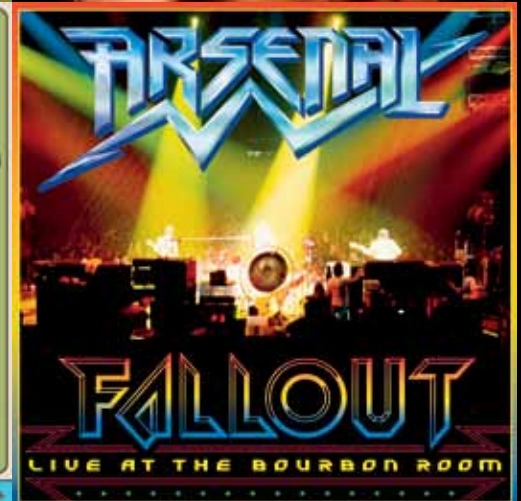
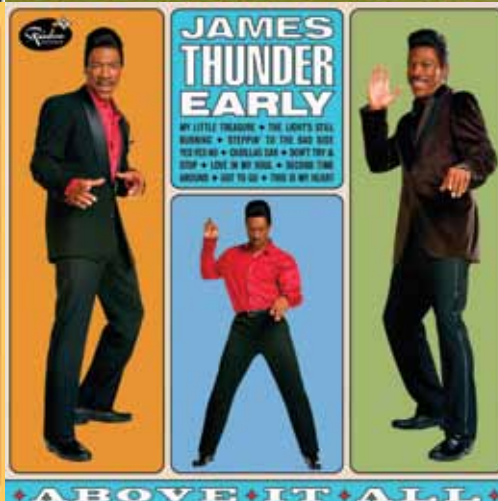
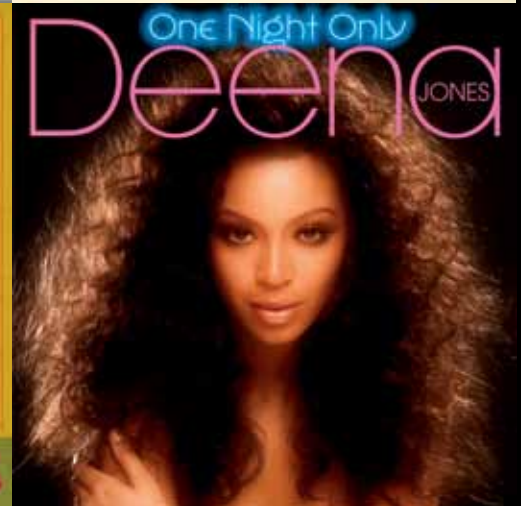
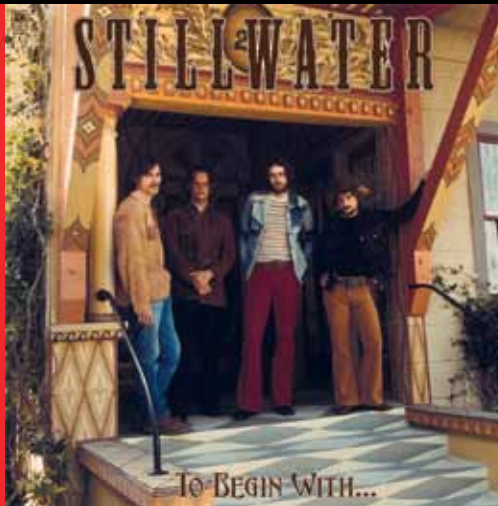


PERSPECTIVE

THE JOURNAL OF THE ART DIRECTORS GUILD





BMW Design

[www.bmw.com/
design](http://www.bmw.com/design)



Sheer
Driving Pleasure

WELCOME TO THE CARBON AGE.

As every form of art, the creators let their imagination guide to strive for excellence. Just like that, our automobiles are not just the end of a process, but a beginning. With pure, progressive shapes, innovative applications and services and an unparalleled use of sustainable technology, the BMW i8 Concept represents the future. www.bmw.com/design

DESIGN IN MOTION.



contents



12 ADG AWARDS

32 OSCARS®

34 PLAYING WITH THE BAND
Eric Rosenberg

44 WHEEL'S 30TH ANNIVERSARY
Renée Hoss-Johnson

52 SAVING THE PLANET...
John Zachary



departments

- 3 EDITORIAL
- 4 CONTRIBUTORS
- 7 FROM THE PRESIDENT
- 8 NEWS
- 10 THE GRIPES OF ROTH
- 11 LINES FROM THE STATION POINT
- 56 PRODUCTION DESIGN
- 58 MEMBERSHIP
- 61 CALENDAR
- 62 MILESTONES
- 64 RESHOOTS

COVER: A small selection of record album covers from the many dozens designed by Graphic Artist Eric Rosenberg over the past several years for music-themed films such as *ALMOST FAMOUS*, *DREAMGIRLS*, *THE COUNTRY BEARS* and *ROCK OF AGES*. The albums' illustrations were done by Rosenberg, along with artists Jules Kmetzko and Robert Kalafut. Rosenberg draws most of his work in Macromedia FreeHand® and imports it into Photoshop® to finish it.



Manufacturing, Special Effects, Wood Moulding, Art Services

Manufacturing & Special Effects - 323.956.5140

Custom Design and On-site Fabrication
Any Environmental or Pyrotechnic Effects
Electronic, Hydraulic and Pneumatic Rigging
Vehicle Roll Bars and Tow Bars, Break-away Props

Wood Moulding - 323.956.4242

Over 300 Period and Contemporary Designs
Specialists in Knife Grinding for Custom Profiles
Custom Turning, Shaping and Surfacing
Made-to-order Doors, Windows, Furniture and Cabinetry

Sign Shop - 323.956.3729

Direct to Substrate Printing
Eco Solvent, Dye Based & Photographic Printing
Props and Set Dressing Graphics
Hand Lettering, Engraving and 3D Cut-out Letters

5555 Melrose Avenue, Hollywood, CA 90038
TheStudiosAtParamount.com

PERSPECTIVE

JOURNAL OF
THE ART DIRECTORS GUILD
April – May 2013

Editor
MICHAEL BAUGH

Copy Editor
MIKE CHAPMAN

Print Production
INGLE DODD MEDIA
310 207 4410
Email: Inquiry@IngleDodd.com

Advertising
DAN DODD
310 207 4410 ex. 236
Email: Advertising@IngleDodd.com

Publicity
MURRAY WEISSMAN
Weissman/Markovitz Communications
818 760 8995
Email: murray@publicity4all.com

PERSPECTIVE ISSN: 1935-4371, No. 47,
© 2013. Published bimonthly by the Art
Directors, Local 800, IATSE, 11969
Ventura Blvd., Second Floor, Studio City, CA
91604-2619. Telephone 818 762 9995. Fax
818 762 9997. Periodicals postage paid at
North Hollywood, CA, and at other cities.

Subscriptions: \$20 of each Art Directors
Guild member's annual dues is allocated
for a subscription to PERSPECTIVE.
Non-members may purchase an annual
subscription for \$30 (domestic), \$60
(foreign). Single copies are \$6 each
(domestic) and \$12 (foreign).

Postmaster: Send address changes to
PERSPECTIVE, Art Directors Guild, 11969
Ventura Blvd., Second Floor, Studio City, CA
91604-2619.

Submissions:
Articles, letters, milestones, bulletin board
items, etc. should be emailed to the ADG office
at perspective@artdirectors.org or send us
a disk, or fax us a typed hard copy, or send us
something by snail mail at the address above.
Or walk it into the office—we don't care.

Website: www.artdirectors.org

Disclaimer:
The opinions expressed in PERSPECTIVE,
including those of officers and staff of the
ADG and editors of this publication, are
solely those of the authors of the material
and should not be construed to be in any
way the official position of Local 800 or
of the IATSE.



SUSTAINABILITY

by Michael Baugh, Editor

As some of you who know me are aware, I have taken up a new occupation (hobby, really) in the last few years—farming. I raise wine grapes, and a few other fruits and vegetables, on my ranch in Paso Robles, CA. While I adopted this lifestyle in part to try something totally different from film and television Production Design, I have discovered that farming teaches many lessons that should apply equally to the Art Directors Guild and its members.

Farmers don't really own the land they farm, even though a property deed may say they do. The land—its soil, water, wildlife and microclimates were there long before the farmer was born, and they will still be there after he or she is gone. At best, the farmer is a temporary steward of the land, keeping it safe for future generations, helping it to be productive, and trying not to wreck any of its complex systems in the process. The farmer, as the land's steward, has a moral responsibility to protect it.

The Art Directors Guild, and the artistic occupations we all practice, are similar. In spite of the accelerating changes we have seen, design in support of immersive storytelling has existed at least since the dawn of recorded history, and perhaps even began when our ancestors lived in caves. The Guild itself has been around, in one form or another, since before the talkies. Both will still exist long after we have all gone to be with Elvis. The artists of the next century count on us. All members of the Guild, and especially members of its Board of Directors, are stewards of its traditions and resources with a moral responsibility to keep it safe, help it to be productive, and not to wreck anything in the process.


Just as a farmer relies on resources—minerals in the soil, water in a river or an underground aquifer, native vegetation that supports beneficial insects and other wildlife—Illustrators and Designers rely on resources, too—research books and photographs, oral histories and the accumulated wisdom of earlier designers. I am so pleased to see the Board of Directors support a full-time archivist to protect the artifacts of the Guild's past, and also to make an effort to save the Michelson Research Library, which has been packed for shipment to Iron Mountain in Pennsylvania, from whence it would never emerge. Once that kind of resource is lost, it can never be regained.

The availability of construction materials is an important resource, too. We owe it the planet to curb our reckless appetite for rainforest hardwoods such as luan, and at the same time learn to use substitute strategies so our work can continue as the traditional sources become exhausted. Good farmers recycle everything. John Zachary's article in this issue shows us a good way to start.

The entertainment industry has a truly abysmal record when it comes to adopting alternative energy. Filmmaking moved to Southern California at the beginning of the last century because of the abundant sunlight here. There is no reason why the roof of every soundstage in Hollywood shouldn't be covered with solar arrays, which would, in the long run, make their operations more profitable, clean and efficient, help reduce dependence on foreign oil and reduce greenhouse gas emissions. A 7.5KW array generates eighty percent of the energy used on my small farm; some of my neighbors do much better. It is time for the Guild to explore the viability of solar panels on its own roof, or on shade structures over its parking lot.

The watchword for agriculture today is sustainability, and most farmers put great effort into achieving it. There are important lessons that the ADG can learn from them: resource protection, innovative strategies, stewardship.





astek inc.
design • wallcovering • print

any
DESIGN

any
COLOR

any
MATERIAL

Design & Illustration
 { Routing & Laser Cutting }
 { Large Format Printing }
 Vinyl Signs & More

Visit our Showroom!
 15924 Arminta St.
 Van Nuys CA 91406
 818-901-9876

ONAIR
DESIGN

www.astekwallcovering.com

www.onairdesignla.com

contributors



RENÉE HOSS-JOHNSON moved from New Jersey to Southern California with her family when she was four, and watched her mother create colorful gardens in their backyard and paint beautiful still-life pictures. Her high school drama teacher noticed that Renée loved to draw and asked her to design her first set for an upcoming school play. Work with a local theater group led to several positions at community and regional theaters. She attended Pacific Conservatory of the Performing Arts in

Santa Maria and then Cal Arts which led to a long run expanding her talents at Disney Imagineering. She then filled in at NBC Television on various game shows and soap operas, until Production Designer Richard Stiles hired her to help him full time on *Wheel of Fortune*. Renée has been with *Wheel* for nearly twenty-eight years, and finds every day to be an adventure that brings exciting new challenges to solve.



ERIC ROSENBERG was raised in New York City where he earned a BFA in Graphic Design from the School of Visual Arts. Following five years in magazine design, he relocated to Los Angeles and landed his first full-time position on Joel and Ethan Coen's *The Hudsucker Proxy*, through which he became the first feature film Graphic Designer to join Scenic Title & Graphic Artists, Local 816. Since then he has created graphics for more than seventy-five productions, including *Forrest Gump*, *Jerry Maguire*, *Fight Club*, *The Truman Show*, *Hancock*, *Crazy, Stupid, Love*, *Rock of Ages*, and *The Campaign*. His series television projects include *The New Normal* and David Fincher's political drama *House of Cards*. In addition to Eric's long ADG affiliation, he is also a member of United Scenic Artists, Local 829, in New York. Eric lives in Studio City with his wife and three daughters. His work may be seen at ericrosenbergdesign.com.

Originally from Chattanooga where he studied at the University of Tennessee, **JOHN ZACHARY** began his career working in that state's huge music video, and direct-to-video, production industry. This area gave John a great deal of experience in a very short amount of time, and led to designing for 3D projects and many independent films. Over the past fifteen years, he has worked on a wide range of projects, from television series such as *The Middle*, *My Name Is Earl* and *Raising Hope*, to innovative feature films



such as *Act of Valor*, which starred a group of active-duty Navy SEALs in a powerful tale of contemporary global anti-terrorism. John has three adult children and lives in Claremont with his wife.

such as *Act of Valor*, which starred a group of active-duty Navy SEALs in a powerful tale of contemporary global anti-terrorism. John has three adult children and lives in Claremont with his wife.

Hollywood Center Studios

Sound Stages • Office Space • HD-TV Production Services



EASY ACCESS

A full-service facility for feature film, commercials, and television production
Call for a quote today.

Ask about our new Virtual Set Stage for internet streaming and live production.

1040 North Las Palmas Avenue Los Angeles, CA 90038
(323) 860.0000 info@hollywoodcenter.com www.hollywoodcenter.com

We want to train the Production Designer of the future.

One of America's premiere film schools is seeking an experienced Production Designer for a **tenure-track professorship** to lead a production design program that will augment traditional skills with new technological processes for filmmaking in the digital age.

Contact us at:
FTVsearch@chapman.edu

Are you
that teacher?




Senior thesis film "Nekko"
Mattes and digital set extensions



CHAPMAN
UNIVERSITY

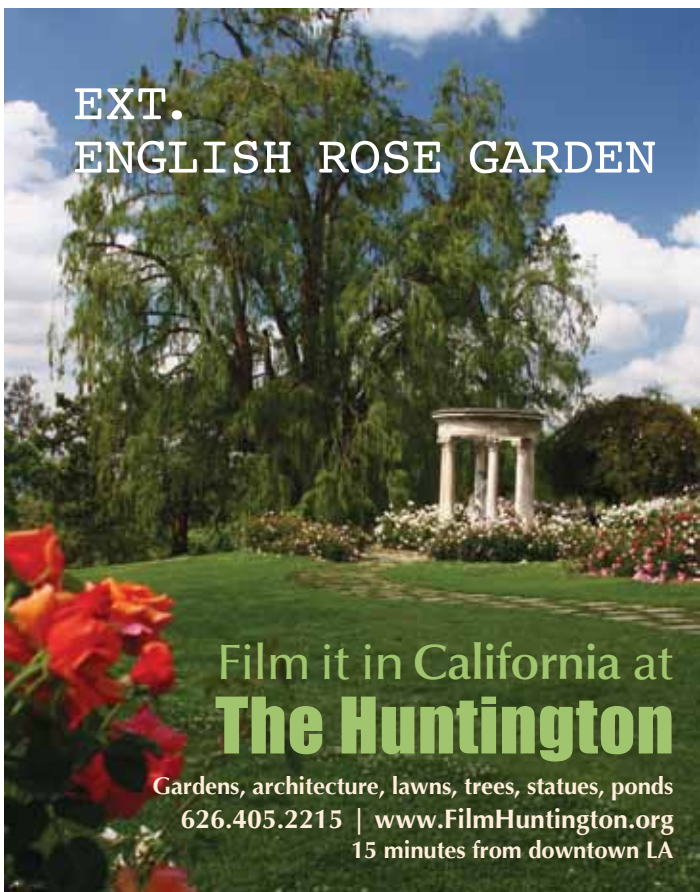
DODGE COLLEGE OF
FILM AND MEDIA ARTS



PRESIDENTIAL RENTAL COLLECTION
WWW.ARTIMAGELA.COM
888-858-7107

FILMARTOLA

EXT.
ENGLISH ROSE GARDEN



Film it in California at
The Huntington

Gardens, architecture, lawns, trees, statues, ponds
 626.405.2215 | www.FilmHuntington.org
 15 minutes from downtown LA



ART DIRECTORS GUILD
Production Designers, Art Directors
Scenic Artists, Graphic Artists, Title Artists
Illustrators, Matte Artists, Set Designers,
Model Makers, Digital Artists
NATIONAL BOARD OF DIRECTORS

President
 MIMI GRAMATKY

Vice President
 JIM WALLIS

Secretary
 JUDY COSGROVE

Treasurer
 CATE BANGS

Trustees

STEPHEN BERGER	MARJO BERNAY
CASEY BERNAY	EVANS WEBB

Members of the Board

SCOTT BAKER	GAVIN KOON
PATRICK DEGREVE	ADOLFO MARTINEZ
MICHAEL DENERING	NORM NEWBERRY
BILLY HUNTER	DENIS OLSEN
COREY KAPLAN	JOHN SHAFFNER
JACK TAYLOR	

<i>Council of the Art Directors Guild</i>	<i>Scenic, Title & Graphic Artists Council</i>
STEPHEN BERGER, JACK FISK	PATRICK DEGREVE
JOSEPH GARRITY, ADRIAN GORTON	MICHAEL DENERING, JIM FIORITO
JOHN IACOVELLI, MOLLY JOSEPH	LISA FRAZZA, GAVIN KOON
COREY KAPLAN, GREG MELTON	LOCKIE KOON, ROBERT LORD
NORM NEWBERRY, JAY PELISSIER	BENJAMIN NOWICKI
JOHN SHAFFNER, JACK TAYLOR	DENIS OLSEN, PAUL SHEPPECK
JIM WALLIS, TOM WILKINS	EVANS WEBB

<i>Illustrators and Matte Artists Council</i>	<i>Set Designers and Model Makers Council</i>
CAMILLE ABBOTT, CASEY BERNAY	SCOTT BAKER, CAROL BENTLEY
JARID BOYCE, TIM BURGARD	MARJO BERNAY, JOHN BRUCE
RYAN FALKNER, BENTON JEW	FRANÇOISE CHERRY-COHEN
ADOLFO MARTINEZ	JIM HEWITT, AL HOBBS
PATRICK RODRIGUEZ	BILLY HUNTER, JULIA LEVINE
NATHAN SCHROEDER	RICK NICHOL
TIM WILCOX	ANDREW REEDER

Executive Director
 SCOTT ROTH

Associate Executive Director
 JOHN MOFFITT

Executive Director Emeritus
 GENE ALLEN

from the president

THE NEW PRESIDENT

by Mimi Gramatky

Feature film award season is complete for this year with kudos well deserved to all members nominated as well as those who won the prestigious honors. The elections for the Art Directors Guild Board officers have also concluded, putting new voices at the table and a new president's photo attached to this letter.

As the dust settles and I begin to grasp the challenges ahead of me, my thoughts turn to the membership who are some of the most talented and skilled artists and craftspeople found anywhere on the planet. What a privilege to serve such a prodigious group!

