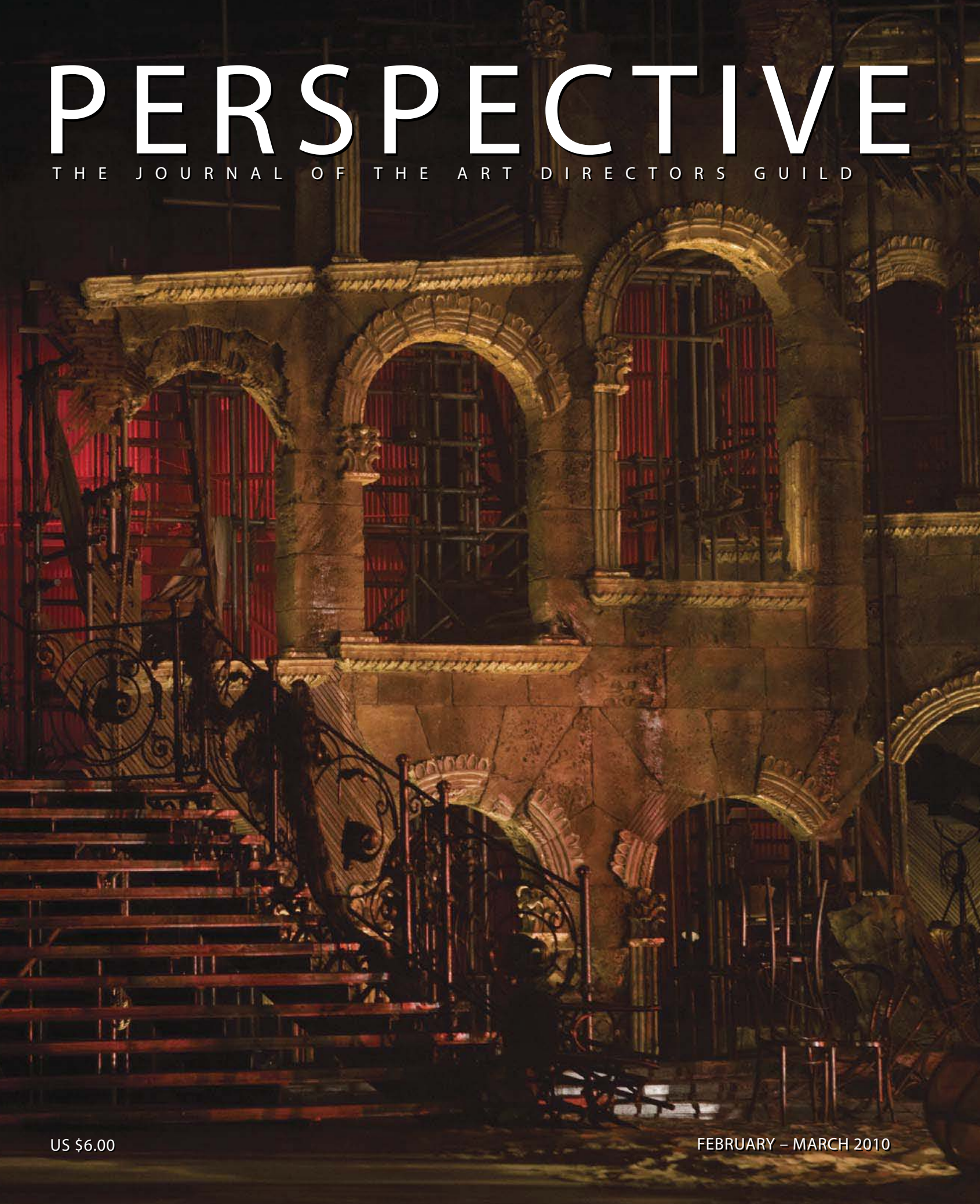


# PERSPECTIVE

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# contributors

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Judy Cosgrove has been an Art Director and designer in the entertainment industry for more than fifteen years, and is currently the Assistant Art Director on Medium. She has a masters degree in production design from Pennsylvania State University, and a B.A. in Theater Arts from Rutgers. Judy lived and worked in New York City, prior to relocating to Los Angeles, as a Set Designer for numerous Broadway productions and Regional Theater. She assisted Richard L. Hay, founder of the Oregon Shakespeare Festival and Resident Production Designer at the Denver Center Theater Company. Judy's television credits include comedies such as *The King of Queens*, *According to Jim*, and *My Wife and Kids* and the daytime dramas *Port Charles* and *General Hospital*. Her film credits include *The Prince of Tides*, *True Colors*, *Boomerang* and *The Crow*. She is a member of the 5D | Future of Immersive Design Conference Advisory Board.



