

PERSPECTIVE

THE JOURNAL OF THE ART DIRECTORS GUILD



US \$6.00

DECEMBER 2012 – JANUARY 2013

MR. LINCOLN'S



N. L. CHAMBERLAIN'S
New Patent
Self-Dating and Indicating
CANCELLING STAMP,
Three Patents. July 9. 1862



WARRANTED FOR EIGHT YEARS.
Price \$1200 complete

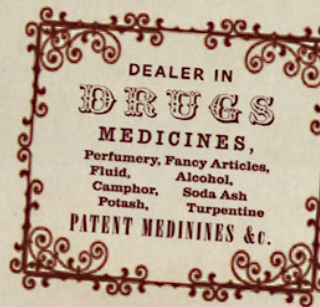
Washington, 186

To N. L. Chamberlain, D
Manufacturer of N. L. Chamberlain's Patent
Ribbon Hand-Stamps,

HAND-STAMPS OF ALL KINDS. PADS. INK. SEAL-PRESSES. &c.

257 Washington St.

To 1 Self Dating and Indicating Stamp. - - - - - \$12 00
Received Payment.



by Karen TenEyck, Graphic Designer

OFFICE

There are so many Civil War experts in this country it was a bit intimidating to start a project when you have very little previous knowledge of the subject matter. This made doing the homework more important than ever, and for me that is the true joy of the film business—learning about things you never knew you wanted to know. Rick Carter had been working on *Lincoln* off and on for more than a decade. He had assembled portfolios full of photographs of almost every aspect of life in 1865—pictures of architecture, letters, portraits, carriages and battlegrounds. And, there was the all-important pictorial timeline that matched historical dates with the action in the script compiled by Rick, Amee Carter and John Swartz. This proved invaluable for dating all the letters and documents. Yet with all that backing me up, I still felt the need to go and see what the real 1865 documents, maps and letters looked like. Getting it absolutely right was of paramount importance.

Working with the Art Department's Civil War historian, Elvatrice Belsches, I went to the Library of Virginia and the Virginia Historical Society, where I was able to

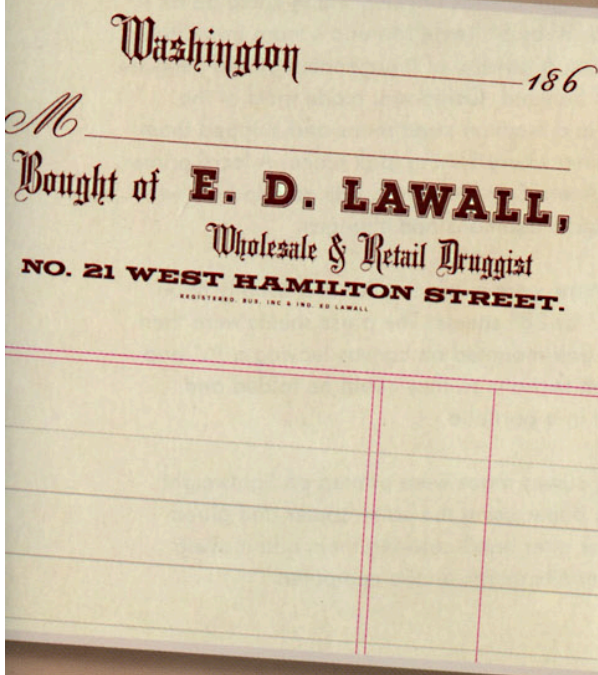


To all who shall see these presents greeting:

Know Ye That reposing special trust and confidence in the patriotism, valor, fidelity, and abilities of _____ I have nominated, and by and with the advice and consent of the Senate, so appointed him _____ in the service of the United States; to rank as such from the _____ day of _____ of _____ He is therefore carefully and diligently to discharge the duty of _____ by doing and performing all manner of things thereunto belonging. And I do strictly charge and require all Officers and Soldiers under his command to be obedient to his orders as _____ And he is to observe and follow such orders and directions, from time to time, as he shall receive from me, or the future President of the United States of America, or the General, or other superior Officers set over him, according to the rules and discipline of War. This Commission to continue in force during the pleasure of the President of the United States for the time being.

