


PERSPECTIVE

THE JOURNAL OF THE ART DIRECTORS GUILD



JANUARY – FEBRUARY 2018

A man in a blue suit is seated at a table in a highly ornate, classical-style room. The room features intricate wall decorations, a large mirror, and a chandelier. The man is looking down at something on the table. The lighting is warm and dramatic, highlighting the textures of the room and the man's suit.

“‘Darkest Hour’ Is A Rousing,
Monumental Cinematic Achievement!”

SCOTT MANTZ, ACCESS HOLLYWOOD

“Something Magical Happens,
Like It Does, When The
Gods Of Cinema Align.”

PETER TRAVERS, ROLLING STONE



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TIME OUT NEW YORK

“Greenwood’s Impeccable Aesthetic
Conjures The Spirit Of 1940s
Buckingham Palace And Downing Street.”

JOEY NOLFI, ENTERTAINMENT WEEKLY

FOR YOUR CONSIDERATION IN ALL CATEGORIES INCLUDING

BEST PICTURE

TIM BEVAN • ERIC FELLNER • LISA BRUCE • ANTHONY McCARTEN • DOUGLAS URBANSKI

BEST DIRECTOR
JOE WRIGHT

BEST PRODUCTION DESIGN

SARAH GREENWOOD PRODUCTION DESIGNER

KATIE SPENCER SET DECORATOR

DARKEST HOUR

WORKING TITLE

For more on this film, go to www.FocusFeaturesGuilds2017.com

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“Steven Spielberg has crafted yet another
Meryl Streep and Tom Hanks are simply extraordinary together.”

DEADLINE, Pete Hammond

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



“A propulsive political thriller.

Spielberg’s speed-is-of-the-essence direction speaks with
relevant power to the past, present and a chilling future.”

RollingStone, Peter Travers

masterpiece.

C A T E G O R I E S I N C L U D I N G

BEST PICTURE

Best Production Design

PRODUCTION DESIGNER

Rick Carter

SET DECORATOR

Rena DeAngelo



A Steven Spielberg Film

The Post

Music by John Williams Produced by Amy Pascal, p.g.a. Steven Spielberg, p.g.a.
Kristie Macosko Krieger, p.g.a. Written by Liz Hannah and Josh Singer

DREAMWORKS
PICTURES

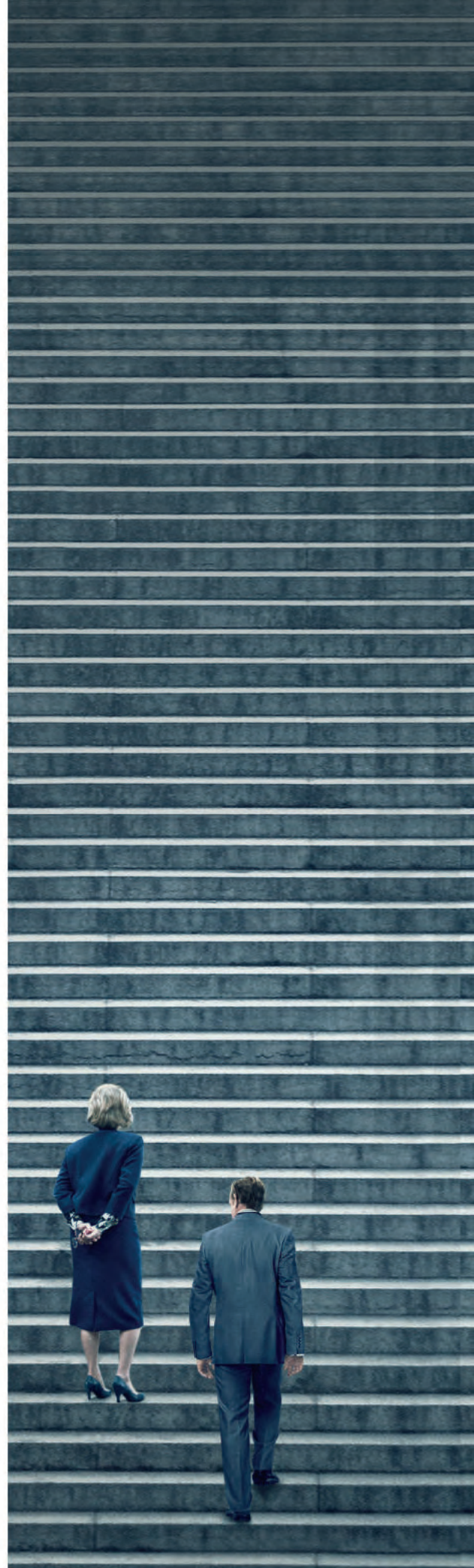
Participant
media



Directed by Steven Spielberg

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"Here, the importance of family — the multigenerational household that sustains and constrains the hero — is both specific and universal."

THE NEW YORK TIMES, A.O. Scott

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*Excellence in Production Design
for an Animated Feature Film*

HARLEY JESSUP



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WINNER
BEST ANIMATED FEATURE

NY FILM CRITICS CIRCLE
WINNER
BEST ANIMATED FEATURE

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INCL. BEST ANIMATED FEATURE AND BEST PRODUCTION DESIGN

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who's talking in this issue

STEFANIA CELLA, *Production Designer of DOWNSIZING – page 95*

“For me, the big seduction was the possibility of inventing these new, unseen worlds.”

DEBORAH RILEY, *Production Designer on GAME OF THRONES – page 59*

“GAME OF THRONES has been an experience that leaves me speechless. It has been full of riches beyond my imagination and also been more punishing than any other job I have had.”



Art Director Nigel Churcher
pretending to be “the Asset.”
Well, he was a great asset but not
scaly enough to be “the Asset.”
page 80

Detail from the broken mirror in the
Beast’s lair, an example of “rococo
gone mad” in Sarah Greenwood’s
design for *BEAUTY AND THE BEAST*.
page 90



THOMAS WALSH AND KAREN MANESS, *THE BACKDROP RECOVERY PROJECT – page 31*

“Most of Metro-Goldwyn-Mayer’s collected assets, its treasures and historic legacy were sold at auctions or disposed of in the early 1970s. One significant exception was its thousands of custom-painted backdrops, referred to in the trade as “backings.” They survived, literally, while hiding in plain sight...”

An aerial, high-angle shot of a dark, winding road cutting through a dense forest covered in a thick layer of snow. The trees are mostly evergreens, their branches heavily laden with white snow. Several cars are visible on the road, traveling in different directions. The overall scene is serene and wintry.

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Backdrop Recovery Project
by Thomas Walsh and Karen Maness

Game of Thrones: Season Seven
by Deborah Riley, Production Designer

Design Notes on Murder on the Orient Express
by Jim Clay, Production Designer

Art Directing Dunkirk
by Eggert Ketilsson, Supervising Art Director

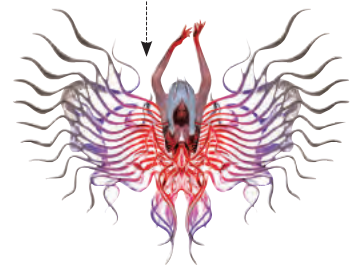
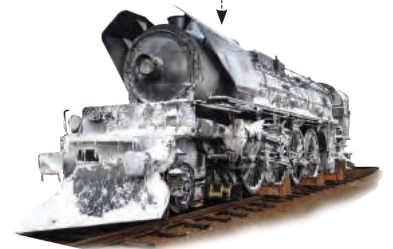
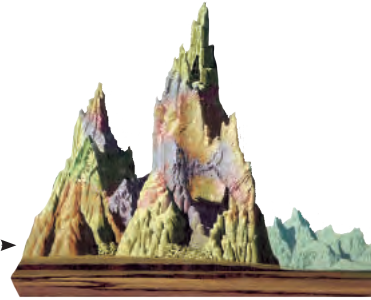
The Shape of Water
by Paul D. Austerberry, Production Designer

Beauty and the Beast
by Sarah Greenwood, Production Designer

Designing Downsizing
by Stefania Cella, Production Designer

Building the World of Bright
by Bradley Rubin, Art Director

Rebooting S.W.A.T.
by Andrew Murdock, Production Designer



ON THE COVER:

A detail from an early concept illustration for Belle's house from *Beauty and the Beast*, rendered in Photoshop by Joanna Bush



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6 ANNIE AWARD
nominations including
BEST ANIMATED FEATURE
BEST DIRECTOR TOM McGRATH

“**‘THE BOSS BABY’**
(adapted from the 2010 book by author
and illustrator Marla Frazee)
is a sweet adventure tale about
sibling rivalry that ultimately becomes
**A MOVING TRIBUTE
TO FAMILY
AND BROTHERHOOD.**”

The Washington Post

FOR YOUR CONSIDERATION
BEST ANIMATED FEATURE

Produced by RAMSEY NAITO, p.g.a.
Directed by TOM McGRATH

BEST PRODUCTION DESIGN

Production Designer DAVID JAMES
Art Director RUBEN PEREZ

THE  DREAMWORKS
**BOSS
BABY**





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PERSPECTIVE

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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.



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

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

BEST PRODUCTION DESIGN

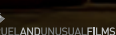
ALINE BONETTO
(PRODUCTION DESIGNER)

ANNA LYNCH-ROBINSON
(SET DECORATOR)

"'Wonder Woman' IS AN ELECTRIFYING,
BREATHTAKING CINEMATIC ACHIEVEMENT."

MARK HUGHES, **Forbes**

W O N D E R W O M A N



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Forbes

“A BRILLIANT, BEAUTIFUL, BREATHTAKING BLOCKBUSTER

FILLED WITH GRAND PERFORMANCES AND GRIPPING EMOTIONAL STORYTELLING.
THIS IS WHY WE GO TO THE MOVIES, AND *THIS* IS EVERYTHING FRANCHISE
CINEMA SHOULD ASPIRE TO BE.”

MARK HUGHES



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FOR YOUR CONSIDERATION
BEST PRODUCTION DESIGN
Production Designer JAMES CHINLUND
Set Decorator AMANDA SERINO

WAR FOR THE PLANET OF THE APES

editor's note



The Romance of the Analog

by David Morong, Editor

One of the great pleasures of editing this journal is a chance to see the wide range of images and examples of design work that are submitted with each issue. Every image is filtered from a much wider pool, and the scope of the artwork and images submitted is astounding.

In the process of preparing the publication, there are examples that stand out and stay with me as I develop the feature articles. In this issue, I find myself drawn to the analog skills represented in the details of the classic painted drops revealed by the Backdrop Recovery Project, and in the pencil drafting done by Sarah Stuart for Sarah Greenwood's design of *Beauty and the Beast*. It may be because I spent the first 20+ years of my career pushing a pencil around a piece of vellum, but there is a quality and character to this work that is without equal in the digital pipeline that defines most Art Department workflows. My current design students may disagree, and grow to have a similar warm and fuzzy feeling when they look back on the long-ago days of working in SketchUp, push/pulling and follow-meing their way to a design.



A. A detail of a painted drop of the interior of a movie theater lobby for the 1951 film *THE LAW AND THE LADY*, designed by Daniel B. Cathcart and Cedric Gibbons.



B. Detail of a hand-drawn elevation of the ballroom in *BEAUTY AND THE BEAST*, by Sarah Stuart.

TIME

"AN EXTRAORDINARY PICTURE."

This is an intricate and ambitious piece of filmmaking."



"EXQUISITE
CONTRIBUTIONS
from invaluable collaborators
including cinematographer
Ed Lachman, production
designer Mark Friedberg
and costumer Sandy Powell."

THE
Hollywood
REPORTER

"The loving detail
accorded every aspect
of the filmmaking is
**LAVISH,
MAXIMALIST,
UNCONTAINABLE.**"
THE PLAYLIST



FOR YOUR CONSIDERATION IN ALL CATEGORIES INCLUDING

"BEAUTIFUL."
NEW YORK

BEST PICTURE
BEST PRODUCTION DESIGN
PRODUCTION DESIGNER
Mark Friedberg
SET DECORATOR
Debra Schutt

"EXQUISITE."
IndieWire

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contributors



Many people hold a stereotypical view of someone who grew up in a small town, but **PAUL AUSTERBERRY** had parents who were adventurers. They traveled worldwide, including stints living in Uganda, and visits to the Philippines and Jamaica. This made his return to Canada's north (an area documented by the landscape artists (the Group of Seven) all the sweeter. He could ski race and settle indoors with massive Lego builds during the winter. After getting a degree in architecture at Carleton University, he was employed as a junior architect by a firm in Toronto, or "Hollywood North" as it was beginning to be nicknamed. Paul realized that he could build designs faster and with greater freedom on a film. He left architecture and steadily gained notoriety as a Production Designer. His work includes *30 Days of Night* (2007), *The Twilight Saga: Eclipse* (2010) and Venice Film Festival's Golden Lion winner, *The Shape of Water* (2017). When he is not designing, Paul can be found racing one of his rebuilt vintage cars. He still loves building Lego, proudly displaying the "Architect Series" in his office.



Designing sets on soundstages and bringing locations to life in major cities and random villages on every continent is the way **STEFANIA CELLA** has spent the last 20 years. Born and raised in Milan, Italy, and educated in theater and art history, Cella developed a design style highly influenced by the interplay of light, shadow and color. In Cella's sunny studio library, tucked away in the Hollywood Hills, she has researched, prepared and found inspiration for more than 20 films. Some of those include works with Nick Cassavetes, *John Q*, Barry Levinson, *Man of the Year*, *What Just Happened*, and Paolo Sorrentino, *This Must Be the Place*, and *The Great Beauty*, which brought her the best designer award, the "David di Donatello" in Italy 2014. She followed this achievement with her design for 2015's *Black Mass*. She has two projects heading to theaters in the next few months—*Downsizing*, directed by Alexander Payne, and *White Boy Rick*, directed by Yann Demage. She recently wrapped her third collaboration with Paolo Sorrentino—*LORO*.



JIM CLAY was born in North Yorkshire, England, and educated, in the grammar school system. He originally studied architecture before joining the BBC Television Art Department in the 1970s, where he learned his craft and learned the value of achieving quality in all aspects of filmmaking, alongside the virtue of intelligent content. When the BBC began to restructure in the mid-1980s, Clay used the opportunity to fully move into the world of feature films. Remaining passionate about the quality of design, he gives huge credit to those many skilled people around him who help realize his designs. In particular, his longtime Supervising Art Director Dominic Masters and construction manager Steve Bohan, without whom he says movies like *Murder on the Orient Express* would be impossible. Clay is married to costume designer Beatrix Pasztor. He has a son, Daniel who works with him in the Art Department and stepdaughter Aruna, who is studying art at Central Saint Martins in London.



SARAH GREENWOOD is a four-time Academy Award-nominated Production Designer, earning her most recent acknowledgment for her work on Joe Wright's *Anna Karenina*, for which she won the Art Directors Guild Award, the European Film Award, the Evening Standard Award and the Hollywood Production Designer of the Year Award (for the second time) and was nominated for her second BAFTA. Her previous Oscar nominations were for *Pride and Prejudice* and *Atonement* (for which she won a BAFTA) with director Joe Wright. Her other Oscar nomination was for her work on *Sherlock Holmes*. Sarah graduated with a BA from Wimbledon School of Art, and began her career designing for the stage. She later went on to work at the BBC, where she met Katie Spencer, her longtime collaborator and set decorator. She has just completed Bill Condon's adaptation of the classic *Beauty and the Beast* and her most recent production with Joe Wright; *Darkest Hour*.



EGGERT KETILSSON was born in Reykjavik. He left college to work abroad, spending seven years in Europe, Africa and Asia. He was a member of the Icelandic Theater Workshop from 1986-1989, then started as property master at the Icelandic Broadcasting Service. After five years, he got his first job on an independent film, *Devil's Island*. Production Designer Arni Pall Johannsson mentored him in the early days of his career. After working for ten years in the Icelandic film scene, he went to study at the Northern Film School in Leeds, UK, receiving a postgraduate degree in Production Design. In 2004, he designed his first feature, *1.0 Paranoia* in Romania, and *Drum* in South Africa. Since then, Ketilsson has worked in Iceland both as an Art Director, Production Designer and special effects supervisor. In 2006, he created a company, "Ginnir Ehf," providing Art Department and special effects services. He worked on Christopher Nolan's *Batman Begins* as an Art Director and later, *Interstellar* and *Dunkirk* as the Supervising Art Director in Europe. Ketilsson is now living and working in Iceland.

FOR YOUR CONSIDERATION

EXCELLENCE IN PRODUCTION DESIGN FOR A CONTEMPORARY FILM

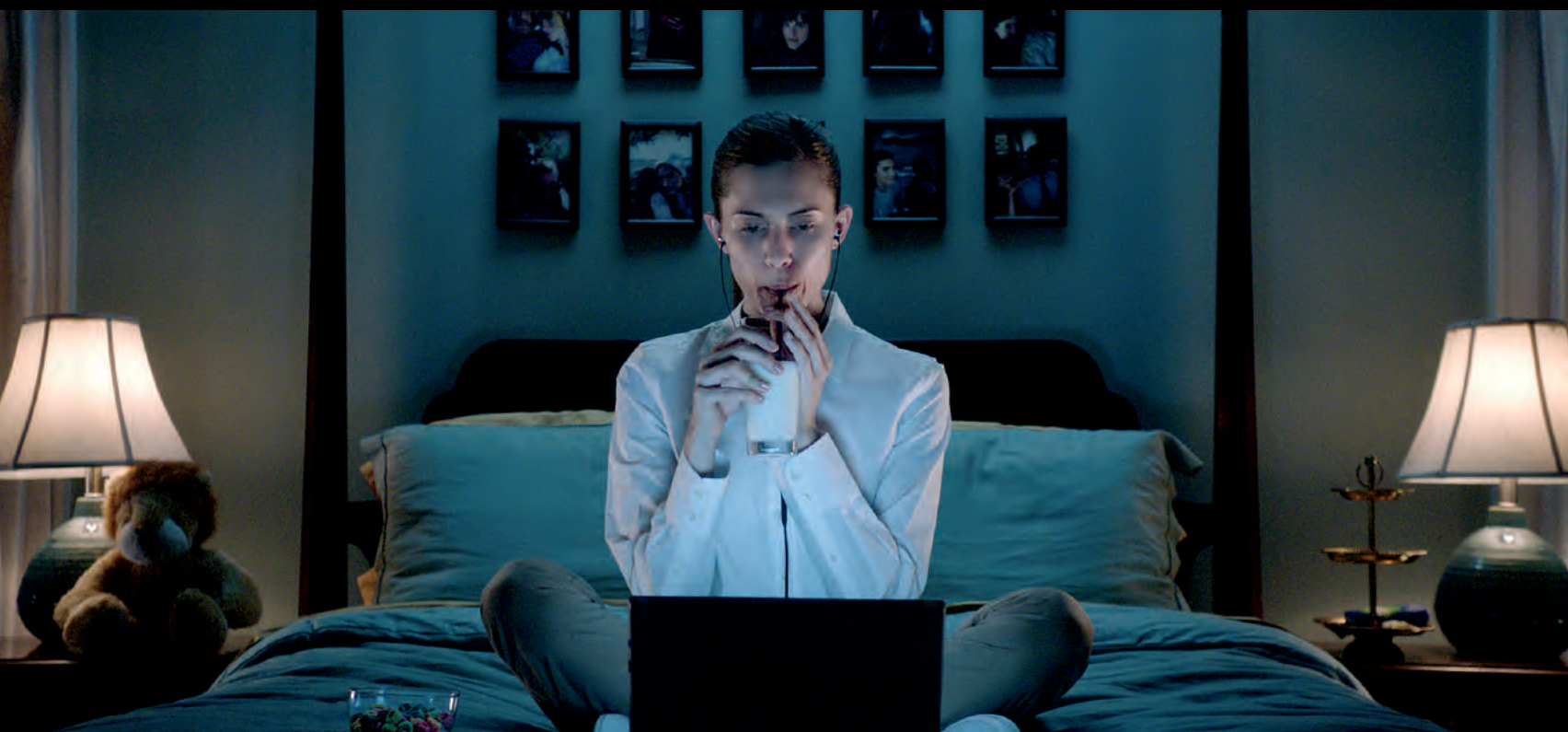
RUSTY SMITH LEONARD SPEARS

PRODUCTION DESIGNER

SET DECORATOR

**“PEELE CREATES IMAGES THAT ARE
BEAUTIFUL AND TERRIFYING, AN
ELEGANCE POSSESSED BY MENACE.”**

VANITY FAIR



BEST PICTURE

(FILM INDEPENDENT SPIRIT
AWARDS NOMINEE)
(NATIONAL BOARD OF REVIEW
TOP TEN FILMS OF 2017)
(NAACP IMAGE AWARDS®
NOMINEE)

BEST DIRECTOR

(FILM INDEPENDENT SPIRIT
AWARDS NOMINEE)
(GOTHAM AWARDS
BREAKTHROUGH WINNER)
(NAACP IMAGE AWARDS®
NOMINEE)

BEST SCREENPLAY

(FILM INDEPENDENT SPIRIT
AWARDS NOMINEE)
(GOTHAM AWARDS
WINNER)
(NAACP IMAGE AWARDS®
NOMINEE)

BEST ACTOR

(FILM INDEPENDENT SPIRIT
AWARDS NOMINEE)
(NAACP IMAGE AWARDS®
NOMINEE)

BEST EDITING

(FILM INDEPENDENT SPIRIT
AWARDS NOMINEE)

BEST ENSEMBLE

(NATIONAL BOARD OF REVIEW
AWARD WINNER)

**GET
OUT**

WRITTEN AND DIRECTED BY
JORDAN PEELE

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for your consideration



**“playful, spectacular,
mischievous and audacious.”**

this comedic journey of awakening is
impeccably crafted by alexander payne.”

VARIETY

“a moving and beautiful film.”

stefania cella's production design is immaculate.”

*THE
Hollywood
REPORTER*



best production design

production designer stefania cella

set decorator patricia larman

DOWNSiZiNG

written by alexander payne & jim taylor

directed by alexander payne



contributors



KAREN L. MANESS is principal instructor of Scenic Art and figurative painting at the University of Texas, Department of Theatre & Dance, and Scenic Art Supervisor at Texas Performing Arts. Her research has focused on the preservation of Hollywood motion picture Scenic Art knowledge and history. In collaboration with the Art Directors Guild Archives and colleague Richard Isackes, she co-authored *The Art of the Hollywood Backdrop* in 2016. Karen is founder of Rust Red Studio in Austin, Texas, where she works and teaches privately. She received her degree in theatrical design and studio art from Whittier College in Los Angeles, studied advanced translucent backdrop painting at Cobalt Studios in NY, and continued her figurative and landscape painting education at the Florence Academy of Art. She is currently serving her second term on the United States Institute of Theatre Technology Board of Directors.



Born in Sydney, Australia, **ANDREW MURDOCK** studied architecture at the University of Sydney and the University of NSW, graduating with first-class honors. During this time, he was inspired by the avant-garde, experimental work of Lebbeus Woods, Archigram and Coop Himmelblau. This led to JUXCYCLE 1.2.1, a small business making functional art. Murdock moved to Los Angeles in 1996 to pursue a future in film. *Alien Resurrection* offered the first film experience, making concept models with Bill Boes for Production Designer Nigel Phelps. The next 15 years were spent model making, Set Designing and Art Directing for a variety of designers, including Mark Worthington. Most recently, Andrew has designed *American Horror Story: Roanoke*, and the additional photography for *Star Trek: Beyond* with director Justin Lin, which led to designing *S.W.A.T.* Andrew lives in Santa Monica with his wife Stephanie and 8-year-old-son Oliver.



DEBORAH RILEY always wanted to be an artist. When she was little, she would have said she wanted to be an animator. When she left for university, she wanted to be an architect. When that meant too many straight lines, she studied to be a stage designer for theatre and that later morphed into being on the drawing board in the Art Department and eventually, to Production Design. Growing up in Australia and working there for the first part of her career, she was later mentored by Brigitte Broch, who opened up the world for her and she's been a gypsy ever since. Deborah moved to LA in 2008, but the move did not properly pay off until 2013 when she was hired as the new Production Designer on *Game of Thrones*.



BRADLEY RUBIN was born in Puerto Rico and grew up criss-crossing the United States. Along the way, he developed an interest in experiential design, which led him to pursue a bachelor's degree in architecture from Syracuse University. Upon graduation, he worked at a design firm in Boston for three years before relocating to Los Angeles. Brad jump-started his career in the film industry by working free of charge on student projects, and as an Art Department assistant where he learned how to apply his design background to visual storytelling. Since then, Brad has enjoyed collaborating on over 20 films, including *The Muppets*, *Hail, Caesar!*, *Ghostbusters* (2016) and most recently, *A Star Is Born*, directed by Bradley Cooper. On the weekends, you can find Brad playing hockey, traveling or chasing after his daughter Quinn with his wife Erin.



THOMAS WALSH's diverse career spans feature films, IMAX, episodic series, documentaries, commercials, Broadway and regional theatre. The Production Designer of the popular Netflix series *Longmire*, he originated the EPIX series *Graves* and the Disney/ABC series *Desperate Housewives*. Nominated many times, Thomas is the winner of the Emmy Award for the CBS-TV series *Buddy Faro*. Feature film credits include *The Handmaid's Tale*, *A Gathering of Old Men* and *The Majestic*. Thomas continues to work on Broadway, recently designing the new American play *Annapurna*. He designed the Tony Award-winning production of *Children of a Lesser God* and the original critically acclaimed productions of Luis Valdez's *Zoot Suit*. Thomas served as President of the Art Directors Guild for ten years. He is the founding co-chair of the ADG's Archives, Production Designer Apprenticeship and Portfolio Review Programs, and its highly regarded Film Society. He is a member of the United Scenic Artists (USA), New York. Other professional affiliations include the Designers Branch of the Academy of Motion Picture Arts and Sciences (AMPAS), the Academy of Television Arts & Sciences (ATAS).



Photo of the stage in the Ray Dolby Ballroom at Hollywood and Highland for the 21st Annual Art Directors Guild Awards.

22nd Annual Art Directors Guild Excellence in Production Design Awards

by Tom Walsh and Tom Wilkins, ADG Awards Producers

On Saturday, January 27, 2018, the ADG Awards will return to the Ray Dolby Ballroom at Hollywood & Highland. This ballroom is home to the Motion Picture Academy's Governors Ball, among other glamorous Hollywood award events and movie premieres. Wolfgang Puck Catering will once again provide an excellent dining experience.

The awards committee is working hard to create an exciting event. We are happy to confirm that Johnny Crawford and his Orchestra will return this year, joined by the Starlite Sisters! Tickets may be purchased online at <https://blueroom.formstack.com/forms/adg2018>

Or contact Geneva O'Brien of Blue Room Events at 310.491.1401

Johnny Crawford and his Orchestra, featuring the Starlite Sisters.

