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Summer/Fall 2008

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Tomb of the Dragon Emperor*

The Emmys
MAD MEN
pushing daisies

HEROES



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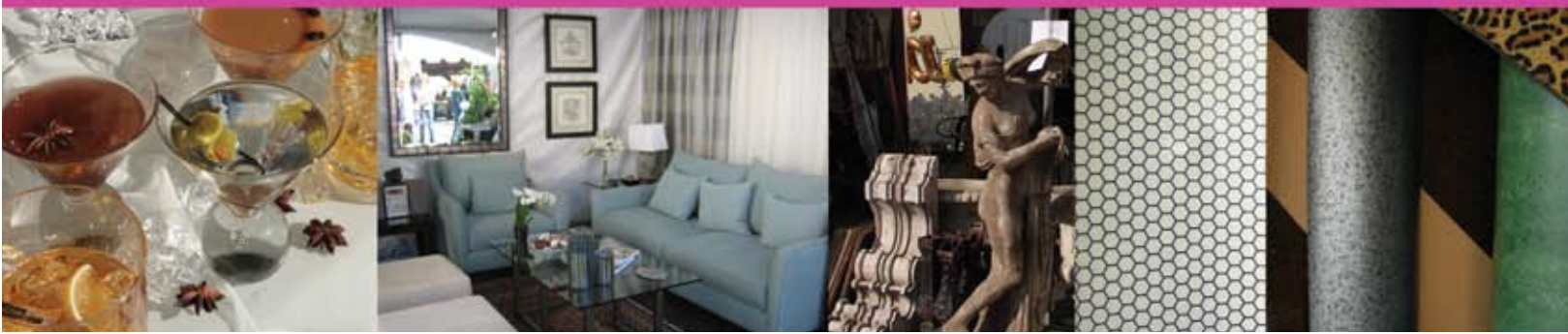
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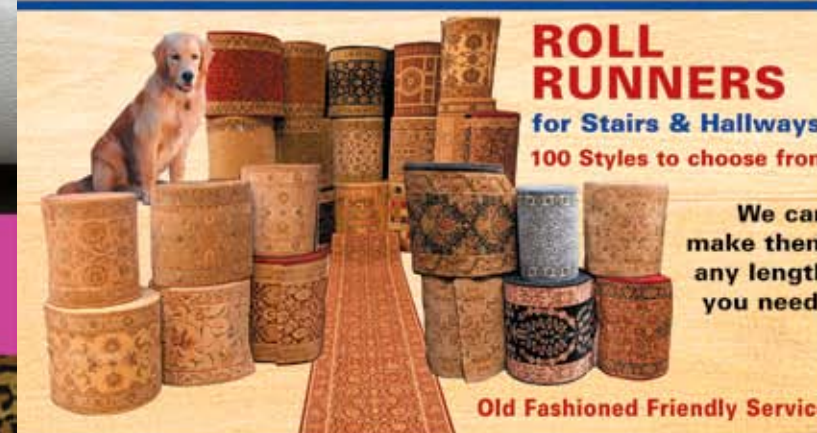
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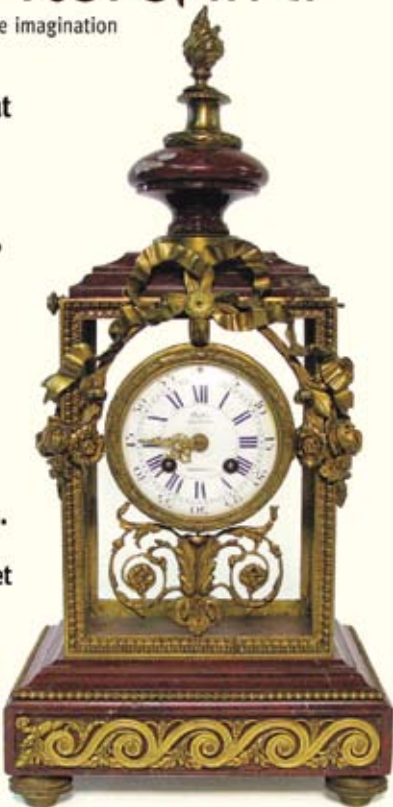


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Ken Haber's background in art and photography played an important role in his 25-year career as a location manager with such directors as Adrian Lyne, Oliver Stone and Ridley Scott. Currently he works as an architectural photographer, shooting television and film sets for magazines and portfolios. His photo essays have appeared as set dressing in various film and television projects. Married to Set Decorator Rosemary Brandenburg SDSA, Haber is an SDSA business member and frequent contributor to SET DECOR.



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In this issue, we celebrate the Emmy Nominees for Outstanding Art Direction for Primetime Television.

HEROES is made in the manner of Old Hollywood: traveling around the world and on parallel plateaus without the crew ever leaving Los Angeles. MADMEN and PUSHING DAISIES each have distinctive looks: the first evokes a period and a palpable feel from the early '60s, and the latter pushes the envelope of the present, with a wink and a nod to past eras.

Sets from the fabulously colorful UGLY BETTY and character-rich HOW I MET YOUR MOTHER, also current Emmy nominees, were featured in the Spring '07 issue. MADtv, receiving its ninth nomination in the category, was highlighted in Winter 2004/05.

Set decoration for television continues in focus with the long-running popular comedy EVERYBODY HATES CHRIS, whose "locations" are all on the back lot—another nod to classic TV-making; the new, stylish sitcom DO NOT DISTURB; and a glimpse inside sports-based mini-series THE BRONX IS BURNING, set in the 1970s.

This summer has raised the bar for action/adventure movies. IRONMAN shows the strength of high tech, luxurious decoration intercut with terrorist cells in primitive settings. The MUMMY: TOMB OF THE DRAGON EMPEROR digs up ancient Chinese warriors and traditional artifacts, and works them into a thrill ride on a massive scale. Both films are among those featured in the current Academy of Motion Picture Arts & Sciences exhibition: Pulling Back the Drapes: Set Decoration Revealed. [See page 82] Don't miss the opportunity to see and share with others the amazing set exhibits and this acknowledgement of the Set Decorator's role in filmmaking.

Set Decorators are doing incredible work and we continue to celebrate their creativity, resourcefulness, and professionalism.

Rosemary Brandenburg *Executive Editor*
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The 60th Annual Emmy Awards

Congratulations to the set decorators, production designers and art directors nominated in each category of the 2008 Emmy Awards for Outstanding Art Direction!

The 60th Primetime Creative Arts Emmy Awards will be held September 13, 2008
Nokia Theater, Los Angeles



CONGRATULATIONS



Dexter • That Night, A Forest Grew • Showtime
Tony Cowley, Production Designer
Linda Spheeris, Set Decorator

Heroes • Out Of Time • NBC
Ruth Ammon, Production Designer
Matthew Jacobs, Art Director
Ron Franco SDSA, Set Decorator

Mad Men • Smoke Gets In Your Eyes (Pilot) • AMC
Bob Shaw, Production Designer
Henry Dunn, Art Director
Rena DeAngelo, Set Decorator

OUTSTANDING ART DIRECTION FOR A SINGLE-CAMERA SERIES

Mad Men • Shoot • AMC
Dan Bishop, Production Designer
Christopher Brown, Art Director
Amy Wells SDSA, Set Decorator

Pushing Daisies • Pie-Lette • ABC
Michael Wylie, Production Designer
Halina Siwolop SDSA, Set Decorator

Ugly Betty • How Betty Got Her Grieve Back • ABC
Mark Worthington, Production Designer
Jim Wallis, Art Director
Archie D'Amico SDSA, Set Decorator





HOW I MET YOUR MOTHER

How I Met Your Mother
The Yips, No Tomorrow, Miracles • CBS
Stephan Olson, Production Designer
Susan Eschelbach SDSA, Set Decorator

OUTSTANDING ART DIRECTION FOR A MULTI-CAMERA SERIES

The New Adventures Of Old Christine
Between A Rock And A Hard Place, House • CBS
Cabot McMullen, Production Designer
Amy Feldman, Set Decorator

The Andromeda Strain • A&E
Jerry Wanek, Production Designer
Dan Hermansen, Art Director
Merlin Dervisevic, Set Decorator

Cranford (Masterpiece Theatre) • PBS/BBC
Donal Woods, Production Designer
Trisha Edwards, Set Decorator

John Adams • HBO
Gemma Jackson, Production Designer
David Crank, Supervising Art Director (USA)
Christina Moore, Supervising Art Director (Hungary)
Kathy Lucas, Set Decorator (USA)
Sarah Whittle, Set Decorator (Hungary)

OUTSTANDING ART DIRECTION FOR A MINI-SERIES OR A MOVIE

Recount • HBO
Patti Podesta, Production Designer
Christopher Tandon, Art Director
Radha Mehta, Set Decorator

Tin Man • Sci Fi Channel
Michael Joy, Production Designer
Paulo Venturi, Art Director
Mark Lane, Set Decorator

80th Annual Academy Awards • ABC
Roy Christopher, Production Designer
Joe Celli, Art Director

50th Annual Grammy Awards • CBS
Steve Bass, Production Designer
Brian Stonestreet, Production Designer
Alana Billingsley, Art Director

OUTSTANDING ART DIRECTION FOR VARIETY,
MUSIC OR NONFICTION PROGRAMMING

Hell's Kitchen • Episode # 401 • FOX
John R. Janavs, Production Designer
Robert Frye, Art Director
Stephen Paul Fackrell, Set Decorator

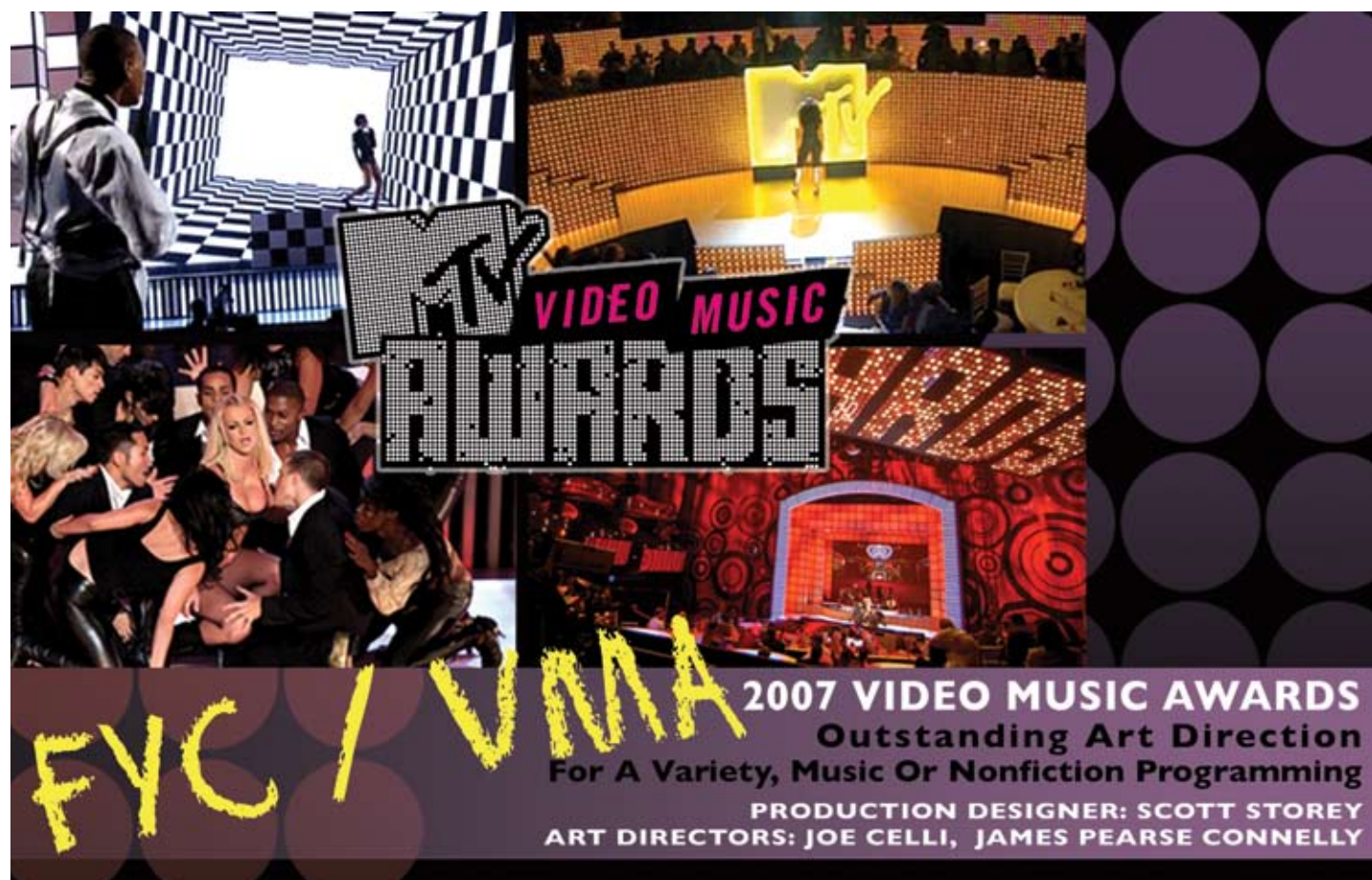
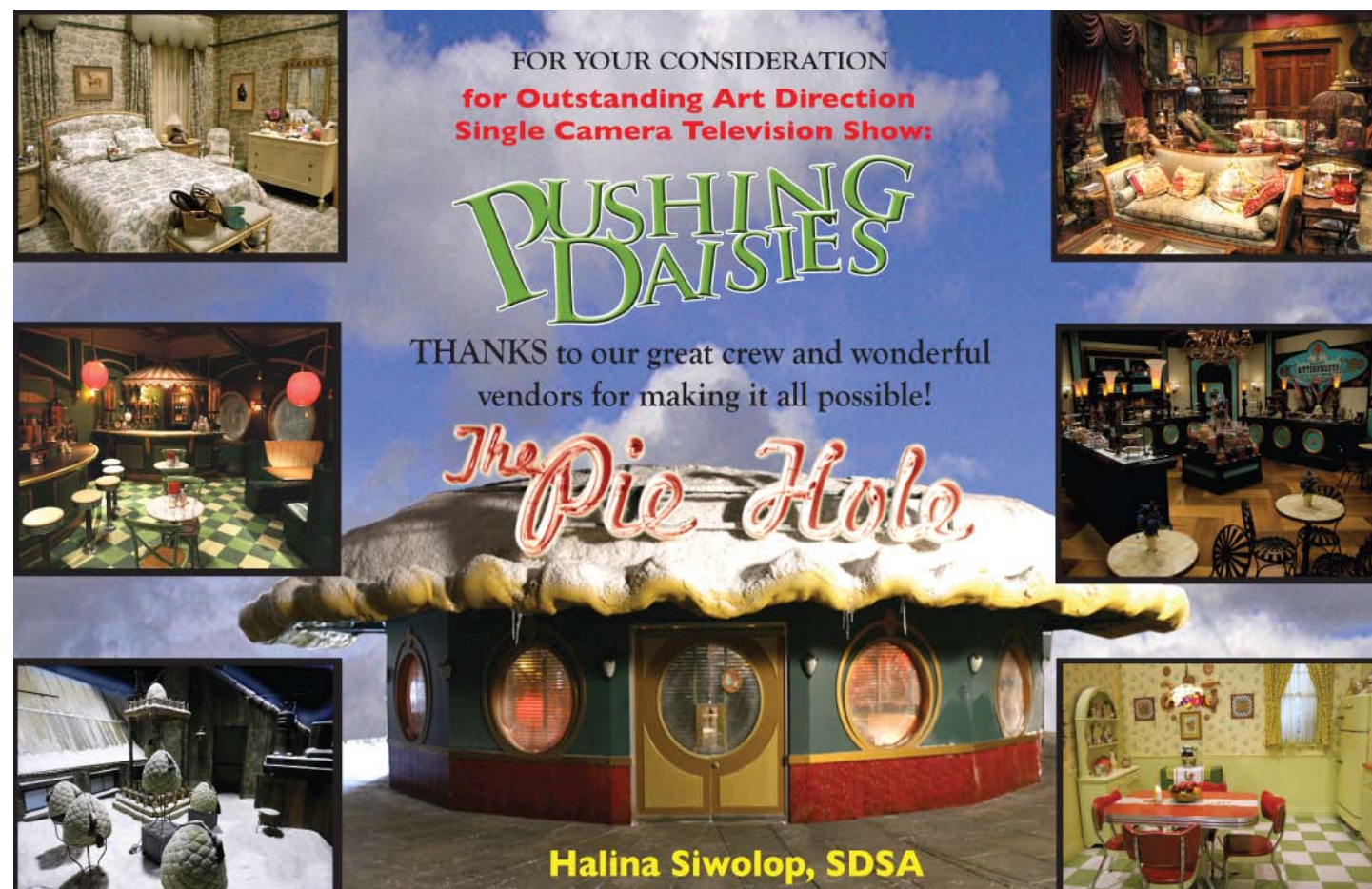
MADtv • Episode # 1315 • FOX
Nicole Elespuru, Production Designer
James Yarnell, Production Designer
Daryn Reid Goodall SDSA, Set Decorator

