



Program Information

Tuesday, May 14, 2019

**Orange County CSI Chapter
May Meeting**

Program: Understanding EIFS with Drainage

**Speaker: Bret Bastain, CSI, CDT, AWCI - Certified EIFS Professional
Parex USA, Inc. - Architectural Sales and National Accounts**

Join us for a presentation on EIFS - Exterior Insulation and Finish Systems - that incorporates an air/water resistive barrier and flashing to evacuate moisture that may enter the wall cavity. Our speaker will be **Bret Bastain, CSI, CDT** of Parex USA, Inc.

In this seminar, you will learn to recognize the circumstances that have precipitated the popularity of EIFS with drainage, define the basic components of these systems, consider the benefits and limitations of EIFS with drainage, assess the code changes that have a bearing on EIFS specifications, consider the types of EIFS with drainage available, and understand how EIFS contributes to responsible, sustainable design.

AIA presentation: AIA | LU, HSW/SD | GBCI | CE

**Location: Phoenix Club - Pavilion
1340 S. Sanderson Avenue
Anaheim, California**

**Directions: Orange County Thomas Guide 769-EU and 799-EI,
57 Freeway to Ball Road exit, east to Phoenix Club Drive,
south to Sanderson Avenue, right to entrance**

Parking: Plenty of free parking

**Time: 5:45 - 6:45 PM Social/No Host Bar
6:45 - 7:30 PM Dinner
7:30 - 8:30 PM Program**

**Location: Phoenix Club
1340 S. Sanderson Avenue
Anaheim, California**

Parking: Plenty of free parking

**Dinner Cost: \$35.00 cash/check discount for OCCCSI members and nonmembers with reservations.
\$40.00 on the website
\$45.00 at the door without reservation. (No-show reservations will be billed)**

**Tabletops: Product representatives are invited to display at this meeting.
The cost for a tabletop is \$80.00.
Contact Dana Thornburg at 714.907.3981 for information.**

Reservations required by May 8, 2019. Call OCCCSI at 714-434-9909.

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Website Blitz Media Design

SAVE THE DATE

On June 11, 2019

TAPS Fish House & Brewery
13390 Jamboree Road
Irvine, California 92602

THE PRESIDENT'S MESSAGE

Dana Thornburg, CSI



Greetings and Salutations to Everyone!

It is hard to believe that my year is almost complete and in the history books as The CSI Orange County Chapter's Madame President. It doesn't seem all that long ago that I took up the Gavel to advance and lead this great organization.

It was a great year of transition and change with our Annual Product Show. At the conclusion of the 2018 Trade Show, it was The OCCCSI Boards desire to reinvigorate and instill new life into the Chapter's premier event by transitioning from The Marconi Auto Museum to the Chuck Jones Center for Creativity. From the many Exhibitors to those Architects, Specification Writers and Construction Industry Participants, it proved to be a very successful and well attended event for our Chapter. We are already well on the way to creating an even better Trade Show in 2020.

As summer quickly approaches, when hopefully our lives begin to slow down a bit to enjoy some summer relaxation, I sincerely hope this will be a time for all of you to rest and refresh your spirits while you enjoy your vacation plans. For those who can't... well, take a little time off to at least do a mini "stay-cation". It will make a world of difference to your outlook and well-being.

I am looking forward to our annual Installation Banquet this coming June where I will have the high honor of passing the Chapter Gavel off to our very own David Brown, as he once again takes over the responsibilities of Leadership, becoming Chapter President. This years' Installation is planned at TAPS Fish House & Brewery in Irvine, CA. Mark your calendars for great food and a fun evening. The date will be June 11, 2019. Please note the Calendar of Events for Time and Address of the venue.

Have a Peaceful, Enjoyable and Great Summer!!!

Dana



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WREN'S WESTERN OUTPUT

Welcome to
California!

By Annette Wren,
FCSI, CDT

To protect the guilty, names of persons and paperwork have been fabricated while the facts remain truthful. Based on a recent experience with the Big City Permit Department, what is wrong with this picture?