Photos by Greg Doherty



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THE VISUAL WIT AND
INNATE SWEETNESS
OF THE STORYTELLING."**

Entertainment



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**EXCELLENCE IN
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FOR AN ANIMATED
FEATURE FILM**

Art Director
Olivier Adam



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ME 3**

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LOG

**“Achieves a narrative grandeur
that’s grounded in humanity.”**

— Joe Morgenstern, *Wall Street Journal*

**“*Logan* is the most beautifully rendered
film in the X-Men franchise, and the
most visually unique of the bunch.”**

— Mark Hughes, *Forbes*

for your consideration

BEST PRODUCTION DESIGN

Production Designer
FRANÇOIS AUDOUY

Set Decorator
PETER LANDO

AN



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news

ADG LIFETIME ACHIEVEMENT AWARDS

Honorees announced for the 22nd Annual Art Directors Guild Awards

by Debbie Patton, Manager, Awards and Events

Honorees from left to right: Scenic Artist John Moffitt, Set Designer James J. Murakami, Senior Illustrator Martin Kline and Production Designer Norm Newberry



Scenic Artist John Moffitt, Emmy®-winning and Oscar®-nominated Set Designer James J. Murakami and Senior Illustrator Martin Kline join Production Designer Norm Newberry as recipients of the Art Directors Guild Lifetime Achievement Award. They will be honored at the 22nd Annual ADG Excellence in Production Design Awards on Saturday, January 27, 2018, at the Ray Dolby Ballroom at Hollywood and Highland.

A promotional graphic for the Nevada Film Office. The background is a vibrant green with blurred bokeh lights in yellow, orange, and red. In the upper left, there is a fan of playing cards, with the top card showing a black star on a white background. To the right of the cards, the text "NEVADA FILM OFFICE" is written in a bold, white, sans-serif font. Below this, in a smaller font, is "YOUR IMAGINATION ★ OUR LOCATIONS". In the center, two large, red, translucent dice are shown, one slightly behind the other. The dice have white pips. Overlaid on the dice is the text "WINNERS EVERY TIME" in a large, bold, yellow font with a black outline. Below the dice, the text "WHEN YOU FILM IN NEVADA, YOU CAN'T LOSE!" is written in a bold, white, sans-serif font. At the bottom, the website "www.nevadafilm.com" is displayed in a bold, white, sans-serif font.

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DENNIS GASSNER / PRODUCTION DESIGNER
ALESSANDRA QUERZOLA / SET DECORATOR

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Production Designer NATE WRAGG





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Photo by Greg Doherty.

22nd Annual Art Directors Guild Excellence in Production Design Awards

IMPORTANT DATES:

Wednesday, December 6, 2017: Online Voting Begins for Nominations for Feature Film and Television (Art Directors Branch only)

Wednesday, January 3, 2018, at 5 pm: Online Voting Closes for all Nominations

Nominations Announced, Thursday, January 4, 2018

Monday, January 8, 2018: Online Voting Begins for Final Ballots (All Crafts)

Thursday, January 25, 2018: Online Voting Ends

Winners Announced at the 22nd Annual ADG Awards

Saturday, January 27, 2018, in the Ray Dolby Ballroom at Hollywood & Highland

For more information, contact:

Debbie Patton

Awards & Events Director

debbie@artdirectors.org

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-Sara Stewart, NEW YORK POST

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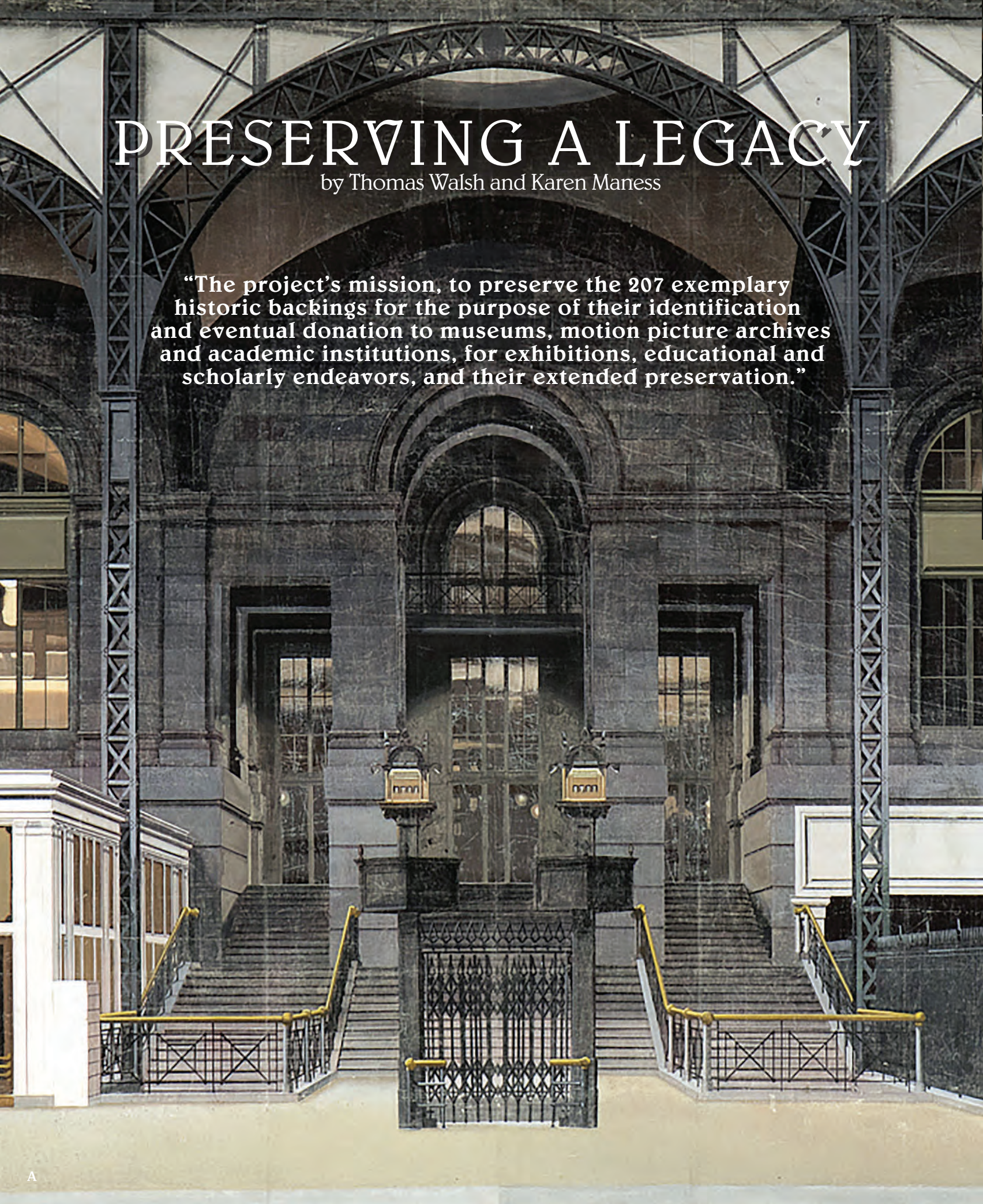
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PRESERVING A LEGACY

by Thomas Walsh and Karen Maness

“The project’s mission, to preserve the 207 exemplary historic backings for the purpose of their identification and eventual donation to museums, motion picture archives and academic institutions, for exhibitions, educational and scholarly endeavors, and their extended preservation.”



Backdrop Recovery Project



B

In the motion picture business, screenplays are referred to as “properties,” and all things created or acquired to turn screenplays into physical realities are called “assets.” There once was a time when these assets were valued and considered “recoverable,” ensuring that they would be saved, repurposed or recycled for reuse in many subsequent productions. Most of Metro-Goldwyn-Mayer’s collected assets, its treasures, and historic legacy were sold at auctions or disposed of in the early 1970s. One significant exception was its thousands of custom-painted backdrops, referred to in the trade as “backings.” They survived, literally, while hiding in plain sight stored within the cavernous area located within MGM’s historic and still state-of-the-art scenic paint building.

Enter J.C. Backings, one of the oldest and most established scenic backing companies in Hollywood. In 1972, they leased MGM’s scenic paint building and purchased the studio’s complete inventory of MGM-era backings. Appreciating the value and potential of these creative assets, J.C. provided a safe home for them during what was to become a protracted period of downsizing by many of the major studios of their physical assets—an unregulated divestment of their historic film legacies for pennies on the dollar.

For the last forty-five remarkable and productive years, J.C. Backings has successfully continued to paint, restore and preserve backings for our industry. Making and renting painted backings is, and will always remain, an important and central part of who they are, but as the entertainment industry evolves, so must its vendors and service providers. After much deliberation, J.C. Backings resolved in the spring of 2017 to relocate its studio operations to a new facility off the MGM lot, one that will allow it to expand its digital backing technologies while providing it with a centralized storage space for an ever-growing inventory.

A. Detail of a backdrop from THE CLOCK, 1945. Old Pennsylvania Station, New York City. Design by William Ferrari and Cedric Gibbons.

B. Crew setting up a second backdrop from THE CLOCK, detailing the top of the stairs in the old Penn Station, NYC.

C. Recovered backdrops stored in the ADG storage facility, awaiting relocation to museums and academic institutions.

D. Thomas Walsh cataloging backdrop information.

E. Crew photographing part of a larger backdrop for NORTH BY NORTHWEST, 1959. Designed by Robert Boyle.



C



D



E



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PLAYLIST

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During J.C.'s planning for and relocation of over 2,000 painted backdrops, they identified 207 canvases, some historic, too fragile or specific in their genre and subject to remain active within their core rental catalog. This posed a critical question and challenge of how to migrate and preserve these veterans from Hollywood's historic past.

In 2012, the Art Directors Guild Archives began a comprehensive effort to preserve the legacy of Hollywood's motion picture Scenic Arts. This commitment to preservation has resulted in the possession of the world's most comprehensive archive on Hollywood Scenic Art painting and the creation of *The Art of the Hollywood Backdrop*, the definitive and award-winning book on this heretofore-unwritten history. The imminent departure of J.C. Backings from its historic MGM-era scenic studio building presented an urgent and brief window to further capture this vanishing history. In collaboration with the ADG Archives, J.C. Backings and Sony Production Services developed a strategy to recover these potentially lost backdrops.

With the endorsement of the ADG's Scenic, Title and Graphics Artists Council, the ADG's Board approved a proposal to create the "Backdrop Recovery Project" (BRP). The project's mission, to preserve the 207 exemplary historic backdrops for the purpose of their identification and eventual donation to museums, motion picture archives and academic institutions, for exhibitions, educational and scholarly endeavors, and their extended preservation.



A. Still from NORTH BY NORTHWEST, showing the entire United Nations backdrop.

B. Detail of a larger backdrop, created for NORTH BY NORTHWEST, 1959. Production Designer Robert F. Boyle. 31-feet x 22-feet.



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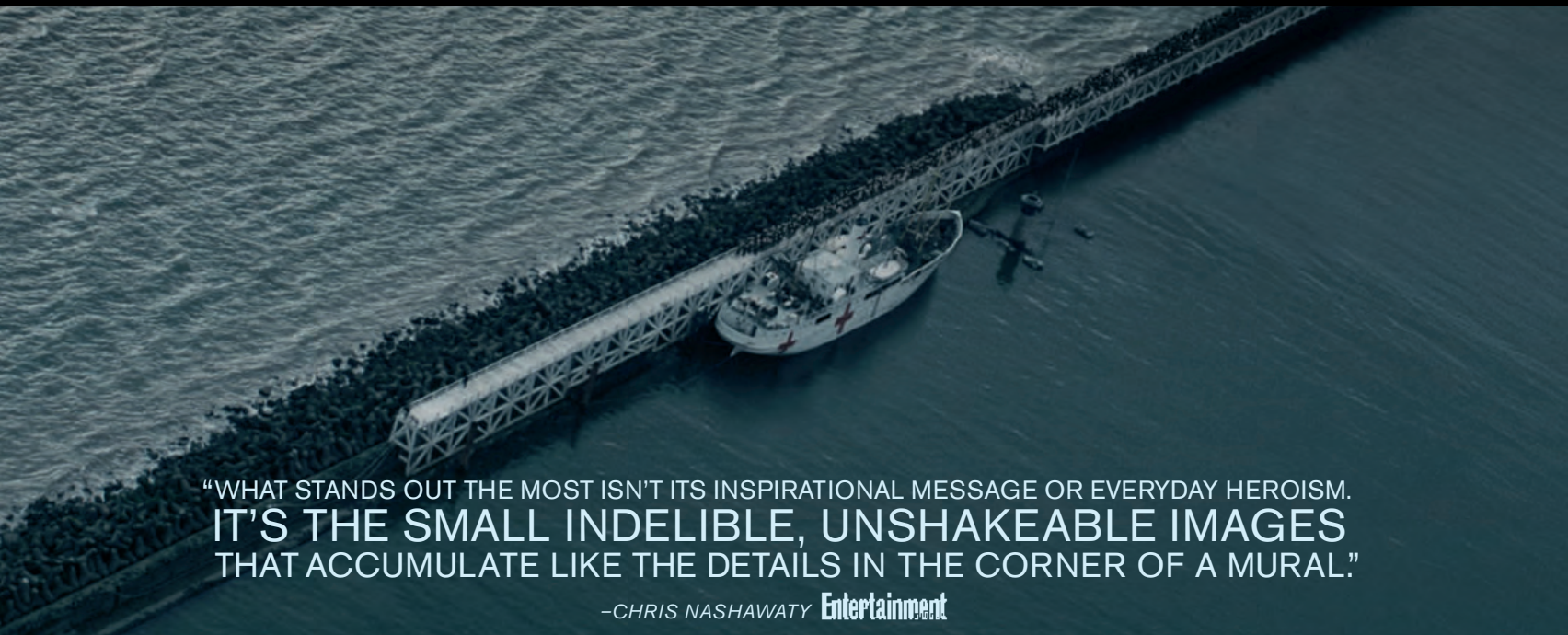


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CHRISTOPHER NOLAN, p.g.a.

NATHAN CROWLEY
(PRODUCTION DESIGNER)

GARY FETTIS
(SUPERVISING SET DECORATOR)



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—CHRIS NASHAWATY *Entertainment*

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A



B

A. "Fit as a Fiddle" sequence still from *SINGIN' IN THE RAIN*, 1952.
 B. Crew capturing stills from *SINGIN' IN THE RAIN*.
 C. Theatrical backdrop from the "Fit as a Fiddle" sequence from *SINGIN' IN THE RAIN*. Designed by Randall Duell and Cedric Gibbons. 33-feet x 26-feet.



C



A. A scene from *LITTLE WOMEN* being filmed.

B. *LITTLE WOMEN*, 1949. An exterior winter scene designed by Paul Groesse and Cedrick Gibbons. 18-feet x 14-feet.



The New York Times

“A RAVISHMENT FOR THE SENSES.”



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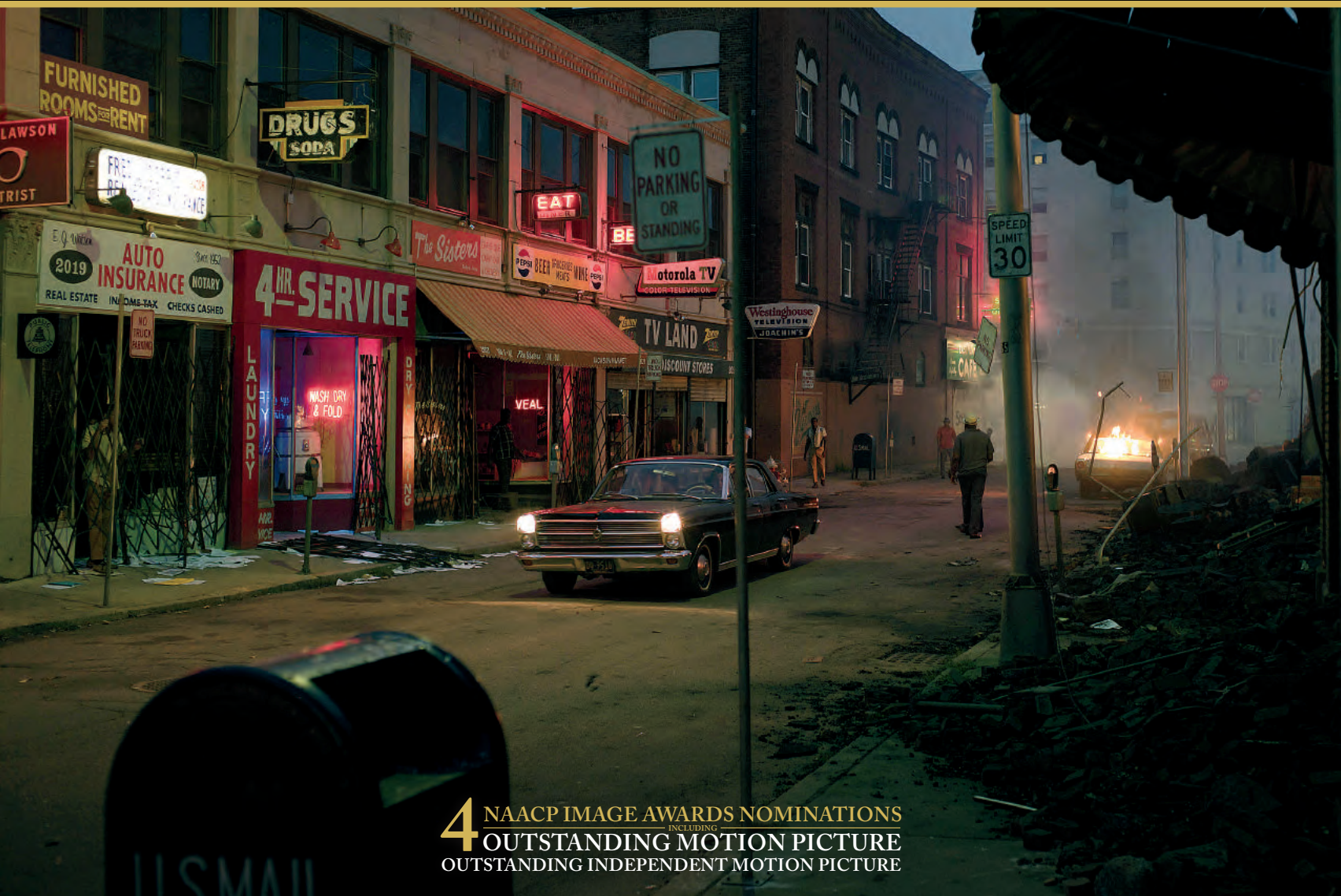
THAT COMMEMORATES HISTORY, MEMORIALIZES THE DEAD AND INVITES REFLECTION ON THE PART OF THE LIVING.

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ANN HORNADAY, THE WASHINGTON POST

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PICTURES



A

A. A detail of the JUMBO show curtain.
B. Show curtain from BILLY ROSE'S JUMBO, 1962.
Designed by E. Preston Ames and George W. Davis.
50-feet x 18-feet.



B



A. Veteran MGM Scenic Artist Clark Provins, pictured in the foreground, is seen painting a backing for the Gregory Peck and Ava Gardner film, **THE GREAT SINNER**.

B. **THE GREAT SINNER**, 1949. Great lawn with a mansion, designed by Hans Peters and Cedric Gibbons. 22-feet x 15-feet.



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PRODUCTION DESIGNER GRANT FRECKELTON

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INTOXICATING."**

Chris Nashawaty, **Entertainment**





A. Detail from the theater lobby drop from *THE LADY AND THE LAW*.

B. *THE LADY AND THE LAW*, 1951. The interior of a theater lobby, designed by Daniel B. Cathcart and Cedric Gibbons. 29-feet x 20-feet.



A



B

FOR YOUR CONSIDERATION

BEST PRODUCTION DESIGN

CLAUDE PARÉ
PRODUCTION DESIGNER

ROSALIE BOARD
SET DECORATOR

“PRODUCTION DESIGNER CLAUDE PARÉ
DRAPES THE HORROR SCENES IN A
CLAMMY ATMOSPHERE.”

— TIM GRIERSON, SCREEN INTERNATIONAL

“VISUALLY SPLENDID, CRAFTING A WORLD
RICH IN DETAIL WHERE MENACE LURKS
IN EVERY SHADOW.”

— JEN YAMATO, LOS ANGELES TIMES



A. Photograph of the back the Catalina Island vista, showing the translucency used to allow backlighting of the drop.

B. THE GLASS BOTTOM BOAT, 1966, Designed by Edward C. Carfagno and George W. Davis. 35-feet x 20-feet. An exterior vista of Avalon on Catalina Island, CA. The drop was painted to be backlit for a nighttime effect and has color gels backing the windows and cellophane in the water ripples for a shimmering effect.

This endeavor made possible the hiring of ADG members to assist in the sorting, photographing, transporting and archiving of the backings. Unique among the many treasures now preserved

is the "Fit as a Fiddle" Vaudeville drop from *Singin' in the Rain* (1951), the United Nations lobby backings from *North by Northwest* (1958) and many recreations of Italian frescos, including Michelangelo's *The Last Judgment*, painted for the Sistine Chapel set built on an MGM stage for *The Shoes of the Fisherman* (1968). Among the oldest and smallest backings are a number of tapestries created for films such as Greta Garbo's *Camille* (1937) and Norma Shearer's *Marie Antoinette* (1938). Because they were once designated as "recoverable assets," many of these smaller artworks reappeared in hundreds of subsequent MGM and other studio films over the years. Among the largest backings is the 76-foot long flying saucer landing site



from *Forbidden Planet* (1955) and the 100-foot long ancient city panorama of Baghdad created for *Kismet* (1955). While some backings, like the Parisian café created for *Reunion in France* (which is a painting of a backlot set used in *An American in Paris* [1953]), are associated with significant film titles, many others like the beautifully rendered trailer court backing from *Two Loves* (1961) are more obscure. The one thing shared by all of these backings is that they are exemplary in their design, rendering, lighting and color schemes. Most importantly, the majority of these backings were created during a time that we now appreciate as the high-renaissance period of the art of Hollywood scenic painting.





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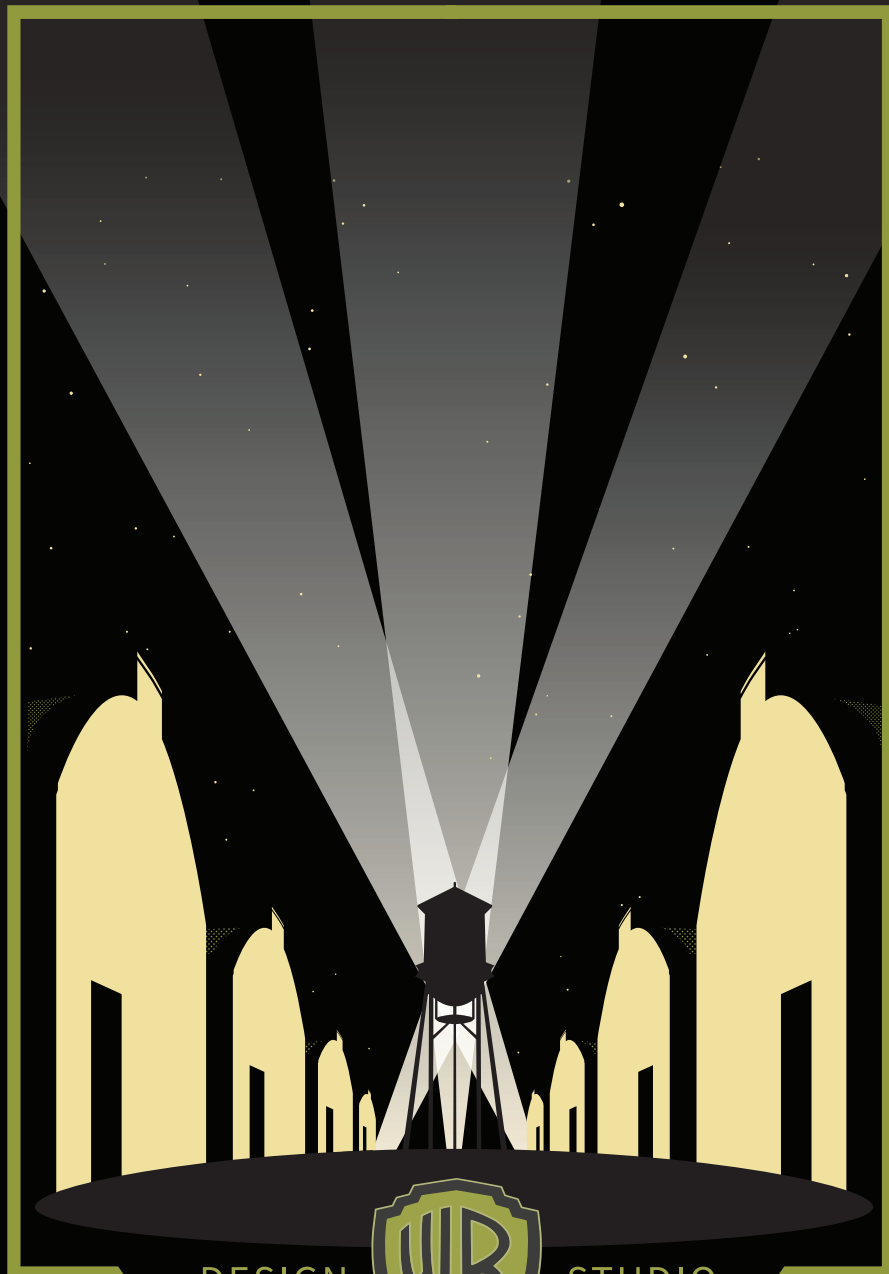
A. Still from MARIE ANTOINETTE, 1938. Norma Shearer in front of the tapestry backing.

B. Tapestry for MARIE ANTOINETTE. Designed by Cedric Gibbons. 13-feet x 12-feet.

C. Backdrop from THE SHOES OF THE FISHERMAN, 1968. Sistine Chapel set. Designed by Edward C. Carfagno and George W. Davis. 47-feet x 24-feet.

Though most of the largest backings are folded, the majority of the 207 canvases are attached to wooden battens, varying in size from 4 feet to 40 feet in length. During the recovery phase, all of these backings were transferred to Sony's Stage 23, where they were individually hung on a 60-foot long truss held by three chain motors to facilitate a quick raising and lowering of each backing. Sony's grip and electric department provided all of the rigging as well as twelve Kinoflo Image-80 light units that provided an even and neutral lighting environment for the capturing of high-resolution digital photographs. Importantly, each backing was shot both in full scale and in detail to chronicle the 'hand' of the artist and preserve the process by which these monumental illusions were created. Metadata was collected about each backing's condition, dimensions, genre, origins, paint medium, surface and show titles. For the purpose of verifying a backing's origination, we were aided by the paint department's original collection of black-and-white 8x10 backing stills, as well as the Motion Picture Academy's Herrick Library, which provided us with a list of MGM production show title numbers. These numbers were cross-referenced with each backing's existing paint department number, thereby, allowing us to determine each backing's actual show title, age, and the names of the associated Art Directors or the Production Designer.