GIVEN: under my hand, at the City of Washington, this _____ day of _____ in the year of our Lord one thousand eight hundred and _____ and on the _____ of the Independence of the United States.

By the President
Gideon Stanton
Secretary of War



feel the lightness of period letters, see the actual grain of the paper, touch period maps and see how they were put together for use in the field. For research on what Lincoln's office looked like, we used principally three documents: C.K. Stellwagen's October 1864 drawing of Lincoln's office, housed in the collection of the Western Reserve Historical Society, Peter Waddell's painting "The Visit" based to large extent on Stellwagen's drawing, and an 1862 photograph showing Lincoln sitting at his center Cabinet table taken by Anthony Berger of Mathew Brady's gallery. We also had a list from Jennifer Ericson at the Abraham Lincoln Presidential Library in Springfield, Illinois, that described what items were in the office. I feel relatively confident that we were able to find copies of some of the actual maps, photographs and paintings, not just similar ones, that were in his office at the time.

Opposite page, top: Period paperwork is a major part of the set dressing in this scene in Lincoln's office where his Cabinet meets to plan the attack on Fort Fisher near the mouth of the Cape Fear River at Wilmington, North Carolina. Left and above: Various billheads and a Presidential Naval Appointment created by Graphic Designers Karen TenEyck and Gioia Varesi were printed on paper stocks chosen for their similarity to those used in the 1860s.



38'-0"

RIVER QUEEN.

5'-0"

Top and above: A screen capture of the partial paddlewheeled steamboat set piece, along with TenEyck's layout for its name board. Specific strokes on existing fonts had to be modified correctly to match the period aesthetic. Opposite page, top: Still photographs of extras, most shot by still photographer David James, were modified and degraded before being printed on paper and card stock to simulate tintype prints. Opposite, bottom: A playbill and a casualty list are just samples of the hundreds of pieces created to dress the streets of Richmond, VA, at the end of the Civil War.

Maps

The first projects I tackled were the many maps, both scripted and background. I divided them into three categories: formal maps that were reproduced on printing presses and hung in Lincoln's office, field maps that were used by war strategists, and the up-to-the-minute survey maps which were made by the U.S. Army Corps of Engineers and provided the War Department with the latest information on troop movement and topography. Good maps were necessary for planning battles on a day-to-day basis.

After retouching all the digital files, most of them from the Library of Congress, my assistant, Gioia Varesi, and I made additional changes so they would work better on film. For example, the slave map was lightly colored showing the northern and southern states, and some of the titles were made larger so you could see them better. This often required completely resetting of all the scrolls and period typefaces.

For production, the large, formal maps were divided up and printed on printing press-sized sheets, typically 25" by 38", and then mounted on a lightweight canvas backing which could be as large as 8' by 5'. Lettie Moreno's team from Studio Graphics, a division of Independent Studio Services (ISS) in Sunland, California, made most of the large- and medium-sized maps and shipped them to Virginia where filming took place. A local printer there, Acorn Sign Graphics, was able to help with last-minute additions and changes.

Field maps were much smaller and usually fit on the 25" by 38" sheets. The press sheets were then cut up and mounted on canvas leaving a 1/4" gap between sections so they could be folded and carried in a portfolio.

Finally, survey maps were printed on lightweight tracing paper using the color copier and glued together after hand-coloring them and making other modifications on the computer.

