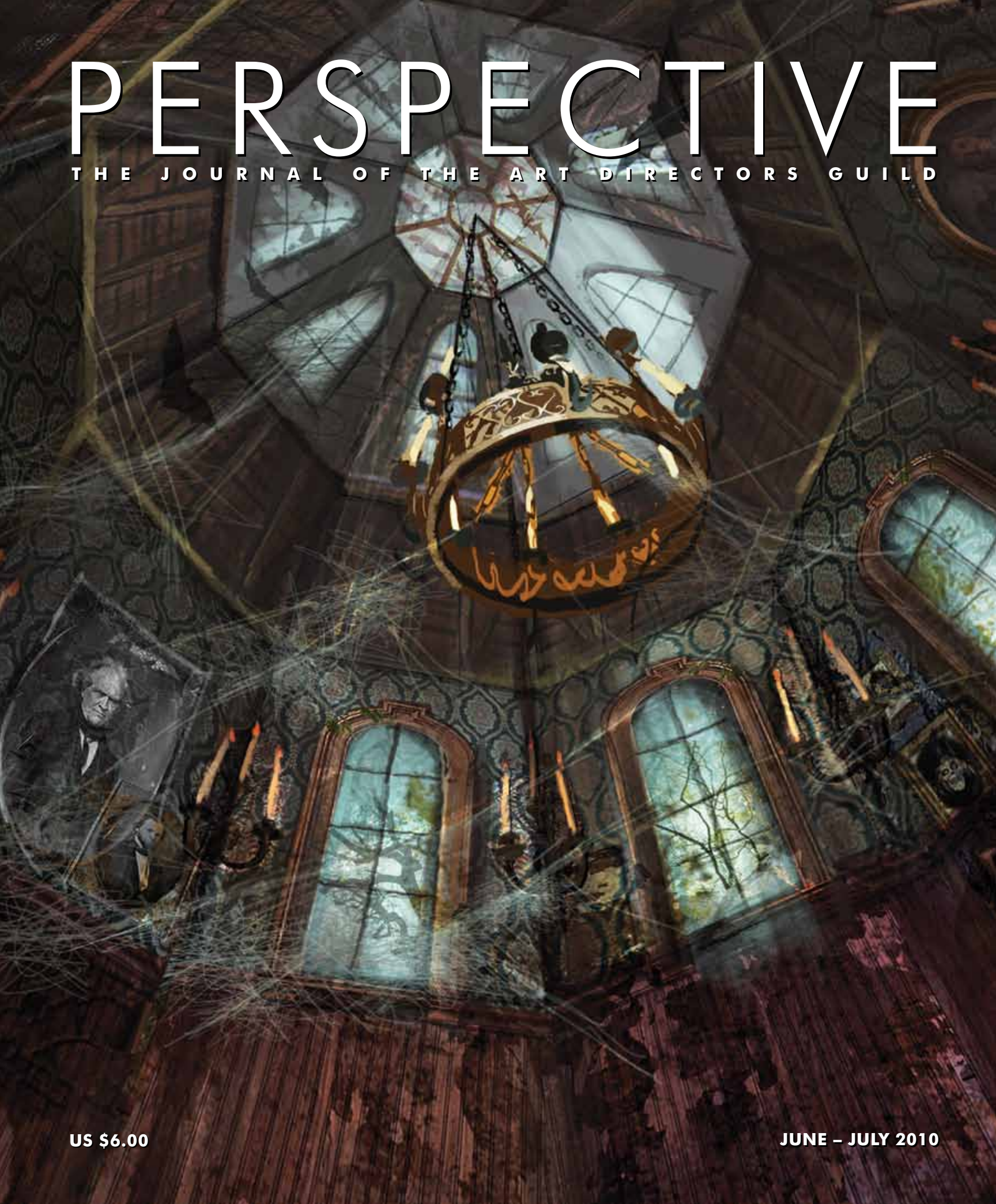


PERSPECTIVE

A dark, atmospheric illustration of a gothic interior. A large, ornate chandelier hangs from the ceiling, casting a warm glow. The walls are covered in cobwebs and feature arched windows with stained glass. A portrait of a man is visible on the left wall. The overall mood is mysterious and historical.

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COVER: An illustration by Conceptual Designer Nicole Löbart of the interior of the haunted mansion, designed as part of the Thriller number for THIS IS IT, Michael Jackson's ill-fated series of London concerts. She created it entirely in Photoshop® using a Wacom Cintiq® display, starting with a freehand sketch, drawn directly onto the monitor. In the end, she added bits and pieces of photographs to pop out some details.



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THE MAGIC OF FILM DESIGN

by Michael Baugh, Editor

In the archives of the Film Museum in Berlin there is a thousand-page unpublished typescript of the memoirs of Erich Kettelhut, one of the finest designers in the history of German cinema (1927's *Metropolis*, among others) and an extraordinary visual magician. He relates the following anecdote concerning his work on Fritz Lang's *Die Nibelungen*:

"But the dragon also had to breathe fire. For this purpose, it had a tightly shutting tin box set into its huge head. In turn, a rubber tube at the back of the box led down into its rump and ended in a bellows mechanism. At the opposite side of the box there was another opening, and attached to this was a small basin enclosing an acetylene-burning apparatus. The burning box could be filled with lycopod seeds through the mouth, and the acetylene flame was ignited through the mouth too. If one pumped a powerful gust of air into the tin box using the bellows, the easily inflammable lycopods flew through the external opening into the flame. This was how we created the two- to three-meter-long tongues of flame produced by the fire-breathing dragon. When I write it down, it reads as if it was—indeed it is—all so easy and natural, so I ask myself why it seemed so complicated and problematic at that time, why so many ideas failed before this simple construction worked properly."

The flights of artistic creativity of entertainment artists and designers are celebrated in books and televised awards shows. The nuts-and-bolts problem solving that makes up so much of our work, whether we are Scenic Artists or Set Designers, Art Directors or Illustrators, is seldom mentioned. How (and where) a scene will be shot, how an effect can be created, how the camera will fit into the room, how the actors can move from here to there without hurting themselves, how to keep the balcony (or roof...or steps...or walls) from falling down—all of these issues and hundreds more, are just as much a part of the designer's contribution as are color palette and "emotional truth."

At its heart, an awful lot of what we do, on a daily basis, is a lot more technology as it is art. But technology can, in some instances, transcend art and become truly magical. Arthur C. Clarke famously stated in his third law of prediction, "Any sufficiently advanced technology is indistinguishable from magic."

We have seen film artists hang a miniature in the air between the camera lens and the racing charioteers, and magically create the ancient Roman Coliseum. An Art Department in Spain dripped candle wax over a newly constructed Russian dacha to bring an aging ice palace to life...just like magic. And a small army of Illustrators, Modellers and Designers embraced the technologies locked into microchips to give visual birth to a lush and magical garden on a distant planet, populated by gentle, blue aliens.

The metaphysics which is part of our day-to-day jobs, as we seek to make the impossible possible, is nothing short of magic.



Below: Production Designer Erich Kettelhut's city for Fritz Lang's *METROPOLIS* (1927) was achieved with a miniature magic trick.



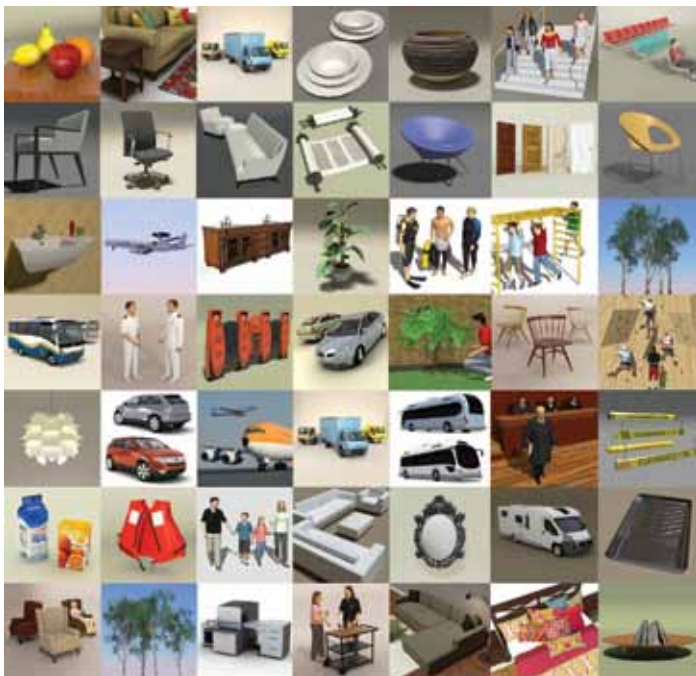
contributors



Art Director **William Budge** was born and raised in Spokane, Washington. He began his design career at age five, creating and illustrating his own robots and space vehicles. A bachelor of science degree in industrial design from Western Washington University and an International Design Excellence Award (IDEA) led him to continue his education under legendary Production Designer Robert F. Boyle at the American Film Institute, where he graduated with a master of fine arts in production design. One of his first jobs was to create on-screen 3D graphics for the film *Ocean's Eleven*. Since then, William has worked as an Art Director on numerous commercials, music videos and feature films, including *Land of Plenty* and *Don't Come Knocking* (both directed by Wim Wenders), as well as *Tekken* and *This Is It*. William lives with his wife in Glendale, California, and is currently working on *Drive Angry*.



Guy Hendrix Dyas is a graduate of the Chelsea School of Art and the Royal College of Art in London. He worked in Tokyo as an industrial designer for Sony before moving to California to join ILM as a visual effects Art Director. Dyas gained experience in the Art Department working on a wide range of films as a conceptual illustrator and Art Director before moving into Production Design in 2002 on his first feature film, *X2* for Bryan Singer, followed by *The Brothers Grimm* for director Terry Gilliam. He has also designed *Superman Returns* and *Elizabeth: The Golden Age*. He currently splits his time between Europe and the United States and some of his work is displayed in the Design Museum in London and the Wakita Museum of Art in Tokyo. In 2007, he was named by *The Sunday London Times* as one of the top ten British artists working behind the camera in Hollywood.



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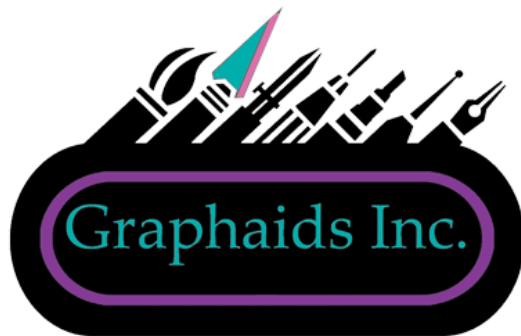


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from the president

A UNION OF ONE IS NOT A UNION

by Thomas Walsh, ADG President

The artist and teacher, Josef Albers, would ask his students as a design exercise to provide from memory a swatch of the color red as it appears on the Coca-Cola sign. As you might guess, he would get as many different versions of the color red as he had students, and none of them would be correct. So it goes when I ask Guild members what the union means to them, what its purpose and its relevance are in today's workplace. Most answers are vague or misinformed, and no two answers are alike.

Simply put, the union's purpose is to ensure that your collective bargaining agreements are negotiated, respected and enforced, that your jurisdictions within the workplace remain recognized and protected regardless of which tools you use.

Some members take umbrage when the union exercises its responsibility to protect and defend our rights and privileges. Please understand that without this advocacy on your behalf, you would be subject to the whims of producers (and the conglomerates that they report to). It is not in your interest, or that of the union, to promote adversarial relationships with our employers. Nonetheless, the primary role of the union is to be your champion in all workplace matters, and it cannot succeed at this core mission if it is left to function in a vacuum. In the end, it can only do its job on your behalf if you live up to your responsibilities as a union member.

So, how can you most effectively help the union help you?

