both physical and visual special effects was a fun interdepartmental challenge, both on stage and on location.

Hank Pym's House (Michael Douglas) is an architectural ecosystem which tells the complex story of his history as a hero, husband, father, scientist, inventor, engineer, entomologist, puppet master and an original Avenger. The house, a grand old Victorian, is a classic San Francisco residence. The exterior was shot in San Francisco, and was completely repainted with added hardscape and landscape features; the interior

was built on stage in Atlanta. This interior is rich in botanical prints and motifs, recalling Hank and his wife Janet's (Hayley Lovitt) love of the natural world: botany, zoology and entomology. In order to get just the right combination of prints and the proper color palette, wallpapers were combined with several vintage prints from New York's Second Hand Rose and other custom prints created by the ever-versatile Astek. This even included custom flocked wallpaper. The extensive woodwork was specially milled, then stained and overglazed in a many-step process. On top of these bones, Pym's personality is fleshed out with his work which has—over the course of the several

decades since Janet's disappearance—taken over the house. Piles of books, journals, entomology studies and miniaturized objects are piled haphazardly everywhere. Set decorator Leslie Pope, her department, and I worked closely on each room's themes so the entire residence became an unpredictable journey throughout Hank Pym's changing history.

One of the most compelling challenges within this home was designing the basement secure room, including the workout space and the vault which hosts the Ant-Man suit, as well as a special room beyond where Janet's Wasp suit hides. The basement included an actual turn-of-the-century vault door which was stripped, repainted and hung in the set. The workout

room is a home training area where Hank, and later, Hope (Evangeline Lilly) and Scott, can train both in and out of the Ant-Man suit.

The secure room was the true heart of the set. This collaborative exercise between Art Direction, set decoration, construction and paint, video playback and costume design was coordinated to deliver a dynamic culmination of the many layers of Pym's history: technological, architectural and personal. The secure room's vault is based on a 1960s bomb shelter, common in the period when Pym would have constructed the room in which to develop his Pym particles, the technology behind the Ant-Man suit. The vaulted interior was constructed of corrugated steel, a 270-degree cylinder eighteen feet in diameter and forty-feet long, cut into twenty pieces for filming purposes. A series of massive arched steel frames were constructed to support the pieces, which were also hung from the ceiling of the studio for safety. Just as in the rooms in his house above, Pym would have added equipment to the space over the years as his work progressed, layering in more modern technology on top of the old as it became available and relevant to his projects. Many of the vintage elements in the room would have been cutting edge in their day. The centerpiece of the room is a large built-in unit that not only supports heavy old-style television monitors, but has large panels of buttons which all light up—1960s style—thanks to the work of the special effects department. It was also wildable, despite its massive weight and complicated wiring. Other interesting features of the room included an oversized working mock-up of the Ant-Man helmet used for troubleshooting its wiring, a Jack Kirby ant farm prop based on one seen in the original comics, multiple edge-lit etched plexiglass bulletin boards, a work table with an overhead working display area strewn with fabric patterns, material samples and molds from the design and evolution of the Ant-Man suit.

Pym Technologies, the company founded by Hank after he broke off from the Avengers, offered many exciting design opportunities and challenges. Original plans



suggested making Pym Tech a shiny glass and metal cutting-edge facility. Director Peyton Reed, however, asked me to explore a Pym Tech with a longer visual history, giving it an older look that would contrast sharply with the renovated high-tech laboratories created by Hank Pym's former protégé and current nemesis, Darren Cross (Corey Stoll). For this historical exterior and lobby, one building immediately jumped to my mind: a mid-century monolith, the 1965 Georgia State Archives building, known locally as the White Ice Cube. Anyone who has worked in Atlanta has seen this historic landmark, now used primarily as a film location. The large windowless marble block worked well for Pym Tech's exterior, supposedly filled with top secret laboratories. The challenge was to shoot it in a way that had not been seen before. To this end, the Art Department set about transforming the exterior: removing trees, cleaning up the landscape, building a large guard shack that tied in to the building and became a matte line for the San Francisco exterior. The well-known colonnade was glassed in to create a new entry, filling the openings with aluminum and glazed panels eighteen-feet tall by eight-feet wide. A large fountain centered the space, painted to mimic the

Above: The dressed bedroom set on Stage 1 at Pinewood Atlanta. Below, left: The train, like other environments throughout the film, was shot in-camera by a special unit using Frazier lenses. This provided the visual effects team with the digital assets required for the final climactic battle with Yellowjacket. Right: Simultaneously with this macro photography, Ant-Man was shot at full scale on motion capture stages using motion control technologies, and these two efforts were later combined into the finished product.



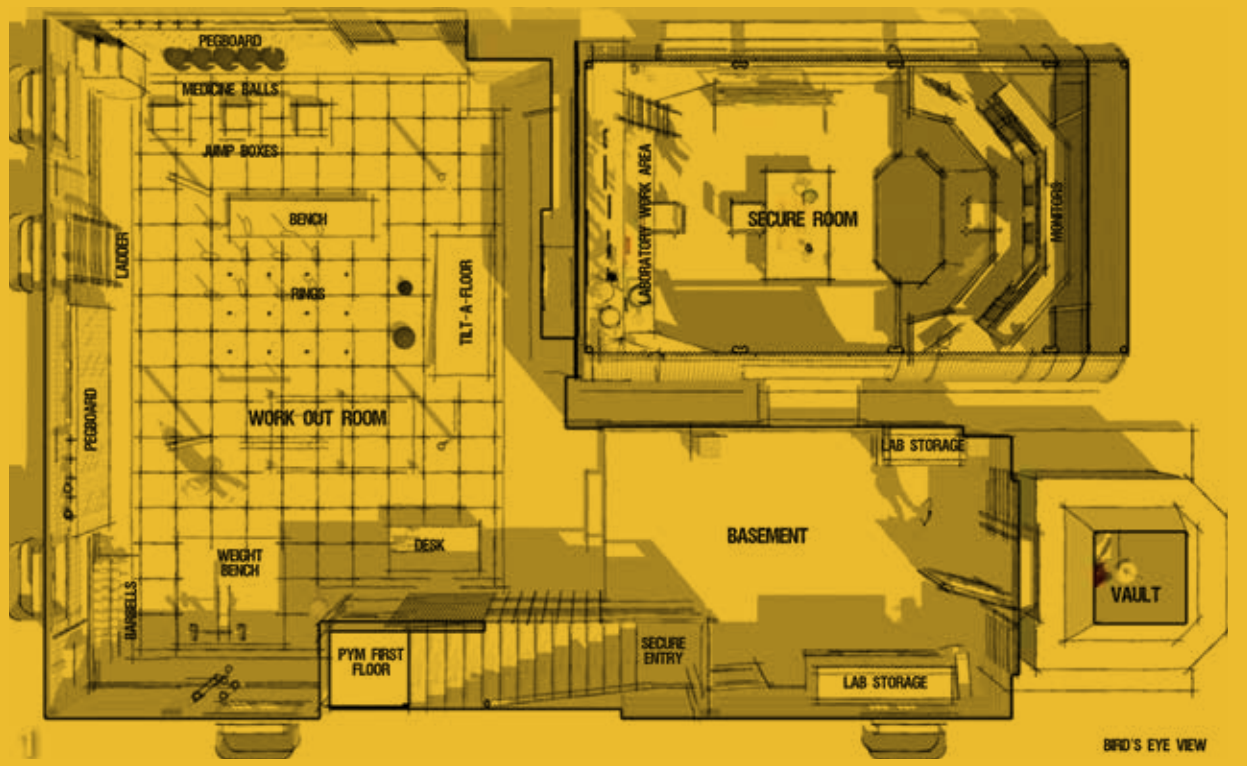
Right: A photograph of Hank Pym's (Michael Douglas) house exterior, a location in San Francisco's Pacific Heights and a huge contrast to the seedy Tenderloin seen earlier. Below: The interior of the house was built on Stage 5 at Pinewood Atlanta, and is rich in botanical prints and motifs, recalling Hank and his wife Janet's (Hayley Lovitt) love of the natural world. Wallpapers were combined with vintage prints from New York's Second Hand Rose and custom prints created by Astek.



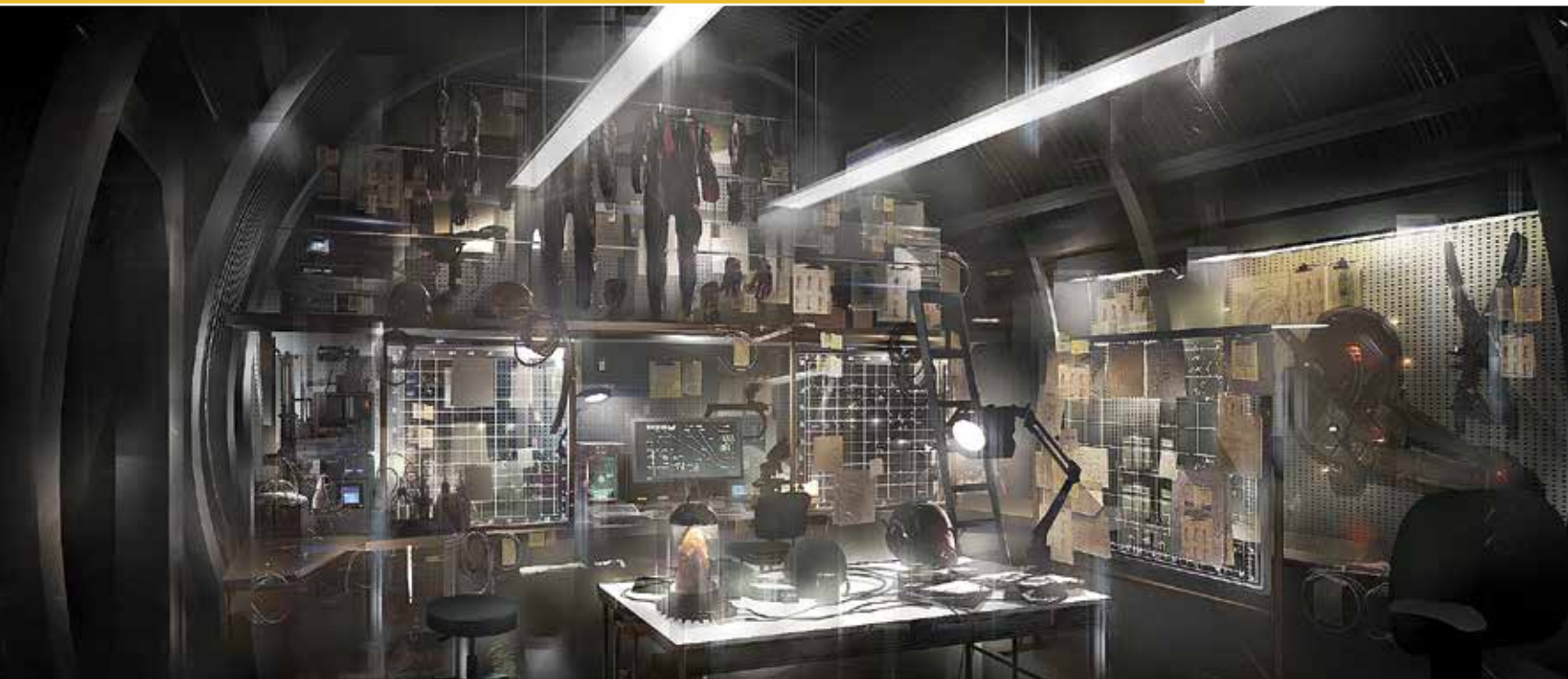
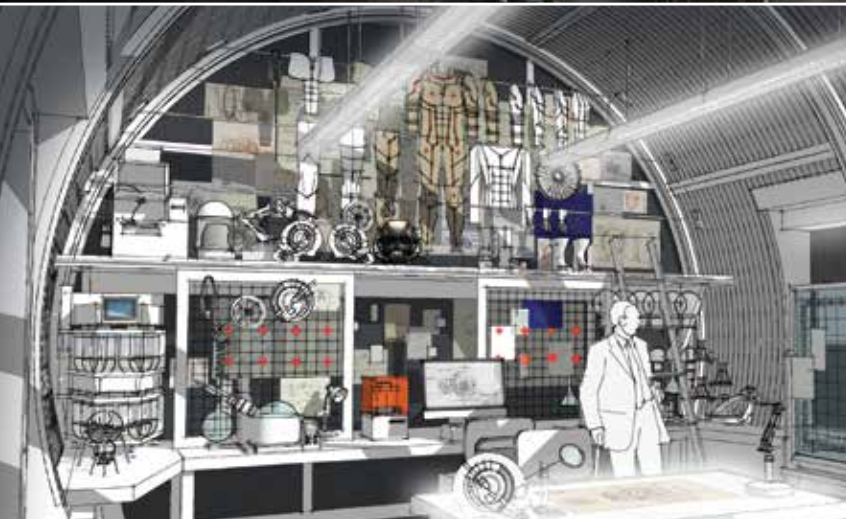
marble of the building. Later, this fountain would get a full-sized military tank dropped onto it. Large-scale molecule sculptures were also designed, playing off the molecular structure of the fabled Pym particles. Street lights, flag poles and large signage completed the physical transformation. I can confidently say, by embracing the virtues of this building, it was modified and used in a way it hasn't been seen before. The visual effects team, led by Jake Morrison and Diana Giorgiutti, added a helicopter landing pad and support building to the top of the structure, along with a massive sign—both of which were built in part on stage—and then digitally transported the entire building and landscape to a location on Treasure Island in San Francisco Bay.

For the lobby, the existing mid-century gray marble columns and floor, and the warm-toned wood interior walls, were expanded to transform the space into the older Pym Tech. This included building a variety of pieces, all custom milled in the construction shop: a wainscoted wall around the room to extend the gray marble up, a full marble backing wall behind the new reception desk, dimensional metal screens with lights behind them hanging on the walls, large angled lightbox frames around all the entryways, with a custom onyx print. Floating ceiling pieces extended through the openings piercing into the space. Stairwells, glass doors and other backing walls were added to give the space interesting exits and more depth. A large multidimensional sign above the reception desk and a custom portrait of Hank Pym finished the space.

In direct visual contrast to this warm-toned mid-century look is the Futures Lab and vault created by Darren Cross. Cold, sleek, robotic and skeleton-like, Cross' spaces evoke a much colder, more forbidding feeling. With over a third of the film taking place in this complex, and nine separate sets in it, the design challenges were many. I tried to break them down into three goals: First, to make the lab complex feel like a casino, a windowless multilevel maze that once you enter, you don't know how to get back out. Second, to use reflections to double the scale and depth of the space, utilizing the glowing lights from servers and other technologies so that pinpricks of light and a multitude of layered reflections would be seen in every shot. And third, to utilize the limited stage space to create a set so that, no matter where you were, you could look up, down and through into other spaces. Built in Atlanta on a smaller stage than I would have liked, the height of the set and its slightly curved walls created the illusion that the space



Left: A bird's-eye view of Hank Pym's basement set, also built on Stage 5. The model was drawn by Set Designer Randy Wilkins, based on a layout by Assistant Art Director Calla Klessig. Below: An illustration of the basement's secure room work desk area, drawn by Concept Artist Manuel Plank-Jorge. Bottom, left: A concept view of the same area, a SketchUp® model drawn by Randy Wilkins and rendered by Calla Klessig. Right: A production still of Hank Pym at work in the secure room.





Above: A concept illustration of the Pym Tech exterior matte shot by Jamie Rama, showing the San Francisco skyline with the Atlanta location building composited onto the Marin County shore. Right: A set still of the finished exterior location showing the added hardscape and glass arcade at the center. The immense logo on the façade was added later with visual effects. Opposite page, center: A SketchUp drawing by Set Designer Tom Taylor showing the aftermath of the escape sequence when a miniature tank is enlarged to full size and crashes through the wall of the building, landing in the fountain below. Far right, top to bottom: A Pym Tech lobby concept view, modeled by Tom Taylor and rendered by Calla Klessig. A set still of the finished set, constructed on location in Atlanta. A concept view of a new Pym Tech main entry guard booth; SketchUp model by Tom Taylor and Art Director Austin Gorg. A set still of the finished construction.



continued on further than it did, without having to rely on digital extensions.

The concrete set walls were patterned to replicate the exterior archive building's marble cladding, thereby tying the two sets together. Within these concrete walls were massive X braces, to show the exposed interior superstructure of the building. The camera only saw parts of these braces, creating the illusion that the space continued above and below what could be seen, and the main set was suspended within these walls. The majority of the playing area was a series of catwalks, hung ceilings and platforms all ten feet above the stage floor, with steps down and up to various other levels of the set. The space in between ceiling and floor was filled with glass and eight metallic curved ribs.

