

SPSA SETDECOR

Set Decorators Society of America

Fall 2003

emmy
nominations

ENVIRONMENTS
OF CRIME

Woody Allen's
Anything Else

The
Art of
Frasier

Pirates of the Caribbean

The
Cat
in the
Hat

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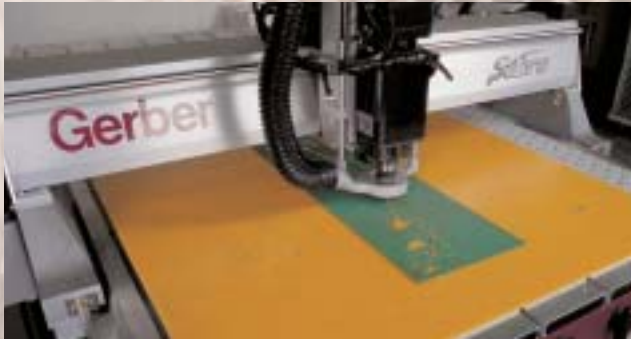
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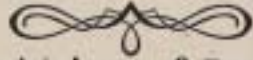
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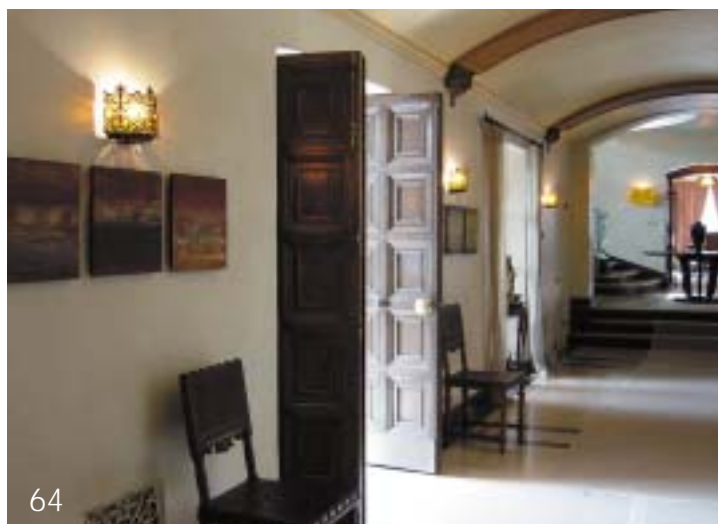
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SETDECOR

