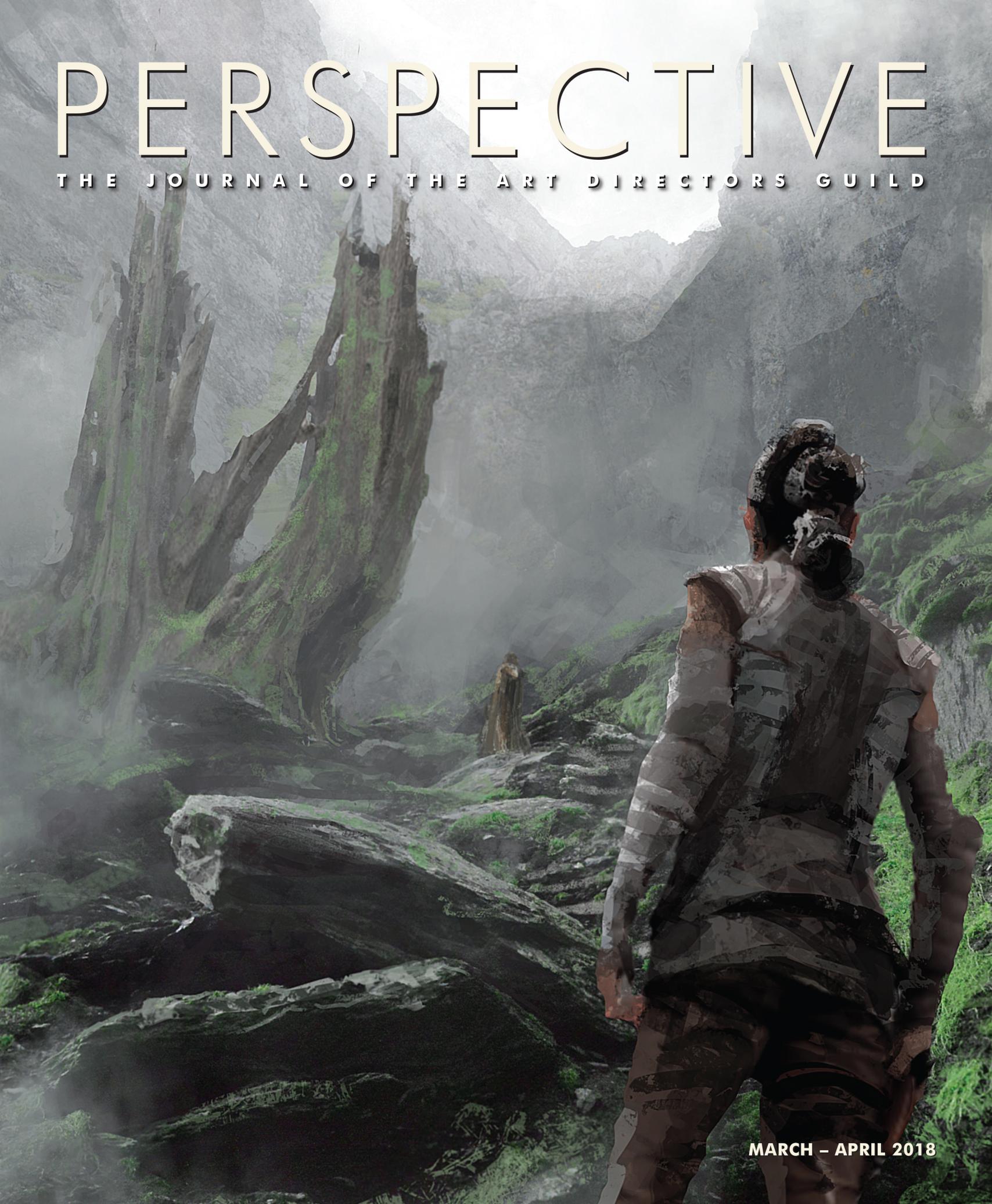


PERSPECTIVE

THE JOURNAL OF THE ART DIRECTORS GUILD



MARCH – APRIL 2018

who's talking in this issue

ELIZABETH H. GRAY, *Production Designer of GET SHORTY* – page 77

“Does construction have hair dryers or space heaters they can bring out to melt the snow?” (That was a real question.)

EVE McCARNEY, *Production Designer on THE BALLAD OF LEFTY BROWN* – page 61

“Even given the formidable nature of the job, there’s something special about doing a film on location—you eat, sleep and breathe the show. It becomes your world for that period of time and the crew your family.”