Day 1 - Our Company pays a few thousand dollars for a permit from Big City.

Day 2 - Big City calls to report that there is a spelling error on our previous year's approved permit paperwork that needs to be corrected. To expedite, I agree to send a personal check for a clerical fee to correct the error. The fee was \$300.00. I sent it with a full set of document copies.

Day 3 - Our Company receives a receipt for the few thousand dollars.

Day 4 - Our Company receives a letter that the permit has not been renewed and a few thousand dollars are owed PLUS the correction fee.

Day 5 - I send an email to Big City with a copy of the canceled check for the few thousand dollars and the Big City receipt of said paid funds.

Day 6 - Big City sends the renewed permit.

Day 7 - Big City sends an overdue notice for the Fee of \$300.00. The good news is that we now have the permit. I send Big City a copy of my canceled check by email for the correction fee of \$300.00. I leave a voice message and an email that someone needs to call me back.

Day 8 - A Big City employee with a very sweet voice tries to figure this out over the phone. It seems that my check for the correction fee has been credited to someone else and someone's credit card paid for our correction fee. The employee sees the emailed copies of both canceled checks and promises to straighten this all out.

Day 9 - One week later, Big City sends us a Notice to Lien our building for the Fee of \$300.00. The good news is that we have that permit.

Day 10 - I telephone the employee with the sweet voice and she is beyond confused. She takes all the paperwork to the Big City Accounting Department. The responsible decision-maker has taken some time off, so we need to wait until that person returns.

Day 11 - The employee with the sweet voice contacts the decision maker. The problem is that they are confused about the \$300.00 correction fee. AND, they are confused about the personal check! They apologize. They also tell me to ignore any liens that we may receive. What!

You cannot make this stuff up! This has been going on for five months. When all of this is settled, I will let you know. Big City, California is reaping what they have sown with their education system in terms of their human results. Ya think?

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BUCH NOTES

By Ed Buch, FCSI, CCS, AIA,
LEED AP

Built By Roma Agrawal

Roma Agrawal is a structural engineer with WSP in London. She loves buildings and has a knack for explaining how they work in easily understood terms. Using projects from her own experience as an engineer along with notable projects from the history of construction, she explains many important structural engineering principles most of us, who come in contact with them in our work every day, take for granted. For those who may know less about these kinds of things, but have wondered for example, what makes a cable-stayed suspension bridge work or what keeps a high rise building from swaying in an earthquake or a stiff wind, this book provides excellent explanations. And not a single formula or calculation is included! But it's more than a straight forward book on engineering concepts and the history of construction materials, it's also one woman engineer's observations, and delight, on growing up professionally in a period of rapid advances in engineering and construction technology.

She begins the first chapter with an explanation of the importance of structural load paths in a building, that is, how gravity and seismic or wind loads find their way from the floors to the beams, then to the columns, and finally to the foundations. This is an easy concept to grasp but sometimes engineers haven't provided enough redundant load paths to prevent failure. One example she cites is the 1968 collapse of the Ronan Point apartment tower in England where a relatively small cooking gas explosion in one upper floor apartment blew out a precast exterior concrete load-bearing wall panel. Because the structural system had no way to reroute the vertical loads in the wall around the failed panel, all the panels above the failed panel collapsed and then, because this load was so great, all the panels below also failed in domino fashion. A more recent and much more dramatic example of the lack of sufficient load path redundancy is the collapse of the World Trade Center Towers in 2001. (Although she doesn't mention it, the 1945 crash of a US Air Force B-25 Mitchell Bomber into the side of the Empire State Building in New York City is one instance where there was sufficient redundancy to keep the building standing in spite of over \$1 Million in damage and the loss of 14 lives.)