Set Decorators Society of America

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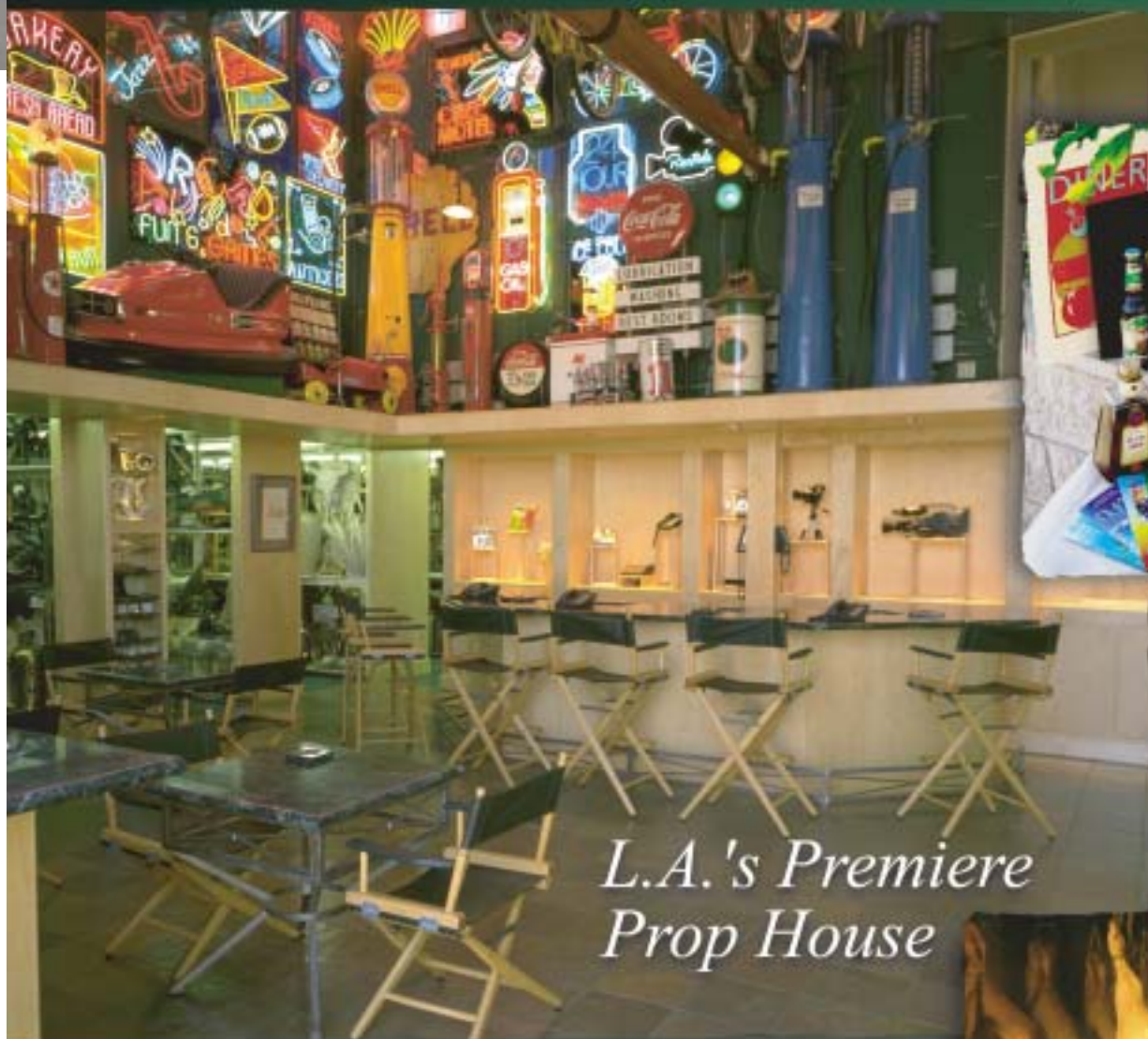
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contributors

Eric Althoff writes for numerous publications, including SET DECOR, and frequently works as a freelance editor. His behind-the-scenes knowledge of the entertainment industry is enhanced by his occasional work as an assistant to independent location and script departments, allowing him to continue work on his first novel.

Sybil Coffey SDSA studied set design at Carnegie-Mellon University and environmental design at the Art Center College of Design. After working in theater in New York, she moved to Los Angeles as a special effects fabricator, then graduated to set decorator. SET DECOR indulges her interest in unusual, historic and endangered architecture and its social significance, by highlighting its place in film and television history. Sybil, her husband, and animal menagerie live in the Hermon area of Los Angeles.

Tim Colohan SDSA has been decorating for film and television since 1992. Prior to that he did not know what a set decorator was. He had kept himself busy painting, selling his artwork in galleries and working nights as a waiter, until the age of 40, when he dove into film and TV work. Colohan has been practicing Zen meditation since 1985 and is a Senior Dharma Teacher in the Kwan Um School of Zen. He has two children and lives with his domestic partner in Los Feliz.

Shana Nys Dambrot is an independent art critic and author based in Los Angeles. Her work is published in ARTWEEK, *tema celeste*, COAGULA, *flavorpill.net* and ONE WORLD MAGAZINE. Currently, she is the Art Gallery Director at **The Hand Prop Room**, where she grows to love set decorators more every day.

Nancy S Eaton received her BFA in Art History and Ceramics from Mass College of Art and MHDA in the History Of Decorative Arts from the Cooper-Hewitt Museum/ Parsons School of Design. After spending ten years in the museum world, she moved to LA in 1997 to become Curator of Collections for **Textile Artifacts** and Design Director for **Archive Edition Textiles**.