Production Designer Carlos Barbosa on the construction site of the town of La Belle, built for the Netflix series *Godless*, near Santa Fe, New Mexico. page 80

Production Designer Inbal Weinberg on location in Sylva, North Carolina, supervising the placement of the billboards for *Three Billboards Outside Ebbing, Missouri*. page 50



RICK HEINRICHS, *Production Designer on THE LAST JEDI* – page 40

George Lucas first made *Star Wars* in a kind of fantasy-documentary style, plopping the audience into the midst of a real/fictional story-in-progress. The technology looked unremarkably purposeful and the environments were presented as if they were just “shot on location on your average, everyday Death Star or Mos Eisley spaceport”



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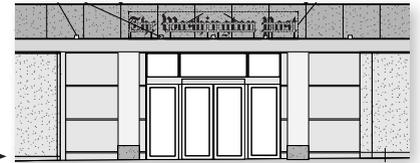
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ON THE COVER:

Concept art from *The Last Jedi*, a detail from the Jedi Tree reveal. Art by Seth Engstrom. Preliminary 3D model in Modo and ZBrush, painted in Photoshop.



contributors



Born and raised in Bogota, Colombia, **CARLOS BARBOSA** started his architecture studies at Universidad De Los Andes. He later moved to New Orleans where he completed his master of architecture studies at Tulane University. New Orleans became Carlos' second home, where his love for blues, jazz, and Zydeco was ignited, as well as his passion for the local cuisine, native architecture and deep multicultural history. He was later recruited by architect Charles Moore's Los Angeles firm of MRY. This brought him to Los Angeles where the world of designing for the silver screen became a real possibility. The shift from architecture to Production Design started when a friend asked him to design his film thesis at USC, followed by an offer to design his first full length feature for Roger Corman. Today, his credits as a Production Designer include *Godless*, *Magic City*, season eight and the pilot of *24*, for which he was nominated for an Emmy, among many others. In addition to filmmaking, Carlos continues to practice as an architect and has completed projects in California, Louisiana, Florida, Jamaica and Spain.



RICK CARTER won an Academy Award for his design of Steven Spielberg's *Lincoln* in 2013. In 2010, he won the Oscar for his otherworldly Production Design on James Cameron's top-grossing mega-hit *Avatar*. Carter received his first Oscar nomination for his work on Robert Zemeckis' *Forrest Gump* and for Steven Spielberg's historic epic *War Horse*. Carter has also collaborated with Spielberg on such diversely set films as *Munich*, *War of the Worlds*, *A.I. Artificial Intelligence*, *Amistad*, and the blockbusters *Jurassic Park* and its sequel *The Lost World: Jurassic Park*. He has been Zemeckis' Production Designer of choice on *The Polar Express*, *Cast Away*, *What Lies Beneath*, *Death Becomes Her* and *Back to the Future, Parts II and III*. Carter most recently designed *Star Wars—Episode VII* with JJ Abrams and Steven Spielberg's *BFG*.



ELIZABETH H. GRAY, originally from Denver, CO, studied at Goshen College (IN) and abroad before moving to LA in 2004. Her career in the Art Department has led her to work primarily in the world of high-concept cable television design as both Art Director and Production Designer. Her C.V. includes projects for Showtime, Amazon, USA, HBO and SyFy among others, and she has received three Emmy nominations for her work on Showtime's *Masters of Sex*. She attributes her love for opera, fine arts, travel, storytelling and hard work to her design, career, and life accomplishments.



RICK HEINRICHS lived in California for six weeks after he was born, and then again from his mid-twenties to the present. His nomadic early years in-between were mostly due to his professor parents changing universities with some frequency. His post high school education consisted of studio art training at Boston University's SFA, cartooning at New York's SVA with Harvey Kurtzman and Will Eisner, and character animation at CalArts. Employment at WED Enterprises (WDI) and Disney Animation followed where he met several future collaborators, including Tim Burton with whom he produced a stop-motion short, *Vincent*. Designing and fabricating miniature sets led to designing and building full-size sets and he met designer Bo Welch on *Beetlejuice*, who brought Rick onboard his next gig and mentored him. Working through the ranks from Set Designer to Art Director, Rick's first break as Production Designer came on the second season of *Fallen Angels* for Showtime and led directly to his first feature, *Fargo*, for Joel and Ethan Coen. Rick lives with his wife Dawn and children, Keaton and Grace, in Los Angeles.