This set was so large, and was built under such accelerated time constraints, that construction coordinator John Samson brilliantly decided to use multiple teams, headed by multiple foremen, to complete it. He divided the set into pieces, and gave each foreman his own section. Principal foreman, Dave Long, supervised not only the building of the main



platforms, ceilings, etc., but also ensured all the other pieces were being completed and keyed into the set in a timely fashion. With work on several other stages, the large mill churning out pieces, the paint shop led by Rod Nunnally painting everything as fast as humanly possible, and outsourced pieces going out and coming in, a constant flow of activity fed into the main set. It was a masterpiece of logistics just keeping track of all the moving parts. In fact, there were so many pieces that many were given unofficial nicknames just to help keep them straight: candy canes, spareribs and the donut, to name a few.

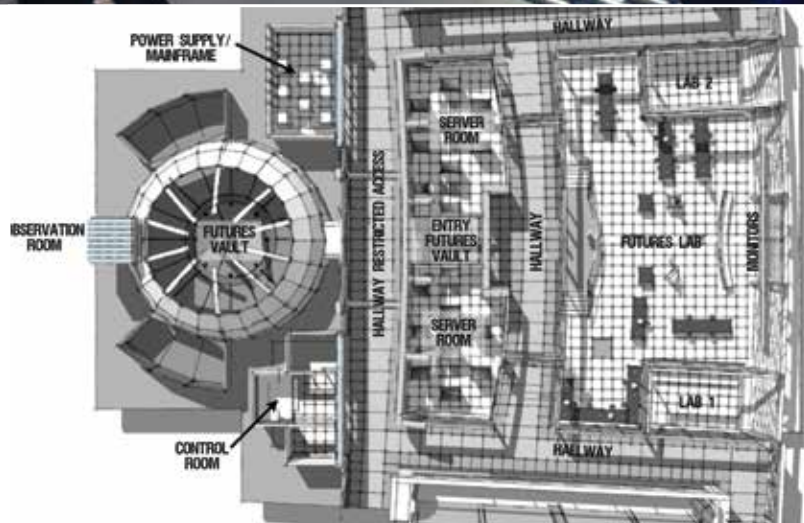
To deal with the complexity of certain elements, some of the foremen built their own scale models of set pieces. Hugh Conlon supervised the Futures Lab ceiling, a complex piece comprised of a series of curved ribs



forming a grid that support 360 exposed fluorescent lights, a real puzzle piece. The model Hugh built led to lots of lunchtime meetings, head scratches and challenging each other on how to do it. Eventually, it was constructed on a complicated wood framework, each piece interlocking into the next. Only after the piece was hung in the air and locked into place did it become a single solid framework supporting all the lights.

Various parts of the set were the main Futures Lab, a series of curved hallways, a control room, a power supply room, a server room, side laboratories and the highly top-secret Futures vault. The main lab featured the aforementioned ceiling, a curved perforated corrugated wall, robotic arms, work tables and large metal liquid tanks. A light-filled space, it felt at once both practical and slightly unsettling, like being inside the skeleton of an immense robotic creature. The server room occupied the lowest level of the set, a city of server towers seen from above, that was digitally extended to appear massive, disappearing under the higher set levels. Custom-made





vents connected many of the areas, providing solid breaks in the glass, and screening off other parts of the set completely. Throughout the set were many levels of security, from key pads to hand and retina scanners.

The highest level of security was reserved for the Futures vault, Cross' top-secret room that sits within his already high-security laboratories. Hidden from view behind massive curved doors, the shape of the lab is not revealed until you are inside it. Once past the doors, you enter an accordion-like tunnel, which emerges into a machined metallic womb, a dark enveloping space. The metal walls of the set were inspired by the interior of a nuclear fusion reactor, the beehive shape by yellow jacket nests. Within this menacing space, Cross creates the Yellowjacket suit, a derivative of the Ant-Man suit but in every way more violent, warlike and evil. Each surface in the vault was made to feel cold, militaristic and mechanical, with metallic paint and various levels of gloss finishes. The panels were all custom-carved, molds were created of each section, individual pieces were poured, sanded, painted and coated in a gloss finish before being installed on set. The custom-built and powder-coated hexagonal steel light fixtures once again recall a yellow jacket's nest. Plexiglass lenses with various hexagon patterns were installed on them. The hanging and wiring of each light was a huge undertaking which involved help from rigging grips and electricians. To carry the weight of 148 panels and 65 lights, the visible molded ribs were supported by steel inner ribs, once again hung from the ceiling for safety and additional support. The center of the set included a large light ring, in the center of which hung the Yellowjacket pod, a complex device that housed the Yellowjacket suit at miniature scale. Hidden up-lights and built in lights in the ribs added to the drama, and also provided permanent set lighting and interesting highlights on the walls.

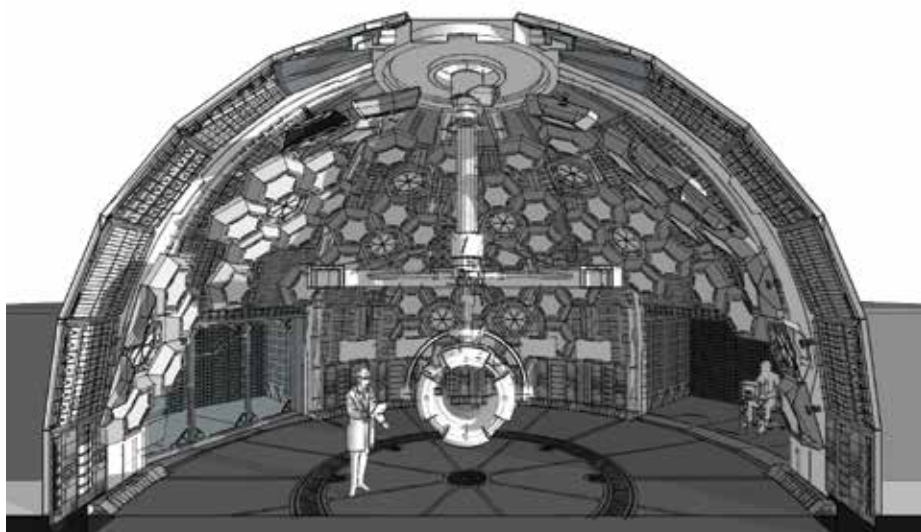
Top: A concept illustration by Jamie Rama of the Futures Lab hallway. **Center:** A photograph of the complex set, built on Stage 3 at Pinewood Atlanta. The various areas were constructed on multiple levels, all interconnected, to create interesting and dynamic sightlines. Set lighting was integrated into the construction. **Above:** A layout of the Futures Lab complex, modeled by Set Designer Allen Coulter. The view and layout was done by Calla Klessig. **Opposite page, top to bottom:** A concept view of the Pym Tech Futures Lab vault, modeled by Art Director Austin Gorg and Set Designer Dean Wolcott, and rendered by Calla Klessig. A photograph of the finished set featuring a lighting grid with its curved ribs which rotated in two directions. The evil Darren Cross (Corey Stoll) and heroine Hope van Dyne (Evangeline Lilly) beneath the set's 148 moulded panels and 65 pivoting hexagonal metal lights.

Thor has the realms of Asgard, Midgard and Svartalfheim. *Guardians of the Galaxy* has a universe full of interstellar travel and planets such as Morag and Xandar. The alternate universe in *Ant-Man* is just as strange and alien as any distant planet or mythical land: the macro photography world, an environment hidden in plain sight within our own day-to-day journeys. For the film, these macro environments were created as individual set pieces, shot in-camera by a special unit using Frazier lenses, which allowed shooting in extreme close-up with exceptional depth of field. This provided the visual effects team with the digital assets required for the macro environments *Ant-Man* would run around in. Simultaneously with this macro photography, *Ant-Man* was shot at full scale on motion capture stages using motion control technologies. These two efforts were later combined into the finished product, a miniature *Ant-Man* running through a macro world.

Working on *Ant-Man* was an eye-opening experience. I've never seen a group of people work so hard, effectively and efficiently to accomplish the task of prepping a film of this scale. The end result is a project that visually expresses the spirit which inspired it: a community of people working tirelessly, supporting each other to accomplish the task at hand. The Art Department was given a tremendous amount of support from the production staff and the construction and set dressing crews that worked six and seven days for months to have sets ready. A legion of workers banded together and willed the environments and the look of the film to be a success.

For those of you working toward fulfilling your personal dreams in this industry, I want to encourage you to continue the effort and focus. Don't dream too small. If you keep showing up and striving toward your goals, you will reach them. The opportunity to design *Ant-Man* was a dream come true for me. **ADG**

Shepherd Frankel, Production Designer
David Lazan, Supervising Art Director
Austin Gorg, Cameron Beasley, Jann K. Engel,
Art Directors
Calla Klessig, Rachel Block, Lauren Rosenbloom,
Susan Alegria, Doug Pierce,
Assistant Art Directors
James Carson, Anthony Francisco,
Manuel Plank-Jorge, Concept Artists
Jamie Rama, Andy Park, Concept Illustrators
Josh Nizzi, Jackson Sze, Senior Illustrators
Susan A. Burig, Graphic Designer
Michael C. Biddle, Sarah Contant, Allen Coulter,
Tim Croshaw, Chad S. Frey, Jayme Leach Long,
Barbara Mesney, John Moredock, Julien Pougner,
Mike Stassi, Thomas T. Taylor, Randall Wilkins,
Dean Wolcott, Susan Wexler, Set Designers
Carla Bailey, LeShae Ann Nash, Heath L. Sewell,
Scenic Artists
Robert Castillo, Federico D'Alessandro,
Danelle Davenport, David Krentz,
Jim Magdaleno, Jay Oliva, Storyboard Artists
Leslie A. Pope, Set Decorator



FURIOUS

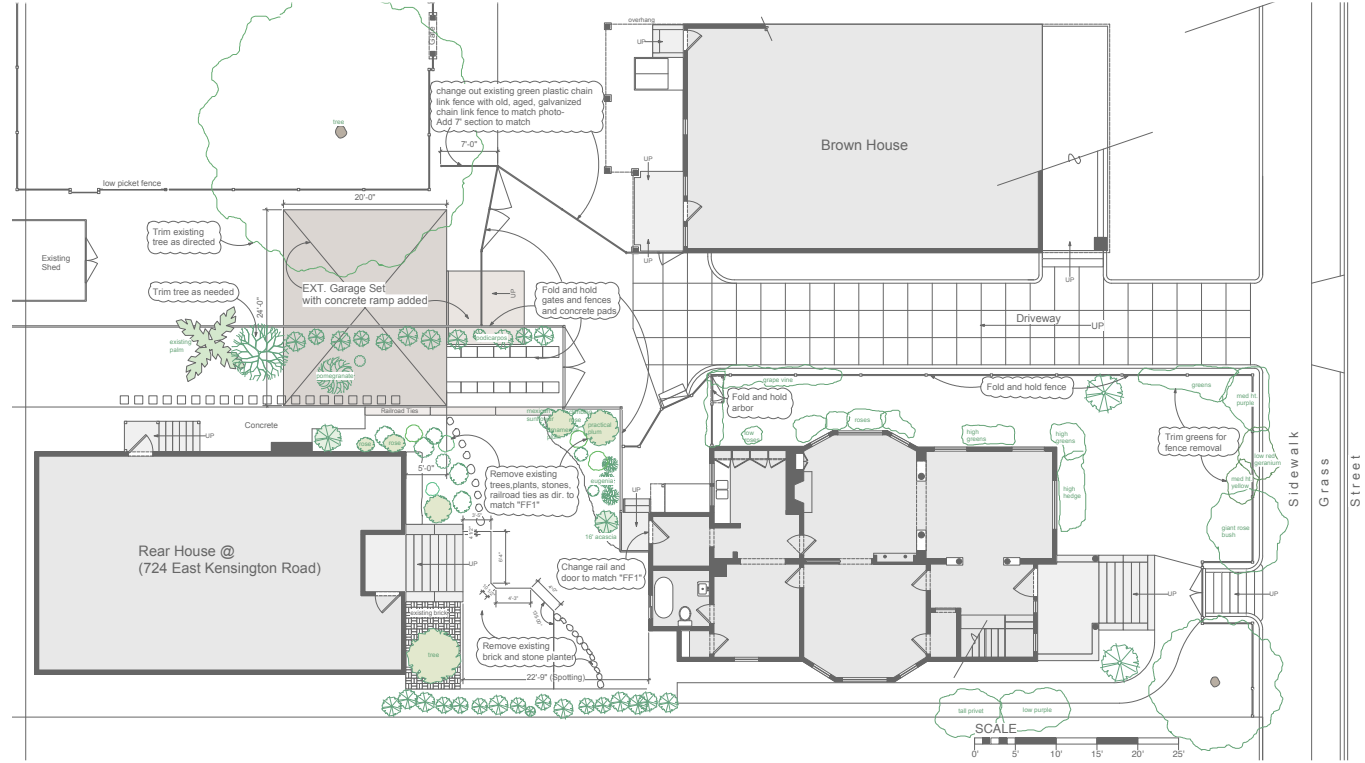


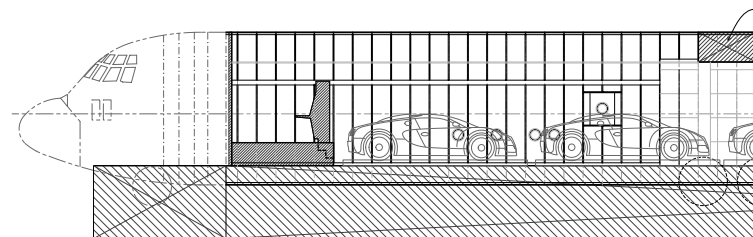
by Chase Kliber, Art Department
Production Assistant

Above: A concept sketch by Illustrator Dean Sherriff showing the moment of the explosion on the front porch of Dom Toretto's (Vin Diesel) house. Opposite page, top: Three more concept sketches by Mr. Sherriff that show the progression of the destruction to the Toretto house: before, during the fire and after the fire is out. Bottom: A combination site/directors plan of the Toretto house in Angelino Heights, Los Angeles. The same house has been used as the location in all the FAST AND FURIOUS movies.

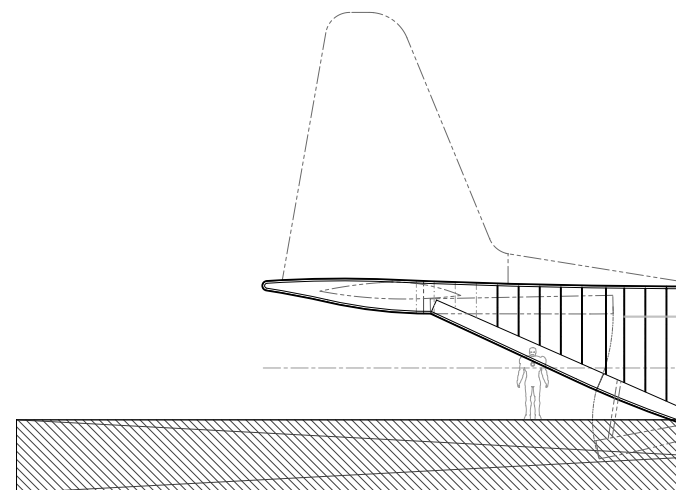
In the age of mega-budget sequels and franchise fare, contemporary filmmakers are locked into a game of perpetual one-upmanship. Each seeks to raise the bar with bigger chases, sexier locales and increasingly frenetic finales. With production costs soaring into the hundreds of millions, spectacle is the name of the game.

SEVEN





SECTION THRU CL LOOKING STARBOARD
SCALE: 1/4" = 1'-0"

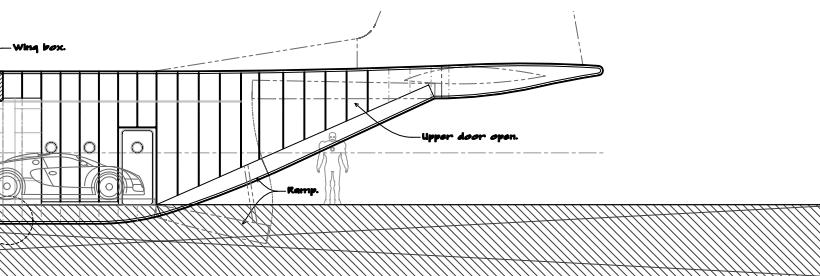
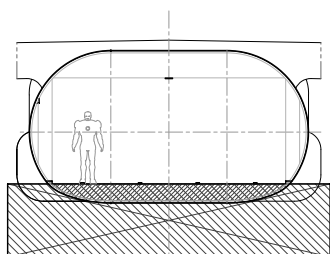
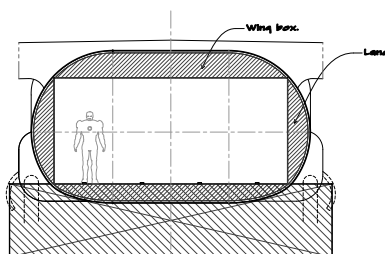


SECTION THRU CL LOOKING PORT
SCALE: 1/4" = 1'-0"

Top: The interior of the C-130 set built onstage at the OFS facility in Atlanta, a partially closed fiber optic factory with huge interior spaces and a good-sized outdoor "backlot" area. The cars were lined up to be pulled out into a blue-screen environment. Above: A digitally controlled falling-car rig designed by special effects supervisor Dan Sudick in front of the big blue screen in the parking lot at OFS. This rig was used to simulate a car falling from an airplane. Right: A screen capture of a car pushed out the back of a real C-130 over the California desert for the film's snatch-and-grab sequence. Below: Dom Toretto's car landing on an Azerbaijani mountain road after being pushed from the C-130. This was actually shot at Pikes Peak in Colorado.

