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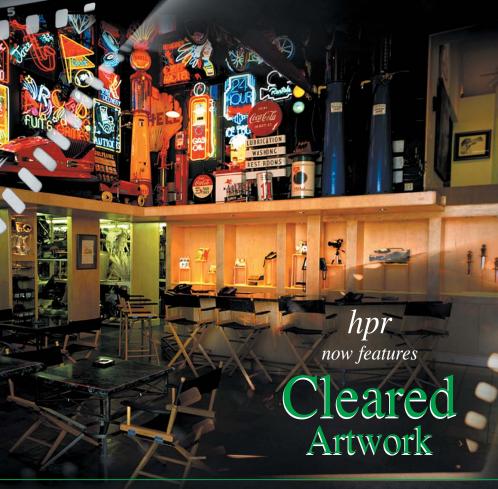












## SET DÉCOR

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Advertising Contracts: December 2, 2002

Advertising Content: December 6, 2002

Photographs & Graphics: December 2, 2002

Articles and letters: December 2, 2002

PLEASE NOTE: Digital photos must be 300 dpi or better.



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Robotics lab created for the film Terminator 3, now in production; decorated by Jay Hart SDSA, Production Designer Jeff Mann. Photo by Brian Hurley, courtesy of Jay Hart, with permission by C-2 Pictures and Warner Brothers Studios.



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## from the chair

#### JEANNIE GUNN

## LETTER FROM THE OUTGOING CHAIR

I have been your chairman for the past three years. Over that time, the SDSA has grown and, indeed, is stronger than ever. Our membership has risen and our commitment to our charter increases through our energetic committees. Our fourth annual Marketplace is just around the corner - an event that has proved to be an enormous success, as has the educational outreach program, A Day with Set Decorators.

Our East Coast Chapter continues to grow and, in spite of a tough year, keeps up with their activities. With a slow job market, the importance of being involved and networking with our peers has been evident on both coasts.

It has been a wonderful experience for me to help lead this group and to serve as your representative. During this time the board has addressed small issues (we now have a check request system) and large issues (handling the cost of staying in business). The energy and tireless work of our board keeps us moving forward towards our tenth anniversary.

I thank the board for an amazing three years and I wish my successor, Ellen Brill, the very best.



ELLEN BRILL LETTER FROM THE CHAIR Welcome.

I just want to express my appreciation for the concept of the SDSA. I have always felt the importance of networking and making friends with the people that do the same work....and the people that help you accomplish your work, especially when you are constantly expanding to improve your skills.

You can gain a tremendous amount of insight and experience by learning from those that have come before you, and also from those who are going through some of the same challenges.

For someone who came into this business knowing just a few people, it is very rewarding to have the pleasure to know such a talented group.

I believe you get what you put out; the more you give, the more you get. I hope you take advantage of the benefits that the SDSA has to offer.

Just remember the importance of giving back.

## MEET SDSA'S TREASURER

HUB BRADEN was recently elected Treasurer of the SDSA. He supported and was present at the foundation meetings for the Set Decorators Society of America, participating since the organization was established.

Primarily a Production Designer for Television and Films, Braden began his career in theater as a scenic, costume, and lighting designer – building, painting, and lighting his own designs. His career expanded from Edwin Lester's Los Angeles Civic Light Opera organization to NBC, ABC and CBS television; then to



film production at all the major studios. Of his many Production Design credits, the longest was eight consecutive seasons on the twelve-year series MURDER, SHE WROTE. He has been nominated thirteen times for the Art Direction Emmy.

Braden's creative focus is communication, with ideas to every area of production. He served twenty-five consecutive years on the Art Director's Guild Board of Directors, twelve years as their Treasurer. Hub teaches the winter quarter class "Art Direction in the Entertainment Industry" at the UCLA Extension Program in Westwood. The class material integrates production design and art department areas as a cohesive team. Braden brings these concepts of communication and a cohesive team to the SDSA Board. Congratulations, Hub.



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## president's report

by Robinson Royce



This summer has brought about many accomplishments for SDSA members. The 2002 list of Emmy Award nominees for Outstanding Art Direction and Set Decoration includes thirteen SDSA members. We congratulate all of you.

We also congratulate the new Business Agent of our West Coast IATSE Local 44, SDSA member Stewart McGuire. He is assertively defending the essential cre-

ative contribution made by the set decorator to a production, when it has been misattributed in the press. Every time we can clear a discrepancy or a misconception regarding the role of Set Decorator, it is a step forward.

Applause, kudos and thanks go to Jeannie Gunn for her outstanding past service as Chairman of the Board, and to Ellen Brill for expanding her role within the SDSA even further, as our new Chair.

The entire film and television community is invited to MARKETPLACE, our unique trade show. For SDSA members and friends, there are a myriad of volunteer tasks to perform, which means there probably is one perfectly suited for you to make this MARKETPLACE the most successful ever. If you are unable to give time, perhaps you could spread the word to colleagues and businesses you deal with day to day, or donate items to the MARKETPLACE Community Outreach Tag Sale.

I encourage set decorators to support our Business Members. They are the ones you rely on for the ideal chair; or to find the perfect rug in an hour, when the camera is about to roll. Without our suppliers, we really would not be able to do what we do.

### **NETWORKING IS WORKING.**

"Why," you think, "don't they get it?" Why is it that some producers, directors and many others in the film industry do not understand the role a set decorator plays? You may think, "They don't get what I bring to the table; they don't see the work that goes into each detail."

Well my friends, associates and fellow Set Decorators, this is one of the roles the SDSA plays. Through this magazine, and through events such as the MARKETPLACE or Day With Set Decorators, we are not only reaching out, we are networking. We are informing those we work with in this great industry. After all, we can't expect others to know what we do, when they have never done it. It is our responsibility to set the record straight. So the next time someone just doesn't get your contribution to a project, hand them a SET DÉCOR magazine. Let them read about your craft. It's the greatest way to bring everyone closer and clearer.

Stay Tuned

#### We're Moving!

The main SDSA office is planning a move to Hollywood in October. Our new address will be 940A North Mansfield, Hollywood, CA 90038.

## SET DECORATORS SOCIETY OF AMERICA:

## A UNIQUE PROFESSIONAL NETWORK

The Set Decorators Society, founded in 1993, is the only national nonprofit organization dedicated to the support of the past, present, and future of our profession. Members include qualified Set Decorators of Motion Pictures and Television, including commercials and music videos, as well as Business Members who provide furnishings, materials, and professional services to our trade.

We offer fellowship and networking opportunities for set decorators, crew members, and suppliers within our craft, and a bridge to other design and technical professions in the entertainment industry. We promote set decoration to the public at large and to our own industry. For students and apprentices hoping to enter our field, we offer Associate and Student Memberships as well as internships and other educational opportunities.

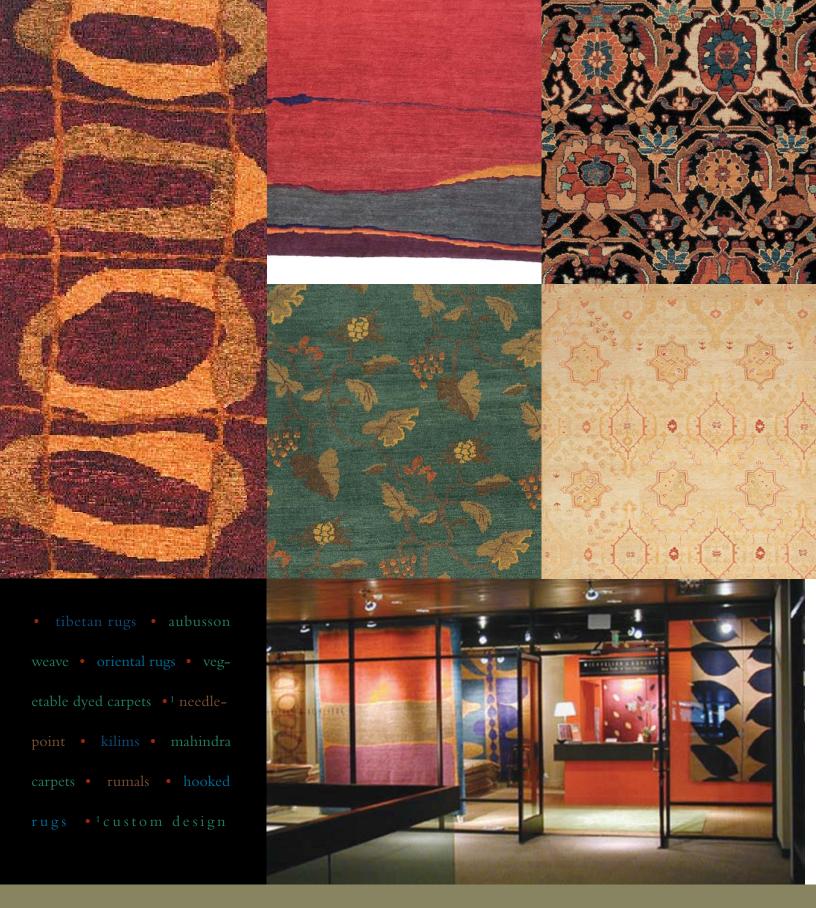
Our many activities preserve the past, provide businesses with strategies for success, and pave the way for an ever more professional group of Set Decorators in the future.

## SUPPORT THE SDSA-A 501-C Nonprofit Corporation

To support these activities, besides membership dues, we rely on donations from Corporate Sponsors, magazine advertising revenues, activity fees, and grants from those concerned with small business development and educational support.

- Set Décor Magazine
- Seminars and educational forums for small businesses
- Day with Set Decorators
- Set tours for students
- Internships
- Training Programs
- Guest speakers for schools, fundraising events, and classes
- Outreach out to the community in support of like minded service organizations
- Marketplace: an annual trade show
- Website
- Archive of photographic records of sets

The SDSA is separate and apart from any labor union and the organization does not represent Set Decorators in negotiations regarding wages or working conditions, leaving this function to our local unions, including IATSE Local 44 in Los



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## SET DÉCOR

## from the editors

**FALL 2002** 

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PRINTER: Layton Printing

#### ADVERTISING:

Tamara Glenn Cooper, Corporate Christopher Johnson, General

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PHOTOGRAPHS COURTESY OF:
Bunny Berkeley; Gail Brooks, Fashion
Institute of Design & Merchandising;
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GRAPHICS COURTESY OF: Hollywood Entertainment Museum; Homestore.com; Jamie Rama

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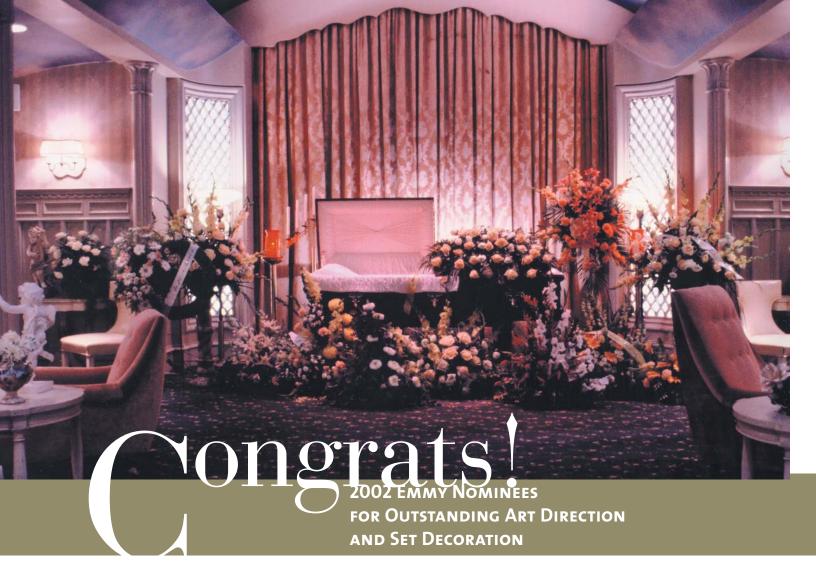
SET DÉCOR Advertising rates and information: (310) 272-5055 **THANKS TO ALL** in and called with congratulations and praise for the new look and improved content of the magazine. We have received great support from the entire SDSA community in response to the last issue and in preparing this one. The current Board is committed to communicating a clearer mission message about the SDSA to members, the entertainment industry, and the general public. We enthusiastically embrace this effort, and remain open to new ideas and suggestions for further improvement.

We thank our collaborators for the giant effort that goes into producing this magazine. First and foremost, Managing Editor Karen Burg has put so much more time and heart into this publication than her meager stipend would justify – our gratitude to her is immeasurable. Our talented graphic designers, Michele Comas and Denny Moore, have raised the bar exponentially now that we are dealing fully in the full-color digital world. Thank you for the challenge. Anyone wanting free digital media lessons, come on board the Magazine committee: you will learn by doing. Layton Printing has made many improvements possible with their streamlining suggestions and services.

Set Decorators and Business Members, thank you so much for sending in your pictures and articles. We are very serious about being as inclusive as possible to cover all the aspects of the set decoration industry, whether in New York, Los Angeles, or around the world, for television, film, commercials, music videos, and from the perspective of the suppliers to our industry.

Lastly, special thanks go to SDSA Administrator Christopher Johnson-Kelley, who has done a great job of organizing the advertising. Without our loyal advertisers and Business Members, Set Décor magazine, and the SDSA in general, would not be able to aim at an even higher profile for the art and craft of set decoration, or expand our valuable educational forums for the community of which we are so honored to be a part. We thank them, and ask that all set decorators support them in return.

Jan K. Bergstrom, Rosemary Brandenburg, Jan Pascale *Co-Editors* 



### **OUTSTANDING ART DIRECTION FOR A MULTI-CAMERA SERIES**

EMERIL • HALLOWEEN • NBC Dwight Jackson, SDSA, Production Designer Ed LaPorta, Art Director Leslie Frankenheimer, SDSA, Set Decorator

Friends • The One Where Rachel Has a Baby - Parts 1 & 2 • NBC John Shaffner, Art Director

Joe Stewart, Art Director Greg Grande, SDSA, Set Decorator

THAT '70s SHOW • THAT '70s MUSICAL • FOX Garvin Eddy, Production Designer Tara Stephenson, SDSA, Set Decorator

TITUS • INTO THIN AIR • FOX Stephan Olson, Production Designer William V. Ryder, Art Director Richard C. Walker, SDSA, Set Decorator

WILL & GRACE • CHEATIN' TROUBLE BLUES • NBC Glenda Rovello, Production Designer Melinda Ritz, SDSA, Set Decorator

### **OUTSTANDING ART DIRECTION FOR A SINGLE-CAMERA SERIES**

ALIAS • TRUTH BE TOLD (PILOT) • ABC Scott Chambliss, Production Designer Cece Destefano, Art Director Karen Manthey, Set Decorator

SIX FEET UNDER • BACK TO THE GARDEN • HBO Daniel Ross, Production Designer Suzuki Ingerslev, Art Director Rusty Lipscomb, SDSA, Set Decorator

## **OUTSTANDING ART DIRECTION FOR A SINGLE-CAMERA SERIES (CONT.)**

SIX FEET UNDER • PILOT • HBO Marcia Hinds-Johnson, Production Designer Tom Taylor, Art Director Susan Eschelbach, SDSA, Set Decorator

24 • MIDNIGHT - 1:00 A.M. (PILOT) • FOX Carlos Barbosa, Production Designer Tim Beach, Art Director Ellen Brill. SDSA. Set Decorator

THE WEST WING • MANCHESTER (PART 2) • NBC Kenneth Hardy, Production Designer Ellen Totleben, SDSA, Set Decorator

### OUTSTANDING ART DIRECTION FOR A MINISERIES, MOVIE OR A SPECIAL

Band Of Brothers • Part 7: The Breaking Point • HBO Anthony Pratt, Production Designer Don Dossett, Supervising Art Director Alan Tomkins, Senior Art Director Kevin Phipps, Art Director Desmond Crowe, Art Director Malcolm Stone, Set Decorator

DINOTOPIA • PART 1 • ABC Walter Martishius, Production Designer Malcolm Middleton, Supervising Art Director Jim Morahan, Art Director Peter Walpole, Set Decorator

James Dean • TNT Rob Pearson, Production Designer Marc Dabe, Art Director Leslie Frankenheimer, SDSA, Set Decorator

## OUTSTANDING ART DIRECTION FOR A MINISERIES, MOVIE OR A SPECIAL (CONT.)

THE MISTS OF AVALON • PART 1 • TNT Rodger Maus, Production Designer Jaromir Svarc, Art Director Vlasta Svobodova, Art Director Barbora Bucharova, Set Decorator

STEPHEN KING'S ROSE RED • PART 2 • ABC Craig Stearns, Production Designer Randy Moore, Art Director Maggie Martin, SDSA, Set Decorator

Opposite page: SIX FEET UNDER, Slumber Room. Set Decorator Susan Eschelbach SDSA; Production Designer Marcia Hinds-Johnson; Art Director Tom Taylor. Photo by Marcia Hinds-Johnson

As one of the main sets for SIX FEET UNDER, the quirky show about a charmingly dysfunctional family that owns and operates a funeral business out of their home. Susan Eschelbach decorated the 'Slumber Room' not only for function, but also to tell us a great deal about the characters that created it. Elements such as the Chinese patterned carpet, provincial Italianate upholstered furniture and monochromatic color scheme reflect the décor sensibilities of the 1960s, when 'Ruth' would have supervised the remodel and furnishing. She no doubt referred to her Good

HOUSEKEEPING and BETTER HOMES AND GARDENS while creating her personal vision of 'Heaven's waiting room'.