contributors



DEBORAH L. JENSEN is an Art Director and designer. She just completed work as Supervising Art Director on *The Post* with designer Rick Carter, and is currently Supervising Art Director on *The Goldfinch* with designer KK Barrett. Prior to this, she was Art Director for the acclaimed Coen Brothers' film *Inside Llewyn Davis*, with designer Jess Gonchor, which won the Grand Prix at the 2013 Cannes Film Festival. Jensen received Art Directors Guild nominations for the Coen features *Inside Llewyn Davis*, *Serious Man* and *Burn After Reading*. She won the Art Directors Guild Award for Excellence in Production Design with Jess Gonchor on *No Country for Old Men*. Jensen worked as Set Designer on *The Bourne Legacy*, Julie Taymor's *Across the Universe* and was a key Set Designer on Todd Hayne's *Mildred Pierce* for HBO, receiving an ADG Award for Excellence in Production Design. She studied cultural anthropology, theater and art history at Emory University in its Scholars Program. She moved to New York to study Set Design, beginning in downtown and regional theater with designer Douglas Stein and later transitioning to film. She lives in Brooklyn with her husband Steve Duke and the amazing Jense Marin Duke.



MELANIE PAIZIS JONES began doing theater at age 11. In high school, she joined a theater company and began to play with prop and Set Design. Her college experience was dedicated to dance, theater and music. With an AA degree, Jones transferred to Long Beach State University to get a BA in theater arts. She moved to LA and through a friend, received "real training on a real movie and was getting paid... I still have not gone back to get my BA degree." She went from painter, to set dresser, to swing gang, on-set dresser, to shopper on films, commercials, and print. She was the set decorator on *Two Guys Talking About Girls*, where she met Production Designer Terrence Foster, whom she worked with for ten years, while decorating commercials and prop styling for photographers such as Annie Leibovitz. Jones then designed *The Purge*, her first big break. Next came *Whiplash*, then *Low Riders*, and most recently, *Insidious 4*. In 2016, she designed the first season of *Corporate*, an office comedy on Comedy Central, and worked with Liz Meriwether on pilots *Thin Ice* for Fox and *The Legend of Master Legend* for Amazon. Jones is currently designing *The Dirt*, a Netflix film about Motley Crue.



Growing up, **EVE McCARNEY** had a knack for art and being creative. She loved spending her time sketching, sculpting, painting and shooting photos. She won several local art awards as a child and continued to develop her artistic sensibilities as an adult. Eve graduated from Villanova University with a BA in media & film and a minor in art history, yet, it wasn't until she stepped on a short film set in New York that she knew she found her calling. Six months later, she took the plunge and moved to Los Angeles to pursue filmmaking full time. Since moving to Los Angeles ten years ago, Eve has had the good fortune of designing challenging projects alongside talented filmmakers, such as Terry Rossio, James Franco, Kevin Pollack and Jean-François Richet.

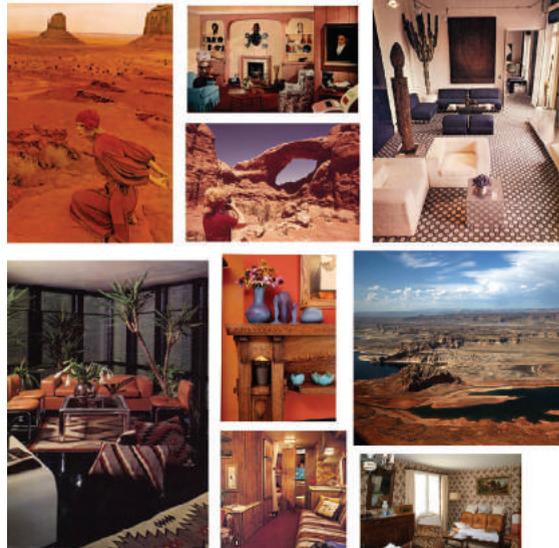


Born and raised in Israel, **INBAL WEINBERG** received her BFA in film from NYU's Tisch School of the Arts in 2003. While at school, Inbal combined her passion for fine arts and film into a concentration in Production Design, and soon after graduating was given a chance to design her first feature for her mentor, filmmaker Hal Hartley. Always searching for innovative stories told by unique voices, Inbal has collaborated with indie luminaries, such as Derek Cianfrance, Dee Rees, James Schamus, Ava DuVernay, Cary Fukunaga and recently, Martin McDonagh on *Three Billboards Outside Ebbing, Missouri*. Based in New York, Inbal loves to travel for work, both in the US and abroad. She recently returned from eight months in Italy and Germany designing a remake of the classic horror film *Suspiria* for Italian director Luca Guadagnino. Inbal is also the co-founder of the Production Designers Collective, an international group of over 300 Production Designers dedicated to sharing knowledge and promoting the craft of Production Design.