Jess Gonchor was raised in New York and lives there still. After attending the the State University of New York at Brockport, he used his theater background to work in the off-Broadway theater scene, until he eventually got into a car, drove to Los Angeles, got a job building sets on *L.A. Law*, and "just worked my way up through the ranks." He credits Production Designers Lilly Kilvert and Mark Friedberg with teaching him along the way. He has designed *Capote*, *The Devil Wears Prada*, and the Coen brothers' Academy Award® –winning *No Country for Old Men*, for which he won an Art Directors Guild Award®. He has also been nominated three other times by the ADG. Jess has just begun preparing the Coens' most recent project, *True Grit*, that will shoot in the Texas hill country north of Austin. He has one son who's a freshman in college.



Graphic Designer Geoffrey Mandel grew up in Greenwich Village in the early 1960s, when it was still safe for kids to play in Washington Square Park. After graduating from Tufts and Stanford and kicking around the publishing industry in New York and Boston, Mandel took a career detour to NYU's graduate film school, where he wrote and directed the award-winning short film *Kill the Director*. His first industry job was as an Art Department P.A. on *Star Trek: Deep Space Nine*, and since 1995, he has been working as a Graphic Designer for films and television shows, including *NCIS*, *Star Trek: Voyager*, *Serenity*, *Blades of Glory*, and *Dirt*. He teaches a course on entertainment graphic design at UCLA Extension.



John Myhre was born in Seattle and moved to Hollywood twenty-five years ago to make his way in the film business. Over the years, he has worked in all areas of the Art Department: designed graphics, driven the prop truck, worked as a propmaster, lead man, set decorator, Scenic Painter, and even done construction. He credits the late Peter Murton with teaching him about design, and about life. Myhre received his first Academy Award nomination in 1998 for *Elizabeth*. Since then, his credits have included *X-Men*, *Ali*, *The Haunted Mansion*, and *Dreamgirls*, as well as *Chicago* and *Memoirs of a Geisha*, both for director Rob Marshall and both of which won him Academy Awards. He also won an Emmy Award® for *Tony Bennett: An American Classic*. John lives in Glendale, California, and is currently preparing *Pirates of the Caribbean: On Stranger Tides* which will shoot this summer in Hawaii.



Born at Presbyterian Hospital in the heart of Hollywood, Graphic Artist and Designer Scott Pitters was destined to end up in the motion picture industry. After receiving an environmental design degree from Art Center College of Design, he earned an intern position in the *Seinfeld* Art Department under the direction of Thomas Azzari and Suzanne Feller-Otto. Scott gravitated toward Graphic Design, which led to the formation of Oi Graphics at CBS Studio Center. With Azzari as his business partner, Oi Graphics became a union shop and still services the industry today. Then Scott started and grew the design and digital print department of Astek Wallcoverings, and transitioned digital printing from solvent inks on vinyl substrates to eco-friendly UV inks on recyclable materials. He and Dan Maltese launched Pulp Art Surfaces in October 2009, bringing a little bit more green to Hollywood.



Illustrator Gary Thomas grew up as an Air Force brat, the youngest of six. He is self-taught and has been a storyboard artist since 1994. He has worked on more than eighty film and television projects including *Tropic Thunder*, *L.A. Confidential*, *Scream*, *The A-Team*, *The Hurt Locker*, and *Curb Your Enthusiasm*. He has also created storyboards for countless commercials. Before becoming a storyboard artist, Gary was an editorial cartoonist and architectural illustrator, and he is also known for his plein air oil landscapes. He is currently working on *The Apparition* and also making the transition into directing.