Susan enjoyed working with Production Designer Marcia Hinds-Johnson, Art Director Tom Taylor and Construction Coordinator Steve Hagberg and, of course, her fantastic dressing crew. "With such a stylized look, we all worked together very closely to pull it off on time and on budget, it's a project that I am very proud of and am pleased that people have responded to the series so well."

Right, above: Rose Red, Central Stair. Right, below: Rose Red, Main Parlor.

Set Decorator Maggie Martin SDSA; Production Designer Craig Stearns; Art Director Randy Moore. Photos courtesy of Maggie Martin.

Because Rose Red, the haunted mansion that consumes people in order to continue its own occult and eccentric expansion, had numerous and enormous sets, there was not enough appropriate, affordable set dressing available on location in Seattle. Set Decorator Maggie Martin rushed back to LA, and with Rebecca Parsons, tagged two huge truckloads of furniture from Warner Brothers, Universal and Omega Cinema

#### **OUTSTANDING ART DIRECTION FOR A VARIETY OR MUSIC PROGRAM**

MADTV • MADTV'S 3RD ANNUAL SALUTE TO THE MOVIES • FOX John Sabato, Production Designer D. Martyn Bookwalter, Art Director Daryn-Reid Goodall, SDSA, Set Decorator

A&E IN CONCERT: STING IN TUSCANY...ALL THIS TIME Ted Berner, Production Designer Dayna Lee, Production Designer Daniel Acon, Art Director

CONCERT FOR NEW YORK CITY • VH1
Keith Ian Raywood, Production Designer
Anne Brahic, Art Director

OPENING CEREMONY SALT LAKE 2002 OLYMPIC WINTER GAMES • NBC Jeremy Railton, Production Designer Richard Schreiber, Art Director

continued on page 66





## **Webzine Exposure for Set Decoration**





OCEANS 11, decorated by Kristin Toscano Messina, SDSA

Photographs by Sarah Wauters; courtesy of Diana Lundin. Homestore.com, with permission for reprint by Homestore.com.





IN THE L'AST we noted that decorating and lifestyle publications ARCHITECTURAL DIGEST and PALM SPRINGS LIFE published photo spreads on Set Decorators Ellen Totleben and Jay Hart. The Web is yet another medium taking advantage of the interest from the public in set decoration.

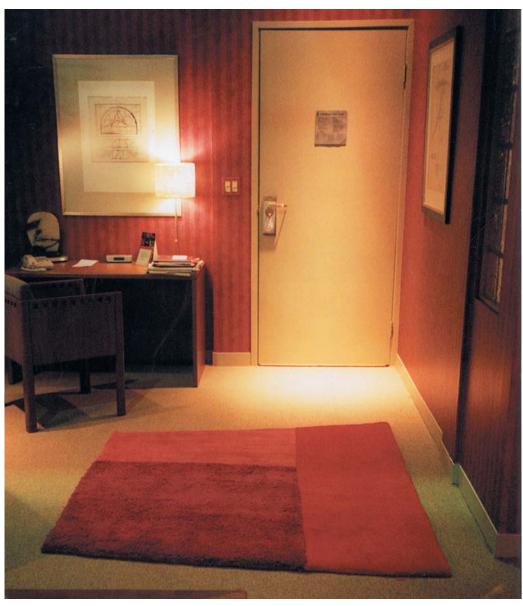
Homestore.com is a site geared toward the home décor fan, with a series of articles on set décor. Here we share photographs by Sarah Wauters from Susan Benjamin's coverage of Kristin Toscano Messina's set decoration for the feature film Oceans 11. Benjamin's article explored the art of set decoration for the high dollar look, using Messina's luxurious Las Vegas hotel suite as the base.

{Editors' Note: Look for an article by SDSA member and writer Susan Benjamin in the next issue of SET DÉCOR. The Homestore.com series will continue coverage on set décor by Senior Editor Diana Lundin.}

## **E-Channel and the Web Showcase SDSA Members**



Photographs courtesy of Cloudia Rebar, SDSA, for "real time" television series, 24.



**MORE** Jia coverage of the set decorator's ability to achieve that precarious balance between creativity, time and budget also showcased two SDSA members excelling in an arena different than their norm.

Set Decorator Greg Grande's work was not only nominated [along with Art Directors John Shaffner and Joe Stewart] for an Emmy for an episode of FRIENDS, but was also featured in AREA, a new show for E-STYLE. Grande did a room makeover for actress Brooke Burke [WILD ON], creating a playroom for her son. The episode is now airing on E-CHANNEL.

The Webzine Zapzit.com, provides television and film news, including Scene Setters, a series of set décor coverage by Rosanne Sachson. Several SDSA members' work has been presented over the last year. Feature film Set Decorator Cloudia Rebar's dynamic decoration for the hit television series 24, was recently highlighted. Photos are featured here.



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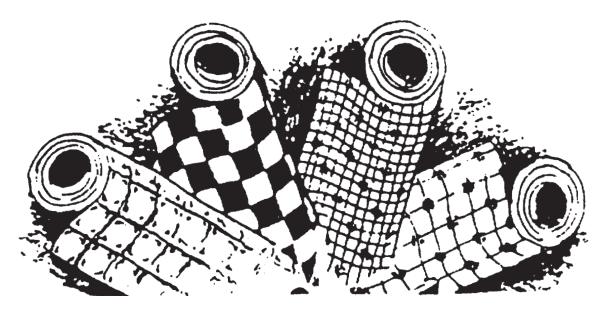
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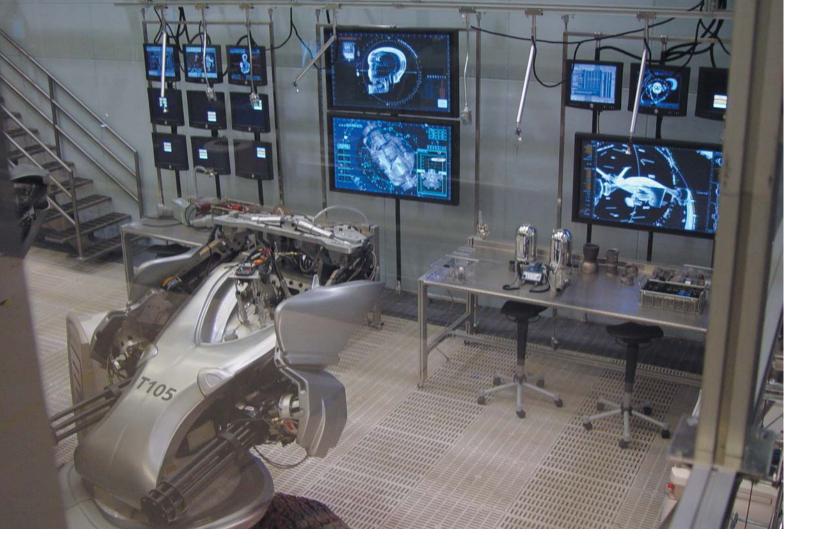
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## JAY HAKT:

## 5C1-F1, ROBOTICS, F T-3 STYLE

by Eric Althoff

Jay Hart has come full circle. In college, the budding set decorator enrolled in a course on science fiction literature, where he studied Asimov, Bradbury, and Alfred Bester. "It was one of the best courses I took in school," he says. "It was taught by this humongously fat guy who gave the most amazing lectures." The course centered around the notion of man as curious animal, how that curious nature gets him into trouble, and the scientist's responsibilities to the culture of man.

"The theme of 'robot as sentient being' is certainly a question in this film," Hart says of his latest project, the eagerly anticipated Terminator 3. "But it's like, 'sentient being, gone bad'." From his office at the LA Center Studios, Hart discusses the thematic nature of the third film in the popular Arnold Schwarzenegger franchise. Just a few hundred feet outside his room-length windows, principal photography is underway on what could be next summer's highest-octane picture.

The bold new world faced by the Terminator and future resistance leader John Connor includes a new machine called a "Terminatrix": a female terminator who acts as a sort of machinist-animator, giving machines sentience by touch alone, granting them what Hart humorously terms her "magic juice", whereupon they promptly start destroying things.

"It's present day. It's all in Los Angeles," Hart explains. "We want the robotics research laboratories and the computer research labs to be as state-of-the-art and as techie as possible, given today's technology." He smiles. "And we want them to look as cool as sh\*#. From a design point of view, we didn't really want to be beholden to what went on before," he says. "We acknowledge everything we need to as far as what brought the characters to this point, but we wanted

our world to be a little bit different from the world they were in before."

This project is Hart's second outing with Production Designer Jeff Mann – they previously did Swordfish together. Hart shares that he and the team conducted a great deal of research on robots, including speaking with the robotics laboratories at MIT. Featured in the robot lab is a machine that Hart found at the Anaheim Computer Show, a laser-measuring device with a moving arm mechanism that creates wire frame models via laser scanning.

The robotic research/computer lab set was interesting for Hart as a decorator since he got the opportunity to design some furniture. "We designed these two-story hanging computer clusters," he explains. "We then mounted twelve flat screen monitors on each cluster." Meanwhile, another "living robot", a moving microscope, scans an image of a chip placed on the device. The image is then rotated and displayed on the bank of monitor screens. Hart sent Useful Companies (the London and now Burbank based computer graphic/video playback company) down to Hirox, the 3-D Rotational Microscopy manufacturer, to shoot images of the action, which were then looped and shown on the monitors.

Also used as inspiration for the lab, was a display system from ALU, a New York company that makes contemporary display systems for department stores. Hart says, "We basically designed the lab based on the components they sell: scissor things and lights, which all run off of tracks on the ceiling. Another score: in the beginning, when we started hitting all the salvage yards, we came across two pallets worth of an extruded aluminum system,

Opposite page: Robotics research and development laboratory.

Right: Concept drawing of suspended computer clusters.

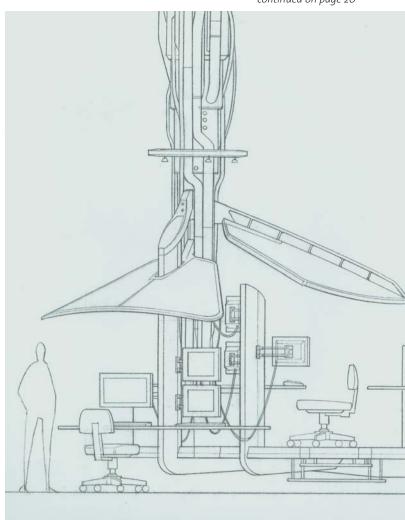
Below, right: Built and dressed suspended computer clusters.

Below, left:Corridor of the Computer Research Center.

Photos by Bryan Hurley. Concept drawing by Jamie Rama.

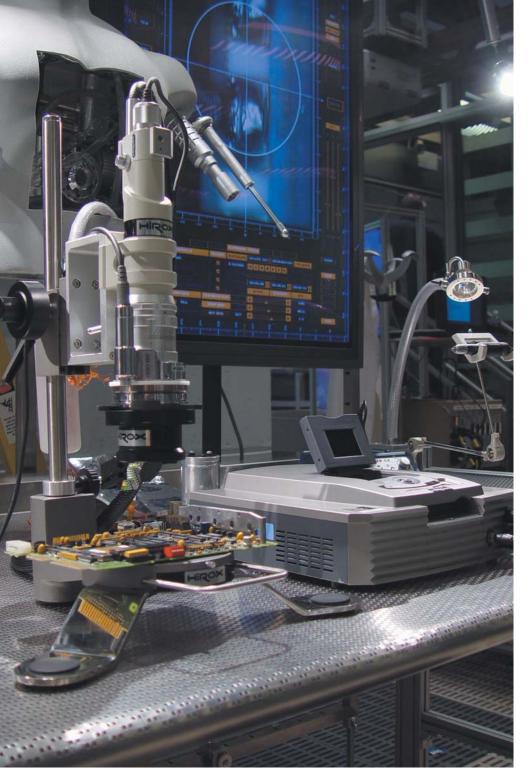
and from that we've designed and built tables and other lab elements, because it married so well with the ALU system."

One of the film's most interesting sets is an underground bunker, designed in the 1960s by the government. Described by Hart as continued on page 20









## HART CRASHES INTO LINOLEUM CITY

Jay Hart, set decorator on TERMINATOR 3, has an interesting anecdote about SDSA Business Member Linoleum City, paid ultimate homage on this film, courtesy of Hart.

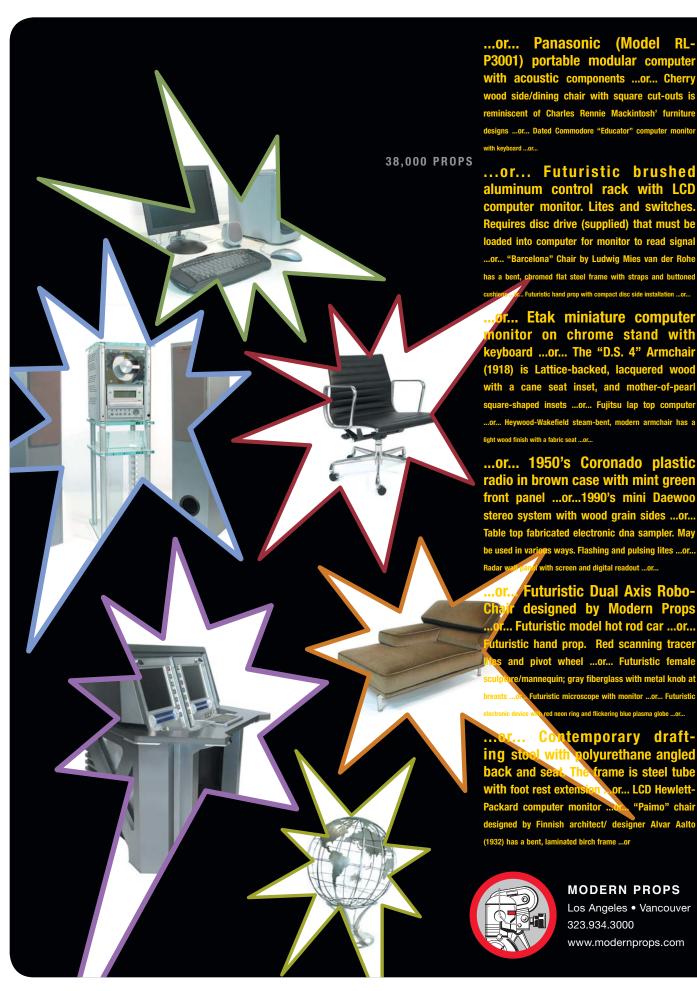
"Our car chases are supposed to take place downtown," Hart explains. "We've built a half-milelong street lined with buildings, and when the cars start crashing, one of the buildings we've built for them to crash into is 'Linoleum City'."

Hart explains the significance of this carefully calculated mayhem. "Every decorator goes to Linoleum City. So we've duplicated their sign and put it on the crash building. It's kind of the ultimate in-joke."

Left: Close up of Rotation Microscope. Photo by Bryan Hurley.

## continued from page 19

along the way. "I learned a lot on VIRTUOSITY about what not to do," Hart concludes. "In defense of that film, it wasn't a lot of money. This film is, and they've been very good about letting us spend it. Once we established the budget, they kind of left us alone and that has allowed us to really push the envelope."



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## Stew McGuire Joins Board of Hollywood Entertainment Museum

## **EDUCATION A PRIME OBJECTIVE OF THIS TINSELTOWN LANDMARK**

IATSE Local 44 Business Agent Stewart McGuire SDSA, recently elected to the Board of Directors of Hollywood Entertainment Museum, is the first member of IATSE and of SDSA to become a HEM board member.