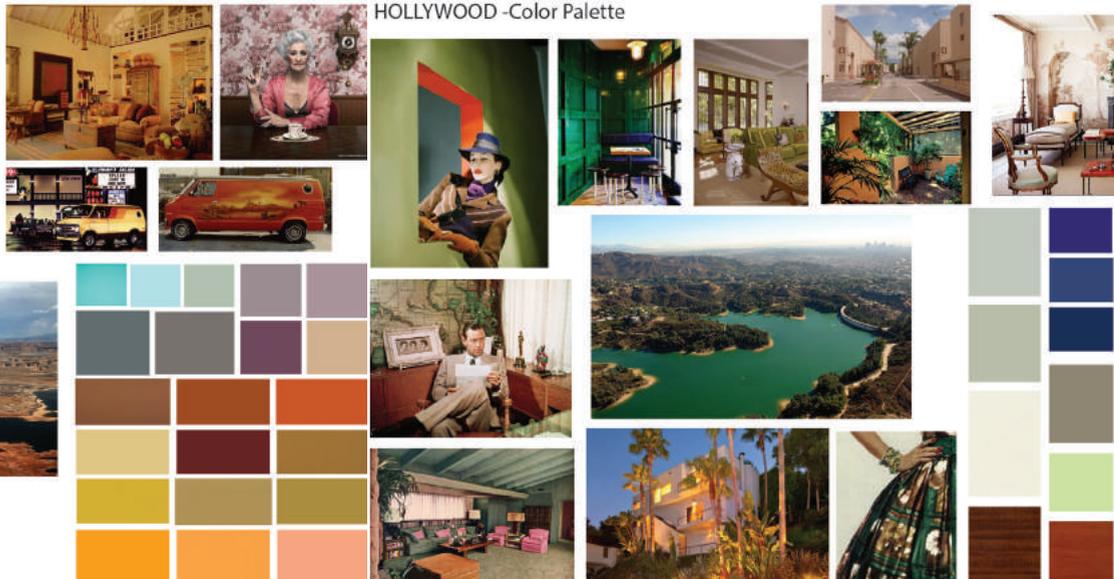


A

NEVADA -Color Palette



HOLLYWOOD -Color Palette



B

C

GET SHORTY

Designing Hollywood's Dirty Work

by Elizabeth H. Gray, Production Designer

It started with one of those unexpected, Saturday-morning calls when you look at your phone and think, "why the hell is Adam Arkin calling me..."

So it began. Mid-September 2016, then neck deep in the last season of *Masters of Sex*, I came up for air long enough to read the pilot and pull together a pitch for *Get Shorty*. I had seen the Sonnenfeld/Peter Larkin version a hundred years prior, but prepared for the pitch knowing they wanted something "a little more grounded."

I started thinking about *Get Shorty* the way I do every pilot, series or season: by identifying the worlds. What do they look like, feel like, emote? What is the conflict and how do they collide? The real world is full of competing ideas, tastes, lifestyles and characters. People don't get along, things don't

always make sense, personalities, lifestyles and personal preferences often intersect to expose the friction that creates emotion, drama and conflict.

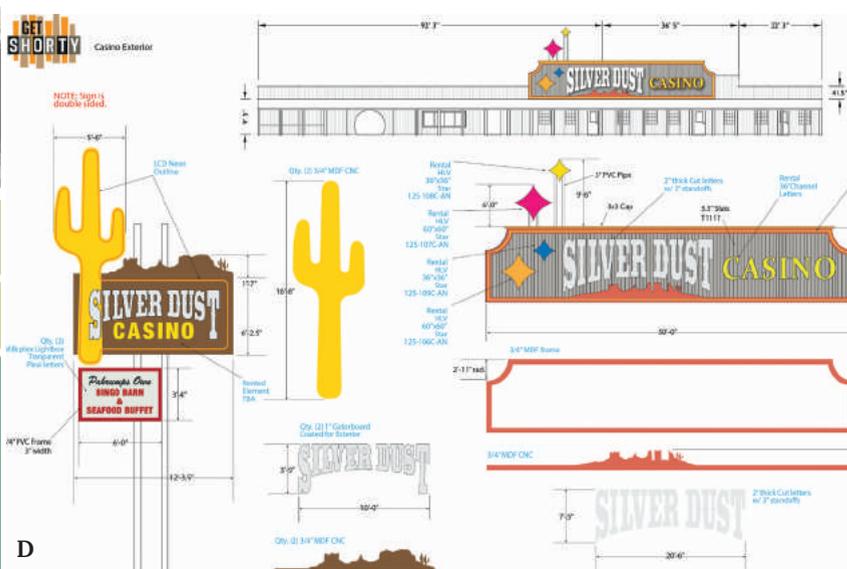
Get Shorty was a field day of obvious conflict from the pilot to episode ten. It's the fish out of water story of small-time Nevada mobsters trying to make it in big time Hollywood. The characters are layered, complex and struggle constantly the harsh realities of Nevada life, and the potential of life in Hollywood. Our heroes, B-movie producer Rick Moreweather (Ray Romano) and Pahrump hitman Miles Daly (Chris O'Dowd), are stuck somewhere in the middle of these conflicting realities.