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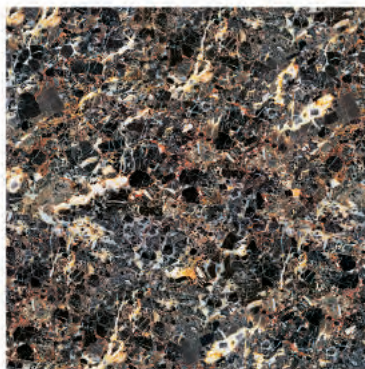
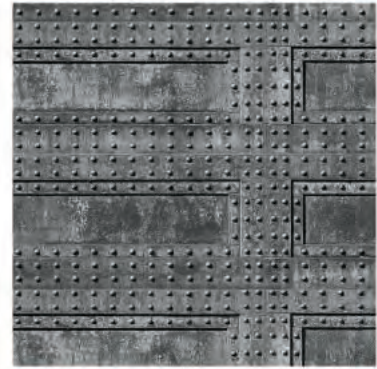
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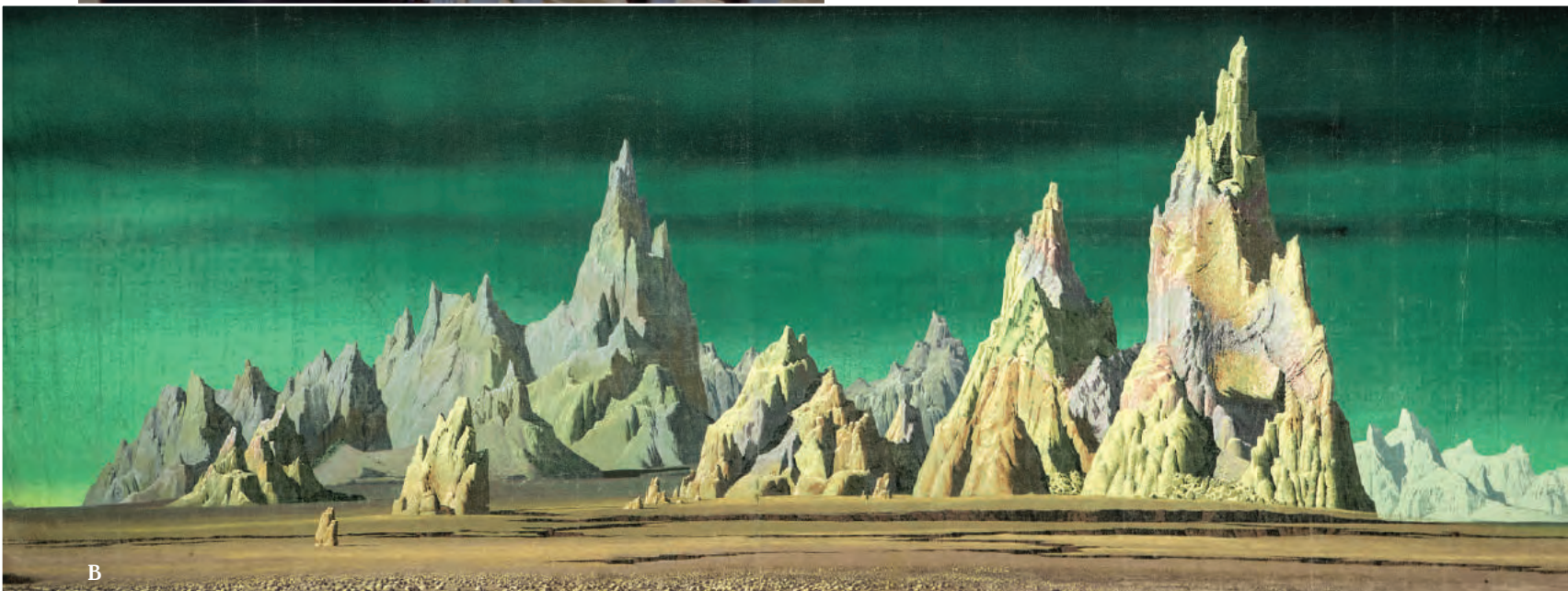
A. Still from
FORBIDDEN PLANET
of the main landing site
of the flying saucer.



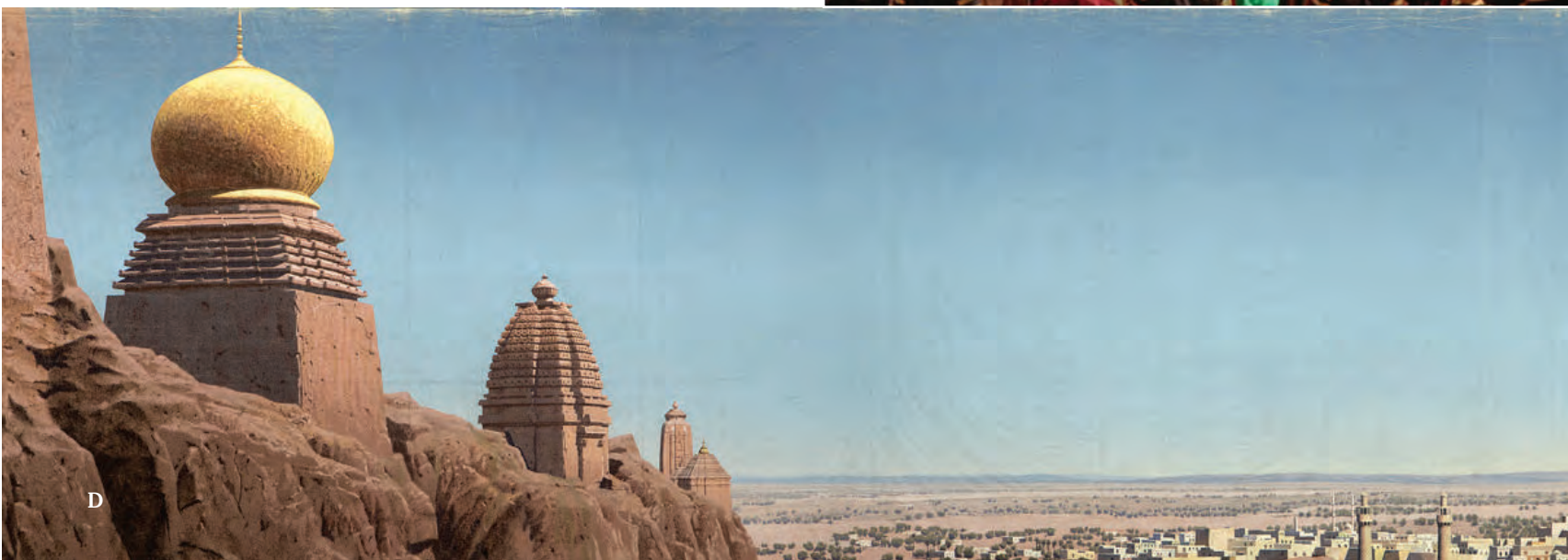
B. Backdrop created for **FORBIDDEN PLANET**, 1956.
Designed by Mentor Huebner, Arthur Lonergan and
Cedric Gibbons. 76-feet x 32-feet.

C. Still photo from **KISMET**.

D. Backdrop from **KISMET**, 1955. Designed by E. Preston
Ames and Cedric Gibbons. 100-feet x 23-feet.



Now that we have a working digital database for all these backdrops, future information regarding the names of the Scenic Artists responsible for the creation of these works, as well as any additional film titles that these backdrops may have been repurposed for, will continue to be uploaded to the site by the ADG Archives' staff. The resulting working catalog of these 207 backdrops is now being circulated among interested colleges and universities with scenic painting programs, as well as museums and film archives, both national and international, so that we may secure the best possible homes, in perpetuity, for all of these unique and historic Hollywood artworks.





A

A. Detail of a backdrop from REUNION IN FRANCE, 1942.

Designed by Cedric Gibbons. 24-feet x 14-feet.

B. Detail of a trailer park backing from TWO LOVES, 1961.

Designed by Urie McCleay and George W. Davis. 41-feet x 30-feet.

C. Backdrop Recovery Project crew members in front of the backdrop from REUNION IN FRANCE (from back left to right), ADG members Henry Arce, Jennifer Davis, Jerry Sonnenberg, cinematographer Mark Morris, Thomas Walsh, still photographer Melinda Sue Gordon, and Scenic Artist/co-author Karen Maness.

D. Still photographer Melinda Sue Gordon, shooting information slate for THE SHOES OF A FISHERMAN backing, with ADG member Jerry Sonnenberg.

Like the art of scenic painting itself, this project has been immersive and at many moments inspiring, particularly when one was left in the dark to quietly appreciate these silent colossuses of achievement, outstanding examples of craft, skill, color and draftsmanship. None of this endeavor could have been possible without the generous support of Lynne Cookley, the Cookley Family/J.C. Backings, Sony Pictures/Maria Marill, and her many fine colleagues and staff. Appreciation also goes to the STG Council, the ADG Board, and our Guild's membership. Important credit must be given to the BRP's crew, ADG members, Henry Arce, Jennifer Davis, Robert Hunt, Ermanno Di Febo-Orsini, Jerry Sonnenberg; cinematographer Mark Morris; our photographer-extraordinaire, Local 600 Motion Picture still photographer Melinda Sue Gordon; *The Art of the Hollywood Backdrop* co-author Karen Maness, and our friends of the Archives, Anne Coco, Ellen Harrington and Benjamin Lein. **ADG**



B



C



D



This Painted backdrop from
MGM's 1956 classic film "Forbidden Planet"
is one of **207** backdrops we donated to the project!

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Shaping an Epic GAME OF THRONES SEASON SEVEN

by Deborah Riley, Production Designer



At the start of every season, *Game of Thrones* seems impossible on paper. It is as remarkable to me now, as it was when I first arrived, that the show ever makes it off the page. The *Game of Thrones* Art Department makes it through because of determined and talented workaholics who are driven to make film finishes on a television schedule. It is utterly exhausting, but extremely satisfying and hopefully provides a rich and visually rewarding experience for the show's loyal fans.



The arrival of Daenerys on Drogon. Concept art by Kieran Belshaw, rendered Maya model merged with location photos and finished in Photoshop.



A

A. The dramatic stone stairs leading up to the chapel at San Juan de Gaztelugatxe.
Photo: Deborah Riley
B. Dragonstone Island overview. Concept drawing by Kieran Belshaw, location photos with Photoshop additions.

I joined the show in 2013 for the production of season four. I've now completed four seasons and will finish it on my fifth. The show is based out of the Titanic Studios in Belfast, and films in as many as three other countries in Europe at a time. As we round the corner on our final season, it is interesting for me to reflect on my time on the show and to highlight the work of season seven, our busiest and most productive year.

The Tapestry of Dragonstone:

The arrival of Daenerys Targaryen in her ancestral home of Dragonstone was a massive moment for the character and a huge opportunity for the Art Department. We needed to find:

- A landing place at which she would arrive at by boat.
- A position for massive entry gates.
- Stairs up to the Dragonstone castle.
- Once inside the castle, we had to provide a series of rooms, the most dramatic of which was the Dragonstone audience chamber.

Dragonstone had been established before my time as a number of rooms that were very cave-like, and the castle itself existed digitally in the computer graphic universe. It was important for me to be able to take the existing design and be able to resolve it further. After being briefed by our writers, creators and show runners, David Benioff and Dan Weiss, three of the producers and myself headed off on a location-finding mission, which in recent years has seen us cover every square inch of Spain—criss-crossing the country to find the most interesting castles and spectacular countryside. When we arrived at Zumaia Beach in Spain's Basque Country, we did not yet know how much it would come to define the DNA of Dragonstone. What it turned out to be is one of the most unusual and inspiring locations we have ever found. The continuous rock strata is unique to that particular stretch of coast and is beyond



B



comprehension. It possesses great power, strength and natural beauty, as these great slabs appear to soar out of the water and defy gravity by clinging to the cliffs. There was too much to ignore, despite not enough room for us to house our entry gates, and a sea often too rough to land our skiffs safely.

We also were taken to San Juan de Gaztelugatxe, which exists along the same stretch of dramatic coast on the Bay of Biscay. Despite issues with access, the solid-stone bridge with over two hundred steps seemed to be the most obviously *Game of Thrones* location we have ever found. The little chapel at the top, which dates back to the tenth century, houses offerings from sailors seeking protection on their voyages. It was replaced in the digital world with the castle of Dragonstone overlooking Blackwater Bay.

As always, each and every set, real and virtual, always starts with a piece of concept art. This was created by Kieran Belshaw, tying all that we knew about the exterior of Dragonstone and the island on which it stood into one image. Kieran then detailed the grand entrance gates, which were originally scripted to be of dragon's feet. Any attempt at designing dragon's feet when not seeing the rest of the body looked like

chicken's feet, and the idea was abandoned. The massive dragon heads were approved, sculpted and assembled on stage in Belfast, and dropped into position pixel by pixel into our Spanish location, which was never going to be large enough to accommodate everything wanted.

When Dan and David briefed me about their ideas for the Dragonstone audience chamber, all they said was that they liked the thought of using forced perspective to enhance a totalitarian space. Perspective first made me think of the photos of Louis Khan's Salk Institute. I liked the Brutalist forms and the crisp, strong lines that define shape, but once visiting Zumaia, it seemed very obvious that the main inspiration of the space should be derived from the strata itself. Everything about the building should hinge on the idea that the castle was built around the strata and that the throne was not to be a piece of movable furniture, but instead, the whole building was to be built around it. Construction manager Tom Martin sent a small team of plasterers down to Zumaia to take impressions of the strata so that they could be shipped back to home base in Belfast, and the throne be built out of accurately cast plaster moulds.

C. Dragon Gates. Concept drawing by Kieran Belshaw, modeled in Maya and rendered in Photoshop.

D. Art Director Phil Elton and Assistant Art Director James Spencer with the dragon heads in the early stages of being sculpted.

E. The Dragon Gates as they appeared on screen in episode one, with digital set extension.

F. Director Mark Mylod with the Gate Guardians on their first day of shooting at Titanic Stages in Belfast. Art Director Phil Elton.

Photo by Deborah Riley

A



Given that Dragonstone started life in the show as a series of cave-like rooms, it was important to me that the audience chamber grow out of the cave. I wanted the walls be able to soar into the digital effects castle that had been established. The triangular shape with the top lopped off became a very useful repeatable image of power and allowed the space to look like it was standing on its tippy-toes. Working very carefully on the concepts and later on the finishes with the plasterers and painters, a Brutalist cathedral was built for the show.

A warship called *The Silence*

Built at the same time as the Dragonstone audience chamber, *The Silence* represented an entirely different set of problems. It was required to be so much bigger than the boat that we usually use in the show, and as scripted was much bigger than we could afford to build. Similar to the warships of the Romans, *The Silence* had to ram its opponent and a corvus, a large spiked plank, would descend onto the deck of the opposing ship so the Ironborn men could run aboard. We looked at various ships throughout history, from Japanese medieval warships to those of the Roman navy. Art Directed and hand-drafted by Hauke Richter and conceived and built in Maya and ZBrush by Philipp Scherer, *The Silence* took shape with a massive kraken on the naval ram, an extrapolation of the Ironborn house sigil. Due to its very short build time, the ribs, as well as the kraken sculpture, were CNC cut, and arrived in kit form. With the expertise, experience, and patience of our local boat builder and head sculptor, it was hastily constructed.

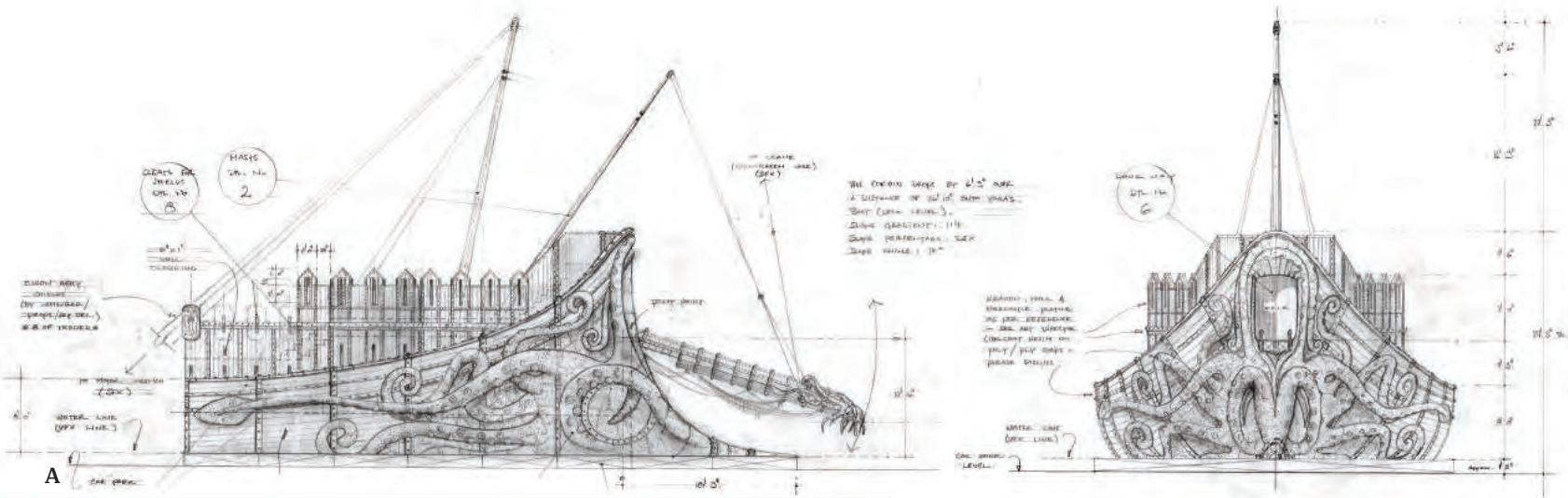


Concreting a quarry into the frozen lake

The frozen lake sequence of episode six was to take place “beyond the wall,” with part of it to be shot on location in Iceland, and with a very specific fight sequence involving many stunts and visual effects to be shot back in Belfast. By literally concreting a quarry, we were able to create our own “frozen lake” and capture most of the scene as live action by painting and snowing the surrounding cliffs. The central island was specifically designed to accommodate the scripted face-off between Jon Snow and his men, and the undead wight army. It was built as any other set, with a lumber substructure and a hard plaster finish. Art Director Nick Wilkinson braved all elements in supervising the set, and the snow team worked for weeks and weeks to turn the Belfast quarry into a frozen landscape.

A. Dragonstone audience chamber, plan and elevations. Drawing by Assistant Art Director James Spencer, Rhino model detailed in Autocad.
B. Dragonstone audience chamber. Concept drawing by Nick Ainsworth, Maya model rendered in Photoshop.
C. View through the 17-foot entrance gates to the completed Dragonstone audience chamber. Art Director: Phil Elton.
Photos by Deborah Riley
D. THE SILENCE. Concept sketch done in Photoshop by Philipp Scherer.





Working in a Roman amphitheater in Spain

Despite Italica, Spain, being founded in 206 BC, no modern city was built over it, and the ruins are relatively well intact. The nearby city of Seville was always the larger city, but in its day, Italica was home to the third-largest amphitheater in the Roman Empire. It seated 25,000 spectators. For *Game of Thrones*, it was our Dragon Pit. It was an honor and a thrill to be able to work in such a space. Within the mythology of the show, the House Targaryen had once used the Dragon Pit as a giant stable in which to house their dragons. As the dragons had died out, the space was left as an abandoned ruin. Italica had the scale that we needed, but also a giant hole in the ground from which wild animals had been released to the gladiators via a lift and trapdoor system that is long gone. Christina Moore, Supervising Art Director of our foreign unit, and Iain White, her Art Director, were responsible for transforming the space. They worked closely and carefully with an architectural conservation team to be sure the historic structure was not endangered in any way. I was very interested in the idea that The Hound, carrying the wight in a crate, arrive from below, Cersei arrive on ground level, and Dany make her entrance on her dragon from above. We therefore, had to design the space to work for the different arrivals, and more particularly for the council that was about to take place. Having so many main characters in the one space was unusual for us, and many different seating arrangements were tried before settling on the final version. The awnings served the dual purpose of providing shade, as well as protecting us from having to do digital set extensions in every shot.

Sculpting the Giant Dragon Skull

When David and Dan briefed me about the Giant Dragon Skull of Balerion that was to appear in the set called the "Dragon Skull Room," they specified that it should have the bone structure of a highly evolved creature. First created in ZBrush by Nick Ainsworth, the sculptors drew front and side elevations at full scale and a team of five sculptors carved the piece that was

32-feet long, 20-feet wide and 15-feet high. It was then hard-coated, painted, cut into twelve pieces and transported to Seville, Spain, where it was reassembled over three days on location in what remains of the medieval Seville Royal Dockyards, which dates from the thirteenth century.

Game of Thrones has been an experience that leaves me speechless. It has been full of riches beyond my imagination and also been more punishing than any other job I have had. That said, it has had many, many more highs than lows. Most of all, it has taught me the value of loyalty. Without the members of the Art Department coming back year after year, there is no way we would be able to tackle the amount of work that we do in the time that we have. We are work colleagues who have become like family, and without the continued support of Paul Ghirardani, the Supervising Art Director of Northern Ireland, Tom Martin, our construction manager, and Rob Cameron, our set decorator, we would never have made it through. The Art Directors Christina Moore, Hauke Richter, Phil Elton, Nick Wilkinson, Brendan Rankin, as well as our chief concept artists Nick Ainsworth, Kieran Belshaw, Philipp Scherer and Jessica Sinclair, together with every other member of the team, have all enriched the world of *Game of Thrones* beyond expectation. In my office, there hangs a *Game of Thrones* poster of Jon Snow with "I am the Watcher on the Wall" written below. That is how I have thought of my job, and the job of the Art Department. We have been here, lucky enough to bear witness to how this extraordinary beast of a television show has been created, and have been able, even in the simplest of scenes and in biggest and most complicated set pieces, to make a small contribution to its success. **ADG**

A. THE SILENCE: Detail of drafted elevations. Drawn by Hauke Richter.

B. Frozen lake concept with the Night King. Concept drawing by Philipp Scherer from a Lidar scan imported into Modo and then rendered in Photoshop.

C. Creating the frozen lake, Wolfhill Quarry, Belfast Art Director: Nick Wilkinson.

D. The finished set being shot, Wolfhill Quarry, Belfast.

E. Location photo of the amphitheater in Italica, Spain.

F. Interior Dragon Pit. Concept drawing by Kieran Belshaw, a rendered Maya model merged with location photos and finished in Photoshop.

G. Skull of Balerion. Concept drawing by Nick Ainsworth, modeled in ZBrush and rendered in Keyshot.

H. Sculpting the skull, Titanic Studios, Belfast.

I. Skull reassembled on location in Seville, Spain. Photos by Deborah Riley



CONCEPTUALIZING *GAME OF THRONES*



Having been Bran's personal transport designer for many years now, Jessica created his very austere wheelchair. It was important that it match the timbers and finishes in Winterfell, and also Bran's somewhat detached character. Modeled in Modo and rendered in Photoshop by Jessica Sinclair.



The Street of Steel was shot on one of our existing locations in Northern Ireland. I asked artist Philipp Scherer to warm up the illustration with lots of King's Landing-style awnings to give the impression we were a long way south. Modo model based on hand-drafted plans, rendered in Photoshop.



Winterfell was expanded in season seven and acquired a new courtyard. This overhead view illustrated the idea that this was a much older courtyard within the Winterfell complex. Modeled in Modo by Philipp Scherer, based on hand-drawn elevations and rendered in Photoshop.



Every season brings many new chambers. This one, belonging to Lady Olenna Tyrell of Highgarden, was filmed on stage in Belfast, but had to feel like it matched the location of the exterior in Southern Spain. As Lady Olenna waits for Jaime, we wanted the space to feel unlike other chambers in the show, and match both Tyrell's wealth and carefully considered taste. Concept drawing by Chris Caldwell, modeled in Maya and rendered in Photoshop.

Every element designed for the show starts out with a piece of approved concept art. In season seven, we had five concept artists during the peak period, and one with me all of the way through. Their contribution to the look and feel of the show has been critical to its success.



Jessica Sinclair is responsible for concept design of all the show's props. The map markers that were designed for the Dragonstone map room are particularly beautiful. These markers, painted in Photoshop, represent all the various houses still in the game within the world of the show, and visually represent where the power is and where it is moving. Daenerys' three dragons are like the air force flying above the pawns below.



This concept drawing by Philipp Scherer shows the Archmaester's office in the Citadel and perfectly portrays the focus on learning, not tidiness. This was a specially built set on Stage 3 in the Titanic Studios. Modeled in Modo and rendered in Photoshop.



When creating Sam's trolley that he uses in the Citadel, something entirely functional was wanted, fit for its purpose, and also to be a constant companion on Sam's miserable jobs, as he trains to become a maester. Concept drawing by Jessica Sinclair, modeled in Modo and rendered in Photoshop.



By the end of every year, my office walls are plastered with the concepts of the season. As the year progresses, the clarity of the visual storytelling can be continually checked.

"In my office, there hangs a GAME OF THRONES poster of Jon Snow with 'I am the Watcher on the Wall' written below. That is how I have thought of my job, and the job of the Art Department."

Deborah Riley,
Production Designer
Paul Ghirardani,
Christina Moore,
Supervising Art Directors
Ana Alvargonzalez,
Philip Elton,
Hauke Richter,
Brendan Rankin,
Iain White,
Nick Wilkinson,
Art Directors
Mark Lowry,
Vanessa O'Connor,
James Spencer,
Assistant Art Directors
Kieran Belshaw, Nick
Ainsworth, Philipp
Scherer, Chris Caldwell,
Daniel Blackmore,
Concept Artists
Jessica Sinclair,
Set Decoration
Concept Artist
Rachel Aulton,
Stand-by Art Director
Owen Black, Archie
Campbell-Baldwin,
Draftspersons
Megan McCrea,
Junior Draftsperson
Jim Stanes,
Rhiannon Fraser,
Graphic Designers
Robert Cameron,
Set Decorator



A

A. Concept sketch of the train stranded on the viaduct, done in Photoshop by Randolph Watson.

B. Plan and elevations for the salon car, drawn in Vectorworks by Will Coubrough.

On arrival at the stage door of the Garrick Theatre, London, that Saturday morning in early spring 2016, my expectation was running high. I had wanted to work with Kenneth Branagh for as long as I could remember. At the time we were to meet, he was starring on stage in the John Osborne play *The Entertainer*, and was also in early prep for a new movie in which he would star and direct later that year.

I admit my excitement was initially slightly tinged with trepidation—the script I had been sent was for a new movie of Agatha Christie’s *Murder on the Orient Express*. How was I going to make a design impact on this sedentary story set entirely in the confines of a train carriage—albeit on probably the most famous train in the world? Those fears were dispelled within

a few minutes of that first meeting—Ken had a huge, cinematic vision for the movie.