In addition to the maps, Rick wanted the letters in Lincoln's office to be the actual ones that Lincoln was sending and receiving for each historical day of the shoot. If the historical date was January 2, then letters gathered from the Library of Congress for that date were in the office on that shooting day. To re-create these documents, Gioia cleaned up all the tears, bad copy marks and library stamps with her computer so that they could be printed on period paper. She also got quite good at replicating period handwriting with pen and ink and added that extra touch to many of the documents. In my research, I was surprised to find that light cobalt blue was a very popular color for writing paper at the time although we decided not to use too much as this might look odd to the modern eye. Most documents were printed on a color copier using papers that matched the ones in the museums as closely as possible.

One of the most important documents in the film was the Thirteenth Amendment. I had to re-create this from scratch because I couldn't get a good enough digital file and the document in the Library of Congress has all the signatures from



KNOWN CASUALTY LIST for January 18, 1865

A full list of casualties and wounded to the latest dates from the battle of "Fort Fisher" campaign near Wilmington, North Carolina. More information will be posted as available.

Journal of the Herald and Free Press.

**SOLDIERS KILLED,
WOUNDED OR MISSING
IN BATTLE**
Messrs. Editors:—

Messrs. Editors.—

I have the honor herewith to forward a list of the casualties in the Battle for Wilmington Port, during the engagements of the 15th and 16th inst., taken from the Adjutant's Report of the 16th. (Lieut. J. P. Brooke, Acting Adjutant).

UNION SOLDIERS
IN ASSAULT

KILLED IN ASSAULT
Lieut. S. W. Preston
Lieut. B. H. Porter
Asst. Surg. Wm. Longshaw
Act. Ensign Robt. Wiley
Act. Asst. Paymaster R. H. Gillette

Act. Ensign A.S. Loughton
WOUNDED IN ASSAULT

Lieut. Commander W. N. Allen
Lieut. G. M. Bacho
Lieut. R. H. Lamson
Act. Vol. Lieut. F. F. Baury
Ensign R. D. Evans

Ensign Ira Harris
Act. Ensign L. R. Chester

Act. Ensign James Bartwistle
Act. Ensign F. A. O'Connor
Act. Ensign G. W. Coffin
Act. Ensign B. Wood
Act. master A. J. Louch
Act. M. Mate F. K. Greene

Act M. Mate J. M. Simms
Act M. Mate J. M. Simms

Act. M. Mate A. F. Aldrich
U. S. S. IOSCO
John S. Barber K
James Madison Wom
Thomas Berry W
Edward F. Davis W

George Emerson

James Keating
George Hall
Philip Worrisboller
James Langley
Char. W. Davenport
Charles Robinson

William H. Northrup ...
Joseph Freeman.....

U.S.S. RHODE ISLAND	
Jeremiah Coonie	W
Patrick Harrington.....	W
John B. Manry	W
John Daisy	W
.....	W

Harry Devoy.....
John Sullivan.....

Fred Archer.....
Austin Buckley.....
Charles Wilson.....
Stephen D. Tripp.....
U.S.S. CHIPPEW.....
James Kelley.....

John Welsh.....

Andrew Robinson.....
Wm. Sullivan.....
Nemeta.....
Hubert Peters.....
Wm. Jones.....
Barney Lafferty.....

William Murphy.....
Cecilia Browning

George Browning
William Scott
William Fairbanks
William Baker

100

LEONARD GROVER.
C. C. MEAD.

DIRECTOR
NG MANAGER



GOD AND OUR COUNTRY.

GOD AND OUR COUNTRY.

This Evening, April 14th, 1865.
The Great Oriental Spectacle of

ALADDIN!

OR,
The Wonderful Lamp.