A. Gravity Pictures executive office set, a multifunctional set which is shown here as the conference room, built at Albuquerque Studios.

B. & C. Production Designer Elizabeth H. Gray's colour palette and mood board for the Nevada and Hollywood sets.

D. LA Graphic Artist Kevin Egeland designed the exterior signage in collaboration with Art Director Jamie Hall and Assistant Art Director Ian Scroggins. The design included pieces of neon, custom channel lettering, LED "neon" tubing and large-scale mylar fringed lettering.

E. Broadway Cattle Auction location during installation of casino signage.





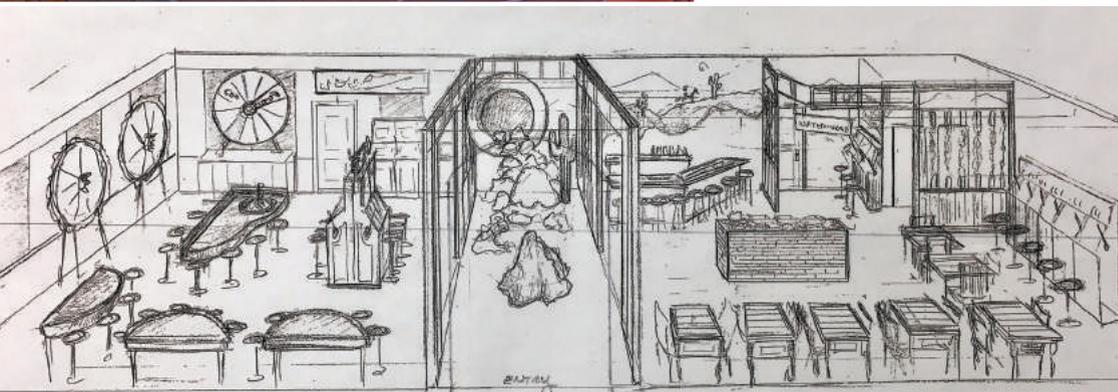
A



B



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D



E

So they want grounded. What better way to feel “grounded” than to lean into these contrasts? I started with color palettes. Inspired by the colors of the Nevada desert, I tackled the world of the small town Pahrump, by creating darker, more gritty, slightly dated and rundown spaces, like the characters. The locations were selected for their generic, bleak, cramped or chaotically cluttered qualities. The stage sets would feel static and uncomfortably intimate through the use of rough textures, heavy aging, dated set dressing, layers of clutter and generic soulless art pieces.

Hollywood, on the other hand, would have a different kind of life and energy. The colors would be more lush, the lines cleaner, the sets brighter. Everything would feel bigger, flashier and evoke the feeling of a fast-paced, ever evolving, progressive, no-holds-barred world. We would embrace distinct and recognizable Southern California architecture, mid-century modern homes, grandiose soundstages, modern industrial design, the Valley craftsman bungalow and the glamorous Spanish architecture of the 1920s.

Before we knew it, the creative team was up and running. Writer Davey Holmes, director Allen Coulter, producing director Adam Arkin, and pilot line producer Sara E. White were assembled to start preproduction. It was agreed that it would be big. The look, the cast, the scope. However, logistics didn’t seem to be on our side. Not only did we face the usual challenges of crewing up, a tight schedule, a less than ideal budget and taking the pilot straight to series, there was an added layer. We were going to be a multi-location show. Seventy percent would be shot in Albuquerque, thirty percent in Los Angeles. Although we all knew this signing up, I’m not sure we knew exactly what we were getting into.

NOT TO SCALE



F

- A. & B. The Silver Dust Casino exterior.
- C. Custom cut large scale gold nuggets and welded gold pan as you enter the casino doors.
- D. Interior casino concept sketch by Production Designer Elizabeth H. Gray.
- E. Bar and dimensional diorama.
- F. Ironic ocean mural during install (pictured, LA construction coordinator Johnny Mazzola).
- G. Plan for the Guatemalan shack by Set Designer George Maya.
- H. Guatemalan shack just hours before shoot.
- I. Guatemalan shack during shoot.