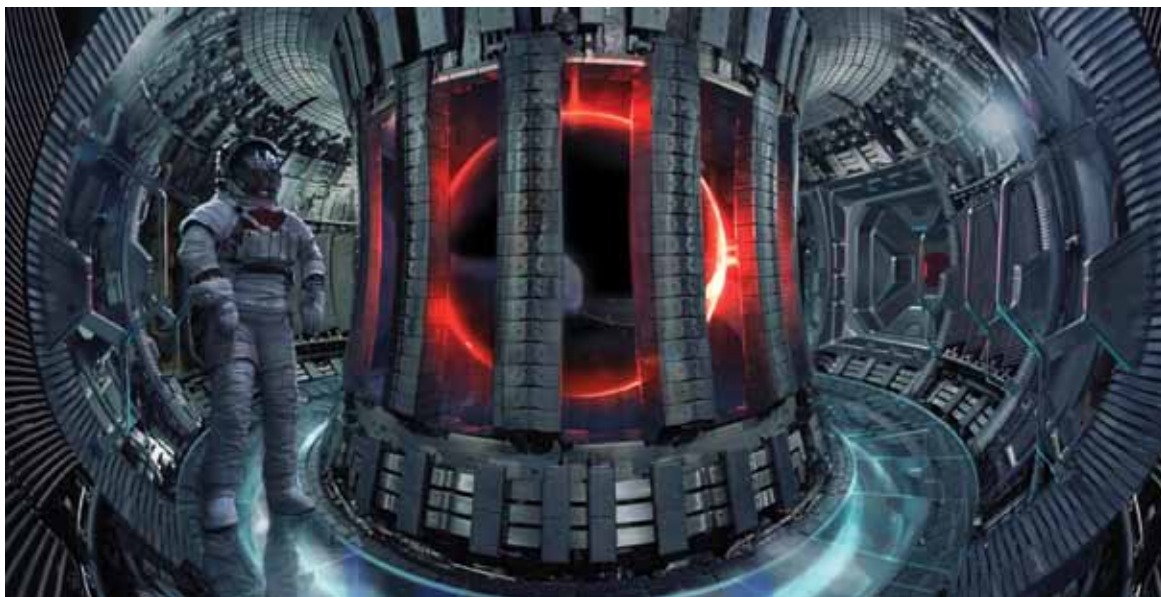
- Report workplace violations when you see them by using our website's anonymous notification tool located in the ADG Members' Area.
- Report when someone, ADG member or not, has been retained or directed by the supervisors of your department to do work that is not within their classification, whether it is the creation of graphics, matte paintings, renderings, drafting, or any type of storyboard, modeling or animatic, which are central to the Art Department's mission and purpose.
- Report to the Guild office when you begin and complete your projects.
- Do not take your work to non-union shops, sub-contractors or vendors unless there are no union alternatives. When you do so, you deny other workers the rights and benefits that we take for granted.
- Join a committee and/or run for an elected Guild office. Too few have been in office for too long...myself included!
- Share your knowledge and experiences with the rest of us through the pages of PERSPECTIVE or *News You Can Use*. You can also elect to lead a special workshop, seminar or webisode that can turn your experiences into teachable moments to the benefit of our community and profession.
- Raise the level of your craft's standards and practices by continuing your education in any area that will improve your knowledge, capabilities, professionalism and hire-ability.

The majority of our *rank-and-file* is made up of creative individualists and artists, freelancers who prefer to be autonomous in the pursuit of their career. But however independent we may think we are, in this industry we are all profoundly inter-connected and dependent upon one another. Acting otherwise invites the future marginalization of our jurisdictions or worse...a time when our mutually assured destruction—MAD to the baby boomers—will become inevitable.



errata

On this page are three Photoshop® sketches done for last year's ADG-nominated film STAR TREK. Left: Concept Artist Ryan Church did this presentation illustration of the jellyfish containment hold. Concept Artist James Clyne created both of these sketches below, first of the Narada engine room; and bottom, the Narada drill platform.



At PERSPECTIVE, we all try very hard to avoid minor typographical errors. Last issue, a major error slipped in and no one noticed. The wrong persons were listed as nominees for STAR TREK in the Fantasy Feature Film category. We have extensive proofreading protocols in place, and still none of us caught this immensely obvious mistake. Congratulations to these nominees:

STAR TREK

SCOTT CHAMBLISS, Production Designer
KEITH CUNNINGHAM, Supervising Art Director
DENNIS BRADFORD, GARY KOSKO, CURT BEECH, LUKE FREEBORN, BEAT FRUTIGER, Art Directors
AARON HAYE, Assistant Art Director
ANDREW REEDER, DAWN BROWN MANSER, ANDREA DOPASO, JEFF FROST, C. SCOTT BAKER, KEVIN CROSS, SCOTT HERBERTSON, JOSEPH HIURA, BILLY HUNTER, HARRY OTTO, ANNE PORTER, JANE WUU, Set Designers
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TRAINING THE NEXT GENERATION: A MODEST START

by Scott Roth, Executive Director

It's been the case for some time now, that talented entry-level professionals face an uphill climb in finding openings in our business, whether as Art Directors, Set Designers, Illustrators or Scenic/Graphic Artists.

Thus, a few years ago, the Art Directors Council worked with representatives from the Costume Designers Guild to craft a way for talented people from diverse backgrounds to receive training enabling them to pursue careers in Art Direction and Costume Design in our industry. Toward that end, and after vetting such a proposal through the Art Directors Council and the Board of Directors and discussing it at at least two membership meetings, a joint ADG/CDG trainee proposal recently was given to the producers.

The basic elements of the proposal are as follows: we'd expect a modest number of trainees—three for ADG and three for CDG—to be selected annually. The trainees would work at all times under the supervision of Assistant Art Directors/Assistant Costume Designers, respectively, only on those productions willing to take them on, where such employment would not displace any other member from either local or in fact, any IA local who otherwise might have been engaged but for the trainee's engagement. Trainees would become *trainee members* and would undertake not less than 300 days of paid on-the-job training for at least two years, at just above minimum wage but with MPI benefits, following which the ADG trainee would qualify for Roster placement as an Assistant Art Director. Typical ADG trainee duties would include research; archiving of files; participation in location surveys; and observation/auditing of concept meetings, location and tech scouts, production meetings and shooting sets. There'd be various supervised assigned exercises and assignments in at least the following areas:

- Script Analysis (interpretation, character and discussion skills)
- Concept Presentation Skills (verbal and visual)
- Creating Breakdowns (sets, locations, graphics, paint schedules, set dressing, props, vehicles, visual and mechanical effects, scheduling)
- Budgeting Process (set estimating, set decoration, spreadsheets and other paperwork)
- Logistics 101 (people skills—making things happen and the art of delegating duties)
- Survival Skills (flexibility, resourcefulness, communication)
- Quick Sketch Skills (drawing and digital skills)
- Model Building Skills (foamcore and digital)
- Workshops and Seminars (attend as directed)
- Extended Education (digital, architecture, fine arts, photography, design)

The trainee program would be jointly administered by representatives from the producers' Alliance along with representatives from the ADG and CDG; that group would oversee policy, procedure, administration, recruitment and placement, among other matters.

This is envisioned as a pilot program which, if successful, can be the basis for additional trainee programs in the Guild's other crafts. The key here is that for the first time, persons wishing to qualify for hire as Assistant Art Directors and become members of the Guild would now be considerably better prepared than persons without this training. Why is that? Because no such potential new hires ever have gone through a two-year intensive mentoring/training program, on union productions, supervised by Guild members.

The job duties of, and curriculum for, the trainees in the program are not set in stone; considering the proposal was just made to the producers and we've yet to hear back from them on it, it can't be. As we move forward, we'd like to hear your suggestions and ideas to improve the basics of what I've set forth above, whether in connection with training in any of our core crafts or otherwise. I welcome any volunteers from the membership, and any ideas otherwise, in this process.



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MELTING THE ICE

by John Moffitt, Associate Executive Director

During the icy freeze on the entertainment industry, caused by the effects of the 2007–2008 writers' strike and the overall economic meltdown of the world's financial institutions, two groups rooted in the tradition of "taking care of our own" once again emerged to provide shelter from the cold to the entertainment community by offering programs and charitable services which "enrich the lives of those that work in the entertainment community." The following is a simple snapshot of these organizations' historical roots.

The first is the Actors Fund. Although the theater business was booming at the end of the Civil War, the assassination of President Lincoln at the hands of actor John Wilkes Booth, caused actors and other entertainment professionals to be scorned by society and held in the lowest regard. They were denied services and even refused a decent burial by most charities and religious organizations of that era. Primarily through the efforts of an NYU student, writing for a theatrical paper that his family later owned, along with prodding from showmen Buffalo Bill Cody, P.T. Barnum and actor Edwin Booth, the Actors Fund was founded in 1882 in New York to provide charitable services for people who worked in the theatrical profession.

From its inception, the Fund provided aid to show people and in less than ten years, the general acceptance by society of these entertainment professionals was evidenced by the attendance of President Grover Cleveland, the Astors, the Carnegies, the Morgans and the Vanderbilts at an early and very successful fundraising event in 1887. Over the decades, the Fund has grown into a \$25 million organization and is one of the highest rated nonprofit human service charities in the nation. Working with the guilds and unions, the Fund assists not just actors, but all industry professionals who perform or work behind the scenes in film, television, theater, opera, music and dance.

The second organization is the Motion Picture and Television Fund (MPTF), often confused with the MPIPHP, the Motion Picture Industry Pension and Health Plan—the organization that administers the benefit plans. Like the Actors Fund, MPTF's roots go back a number of years to the early 1920s with the founding of the Motion Picture Relief Fund (MPRF) by silent screen stars Charles Chaplin, Mary Pickford, Douglas Fairbanks and director D.W. Griffith to help those in the film industry. Even though many new film careers were launched in the 1920s by the talkies, many other workers, both in front of and behind the cameras, were unprepared for the change in style and technology that left them unemployed. The demand for assistance during this period nearly exhausted the Fund, but innovative fundraising methods were implemented and it survived. It extended services to those working in television and in 1971, became the Motion Picture and Television Fund. In 1996, the MPTF became a California corporation and today is also among the highest ranked health and human services organizations in America and reports total annual revenue of more than \$120 million.

Although recently beleaguered by the admittedly awkward way it handled the closing of its acute-care hospital and long-term care facility, the MPTF Board of Directors has taken steps to restore confidence in the wake of the recent resignation of its President and CEO, Dr. David Tillman.

The work of these two groups, now more than ever, deserves your continued support. During the period following the writers' strike, it's estimated that 80% of the financial assistance offered by MPTF went to IATSE members. For further information about these assistance programs, how to donate, or to learn more about what you've read here, please visit actorsfund.org and mptvfund.org or contact us here at the Guild.

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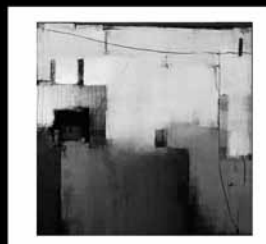
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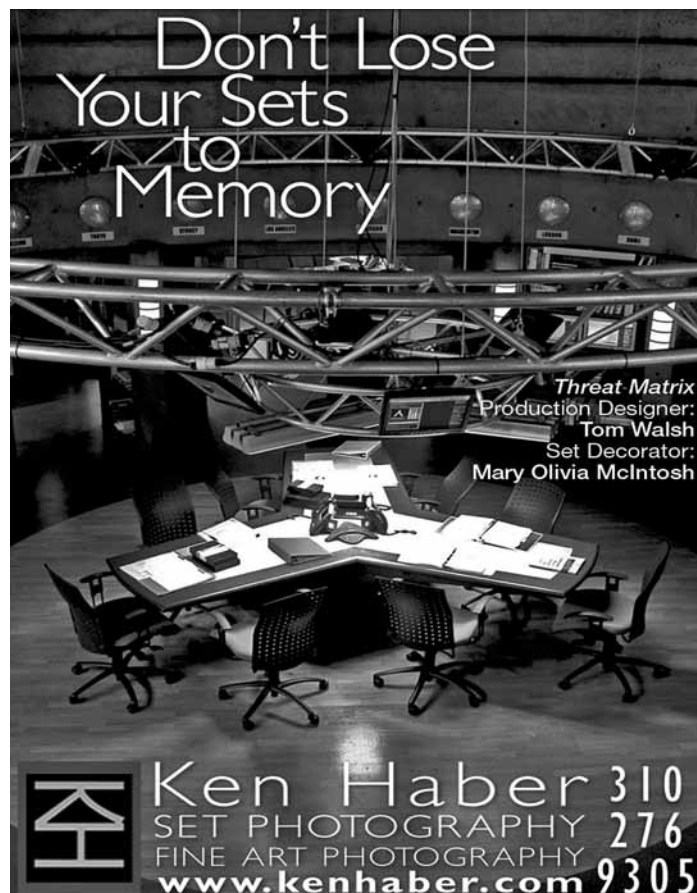