Phyllis Caskey, President and CEO of Hollywood Entertainment Museum, said, "We are thrilled to have Stew McGuire on our board, because of who he is as an individual and because of what he represents. Union involvement is critically important to the museum. It sends a strong message to the world and to the industry that the unions care about the future."

"The education programs at the museum are a vital part of what we do," she continued. We provide an intervention program to high at-risk kids [many on probation] with a high school at the museum. Every day our students work toward their high school diplomas, and in the afternoons, we have workshops for them with film industry professionals. We have a job developer on-site, paving the way with employers, and the kids are getting jobs in the industry as a result. We are putting the dreams back for these kids, many of whom stopped dreaming a long time ago. We also have a great relationship with the Los Angeles community college system and most students do go on to college."

McGuire comments, "I value the importance of bridging Hollywood's past with the Hollywood of today and tomorrow. In addition, the educational program at the museum could well prove for some young person the opportunity to become the next Steven Spielberg or Sherry Lansing."

"At the museum we have wonderful changing exhibits," shared Caskey. "On September 5th we opened a show on Marlene Dietrich, straight from Germany – we are the exclusive North American stop for this show. The museum focuses behind the scenes. It is a new paradigm for what a museum can be: a true integration of education and art and culture."

This place sounded so interesting, that SET DÉCOR paid a visit to the museum and was given a tour, courtesy of Volunteer Resources Manager Alicia Syres. What stood out were the excellent behind-the-scenes vignettes the museum has put together, with a replica of an Art Director's office, Wardrobe storage, a Property warehouse, a Foley studio, a green screen demonstration, a Max Factor Makeup workshop, and a Costume Design workshop, They also have room-sized sets on display from STAR TREK and CHEERS, as well as the new Science Fiction room, displaying alien creatures and miniature spaceships from various films. Travelers from all over the world visit this museum, and families from all over America make it a stop on their pilgrimage to Hollywood.

"On tours, we stress the fact that there are more careers in show business than Actor and Director. It takes a multitude of talents," said Syres. With this message at its heart, echoing a key theme of the SDSA, Hollywood Entertainment Museum is an obvious place to showcase Set Decoration.

It is up to all of us to increase public awareness of what Set Decorators contribute to moviemaking magic, and to extend a hand to young people seeking their way toward rewarding, creative careers in show biz.



HOLLYWOOD ENTERTAINMENT MUSEUM 7021 HOLLYWOOD BLVD. 323-465-7900



Volunteer Resources:
Alicia Syres: 323-960-4815 or
a.sayres@hollywoodmuseum.com

### **VOLUNTEER OPPORTUNITIES**

SDSA MEMBERS HAVE MANY VOLUNTEER OPPORTUNITIES AVAILABLE AT THE MUSEUM:

- Speak to a docent group about Set
   Decoration so that the tour guides there will
   know more about our craft when speaking
   to visitors to the museum.
- Take an afternoon as a visiting professional and speak to students at the Education Center for the Entertainment Arts about what you do.
- Participate in the museum's Mentoring Program as the students move into their first internship or entry level job.
- Convince your studio archivist to donate interesting items or sets to the museum, so that visitors can get a clearer understanding of Set Decoration, and to preserve the artifacts.



Laura Peterson and Kevin Considine show off school and store set dressing

at Hollywood CPR.

## **Hollywood CPR**

## YOUTH TRAINING PROGRAM AND NONPROFIT PROPHOUSE

Hollywood CPR founder Kevin Considine (Local 44) is a former set dresser and propman whose mother, Toby, was a successful set decorator. When illness sidelined her career, Kevin became acutely aware that her expertise and body of knowledge was going to waste. One of the reasons he founded Hollywood CPR was to provide a way for this kind of knowledge to be passed on by providing teaching opportunities, and using industry insiders to do it.

Considine is joined in running the program by Laura Peterson, an expert in education and in running not-for-profit public service organizations. They are making great progress, thanks to an active fundraising effort with individual donations, grants, support from West Los Angeles College and Workplace Hollywood and participation from Local 44 and other IATSE locals.

## OPPORTUNITIES FOR SDSA MEMBERS TO HELP THE HOLLYWOOD CPR PROJECTS:

- Donate your old reference magazines and books
- Convince your studio or production chief to donate leftover props and dressing to Hollywood CPR's prophouse
- Hollywood CPR will hold a tag sale of any show's set dressing leftovers at their facility if a portion of the proceeds is donated back
- Rent set dressing at Hollywood CPR's prophouse: not only will you benefit their program, but also they will donate a portion of your rental proceeds back to the SDSA!
- Volunteer to assist in teaching a class- call Kevin Considine or Laura Peterson for details
- Consider mentoring an intern from Hollywood CPR



HOLLYWOOD CPR
9700 S. SEPULVEDA BLVD.
LOS ANGELES CA 90045
310-258-0123
WWW.HOLLYWOODCPR.ORG

Hollywood Cinema Production Resources is a combination prop and set dressing recycling plant and "art department training facility" serving disadvantaged youths ages fifteen to twenty-one, in the Los Angeles area. The prophouse specializes in school and store dressing, but has a smattering of all kinds of furniture and small items. They have a good rapport with archivists and property managers from the studios, who donate leftover raw materials, set pieces and props, such as a large conference table built for HBO's PATH TO WAR [decorated by SDSA member Florence Fellman]. The prophouse is stocked and maintained by the students, with the help of a manager/teacher,



Conference table used for HBO's PATH TO WAR. Photo by Doug Hyun.

Ryan Cassidy (Local 44), and the rental fees directly support the education programs.

Now at the end of the second year of the Entertainment Arts Training Program, they have had twelve union industry pro's as teachers, who are in turn, mentored by professors of Industrial Arts from Cal State Northridge. Thanks to an agreement with eight IATSE locals, teachers are paid and even get union benefits for their time. To form the curriculum, Considine and Peterson meet with the unions, go to the workshops and studios in Hollywood to find out what skills are actually (and will be) needed in the workplace. "We are not training in a vacuum," said Considine. "We are listening. We want people in the industry to share their knowledge,"

There is a moldmaking shop for both architectural and creature applications. Also offered are scenic and set painting, plan and blueprint reading, drafting skills, grip skills, special effects, and propmaking. Each class incorporates making a project, such as a crime scene set for the police to train in, or a parade float or a set for a school play. None of these projects are contracted for profit.

The curriculum is 18 months long, with two semesters at the facility and one in the field. Teachers check up on the students during their internship. Interns are all paid by Hollywood CPR; and the program spends a lot of time grooming the students in basic workplace skills, such as showing up on time, ready to work, so that internship mentors will not be faced with rudimentary training. They also impart an understanding of the importance and history of unions in Hollywood.

## SDSA: Serving by Teaching

## THE SDSA ACTIVELY REACHES OUT TO DEMYSTIFY THE ART AND CRAFT OF SET DECORATION. WE HOPE TO DELIVER INFORMATION ABOUT OUR FIELD TO:

- Young people thinking about career paths
- The public at large, to enhance their enjoyment and appreciation of movies and television
- Members of our own industry who can benefit from a deeper understanding of the set decorator's role in providing atmosphere and depth to the projects they are creating.

Thanks to SDSA's Community Outreach Committee, we have, since our beginnings, stepped up to help in our community: the young, the disadvantaged, and those compromised by illness. More and more, we are concentrating our efforts in the direction of education.

Here we highlight the efforts of SDSA members who have given their time to share with others. Participation in these events, as well as with the Day with Set Decorators series, the Hollywood Entertainment Museum, the education program at Business member Hollywood CPR, the mentor program at FIDM, and other education outreach programs is personally gratifying and challenging. It is just one way set decorators can give back to the community.

**S** DSA member, Sybil Coffey teaches PSAT and SAT English Enrichment and Algebra in an after school and summer school program. Upon hearing that Ellen Totleben sometimes gives school tours of the West Wing set, she arranged a tour for her students.

"My students work very hard and have little time for fun. The trip was great pleasure and will be well remembered by all," shares Coffey. "Ellen and her assistant were so gracious and interesting. They were very informative, not only on the White House décor, but its history, as well as behind the scenes production. I would like to thank Ellen for so generously opening up her set to us."

n the afternoon of June 4th and the morning of June 5th, several SDSA members guided Barbara Dunphy's Los Angeles Film School students through Omega Cinema Props. Set Decorators Mark Johnson, Ellen Brill, Ann Shea, Mae Brunken and Daryn-Reid Goodall, with the help of Barry Pritchard from Omega, escorted several future film makers through every inch of the prop house, which was chosen because of its nearness to the school and its wide historical range.

Each spoke about the importance of set decorators, their contribution as artists, historians, technicians and story tellers. They cautioned the students to be careful about what they asked for, explained why many things that seem obvious are not the best choice and shared their personal stories of triumph and disaster. Thank you to each of these gracious and generous SDSA members.

hair of the SDSA Community Outreach Committee, Mary E. Gullickson, has been awarded "Outstanding Civic Awareness" by West Hollywood Elementary School for her

continued participation in their annual Career Day.

"It is so much more difficult to re-educate adults about set decorating, why not start building awareness at an early age?" shares Gullickson. "This is an opportunity to expand children's horizons, to let them know that there are creative fields that they can enter. The first year I did this, I was referred to as a 'set designer', now the children call me a set decorator. Each year, another wave becomes aware of set decorators."

Gullickson treasures a collection of letters from the students and recommends that all SDSA members find a way to contribute to community awareness.

THE SDSA COMMUNITY OUTREACH COMMITTEE HAS RAISED FUNDS FOR OR GIVEN DONATIONS TO THE FOLLOWING ORGANIZATIONS:

- The Ocean Park Community Center's Daybreak Day Center and Shelter
- Penny Lane
- The Wildwoods Foundation Youth Quest Program
- Share With the Other LA
- Wells House Hospice
- L.A.M.P. Community
- Union Community Fund-Special September 11th Relief Fund
- Children of the Night Thrift Store
- Art Share Los Angeles
- · Los Angeles Free Clinic

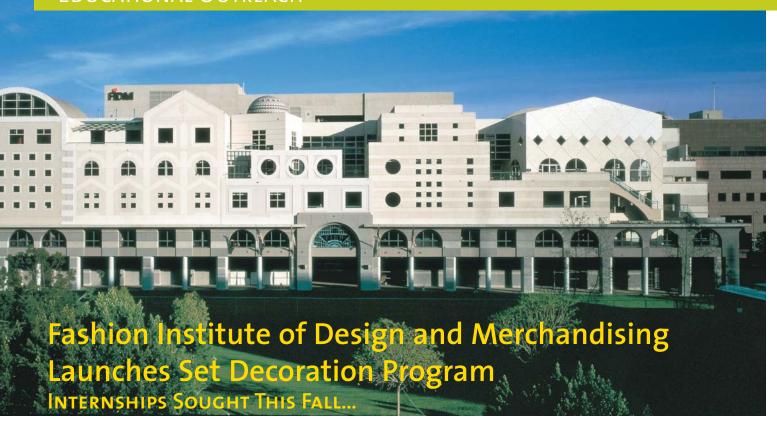


eslie Frankenheimer has met and worked with many celebrities over her career, but none more meaningful than Fernando Pullum, musician and music teacher, and Steve Miller, set designer and teacher. "A friend told me about this incredible program in the inner city, that was straight out of one of our scripts: a jazz musician [Pullum] set up a music program at Washington Preparatory High School in south central Los Angeles, which had an overall graduation rate of 30%. Over the ten years that the music program has been in existence, every one of the 161 students in the program has graduated, and many have gone on to attend colleges and universities."

"These students, many of whom had literally never touched an instrument, nor seen a play, are required both to maintain an

continued on page 63

## **EDUCATIONAL OUTREACH**



FIDM
919 SOUTH GRAND AVENUE
LOS ANGELES CA 90015
(213) 624-1201
(800) 421-0127 [FROM OUT OF STATE]

As part of the Visual Communications program at the Los Angeles campus of FIDM, the school has a small group of students, already armed with two year AA degrees, who are embarking on an Advanced Study program. One entire quarter will be devoted to Set Decoration, to be taught by SDSA member Ruth Bracken. The other two quarters will be devoted to Makeup Design and Model Building. The students will be required to perform internships in Set Decoration between October 20 and December 18 of 2002.

These highly qualified, motivated students could be a valuable addition to any Set Decoration office. "Their enthusiasm is infectious. I think that will be very evident as they go out into their internships with creativity, energy and dedication," says Gail Brooks, of the school's Career Center.

This is an intense and rich program. Just before the internship period begins, the students will be going to London for ten days to visit theater workshops, the London College of Fashion, and to observe the British design and fashion industries. The students have already been out in the world of Set Decoration: SDSA Business Member Sony Property, under the direction of Barbara Exner, had them redo the foyer display area, to great effect.

FIDM has excellent facilities: the library and archives house impressive collections, including historic costumes on permanent loan from the California Historical Society, a textile sample room, an interior design workroom stocked with myriad samples, and workshops devoted to each specialty offered at the school. The museum's ground floor features changing exhibitions: "Quilts: California Bound, California Made-1840-1940" opens at the end of September. On the Grand Street side of the building, just below 9th, there is a store where one can find bolts of fabric for \$2 and \$3 per yard, donated by manufacturers to support the Scholarship Fund. On the Hope Street side, at the corner of Olympic, there is a museum shop of decorative objects. Stop in while you are shopping downtown.

The current FIDM enrollment is a little over 4000, with about 2000 at the Los Angeles campus and the balance distributed among the satellite branches in Orange County, San Francisco, and San Diego. The unique professionally-oriented curriculum (check the website: www.fidm.com) attracts students from all over the US, and internation-

Top of page: The FIDM campus. Photo courtesy of the Fashion Institute of Design and Merchandising.

Opposite page: FIDM students' design challenge: transformation of Sony Property Department's foyer. Photo courtesy of Barbara Exner, with permission by Sony Pictures Studios Property Department. ally. FIDM offers Associate of Arts, Professional Designation and Advanced Study Degree programs not only in the various aspects of Fashion, but also in the following entertainment related subjects: Film & TV Costume Design; Theatre Costume Design; Interior Design; Visual Communications; Graphic Design; and Art, Culture & Design.

"We are so pleased with the educational outreach SDSA is making," said Brooks. "I make special mention of those members who have been our guardian angels, guiding and inspiring the students by offering internships, as well as coming here to speak about their career paths. Jan Pascale was the first SDSA Set Decorator who helped launch our annual Entertainment

Panel five years ago. The ensuing years brought Cheryal Kearney, Rosemary Brandenburg, Daryn-Reid Goodall, Melinda Ritz, Diane O'Connell (a FIDM alumna) and Don Diers. We especially want to thank Daryn-Reid Goodall, who has been such a mentor to the program [See *Letter to the Editor* below]; and Ellen Brill for her return to FIDM: this time she served as an intern mentor, instead of Debut Fashion Show model (each was with elegance and grace). We look forward to a growing partnership with SDSA."

If you would be interested in inquiring about mentoring an Advanced Study FIDM intern this fall, contact Gail Brooks at the Career Center: 213.627.2787 or email: gbrooks@fidm.com

## Sony Property Department Student Design Challenge 2002

One by one they filed in. Young, determined faces; the faces of the set decorating future: Lani Bautista, Jade Serhan, Beverly O'Donohue and Krista Pipitone – four students of The Fashion Institute of Design and Merchandising. Together they faced a challenge that only seasoned professionals before them had achieved.

The mission: to transform the foyer of the **Sony Pictures Studios Property Department** into a welcoming entrance, showcasing the wide variety of props, fixtures, handprops, drapery, rugs and upholstery that awaits each customer as they step through the foyer into the massive 100,000 square foot prop house.

In order to achieve this, the students had free reign over the Sony Property Department to use whatever items they required. The students were to create, design and decorate the foyer. No small task when you consider the somewhat awkward size: 12' x 15' with a height of 30'.

Under the guidance of Ron Coury, Visual Cor FIDM, the students thematically chose "Old H movie background with authentic Hollywood

Design Challenge 2002 is a first ever conference of Property Department and FIDM. The mission learning experience, utilizing their you imagination in real world environments.



We invite all of the SDSA members to come see for yourself the amazing results of the student challenge.

Barbara Exner Manager Sony Pictures Studios Property Department

## LETTER TO THE EDITOR

The Fashion Institute of Design and Merchandising would like to express its profound gratitude to SDSA, and in particular to Daryn-Reid Goodall, for so graciously serving as mentor, director, guardian angel and role model for our two set decorating interns here at FIDM. The success of any newly initiated program is always fraught with a combination of high anxiety and great expectations. Will it fly? Will the chemistry of the participants blend or explode?