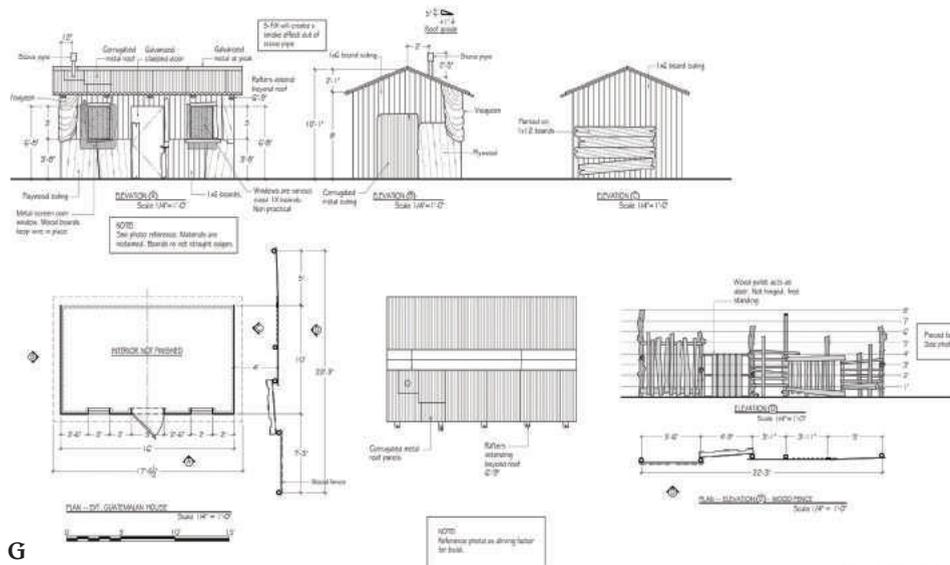
The First Challenge.

Only with experience can one truly understand the patience it takes to navigate the spatial, emotional and logistical challenges of filming in two states. It was decided that we would shoot two episodes at a time, transporting the crew back-and-forth between the two cities. We didn't anticipate how tricky that would be. Few departments could be crewed locally in Albuquerque, so, by the end of the show, approximately ninety Los Angeles-based crew members were sent out by the plane load. The production chartered private jets to shuttle departments and equipment between states, sometimes starting the day in one state, only to finish the shooting in the other that same night. What business does a little TV show have chartering private jets? We were beginning to discover that maybe this wasn't such a little show. We doubled down on Art Department in both states, leaving behind crew to prep sets we would be returning to a couple of days or weeks later. At first, there was the constant stress of feeling like you needed to be in two places at once, but as the season progressed, that stress became more of a dull angst, subsiding to the normalcy of not knowing exactly where one would wake up at the end of the week. There was, however, the perk of fly fishing on the weekends, trips to the hot springs at Ojo Caliente, amazing sunsets, vistas, and an abundance of green

chili and local breweries. Plus, all those Southwest frequent flyer miles racked up over months of flying back-and-forth. Straight to A-list! Could be worse.

The ABQ Challenge.

There are the day-to-day challenges we all face as Production Designers—tight schedules, tight budgets, changing scripts, new directors, big personalities and the how-do-we-get-it-all-dones. We can navigate the



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scout vans, the rigors of early mornings and late nights, but *Shorty* provided an extra layer of learning how to prep in a foreign place. On top of the usual challenges, Art Director Jamie Hall had to search new vendors, as well as navigate the pass through system we often had to use when products or services were not available in New Mexico. Our core construction team, flown out from LA, had the task of finding supplemental crew. They found what turned out to be some solid Albuquerque foremen, painters and prop makers. For all its challenges, Albuquerque offered the production something that LA couldn't—a fantastic rural Nevada, small-town look.



C

The Locations:

My first trip to Albuquerque was spent jammed into a postage-stamp Ford Fiesta, scouting for a casino. We scooted up and down the I-25 freeway scouting rather questionable spaces, when finally, on the third day of three, our Albuquerque scouts John Lucas and Mickey Browne landed us at the perfect location. Right off of the I-25 frontage road sits the empty 1960s era Broadway Cattle Auction. The owner, herself a character straight out of central casting, was the recipient of her father's life's work, a cattle auction house-turned-feed store, turned-family storage space. Deals were made and two weeks later, full demo began, gutting the space, opening up walls, replacing windows, painting, carpeting, manipulating the façade, installing large-scale signage and adding all the elements to make this a divey, second tier Parumph, Nevada, casino.

Pilot director Allen Coulter pitched early on to establish an energy to the show through the use of sustained movement, "oners" and long traveling shots. This makes for a great look, but requires a lot of set and room for movement. The pilot opens on the Silver Dust Casino as we find one of the uniformed waiters outside smoking. He tosses the butt, then we follow him through the back door, across the casino floor, though the window to catch a hit-and-run, and back again. This was a shot requiring a lot of setup, from the "Hollywooding" of furniture, to retractable pony walls and a little visual effects to help with reflections. The dressing required on this large set was very detailed and precise.