Yet, who of sound mind wants to lead a group of creative, independent thinkers? I do, and I look forward to finding consensus within our divergence. One way to create accord is to get to know one another in an environment free from competition and contention. 2013 holds great promise for such possibilities which are free to all members and their families.

As a reminder, the Guild still hosts the Figure Drawing Workshop with live models on Tuesday nights in the Robert Boyle Studio at the ADG offices. After spending several Tuesday nights there myself, I refer to it as the best Tuesday-night party in the Valley. You leave with improved skills and more artist friends. If you haven't drawn with a pencil in years, this is a perfect environment for you. The support from others in the room is palpable. This group also hosts plein-air weekend events, another great way to meet and visit with colleagues.

If you are looking for a family event or just a weekend break, try the Santa Clarita Cowboy Festival in April. Children and adults alike love the magic of Westerns. Melody Ranch, once owned by Gene Autry, houses the event and the ADG hosts a gallery of members' artwork from some of the best movies in the genre. There are Buffalo Soldiers, cowboy poets, artifacts, and ropers; multiple Old West concerts and dancing, and don't miss the cowboy coffee, peach cobbler and...you get the idea. Admission for members and their families is free. The ADG also provides caricature artists, which proved so much fun for the artists last year that they were the first to sign on again this year. We always have room for more cowboy movie art from members and more caricature artists. Let me know if you have a *hankerin'* to participate.

Midsummer, look for a members' barbecue at Gallery 800 which corresponds to the opening of the ADG Members Photography Exhibit. Let curator Denis Olsen know at gallery800@gmail.com if you have photography you would like to submit for the show.

In September, an outdoor screening and family picnic will cap the summer. Again, this event is free to members and their families. Look for details in future editions of PERSPECTIVE and *News You Can Use*.

This sampling is just the beginning of ADG gatherings designed to expand cross-craft camaraderie with no business conducted and no awards presented. They are opportunities to meet new ADG friends, to enjoy friends you haven't seen in a very long time, and to promote joy at Local 800.

If you have any great ideas you'd like to suggest or if you just want to connect with the ADG President, please do so at mimi.president@artdirectors.org.





PAINT DAY AT ANGELES NATIONAL GOLF CLUB

by Nicki La Rosa, Project Manager, ADG Fine Arts

Photos by David Gardner and Nicki La Rosa

Opposite page, clockwise from top: Graphic Designer Blair Strong and other Guild artists enjoying the chance to work plein-air. The club catered refreshments for the members. Scenic Artist Stasys Pinkus with a small oil. Michael Denering, another Scenic Artist, capturing the view across big Tujunga Canyon to Angeles National Forest.

The Fine Arts Committee of the Art Directors Guild hosted its second Paint Day at the Angeles National Golf Club on Sunday, February 17, 2013. Members from the varied crafts and disciplines of the Guild were welcomed with great weather and a spectacular view of the San Gabriel Mountains. The event lasted from noon until sunset.

Committee Co-chair Mike Denering brought in costumed models Yuko Houston and Rachel Bailit to hold long poses for those that wanted to paint or draw figures. The members were peppered about the lawn with their canvases and colors, the media of choice for capturing the scene as dynamic as the members themselves. Scenic Artists Don Hanson and Stasys Pinkus painted in oils; Gallery 800 curator Denis Olsen favored acrylics; Graphic Designer Blair Strong chose markers; while Digital Matte Artist Kristen Johnson used a combination of gouache and watercolor.

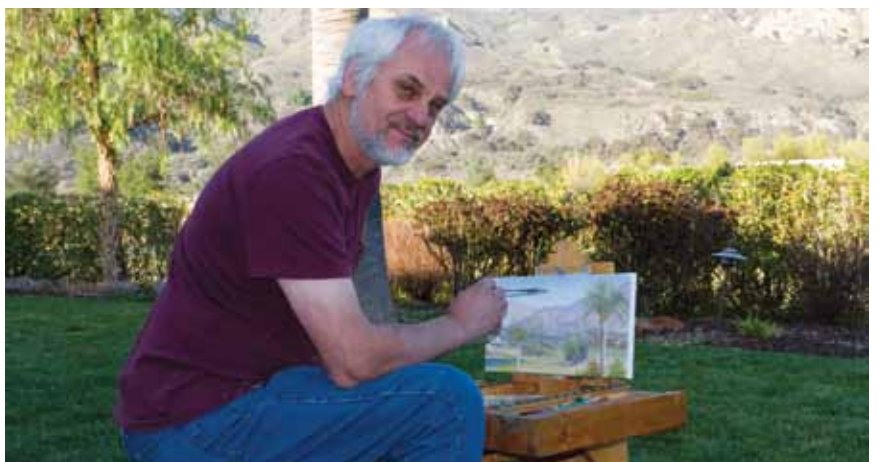
Enjoying their Sunday brunch, patrons at the adjacent Agave Café admired the scene. Some strolled the grounds, while peeking over shoulders at the works in progress.



ADG President Mimi Gramatky remarked, "It was a delightful, beautiful setting and a wonderful event for the members to hang out and do what comes naturally, art!"

The Fine Arts committee is committed to producing events that encourage cross-craft fellowship and invites you to share your ideas. Stay tuned for future events in the Guild's online newsletter *News You Can Use*, and at www.adg.org.

Special thanks must go to Gallery 800 assistant Monica Martinez-Olsen, who cheerfully supported this event behind the scenes all day.



the gripes of roth



A CREDIT BY ANY OTHER NAME...

by Scott Roth, Executive Director

Anyone who reads the credits which follow a feature film (and, for those fast readers, the credits which follow a television program) has noticed that the Production Designer's credit is customarily bookended by the credits to the Director of Photography (DP) and the Editor. The Production Designer's is a mandatory credit (occasionally you'll see the credit as Art Director in those instances when the Guild has not approved the Production Designer credit), and the credits to the DP and the Editor are required as well. And often, provided the DP and Editor are, respectively, members of the honorary American Society of Cinematographers (A.S.C.) and American Cinema Editors (A.C.E.), you will see following their names the initials A.S.C. and A.C.E.

Those initials following the names denote a cachet of sorts. Membership in these societies is highly prized and the public identification with those groups in screen credits is highly sought. A.S.C. and A.C.E. as honorary societies are separate and apart from the unions—IATSE Locals 600 and 700—which represent the same members for collective bargaining and other representational purposes; the unions also represent many other individuals who are not members of A.S.C. or A.C.E.

However, the Art Directors Guild, IATSE Local 800, while functioning primarily as a labor organization (it came into being and is chartered as a union, and the bulk of its activities revolve around that status—negotiating and enforcing collective bargaining agreements and otherwise representing members in the workplace), it also sponsors many of the activities, such as an annual awards show, that an honorary society would typically sponsor.

But unlike the honorary societies whose members identify their affiliation in screen credits, the Guild, though also acting at times as an honorary society, does not encourage its members to use any particular initials after their names to connote membership in the ADG. Until now...

The Guilds' Board of Directors recently agreed to encourage Production Designers and Art Directors, and in fact, any member in any Local 800 craft who may be receiving screen credit, to negotiate with the employer to permit the initials A.D.G. to follow his or her name in screen credits. Simply, membership in the Art Directors Guild is highly prized, and members wishing to broadcast that fact for the additional recognition it may bring them should be encouraged to do so. Any members receiving or expecting to receive a screen credit who are not interested in receiving these initials are of course, free to follow that path.

If such an effort among our membership catches on, then in time, when viewers come to the billing block for Director of Photography, Production Designer and Editor, they will become accustomed to seeing A.D.G. listed in between A.S.C. and A.C.E. This, I think, is a good thing both for the Guild members credited and for the Guild itself.

Let me again emphasize that this is a voluntary decision on our members' part, whether or not to seek the placement of these initials following their name, and let me further emphasize that while it is mostly Production Designers and Art Directors who receive screen credit, we all know that our members working in the Guild's other crafts often do receive screen credit. For them as well, this effort could prove felicitous.

Please feel free to contact me for more information about this initiative.

lines from the station point

GREEN PRODUCTION

by John Moffitt, Associate Executive Director

Whether by law, fiat or personal choice, most of us have already begun practices in our personal lives that promote an environmental agenda featuring less toxic and more sustainable resources. In so doing, we've joined with others, including industry and energy suppliers, in the so-called *greening* of our local, national, and world communities—an overall environmental sustainability consciousness.

A natural outgrowth of this consciousness is a growing discussion concerning the greening of the entertainment industry. Environmental impact studies suggest the film and television industry is the third largest consumer of energy in California and that it also uses vast amounts of unsustainable resources. So far, not a lot has been done by studios, here in California or elsewhere, to retrofit facilities to prevent waste, integrate equipment for more efficient energy production or implement alternative energy sources such as solar power, to mitigate the energy demands of the industry on the electric grid. But on a production-by-production level nationwide, green practices are being developed to mitigate the use of toxic substances, to offer alternative construction solutions and to promote the recycling of materials, wherever and whenever possible.

With seed money and support provided by Disney, Warner Bros., NBC Universal, Fox and Sony, the Producers Guild of America has developed the *Green Production Guide* to promote the use of green products and practices. To learn more about this effort to green the entertainment industry, please visit www.GreenProductionGuide.com, and check out John Zachary's article on page 52 of this magazine.

ADG SCHOLARSHIPS

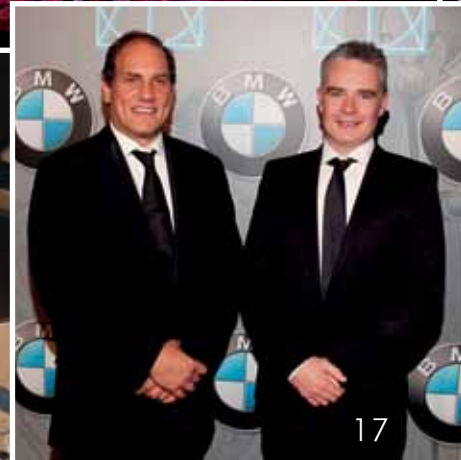
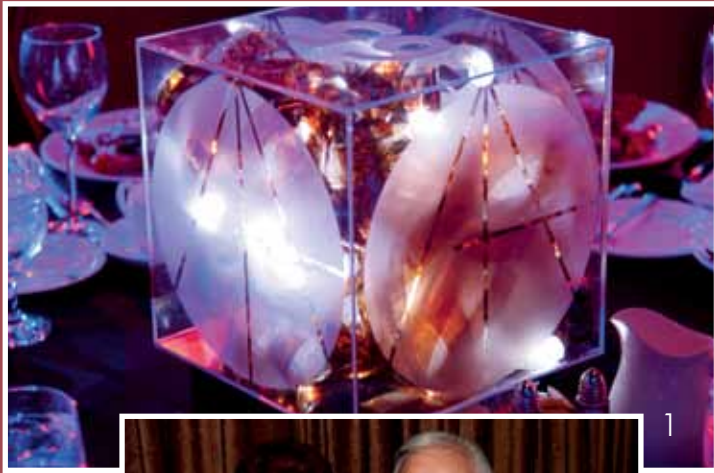
Each spring for the last twenty-two years, the Guild has granted modest scholarship awards to deserving dependents of members in good standing to help defray the escalating costs of higher education. To fund this scholarship program, the Executive Board of the Guild, then Local 876, set up an investment account, the ADG Scholarship Fund, the returns from which pay for the awards. Art Director Richard Stiles chaired the Scholarship Review Committee for eighteen years, and with Dick's passing in 2008, the chair passed to Scenic Artist Lisa Frazza. The Review Committee has since been appropriately named the ADG Richard Stiles Scholarship Committee. In recent years, the program has been expanded to include members, their spouses and domestic partners. This spring, the Guild will offer two \$3,500 scholarship awards.

The grant recipients are selected following a thorough and impartial consideration of the student's academic achievement, financial need, and participation in extracurricular school activities and/or community services by the Committee made up of volunteers from the Guild's represented crafts. To ensure impartiality and security of financial information, all identifying names and information are blacked out before Committee review. After the selection of the award winners are announced in July, the awards are paid directly to the educational institution attended by the student.

Information about the scholarship awards were included in the second quarter dues statement mailing and will be the subject of a dedicated email blast later in March or early April. Applications are available on the ADG website www.adg.org (Members Area – News and Announcements) or contact the Guild office at 818 762 9995. Applications must be returned to the office by 5 PM, May 10, 2013.



17th ANNUAL ART DIRECTORS GUILD AWARDS



The Art Directors Guild Excellence in Production Design Awards, February 2, 2013. (1) table centerpieces by Warner Bros. Studio Services; (2) presenting sponsor BMW provided a sneak look at their i8 concept car; (3) Norman and Carolyn Newberry, Michael Baugh; (4) table and room decor was supervised by James Pearse Connelly; (5) the i8 BMW foregoes traditional gauges in exchange for a more future-tech 8.8-inch display screen; (6) Erin Searcy, Leslie McDonald, Candace DeLoach, and Karen TenEyck; (7) a special tribute to the designers of the 50-year-old James Bond franchise was showcased in the bar area; (8) Mr. and Mrs. Tommy Cole of Make-up Artists & Hair Stylists Local 706; (9) the BMW i8 is a plug-in hybrid



with a three cylinder turbodiesel engine; (10) James Pearse Connelly designed the evening's set to echo the traditional BMW kidney-shaped grille; (11) Mimi Gramatky, Geoff Stradling, Erin Dunkerly, Tim Wilcox, Rick Nichol, Lydia Zimmer, Cate Bangs, John Farmer, Chris Prescott; (12) AVT Event Technologies provided the extensive video production and projection equipment; (13) trophy handler Megan Titus; (14) Tom Walsh, Merrily Murray-Walsh, and host Paula Poundstone; (15) John D. Kretschmer and Summer Eubanks; (16) Doreen Austria, Lynn Roth, Andrew Leitch, Patrick Adair, John Shaffner, Rebecca McAusland, Joel Morris, Bambi Moe, dooner, JT; (17) Greg Grande, Raf Lydon; (18) Lindajo Loftus, Leonard Morpurgo, Cheri Warner, Rick Markovitz, Elizabeth Markovitz, Murray Weissman, Paige Guritzky, Briana Wilson, Shaun Pollock; (19) Mr. and Mrs. Peter Marley; seated, Mr. and Mrs. Lyle Trachtenberg, Nathalie Touboul, Debbie Patton; standing rear center, Phyllis Thurber-Moffitt, John Moffitt, and right, Scott Roth, Grace Reiner-Roth.



© Focus Features



ANNA KARENINA
ADG AWARD WINNER

SARAH GREENWOOD, *Production Designer*
 NIALL MORONEY, *Supervising Art Director*
 NICK GOTTSCHALK, TOM STILL, TOM BROWN,
Art Directors
 EMMA MACDEVITT, *Standby Art Director*
 REMO TOZZI, MATTHEW ROBINSON,
 JAMES COLLINS, *Assistant Art Directors*
 JAMES GEMMILL, *Scenic Artist*
 GEORGINA MILLETT, *Graphic Designer*
 EVA KUNTZ, *Illustrator*
 KATIE SPENCER, *Set Decorator*
 CLAIRE RICHARDS, *Assistant Set Decorator*



All winners' photos by Mathew Imaging



ARGO

SHARON SEYMOUR, *Production Designer*
 PETER BORCK, DENIZ GOKTURK, *Art Directors*
 GARY WARSHAW, *Assistant Art Director*
 MICHAEL MAHER, *Graphic Designer*
 ALEX HILLKURTZ, *Illustrator*
 DAN JENNINGS, BARBARA MESNEY, *Set Designers*
 JOSEPH HAWTHORNE, *Scenic Artist*
 JAN PASCALE, *Set Decorator*

Top: ANNA KARENINA's unit set, built on stage at Shepperton Studios outside of London, was used in several incarnations, here as an ice skating rink. Inset: Presenters Walton Goggins and Joelle Carter, Sarah Greenwood, Niall Moroney, Katie Spencer and production buyer Ali Harvey. Top right: A horse race scene was also staged in the theater set. Right, center and bottom: The basement of the Los Angeles Times building in downtown Los Angeles was meticulously dressed as the CIA bullpen in ARGO, and a house in the Hancock Park neighborhood served as the Canadian ambassador's home in Tehran in 1979. Opposite page, top: The Virginia State Capitol in Richmond played several important roles in LINCOLN: as the interior of the United States House of Representatives and, with the addition of a new portico, the north facade of the White House. Center: Set Designer Andrew Birdzell's construction drawing of the exterior of Candyland Plantation for DJANGO UNCHAINED. Bottom: Eve Stewart's pen and watercolor sketch for the *Lovely Ladies* number in LES MISÉRABLES. The number was filmed at Pinewood on a stage that she "turned into a real-life dock, with seaweed shipped from Scotland to complete the sensual experience."



© Warner Bros.





© DreamWorks II Distribution Co.



LINCOLN

RICK CARTER, *Production Designer*
 LESLIE MCDONALD, DAVID CRANK, *Art Directors*
 CURT BEECH, *Assistant Art Director*
 KAREN TENEYCK, *Graphic Designer*
 JAMES CLYNE, JOSH SHEPPARD,
 STEFAN DECHANT, *Illustrators*
 MIKE WARD, JIM HEWITT, *Set Designers*
 JIM ERICKSON, *Set Decorator*

© Universal Pictures

DJANGO UNCHAINED

J. MICHAEL RIVA, *Production Designer*
 DAVID KLASSEN, *Supervising Art Director*
 MARA LEPERE-SCHLOOP, SUZAN WEXLER,
 N.C. PAGE BUCKNER, *Art Directors*
 LAUREN ABIOUNESS, *Assistant Art Director*
 SUSAN BURIG, *Graphic Designer*
 JOSH NIZZI, *Illustrator*
 ERNIE AVILA, MOLLY MIKULA, ANDREW
 BIRDZELL, PAUL SONSKI, ERIC
 SUNDAHL, *Set Designers*
 ADAM MULL, *Model Maker*
 JOSH MORRIS, *Scenic Artist*
 LESLIE A. POPE, *Set Decorator*

LES MISERABLES

EVE STEWART, *Production Designer*
 GRANT ARMSTRONG,
Supervising Art Director
 GARY JOPLING, HANNAH MOSELEY,
Art Directors
 BEN MUNRO, SARAH-JANE PRENTICE,
Standby Art Directors
 LEON MCCARTHY, JANE HARWOOD,
Assistant Art Directors
 AMY MERRY, *Graphic Artist*
 KETAN WAIKAR, *Senior Draughtsman*
 PATRICK HARRIS, *Draughtsman*
 GRAHAM PRENTICE, *Scenic Artist/Signwriter*
 ANNA LYNCH-ROBINSON, *Set Decorator*
 JAMES HENDY, *Assistant Set Decorator*



© Universal Pictures



LIFE OF PI
ADG AWARD WINNER

DAVID GROPMAN, *Production Designer*
 DAN WEBSTER, *Supervising Art Director*
 AL HOBBS, JAMES TRUESDALE,
 RAVI SRIVASTAVA, *Art Directors*
 PAUL GELINAS, *Assistant Art Director*
 JING-HENG DING, *Graphic Designer*
 JOANNA BUSH, *Illustrator*
 GIACOMO GHIAZZA, *Storyboard Artist*
 EASTON SMITH, SARAH CONTANT,
 HUEI CHEN, HUEI-LI LIAO, JIM HEWITT,
Set Designers
 SCOT ERB, *Model Maker*
 DAVID MEEKING, *Scenic Artist*
 ANNA PINNOCK, *Set Decorator*



© Fox 2000 Pictures

© Warner Bros.