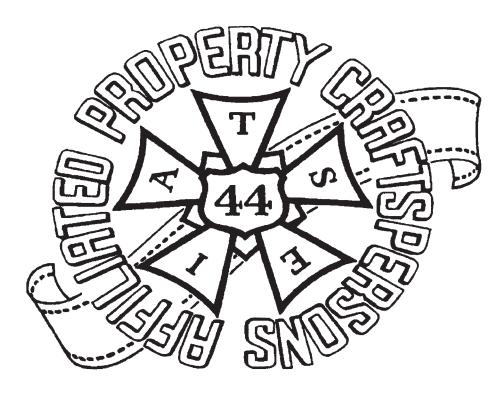
We are thrilled beyond words to relate the satisfaction and smiles that have been generated by Daryn's working so closely with Mighael Halabu and Dominique Iturbide. Each time I met with them, they were filled with excitement as they recounted their experiences, meeting the members of the production staff, and watching as the script finally came to life through the creative talents of all those on the MAD TV set. The interns were able to remain within union guidelines and yet actively learned the dynamics, resources and the creative process behind set decorating.

Every profession must prepare for the future and Daryn-Reid Goodall has been instrumental in leading the way for a new generation of set decorators, fueled with artistic vision, integrity and most of all: a passion for this exciting profession.

Because of Daryn's groundbreaking efforts and guidance, FIDM is committed to fostering a program that will assist in bringing new artists, filled with enthusiasm and creativity to entertainment production.

Additionally, we would like to gratefully acknowledge the support and guidance of Rosemary Brandenburg . As busy as her schedule has been with her projects, there was never a phone call or e-mail that was not promptly answered with information and encouragement. Heartfelt thanks as well to the publishers of the ACME Handbook and the Creative Industry Handbook for their contributions. We look forward to continued association and expanded partnership with SDSA and its members.

Thank you again.
Sincerely,
Gail Brooks, Career Center Advisor
The Fashion Institute of Design & Merchandising



PROPERTY SEWING PERSONS
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Stewart McGuire Business Agent SET DECORATOR PROPERTY GREENS

Walter H. Keske Secretary-Treasurer

LOCAL 44
SALUTES
SET DECORATORS' SOCIETY OF AMERICA







In HBO's Path to War and Paramount's The Sum of All Fears, Set Decorators Florence Fellman and Cindy Carr both were dealing with "realism". However, the first was an actual re-creation of history, whereas the feature film was complete fiction. Yet, each project had to be completely believable to make the settings work.

#### THE PATH TO WAR

SET DECORATOR: Florence Fellman
PRODUCTION DESIGNER: Valdemar Kalinowski
DIRECTED BY: John Frankenheimer
STARRING: Michael Gambon, Donald Sutherland,
and Alec Baldwin.

This HBO special was director John Frankenheimer's last project before his passing this summer. Set in the mid-1960's, the drama dealt with US foreign policy surrounding the war in Vietnam, focusing on President Johnson and his cabinet.

Top of page: The White House Oval Office as it was 1965, decorated by Jacqueline Kennedy. Here it is recreated for HBO's PATH TO WAR by Set Decorator Florence Fellman and Production Designer Valdemar Kalinowski.

Inset photo:The Cabinet Room in the White House, circa mid-1960s for PATH TO WAR was actually a stage set. Photos by Doug Hyun.

Page 30 | Set Décor, Fall 2002

#### FLORENCE FELLMAN REMEMBERS:

"This project was one of the most satisfying work experiences I have ever had because of the interesting content of the film and the integrity of John Frankenheimer. I loved doing the research especially. What made it more personal and difficult was that initially we had cooperation from the curator's office at the White House, and various experts at the Pentagon, as well as other government agencies. Then September 11 happened. All the government agencies who had been so helpful suddenly had to deal with the crisis. Two of our contacts at the Pentagon died when the plane crashed into the building."

"My contact at the Smithsonian, the Curator of Portraiture, told me that on 9/11, all government agencies closed and employees were to go home. With all pubic transportation also shut down, he, like thousands of others, started walking the 16 miles home; but the police, realizing what was happening, began to stop cars and ask people to pick up the 'hitchhikers'. He was so gratified at seeing people galvanized into helping each other."

"It was a fascinating experience to be at work on such a pivotal American tragedy, the Vietnam War, and yet have another occur while we were researching so deeply into our country's history. The great freedom of information we had in the beginning of the project, where we could go to the map room at the Pentagon for maps of the bombing in Vietnam, for example, were no longer available to us, despite the fact that our search had to do with information for the 1960s. Not only were our contacts having to deal with the emergency, the government was also reassessing policies about access to information in general."



#### THE SUM OF ALL FEARS

SET DECORATOR: Cindy Carr

PRODUCTION DESIGNER: Jeannine Oppewall

DIRECTED BY: Phil Alden Robinson, Starring Morgan Freeman and Ben Affleck.

Paramount Studios

THE SUM OF ALL FEARS Official tagline: 27,000 Nuclear Weapons. One is Missing.

Plot summary (courtesy of Internet Movie Data Base, written by Sujit Varma):

When the president of Russia suddenly dies, a man whose politics are virtually unknown succeeds him. The change in political leaders sparks paranoia among American CIA officials, so CIA director Bill Cabot recruits a young analyst to supply insight and advice on the situation. Then the unthinkable happens: a nuclear bomb explodes in a U.S. city, and America is quick to blame the Russians. What they don't realize is: terrorists, bent on provoking open war between the two nations, are behind

Above: Russian Bunker, shot on location in the basement of a nearly abandoned water and power plant outside of Montreal Below and Below, right: Dressler's office, elegant lair of one of the villains

Photos courtesy of Cindy Carr.

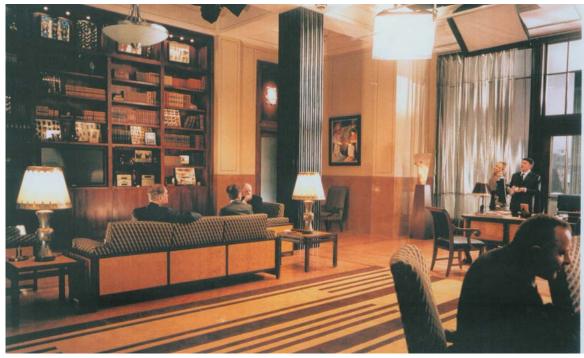
#### **CINDY CARR COMMENTS:**

"For this film we were trying to create sets that would seem very real for the audience. We were able to get some information from the various national security consultants on the project, for example: regarding the top secret Department of Defense underground bunker that the President would go to in the event of a nuclear war, known as "Mt. Weather".

"Other sets were pure fiction, but in a way also based in reality. Alan Bates's character, Mr. Dressler, was a Nazi business magnate. As inspirational research, we used photos of Hitler's amazing office in Berlin, which was very Wagnerian in scope.

"This project was made before 9/11. When I think of how innocent we were then making this film...the plot seemed very unbelievable at the time: that the Super Bowl would be attacked. Now of course, everything is different. I wonder if we would have been given the same access now to the White House, to the CIA, and Department of Defense for information. We also did gruesome research of the hours after the atom bomb went off at Hiroshima and Nagasaki, for one set that we called "Ground Zero". This term was in our common lingo for the whole film. In retrospect, after 9/11, this seems very surreal."







Left: THE COURT, In the Supreme Court a custom carpet was fabricated by Floor Designs. Supreme Court Justice chairs were ordered through Crest Office Furniture.

Photo by Tom Fichter.

# COSMIC ORDER

DECORATOR MICHELE POULIK
RUNS THE CREATIVE GAMUT ON
BOTH SIDES OF THE LAW AND
INTO OUTER SPACE

by Eric Althoff

Michele Poulik's career as a decorator has taken her from the earth to the moon and back again. Recently she lent her artistic touch to such diverse projects as last season's television drama The Court, the Tim Allen feature Joe Somebody, and the Tom Hanks/Steven Spielberg-produced HBO miniseries From the Earth to the Moon.

Poulik, teaming with Production Designer Tom Fichter, decorated the first episode, and then the series, for The Court on ABC last season. To Poulik, set decoration is above all a highly collaborative process. "Because we agreed on everything," she said of her rapport with Fichter, "it was easier to present the producers with what we wanted. Sometimes the designer will do his thing and the decorator hers and then if the producers don't like it, there's friction between the two departments. Tom and I worked closely together to present them with what we were doing step by step to avoid such 'friction' at the last minute."

In The Court, Sally Field's office [she played a newly appointed Supreme Court Justice] had a backstory that affected the décor: "One of the old Supreme Court Justices died, so what we had



Great colors and balance bespeak a close collaboration between PD Tom Fichter and SD Michele Poulik on THE COURT. Photo by Tom Fichter.

was the old justice's room," Poulik explains. "He was older and smoked a lot and collected lighters and hourglasses. In the first two episodes, her inherited office was kind of dowdy and stuffy. By the middle of the second episode, it changed and became more fresh and lively and youthful with fabric and artwork and furniture. Her character, in essence, redecorates the office."

With only one month to prep a large num-

## FIRST MONDAY

## BRENDA MYERS-BALLARD

A Supreme Court Justice's office from FIRST MONDAY, the CBS series, about the inner workings of an imaginary U.S. Supreme Court. Two series about the Supreme Court were filming at the same time. Rather than competing, Set Decorators Brenda Meyers-Ballard, FIRST MONDAY, and Michele Poulik, THE COURT, actually worked together to bring costs down for both shows by sharing in an order for the custom made Supreme Court Justice chairs from Crest Office Furniture.



FIRST MONDAY: Set Decorator Brenda Meyers-Ballard; Production Designer: Robert Bacon. Photo courtesy of Brenda Meyers-Ballard.

Page 32 | Set Décor, Fall 2002

## THE COURT SOURCES

Crest Office Furniture: "Nancy Silbert ordered 116 chairs from Florida. We were able to share resources with Brenda Meyers-Ballard's show FIRST MONDAY, also a Supreme Court drama [see photo, page 32] – it was more cost effective for both of us to order twenty-four Justice chairs, and each take twelve, which we did."

Floor Designs: "My one new discovery on this show. Maya Grafmuller had the custom carpet made for the Supreme Court, adapted from the research. Very fast, very good, reasonable price. They also imported Axminsters from England."

**Graybar Electric**: Brian Ellsworth helped get together lighting fixtures: period, traditional, multiples, sconces, alabaster chandeliers.

Hollywood Studio Gallery: "Ralph Fowler blew up old photos from the Library of Congress, in sepia tones – and did it so fast!"

**International Flooring:** Nanette Silk provided manufactured patterned carpeting ordered from various sources.

Mardine Davis Art Consulting: Essential in getting all the traditional artwork blown up, framed and gessoed for a period look.

Paramount Drapery: "We had 1400 yards of fabric trucked in from the East Coast for the Supreme Court drapes, gave it to Bob Keyes at Paramount, and they fabricated the drapes."

Warner Brothers Property: "Since it was a WB show, with the inimitable Ronnie Wexler, I was able to tap into their fabulous furniture and their great handprop

## THE COURT

ber of sets, including the office, a courtyard, a cafeteria, press room, several offices, an apartment, and the Supreme Courtroom, Poulik relied on some old friends. "I am nothing without my vendors – what they did for me gives me goose bumps. There is no time to experiment with new sources in a case like this."

Michele describes The Court as a "torturous process, but we created fabulous sets. We had wonderful producers... it was like a family. I haven't felt that in a very long time. Carol Flint, the writer/producer at Warner Brothers, was great. It was a fine collaboration: from the top, from the prop crew, the electricians, everyone." All the more disappointing when after only three episodes aired, The Court was cancelled.

## THE SHIELD

Poulik also did permanent sets for twelve episodes of the Fox series The Shield, with Production Designer Kitty Doris-Bates, a personal friend. A gritty action drama based on the Rampart Division of the LAPD, The Shield is very "outside the box", unlike mainstream television. The show never favors the good or the bad, but tries to expose the facts. The dark subject matter was a blessing in disguise for Poulik, who delighted in the opportunity to create space inhabited by pimps, prostitutes, and serial rapists. "I like that kind of reality, to really tell the truth with the set dressing rather than streamline it to a certain degree."

## FROM EARTH TO THE MOON

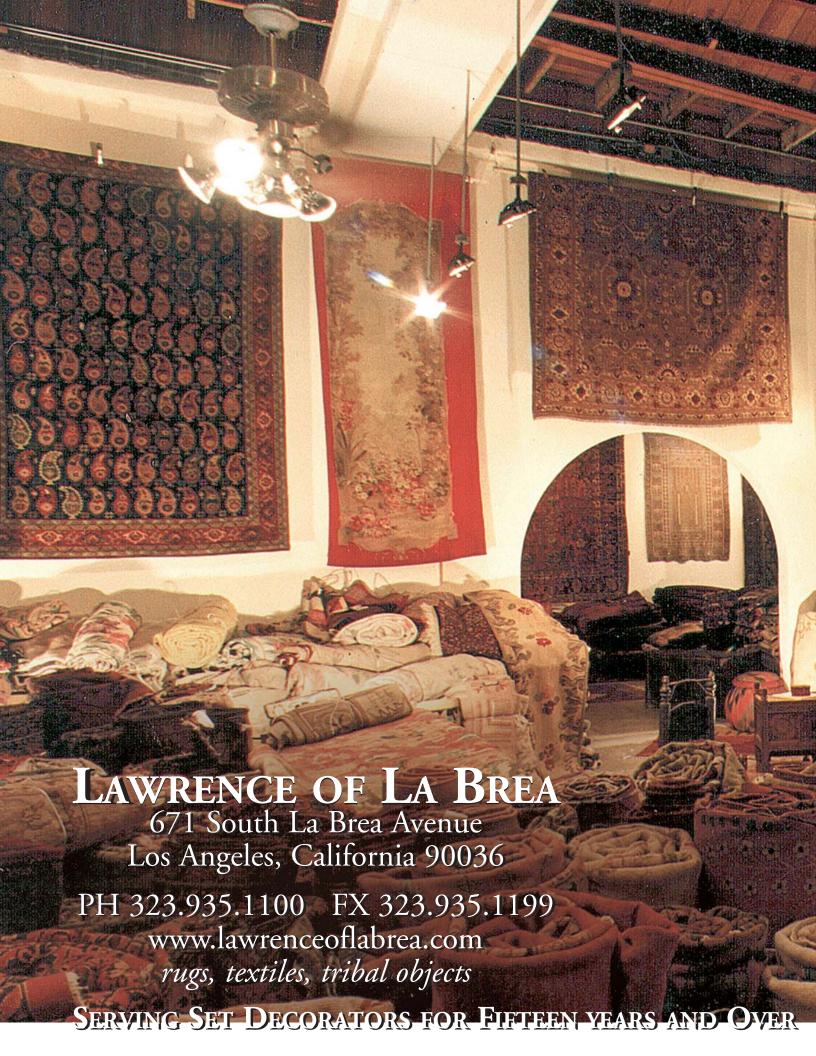
"That was the dream job," Poulik says of FROM THE EARTH TO THE MOON. "We did a little movie every eleven days." Poulik succeeded originating set decorator Amy Wells, who crafted the permanent sets. The production team was granted wide access from NASA, providing the creators with the technical information necessary to recreate the days of America's great space race in the 1960s and 70s. The analogous race was getting the sets done in the required time frame. "They gave me the budget I thought it would cost to do the job, but there were times where I didn't think I was going to have time to spend it." For her efforts, Poulik was honored with an Emmy nomination and a Cable Ace Award for Art Direction, a nomination shared with Production Designer Richard Toyon.

Below, left: Melier's Studio, Earth to Moon. Voyage a la Lune was the first flicker film by Melier. For this set in particular, Poulik shopped New Orleans, where she had decorated Hard Target, and her great crew there really rallied for her.

Below, right: A period 1960s home, From Earth to the Moon; SD Michele Poulik SDSA; PD Richard Toyon. Photos courtesy of Michele Poulik.











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# Notes from the East Coast

Debra Schutt, SDSA, was featured on NPR's MARKETPLACE on July 3rd. The interview, entitled "Product Placement", covered the procurement and use of art in film and television, and the legal issues involved. The entire interview can be heard in "real audio" online at:

http://marketplace.org/shows/2002/07/03\_mpp.html.



QUEENS SUPREME, a new television series based in New York and produced by Shoelace Productions [Julia Roberts], is the latest project for Susan Goulder, SDSA. Billed as "a dramedy that will explore the trials and tribulations of four Supreme Court judges and their clerks in Queens, New York," the series will air on CBS in January.