CAST IN THE FOLLOWING EXCELLENT MANNER

Aladdin	Miss Effie German	Azazel	Miss Laura Verne
Princess Badroulour	Miss Blanch Grey	Zelinda	M. Le Desrois
Azaraz	Mr. J. H. Jennings	Gemina Orlock	Mr. Nipholde
Karnac	Mr. R. H. Jerncy	Geni of the Lamp	Miss A. Graine
Prince Alor	Mr. W. Barrer	Geni of the Ring	Miss Mary Plonka
Tah Tah	Mr. H. McDaniel	Amor	Miss E. Hancock
Grand Vizier	Gen. Wren	Widow Mustapha	Mr. E. Price
Officer to the Cham	Mr. C. H. Clark	First Citizen	

THE MAGNIFICENT SCENERY

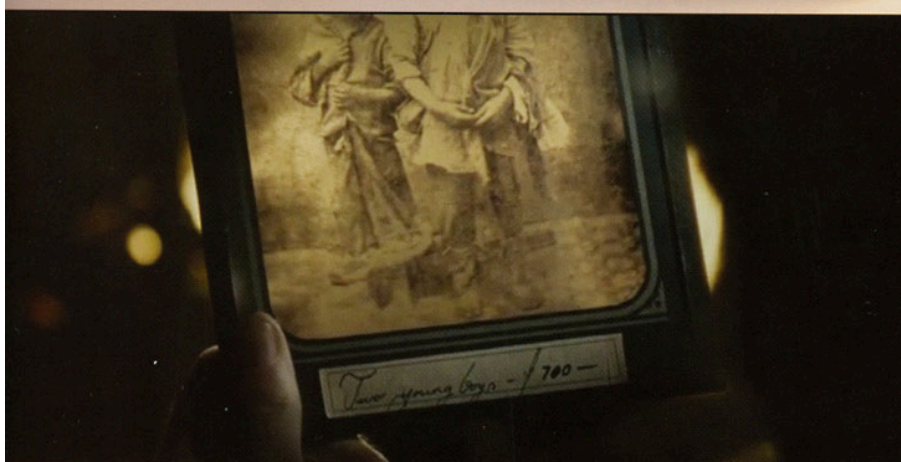
THE MAGNIFICENT SCENERY
MR. U. A. STRONG; the WONDERFUL EXCHANGE EFFECTS
by movers, KELLY A. GROSS; Puppeteering by Mr. D. P. CLARK; all the
ORIGINAL MUSIC under the direction of Mr. C. KOFFITT
the GRAND BALLETS, BEAUTIFUL DANCES
and GRAND TABLEAUX, designed and supplied
by K. J. TENEYCK

THE FLAG OF SUMNER
WILL BE DELIVERED

WILL BE DELIVERED

SATURDAY AFTERNOON NEXT,
Second Grand Family Matinee of "Aladdin!"
 At 30 Cts. Admission to All Parts of the House.

Ledger Job Printing Establishment, Washington

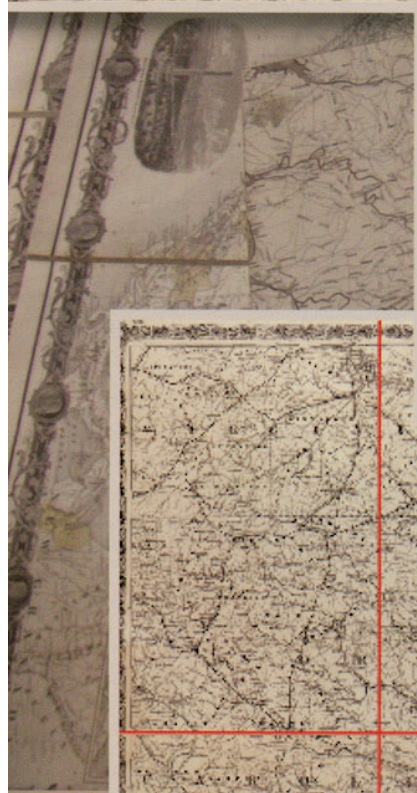


both the Senate and House on it, which was not appropriate for the scene. We wanted only the signatures of the senators, since the House vote had just happened when we see the document on film, and the representatives would sign it later. To accomplish this, I matched each signature to an available font and left spaces blank to be filled in on camera. Bringing the vector file from Adobe Illustrator® to Photoshop®, I could then tweak the signatures to look more like period inks. It was at this time that I discovered that one of the signers of the Thirteenth Amendment was none other than Sen. J.C. TenEyck, possibly a distant relative.