CLOUD ATLAS

ULI HANISCH, HUGH BATEUP, *Production Designers*
 KAI KARLA KOCH, DANIEL CHOUR, THORSTEN
 SABEL, CHARLES REVAI, STEPHAN GESSLER, DAVID
 SCHEUNEMANN, SABINE ENGELBERG,
 STEVE SUMMERSGILL, *Art Directors*
 STEFAN SPETH, THORSTEN KLEIN, STEPHANIE RASS,
Assistant Art Directors
 NIKLAS SCHMIDT, *Graphic Designer*
 KURT VAN DER BASCH, GEORGE HULL, SIMON MURTON,
 JEFF JULIAN, *Illustrators*
 WOLFGANG METSCHAN, RAINER STOCK, *Set Designers*
 MIEKE CASAL, *Scenic Artist*
 PETER WALPOLE, REBECCA ALLEWAY, *Set Decorators*



Top: The enclosure of Richard Parker, the Bengal tiger in LIFE OF PI, built on a closed airfield in Taichung, Taiwan. **Inset:** Sarah Contant, Scot Erb, Art Department coordinator Wylie Griffin, David Gropman, presenter Alfre Woodard, Dan Webster, Jim Truesdale, Joanna Bush and production assistant/translator Anna Lee. **Above, center:** Scot Erb's model of the Richard Parker enclosure. **Above:** The safe house where Chang takes Sonmi to hide from the Enforcers includes virtual displays of floating cherry blossoms in CLOUD ATLAS. **Opposite page, top:** Alan Lee's pencil sketch of Rivendell for THE HOBBIT: AN UNEXPECTED JOURNEY. **Left center, and inset:** A rendering of the Batcave for THE DARK KNIGHT RISES, along with a photograph of the interior of the immense 900-foot by 350-foot by 160-foot-high airship hangar in Cardington, Bedfordshire, where all of the sets for the Batman trilogy have been built. **Center, right, top to bottom:** A scanned and annotated pencil sketch of the pilot chamber on the Juggernaut in PROMETHEUS, hand drawn by Art Director Anthony Caron-Deleon; along with a preliminary section through the Space Jockey model with its interior steel armature drawn by Concept Artist Ben Procter; and a rendering by Illustrator Steven Messing of the film's Ampule Chamber.

THE HOBBIT: AN UNEXPECTED JOURNEY

DAN HENNAH, *Production Designer*
SIMON BRIGHT, *Supervising Art Director/Set Decorator*
BRIAN MASSEY, ANDY MCLAREN, BRAD MILL, *Art Directors*
JOSH BARRAUD, MICHAEL SMALE, *Assistant Art Directors*
BEN MILSOM, BENJAMIN BARRAUD, *On-Set Art Directors*
JOHN HOWE, *Conceptual Design*
RA VINCENT, *Set Decorator*



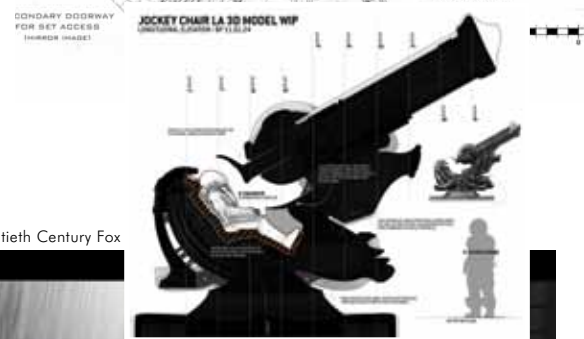
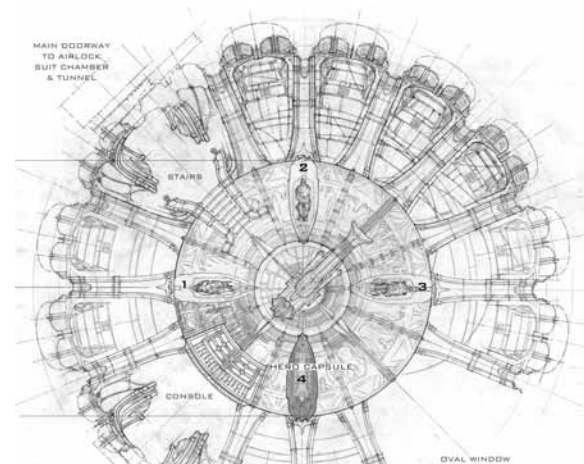
© Warner Bros.



© Warner Bros.

THE DARK KNIGHT RISES

NATHAN CROWLEY, KEVIN KAVANAUGH,
Production Designers
NAAMAN MARSHALL, JAMES HAMBIDGE, DEAN
WOLCOTT, JOSHUA LUSBY, GERALD SULLIVAN,
ZACK GROBLER, *Art Directors*
SU WHITAKER, TOBY BRITTON, KATE GRIMBLE,
Art Directors UK
ROBERT JOSEPH, *Assistant Art Director*
PHILLIS LEHMER, *Graphic Designer*
JAMIE RAMA, ROBERT WOODRUFF, *Illustrators*
GABRIEL HARDMAN, *Storyboard Artist*
MARTHA JOHNSTON, THEODORE SHARPS,
SALLY THORNTON, *Set Designers*
BRETT PHILLIPS, *Lead Model Maker*
GREG JEIN, *Model Maker*
PAKI SMITH, *Set Decorator*



© Twentieth Century Fox

PROMETHEUS

ARTHUR MAX, *Production Designer*
JOHN KING, MARC HOMES, PAUL INGLIS, ANTHONY
CARON-DELION, ADAM O'NEILL, BEN MUNRO,
ALEX CAMERON, *Art Directors*
JIM STANES, *Graphic Designer*
STEVEN MESSING, DAVID LEVY, BEN PROCTOR,
JULIAN CALDOW, *Illustrators*
HELEN XENOPOULOS, *Set Designer*
DAVID PACKARD, *Scenic Artist*
SONJA KLAUS, *Set Decorator*





© Columbia Pictures & Metro-Goldwyn-Mayer



Above: James Bond's ancestral home was built from scratch at Hankley Common, Elstead, Surrey, in the UK for SKYFALL. Inset: Dennis Gassner with presenter Jane Seymour. Right: Some of the more decorative rooms of THE BEST EXOTIC MARIGOLD HOTEL were built atop Ravla Khempur, a charming rural palace hotel in the northern Indian state of Rajasthan. Bottom, left to right: The colorful streets of Jaipur were built in a private alley behind the Ravla. Alan MacDonald's colored marker sketch for the street captures the film's charm in addition to providing set dressing instructions.



SKYFALL
ADG AWARD WINNER

DENNIS GASSNER, *Production Designer*
CHRIS LOWE, *Supervising Art Director*
PAUL INGLIS, JAMES FOSTER, NEAL CALLOW,
DEAN CLEGG, JASON KNOX-JOHNSTON,
MARC HOMES, *Art Directors*
MARK HARRIS, *Models Art Director*
ANDREW BENNETT, MARY MCKENZIE,
ALEX CAMERON, *Assistant Art Directors*
PHIL SIMS, *Visual Effects Art Director*
HEATHER POLLINGTON, *Lead Graphics*
LAURA GRANT, *Assistant Graphics*
KIM FREDERIKSEN, *Concept Artist*
ANNA PINNOCK, *Set Decorator*
FERGUS CLEGG, SOPHIE NEWMAN,
ALEXANDRA QUERZOLA, *Assistant Set Decorators*

THE BEST EXOTIC MARIGOLD HOTEL

ALAN MACDONALD, *Production Designer*
ANDREW ROTHSCHILD, *Art Director*
LIZZIE KILHAM, *Standby Art Director*
KATIE DRISCOLL, *Graphic Designer*
TINA JONES, *Set Decorator*
OLIVIA PORTMAN, *Assistant Set Decorator*



© Fox Searchlight Pictures



FLIGHT

NELSON COATES,
Production Designer
DAVID LAZAN, Art Director
JONATHAN CARLOS,
Assistant Art Director
JOHN BERGER, DANNY
BROWN, Set Designers
ROBERT DENNE, Scenic Artist
JIM FERRELL, Set Decorator



© Summit Entertainment

© Paramount Pictures



THE IMPOSSIBLE

EUGENIO CABALLERO,
Production Designer
LEK CHAIYAN, DIDAC BONO,
JAIME ANDUIZA, Art Directors
JOSEPH DIAZ, Concept Artist
GABRIEL LISTE, Set Designer
MIKE GUYETT, Scenic Artist
PILAR REVUELTA, Set Decorator

© Columbia Pictures

ZERO DARK THIRTY

JEREMY HINDLE, Production Designer
RODERICK MCLEAN, Supervising Art Director
BEN COLLINS, Art Director
DILIP MORE, Art Director – India
TODD CHERNIAWSKY, Art Director – Helicopter
RHYS IFAN, Assistant Art Director
CHRIS KITISAKKUL, Graphic Designer
GARY THOMAS, Illustrator
RYAN CHURCH, JAMIE RAMA, Concept Artists
BRIAN MORRIS, DEAN DUNHAM, Scenic Artists
LISA CHUGG, Set Decorator



Top: Pieces of the crashed jetliner are reassembled on the floor of an NTSB hangar in FLIGHT. Above: While THE IMPOSSIBLE's signature tsunami was shot in a quarter-million gallon tank in Ciudad de la Luz, Alicante, Spain, most of the story was filmed where it actually happened, in the tropical estuaries of Phuket, Thailand. Inset and right: The set for Osama Bin Laden's Abbottabad compound for ZERO DARK THIRTY was built completely of concrete and steel in Chandigarh in the Indian state of Punjab.



**GAME OF THRONES
ADG AWARD WINNER**

GEMMA JACKSON, *Production Designer*
FRANK WALSH, HEATHER GREENLEES,
ASH JEFFERS, ANDY THOMPSON,
TOM MCCULLAGH, *Art Directors*
SARAH JO BAUGH, *Assistant Art Director*
MICHAEL EATON, *Graphic Designer*
KIM POPE, *Illustrator*
BRENDAN RANKIN, *Set Designer*
ROHAN HARRIS, *Scenic Artist*
TINA JONES, *Set Decorator*

BOARDWALK EMPIRE

BILL GROOM, *Production Designer*
ADAM SCHER, *Art Director*
LARRY GRUBER, EMILY BECK, DAN
KUCCHAR, BARBARA MATIS, MIGUEL
LOPEZ-CASTILLO, *Assistant Art Directors*
TED HAIGH, *Graphic Designer*
JON RINGBOM, *Scenic Artist*
CAROL SILVERMAN, *Set Decorator*

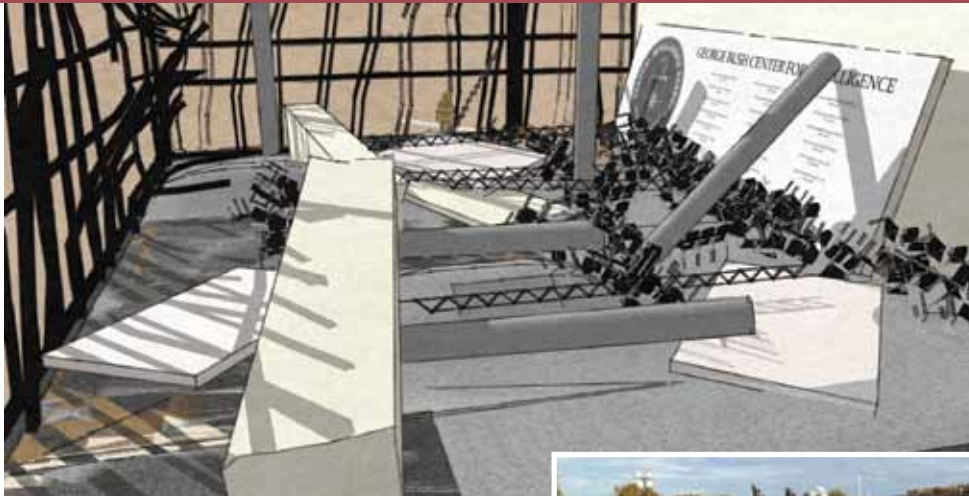


© Home Box Office

© Home Box Office



Above right: An early concept sketch of the Eerie, a nearly inaccessible mountaintop palace in GAME OF THRONES. Inset: Gemma Jackson with her ADG Award. Center: Most of the exterior of the Eerie was achieved with a spectacular matte shot. BOARDWALK EMPIRE re-created the classic Atlantic City boardwalk in a parking lot in Greenpoint, Brooklyn.



© Showtime Networks

HOMELAND

JOHN D. KRETSCHMER,

Production Designer

GEOFFREY S. GRIMSMAN, Art Director

TIFFANY KEENAN, Graphic Designer

STEPHEN BECK, Set Designer

ALTON MCCLELLAN, Scenic Artist

SUMMER EUBANKS, Set Decorator

LUCI WILSON, Assistant Set Decorator



DOWNTON ABBEY

DONAL WOODS, Production Designer

CHARMIAN ADAMS, Supervising Art Director

MARK KEBBY, Art Director

PIPPA BROADHURST, Standby Art Director

JUDY FARR, Set Decorator

© Public Broadcasting Service



THE NEWSROOM

RICHARD HOOVER, Production Designer

JEFF SCHOEN, Art Director

MARTIN CHARLES, Graphic Designer

KEVIN MAHONEY, Scenic Artist

SANDY STRUTH, Set Decorator

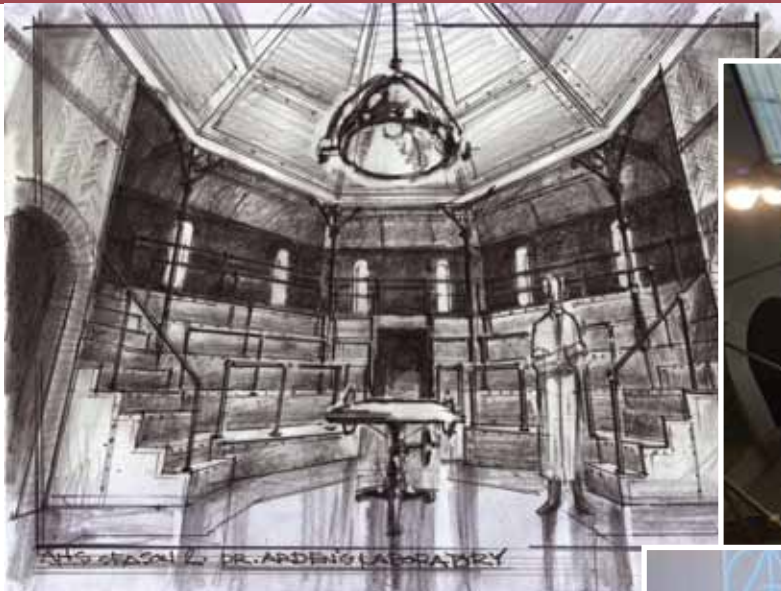
© Home Box Office



Top: John Kretschmer's SketchUp® model of a bomb-damaged Langley, Virginia, CIA headquarters lobby for HOMELAND.

Inset: The dressed set on location in North Carolina. Above, left: For DOWNTON ABBEY, Donal Woods "wanted a house that architecturally dated from the mid to late 19th century, in order to distinguish it from the many earlier houses used in previous period dramas...The search was a major part of the design process—not to mention a major part of the casting."

Above, right: THE NEWSROOM features a fictional version of a complete network news bullpen, studio, and control room. The authenticity and the accuracy of the set makes it function like an actual news studio. Actor Jeff Daniels humorously exaggerates its capabilities when he says all they need is an antenna on the roof and they could broadcast.



© FX Network & Twentieth Century Fox Television



AMERICAN HORROR STORY: ASYLUM
ADG AWARD WINNER

MARK WORTHINGTON, *Production Designer*
ANDREW MURDOCK, *Art Director*
PHILIP DAGORT, *Set Designer*
ELLEN BRILL, *Set Decorator*



HATFIELDS & McCOYS

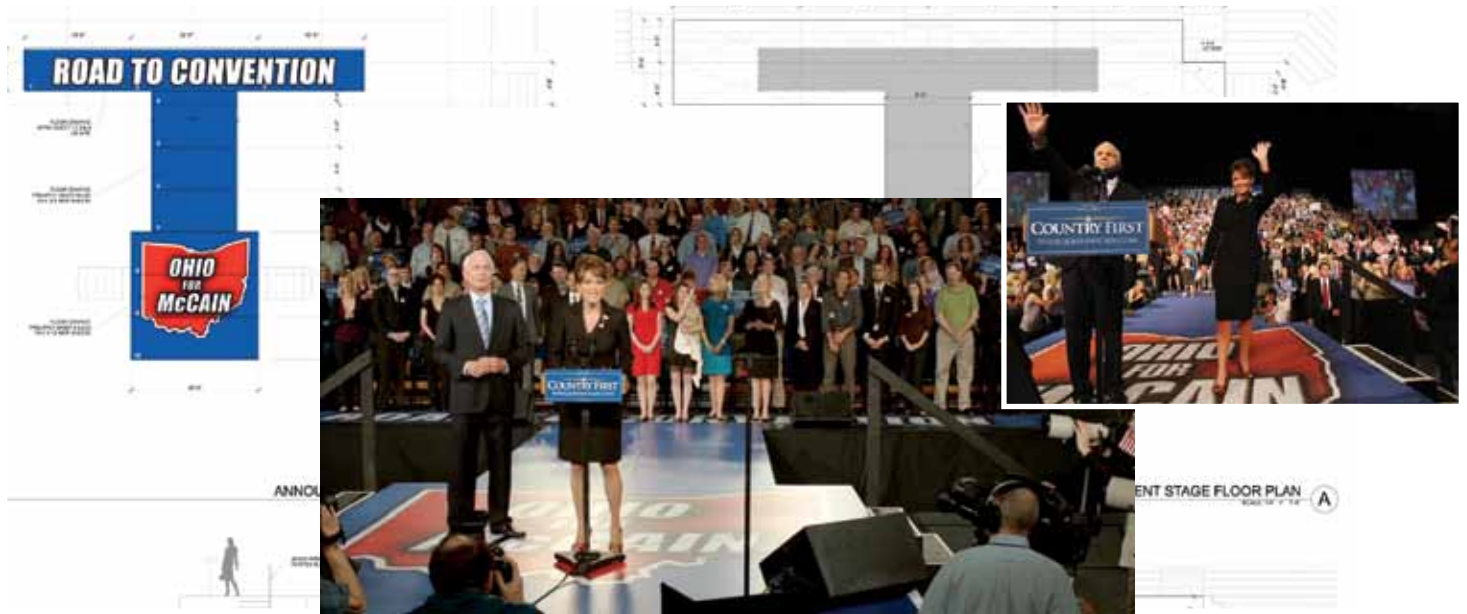
DEREK R. HILL, *Production Designer*
SERBAN PORUPCA, JOHN VERTREES,
Art Directors
VLAD ROSEANU, GRIGORE PUSCARIU,
Assistant Art Directors
ELLEN KING, *Graphic Designer*
ELENA IOANA, ANIELA BAN,
RADU CIOCANAU, *Set Designers*
SALLY BLACK, *Set Decorator*



© History Channel

Above, left: Mark Worthington's pencil sketch of Doctor Arden's laboratory for the second season of AMERICAN HORROR STORY. Right: The finished set on stage at Paramount Studios in Hollywood. Inset: Presenter LaVar Burton with construction coordinator Tony Latanzio, Ellen Brill and Mark Worthington. Right: Three of Art Director Serban Porupca's pencil sketches, colored with markers, of the Harmon McCoy house for HATFIELDS & McCOYS. Bottom: The McCoy house under construction in the foothills of the Carpathian mountains in Romania.