2007 MTV Video Music Awards • MTV
Scott Storey, Production Designer
Joe Celli, Art Director
James Connelly, Art Director



Photo by DRG

MADtv



pushing daisies

Set Decorator **Halina Siwolop SDSA**
Production Designer **Michael Wylie**
ABC

*Ned's Mother [Tina Gloss] and
Young Ned [Field Cate] in his childhood kitchen.*

The forensic fairy tale *PUSHING DAISIES* unfolds in deliciously eccentric settings, including a whimsical pie shop resembling a gigantic cherry pie. Each set is highly defined with humorous touches and specific details, each as quirky and sincere as the series’ storylines.

Emmy nominated Set Decorator Halina Siwolop SDSA talks with SET DECOR about the adventure of decorating this delightfully unconventional show.

SET DECOR: Storytelling—a narrator telling us the story each episode—brings us into the minds of the characters and into this very “storied” world... a world of secrets, of people who can’t connect with each other, but somehow do. What was your mandate for this world?

Siwolop: Vibrant, saturated color and richly textured

environments, all with a nostalgic nod to different eras. Our story is set in present day, but the vintage design elements (from the sets to the costumes to the cars) all take you into a richly complex fantasy world. Reality is altered, as it should be in an elaborate story where a *Pie-Maker* named *Ned* can bring people back to life with the touch of his finger. Another mandate for the sets is to augment the comedy of the show through



The Pie Hole. RIGHT *Ned* [Lee Pace] and *Charlotte* a.k.a *Chuck* [Anna Friel] sit awkwardly outside his pie shop.



Photo by Ron Tom ©ABC Media. All Rights Reserved.

its design elements. We have artistic license to just be silly and have fun with the design.

SD: How specific is creator Bryan Fuller about his vision for the look of this humorous, fantastical, crime-solving allegory?

Siwolop: Our designs are extensions of Bryan’s vision for the show. He and the other writers create such wonderfully whimsical stories and we are fortunate enough to be able to translate his whimsy into fantasy settings. Bryan and Production Designer Michael Wylie meet at the start of each episode to talk about the look of each character and how to make the sets look “Pushing Daisies.” It’s become an adjective for us, which translates into adding humor and pushing the envelope when

we can. We’re always asking, is it “Daisies” enough?

SD: There is such a stylized look, with significant palettes and shapes defining characters’ environments. Is there a visual chord that runs throughout?

Siwolop: One of the visual chords is the use of pattern in all of our design features. It starts with the wallpaper and flooring, and then we incorporate pattern into every fabric we use on set, from the upholstery to the drapery to the pillows and linens. I usually have a specific color palette for a set and then we use as many complementary, and sometimes contrasting, patterns that we can find. In *The Pie Hole*, we use the color red and round shapes throughout to highlight the fact that we’re in a pie-shaped restaurant with cherry-pie filling ceiling pieces. ▶

The Aunts' Living Room



SD: Tell us the story of specific sets, what choices were made, what character quirks revealed, any visual clues to hidden secrets:

The Pie Hole:

The Pie Hole started as the center of our design palette, appropriately, as this is the place that helps to establish Ned's identity. He is a pie maker and *The Pie Hole* is his social and work center, where all the various people in his life gather. We started with the idea of a '50s diner, which played off of the '50s retro look we created for his childhood home. This eventually morphed into more of a French café look to add more whimsy to the set.

The Darling House a.k.a. The Aunts' House :

This is one of my favorite sets—the set dressing tells the story of the *Aunts'* isolation and retreat from society. Their Victorian

house is full of their synchronized swimming memorabilia and an abundance of furnishings they've collected for the last few decades, including a variety of birdcages! Their love of their caged birds is, in a way, a metaphor for the *Aunts*. The storyline is that they haven't left their house since the decline of their swimming glory days, so we added layer after layer of set dressing to show the accumulation of their possessions.

Olive's Place:

Olive is a sweet character, but also a powerhouse of emotions and personality. We chose to decorate her apartment in pink-peach tones to highlight her sweet nature and then used every imaginable floral print to highlight her bold and zany nature. Her bedroom was a departure from this palette, as it was revealed in one script that she had been a racehorse jockey. With this information, Michael decided that it would be fun to use a horse

toile print throughout her bedroom. And I mean throughout! We took the print from the wallpaper and reproduced it on the carpet, the drapes, the bedding and the upholstery.

Bittersweets:

This is another of my favorite sets. Who wouldn't love to decorate an upscale chocolate and candy shop? We used a European candy shop and Art Nouveau design as inspiration for the decor. The color palette was Tiffany blue, orange and black, with gold accents. The best part was trying to figure out how to display all the candy and chocolate in an appealing way. We referenced Dean and DeLuca's in New York, and used a combination of real and fake chocolates. Some of the fake ones were purchased online, while others were small pottery figurines that we spray-painted to look like chocolate.

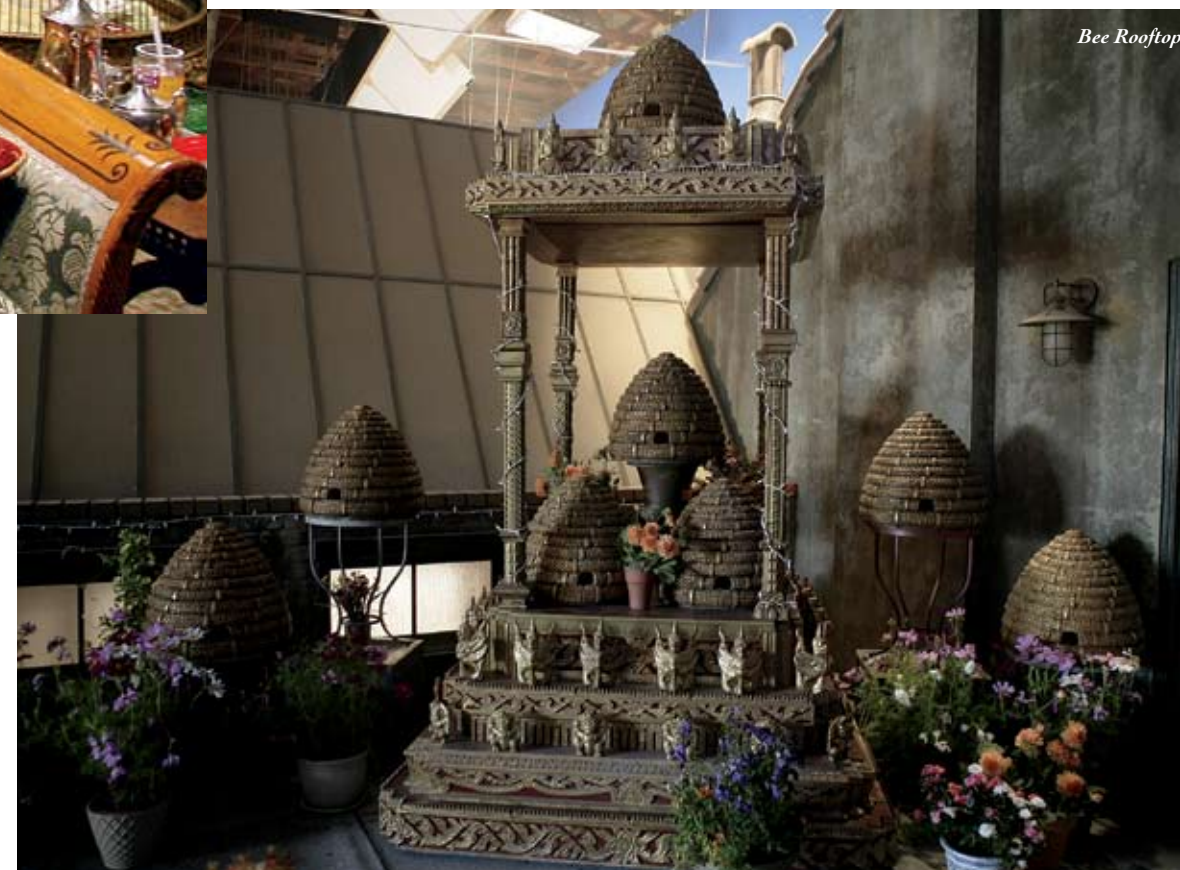
Ned's Mother's Kitchen:

Here we aimed for a nostalgic 1950s Atomic Age feel, where you could imagine your mom baking an apple pie from scratch and serving you a piece when you got home from school. It was very important to establish this homey, nostalgic feeling, as this childhood memory is what *Ned* uses as his impetus to become a *Pie-Maker*.

Bee Hives Rooftop:

When *Ned's* childhood sweetheart *Chuck (Charlotte)* moves in, he decides to add bee hives to the rooftop to make her feel more at home, because she and her *Aunts* had kept bees in ►

Bee Rooftop



the past. Adding to the “Pushing Daisies” aspect, Bryan wanted us to create a shrine for *Chuck’s* hives. We decided the hives should be huge, so I had the set designers draw up a design and then the Warner Bros staff shop created a mold for us.

The Circus:

Our challenge here was to make a back lot area of a circus out of a parking lot at Warner Bros. Against a backdrop of vintage cars and trailers, we created the living environment of the circus workers, showing where they ate, hung their laundry and practiced their crafts. The vintage pieces chosen helped to enhance the idea of a circus that had fallen on hard times.

SD: Emerson’s Office is obviously an homage to the 1940s gum shoe detective. Any other significant set?

Siwolop: Usually our sets are very layered, but occasionally we have a set where “less is more.” In one episode, *The Smell of Success*, we had a character who was germophobic, and who fancied himself to have an elite sense of smell. Michael created a sterile-looking, germ-free environment, to which we added beautiful Empire furniture to highlight the character’s elevated view of himself. Here we used



Olive’s Place
LEFT Olive Snook [Kristin Chenoweth] with Digby

Photo by M. Haddad ©Warner Bros. All Rights Reserved.



Photo by Ron Tom ©ABCMedia. All Rights Reserved.

restraint and added only a few beautiful objects in order to minimize the places that dust would collect.

SD: Please tell us more about your collaboration with fellow Emmy nominee Production Designer Michael Wylie.

Siwolop: Michael has so much fun creating fantastic sets for our characters and we work in tandem trying to create the right look and backstory for each of them. Because it’s so highly stylized, you have to constantly collaborate and bounce ideas off of each other to maintain a cohesive look. Michael’s good at getting me to push beyond what I normally would think of as “correct” in design, which allows us to have fun and to be silly with our set dressing. When you get an apartment with camouflage wallpaper for a character who is in love with his blow-up-doll girlfriend, you have no

other choice but to have fun with it!

[When later asked about his collaboration with Siwolop, Wylie replied with a chuckle, “Halina is so well-trained and has such a good eye that when we are doing our really goofy sets and are trying to break all the design rules, I sometimes must talk her into things that go against every grain of her training and eye. Occasionally, she puts her foot down, and then I know we’ve gone too far!”]

SD: Do you and costume designer Bob Blackman discuss fabrics & colors for certain characters?

Siwolop: When we have time – difficult to find, due to the nature of television shooting schedules – Bob and I try to coordinate fabrics and colors. Because color is so prominent to the design ►



Photo by Bryan Hurley ©Warner Bros. All Rights Reserved.

Bittersweets

of our show, we have to make sure that we're on the same page and that his beautiful costumes are highlighted in our sets. Bob and his entire crew are such a delight to work with, and I love to talk to them about their plans for the costumes in order to set the right tone for the sets. Sometimes, knowing what the costumes are helps to inspire the direction of the set dressing. In The Nunnery, we kept our set dressing in muted colors, which helped to highlight the nuns' bright blue habits.

SD: Does the stylized look of the show help you and Propmaster Jeffrey Johnson work out the tangle of props and set dressing, or does it complicate the lines?

Siwolop: First of all, I have to say that Jeff is such a talented propmaster and has a wonderful eye for design, which only makes my job that much easier. The stylized look of our show definitely helps to define the grey area between props and set dressing. Again, you have to work in tandem for a cohesive look. We talk all the time about who's getting what to make sure that we're covered for the episode. We both come up with ideas for the sets and then delegate responsibility, and there's never been a problem or issue. He is an absolute joy to work with.