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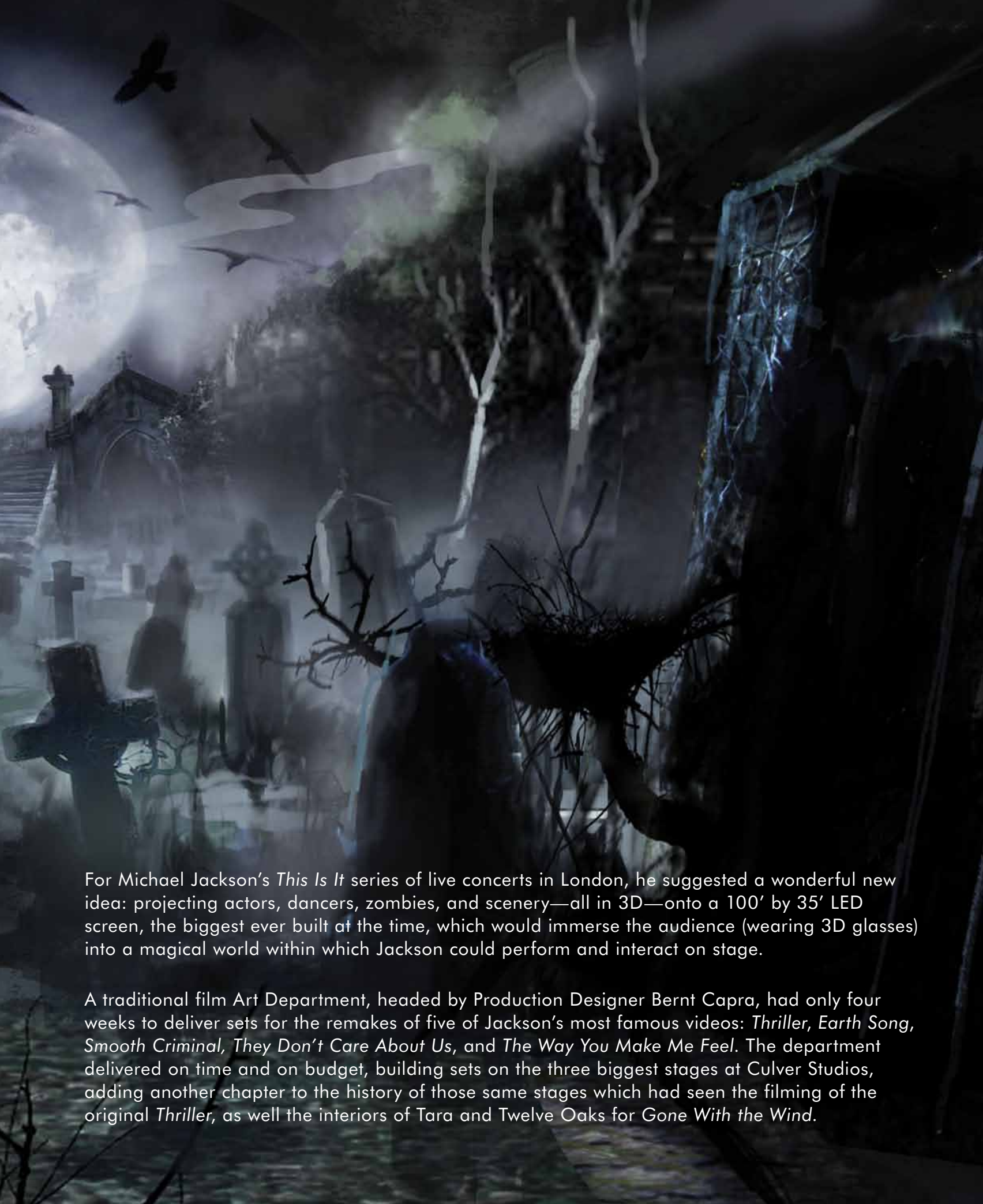


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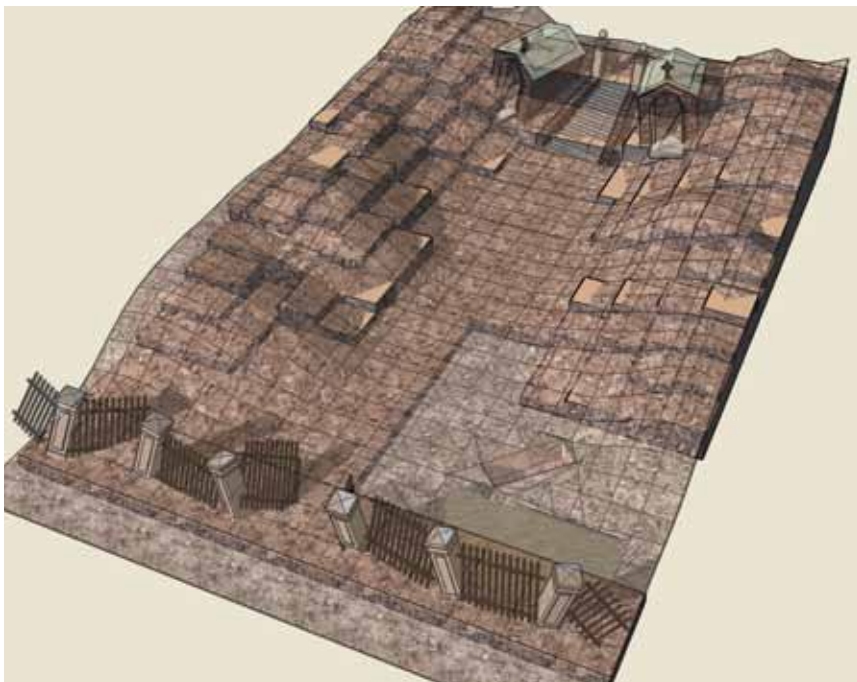
A dark, atmospheric illustration of a haunted house at night. A large, full moon with a face is in the sky. Several crows are perched on bare tree branches in the foreground. A ghostly figure is visible in the background near the house.

by William Budge, Art Director



For Michael Jackson's *This Is It* series of live concerts in London, he suggested a wonderful new idea: projecting actors, dancers, zombies, and scenery—all in 3D—onto a 100' by 35' LED screen, the biggest ever built at the time, which would immerse the audience (wearing 3D glasses) into a magical world within which Jackson could perform and interact on stage.

A traditional film Art Department, headed by Production Designer Bernt Capra, had only four weeks to deliver sets for the remakes of five of Jackson's most famous videos: *Thriller*, *Earth Song*, *Smooth Criminal*, *They Don't Care About Us*, and *The Way You Make Me Feel*. The department delivered on time and on budget, building sets on the three biggest stages at Culver Studios, adding another chapter to the history of those same stages which had seen the filming of the original *Thriller*, as well the interiors of Tara and Twelve Oaks for *Gone With the Wind*.



Thriller

The musical number that worried everyone the most, and the most difficult to create, was *Thriller*. It already had the most history behind it and is still, to this day, considered to be one of the greatest music videos ever made—so what we did had to be even better. In order to honor what had been done before, but not copy it, the sets were designed as an homage to horror films in general, and in particular, the Haunted Mansion at Disneyland, which Jackson loved. The scene, as conceived, would start in a haunted mansion with Vincent Price giving the *Thriller* intro from within a crystal ball (courtesy of visual effects). The camera would then fly through a creepy cemetery with zombies bursting out of the ground and famous characters from history coming out of tombs. The scene would end on a wolf howling on a hilltop, as a giant spider descended down the immense projection screen. On stage, the same spider would descend and Jackson would make his entrance from within it.



Bernt Capra and Nicole Löbart evolved an approach to these two sets, and Nicole's renderings revealed not only the elements that inspired Jackson, but also contained reflections of both Bernt and Nicole as artists. Bernt created the cemetery as if in a valley, with tombstones rising up hillsides, a difficult challenge to create believably in a 50' by 50' square on a soundstage. The saving grace was using pre-visualization whenever possible. The pre-vis artist working with us in the Art Department was able to take the SketchUp® models created by Carl Stensel for both the haunted house and cemetery and import them into Maya® to be fleshed out and animated. Before he was done, he had animated the entire *Thriller* sequence just as it would appear in the final projection. His work was a way to get everyone, from Michael Jackson and director Kenny Ortega, to the set decorator and prop master, on the same page. Everyone knew what was to be built and how it was to be filmed. Correct scale and size was crucial, since parts of the set were scaled to force the perspective, easing the size limitations of the stage. Adding pre-vis to the design process was the equivalent of providing everyone with access to a storyboard artist who was able to constantly modify the set to fit each new requirement of the director and choreographer.

Previous pages: Illustrator Nicole Löbart created this presentation sketch of the THRILLER cemetery on a Wacom Cintiq® display in Photoshop®. She started with a freehand sketch, drawn directly onto the monitor, and then just kept painting. In the end, she added bits and pieces of photographs to pop out some details. She says, "I wanted to create a dark, moody piece with a strong atmosphere that pulls you in." Above, top: Set Designer Carl Stensel's SketchUp® topographical model of the stage set. Above, center: The set in mid-construction on Stage 15 at Culver Studios, showing its foam structure and the beginnings of its set dressing. Opposite page, top and center: The finished set, ready to shoot, and a capture of the finished project, revealing how closely the film matched Löbart's early illustration. Bottom, left to right: Three views of the haunted house, also built on Stage 15: the tower under construction, the finished set, and a detail revealing some of Set Decorator Donald Emblad's detailing.

Once the designs were finalized, John Hoskins and his crack team of carpenters and sculptors



Images © Sony Pictures Entertainment – Photographs by William Budge

began building the cemetery, almost entirely of foam blocks stacked upon each other. As the continuous process of choreography evolved past the pre-vis stage, he was able to quickly manipulate the foam to create new paths for the zombies or new graves where effects-rigged tombstones could explode out of the ground. Dan Ondrejko and his greens team, who had provided the greens for the original *Thriller* video, dressed the set quickly, aided by their prior experience, and set decorator Donald Emblad and his crew dressed the haunted mansion with all types of curiosities.

When he first visited this set, Michael Jackson spent quite a while examining everything and taking in the ambience. During the shooting of the cemetery scenes, the usually quiet Michael stood up and announced to the entire crew his admiration and thanks for everything. He seemed truly happy with the results.



Right: The Edenic version of the EARTH SONG forest, built on Stage 16 at Culver Studios. Below: The devastated version of the same forest, built as a separate set, also on Stage 16. Inset: The devastated forest at an early stage, as master greensman Dan Ondrejko is just beginning his work.





Earth Song

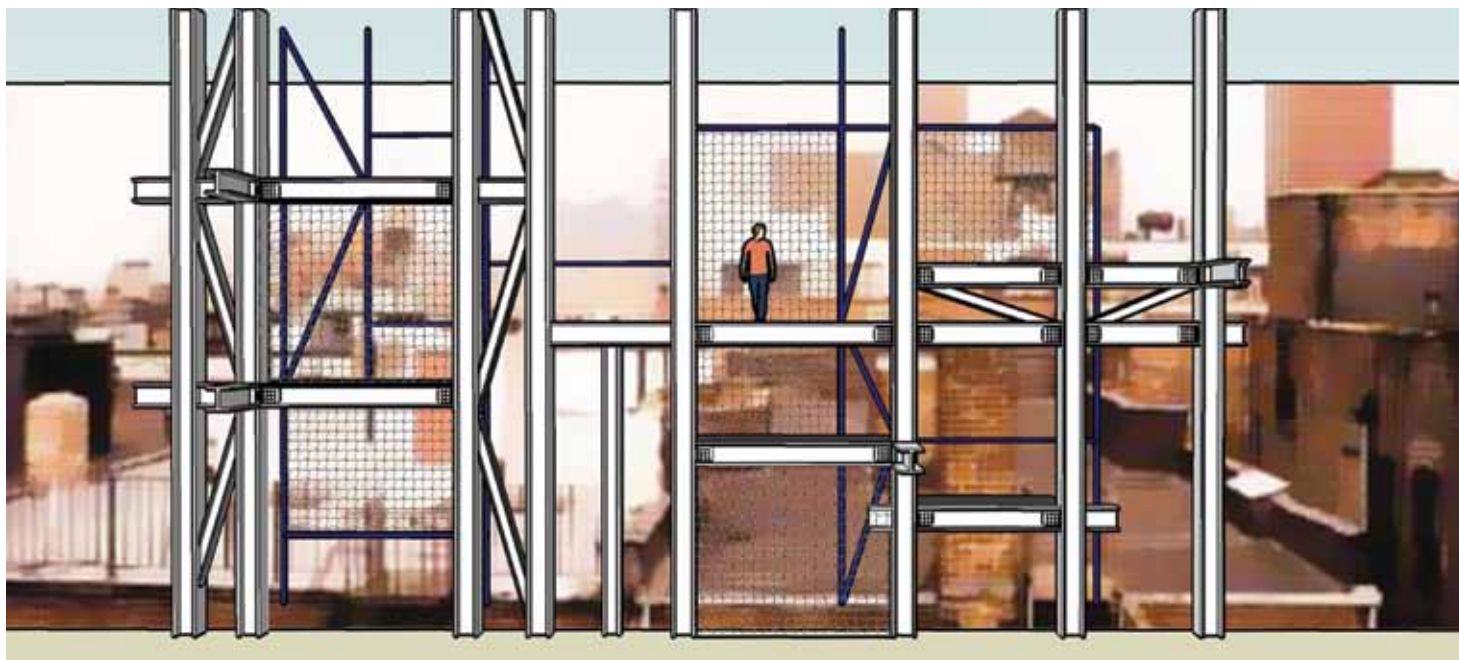
The Art Department created a world that would show the beauty of the Amazon, and the tragedy of its deforestation as well. Again, Bernt and Nicole started the process by drawing a devastated forest with lots of cut, burned trees as foreground for the 3D camera. Once the Art Department had an idea of the hellish set, we began to visualize the heavenly version, which needed to be the exact opposite, an inviting world, lush, and playful. This jungle required a feeling of magic and hope, the innocence of a child, whereas the other represented the loss of that innocence.