George de Titta, Jr., SDSA, is working on Part Two of ANGELS OF AMERICA. A new direction for HBO: it will be a theatrical release in Europe. Decisions have yet to be made whether we will be seeing it on large or small screens here. Filming begins in October.



Miami based SDSA member, Scott Jacobson, is ensconced in the newest film from Sesame Street Productions and **Universal Studios**. Involved in the designing and manufacture of every component for miniature sets [most 2/3 scale], Jacobson reveals, "It has been a delightful challenge. The sets are extremely detailed and some are quite whimsical. They make one feel that you are in the land of the giants." His next project will be The Three Stooges.





# A Beautiful Mind LOCATIONLOCATIONLOCATION

by Leslie E. Rollins

In the movie business, we're accustomed to challenges. That is part and parcel of the job, and I doubt that there's one of us who expects anything else when we start a movie. Secretly, we all enjoy the challenge. Never the less, there are those occasions when we truly pause and wonder if some things are even possible, given the time and budget.

One of the biggest challenges we faced on A Beautiful Mind was the transformation of the subterranean levels of the Gould Memorial Library at Bronx Community College into the interiors for MacArthur Psychiatric Hospital. The location is a two-story warren of rooms and long curving corridors directly beneath The National Hall of Fame. The NHF is a National Historic Landmark attached to the Gould Library, which has a magnificent soaring rotunda with a beautiful collection of Tiffany windows. In fact, we used the rotunda with its 40' Corinthian columns as a location on THE THOMAS CROWN AFFAIR some years before. You'd think that with this pedigree and in these surroundings our job would have been easy. Ha!

Production Designer Wynn Thomas selected the location for its beautiful architecture, interesting layout and the austere mystery provided by the long curving corridors and high windows. Unfortunately the building had been used (and misused) in the past 100 years as an exhibit space, library stacks, auxiliary offices and, more recently, as storage facilities for old college records, broken and discarded furniture and, somewhat inexplicably, a large collection of vintage air-



Top of page: View of Dr. Rosen's office with dark mahogany paneling, cast iron columns and gallery. The antique furniture were purchases. Tapestry and leather upholstery are all new by **Brent Porter Fabrications**; lighting fixtures from **City Knickerbocker**.

Above: Rosen's desk was purchased. Chair from **Props** for Today; lighting fixtures from City Knickerbocker; selected desktop dressing from Eclectic/Encore. All are SDSA Business members.

Photos courtesy of Christine Moosher.



"The Nightmare" in Dr. Rosen's office was reproduced and cleared by Troubetzskoy Painting, Ltd., an SDSA Business member. Photos courtesy of Christine Moosher.

craft engines, parts and tools. The floors, which at one time had been polished terrazzo, were cracked and heavily damaged; the plaster walls and moldings were heavily calcified from years of water damage; most of the windows were broken and had heavily damaged wood frames. Over the years electrical, plumbing, alarm, sprinkler, telephone and heating systems had been added and modified. The original oak doors had been altered or replaced. To really put the cap on the situation, a flock of pigeons had taken up residence, thoroughly coating everything with their 'presence'. To transform this derelict space into the period psychiatric hospital of our story, on a tight budget, was easily the biggest challenge of the job.

The largest part of the work fell to the fantastic construction crews and scenics, who began a six-week renovation shortly before shooting began. But before they could start, my set dressing crew had to remove all the stored items, especially the dozen



View of the fully tiled treatment room, showing the adjustable treatment bed and porcelain tub. Nurses station furniture from Eclectic/Encore; lighting fixtures from City Knickerbocker.

aircraft engines (some weighing upwards of a thousand pounds) and begin the process of stripping and refinishing the floors, replacing glass, locating door hardware, pulling out (and replacing) old radiators, electrical conduit, telephone cables, modern fixtures, hardware and all manner of detritus. The construction crews built new walls and ceilings, and the scenics replastered, stripped old paint, repainted and finished the surfaces. As the space was gradually restored and finished, we set to the task of adding period light fixtures, singe, plumbing, and window grilles, and tiling the walls and floors.

Furnishing the office, cell, treatment room, corridors, community room and guard station almost seemed an after thought given what had gone before.

Dr. Rosen's office was to be as non-specific as possible. Ron

continued on page 41

# Searching for JOHN NASH

by Christine Moosher Assistant to Set Decorator Leslie Rollins on A BEAUTIFUL MIND

Since A BEAUTIFUL MIND was to be shot in sequence, my first undertaking was to research the early days of John Nash's career at Princeton University. We had plenty of research books and some photographic reference materials that Wynn Thomas, the Production Designer, had obtained, but Set Decorator Leslie Rollins wanted more specific research. We talked about Princeton memorabilia, sports, bar interiors and dorm interiors among other things, and I knew that a trip to Princeton was in order.

My first step was to contact the Princeton University Library. They were helpful and recommended an alumnus named Bud Wynn. I went to the local newspaper where a staff member gave me the name of a knowledgeable local man, the same Bud

Wynn. Well, obviously I was on the right track. Mr. Wynn was a 1929 Princeton graduate and local history buff. He proved to be my walking source of excellent research.

Mr Wynn was kind enough to invite me into his home near the Princeton campus. Nattily dressed in bow tie and linen jacket, he was the epitome of the classic old school Princetonian. With a wealth of historic Princetoniana at his fingertips, Mr Wynn proceeded to show me his huge collection of memorabilia and artifacts displayed throughout his home. Everything was in near perfect condition. There were pennants, yearbooks, posters, pillows, banners and class photos dating back to the 1920s. He had

continued on page 41

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Howard wanted to reinforce the audience's belief in Nash's experiences. Was Christopher Plumber's character really a Russian spy, as Nash believed? For the two-story space, Wynn Thomas designed dark wood paneling and black wrought iron work, so that the walls receded. I used mica lampshades and many pieces of Eastern European furniture and art to further the sense of uncertainty. The most obvious clue to the reality of the situation was a mural sized reproduction of 'The Nightmare'. (see photo, page 39) A copy of this painting had hung in Freud's office.

The treatment room was one of the two sets that were actually built within the space (the other was Nash's cell). Like the cell, this room was completely tiled. In reality, insulin shock therapy was administered to groups of patients in a standard ward, all at once. For our purposes we imagined that a room was devoted to this procedure, with only a single bed, the bathtub of ice (a rarely used process to cool the patient's over-heated body), a nurses' station and storage cabinets. To reinforce the sense of foreboding, I installed a massive porcelain tub on a pedestal and a wall-mounted spigot and hose reel. The idea of this device being used on a sick patient was scary enough. Rather than an overhead treatment light, I placed vintage lighting fixtures high up around the perimeter of the room, to cast shadows and backlight the attendants. It is much scarier when the patient can not see the faces of those ministering to him. (see photo, page 39)

Even though this segment of the story took place in the early 1950s, we wanted to set MacArthur Psychiatric Hospital firmly in the 1920s and then layer 'improvements' onto the old architecture. We kept all the surfaces hard and shiny, then aged them to show the neglect and hard use such facilities are subject to. Period details such as lighting fixtures enclosed in steel cages, steel mesh screens with cast iron turnings, obsolete fixtures and outdated medical equipment gave our hospital a sad chill that gave physical life to Nash's paranoia. The transformation from a derelict and deteriorating basement storage area to the shadowy and mysterious psychiatric hospital is one of my favorite accomplishments of A BEAUTIFUL MIND.

'Searching' continued from page 39

a large collection of the famous class jackets that alumni wear at the homecoming parades every year. There was even a stuffed tiger's head (the school mascot) from a local fraternity house. Not only was he an expert, but Mr. Wynn was a pleasure to deal with as well. Bud was my jackpot!

Leslie and I decided to have everything that Bud loaned us reproduced. I did not want to take the chance of losing any of his memories. Using copies would also give us the opportunity to resize and age as necessary. We hired an old friend of Leslie's from his theatre days, Louise Grafton, who happens to live in Princeton. Louise did such a good job of reproducing the soft goods that it was difficult to tell the originals from the copies. We had a few photos copied. Unfortunately, without documentation of the photographer and subjects, it was difficult to use these as on-camera dressing, due to legal clearance issues. They did serve us well as reference materials however.

The only item of Bud's we actually used 'as is' was the stuffed tiger's head. This piece was great because it was not a real tiger, but a slightly cartoonized version that was life size. We used this in the college bar set, and because it ended up being featured in the background of the effects shot, we kept it for almost four months. Thank heavens Bud was easy going.

While in Princeton, Bud also took me on a personal tour of the town and campus, sharing a wealth of personal reminiscences about his years there and the years since. He predated John Nash on the campus, but he remembered him later in life as the scraggly deranged character aimlessly wandering the pathways.

With the research I did on my own at the library and local newspapers, Bud's input gave me exactly what I needed for the show. In fact, I found my relationship with Bud to be far more helpful and affordable than the work I did at the library. We did end up purchasing photo rights from the newspaper for use as on-camera dressing, but these proved to be very expensive and, while the staffers were helpful and friendly, they were no where near as colorful, gracious or interesting as was the time I spent with Bud Wynn.









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# THE ROYAL **TENENBAUMS**

by Sandy Reynolds Wasco

When Wes Anderson called my husband, David, and I to work on The Royal Tenenbaums, we were thrilled. Our prior experiences with him in Texas, doing BOTTLE ROCKET and RUSHMORE, were terrific adventures and we looked forward to the next "world" his new script would take us to. When he said it would take place entirely in New York City, and knowing the town is brimming with art department talent, we felt very lucky to be asked along.

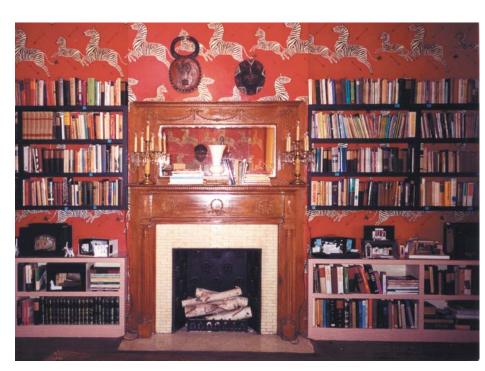
Once Wes sent the script, and locations were being researched, we realized how unique "Tenenbaums" would be to film. We've all seen Vancouver, Los Angeles and Prague stand in for New York...but this time New York was the "stand in". We did Antarctica. Jamaica and France, a plane crash in the Andes, a North Dakota rehab, Kagawa Atoll and an archeological dig - all without leaving three boroughs.

While filming in Battery Park, Wes positioned an actor directly in front of the Statue of Liberty, to hide her - a location most producers pay beaucoup bucks to show! All that said, the city's character was essential to the film's heart and song. Its grit and glamour is key to the overall impression of the movie.

The Tenenbaum house was the centerpiece of the art department's efforts and none of it was shot on stage, per the director. Wes found the mini mansion in Harlem, where it sat in semi-ruin, with interiors untouched from the 1970's. This is where the NY talent came into play. My right hands, the NY SDSA decorator, Carolyn Cartwright; buyer, Alex Mazur; and lead, Scott Resenover, were the team that made it all happen. Carolyn did brilliant work on Etheline's world: her office, the archeological dig, suitors' montage and the civil wedding in the judge's chambers. Alex was the fuel to our fires, providing everything from jail beds for Chas's room to acres of astro turf for the "Windswept Field Country Club".

The crew had no more than six weeks to renovate

continued on page 53





Top: In Margot's bedroom, sconces from City Knickerbocker; Schumacher reprinted the wall paper, with permission from Gino's Restaurant. NYC.

Above: Raleigh's office furniture from Props for Today; handprops from Eclectic/Encore; poster from State Supply. THE ROYAL TENENBAUMS, SD Sandy Reynolds Wasco, PD David Wasco.

Photos by Sandy Reynolds Wasco.

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Set Decorators are key members of the design team for film, television, commercials, and other filmed media. Once the sets are built and painted, or the location is chosen, the Set Decorator's job is to bring in the objects and surroundings that "dress the set".

We delve into whatever world the Writer, Director, Producer, and Production Designer imagine, in order to provide a décor that evokes a visceral response from the audience. We observe life as does the painter, absorbing details until they are ingrained, then we go on to select specific objects to create an atmosphere in a given style.

#### **COMPLEMENTARY VISION**

Set Decorators do not rely solely on a "good eye". We have technical knowledge of all aspects of filmmaking, we are creative collaborators, and we exercise budgeting and management skills. For example, we discuss colors and textures with the Costume Designer, to complement the actors as they appear in the set. Lighting fixtures are reviewed with the Director of Photography. Movie tricks, gags and stunts are worked out with Special and Visual Effects. "Who's doing what" conversations are held with the Propmaster and Construction Coordinator so nothing falls between the cracks. Filming schedules change, requiring us to be constantly flexible with internal deadlines. Accustomed to working under pressure, we are the last ones physically preparing the set before the shooting company arrives. Each project has a highly individual character, and we must adapt to each situation.

#### THE PROCESS

Over the course of preparation and shooting, we:

- Attend meetings with the Production Designer, Producer/Director and other filmmakers on the team, to discuss the design and decoration of the project
- Break down the script, sets, and locations, creating lists to organize the vast number of objects to be acquired and tasks to be accomplished
- Research period and style
- Analyze characters and "backstory" to enhance the layering of the environments
- Negotiate for and manage the Set Dressing budget
- Hire and supervise Set Dressing crews, assigning daily tasks and reviewing input from staff members
- Shop for furniture, fabrics, decorative objects, industrial specialty items, lighting fixtures and all set dressing needed, at rental houses or through our many sources
- Design and build objects that are unavailable in the marketplace, as well as alterations, such as painting, aging, or reworking of draperies or furniture
- Dress the sets in preparation for shooting
- "Open" each new set with the Director, making any adjustments needed
- Dismantle the décor and return rentals to whence they came, a.k.a. "wrap"



# Interested in SDSA Membership?

The SDSA's numbers have been growing steadily over the years. Recently we have streamlined and clarified the various membership categories. Now anyone interested can join with us to take advantage of our networking opportunities, educational outreach, and to support this unique organization and its goals.

If you are interested in membership in any of these categories, call or email the SDSA office: sdsa@pacbell.net, or 310-272-5055.

#### **SET DECORATOR**

#### MEMBERSHIP REQUIREMENTS:

• Experience in at least one of the following disciplines: Television: 20 hours composed of single/and or multiple camera projects, with on screen credit as the set decorator

Film: At least 3 features, released either to theaters or Video/DVD.

Commercials/Music Videos: A minimum of ten national commercials and/or larger scale music videos

- A resume documenting at least two years experience as set decorator
- Five professional references including:

Two from Set Decorator members of the SDSA, OR

One from Set Decorator member and one Business

Three remaining references may include Production Designers, Directors and Producers

#### PRIVILEGES:

- Professional listing in SDSA membership directory and on our Web site
- Invitations to all SDSA meetings and events
- Subscription to Set Décor, the SDSA magazine
- Vote in SDSA elections
- Eligible to serve as board members
- Eligible to participate with committees of the

#### FEES:

- Yearly fee: \$150.00 (tax deductible)
- Application fee: \$25.00

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- Invitations to all SDSA meetings and events
- Subscription to Set Décor, the SDSA magazine
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- Invitation to the annual brunch for a discounted fee
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- Eligible to participate with committees of the SDSA
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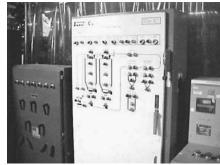
- Invitation to the annual SDSA Marketplace
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P RENTALS, INC.



# **Profit by Participation**

# BUSINESS MEMBERS' REPRESENTATIVE TO THE SDSA BOARD SPEAKS OUT

by Corri Levelle, Sandy Rose Floral Design

Over the last nine years, the SDSA has afforded Business Members a number of ways to promote their businesses. Many of these opportunities have been highly promoted and obvious to the membership:

- Networking by attending the General Meetings,
- Displaying product and demonstrating services at the annual Marketplace event,
- Advertising opportunities, in the form of discounted rates in Set Décor magazine, as well as through co-op ads in the HOLLYWOOD REPORTER and the newest advertising venture, the One-liner.

Along with these projects, there have been informative seminars in the form of the Business Members' Forum as well as the featured recurring columns in SET DÉCOR magazine, What's In Store and Business Member Spotlight.

"Most people already know who we are," commented Gene Cane, from PSW. "But we participate in the SDSA to be a part of the entertainment industry community." Gene has generously donated his valuable time by co-chairing the Business Members' Liaison committee as well as working on the Marketplace planning committee for several years.

Nanette Silk, of **International Flooring**, said, "Our participation in the SDSA has really helped maintain our name recognition." Nanette has volunteered on the Business Members' committee, as well as other endeavors.