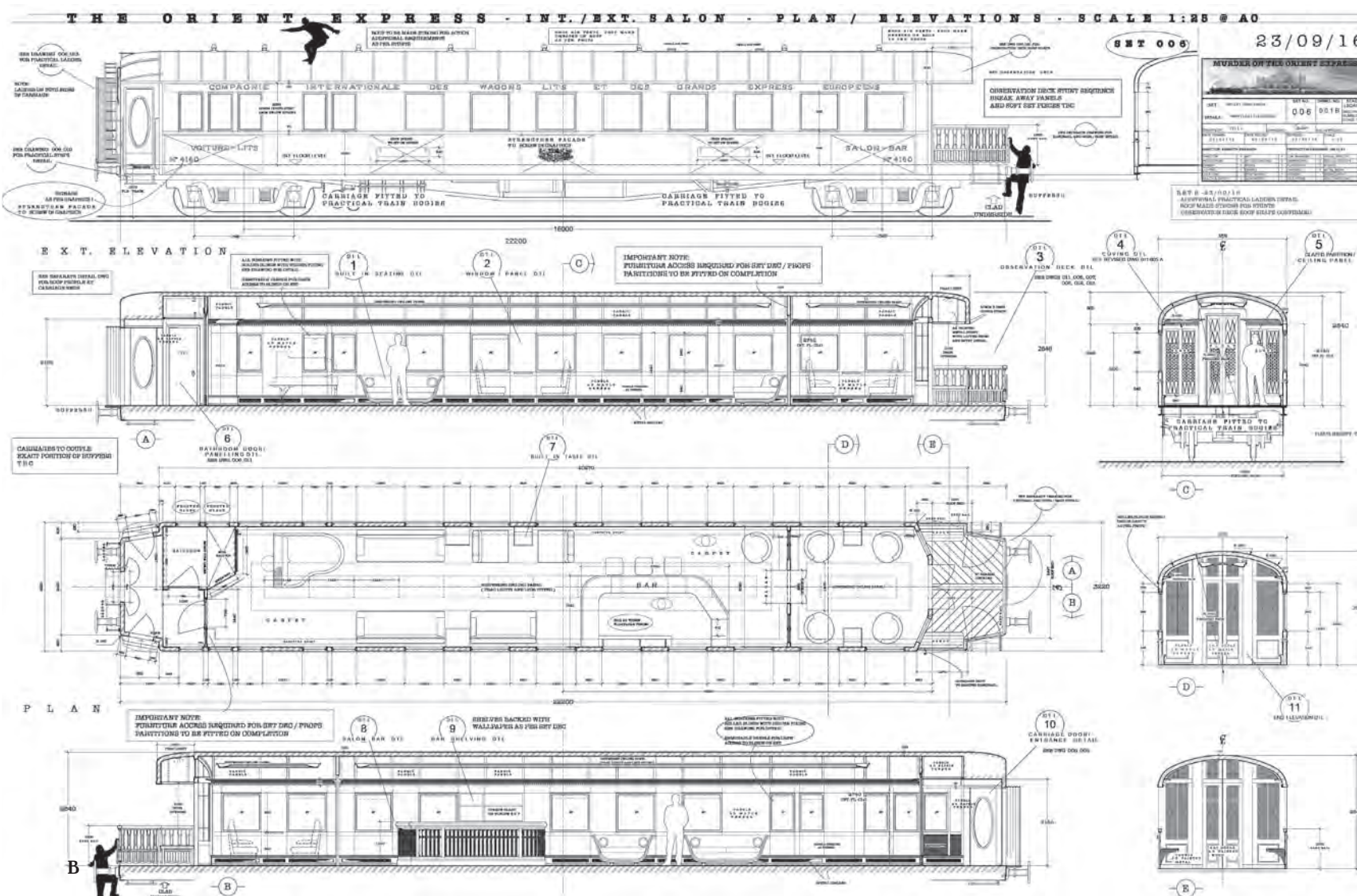
We set to work a couple of weeks later—was this going to be a road movie or a stage and backlot movie? I was passionately hoping for the latter, and so it turned out to be. Working with Ken, his producer Matthew Jenkins and his longtime cinematographer Haris Zambarloukos, we committed ourselves early to a stage and backlot scenario.

The plan was to design and build our locomotive with four complete carriages with full interior and exterior, which could run on two or three kilometers of track in various exterior scenarios. Those four carriages would need full matching interiors with partial exteriors, which could be shot on stage with removable walls and ceilings.

DESIGN NOTES ON MURDER ON THE ORIENT EXPRESS

by Jim Clay, Production Designer

"How was I going to make a design impact on this sedentary story set entirely in the confines of a train carriage—albeit on probably the most famous train in the world?"





A



B



C

The styling of the interiors was to be rich in its patina and opulent in its atmosphere, but I wanted to edge away from the rather floral decorative style of the art nouveau original. A more geometric pattern reminiscent of art deco was ultimately selected, this allowed the control of each surface in a way which would be in harmony with actors and costumes, and not challenge the framing of shots.

Each of these carriages eventually became a complex construction resembling more a lunar space simulator, mounted on a hydraulic gimbal capable of any movement in any direction, with built-in hidden lighting surrounded by special effects equipment to provide wind, snow, and rain at a whim. Then that major issue—what would we see through the windows?

“Those four carriages would need full matching interiors with partial exteriors, which could be shot on stage with removable walls and ceilings.”

For the sake of our actors and a tight post-production schedule, our director did not want the usual blue screen with “views to be added later.” With the recent developments in high-definition LED screens, we decided to test that scenario, placing the carriage on a gimbal with a 100-foot by 25-foot-high LED screen 18-feet away from the windows. The result was spectacular, with snow wind and rain lashing the side of the carriage, it was utterly convincing, as our equally spectacular A-list cast would later confirm once we began shooting. Having decided LED screens would be a successful way to proceed, Haris headed off to New Zealand to shoot breathtaking landscape footage to use as LED playback.



D



E

A. Custom glass panels in the salon car.
B. Princess Dragamirov's compartment. Photo by Nicola Dove
C. Salon car stage set.
D. First setup of the the 25-foot by 100-foot LED wall used outside train interiors at Longcross Studios, Chertsey, England.
E. Set shot of the train departing the viaduct. Photo by Nicola Dove
F. & G. Concept sketches of the train after the avalanche, done in Photoshop by Luigi Marchione.
H. Built locomotive dressed with snow for a still photography shoot.
I. Set photo of the rescue party at work.



F



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H



I

- A. Concept sketch for Stamboul Station, done in Photoshop by Luigi Marchione.
- B. Set built on stage of the Stamboul Station. Photo by Nicola Dove
- C. Stage plan for Stamboul Station by Andrew Ackland-Snow.
- D. Plan and elevations for the backlot build of the viaduct, drawn in Vectorworks by Emma Clough.
- E. Set photo of the viaduct under construction.
- F. Set photo of train carriages on the viaduct.

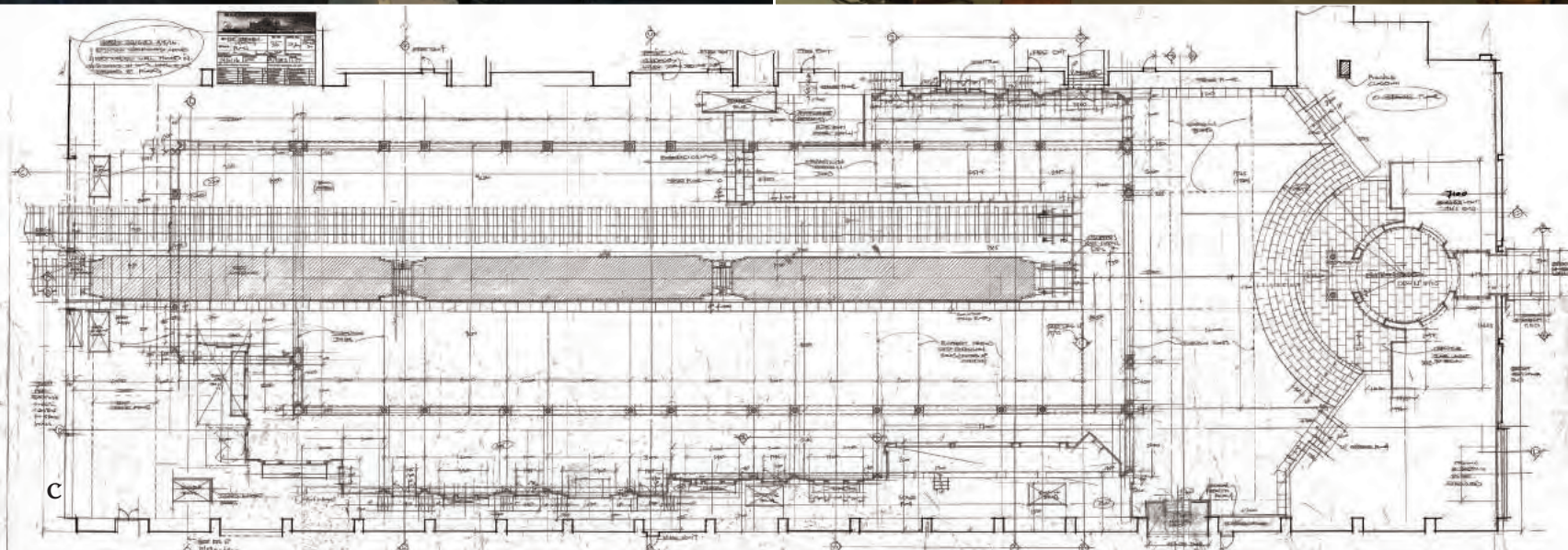
Jim Clay, Production Designer
Dominic Masters, Supervising Art Director
Andrew Ackland-Snow, Phil Harvey,
Jordana Finkel, Will Coubrough, Art Directors
Emma Clough, Quinn Robinson,
Assistant Art Directors
Dan Clay, Paul Savulescu, Draughtspersons
Olivia Watkins, Laura Barden, Cassandra Virdee,
Junior Draughtspersons
Luigi Marchione, Randolph Watson,
Concept Artists
Alicia Grace Martin, Lead Graphic Designer
Rebecca Alfeway, Caroline Smith,
Set Decorators

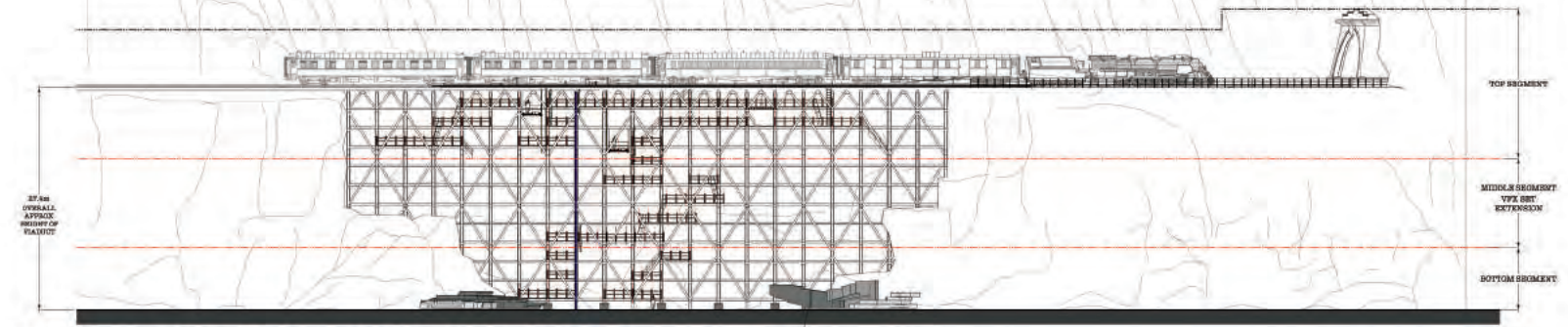
With the practicalities of shooting interiors of train carriages sorted, we turned to our main aim of visually broadening the confines of the original narrative. Ken had been working more with the screenwriter Michael Green, and together, they had this notion of taking the audience on an opulent and epic journey.

With opening scenes in Jerusalem, Jaffa, Istanbul and its main train station, the story was off to a great start. Additionally, it was decided that once the train had been hit by storm and avalanche on the night of the murder, dawn would break to reveal a further predicament, the locomotive is derailed and the carriages are stranded on a huge old wooden viaduct, with a precipitous drop on one side and a frozen mountain ledge on the other. This would also be built on the backlot. Despite extensive collaboration with George Murphy and his visual effects team, this was still going to be one big set, comprising a 500-foot long viaduct and mountainside some 50-feet high, with rail track, derailed locomotive and full-size carriages, an entrance to a tunnel, and an ice cap below.

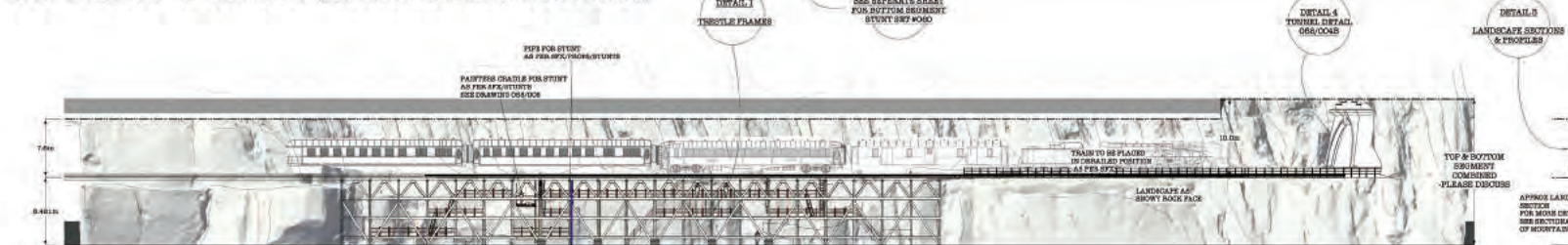
The practicalities of staying on schedule, shooting with a mega-star cast within a limited time frame on a 50-foot high exterior backlot set in January in the UK were challenging, but thanks to the steady nerves of our director and his producer, and the dedication of our cast and crew, filming was smooth, we completed principal photography on time, and all the drama was on the screen.

I hope the results are as thrilling as we intended. **ADG**

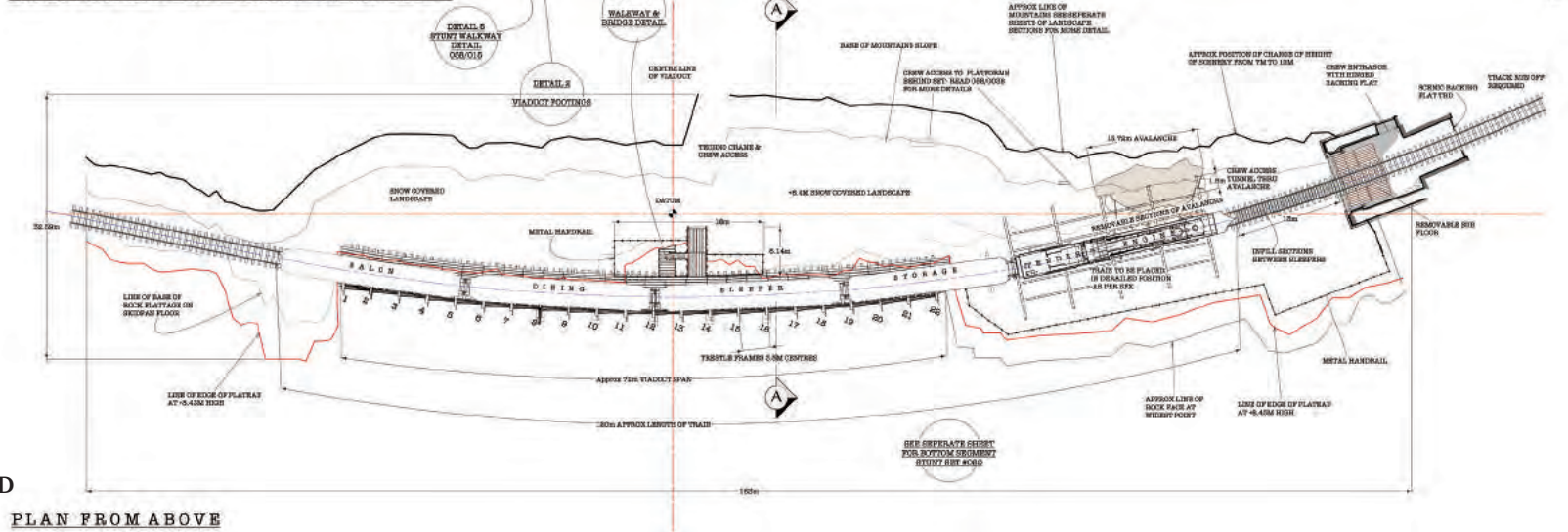




FULL EXTENT OF VIADUCT (INCLUDING VFX ELEMENTS)



ELEVATION OF SET BUILD ON SKIDPAN



PLAN FROM ABOVE





ON LAND, AT SEA AND IN THE AIR DUNKIRK ART DIRECTION

by Eggert Ketilsson, Supervising Art Director

The film *Dunkirk* is based on events that occurred during the Second World War, in 1940, when the British troops were desperately trying to get out of France and cross the English Channel to safety. The film takes place on land, at sea and in the air.

beginning, but reached one hundred and twenty at the peak of construction in France.

The French team also helped manufacture sets that were transported for filming in Holland and England. The city of Dunkirk was extremely helpful in providing workshops, contacts and offices. There was also a very supportive Los Angeles Art Department office, and Joe Ondrejko, our U.S. construction coordinator, kept his firm hand on the construction budget.

DUNKIRK INNER STREETS AND THE OPENING TO THE BEACH

Looking at the reference materials from the 1940s, it was amazing how modern and industrial the city of Dunkirk looked, and that became the guideline for the look of the sets and locations. Early on, Production Designer Nathan Crowley and director Chris Nolan scouted streets that were suitable for the story and the period, but modern architecture and PVC had of course, invaded some parts, so about five hundred different elements had to be built and changed for the opening of the film, the escape toward the beach. Also on that path would be the French military resistance in the only sandbag barricade seen in the film, provided by supervising set decorator Gary Fettis and his team.

A. Truck pier and cut-out destroyer on low tide.
B. Flattened image of Dunkirk inner streets.
C. Café verandas used to narrow the exit to the beach.
D. Actor Fionn Whitehead as Tommy on the inner streets of Dunkirk, making his escape to the beach. Photo by Melinda Sue Gordon
E. The beachfront and the café verandas. Photoshop elevation by graphic designer Amanda Riffo.

The decision to film on the actual location where the events took place in Dunkirk, was both challenging and very helpful. In addition to filming in France, the film was also shot in Urk, UJsselmeer in Holland, and in Weymouth and Swanage, both in South England. The vast majority of filming was done on location, with a very brief shoot utilizing a soundstage in Los Angeles.

As the Art Department started scouting Dunkirk, and then working in Paris late January 2016, we realised the size of the task and that we needed large strokes for our canvas. The budget and time frame were quite limited, and we needed to keep all hands on deck to manage. The French Art Department and construction team, lead by Art Director Stéphane Cressend, Art Department coordinator Loïc Chavanon and local construction manager Ludovic Erbeling, along with Guy Belegaud, the US construction foreman, were of utter importance, and the starting date for the construction was mid-February, with a deadline of the twenty-third of May, the first day of filming. The size of the Art Department, including construction crew, was approximately fifty personnel in the



A



B



C



D



E



A



B



C



D



E

F



Two important challenges faced by the film were having to work with all the inhabitants living in the area, tending their daily routines, and that the narrow streets there were also important traffic lines for the city. The collaboration with the French location department, led by Arnaud Kaiser, was of great importance and the people of Dunkirk were very open and friendly to the preparation team and the film crew. The opening sequence traveling through the inner streets was a chance to give the audience the experience of French architecture, and an important part of that experience is the café verandas that were built to narrow the end of the opening journey through the streets, opening onto the wide and endless beach.

THE BEACH AND THE CONFERENCE CENTRE

Entering the beach, one encountered some of our challenges that needed either to be disguised or changed, because things didn't fit into the visual context or the period. The production had to do as much as possible in-camera, with minimal use of visual effects. One of those challenges was a large building called the Kursaal, a modern conference centre, that Nathan had designed as a cement factory. The construction team needed five weeks on location to build the façade, and with good help from the city, it was managed without closing or affecting any of the different activities and offices that had to operate daily. David Packard, UK scenic artist, and his



G



H

team also made a few period Bedford truck cut-outs in full scale to hide unwanted things and activities on the beach. They came in very handy and were easy to manoeuvre, as the beaches of Dunkirk became crowded and full of spring activities, exactly at the same time filming started.

A thousand cut-out soldiers were created to help the assistant directors in multiplying their number of extras on the beach. They came in rolls of ten each that were set up on the beach. The general rule for them to work, visually, was to keep them approximately three hundred feet away from camera and have a couple of real people wander around them. I think you could say that those fellows became a pleasant surprise of the filming.

THE MOLE

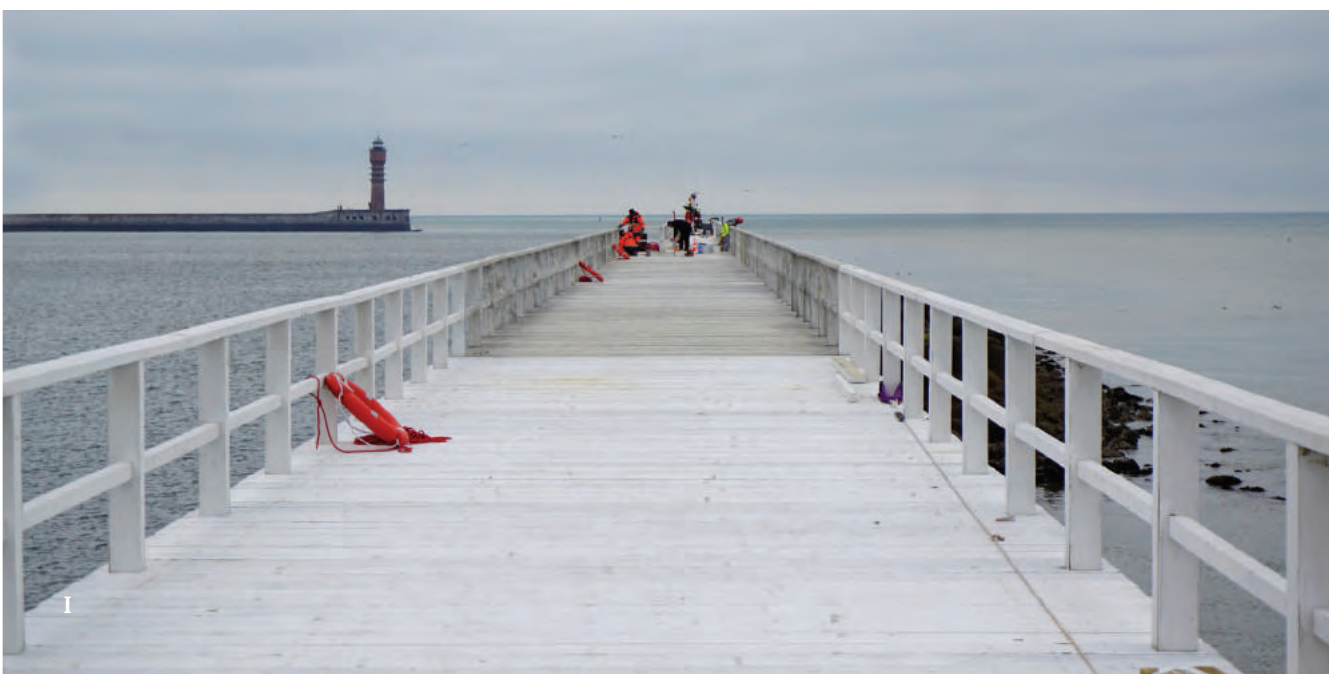
The main stage for the events of the story and what could be called the spine of the film was a 900-foot long pier called the Mole, where the ships and boats would come in to rescue the troops that were under constant attack by the Germans. Nathan and the port authorities of Dunkirk had done a thorough technical study on the foundations for the pier. He wanted to build into the ocean in the middle of one of France's largest ports.

The Mole would be built in two different parts: nineteen units that were twenty-one feet wide and twenty feet high each, reaching into the sea, and another part that would be cosmetically built on an old foundation closer to the land. The Mole was engineered in AutoCAD early on in France, Iceland and Hawaii; the plans were then sent to the mill and the timber forested in late January. The one-foot square pre-cut timber was then assembled in the workshop and on the harbour bank. A crane barge was used to transport and place the ready-made units onto the old foundation.

It came as a surprise that the units standing in the open ocean endured much better than those supported by concrete walls. Although the original Mole was a concrete structure, it was decided to use timber, which gave more freedom, and the lighter weight material made it possible to finish in time. Timeframe and budget were tight; the construction of the Mole took twelve weeks from start to finish.

WIND AND TIDE

Early on, it was realised that Dunkirk is the centre of wind sports in the north of France, and soon, the crew would witness the harsh winds that could possibly destroy our sets, especially the ones which had to be built in the tidal zone.



I

A. Convention Centre cover-up in progress.
B. Convention Centre at the beginning of construction.
C. Convention Centre with finished cement factory façade.
D. Bedford truck cut-out, used to mask distant elements.
E. Cut-out soldiers.
F. Cut-out soldiers on the Dunkirk beach.
G. A Mole module being loaded onto the beach.
H. The outer Mole in place at low tide.
I. The 900-foot long Mole in the process of being aged by scenic painters.



A



B



C

The tidal difference is up to eighteen feet and called for careful planning and testing. While building the Mole, there was only thirty minutes on the lowest tidal point to work.

To make sure of the endurance of our sets, various tests were performed in the ocean and in the tidal area, to be able to work out the best methods of constructing and placing the sets within the timescale available. Those tests paid off well in the end, when the production saw gusts up to 80-90 mph with strong currents and waves. The wind and sand shifting on the beach were also very helpful for natural dressing, and getting rid of tracks and footprints quickly.

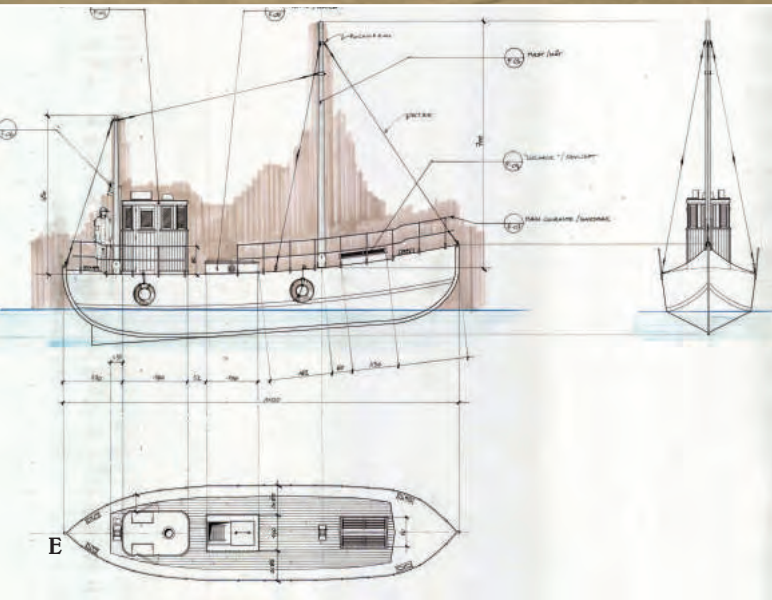


D

“The crew would witness the harsh winds that could possibly destroy our sets, especially the ones which had to be built in the tidal zone.”

INDUSTRIAL BEACH

The location chosen for the truck pier and the so-called cut-out destroyer, a 120-foot long, scaled painted backdrop, was set on a manmade beach at the west side of the port of Dunkirk. The sea would go out for about 800-feet on the low tide. Again, the sets had to be maintained between tides since the current and waves would easily tear into the set pieces.