© Home Box Office

GAME CHANGE

MICHAEL CORENBLITH, *Production Designer*
 SAM AVILA, *Assistant Art Director*
 KENNETH ROMAN, *Graphic Designer*
 KUO PAO LIAN, *Set Designer*
 FRAN GERLACH, *Scenic Artist*
 TIFFANY ZAPPULA, *Set Decorator*

HEMINGWAY & GELLHORN

GEOFFREY KIRKLAND, *Production Designer*
 NANCI NOBLETT STARR, *Art Director*
 GERARD HOWLAND, WILLIAM BECK,
Set Designers
 JIM ERICKSON, *Set Decorator*



© Home Box Office



© NBC Universal



MOCKINGBIRD LANE

MICHAEL WYLIE, *Production Designer*
 JEFF MOSSA, ELIZABETH HERSHBERGER GRAY, *Art Directors*
 JONATHAN CARLOS, *Assistant Art Director*
 KIM PAPAIZIAN, WILLIAM ELISCU, *Graphic Designers*
 ROB SISSMAN, MARTHA JOHNSTON,
 KARL MARTIN, STEVEN SAYLOR, *Set Designers*
 HALINA SIWOLOP, *Set Decorator*

Top: A CAD® drawing by local Baltimore architect Kuo Pao Lian of the floor graphics painted onto the stage where John McCain announces Sarah Palin as his 2008 running mate in GAME CHANGE. Alongside the drawing is a production photograph of the finished set, and the inset is a research photo of the actual historic event at Wayne State University near Dayton, Ohio. Above, center: The set for Finca Vigía, Ernest Hemingway's home in Cuba, was built on stage at Pier 80 in San Francisco for HEMINGWAY & GELLHORN. Left and inset: An elaborate presentation rendering by Illustrator John Gallagher of Herman and Lily Munster's house, "imaginatively reinvented" for MOCKINGBIRD LANE, along with a photograph of the house under construction on the Universal Studios backlot.



**84TH ANNUAL
ACADEMY AWARDS
ADG AWARD WINNER**

JOHN MYHRE, *Production Designer*
JOE CELLI, *Art Director*
GLORIA LAMB, *Assistant Art Director*
DAREK GOGOL, *Illustrator*
BEN ANDERSON, *Set Designer*
SCOT ERB, *Model Maker*

© A.M.P.A.S.



Photograph by Gloria Lamb

Top, left: This highly detailed model of the 84TH ACADEMY AWARDS set, built by Scot Erb with help from Joe Celli and Gloria Lamb, was used by the Academy® at press events, as well as for normal production planning. Upper inset: Gloria Lamb, Joe Celli and presenter Francesca Eastwood. Second inset: A photograph of the set's rich gold-leafed art deco detailing. Bottom, left: Gloria Lamb's digital drafting for the set included color elevations to help the construction and scenic shops understand the complexity of the units. Right: A set still, taken during rehearsal, of the finished design.



Left: The GRAMMY NOMINATION CONCERT LIVE was staged in Nashville's Bridgestone Arena. Below: Christina Aguilera performing on stage during the 40TH AMERICAN MUSIC AWARDS held at the Nokia Theatre L.A. LIVE in Los Angeles.

© CBS Television Network

© American Broadcasting Company

40TH ANNUAL AMERICAN MUSIC AWARDS

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

64TH ANNUAL PRIMETIME EMMY AWARDS

STEVE BASS, *Production Designer*
KRISTEN MERLINO, *Art Director*

GRAMMY NOMINATION CONCERT LIVE

MATTHEW RUSSELL, *Production Designer*
SARAH PALMROSE, *Art Director*

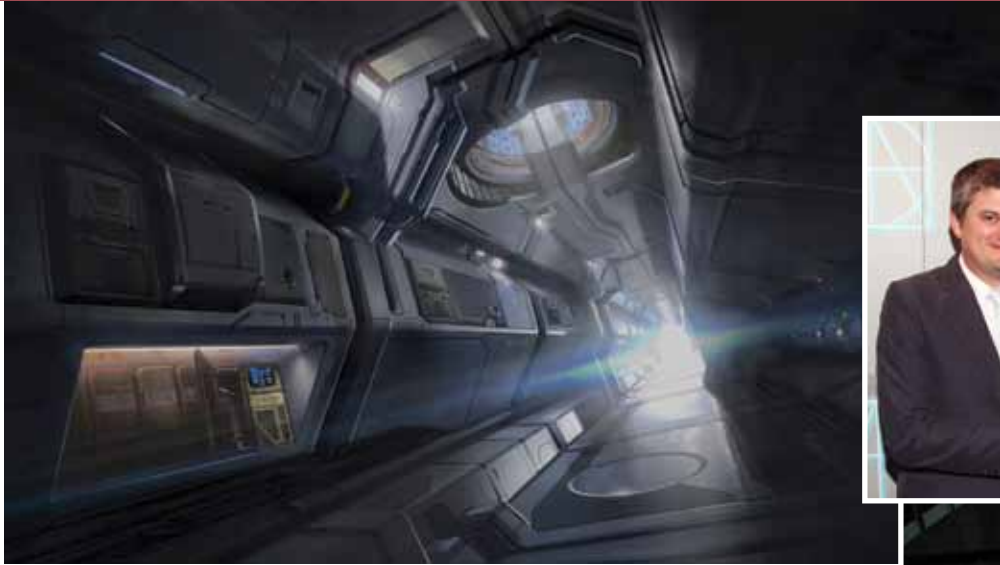


© National Football League & CBS



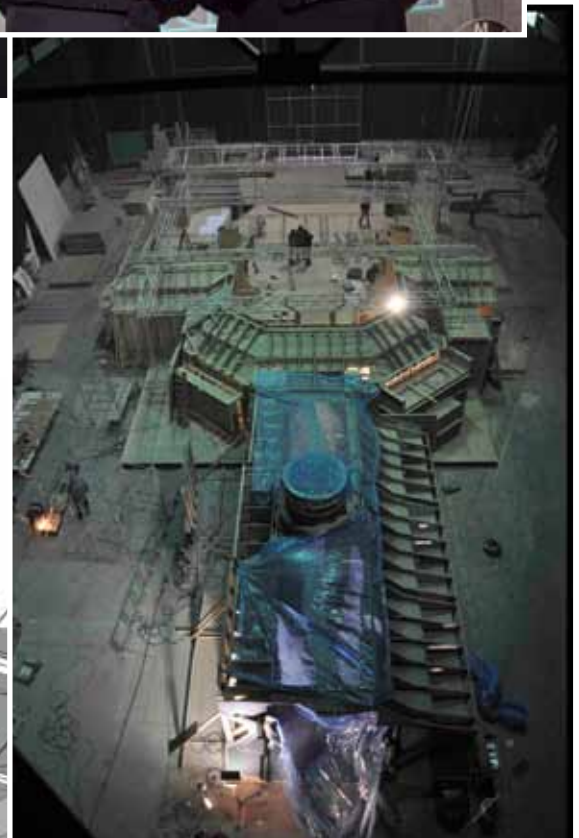
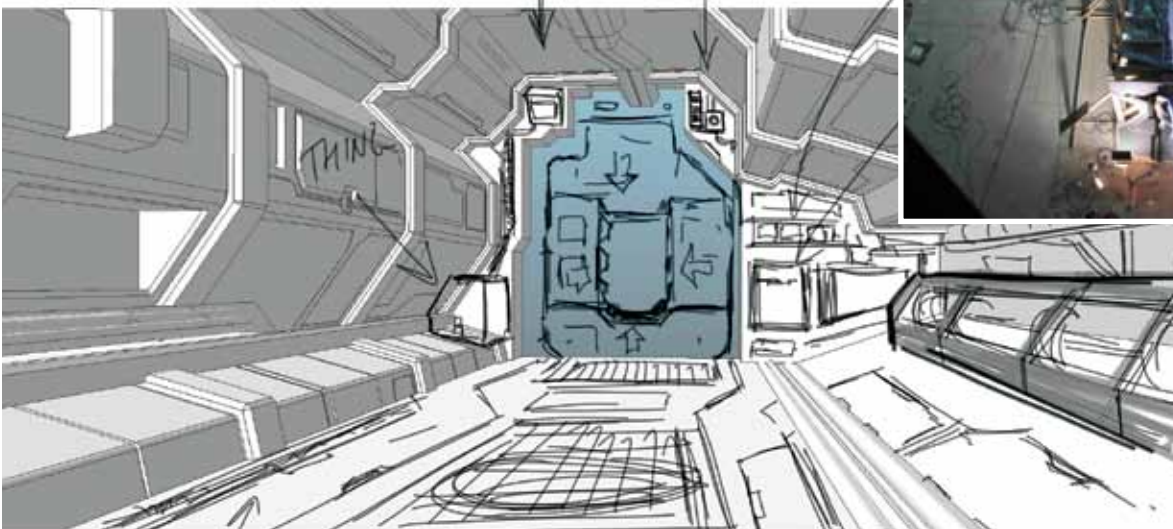
SUPER BOWL XLVI HALFTIME SHOW
BRUCE RODGERS, *Production Designer*
DOUGLAS COOK, ANTHONY BISHOP,
SHELLEY RODGERS, *Art Directors*
LINDSEY BRESLAUER, *Assistant Art Director*

Left: In less than seven minutes at the SUPER BOWL XLVI HALFTIME SHOW, over 500 volunteers rolled out and assembled the massive stage comprised of 796 lightweight LED tiles constructed into fourteen stage carts. Madonna performed four songs, and within the twelve-minute time frame, the stage, and a 149' x 80' field projection area, turned into everything from living VOGUE magazine covers to reverberating speakers.



X-BOX: HALO 4 COMMISSIONING
ADG AWARD WINNER

CHRISTOPHER GLASS, *Production Designer*
VLAD VIERU, *Art Director*
JONATHAN BACH, *Illustrator*
ANNE PORTER, AZIZA BURADA, *Set Decorators*



Top: A digital presentation rendering for X-BOX: HALO 4 COMMISSIONING by Illustrator Jonathan Bach of the corridor in the UNSC Infinity, the largest starship in the UNSC fleet. Inset: Christopher Glass with presenter Dennis Haysbert. Center: The corridor set under construction on Stage 12 at Buftea (MediaPro Studios) outside of Bucharest, Romania. Above: A preliminary SketchUp model by Set Designer Anne Porter of the corridor, with marker annotations by Christopher Glass.

NIKE: GAME ON WORLD

JAMES CHINLUND, *Production Designer*
HARRISON RICHARDSWISE, *Art Director*
AMANDA HUNTER, *Graphic Designer*
STEVE JUNG, *Illustrator*
NICHOLAS CROSS, *Set Designer*
AMANDA MOSS SERINO, *Set Decorator*



BUDWEISER: RETURN OF THE KING

JASON HAMILTON, *Production Designer*
COLBY WOODLAND, BRIAN CROKE,
Assistant Art Directors
WILLIAM ELISCU, *Graphic Designer*
ALISTAIR MILNE, *Illustrator*
HAFIDA TORRES, *Set Decorator*

NIKE: FAST IS FASTER

TINO SCHAEGLER,
Production Designer
ALEX COLE, *Art Director*
CORYANDER FRIEND, *Set Decorator*

MACY'S: DREAM

CARLOS A. MENENDEZ, *Production Designer*
JOHN KASARDA, *Art Director*
ERIC FEHLBERG, *Assistant Art Director*
WENDY DRAPANAS, *Graphic Designer*
HINJU KIM, *Set Designer*
EUGENE KAGANSKI, *Scenic Artist*
ANNIE ARMSTRONG, *Set Decorator*



Top: SketchUp drawings by James Chinlund and Nicholas Cross, with corresponding screen captures, of elements in NIKE's GAME ON WORLD commercial. Center: A SketchUp rendering by Eric Fehlberg, colored and finished in Photoshop by Wendy Drapanas, of an establishing shot for the MACY'S: DREAM commercial. Above, left: Another Fehlberg/Drapanas SketchUp presentation rendering for the same commercial, this time showing Carlos Santana's shoe boutique. Right: A production still of the fully dressed set on stage at JC Studios in Brooklyn, New York. The mezzanine is a digital extension.



© Home Box Office



GIRLS
ADG AWARD WINNER

JUDY BECKER, *Production Designer*
LAURA BALLINGER GARDNER, *Art Director*
PAT SPROTT, *Scenic Artist*
HEATHER LOEFFLER, *Set Decorator*

MODERN FAMILY

RICHARD BERG, *Production Designer*
CLAIRE BENNETT, *Art Director*
MIKE DAIGLE, *Lead Scenic Artist*
BRIAN KASCH, *Set Decorator*

© National Broadcasting Company



PARKS AND RECREATION

IAN PHILLIPS, *Production Designer*
JEFF MOSSA, *Art Director*
WILLIAM ELISCU, *Graphic Designer*
ROB SISSMAN, *Set Designer*
KIMERLY WANNOP, *Set Decorator*

Top, inset: Presenter Julie White with Judy Becker. Top, right: Adam's Prospect Heights, Brooklyn, apartment in GIRLS was built at the Silvercup Studios in Long Island City. Right: The large murals that line the walls of Pioneer Hall in PARKS AND RECREATION depict some famous moments in the town's past, and most are hilariously horrifying at a level that is difficult to comprehend. Ian Phillips creates preliminary sketches, combining his suggestions with the writers' ideas, and then gives them to an illustrator, usually Robin Richesson or Benton Jew, to take a pass at the concept. Once these sketches have been tweaked and finally approved, it falls to Scenic Artists Bridget Duffy and Stan Olexiewicz to paint the actual murals.



THE NEW NORMAL

TONY FANNING, *Production Designer*
JONATHAN CARLOS,

Assistant Art Director

ERIC ROSENBERG, *Graphic Designer*
MARTHA JOHNSTON, *Set Designer*
JASON MAHAKIAN, *Model Maker*
BRYAN JOHN VENEGAS, *Set Decorator*



© National Broadcasting Company

COMMUNITY

DENISE PIZZINI, *Production Designer*
JOHN VERTREES, *Art Director*
ELLEN KING, *Graphic Designer*
ROBERT WARNER, *Scenic Artist*
DON DIERS, *Set Decorator*



© National Broadcasting Company



Top: The home office in Bryan and David's house, built on Stage 20 on the Paramount lot for THE NEW NORMAL. Above and left: Dean Pelton convinces Jeff to build a blanket-pillow fort worthy of a Guinness world record in COMMUNITY. These are three views of the elaborate adult pillow fort built as a stage set at Paramount Studios.



© National Broadcasting Company



**SATURDAY NIGHT LIVE
ADG AWARD WINNER**

KEITH IAN RAYWOOD, EUGENE LEE, AKIRA
"LEO" YOSHIMURA, N. JOSEPH DETULLIO,
Production Designers
TARA DONNELLY, Graphic Designer
GILLIAN SPEERS, Set Designer
MARK RUDOLF, HALINA MARKI, Scenic Artists

2 BROKE GIRLS

GLENDA ROVELLO, Production Designer
CONNIE MARINOS, Set Designer
AMY FELDMAN, SDSA, Set Decorator

HOW I MET YOUR MOTHER

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

Above, inset: Presenter Georgia King with Keith Raywood. Top right: Talented Scenic Artists provide richly detailed comedy sketch sets for SATURDAY NIGHT LIVE with often very simple construction. Center: Political events like the DEMOCRATIC NATIONAL CONVENTION provide work for Guild designers across the country, here in Charlotte, NC. Right: The big red chairs on THE VOICE, which revolve with the push of large buttons have become characters on the show with their own fan blogs and Twitter feeds.

DEMOCRATIC NATIONAL CONVENTION

BRUCE RODGERS,
Production Designer
DOUGLAS COOK,
ANTHONY BISHOP,
Art Directors
LINDSEY BRESLAUER,
Assistant Art Director
SHELLEY RODGERS,
Off-Site Art Director



© National Broadcasting Company

THE VOICE

ANTON GOSS, JAMES PEARSE CONNELLY, Production Designers
ZEYA MAURER, RICK VANZINI, ANTHONY BISHOP, Art Directors
LYDIA SMYTH, KIRSTEN LARSEN, Assistant Art Directors
SCOTT HARPER, Graphic Designer
ED STRANG, JOSE RAMIREZ, LYNN BROWN, Scenic Artists



Left: BMW DesignworksUSA Global Director Alec Bernstein, Doug Drexler, actor Scott Bakula, and Mike Okuda. Bernstein and Bakula presented the Guild's Lifetime Achievement Award to Herman Zimmerman, who couldn't be present. Drexler and Okuda accepted the award for him. Below: Zimmerman's Lifetime Achievement Award trophy was created by the automotive designers at BMW. Bottom: Producer Michael G. Wilson and actress Jane Seymour presented the Outstanding Contribution to Cinematic Imagery Award to four JAMES BOND Production Designers, Sir Ken Adam, Peter Lamont, Alan Cameron and Dennis Gassner. Shown in photo, left to right, are Wilson, Gassner, Seymour and Lamont. Adam and Cameron were unable to make the trip from the UK.



LIFETIME ACHIEVEMENT AWARD
HERMAN ZIMMERMAN



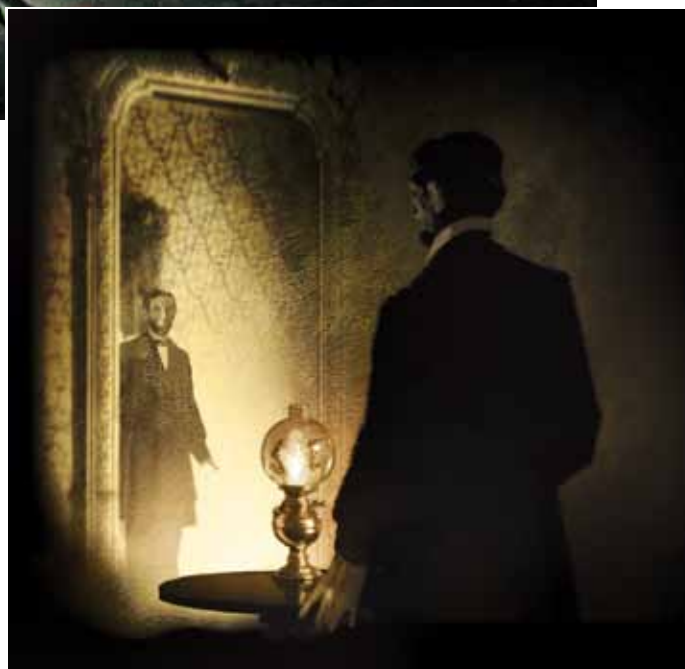
OUTSTANDING CONTRIBUTION TO CINEMATIC IMAGERY AWARD
PRODUCTION DESIGNERS BEHIND THE JAMES BOND FRANCHISE



The OSCARS®



Photograph by Matt Petit – © A.M.P.A.S.