SD: Serendipity seems to spring into many of the storylines. Any serendipitous moments for you, for the sets?

Siwolop: Gosh, sometimes I feel that the fact that we can even dress as many sets as we have, within our time frame and with the demands of the show, is serendipitous! Many times, my buyer, Eric Hulett, and I just start to walk through the Warner Bros prophouse to try to get inspiration for a set. Or Eric may have photographed one small element in his shopping adventures, which leads to a full-scale design based on that one element. Sometimes, we feel like things just fall into place for us – which is great, as we are often scrambling to get our sets done on time! The Warner Bros property and drapery departments have been such a bonus to us, as they have so many marvelous stylized elements that fit the look of our show. [Although an ABC series, PUSHING DAISIES is filmed at Warner Bros.]

SD: How did you problem-solve any unexpected difficulties, or any particular challenges?

Siwolop: Our particular challenge is finding the right set dressing for our outlandish and wacky sets. Every episode

Continued on page 84

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MAD MEN

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Production Designer **Dan Bishop**
AMC

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MAD MEN: A term coined in the late 1950s to describe the advertising executives of Madison Avenue.

*Sterling Cooper Advertising Agency,
Madison Avenue*



Don Draper's Office

Where the Truth Lies...

The tagline for MAD MEN is succinct, the visuals on screen distinct. This is America stepping forward from the middle of the 20th century into the changing social mores of the 1960s. The story begins at the birth of the decade when the very self-conscious characters are too busy moving up the corporate ladder and to the corner office to develop the consciousness of the evolving era.

The series swims in realism, which helps perpetuate the lies that lurk beneath the surface of each of its characters.

Set Decorator Amy Wells SDSA, Production Designer Dan Bishop and their teams ensure accuracy of the moment and of the times so thoroughly that their work has been recognized with an Emmy nomination; as has the pilot's art direction team. [See Genealogy below.]

The NY Times refers to the show as "A mirror on ourselves from another time." Reflecting the period that is about to move from Eisenhower to Kennedy requires careful selection and editing. Acutely aware of the pitfalls of iconism, Wells assiduously chooses pieces that give us instant recall without diverting attention from the story.

Sterling Cooper

The swagger of executives and posturing of wannabes at the *Sterling Cooper Advertising Agency* take place in quintessential *Madison Avenue* corporate offices of the day. The acoustic tile-gridded

ceilings, contemporary furnishings and art, striking draperies and archetypal bullpen were worked out in detail with the show's Creator/Executive Producer Matt Weiner. His deep commitment and hands-on style is a perfect fit for Wells, "Because Matt cares so much, he is able to get everybody involved and excited. He respects what we're bringing to it and is willing to talk about everything, literally. In fact, we sometimes have emphatic discussions about minutiae. He's one of the few executive producers I know who bothers to talk directly to the set decorator, and that's why he gets the sets that he gets."

Wells comments on some of the set decoration elements:

- Ceiling: "The ceiling was very important to Dan and also to Matt. The reason goes back to our level of reality. The funny thing is that we constantly have to force the air through the ducts in the ceiling so the crew won't suffocate! But that's the reality. Whenever I'm on that set, I feel like I'm in a real office."
- Drapery: "350 feet of drapery rod for the offices. I was fortunate to find a 50 yard bolt of beautiful fabric at Warner Bros and had them make it into the drapes for *The Bullpen*. Fullness in drapes is essential. They have to have enough fabric to be able to close—otherwise they seem too skimpy, especially since that's what you see behind everybody's heads. The fabulous patterned drapes

for *Roger's Office* were a find at Universal."

- Lamps: "Compared to today, where lamps are so cheaply made and junky, the lamps of that era were wonderful, both in shape and utility. I find lamp after lamp that is exquisite, even now. They did amazing things with lamps, and the overall quality of things was so much better."

- Art: "I'm constantly looking for 3-dimensional wall objects, to keep away from picture, picture, picture. Most of the art are vintage pieces, occasionally there's an 'in the manner of'. Interestingly, there was a huge, dynamic painting that Set Decorator Jan Pascale had commissioned Ralph Fowler, Hollywood Studio Gallery, to paint for the film *GOOD NIGHT, AND GOOD LUCK*. But the film was shot in black and white and the painting had never been seen in color. Ralph nailed the look of that era better than any reproductions I have seen. I'm thrilled to show it off in full color in *Roger's Office* and let it set the tone for his entire space."

- Details: "Everything there is real: The typewriters are functioning, the walls are made out of real wood, the plants...well, I did a few silk plants because they look so much better than they used to and I got tired of killing them. I go nuts with the ashtrays, because 'they' tend to want to have too many butts in them. I'm sorry but I don't think *Roger* or *Don's secretary* would let them have a hundred butts in their ashtray!"



The Bullpen

The Drapers

Looking at the beginning of a decade requires not only the newest gadgetry and designs, but also layers of pieces from earlier years, conveying lives as lived, not pages from a magazine. Wells reaches back to childhood memories, a neighborhood outside of NYC with older houses and new houses, and the range of décor within.

“We just wanted it to be completely real,” states Wells, about *The Draper House*. They are traditional—they have a traditional marriage and a traditional environment. They would have married sometime in the ‘50s and are part of the establishment. Even though she went to *Bryn Mawr*, rides horses and came from an upper middle-class home where she had everything that she wanted, people kept things for much longer then. So we have furnishings that would have been from previous years.”

In the classic knotty pine and plaid kitchen, Wells has filled the cabinets and drawers, but nothing is cluttered. “*Betty* is a very tidy housekeeper. They’re all about appearances, the *Drapers*,” Wells imparts. “I just made sure that everything on the countertops and shelves really would have been there—the same with all of the sets. It’s hard to explain, but sometimes people will look at something period and say ‘Oh that’s great,’ without realizing that it actually was a cheap piece of junk in its day. So it might look cool now, but *Betty* wouldn’t have a piece like that in her house.” Editing is essential. “I think my parents taught me that, the differentiation between the quality of things.

Wells’ father designed and manufactured glassware throughout that period and into the 1970s. Not surprisingly, some of his pieces have appeared on the show, although ironically, she can’t always be certain which ones. “I know the glasses with the little wire racks and the walnut handles, but they all copied each other and he didn’t sign his work. So sometimes I’ll know the design, but I can’t necessarily verify that it’s his. They ripped each other off so much—like the advertising business often did.” An ironic twist to the show’s reality reflected.

In one episode, someone asks *Draper*, “You’re perpetuating a lie. How do you sleep at night?” He responds, “A bed made of money.” As last season progressed, he became a junior partner in the firm, which allowed Wells and Bishop to determine that the *Draper Living Room* would get a facelift. “Since *Don* has definitely moved up in *Sterling Cooper*,” Wells points out, “we wanted to make that room the showcase room of the house. It would have been the first room that they have had a decorator design, and they’re very proud of it. They entertain in it often in the upcoming season.”

Experience

The attention to accuracy of character, place and time, is a tenet of professional set decoration. Research builds the mind’s archives and informs the eye, experience hones instinct. “I think the great thing about having been a set decorator for 15 years,” muses Wells, “is that you realize how much the experience seeps into your subconscious and how much better ►



Draper Living Room

Photos by Ken Haber © AWC Lionsgate 2008. All rights reserved



Draper Kitchen: “You could go into every drawer and cabinet in the kitchen and relive your childhood down to the last enameled pan or Revereware pot or dish or cup or Libby glass...”
Set Decorator Amy Wells SDSA

you are for it. I feel like I’m such a different person now than I was when I first started—how I go about making the choices, and how the choices that used to be so much more laborious are so much easier for me now. I’m willing to trust some of my instincts that I wasn’t willing to before. Now I know I can. That’s what experience brings you.”

“The production on this show moves like a freight train, and we have a lot of choices to make every single day. Sometimes those choices can be really exhausting because you don’t have a chance to second-guess yourself. That’s where research and experience come in, and by this point the research has permeated my pores!

Lineage

Wells credits other set decorators, “When I started out, I worked with two set decorators consistently for several years who are two of the best and most experienced period set decorators that I could think of. One of them was [the late] Gretchen Rau and the other is Jim Erickson.”

“After years of working in production—I met Gretchen when I was Second Assistant Director on ONCE UPON A TIME IN AMERICA—I started in set decoration assisting Gretchen when she assisted Jim on the film COME SEE THE PARADISE. We did an amazing amount of research to put together their

homes of the 1940s. That was Gretchen’s way, steeping us in research and then sharing how she made choices—she just sort of trained me on that. Then I went off with Jim and did LOVE FIELD, which of course is the exact same period that I’m working on now. They both really had an inner sense of how to make it look real, and they spent a lot of time and effort doing that. And that’s what they taught me. Dan is from the same school, one of the many reasons we work so well together.”

When queried about the best part of working on MAD MEN, Wells says, “I think it’s the quality of the show. I love watching it. I love working on it. I love all the people. Everybody on this show is a great person and we will continue to be friends. And it all starts with Matt. You know, even if you were dressing the best set in the world...even if you had the biggest movie—you could be working on GONE WITH THE WIND—but the bottom line is it’s still a day in your life that you’re spending with other people and, really, it’s all about the process and what it feels like to be there. For me, it’s not just the work, it’s the whole package. So it’s very important that you establish something that you’re going to be proud of on every level, not just what comes out on the screen. ■

Genealogy of set decoration for MAD MEN:
Pilot: Production Designer Bob Shaw, Set Decorator Rena DeAngelo,
[Nominated for an Emmy® in 2008]
Series: Production Designer Dan Bishop, Set Decorator Amy Wells SDSA
[Nominated for an Emmy® in 2008]

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Mets' Spring Training, Sarasota Locker Room. George Steinbrenner [Oliver Platt] yells at NY Yankees Manager Billy Martin [John Turturro] for not playing the starting team "to win" in this training game. Dick Howser [Max Casella] and Elston Howard [Bill Forchion] stay out of the fray.

THE BRONX IS BURNING is the story of the 1977 Yankees' tumultuous quest to win their first World Series in 15 years. Cause for dissent is the first superstar free agent contract, which owner George Steinbrenner [Oliver Platt] signs with slugger Reggie Jackson [Daniel Sunjata], in spite of manager Billy Martin's [John Turturro] objections.

The conflict of baseball of the past vs. the future plays against an infamous period for New York City, one of urban blight and political unease, paranoia caused by the at-large serial killer "Son of Sam," and an unprecedented wave of looting and arson during a citywide blackout. But according to THE BRONX IS BURNING, a championship is won and a city reborn when talent triumphs over turmoil.

Win or lose, 1977 would be a summer NYC would never forget. Set Decorator Jacqueline Jacobson SDSA talks with SET DECOR about the paths she and Production Designer Mario Ventenilla took to transport us back to the team and time of that certain summer.

SET DECOR: Author Jonathan Mahler describes the 1977 setting of THE BRONX IS BURNING as "...an era too recent to qualify as history, but too distant to be fresh in anyone's memory..." For the long-running FX television series RESCUE ME, you regularly create sets depicting the New York of today. Tell us, please, about the difference in set decorating for the era, and for a mini-series.

Jacobson: 1977 NYC has a style that is frozen in time. ESPN compiled fabulous research footage for us of the 1977 Yankees and all of the subplots: Son of Sam, the Blackout, Jimmy Breslin, Mayor Koch.

I love research—all aspects of it—for instance, the songs of '77. Thelma Houston's *Don't Leave Me This Way* was always in my head!

The series RESCUE ME came out of the events in NYC 9/11. In some ways there are similarities: 9/11 and the New York Fire Department are also frozen in time, and the 9/11 research was critical in creating the original sets for the show.

The biggest difference for set decoration on THE BRONX IS BURNING is how much more difficult and costly it is to find 1977 set dressing, from period televisions to toiletries for the locker room, phones, lamps, as well as larger furniture set pieces.

SD: For THE BRONX IS BURNING you were depicting environments from a non-fiction, real-life tale, yet it was still a story, a television mini-series, not a documentary. What parts did you attempt to completely re-create and which sets were meant to give more of a feel of the time, an accuracy of era or personality, rather than actual re-creation? ►

The Bronx Is Burning

Set Decorator **Jacqueline Jacobson SDSA**
Production Designer **Mario Ventenilla**
EOE [ESPN Original Entertainment]



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ABOVE RIGHT *Omega Task Force/Son of Sam Office*,
Nestor Serrano as *Detective Kavanaugh*
ABOVE *Billy Martin's Den* in his *Texas home*

Jacobson: Accuracy was extremely important; however budget can constrain your goals! The basic objective was to create environments for the actors to feel the moments.

There were a number of consultants, including Marty Appel, Public Relations rep for the Yankees. He was very generous with photos and details of the Yankees' locker room, Billy Martin's office and George Steinbrenner's office. Fran Healy, Reggie's best friend and back-up catcher, was very helpful with details of Reggie's NYC apartment. ESPN was able to find an interview which gives glimpses of Reggie's apartment in the background.

Of course at a certain point, you move on and go with the feeling of the period. Casey Stengel's jersey and photos with Billy were essential for Billy's sets. Mark Durand from ESPN helped me get in touch with the Baseball Hall of Fame in Cooperstown. We cleared and purchased 75 Yankee photos, from Babe Ruth to Reggie Jackson. ESPN found an important Casey Stengel photo that John Turturro, who plays Billy, was interested in—Casey has his hand in his pocket, a mannerism Billy obviously picked up from him! ESPN also found a photo of Billy, Whitey Ford and Mickey Mantle fishing together in Florida. It is featured in Billy's Home set.

The *Son of Sam OMEGA Task Force Headquarters* was an important set to bring accuracy to, yet also gave us an opportunity to create a feeling for the events. *Jimmy Breslin's Office* was a similar situation.

SD: There is a spare artfulness to many of the baseball-connected sets. Could you tell us about this?

Jacobson: Baseball was lean in those days. This was the beginning of Free Agents. TV revenue hadn't hit the levels of today. The locker rooms were no frills, even the home team locker room.

SD: What were some of the elements you used to convey the distinctive personalities of the key people/characters?

Jacobson: George Steinbrenner had the Vitra baseball glove chair in his office. Billy Martin: The simple pieces in *Billy's Office*, his photos of Casey Stengel and his friends, the over-the-top cowboy references in *Billy's Home*. Reggie Jackson: The contemporary sectional and chaise for his high-rise apartment—and plants, which he loved. *Jimmy Breslin's Office* was notoriously a huge mess!

SD: Did the mini-series have a distinctively different production approach because it was produced by and for a sports network?

Jacobson: Yes! The good news: the research was top of the line! The tough news: the budget and a very, very tight production schedule.

SD: Collaboration on this project?