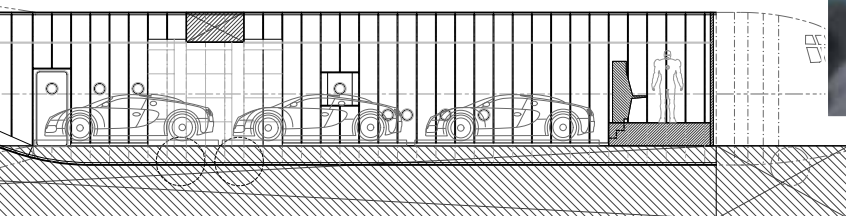


While Production Designer Bill Brzeski is no stranger to this mode of filmmaking, he knew that he and his team would be in for a wild ride when they signed on for the latest installment of Universal's *Fast & Furious* franchise. Coming in as the head of the sixth design team of the seven-picture series, it would be up to him both to acknowledge and surpass the precedents which had garnered fifteen years of devoted fandom and over



SECTION
SCALE: 1/4" = 1'-0"

SECTION
SCALE: 1/4" = 1'-0"



Director Jay Pelissier and researcher Susie Pilzninski. Los Angeles served as a temporary

base while the crew sought stages in Atlanta, although several Los Angeles locales were simultaneously scouted for the tail end of the schedule. The city itself has become a key character of the franchise, and revisiting familiar events—the Race Wars rally—and locales—the Toretto Home—would help add a sense of continuity to this latest installment. For Brzeski, a spirit of cohesion was essential to his approach. “There’s a body of work we’re trying to stay inside,” he explains, “and you have to pay attention to its history. You try to find ways to bring your style into it, but in a way that still fits with the overall series.”

Center: Section drawings by Set Designer Tim Earls of the C-130 set built at OFS in Atlanta. This drawing was used to figure out how many cars could be fit into the plane and how much it had to be expanded. **Top, right:** A concept sketch by Illustrator Fabian Lacey of machine guns shooting out of the snatch-and-grab bus under attack on an Azerbaijani mountain road. **Above:** Another concept sketch by Mr. Lacey, this time showing Brian O’Conner (Paul Walker) getting ready to launch himself into the bus from which the rear end has been torn off. **Below:** Brian climbing over the snatch-and-grab bus. This was a composite of three real locations and a bus against the OFS blue screen in Atlanta.

Photographs © Universal Pictures



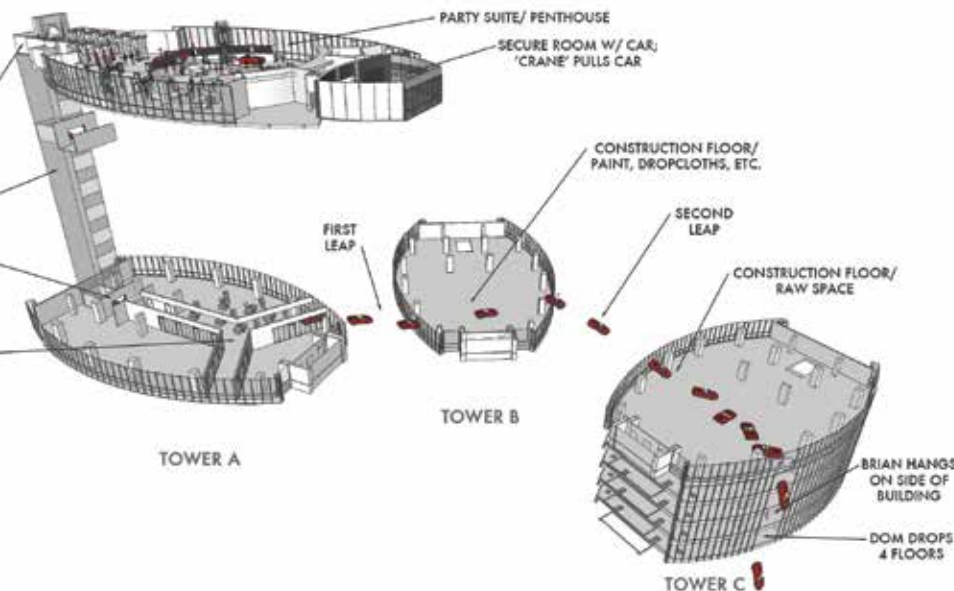
\$3.9 billion in total box-office revenue. Surrounded by a tightknit team of artists and designers—some of whom had been with him since before the original *The Fast and the Furious* (2001) was a blip on the box-office radar—Brzeski embraced these challenges with open arms.

The fifth consecutive script written by Chris Morgan, *Furious Seven* leads its characters—and crew—on a globe-trotting adventure halfway around the world. Beginning in a London military hospital (filmed in Atlanta), the story then spends a few beats in familiar settings before a targeted attack sends Dominic Toretto (Vin Diesel) and his companions on a manhunt across Tokyo (Atlanta), Azerbaijan (Colorado) and Abu Dhabi (a blend of location work in Abu Dhabi and stages in Atlanta) before culminating in an explosive showdown in the heart of Los Angeles. Taking over the directing duties from series regular Justin Lin, Australian James Wan had been part of what has been called the American horror renaissance, after directing *Saw* and creating Billie, its demonic ventriloquist’s dummy. “James brought a lot to the table,” says Brzeski. “I liked his energy; his exuberance; his youthfulness. He knew what he wanted, and it was important to him to make a good movie.”

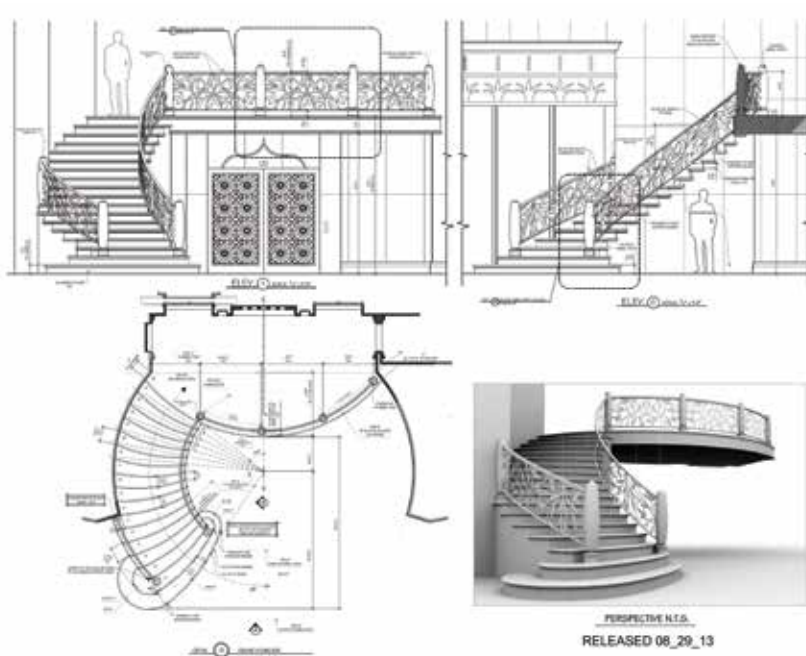
Brzeski opened offices in a small trailer on the Universal backlot in April of 2013. Joining him in the early stages were his longtime Supervising Art Director, Desma Murphy, Art



With the first day of shooting fast approaching, Brzeski worked with Illustrator Fabian Lacey to design a large armored motorcade whose assault was the first of the film's three major action set pieces. Work on the convoy continued in Los Angeles while the crew traveled eastward, allowing Danielle Berman's set dressers to work with picture car coordinator Dennis McCarthy's engineers to clad and weaponize the vehicles. At the heart of the convoy, designed within the husk of a tour bus, was a functional hybrid of a prison transport, mobile command center and modern-day warship. "The bus was a complicated piece of scenery," recalls Murphy. "Doors had to lock; computers had to work; so it was sort of a dance with visual effects, special effects, set decorations and stunts. We ended up creating five buses, and each had its own function." Two were utilized for the second unit driving sequences in Colorado (overseen by Art Director Brian Stultz), two were modified for stage use in Atlanta, and another was ultimately jettisoned from the peaks into a Georgia rock quarry.

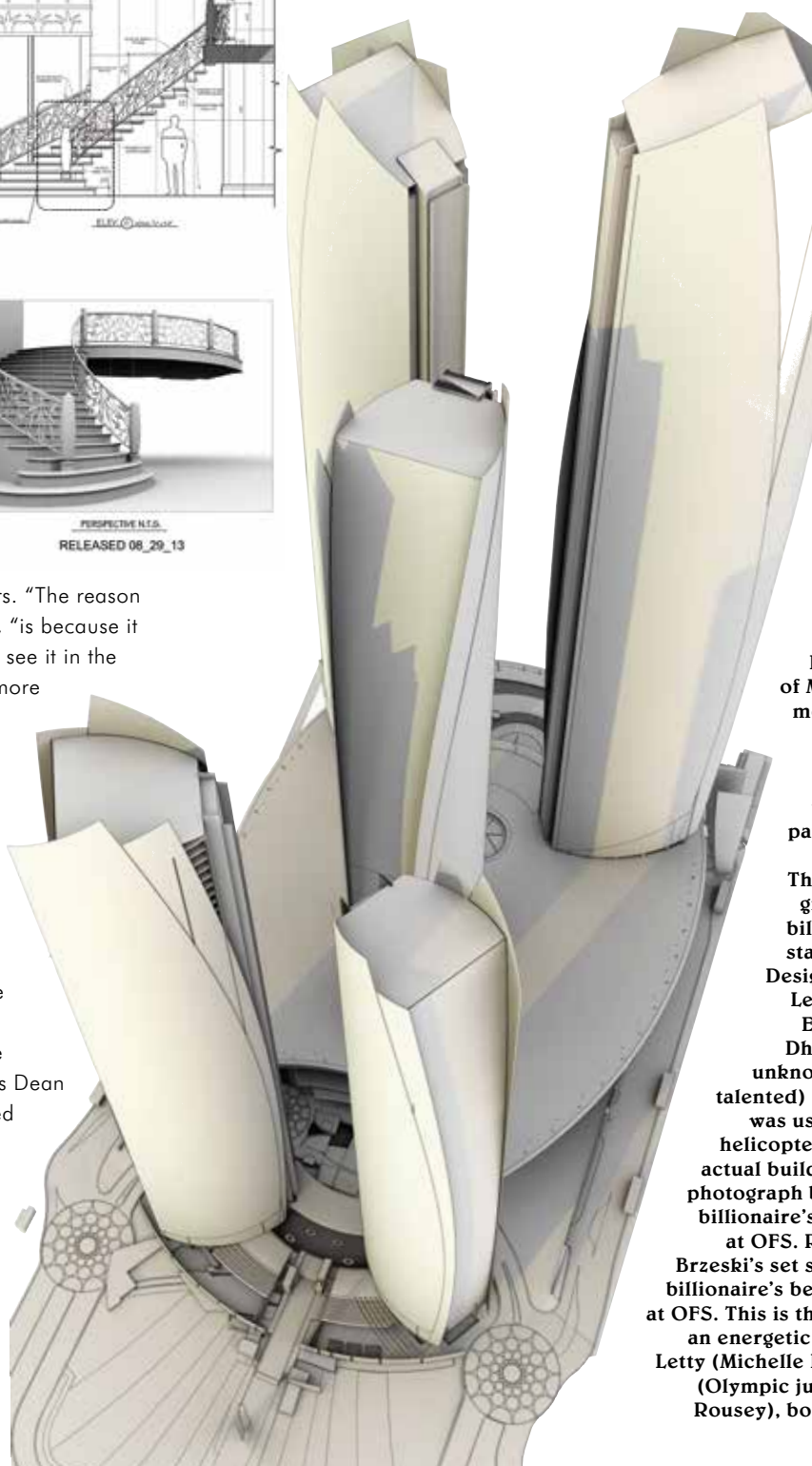


To gain the element of surprise in their assault on the convoy, Dominic Toretto and his band of lead-footed mercenaries decide to drop in—literally—by throwing their cars out of a high-flying C-130. While the vehicles themselves were being transported to the winding roads of Pikes Peak, CO, Art Director Alan Hook began designing a mock-up of the carrier's cargo bay in Atlanta. Renting a disused fuselage from a California boneyard, he expanded the existing structure to better accommodate Wan's vision of side-by-side vehicles. To match their action once they had reversed out of the carrier—a stunt performed over the California desert—a series of specialized gimbals were constructed on the Atlanta backlot to allow for shots of



the actors inside of their plummeting cars. "The reason that sequence worked," Brzeski explains, "is because it had the very real element of gravity. You see it in the actor's hair, clothes and jewelry. It was more than just turning the camera."

The Atlanta Art Department was in full swing by then, filling out its ranks with location manager Eric Hooge, Art Director Jonathan Carlos, Assistant Art Directors Elena Albanese and Alex McCarroll, and Art Department coordinator Kelly Richardson. Set Designers Tim Earls, Sarah Forrest, Anne Porter and Mayumi Konishi-Valentine churned out blueprints in advance of the brisk shooting schedule, while illustrators Dean Sherriff and Manuel Plank-Jorge provided concepts for an ever-evolving script. Christopher Isenegger toiled away with graphics, allowing the Atlanta-built sets to double as anywhere but. "You hire talented people," says Brzeski, "and you have to let them use their talents. You want to set a tone and concept and get everyone involved in that, and then let them go forward and bring you their best work."



Opposite page, top: A SketchUp® model of the billionaire's penthouse apartment drawn by Art Director Alan Hook. This set was built onstage at the OFS facility in Atlanta.

Center, inset: A screen capture of the finished composite of the Lykan HyperSport, a \$3 million sports car built in Lebanon, falling from the penthouse in the actual Etihad Towers in Abu Dhabi. Mike Wassel was the visual effects supervisor.

Bottom: Another use of Mr. Hook's SketchUp model, this time to lay out the action of the Lykan HyperSport as it crashed out of the penthouse on its path through the other two Etihad Towers.

This page, top left: The grand staircase in the billionaire's penthouse stage set, drawn by Set Designer Alex McCarroll.

Left: This model of the Etihad Towers in Abu Dhabi was drawn by an unknown (but clearly very talented) digital designer, and was used to plan the aerial helicopter camerawork at the actual buildings. Bottom, left: A photograph by Mr. Brzeski of the billionaire's penthouse, onstage at OFS. Right: Another of Mr. Brzeski's set stills, this time of the billionaire's bedroom, also onstage at OFS. This is the set which features an energetic fight scene between Letty (Michelle Rodriguez) and Kara (Olympic judo champion Ronda Rousey), both in evening gowns.





Above: Bill Brzeski's production photograph of Mr. Nobody's black ops headquarters, looking up at the control room, built in a warehouse on the grounds of Fort Gillem, in Forest Park, Georgia. **Below, left:** A concept sketch of Mr. Nobody's interior by Dean Sherriff. **Right:** Another photograph by Mr. Brzeski of the black ops headquarters, looking out of the control room.

Upon succeeding in their harebrained aerial assault, the heroes are introduced to Ramsey (Nathalie Emmanuel), a notorious hacker-chick whose God's Eye technology will allow them to track down Deckard Shaw (Jason Statham), the vengeful brother of *Fast & Furious 6*'s maniacal baddie. Toretto is aided in his hunt by Mr. Nobody (Kurt Russell), a suave black ops commander, whose militaristic HQ/chop shop was designed within an existing outpost at Georgia's Fort Gillem. Pelissier describes Mr. Nobody and his men as "forward thinking," operating within the bones of an abandoned vehicle hangar and installing new pieces of technology as necessity demands. Ramsey's rescue adds further complications to Shaw's capture, as the physical component of the God's Eye device remains

safe beneath the hood of a sexy super car, which, itself, remains safe within the vault of a billionaire's penthouse in the United Arab Emirates. The ensuing heist is the film's second major set piece, all but destroying the decadent high-rise and climaxing as the super car jumps—not once, but twice—between adjoining skyscrapers of Abu Dhabi's Etihad Towers.