© DreamWorks II Distribution Co.

Top: A troubled LINCOLN in his personal office and Cabinet Room set, built in a warehouse in Richmond, Virginia. **Inset:** Rick Carter, flanked by presenters Daniel Radcliffe and Kristen Stewart, backstage at the Oscars®. **Set Decorator Jim Erickson could not be present. Right:** Illustrator James Clyne's moody and evocative drawings helped set a visual style for the film.



ACADEMY AWARD® FOR ACHIEVEMENT IN PRODUCTION DESIGN

LINCOLN
ACADEMY AWARD WINNER
RICK CARTER, *Production Design*
JIM ERICKSON, *Set Decoration*



© Warner Bros.

THE HOBBIT: AN UNEXPECTED JOURNEY

DAN HENNAH, *Production Design*
 RA VINCENT and SIMON BRIGHT,
Set Decoration

LIFE OF PI

DAVID GROPMAN, *Production Design*
 ANNA PINNOCK, *Set Decoration*

ANNA KARENINA

SARAH GREENWOOD,
Production Design
 KATIE SPENCER, *Set Decoration*

LES MISÉRABLES

EVE STEWART, *Production Design*
 ANNA LYNCH-ROBINSON, *Set Decoration*



© Fox 2000 Pictures

Top: John Howe's concept illustration of the house of the wizard, Radagast the Brown, for THE HOBBIT. Left: A production photograph of the set for the Piscine Molitor, a 1929 swimming club near the Bois de Boulogne in Paris, for LIFE OF PI. Bottom, left: The grand ball, staged in ANNA KARENINA's unit set, a shabby and abandoned theater. Right: Eve Stewart's pen and color wash illustration for the death of Javert, as he throws himself into the Seine from a rooftop, in LES MISÉRABLES.

© Focus Features

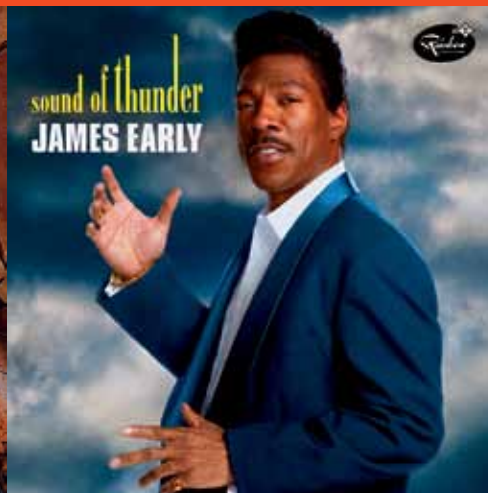
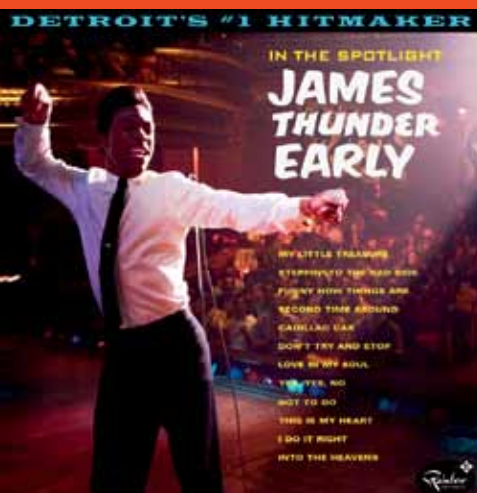


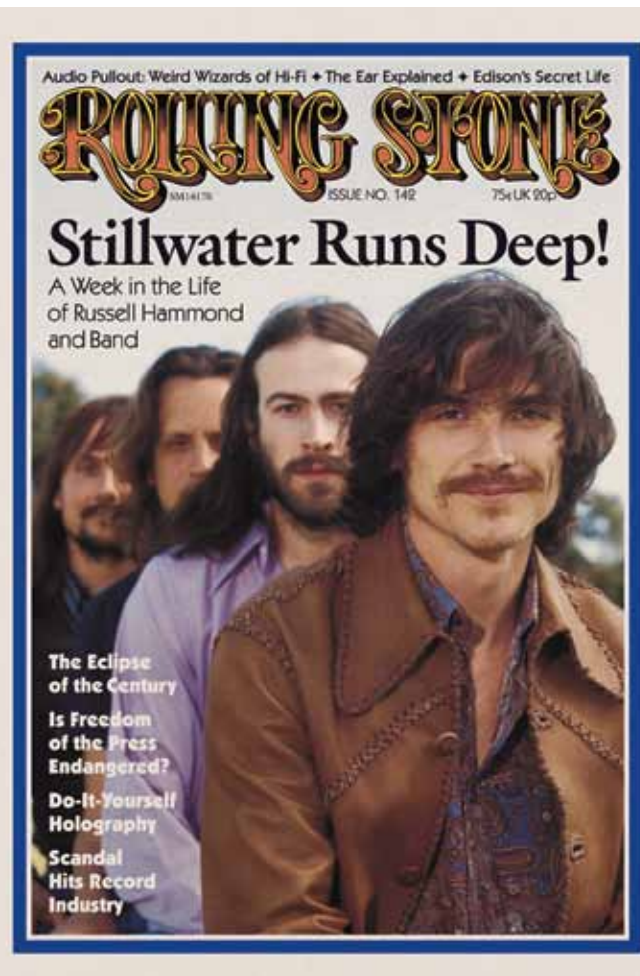
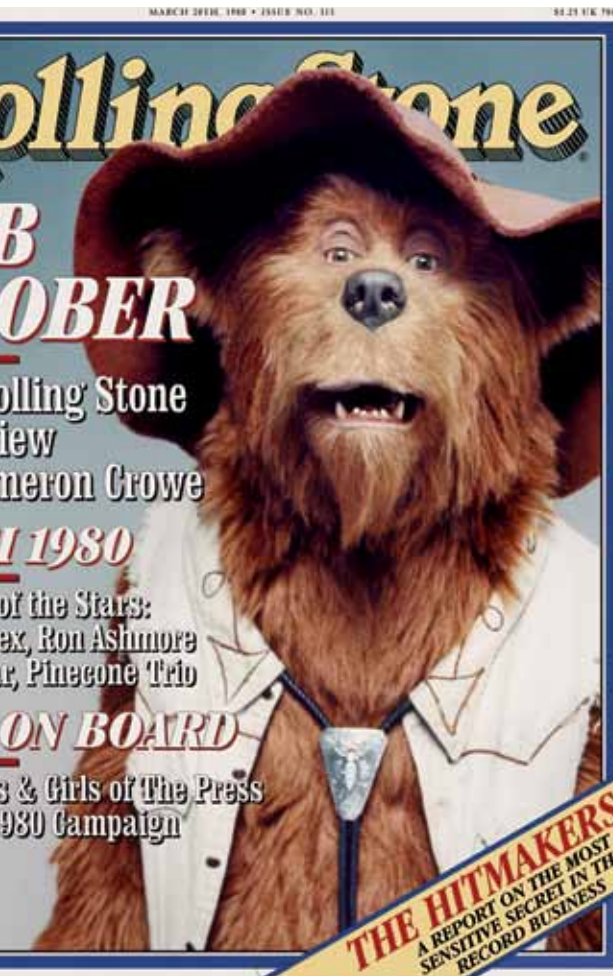
© Universal Pictures





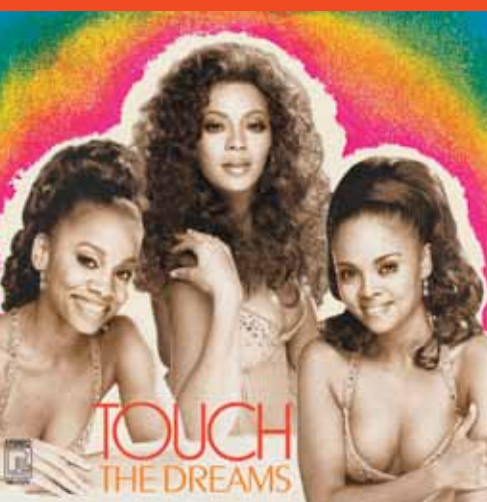
Playing with the BAND





Designing Music Graphics for the Movies

by Eric Rosenberg, Graphic Designer





It's the summer of 1987 on the neon-lit Sunset Strip of Los Angeles; we're following the story of two young strivers eager to join the boulevard's thriving music scene right at its heart, the venerable rock club, The Bourbon Room. In reality it's the summer of 2011 and production of Adam Shankman's film *Rock of Ages* is in full swing on location in Miami, where the Strip has been re-created just blocks from the MacArthur Causeway linking the city with South Beach (see PERSPECTIVE, October/November 2012). On these three streets of empty storefronts and industrial supply stores, landmarks from the era like Tower Records, Filthy McNasty's, and the Marlboro Man rise again.

In March 2011, Production Designer Jon Hutman asked me to join him as Lead Graphic Designer on this adaptation of the Broadway musical. I was very glad for the opportunity; this is the kind of film project I enjoy most, one with music at its core. *Rock of Ages* is one of eight music-themed movies I've worked on. These cinematic journeys into the music world began in 1999 with *Almost Famous*, and also include *The Country Bears*, *Laurel Canyon*, *Dreamgirls*, *The Runaways*, *CBGB*, and the television special *Tony Bennett: An American Classic*. Designing record albums, band logos, gig posters, rock magazines, and signs for concert venues will always thrill a music lover like me.



“Nothing sells musical legitimacy in a film quicker than seeing the characters underneath that instantly recognizable ROLLING STONE logo.”

In the late 1970s while attending LaGuardia High School of Music & Art in New York, I was greatly inspired by the record graphics of the punk and new wave era. They were the catalyst for my interest in graphic design, and the decision to major in that area during my subsequent studies at the School of Visual Arts. At SVA I took classes with a few top album cover designers, dreaming of joining their ranks one day. As it turned out, those doors weren't especially open to new graduates. I found instead that career opportunities in magazine design were more accessible. I went on to work as an art director for several publications over the course of five years before moving into Graphic Design for films in late 1991. This new career would in time allow me to



circle back to those art school dreams, when in 1999 I began work on Cameron Crowe's autobiographical film *Almost Famous*. Finally, I'd have the chance to be a record album designer via a cinematic trip back to 1973.

Almost Famous is Cameron's story of becoming a teenage reporter on his first assignment for *Rolling Stone* magazine. We follow teenage William Miller as he tries to get an interview with the upcoming rock band Stillwater, embarked on a national tour supporting Black Sabbath. My task was the creation of the band's graphic identity—their logo, album covers, tour posters and other graphics—covering Stillwater's existence from 1969 through their latest release in 1973.

Working with Production Designer Clay Griffith, I developed designs for all the Stillwater graphics. I then planned for and oversaw three days of photo shoots with the actors. Shooting the stills was renowned rock photographer Neal Preston, this was to be the first of several collaborations we had over the next few years. Once all the photography was in hand, I finalized the designs and moved into the production phase. The record jackets were printed in quantity on a four-color press by Stoughton Printing in the City of Industry. At that time they were mostly producing laserdisc jackets; record album production was at its low point. I also had to design many backstage passes, some of which were hero props. These were fabricated by a company that made the real thing for current bands. Other graphics like posters were produced by vendors specializing in large-format digital prints; the *Rolling Stone* magazine props would also be fabricated on a four-color press.

Near the conclusion of the film, a bundle of magazines is dropped at a newsstand. It's the latest issue of *Rolling Stone* featuring Stillwater; William Miller has landed his cover story. The film's time period of 1973 coincided with a format change at *Rolling Stone*. They went from their original smaller, folded design to a large tabloid. By the time the hero Stillwater cover would be seen in the movie, the tabloid size was in use, allowing for a bolder cover than it might have been otherwise. Since 1994, I've done six different *Rolling Stone* covers, up through their mid-1990s format. Nothing sells musical legitimacy in a film quicker than seeing the characters underneath that instantly recognizable logo.

A couple of years later, I was hired by Production Designer Dan Bishop to create graphics for The



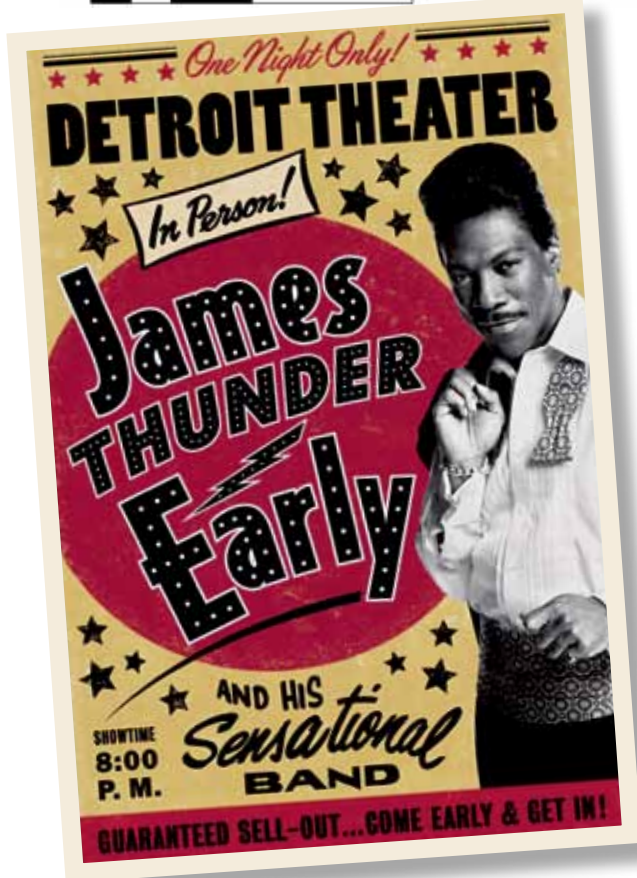
Previous pages: A collection of magazine covers and record album sleeves created by Rosenberg for a number of different music-themed films. Using photographs by Neal Preston and David James, the *ROLLING STONE* covers were created as vector art replicas of the magazine's various logos and cover graphics appropriate for each period. The challenge in designing the Arsenal album covers was finding appropriate artwork that fit the budget. Illustrator Robert Kalafut sent Rosenberg a large sampling of JPEGs and his art easily paired up with several of the album titles. The four national magazine covers, like most of Rosenberg's work, were re-created as vector art in Macromedia FreeHand® with image retouching and filtering done in Photoshop®, and then exported as single or multi-page PDFs. Opposite page: For LAUREL CANYON, Rosenberg assembled several photo composites of notable figures in rock posing with actress Frances McDormand. The stock images were selected and photographer Neal Preston took great care to match the lighting as closely as possible. Once in Photoshop, Rosenberg degraded, defocused and textured the images with grain to help meld everything together. This page, above: Backstage passes for *ALMOST FAMOUS* were based on director Cameron Crowe's personal collection. Neal Preston photographed the actors in front of their tour bus "Doris" for a poster made for Stillwater's dressing room, which was then printed at a local vendor on a large-format inkjet device. The backstage passes were printed on fabric by the leading manufacturer of concert IDs.



Country Bears, based on the popular attraction at Disneyland. While the job was similar to *Almost Famous*, the graphics required would be more numerous, as this band had been together for twenty years. Director Peter Hastings wanted everything done with great authenticity; everything was to be designed just as if the band were four people, not seven-foot-tall talking bears. Photo shoots were set up, and I again found myself facing a fictitious band, but this time they were performers in very stylized, yet amazingly life-like bear costumes, whose faces were being controlled by puppeteers. This was one of the truly memorable experiences in my career.

Photo composites for props and set decoration have long been one of my favorite tasks. Whether as standalone images or as part of a prop, the call for these photos has grown steadily over the years. One of my favorite composite projects was set in the world of rock 'n' roll. In late 2001, Production Designer Catherine Hardwicke asked me to do a four-part photo composite project for Lisa Cholodenko's *Laurel Canyon*. Frances McDormand starred as a famous record producer living in the fabled neighborhood that had brought forth the California Sound in the late 1960s. Her estranged son (Christian Bale) and his wife (Kate Beckinsale) would be coming to stay. These four photos would be the first items that told the audience we were in the home of a music business heavyweight.

This was my second photo composite collaboration with Ms. McDormand and photographer Neal Preston; we had previously done a series featured in *Almost Famous*. For this shoot Ms. McDormand was to be placed among several rock music legends: Bruce Springsteen, David Bowie, Iggy Pop, The



Above and top: DREAMGIRLS Production Designer John Myhre suggested a Fats Domino concert poster from 1964 as inspiration for this poster which Rosenberg designed in Macromedia FreeHand and imported into Photoshop for compositing, filtering and surface texturing to give it a silk-screened look. The posters were inkjet-printed on heavyweight matte stock at Ford Graphics. The logo for the tour bus was adapted from the same art, along with an overall paint scheme. A full-scale pounce of the logo and lettering was provided to the production's sign painter who hand-painted them on the bus. An additional cut-vinyl version was made for application on the Early band's drum skin. Right: The Palace Theater in downtown Los Angeles was used for the Detroit Theater exterior and interior. The "Detroit" script lettering on three sides of the marquee had to allow all of the ornamental neon of the existing sign to remain as is. Scaled vector art was provided for fabrication. Additional marquee graphics for the Dreams farewell concert were produced at the Warner Bros. sign shop.





Left: For a duet between Tony Bennett and Diana Krall, Production Designer John Myhre found inspiration for the set's graphics in a classic Judy Garland television special from the 1960s. The set pieces emblazoned with TONY BENNETT lettering in various fonts and sizes were first painted and then covered in applied vinyl lettering cut by the Warner Bros. sign shop. This technique proved to be far more cost-effective than applying full-scale digital prints (Scale model by Set Designer Richard Romig). Below: A screen capture of the number with Krall and Bennett.

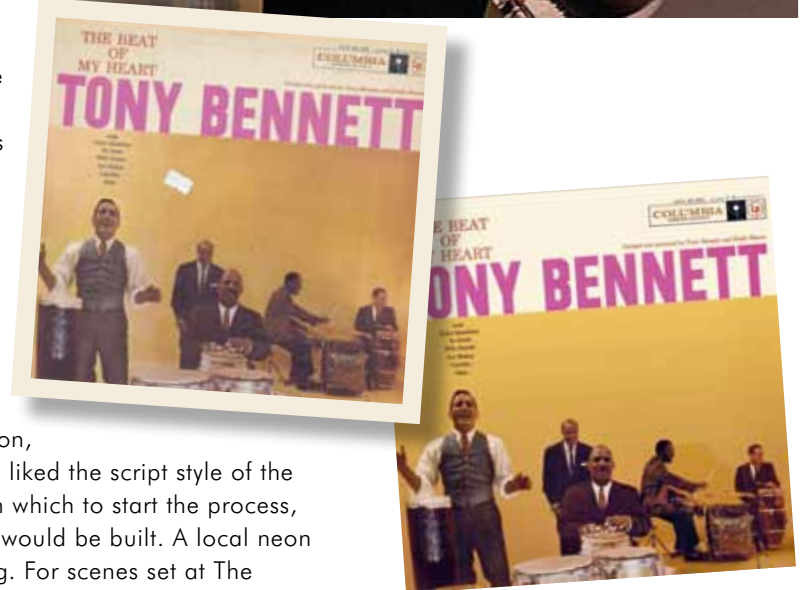


Red Hot Chili Peppers and one of the real Laurel Canyon's most notable voices, Joni Mitchell. The images in which Ms. McDormand would be placed were selected prior to our photo shoot. Some had been shot by Preston, others were licensed stock photos. Everything that went into the planning and execution of this project gave me the very best elements to work with, resulting in very successful composite images.