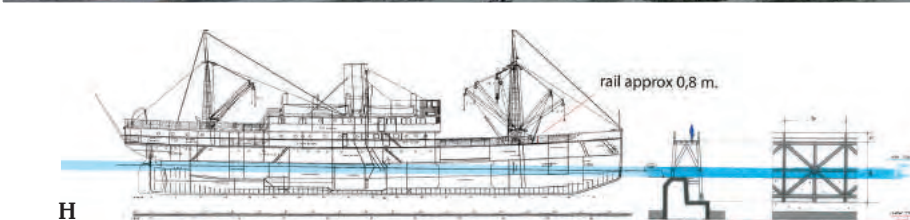
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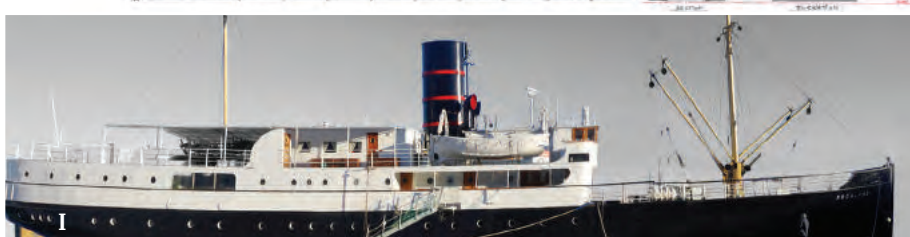
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I



The truck pier consisted of trucks that were built on rented old chassis. Understandably, no picture vehicle company would want to rent period trucks to use in the salty sea, so a mould was made of a 1938 model Bedford, and used to manufacture ten trucks, along with some old trailers and vehicles that were purchased to extend the set. Some of the boats that came to the rescue in 1940 would sail to shore on the high tide and then wait through the low tide for the sea to rise again, rescuing the soldiers. That was the case with the so-called Blue Trawler, built from another boat's steel hull.

BOATS AND SHIPS

The search for the group of ships needed for the filming was mainly done by marine coordinator Neil Andrea. The main hero boat, the *Moonstone*, was found on a lake in Scotland and had never been sailed before on sea. After a thorough engine and steering check and some interior alterations, it served extremely well on the sea locations in France, Holland and Weymouth, England. It was remarkable how many angles could be achieved with only minor adjustments on the boat.

The main destroyer used in the end, after a worldwide search, was the 3,000-ton, 120-meter long French destroyer called the *Maillé Brézé*. A hospital ship came from Stavanger, Norway, and three mine sweepers were rented from Holland. A back piece of the hospital ship was built in Dunkirk and sunk in the harbour. Then came all the little ships from England. Kevin Ishioka, Supervising Art Director from the US, was primarily in charge of the major changes and alterations that had to be made on the ships and boats. He was also in charge of the planes that were manufactured by Gateguards in England.

- A. & B. The truck pier on the beach at Dunkirk.
- C. The cut-out destroyer in place on the beach.
- D. The cut-out destroyer under construction.
- E. Plans of the Blue Trawler by Set Designer Carine Demongueres.
- F. The Blue Trawler being set on the Dunkirk beach by an excavator.
- G. The Castor after changes for background filming.
- H. A tidal study for the Mole and the hospital ship by Amanda Rizzo.
- I. The hospital ship ROGALAND not yet painted.
- J. The half-scale sinking hospital ship under construction.
- K. The scaled destroyer mounted on a gimbal and shot in a backlot tank.



K



HOLLAND SEA AND AIR

The Dutch part of the filming was done on an open water zone made available for the shoot. Production workshops were in the harbour of Urk, where there were, among the various craft, three working original Spitfires and the Yak, a Russian camera plane.

There were two sets to attend to in Holland, apart from ships and planes, and they were the upside-down hull and the Waterlander Spitfire, that was fired off a barge into the water and reused for the sinking plane, both in Holland and in the studio in LA. Again, the shoot was struggling in the face of extreme weather in Holland, with set-tearing elements. The Waterlander Spitfire had to be rebuilt and repainted two times for the same scene. The first time it was tested in the Dutch waters, it lasted five minutes, and had to be seriously reinforced.

The sunken ship—or upside-down hull—was a steel frame skinned with sheet metal and mounted on a frame in 18-foot deep water, it lasted just enough time to be filmed. A great crane barge called the Ram was there to protect the set piece in the face of open water storms that hit.





- A. Spitfire sectioned for filming.
- B. David Packard, scenic painter, by the Spitfire.
- C. The Spitfire ready to be fired into the IJsselmeer Bay in Holland.
- D. The upside-down hull set being set into place in the IJsselmeer, Holland.
- E. The upside-down hull under construction in France.
- F. The railway set in Swanage, England.
- G. Mr. Dawson's home. Interior set in Weymouth, England.

F

ENGLAND, HOME

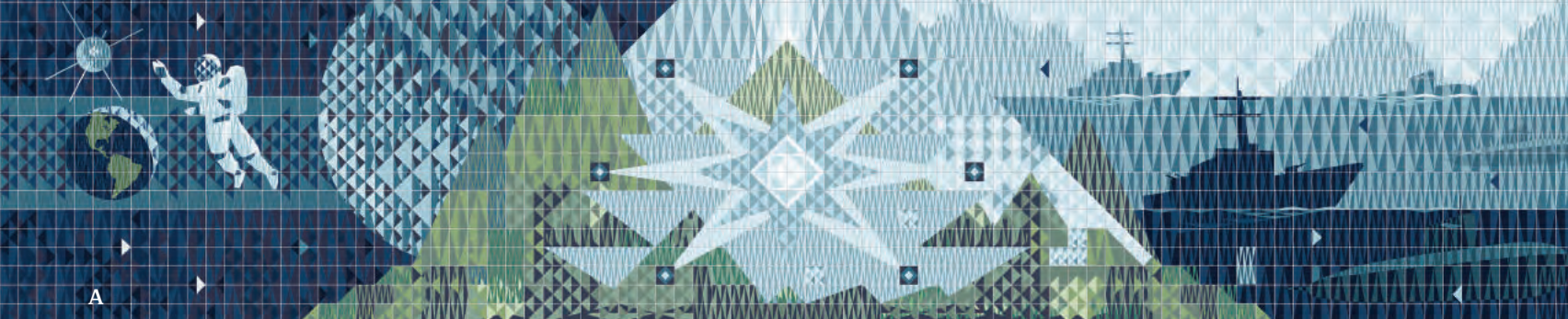
Coming over to Weymouth and Swanage, England, and meeting the British team, led by Supervising Art Director Toby Britton, was a welcome diversion, and not having to face any elements or weather was a great relief. The sets and dressing along the pier looked good, and some old sailboats were used to cover some unwanted parts for the camera angles of the still-beautiful Weymouth harbour. The railway museum in Swanage is a fantastic place for period films and the crew working there is great and very helpful.

The preparation and filming of *Dunkirk* in Europe, for me as an Icelandic Art Director, was a welcome and great experience. The Art Department's constant challenge to give the audience a decent look and a greater cinematic experience would have been hard if we hadn't enjoyed the support we got from the people and the places involved in each country. We thrive on how the talented film crews, the public, and the authorities in these places stay open-minded and are willing to support film projects like this one. **ADG**

Nathan Crowley,
Production Designer
Kevin Ishioka,
Eggert Ketilsson,
Supervising Art
Directors
Stéphane Cressend,
Gilles Graziano,
Charlotte Greene-
Gonnot, Alice
Leconte
Art Directors-France
Toby Britton,
Oliver Goodier,
Art Directors-UK
Erik Osusky,
Art Director-US
Jenne Lee,
Ben Nowicki,
Marjin Koopenaal,
Assistant Art Directors
Andrew Birdzell,
Carine Demongueres,
Luis Hoyos,
Martha Johnston,
Mary Saisselin,
Set Designers
Phillis Lehmer,
(Supervising),
Amanda Rizzo,
Graphic Designers
Richard Bennett,
Illustrator
Gary Fettis,
Set Decorator



G



A

A. & B. I wanted a more future-thinking style mural and graphic artist David Best created these in Photoshop to be mounted on 39 sheets of tile board and pinned to the upper walls of the command center.

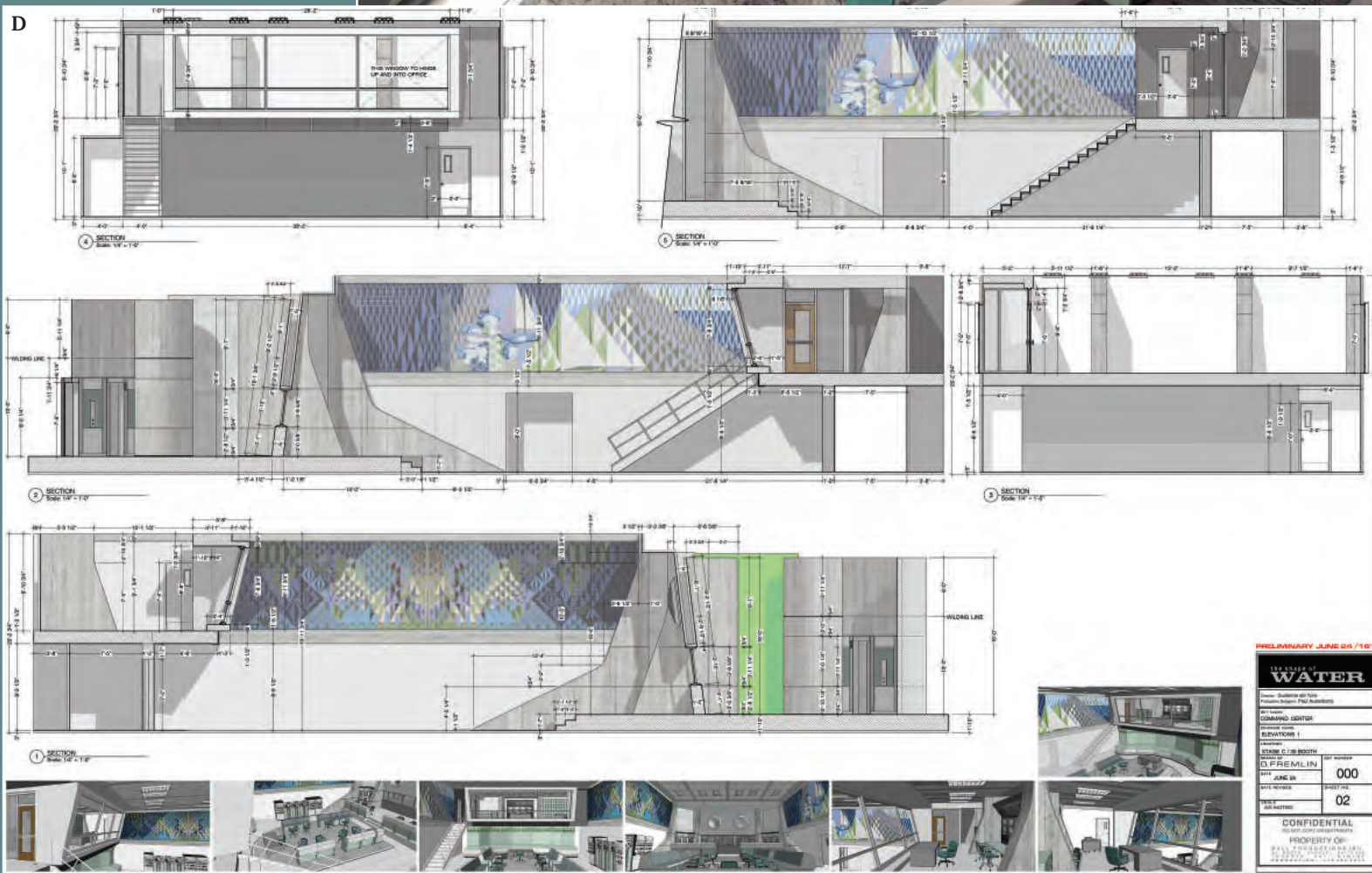
C. SketchUp model of the Command Center by David Fremlin rendered in Brighter 3D.

D. Vectorworks drawing of the Command Center by Set Designer David Fremlin showing the tile wall murals.

E. Set photo of the finished set by Paul D. Austerberry.



C



PRELIMINARY - JUNE 04 / 10

THE STATE OF
WATER

Owner: Southern Bell Tele
Project: Southern Bell Tele

Set Name: COMMAND CENTER

Location: Level 1

ELEVATION: 1

STAGE: C 100-0000

Author: D. FREMLIN

Date: JUNE 04

Date: 0000

Date: 02

CONFIDENTIAL

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FOR ALL INFORMATION ON LOCATION PLEASE GO TO: 1000

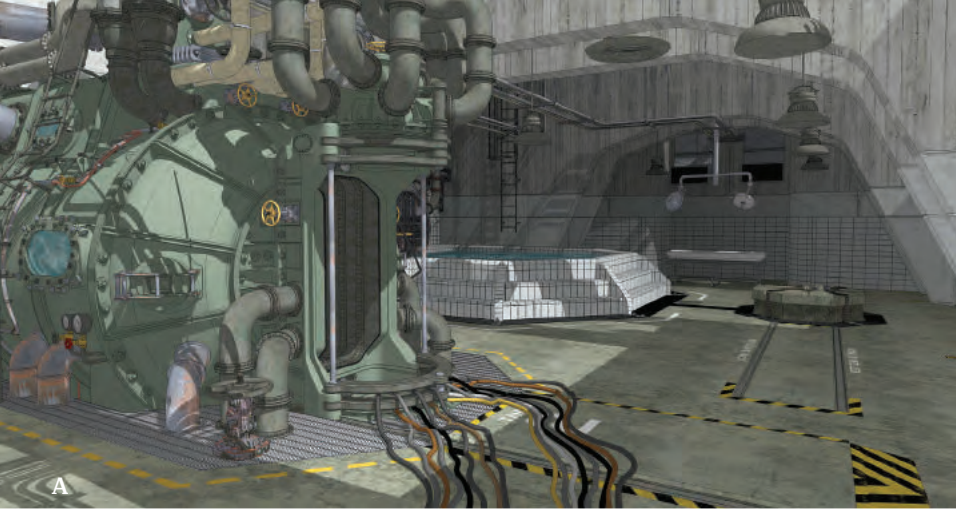


THE SHAPE OF WATER

by Paul D. Austerberry, Production Designer

"The concept of the film is an odd one
(but what else would you expect with
Guillermo del Toro?)."





I learned about this project while prepping *Pacific Rim II* with Guillermo del Toro in the summer of 2015. Guillermo decided to relinquish the director's seat on that franchise and pursue his passion project, which he had conceived to be filmed in black and white. Color can be so useful in conveying a mood, differentiating characters and stories within a film. A black-and-white film both intrigued and intimidated me, as well as the prospect of what a very small budget of twelve million

dollars could achieve. Eventually, Fox Searchlight offered up to \$19.6 million to del Toro if he would shoot his film in color and, luckily, he embraced it. With that in mind, I began to think about budget and color and the sizable studio build I imagined.

The only way this project could even be attempted with this new but still very small budget was to wait until May of 2016 when del Toro's TV series *The Strain* was going on hiatus. It was very clever producing on Miles Dale's (producer on *The Strain* and *The Shape of Water*) part to schedule the shoot during this hiatus to utilize the savings of the office space and more importantly, the studio space and construction crew. Toronto was very busy and there was a shortage of both stages and crew, but because both the series under FX and the film under Fox Searchlight were part of 20th Century Fox, stages that would have otherwise sat empty could be used. I was also able to capitalize on existing sets that were slated to be demolished for *The Strain* and modify or use parts of them for this film.

The concept of the film is an odd one (but what else would you expect with Guillermo del Toro?). Set in 1962 Baltimore, about a mute cleaning lady (played by Sally Hawkins) who works in a government science and research facility and develops a relationship with a newly captured asset—a merman creature (played by Doug Jones) recently discovered in the Amazon, known only as the Asset. Sally's personality comes to life after impossibly falling in love with the creature. Michael Shannon plays the evil boss, Strickland, who has a heavy-handed leadership style, to say the least. Sally's friendships with Zelda (portrayed by Octavia Spencer) and Giles (hilariously played by Richard Jenkins) round out the cast.

Although the film is an adult fairy tale, I started out with four weeks of extensive research by the Art Department researcher Danny Haeberlin. Knowing that Guillermo's films usually veer toward stylized fantastical theatre, I

A. SketchUp model of the lab by William Cheng.

B. Final set for the opening scene in the lab. Photo of set by Paul D. Austerberry

D. Lab inspiration photo of the abandoned French sanatorium Martel de Janville. Photo by Jeremy Gibbs, aka RomanyWG

E. Still from the film of Andrew's building at the University of Toronto with digital signage and tile mural by Mr. X.



wanted the film to be grounded in the reality of early 1960s cold war America. Once the base layers were set, I was able to visually enhance the environments to help define the characters and the fantastical romance of the story.

COLOR

Color is very important in this film and is even mentioned in dialogue. “Teal is the color of the future” is quoted by a Cadillac salesman to Michael Shannon’s character, and you will see that teal permeates all of the accent colors in the government laboratory facilities. The film opens with an underwater scene in Elisa’s apartment, which is dominated by a multitude of cyan and dark blue hues. Golds, beiges and browns permeate the more empathetic characters’ apartments. Red is used sparingly in only special instances involving the heroine’s character.

THE LAB

The main scripted location was the OCCAM science and research facility. A kind of future-thinking government facility, which felt like it should be housed in a Brutalist concrete building, as was often the style of governmental buildings from the 1950s to the 1970s. My focus fell on the Andrews building at the University of Toronto, Scarborough campus. Although the building was finished in 1964, it was still an appropriate style for the period, and provided interior spaces to expand on the stage sets to create the world of the film.

I originally showed a reference picture of an abandoned tile clad French sanatorium as a starting point to designing the “Lab” proper. I wanted to incorporate a lot of tile and concrete into the creature’s lab and tank as it was meant to be a humid and wet environment. The original circular arches from the reference evolved into what was built for the film after deciding on the University of Toronto location. The language of the various styles of poured concrete board formwork was replicated by Head Scenic Artist and longtime collaborator Matthew Lammerich. The idea of the lab was that a pressurizing tank and pool had been adapted from previous research use to house “the Asset” (the merman creature). He had been captured in the deep Amazon, where he had been worshiped like a god by the local indigenous tribe. He had to be transported in a pressurized portable tank by ship and sea to New York, and then trucked to the facility at the beginning of the story.

Scripted as an “iron lung,” I decided to reference actual iron lungs from the 1950s as inspiration, even though this involved pressurized water and not air. The idea was that this portable rolling tank was built to mate with a larger steel pressurized chamber in the lab that had a connection to an exposed pool or tank. This chamber’s design was influenced by a hyperbaric



D



E



F

F. Finished “iron lung” for transporting “the Asset” from the Amazon. Heavily distressed from the long journey to the US. This key prop with working gauges was modelled in Rhino by Assistant Art Director Jane Stoiacico and built by Walter Klassen FX. It played both horizontally on its wheels and then vertically with the cover removed and “plugged” into the larger permanent tank in the lab.

A. Photo of security doors and entrance to the lab.

B. Photo of finished lab corridor built end to end of Stage B in Cinespace Studios.

C. SketchUp 3D model of the theater exterior by Paul D. Austerberry.

D. Marquee set and foreground staircase being installed on location at Massey Hall.

E. Still from film showing the digitally extended street with fire and marquee.

F. SketchUp model of Elisa and Giles' apartments by Paul D. Austerberry showing its proximity to the studio wall.

G. "The mad doctor" key Scenic Artist Matthew Lammerich working on the Wave Wall.

H. Finished Wave Wall showing curling wave engulfing the entry door.

Photos by Paul D. Austerberry

chamber design and topped with a crown of industrial pipes. The pool's step-sided design was in reference to a ziggurat monument, as a nod to the Asset's godlike status. This is centered on the entrance doorway, as Guillermo and I wanted it to be the first thing you saw. He also had asked for a sort of setting sun-like design on the featured wall behind the pool, which set designer William Cheng created with an array of steel steam and water pipes, to which the Asset is chained.

What was very important to Guillermo was the color of the tiles that help define all the colors in the OCCAM facility. This was to be a sort of aqua or teal, "the color of the future." Real ceramic tiles were used around the pool area, and waterproof MDF was painted to match everywhere else. An abandoned power plant had already been settled on to create the locker rooms and bathrooms, so the tile size was based on the ones found there. However, in order to seamlessly blend that location

with the studio sets, scenic painters had to hand-paint each tile individually, avoiding the grout, as well as spray paint the hundreds of mismatched lockers to work with the color scheme.

The OCCAM lab corridor was built to the edges of the 140-foot studio space. The digital effects company Mr. X provided the set extensions on both ends, and helped animate the locking mechanisms on the extra-large rolling steel security door. Art Department coordinator Samantha Dick sourced a 1950s Canadian-designed three-wheeled golf cart from a collector in Alberta, which was of course, also painted teal, and can now be found tooling around the Fox Searchlight Studios.

The other studio component of the OCCAM facility was the elevator hallway and Command Center. The design started with research into early mainframe computer design and the rooms that they were housed in. For time and cost savings, I was also hoping to adapt a large set from *The Strain*, which was to be demolished.



It was stripped down to a very large two-story box of four walls, ceiling, floor and a steel stair and catwalk at one end. Ironically, it was a similar layout to one of my favored reference images. Before settling on the Brutalist style of building, there had been discussions of New Deal/WPA style of painted murals depicting science and technology above all the computer or workstations on the ground floor. I settled on a 1950s style of ceramic murals that could be done in a palette of greens and blues, and Guy Davis retooled his WPA-painted mural design, which was then translated into the final design for a digital output by graphic designer David Best. These designs were printed on vinyl with a tile pattern gauged to match existing 8" x 8" tile board shipped in from the US. It was a pretty successful cheat for individual tiles, and once completed, went up in one day.

THE THEATRE

Guillermo del Toro had written the script with a particular location in mind for the theatre exterior below Elisa's and Giles' apartments. Unfortunately, it didn't have a theatre marquee. Massey Hall is an historic music hall built in the 1890s. Due to a later fire code change, they installed an iconic pair of descending fire escape stairs perfect for the story. As it is a working concert venue, the install and shoot had to be squeezed into a two-and-a-half day period. No attachments to the building were allowed, and its large hanging sign had to remain. Coordinating the build with construction coordinator Marc Kuitenbrouwer, a steel-structured marquee was designed to be like a table on four legs, which covered the existing sign, and a ticket booth was placed over the middle set of doors. Two of the legs were installed and painted to match the door framing, and the other two next to the street were painted green and digitally removed by Mr. X in post production. Mr. X also added the upper sign in post.

THE APARTMENTS

Guillermo and I created a back story to the space that formed the apartments. It was as if an original grand room had been bifurcated in the late 1920s when the theatre had been converted to a talking-picture cinema. Elisa's apartment had been used for film storage and Giles' for offices. Guillermo had given me a reference he liked from a set in the 1948 film *The Red Shoes*, showing a grand-arched window. This formed the basis for the set, with this window having been rudely split by a later wall. Elisa's side had been left with the original ornate wallpaper from the building's beginning in 1894. I wanted something evoking the idea of water for her space and Shane Vieau sourced some great Anglo-Japanese-influenced wallpaper.





A



B



C

A. 3D SketchUp model of Elisa's apartment and hallway rendered using Brighter 3D by Set Designer David Fremlin.
B. Finished shot of Elisa's apartment. Photo by Paul D. Austerberry
C. Giles' apartment, the finished set. Photo by Paul D. Austerberry
D. SketchUp model of the Cadillac dealership by Paul D. Austerberry.
E. Concept drawing by Guy Davis of the bus stop street.
F. Del Toro is so hands-on that I brought him some art supplies to paint the master copy of Dixie Doug the mascot.
G. The only B&W scene in the film was the dream sequence with Elisa dancing with the Asset. Photo from the film.

From the beginning of our discussions about the design and look of Elisa's apartment, Guillermo always wanted it to be sparsely dressed and devoid of art. One main wall was to be like a work of art in itself, and the reference for this was a picture of an old lady in front of a very intense blue wall with efflorescence in its plaster walls. I realized that I could literally look at famous depictions of water in art and then abstract them into a design for stains and cracks in the plaster. It would be so far removed from the source inspiration once finished, yet there would be subtle hidden meaning in the outcome. I have always thought of Hokusai's *The Great Wave off Kanagawa* as literally one of the most

famous "shapes of water," and suggested it to del Toro; worried it might be too obvious. He loved the idea. The curling of the wave areas were treated as massively cracked and peeling paint, and then doused with many layers of complementary stains and washes to make the original image fade back into the wall, but still be recognizable if you know where to look. I wanted the wave to look like it was about to engulf anyone entering the room.

Elisa's apartment's final finishes and look were conceived as shaped by water that had crept into it through neglect and disuse over the years, before she came to inhabit it. The walls, floors and ceilings were all shown to be heavily water damaged as depicted during the rains in the film when the entire apartment was scattered with leaks. The wave wall was perhaps the most visible result. The script described the light and sound of the theatre below to be continually emanating through the floorboards. I reasoned that the water damage here could be used as an excuse to have the finished floorboards removed, with the light coming through the gaps of the diagonally laid subfloor. The mood was to evoke a caustic light which would flicker through waves on water.

THE FUTURE

Of all the main characters, Strickland is represented as a man of the future. He has the picture-perfect family in a new house decorated with the latest furniture, and wallpaper which, truthfully, is from a little later in the sixties. His son talks about jetpacks and time capsules, and he is sold on the latest model of the Cadillac with all



D



the fins and shiny chrome that come with it. The script was written as 1963, but a Cadillac was found in the right shade of teal in a 1962 model, so the time period was stepped back a year. Only nineteen shoot days of the fifty-eight-day schedule were on location, and I have to say finding the right Cadillac dealership was the hardest one. A 1962 Cadillac is a behemoth of a car, and it was a challenge to find an appropriate place where it not only looked streamlined and of the future, but where other cars would also fit inside. Vince Nyuli, the location manager, took me to look at the rooftop of a former bingo hall that was soon to be bulldozed. As we walked through the main floor, I saw this amazing curved mezzanine and strips of period fluorescent lighting. It looked horrible, there was plaster falling from the ceiling, and the floor was strangely sloped and covered in nasty glued-down burgundy carpet squares. I scraped a bit of glue away to discover a terrazzo floor underneath! There was one angle from which it looked good and no options for a reverse. I did a quick SketchUp model and showed Guillermo, with the caveat of only shooting one angle, and it was selected. I was terrified that on the day of the shoot there would be an issue, but he and Dan Laustsen did it in one continuous take.

THE REST

There were also a number of great locations. The city hall of Hamilton (one hour from Toronto) was used for a *Mad Men*-style advertising agency. Hamilton also provided a great base for a period storefront

street where Elisa covets her red shoes in the window, and where she boards the bus to work every night, as well as the highways for the bus journey itself. Graphic designer David Best knocked out the great period sign work for that street and all the period pie graphics and signage for “Dixie Doug’s Pie Shop.” Set decorator Jeff Melvin provided some matching garish-colored and inedible-looking pies straight from period research, and some great food styling. Guillermo himself hand-painted the first pie mascot “Dixie Doug,” illustrated by Guy Davis and sculpted in the paint department.

BLACK AND WHITE

Although the film ended up being shot in color, there was one chance for a sequence in black and white. There is a moment when the otherwise mute Elisa segues into a dream sequence, where she sings and dances with an eighteen-piece band with her merman, wearing a fancy dress and her red shoes on a shimmering watery-like surface!