Brzeski cites the penthouse as one of his favorite sets of the movie, and a closer inspection of its delicate marble work, gilded dressings and majestic domed ceiling make it easy to see why. In order to add the appropriate texture, recalls Hook, three CNC vendors were employed, routing intricate arabesque patterns—about 250, all told—around the clock for the better





part of four weeks. He praises construction coordinator Bruce DiValerio's team, and calls special attention to the 25,000 square-feet of marble work completed by Rod Nunnally's Scenic Artists. The size of the split-level penthouse was determined largely by the car's trajectories, allowing enough room for it to maneuver the various columns, staircases and fountains—along with a hail of bullets and incendiaries from the ever-meddlesome Shaw—while gaining the necessary speed for its jump. Two additional floors were built as crash points for the gravity-defying super car—one under construction, the other populated by works of highly breakable art—which utilized elevated ramps to allow stunt drivers the appropriate angle of entry. Wraparound windows allowed for the insertion of the Abu Dhabi skyline, an effect which was enhanced by two weeks of on-location shooting. Brzeski compliments Art Director Martin Sullivan and location manager Lyle Gardner for working diligently to realize the team's vision, despite being half a world away.

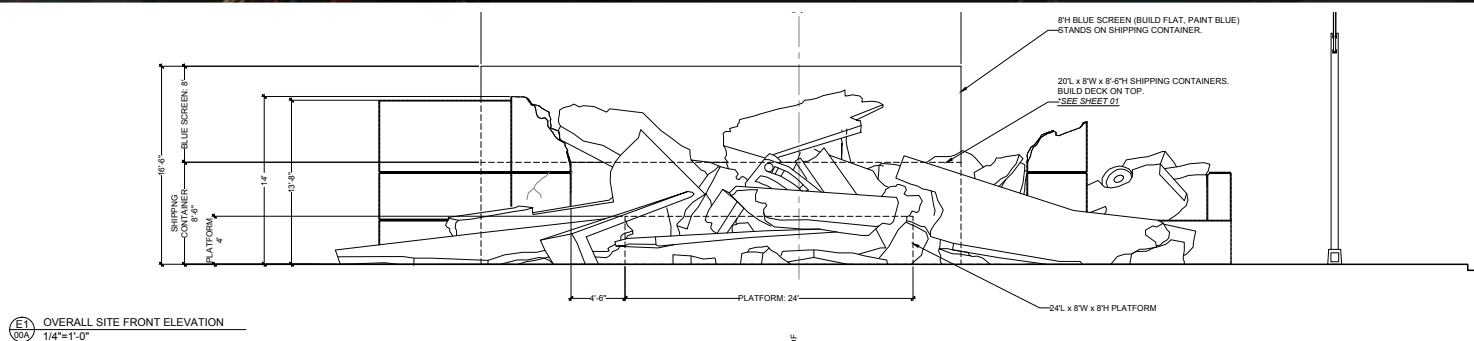
The heroes soon lose the God's Eye device in an ill-fated attempt to capture Shaw, who has joined forces with the surviving members of the embattled motorcade. Finding themselves at the mercy of an international terrorist and his gang of tech-savvy mercenaries, Toretto and company return to Los Angeles, hoping to gain the home-team advantage. Trouble follows in the form of a weaponized attack chopper and drone, beginning the massive street chase which comprises the majority of the third act. Murphy recalls hanging a map of Los Angeles in her office to help maintain a sense of geography in this sequence, even though several key beats were shot in Atlanta. "We were able to put just enough Los Angeles into it to fool the mind," says Brzeski. "You need to guide the audience's mind to key visual elements that anchor them in a specific reality. You shoot a master of Los Angeles, you go across the 6th Street Bridge, and then you cut to a small street in Atlanta. Nobody's going to question it."

The climactic showdown between Toretto and Shaw was one of the final sequences shot in Atlanta, utilizing a mix of stage and location work to simulate the collapse of a parking garage. A flat portion of the upper deck was created onstage to accommodate the fight choreography, and a multilayer expansion

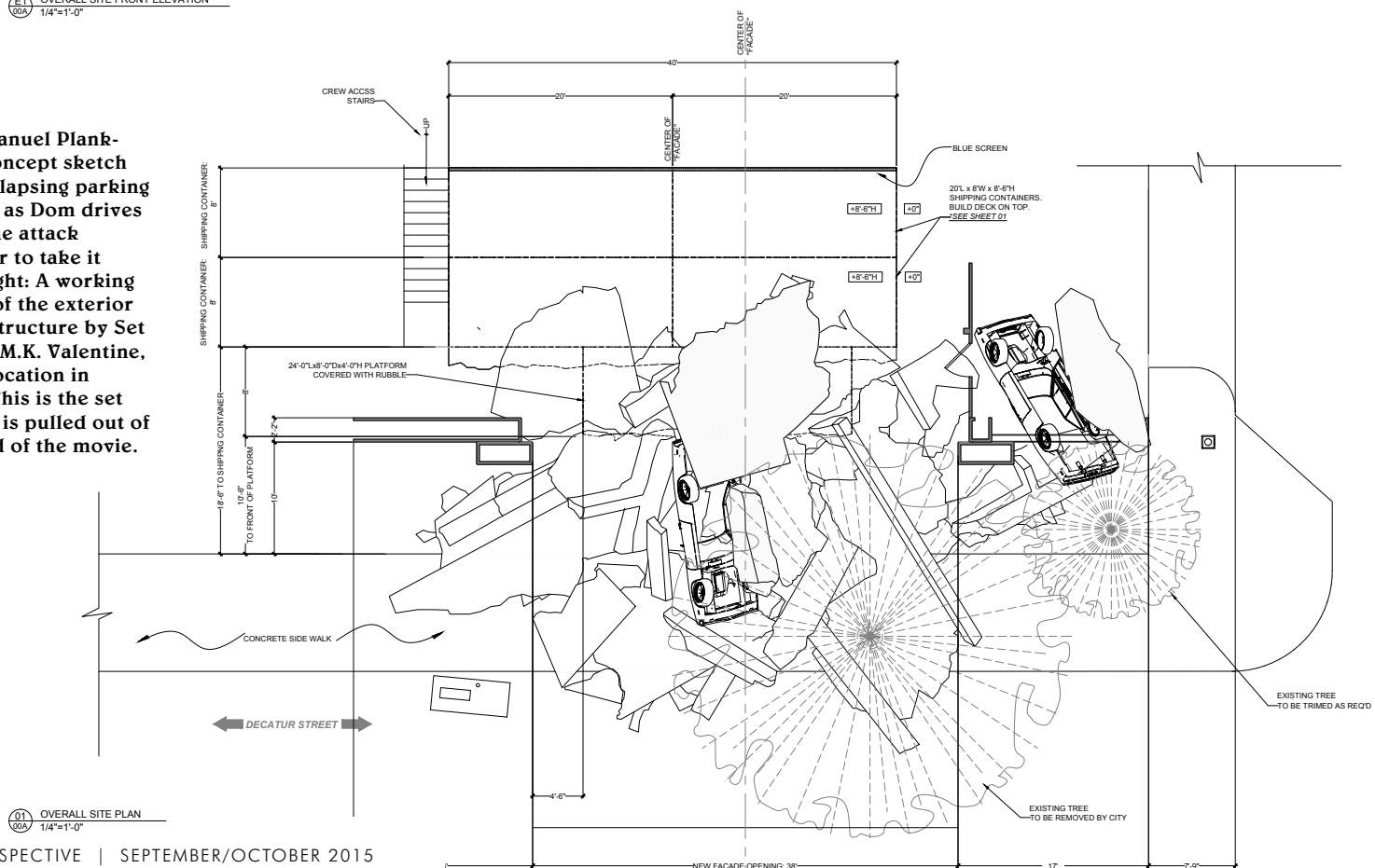
"The physical component of the God's Eye device remains safe beneath the hood of a sexy super car, which, itself, remains safe within the vault of a billionaire's penthouse in the United Arab Emirates. The ensuing heist is the film's second major set piece, all but destroying the decadent high-rise and climaxing as the super car jumps—not once, but twice—between adjoining skyscrapers of Abu Dhabi's Etihad Towers."

arose on the backlot which allowed the pavement to fall away in strategic beats beneath the actor's feet. The location itself was utilized for a few key shots in which Toretto drives through a haze of simulated debris. That's what's great about this franchise," says Murphy, "they want to shoot everything in camera. If you can build an environment that you can physically drive into and crash a vehicle through, it has a visual

Above, left: A set still of the back end of Mr. Nobody's black ops headquarters. Right: Another set still of the main floor of the headquarters, an area used to build and repair fighting vehicles. Director James Wan requested huge fans in many of the sets throughout the movie.



Above: Manuel Plank-Jorge's concept sketch of the collapsing parking structure as Dom drives toward the attack helicopter to take it down. Right: A working drawing of the exterior parking structure by Set Designer M.K. Valentine, shot on location in Atlanta. This is the set that Dom is pulled out of at the end of the movie.





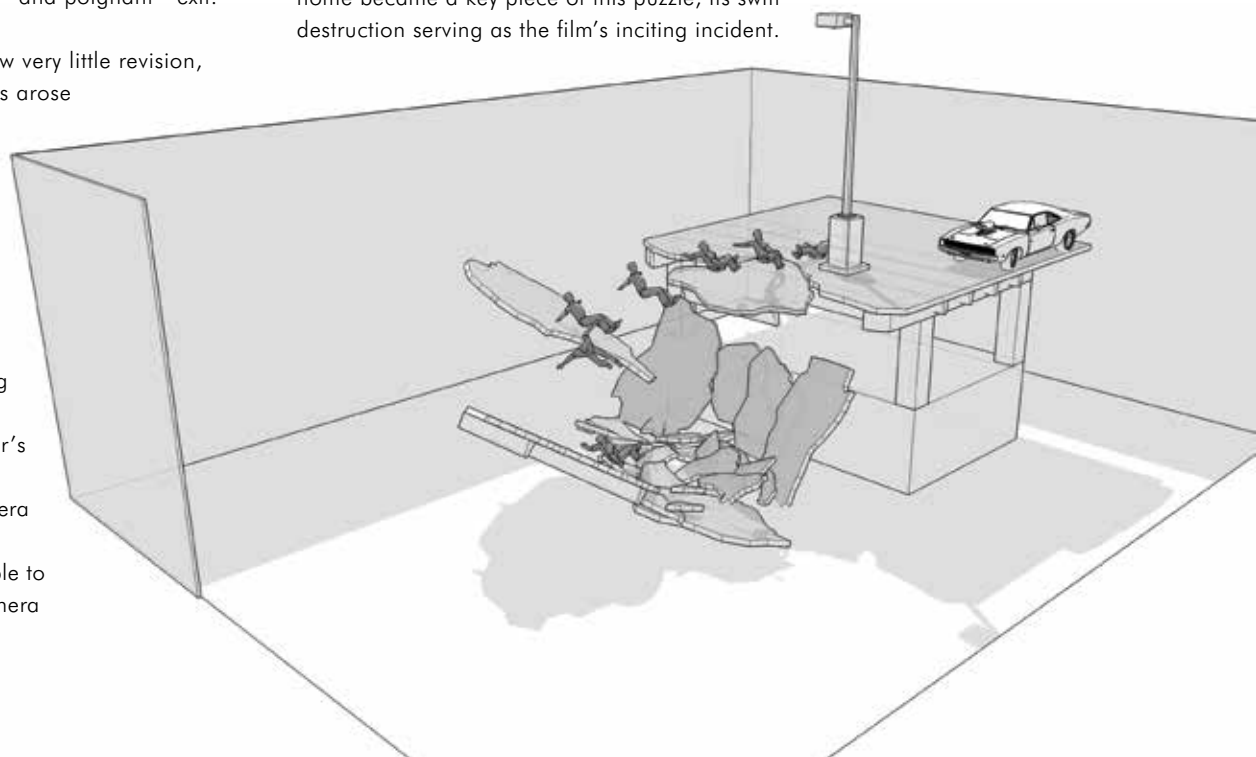
reality that anchors the sequence. It's the real deal." With the Atlanta schedule drawing swiftly to a close, the Los Angeles offices were reopened in preparation for the final stretch of shooting. The crew was traveling back and getting reacquainted with the West Coast routine, and it was then, over the Thanksgiving holiday, that news broke of the death of lead actor Paul Walker (who played Brian O'Conner in six of the *Fast & Furious* films). The following two months were a period of mourning and uncertainty, and it wasn't until after the new year that crew members learned that the show would go on, completing photography in Los Angeles largely in accordance with the original plan. The script remained remarkably unchanged, utilizing the late actor's brothers to round out a few unfinished sequences and to establish a new arc that allowed Walker's character a graceful—and poignant—exit.

The remaining design work saw very little revision, although a few new challenges arose accommodating the state-of-the-art rigs which allowed Weta Digital to photograph Walker's brothers for later augmentation. The single largest change came in the addition of a new sequence which sought to merge existing footage of Walker with new dialogue from Brian O'Conner's wife Mia (Jordana Brewster). Using metadata from the camera and a scene shot in a previous movie, the effects team was able to provide an overview of the camera

movements and tracking necessary to match old footage and new, and Art Director Jon Carlos designed the set in accordance with their needs. The challenges this scene presented were numerous, unique and maddeningly specific: light sources had to be matched, old props rediscovered, measurements calculated for the table and stool at which Walker was seated—but the results were seamless. Walker's brothers re-created his posture and performance on the day, and in the final assemblage Brewster appears to be talking to none other than Paul himself.

A few additional moments were added to help solidify Paul's presence, but the majority of the Los Angeles work was focused on grounding the first act within the franchise's previously established diegesis. The Toretto home became a key piece of this puzzle, its swift destruction serving as the film's inciting incident.

Top: Another concept sketch of the same sequence from a different angle, also by Mr. Plank-Jorge. Bottom: A SketchUp model of a section of the collapsing parking structure by Alan Hook. This piece was built in front of a green screen in the parking lot at OFS stages in Atlanta, and the drawing was used to previsualize the action of the collapse and Dom's fall into the debris.





The aftermath of its explosion was created through a mixture of digital imagery, miniatures and location work, and residents of Angeleno Heights were no doubt amused to see Danielle Berman's set dressers spreading ash and debris around an otherwise pristine home. Meanwhile, Carlos had taken up residence at Willow Springs Raceway, about an hour north of Los Angeles, where the first movie's underground Race Wars event has now evolved into an extravagant festival described by writer Chris Morgan as "an automotive Burning Man on steroids." Carlos worked closely with race consultant Dana Zamalloa, fleshing out Pelissier's initial concepts to create a vibrant ecosystem of vendors, food trucks and race enthusiasts. The resulting event, with its dramatic on-camera reveal, was a perfect reintroduction into a world that *Fast & Furious* audiences had come to know and love.

"It was over the Thanksgiving holiday that news broke of the death of lead actor Paul Walker. The following two months were a period of mourning and uncertainty, and it wasn't until after the new year that crew members learned that the show would go on, completing photography in Los Angeles largely in accordance with the original plan."