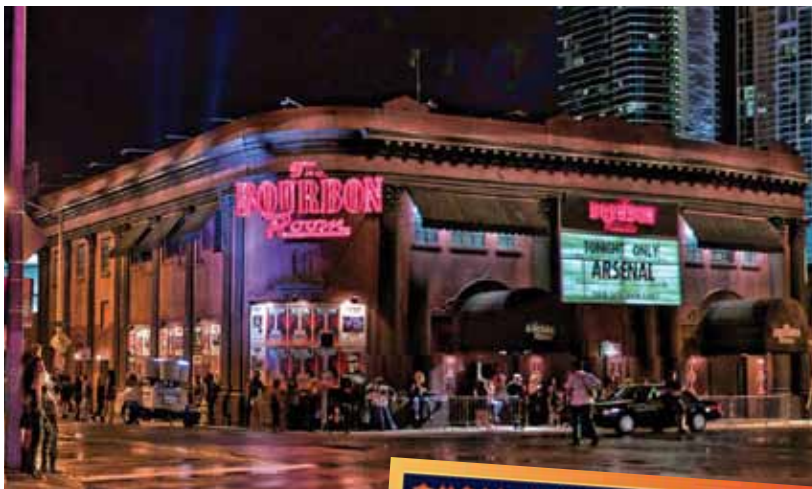
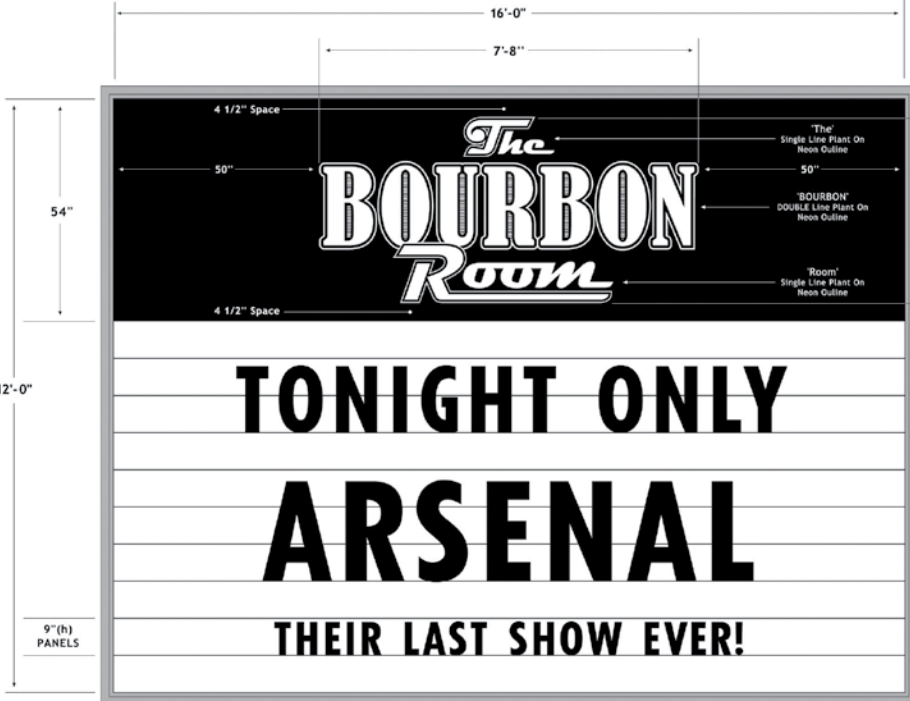
In late 2005, I was hired by Production Designer John Myhre to do the graphics for Bill Condon's adaptation of the 1981 Broadway musical *Dreamgirls*. This trip into musical graphics would take me further back in time, from the late 1950s' world of R&B, on through to the disco era of the mid-1970s.

One of my first projects was designing the neon sign lettering for the Detroit Theater. For this set the production would be using a real location, the Palace Theater in downtown Los Angeles. The Palace has a beautiful art deco marquee, and we would use all of its decorative neon, replacing only the "Palace" lettering with "Detroit." Everyone liked the script style of the Palace lettering, I sought out a similar period script font from which to start the process, and created the scaled vector graphics from which the signs would be built. A local neon vendor was chosen to fabricate the three sets of sign lettering. For scenes set at The Dreams farewell concert at the film's conclusion, I designed translite graphics for the marquee faces. These were produced at the Warner Bros. sign shop.

For the pivotal scene where The Dreams first meet singer James "Thunder" Early (Eddie Murphy) at the Detroit Theater, and are hired as his backup singers, I designed a concert poster inspired by graphics of the era found in the book *The Art of Rock*. Not only was the poster a key piece of set dressing, but it included Early's JTE logo which was also needed for the character's tour bus that would be featured several times early on in the film.



Above: For the Columbia Records recording studio set, four-foot enlargements of Bennett's album covers were required. The original LPs in Bennett's archive were quite worn and discolored, requiring several days of digital restoration work in Photoshop before they were ready for prime time.



Top and above: Rosenberg's first task on *ROCK OF AGES* was the design of The Bourbon Room logo. The large exterior sign was an open-faced dimensional can structure with inset neon borderlines. The stage version would be built the opposite way, with neon backlighting and a solid face with metal mesh in the negative spaces. Working with Set Designer Richard Fojo, he provided scaled vector art EPS files created in Macromedia FreeHand to the vendor for fabrication. Other graphics applications like posters and T-shirts followed. Right: This poster announcing Arsenal's final concert at The Bourbon Room brought together all of the film's key graphic elements he'd designed for the film. The flaming guitar is a surefire rock motif.



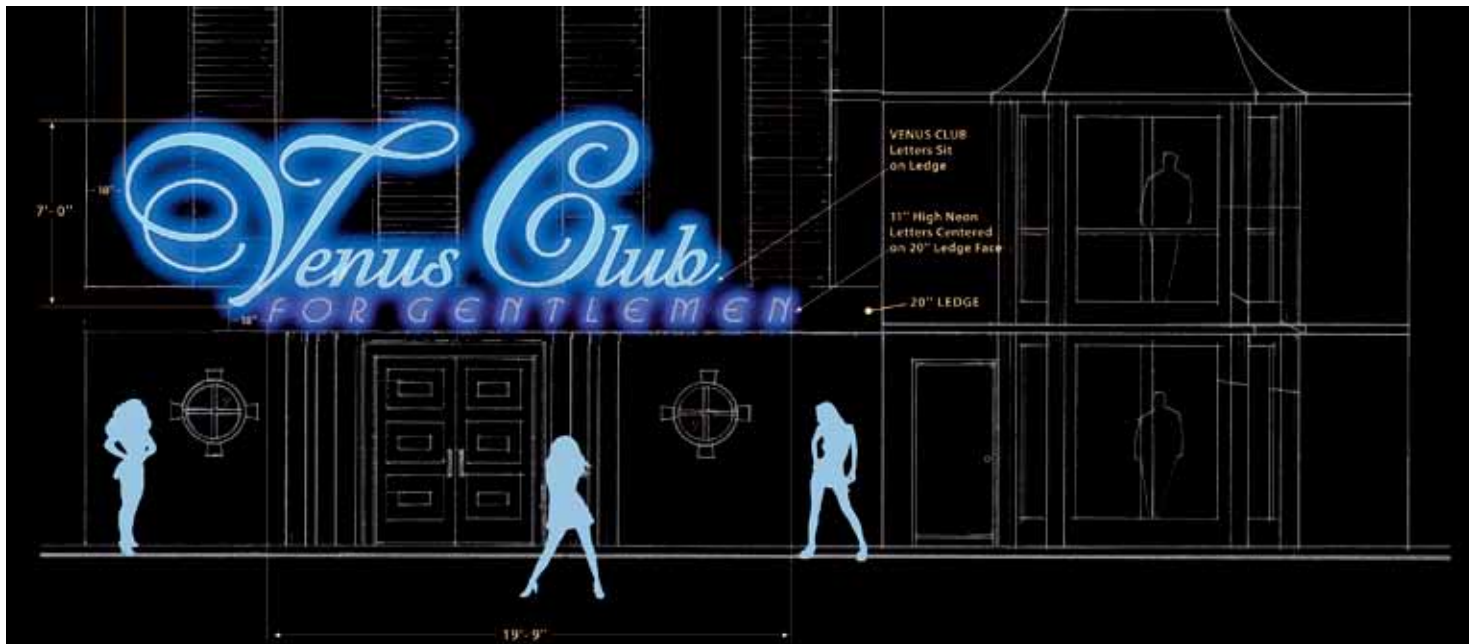
There were two sets of album cover projects done for the film. For The Dreams I first had to design their debut release, *Meet the Dreams*, which would be a central piece of set dressing, sized to six-foot square, at a press conference celebrating the album's gold record status. Along with the cover, which was inspired by several Supremes' jackets, there was the Rainbow Records label design too. It would be seen on the award held by band manager Curtis Taylor (Jamie Foxx). I also created eight other covers for The Dreams, and the solo recordings of lead singers Deena Jones (Beyoncé Knowles) and Effie White (Jennifer Hudson). Some were a direct homage to actual Supremes' covers which we had legal clearance for, others were original designs.

For James "Thunder" Early, I designed eight albums and two singles. The covers were meant for an un-filmed scene in which Taylor is presented with options for the next Early LP release. They ultimately found use as background set dressing in the Rainbow Records office. The two singles, *Cadillac Car* and *Steppin' to the Bad Side*, were both scripted props. The sleeves were three-color Pantone, printed traditionally, each holding a labeled, dummy-groove 45 rpm single.

Magazine covers are a graphics staple of these kinds of films. The rise and success of the artist are marked by their appearance on covers of the most prominent publications of the day. For the pre-*Rolling Stone* era portion of *Dreamgirls*, circa 1962-64, I designed the covers of *Newsweek*, *Look*, *Life*, and *Time*. In all cases, I took great care to re-create the exact logos and formats used.

Within a few weeks of the *Dreamgirls* wrap, I began another project with John Myhre, *Tony Bennett: An American Classic*, directed by Rob Marshall, his frequent collaborator. This special for NBC would harken back to the heyday of the television variety show.

Much of the work I did on the Tony Bennett project entailed re-creating a variety of dimensional sign designs integral to the singer's past. From the sound booth at Columbia Recording Studios to the 1960s' NBC logo, and on to the Sahara Hotel in Las Vegas; these were all custom fabricated for a duet with Stevie Wonder. I also re-created a multi-story version of the poster advertising Bennett's debut at Carnegie Hall. For the Columbia recording studio set, there was a series of Bennett's album covers that were enlarged to four-foot squares. The original LPs provided to us by Bennett's archive were quite worn, requiring several days of digital restoration work in Photoshop before they were ready for prime time.



The most integral set graphics in the special were for a duet between Bennett and Diana Krall, accompanied by nine dancers. For this scene John was inspired by a Judy Garland set from one of her classic 1960s television specials. Several large trapezoidal walls and multiple cubes were constructed, all of which would be emblazoned with TONY BENNETT lettering in various fonts and sizes. For fabrication it was determined that painting all the forms and using applied vinyl lettering would be more cost-effective than using full-scale digital prints. The cut vinyl lettering was fabricated by the Warner Bros. sign shop and applied by the production's sign writer.

In the spring of 2009 when I learned that a feature film about the first all-female teen rock band *The Runaways* was headed into production, I tracked it closely. As soon as the offices opened up, I landed an interview with Production Designer Eugenio Caballero. I was hired, and very eager to begin designing for this period of the mid-1970s when glam segued into punk.

The big difference between *The Runaways* and the other music films I'd done was the budget. This was a ten-million-dollar production, just a fraction of what the other features were made for. With such a tight budget came a nearly non-existent prep. I began just a week before shooting, and maintained a frantic pace over the next month. Unlike the other productions, it hadn't been possible to do the necessary photo sessions with the actors for props before shooting began. As each prop's scheduled shoot date loomed, the production managed to carve out time for brief



Top: Set among re-creations of actual Sunset Strip landmarks is the fictional Venus Club presided over by Justice Chartier (Mary J. Blige). This huge neon sign was a priority assignment for the Miami vendor, Mr. Neon. **Above:** A production photograph of the finished set. **Left:** A poster of Tom Cruise as rock legend Stacee Jaxx.



photo sessions. The high pressure pace was unrelenting throughout, but it all got done.

Rock of Ages found me once more designing vast amounts of period music graphics, this time in the arena of late 1980s' heavy metal, and the so-called "hair" bands. While I wasn't listening to this music back in the day, I was working at a record store, and remember selling many copies of the music featured in the film. What's undeniable is that while this genre wasn't on my personal top ten list, designing for it was an absolute blast. The graphics

and aesthetics, were so outrageous that any Graphic Designer couldn't help but have fun working with them. My enthusiasm served me well, as I didn't have a huge amount of time to get the key elements of the *Rock of Ages* graphics designed and approved. There were only about eight weeks of prep before shooting began, and the schedule was often in flux.

First up was the The Bourbon Room logo design. Large dimensional neon signs of The Bourbon Room logo for the club's exterior and the interior stage had to be fabricated out of metal by local Miami sign vendor Mr. Neon. The logo would also be featured on T-shirts worn by the lead characters Drew (Diego Boneta) and Sherrie (Julianne Hough) while at their jobs.



Concurrently, I began working on the sign lettering for the other featured locale on the Boulevard, The Venus Club, a high-end strip joint. Like The Bourbon Room, this lettering also had to be fabricated as a very large exterior neon sign, running nearly the width of the club. I also did some of the many vector art re-creations of landmark Sunset Strip club and shop signage, along with Graphic Designer Vivian Galainena, who was hired locally in Miami. Though she was a very experienced designer, Vivian hadn't yet worked on a film. She took to it all very quickly, and proved to be a valuable asset as we all raced to complete The Strip.



Top and center: Appearing in several key scenes, **Fallout: Live at The Bourbon Room** is the film's featured Arsenal album. The album's most important appearance comes near the film's conclusion when the gatefold is opened to a shocking ten-year-old photo revealing the mayor's wife, anti-rock crusader Patricia Whitmore (Catherine Zeta-Jones) as a former Stacee Jaxx groupie. Unit photographer David James did a backstage session with extras to glean the many photos needed for the final images, along with the hero setup using a Stacee Jaxx stand-in. Rosenberg replaced heads with stock photos of Zeta-Jones and Cruise, on whom he added long hair. The director approved the prop, but on the eve of shooting, Cruise didn't like this version, and a photo shoot was quickly scheduled for the next evening at call. The new composite and a fabricated album were created while the night shooting progressed, and were ready by three AM for a hero close-up. Above: The show logo created during early prep.

As the film begins, the specter of heavy metal band Arsenal, and their final concert at The Bourbon Room hangs over all the characters in the film. Graphically, Arsenal began for me with their logo. This design came about quickly. Everyone involved had a clear idea of what was needed, and there were a few specific logo references cited by the producer and director that helped speed the process along. When Sherrie arrives at the bus station in Los Angeles, she quickly makes a souvenir of a concert poster announcing this last Arsenal show. In it a flaming guitar unites the logos of both the band and The Bourbon Room.

Much of the drama and comedy in *Rock of Ages* comes from reactions to and interactions with Arsenal's front man, Stacee Jaxx (Tom Cruise). I designed several items for his character, including a poster that draws the ire of the mayor's wife Patricia Whitmore (Catherine Zeta-Jones), as well as an enormous pyrotechnic logo for a concert sequence. Capping it off is a *Rolling Stone* magazine cover and article that tears Stacee apart. I was very pleased to have the opportunity to design the article. The layout was a personal homage to the magazine's transformative Art Director Fred Woodward, who had just begun his position at about the same time as *Rock of Ages* takes place.

My challenge in designing the Arsenal records was finding appropriate pre-existing artwork. We didn't have the budget for originals and these covers had to be illustrated to look authentic. I contacted Robert Kalafut, an artist with whom I'd previously worked. I knew he'd done paintings in the heavy metal style, and was hopeful I might find a few Arsenal covers amongst them. A list of cleared album titles had been compiled, and as I reviewed Robert's artwork I knew I'd hit the jackpot; I easily paired up his art with approved title choices. By that point preproduction was moving fast, and a call came to present the director with comps of the illustrated Arsenal covers in less than a day's time. I proceeded with the initial layouts over the course of an afternoon. By morning they were approved; I would be able to make refinements later on.

Though several Arsenal albums are referenced in the script, *Live at The Bourbon Room* is the hero prop record, appearing in three scenes. Its gatefold design features a photo reveal at the film's conclusion that brings a big shock to the audience and several of the characters. Near the end of the movie, Lonny (Russell Brand), the sidekick to club owner Dennis Dupree (Alec Baldwin), takes the album from the club's office and brings it outside to confront Patricia Whitmore and her band of anti-rock protesters. He unfolds the jacket revealing a gatefold photo collage of rock debauchery, its focal point an image of a young, leather-clad Patricia Whitmore, now exposed to all as a former Stacee Jaxx groupie and extreme hypocrite.



The entire scene for the hero photo had been shot with extras in the week preceding its use in the movie. However, a stand-in for Tom Cruise had been used, and a head replacement done. A day before the prop was to film, we learned that this didn't sit well with Cruise, who felt it just didn't look like Stacee Jaxx. The production was on a night-shoot schedule, and it was decided that unit photographer David James would photograph Cruise at the 6:30 PM call the next day. I would then get to work re-doing the composite in time for the record jacket prop to play sometime between 3:00 and 4:00 AM. I found a select that came close to fitting in, and began what was to be one of the most complicated photo composites I'd ever done.



Top: Over the course of the CBGB Club's long life, there were several versions of the famous awning. For the movie called CBGB, Rosenberg re-created its first incarnation from the mid-1970s. Using reference photos, he redrew the lettering in Macromedia FreeHand, and full-scale pounce patterns were made from the vector art as PDFs. The lettering was then hand-painted on the awning at the filming location in Savannah, Georgia.