Most of us are familiar with suspension bridges like the Golden Gate Bridge across the opening to San Francisco Bay but what about all of the more recent cable-stayed suspension bridges. Why have they become so popular in recent years? It's simple, they're cheaper to build because they're more efficient structurally. Traditional suspension bridges rely on the roadway being carried by suspenders connecting it to the main suspension cables above that then span across two bridge towers and are then anchored to the ground at both ends of the bridge. The tension forces in the main cables are carried by the towers, putting the towers in compression, and then resisted by enormous concrete anchors at both ends. In a cable-stayed suspension bridge, the roadway is carried directly by the main suspension cables, in tension, that are supported solely by a single tower, in compression. The roadway loads on both sides of each tower are equal so there's no need for the gigantic anchors that are necessary in a conventional suspension bridge. A good local example of a cable-stayed suspension bridge is the new bridge currently under construction across the main shipping channel in the Long Beach Harbor. Another example of a cable-stayed suspension bridge, and an extreme one, is the Millau Viaduct in southern France where cables supported over seven giant towers carry the 2.5 km long roadway 270

(continued on page 10)

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MEMBERSHIP REPORT



By Joe Esquer, CSI
Membership Chairman

Membership Report

By Joe Esquer, CSI Membership Chairman

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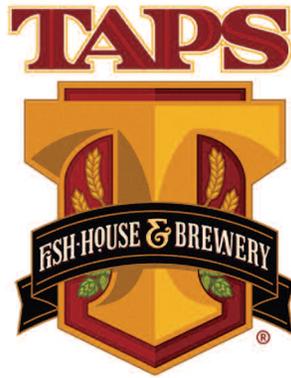
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The Orange County Chapter of the Construction Specifications Institute

Announces

Our Annual Installation & Awards Banquet

At

**TAPS Fish House & Brewery
13390 Jamboree Road
Irvine, California 92602**

On June 11, 2019

TAPS Fish House & Brewery is a full-scale fish and chop house with a brewery specializing in traditional European ales and lagers. You will choose your entree, which will be part of a 3-course menu at the restaurant. Your choices will be: Chimichurri Grilled Yellowtail, Drunken Mahi Mahi, Prime 8 oz. Top Sirloin Steak, Charbroiled Lemon Herb Chicken, or vegetarian.

Time: 6:00 – 6:45 PM Social
7:00 – 8:00 PM Dinner
8:00 – 9:00 PM Installation & Awards

Parking: Plenty of Free Parking

Dinner Cost: \$60.00 per person by check or cash/check discount for OCCCSI members and nonmembers with reservations.
\$65.00 on the website

MAIL YOUR CHECK TO: OCCCSI, Post Office Box 8899, Anaheim, CA 92812. Reservations **MUST** be with your check and received at our Post Office Box or website by June 7, 2019. For questions, please call Dana Thornburg at 714-907-3981.

Reservations by mail required by June 7, 2019.

City Planning, HollywoodStyle

by Bill Schmalz

“My father called Johnny DeCuir the ‘city planner.’ He was told to build the forum three times its size, as it was thought the real Roman Forum was not impressive enough.” —Tom Mankiewicz, son of Joseph Mankiewicz, director of Cleopatra

Movies are nothing but illusion. After all, when we see a movie, we’re not really seeing things, but only light projected onto a white screen. Second, the technology itself creates an illusion by running still images past our eyes so fast that they look like moving images. Third, in fiction films, everyone we see is pretending to be someone else, in a story that someone made up, with everyone involved supporting this pretense. And finally, sometimes even what we think is physically present with the actors isn’t really there. For example, when we see Cary Grant and Eva Sainte Marie climbing down Mount Rushmore in *North by Northwest*, the rocks in the foreground, the ones they’re touching, are real (well, they’re probably plaster rocks, but real plaster), but the huge heads of Washington, Jefferson, Roosevelt, and Lincoln are a 40-foot-tall by 100-foot-wide painting [1]. It’s all illusion.