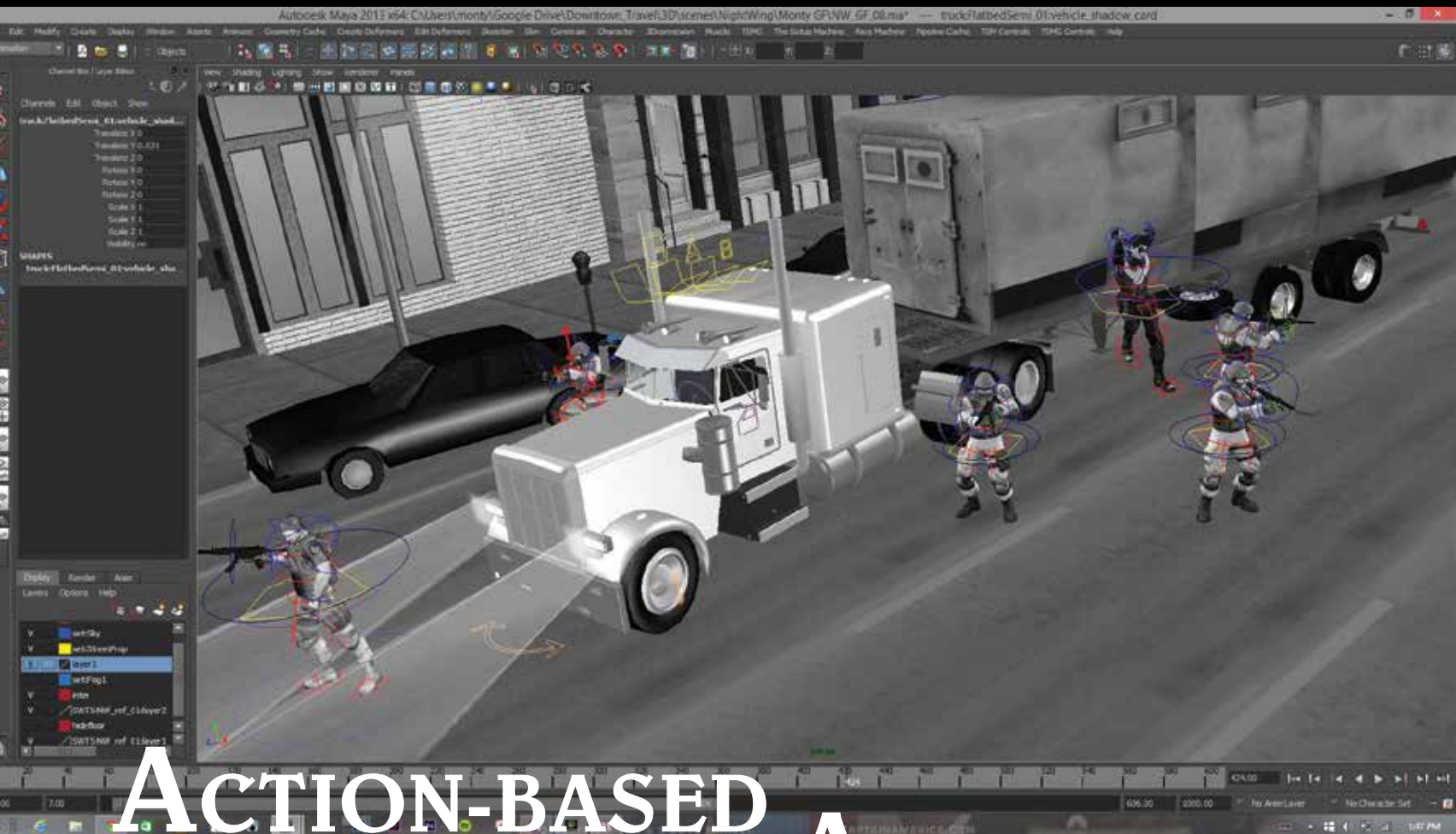
Despite the unexpected setback of Walker's passing, Brzeski looks back fondly on the challenges of bringing *Furious Seven* to life. The process of filmmaking is defined largely by the people involved, he explains, and he had full confidence in his team of close friends and artisans to overcome any obstacle, no matter how wild or challenging it may seem. **ADG**

Bill Brzeski, Production Designer
Desma Murphy, Supervising Art Director
Jonathan Carlos, Alan Hook, Jay Pelissier,
Brian Stultz, Martin Sullivan,
Art Directors
Elena Albanese, Alex McCarroll,
Uzair Merchant, Assistant Art Directors
Christopher Isenegger, Lead Graphic Designer
Fabian Lacey, Conceptual Illustrator
Po Sing Chu, Jonas De Ro, Andrew H. Leung,
Manuel Plank-Jorge, Dean Sherriff,
Concept Artists

Timothy M. Earls, Lead Set Designer
Sarah Forrest, Mayumi Konishi-Valentine,
Anne Porter, Set Designers
Robert Consing, James Doh, John Fox,
Anthony Liberatore, Storyboard Artists
Michael Cawood, Previs Artist
Roderick Nunnally, Grahame Ménage,
Lisa Pasqualetti, Scenic Artists
Danielle Berman, Set Decorator

Opposite page, top: A director's plan, drawn by Art Director Jon Carlos, of the Race Wars set, shot at Willow Springs Racetrack in Rosamond, CA, in the high desert. Inset, center: A production photograph of Race Wars by Art Department assistant Chase Kliber. Bottom: Manuel Plank-Jorge's Photoshop® concept drawing sketch of the Race Wars setup at Willow Springs. This page, bottom: A concept drawing of the FF7 crew getting ready to do battle in Los Angeles was created by Mr. Plank-Jorge in Photoshop, painting over a location photograph. In the finished film, director James Wan framed an uncanny copy of this inspirational view of Los Angeles.





ACTION-BASED NON-AUGMENTED PREVIS

by Monty Granito,
Previs Supervisor

The process of Previs has evolved greatly over the last few years. It has splintered into many different meanings, technologies, costs and workflows. This article talks about the method I use: Action-based, non-augmented Previs.

I have come up with the term “non-augmented” just recently, out of necessity, to describe my particular style of Previs. It means that I don’t use any expensive mocap systems to capture action. Neither do I sit in a volume with a virtual reality (VR) camera. These technologies, in my opinion, while extremely fun to play with, don’t enhance the efficiency or creativity of the process at all. In fact, the overuse of these complex systems can cause team numbers to escalate, limit possibilities for different actions and shots, and sometimes, because of their polish, make bad shots and ideas seem like good ones. I could write a book about this subject...a really boring book. The reason I bring it up at all is to emphasize that everything I write about or demonstrate was achieved by talented people using only Maya® and the Adobe Suite®. Today, when everyone is selling a new VR camera, mocap facility, unity engine or who-knows-what-else for Previs, I think it’s an important delineation to make.

When I started in Previs in 2003, with Ron Frankel at Proof, Inc., we were based in the Art Department. We came on to projects early with a very small group of artists. Character

animation and polish were a luxury, Ron taught us. We were there to facilitate filmmaking as efficiently and creatively as possible with the resources we had. Because we started early, we were able to help all departments communicate ideas and potential problems while creating exciting narratives based on the director’s ideas.

In those years, Previs team sizes were relatively small: *Underworld Evolution* and *Flightplan* were done with one or two artists, *Charlotte’s Web* with four to five and Unit Eleven provided comprehensive Previs on the first *Transformers* with a five-person team. *I Am Legend* was, for the most part, a four-to-six-person job. My team did all of the Previs on *Captain America: The Winter Soldier*. It started off as four people and the bulk of the work on the movie was done with a team of six to eight. The department expanded to fourteen Previs Artists for a very short period of time.

In the current climate of multiple Previs companies on a single movie fielding seven to twenty-five artists apiece,



Opposite page: The most complex step in creating a Previs animation is taking all of the disparate elements, which have been modeled separately, and placing them together in a Maya® scene.

“I don’t use any expensive mocap systems to capture action. Neither do I sit in a volume with a virtual reality (VR) camera. These technologies, in my opinion, while extremely fun to play with, don’t enhance the efficiency or creativity of the Previs process at all.”

it’s important to note that *The Winter Soldier*, one of the biggest and most successful visual effects movies ever made, was done with one medium-sized Previs team and no virtual augmentation. It’s a credit to the efficiency and creativity of visual effects producer Jen Underdahl and visual effects supervisor Dan DeLeeuw. It’s also a credit to how Proof has worked since the beginning: small, flexible teams, talented, smart people trying to inspire and inform.

Previs doesn’t have to be expensive, exclusive or unwieldy, and it can provide answers for the Art Department, writers, wardrobe, directors, and of

course, visual effects. It can be as simple as one person in a parking lot with a Cintiq Companion.

A Previs team is at its best when it’s answering questions. These could be literal questions such as how tall, how high or how fast. Or they could be creative questions like, what happens when...? It’s very easy to get wrapped up in “viz dev,” animation, depth of field, particles and simulations. I use all of these methods and visual tools and many more, but I only use them to answer questions. The Previs process has to be fitted to the questions you are answering to keep the workflow efficient.



Above, left: Each character needs to be individually modeled and rigged to perform its expected motions. Left: Once the elements and characters have been positioned in the Maya scene, their actions must be animated. The colored lines show the function curves for one character. Function curves are the blending between keyframes in time.



The Previs Process: Make, Play, Shoot, Edit and Answer

Above: The final animation depends, of course, on where you place the cameras. If you want the camera to move, you must animate it as you did the character. The graph shows the fuction curves for this camera. You render out the views from multiple cameras from the scene. The image on the right shows the POV of the highlighted camera on the left.

Opposite page: The individually rendered views of the various cameras are imported into Premiere®, Adobe's video editing software, and then cut into a finished sequence. If you have time, you can even add music or sound effects.

Make:

On *Captain America: The Winter Soldier*, I was extremely lucky to be working with the Art Department led by Peter Wenham. Art Department coordinator Carol Kiefer always made sure we had the latest models and artwork available. The open flow of data back and forth was an essential part of the job. How much work a Previs team has to do is based on how many questions have to be answered, and how much time is available to answer them. Sequences can always be improved, but there is a finite amount of time to work on them. Usually, a Previs team builds in some time for modeling based on blueprints. On this project, the Art Department gave us completed models for almost everything. Not only did they give us 3D models, but those models had clean geometry and were optimized enough for us to texture, rig and place into the Previs scenes almost immediately. We didn't have to make much, thanks to the quality of the Art Department's work.

Play:

I say "play" but really this is the most skill-intensive part of the process, animating the scene. The sequence is broken down into actions and each action is given to an artist. Our animators have spent years honing these skills, mostly in schools devoted primarily to animation.

I started off as an experienced comic illustrator, but 3D animation still took me two full, hard years to develop decent skills (we didn't have digital tutors back then). To be good at 3D animation, you have to immerse yourself into the world of it: F-curves, 3D space, movement through the timeline. I was never a technical person, but luckily for me, the programs (Maya, Softimage®) are intuitive enough for artists. Once I understood the 3D world as well as my traditional comics one, I was able to fully animate everything...but it took me a while.

Some people work in shots. That means the animation is done with one Maya scene file per shot. Each shot represents a storyboard and you only animate what you need to show that board. I don't work this way. In my experience, the most creative and efficient system is to animate the whole action in one Maya scene file. That way, the director, visual effects supervisor and Production Designer are able to see as much of the action from as many angles as possible; and, of course, answer the most questions. You look first at the boards or concept art. You want to animate the whole sequence using the boards as action and compositional keystones. The boards and concept art convey the director's desires and answer a lot of questions; they must be respected throughout the process. Once you start animating in 3D, however, the narrative can change. We use the storyboards as our backbone but three boards can become one long shot. Viewing the entire action in a 3D world is the biggest

advantage Previs offers. You are able to walk anywhere throughout your entire action sequence and place cameras.

Previs animation looks rough and you may think it's easy to do. Feature character animators sometimes get weeks to work on two or three shots. Previs Artists have to do entire sequences full of action in a day. Ideas move quickly. The animation should only be there to serve the story and sell the idea.

Shoot:

The animation is the most skill-intensive part. This element challenges your level of taste and sense of storytelling. Once the scene has been animated, and you have placed some cameras based on the preproduction art, you can begin to look for other shots and angles. You set a few new cameras and sketch in a couple of camera moves. The hard work was the animating; now no stone should be left unturned in finding the best possible coverage. Because you have built a long single take of action, you can truly experiment with the cinematography. A skilled Previs Artist sitting with a director can set up different varieties of cameras in minutes. You should now have a Maya scene with thousands of character and camera keyframes, all based on the same animation. You hit render.

Edit:

Once all the shots have been rendered—some, one second long, some going on for the whole duration of

the action—maybe thirty of them in all, the Previs Supervisor cuts them together and fleshes out multiple versions of the sequence. I use Adobe Premiere® to create these edited scenes.

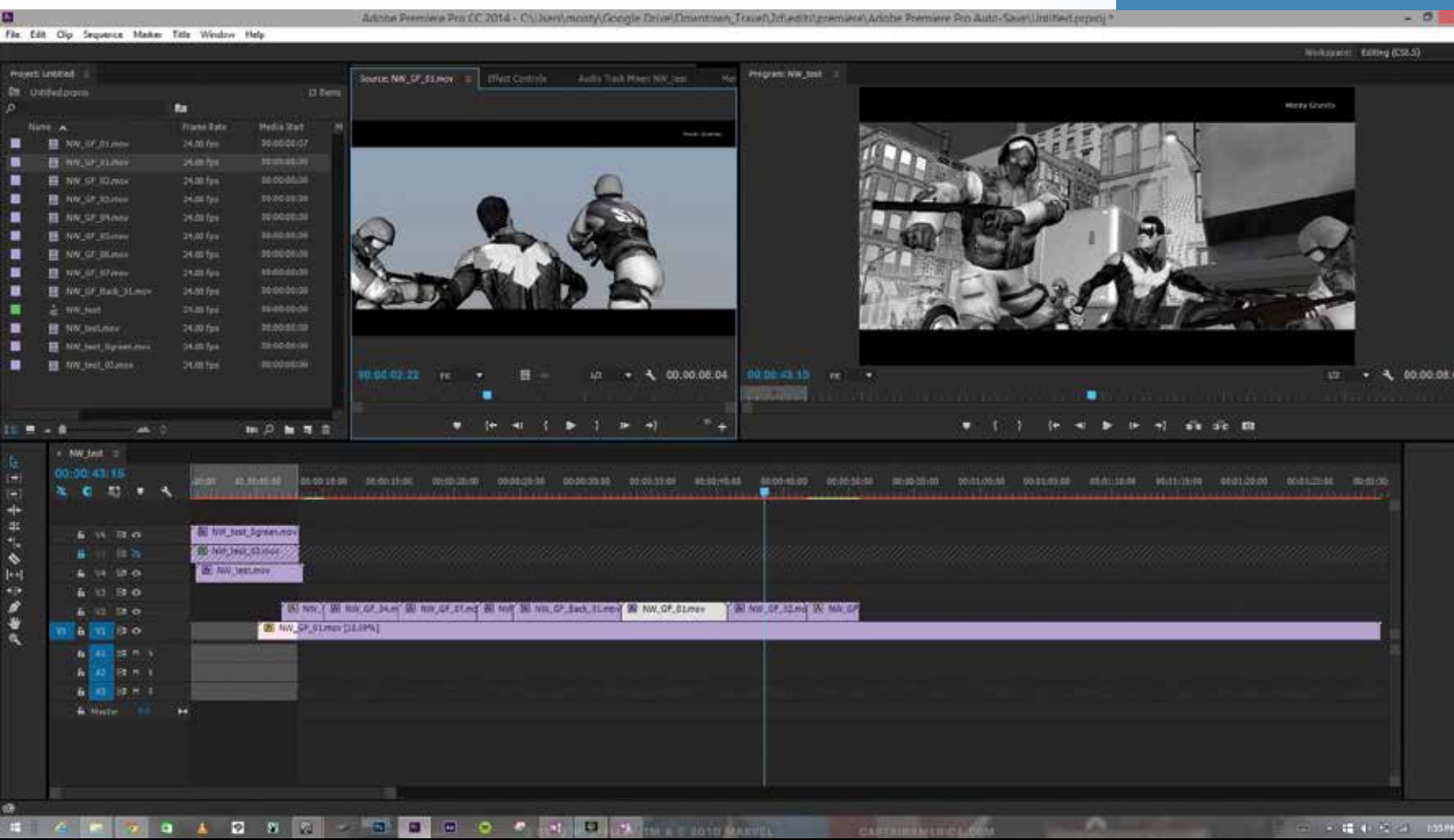
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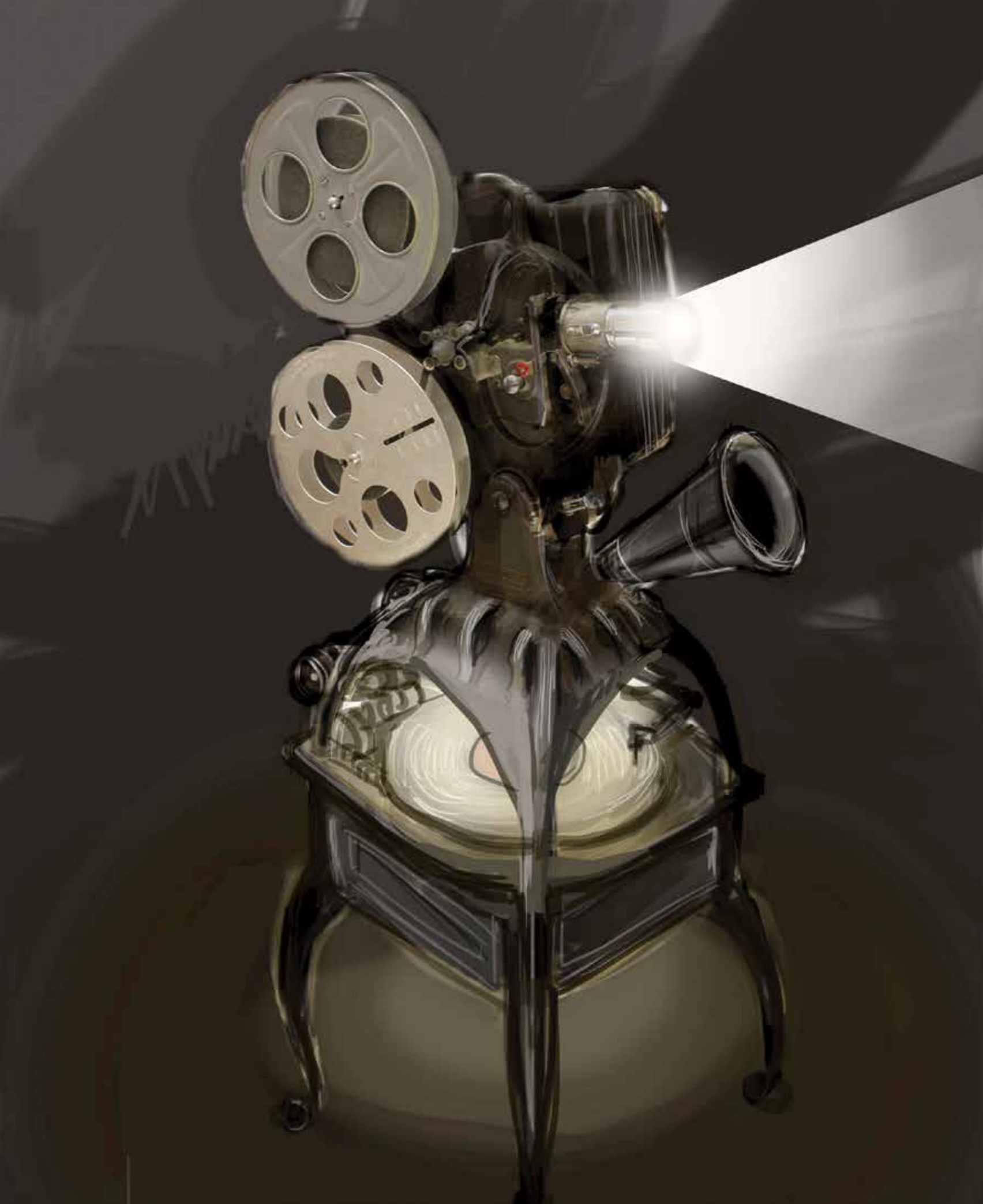
Now comes the important part: data. Once people like the sequence and are getting ready to scout locations, build the set and shoot it, we can tell you literally anything you would want to know about it.