Embracing the "oner," every ounce of floor needed to be covered with detail. The camera would see everything, including the comedy casino carpet (sourced in Nevada proper) and the wagon wheel light fixtures. Set decorator Edward McLoughlin (a Santa Fe local) and his capable crew helped mastermind everything from the import of vintage casino games, a large custom neon installation, and the acquisition of just about every piece of western-themed tchotchke and dressing LA and ABQ had to offer. Construction and the Art Department assisted in creating a number of custom pieces, including a large ocean mural (a delightfully awkward backdrop to the desert-themed casino floor), a small-scale mountain diorama over the bar, custom cactus door hardware, and large gold nuggets and mining pan. The set was intentionally oversized, knowing that in the course of over eight episodes, every angle of the room would make it to camera.

Winter Is Coming.

Over one hundred sets were shot in the course of the ten episodes, each with their own hiccups and pleasant surprises. Whether it was a massive build or just a quick pop-up one-off, a couple of the sets



D

bore the burden of winter in Albuquerque. The day we shot the Guatemalan shack was one of the first moments the production was effected by the mid-west elements. Aside from a bit of rain or a cold pre-dawn call, weather is not something to worry about too much when working in LA. In Albuquerque in the winter, one has to be aware of high winds, frost and the [apparently] occasional blanket of snow. A quick flashback scene was scheduled to shoot on a set built and dressed in the days prior. 5:30 a.m. on the day of, the calls started pouring in...

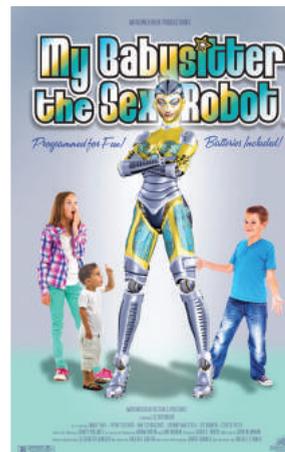
"The shack is covered in snow. Does it snow in Guatemala?"

"There isn't any wiggle in the schedule and limited day light. We can't push the set."

"Does construction have hair dryers or space heaters they can bring out to melt the snow?" (That was a real question.)

The snow did eventually melt, as is oft the case in the high desert sun. There was a little paint touch-up and greens (or in this case browns) to cover mud and remaining ice patches, then the set was ready to shoot when the company rolled in.

The other big palpitation inducing moment, came in the episode an English garden and manor were built and burned. The set was large, involved and there were a lot of moving parts. The preproduction schedule was tight, with little room for error or adjustment. Construction was the first crew in to set up the massive manor façade. Because February is a notoriously windy month in Albuquerque, it was imperative we get the cranes out to location to bury the telephone poles that would support the set before the winds picked up.



E

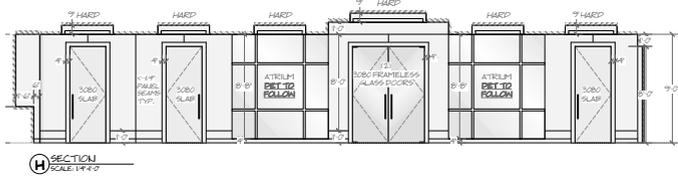


F

A. English garden, overhead shot of Rick Moreweather's film crew on location in Nevada.
 B. Screenshot of THE ADMIRAL'S MISTRESS, a "movie within a movie."
 C. The English garden burns.
 D. Photo of Rick's office waiting room.
 E. B-movie posters designed by graphic designer Kevin Egeland.
 F. Photo of Rick's office interior.