When **Florence Fellman SDSA** isn't set decorating she's writing, or she's thinking about what she just wrote, or she's thinking about what she's just about to write. She's a shining example of angst meets procrastination meets a deadline. She's been a set decorator since 1981 and currently, her company, Seashell Architectura, is covering everything in the world in exotic seashells.

Ken Haber was a location manager for twenty-five years, for which his art background and his photography played a very important role. He worked for such directors as Adrian Lyne, Oliver Stone, and Ridley Scott. Three years ago, he transitioned into script writing and serves as manager of the LA office of the Maryland Film Office. He is married to Set Decorator Rosemary Brandenburg SDSA, and has shot many of her sets. He frequently contributes photographs of both sets and events to SET DECOR.

Amy Vuckovich's BFA in painting from the California Institute of the Arts and AFI Masters Degree in production design led her into film work in 1985. Set decoration seems a natural fit. An SDSA member and frequent contributor to SET DECOR, she also serves as an alternate for the Set Decorators Steering Committee of IATSE Local 44. She has been married for ten years to a special-effects and prop-maker and has one son, age two, and a cat of indeterminate age.

Christine Wilson provided the illustration for Tim Colohan's article, "Zen and the Art of Set Decoration." Her art studio, **Contemporary Art Rentals**, has cleared original artwork for lease, and she produces custom work. Her abstract paintings, commissioned by Set Decorator KC Fox SDSA, appear on page 32 of this issue and in ARCHITECTURAL DIGEST July issue's cover photograph of the LEGALLY BLONDE 2 film set.

SETDECOR

Set Decorators Society of America

Fall 2003

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from the editors

We are very pleased to bring you our largest issue yet, highlighting a cross-section of the talent our members bring to the screen. The range of styles we encounter delights us: fantasy and reality; urban, suburban and rural; every socioeconomic situation; a universe of cultures, from high-rise to bungalow; mountains to seashore - every slice of life and death. Set decorators educate, enhance, amuse and amaze, providing seamless surrounds for the actor and the action.

We also celebrate the life of one of our founders, Set Decorator Kathe Klopp, a frequent contributor over the ten years of this magazine. With her passing we have lost a gem who loved her craft, and who expressed herself exquisitely about the work. Kathe helped articulate for a difficult audience - our peers - what we do, its value, and why it needs to be honored and protected. She started by writing definitions, hashing out in early SDSA committees just what a set decorator does. She then moved on to a wider arena, representing us at the union level. She discovered just how mysterious we are to many people, even our own colleagues.

Ours is a difficult craft to capture, because of its large scope, wide variety of responsibilities from sublime design to eminent practicality, and especially because, like all filmmaking, it is essentially collaborative. Kathe asked the hard questions: At what point does our work begin and others' stop? What about our role is unique and different within the group effort that is filmmaking? What is the value of our craft? Kathe's clarity of thought and generosity of spirit helped make huge inroads in communication, especially within the film business itself.

SET DECOR magazine carries the work Kathe began to an even wider audience. We aim beyond the designers and builders of sets for film and television, to those who shape the entertainment industry as a whole, then on to the viewing public at large.

One thing that Kathe knew, and that we at SET DECOR know, is that we cannot claim full credit for a single one of the images we present in these pages. As the set decorators, we provide the decorative elements, the furniture, artwork, draperies, details - but the concepts are a group effort. It is impossible to claim pure auteurship in our medium.

We are pleased to be able to share the credit for the beautiful work here in evidence. Our colleagues are the art directors and production designers, painters, suppliers, set builders, costume designers, set dressers, propmasters, greensmen, lighting technicians, makeup and hair designers, grips, directors of photography, still photographers, editors, producers, studios, and of course, directors, writers and actors without whom there would be no reason to create sets at all.

As you look at the photos and read the stories of the set decorators featured in this magazine, we hope that you will not only appreciate our craft more highly, but also understand more fully how we work with all of the artists listed above. Set decorators make things real. The concepts may not be all ours, but the pulling it all together is. We often act as a vessel for many different impulses from myriad creative inputs. We must channel this creativity and energy into cohesive and logical sets, all within a budget and a schedule.