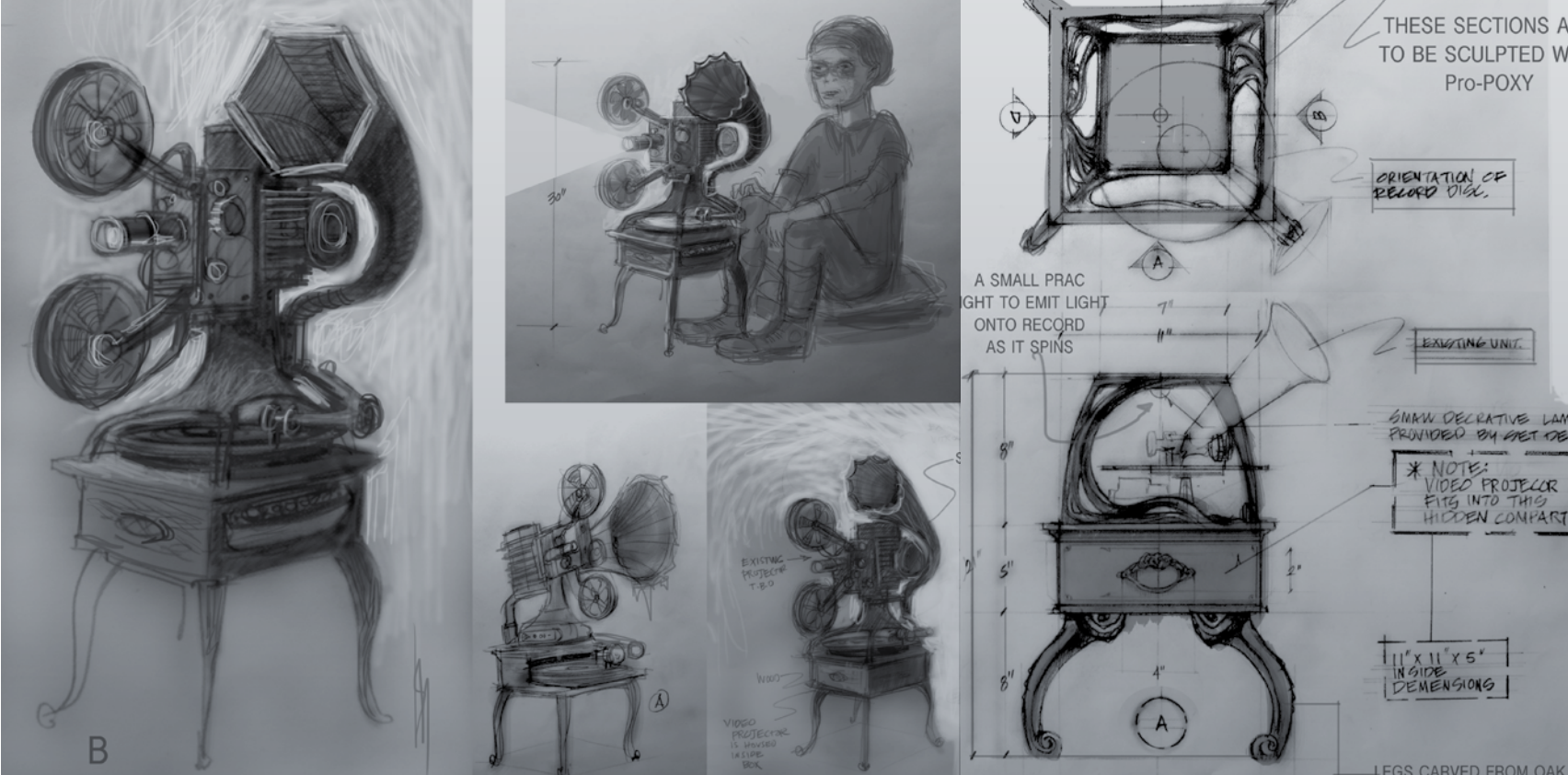
Previs helps answer questions like “How big does the back wall need to be built for shot 48?” “How fast are the cars going when they pass the corner?” “At what frame should the crane move start to arrive at the perfect spot?” “Where should the camera be placed...and is there space for it there?” Art Department personnel can use Previs to generate schematic images and orthographic movies showing camera movement. There are an infinite number of ways the data can help scout, build and shoot your picture.

This is only a quick and general overview of one process of Previs. There is much more to it and I am happy to share my knowledge. If any of you have any questions, I have worked in almost every style with almost every company over the last thirteen years, I would love to answer and inform in any way I can. **ADG**

“Previs helps answer questions like ‘How big does the back wall need to be built for shot 48?’ ‘How fast are the cars going when they pass the corner?’ ‘At what frame should the crane move start to arrive at the perfect spot?’”







BUILDING A BETTER BUGHUUL

by Bill Boes, Production Designer

As a child, I cherished horror films, and even made a few of my own with my brother and friends. At that time, before VCRs or cable or computers, I could only see each film once in the theater, which left me to savor every moment of them so they would be etched into my psyche forever. My inner storyteller was inspired by the work of Christopher Lee and Peter Cushing, the art deco sets and dark humor of Vincent Price and his Dr. Phibes series. But for years, as much as I tried, my career never offered me a horror film... until I met director Ciarán Foy.



Opposite page: Dubbed the prop from Hell, Bughuul's ghoulish projector—painted here by Production Designer Bill Boes—seldom worked properly on set. It not only projected evil images, it also played equally horrid sounds on recorded phonograph records. This page, top: Mr. Boes sketched these thumbnails to develop a timeless look that embodied an ominous and ambiguous history. Inset: Sculptor Amanda Brinton helped the Art Department build a full-sized mock-up of the actual 16mm projector.



Top: Drawing inspiration from *THE BIRDS*, Mr. Boes digitally sketched a structure that personifies danger, as if it were screaming out to warn the audience. Above, left: The barn and grain silo in its original condition. To turn it into a church, construction coordinator Glenn Stevens erected scaffolding around it to hold the pre-fabricated sections of the steeple in place. Right: The church set as seen from the back porch of the rectory. The grain silo was boxed in, and windows added to the exterior; the steeple came later via digital extension. The dried color of blood was a theme repeated throughout the film to symbolize everything horrific that had happened in the past.

The summer of *Sinister 2* began on a sizzling hot August day sitting across from Ciarán, discussing *Bloody Murders*, where I found that he too was a horror film aficionado. He won me over instantly with his absolutely dry sense of humor and his vision for a sequel to 2012's highly successful *Sinister*. Blumhouse Productions (producers Jason Blum and Scott Derrickson) is a low-budget company which produces quality features, such as last year's *Whiplash* and *Ouija*. *Sinister 2* would follow in the financial footsteps of those pictures. The budget constraints did not frighten me. I'm a believer that having a lot of money doesn't necessarily guarantee great art. Sometimes under the most adverse circumstances, wonderful things can and do happen; just look at what Steven Spielberg did with his broken shark, Bruce. During the production of *Sinister 2*, I would often think of Bruce. At times it felt as if I were strapped to a rocket-propelled shopping cart speeding down the 405 during rush hour, with only my instincts and experience to navigate. I knew that with Ciarán directing, though, it would be a fun ride.

The production decided to shoot in Chicago and the surrounding area. It offered appropriate locations, and the home base could be Chicago Studio City, twenty minutes from downtown. Several television series were already well into production, so trying to find a crew was difficult. Television offered longer



Left: Director Ciarán Foy wanted a sightline from the kitchen to the church. This simple model, built by Mr. Boes, expressed how the location could be modified to do that. Below, left: The rectory farmhouse location 50 minutes south of Chicago, before any work was done. Right: The construction crew preparing a deck and a kitchen window flat to match the interior stage set. Bottom: Sculptor Amanda Brinton in the Art Department working on the mock-up of the Bughuul projector.



employment and paid full rates; a lower budget feature offered neither of those advantages. My first hire, though, was a very talented Art Director, Merje Veski. She had designed a few smaller shows on her own and was a great fit for me and for the show. Sitting in our meager mini-storage-sized Art Department office, looking at all the reference and sketches, Merje and I soon realized the colossal challenge ahead. The script called for a rural farming community with an abandoned church and rectory, and a small, one-street town. In *Sinister*, Ethan Hawke finds a box of 8mm movies and a projector. Each film depicts a unique and grisly murder, to which he is morbidly drawn. The films bring with them a psychological horror: the appearance of a tall, silent boogeyman known as Bughuul. Ciarán and I broke down the visual moments of this sequel's five "kill films," all of which unwound from a single-turning film reel, which seemed to be the place where all





the troubles began. We decided to use the film reel, other wheels, and circular shapes in general as a metaphor to suggest an endless repeating cycle of events. Ciarán wanted to splice this metaphor into the film whenever appropriate: turning shopping cart wheels, spinning windmills, circular shapes, headlights, even plates.

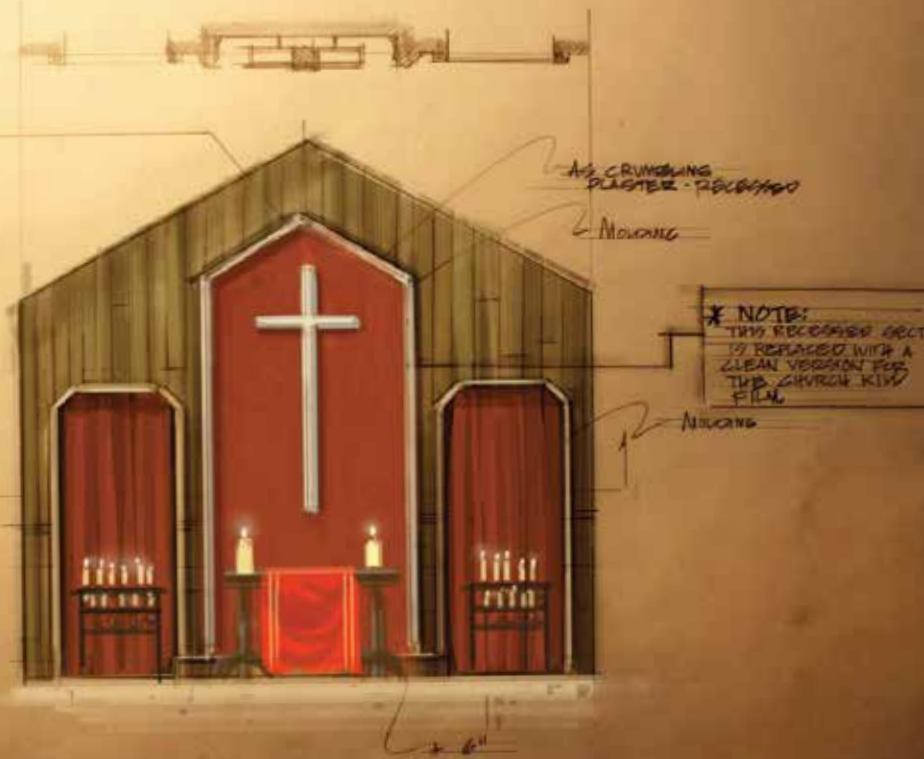
Chicago Studio City provided an unexpected bonus: Stage One came with a standing interior house set, originally built for the series *Betrayal*. It was way too big for the rectory set, but the walls could be cannibalized and reconfigured any way we wanted. By the end of the shoot, this set had been used so many times and reconfigured in so many different ways that it had become a Swiss Army knife of scenic solutions, no matter how miniscule.

Construction coordinator Glenn Stevens had taken some time off from the business and was eager to get back into the game. He had

an almost childlike enthusiasm which was contagious. Running a show like this, with its financial constraints, took experience and patience. Glenn had to deal with almost daily labor and material situations, and most solutions available to larger shows were not an option here. Glenn had to find unlikely answers: recycled doors from a house an associate was demolishing, or built-in cabinets from someone's remodeled kitchen. The schedule didn't allow time to explore alternate design options, and often the first idea would be the approved concept. This process can cause a lot of stress, but in a way it could be liberating, too, as if we were all riding a pure design wave with no resistance.

As the countdown to shooting grew nearer, it was imperative to find an exterior house to match the stage set. Since everything hinged on this house/church combination, I drove with location manager Al Cohn one day, which turned into a random, wandering journey, hoping to find something shootable. I pictured a farmhouse, and a nearby barn or other structure on





Opposite page, top: The ghost kids appear as a group to represent their pasts which are depicted in the form of films, each with its own sinister history. Center: Since the church interior set would be used multiple times, a guide was established for each look to keep them different, and to match the exterior location. Seen here is a sketch by Mr. Boes for one of many looks. Left: The church hallways were created by reusing the existing perimeter walls of the main room. Working with little money reminds you of these kinds of simple solutions. Right: The church in its contemporary form. Boards were added to the windows to match the exterior location. In this scene, the wife has set up her furniture refurbishing business here, completely unaware of the horrors that await them. This page, left: An illustration by Mr. Boes (scanned from a pencil sketch and cleaned up in Photoshop®) to explore one of many ideas for the altar as it would appear in a flashback scene. This version shows a simple painted cross, and curtains with candles. Bottom, left: head scenic painter Tony Fatigato used theatrical techniques, in this case, a gradation in value from dark at the top to a lighter tone at the bottom helped bring moodiness to the scenes. Right: The church in its past glory depicting a flashback to a Bible meeting. The minister, seen here along with his family, then lived in the rectory in which the story takes place.

which we could build a church façade. Nothing went our way; either the house was too modern, or the barn next to it was too old. We were coming up with nothing, when behold, at the magic hour, we found the perfect place: a farm forty-five minutes from the studio, a small two-story house, a large oak tree and a rustic barn with a grain silo attached to it. We could build a church exterior right onto the barn and add a steeple to the grain silo. I took Ciarán out the next day and the location was approved. The homeowner did not want to cut holes into his barn, so we prefabricated a series of church-style windows and added them to the side. Merje came out and surveyed the location so we could match the work on the interior house being built on stage back at the studio.