The main challenge for these sets was to give them the appearance of spaciousness—complete worlds in a limited amount of space. Two 50' by 50' sets were placed back-to-back on another Culver



stage. Little vignette sets were tucked into the thick surrounding forest of the beautiful jungle, all placed in such a way that the audience wouldn't see them directly connected. A reflecting pool, a meadow of flowers, and a little hill were disguised, ingeniously masked by Dan Ondrejko's lush foliage. This also provided plenty of material to heighten the 3D effect. A monkey, a large parrot, and other wildlife added to the effect. In the end, an entire cinematic jungle was created, simply by knowing what was required for each shot.

The hellish, destroyed forest had the same scale problem, but one that couldn't be fixed with masking greens. The apocalyptic look of the set enabled the audience to see everything. The solution was to drape silk along the back of the set and then backlight more tree-trunk shadows to extend the depth. This, along with plenty of smoke emanating from various fires on set, created a rather striking, theatrical approach to set extension.



Above: Set Designer Carl Stensel's SketchUp model of the faux-steel dance structure for **THE WAY YOU MAKE ME FEEL**, based in part on Lewis Hines' extraordinary 1931 photographs of steelworkers erecting the Empire State Building (see inset below). Below, right: In this rehearsal photograph of the finished set, you can see the MDF I-beams and their upstage supporting scaffolding connected to both the floor and the grid. Designer Capra added some strategically placed cross members to enhance the construction-site look and to provide safety railings for the dancers.

The Way You Make Me Feel

Michael Jackson loved the work of photographer Lewis Hine, especially his 1932 shots of steel workers atop the Empire State Building. He wanted a set that would reflect that feeling but still be able to contain a dance sequence. After deliberations involving the Art Department and Jackson, who seemed more personally involved with this set than the others, a design was created that appeared

to place the dancers literally on top of the world. The final I-beam structure was 30' tall by 60' wide MDF construction with a scaffolding system and support structures cleverly integrated into the design. The construction and scenic work were so convincing that Kenny Ortega thought it was built of steel. The design of the structure was a big hit and the dancers would literally hang off the beams or climb over them like a giant jungle gym.





Left: A screen capture of the finished set with a composited skyline. The set was built on Stage 14 at Culver Studios. Below, center and bottom: Two production photographs of Jackson's *SMOOTH CRIMINAL* video, also shot on Stage 14. Each set piece was carefully crafted to tie Jackson into footage from 1940s Humphrey Bogart noir mysteries.

Smooth Criminal

Smooth Criminal represented a special challenge to the Art Department, working with the film editors to re-create classic sets from various films noir, into which Michael Jackson could be composited to create the effect of Jackson being chased by Humphrey Bogart through these films. Everything had to be planned out and thought through thoroughly, keep open lines of communication between all departments so that whatever was built, whether an actual set or a green-screen set piece, all worked toward the same goal, using only what was needed for the composite. It was the design equivalent of solving a puzzle or creating an image in Photoshop® using many layers.

Working with Michael Jackson was a very special experience. In spite of his bizarre looks, he had real charisma and the already-high energy level always went up a few notches whenever he was on set. Everybody in the crew tried to give his/her best at all times; it was a great atmosphere to work in. Sadly, no one will ever see our creations the way they were intended to be seen. Bits and pieces of our videos made it into the *This Is It* documentary, but Michael Jackson's virtual stage was never finished. Maybe some other artist will pick up the concept and try it again for some future concert tour. **ADG**



A Year of Art Unites at Gallery 800

by Nicki La Rosa, Special Projects Coordinator

On January 23, 2010, hundreds of Guild members and art lovers gathered at Gallery 800 for the opening reception of the 4th Annual *Art Unites* exhibition.





Curator Denis Olsen, with the help of longtime Board member and fellow scenic artist Jim Fiorito, worked around the clock to carefully hang the display of more than one hundred pieces by sixty different Art Directors Guild artists. Says Jim, "It's a good place to hang paintings, and a good place to hang out."

Paintings, mixed media—even four tiny hands sculpted by Lifetime Achievement Award-winning Production Designer Albert Brenner—are available for purchase. During this and the prior exhibitions, approximately four hundred members, representing all of the crafts within the Guild, have shown their personal artwork. Melody Harrop, who had never sold her work in a gallery before, sold two of the four pieces she submitted for this exhibition. She says, "I think everyone in the Guild has contemplated the possibility—and impossibility—of becoming a fine artist. Gallery 800 makes it possible and really easy. All of the visual arts share similar principles. We continually apply those principles to our design work in the industry, and the art exhibited at Gallery 800 also reinforces those same basic principles. Producing work for the Gallery isn't about making money. It is about giving the members a place to express themselves through fine art, and showing the public who we are as artists."

The remainder of 2010 will see two more *Art Unites* themed shows. *Art Unites Spring* opened with a reception on May 22 showcasing over eighty pieces by thirty-three of our talented members. More than four hundred guests throughout the evening enjoyed live music, refreshments and fellowship. This exhibit is available to view during normal business hours through the end of July. *Art Unites Fall* will follow.

Opposite page: The historic Lankershim Arts Center is home to the Guild's own Gallery 800, at 5108 Lankershim Blvd. in North Hollywood. Gallery hours: Thu-Sat: 2-8 PM; Sunday 2-6 PM. More information is available at 818 763 8052 or www.Gallery800.com. Above: Board member and Gallery 800 curator Denis Olsen stands in front of his acrylic on canvas triptych, RED DAWN SAILORS.



Left: Scenic Artist Bridget Duffy with her 12"x16" oil on board painting, HIPPOS IN THE BONEYARD.



Center right: Illustrator Patrick Janicke calls his digital print PERSISTENCE; it is 28"x 20". Bottom right: Scenic Artist Stella Boyd with her small (6"x 9.5") watercolor, I LOVE TUJUNGA.



Right: Production Designer Barbara Dunphy with ALGONQUIN, a mixed-media work of pastel, marker, and pencil on paper (36"x 24"). Scenic Artist Loren Bivens stands beside two of his oils on canvas, THE HORSEWOMAN, 24"x18" and YOUNG MAN, 14"x11".



Below: Scenic Artist Gayle Etcheverry's PASSION BUDDHA was painted in oil and acrylic on two canvases, each 24"x 24".



Right: Scenic Artist Christopher Wall with two small oils, *AZUZA MORNING* and *THE COUPLE*, both 9"x12".



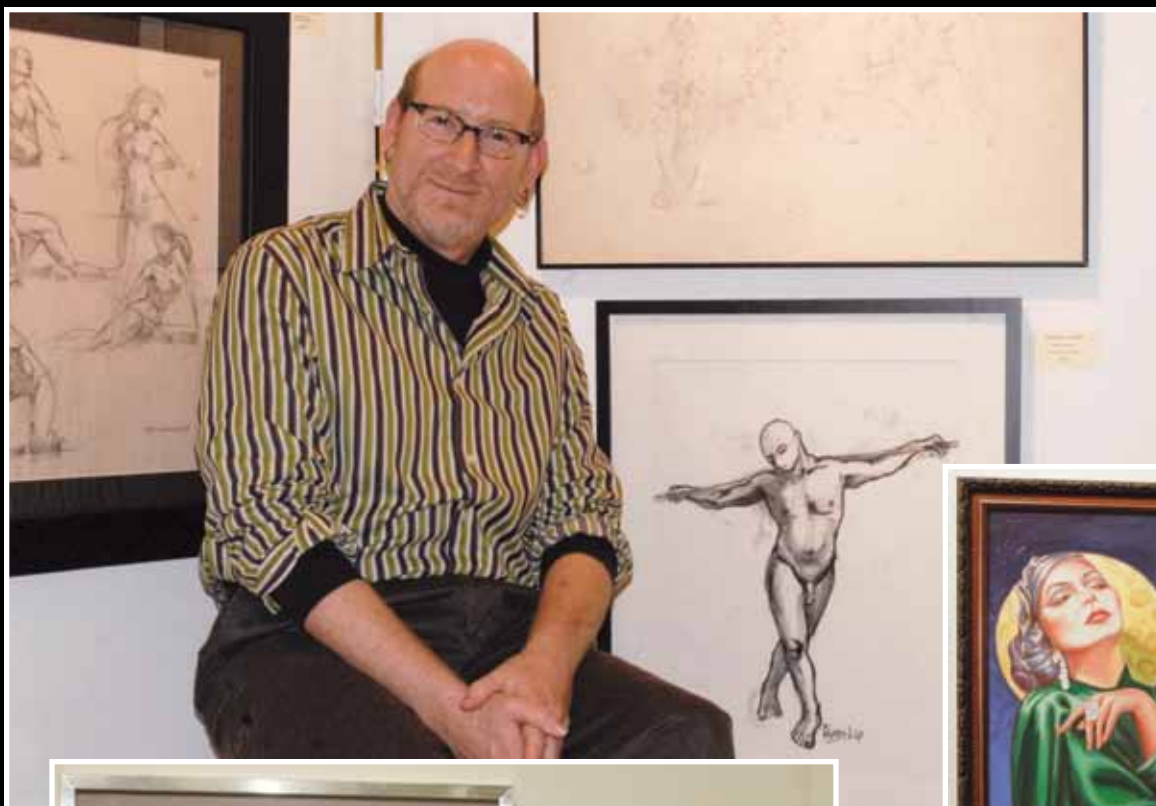
Above: Scenic Artist Jeff Skrimstad with his custom-framed 30"x 22" oil, *BLUE ROOM*. Right: Fox promo editor Denny Howard with two of her 12"x 18" photographic prints, *FLOWER* and *IRIS*.





Left: Scenic Artist Gabriel Ortiz with **ULTIMATE CLUBS** and **ULTIMATE HEARTS**, two paintings on 36"x36" aluminum "highway signs." Above: Scenic Artist Jim Fiorito alongside his **DANCING TREE**, an 11"x14" oil on canvas. Bottom left: Denny Dugally, a Production Designer, and two 16"x 20" prints of her photographs **BHUTANESE DANCER** and **BUDDHIST FOOTSTEPS**. Bottom right: Illustrator Robert Branham points to **EXPOSED**, his 38"x 30" oil on canvas.





Production Designer Ed Rubin relaxes between FIGURE STUDY 13 and FIGURE STUDY 1, two of his Conté crayon drawings on paper—each is 28"x 22". Center left: Art Director Erik Olson with his 11"x15" photograph JAILED. Center right: Scenic Artist Stan Olexiewicz's WISHFUL is an 24"x 18" oil. Right: Kandy Stern painted her 16"x 20" RHADA in oil on board; she is a Production Designer and Art Director.



Above: Scenic Artist Stanley Pinkus' **SOMEWHERE NEAR THE ROCKIES** is an acrylic, 10"x 22". Left: Electronic Graphics Artist Lori Pond with three 16"x 20" prints of her photographs, **CAMBRIA SUNSET**, **ESTUARIES**, and **AFTER SUNSET**.



Board member and Fine Arts Committee Co-chair, Scenic Artist Michael Denering with **KINGS CANYON**, his 36"x 30" oil on canvas.



Above: Sam Costa, a Scenic Artist, and ACCIDENTAL DEATH OF BEAUTY, his mixed-media work, 24"x 48". Left: Illustrator Thomas Lay and his gouache, PARADISE CANYON.



Right: TIJUANA, an oil on canvas, 30"x 30", was painted by Scenic Artist Roberto Rios.

Right: Graphic Artist Pete Graziano executed both CHALK DRAWING and RIDE IN THE PARK using acrylic paint on Giclee canvas; each is 24"x 30".



Above, center (from left to right): Micaela Stepanovich (Gallery patron and supporter), Sandra Howard (ADG staff/bartender), Nicki La Rosa (Gallery coordinator), Jessica Valentine (ADG intern). Left: Mark Lucero, a Set Designer and Art Director, with two 20"x 16" prints of his black-and-white photographs LIVERPOOL STREET STATION and ST. PANCRAS STATION.

AGORA

Hypatia and the Fall of The Great Library of Alexandria



Images © Newmarket Films

by Guy Dyas, Production Designer



Above: Hypatia (Rachel Weitz) gathers scrolls from the library sorting shelves. Right: Exterior view of the central building in the library complex.