Jacobson: Production Designer Mario Ventinella and I worked very closely on all aspects of the sets. The research was our guide—the consultants were so important to our vision! John Turturro was a great inspiration. He helped us so much with Billy!

[Editor's note: See SET DECOR's interview with John Turturro in the Fall 2005 issue, www.setdecor.com.]

SD: Are there other aspects of this mini-series experience you would like to comment on, share with other set decorators or the viewing public?

Jacobson: The book is so wonderful! I loved the long story-telling format. We were so fortunate for the project to be a combination of mini-series footage and stock footage. I feel this helped take the reality to a level you can not experience in the traditional format, lending a documentary-like aspect to the story we presented. ■

The Game's Not As Easy As It Looks, Fellas

This title for Episode 6 could also be applied to creating the sets for the history-pic mini-series. Production Designer Mario Ventenilla gives us additional “behind-the-scenes coverage”:



Training Room, Yankee Stadium 1977

“We had to give the illusion that we were in The Bronx and in Yankee Stadium, when we were actually in Connecticut. We shot the *Yankee Dugout* and *Yankee Playing Field* at Dodd Stadium, Norwich, a minor league field. The dugouts and locker rooms were used to depict at least 6 other fields and locker rooms in the major league. New London, Connecticut doubled as the backdrop for *The Bronx* in the 1970s.”

“We wanted to re-create Yankee Stadium as accurately as possible: the Yankee Locker Room and Dugout, Steinbrenner's and Martin's Offices, even the architectural details of the tunnels beneath Yankee Stadium. We created the sets on two main stages that were large enough for us to design the sets as close to the actual architectural dimensions of each room as possible. With the help of the players, news reporters, photographs and video footage, we were able to pinpoint the exact location of the players' lockers, and the locker room's furnishings such as the sofa, tables, televisions and graphics. We found a photograph of Reggie Jackson in his Yankee uniform straddling a chair in the locker room, and directly behind him was a cigarette vending machine! We felt this picture told the story of the social attitude of the '70s. We had to have a cigarette machine in our *locker room* set.”

“The mini-series was for both baseball fans and history buffs. We wanted to give them the opportunity to experience the baseball lifestyle of 1977 – what was going on in the locker rooms, dugouts, hotel rooms, bars and restaurants in such a pivotal time.”



NY Yankees Manager Billy Martin's Office,
Yankee Stadium 1977

Photos by David Grebner ©2008 EOE/ESPN. All rights reserved.

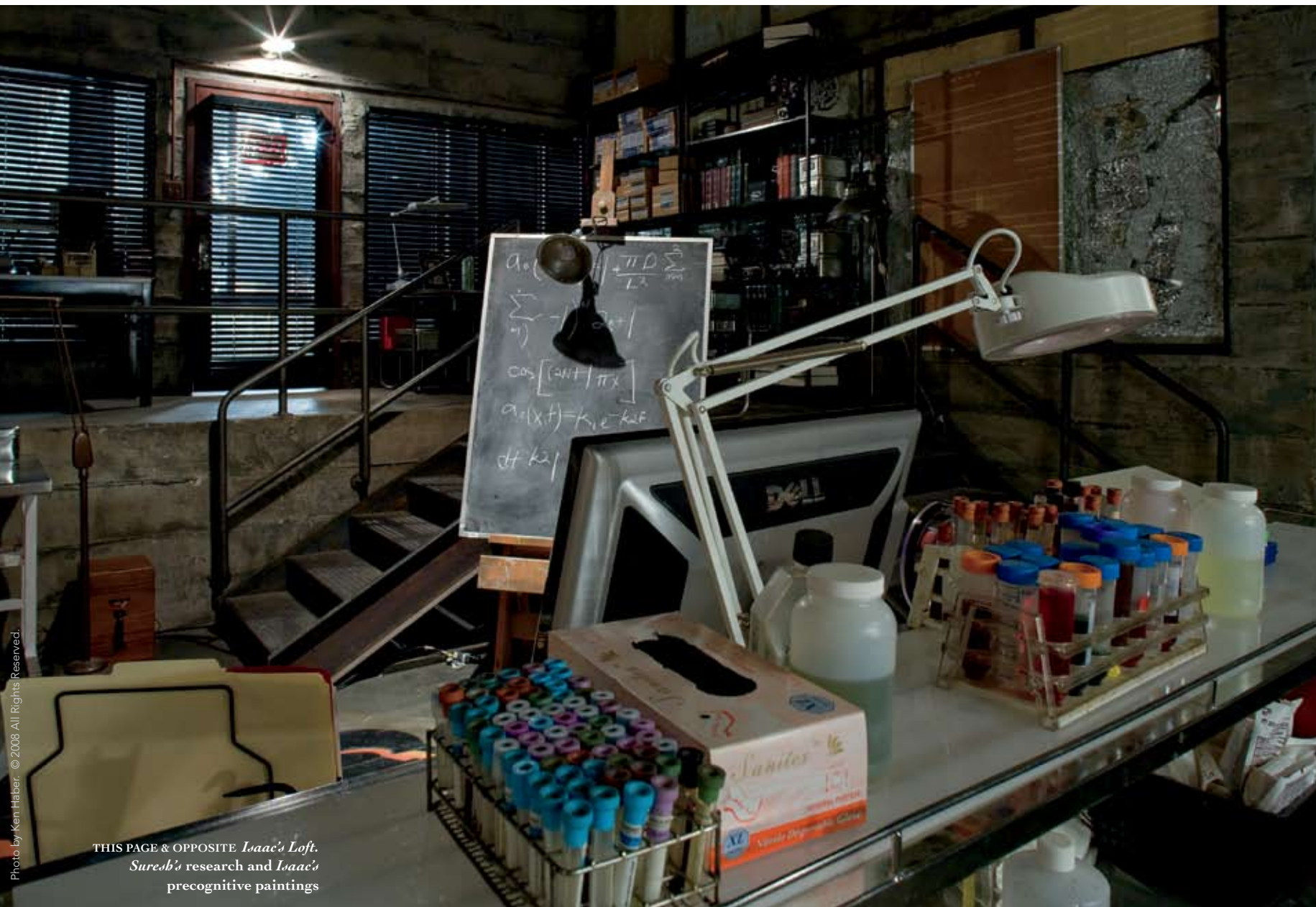


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Bob's Office...or is it?

Set Decorator **Ron Franco** SDSA
Production Designer **Ruth Ammon**
NBC

HEROES



THIS PAGE & OPPOSITE *Isaac's Loft*.
Suresh's research and Isaac's
precognitive paintings

Chronicling the lives of ordinary people who discover they possess extraordinary abilities, the epic drama *HEROES* takes us all over the world—even into different times—meeting a multitude of seemingly unconnected men and women trying to deal with how these superpowers change and affect their everyday lives. Their ultimate destiny is nothing less than saving the world...



filmed as if it were a graphic novel come to life, the shots for *HEROES* are intentionally artful, the camera doesn't linger. Shape and light are emphasized in each set. Sometimes, only a few elements are used to create a scene, whereas others are as deeply layered as the *Heroes* themselves. There is no limit to the variety of powers that evolve—each person's is different in ability and scope—and no limit to the range of sets required, not only of diverse places, but also as they were or will be in the past or future. The time/place continuum is dialed differently here.

"For the first episode of season two—my first episode—we were on four continents and numerous cities!" recalls Set Decorator Ron Franco SDSA. "In one season we covered 13 countries on those four continents. The tricky part is that we're creating *foreign countries* in Los Angeles and its environs—*Haiti* in Santa Clarita, *Japan* in Thousand Oaks, *Egypt* and *Guatemala* in downtown Los Angeles, *Ireland* in San Pedro...and still other places yet to be revealed in the upcoming season. One of the fun things about this ►



Bennet House...for the moment.
 BELOW *Noah Bennet*/HRG [Jack Coleman] & *Claire Bennet* a.k.a *The Cheerleader* [Hayden Panettiere]

Photo by Ken Haber. © 2008 All Rights Reserved.



“Be bold, use all of your resources,
 and keep it grounded in reality.”

—Creator-Producer Tim Kring

show is that you never know what area of the world you’re going to be in!”

“When I initially met with Production Designer Ruth Ammon,” Franco remembers, “she had great energy and we hit it off really well together.” This was key, since they immediately jumped into *feudal Japan, 1671!*

“Ruth dove into it headfirst and had an amazing packet of research for me that was invaluable,” says Franco. “We compile a lot of information and everyone shares the responsibility for research on this show. The writers, the art department and set decorating departments all do as much as possible.”

Ammon concurs, “Research is an enormous part of our process. We try very hard to get it right in terms of various cultural and historical references.”

[Editor’s note: Ammon & Franco are 2008 Emmy® nominees.]

“We created an encampment and a small version of a village, including a Japanese tavern,” Franco relates. “Along with fabricating our own set dressing, we were fortunate that over the last few years, there have been several feature films set in historic Japan, and prop houses have acquired many of the props and set dressing that those set decorators had either discovered or produced. It was great to have items available that were appropriate for our time period, especially when we

had so short a time to pull it together.”

Taking over a show has its own sets of challenges, particularly given the speed of production on any episodic series, and this one often films several episodes at once. Franco admits it was challenging to quickly familiarize himself with the many characters and storylines, which have become even more intertwined and involved since he came onto the show. Emulating the storytelling and aesthetic style of comic books and anime, this innovative series has short, multi-episode story arcs that build upon larger, more encompassing arcs—an intercutting technique requiring multiple sets to anchor the storyline.

The permanent sets have evolved from the first season, as Franco has been able to add his own touch and new sets have been added. The mandate from Creator-Producer Tim Kring was, “Be bold, use all of your resources, and keep it grounded in reality.”

CHARACTERS AND POWERS

The characters’ powers, backgrounds and ages influence what is brought into each of the sets, and the action sequences ►

in those sets have to be considered as well. Franco explains, “There is a definite procedure you follow in breaking down the personality and the powers. They are amazing individuals, experiencing other worldly events. You have to dissect each character individually, and consider what changes will take place.”

“For instance, the *Cheerleader’s Family* is currently living in hiding in an upscale southern California suburb. The house doesn’t reveal much character, because they need to be able to move on a moment’s notice, leaving no trace of who they are or what they were doing,” he discloses. “Ordinarily, when we initially develop a character’s environment, we bring in as much as possible to reveal the character. This house is a model home, you don’t know who lives here or what they do. It’s completely impersonal.”

An artist’s loft in *New York* becomes a secret laboratory for an *Indian* researcher. A former beat cop (with powers) rescues a fugitive girl (with powers) from his father’s kitchen, which turns out to be an imposed mental image. Places, people may not be what they seem. Sometimes we see only flashes of scenes, often dark, shadowy with stylized deep colors. Comic book artist Tim Sale’s work is used in a range of scale, from large paintings that show the future to a small but significant comic book prop, to references for setting up and framing a shot.

THE PROCESS

Shooting on 35mm stock with a variety of camera angles requiring various techniques and equipment, from hand-held and steadicam to dolly and techno-crane, the production crew moves at a rapid pace. Between the main unit and the simul [simultaneous] unit, in any given week, scenes are being shot for 3 to 4 episodes, requiring 10 or more sets. Sometimes it’s an established set, but a different time frame which requires



THIS PAGE & OPPOSITE *Dawson House, New Orleans.*
Note the post-Katrina watermark
on the walls and cabinets.

Photos by Ken Haber. © 2008. All rights reserved.



alternate dressing. Although the production takes up five full soundstages, half of the sets each week are likely to be on location.

“There is a magic in the process,” Franco points out. “It’s such a collaborative effort between all the departments, especially with the cumulative experience we have on this show. It’s wonderful to see the experience shine and the puzzle pieces all come together so nicely.”

He acknowledges, “I have great buyers on my staff, Paul Roome SDSA and Dea Jensen. For this type of show and the speed with which we work, it’s absolutely necessary. My lead, Jim Labarge, has been on the show since the first season and knows the ropes. Chandler Poling, the set decorating coordinator, helps keep us all under control. I have an incredible talent base in my crew—there are 5 regular set dressers and it goes up to 12-18, depending on what we’re shooting. I’m very grateful for my own crew of SUPERHEROES, I couldn’t do it without them.”

Difficult last-minute changes are usually caused by shooting schedule alterations, which can make for a scramble. “We love doing what we do, but there is a level of frustration with every job,” reflects Franco. “The parts that are not easy are ►

the budgetary constraints and the time frame—time can be your enemy.”

Ammon adds, “We are constantly changing and evolving, and that turns into last minute schedule changes. Needless to say, it’s really hard. We tackle subject matter not typical to most shows: flying, teleportation, fire, nuclear explosions. What Ron brings to our set has to not only support the character, but also how the character’s abilities affect the set dressing – frequently destroying things!”

“Initially, you might look at one of our sets and assume that most of it is rental,” says Franco. “So many of the sets become permanent and must then be purchased. This becomes somewhat problematic when prep time is short and you need a sponce that requires a week of lead time. Thankfully, I have an amazing working relationship with our vendors. We are really fortunate,” he emphasizes.

CREATIVITY/REALISM, DRAMA/HUMOR, DARKNESS/LIGHT

One of his favorite sets is a beautiful old *house* in *New Orleans*, Creole style with a French influence. “Ruth did an incredible job with the architectural details of the house. She included the waterline from the flooding of Katrina painted onto the walls, doors and cabinetry. It made quite a statement,” Franco describes. “While we had a lot of fun with color, we



THIS PAGE *Senate Office...maybe.*
OPPOSITE PAGE *Maury's Kitchen. Matt Parkman [Greg Grunberg] rescues Molly Walker [Adair Tishler] from his father Maury's [Alan Blumenthal] evil grasp...except it's all an illusion...*



wanted to make sure we represented New Orleans in a fashion that didn't seem harsh or staged. The *house* is very detailed and contains definite contrasts, as older homes will, with rooms updated at different times. There is lovely flocked purple and lavender wallpaper in the living room and plaid-covered fabric on the furniture in the den! Ruth and I do our best to listen to each other and make things come together while allowing for creative space.”

Creativity is mined for this complex series as it reanimates in various media. There is a weekly web comic book, a monthly magazine, an internet interactive, a constantly growing online repository of character history and the show's own mythology, including recurring elements and symbols. Through it all, there is a fantastical theme set in heightened reality, with a twist. In spite of the intense action and drama, humor finds its way in and appears when least expected. Of

course, the momentary artistic statement is paramount, secondary only to realism.