A



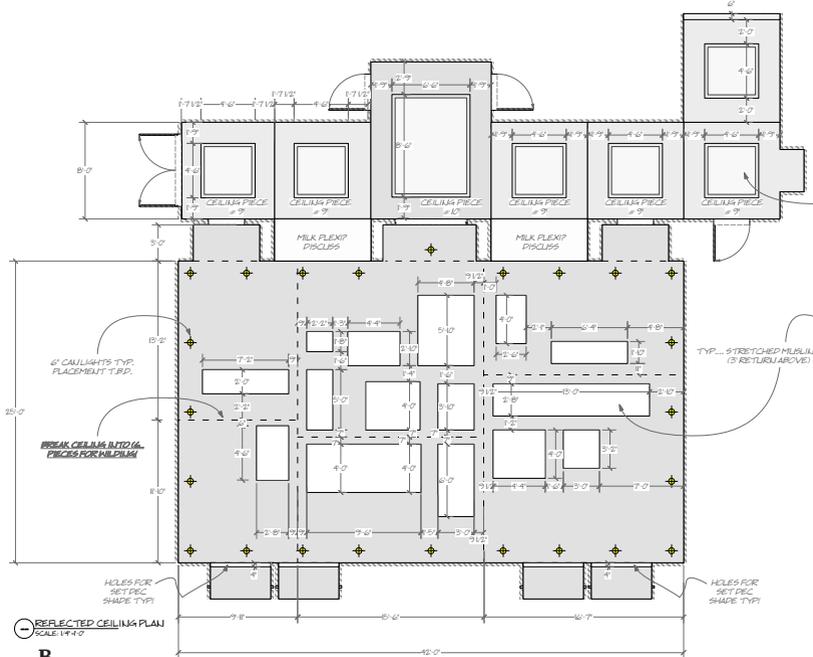
SECTION
SCALE 1/4\"/>

Special effects and rigging would be right behind. There was a total lack of greens available to purchase in Albuquerque. Roses were dormant, and the garden had to last through two weeks of shooting in 30 mph-60 mph winds, so an LA greens crew was scheduled to arrive with just days to create a full fledged English garden. The set was prepped and shot. The night of the on-camera burn, winds were up to 40 mph. At one a.m., the winds subsided just long enough to safely light the set on fire, and the show went on.

Hollywood, the Final Challenge.

The production was lucky enough to shoot in and around LA for about thirty percent of the shoot days. We made the most of the sunny city, shooting as many iconic LA locations, neighborhoods and looks as we could muster in our allotted days. When we couldn't shoot LA for Hollywood, we brought Hollywood to the stages of Albuquerque Studios. Our "as LA" builds ranged from big to small, encompassing the B-movie world of the washed-up Rick Moreweather, to the super sleek and sterile offices of Gravity Pictures, to the iconic Polo Lounge inspired Bel-Aire Lounge.

Rick's office was conceived from the idea that he was really trying to be somebody, but wasn't quite making it. He had an office on the Gravity Pictures lot, in an old mill receiving office, adjacent to the soundstages (the stage air conditioner would kick on right outside his window), with a super sassy and extremely nosy assistant, and access to Gravity Pictures executives, whom he only encounters on his way past their VIP parking spaces en route to his office. His world was to feel dated, pulling in an old desk, kitschy smalls, and a room littered with B-movie posters and wannabe actors' head shots. His bathroom serves dual purposes as closet and commode, and his waiting room is dark, industrial and laden with full trashcans and junk mail.



REFLECTED CEILING PLAN
SCALE 1/4\"/>

B



C

A. Gravity Pictures executive office set, a multifunctional set which is shown here as Brandon's office, built at Albuquerque Studios.

B. Reflected ceiling plan as drawn by LA Set Designer Andrew Leitch.

C. April's office at Gravity Pictures built at Albuquerque Studios.

D. & E. The "Bel-Aire Lounge" built on stage 1 at Albuquerque Studios.

The executive offices of Gravity Pictures represent a very different side of Hollywood. Light, bright and super sleek, with minimal high-end dressing and oversized pieces, creating a world that feels a little heightened and removed from reality. The set was very practical, consisting of a corridor and one large room that could be converted into two smaller rooms with the overnight installation of a dividing wall.

The Polo Lounge-inspired Bel-Aire Lounge was one of the biggest head scratchers. What was intended to be a one or two episode two-wall set, evolved into a virtual jungle of greens, moving walls and camera trickery. Sections of outdoor patio were continually added for more walking shots, creating waiting areas and places to hide, and areas to tuck into for intimate, underhanded conversation. It was all about camera

angles and catering to the gaps. The best way? Drag over a palm. The palms themselves were all locally sourced, which was not an easy task, nor was storing and keeping them alive, but they successfully achieved the look of the iconic Hollywood landmark.

The Next Chapter:

The production is back now for season two, and is lucky enough to be an all-LA production, snagging a couple of stages at the Paramount lot. Everyone is thrilled to be back on a show with such scope and good energy. Despite the challenges of season one, our exceptionally seasoned and flexible crew executed a great-looking project. We jump into this new season knowing we are a group who can roll with the punches, work together, really like each other and, most importantly, create a product we are all really proud of. **ADG**

Elizabeth H. Gray,
Production Designer
Valerie Green,
Samantha Englander,
Jamie Hall,
Ian Scroggins,
Ryan Suchor,
Art Directors
Andrew Leitch,
George Maya,
Steven M. Saylor,
Set Designers
Kevin Egeland,
Graphic Designer
Kelly Berry,
Edward McLoughlin,
Set Decorators



D



E