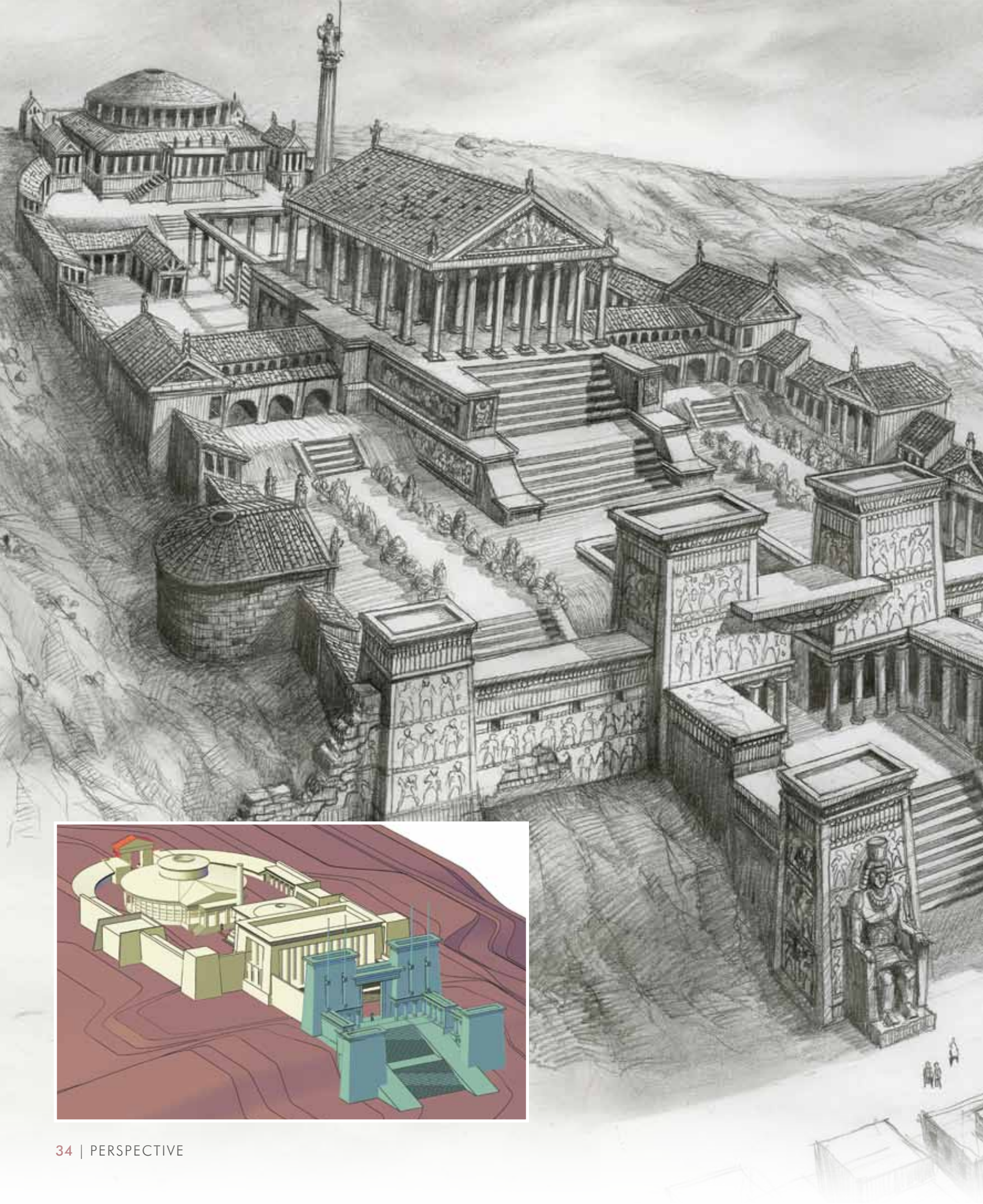
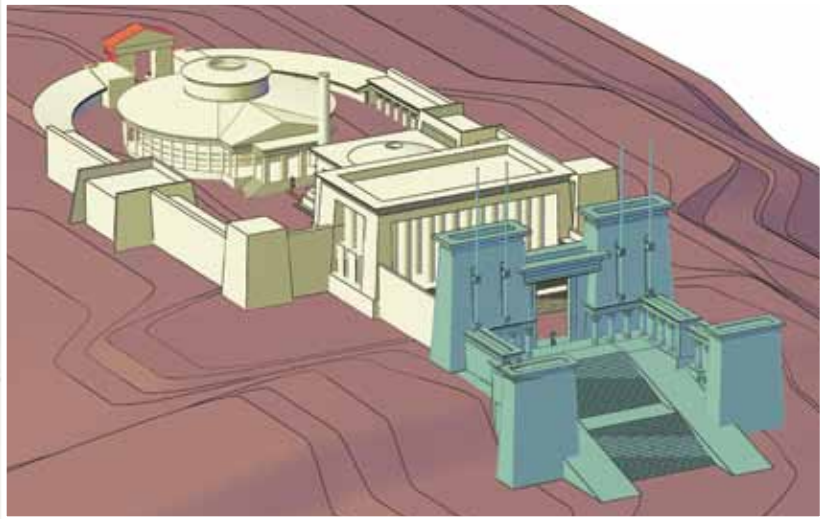
It struck me as quite unusual when Chilean-born Spanish director Alejandro Amenabar contacted me from Madrid and asked me to design his very ambitious production *Agora*. European directors don't often reach out to Los Angeles to hire key crew, and so I was grateful for his and producer Fernando Bovaira's trust in me. I was also aware of their high expectations. From the beginning, Alejandro conceived this film as a completely international venture, with both cast and crew drawn from around the globe. Actors from Britain and France, Israel and Guatemala; a cinematographer from Spain; a costume designer and a makeup department from Italy. I hired my frequent collaborator, set decorator Larry Dias (so I wouldn't be the only person from Hollywood), and together we set out to put together a team who would re-create the legendary city of Alexandria in 400 AD, at the end of the Roman Empire.

The story of Hypatia, one of the most renowned astronomers and mathematicians of her time, hadn't been told on film before, and Alejandro wanted this to be a voyage through time, an historical recounting that also speaks to us in the present day about how mankind and civilization keep repeating their mistakes.

Pre-production took place in Madrid, and the film was shot entirely on the island of Malta over the course of five months. By Spanish, and even by Hollywood standards, the physical side of this production was impressive. We built extensive sets that mixed traditional Greco-Roman esthetics with Egyptian architecture to bring ancient Alexandria back to life.

Below, center: Hypatia and her father, Theon, on the outer steps of the library complex. As violent religious extremism and ethnic tensions rose, the pagans were forced to abandon the library. Bottom: Concept Artist Kimberly Pope's presentation sketch of the library's central room beneath its dome.







The Library

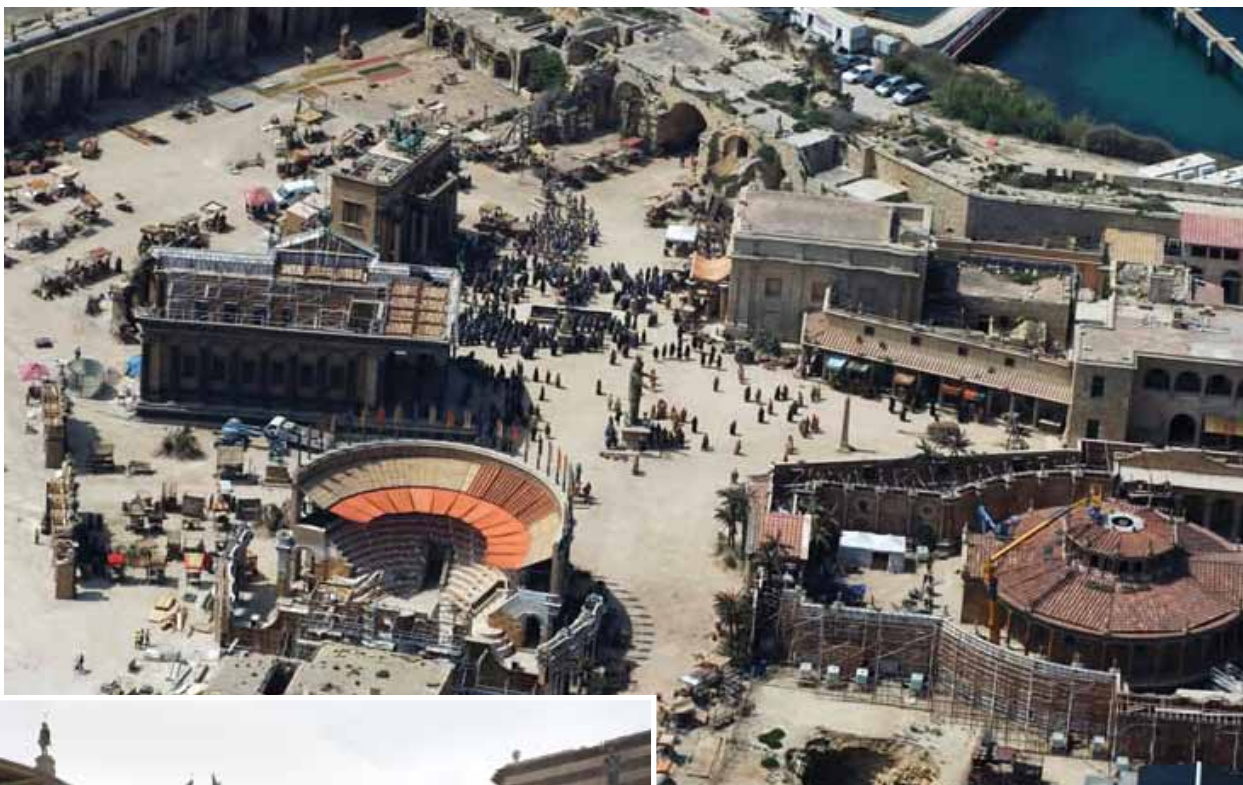
Alexandria was built on knowledge and at its heart was the greatest library of antiquity. It was collected by generations of scholars, philosophers and inventors who made huge advances in mathematics, geometry, astronomy and medicine.

The Greek term for library (bibliothekē) refers to the royal collection of books, not to any building, which complicates tracking its several locations. There are few historical records, but we do know that there were at least two libraries in Alexandria: the first one was probably housed in the Ptolomies' royal quarters near the palaces and was accidentally burned in 48 BC; here we tell the story of the second, the Daughter library, which was housed in a building adjoining the Serapeum, a temple dedicated to the Greco-Egyptian god Serapis. It's believed that the floors were adorned with magnificent mosaics. We chose to represent Alexander the Great, founder of the city, in ours.

The library was a unique treasure where all the works of the ancient world could be stored and ordered, available to scholars to consult. It was both museum and library, housing artifacts as well as books. Each section was dedicated to a specific area of learning, such as rhetoric, theater, poetry, astronomy and mathematics. In order to re-create many of the ancient geometry and astronomy instruments, we worked with historical consultants Elisa Garrido, who is a specialist on women in antiquity, and Justin Pollard, who is the author of *The Rise and Fall of Alexandria*.

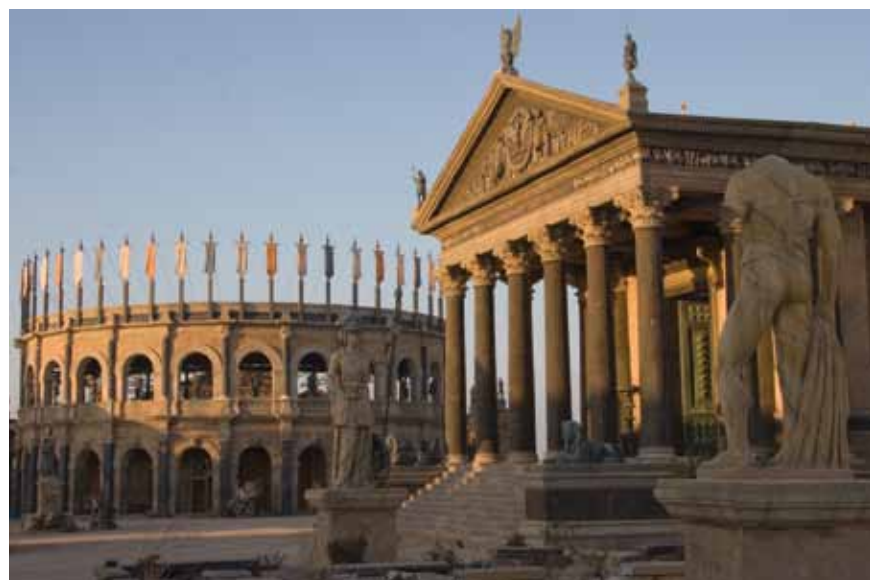
It's impossible today to determine the library collection's size but we do know that it was mostly composed of papyrus scrolls and only a few parchment codices. A single document could easily occupy several scrolls.

Main image: An early concept sketch by Production Designer Guy H. Dyas based on director Alejandra Amenabar's idea, and some historical research, that the library had been constructed next to an ancient Egyptian temple. **Opposite page, bottom:** A 3D model used for previsualizing sequences. The two colors of the buildings represent two separate constructed sets—the biggest builds of the project. **Above:** This establishing aerial view of the library combines the two separate constructed sets into an enhanced CGI shot. The library entrance set and its outer steps were built on a hill to create the incline and long stairway needed for their scenes.