The results of all this perhaps mundane work can be sublime. Just turn the pages and see for yourself.

Rosemary Brandenburg SDSA
Jan Bergstrom SDSA
Jan Pascale SDSA

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president's report



"Every contact leaves a trace".

—Edmond Locard

When we lose one of you, our lives are diminished. Your presence is felt, your contribution is appreciated.

Set decorators are fascinating people, intelligent scavenging artists that tell stories with items that are often resourced from our valuable business members. More and more, as I watch movies, television shows, commercials and music videos, I marvel at the work that you do. I look at a production and I see each of you, set decorators, business members, buyers and leads, are engineering amazing feats of magic. I marvel at the hard work that goes into creating this magazine and also at the work that inspires it.

At our general membership meeting, at the beautiful **Old Pine Furnishings**, I rattled off a list of things we had done in the preceding weeks: the magazine, one liners, the new DVD store on our website, letters to magazines concerning credits, ads in several publications, screenings, IMDB updates, addressing inappropriate credits on *Movies.com*, the tour of Cathedral of Our Lady of the Angels, and the formation of an Associate Member Committee. In public relations: the cover of ARCHITECTURAL DIGEST featured KC Fox's set of LEGALLY BLONDE 2; our publicity liaison, Jeff Bowman, has conducted several seminars and met with the editor of the LA TIMES Home section; Phil Hoffman has been developing the event, *Reel Design*, linking us to TRADITIONAL HOME magazine; Denise Pizzini, with several volunteers, is curating the Motion Picture Academy's forthcoming exhibit; Jan Bergstrom has developed a fundraising greeting card line, using art work by set decorators; thousands and thousands of people visit our website every month.

In July, I met with members of our East Coast Chapter in NYC, at **Newell Art Gallery**. We visited for several hours and I was happy to hear that some people were unable to attend because they were working! Over the next few days, I visited with as many East Coast Business Members as I possibly could, trying to put names with faces, discovering the depth of our resources there.

The board of the SDSA does not want any of you to be left out, and we do everything we can to deal with each of your issues. Please do what you can to help us help you. As always, please support our business members and be kind to your crew.

—Daryn-Reid Goodall

from the chair



Sometimes we look back and sometimes we look forward. In the work we do, there is research from the past to create something for the future. Since it is our 10th anniversary this year we have been reflecting on our past and how much it has changed our future. There are many people who have given their time and energy to make the SDSA what it is today and we thank them for all of their hard work. If you are involved in any of our projects you know how much of a gift you are giving to the SDSA.

In the business of set decorating, we know how much time it takes to do our jobs. For those who give their precious "spare time", we couldn't be where we are without you. For those who reap the benefits of our group and have not given some of your time, why not consider helping out on a committee to secure our future?

—Ellen Brill



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Set Decorators are key members of the design team for film, television, and commercials. Once the sets are built and painted, or the location is chosen, the Set Decorator's job is to fill out the environment by selecting furniture, drapery, lighting fixtures, art and other objects to "*dress the set*".

THE CREATIVE PROCESS

Over the course of preparation and shooting, set decorators:

- Meet with the Production Designer, Producer/Director and other filmmakers regarding the design and decoration of the project
- Break down the script, sets, and locations, organizing the objects to be acquired and tasks to be accomplished
- Research period and style, providing inspiration appropriate for each project
- Analyze characters and "backstory" in order to layer the environments and bring them to life
- Oversee the dressing of the sets in preparation for shooting
- "Open" each new set with the Director, making any adjustments needed

THE NITTY GRITTY

Set Decorators play a large role in day to day management. They also:

- Negotiate and manage the Set Dressing budget
- Shop for all set dressing needed: furniture, fabrics, decorative objects, industrial items, lighting fixtures
- Develop resources for all kinds of styles required: from rental houses to a world full of eclectic collections
- Are responsible for the design and fabrication of objects unavailable in the marketplace. Organize alterations, painting, and aging. Work with illustrators, set designers, scenic artists, sculptors, propmakers, metalsmiths, and specialty craftspersons
- Hire and supervise Set Dressing crews. Assign daily tasks and review staff members' work, including drapery persons, leadpersons, floral designers, buyers, and set dressers.