Ammon summarizes, “Our job is to tell the story visually. With so many characters going to so many places around the country, the world and to other time periods, each setting has to make it clear to our audience where we are. With the set decoration, I encourage Ron to make bold choices. We focus on the shape and finish of the pieces, and the color and texture.” She adds, “Ultimately, the lamp shades draw the most attention. Light rules.” ■

HEROES Set Decoration genealogy:

Pilot: Production Designer Curtis Schnell, Set Decorator Crista Schneider [Nominated for an Emmy® in 2007]

Season One: Production Designer Ruth Ammon, Set Decorator Dena Allen

Season Two: Production Designer Ruth Ammon, Set Decorator Ron V Franco SDSA [Nominated for an Emmy® in 2008]

Currently filming Season Three: Production Designer Ruth Ammon, Set Decorator Ron V Franco SDSA



Everybody Hates Chris

Set Decorator **Laura Richarz SDSA**
Production Designer **Okowita CW/CBS**



Chris Rock is known as one of the hottest, hard-hitting comedians today, yet his eponymous television show is a family comedy based on his adolescent experiences in the 1980s.

EVERYBODY HATES CHRIS revisits his teen years living in the “Bed-Stuy” [Bedford-Stuyvesant] neighborhood of Brooklyn, while attending predominantly white schools two hours of multiple bus transfers away. Unending problems seem to arise, sometimes of his own making and often involving either trying to impress girls or being someone other than himself; but the resilient young *Chris*

[Tyler James Williams] brings a distinctive, funny spin to his everyday trials and traumas.

Even in a tough neighborhood, home is home. Crime and drug problems are recognized; racism, homelessness, alcoholism are interwoven in the storylines, all through the lens of Rock’s razor-sharp humor.

As the eldest child of hard-working parents *Chris* has responsibility for his younger siblings, a situation not to his advantage. Set Decorator Laura Richarz SDSA describes, “*Chris* is the ‘odd man out’ at home because he’s very smart, but his younger brother is much slicker. His younger sister is ►



ABOVE LEFT *Corleone Junior High*
ABOVE *Chris* [Tyler James Williams] with *The Guidance Counselor* [Chris Rock] in the episode *Everybody Hates the Guidance Counselor*. [All episode titles begin with “*Everybody Hates...*”]
RIGHT *Tattaglia High School Classroom*



Barber Shop



Animal Print Apartment



Kill Move's Box



Hoo's Hunan Chinese Restaurant

The Neighborhood: From Barber shop to Chinese restaurant, and neighbors with their own sense of style.

the classic youngest child, who happens to be a girl and gets her every way with their frugal dad—including things that *Chris* has been denied. Their mother is very strong and opinionated, and has a strict code of right and wrong. She is determined that *Chris* attend a good school, but that means he's the 'odd kid out' there—first at the all-white *Corleone Junior High*, and now at the predominantly white *Tattaglia High*."

Richarz, Production Designer Okowita and their teams bring alive a full '80s *Bed-Stuy* neighborhood, with requisite *barber shop*, *beauty parlor* and *corner store*, and have now grown the *middle school* set to accommodate the changes for a *high school*. Added to these are myriad sets of the *neighborhoods* *Chris* travels through. In the style of classic television, all of the sets are created on the Paramount Studios lot.

Richarz explains, "One of our edicts is that we never leave the Paramount lot. We shoot everything on the stages and on the backlot. When we go on a location scout, there are no minivans involved. Some people take bicycles and some take golf carts, and we usually rendezvous on *Varick Street* on the backlot which is the name of the street where *Chris* and his family live, and then go scout our location. We try to utilize as much as we can."

- "The old RKO screening room upstairs overlooking Gower Street became a *church*. Since it is still used as a screening room for Paramount, the windows had remained blocked off. I think when we took the blackout panels down it was the first time sunlight had come into that room in decades. We removed the theater seats and built pews, but the only access is up two very narrow staircases!"
- "The glorious Paramount Theater, with its beautiful round lobby, has become *Goldstein's Department Store* twice. Problem for us is that our show takes place in the mid-'80s, so I have to be careful about the products we're displaying and the clothing for the mannequins. It wasn't that long ago, but long enough that things were different: bigger hair, bigger shoulders, disco colors."
- "We've utilized one of the larger spaces on the backlot for several different shops. It has been a storefront for *Bob & Todd's Custom Drapery*, and a shop called *Leg Warmania*—which is so '80s! I actually ended up having to go to Capezio to buy a collection of leg warmers, because I couldn't find enough. Remember when they used to be everywhere?"
- "Later, the location became *Hattie's Hat Shop* because of a storyline involving an *Easter* hat competition. This same Paramount backlot location is used for feature films, recently the *SPIDERMAN 3 Bar* and the *Malt Shop* in the new *INDIANA JONES* movie. That was shot just before we did *Hatties*." Richarz previously dressed the location as a *diner* when she decorated the *STAR TREK* series *DEEP SPACE NINE*.
- "Another storyline had *Chris's father Julius* [Terry Crews], who is a taxi driver, hijacked and required to drive to *Las Vegas*. So the Paramount parking structure became the entrance to a casino and we turned one of the older studio office buildings into a motel. These are quick scenes, but they all have to be dressed, so speed is of the essence."

"When they were prepping the *IJ Malt Shop*, we were shooting right next door, which is not uncommon. In the early ►



Home





The Church



Bob e3 Todd's Custom Drapery



Leg Warmania



Hattie's Hat Shop

*Redress and reutilize:
An old RKO screening room became The Church.
Bob e3 Todd's Custom Drapery became Leg
Warmania, which became Hattie's Hat Shop.*

silent picture days, everything was shot outside and all the sets were right next to each other. Sometimes, that's what it's like on the backlot. Last year, MY BOYS was scouting the same spot we were, at the same time! It ended up that their set decorator Bonnie Bennets and I stood together to one side and the two production designers stood together at another vantage point, and we worked out how we were each going to use the space—a whole other form of collaboration. We all know and understand the restrictions we have on the backlot and try to make it work as best as possible.”

“Today, many shows shoot at real locations, and from those, you get a lot of depth, a lot of detail,” Richarz observes. “But working on the backlot, we can achieve the same thing for a different time period. We have established over the last 3 ½ seasons what happens where in what *neighborhood*, and we try to stay consistent with that. We do a lot of quick pops, so we have to make our visual impact really quickly as to who these people are, where they live, what they’re doing. We don’t have a whole lot of time in the sets, so we try to do as much as we can without becoming obvious.”

“I have a really, really great lead, Dan Dupont and a very supportive crew, who has been on the show since it began. They’re very creative and we just figure it all out. The crew knows what the neighborhoods are by now and what we have in stock. So I can say, ‘We’ll need this to look like this,’ and they can dress the backlot sets, then I’ll come back and tweak things. I think they enjoy being part of the creative team.”

“A part of my philosophy of set decorating, especially this show,” reveals Richarz, “is that nothing we put in should draw too much attention to itself. We want the sets to make a very subtle impression, where both the actors and the audience can feel who their characters are with this environment. Sometimes I’ve chosen pieces that I’ve then edited out. If the piece is too much, I don’t want the audience’s eye going there because that takes away from the story. On the other hand, if it’s subtle it adds depth and more dimension for the characters.”

She summarizes, “The rest of my set decoration philosophy is, ‘You should laugh if you can. Life is short. I take my job very seriously, but I don’t take this business very seriously. This is not brain surgery. This is entertainment. We want people to laugh and to enjoy themselves, but we’re not curing anyone from cancer, we’re not rocket scientists advancing into space. But we can make people laugh for a little while.” ■

EHC Set Decoration genealogy:
Pilot: Production Designer Okowita, Set Decorator Carol Kelley SDSA
Season One, Episode 2-13: Set Decorator Leslie Morales SDSA
Season One, Episode 14 through Season 4: Set Decorator Laura Richarz SDSA



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Upstairs

DO NOT DISTURB

Set Decorator **Peter Gurski** SDSA
Production Designer **Glenda Rovello**
Fox

A sneak peak at
DO NOT DISTURB,
debuting this fall...

Notes from
Set Decorator Peter Gurski SDSA

“T

his is a boutique hotel in New York, very upscale, very hip, very now. There's the glamorous *Upstairs*, with a parade of fabulous-looking people, and then *Downstairs*, it's the nitty-gritty of the real folks that

run the place. And the heart of it all is the human resources director, played by Niecey Nash, who is right in the middle. She's the linchpin that the upstairs and the downstairs revolve around." The sets are visually strong, as Gurski points out, "Everything is always about human relations."

The sets play up the contrasts: the two-tiered upstairs is contemporary yet organic, the downstairs a basement combo work and break space. Gurski credits Production Designer Glenda Rovello for the impact, "I consider her the best at creating fictional spaces that are so real in detail and richness. You rarely see that kind of effort put into sitcom architecture. It's an amazing framework and backdrop against which to put everything."

Gurski follows suit, taking the concept of the sitcom couch to a new level, for *The Lobby*, "I love using double sofas when there is enough space—they give weight and depth, and I would have repeated the ostrich barrel chairs with chrome had there been room." This central part of the set is deliberately created in a linear balance, to give a horizontal anchor for the two soaring sides. To the left, an angular, cut stone and exotic

woods staircase is accentuated with strong vertical art. On the right, ultra-tall black leather wingbacks flank a massive fireplace, guarded by a full-sized white ceramic Afghan hound. Not the usual sitcom set.

Adding to the uniqueness is the quality of art that Gurski was able to use. "I was super happy with the mix that we achieved in this one," he states. "I spent a large part of a generous budget on artwork. And it was not wasted, because it helped telegraph the reality of the space. We were fortunate to be working with a sophisticated producer who felt that the set had to seriously reflect an actual New York location. That's where Glenda's strength came in, with the architecture she could provide that was so believable, and then we reinforced that with really well done

pieces of art. It didn't come cheaply, but that was the mandate of Creative and Executive Producer Abraham Higgenbottom."

Gurski's deliberate use of contrasting shapes to add balance to the space echoes the underlying theme of the show: disparity can be overcome by putting opposites together. *Downstairs*, we find an appropriate palette, given that it's the *basement*; earthy, warm reds and browns set against the concrete grey. Here, Gurski's willingness to dig into the deepest, dustiest corners of studio prop warehouses and repurpose his finds has translated into another distinctive, but realistic space. He credits Set Decorator Greg Grande SDSA of *FRIENDS* and Set Decorator Melinda Ritz SDSA of *WILL & GRACE* for bringing back in vogue the use of vintage set pieces, enhanced for

current décor. "I think set decorators have been doing it for decades—raiding the prop house, thinking outside the box and repurposing things—but I think for what would be considered our modern times, they sort of revitalized the idea."


Gurski turned an old counter unit into a *workman's promontory* for the *hotel's* embittered head of maintenance. "I wanted to give him a perch like *Louie* had in *TAXI*," Gurski chuckles. "So he could be 'the observer'."

A modern glass-topped dining table became a desk, as the center point for the chic human resources director.


Next, Gurski is repurposing himself. Look for him on camera as the make-over decorator for the new reality show, *WE MEAN BUSINESS*. ■




Downstairs




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New Bar




New Benches



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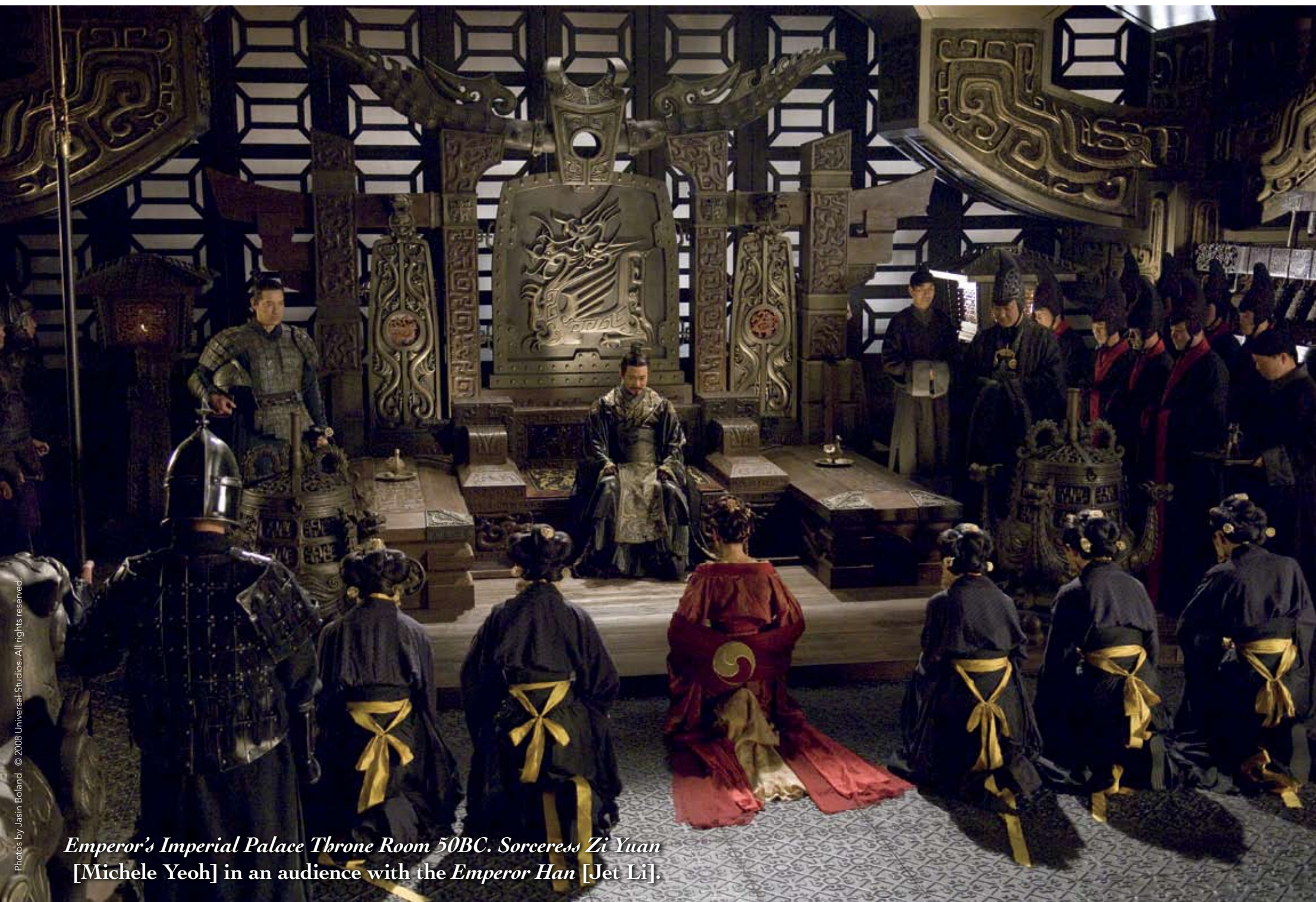
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THE MUMMY:

TOMB OF THE DRAGON EMPEROR

Set Decorator Anne Kuljian SDSA
Production Designer Nigel Phelps
Universal

Archeological Museum of Shanghai Warehouse, 1946. Rick O'Connell [Brendan Frasier], his wife Evelyn [Maria Bello] join their son Alex [Luke Ford] moments before the bewitched 50BC Emperor Han arises to once again cause terror and torment.