Alexandria

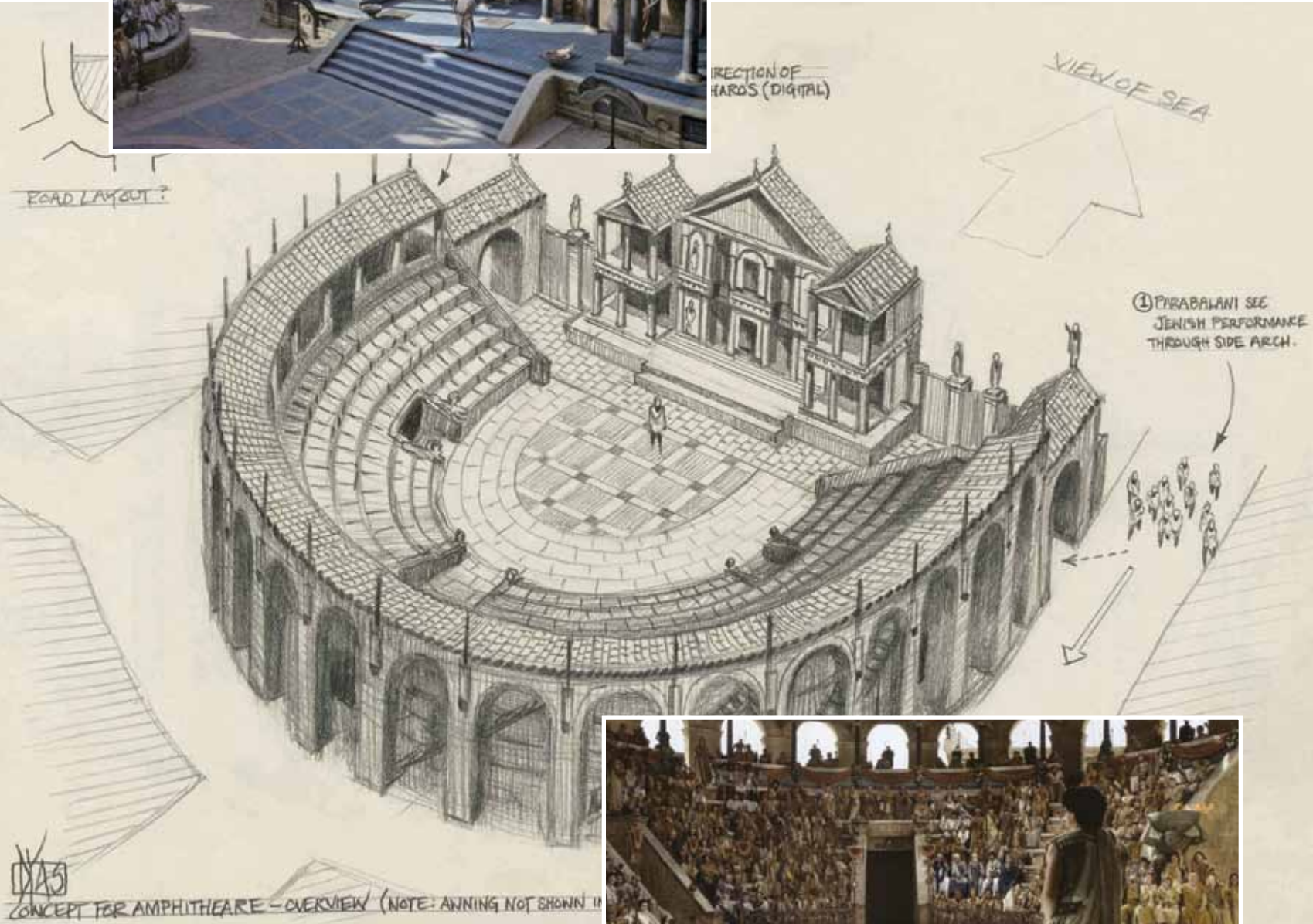
The Mediterranean port city Alexandria was an extraordinarily cosmopolitan city, a mix of cultures and of languages. Founded by Alexander the Great, the port inherited the trade of ruined Tyre and became the center of the new commerce between Europe and the Arabian and Indian East. The city grew in less than a generation to be larger than Carthage. In a century, Alexandria had become the largest city in the world and for some centuries more, was second only to Rome. It became the capital and the main Greek city of Egypt. The early Ptolemies ruled there and fostered the development of its museum and library into the leading Hellenistic center in the world.



The city's most impressive buildings were laid out in a stately fashion around the harbor, several main thoroughfares, and the agora, an open place of assembly in ancient Greek city-states that became the political and cultural hub. Proximity to the sea in Malta and the quality of light were very important in order to mimic the geography of Alexandria located at the northern tip of Africa. We elected to build most of our sets, including the theater, in a location that provided a view of the Mediterranean. Theater was more than casual entertainment in Alexandria; it was a big part of life, a place to be seen. Politics happened there, and where great speeches were made.



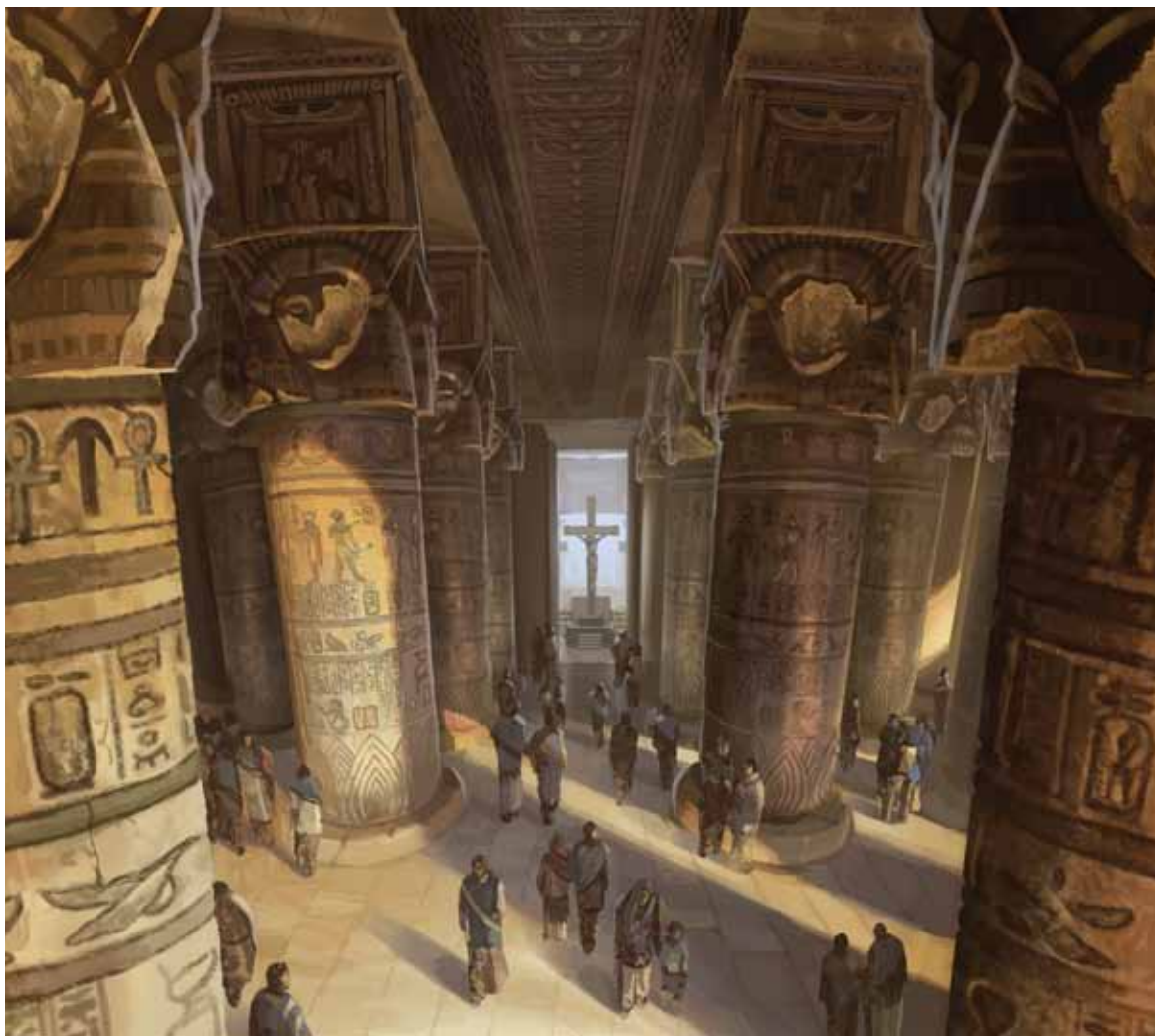
Opposite page, top: An aerial view of the agora marketplace itself. In the left foreground is the theater, with its awnings in place, and above it is the palace of Orestes, the Roman prefect. The tiled roof in the lower right is the library, which was built adjacent to the agora, but filmed to appear to be in a separate location. Center: A production still of a confrontation between pagans and Christian zealots in the agora. The few building facades were stacked to suggest the immense size of the city of Alexandria in the fourth century. Bottom: The theater and the prefect's palace were built as interior/exterior sets surrounding the agora.



Above: Production Designer Dyas' pencil concept illustration of the Alexandrian amphitheater, where cultural and political performances took place interchangeably. Top inset: The stage area. Bottom inset: The reverse angle on the audience.

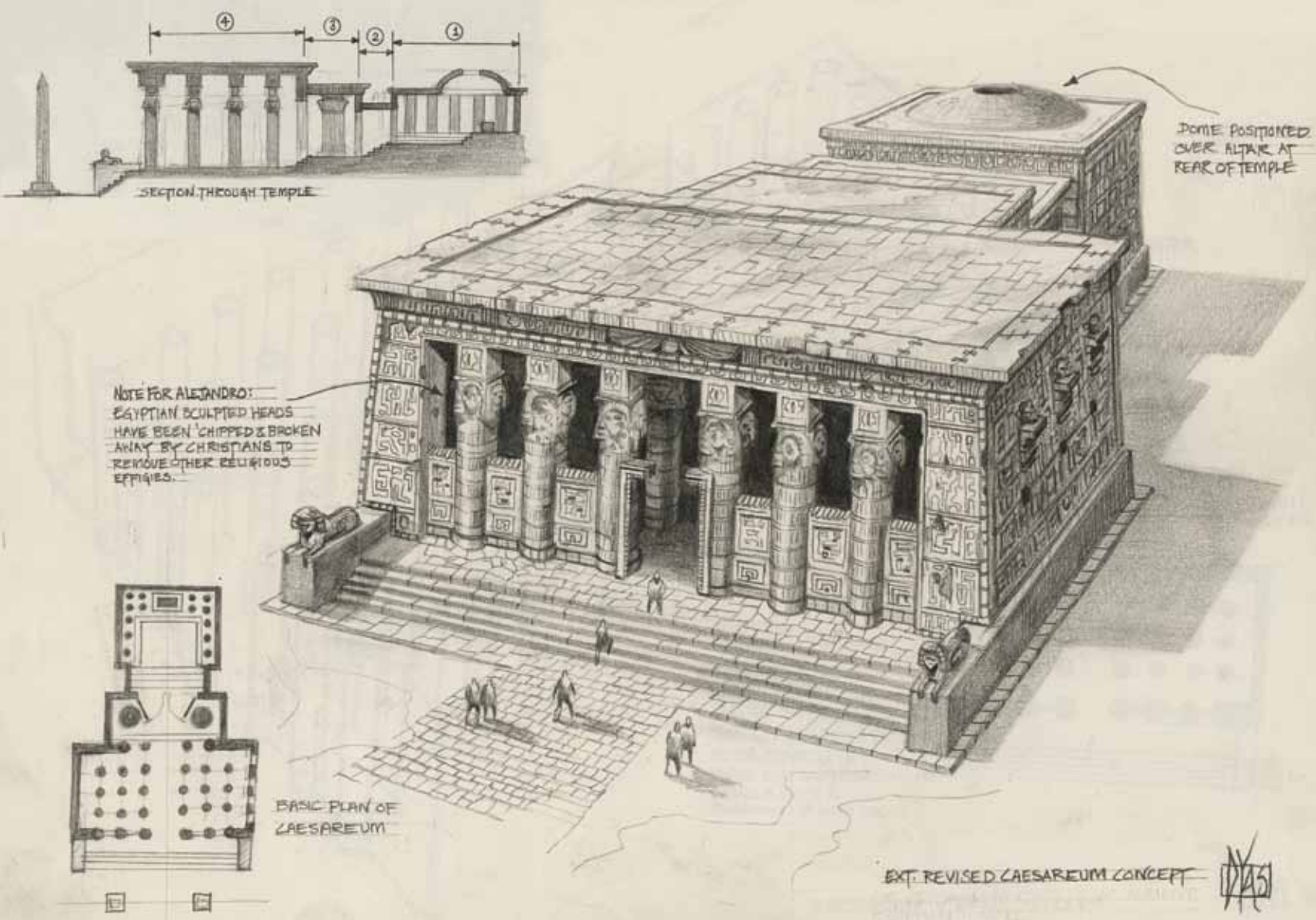
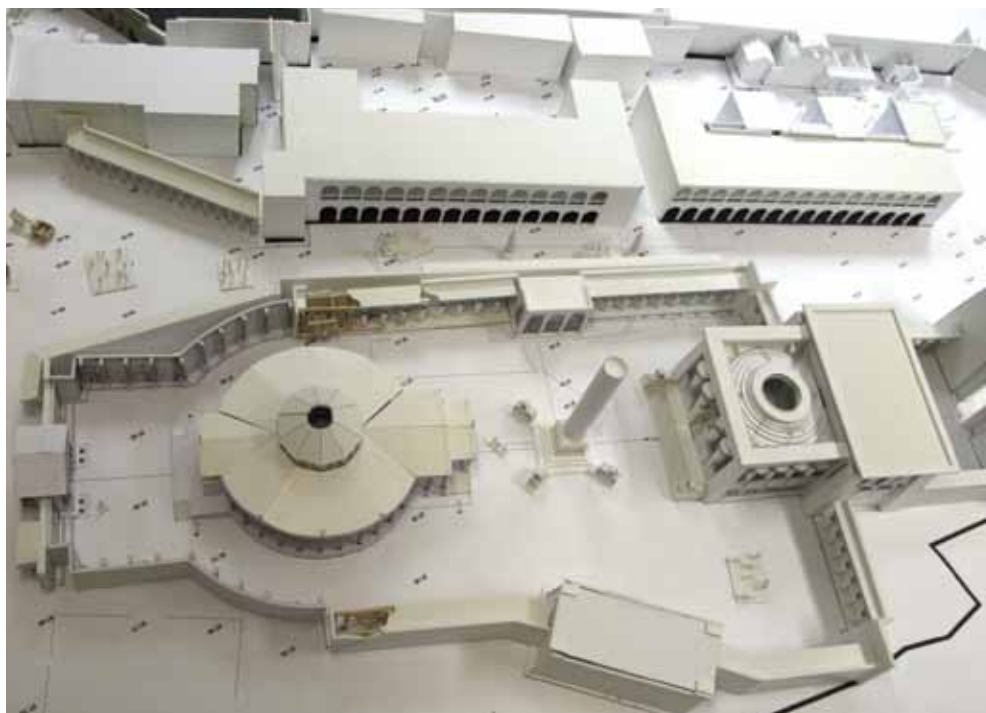
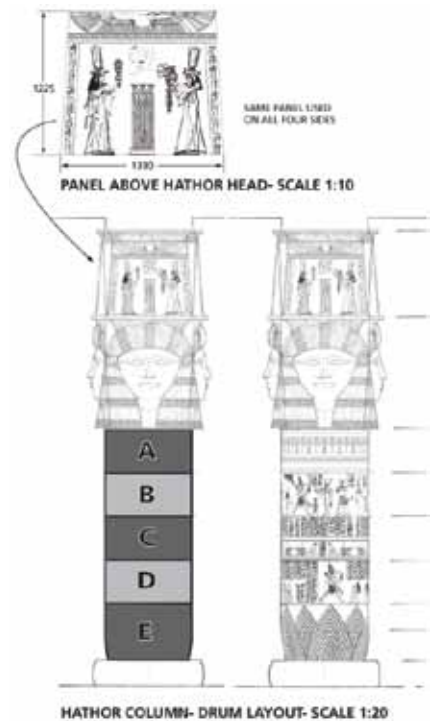