I personally realized the potential rewards of becoming involved

in the projects already mentioned – and, they have all proven to be fruitful. Not to have become fully involved with the SDSA would have been comparable to taking a listing in the Yellow Pages without doing anything else promotional, and sitting staring at the phone waiting for it to ring.

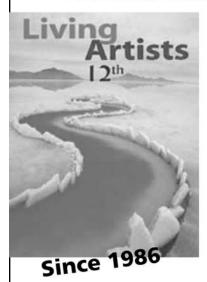
So Sandy Rose and I began looking for other ways to become even more visible in the SDSA. We began donating our product whenever it was warranted. We also began giving of our time, and I continue to do so. This, I have found has been the most beneficial and rewarding of all.

Volunteering on committees not only allows me to have some input as to the direction different projects take but, has afforded me the opportunity to develop friendships and rapport with Decorator Members and fellow Business Members alike. In this continually shifting industry, this would be almost impossible to accomplish otherwise. We may not even be discussing "business" in committee meetings, but I know the contacts I have made will probably consider me if the need should arise for my services.

Therefore, I heartily encourage all Business Members, as well as Decorator Members, to get active and involved. The SDSA needs you, not just your dues, in order for the organization to grow and prosper to the benefit of us all. You will, I predict, gain tenfold what you give.

Please call Christopher at the SDSA office, or myself (Corri Levelle 818-980-4371) for information on the various committees that need YOU, YOU, YOU!

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The Textures of Textiles and Beyond:
The Cotton Box







The Cotton Box, already displaying an abundant cache of textiles, has expanded its focus. The store is filled with thousands of rolls of exclusive worldwide fabrics and accessories, along with an extensive range of custom European inspired furniture. A new addition has allowed the now huge 13,000 square foot showroom to be divided into two sections: furniture and accessories, and fabrics and draperies.

Founder Gavin Brodin brings his London design expertise and a true passion for fabrics and furniture to Los Angeles. Brodin built a network of shops and success stories for more than fourteen years in England, before he launched his Melrose showroom. "When I first came to Los Angeles, I saw a real need for a fabric and design store that caters to interior designers, and set decorators," said Brodin. "We put together a team of experienced designers and our direct links to European mills – and got to work!"

Quick delivery, impeccable style, and remarkable prices have quickly established **The Cotton Box** as a key resource. Treat yourself – take a moment to walk through their creative vignettes and aisles of decorating finds.

#### ART DECO LA

Art Deco LA is now open during lunch. Jim Marin has hired Nick Higgins to oversee the dock and assist with sales.

7007 Lankershim Boulevard North Hollywood CA 91605 PH: 818-765-5653 Fax: 818-765-5930 Email: SG7557@aol.com

### ALMOST CHRISTMAS

Just like Santa's list, Almost Christmas is growing. Their recent move to Lankershim Boulevard has allowed them to open two shops on the same block. Almost Christmas specializes as a prop shop, with rentals available in all sizes from collectibles [reproductions from the turn of the century and period pieces from each of the subsequent decades] to twelve foot Nutcrackers, life sized animated figures and oversized props. The new Santa Claus Productions has the retail aspect. Experienced in the sale of specialty lights globally since 1995, owner Cathy Christmas offers an ideal source for commercial quality lights, exclusive European lights, and designer themed color light sets; as well as unique hand-blown, hand-painted glass ornaments. The grand opening is this month, stop by and treat that child within.

5057 Lankershim Boulevard Santa Claus Productions 5053 Lankershim Boulevard North Hollywood CA 91605 PH: 818-285-XMAS Fax: 818-285-9630

EMAIL: XMASPROPS@AOL.COM

#### **BROWN & GOLD LIGHTING**

Long time SDSA supporters Brown & Gold Lighting have even more to offer members now. Expanding into another showroom, they have created a new outdoor section featuring fountains and outdoor lighting, filled with new ways to enhance your set. See a preview of their new lighting at their Marketplace booth, then stop by the new showroom to wander through a trove of well-lit

fountains and beautiful fixtures.

176 North La Brea Los Angeles CA 90036 PH: 323-933-7561 Fax: 323-933-2543

FWAIL

BROWNANDGOLD@EARTHLINK.NET WWW.BROWNANDGOLDLIGHTING.C OM

\*

## BYRNE HOME FURNISHINGS FLOOR DESIGNS

Ron Hunt, of Byrne Home Furnishings, and Joyce Tanner, of Floor Designs, have put their creative minds and resources together for Marketplace 2002. This artistic duo are joining two booths, creating an elegant, enticing room, offering respite for Marketplace attendees. Explore their opulent oasis October 12th, at Marketplace; then visit their stores for even more ideas and selections.

516 West Magnolia Boulevard Burbank CA 91505 PH: 818-845-0974 Fax: 818-845-0997

EMAIL:

BYRNEHOMEFURN@AOL.COM

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PH :818-907-6623
FAX: 818-907-7186
WWW.FLOORDESIGNS.INFO



# HOLLYWOOD INTERNATIONAL PLACEMENTS, INC

Hollywood International Placements, Inc has relocated their corporate offices. Please note the new phone and fax numbers. Decorators can always request promotional products from the HIP website or email Tami Glenn directly.

New address: 2337 Roscomare Road Building 2, Suite 503 Los Angeles, CA 90077 New PH: 310 889-7900 New Fax: 310 889-7150

EMAIL:

Tami@HollywoodProps.com www.HollywoodProps.com







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Sales Representative Court of Honor Fabricut, Inc. Pacific Design Center 8687 Melrose Ave., B532 Los Angeles, CA 90069

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#### THE HAND PROP ROOM



The Pictures Department at The Hand Prop Room has evolved into an incredible art resource. After months of diligence, they have

not only cleared all of the artwork, but have also reinstalled the entire collection by theme and style. HPR has relationships with outside consultants who can provide your project with high-end contemporary artwork by well-known artists. HPR racks hold oils, prints, works on paper, photography and illustration in a variety of periods and styles from Impressionism to abstraction, realism to classical antiquity, vintage bookplates to b/w photos. If that still doesn't cover it, there is a good chance their graphics wizards can custom make it for you. HPR will also email you a pre-selection of options prior to your visit. Contact Shana Dambrot.

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PH: 323-931-1534
FAX: 323-931-2145
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Website: www.hpr.com

#### **KISMET DESIGNS**

Anne Driver, owner of Kismet Designs, describes herself as "the elusive sari maiden of Venice". Her harem inspired designs specialize in adaptive reuse of saris as tableware, furnishings, drapes, accessories and sheer textural pleasure. An extraordinary collection of vintage saris awaits your visit. A haven for textile junkies, Kismet is open by appointment only, Tuesday – Friday, for purchase, no rentals.

605A VICTORIA AVENUE VENICE CA 90291 PH: 310-822-8254 FAX: 310-822-2253 EMAIL:

#### LISA DARE PHOTOGRAPHY

MEMSAHIB69@HOTMAIL.COM

Photographer Lisa Dare, a contributor to Set Décor magazine, has been writing articles of historic interest and providing us with set stills. She studied film history before she became a photographer and crewed art department. "Studying hundreds of classic films shaped my photographic eye," shares Dare. "Give me a call if

you need professional photos that capture the beauty and drama of your work. I am set savvy and I understand set decoration from the inside out."

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#### TROUBETZKOY PAINTINGS, LTD

East Coast Business Member Troubetzkoy Paintings is now on the West Coast as well, thanks to pairing with longtime West Coast Business Member and supporter Mardine Davis. Check with her for an even more gorgeous selection of art.

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#### WARNER BROTHERS PROPERTY

Ronnie Wexler and John Rettino at Warner Brothers Property will cut deals to hold stock over hiatus for continuing television shows. "We know producers do not want to pay for storage, but we are limited on space, too. We want you to be assured of your items for the next season, so try to talk to your producers about holding set pieces over hiatus."

4000 Warner Boulevard,
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Burbank CA 91522
PH: 818-954-2181
Fax: 818-954-5690
Email: wbsf@warnerbros.com
www.wbsf.com/cmp/
prodsupp.htm/property

#### THANK YOU!

Lawrence of La Brea has donated to the SDSA 5% of their proceeds last month from SDSA members.

THANK YOU for this



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# Day with Set Decorators

#### FALL 2002 SATURDAY, OCTOBER 26TH

#### **SCHEDULE:**

9:00am Sign

Sign in at Omega Cinema Props Coffee and stand-up breakfast Networking and orientation

10:00am Tour

3:00pm Tour ends and final networking

COST: \$50 (Business Member employee: \$25)

Another Day with Set Decorators approaches: Saturday, October 26th, with tours of Omega Cinema Props, CP2, CP3 and Linoleum City— guaranteed to wow the attendees! Intended for students of film or anyone interested in Set Decoration, Day with Set Decorators offers a view of what goes into this complex career. The \$50 price includes the tour, interaction with set decorators [personal insight into the world of set decoration], and refreshments. Attendees of previous Day with Set Decorators will enjoy this one as well, since it is featuring an entirely different set of prophouses. Groups welcome.

VOLUNTEERS NEEDED: SDSA members and friends welcome.

According to DW/SD team member, Daryn-Reid Goodall, "We are looking for volunteers. We need docents, people to work the sign-in table, do mailers, help with craft service, and a crossing guard or two may not be a bad idea. (Have you ever watched a set decorator cross the street?)" DW/SD team captain, Melinda Ritz adds, "If you have worked a Day with Set Decorators before, your help would be greatly appreciated, if you have never done it, a breath of fresh air would be nice."

For information, please contact the SDSA office 310-272-5055 or email DW/SD at darngood@earthlink.net

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# MARKETPLACE

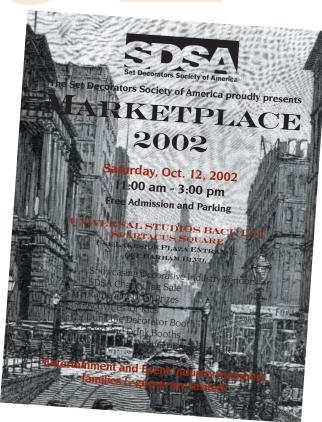
by Jerie Kelter

Over the last four years, SDSA's Marketplace has grown to be a really grand event! It began as an effort to get the Set Decorators and Business Members together face-to-face. What would be a good showcase for Business Members to display their wares to a large number of Set Decorators? Marketplace was born.

Along the way, we've expanded our ideas to include inviting other creative people within and outside of our industry: Production Designers, Art Directors, Prop Masters, Lead People, Buyers, Party Planners, and ASID members. A charity tag sale developed through the hard work of many, and a designer book sale began, which has grown into a wonderful resource that is anticipated more each year. We also thought it was important to make our occasion entertaining for the whole family. There are fun activities for the kids to do as well.

So, over the years, more and more people have come to discover our treasure troves. Business Members and Set Decorators volunteer and work together for about six months each year to plan and execute this fantastic experience. What a huge amount of creativity our Business Members have put into their spaces - imaginative, amusing, serious and clever! Year after year, their efforts transform the spaces into amazing exhibits.

Marketplace has become a great networking venue and a wonderful annual gathering where our society comes together to shine. Whether this will be your first or fourth time, it's all happening 11 AM-3 PM, October 12, 2002, at Spartacus Square – come join us!



'West Side East Side' continued from page 43

and add script specific details to every inch of the house, from the roof falcon coop, chimney, T-banner and wrought iron balustrades through the myriad of sconces and chandeliers, custom carpets and wall coverings, to bonsai gardens - while keeping up with two hundred other sets!

The job was hard, as they all are, and it had the added challenge of the worst weather in years - but the crew made it so smooth, it never got ahead of us, and although we may have had breathless moments, it was as much from laughter as it was from exhaustion.

Besides my core crew, with the help of Carl Sprague, the Art Director; John Ringbom, Change Scenic and Nell Stifel, On-set Scenic, I received great support from another SDSA member, Debra Schutt, whose help on first arriving and throughout the shooting was the best. I also got to meet a number of fellow decorators who were

very generous with sources and support: Regina Graves, Jenny Alex, Kate Kennedy, Sheri Adler, Harriet Zucker and Karen Weisel, SDSA.

A note to out of towners, the vendors in NYC are tops! And many became more like part of the crew than outside companies. Barbara Centrone at Props for Today; Jim, Justin and Barry at Eclectic/Encore; Scott Liroff at City Knickerbocker and everyone at State Supply and Aimes Medical were right there for us. Arensons, Prop Central aka NY Prop Central, and Schoepfer Studio [who supplied our animals for our mini "Museum of Natural History"] were also invaluable. We made extensive use of Rose Brand, Rosen Chadick Fabrics, and another favorite - Gracious Homes. [Please open a California branch!]

I went to the City, excited by the challenge, but with many questions about logistics: who does what differently from out west, what's involved with basics like loading in and out of an avenue location at rush hour, where can I get this or that?

# School Days at 20th Century Props



Miss Donita, a performance artist, held forth as "The Old Schoolteacher", offering words of encouragement and discipline to those she felt misbehaved – which in her view were many! Amy Vukovich gets an "A" from Miss Donita, for her report. Photo by Micheal Sendlewski by David Smith

SDSA Vice President Daryn-Reid Goodall, the Revenue Enhancement Committee, and Business Members Harvey Schwartz, Dan Schultz and Laird McClure of **20th Century Props**, acted as the hosts and force behind the May SDSA General Membership Meeting. Their idea for the evening was to find an entertaining way to encourage the members to learn more about and to get more involved in SDSA fundraising projects.

A "High School" theme was developed, with **20th Century Props**'s sales people and other employees in costume as schoolteachers, principal, class nerd, thug, rebels, students and jocks. Corri Levelle, of **Sandy Rose Floral Design**, created wrist corsages and boutonnières for all the "student" guests. Hamburgers, chips, macaroni & cheese, Hostess cupcakes and Twinkies were served along **20th**'s cafeteria counters. A "Bake Sale" dessert table beckoned, as did a "Prom Night Photo" area under a "2002" balloon arch. The final touch: a sketch artist doing caricatures. Students and teachers alike snuck drinks, including jello shooters, from the barely hidden bars tucked among the rental stock.

All of this served to put people more in the mood to fill out forms and attend an assembly. Mark Johnson and Ellen Brill, along with other volunteers, worked to make sure that each Set Decorator's name, phone, email and address listings were correct and current, for the in-house records and directories. If they missed you, please contact the SDSA office ASAP.

Think of high school yearbook signings: Ann Shea and Bill Gregory were at a table to urge more people to pick up and respond to the questionnaire for a proposed book, DECORATING; while Don Diers and Melinda Ritz were at another table pursuing more participation in Don Diers's proposed book, DASHBOARD DINING.

For the "assembly period", Goodall, Johnson, and Melinda Ritz of the Revenue

Enhancement Committee put together a panel of professional and fun-loving fundraisers. They generously shared their thoughts on motivating members to participation in fundraising; how to develop a theme for a fundraiser; and how to explore corporate funding for the SDSA. The panel:

- Jeff Bowman a.k.a. "Bingo Boy" because of his "Legendary Bingo" at Dupars on Thursday nights, where they have raised over \$200,000 for charity; producer of some of the early AIDS benefits in Los Angeles
- Vincent Cummings, current Director of Development of AIDS Research Alliance
- Judy Profer, a former publisher of LA WEEKLY and owner of her own media and consulting company
- Scott Meckling, currently raising funds for the Sydney 2002 Gay Games, the Pan African Film Festival, and the Silver Lake Film Festival, as well as for the SDSA
- Kellie and Sue Flannagan, Queen of Silverlake Committee, panel moderators

The theme of the evening: it can be "fun" to get involved – there are

#### **CALENDAR OF EVENTS**

October 12 Marketplace 2002

Saturday, 11am - 3pm at Universal Studios

October 26 Day With Set Decorators

Saturday, 9am - 3pm at Omega Cinema

Props, CP2, CP3, Linoleum City

November 7 Executive Board Meeting

Thursday, 7pm at SDSA Hollywood

November 20 General Membership Meeting

Wednesday, 7pm at Out of Asia

December 5 Executive Board Meeting

Thursday, 7pm at SDSA Hollywood

February 23 SDSA 10th Anniversary Brunch

Time and Place TBD

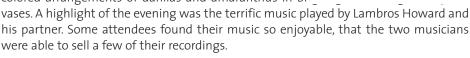
# Rug Warehouse **Hosts SDSA Meeting**

Look for coverage of the September meeting at Fox Studios-Drapery and Sign Department in the next issue. Mark your calendars for the November 20th General Membership Meeting at Out of Asia.

by David Smith

On a pleasantly cool summer evening, a large turnout of SDSA members mingled, networked, nibbled, conducted a short meeting, discovered gorgeous rugs and enjoyed the gracious hospitality of owners George, Moses, and Dan Haroonian at Rug Warehouse's new facility in the historic Helms Bakery complex.