Except sometimes, when it isn’t. In an earlier article [2], I wrote about how a movie’s production designer can be like an architect, designing spectacular—and very real—interior sets that are as architectural as any building. In this article, we’ll look at movie sets from the other side the outside when production designers build enormous, highly detailed outdoorspaces for us to enjoy.

The sets we’ll talk about were all designed and built specifically for their movies. Thus, we won’t talk about *The Truman Show*, whose fictional town of Seahaven was the real planned community of Seaside, Florida; or *Blade Runner*, whose Los Angeles of 2019 was mostly small, highly detailed physical models; or *Star Wars: Episode I—The Phantom Menace*, whose planet-city of Coruscant was a digital creation. Now, let’s begin with one of the earliest of Hollywood movie spectacles.

Intolerance (1916), Babylon set design by Frank Wortman and Walter Hall.

During its three-hour-plus running time, *Intolerance* tells four parallel, intercut stories. The one that’s remembered most takes place in ancient Babylon, and to depict that city, designers Wortman and Hall built an enormous set on the northeast corner of Sunset Blvd. and Virgil St. in Hollywood, within walking distance of Frank Lloyd Wright’s Hollyhock House. Moviegoers at the time had seen nothing like this on film. The Babylon set made the movie’s 3,000 extras and dozens of live elephants look tiny. *Intolerance* was billed as “D.W. Griffith’s \$2,000,000 Spectacle,” but the movie was a flop. Of the set itself, no trace remains—by 1919, after having mostly fallen apart, it was demolished—but a full-size replica of part of the Babylon gate, complete with archway and elephant-topped columns, was built at the Hollywood & Highland Center, completed in 2001.

The Ten Commandments (1923), Pharaoh’s City set designed by Paul Iribe.

When you see a spectacular set in a silent movie, there’s a good chance it was a real set. With *The Ten Commandments*, what we see was actually there. Designer Iribe built a full-size wood-and-plaster Egyptian city on the Guadalupe Dunes north of Santa Barbara. Its 120-foot-high city walls and 35-foot-tall sphynxes equaled the extravagance of *Intolerance*’s Babylon. After filming ended, shifting sands slowly buried the abandoned set. In the 1990s, beachcombers began finding small artifacts—tobacco tins and cough medicine bottles—that the film crew had left. Archeologists

became interested, and in 2012, one of the movie’s sphynxes was uncovered, followed by more such discoveries. Because of its historical significance, the old movie set has been recognized as an official archeological site by the state of California. [3]

Arizona (1940), Tucson set design by Lionel Banks and Robert Peterson.

I’ve never seen *Arizona*, and I’m fairly sure most of you haven’t either. But we probably have seen its set many times. In itself, what designers Banks and Peterson built in the Sonoran Desert depicting 1861 Tucson wouldn’t be memorable. But unlike most movie sets, it was left standing and became “Old Tucson Studios,” where dozens of movies and TV shows have been filmed, including *The Bells of St. Mary* (1945), *Gunfight at the O.K. Corral* (1957), *Rio Bravo* (1959), *Lilies of the Field* (1963), *The Cannonball Run* (1981), *Three Amigos* (1986), and *Tombstone* (1993). When movies weren’t being shot there, the town was a theme park open to the public. In 1995, an arson-caused fire destroyed part of the set, but the town/studio has since been rebuilt and reopened.

The Alamo (1960), Alamo Mission set design by Alfred Ybarra.

To depict the famous mission, Ybarra and his crew spent two years building a full-scale replica of the mission compound on the Shahan Ranch near Brackettville, Texas, using more than a million adobe bricks made on site. After filming ended, the set, which also included a recreation of the village of San Antonio de B exar, became a theme park called Alamo Village. Later movies filmed there include *Bandolero!* (1968), *Lonesome Dove* (1988), and *Bad Girls* (1994). Due to legal issues following the death of the ranch’s owner, the park has been open only sporadically since 2009. The most recent entry on its Facebook page is dated January 2, 2018, and says, “The Alamo Village Sale is a liquidation sale. This is not a good time to tour the property or bring small children.”