Emperor's Imperial Palace Throne Room 50BC. Sorceress Zi Yuan [Michele Yeoh] in an audience with the Emperor Han [Jet Li].

ACROSS TWO MILLENNIA AND THE VAST BOUNDARIES OF CHINA, THE MUMMY: TOMB OF THE DRAGON EMPEROR COMES ALIVE WITH SETS AS DRAMATIC AS THE STORY ITSELF.



Emperor's Black Tent, interior



Emperor's Black Tent, exterior

Granted, THE MUMMY: TOMB OF THE DRAGON EMPEROR is a fantasy adventure, but the sets are firmly grounded in history. The story takes place in two distinct times in China: the Qin Dynasty of 50bc and two thousand years later, in 1946 Shanghai.

History was an essential part of the story the sets had to tell. Production Designer Nigel Phelps and Set Decorator Anne Kuljian immediately delved into the origins of the story, traveling to China on the first scout for the film. "We met Chinese filmmakers who create period movies, and began the research process right there for both 1940s Shanghai and 50bc China," Kuljian relates. She established relationships and hired her Chinese crew. "A team who mainly didn't speak English," she says wryly, "but all knew the history of China, and they began to educate me."

The range of sets reaching back to ancient *China* include: the *Emperor's Imperial Palace Throne Room*, an imposing, massive room filled with magnificent carvings and intricate details; the immense *Emperor's Black Tent*, the mobile throne room, centered in an enormous desert encampment where *Emperor Han* [Jet Li] oversees construction of the *Great Wall*; the *Turfan Monastery* with its repository of the world's written knowledge; the sorceress *Zi Yuan's Workshop*; and the Himalayan treasure, *Shangri La*.

1946 might seem simple after the 50bc sets. However, on the Shanghai Studios gigantic backlot, *streets, alleyways, ►*



ABOVE *Turfan Monastery Library*
RIGHT *Terra cotta warriors*

“...THE FILM GODS DWELL IN THE DETAILS...
GENERALIZE THEM AT YOUR OWN PERIL.”

—Director Rob Cohen

a flower market and an open market, warehouses, shops, bars, clubs, restaurants, a temple, an opera house and the exterior of the Archeological Museum of Shanghai all had to be fully dressed and simultaneously ready, to facilitate the wild chase scenes between a supernatural horse-drawn chariot and vehicles of the '40s. Kuljian explains, “We had to have multiple sets and aspects so the film crew could go anywhere and shoot whenever they wanted.”

The enormous visual scope of the film had equally large requirements. “I had three terrific crews operating at the same time—more artists and more crew than I’ve had on any other film,” Kuljian recounts. “There were 250 to 300 in China working on set decoration and props.”

Kuljian had almost everything fabricated in China, freighting containers of set dressing to Montreal, Canada, for sets shot on stage there. “They truly are artists and talented craftsmen, able to make anything we needed. I would hold up a photo or drawing and perhaps tell them that I wanted to change out the legs or the shape of a part, and within a day, I would have the new piece.”

The *Terra Cotta Warriors* required by the production presented a special challenge. Ironically, because of the sheer quantity needed—hundreds and hundreds—and the fact that the set was filmed in Montreal, reproduction *Warriors* were actually reconstructed in this hemisphere. Kuljian explains, “I selected 4 different warriors and one horse to be shipped from China and then we mass produced them in a great workshop in Canada. I had them sculpt 20 different heads with different hairstyles and then make those in multiples. Then we put the different heads onto the different bodies and ended up with our own terra cotta army. I had all the weapons, armor and other items, like the horses’ bridles and mausoleum ornaments, made in China by a team headed by Propmaster Kim Wai Chung and then shipped to Montreal.”

Kuljian was impressed not only with the degree of craftsmanship and skill of the artisans, but also of the depth of their knowledge about their cultural ancestry and history, and their willingness to impart it.

Echoing Kuljian’s observation, at the end of his description of the film’s shoot, Director Rob Cohen gives what could be the set decorator’s mantra: “Every film is a journey in which you learn new things about life at every level. This film [was] packed with new knowledge...we shot... with a team of Chinese culture advisors constantly helping with Qin Dynasty language, ceremonies and behavior. ...The film gods dwell in the details...Generalize them at your own peril.” ■



IRON MAN

Set Decorator **Lauri Gaffin SDSA**
 Production Designer **J Michael Riva**
 Paramount Pictures & Marvel Studios

Surveying *Tony Stark's Living Room*, ever-efficient assistant *Pepper Potts* [Gwyneth Paltrow] oversees his business & private affairs.



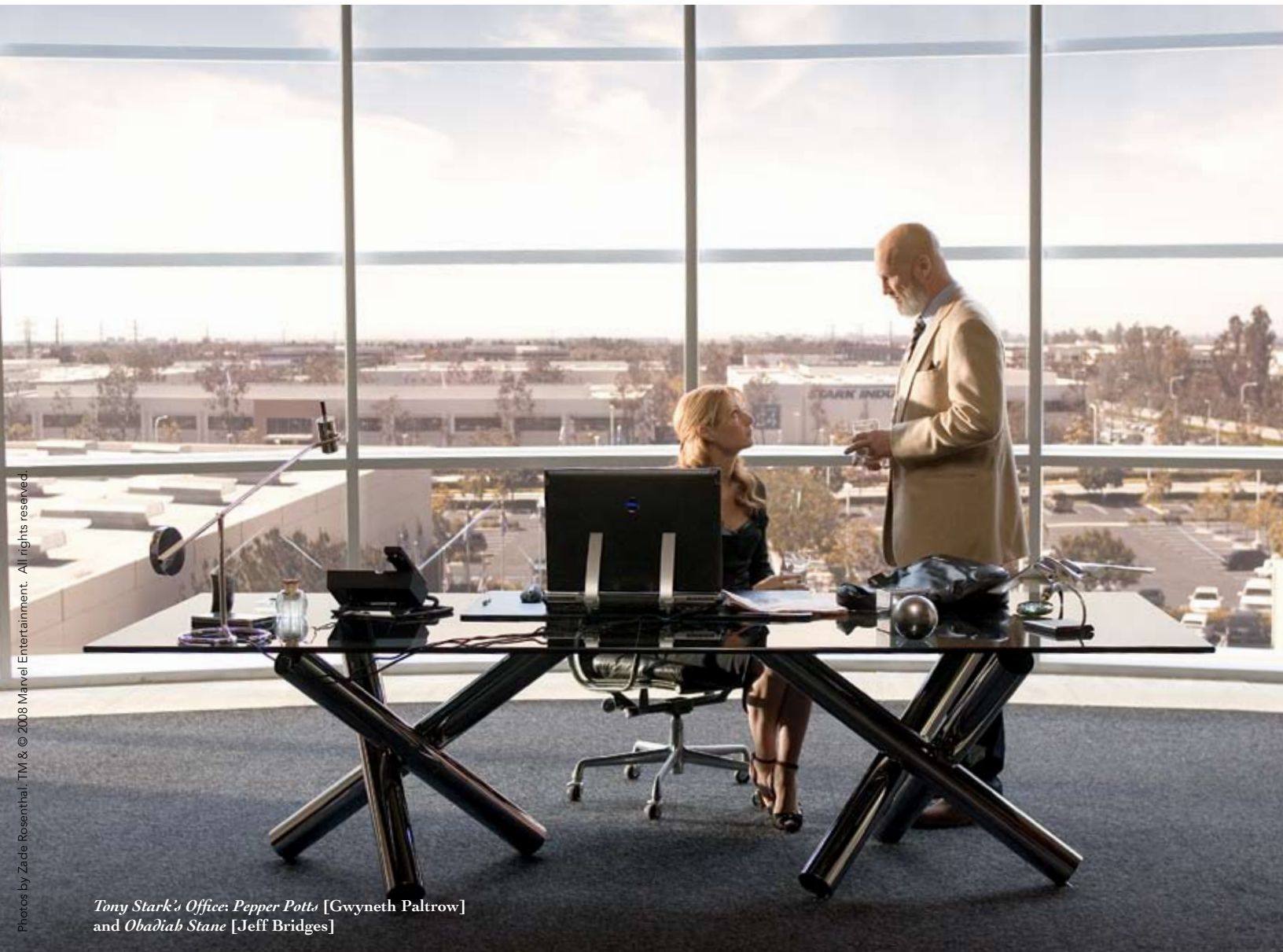
Tony Stark's Living Room, Malibu coast view.

The Marvel comic book character IRON MAN comes to life—in stunningly different environments—in this summer's action blockbuster.

Character & Surroundings

From a contemporary beach house filled with the best of everything to a primitive cave storehousing terrorist-appropriated weaponry, the contrasts are extreme as *Tony Stark*, a.k.a. *Iron Man*, wrestles alternately with rudimentary tools and cutting-edge technology to make a better life for mankind, finding his heart along the way.

“Our job is to fully facilitate the story and create direct references for the actor,” explains Set Decorator Lauri Gaffin SDSA. “The whole film really is about *Tony Stark*, an amazing genius, industrialist, and bon vivant. He lives in an architecturally spectacular house in Malibu, is extremely wealthy, has only ►



Tony Stark's Office: Pepper Potts [Gwyneth Paltrow] and Obadiiah Stane [Jeff Bridges]

the best taste in art and cars. In contrast to that environment is the wretched atmosphere of the remote cave in which he is held as a wounded captive.

Remote & Primitive

"In that moment in *The Cave* when he realizes he is going to build the *Iron Man* suit, we had to somehow show the emotional impact of his surroundings. The set dressing itself needed to demonstrate the lack of what he's used to having, yet reveal enough in raw material so that through his creativity and resourcefulness, he can build something to save himself from his unexpected circumstances. The goal was to make it entirely believable even though we were onstage".

She used a mix of elements to produce a realistic weapons cache fabricating armament cases, labels and spare parts.

Additionally, she created all the supplies the terrorists would need to survive in the desert, from crude cooking implements to stolen bags of grain from the fictitious *Hunger Corps Aid*.

Gaffin and her team worked with Director of Photography Matthew Libatique to determine what would be appropriate for practical lighting, ranging from harsh lamps run on generators, to the red glow from a forge and the muted light of lanterns and candles. The mood was dark, yet there needed to be enough light to shoot details.

On screen, the interior and exterior of the cave melded seamlessly, but in actuality, the exterior and the cave opening were shot in the mountainous high desert of Lone Pine, California. "My guys transported everything that you saw inside the cave up 12 miles on a single lane dirt road, where no large trucks could go" notes Gaffin. "That was physically a difficult job. And then it was all blown up!"

"The explosions shown at the beginning of the movie were



Billionaire industrialist *Tony Stark/Iron Man* [Robert Downey Jr.]



The Cave

shot there as well. The *village streets* were created at Blue Cloud Ranch at Valuzat, a movie ranch outside of LA. All the rubble, weaponry and missiles were brought in."

Contemporary & High-Tech

In extreme contrast, the ultra-modern *Stark Industries complex* rises in the Los Angeles basin, a futuristic multi-faceted compound where the latest in war munitions are created—often from designs by *Stark* and his late father.

Stark is one of the richest men in the world. His house resonates in minimalist modern elegance—classic comic book stylization brought to life. Clean, soaring architecture dictates the style. Gaffin had a large, curved sofa custom-built to accommodate both the size and shape of the living room. A huge coffee table, an organic island of burl wood, anchors the

seating. Line and form are accentuated throughout the space.

A sculptural waterfall, constructed in situ in the foyer, offers a quiet echo of the ocean just outside the curved glass wall. Music reigns visually with specific placement of collector guitars and a grand piano on a dais overlooking the sea. Carefully selected pieces of art—each commanding its own space—contribute to the contemporary showcase of the rooms without overpowering them.

"Production Designer Michael Riva was exceptionally clear on the stylization," Gaffin imparts. "He is very hands-on, and we have a great rapport. We've worked together on many films, and we trust each other. We're lucky to have a collaborative relationship that is open and fertile."

"We put some of our favorite things into the set," she continues. "Michael's grandmother, Marlene Dietrich, used to play a Bluthner piano, which is one of the most expensive in the world. So we found one for *Stark's House*. It's absolutely ►



ABOVE LEFT: *Tony Stark/Iron Man* [Robert Downey Jr] creates his *Mark III* armor in his workshop.
BELOW & RIGHT: *Stark's Workshop*, complete with robotic computers and vintage cars.



Photos by Zade Rosenthal. TM & © 2008 Marvel Entertainment. All rights reserved.

lovely. Jeff Bridges, as *Obadiah Stane*, plays it in the film.” Gaffin remembers, “One day it was decided that in the climax, *Stane* should fall through the piano! Of course, you’re not going to have *Stane* actually go through the Bluthner! So I had to find another piano that was the right shape, so they could be switched. That really made me laugh—those are the kinds of hoops that we often jump through.”

Gaffin’s favorite set was *The Workshop* because, “It was there that Stark transformed himself from a dissolute young man into the hero who would become *IRONMAN*. Through his raw imagination and his ingenuity we are completely captivated by the detail and authenticity of his process. We experience him as an engineering mastermind capable of inventing anything with the help of his state of the art high tech tools, robotic assistants and the privacy that his wealth and genius provide him. This was part of a crucial collaboration from every department to make the concept of *IRONMAN* believable.”

Director Jon Favreau wanted everything to be not only as authentic as possible, but fully functional as well! “Anthony Carlino, my lead, is a welder and knowledgeable about machines,” reveals Gaffin. “So he took charge of the mechanical aspects. It was incredibly helpful.”

Many of the action stunts originate or end in the

workshop, so it was necessary for it to be large and full. Favreau loves old cars, so they started there for expensive toys for *Stark*—a collection of real cars, among the best in the world, including the Director’s roadster.

Collaboration

Riva and Gaffin discussed the action in the stunts, and how each needed to be set up. Her crew then worked closely with the other departments, particularly Props, Special Effects and Lighting. Destruction stunts determined the “builds” of many elements and quantities, i.e. literally hundreds of ammo cases were fabricated for *The Cave* and *Afghani* sets, and then demolished in the scenes.