The film was a dream project I count myself lucky to have been a part of. It started with a very visual script and an even more visual director. I had a great and talented crew of Set Designers and graphic artists. I was able to once again work with Marc Kuitenbrouwer’s great construction team and Matthew Lammerich’s talented Scenic Art crew. Shane Vieau and Jeff Melvin collaborated wonderfully to bring the sets to life, and of course, it wouldn’t have been the same if Dan Laustsen hadn’t shot it so beautifully.


Most importantly, it had an inspired story to tell with the help of a terrific cast. **ADG**

Paul D. Austerberry,
Production Designer
Nigel Churcher,
Art Director
David Best,
William Cheng,
David G. Fremlin,
Jeremy Gillespie,
Danielle Haeberlin,
Evan Webber,
First Assistant
Art Directors
Jane Stoiacico,
Second Assistant
Art Director
Guy Davis,
Vincent Proce,
Concept Designers
Jeffrey A. Melvin,
Shane Vieau
Set Decorators

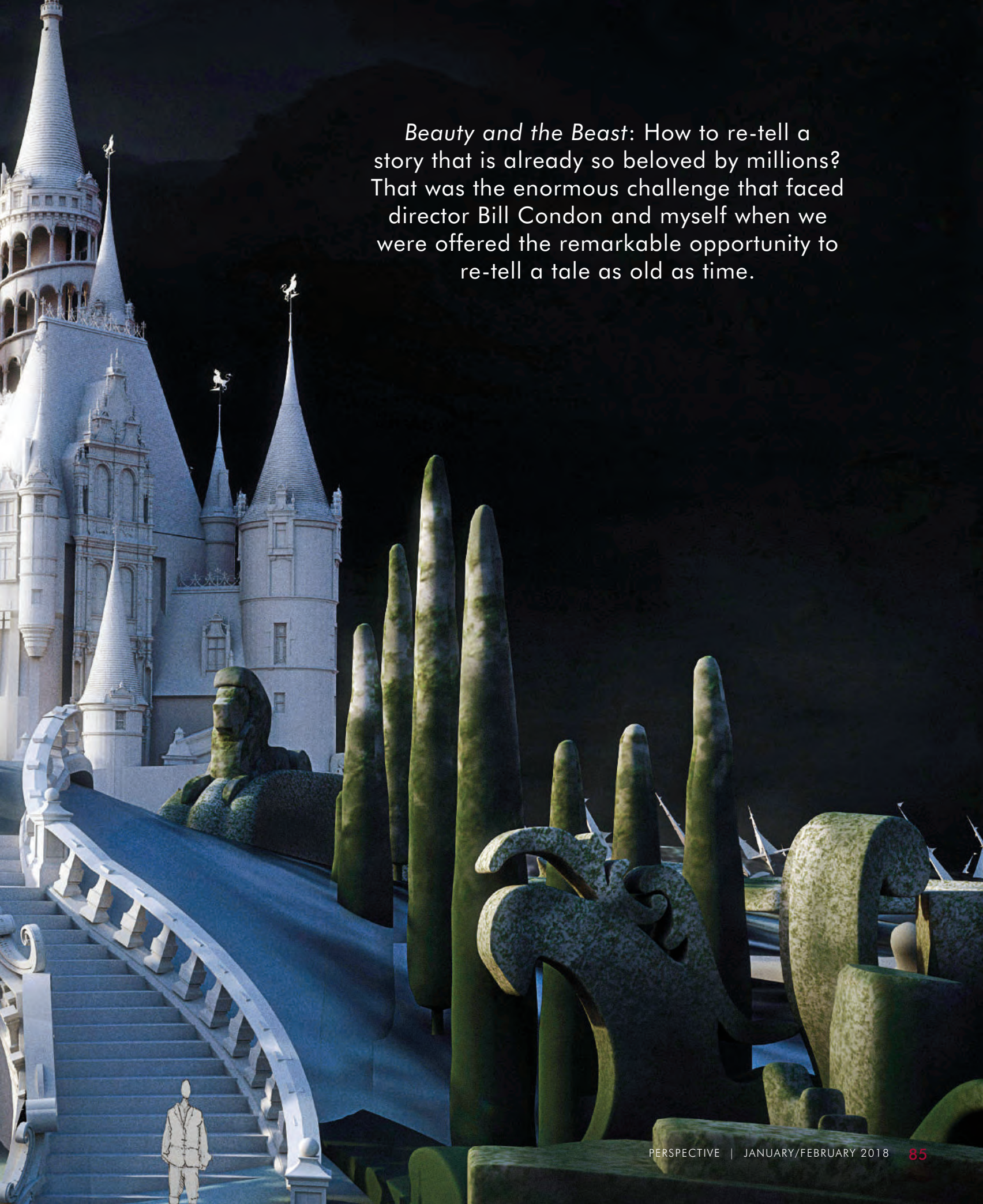


Reimagining a Classic

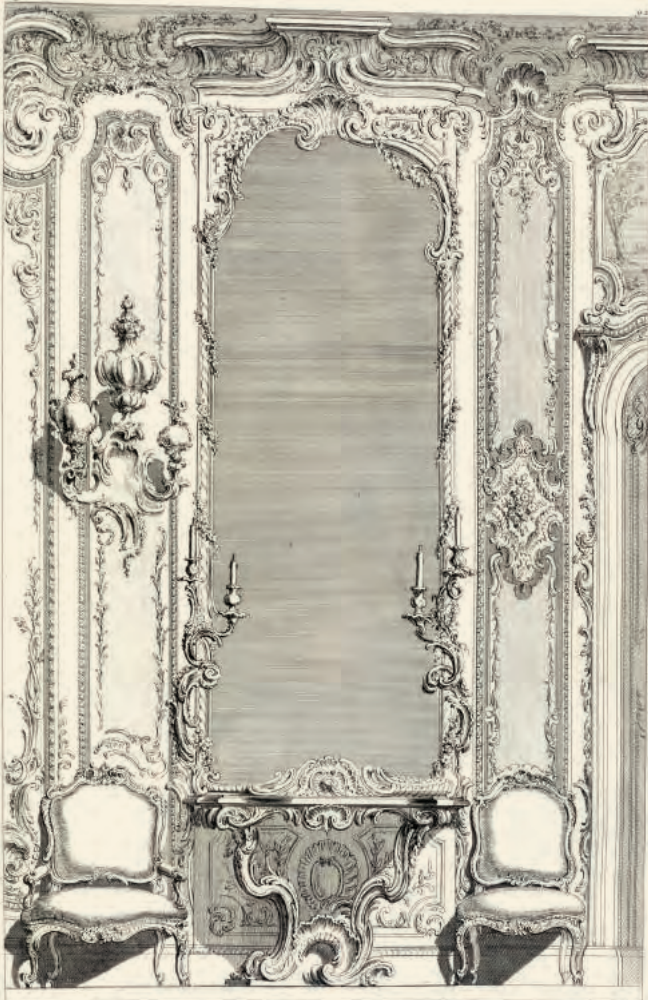
by Sarah Greenwood, Production Designer



Exterior of the castle viewed from
across stables rendered in Cinema 4D.
Daniel May, Ivan Weightman, Stephen
Wong, 3D Set Designers/Concept Artists.



Beauty and the Beast: How to re-tell a story that is already so beloved by millions? That was the enormous challenge that faced director Bill Condon and myself when we were offered the remarkable opportunity to re-tell a tale as old as time.



Plaque d'un Trumeau de glace pour un grand cabinet fait pour le Portugal.
A
A Paris chez M. de la Harpe au coin de celle des Mathurins, C.B.R.



B

This was my first time working with Bill, although I had met him a few times before, most recently in the deserts of Morocco. I really admired both his work and the fact that he jumps between independent films and big blockbusters, and can combine the sensibilities of both in his approach.

Where to start? I last saw the Disney animated version of *Beauty and the Beast* when my son was small, so that would have been more than fifteen years ago. This was about creating the story, not just recreating the animation, so I chose not to refer back to it in detail. I relied on my sense of the story's DNA, coupled with the wonderful songs that one can't help but remember.

The reality of the period was a touchstone for the production. Unlike many Disney fairy tales, *Beauty and the Beast* is not set in an imagined "fairy tale" land. This story is set in a real time and a real place, or at least that is where it starts, France 1740s in a little village called Villeneuve...and we were off!

At the beginning of any film, my starting point is to accumulate visual research. Here I work very closely with Phil Clark, Phil and I have worked together on many films and pitches over the last six or seven years. He and I have in-depth chats about every aspect of the script, the characters, and the journey. We look at many facets of the period and place and then let our imaginations run...for a while. Sometimes we can end up with thousands of images, but with looking comes the knowledge and the process that informs everything. It is the best starting point.

Then comes the refinement, finding the elusive key to many things and anything, colour or lack of, contrasting images, times, periods, abstractions, simplifications.

In the world of *Beauty and the Beast*, it was a pair of eighteenth century etchings! One was relatively straightforward rococo the other was rococo gone mad (or even madder than it was already)! Rococo was a very short-lived but influential exuberant French style of design. It was mainly used in interior decoration and architecture that exemplified the organic style, characterised by fanciful curved asymmetrical forms and elaborate ornamentation. The Art Directors and Set Designers took part in something called "Rococo Boot Camp," where they spent approximately four weeks becoming coherent in this crazy style!

A major discovery that needed to be found was the key to what had happened to the castle and its characters when the curse was put on it. Bill talked about it having a dark heart. What happened to this vain and selfish prince and the world around him? I wanted it to have a sense of memory, of its origins in its decay. What I didn't want was a feeling of straightforward dereliction and damp neglect. It needed a sense of magic. I wanted it to feel that every time a petal fell, another twist was taken, and that ultimately, the magic would take over. This is where the rococo imagery came to play. It was used to illustrate the architecture and furniture continuing to grow and form and become alive. Once I had this key, everything began to make sense. As much as magic ever can!

Things were up and running. There was ample time given in preproduction to conceive all the household characters that populate the enchanted castle. Here, Katie Spencer (set decorator and longtime collaborator) and I had the most fun translating the characters into "real objects," looking at what period elements would best reflect the characters as written. How would they move and sing and dance? How does a teacup talk to a beast? Where and how would they work within the sets? Making Plumette fly and Chip use his saucer as a skateboard helped with all of this. We worked closely with costume designer Jacqueline Durran, as their look also had to feed into their final costumes when the characters are transformed back into real people after the enchantment is lifted.

[illegible]

REAR ELEVATION ES



E

C. Final hand-drawn design for Cogsworth. Drawn by senior draughtsman Matt Robinson

E. Camera-ready Cogsworth made by the in-house prop modeling team under Pierre Bohanna, overseen by Katie Spencer and the set decoration department.



A

A. Illustration of the enchanted ballroom by Karl Simon Gustafsson.

B. Hand drafted elevation of typical ballroom wall by senior draughtsman Matt Robinson.

C. Set photo of a ballroom wall and alcove.

D. Illustration of Belle's bedroom by Karl Simon Gustafsson.

While devising the look for the characters, I was also creating the look for the whole world of the film. In these early days, I had a great close-knit team of key people to help; Senior Art Director James Foster, assistant Martha Parker and concept artists/illustrators Eva Kuntz, Karl Simon Gustafsson, and Joanna Bush.

Key illustrators Eva, Simon and Joanna all had very differing styles and moods to their work that suited the moments that they illustrated really well. Joanna Bush, who was based in LA and I had previously worked with on *The Soloist*, did all of the “real world,” the village, Belle’s house and the countryside, where her attention to detail and her sense of colour and light was a perfect match. Eva worked mainly on the woods, castle grounds and the exterior of the castle, and a lot of the action sequences. Her work is full of narrative movement and mood. Simon concentrated on the interiors of the castle, where he expertly captured the essence of the curse. His illustrations were really clear, and a great starting point for the technical work it would take to achieve them.

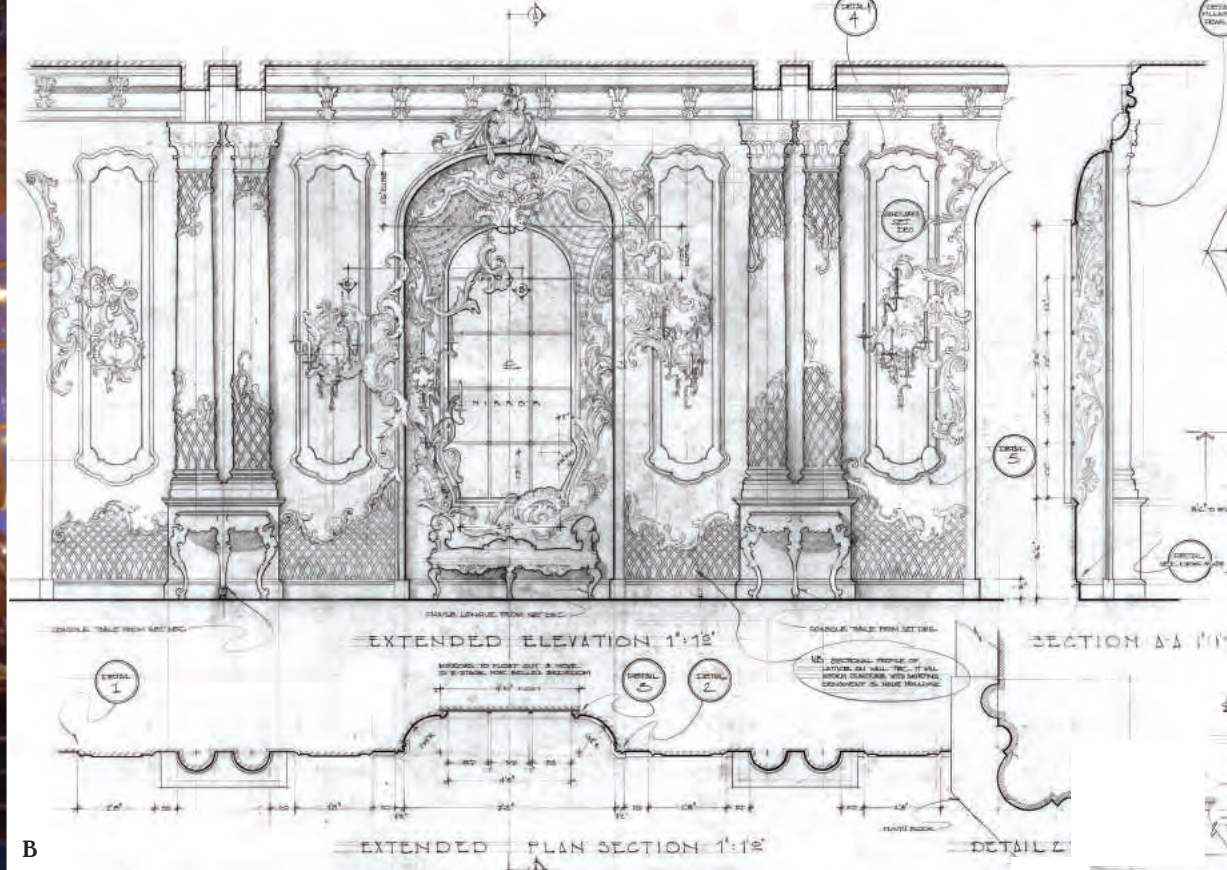
Over ninety final key illustrations were done for the complete picture, along with the design work on all the key characters. The digital effects houses Framestore and ILM were also working on developing the characters, and they came up with some splendid early animations of the household staffers. Katie and I really enjoyed working with all the talented artists and animators that we are usually separated from on a typical production.

Once the conceptual work was done, Bill and I had to take it back to Disney and tell them a story. Happily, they loved what we had done and were very supportive of this visual journey. Now we just had to deliver this whole world we’d dreamt up.

From this small beginning grew a mammoth Art Department led by Supervising Art Director Niall Moroney, Senior Art Directors Nick Gottschalk and James Foster, and supported by a crew of hundreds.

Rococo, where everything is very exuberant and organic, could illustrate the effect of the enchantment slowly growing as the curse strengthens.

A primary inspiration was *La Belle et la Bête*, the 1946 film by Jean Cocteau, whose influence remained present in the final film. The “lend a hand lights” (as Katie describes them) outside the main entrance that bonk the villagers on the head were pure Cocteau, along with the circular colonnade around the rose garden, which was heavily influenced by the colonnade that Cocteau filmed at Chateau Raray in the Loire. The sculpted animals are based on the original animals along the top of an



eighteenth century folly. I am not sure what Cocteau would have made of our all singing and dancing version, but Bill and I certainly loved his!

Stopping to think about the enormity of the task would make one wilt, but I had the best team, great support, time and the right budget.

One significant difference between the castle in this version and the castle from the animated film is its evolving look. The castle in the animated film does not change over the course of the story, but because this is a live-action format, the castle could react to the effects of the spell as time passes. Rococo, where everything is very exuberant and organic, could illustrate the effect of the enchantment slowly growing as the curse strengthens. This is also reflected in the castle's "Jack Frost" designs, the extenuated topiaries, the arching architecture on the terraces, the stables, and all around in the plaster moldings.

The castle's ballroom was a massive set developed and overseen by Art Director Mike Stallion. The floor is made from 12,000 square feet of faux marble and its design is based on a pattern found on the ceiling of a Benedictine Abbey in



A

A. Illustration of the Library by Karl Simon Gustafsson.
B. Set photo of entrance hall and stairs, set overseen by Art Director Mike Stallion.
C. Set photo of the Beast's lair with the bell jar, set overseen by Senior Art Director James Foster.



B



C



D

D. Set photo of the Beast's bedchamber.
E. Set photo of the enchanted frozen forest. Set overseen by greens Art Director Elaine Kusmishko.
F. Illustration of Belle approaching the village of Villeneuve. Illustrator Joanna Bush.

the Czech Republic. This set is seen through four transformations, all of which had to be turned around overnight. The opulent “real” ball at the beginning, the frozen “dead” ballroom, Belle bringing it back to life with the famous *Beauty and the Beast* dance, where the ceiling of light from the chandeliers blends with the starlit sky, and of course, the end, with the celebration, where so many real (at head height) flowers were used, and a mountain of fake ones. Mike also oversaw the Escher-like entrance hall set that was made up of thirteen levels and six staircases.

The ten glass chandeliers, each measuring fourteen feet by seven feet (the size of a London double-decker bus!), based on actual chandeliers from Versailles were amongst all the impressive pieces of furniture and props made by Pierre Bohanna and the in-house prop modelers under the supervision of the set decorating department.

Belle’s bedroom, like the ballroom, is located in the benevolently enchanted part of the castle and is designed to appeal to every little girl as the ideal fairy tale bedroom. This was one of the many sets supervised by Senior Art Director Nick Gottschalk (he also covered the terrace, the country inn, the library, the dining room, the prison tower and my favorite set, the kitchen). The bedroom was based on the Nymphenburg Palace in Munich, which has a golden vine rococo motif running wild. This set was the resting place for my favorite animated character “Guarderobe.” She was a very hard prop to solve, but I really liked the way she worked in the end, and Audra McDonald playing her character is perfect.

The West Wing, where the Beast retreats to his lair, is the epicenter of the enchantment, the dark heart that Bill spoke about, and is designed in an Italian baroque style, which is more sinister and dark in appearance. Here, under the careful guidance of Senior Art Director James Foster, the enormous structure that was the entrance hall was refashioned into the Beast’s lair. This whole set covered two stages at Shepperton Studios, using the interconnecting stage doors so there was a real-time connection between the stairs, the lair, the rose room and the exterior turrets set.



The castle’s library, based on the design of a celebrated library in Portugal, is a key setting and relevant to an important theme in the story: the thirst for knowledge and the vital role books play in feeding the imagination.

The enchanted forest that surrounds the Beast’s castle was built on Stage H, the largest stage at Shepperton, measuring 30,000 square feet. The forest, which took fifteen weeks to complete, includes real trees, hedges, a frozen lake, a set of 29-foot-high ice gates, and approximately 20,000 icicles. All of this was overseen by greens Art Director Elaine Kusmishko and John Marston’s brilliant greens team. Richard Van Den Burgh and the “Frosties” special effects team had the job of creating all the ice, snow, frost and icicles, from the minute frost around the rose to the massive swirling rococo ice shapes on the ballroom floor.

Then, at the eleventh hour, production asked if the village of Villeneuve could be built on the backlot





A



B

instead of shooting it on location. Creatively, who wouldn't want to build a beautiful eighteenth century French village? Practically, it was like starting up another film! But as happens when you are full speed on something, you rally to it. Supervising Art Director Niall Moroney and construction manager Malcolm Roberts rose to the occasion, setting up a whole new team and workshops over on the backlot for the fictional little town of Villeneuve. Mark Swain was the Art Director in charge of this enormous job. It was the largest set built for the production, measuring 29,000 square feet. Inspiration was drawn from the village of Conques and others in and around the Aveyron region of France that Adam Richards, the location manager, and I scouted. One advantage of building rather than shooting a location was all the best features could be cherry-picked and combined into one hybrid version. Included in the town, which was named after Gabrielle-Suzanne Barbot de Villeneuve, the author of the original *Beauty and the Beast* story, were Belle's cottage, a schoolhouse, a dress shop, a village tavern, a bakery, a church, the village square, and a Laverie, a communal washing area.

A. Final illustration of Belle's house. Illustrator Joanna Bush.

B. Belle's house in Villeneuve. Backlot set build overseen by Mark Swain.

C. Illustration showing the geographic relationship from the castle to Villeneuve. Illustrator Eva Kuntz.

D. Cinema 4D model of castle notated by Senior Art Director James Foster for turret stunt sequence using storyboards by David Alcock.



C

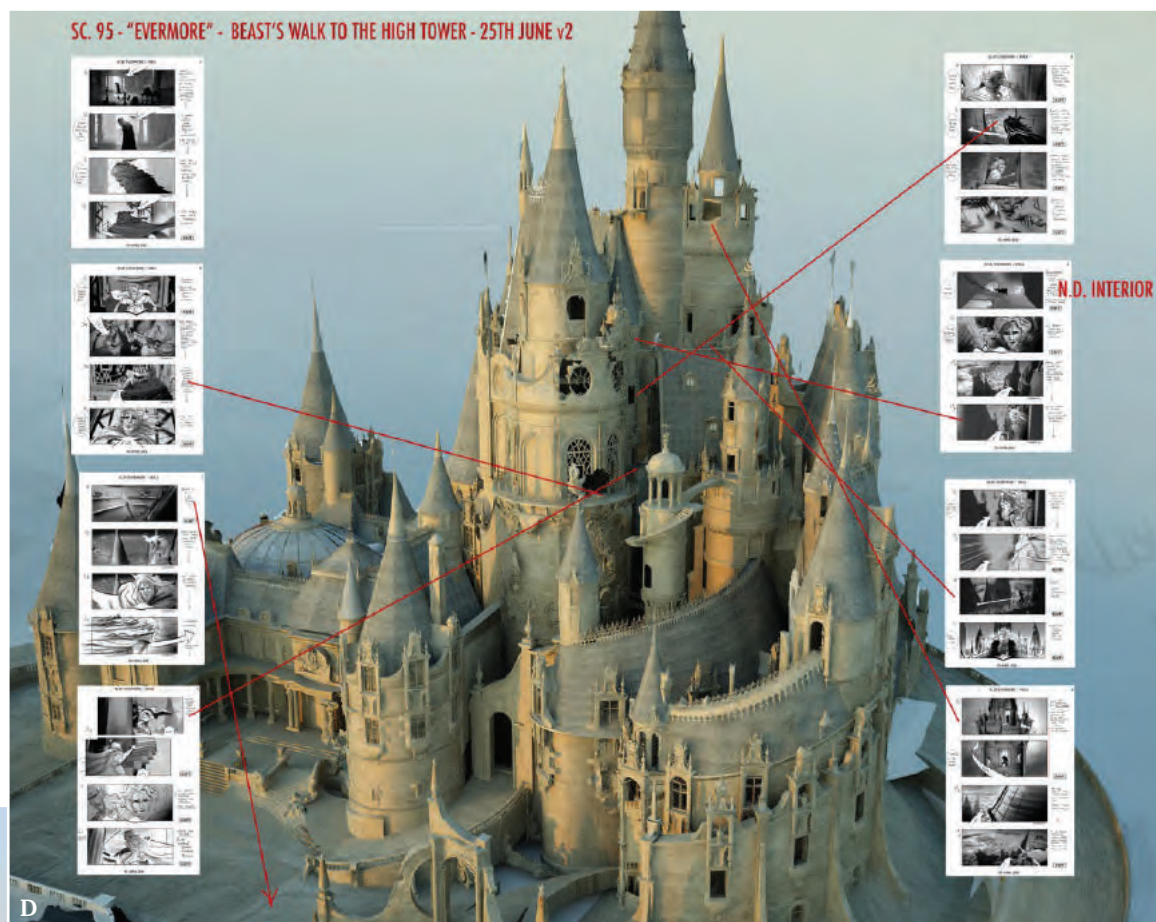
A combination of old school Hollywood techniques and approaches were used, and combined with the most advanced technology to create the characters and the Beast. All the sets were practical with digital extensions to top them off. If the sets and props, as well as the characters were CGI, what would have made it a live-action film? I worked with outstanding visual effects supervisors in Kyle McCulloch and Glen Pratt from Framestore, and Kelly Port from Digital Domain, along with the best sculptors, plasterers, Scenic Artists, painters, prop modellers, drapers and graphics artists. Swarovski made the crystal bell jar, etched by an artisan who also happened to be an extra from *Downton Abbey*! It was just such a brilliant creative team at the top of its game. And incredibly, six out of the seven key department heads were women.

We were: Sarah Greenwood, Production Designer; Katie Spencer, set decorator; Jacqueline Durran, costume designer; Jenny Shircore, makeup; Lucy Beven, casting; and Virginia Katz, editor. (Director of photography Tobias Schliessler was the man!)

The film was such fun to work on, every day was like going into a treasure trove. Then it was done. Like a dream, it was over!

So nice to get back to director Joe Wright and into the relatively real world of 1940s London and *Darkest Hour*, on a twelve-week prep, where the overall budget of the film is the size of the *Beauty and the Beast* Art Department's budget...That's reality! **ADG**

Sarah Greenwood,
Production Designer
Niall Moroney,
Supervising Art Director
James Foster,
Nick Gottschalk,
Senior Art Directors
Elaine Kuschmishko,
Mike Stallion,
Mark Swain,
Emma MacDevitt
(Standby),
Art Directors
William Couborough,
Oliver Goodier,
Rhys Ifan,
Patricia Johnson,
Matt Robinson,
Assistant Art Directors
Joanna Bush, **Karl Simon**
Gustafsson, **Eva Kuntz**,
Illustrators
Daniel May,
Ivan Weightman,
Stephen Wong,
Concept Artists
Andrea Borland,
Danny Clark, **Teri**
Fairhurst, **Sarah Finlay**,
Sarah Ginn, **Bethan**
Jones, **Martha Parker**,
Quinn Robinson,
Sarah Stuart, **Charles**
Szczech, **Ketan Waikar**,
Luke Whitelock,
Catherine Whiting,
Ashley Winter,
Draughtspersons
Tim Dutton, **Isona Rigau**,
Alexandra Toomey,
Junior Draughtspersons
Katie Spencer,
Set Decorator



THE ROAD TO LEISURELAND DESIGNING *DOWNSIZING*

by Stefania Cella, Production Designer



A



B

One of the most exciting parts of designing the movie was inventing the process for downsizing people. Even here we wanted to be as realistic as possible while also suspending the sequence in a sort of surrealism, a surgical surrealism.