Cleopatra (1963), Roman Forum set design by John DeCuir.

Seeing *Cleopatra* is like traveling into the past not only to first-century-BCE Rome and Alexandria but also to 1950s’ and 1960s’ Hollywood moviemaking. In terms of pure spectacle, few of today’s blockbusters can compare with movies such as *Ben-Hur*, *Lawrence of Arabia*, and *Cleopatra*, which were shot in 70mm and had overtures, intermissions, exit music, and souvenir booklets during their first runs. And they had enormous sets. *Cleopatra*’s sets were originally built outside London, but surprise! London’s weather is almost always crappy, not at all like Rome’s or Egypt’s. So the sets were moved, at great cost, to Cinecitt a, the vast movie studio built by Mussolini outside Rome. The results are stunning: The 35-foot-tall, 70-foot-long sphynx that brings *Cleopatra* into the Roman Forum would today be done with digital trickery. The huge urban spaces and cast of thousands really were huge urban spaces the forum set was 1,640 feet long and 1,115 feet wide and a cast of thousands. When people say, “They don’t make movies like they used to,” this is what they mean.

McCabe and Mrs. Miller (1971), Presbyterian Church set design by Leon Ericksen.

For most movies, the sets are finished before filming begins. But when McCabe and Mrs. Miller began filming, its set, located near Squamish, British Columbia, consisted only of a tavern and a church. Designer Ericksen’s crew of local carpenters, many of them American Vietnam War draft resisters, built the town of Presbyterian Church while the movie was shot. As buildings were finished, the workers and even some of the crew members lived in them.

Gordon Rushforth, CSI

St. George, Utah - Gordon Samuel Rushforth, age 82, passed away on March 21st, 2019 surrounded by his loving family in St. George, Utah. He was born in Ogden, Utah, May 27th, 1936 to Cecil Samuel and Ruth A Walker Rushforth. He graduated from Ogden High School in 1954 and attended Weber College and The University of Utah. After high school, he enlisted in the U.S. Army from 1955 to 1957 and proudly served as a tank crewman in the 1st Armored Division.

Gordon married Evelyn Kay Ulmer on November 26th, 1958 in the Salt Lake LDS Temple. He was married to Evelyn Kay for 60 years. Together they had 4 children: Gary (Deceased), Greg, Leisa, and Karen. He has 12 grandchildren and 10 great-grandchildren.

They lived in Salt Lake City and transferred to Southern California where they lived for 35 years. Gordon was employed as an architectural representative for Sinclair Paint. He was responsible for writing specifications for major new and existing building projects throughout the western states. He said he always had a capable crew and they became his extended family. After Gordon's open heart surgery, they retired to St. George, Utah and lived there for 15 and a half years.

Gordon was an active member of the Church of Jesus Christ of Latter-Day Saints serving in numerous callings throughout his lifetime. He loved the Gospel and its teachings and credits his good mother and father for a wonderful childhood and their fine example. Gordon enjoyed skiing, fishing, golfing, and hiking the great outdoors.

Funeral services were held on Friday, March 29, 2019 at 11:00 a.m. at The Church of Jesus Christ of Latter-day Saints located at 1285 N. Bluff St, St. George, Utah, with a viewing held prior from 9:30-10:45 a.m. Graveside services will be held on Saturday, March 30, 2019 at 1:00 p.m. in the Mona City Cemetery under the direction of McMillan Mortuary. Condolences may be shared at memillanmortuary.com

Published in The Spectrum & Daily News on March 24, 2019

Note: Gordon Rushforth was a cherished member of our chapter. We will always remember his smiling face and positive attitude. For those who understand, Gordon was an "Archie" rep in the way he helped our architectural community. Gordon and Kay were missed when they moved back to Utah. God Speed Gordon!

Jeff Downey
Architectural
Sales Consultant



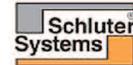
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BUCH NOTES

(continued from page 5)

m. above the Tarn Valley below.