Next on the agenda was a church interior. There were many beautiful, shootable churches in the vicinity, but once we uncorked the contents of the script to them, they turned us down flat. I mean, who wouldn't want a horrific bloody murder filmed in their church? After

five denials, it became clear that we would need to build our own church onstage. Enough stage space in which to put the set, and the money to build it, was not something the production was prepared for. I give much credit to producer Kaylene Carlson for quickly understanding this situation and getting the funds approved to build the church on stage. It would, however, need to be very cost-effective. I suggested reusing the scenery for other sets. Inside the church was a horrible murder scene, as well as other sequences in hallways and a Sunday School room. I built a quick cardboard model of the 30' x 50' x 16' church set, and designed the walls so they could be reset overnight to create other spaces. This softened the blow of the financial overages. The actual design of the church was a simple prairie-style building with common details and rustic walls. I had neither the time nor the cash to dwell on religious sculptures or paintings which, in a way, freed me from thinking grand. The design was pared down to its essence.

Photographs © Focus Features





With the locations found and approved, the compressed design phase began. I took a photo of the barn and drew over it in Photoshop® so Ciarán could visualize the finished church. I was inspired by a shot of the schoolhouse in Hitchcock's *The Birds*. What I loved about Bob Boyle's design for that film was the loneliness the image conveys. That feeling of isolation was what this story needed. The house/rectory was a dwelling the minister and his family would have lived in, and would have been built near the church he presided over. Inside the rectory I added a thin layer of religion: a few stained-glass windows and a few built-in crosses and cubbyholes. Later in the film, we find out that in the 1970s,

Top: The crawl space set, dressed with odd pieces of forgotten lore and nostalgia from past decades, was built and shot at Willow Stages in downtown Los Angeles. The space was meant to feel timeless and unkempt, full of ambiguous memories. Incorporated here as well is Bughuul's distinct eye motif and the shape of his face. **Center, left:** The crawl space under construction. A staircase was built to match the church set in Chicago. Staggered planks formed the ceiling, so when lit from above would cast a network of squiggly lines on the actors and give the space a subterranean feel. The floor of the warehouse was already perfect for the set. **Right:** Final touches being added to the crawl space set. Since this set was built only five feet high, the walls could easily slide away for crew and camera access. Pockets of darkness were designed where the inhabitants—the ghost kids—could appear. **Above:** The ghost kids in the crawl space with Bughuul's projector showing the "Church Kill Film" to Dylan. The space felt dark and endless, never showing where it begins or ends. The low ceiling made it feel cramped and suited for children.

a whole family had been murdered in the church, and the property abandoned. Now, Courtney Collins (played by Shannyn Sossamon) has fled with her children to this property she knew was vacant, hoping to hide from her husband. The 1970s hold such a special place in my heart—I grew up in them and have always cherished their style—and Ciarán and I looked at old films from the decade for inspiration, mainly *Close Encounters of the Third Kind*. That quintessential Spielberg country kitchen look, which he used so often, evokes that time in history for me. Since this was a lower budgeted movie, any way to make the dollar stretch was explored, including borrowing furniture from crew members. I recall taking a liking to head painter Tony Fatigato's favorite couch he and his crew used in the break room; we borrowed it, and it's in the movie.

The color of Bughuul's dried blood is used to represent the past. I decided early on that a dark red would be used to convey past history whenever Bughuul was involved. The exterior color of the church represented a feeling of evil that had been there once, almost like a stain that could never come out. Upon first meeting Tony Fatigato, I was charmed by his gentle personality. His talent as a painter was apparent. Tony made samples of the color palette for the show and also supervised the building of large puddles of fresh blood. He used a vinyl, poured them out and tinted them red so they were translucent. These sheets of blood could be moved easily as to not damage our sets and locations. Tony had a great crew, and most of them were his own family. One day I saw his wife, mother, daughter and son all painting together; it was a sight to behold, a true working family.

Bughuul, the monster, represents an evil entity, a boogeyman found in all cultures, and his makeup is really scary when you see him in person. He's imposingly tall, with long, dark wet hair and a ghostly complexion with no eyes or mouth. His eyes are just two slanted pie-shaped cavities. On Bughuul's first shooting day, after a few hours of makeup, he was sitting silently in a director's chair on the dark stage. I didn't see him at first because he was so camouflaged in the darkness, but when I finally saw him, I jumped. He is horrible, the embodiment of evil. His character haunts children's minds and convinces them to do horrific deeds which include killing their own families while filming the mayhem. After staring at his makeup for a whole day, I started sketching his eyes, or absence of eyes. I thought about how they see, but they are empty. The shapes of his eyes are his trademark and I wanted to work them into the movie somehow. The crawl space is where the ghost kids live, somewhere under the house, and where Bughuul entertains them. I built a cardboard model of the space and looked at reference from all sorts of subterranean spaces. Knowing there wasn't a lot of money for this set, I tried to work in a few negative spaces to avoid building some of the walls, leaving these areas dark and black. Built from dark rustic planks and glistening with moisture, the space began to take shape. Ciarán particularly



Right, top to bottom: On Stage One at Chicago Studio City, Ciarán Foy is seen in the foreground with the standing BETRAYAL house set awaiting reuse. The kitchen was revamped from sections of that standing set by walling off the existing kitchen to make it smaller. This set was inspired by CLOSE ENCOUNTERS OF THE THIRD KIND, and captured its late-1970s country vibe. The second floor of the rectory also repurposed the standing set, adding stained-glass windows and other quasi-religious elements to make it seem more like a rectory.

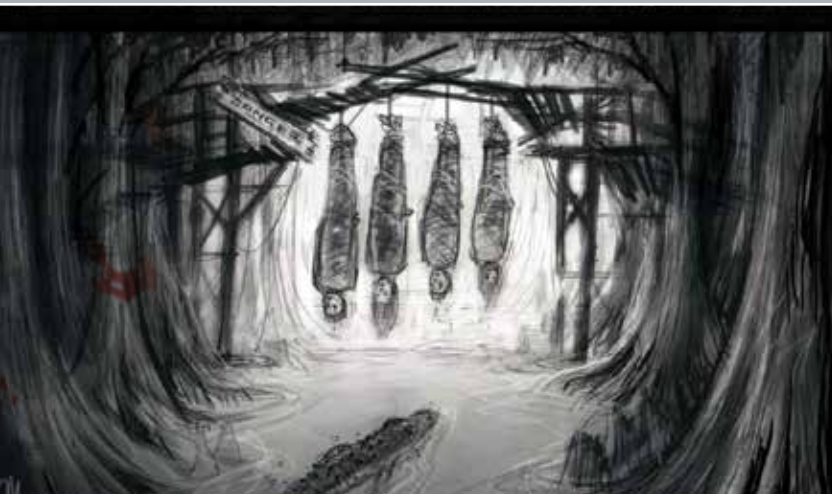
Right: In the "Swamp Kill Film," the script had called for a family hanging from a tree. Instead of repeating the same visual from the first SINISTER film, Mr. Boes pitched a family hanging off a Civil War era footbridge in a Mississippi swamp. Visual effects supervisor Eric Geisler and Mr. Boes both felt it was a great opportunity to use the old methods, so this bridge model built by Mr. Boes served as a design presentation as well as the actual shooting miniature for the plates against which blue-screen elements of the family hanging by ropes could be inserted. The bridge's architecture subtly incorporated the shapes of Bughuul's eyes. Below: Mr. Boes' marker sketch, scanned and shaded in Photoshop, inspired the scene. Bottom: The performance of the victims of the alligator attack at the bridge was shot in Los Angeles at Willow Stages.



liked some reference I had where the walls slanted inward. I worked in some angled slats until the shape of Bughuul's eyes could be seen, as if he were watching us. I used his eyes a few more times and it became a puzzle trying to figure out how to have the eyes in each set. In reality, Bughuul is played by actor Nicholas King. In full costume and makeup, he couldn't see or hear very well and is quite helpless, taking baby steps as he is escorted to the stage by two people holding his hands. Once on set, Ciarán would have to raise his voice so Nicholas could hear him. The response from down inside all the makeup was almost inaudible, a very faint, innocent childlike high-pitched "OK."

Meanwhile, back out at the farm location, it began to rain. Glenn and his team were under the gun, trying to finish the set in time. Summer rains began and with them came the worst soundtrack-album-style lightning that you could ever imagine. The condors were getting stuck in the mud, and construction was working at half speed, constantly driven to hide under cover and wait for the rain to stop. It was really the worst of conditions: no time, no money and no good weather. Things started to go south very quickly.

To give the crew time to finish the farm location, the five kill films sequences onstage were moved up, since they were smaller and would be filmed in more intimate sets. As scripted, these were the actual films the ghost kids had shot of their families' deaths, five different scenarios varying in scope and scale, shot on 8mm in a cinéma vérité style. First, was the Christmas film, with a quintessential *It's a Wonderful Life* family at Christmas. A plate of a mansion in Chicago was shot and snow was added in the form of a visual effects matte painting. The interior was shot in a location dressed with a tree and Christmas decor and portrayed an idyllic Christmas morning opening presents...until all hell goes wrong. The murder itself was shot on stage at CSC. A raised platform was built and four openings with padded bottoms were cut out for the actors to lay in. Snow blankets were added and fake snow was layered over the whole set giving the appearance the family had been buried alive up to the face. For the electrocution film, an industrial-style New York City West Village loft was built, where one of the ghost kids has electrocuted his family. The film starts off at a seemingly normal dinner, then suddenly jump-cuts to a flooded room. A six-inch dam was built around the





Left: Many sets were harvested out of the existing scenery on Stage One. A dentist's office was built from a living room, with added tiles and dental chairs to shoot the "Dental Kill Film." This particular scene takes place in the 1950s, and the office was dressed to reflect that.

Below: In the film, a family is seen strapped to dental chairs and systematically murdered. One grisly moment was a shot of the father's teeth being drilled all the way thru to his esophagus. Seen here, special effects makeup artist Dave Snyder drills an oversized pair of teeth rigged with pockets of blood as an insert to enhance the gruesome demise. Bottom: For all of the kill films, Mr. Foy wanted each to feel like it had taken place in a distinct decade. He wanted this electrocution scene to feel like it was in the 1970s in a live-in loft. Construction coordinator Glenn Stevens built a six-inch dam and hot mopped it on the stage floor so it could be filled with water.

room, hot mopped and filled with water. The swamp kill film starts with a family out fishing in a swamp when a jump-cut reveals them all tied by the feet and dangling from a tree. Since a tree was used in the first *Sinister*, I suggested to Ciarán that we make it a secluded, forgotten Civil War bridge. I drew a sketch and we shot the family tied to the bridge onstage against a blue screen. Later in the schedule, I had this bridge built as a large-scale model which was inserted into the background. For the dental kill film, I used the house set on Stage One again. The living room was repainted and dressed as a country dental office, complete with mint-colored chairs and equipment. This scene needed an extreme close-up of the horror—in this case, a full blowup of a single tooth. The special effects tooth was shot onstage and it was a lot of fun, lots of laughs.

St. Anne, Illinois, was the perfect sleepy one-stop-sign hamlet, a rural farm town with an endless horizon of crops and a sense that it is far from any other place. It had seen better days, and most of its businesses are closed. The Art Department needed to add a façade to match the supermarket interior location

shot in Chicago; it was built in an abbreviated version and installed two days before the company arrived. We looked all through Southern Illinois to find St. Anne, including the town used for the most recent *Superman*. The day we scouted it, there were ten of us and we decided to eat lunch in the local hangout, Joey's Café, so we could get a feel for the town and also alert the townspeople we would be shooting in their community. As we sat down at a table, I realized I'd seen this in a movie: the scene in *Easy Rider* when Wyatt and Billy felt the entire town looking at them as all the various conversations came to a complete stop. In no way did we feel threatened; we just stood out—a typical movie crew—we were loud, we had lots of electronic devices and machines with us, and to someone local we must of seemed like a landing party beamed down to survey a new world. All the food tasted like split pea soup, even the sandwiches. We overheard a few guys sitting at a nearby table, having a conversation about gun control and "Barack Hussein Obama wants to take them away," "I owned my first gun when I was ten," that kind of stuff. As lunch started to wind down, our





Above: In the film's climax, the evil brother Zach has tied his family to three crosses and is planning to burn them to create his own kill film. Until now, we have seen subliminal Bughuul shapes and patterns in shadows and architecture. Finally, in a secluded corn crop, the audience sees the demise of the family and the Bughuul's face in its entirety. With his sketch, Mr. Boes pitched this scene as a final nod to the Bughuul, a giant skull-shaped arena of death. Below, left: In this drawing by Mr. Boes, Dylan's room was designed to express his feelings of dread. Out of his window was a clear view of the church where years before a grisly murder had occurred. Directly across the hall is his demented brother Zach's room, leaving him every night with evil on both sides. Right: Dylan's room fully dressed. Mr. Foy wanted the color of the walls to feel as if "someone had suffocated and died."

waitress timidly asked, "Where y'all from?" Kaylene answered, "We're from Los Angeles. We're scouting for a movie." The waitress thought about this for a moment, and then in a puzzled tone said, "And you ended up here in St. Anne?" As we left, I overheard one of the gun guys, an older gentleman say under his breath to his friend, "Look at 'em. Looks like they're all in mourning or something." As we all got out into the parking lot, I realized what that had all been about: in typical LA fashion, we were ALL dressed in dark colors or black.

The movie projector prop from Hell, as prop master Kyle Holden called it, was not an easy thing to make. In the first *Sinister*, Ethan Hawke finds an ordinary 8mm movie projector in his attic and begins watching films depicting unbelievable horrors. In fact, he can't stop watching them, and as he does, he unknowingly calls up the spirit of Bughuul. In this film, the projector has now graduated to 16mm. As described in the script, it also plays records for sound, the whole unit in an elegant case decorated as an elaborate piece of Victorian furniture with a Victor phonograph horn as a speaker. We did a little research and these things really existed for a brief time in the early 1930s. I felt this projector had to be special. After all, it was supposed to be Bughuul's personal property, and had to feel as if it were from another dimension. Kyle was able to find a real

projector and a record player machine on eBay, but when it arrived, it was ugly and too bulky to be a prop. I began sketching a free-standing, ornate gilded machine built partially out of fine oak, and stained in a dark tone to enhance the iron filigree legs on which it sat. Some pieces were sculpted out of epoxy. It took on its own demented personality. A working 16mm projector would sit on top of this sculpture and play the hero kill films for the ghost kids to watch over and over again. This prop was an interdepartmental project, and it took a lot of effort to get it to where it finally appeared on screen—a fully working prop from Hell.

The climax of *Sinister 2* had us tied to the cross. The final kill film has three crosses, upright and ablaze in a clearing in a deserted cornfield at night. Special effects technicians rigged the crosses to hold people, and a stunt player was tied to the hero cross and set ablaze. To save time and money, we tried a few options for this scene including shooting it onstage or in the parking lot at the studio; but eventually, building fake corn, which seems simple... isn't. The cost of the corn alone was well over what was budgeted for this scene, and we resorted to shooting a real corn crop near the farm location. Ciarán asked me to play with some shapes for the crop circle in this finale. I tried squares and circles until one day playing around with other shapes, the





“Ciarán and I both found horror movies not scary at all, but funny as hell. What struck me about doing a horror film is the amount of laughing involved. During the shoot, we would be laughing all the time, even when filming the most brutal kill film imaginable.”

image of a face appeared. It was a shape not unlike death itself, with piles of hay for the eyes, and a pickup truck would be the teeth.

What I eventually found out, although not at first, was that Ciarán and I both found horror movies not scary at all, but funny as hell. What struck me about doing a horror film is the amount of laughing involved. During the shoot, Ciarán and I would be laughing all the time, even when filming the most brutal kill film imaginable, even the dreaded tooth drill sequence. I guess what they say about comedians—if you want to get depressed, go over to a comedian’s house—becomes the opposite when doing a horror movie. I loved working on *Sinister 2*. I felt it exercised a part of my brain which had been laying dormant for a while, the child part. Knowing it was a low-budget movie didn’t even faze me; I was in it for the experience. Even

though Chicago was extremely busy, I still managed to find a good team. The design cornerstone was the existing house set onstage, without which this movie would not have even been possible. And Ciarán... without his creative aptitude to rethink and readjust his ideas, to be flexible under outlandish financial and time constraints, this movie would never of been made. **ADG**

Bill Boes, Production Designer
Merje Veski, Supervising Art Director
Jason Garner, Art Director (Los Angeles)
Nathan Carlson, Graphic Designer
Kristin Abhalter, Set Designer
Michael Anthony Jackson, Storyboard Artist
Erika Hood, Larry Lundy, Set Decorators
Regina O'Brien, Set Decorator (Los Angeles)

Above: The interior of a market was filmed in downtown Chicago, and as a transition piece an exterior was replicated in St. Anne, IL. This elevation of the façade established the market in a sleepy small town. Below, left: Main Street in downtown St. Anne, IL, offered a lonely narrative, not too inhabited, yet believable. The vacant space on the left would become the market and the train tracks at the end of town sealed you in for good, trapped forever. Right: At the church set on location is (left to right) Merje Veski, head scenic painter Tony Fatigato, painter Mary Ann Fatigato, painter Rachel Fatigato, painter Kim Crown (kneeling), stand-by painter Marty Workman (back row), paint foreperson Joe Marcinkowski, painter Michael Quentere and construction coordinator Glenn Stevens.