Last June, I learned that a feature film about the legendary New York rock club CBGB was about to begin filming. I figured that one day such a movie would be made, and I dearly wished to take part. Learning that the production was located in Savannah, though, due to its very small budget, I assumed that I would never be involved. Yet one morning my phone rang, the screen showing a Savannah number. Could it be...? Indeed it was, and I happily collaborated with Production Designer Craig Stearns over the phone for the next two weeks, designing the film's signage. This included the famous CBGB awning as it looked in the late 1970s. I'd finally come full circle, back to my days in rock 'n' roll high school. There's nothing quite like show biz, is there? **ADG**



WHEEL'S 30TH ANNIVERSARY

by Renée Hoss-Johnson, Production Designer

When people watch *Wheel of Fortune*, they are treated to the excitement of contestants, like themselves, winning money and prizes. They are engaged in the game, competing with friends or family members to see who solves the puzzle first, and they are familiar with Pat Sajak and Vanna White, who have been coming into their living rooms for the last thirty years. They imagine themselves spinning the Wheel or stealing Vanna's job turning letters at the puzzleboard and marvel at the beautiful sets that week-in and week-out feature anything from a winter hideaway to the entire California coastline, depending on what that show's theme dictates.

Creating the environment for this on a weekly basis is *Wheel of Fortune's* Art Department, who work around the clock to produce the sets that

are used when the show tapes at home on Stage 11 at Sony Pictures Studios in Culver City as well as in cities across the country. On the road, the department often takes a blank venue and turns it not only into a working studio, but a production space for the more than 150 staff members that travel with the show.

In the Studio

While at Sony, *Wheel of Fortune* tapes a week of shows each day featuring a different theme. For each theme week, the Art Department designs the sets and prize displays to achieve the producers' vision. One week could represent a tropical theme, with thatched huts and outrigger canoes, the next week could feature the fabulous food in New Orleans or the Golden Gate Bridge in San Francisco.

Above: A production photograph of one of two WHEEL OF FORTUNE sets designed and installed at the Oregon Convention Center in Portland. This one featuring a forest, lake, cabin, and a 14-foot waterfall. Opposite page: A few of the literally thousands of graphic props created each season.



No matter the theme, there are two constants that the Art Department always works around: the Wheel itself and the puzzleboard. Over the past thirty years, these elements have evolved. In September 2002, Renée Hoss-Johnson was asked by the show's executive producer, Harry Friedman, to redesign these beloved elements. Through her concept designs, she suggested that, in order for

“WHEEL OF FORTUNE is much larger than most concerts, touring theater shows, or even awards shows, because it travels with over 150 staff and crew and employs roughly 125 local union craftsmen.”

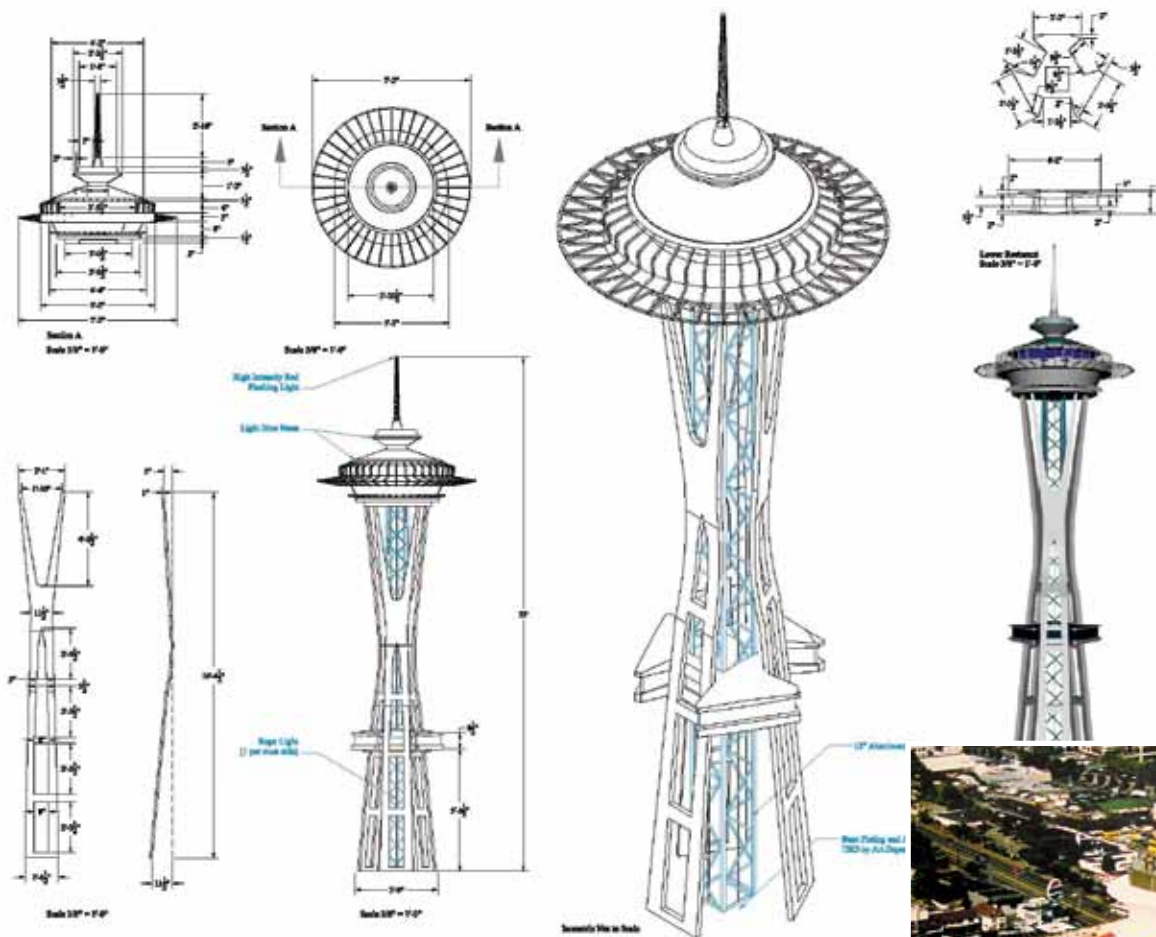
these pieces to pop on the screen, they needed to come alive and glow with color. Her design was completed and drawn, but the typical electrical elements at the time wouldn't give the desired look. Kirk Smith, the head of CBS Production Lighting,

and Walter Lake, the head of the CBS Carpenter Shop, were able to find a product and a method that could do the job. Color Kinetics was building color-changing LED fixtures, and though the product was not yet available on the open market, they had access to fixtures small enough and bright enough to light up the new Plexiglas Wheel and puzzleboard elements. In preliminary tests, the constructed mock-ups came to life and the color and programming effects seemed endless, creating a revolutionary new look for the show and marking the first time LED color-changing fixtures were used in set pieces in this way.

Wheel of Fortune strives to be in the forefront of technology in broadcast television, and that extends to the show's Art Department which, whenever possible, incorporates the latest innovations. A recent example is the one-inch fiber optic sweeps that are now part of the show's generic set. These fiber optic units throw the light specific distances and still remain cool to the touch, while giving an immense array of color choices.

The evolution of technology has also impacted graphics on *Wheel of Fortune*, which have changed

Above: The Denver set featured a pine-paneled lodge with a working fireplace.



Left: CAD® drawings of a miniature Seattle Space Needle were drawn by Assistant Art Director and Set Designer Jody Vaclav. Below: The actual Space Needle was decorated in celebration of WHEEL's stay in Seattle, as shown in this helicopter photograph. Bottom: A production photograph of the set, showing the 23-foot miniature Space Needle, on the floor of the Washington State Convention and Trade Center.



dramatically over the last five to ten years. Assistant Art Director Heather Lynne Rasnick works with the CBS Graphics Department to create the wedges for the Wheel using a flatbed printer with Pantone specific digital imaging. This replaced the old-fashioned way of doing things, using picture images and type fonts that were hand-painted or printed, cut out, and attached to matte board wedges. Prize wedges are created to represent anything from a luxury vacation to a company logo for a sponsor. In any given season, the show makes fifty different prize wedges, twenty to forty different gift tags, eighty to one hundred different bonus Wheel envelopes, and more than 760 contestant name tags.

On Remote

Since 1988, *Wheel of Fortune* has taped in sixty-one locations, in twenty-six different cities, in front of live audiences totaling more than 350,000 fans. Radio City Music Hall, the Super Dome, the Grand Ole Opry, a lagoon in Sea World, and a field in Hawaii are all examples of venues where the show has taped. When *Wheel* goes on the road, the Art Department has to shift its perspective from the small soundstage that seats 160 people to venues that accommodate thousands at a time. The production is much larger than most concerts, touring theater shows, or even awards shows, because it travels with over 150 staff and crew and employs roughly 125 local union craftsmen. It is the Art Department's responsibility to design, oversee construction of and maintain, not only



the main set and audience areas, but also all the auxiliary production areas, which include: staff offices, audience holding areas, a VIP area, a separate Wheel Watchers Club entrance, handicap accessibility entrances and holding areas, backstage production support areas, edit-bay modular trailers, booth trailers, a talent compound

“WHEEL OF FORTUNE has taped in sixty-one locations, in twenty-six different cities, in front of live audiences totaling more than 350,000 fans. Radio City Music Hall, the Super Dome, the Grand Ole Opry, a lagoon in Sea World, and a field in Hawaii are all examples of venues where the show has taped.”

featuring several motor homes, hair and makeup modules, catering areas for staff and crew, a press interview compound featuring television, radio, online and print suites, and a sequestered contestant briefing and holding compound with private portable restroom trailers. All these areas are constructed at the same time the main set and

audience seating (usually between 2,500–3,500 fans per show) are being loaded in. The entire production is adapted to the needs and challenges of each particular venue.

Over the years, very few venues have been found that actually have blueprints of their facilities. Jody Vaclav has become a “plan detective,” searching for layouts in architects’ offices, county records, or anywhere else they can be pieced together. Invariably, the plans that she finds are not as-builts so, more times than not, the entire venue must be measured and new plans created.

Along with drawing plans for the venues on remotes, Renée Hoss-Johnson and Jody Vaclav travel to the various cities to do research and get a feel for what should be represented in the final set design. The sets for these remote tapings should instantly let the audience know where the show is located, no matter when they tune in. Over the years, the team has created the Seattle Space Needle, a southern plantation in Charleston, Independence Hall and a working model of Chicago’s Elevated train running through the set.

Whenever a new set is designed, it is first created as a 3D model in the computer, which is then rendered with color and textures to show the producers how the completed set will look. This tool is used by every department on the show: Director Mark Corwin uses the models to check the

Background image: Because accurate plans are often not available, the Art Department frequently has to measure the immense facilities to create these complex production ground plans. Opposite page, top: Assistant Art Director/Set Decorator Shaun Michael Page showcasing his Charleston, SC model on the Charleston set itself. Middle: A miniature elevated train was featured on the set at Chicago’s Navy Pier.



REVISION DATE: 03/01/12



PAGE 2 of 23
SONY STUDIO'S-CULVER CITY, C.
OREGON CONVENTION CENTER
OVERALL
VENUE LAY-OUT



Island of Hawaii in 2008, the set was constructed on a bluff overlooking the ocean at the Hilton Waikoloa Hotel. It was an uneven landscape that required excavation in order to accommodate such a big production. In the model, the excavation was represented and the stage and roof structures were created. Even the section of the hotel near the set was included with shrubs, palms and flowers to represent the completed design. The model was a very helpful tool to show the *Wheel of Fortune* producers and the hotel's executives how the property would be highlighted and exactly what the impact would be to the hotel itself. That space is now considered the Hilton Waikoloa's most popular wedding location.

Recently, *Wheel of Fortune* went on the road to Portland where two sets were featured over multiple tape days. The first featured well-known aspects



of the city while the second represented the greener aspects of Portland with a forest, lake, cabin, and a 14-foot waterfall. The forest was a 26-foot-high by 225-foot-long custom Duratrans, which was backlit to give both day and magic hour looks. The landscape was created using multiple steel-deck platforms in various heights. The mountain for the waterfall used fiberglass rocks in an assortment of sizes, and both silk and live shrubs. The falling water itself was built using forty stacked, 6-mil LED Barco LiveDot units, with a Proscreen plastic panel set in front of them to diffuse the pixels. The video for

final location of cameras and to set camera shots, lighting designer Jeff Engel uses them to discuss lighting looks and effects, and they are also used to help estimate construction costs prior to the set being built. At this model stage, the set pieces can be adjusted and sightlines checked to see if there are any conflicts with the size of the units prior to them being constructed. This saves countless dollars and allows quick revisions if needed. Even a modified 3D version of the Golden Gate Bridge was first built in the computer, manipulated to the exact desired view, and then adapted to create the set piece on stage.

the waterfall was shot at three different locations and combined to create the falling water, splashes and pond. A miniature bridge created additional depth in the limited space. *Wheel of Fortune's* Art Department designed and built the eco-friendly set with all natural materials, water-based paint and reusable greenery. When the show wrapped production in Portland, any reusable wood, carpet and soft goods were donated to local schools and theater groups.

Top: A model of the set for the Hawaii Big Island location, photographed by Carol Kaelson on a bluff overlooking the ocean at the Hilton Waikoloa Hotel. Above: A production photograph of the finished set.

From the 3D rendering, a 1/8" scale model of the set and venue is created. It's a true collaboration between Jody and Assistant Art Director Shaun Michael Page who create these highly detailed models in full color. When the show went to the Big

A part of the continuing location challenges is the hunt for furnishings and accessories that not only represent the theme, but are the proper scale to fit the space. When *Wheel of Fortune* went to Chicago in 2008, the city's famous Elevated train was incorporated, and a scale model was designed to move slowly across the set. At the producers' request, the Art Department was able, with a little bit



of manipulation, to put a miniature monitor inside the window of one of the elevated cars showing a video of Pat and Vanna waving to the crowd as the train snaked through the space.

In the Community

When *Wheel of Fortune* reaches beyond the television screen into the community for prize shoots, contestant searches and promotional or local charity events, the Art Department serves as a brand ambassador, creating visual production needs for the events.

The production often takes Vanna, and sometimes Pat, to various locales for special video segments, called prize shoots. During prize shoots, Set Decorator Heather DeCristo is on hand and ready for anything. Whether they are on the beaches of the Caribbean, a water taxi in the East River in New York or a casino in Las Vegas, she is armed with materials for any weather condition, and is ready to get rid of unsightly rooftops in the background, a hole in the lawn, electrical boxes, or anything else that might be in the way of the perfect shot.

The *Wheelmobile*, a 39-foot-long, 13-foot-high, bright yellow Winnebago, travels across the country giving viewers an “up close and personal” *Wheel of Fortune* experience right in their hometown. A live show with a professional host, hostess, wheel and puzzleboard offers a chance for fans to win prizes and qualify for a contestant audition for the broadcast version of the show. *Wheel of Fortune*’s Art Department designed the traveling set, including smaller versions of the Wheel and puzzleboard, to fit into a trailer pulled by the *Wheelmobile* in such a way that each piece can be disassembled quickly to get back on the

road to the next event. They also shrink-wrapped the Winnebago with *Wheel of Fortune* artwork and talent photos, so it was instantly recognizable on the road.

Wheel of Fortune has only one Art Department to create dozens of themed sets, both in the studio and on remote locations, decorate talent dressing rooms, maintain and archive historical pieces from the show, fix anything unsightly on a location shoot and create branded materials for community events. The team has been working together for more than ten years and has become a cohesive unit that maintains the familiar feel of *Wheel of Fortune* while using the latest technology to meet any challenges the show’s producers toss their way. **ADG**

Above, left: Heather Lynne Rasnick at the Wheel changing graphics. Right: Jody Vaclav at the Wheel as its surprisingly complex mechanism is adjusted.



The WHEEL OF FORTUNE Art Department, left to right: Set Decorator Heather DeCristo, also dresses the remote prize shoots; Assistant Art Director/Graphic Artist/Set Decorator Heather Lynne Rasnick; Assistant Art Director/Set Decorator Shaun Michael Page, who also builds the models of the remote location sets; Production Designer Renée Hoss-Johnson; and Assistant Art Director and Set Designer Jody Vaclav, who does 3D modeling and AutoCAD® drafting.

SAVING THE



One Set at a Time

by John Zachary, Production Designer

Ever since the early 1980s when I began my career in entertainment, I have been concerned about the vast amount of natural materials that Art Departments use to build temporary sets. The sets are built, filmed, and then struck, creating a cycle where new material is rapidly relegated to storage—or worse, the landfill—never to be seen again, as new materials are ordered for the next set.

Above: A SketchUp® development model of the honeymoon suite stage set for RAISING HOPE, drawn by Art Director and Set Designer Douglas Berkeley.

PLANET...



Especially troubling is the widespread use of lauan plywood, made from the tropical hardwood. According to Rainforest Relief, a nonprofit organization focused on reducing the import of tropical woods into the United States, logging this product has eliminated 85% of the forests of the Philippines. Lauan is a cheap alternative to conventional plywood and is often more flexible, which makes its use in set building extremely popular. The declining rainforest and increased demand for lauan has moved loggers from the Philippines to Malaysia and Indonesia in search of what they hope can be an endless supply of materials demanded by the building industry, and in particular, set construction. All of these areas have been deforested by the aggressive logging of their old-growth tropical trees. It has created a huge impact on the environment in those areas, and possibly contributed to environmental degradation worldwide.

Although many people have talked about ending the sale of the tropical hardwood, its use in the set-building world shows no sign of slowing down. Part of the reason is that no material has

Top: Construction foreman Brian Mertens checking the unique materials. Above: Most of the set walls were made of recycled copy paper. They will eventually complete another loop and be recycled to make more panels.

These are some of the products that were used on the RAISING HOPE pilot:

ECOR® | The Shape of Green to Come™ | Nature-Engineered™ wall panels.

www.ecorglobal.com

The manufacturing process represents both a fundamental advancement and evolutionary leap over the traditional forest product industry's panel products.

Benjamin Moore Green Promise® paints

www.benjaminmoore.com

Benjamin Moore Natura® No-VOC paint

www.benjaminmoore.com/natura

FLOR carpet tiles

www.flor.com

Manufactured to be reclaimed, designed so face fibers and backing materials can be recycled into new product through their Return and Recycle Program. Most FLOR styles meet or exceed the Carpet and Rug Institute's Green Label Plus standards for low VOCs, important because of their harmful impact on indoor air quality

York Wallcoverings – Elements by Carey Lind Designs

www.yorkwall.com

Low VOC emitting product, no Ozone depleting chemicals, contains no cadmium or mercury, made with water-based inks and coatings, smokeless non-polluting inks, substrate sourced from managed forests, made from harvested renewable resources

Astek, Inc. – East Gate V, all natural environmentally friendly grasscloth

www.astekwallcovering.com

Astek, Inc. is the nation's leading provider of specialty wallcovering, custom design and digital printing.



yet been invented to replace lauan at a similar cost. As declining revenues for traditional scripted entertainment have been replaced by low-cost reality-based fare, set design has had to be even more focused on the bottom line which has heightened the demand for inexpensive materials. The result has been the increased use of tropical woods in order to meet the demands of tighter budgets.

The industry and many of its Production Designers are aware of tropical deforestation. Understanding that eventually these woods will no longer be available to harvest, many people have tried to be more ecologically mindful. The industry for the most part has focused on reusing existing sets, or at least, existing flats.