Photography

One of the most important props in the movie was a box of slave slides that Lincoln kept in his office. Elvatrice Belsches searched through thousands of photographs and pulled a collection for Rick and Steven to choose from, and Art Department assistant Laina Kaffenberger learned all about the history of photography in 1865. Using their research, we settled on the ambrotype, a wet-plate process that creates a positive image on a sheet of glass. Most of the slave photographs were from the Library of Congress or purchased from the New York Public Library, Getty Images in Seattle, or the Bridgeman Art Library in New York. Spielberg wanted to see the images, lit only by firelight, in the background of a shot, so they needed to be larger than they would have been in real life. All the digital images needed some cleanup, hand-coloring and to be made into a similar format. I designed the commercial frames and the final props were produced by the Art Department with Gioia doing all the handwriting on the labels and Laina putting them between glass. The fifteen selected slides fit into a custom wooden box produced by the Properties Department.

In addition to the ambrotypes, we also needed a tintype of Lincoln's dead son, Willie, for Mary's boudoir. This was shot by a Virginia photographer, Todd Harrington, using a reproduction of the 19th century 8" by 10" wet-plate Victor Camera originally made by E.H. & T. Anthony. After Todd processed the photographs using the traditional 19th century method, I scanned them into the computer so they could be made slightly larger for the set. Other tintypes of the soldiers' relatives were shot digitally by the film's still photographer, David James. These too I brought into my computer and matched the tintype look.



Opposite page: Slave photographs from the Library of Congress were copied and printed onto glass in a process that mimicked period ambrotype photographic prints. The center image is a screen capture showing how the props were used by campfire light. This page: Among the most numerous props, in this story of war are maps showing troop movement and topography, some hung on walls or from racks, others folded on tables or in leather tubes.



to break the codes. Art Department assistant Toby Thiermann was able to track down a copy of a real one. I reset all the type and handwriting and printed the booklets in signatures on the color copier. Set decorator Jim Erickson's team had the printed pages bound into books. These were also used for training the actors (including Toby) for the scene.

Another important prop was Mary Lincoln's tally card which she used to keep track of the vote on the Thirteenth Amendment in the House of Representatives. It was something she would have made from one of her printed letterheads. Although I had found period research for the letterhead, Sally Field was not happy with the result. It turned out that she had seen even better research in a book she had in her hotel room.

Costume designer Joanna Johnston had the same book in her office, so I quickly reproduced the desired monogram, printed it and rushed it to set in time for the shot.

Billheads are the period name for receipts or order forms and although they were not important to the script, I did want to have stacks of them in the various offices we were designing. I love their quirky combination of fonts that really sell the period: Old English and script combined with decorative fonts in all different sizes, elaborate borders and illustrations, back-slant and italic, drop shadows and outlines. Luckily, eBay sells lots of these types of ephemera, and that was where I got most of my research, adapting them to items that would have been appropriate at the time.

Although there was very little signage in the film, one glorious piece was the name on the ferryboat, River Queen, where Lincoln meets Grant at City Point, Virginia. Working from a photo of the actual boat, I hand-drew all the letters on the computer and sent the elevation to the Paint Department. No font can take the place of some period lettering. The foot on the R, the clipped corners of the Q—these small distinctions really help sell the period. You just don't see any of that in modern signage.