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New Associate Members

Brenna Griffin

George Karnoff

Megan Malley

Doug Scott

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Mike Walsh

New Business Members

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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 vendors within our craft, and a bridge to other design and technical professions in the entertainment industry. For students and apprentices hoping to enter our field, we have 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.

Activities

- Set Decor 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 to the community in support of like minded service organizations
- Marketplace: an annual trade show
- Website
- Archive of photographic records of sets

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

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 Angeles and Local 52 in New York.

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...or... Panasonic (Model RL-P3001) portable modular computer with acoustic components ...or... Cherry wood side/dining chair with square cut-outs is reminiscent of Charles Rennie Mackintosh' furniture designs ...or... Dated Commodore "Educator" computer monitor with keyboard ...or...

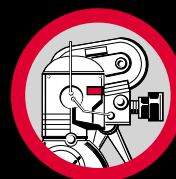
...or... Futuristic brushed aluminum control rack with LCD computer monitor. Lites and switches. Requires disc drive (supplied) that must be loaded into computer for monitor to read signal ...or... "Barcelona" Chair by Ludwig Mies van der Rohe has a bent, chromed flat steel frame with straps and buttoned cushions ...or... Futuristic hand prop with compact disc side installation ...or...

...or... Etak miniature computer monitor on chrome stand with keyboard ...or... The "D.S. 4" Armchair (1918) is Lattice-backed, lacquered wood with a cane seat inset, and mother-of-pearl square-shaped insets ...or... Fujitsu lap top computer ...or... Heywood-Wakefield steam-bent, modern armchair has a light wood finish with a fabric seat ...or...

...or... 1950's Coronado plastic radio in brown case with mint green front panel ...or... 1990's mini Daewoo stereo system with wood grain sides ...or... Table top fabricated electronic dna sampler. May be used in various ways. Flashing and pulsing lites ...or... Radar wall panel with screen and digital readout ...or...

...or... Futuristic Dual Axis Robo-Chair designed by Modern Props ...or... Futuristic model hot rod car ...or... Futuristic hand prop. Red scanning tracer lines and pivot wheel ...or... Futuristic female sculpture/mannequin; gray fiberglass with metal knob at breasts ...or... Futuristic microscope with monitor ...or... Futuristic electronic device with red neon ring and flickering blue plasma globe ...or...

...or... Contemporary drafting stool with polyurethane angled back and seat. The frame is steel tube with foot rest extension ...or... LCD Hewlett-Packard computer monitor ...or... "Paimo" chair designed by Finnish architect/ designer Alvar Aalto (1932) has a bent, laminated birch frame ...or...



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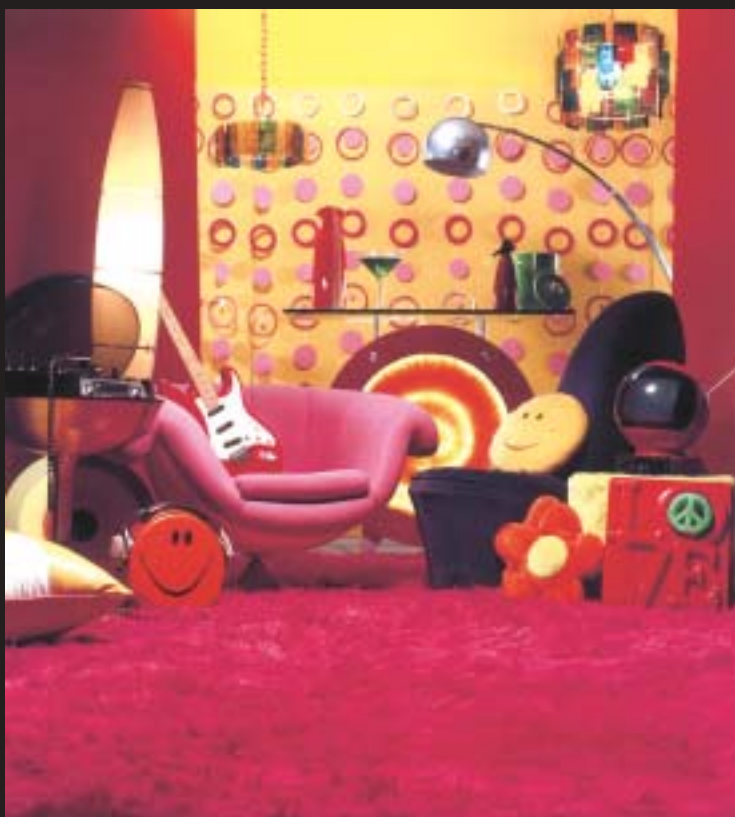
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In addition, one member was nominated for her work as a production designer.