A large bar and sumptuous buffet table were waiting Left: Daryn-Reid Goodall, Mae Brunken and Tracey Doyle as guests arrived for the July 24th General Membership enjoying the Rug Warehouse's hospitality. were served throughout the evening. The abundant, delici Right: Meeting host Moses Haroonian. cuisine was catered by Simons Catering. Many of their bus that night. The always generous Corri Levelle of Sandy Ros Photos by Micheal Sendlewski. colored arrangements of dahlias and amaranthus in bri



That, however, was not the only take-home item. The Haroonian family passed out beautiful brochures of their company, gave away small jade items to the attendees, and provided a lovely Aubusson rug for a raffle gift, won by the lucky Amy Vukovich. Alma Carrera, of Lawrence of La Brea, was the winner of a seat at the SDSA table for the annual Art Director's Guild Awards.

New member, Anne Driver, of Kismet, draped exquisite vintage saris over stacks of Rug Warehouse's vintage rugs, creating an exotic corner luring textile junkies.

Responding to the request of many set decorators for more time to socialize, the business portion of the meeting was kept to a minimum. Robinson Royce, back in great form, did the usual meet and greet and SDSA update. Mark Johnson introduced new members. Gene Kane of PSW introduced the new business members. Brenda Meyers- Ballard gave a union report. [See box for important information re: Safety Passport requirement.] Dwight Jackson congratulated all of the Emmy nominees for Art Direction and Set Decoration. Thirteen of those nominations went to members of the SDSA – a huge percentage.

Ellen Brill was acknowledged and spoke as the Chair of the SDSA Board, reminding everyone, "You get back what you put out - if you're willing to give, you'll get a lot back." Echoing that was Corri Levelle's statement, "People ask me 'What are the tangibles you've gained from this organization?' I tell them it is a powerful and empowering opportunity to make friends and network. How? Attend meetings, participate in committees, advertise – and do Marketplace!"

Moses Haroonian thanked Sandy Rose Floral Design and Abbey Event Services for their ability to turn the Rug Warehouse into a party room; and, ever gracious, also thanked those who attended and other SDSA members for the continued support of their establishment. The SDSA extends our thanks for the generosity and support of the Rug Warehouse and the Haroonian family.





#### SAFETY PASSPORT PROGRAM

All set decorators please note:

The General Safety Training and Illness Prevention Program (IIPP), a.k.a. the Safety Passport Program, is a requirement for all decorators and their crews. The required Safety Passport Orientation "A" course, entitled General Safety Training/IIPP Course is being offered by Contract Services at the following dates and locations. You may download a class application form [and access the updated schedule for November at csatf.org. For phone information call CSATTF Safety Passport Program 818-995-0900, fax: 818-461-1566. Remember: in 2003, everyone MUST have a current Safety Passport.

#### OCTOBER 5

1:00pm - 2:00pm CBS Studio Center, Studio City

1:15pm - 2:15pm NES Equipment Rentals, Van Nuys

#### OCTOBER 12

10:45am - 11:45pm CBS Studio Center Studio City

12:45pm - 1:45pm CBS Studio Center Studio City

#### OCTOBER 19

12:45pm - 1:45pm CBS Studio Center Studio City

1:15pm - 2:15pm NES Equipment Rentals, Van Nuys



# Bunny Berkeley

THE SET DECORATORS SOCIETY OF AMERICA HAS ANNOUNCED THE FIRST RECIPIENT OF HONORARY MEMBERSHIP: MOWBRAY "BUNNY" BERKELEY

by Lisa Dare

Over the course of his thirty-plus year career, ninety-one year-old Berkeley worked on hundreds of features, commercials and television episodes for almost every major studio in Hollywood, as well as many independents. Berkeley recalls, "I worked on some of the biggest pictures ever made, and I worked with the best decorators in the business."

He became involved with filmmaking and decoration at an early age. Berkeley's mother, Aimee, had a natural decorator's flair. Her Louis XV room sparked Berkeley's interest in decoration.

"I had a taste for it," remembers Berkeley. "I liked period furniture. Louis XV was my favorite. I was interested in furniture and arrangement. I still am."

His mother's resemblance to the star Alla Nazimova, along with her ability to ride and shoot rifles, brought the family to Hollywood during the silent film era ,when Nazimova invited Aimee Berkeley to become her stunt double. His father acted in a 1919 silent film, FIRES OF FAITH.

Berkeley followed sporadically in his parents footsteps, working here and there as an extra, until 1938, when his brother Teddy got him a job at Paramount as a sceneshifter (grip). During the 1940s, he worked props on many films at both Paramount and RKO, including: MIRACLE OF MORGAN CREEK, OUT OF THE PAST, DOUBLE INDEMNITY, LADY IN THE



The SDSA is proud to have Bunny Berkeley join us as an Honorary Member. It is fascinating to learn about the paths of those who came before us and catch a glimpse of set decorating history. Congratulations, Mr. Berkeley, and welcome. *Photo by Lisa Dare.* 

Page 56 | Set Décor, Fall 2002

Opposite page: Bob Crosby, Catherine Crosby, Carrol Richards, and Joan O'Brien prepare a home barbeque on a commercial set for Swift Meats, c. 1954 Below: Ornate interiors for the popular 77 SUNSET STRIP, c. 1961 Photos courtesy of Bunny Berkeley.

Dark, Frenchman's Creek and Take a Letter, Darling.

At Warner Brothers, Berkeley then accumulated the required ten years of apprenticeship to become a leadman. MGM decorators Dick Pefferle and Jack Moore gave him some of his first jobs as a lead. He was soon much in demand, working with Set Decorators George Hopkins and Eddy MacLean at Warner, Ray Moyer at Paramount and Emile Kuri and Claude Carpenter at RKO.

With the postwar drastic declines in movie going and production, Berkeley found work at small independent companies. It was Jerry Fairbanks Productions where he received his first job as a Set Decorator on FRONT PAGE DETECTIVE, and where he decorated many big commercial sets. He prided himself on working with low budgets, "I used to rent furniture from Cinema Mercantile where special deals enabled us to pull off the impossible." The pace of production at these "poverty" companies was frantic, according to Berkeley, "we practically threw the furniture in front of the cameras."

In the 1950s, the studios moved into television production and Berkeley worked on many Warner shows: CHEYENNE, MAVERICK, BRONCO, SURFSIDE 6, and HAWAIIAN EYE. His fondest memories

are of 77 SUNSET STRIP, which he decorated for six years. The sets on the show were richly decorated, and the schedule could be intense—eleven sets in six days. One of the permanent sets was based on a favorite club: "Dino's". As an homage, the band at Dino's always played the theme music to the show whenever Berkeley and his wife arrived at the club.

Berkeley retired in the mid-sixties. Always gregarious, he and his wife, Dorothy, often entertained friends and family at their Laurel Canyon home. Bunny's family includes his son Ronnie, daughter Connie, seven grandchildren and six great grandchildren. In the family tradition, he helped his son into the industry; Ronnie Berkeley became an Emmy winning makeup artist.

For the last year and a half, Berkeley has been living at the Motion Picture and Television Country House. During his career, he developed many friendships, including cinematographer George Barnes, Hedy Lamarr, Richard Conte and Richard Burton [Ronnie Berkeley was his makeup artist]. He also belongs to the Warner Brothers Retirees Club and attends Local 44 Retiree luncheons. At the Country House, he enjoys the companionship of friends and colleagues, including actress Jan Sterling and property man Benny Goldman, and visits from an old friend, Efrem Zimbalist Jr [star of 77 SUNSET STRIP].

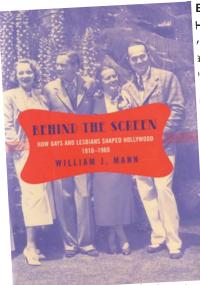
In his room Berkeley has many mementos and fond memories of his years in Hollywood. He is a raconteur - a sign hangs on his wall, "Cock and Bull Stories Told Here" - and he loves to recount saucy anecdotes, most of which cannot be printed here!

In summing up his career, Berkeley says it best: "I worked my ass





## Hollywood Historian Examines Set Decoration in Context



EHIND THE SCREEN: HOW GAYS AND LESBIANS HAPED HOLLYWOOD, 1910-1969

william J. Mann Ardcover. \$20.97 on Amazon.com, walso available in paperback

viewed by Rosemary Brandenburg

a thorough examination of Hollywood.

of Curtain-hangers': The Set : "The studio set decorators heir contributions were vital, in necessary for the bare sets ectors. 'I'm sure you've seen come to life under the set GM decorator Henry Grace. completed a house, but it is

the interior decorator who breathes life into the rooms."

For this book, Mann approached the SDSA to reach set decorators, both gay and straight, who might have recollections about the era. He interviewed Hal Gausman, spoke with Joe Armetta, and offers information from unpublished memoirs of Henry Grace. Also covered are memories from: Arthur Krams, Richard Pefferle, Edwin Willis, Jack Moore (THE WIZARD OF OZ), Hugh Hunt (THE PICTURE OF DORIAN GRAY), Darrell Sivera, Joseph Kish, Samuel Comer, Ross Dowd, Paul Fox, Keogh Gleason, Howard Bristol (THE LITTLE FOXES, GUYS AND DOLLS), Jerry Wunderlich,

George James Hopkins (Casablanca, A Streetcar Named Desire, Dial M for Murder, My Fair Lady).

Mann also covers union politics of the era, with a fascinating chapter about how Henry Grace and other set decorators of the 1940s attempted to gain fair contracts from the studios, representation for their craft, and reforms within the unions. This was in a context of labyrinthine rivalries between the IATSE and the American Federation of Labor. A massive labor strike was instigated against the studios by the set decorators in March of 1945, and joined in solidarity by many other crafts. All did not end well for the set decorators, and this may be the first time this story has been told publicly.

This book is a serious treatment of a fascinating subject with strong reverberations for the present. I highly recommend it.

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I asked a random group of prophouses a series of questions. I was curious to get their perspectives on tagging, which is the process by which a set decorator, or a buyer on behalf of the set decorator, is able to reserve furniture and decorative items at a rental source. A paper tag, supplied either by the prophouse or by the set decorator, is taped to an item, to put it "on hold". Overtagging, meaning the practice of set decorators tagging items they do not end up actually renting, is an issue for prophouses. If an item is already tagged, a set decorator may place a second tag on it to reserve it, in case it is never used by the first production. There have been incidents where an unscrupulous set decorator or buyer may actually have removed someone else's tag and grabbed the item— this is considered foul play.

Since it is our hope to improve rapport within the craft, I also asked more questions about the whole rental process, in the hopes of offering set decorators the point of view from behind the rental desk. Naturally, since prophouses depend on set decorators for their livelihood, none wanted to give any really juicy dirt, but when pushed, they offered a few scorchers. I found their views quite enlightening.

#### WHO USES THE PROP HOUSES?

30% commercials
30% television shows
20% movies
10% music videos
5% party planners
5% film schools and still shoots

#### WHAT SHOULD BE ON A TAG?

Everyone agrees: the name of the project, the decorator, a contact number, quantity of items, and the date to be picked up.

#### HOW FAR IN ADVANCE CAN ITEMS BE TAGGED?

Two weeks at the most is the common answer, but there were a couple of exceptions. Ken Sharp, from **Modern Props**, said, "A decorator can tag even a month in advance. But if their dates change and some one else has the piece tagged for the week before or after, the first decorator is out of luck."

# Some Decorators make their own tags, some prophouses tag for us. Either way, how much tape is used?

Garry Oseransky, who runs the rental dock at Universal Studios Property, replied, "Bring the tape back! We go through a case per month easily. You would be surprised to see what I see from this desk. People will pick up a business card to take notes on, and those are a lot more expensive than the tags we provide. I always take the caps off the pens before I put them out. That way they

The second in a series of "advice columns", hoping that through the experiences of our peers, we can all benefit and carry on our craft with dignity through adversity. Send issues, questions, and comments to Amy Vuckovich, avook@attbl.com

last at least a day."

#### HOW MUCH OF THE TAGGED STOCK GOES OUT?

Barbara Bowen/Walt Disney Property: "85%".

Gary/Universal: "less than 50% - and that is just furniture."

Ken/Modern Props: "less than 50%".

## WHAT IF YOU PREPARE AN ORDER TO GO OUT AND THEN AT THE LAST MINUTE THE ORDER IS CANCELLED?

Some prophouses charge a 25% restocking fee.

Ken/Modern Props: "You have no idea what a huge ordeal it is to pull an order. It really takes a couple of hours, even for a few pieces – partly because our building is so large and we have to maneuver around other people who are here conducting business. Then there is the paperwork and, finally, the packing. On Fridays, we get at least three orders that someone needs immediately."

#### WHAT KIND OF RELATIONSHIP DO YOU HAVE WITH A LEAD PERSON?

Jim Maron/Art Deco LA: "Lead people tend not to know periods of furniture. It takes years to learn that." Jim can help answer questions about all of his merchandise.

Gary/Universal said, "We never even see the lead anymore. In the old days, they used to come in with the decorator and do the measuring, and help with the tagging procedure."

**Modern Props** says they never see the lead. "The lead usually calls for paperwork and to figure out the Loss and Damage. That is it," said Ken.

#### WHAT ABOUT THE BUYER?

**Art Deco LA**: "Buyers are usually sent to look at 'hero' pieces only."

Fred Arens/Ob\*jects: "We have a very strong relationship with buyers. In fact, we see buyers more than we see the decorators."

John Rettino/ Warner Brothers Studios Property: "Especially on episodic television where there is no prep time, we see the buyer come in and tag everything they photograph. They then take the photos to the set decorator for approval, but they do not come back and un-tag. It really isn't fair. We really want to help you get what you need...and we are willing to work with you. We can't do that when decorators have over tagged. The thing is, it isn't the decorator. Decorators know what they want. It is the buyer trying to cover his or her ass. But, ultimately, that is a reflection on the set decorator."

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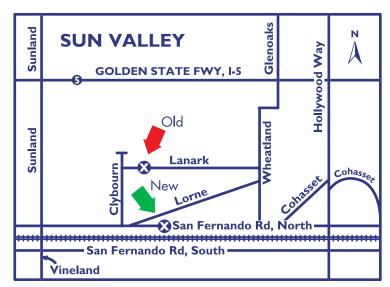
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'SOS' continued from page 60

Ken/Modern Props: "Last week, I had a buyer tag \$45,000 of merchandise. The show ended up taking two chairs. It is a huge problem. We are a business with an overhead and salaries to pay." He also mentioned that Modern Props, like most prophouses, worked understaffed through the summer while the television shows are on hiatus.

# WHAT ABOUT DOUBLE TAGGING AND PULLING TAGS OFF?

Disney: "Most of our business is from Disney shows, so, we have good relations with people that come in, and they come in almost everyday. Last year we had one decorator whose tags kept getting pulled off, but it is rare."

Fred/Ob\*jects: "Our store has a

24-hour policy on an item that is tagged. The salesperson will contact the first decorator that has the item on hold. If that decorator is committed to the hold then he or she has exactly 24 hours to contact us to confirm and guarantee to pay for it whether they take it or not. At that point the second decorator is contacted with the good or bad news."

Gary/Universal: "The thing is, decorators get upset because the rule is that at the end of the day when the tag expires, it is done. There is no grace. Yes, some people are disrespectful of tags, and then the same people get their tags pulled off – funny how that happens."

Warner Brothers: "Double [and even triple] tagging happens, especially in the fall.

Ken/Modern Props: "We have a new policy with commercial people: we want them not to tag more than two similar items per set. We know they have a lot of pressure to please clients, art directors and agencies; but we have to all respect that there are tons of other people that all have to get approval on what is immediately available."

## WHAT ARE PET PEEVES FOR PROP-

Some were vexed by Friday tag and draggers.

"The FTDs, and no floral gift!" they said. "Especially the ones who come late in the afternoon." They felt that the culprits were mostly music video people who get their jobs on Friday morning. They pull in the afternoon on the

same day that they get the job, shoot all weekend, and return on Monday.

Fred/**Ob\*jects**: "When a decorator over tags and can't narrow down selections, even when asked to release an item for another decorator."

Ken/Modern Props: "The attitude like: 'I am the only Decorator'."

John/Warner Brothers: "Bringing things back too soon – TV shows are doing reshoots more now. It is impossible to help a decorator track something down weeks and months after the fact."