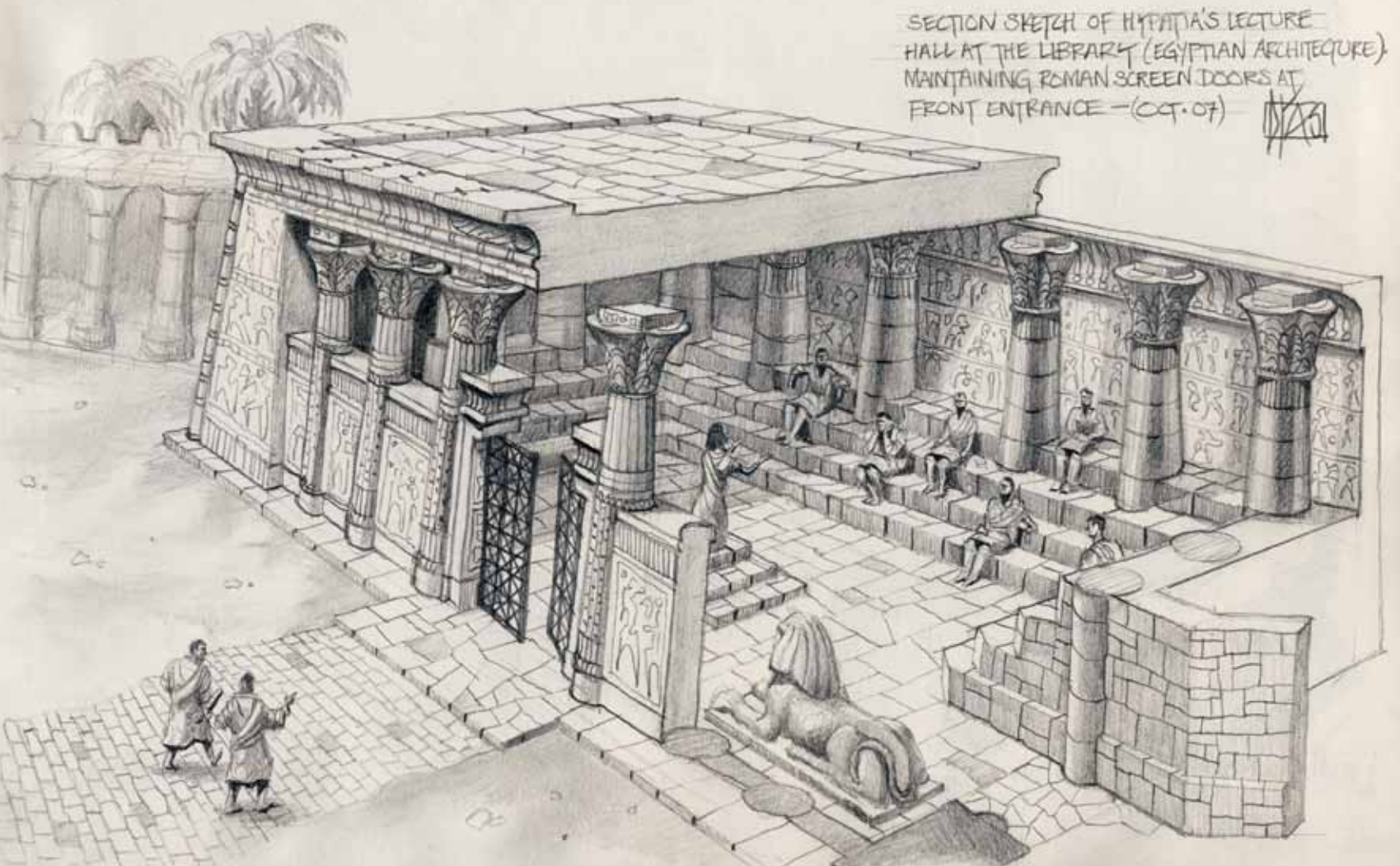
Right: Kimberly Pope's presentation illustration of the interior of the Serapeum, the temple to the god Serapis. Under the first Ptolemy, efforts were made to integrate Egyptian religion with that of their Hellenic rulers. Ptolemy tried to find a deity that could win the reverence of both groups, and Serapis was one such god. This illustration shows the temple after its capture by religious zealots and its conversion to a Christian church. Bottom: A production still of the interior of the Serapeum, where Hypatia is brutally murdered. To create the twenty-five-foot-tall statue of Serapis, which is destroyed in the film by Christians, a small maquette in clay was carved. A full-scale statue was then carved out of polystyrene and molded in fiberglass.



Opposite page, top: Concept sketch for the Caesareum, the temple built for Mark Anthony by Cleopatra shortly before their deaths. First, we see it in its pagan use as the Serapeum and later on, when it's converted into a Christian church where the Christian communities can gather. This set was built entirely on location in Malta and was used for interior and exterior shots. Bottom, left: A foamcore model of the temple complex. The library is at left and the Serapeum at right, flanking the Column of Pompey. The set was a rich mixture of historical accuracy and enhanced theatricality. Bottom, right: Assistant Art Director Chris Kitisakul's detailed drawings of the immense Egyptian columns in the Serapeum.







Above: Preliminary concept for the interior of Hypatia's lecture hall. Alexandria was under Roman rule at the time but many of the existing Egyptian buildings were still in use. (Sketch by Guy H. Dyas) Right: A production still of the lecture hall. Hypatia was born into the academic elite of Alexandria and she taught her pupils astronomy and mathematics. This lecture hall was a part of the magnificent range of buildings that formed the library.





Left and below: Three views of Hypatia's Grecian-styled villa, an oasis of calm amid the sectarian violence which was overtaking her school and library.

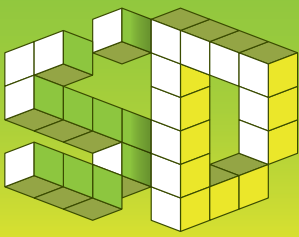
Hypatia

Like the library buildings, there's very little information about Hypatia herself, and all of her writings and scientific works have been lost. We do know that she was an amazing mathematician, astronomer and philosopher and that she never married in order to be able to pursue her studies. Her works surpassed those of her father, Theon, who was the last official head of the library. She traveled to both Athens and Italy to study, before returning to teach the works of Plato and Aristotle.

At the end of the fourth century, persecution of pagans by newly Christian Romans had reached new levels of intensity. Pagan rituals became forbidden under punishment of death and libraries were closed. The great library of Alexandria and the Serapeum were converted to Christian worship and then destroyed. Hypatia was one of the scholars who fought, and was killed, trying to preserve the library from destruction.

In our film, we have also imagined Hypatia's villa, a tranquil place of study, designed in a traditional Hellenistic style. In a way, Hypatia and her contemporaries were the last great Greco-Alexandrians and, with the death of Hypatia, Alexandria itself also began to die. By the seventh century, Alexandria, one of the richest and most powerful cities of antiquity, had become an anomaly, a rebellious Christian outpost on the coast of North Africa. **ADG**





5D | IN PERSPECTIVE

5D at FMX 2010

by Rick Markovitz, Weissman/Markovitz Communications

5D|The Future of Immersive Design curated a daylong track of panels at FMX 2010 in Stuttgart, Germany, on Friday, May 7. FMX, a global conference on animation, effects, games and interactive media, brings together the world's leading experts on digital entertainment. This was the third year that 5D and the ADG participated in FMX, and it reported its largest attendance ever with over 3,500 visitors each day.

Production Designer Alex McDowell (*Watchmen*, *Charlie and the Chocolate Factory*, *The Terminal*, *Minority Report*) and Tali Krakowsky (Founder of *apologue*: in Los Angeles) assembled the 5D series at FMX 2010. The first panel, entitled *World Building as Culture*, moderated by Don Marinelli, studied the logic of stories and how this logic is used to design virtual and physical fiction-infused spaces. Don will be a keynote speaker at this year's SIGGRAPH in Los Angeles. The next panel, *Interface as World*, moderated by David Taylor, explored the changing nature of emerging interfaces and how they are influencing our experiences in the world. *Play as Life* was the topic of the afternoon session moderated by Andrew Shoben. The panel dealt with the nature of play and its integration into the design and experience of the new world.

The 5D iPhone app is built by Wolfgang Schmidt-Sichermann & Jan Sichermann of online in4mation GmbH (www.in4mation.de) with design contributions by Wayne Chang of Allied Shipyards (www.alliedshipyards.com).

The 5D day ended with a new feature that worked out very well: *5D Immersed: Fight Club*. Removing the stage completely, all the 5D panelists participated with the audience in an open, unorchestrated and interactive conversation based on the ideas and themes of the day, refereed by the three moderators.

The 5D iPhone App

A new feature at 5D events is an iPhone app, which allows the audience to post questions to the moderator and panel to influence and help direct the panel conversation in real time. Here's a sampling of the real-time feedback from the audience throughout the three panels to give a glimpse into the themes and inspiration generated by the 5D panelists.



PANEL 1: World Building as Culture

Why is Don Marinelli shouting at me at 10 am when I was in a bar at 4 am?

How do you think interactive storytelling will change with the introduction of portable tablets like the iPad?

How does the comic-book format LIMIT the storytelling breadth of your work?

Tali - Why are cinemas such freakin' boring buildings?

How is storytelling being influenced by all the new technology?

Kevin, this idea of you having a hard time communicating your vision to the director seems to suggest a divide—are there any technologies that bridge this?

Why should I go to a cinema when my Blu-ray rig is better?