Congratulations to all the nominees.

55th annual emmy awards



Outstanding Art Direction for a Multi-Camera Series

Friends *The One In Barbados* Parts 1 & 2 NBC

John Shaffner, Production Designer

Joe Stewart, Art Director

Greg Grande SDSA, Set Decorator

Sabrina, The Teenage Witch *Sabrina in Wonderland* WB

Scott Heineman, Production Designer

Julie Kaye Fanton SDSA, Set Decorator

That 70s Show *The Battle Of Evermore* Fox

Garvin Eddy, Production Designer

Tara Stephenson SDSA, Set Decorator

Will & Grace 24 NBC

Glenda Rovello, Art Director

Melinda Ritz SDSA, Set Decorator



FRIENDS



Photo by Danny Feld

THE WEST WING



Photo by Fred Licht

Outstanding Art Direction for a Single-Camera Series

Alias *Phase One* ABC

Scott Chambliss, Production Designer

Cecele De Stefano, Art Director

Karen Manthey SDSA, Set Decorator

Sex And The City *Plus One Is The Loneliest Number* HBO

Jeremy Conway, Production Designer

Fredda Slavin, Art Director

Stephen Carter, Art Director

Karin Wiesel Holmes SDSA, Set Decorator

Six Feet Under *The Opening* HBO

Suzuki Ingerslev, Production Designer

Philip Dagort, Art Director

Rusty Lipscomb SDSA, Set Decorator

The West Wing *20 Hours In America* Parts 1 & 2 NBC

Kenneth Hardy, Production Designer

Ellen Tottleben SDSA, Set Decorator

Without A Trace *Birthday Boy* CBS

Aaron Osborne, Production Designer

Jeannie Gunn SDSA, Set Decorator



Photo by Rusty Lipscomb

SIX FEET UNDER

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Photo by Lisa Dare



SABRINA

Outstanding Art Direction For A Miniseries, Movie Or A Special

Hitler: The Rise Of Evil *Part 1* CBS

Marek Dobrowolski, Production Designer

Martin Martinec, Art Director

Albrecht Konrad, Art Director

Karel Vanasek, Key Set Decorator

Live From Baghdad HBO

Richard Hoover, Production Designer

Matthew C. Jacobs, Art Director

Brian Kasch, Set Decorator

Meredith Willson's The Music Man ABC

Stephen Hendrickson, Production Designer

Edward Bonutto, Art Director

Caroline George-Kohne, Set Decorator

My House In Umbria HBO

Luciana Arrighi, Production Designer

Maria Cristina Onori, Art Director

Alessandra Querzola, Set Decorator

Napoleon *Part 2* A&E

Richard Cunin, Production Designer

Real Proulx, Set Decorator



Photo by Karin Weisel Holmes

SEX AND THE
CITYWITHOUT
A TRACE

Photo courtesy of Warner Bros. Television

55th annual
emmy awards



55th annual emmy awards



Outstanding Art Direction For A Variety Or Music Program

75th Annual Academy Awards ABC

Roy Christopher, Production Designer

Greg Richman, Art Director

Tamlyn Wright, Art Director

Keaton Walker, Art Director

Cedric The Entertainer Presents #1 FOX

Bruce Ryan, Production Designer

James Yarnell, Art Director

Dwight Jackson SDSA, Set Decorator

The 45th Annual Grammy Awards CBS

Bob Keene, Production Designer

Brian Stonestreet, Art Director

Alex Fuller, Art Director

Griff Lambert, Art Director

MADtv #806 FOX

John Sabato, Production Designer

D Martyn Bookwalter, Art Director

Daryn-Reid Goodall SDSA, Set Decorator



Photo by Dan Morski

MADtv



The new website is up and running and getting lots of traffic! Over 3,000 people visited the site in August and that number is growing as the awareness of the site spreads.