Photographed at CBS Studio Center by Dan Maltese

## by Scott Pitters, Pulp Art Surfaces

Sitting at breakfast one morning, Art Director Dan Maltese looked at the egg carton in front of him and thought, "Why not?" He'd used fiberglass, resin, and vacuum-formed dimensional wall skins for over twenty-five years, so why not use egg carton material instead? The carton seemed sturdy, had great natural texture and appeared to be environmentally friendly, which would be a huge change. He asked me to join him on the journey to find out if his vision was possible. I was skeptical at first, but before long all of my doubts were laid to rest and Pulp Art Surfaces, LLC was created.

The quest began with a long list of questions: What exactly is the material used for making egg cartons? Is it durable? Is it water resistant? Can it be manufactured in large enough panels? Does it paint well? Is it easy to work with and install? Will it provide the same—or better—detail than traditional dimensional wall skins? Is it environmentally friendly? Is it affordable?

We found early on that egg cartons are made using a process called molded pulp. During two years of development, we met with many molded pulp manufacturers and found the answers to the rest of our questions were, "Yes." Molded pulp can be manufactured up to 3/16" thick, much thicker than egg cartons. This makes it as durable as traditional wall skins. Molded pulp is also water resistant, can be made in six foot by four foot panels, is easily painted, affordable, simple to work with and install, has its own natural texture to make it look realistic, and is environmentally friendly.

Taking all this into consideration, we set out to create a product with superior functionality, that is affordable and environmentally sustainable. The appearance of Pulp Art Surfaces wall skins is realistic,

Above: Pulp Art Surfaces logo painted on finished "Not So" Common Brick. Logo painted by Dangling Carrot Creative.

Opposite page, top to bottom: "Not So" Common Brick going through the molded pulp process at PAS' U.S. manufacturing facility. "Not So" Common Brick being installed for MAKE IT OR BREAK IT at Santa Clarita Studios. Panels are stapled without cracking and corners are mitered then sanded.

with character and fine detail. Our product has pre-trimmed finger joints; it is lightweight and flexible, yet strong. The sheets can be mitered, due to their 3/16" thickness, and are sandable, non-brittle and won't crack when stapled, making installation as simple as possible. Our wall skins don't require primer and are easily painted with any product. They're made in the United States from one hundred percent recycled newspaper, cardboard and wood chips so they're recyclable, compostable, safe to work with, free of toxins, Green Dot compliant and conform to ISO 14000 standards. Because they are derived from recycled material, their cost remains stable and affordable. Additionally, Pulp Art Surfaces wall skins are great for special effects and stunts because they provide superb visibility with squibs, safe debris and cushioning.

With forty-five years of experience in the television and motion picture industry between us, Dan and I have a keen sense of the industry's needs and desires. Each wall skin pattern is designed with the television and motion picture industry in mind, and we've improved on the patterns historically used by Art Directors, Production Designers, construction coordinators, etc. We launched our first design, Not So Common Brick, in November 2009, our second design, Exposed Alley Brick, in January 2010, and plan to release a new design once a month. Our complete catalog will include a wide variety of wall skins, including brick, concrete block, stone and ceiling tile.

As our idea developed, we presented it to Michael Klausman, President of CBS Studio Center, adjacent to the ADG offices in Studio City. He and his team immediately saw the potential of this product and offered the support of CBS Studio Center. Our relationship is based on a mutual desire to make every production in Hollywood a little bit greener. As a result, our office is located in Mill #M1 and our product is warehoused at the studio for same day availability.

This process started with a drive to make a difference and developed into a product with a purpose. The first design, Not So Common Brick was used on shows such as My Boys (designed by Greg Grande and Dan Maltese), Greek (Cory Lorenzen) and Make It or Break It (Grande and Maltese again). We've received an open and positive response from everyone who's worked with it, from carpenters and painters to Art Directors and construction coordinators. As Hollywood Scenic Artist Bob Warner says, "Pulp Art brick is easily painted with any type of paint. It has excellent adhesion. The pulp skins pointed up much more easily and better than vacuum-formed plastic—and they can be sanded!"

Further information is available online at [pulpartsurfaces.com](http://pulpartsurfaces.com) or by phone at 818 655 5804. Change is here. If you are at all concerned about our industry's environmental impact, why not try it on your set today? **ADG**



Photograph by Scott Pitters



Photographs by Dan Maltese