Jim/Art Deco LA: "I have a lot of stuff, and it isn't all Deco. It is irritating when a decorator says, 'Gee, I could have used this or that on my last project', when they have not been

'SDSA: SERVING BY TEACHING' - continued from page 25

acceptable grade average and mentor younger students. The culmination of their hard work is a play produced at the end of the school year."

"Miller, the teacher/set designer, doesn't seek or get attention. What he does do is teach kids how to build, and how to design and create sets. He works with them extensively behind the scenes – and I don't mean dinky sets. He wants them to know what they are capable of, so they are working with three story stages and with all the aspects of set design and decorating for stage."

"When he said they needed help with rentals and only had three weeks, I called a few SDSA Business Members: Barbara Exner at Sony, Keith Marvin at Lennie Marvin, Beverly Hadley at Universal, and Abbey Rents, who all jumped in and helped without hesitation.

I loved that I could use my set decorating skills and experience to directly help an incredible program, one that not only gives hope to kids who have little, but also encourages them to seek careers in our field."



ark Johnson had an excellent and rewarding experience speaking at the Interior Designers' Institute in Costa Mesa in June. Some of the IDI students had attended the second Day with Set Decorators, and heard him speak as a docent. They suggested to Judy Deaton, who is in charge of guest speakers, that she ask Johnson, through the SDSA, to speak.

"It's something I enjoy doing and people seem to respond. After all, it's a chance to talk about myself to a captive audience for an hour. What could be better? I talked about the process that goes on behind the process of set decoration, or any creative process. I'm sure the students spend a great deal of time struggling with the mechanics, and sometimes forget to have fun and just make mud pies."

"I talked in a classroom setting for about an hour. The IDI students were very interested in learning about Set Decoration. I spoke a little bit about what a Set Decorator actually does, as well as the structure of the art department, in general. I then talked about the creative process as I apply it to my work. I explained about advancing characterization through set decoration and the concept of drawing outside the lines in order to create sets that come to life and add to the storytelling at hand. I then took questions from the students. The first one, as always, was, "How do I become a set decorator?" No easy answers there. I got a couple of very interesting questions regarding how I create a personal comfort zone in which to create. We talked about the fact that I use yoga and music to settle in. I was asked about the problems/ advantages of working under financial pressures and time constraints. I told them that time pressures are a great way to teach yourself to be decisive. Most of the time my first impulse is correct. We also spoke about design problems particular to set decoration, such as wardrobe and lighting considerations when choosing fabrics for furniture

"I think it's fabulous that the Day With Set Decorators series is growing, thanks to Daryn and the other people working on fund raising, and as a byproduct creating these opportunities for us to interact with students. It's really good for the students, it's good exposure and PR for us, and it makes a little money. You can't beat that."

– Mark Johnson

## TV GUIDE

#### SERIES

SERIES			
TIME	NET	Show	DECORATOR
Sunday			
_8:oopm_	CBS	Bram & Alice	Ron Olsen
8:oopm	Lifetime	Strong Medicine	Linda Allen
			Nya Patrinos (asst. dec.)
8:oopm	WB	Charmed	Robinson Royce
_9:00pm_	HBO	Sex & The City	Karin Wiesel
_9:00pm_	HBO	Six Feet Under	Rusty Lipscomb
			Alison Sideris (asst. dec.)
_9:00pm_	Lifetime	The Division	Sam Gross
_9:00pm_	NBC	American Dreams	Regina O'Brien
_9:00pm_	WB	Angel	Sandy Struth
_10:00pm	ABC	The Practice	Cheryal Kearney
_10:00pm	NBC	Boomtown	Marcia Calosio
_10:30pm_	НВО	Arliss	Judi Giovanni
11:00pm_	WB	Mad TV	Daryn-Reid Goodall
Monday			
_8:oopm_	CBS	The King Of Queens	Freddie Rymond
_8:oopm_	UPN	The Parkers	Laura Richarz
8:30pm	CBS	Yes Dear	Jennifer Polito
8:30pm	NBC	Will and Grace	Melinda Ritz
8:30pm	UPN	One on One	Cheryl Grace
_9:00pm_	NBC	Third Watch	Alan Hicks
_9:30pm_	CBS	Still Standing	Anne H. Ahrens
_9:30pm_	UPN	Girlfriends	Barbara Miranda
Tuesday			
_8:oopm_	CBS	JAG	Lynn Wolverton-Parker
8:oopm	FOX	That 70's Show	Tara Stephenson
8:oopm	UPN	Buffy the Vampire	Susan Eschelbach
		Slayer	
_8:oopm_	WB	Gilmore Girls	Bill Gregory
8:30pm	ABC	Less Than Perfect	Lynda Burbank
_8:30pm_	NBC	Just Shoot Me	Mark Johnson
_8:30pm_	FOX	Grounded For Life	Mel Cooper
_9:00pm_	NBC	Frasier	Ron Olsen
_9:00pm_	WB	Haunted	Natali Pope
_9:30pm_	NBC	Hidden Hills	Diane O'Connell
_9:00pm_	CBS	The Guardian	Susan Benjamin

TIME	NET	Show	DECORATOR
_10:00pm	ABC	NYPD Blue	Archie D'Amico
_10:00pm		Philly	Mary Ann Biddle
_10:00pm		Judging Amy	Kathy Curtis Cahill
_10:00pm_	FX	Son Of the Beach	Beth Wooke
WEDNESDAY			
_12:30am_	TNN	Mad TV	Daryn-Reid Goodall
_8:00pm_	ABC	My Wife & Kids	Amy Wells
8:oopm		Star Trek Enterprise	Jim Mees
8:30pm	ABC	According To Jim	Lynda Burbank
_9:00pm_		Big Brother 3	Ellen Brill
_9:00pm_		Fast Lane	Robert Kensinger
_9:00pm_	NBC	The West Wing	Ellen Totleben
_9:00pm_	PBS	American Family	William Vail
THURSDAY			
8:oopm	NBC	Friends	Greg Grande
8:oopm	WB	Family Affair	Jill Sprayregen Henkel
8:30pm	WB	Do Over	William Vail
_9:00pm_	CBS	Big Brother 3	Ellen Brill
_9:30pm_	WB	Off Centre	Lisa de los Reyes
_10:00pm	CBS	Without a Trace	Jeannie Gunn
_10:00pm	NBC	FR	Tim Colohan
FRIDAY			
8:oopm	WB	Greetings from	Ann Shea
		Tuscon	
8:30pm	WB	Sabrina, the	Julie Kaye Fanton
		Teenage Witch	
_10:00pm	Showtime	Odyssey 5	Ane Christensen
Saturday			
11:00am_	Lifetime	Lifetime Now	Julieann Getman
11:30am	Lifetime	Speaking of	Julieann Getman
		Women's Health	
_9:00pm_	CBS	Big Brother 3	Ellen Brill
_11:00pm_	FOX	Mad TV	Daryn-Reid Goodall
Weekdays			
11:00am_	CBS	The Young	Joe Bevacqua
		and The Restless	·
_7:00pm	USA	JAG	Lynn Wolverton-Parker

#### **PILOTS**

NET	Show	DECORATOR	
_ABC	Letters From a Nut	Melody Lavigna	
	Unstitched	Kate Sheeley	

#### **TV Movies**

RELEASE	NET	TITLE	DECORATOR
_Spring '03	HBO	Angels in America	George DeTitta, Jr.
Spring '03	НВО	Carnivale	Leslie Frankenheimer
	HBO	Hysterical Blindness	Stephanie Carroll
December '02	Lifetime	Dynamite	Peggy Paola
_Spring '03	Disney	Inhabited	Peggy Paola

#### MINI SERIES

RELEASE	SCOPE	GENRE	TITLE	DECORATOR
Dec '02	10 part	Sci -Fi	Taken	Cynthia Lewis

#### MID-SEASON REPLACEMENTS

Time	NET	Show	DECORATOR
Tuesday			
8:30pm_	NBC	The Re-Run show	Mary F. Gullickson
_tbd	NBC	Its Not About Me	Carol Bayne Kelly
tbd	CBS	Life of the Party	Richard Walker
_tbd	WB	The O'Keefe's	Diane Yates
_tbd	CBS	Dragnet	Cynthia Coburn
_tbd	CBS	Oueens Supreme	Susan Goulder

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#### COMMERCIALS

Commerci	ALS		
CLIENT	Prod. Company	TITLE/DESC.	DECORATOR
_Jaguar			Regina O'Brien
_IBM	Pytka		Molly Flanegin
_IBM	Pytka	Europe	Molly Flanegin
_Pepsi	Pytka	Shakira	Molly Flanegin
_Frito Lay		Dana Carvey	Molly Flanegin
Rolling Rock	R@dical Media	Guys in Bars	Sharon Bonney
Beer		(4 spots)	
_Mercedes	R@dical Media	Genie on	Sharon Bonney
		the beach	
_Mervins	Ron Foth	Maze	Sharon Bonney
	Advertising	(several spots)	
_Jack in	R@dical Media	(5 spots)	Sharon Bonney
the Box			
_AT&T	Dektor Films		Jean Simone/art dir
_Gallow	Dektor Films		Jean Simone/art dir
Boys & Girls	Dektor Films	PSA	Jean Simone/art dir
Club			
_Freddy Mac_	Dektor Films	Shot in b/w	Jean Simone/art dir
		(3 spots)	
_Fisher Price	Dektor Films		Jean Simone/art dir
_Mondo	NBC Special	NBC Sitcom	Terez Kreisz
	Promotions	Promos	
_Sauza	RSA/USA	Devil's	Patricia Garrity
Diablo		nightclub	
_Cingular	R@dical Media	Met Opera/	Patricia Garrity
		Spiderman	
_Killian's	The Institute	Contemp-	Patricia Garrity
Beer		orary bar	
_Washington_	R@dical Media	Dungeon	Patricia Garrity



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- \* Weddings

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## Who's on What Feature

#### **CURRENTLY PREPPING OR SHOOTING**

Decorator	TITLE	Prod Company
Bergstrom, Jan	I Spy (reshoots)	Columbia
Brandenburg, Rosemary	The Haunted Mansion	Disney
Carle, Alex	Bring It On Again	Universal
Diers, Don	Down With Love	Fox 2000 Pictures
Gaffin, Lauri	Charlie's Angels 2	Columbia
Hart, Jay	Terminator 3: The Rise	Warner Brothers/
-	of the Machines	C-2 Pictures
Lewis, Garrett	Hidalgo	Disney
Martin, Maggie	Daddy Day Care	Revolution
Messina, Kristen	Solaris	20th Century Fox
Moss-Serino, Amanda	Bruce Almighty	Universal
(additional decorator)	0 3	
Ozols Barnes, Wendy	Suspect Zero	Cruise-Wagner/
,		Intermedia
Pascale, Jan	Untitled	Two Cops/
	Ron Shelton Project	Revolution Studios
Peters, Kathryn	Banyan Key	MGM
Reynolds-Wasco, Sandy		Miramax
Schlesinger, David	Off the Map	Independent
5	·	•

#### **CURRENT RELEASES**

DECORATOR	TITLE	PROD COMPANY
Andrews-Ingrassia, Sara	Austin Powers 3,	New Line
	Goldmember	
Mowat, Douglas	Signs	Disney
Rosemarin, Hilton	XXX aka "Triple X"	Revolution

#### SOON TO BE RELEASED

JOON TO BE KELEAS	SED	
DECORATOR	TITLE	PROD COMPANY
Baseman, Andrew	In the Cut	Red Turtle
Bergstrom, Jan	The Singing Detective	ICON
Berry, Kelly	The Italian Job	Paramount Pictures
(asst. dec.)		
Brandenburg, Rosemary	Ring	Dreamworks
Brill, Ellen	A View From the Top	Miramax
Carr, Cindy	ID	Sony
Carroll, Stephanie	11 Minutes, 9 Seconds,	Galatee Films, Paris
(prod. designer)	and 1 Frame	
DeTitta, Jr., George	The Emperor's Club	Beacon Pictures
Dias, Larry	Tears of the Sun	Warner Brothers
Diers, Don	Phone Booth	Fox 2000 Pictures
Foster, Bryony	Shanghai Knights	Spyglass
2 2	White Oleander	Warner Brothers
Fox, K.C.	Dickie Roberts,	Paramount Pictures
	Former Child Star	
	Just Married	20th Cent. Fox
Haberecht, Barbara	Freaky Friday	
Hart, Jay	Punch Drunk Love	Revolution
Martin, Maggie	Gigli	Revolution
Messina, Kristen	8 Mile	Amblin
Moosher, Christine	Two Weeks Notice	Castle Rock, Fortis
(asst. dec.)		Films, WB distrib.
Mowat, Douglas	National Security	Columbia
G	Untitled	Miramax
	Wes Craven Project	
Nay, Maria	Confidence	Lion's Gate
	Old School (reshoots)	Dreamworks
Paola, Peggy	Black Cadillac	Cadillac Prods
Pascale, Jan	Deliver Us from Eva	USA Films
	United States of Leland	Trigger Street/
		Thousand Words
Peters, Kathryn	Out of Time	MGM

DECORATOR	TITLE	PROD COMPANY
Peyton, Robin	Wooly Boys	Wooly Boys Prods
Pizzini, Denise	The Italian Job	Paramount Pictures
Poulik. Michele	Madison	MGM
Rollins, Leslie	Two Weeks Notice	Castle Rock
Stamper, Isabelle	Break A Leg	Catchlight Films
Stoughton, Diana	Against the Ropes	Paramount Pictures
0 .	(U.S. portion)	
Totleben, Ellen	Diablo	Avery Pix
Williams, Jennifer	Bad Boys 2	Bruckheimer Films

#### RECENT RELEASES

DECORATOR	TITLE	PROD COMPANY
Carr, Cindy	Big Trouble	Buena Vista
•	Sum of All Fears	Paramount
Doyle, Tracey	Fnough	Sony/Columbia
Gaffin, Lauri	Mr. Deeds	Columbia/New Line
Klopp, Kathe	The Country Bears	Disney
Moss-Serino, Amanda	The Salton Sea	Castle Rock
Munch, Barbara	The Rookie	Disney
Nay, Maria	Murder by Numbers	Castle Rock
Peters, Kathryn	High Crimes	20th Cent. Fox
Rosemarin, Hilton	Murder by Numbers	Castle Rock
Roth, Dena	Big Fat Liar	Universal
Rubino, Beth	Mr. Deeds	Columbia/New Line
Schutt, Debra	Changing Lanes	Paramount
Sheets, Suzette	Like Mike	20th Cent. Fox
	The New Guy	Revolution/
Sullivan, Kate	Scorpion King	Universal

#### **FEATURE SHORTS**

DECORATOR	TITLE	Prod Company
Sheeley, Kate	Custodial Code	Yellow Skip Films

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'Emmy Nominations' continued from page 13

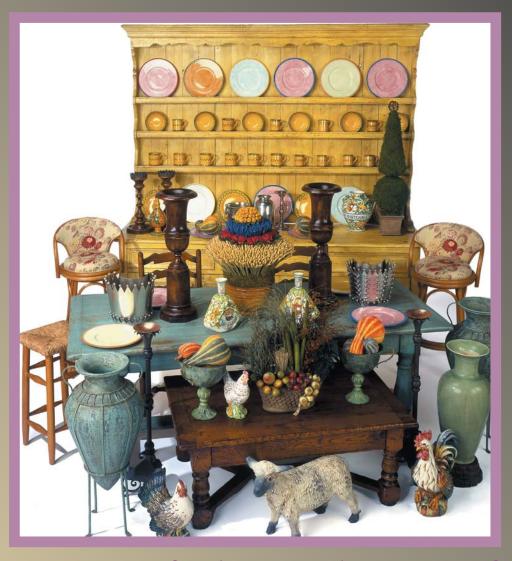
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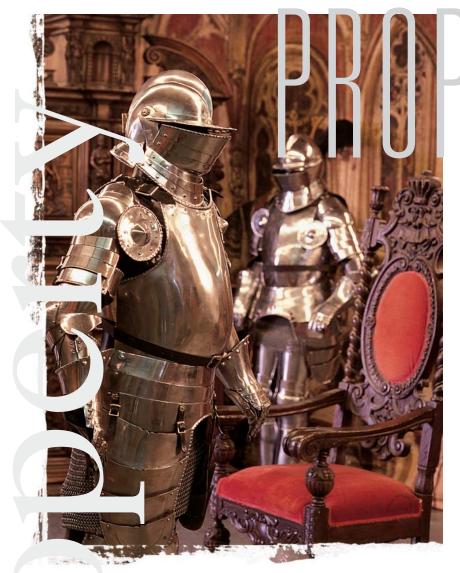
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