Don't be a wallflower! Help us keep the site fresh and represent the whole membership. We need you to update your listings and contribute articles & set photos. Let us know if you are doing something you are excited about and we will try to feature you!

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in the news

ARCHITECTURAL DIGEST Cover Story: *KC Fox's Set Decoration for LEGALLY BLONDE 2*

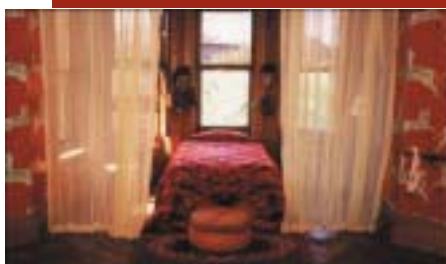
ARCHITECTURAL DIGEST gave recognition to the sophisticated and playful work of Set Decorator KC Fox SDSA and Production Designer Missy Stewart for *LEGALLY BLONDE 2: RED, WHITE & BLONDE*. One of their highly stylized sets graced the cover of the magazine's July 2003 issue. The in-depth article, entitled *Scene Setting for Reese Witherspoon - Retro Rules on the Set of LEGALLY BLONDE 2: RED, WHITE & BLONDE* featured a multipage photo-spread. Focusing on the emphasis of style in defining character, the coverage gives full credit and kudos to Fox and Stewart, including a quote from the film's director Charles Herman-Wurmfeld, explaining "how profoundly people affect, and are affected by, their environments." He goes on to point out that "architecture and decoration have a special amplifying function: ideally they support or define the character and the story at the same time." A basic set

decoration credo expressed in the reigning national design magazine...and a great photo of Fox and Stewart! **Congratulations!** ■

Editors' note: See p 32 for further coverage.



photo by Missy Stewart



The Smithsonian's Cooper-Hewitt National Design Museum honored Set Decorator Sandy Reynolds-Wasco SDSA and her husband, Production Designer David Wasco, with an installation of their sets from the feature film *THE ROYAL TENENBAUMS*. As part of the New York museum's second triennial exhibition, entitled *Inside Design Now*, the Wascos were singled out for their use of architectural and interior design/decoration to visually define the psyche of a character. The May/June issue of *MET HOME* magazine notes the Wascos' participation in the exhibition. *Editors' note: See related article, p 34.*

Cooper-Hewitt Museum Recognizes Sandy Reynolds-Wasco SDSA

The following is from the **Cooper-Hewitt National Design Museum** National Design Triennial *Inside Design Now* exhibition catalogue:

"A production designer for Hollywood films, David Wasco has visualized scripts for such directors as Quentin Tarantino, David Mamet, and Wes Anderson, collaborating with his wife, set decorator Sandy Reynolds-Wasco, who selects furnishings and objects with an equally unerring eye. To fashion the ancestral home of the really weird family in *THE ROYAL TENENBAUMS* (2001), Wasco and director Wes Anderson selected a derelict Harlem brownstone that the Wascos restored and redressed. The result was a contemporary yet anachronistic world filled with the detritus of matriarch Etheline Tenenbaum, an anthropologist, and her adult children, all marooned in emotional adolescence. The daughter's bedroom, an elegant collection of masks, ballet slippers, and a single bed curtained off like a stage, displays traces of her youthful career as a playwright. The two sons' rooms are a compendium of scientific contraptions, from microscopes and mice cages to antique anatomical models. One son retreats to an indoor tent that offers both a protective, maternal environment and the potential for secret adventure." ■

Let's be Frank.