The *RT*, the hero piece in *Stark’s* chest that keeps him alive, illustrates the degree of collaboration required, not just in the storyline, but in the film making as well. “It was about combining all the aspects of what every department does,” says Gaffin. “When you get to the workshop... set decoration has the light table, then 3D VFX comes into play when *Stark* develops the latest idea for the heart, and his hand seems to go into the light table...that is the perfect example of every department coming together to create the environment.” ■

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SDSA

Set Decorators Society of America

FROM THE PRESIDENT

During my 30 years as a Set Decorator for television, I have watched the look of sets for TV evolve into a wide diversity, evidenced here in SET DECOR. As technology and tastes change, so change the look of sets and set dressing. In my early studio days, set dressing was pulled from the on-lot prop house, to be repainted and reupholstered and returned to stock to be reused on another show. Today so many more resources are available to Set Decorators to achieve their vision of the set.

Even so, the basic function of set dressing is still the same: Set Decorators create the world in which the actors function, enhancing the characters and the story. Drama or comedy, the actors always need a place to sit, or stand, or lean or just be—the job of the Set Decorator is to find exactly the right pieces and make them all fit perfectly into each set. Along the way, we also create a feast for the eye through imaginative use of color and texture.

High definition technology gives the audience a much closer and more detailed view of the work of the Set Decorator. In turn, SET DECOR allows you to see even more deeply into the set dressing and how each Set Decorator approaches the work.

We create fantasy, even when the show is gritty reality. We use a visual shorthand to convey character and emotion in a way that is glorious, frustrating and great fun.

Change in the business side of the film and television industry is hitting the Set Decoration sector with many challenges and opportunities this year. Labor contract expirations have exposed gulfs between workers and management as new media create new but untested revenue sources. Tax credits around the states and internationally provide motivation to shoot beyond the standard entertainment industry centers, and Set Decorators and vendors alike face shifts in work patterns.

One constant is that Set Decorators are finding their work increasingly challenging. Steady downward pressure on budgets accompanied by a demand for high production value means that visual and managerial creativity, the stock in trade of our craft, are in extremely high gear. At times like these, we find ourselves truly grateful for the support of our crews, vendors and services, and concerned for those who are struggling in this turbulent economy.

Laura Richarz
SDSA President

POST SCRIPT FROM THE CHAIRMAN OF THE BOARD

Dear Set Decorator enthusiasts,

One of our main goals at the SDSA, and really, it may be our only goal, is to educate people about Set Decoration. In this tense time in the entertainment industry as we trudge from one union negotiation to another, there is one lesson that seems paramount: it takes a very large team to put one person's dream onto the screen. Look at your call sheet, your crew list and watch the credits the next time you sit in front of the tube or go to a movie. It is the only recognition most of them get—their names are not on a marquee, nor in *People* magazine. Give them some respect, help keep them employed. Remember, "Without them, it's radio."

Sincerely
Daryn-Reid Goodall
SDSA Board Chair

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AMPAS EXHIBITION

PULLING BACK THE DRAPES:
Set Decoration Revealed

The Academy of Motion Picture Arts and Sciences celebrates the art and science of Set Decoration with its third exhibition to celebrate the craft over the past 14 years. All three shows were presented at the Academy's Fourth Floor Gallery in the main AMPAS building, in collaboration with the Set Decorators Society of America.

Often considered by its practitioners a hidden craft, these exhibitions have served to reveal to filmmakers and audiences the unique contribution of the Set Decorator.

On view until August 24th, the installation presents seven feature film sets in vignette form. The wide range of styles on view includes:

- Indy's Office from INDIANA JONES AND THE KINGDOM OF THE CRYSTAL SKULL (Larry Dias, Set Decorator)
- The Throne Room from THE MUMMY: TOMB OF THE DRAGON EMPEROR (Anne Kuljian SDSA)
- New York Apartment Bedroom from BABY MAMA (Susan Bode Tyson SDSA)
- The Chief's Office from GET SMART (Leslie Rollins SDSA)
- A Cave full of terrorist materials from IRON MAN (Lauri Gaffin SDSA)
- A breezy Hawaiian Hotel Lobby from FORGETTING SARAH MARSHALL (K.C. Fox SDSA)
- Cabinets of curiosities in a Secret Attic from THE SPIDERWICK CHRONICLES (Jan Pascale SDSA).

According to Ellen Harrington, Director of Exhibitions and Special Events for the Academy, when the time comes for the next show on Set Decoration, the gallery on Wilshire will have closed, and exhibit space will be at the new Academy Museum of the Motion Picture in Hollywood.

Supporting Harrington in organizing the exhibit were Denise Pizzini SDSA, Dorit Oberman Hurst SDSA and Academy Governor Rosemary Brandenburg SDSA. Studio support came from DreamWorks SKG, Lucasfilm, Marvel Studios, Paramount Pictures, Sony Pictures, Universal Studios and Warner Bros.



Clockwise from top left: BABY MAMA exhibit. Photo by Ken Haber. Pictured from film: Tina Fey and Amy Poehler Photo by K.C. Bailey/Universal Studios; IRON MAN exhibit. Photo by Todd Wawrychuk; GET SMART exhibit. Photo by Ken Haber; THE SPIDERWICK CHRONICLES exhibit. Photo by Ken Haber. Film photo: Paramount Pictures; INDIANA JONES AND THE KINGDOM OF THE CRYSTAL SKULL exhibit. Photo by Greg Harbaugh; Exhibitor set decorators Leslie Rollins, Anne Kuljian, KC Fox, Lauri Gaffin, Jan Pascale. Photo by Greg Harbaugh; Exhibition overview photo by Ken Haber; FORGETTING SARAH MARSHALL exhibit. Photo by Greg Harbaugh; THE MUMMY: TOMB OF THE DRAGON EMPEROR exhibit. Photo by Ken Haber. Pictured from film: Jet Li and Michele Yeoh. Photo by Jasin Boland/Universal Studios; All photographs © A.M.P.A.S. All Rights Reserved.



It's coming this Fall!

SDSA Marketplace Festival 2008

Mark your calendars now for Saturday, October 18 and be prepared for a day of delights! Professional networking mixed with fun and festivities featuring:

- A trade/expo showcasing goods and services for the Set Decoration Industry
- Decorative merchandise on sale
- Plus an auction bazaar of decorator objects d’art and other finds
- Exclusive seminars – Panels on current trends & future planning
- SDSA Bookstore - This popular once-a-year-only bookshop offering unique design and decor books is always a sellout!
- Designer Bake Sale – Not your mama’s! Baked goods are offered on designer plates, platters and in amazingly creative containers
- Martini Bar
- Jazz
- Prizes, Food & beverages, Activities for kids, from tots to tweens & teens
- Balloons & fortune tellers
- Mini-massages

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The Pie Hole. Olive [Kristin Chenoweth], Ned [Lee Pace] & Chuck [Anna Friel]

pushing daisies

Continued from page 28

presents a new design challenge, from finding dog mannequins for an upscale dog boutique to creating a windmill museum, to figuring out how to dress a three-quarter scale bar where racehorse jockeys hang out!

For the pilot, Bryan Fuller really wanted *The Pie Hole* to have huge lights made to look like red cherries hanging in our set. They don’t exist, so we had to figure out how to make them. We started with large white plastic globes, which we molded into a cherry shape and then had them painted to look like fruit. We then fashioned the cherry stems using wire and paper. My crew did a great job to realize Bryan’s vision and create a signature piece of set dressing for the show.

SD: Is it as fun as it looks?

Siwolop: We definitely have our moments! You almost can’t avoid it, because of the comedy of the scripts and the off-beat sets that we dress. Michael is a lot of fun to work with, and Lead Max Bozeman and our crew keep me laughing. Each brings his own sense of humor to the set, while still working really hard to stay ahead of the shooting team. Eric has a wonderful eye, and we get such great ideas from his shopping expeditions that we can’t help but giggle about our set dressing.

I feel fortunate to work on this show, as the opportunity to do such innovative and creative sets doesn’t come along that often. Although the pace is challenging, we still get to laugh while on the job. How lucky is that! ■

Emmy’s®

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Continued from page 13

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PUSHING DAISIES

Pages 20-28

Ned's Childhood Kitchen:
Kitchen chairs: 20th Century Props
Kitchen hutch: Warner Bros Property
Dinnerware/ceramics: Omega Cinema Props, Universal, Warner Bros.
Green pie pan: Williams Sonoma
Artwork: Hollywood Studio Gallery
Tablecloth: Warner Bros. Drapery Dept.
Wallpaper: Astek
Pie Hole, interior:
Cherry lights: Globes from Practical Props; manufactured by Paul Anderson, Electric and Construction; paint by Warner Bros. Scenic
Wall sconces: Lamps Plus
Flooring: Linoleum City
Framing: Hollywood Studio Gallery
Espresso machine: Air Designs
Sugar shakers: Retroplanet.com
Napkin holders: Target
Dishes: Dish Factory
Ice cream cone sleeves: Instawares.com
Baking ovens: B & B Restaurant, Bakery & Kitchen Equipment
Upholstery: Warner Bros. Upholstery
Pie Hole, exterior:
Park benches: Universal Property
Greens: Warner Bros. Greens
Blinds: Warner Bros. Drapery
Aunts' House:
Furnishings & peacock: Warner Bros. Property
Pillows: Warner Bros. Property, Home Fabrics
Fixtures: Warner Bros. Lighting Department
Trophies: Hollywood Trophy
Artwork: Hollywood Studio Gallery
Wallpaper: Astek
Rooftop, exterior:
Asian gazebo: 20th Century Props
Bee hives: Warner Bros. Staff Shop
Greens: Greenset, Aldik Artificial Flowers
Olive's Apartment:
Sofa and armchairs: Universal Property
Coffee table: Warner Bros. Property
Artwork: Hollywood Studio Gallery
Wallpaper: Astek
Vintage television: Modern Props
Bittersweets Taffy and Sweet Emporium:
Café tables: Lennie Marvin Enterprises
Café chairs: Warner Bros. Property
Counters: Custom Fabrication, In-House Construction Dept
Candy jars: History for Hire, Lennie Marvin, Premiere Props
Chandelier/wall fixtures: Warner Bros. Fixtures
Torchieres: Lamps Plus
Chocolate/Candy: Garvey Nut & Candy
Signage: Warner Bros. Sign Shop

MAD MEN

Pages 30-38

Antiques: Antique Ave on 2nd Street, Pomona; Antique Room Treasures; A to Z Mart; Calico Antiques; Jack Powell; King Richard's Antique Center; La Brea Antique Collection; Pepe's Thrift Shop; Pomona Antique Center
Appliances: Savon Appliances, Square Deal
Art: Hollywood Cinema Arts; Hollywood Studio Gallery; Robert Trautman, Lake Havasu City, AZ
Blinds & draperies: American Screen & Window, BFC Design Division, Universal Drapery, Theatricaldrapery.com, Warner Bros Drapery, Motion Picture Set Interiors
Carpets & flooring: Lester Carpet Co, Linoleum City
Fabrics: Dazian; Diamond Foam & Fabrics; Home Fabrics; Michael Levine; Rosebrand; Showbiz Enterprises; Soft Lines Home Fashions, Warner Bros Drapery
Florals: Flower Art, Flowers Santa Monica
Foam: Diamond Foam & Fabrics; Foam Sales
Furniture: 20 First Century, Palm Springs; ABE Office Furniture; Advanced Liquidator; Apropos; Call Time Quenchers, Palm Springs; Crest Office Furniture; David Pierce, Silica Three; Déjà Vu; Denmark; everything2go.com; Futurama, custom-built; Kotora Designs Trust; Modernica; Modernway, Palm Springs; Plethoric; Room Service; Steel Casey; Sunset Bazaar; Sunset Orange; TR Trading Co; The Vintage Collective; Vintage Oasis, Palm Beach; Wertz Brothers
Graphics, printing & signage: Earl Hays Press; Heaven or Las Vegas; Impress, Officemax; OI Graphics; Warner Bros Sign Shop
Greens: Green Set, Jackson Shrub
Office equipment props: All States Office Machines, Batchelor Business Machines
Props & accessories: Air Designs; Alpha Company; Apropos; Alley Cats; Amazon Environmental; Dish Factory Outlet; EC Prop Rentals; Hand Prop Room, HPR; History For Hire; Hollywood Cinema Art; Hollywood Studio Gallery; ISS; Lennie Marvin; Mannequin Gallery; Modern Props; Motion Picture Set Interiors; New Haven;

Editor's note: SDSA Business members are easily accessed through the SDSA website: www.setdecorators.org

Omega Cinema Props; Out Of Vogue; Practical Props; Premiere Props; Props Service West, PSW; Quixote Studio Store; RC Vintage; Sony Props; 20th Century Props; Universal Props; Van Der Molen; Warner Bros Props; Xcape
Upholstery: Warner Bros Upholstery

THE BRONX IS BURNING

Pages 40-43

[note: NY vendors, except for History for Hire]
Locker Rooms and Yankee Training Room:
Uniforms, cleats: Sportsrobe Inc
Toiletries and training room supplies: History for Hire
Sofa/chairs: Eclectic Encore, State Supply
Linoleum & carpeting: Lino City, Carpet Time
1977 televisions: Navesync
1977 radios: Waves
Tables, cabinets: Cinema World
Son of Sam Omega Unit:
Desks, chairs, files: Eclectic Encore, State Supply
Desk lamps, fluorescent fixtures:City Knickerbocker
Mint green 2" aluminum Venetian blinds: Stricklands
1977 televisions: Navesync
1977 radios: Waves
1977 police maps: Kevin L. Raper
Billy Martin's Texas Den:
Sofa, cabinet, rug, end tables: Eclectic Encore
Lamps: Omega Cinema Props
Casey Stengel jersey: Sportsrobe
Billy's trophies: Atlantic Trophy
Baseball photos: Cooperstown Hall of Fame
Vertical blinds: Epstiens
Bar dressing: History for Hire
Television console: 24 Frame.com
Billy Martin's Office, Yankee Stadium:
Desk, credenza, chairs: Arenson Prop Center
Desk chair: Props for Today
Desk lamp: City Knickerbocker
Casey Stengel jersey: Sportsrobe
Trophies: Atlantic Trophy
Television: 24 Frame.com
Baseball photos: Cooperstown Hall of Fame
Carpeting: Carpet Time