While most of the book is devoted to explanations of above ground construction she also includes chapters on construction below grade. The importance of different types of piling are described along with a description of how raft foundations work. She also describes what happens when foundations aren't properly designed. More interesting are the chapters on tunneling. She describes the primitive methods used in the first large-scale tunnel constructed beneath the River Thames in the first half of the 19th Century. It was largely hand excavated by men working on scaffolding at the front end of a 6 m. diameter iron tube. The tunnel was lined with multiple layers of brick placed behind the iron tube as it inched forward. This was a precursor to our modern tunnel boring machines. The tunnel took 19 years to complete and was initially for pedestrian use. Eventually London's Underground took it over for their trains.

Tunneling continues today in London but for a much different purpose. She describes how, for much of London's history, sewers have discharged directly into the Thames and in some cases very close to central London. This will all change when the construction of a 7.2 m. diameter collector sewer tunnel located more than 100 ft. below the River Thames is completed. This Tideway Tunnel, along with a new network of shafts to intercept existing sewer piping, is designed to dramatically increase the capacity of London's sewer and storm water drainage system and carry it to waste water treatment plants before it's discharged into the Thames.

Work below the East River between Brooklyn and Manhattan Island in New York City is described as construction of the Brooklyn Bridge began in 1869. Here, the first order of business was the foundation at each of the two bridge piers. Cofferdams to enable foundation construction were not a practical approach at this location due to the depth of the water and the speed of the current. The engineer, Washington Roebling, used caissons, a relatively new and not well understood means of providing space for working deep under water. They sunk a 50 m. x 30 m. watertight caisson to the floor of the river for each pier. As excavation proceeded by hand in the chamber below the caissons, the caissons sank further into the mud until solid ground was reached and foundation construction could begin. These were pneumatic caissons and, as a result of a lack of understanding about working in pressurized spaces inside the caissons, many workers and engineer Washington Roebling suffered the bends. This disabled Roebling so much so that he was confined to his bed at home while work progressed. In his absence his wife, Emily Warren Roebling, gradually filled his role on site. Educated in science but without any formal engineering education, she gained the confidence of both the construction workers and bridge officials in Manhattan and Brooklyn. "Her" Brooklyn Bridge was completed successfully and was opened to great fanfare in 1883. Emily Warren Roebling had stepped in to save the project for her husband and as a result became a hero to many at the time and a hero to the author today. A woman "engineer" when professional women of any kind were rare.

Built was published in 2018 by Bloomsbury USA. In addition to the topics described above, the book also includes chapters on other structural engineering topics and on the following; how the lack of adequate fire protection affects buildings, the history of building materials such as clay bricks, masonry construction, steel and the Bessemer process, concrete, mega-tall buildings, and lastly, the engineering required to provide clean water to populations in cities, large and small. It has 300 pages and includes some photographs and useful drawings to explain the engineering principles described in the text.

Ed Buch, FCSI, CCS, AIA, LEED AP
Los Angeles
Feb. 17, 2019

CITY PLANNING

(continued from page 8)

Popeye (1980), Sweethaven set design by Wolf Kroeger

At the northern tip of the island of Malta, around 50 miles south of Sicily, you can visit an unusual town. Consisting of 19 oddly shaped buildings hugging the shore of a small cove, it's a tourist attraction called Popeye Village. For over seven months in 1979, more than a hundred construction workers built Sweethaven, the set of Popeye. The movie is either very strange or very bad or maybe both but the Sweethaven set is amazing. Popeye Village may be more popular today than Popeye was in 1980.

Full Metal Jacket (1987), Hue set design by Anton Furst.