Does the rate of technological change start to become a hindrance to the art?

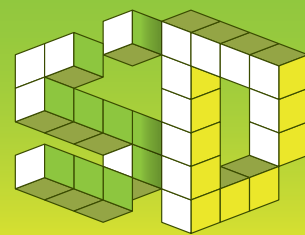
Do actors need new skills in the SFX mo-cap world?

Tali - Is anything off limits to immersive design? Anything sacred that should stay in 5D?

How does Tali feel the semiotics used in Kevin's work fit into the navigation of her storytelling method?

How does the film editor's art fit in?

How can young filmmakers in Europe implement immersive design in the film production process here, which is approached from a literary, not a visual, point of view?



The Future of Immersive Design

PANEL 2: Interface as World

David, are there any privacy concerns with a building knowing who you are?

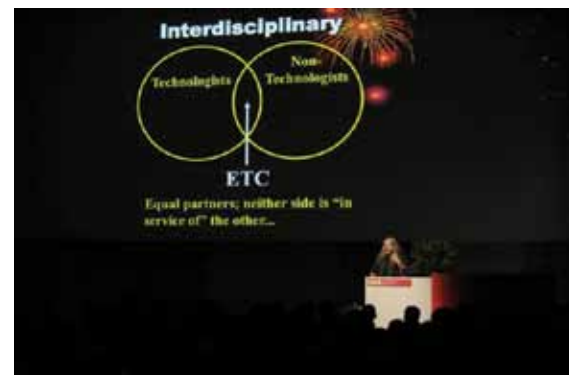
David, how do you think that architecture and immersive experiences can benefit from crowd sourcing and involving local communities in new building designs and function? Thank you.

How sustainable are these buildings in terms of technology? What's the life span?

Do you think interfaces will replace human interaction, like having a drink together?

Are we making full use of the technology we have already?

Do you see a future in interactive advertising, such as interactive billboards?



PANEL 3: Play as Life

Is the physics or the emotion the most connecting thing in a human real experience?

Which comes first - Fun-seeking to find mediums to glom onto or fun art works exuding fun

Andy - If Disney is a fun provider, why don't grown-ups deserve fun from Disney? I mean gaming, where people ACTUALLY group together in the same room?

Do you think play can be used as kind of a universal language?

Most of my working day is play. The others do the work. I am employed to play, to inspire and to goof as a catalyst to creative work from dawn to dusk. NOTHING is boring at the end. NOTHING!

Is it necessary to resemble Humpty Dumpty? Sounds like the secret is more listening!!!!!!

Kids aren't tired of playing games. This is old-fogey talking; kids mostly find the balance in things they do, especially if they have engaged parents.

How is play seeping into the world of "big design" - like urban planning?

Love the idea of failure! Most people lack creativity and suppress it in others.

Yes, sometimes it is time to think INSIDE the box.

Which one is better for teaching: shock or fun?

How has technology changed the scale of play?

In what ways will play be different in the future, if you were to look into a crystal ball?



Right, top to bottom: Don Marinelli, Executive Producer, Entertainment Technology Center, Carnegie Mellon University, giving his opening talk. The day's panels included **World Building as Culture:** Tali Krakowsky, Founder, Apologue; Dave Gibbons, Writer, Illustrator; Don Marinelli; Kevin Tod Haug, VFX Designer, FX Cartel; the panel is being introduced by Rick Markovitz. **Interface as World:** Maurice Patel, Industry Manager, Media & Entertainment Solutions, Autodesk; Nils Fischer, Associate, Zaha Hadid Architects; David Taylor, Leader, Performing Arts Sector - Americas, Arup; Jason Bruges, Jason Bruges Studio in London; Ron Frankel, President and Pre-vis artist, Proof. **Play as Life:** Andy Hendrickson, Chief technology Officer, Walt Disney Animation Studios; Frank Vitz, Senior Art Director, Electronic Arts; Andrew Shoben, Founder, Greyworld Limited; T.H. Culhane, Solar Cities; Daljit Singh, Founder and Creative Director, Digit.



production design



SCREEN CREDIT WAIVERS

by Laura Kamogawa, Credits Administrator

The following requests to use the Production Design screen credit have been granted during the months of March and April by the ADG Council upon the recommendation of the Production Design Credit Waiver Committee.

FILM:

Paul Denham Austerberry – THE TWILIGHT SAGA: ECLIPSE – Summit Entertainment

Roshelle Berliner – THE LOTTERY TICKET – Warner Bros.

Andrew Bofinger – MIRRORS 2 – 20th Century Fox

Rick Carter – SUCKER PUNCH – Warner Bros.

Scott Chambliss – SALT – Columbia

Mark Friedberg – THE BEAVER – Summit Entertainment

Mark E. Garner – BURNING BRIGHT – Lionsgate

Devorah Herbert – STEP UP 3 – Walt Disney

David Lazan – FASTER – CBS Films

Doug Meerdink – CEDAR RAPIDS – 20th Century Fox

Aaron Osborne – THE LOSERS – Warner Bros.

Raymond Pumilia – BROTHER'S KEEPER – WWE Films

J. Michael Riva – IRON MAN 2 – Paramount

Chris Seagers – RUM DIARY – Warner Independent Pictures

Brian Stultz – PROVINCES OF NIGHT – Dax Productions

Kevin Thompson – ADJUSTMENT BUREAU – Universal Pictures

Martin Whist – DEVIL – Universal Pictures

Stuart Wurtzel – EARTHBOUND – The Film Dept.

TELEVISION:

Mark Freeborn – BREAKING BAD – Sony Pictures TV

Bruce Miller – TERRIERS – Fox Television Studios

Glenda Rovello – GOOD LUCK CHARLIE – Disney Channel – ROMANTICALLY CHALLENGED – ABC Studios

Michael Wylie – FUNNY IN FARSI – Fox/ABC

DINNER FOR SCHMUCKS Opens July 23

Michael Corenblith,
Production Designer
Christopher Burian-
Mohr, Supervising
Art Director
Lauren E. Polizzi,
Art Director
Chris Buchinsky,
Conceptual Illustrator
Oliver Dear,
Daren Dochterman,
Illustrators
Joel Venti,
Storyboard Artist
Eric Rosenberg,
Graphic Designer
Lorrie Campbell,
Sally Thornton,
Set Designers



membership

WELCOME TO THE GUILD

by Alex Schaaf, Manager, Membership Department

During the months of March and April, the following twenty-six new members were approved by the Councils for membership in the Guild:

Art Directors:

James Peter Blackmon – JACKASS 3D –
Paramount
Nigel Clinker – TERRIERS – 20th Century Fox
Ruth De Jong – WATER FOR ELEPHANTS –
20th Century Fox
Seth Meisterman – JACKASS 3D – Paramount

Commercial Art Directors:

Greg Benge – various signatory commercials
William Coggon – various signatory commercials
John Mike Conte – various signatory commercials
Marcelle Gravel – various signatory commercials
Alexis Ross – various signatory commercials
David Wilson – various signatory commercials

Assistant Art Directors:

Chris Allison – LET'S MAKE A DEAL – CBS
Claire Bennett – TRAFFIC LIGHT –
20th Century Fox
Elizabeth Cummings – ENLIGHTENED – HBO
Amy Maier – 24 – 20th Century Fox
Shaun Motley – LET'S MAKE A DEAL – CBS
Adam Rowe – HOUSE – Universal

Assistant Commercial Art Director:

Jason Dawes – various signatory commercials

Graphic Designers:

Stephanie Charbonneau – KNIGHT AND DAY –
20th Century Fox
Kristopher Gifford – THE GOOD DOCTOR –
The Good Doctor, LLC

Graphic Artist:

Eric McGilloway – THE TONIGHT SHOW – NBC

Fire/Avid Operator:

Christopher Murrin – FOX Television Studios

Title Artist Trainee:

David Miller – Wildfire Studios

Senior Illustrators:

Andrew Leung – REAL STEEL – DreamWorks
Jeff Henderson – SPIDERMAN 4 – Sony
Steven Markowski – SPIDERMAN 4 – Sony
Jerrod McIlvain – various signatory commercials

Digital Model Maker/3D Illustrator:

Mike Meyers – CAPTAIN NEMO – Disney

AVAILABLE LIST

At the end of April, the available lists included:

66 Art Directors
34 Assistant Art Directors
9 Scenic Artists
1 Assistant Scenic Artists
2 Student Scenic Artists
2 Scenic Artist Trainees
7 Graphic Artists
10 Graphic Designers
1 Assistant Graphic Artist
78 Senior Illustrators
5 Junior Illustrators
2 Matte Artists
75 Senior Set Designers
9 Junior Set Designers
7 Senior Model Makers

TOTAL MEMBERSHIP

At the end of April, the Guild had 1873 members.



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calendar

GUILD ACTIVITIES

Through July 31
ART UNITES SPRING
at Gallery 800
in the Lankershim Arts Center
Thu-Sat 2-8 PM
Sun 2-6 PM

June 22 @ 7 PM
ADG Council Meeting

June 23 @ 5:30 PM
STG Council Meeting

June 24 @ 7 PM
ILM Council Meeting

June 27 @ 5:30 PM
CRACK IN THE WORLD (1965)
& **THE RIVER (1951)**
Film Society Screening
at the Egyptian Theatre

July 5
Independence Day (observed)
Guild Offices Closed

July 18 @ 5:30 PM
THE 5000 FINGERS of DR. T. (1953)
Film Society Screening
at the Aero Theatre

July 20 @ 7 PM
ADG Council Meeting

July 21 @ 5:30 PM
STG Council Meeting

July 22 @ 7 PM
ILM Craft Membership Meeting
7 PM
SDM Council Meeting

July 22 through July 25
Comic-Con International
at the San Diego Convention Center

July 27 @ 6:30 PM
Board of Directors Meeting

Tuesdays @ 7 PM
Figure Drawing Workshop
Studio 800 at the ADG

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JOHN D. JEFFERIES 1936–2010

John Jefferies, Sr., Set Designer, Art Director and Production Designer on such series as *The Greatest American Hero*, *Matlock* and *Star Trek* and films like *Hello, Dolly!*, *Funny Girl*, *Cat Ballou* and *Guess Who's Coming to Dinner*, died March 25, due to complications from lung cancer. He was 74.

Jefferies was born in Richmond, Virginia, and grew up in New Jersey, one of four brothers, three of whom became motion picture Art Directors. After a stint in the Air Force, he moved west to join Matthew and Philip, who were already working in the industry.

Jefferies got started as a Set Designer in 1963 on *The Chase*. All three brothers worked at one time or another on *Catch-22*. Phil started as Art Director, fell ill and was replaced by Matthew while John was working as a Set Designer at the same time and pitched in to help Matt.

The siblings also worked together on *Star Trek*, for which John did the final construction drawings for the USS Enterprise at Paramount at night, after working during the day up the street at Columbia. Sometimes directors got confused among them, as when John was designing the television movie *Malice in Wonderland*, at the same time Phil was on *Alice in Wonderland*. It got to be a running gag between the two. Although sometimes overshadowed by his brother, Matt, among *Star Trek* aficionados, John made many major contributions to that groundbreaking series. Matt was always generous with credit for his brother, and John's work will be immortal: Captain Kirk could never order his crew to "Set phasers to stun," if John hadn't designed the original weapon.

Jefferies served as President of the Set Designers and Model Makers, and belonged to the Academy of Television Arts and Sciences. He worked for every major studio, and throughout the country during his forty-five-year career.

His friend Peter Clemons, wrote, "Jefferies was as good and loyal a friend as you could have in this crazy business. I was privileged to work with him on several shows during the early part of my career and in each instance, found a man who was talented, resourceful and easy-going. An always, healthy dose of humorous cynicism accompanied all this and it was always easy to get through even a hard day with him." John's brother, Philip, died in 1987 and Matthew in 2003. John is survived by his brother Richard, six children, and his wife Laurie who writes, "He was much loved by many and will be sorely missed by all. He was my dearest partner."



reshoots



Above: A rare snapshot taken in 1955 of Reata under construction. The French Revival Victorian farmhouse was built near the town of Marfa on the dusty plains of West Texas' Big Bend country for George Stevens' production of *GIANT*. The inset photograph shows the film's designer, Oscar® winner Boris Leven, describing a model of Jett Rink's oil derrick to James Dean. On the wall behind them is one of Leven's charcoal sketches of the house. The ornate and isolated ranch house, surrounded by an empty expanse of desert rangeland, became the iconic image for the film. Leven was born in Moscow and immigrated to the United States in 1927. After receiving a bachelor of arts in architecture from the University of Southern California, a classmate of Bob Boyle's, he attended the Beaux-Arts Institute of Design in New York City. Leven was nominated nine times for Academy Awards® over a fifty-year career, and was inducted into the Art Directors Guild Hall of Fame in 2005 as part of its inaugural class.

Photographs courtesy of Marcus Winslow and the James Dean Estate.
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