HEROES

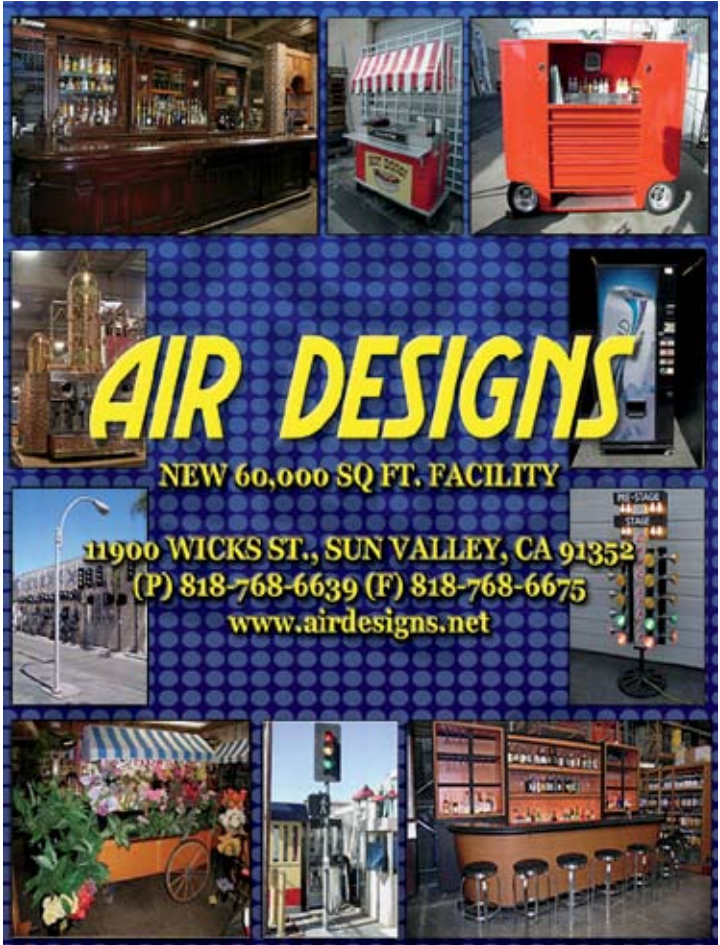
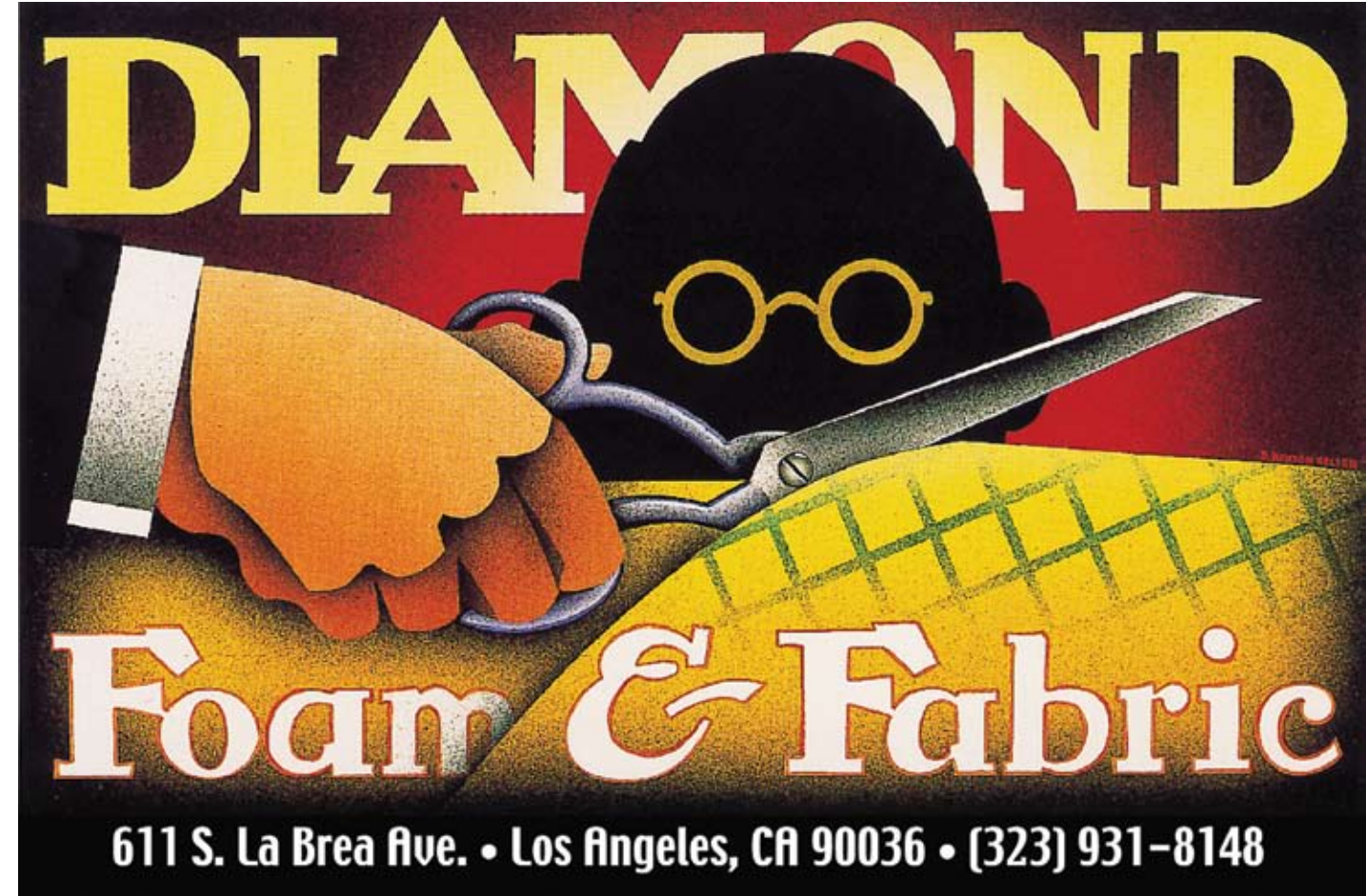
Cover + Pages 44-53

Bennet House:
Sofa, side chairs, coffe table and occasional tables: Cisco Home
Upholstery fabric: Home Fabrics
Mercury glass table lamp with silk shade: Jaime Young Co
Crystal votive candle: Product Co-Stars, Orrefors Collection
Crystal platter: Product Co-Stars, Orrefors Martti Rytönen Design
Wrought iron wall sculpture, blown glass and iron wall sconces: Great Indoors
Fireplace tools, screen: Wilshire Fireplace
Wool area rug: Room & Board
Flat screen television: Sharp
Indoor plants: The Tropics
Drapery fabric: Home Fabrics
Wood blinds: American Screen & Window
Drapery construction: Fox Studios Drapery
Other Sets:
Fixtures: Brown & Gold Lighting and EC Props
Florals: Sandy Rose Floral Designs
Art & framing: Art Pic, Film Art, Hollywood Studio Gallery, Mardine Davis Art Consulting
Framing: U Frame It
Rugs, Furniture: Loft Appeal
Furniture: Apropos, Mush, Omega Cinema Props, Sony Studios Property, Universal Property, 20th Century Props
Books: Faux Library
Plants: Jackson Shrub

EVERYBODY HATES CHRIS

Pages 54-58

Corleone Junior High Corridor:
Flags, poles and bases: Paramount Drapery Stock
Banner: printed by Paramount Sign Shop, sewn by Paramount Drapery
Trophies and plaques: Hollywood Trophy
Fire bells, exit signs: McMaster-Carr
Guidance Counselor Office & Classroom:
Teacher's desk/furniture: CP4 [Omega Cinema Props 4], TR Trading Company
Desks: Paramount Stock
Map: Universal Map
Window Blinds: Paramount Drapery



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resources

Barbershop:
 Barber chairs: Paramount Stock
 Sconces: Brown & Gold Lighting
 Window Roller Shades: American Screen & Window
 Mirrors: Lowe's
 Barber supplies: Groom-It Industries

Animal Print Apartment:
 Bar, shoe chair, hanging fixture: Lennie Marvin Enterprises
 Animal print chaise, legged box, pillows, rattan chair: NBC Universal Property
 Window treatments: NBC Universal Drapery
 Wall Dressing: Omega Cinema Props & NBC Universal
 Plants: Green Set

Kill Move's Box:
 Plastic pennant: AAA Flag and Banner
 Army Tarp: Supply Sergeant

Hoo's Hunan Restaurant:
 All kitchen furniture and smalls: CP2 [Omega Cinema Props 2]
 Perishables: Smart & Final

Dining Room/Kitchen:
 Drapery and upholstery: Paramount Drapery
 Furniture and smalls: Wertz Brothers, Nick Metropolis, thrift stores
 Phone: Nick Metropolis
 Refrigerator: House of Paul Used Furniture

The shops:
 Drapery: Paramount Drapery; Leg warmers: Capezio; Mannequins: RC Vintage;
 Hats: Donna Vinci, NBC Universal Wardrobe Department; Sconce, vanity and stool: NBC Universal; Chair: Omega Cinema Props; Church: Deacon chairs, pulpit, candleholders: Omega. Pews & cross constructed in studio mill.

DO NOT DISTURB Pages 60-63

Upstairs:
 Entry chrome table, elevator nook chartreuse chaise lounge: Warner Bros
 Furniture & furnishings: Black wingback chairs (Monaco), grey sofas, white faux ostrich barrel chairs (Trousdale), black occasional tables (Barnacle), hanging lamp/upstage (Barnacle), and the foo dogs – all from Mogul
 Fireplace mirror, white afgan hound sculpture and sconces: Warner Brothers
 Fireplace white ottoman: Universal
 Silver tray & other accessories: Ob*jects
 Art: Art Pic, Pinacoteca
 Pillows & wall sculpture: West Elm
 Pendant lights: Universal
 Florals: Julie Komen Floral Design

Downstairs:
 Chunky "perch" desk: Warner Bros cabinet, reconfigured
 Bullpen desks: Ikea
 Mini-bar supplies/supply closet: Smart & Final
 Hotel custodial carts: Warner Bros Thompson Street warehouse

IRON MAN Pages 72-79

Tony Stark Living Room:
 Burl wood table: Ralph Pucci @ the Pacific Design Center
 Eames chair: Herman Miller Inc.
 Hall table: Kartell/Diva
 Piano: Bluthner/Kasimoff Piano
 Art: Terrell Moore
 Hall painting: Damien Hurst
 Front hall photographs: Lauri Gaffin
 Arco lamp: Modern Props
 Decanters, silver objects: House of Props

Tony Stark Workshop:
 Juke box: Wurlitzer, Peter Leinheiser
 Fridgerator: Sub Zero
 Guitars: Gibson
 Art: Ed Ruscha prints
 Flag photograph: Jon Huggins
 Frames: Hollywood Studio Gallery
 African sculpture: Ernie Wolfe Gallery
 Stainless work tables: Design Within Reach
 Side lamp: Empiric Inc
 Television: LG
 Computers: Apple
 Sheet metal fabrication: Bailey
 C & C machine: Sharp
 Tool boxes, tools: Snap-On
 Vintage welding helmet: Blackman Cruz

Tony Stark Office:
 Desk: Minotti
 Computer: Apple
 Lamp: PLUG
 Trophies: Hollywood Trophy
 Silver airplane & desk accessories: Ob*jects

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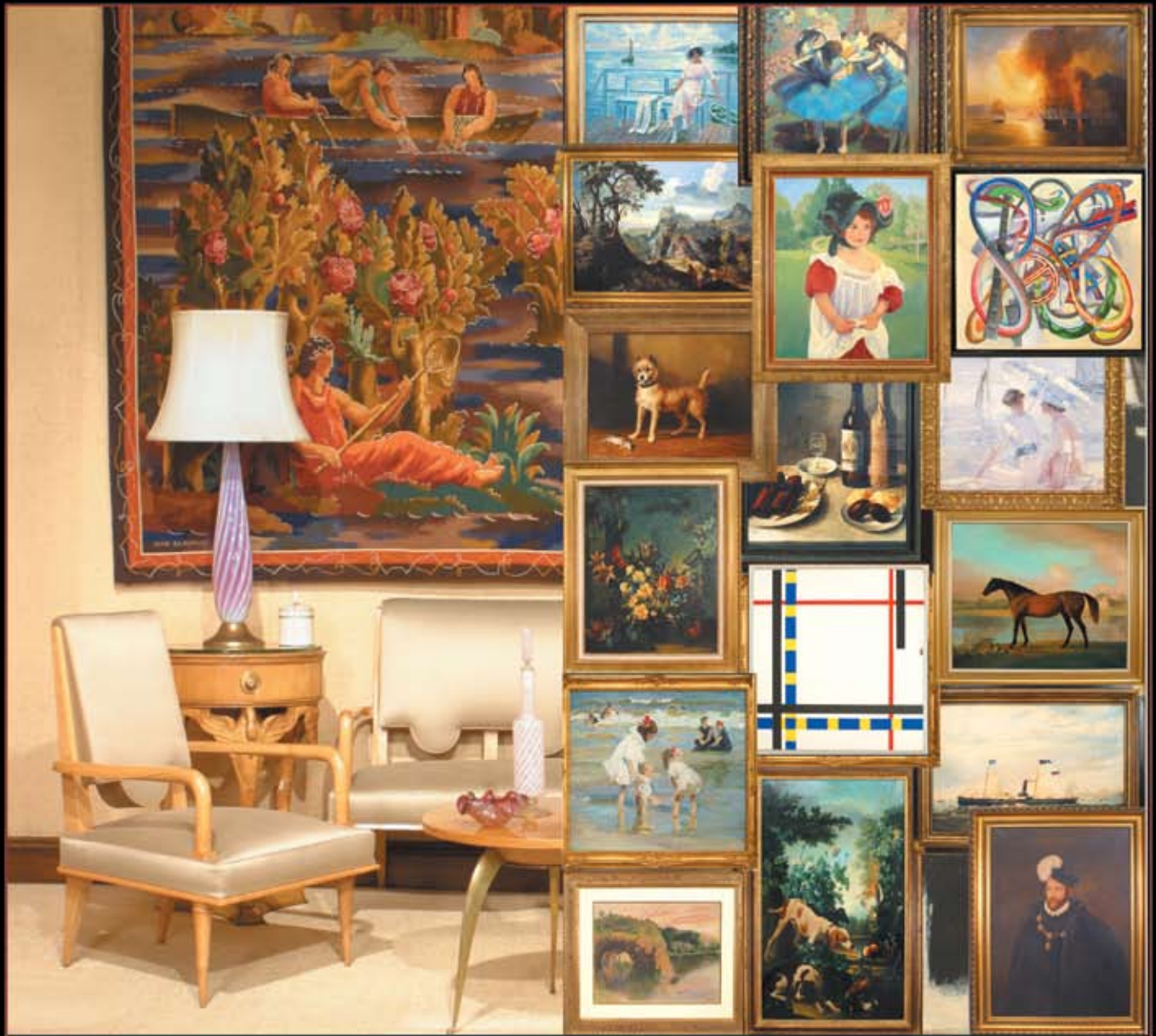


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