Production & Designers Illustrators^{at} Comic-Con



by Leonard Morpurgo, Vice President, Weissman/Markovitz Communications

Above: The entrance to San Diego's historic Gaslamp Quarter with just some of the 136,000 people who attended this year's Comic-Con at the adjacent Convention Center. Opposite page, top: A canine Green Lantern, THE WALKING DEAD crew and a Steampunk STAR WARS cast were among some of the more colorful attendees.

Each year, Comic-Con takes more bites out of downtown San Diego. It's everywhere. It's unavoidable. This year, 136,000 people (a record), many of them in wonderfully imaginative costumes, descended on the city's convention center for a glimpse of stars, some of them known only to the cognoscenti. But the Con is not just there. It's everywhere—with films, television shows, video games plastering buses, trains, hotel façades, restaurants, anywhere there's a space that people may pass by, including any hitherto empty spots in the historic Gaslamp Quarter. It's four days of exhaustion—for the feet, the ears and of course, the eyes. Everyone complains—and everyone looks forward to next year.



For the Art Directors Guild panelists, it is all of the above and it is also vindication for their hard work and creativity. Both panels at this year's Comic-Con, the ninth for the ADG, were well attended by knowledgeable fans who asked intelligent questions.

PRODUCTION DESIGNERS PANEL

John Muto, moderating his ninth Production Designers Comic-Con panel, told the three hundred-plus audience members that among the three hundred or so film schools in the country, only a tiny handful offer any sort of study of film design. "It's a miracle that there are so many well-designed movies," he said.

His panelists, Darren Gilford, Greg Melton, John Mott and Ed Verreux, enjoyed the interaction with the fans. In fact, Melton and Verreux had been here before, so it was a homecoming of sorts for them.

They all had interesting things to say:

"Many directors are not visual. They have no idea."

—Ed Verreux, who refused to name names.

Darren Gilford was happy to name names, however; well, one name. "The director of *Idiocracy*, Mike Judge, was a very talented genius. As a musician, he could hear the beat of the script, but had a really hard time visualizing it. I had to put a lot of images in front of him to help that process early on."

"Rick Carter is the Obi-Wan Kenobi of Production Design." —Darren Gilford, speaking of his fellow Production Designer on *Star Wars: Episode VII – The Force Awakens*.

"They wanted a new plane so I got very specific about what kind of plane I would want to design for them, which was fortunately, exactly what they were thinking." —Greg Melton, on his first meeting with the producers of *Agents of S.H.I.E.L.D.*

"It was about white. It was about light lines and how they would be seamless and tie all the compositions together. And from that one kernel you were able to expand on that and design the universe." —Darren Gilford, speaking of his design for *TRON: Legacy*, which is a movie about the design of a digital world.



"It was a whole new world and so it was a different look. But it had to have some little reflections of the previous world, so that was the sort of line it was treading." —Ed Verreux, on designing *Jurassic World*. He had previously served as Production Designer on *Jurassic Park III*, some fourteen years ago.

"It's incumbent upon me to hold the vision of the show together while the directors come in, have their seven days of prep and start shooting. I lay out the show and tell them what they're shooting. And they get with the program." —Greg Melton, on *Agents of S.H.I.E.L.D.*, explaining the difference between television and movie design.

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Brinton Parker and Lisette Mejia

Above: The Art Directors' panel included (left to right) Darren Gilford (OBLIVION), Ed Verreux (JURASSIC WORLD), moderator John Muto (SPECIES), Greg Melton (AGENTS OF S.H.I.E.L.D.) and John Mott (12 MONKEYS).



ILLUSTRATORS PANEL

Tim Burgard, who has moderated the Illustrators panel for the last few years, introduced his panelists, Robert McKinnon, Jeffrey Errico, Patrick Rodriguez and Amy Lynn Umezu, with these words: "They're all excellent at drawing and painting and digital hokey pokey, but the reason they're hired is for their imagination and their ability to tell stories." He asked the panelists how the film industry, and specifically the Art Department, had changed for them.

"It's easier because technology helps interaction between all the departments. So I don't just do storyboards to inform the director, but also work together with the Art Department." —Amy Lynn Umezu

"Now, everything is digital. I work on a Cintique® all the time. I work in 3D, in 2D. I do it all now. I have to. It's the only way to really survive out there unless you're a storyboard artist and you get to have all the fun and draw all day." —Robert McKinnon, concept artist

"Art Departments used to have this heavy ammonia smell from the blues and I miss that. Now, you walk in there and it's dark and there's nothing but screens." —Jeff Errico

"It depends on which side of the bed I get up. Sometimes it's so exciting because instead of a drawer of tools, I've got a dozen 3D and 2D applications to work with and play with and sometimes it's almost like overload. There's just so many choices." —Patrick Rodriguez

"It's like getting out in the middle of a river in a canoe and eventually, the water starts taking you down the rapids and it's all you can do just to hang on. It's been pretty amazing that way." —Tim Burgard

Asked to describe their favorite projects, the panelists came up with these answers:

"I worked on *Burlesque* and it was the best job ever. I was just hanging out drawing half-naked dancing chicks and getting paid for it." —Jeff Errico

"Best movie ever is *Jurassic World*." —Amy Lynn Umezu

"The first one is *Batman v Superman: Dawn of Justice*, but I can't tell you anything about it. The next one is *Transformers: Dark of the Moon*. I've got Michael Bay stories I can dine out on for the rest of my life." —Robert McKinnon

"*Cowboys & Aliens*. That was the movie that got me into the union." —Patrick Rodriguez

"I actually have a hard time answering this question because I either have a really good time on a film and it's a complete dog, or I work on a film I really love and I've been miserable." —Tim Burgard, answering his own question.

The Guild will be back at Comic-Con in 2016.

Above, left: Chewbacca's Angels made an appearance, too. Center: The Illustrators panel featured (left to right) moderator Tim Burgard (*FANTASTIC FOUR*), Jeff Errico (*TERMINATOR GENISYS*), Amy Lynn Umezu (*THE AMAZING SPIDER-MAN*), Robert McKinnon (*BATMAN v SUPERMAN: DAWN OF JUSTICE*) and Patrick Rodriguez (*RWBV*).



Above: All realms of the cosplay universe were represented, from kink to Disney, from Steampunk to Spielberg: characters such as Tinker Bell, Spider-Woman, the Silver Surfer, Galactus, Santa Muerte—all captured the imaginations of, and were brought to life by, the many denizens of the Convention Center in San Diego.

production design



PRODUCTION DESIGN CREDIT WAIVERS

by Laura Kamogawa, Credits Administrator

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

THEATRICAL:

Nathan Amondson – PARANORMAL ACTIVITY:
THE GHOST DIMENSION – Paramount Pictures
RA Arancio-Parrain – THE CONDEMNED 2:
DESERT PREY – WWE Studios
Hannah Beachler – CREED – MGM Studios
Jim Bissell – MISSION: IMPOSSIBLE – ROGUE NATION –
Paramount Pictures
Bill Brzeski – ARMS AND THE DUDES – Warner Bros.
Keith Cunningham – THE ACCOUNTANT –
Warner Bros.
Clayton Hartley – THE BIG SHORT
and DADDY'S HOME – both Paramount Pictures
Sean Haworth – DEADPOOL – 20th Century Fox
Richard Holland – ALVIN AND THE CHIPMUNKS:
THE ROAD CHIP – 20th Century Fox
Elliott Hostetter – THE NEON DEMON – Bold Films
William Hunter – SAME KIND OF DIFFERENT AS ME –
Paramount Pictures
Beth Mickle – FUN HOUSE – Paramount Pictures
Sam Ogden – BLUE MOUNTAIN STATE:
THE RISE OF THADLAND – Dead Fish Films
Melanie Paizis-Jones – MESSAGE FROM THE KING –
The Ink Factory
Mark Ricker – KEEPING UP WITH THE JONESES –
Fox 2000 Pictures
Naomi Shohan – BEN-HUR – MGM Studios
John Willett – THE BOY – Lakeshore Entertainment
Richard A. Wright – OUR BRAND IS CRISIS –
Warner Bros.

TELEVISION:

Lori Agostino – THE ADVERSARIES – ABC Studios
David Blass – QUANTICO – ABC Studios
Sharon Busse – PAIGE & FRANKIE – Disney Channel
Jonathan Carlson – COMPLICATIONS – USA Network
P. Erik Carlson – GRANDFATHERED – ABC Studios
Maria Caso – WICKED CITY – ABC Studios
Danny Davila – COMPLICATIONS – USA Network
Cece De Stefano – ROSEWOOD – 20th Century Fox
Randal Groves – THE PLAYER –
NBC/Sony Pictures Television
Scott Heineman – BEST FRIENDS WHENEVER –
Disney Channel
Marcia Hinds – THE KING OF 7B – ABC Studios
Mark Hutman – BOOM – ABC Studios
Matthew Jacobs – COMPLICATIONS – USA Network
Wendel Johnson – BEST FRIENDS WHENEVER –
Disney Channel
Liz Kay – CHEVY – ABC Studios
Daniel Leigh – THE FAMILY – ABC Studios
Dina Lipton – THE REAL O'NEALS – ABC Studios
Giles Masters – THE BASTARD EXECUTIONER –
FX Productions
Seth Reed – THE EXPANSE – Syfy
Schuyler Telleen – SIGNIFICANT MOTHER –
Warner Bros.
Ethan Tobman – THE GRINDER – 20th Century Fox



coming soon

STEVE JOBS

Guy Hendrix Dyas, Production Designer

Luke Freeborn, Supervising Art Director
Peter Borck, Art Director
Susan Alegria, Assistant Art Director
Emily K. Rolph, Graphic Designer
Doug Pierce, Lead Set Designer
Jason Byers, James Shefik, Katy Moore-Kozachik,
Scenic Artists
Gene Serdena, Set Decorator

Opens October 9

membership

WELCOME TO THE GUILD

by Emmanuel Espinoza, Membership Department

During the months of May and June, the following 12 new members were approved by the Councils for membership in the Guild:

Art Directors:

Taylor Bennett – FINDING CARTER – MTV
Matthew Luem – CHRONIC – Upload Films
Alessandro Marvelli – Untitled Jamal Hill Project –
Catch 22 Dream Unit
Vincent Reynaud – Various signatory commercials
Eric Whitney – WAITING FOR THE MIRACLE
TO COME – Miracle Films

Assistant Art Directors:

James Friedlander – Various signatory commercials
Christopher Groffman – PUBLIC OFFENDERS –
Disney Channel
Shamim Seifzadeh – Portfolio review program

Graphic Designer:

Marily "Lexi" Langill – NATHAN FOR YOU –
Comedy Central

Illustrators:

Joshua Hayes – Various signatory commercials
Trevor Hoier – Various signatory commercials
Angelo Libutti – ALVIN AND THE CHIPMUNKS:
THE ROAD CHIP – 20th Century Fox



At the end of June, the Guild had 2377 members.

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milestones



JOSEPH R. JENNINGS 1921 – 2015

by Art Director/Set Designer Dan Jennings, his son

Joseph Jennings was born August 16, 1921, in Jonesboro, Arkansas, to Lucy and Raleigh Jennings. Raleigh was a structural iron worker, and the family moved around the United States starting in Joe's second year, until they settled in Van Nuys, California, in 1925. He attended North Hollywood High School, and then Los Angeles City College, where he began a degree in theater which was interrupted by World War II. He served in the conflict with distinction, earning five battle stars. In 1945, under the GI Bill, Joe attended the Carnegie Institute of Technology (now Carnegie Mellon University) where he completed a master's degree in directing. Upon graduation, he moved back to Los Angeles where he found work as a Set Designer at Warner Bros. Studios, followed by a stint at Walt Disney Entertainment on the original Disneyland. In 1956, Joe went to work at Ziv Television Programs and rapidly advanced his career in the relatively new medium. By 1963, he was at CBS Studios and landed his first Assistant Art Director position in 1965 on *The Wild Wild*

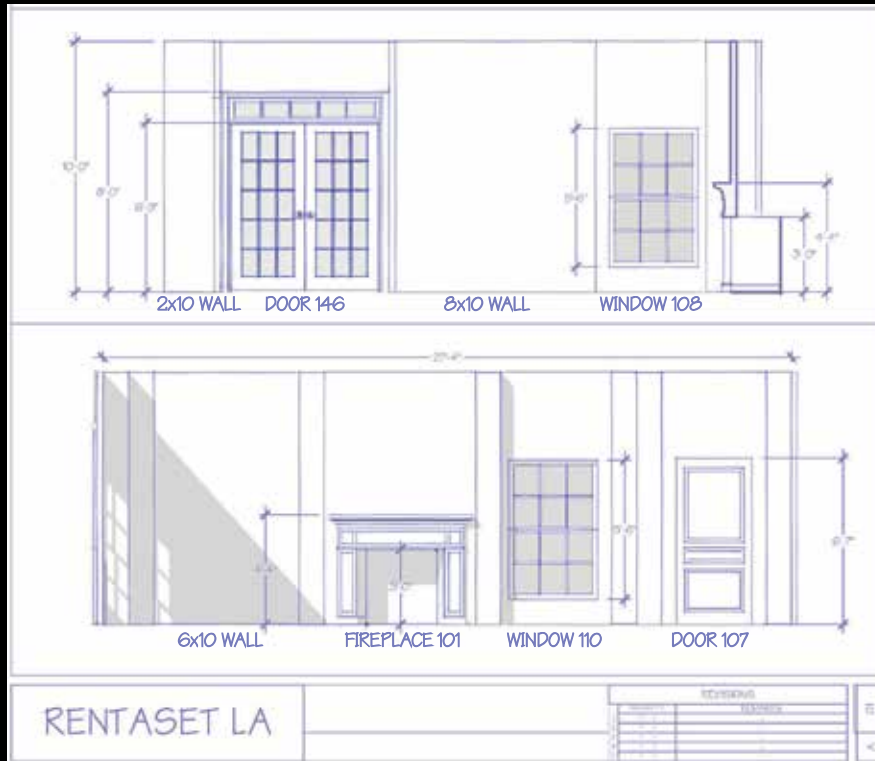
West, immediately followed by his first Production Design credit on *Gunsmoke*, where he designed the series' last seven years.

Encouraged by his success at CBS, Joe took a new and very risky step, breaking with the studio system and joining the ranks of freelance designers, which allowed him to work in a new format, the television movie, where he became a regular at Mark Carliner Productions and ABC Circle Films, designing such shows as *A Death of Innocence* and *The Girl Most Likely To...*, which gained much critical acclaim. His success in television movies led executives at Paramount Television to hire Joe to design the miniseries *Roots* in 1976, and earned an Emmy® nomination. *Roots* was followed by *Star Trek: The Motion Picture*, where he was an Art Director and received an Oscar® nomination. In 1979, he designed *Shogun*, and garnered another Emmy nomination. *Star Trek II: The Wrath of Kahn* followed, as did *Space*, and *North and South, Book II*. Joe continued in television and feature film design until his retirement in 1992, when he moved to Placerville, California, where he restored furniture for his wife's antique business, painted signs and designed (and built) the shop's interior. In 2001, he moved to San Luis Obispo to be closer to his grandson. His final design project was remodeling his condominium's interior, an ongoing project until 2013. In late 2014, ill health forced his return to Los Angeles, where he died peacefully in West Hills Hospital on the first of April at 12:12 PM, surrounded by his loved ones. He is survived by his wife of sixty years, Jean, and his only son, Daniel.

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In 1949, the Guild's precursor, the Society of Motion Picture Art Directors, awarded honorary membership to two pioneer Hollywood filmmakers, director Cecil B. DeMille and Paramount Pictures founder, producer Jesse L. Lasky. The archival photograph above shows the formal presentation when actress Gloria Swanson, at the Guild's annual membership dinner, presented plaques to the two men. Mr. DeMille, referencing his famous biblical productions, said: "Samson's strength was in his hair; my strength has always been my Art Director." Mr. Lasky, speaking like the producer he was, said: "Increasingly, Art Directors will be called upon to work under ever-narrowing budgets, but they must—and I'm sure they will—present not only the same quality but better quality production than they have heretofore been giving to motion pictures." Little seems to have changed.



Images courtesy of Marc Wanamaker, Bison Archives



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