When I first read Alexander Payne's story of Paul Safranek, I was immediately drawn to the challenge of creating a world around an ordinary man under exceptional circumstances. Certainly doing *Downsizing* was going to be an epic undertaking, like taking on *The Iliad* or *The Odyssey*. For me, the big seduction was the possibility of inventing these new, unseen worlds.

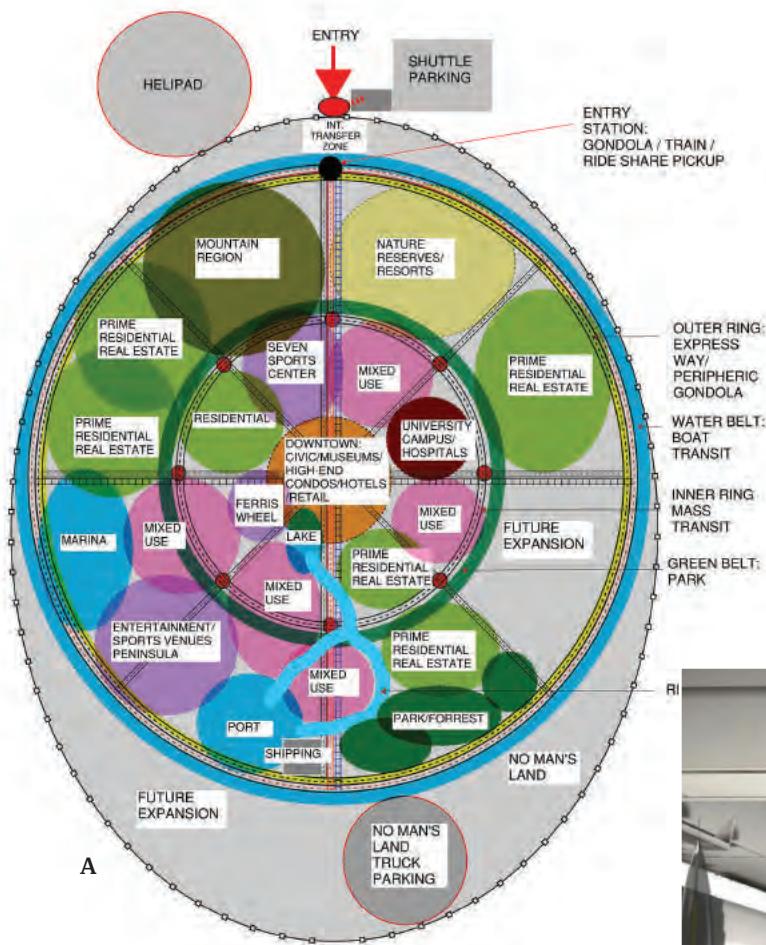
I had to pause and think. In order to best serve the story and enable the viewer to watch all of these spectacular events unfold through the eyes of this regular guy, I needed to create a world of magnificent banality.

This is a very hard task. Stay flat. Don't build up. Stay clean along the horizon, like a Midwestern landscape.

The story begins in Norway, where a scientist has discovered the formula to shrink people in order to save the planet. Ten years pass, and this wonderful, altruistic ideology has been exploited by people who see the downsizing process as a means to live a better and more luxurious life—for a fraction of the cost!

New communities have been built throughout the United States to accommodate the ever-growing population of five-inch-tall humans. In creating this new world, I took inspiration from the American Dream era

A. Illustration of Leisureland as seen from the Visitor's Center viewing corridor by North Front Studio.
B. An early concept sketch for the interior of the Visitor's Center.



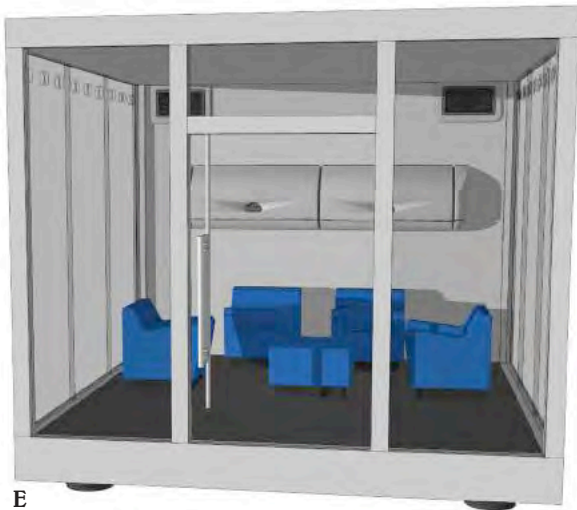
of the 1950s, and the resulting real estate boom. The desire people had for security and comfort through consumerism and capitalism, where a sense of security was inextricably linked to the accumulation of assets.

Our hero finds himself in one of these small-world communities called Leisureland. Here you can find all of the creature comforts, diversity in style, in taste for architecture, food and leisure. The community is surrounded by a tall wall and covered with a large net in order to protect its inhabitants from insects, animals and weather from the big-size world that could threaten their tranquil lives.

The Art Department did extensive research on new urbanism and the development of gated communities. Several urban planners were hired to give us a perspective on current trends in urbanism and its prospects for the future. Extensive research of housing models of every type was done, along with studies of eclecticism in decoration, landscaping, shopping centers and sports arenas. The target was to be appealing but not foreign to the average eye, so when Paul and Audrey go to the



- A. Early urban plan schematic of Leisureland by urban planner Uma Poskovic.
 B. Many crew members volunteered to be scanned and reproduced as a 3-D print. Photo by Stefania Cella
 C. View from inside the downsizing chamber. Model built in SketchUp and rendered with Lightup by Set Designer Rudy Braun.
 D. Set photo of the downsizing chamber built in Pinewood Studios, Toronto. Photo by Stefania Cella
 E. Dave and Carol carry box, SketchUp model by Set Designer Liane Prevost.
 F. Production Designer Stefania Cella holds the prop carry box in front of the full-size carry box positioned on a gimbal behind her. Photo by Kimberley Zaharko
 G. Plane set with carriers for downsized travel boxes. Modeled in SketchUp and rendered with Vray by Set Designer Etienne Gravrand.
 H. Photo of the airplane set piece with travel boxes built in Pinewood Studios, Toronto. Photo by Etienne Gravrand



E

Visitor's Center to change their lives, they feel a sense of security and familiarity with the future that awaits them.

One of the most exciting parts of designing the movie was inventing the process for downsizing people. Even here I wanted to be as realistic as possible while also suspending the sequence in a sort of surrealism, a surgical surrealism. That's why white was chosen as a symbol of rebirth and purity (with a touch of irony). That was a lot of fun. A series of white rooms were built for each of the specific medical procedures; signing documents, full-body shaving, colonic cleansing, dental removal and finally, a big white microwave to shrink the mass of your body. There was also a very subtle connection with Paul's workplace; a meat-packing factory where workers are handling meat in a white, sterilized environment.

Once Paul has been downsized and crosses over into the "small world," I began to play with scale without being too invasive. When I read the script, I forgot after a few pages that the characters were transported into a miniature world. I wanted to maintain this effect with the overall design of the film. With the exception of a few reminders, where a prop might be oversized, or when the downsized people interact with full-sized people, viewers should be largely unaware of Paul's new diminutive size. I played the game of big versus small just a few times. These subtle effects were achieved by focusing on removing the details. The lack of craft and an understated exaggeration of scale were intended to create a "dollhouse" environment. For example, when Paul wakes up in the recovery room after his transformation, this new world is seen for the first time through his eyes. Giant-sized floor tiles, clean and sparse surfaces, an oversized saltine cracker, and a giant door handle all suggest that, although his surroundings are oddly familiar, Paul has definitely entered into an entirely new world. I didn't want to overwhelm the audience, but rather just have them second-guess what they're seeing, making them squint their eyes to look closer.

After an initial shoot in Los Angeles for some of the Leisureland exteriors, the crew moved on to Toronto. The



F



G



H



A



B

A. View of Jeff's model house. Modeled in SketchUp and rendered with Vray by Etienne Gravrاند. B. The paint department putting some final touches on Jeff's model house. Photo by Etienne Gravrاند C. Photo of the bedroom in Jeff's house. Photo by Stefania Cella D. The interior of a luxurious house set where Paul and Ngoc are cleaning, a redress of Jeff's house interior. Photo by Stefania Cella

sets were built on three separate stages. A lot of studio space was needed, since portions of the sets needed to be replicated at a much larger scale, in order to create the illusion of a small-world environment. For example, the downsizing chamber and docking station were built at full scale on one stage. In one scene, nurses wheel the newly downsized people on medical carts into the small docking bays across from the

chamber. In the next scene, the full-size nurse interacts with downsized orderlies who are waiting to accept the new patients on the other side of the docking station. The "small world" side of the docking station had to be recreated, with great precision, at fourteen times the scale of the normal-sized set. The orderlies were then shot against green screen and the "normal sized" nurse was composited in during post production. This was generally the formula throughout the film. Whenever the two different scales of people interacted, or when the audience needed a reminder of the "small world," a version was built at fourteen times the normal scale.

The story continues into Paul's new city, new home, new life, and to the excellence of banality. Most of the stereotypes of modern urbanism, with the illusion of how to reach happiness, are evident. This involved a number of existing locations, with a few purposeful changes. I really didn't want to build an artificial reality. I believed that this new place had to have some connection to the world the characters came from. Also, as mentioned, I wanted the audience to forget Paul's new size very quickly, like I did. I wanted it to be like a real Alexander Payne movie, not a science fiction story.

Dusan's place above Paul's new apartment is intentionally out of the ordinary. I scouted a big villa with an indoor pool, terrazzo, and added eclectic amenities (including oversized money and an old polaroid of Dusan before he downsized) and decided it would sit, literally, on top of Paul's apartment building. Would a huge two-story penthouse really be built on top of an apartment building full of modest single units? The standard rules of architecture were deliberately ignored in order to better serve the story, and to further illustrate the vastly different characters of the affable Paul and the ostentatious Dusan.

Then Paul meets Ngoc, and everything changes.

When designing Leisureland, it was taken into account that there would be a progression from dense and vibrant at the city centers, to less populated and more suburban around the perimeter. When Paul first travels with Ngoc to the poor part of town, this is the first time



C

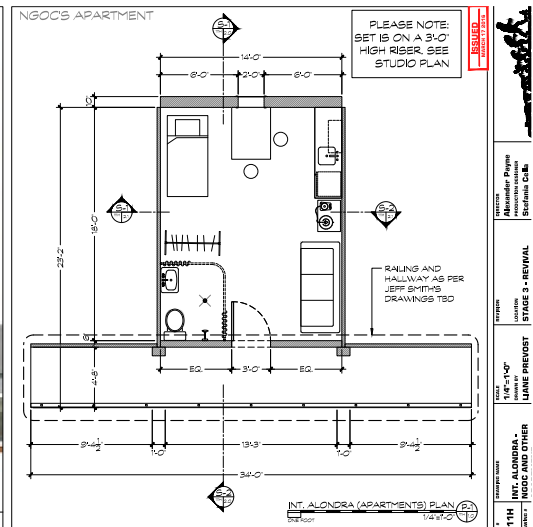


D



the viewer is introduced to the reality that Leisureland is actually an artificial paradise. The class disparity so prevalent in the big world has also developed in the downsized communities. They travel through various neighborhoods and eventually through a Mexican development that leads them to a tunnel in the wall that surrounds the community. On the other side of the tunnel is the worker community where Ngoc lives. It's like a modern metropolis. The bowels of society where the working classes have been forced to the outskirts...an underground hidden from the more fortunate.

- E. Concept illustration of the Alondra interior set by Michele Moen.
- F. Set photo of the Alondra exterior entry ramp and door built in the backlot of Pinewood Studios in Toronto. Photo by Stefania Cella
- G. Photo of the Alondra interior set build on the Mega Stage at Pinewood Studios in Toronto. The façades on the ground floor and first two levels were practical builds. Green screen surrounded the set for the VFX set extension of an additional eight floors. Photo by Kimberley Zaharko
- H. CAD plan drawing and SketchUp rendering of Ngoc's apartment.
- I. Photo of the finished Ngoc's apartment set. Photo by Stefania Cella





A

A. Concept illustration of the port in Norway by Bartol Rendulic.

B. Concept illustration of the Norwegian village by Bartol Rendulic.

C. Norwegian village under construction on a man-made lake outside Toronto.

D. Final set photo of our Norwegian village. Photo by Stefania Cella

For Ngoc's apartment block, a spectacular interior of an abandoned full-size office trailer was built. The concept was that a developer had transformed the trailer into a housing project for downsized people. This is the set where I focused a bit more on highlighting the small-world environment through oversized elements. Big-scale plywood, big fluorescent lights, homes made out of pieces of big-people garbage. The set was built in one of North America's largest soundstages. Once the steel frames for all of the catwalks were built, the entire set was wallpapered in oversized wood grain that was printed on canvas. The large-scale flat screen was built from sixty panels of 8mm LED screens, which allowed practical playback while shooting. The TV served as the primary means of entertainment (and a light source) for the tenants of Alondra.

Designing Alondra was exciting. Despite its misfortune, this seemingly hopeless community had so much more love and compassion than the more selfish and exclusive one in the affluent center of town. I wanted to reflect its beauty by infusing the vibrant details of life into every home on every floor, every store, every courtyard and every shared space.

The adventure was not over. Norway was waiting. I went to Norway a year before, before the snow, to scout for a perfect place to set our original community and to research the core of the idea.

The Norwegian village was built in an abandoned quarry outside Toronto. It had a wonderful artificial lake, blue like the northern water because the sand was from mountain slate. Once again, I opted for a lack of details. I wanted to make those homes look like toy houses. I took the most



B



original tradition of Scandinavian houses, with bright wonderful colors, and made them ecologically modern, with solar panels and Ikea furniture. The toy village look was achieved by removing some details from windows and doors, and making the exterior cladding slightly larger and out of scale.

“I didn’t want to overwhelm the audience, but rather just have them second-guess what they’re seeing, making them squint their eyes to look closer.”

The complexity of this movie was paramount. It is an epic story with many different places, looks, sizes, emotions,

personalities, new worlds and new ideas. It was a fantastic adventure, a big lesson, an experience of personal growth, and all of this with the greatest director one could possibly work with, the best creative team I could possibly dream of, and enormous support by our producers and studio.

It’s clearly a family effort, where we all came together to tell this beautiful, funny, intelligent and unforgettable story. **ADG**

Stefania Cella,
Production Designer
Kimberley Zaharko,
Supervising Art Director
Jørgen Stangebye Larsen,
Karl J. Martin, Doug J. Meerdink,
Art Directors
Katie Brock, Erik Osusky,
Emily Tam, Shelby Lynn Taylor,
Assistant Art Directors

Rudy Braun, Allen Coulter,
Etienne Gravrand, Michael Madden,
Masako Masuda, Liane Prevost,
Jeff Smith, Set Designers
Ben Grangereau, Concept Artist
Jim Martin, Michele Moen,
Concept Illustrators
Geoffrey Mandel, Lead Graphic Designer
Shari Spier, Graphic Designer
Patricia Larman, Karen Manthey,
Set Decorators





L.A. ALLEGORY: BUILDING THE WORLD OF *BRIGHT*

A. Bus bench advertisement, created by graphic designer Simon Jones. Advertisements and street signs were used to showcase each culture.

B. Art Director Bradley Rubin visualized the comparison of different species, using info graphics.

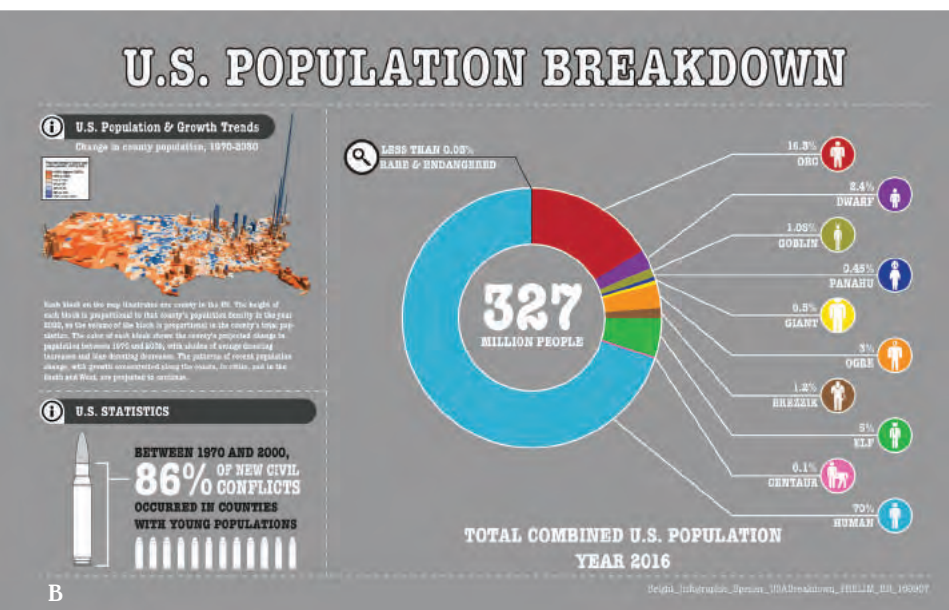
"In a world..." is the beginning of many feature films and television shows that we all, in the Art Department, strive to work on and visualize. This was one of those projects. *Bright* is set in an alternate,

by Bradley Rubin, Art Director

present-day Los Angeles and "in a world" where humans coexist with different species [think races] —orcs, elves, ogres, dwarves, fairies, etc. The story follows two cops from very different backgrounds (Ward, a human played by Will Smith, and Jakoby, an orc played by Joel Edgerton) who embark on a routine night patrol that will ultimately alter the future of their world as they know it. Battling personal differences, as well as an onslaught of enemies, they must work together to protect a thought-to-be-forgotten relic, which in the wrong hands could destroy everything.

The creative visual journey began with the Production Designer Andrew Menzies, collaborating with the director David Ayer, and the cinematographer Roman Vasyanov. Throughout this collaborative experience, it was clear the project was going to be a social commentary on a few topics, including the growing divide between classes, the militarization of police and corporate entities, and the racial tensions of police departments and the communities they serve (including internal racial tensions).

In addition, the writer Max Landis provided an extensive breakdown and back story for each species. This information, and an unusual (i.e., appropriate) amount of preproduction time on a project of this scale,





gave the Art Department the freedom and framework to expand its research into the different cultural backgrounds for each species/race, and elaborate on their identities. The added time also allowed the graphic designers, Andrew Campbell and Simon Jones, to collaborate with the language creator David J. Peterson on what the orkish and elvish iconography would be, including a few different digital and editable fonts for all to work with and understand.

As with most current projects, the script changed numerous times to refine the story and characters, as well as to accommodate the finances of the film. One of the main issues for the locations department (and its budget) was the gentrification of Downtown Los Angeles. Michael Haro and his locations team probably contacted everyone within a five-mile radius of Downtown Los Angeles to find the appropriate locations for the grimy, detritus-ridden look Andrew was trying to create. Approximately sixty percent of the locations that Andrew,

David, and Roman signed off on fell through due to changes in ownership and non-negotiable rental rates. This gentrification made Andrew and David realize that this film, set in the gritty underbelly of L.A., was going to be a document of what the city looked like at the time of shooting, as very rapidly, it will all be developed and gone.

Ultimately, the search for locations was mostly pushed out of downtown and into the more affordable MacArthur Park/Rampart area of Los Angeles. This part of town allowed the production to truly dig into the gritty, smelly, rough environments that were wanted, and it provided “great bones” to work from. This put more pressure on the set decoration team, lead by set decorator Cindy La Jeunesse and leadman Jack Blanchard. They, and their talented crew, worked tirelessly to make the dressing feel like it had been there for twenty years. They even had an outdoor cage enclosure at their shop, in Highland Park, curing

C. For budgetary reasons, we found ourselves shooting in unsanitary alleys throughout Los Angeles. The bones in the foreground are real—with cured meat attached.
D. Concept art showing one of four vignettes, intended to set up the social issues and texture of the film, visible from our hero cop's drive through the neighborhoods. Illustration by Alex Cunningham.
E. Orc mural, inspired by murals in Northern Ireland depicting a complicated political history. Designed by graphic artist Stephanie Charbonneau.





real meat on bones (because it is something the orcs like to eat). They cleverly left most of the dressing outdoors, exposing it to the elements and collecting all of what Los Angeles leaves behind. I remember one instance where a homeless person tried to take and use a dressed-in homeless shopping cart from one of the alley sets.

Being in the MacArthur/Rampart area opened up some interesting collaborations with local gang members. Some were inspired by the scenic graffiti work done by the production and tagged over it, which resulted in a much more layered and realistic look. The Art Department and scenic department worked closely with L.A.-based graffiti artist Mirage, who was recommended by the director. Not only was he a talented artist who worked well with the Art Department, he provided the level of authenticity that the director desired.

The cultural identity of the Orc race was showcased throughout the film, however, the two sets that really stand out are the Vice Hall and Orc Church. The Vice Hall is everything the name implies, gambling, prostitution, drugs, food, alcohol...oh, and a religious shrine with a sacrificial chopping block! While set decoration did most of the heavy lifting with this set, every department was able to make a contribution in some way. Rigging gaffer Jason Fitzgerald, who is typically asked to hide cable runs and keep them off the set, was perplexed and excited when I asked him to string them low across the hallway spaces, integrating them with the set dressing to make it feel like the small alleys of Bangkok. Logistically, Vice Hall was a big challenge. A two-story mini-mall on Alvarado Street was taken over for almost two months, right in the middle of the hustle and bustle of the Westlake neighborhood at Seventh and Alvarado. It required moving out most of the vendors, managing the ever-curious public,

A. Alternate Los Angeles street signs, elevation by graphic designer Andrew Campbell.
B. Illustration by Alex Cunningham of the Orc Church with the antler tree shrine.





C



D

and squeezing large set pieces and dressing through small spaces in coordination with other departments' schedules. It also required close attention to existing signage and the integration of Orc-branded products. This led to clearance headaches that Art Department coordinator Sara Ghaffar and set decoration coordinator Shaun Young handled with grace.

Based on writer Max Landis' back story and Art Department research, it was understood that Orcs were culturally rooted in blue-collar work; farming, hunting, and they had strong connections to their religion (based loosely on Christianity). One scene takes place in an Orc Church. Within any religion, symbolism plays an important role. Andrew, with the help of illustrator Alex Cunningham, developed a large tree made of antlers in the space. It was surprisingly more cost-effective to achieve using real deer antlers. Cindy La Jeunesse found and hired artist Ryan Doyle to sculpt the tree using a steel skeleton and approximately five tons of antlers. Another impressive cultural layer that brought this set to life was the gold leaf "History of the Orcs," written in the Orc language with hieroglyphics, created by graphic designer Simon Jones, which surrounded the entire space.

One of the more challenging sets for all departments was 341 Abrams, an exterior location between Rampart and US 101 freeway, on a dead-end street. A dilapidated four-unit apartment building was acquired and made worse. Led by Art Director Chris Brown, this set required all departments to work closely together; coordinating the movement of different departments' trucks up and down the one-way street, the incorporation of lighting within set elements, stunt pads which were painted to match specific materials, the greens department working with the set decoration crew to embed their detritus and homeless encampments, and the integration of grip and electric

equipment around the scenery to support the shooting company, as well as the continuity and the common elements the set shared with the interior that would be built on stage. To complicate things further, this set was prepared and shot around the Thanksgiving holiday, which meant the production had to move everyone out of their homes before, during and after the holiday. The locations department and production understood the inconvenience and gave turkey vouchers and gift cards to the displaced residents.

Another set that presented challenges was the Quikfill gas station. This set had to accommodate a number of tricks involving stunts, special effects, props, and fulfill requirements for both first and second units' demands. The first challenge was finding the appropriate location,

C. Gold leaf "History of the Orcs," written in the Orc language, created by graphic designer Simon Jones.

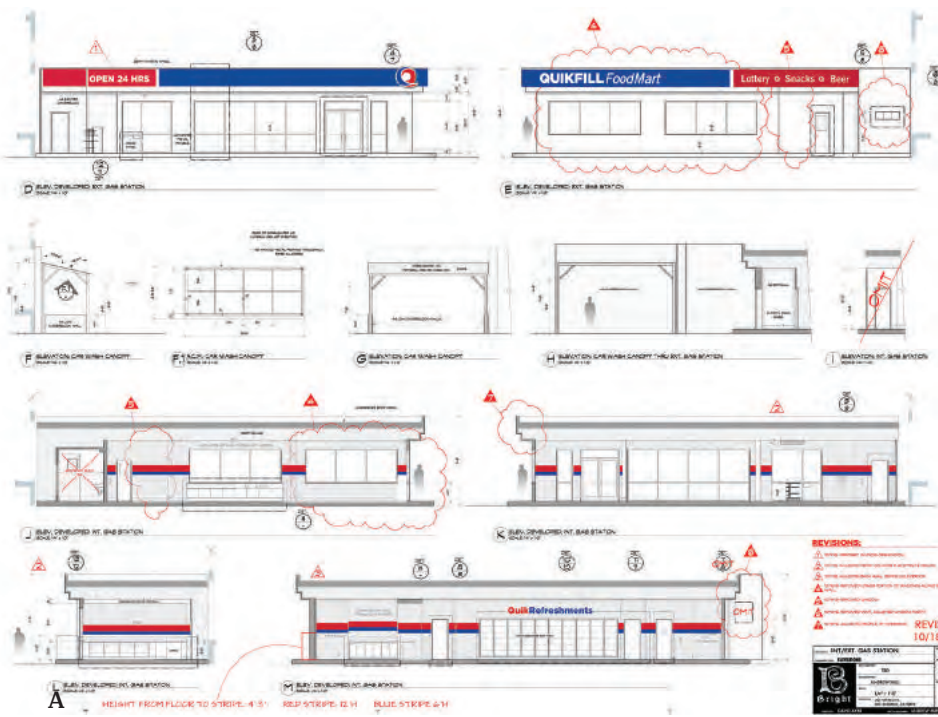
D. Set photo of the antler tree in Orc Church.