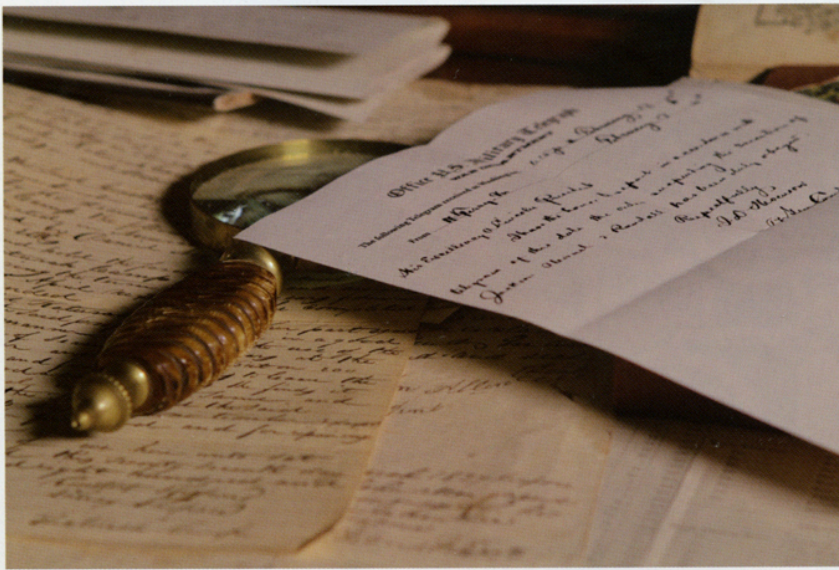
One of the most difficult tasks of the film were the Prospectus papers which are basically flyers for job listings, posted in public places. Lincoln essentially bribed some members of Congress to vote for



Top: The cubbyholes in Lincoln's White House desk were filled with letters and other documents specific to each story day of the script. This allowed for freedom in the cinematography, and helped Daniel Day-Lewis inhabit the character. **Above:** A portable writing desk with handwritten documents. Lewis became proficient at creating Lincoln's signature, and many of those shots were done live.

Other Projects

The telegraph room set was a major source of paperwork for the Art Department. The room was filled with telegram storage bins and blank pads. Using approximately thirty original masters that I developed, Gioia and I made over seven hundred final documents on various paper stocks with variations of the War Department telegraph letterhead. All the hero telegrams had to be tracked by the Art Department in their various incarnations: a written note or dictation from the sender, translating the text into code on the sending side, decoding the message on the receiving side, and the final telegram that was sent to the intended recipient. The telegraph office also required the cipher book the soldiers used



the amendment by offering them these jobs. We couldn't find any credible research to use, so—for the one and only time in the movie—we made it up. Using newspapers for the language and actual government paperwork for style, Laina, Elva and intern, Brittany Jewell, wrote the copy and I designed the documents. The Art Department was also responsible for tracking these documents through the many scenes in which they appeared.

This was one of the most challenging projects of my career. The opportunity to work with Steven Spielberg was something I had looked forward to since I was a teenager. For me, not coming from a show-business family, it was really something to finally be “in the room” with the personal view of the life of one of our most popular historical figures and in the process we learned more than we ever realized we didn't know. **ADG**

It's really something to celebrate when a Pulitzer Prize-winning historian recognizes the work of a Production Designer and his Art Department team:

I spent ten years writing *Team of Rivals: The Political Genius of Abraham Lincoln...* and every day I imagined Lincoln's world. I had never seen it realized, however, until I visited the movie set, housed in an old pinball-machine factory in Richmond, Virginia. When Production Designer Rick Carter opened a door and led me into his rendering of the Lincoln White House, I felt as if I had been transported back in time. Every detail was so lovingly re-created, from the cubby holes in Lincoln's desk to the portrait of Andrew Jackson on the office wall, from the carpets to the clocks and candelabra...the elements that lend an unparalleled authenticity to the production.

—Doris Kearns Goodwin, in *Time* magazine, November 5, 2012



Top, left: More than a hundred period handwriting fonts were used to create a wide variety of memos and documents for this period, twenty years before the typewriter came into use. Left: The Thirteenth Amendment to the Constitution, signed by Lincoln and the entire United States Senate, was an important prop. The signatures had to be believable, and the character convincing, so many of the period-handwriting fonts were tweaked and hand-modified.