My shows have been recycling sets and flats for years. While recycling constructed scenery is a good step toward sustainability, I hoped to take this idea further by creating a brand-new set without using any unsustainable products. The major obstacle to the creation of this sustainable set was, of course, cost. An alternative finally appeared on the horizon when I began discussing this idea with Noble Environmental Technologies. My Art Department had been working with this company, which manufactures recycled panels for signs and

interiors. They make a strong, lightweight molded fiber product called ECOR® that is made from 100% recycled materials (old corrugated boxes, newspapers, and a wide variety of agricultural fibers). They make a variety of items from this material and they agreed to engineer panels for us to build a trial set. Noble was a great partner in this project; they were anxious to provide products to our industry. They agreed to make their pricing competitive with lauan on this project in order to learn what the industry needs and to provide sustainable products for the long term.

In December, I got the script for an episode of the Fox half-hour comedy *Raising Hope*. The set would be a honeymoon suite in an exclusive Hollywood hotel. There was a two-week hiatus prior to shooting so I could order materials in time for construction. This would be the set to go sustainable.

Because I wanted this to be a showcase for the use of environmentally sound products, I instructed all of the departments to try to use as many sustainable products as possible. In addition to the construction of the set, zero and ultra-low VOC paints, stains, and finishes were used. The wallpaper was environmentally friendly and the flooring was made from 85% recycled

materials, including plastic bottles and nylon fibers. Set decorator Dena Allen was able to rent all of the set dressing or repurpose items from a previous project. Construction coordinator John Holliday, paint foreman Ara Bosnoyan, and Art Director Doug Berkeley were diligent about finding alternative methods of building and finishing to help make this successful.

Naturally, every problem using this new material couldn't be anticipated. For example, the system to connect the walls together was problematic and had to be modified. The process to make these walls wild was clumsy, but the grips fortunately didn't have to pull many walls during the two-day shoot. The plaster and wallpaper affected and warped the panels. This reaction had not occurred during the original tests, but the experimented pieces were much smaller than the sizable set that was finally constructed. As the plaster and wallpaper dried, the walls straightened back out.

My crew and I invested substantial time and effort into making this first attempt work. Partnering with manufacturers who share similar concerns for the environment will allow us to work out these issues and make this type of construction—or a hybrid form of construction—a model for our industry. I think we all have a responsibility to make the effort. *Raising Hope's* producers, Greg Garcia and Henry Lange, have supported this idea from its inception and I am grateful to them for the opportunity to be a pioneer in sustainable set construction.

We are working now with Noble Technologies to develop a form of their ECOR panel that will have the same dimensions that we use most efficiently (4' x 10' x 1/4") with a different coating that will hold up to plastering and wallpaper. We will build some test walls out of the new product as soon as they can be produced and make necessary adjustments. Hopefully, when they begin to manufacture these, we can begin to curb the use of luan and take a small step toward restoring our environment. Stay tuned. **ADG**

Opposite page: Any toxic chemicals or non-sustainable products were avoided for the honeymoon suite set. The tub and windows came from other sets. Above, top: The typical film-style skim coat of plaster drying on the headers and walls. Center: All of the set dressing was either rented or recycled from previous sets on the show. None of it was bought or constructed solely for this pilot. Bottom: Old redwood slabs made great art pieces when provided with a backlight.



production design



SCREEN CREDIT WAIVERS

by Laura Kamogawa,
Credits Administrator

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

THEATRICAL:

Maher Ahmad – THE HANGOVER III –
Warner Bros.
Jeffrey Beecroft – PAIN & GAIN –
Paramount Pictures
Mayne Berke – SCHOOL DANCE – Lionsgate
Greg Berry – HOMEFRONT – Nu Image
Katie Byron – BREATHE IN – Cookie Jar LLC
Franco Carbone – THE CALL – Sony Pictures
Michael Corenblith – SAVING MR. BANKS –
Walt Disney Studios
Howard Cummings – SIDE EFFECTS –
Endgame Entertainment
Todd Fjelsted – WHITE BIRD IN A BLIZZARD –
White Bird Production LLC
Laura Fox – PARADISE – Mandate Pictures
Mark Friedberg – NOAH – Paramount Pictures
Alec Hammond – NON-STOP – Universal Pictures
Troy Hansen – 12 ROUNDS: RELOADED –
WWE Studios
Jeffrey Higinbotham – DARK SKIES – Alliance Films
Richard Hoover – 42 – Warner Bros.
Denise Hudson – VICTOR – CMS Productions
Clark Hunter – THE FROZEN GROUND –
Lionsgate
Waldemar Kalinowski – AS COOL AS I AM –
IFC Films
Andrew Laws – JACK RYAN – Paramount Pictures
Dina Lipton – BAGGAGE CLAIM –
20th Century Fox
Sharon Lomofsky – VERY GOOD GIRLS –
Groundswell Productions

Anastasia Masaro – PAWN SHOP CHRONICLES –
Anchor Bay Films
Arthur Max – THE COUNSELOR –
20th Century Fox
Andy Nicholson – THE HOST – Open Road Films
Robert Pearson – HIGHLAND PARK –
Highland Park LLC
Niels Sejer – DEAD MAN DOWN – WWE Studios
Wynn Thomas – GRUDGE MATCH – Warner Bros.
John Dennis Washington – NEBRASKA –
Paramount Pictures
Mark White – THEY CAME TOGETHER – Lionsgate
Charles Wood – THOR: THE DARK WORLD –
Marvel Studios
Richard A. Wright – MUD – Fox Searchlight

TELEVISION:

David Blass – RECTIFY – Sundance Channel
Sharon Busse – BEN AND KATE – 20th Century Fox
David DiGiacomo – 1600 PENN –
20th Century Fox
Jerry Dunn – SULLIVAN & SON – Warner Horizon
Chris Farmer – CASTLE – ABC Studios
Chase Harlan – BOUNCE – VH1 Television
Cabot McMullen – TROPHY WIFE – ABC Studios
Maxine Shepard – SOUTHLAND – Warner Bros.
Naomi Slodki – BOUNCE – VH1 Television
Johannes Spalt – CALL ME CRAZY: A FIVE FILM –
Sony Pictures Television

DUAL CREDIT REQUESTS:

The Art Directors Guild Council voted to grant dual Production Design credit to Steve Joyner and Caylah Eddleblute for two films, MACHETE KILLS – Open Road Films, and SIN CITY 2 – Miramax.

ART·PIC

Rental & Sales

6826 Troost Ave
North Hollywood, CA 91605

www.artpic2000.com



818-503-5999

ALL ART IS CLEARED

- Vintage, Contemporary & High-Tech Televisions or Computer Monitors



- 2D & 3D Interactive Computer Graphics and Animations



- 24 Frame Playback For All Video and Computer Requirements

Let Us Sync You Up!

24frame.com inc.

944 Venice Boulevard
Los Angeles, CA 90015

(213) 745-2411

(213) 745-2410 Fax

info@24frame.com

www.24frame.com

2 Blocks West of the 110 Freeway

24frame.com



*Serving the Community for 65 years.
We understand your needs and deliver promptly!*

www.linocity.com



323-469-0063 • FAX 323-912-1934 • 1-800-559-City (2489)
4849 Santa Monica Blvd, Hollywood, CA



**PULP ART
SURFACES**
THE ONLY ECO WALL SKIN
MADE IN THE U.S.A. - PATENT PENDING

AND YOU

have saved **233,904**
gallons of oil



save time
save money
save the
environment

one wall skin at a time

**PULP ART
SURFACES**
THE ONLY ECO WALL SKIN
MADE IN THE U.S.A. - PATENT PENDING

the only ECO wall skin
www.pulpartsurfaces.com
818-655-5804

CBS Studio Center
4024 Radford Avenue Studio City, CA 91604

membership



WELCOME TO THE GUILD

by Alex Schaaf, Manager, Membership
Department

During the months of January and February, the following 15 new members were approved by the Councils for membership in the Guild:

Commercial Art Director:

Jason Kisvarday – NIKE Web commercial

Assistant Art Directors:

Joshua Caso – AFTER LATELY –

E! Entertainment Television

Danny Cistone – WHO GETS
THE LAST LAUGH –

Turner Broadcasting System

John Handfield – AFTER LATELY –

E! Entertainment Television

Rochelle Harvey – JOE –

Joe Ransom LLC

Abigail Potter – THE BIGGEST LOSER –
NBC

Commercial Assistant Art Director:

Melissa McClintock – Various signatory
commercials

Graphic Artists:

Ahmed Batcha Kamal Batcha – KTLA

Francisco del Mar – FOX Sports

Fabiola Munguia – THE INSIDER –
CBS Paramount

Khoa Nguyen – Fox Network

Milena Selkirk – THE JEFF PROBST
SHOW – CBS Studios

Graphic Designer:

Ellen Lampl – THE LONE RANGER –
Walt Disney Studios

Illustrators:

Thom Tenery – OBLIVION –
Universal Pictures

Jeffrey Lynch – TOMORROWLAND –
Walt Disney Pictures

TOTAL MEMBERSHIP


At the end of February, the Guild
had 2060 members.

AVAILABLE LIST

At the end of February, the available lists
included:

- 109 Art Directors
- 76 Assistant Art Directors
- 11 Scenic Artists
- 7 Student Scenic Artists
- 16 Graphic Artists
- 27 Graphic Designers
- 1 Title Artist
- 1 Electronic Graphics Operator
- 91 Senior Illustrators
- 3 Junior Illustrators
- 4 Matte Artists
- 1 Previs Artist
- 67 Senior Set Designers
- 7 Junior Set Designers
- 4 Senior Model Makers


Reinventing Nature ...we do it every day



Jungle Set built on stage for a TV Commercial

PLANTS | PROPS | THEME DÉCOR
 christmas décor
 holiday décor
 topiaries
 statues
 hedges
 arbors
 lattice
 trees...

Green Set, Inc.
 motion picture plant rental



www.greenset.com • north hollywood ca • 818.764.1231

DAZIAN FABRICS + RENTALS




SALES
 THEATRE, FILM + VIDEO FR FABRICS, CYCS + SCRIMS. LIGHTING + PROJECTION MATERIALS. CUSTOM SEWING + PRINTING SERVICES.

RENTALS
 PIPE POCKET, THEATRICAL, AUSTRIAN + EVENT DRAPERIES, STAR DROP, BEAD + FIBER OPTIC CURTAINS, SCRIMS, BACKDROPS + PROJECTION SURFACES + GROUND SUPPORT

WEST COAST: **FABRICS** Tel 877.432.9426 **RENTALS** Tel 877.277.9426
 EAST COAST: **FABRICS** Tel 877.232.9426 **RENTALS** Tel 877.532.9426
 info@dazian.com www.dazian.com www.dazian rentals.com

Visit the Guild's Art Gallery



GALLERY 800 DCA MEMBER OF THE ARTS DISTRICT OF LOS ANGELES

**5108 Lankershim Blvd.
 in the historic Lankershim Arts Center
 NoHo Arts District, 91601**

Gallery Hours:
 Thursday through Saturday 2:00 – 8:00 pm
 Sunday 2:00 – 6:00 pm

FORMFONTS®

3d models



www.formfonts.com
info@formfonts.com

Access the FormFonts library containing over 50,000 models, textures and images plus a Request Line for just US\$ 199 a year



CBS **GRAPHICS** *at Television City*

(323) 575-2617 – Call Today

- Six Full-Time IATSE (Local 800) Graphic Artists
- Digital Design and Large-format Printing
- Illustration and Traditional Techniques
- Photo Manipulation and Retouching
- Complete Fabrication

***A full-service print design and production facility
at CBS Television City in Hollywood***

- **Logo Design and Layout**
- **Signage and Profiles**
- **Product Labels**
- **Greeking**
- **Hand Props**
- **Cut Vinyl**
- **Window / Floor Graphics**
- **Printed Scenery & Drops**
- **Flatbed Inkjet Printing**
- **Backlit & Illumination**
- **CNC Routing**
- **Laser Engraving**

We are your complete Graphic Design and Production Facility

You've seen our work on every network, in feature films and commercials.

As part of the Scenery & Construction Shop at CBS Television City, CBS Graphics is a one-stop destination for all scenic and graphic needs. From interior-lit signage and displays to full stage drops, foam core signs to CNC cut lettering, we can design and fabricate anything your production needs.

Highly-skilled and talented artists utilize an arsenal of state-of-the-art equipment and years of experience in the business to produce the superior quality work discerning art directors need (with the quick turn-around and low prices producers love!) for the most demanding productions.

CALL
(323) 575-2617

EMAIL
seth.howell@tvc.cbs.com
dan.boland@cbs.com

COME BY
CBS Television City
Beverly & Fairfax

calendar

GUILD ACTIVITIES

April 3 @ 6:30 PM
Orientation & Town Hall Meeting

April 6 from 9 AM–12 Noon
The ADG Website: A Crash Course
Robert Boyle Studio 800 at the ADG

April 10 @ 6:30 PM
Board of Directors Meeting

April 15 @ 7 PM
IMA Craft Membership Meeting

April 16 @ 7 PM
ADG Council Meeting

April 17 @ 5:30 PM
STG Council Meeting

April 18 @ 7 PM
SDM Council Meeting

April 20–21 from 10 AM–6 PM
Cowboy Festival
Melody Ranch™, Santa Clarita

April 23 @ 6:30 PM
General Membership Meeting

May 8 @ 6:30 PM
Board of Directors Meeting

May 18 from 5–8 PM
Valley Watercolor Society Opening
Gallery 800

May 20 @ 7 PM
IMA Council Meeting

May 21 @ 7 PM
ADG Council Meeting

May 22 @ 5:30 PM
STG Council Meeting

May 23 @ 7 PM
SDM Craft Membership Meeting

May 27
Memorial Day
Guild Offices Closed



THE SHOPS OF WARNER BROS. STUDIO FACILITIES

CREATING INTERIOR AND EXTERIOR SETS & PROPS



CONSTRUCTION SERVICES • DESIGN STUDIO / SIGN & SCENIC ART
STAFF SHOP • METAL SHOP • PAINT • HARDWARE RENTALS
PROPERTY • DRAPERY • UPHOLSTERY • FLOOR COVERINGS
CABINET & FURNITURE SHOP • PHOTO LAB

Contact: 818.954.3000 • wbsf@warnerbros.com • www.wbsf.com

® and ™ 2012 Warner Bros. Entertainment Inc. All Rights Reserved.

milestones



SUSAN LOMINO 1947–2012

by Production Designer Dan Lomino, her husband

Art Director and Set Designer Susan Lomino passed away on December 14 at her home in Woodland Hills, after a fourteen-month battle with cancer. She was surrounded by her family, her husband Dan of forty-eight years, their two children David and Tamara, and their grandchildren Julia and Robert.

Susan was born on April 7, 1947, in the San Fernando Valley, graduated from Grant High School and later attended UCLA. She and Dan were married on Valentine's Day 1965. They met two years prior, in an elevator and everything was up from that moment.

Susan was an accomplished artist who traveled the world, Thailand, India, Nepal, Japan, China, New Zealand and all of Europe, leaving a legacy of paintings and ideas for a thousand paintings that are yet to be...

During her years, she learned to belly dance, joined Troupe Mosaic, designed her own costumes and danced at numerous venues. In 1982, she joined the motion picture industry as a Set Designer and later joined the Art Directors Guild. Some of her credits are *Hill Street Blues*, *Dallas*, *Never Been Kissed*, *Training Day*, *The Post Man* and *Samantha Who?* She worked in the industry until she retired in May 2009, along with her husband.

Opposite page: Susan on the beach at Cayucos, CA, along with some of the lilies from her *Journey of Courage* show, which will be hung at the Topanga Gallery, 120 N. Topanga Canyon Blvd. #109, Topanga Canyon, CA 90290. The show will open on May 1 and run until May 26. There will be an artist reception on Saturday, May 4, from 4 to 7 PM. More information: 310 455 7909.

Susan was diagnosed with cancer in October 2011. Her life turned on a dime as a journey began to heal herself. She read books with positive messages, such as *The Artist's Way* and *Finding Water* by Julia Cameron. She would journal each day to record her treatments and feelings. She understood that there are times that you can't control external forces, but she knew that there are always choices how one can react to those forces.

Art was going to play a major role in her treatment and recovery. Some of her first thoughts were to paint large abstract images of the evil beast that lurked within her. She remembered that Susan in Hebrew means Lily. In the Apocryphal *Book of Tobit*, Susannah was a woman of courage who defended herself from a wrongful accusation, *the Beast*. Susan focused on the positive and began a year's long affair with water lilies. She would, after some treatments, visit lily ponds on the way home, at Melody Nursery, Japanese Gardens, Pierce College and Calabasas Lake. When she arrived home, she was inspired to work on a new piece. She didn't name her pieces, she dated them. Sadly, I never asked why she choose not to name them. I suspect that the completion date of a piece and not the name of it meant more to her. She channeled images of herself surrounded by water lilies at a one-woman show. It was another way to conquer *the Beast*.

Susan will only be with us in spirit at her one-woman show, *Susan's Lilies, Journey of Courage*, that will proceed as scheduled at the Topanga Canyon Gallery from May 1 to May 26. The members of the gallery have been extremely supportive. As is their tradition, Susan's show will be in the front half of the gallery with the rest of the membership showing their work in the back half. Most members' works will focus on the *Journey of Courage* theme. Please try to attend the reception on May 4 from 4 to 7 PM or drop by during the month, Wednesday through Sunday.

All proceeds from Susan's works will be donated to the Motion Picture & Television Fund, Palliative Care Unit.



reshoots



Photograph courtesy of the Margaret Herrick Library/A.M.P.A.S.

The unsigned charcoal sketch above was drawn in 1959 for Alfred Hitchcock's *PSYCHO*, and is likely the work of Illustrator and Art Director Joseph Hurley (1914–1982). The study is part production illustration and part storyboard frame, suggesting a camera angle on the staircase in Norman Bates' spooky "California Gothic" house. Director Alfred Hitchcock often requested staircases, which author Steven Jacobs called part of the "domestic labyrinths he loved to explore in his pictures." Production Designer Norm Newberry writes, "I think this is a good example of Joe Hurley's tighter style. He definitely worked on *PSYCHO*. I think he even started as the Art Director on the film and found he didn't like the responsibility of the job. He stepped back and Bob Clatworthy took over." Joe was still credited as an Art Director on the film, in second position after Clatworthy, and both men received an Oscar® nomination for the film's black-and-white Art Direction.

"HANDS DOWN MY MOST USED FEATURE WAS DYNAMESH. I ALSO USED QREMESH, THE AWESOME POSING TOOLS, TRANSPOSE MASTER AND GOZ A LOT."

-DAN ULRICH

IMAGE CREATED IN
ZBRUSH 4R5

Image Courtesy of Dan Ulrich

Pixologic.com
ZClassroom.com
ZBrushCentral.com



FOR ALL YOUR PRODUCTION NEEDS

UNIVERSAL STUDIOS PROPERTY

DRAPERY
STAFF
MOULDING
GRAPHIC DESIGN & SIGN SHOPS
GREENS DEPARTMENT
HARDWARE
SPECIAL EFFECTS EQUIPMENT
STOCK UNITS
FURNITURE MANUFACTURING & UPHOLSTERY

**Dressed Sets On Time And On Budget
Shop Online**



818.777.2784 800.892.1979

filmmakersdestination.com

Find Us   Download  at mobile.filmmakersdestination.com