E. Set photo of the Orc Church.

Photos by Bradley Rubin



E



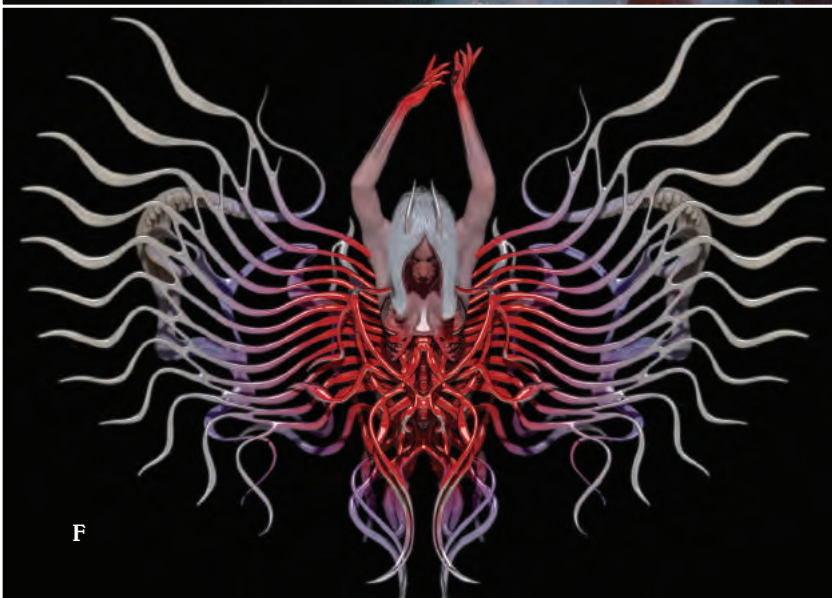
which contextually needed to be near Downtown Los Angeles, and situated safely to accommodate special effects explosions. It also needed to be on a site that felt appropriate for a gas station. After making the decision to rule out any defunct gas stations that likely contained leaky gasoline storage tanks underground, Andrew Menzies and Michael Haro found a solution in the parking lot of a soon-to-be-gentrified warehouse in the middle of the Arts District in Downtown L.A. It was perfect, a corner lot, next to two bridge underpasses and some 'rough around the edges' buildings. After the design was refined to perform all of the necessary tricks, construction coordinator Michael Villarino and his crew managed the entire engineering, permitting and building process in an impressively short amount of time, all while continuing to manage the tight schedule required by other sets that were shooting. As with all sets in this movie, the lead scenic painter Kevin Mahoney and his team made the gas station look like it was twenty years old and disgustingly perfect. The set decoration team did an impressive job sourcing real gas pumps to add





authenticity for the exterior, as well as dressing the interior of the convenience store from scratch, including having the multiple sets of products required for multiple takes during a large fight sequence. An unforeseen challenge was faced while shooting *Bright* on the gas station set. Due to a family emergency with one of the main actors, there was a last-minute schedule change prior to the shoot at this location. This caused a ripple effect through the entire shoot schedule and forced the first and second unit crews to alternate days at the gas station with barely any changeover time. Assistant Art Director Matthew Horan and the on-set dressing crew smoothly helped the back-and-forth between all departments, avoiding what could have been a continuity nightmare, with each unit requiring the station to be in a drastically different state, including redressing a fully stocked convenience store.

The end result was extremely satisfying. It was a privilege to be working on a full-length feature film shot in Los Angeles, to feel confident that when things change, you have a talented crew, reliable vendors, and the necessary tools at your disposal on a moment's notice. **ADG**



A. Quikfill gas station drawing by Set Designer Andrew Hull with overlaid graphics by Stephanie Charbonneau.
B. & C. The gas station set, constructed in Downtown Los Angeles. Photo by Bradley Rubin
D. Shooting the Shield of Light's baptismal pool, on Stage 2 at L.A. Center Stages.
E. Alex Cunningham's illustration of the baptismal pool.
F. Peter Rubin's illustration of the "Wall Angel."
G. Director David Ayer, seen here dabbing blood onto the "Wall Angel," enjoyed adding finishing touches.

Andrew Menzies,
 Production Designer
Bradley Rubin,
 Christopher Brown,
 Art Directors
Matthew Horan,
 Mars Feehery,
 Assistant Art Directors
Paul Sonski,
 Ernie Avila,
 Jim Hewitt,
 Andrew Hull,
 Set Designers
Andrew Campbell,
 Simon Jones,
 Stephanie Charbonneau,
 Dustin Neiderman,
 Graphic Designers
Alex J. Cunningham,
 Michael Maher Jr.,
 Peter Rubin,
 Ian Joyner,
 Ed Natividad,
 Vlad Todorov,
 Illustrators
Cindy La Jeunesse,
 Set Decorator

REBOOTING *S.W.A.T.*

by Andrew Murdock, Production Designer

"Justin, this vehicle is the first scripted S.W.A.T. image the audience will see. If we don't get this right, my mission is in many ways doomed. If we do, I can create and build something unique."





In the first meeting with director Justin Lin for the design of the pilot of S.W.A.T., I presented an image of a custom armored vehicle that I felt set the tone and visual direction of the new S.W.A.T. world we were attempting to reimagine. It was faceted, butch, massive, matte black on black, robust with an industrial inclination. Luckily, Justin was on the same page, which led me to go deeper.

"What if this version of S.W.A.T. is more covert, clandestine and industrial in nature. A mobile, independent unit that sets up shop as required. Let's say, S.W.A.T. is deployed to a city and has a modular kit of parts that enables them to become operational with very little fuss. Furthermore, the palette should be super controlled: Black on grey on black."

A. Interior S.W.A.T. headquarters. Photoshop Illustration by Jamie Rama.
B. Armored vehicle research reference. IAG promotional photo.
C. The vehicle used for the show, secured by Brett Round, picture car coordinator. Photo by Tim Beach
D. Photoshop mood board by Andrew Murdock showing Los Angeles urban textures.





A



B



C

A. S.W.A.T. headquarters exterior at the Vernon, CA, police station.

B. S.W.A.T. HQ exterior with visual effects set extension.

C. S.W.A.T. HQ exterior. Photoshop illustration by Jamie Rama based on a Sketchup model by Set Designer Easton Smith.

D. Edison Substation location in Commerce, CA, with redline sketch by the author of the interior buildout.

E. S.W.A.T. HQ elevations by Set Designer Easton Smith.

F. Finished location build of the S.W.A.T. HQ interior.

G. S.W.A.T. HQ with visual effects set extension.

Agreed. Check! Exciting. A chance to create a compelling environment for this action-oriented unit. Another important notion was placing this S.W.A.T. world a generation or two ahead of what exists now in Los Angeles. Not cyber, but using tech in a cool way, more in line with the European Special Forces, the GSG-9, and the Russian Spetsnaz. The challenge would be how this contemporary notion of S.W.A.T. would depart from reality without seeming gimmicky.

Research and reality are important in any project, versus what is cinematic and engaging. S.W.A.T. is a true Los Angeles concept. It was created in the mid-1960s in response to the Watts Riots to assist the LAPD with situations they felt required more expertise and firepower. Hence the acronym: Special Weapons and Tactical. My pitch was to use this history as a starting point, recalling the takedown of the Black Panthers in 1969, the siege of the Symbionese Liberation Army in 1974, the North Hollywood shootout in 1997, and countless other scenarios that conjure up images of men in black tactical uniforms brandishing heavy arms, and make S.W.A.T. visually cool and consistent.

The first order of business was twofold: lock down one location that would establish our exterior for the public image of S.W.A.T., and find a second location to build our interior S.W.A.T. headquarters environment.

LOCATION - EXTERIOR S.W.A.T. HQ

After scouting the fringes of downtown Los Angeles for a covert exterior for S.W.A.T. headquarters, we landed on the Vernon police station. The Vernon police station buildings have some great Brutalist detailing, however, it did not convey the powerful image of what I thought S.W.A.T. should be. I pitched the notion of placing our S.W.A.T. headquarters on top of the parking structure as a purely digital extension. The interior set would then

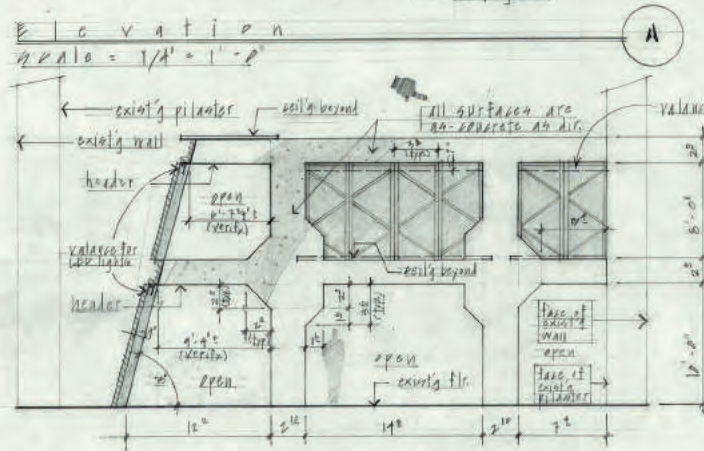
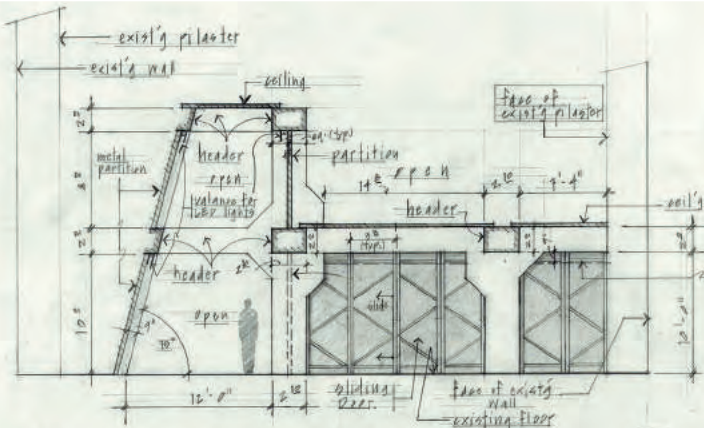
be built at another location that would be tied together with visual effects.

LOCATION - INTERIOR S.W.A.T. HQ

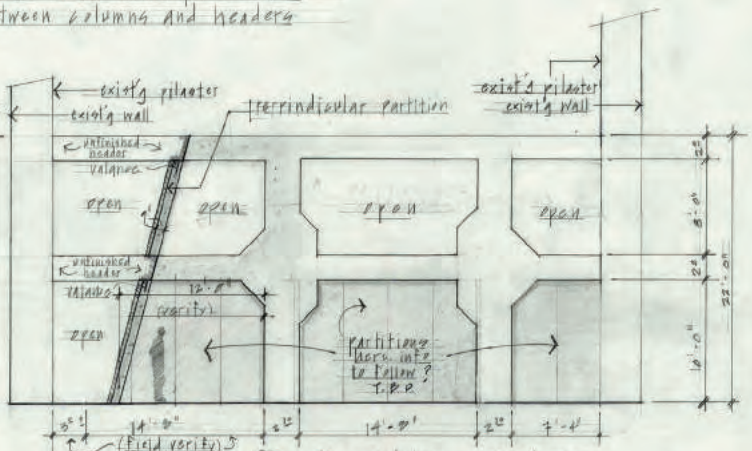
My first choice for the interior was the parking structure of the L.A. Convention Center. A forest of enormous three-foot-diameter concrete columns, a 25-foot-tall, 160,000-square-foot space, it seemed like the perfect starting point. This space would also be able to accommodate an 18,000-pound armored vehicle driving into the heart of the space. Unfortunately, restricted lead times canceled this location, so I showed Justin Lin the disused Edison substation building in Commerce, CA. The large open central space and adjacent areas offered the perfect balance of industrial aesthetic and the scope that Justin is always trying to create. This option, however, would require an extrapolation of the existing structure to ground the design, and it would have to marry with our exterior, which became a process of mashing up the location's distinctive industrial markings with some strong Brutalist expression.

Once these locations were locked down and an execution framework was devised, I set about generating a series of key frames that would tell this story with Concept Illustrator Jamie Rama. Having worked with Jamie on numerous projects, we were able over one week to produce four key frames that I felt told the visual story of S.W.A.T. I always love this part of the design process. It is a time when you are free to create, and not bogged down with fiscal or production realities. These four images became the visual bible for the show, and helped inform all departments. In both the exterior and interior visualization of these worlds, we would lean heavily on visual effects for assistance. Having previously worked with Justin Lin on the *Star Trek Beyond* reshoots, I knew he was very comfortable

working in the visual effects world. This also enabled a freer design process to take place, which would thereby allow a wider scope. The interior of the S.W.A.T. headquarters was a chance to create a space that would serve the ambitious visual and design intentions, but also be a place this action-orientated group could call home. One of the driving concepts was of urgency and action. This led to the design of an open-planned structure, and the placement of a gym and boxing ring in the main entry area, which would motivate action at all times of the day. Reinforcing this was the conscious decision to design a standing central briefing area in the heart of this facility—the Eagles Nest.



Note: Build to fit metal partitions between columns and headers



Notes: Partitions around armory room not shown. Info to follow.

Revisions
A 2/2/17 - metal partitions

Revisions
B 3/6/17 - plywood wall ceiling pieces

S.W.A.T.	
SWAT 4A	
Version: 0.1.0.1	





The Eagles Nest was described as a space where our 20-David S.W.A.T. team would hang out, obtain intelligence, strategize and be briefed before a call to action. Wanting to break away from a traditional desk-to-action arrangement, this centralized zone would become the focus of S.W.A.T. headquarters, and hopefully encourage a more dynamic shooting style.

Supporting this central space were a series of scripted environments, a press center, locker rooms, interrogation rooms and offices. These environments were placed in the adjacent areas of the Edison Commerce Substation. This building had so many great industrial areas and architectural textures that it was simply a matter of finding the right spaces and treating them accordingly.

One of the central themes driving this new iteration of S.W.A.T. was the desire to establish a vision of contemporary urban Los Angeles that was filled with gritty texture, but also has a sense of hope and pride. Delving deep into South Central LA seemed too clichéd. Barricaded structures. Dilapidation. Excessive homelessness. Detritus on every corner. Ultimately, we focused in on three zones that fulfilled our intentions. Each area enabled Justin to reference the LA skyline and thereby ground us in a recognizable location. A series of mood boards conveyed this, and actually drove the scouting process for location manager Scotty Poole.

S.W.A.T. offered the interesting opportunity of translating the pilot design to a series. This process incorporates the shift in design dynamic from a solo director to a show runner. Fortunately, show runner Shawn Ryan was involved in the pilot, and saw what Justin and I had established. This meant the design process was simply a matter of adjusting the original designs to the restricted stage parameters, and expanding this world for episodic television demands. One of these expansion areas was the notion of a motor pool. Having already established the front face of S.W.A.T. at the Vernon police station as a digital extension, the idea of a motor pool at the rear of the structure made sense as a device to reinforce the idea of urgency and action. Finding a location to realize this, that would not require extensive visual effects work each time company filmed there, would not be so easy. Location manager Keith Bohanan was able to secure the rear side of a classic 1990s concrete tilt-up construction warehouse close to our stages. The thought was to attach an architecturally identifiable structure that would act as

A. & B. Set photos of the S.W.A.T. HQ interior showing views of the set built on location in a former Edison Substation.
C. Eagles Nest finished set. Photos by Andrew Murdock
D. Eagles Nest, Photoshop illustration by Jamie Rama.
E. S.W.A.T. motor pool, Photoshop illustration by Jamie Rama.
F. Motor pool set photo by Andrew Murdock.
G. S.W.A.T. motor pool with visual effects added.



connective tissue to the interior set, and also define this exterior three-sided room with stacked S.W.A.T.-erized containers. Another fun element would be the 35-foot-diameter helipad graphic that I knew producing director Billy Gierhart would find a way to maximize.

Designing the S.W.A.T. pilot and first season of the series was a thoroughly satisfying experience. First, working with director Justin Lin was a truly collaborative process, he being both challenging and respectful. It is rare to come across a director with such muscle, vision, and humility, in one package. Second, visual effects supervisor Jason Sperling was the perfect match to take these ideas further, understanding the desire to open up the show as much as possible. Third, and most importantly, I would like to thank all the members of the Art Department who worked passionately and tirelessly to bring these ideas to life. Special thanks must go to set decorators Jan Pascale (pilot) and Wanda Peterson (series) for their grand ideas and attention to detail. Also, thanks to Art Directors Eric Sundahl (pilot) and Tim Beach (series) for getting it done with a smile and always caring about the final result. Notable mention must also go to Set Designers Easton Smith (pilot) and Dan Jennings (series), who brought decades of experience and expertise to the S.W.A.T. party. I hope that our work not only establishes a singular aesthetic but also promotes the show's vision. **ADG**



Andrew Murdock,
Production Designer
Eric Sundahl,
Tim Beach,
Art Directors
Nathan W. Bailey,
Assistant Art Director
Mark Haber,
Easton Smith,
Dan Jennings,
Set Designers
Jane Fitts,
Graphic Designer
Jamie Rama,
Illustrator
Jan Pascale,
Wanda Peterson,
Set Decorators

production design



PRODUCTION DESIGN CREDIT WAIVERS

by Laura Kamogawa, Credits Administrator

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

FILM:

KK Barrett – WOODSHOCK – COTA Films
Perry Andelin Blake – THE WEEK OF –
Happy Madison Production
Stefan Dechant – PACIFIC RIM UPRISING –
Double Dare You (DDY)
Celine Diano – KINGS – Bliss Media
Patricio M. Farrell – GOTTI – Lionsgate Premiere
Tim Grimes – YOU WERE NEVER REALLY HERE – Film4
Sean Haworth – BUMBLEBEE – Paramount Pictures
Suzuki Ingerslev – MILES – Lakeshore Entertainment
Kevin Ishioka – THE 15:17 TO PARIS – Warner Bros.
Eve McCarney – THE BALLAD OF LEFTY BROWN –
Higher Content Productions
David Sandefur – TAG – Broken Road Productions
Sharon Seymour – THE GLASS CASTLE – Warner Bros.
Chris Spellman – THE HAPPYTIME MURDERS –
Henson Alternative

TELEVISION:

Toni Barton – STAR – Lee Daniels Entertainment
Johnny Breedt – REPLICAS – Company Films
Danny Cistone – WALK THE PRANK –
Horizon Productions
Aaron Haye – THE GIFTED pilot – Disney ABC
Domestic Television
Derek Hill – THE GIFTED series – 20th Century Fox
Television
Michael Hynes – ALEXA & KATIE – Netflix
Kay Lee – WE DON'T BELONG HERE – Bright Space
Adam Reamer – EVERYTHING SUCKS! – Netflix
Meghan Rogers – UNSOLVED – USA Network

SHARED CREDIT:

Feature
Dan Hennessey and Ra Vincent – THOR: RAGNAROK –
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GODLESS

Carlos Barbosa, David J. Bomba,
Production Designers
Adam Davis, Mark Garner, Art Directors
Katelynn Wheelock, Assistant Art Director
JoAnna Maes-Corlew, Graphic Designer
Amahl Lovato, William F. Matthews, Siobhan
Roome, Ron Yates, Set Designers
Paul Hagg, Scenic Artist
Carla Curry, Set Decorator

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FEATURES

membership



WELCOME TO THE GUILD

by Emmanuel Espinoza, Membership Department

During the months of September and October, the following 32 new members were approved by the Councils for membership in the Guild:

Art Directors

Chantal Birdsong – THE MAN WHO KILLED HITLER
AND THEN THE BIGFOOT – Epic Pictures
Jennifer Chu – COMEBACK KITCHEN – Triage
Entertainment
Adrianne Goodrich – Signatory commercials
Paul Hendricks – THE GOSPEL OF KEVIN –
ABC Studios
Randall Kizer – THE LOVE SICKNESS – The Love
Sickness LLC
Eric Palmer – HEAD SHOP – Planet 9 Productions
Chris Partida – BIG BROTHER – CBS Studios
Joseph Sarno – CAROL BURNETT SPECIAL – Netflix
Allison Schenker – On roster

Assistant Art Directors

Susan Alegria – UNTITLED OAKLAND PROJECT –
Oakland Moving Pictures
Dustin Dillard – BACHELOR IN PARADISE –
ABC Studios
Carolyn King – YELLOWSTONE – Fire and Ice
Productions
Daniel Lawson – THE MAYOR – ABC Studios
Alexander Linde – AMERICAN CRIME STORY: VERSACE
– Fox 21 Productions
Samantha Merkle – CHICAGO MED – NBC Universal
Rebekah Scheys – SPLITTING UP TOGETHER –
Warner Bros. TV
Vanessa Terrazas – Off-roster hire on AMERICAN
WOMAN – Warner Bros. TV
Shannon Walsh – Completed PA Program
Ashley Wenham – ACCESS HOLLYWOOD – NBC
Broadcast

Electronic Graphics Operator

Roxanna Sandoval – Fox Networks

Illustrators

Jonathan Berube – AVATAR – Lightstorm Entertainment
Joseph Pepe – AVATAR – Lightstorm Entertainment
Ryan Sarfati – Various commercials

Graphic Artists

Roberto Mapp – Tribune Media
Moravia Roman – DR. PHIL – CBS Studios
Michael Schisler – THE DOCTORS – CBS Studios

Graphic Designers

Bryan Eddy – SUPERSTORE – NBC Universal
Christopher Finney – SUPERSTORE – NBC Universal
Sarah Gonzalez – FOURSOME – Awesomeness TV
Productions
Leticia Moreno – SUPERSTORE – NBC Universal

Set Designers

Robert Broadfoot – UNSOLVED – Universal Productions
John Isaac Watters – CHAPPAQUIDDICK – Apex
Entertainment

At the end of October 2017,
the Guild had 2613 members.

coming soon

THE POST

Rick Carter, Production Designer
Kim Jennings, Deborah Jensen, Supervising Art Directors
Michael Auszura, Assistant Art Director
Maximilian Bode, Edward A. Ioffreda, Graphic Designers
Brian Kontz, Marc Connor, Amanda Hagy,
Christopher Kay, Scenic Artists
Rena DeAngelo, Set Decorator

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ART DIRECTOR: ROBERT FRYE



PHOTO CREDIT: ROBERT FRYE



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calendar

January 1

Guild office closed in observance of
New Year's Day

January 15

Guild office closed in observance of
Martin Luther King Day

January 27

ADG Awards Banquet @ Ray Dolby
Ballroom, Hollywood & Highland
Red Carpet 5:00 PM / Dinner 6:30 PM

January 29 - February 2

IATSE Mid-Winter Meeting of the
General Executive Board
Sheraton Grand, Los Angeles, CA

February 19

Guild office closed in observance of
Presidents' Day



Photo by Greg Doherty.

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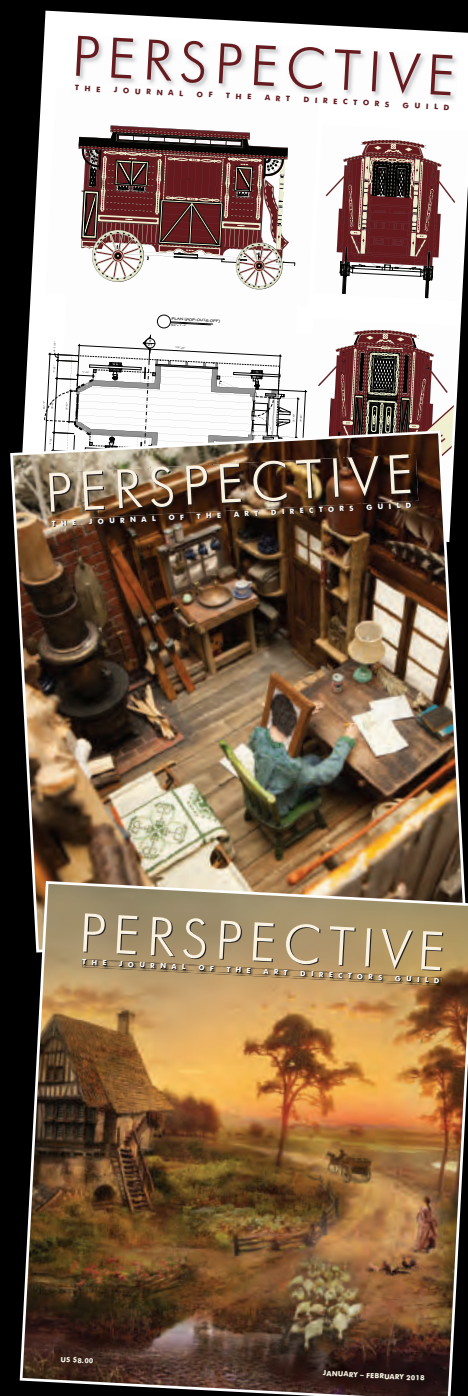


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reshoots

by Katie C. Shipley, Associate Editor

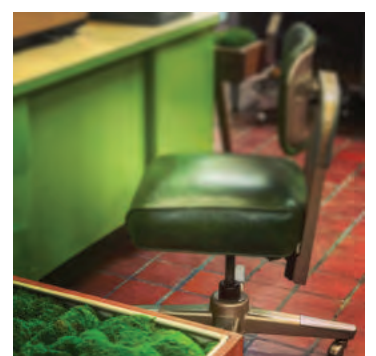
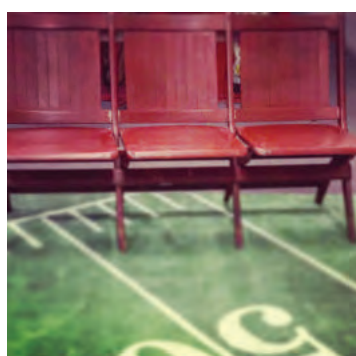
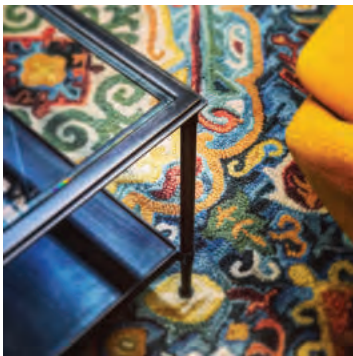
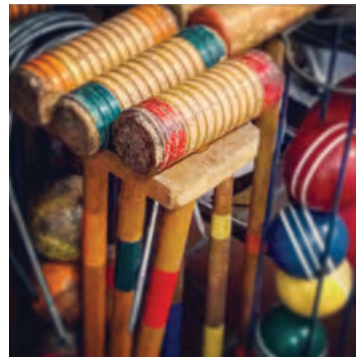


Images courtesy of the Margaret Herrick Library

Above is a design sketch by William J. Creber, of a cave-like structure from the ape village set in *PLANET OF THE APES*, 1968. This particular cave housed the ape's version of the Natural History Museum, featuring vignettes of an uncivilized human race. The village was constructed at Fox Ranch in Malibu Creek State Park.

In the novel, upon which the film is based, writer Pierre Boulle describes the simian city to be made up of modern dwellings, a detail which remained in the screenplay written by Michael Wilson and Rod Serling. However, as production costs continued to mount (ape makeup accounting for a large portion of the budget), a more primitive style was adopted. It just so happened that Twentieth Century Fox's Art Department had been experimenting with a polyurethane foam which could be sprayed from a gun. It was light and easy to manipulate into any desired shape. Pencil-thin iron rods, bent rebar and wire mesh made up the basic building structures, which were then covered in foam and gunnite.

In 2001, *PLANET OF THE APES* was selected for preservation by the United States National Film Registry and the Library of Congress. It is listed amongst others, as "culturally, historically or aesthetically significant." The film registry has compiled the list in an effort to "reflect the full breadth and diversity of America's film heritage." William J. Creber went on to design two of the sequels in 1970 and 1971. In an interview at Comic-Con in 2013, he refers to the process of designing a film as "solving a puzzle." Considering the number of iterations the *PLANET OF THE APES* premise has seen (three sequels, two television series, one remake, three reboots and a number of comic book adaptations) and the advancements in filmmaking since the original was made, Creber was asked his opinion on the use of digital effects. He says simply, they are "better tools to do the same thing" and that in either scenario, "you have to satisfy the requirements of the story."



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