When travel-averse director Stanley Kubrick decided to make a Vietnam War movie, the challenge was recreating the city of Hue within driving distance of his home northwest of London. The solution: Use the abandoned Beckton Gas Works in east London. With a little artful demolition and the addition of appropriate architectural features, such as latticework, signage, and a pagoda, designer Furst transformed a square mile of industrial wasteland into the French-colonial Vietnamese city. All the action in the last hour of the movie takes place within an easy walk to the Thames River. [4]

The Lord of the Rings: The Fellowship of the Ring (2001), Hobbiton set design by Grant Major and Dan Hannah.

"In a hole in the ground there lived a hobbit. Not a nasty, dirty, wet hole ... it was a hobbit-hole, and that means comfort." Those opening lines of J.R.R. Tolkien's *The Hobbit* were about all that designers Major and Hannah had to work with to design and build Hobbiton on 14 acres of New Zealand countryside. The hobbit village included 37 hobbit holes, an inn, and a bridge. The set was finished in 1999, a year before filming began, so that mature landscaping could cover all signs of construction and make the place look properly lived in.

Where are they now?

Most movie sets, even the grand ones, are demolished once they're no longer needed. Cleopatra's Rome, Intolerance's Babylon, and *The Ten Commandments*'s Pharaoh's City are gone, and the Beckton Gas Works is now mostly residential buildings. But a few spectacular sets survive as tourist destinations, and are older than many American suburbs: Hobbiton is 20 years old, Popeye Village is 40, Alamo Village is 60, and Old Tucson (at least the parts not destroyed by fire) is nearly 80 years old. So not only were they real in the movies, they're still real today.

Extravagance, Hollywood Style

What was the point of such gigantic sets? Did they have to be that big and that well detailed? It wasn't just extravagance for the sake of extravagance. (Well, maybe it was a little. Dante Ferretti, when talking about the sets he designed for *Gangs of New York* [5], said, "I'm a bit of a megalomaniac. I don't like restrictions. Cinecittà is a big place, so I like to think big.") Mostly it was to give actors a sense of being in real places, and to give filmmakers the freedom to know that wherever they pointed their cameras, they would be seeing another part of the set. As *Batman* [6] director Tim Burton said, "I wanted to create a playground for these nuts to run around in." And even if these sets are the result of extravagance and filmmakers' egos gone wild, so what? As the audience for these movies, we are the beneficiaries. Seeing something awesome, in the literal meaning of the word, is always pleasurable. I, for one, am thankful for such rare moments of extravagance.

Follow the author on Twitter @bill_schmwil.

Footnotes:

[1] The artists were Ben Carré, Wayne Hill, Clark Provins, Harry Tepker, and Duncan Spencer; excellent but overlooked work should be recognized.

[2] In the September/October 2017 LACSI Newsletter.

[3] Cecil B. DeMille made *The Ten Commandments* twice. Before you hurry to see the 1923 version, a warning: Only around 45 minutes of the movie takes place in ancient Egypt. The rest is a dreary modern-day morality play. Trust me; I've seen it so you don't have to. The 1956 version, on the other hand, is big and long and all about Moses and a lot of fun, with state-of-the-art (for 1956) special effects. It was shot in color and VistaVision on location in Egypt. You know those three big pyramids on the Giza plateau? DeMille had them built for the movie. Don't tell the tourists.

[4] The gas works were also used for the opening sequence of *For Your Eyes Only* (1981), in which James Bond finally puts an end to Ernst Stavro Blofeld.

[5] To depict 1850s' and 1860s' Manhattan for *Gangs of New York* (2002), designer Dante Ferretti built a mile of old New York streets and harbor on Cinecittà's backlot. Ferretti's approach to movie design: "I try to be like an architect living in that period. ... The audience has to believe what they see. I don't want them to feel like they're in a movie, but rather that they're in reality."

[6] For *Batman* (1989), Anton Furst imagined Gotham City as a grim version of New York: dark, dirty, and dangerous. Occupying 18 soundstages and 95 acres of London's Pinewood Studios, and taking 400 carpenters six months to build, the set was a crazy mixture of architectural styles, and possibly the largest movie set since *Cleopatra*.

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