SDSA Business Member **Modernica** has been featured and referenced several times recently in national publications. The *LA TIMES* Sunday Magazine quoted owner Frank Novak in their special set decor issue this spring. (See *SET DECOR Spring/Summer 2003*.) *DWELL* magazine's June 2003 issue gave extensive coverage of Novak's 1937 *moderne* home and his dedication to the style, including the history and the current collection from Modernica. The *NY TIMES* ran a favorable review of Novak's independent film *BETTER HOUSEKEEPING*, and mentioned **Modernica** as a source for Production Designer Jeannine Oppewal's classic mid-century home's furnishings, in their July 31 article *Thoroughbred Modern*. ■

more news...

TIME OUT NEW YORK (June 19-26) covered Business Member **Props for Today** and Set Decorator Diana White SDSA for their ability to recreate the look of favorite television and film sets for personal home interiors, emphasizing once again the radiating affect set decor has on the American decoration psyche. ■

Set Decorator Amy Vuckovich SDSA was singled out in the *DALLAS MORNING NEWS* (August 8) for her work on the new television series *THE MULLETS*. ■



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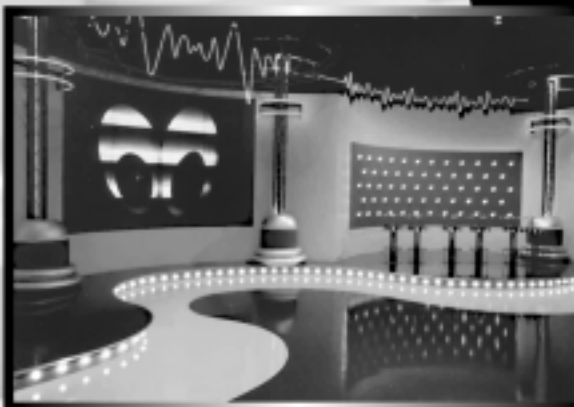
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film in the news

Set Decorator: **KC Fox**
Production Designer: **Missy Stewart**
MGM



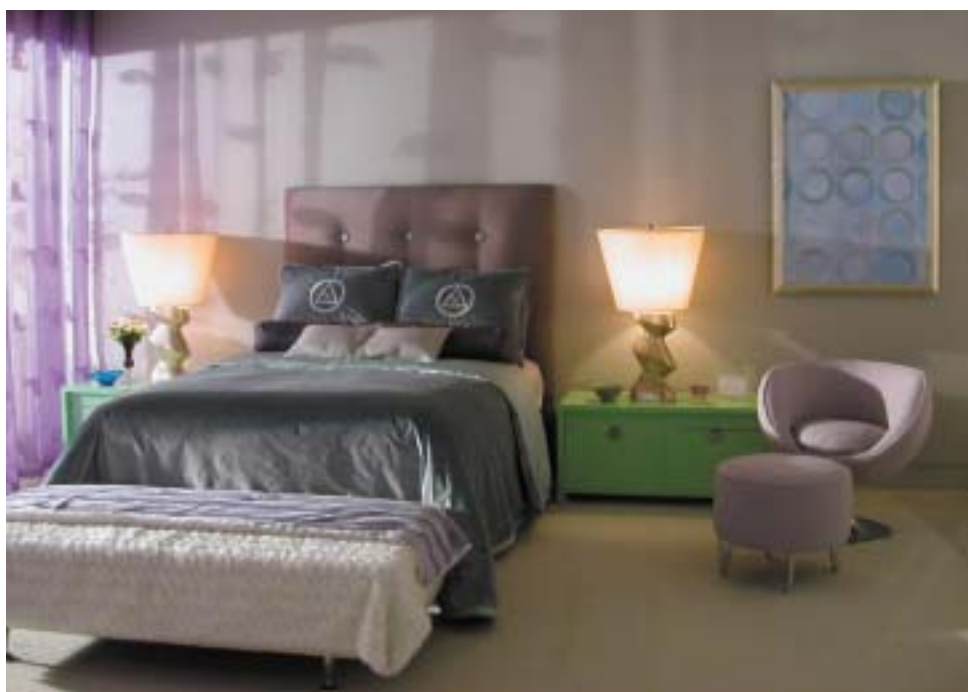
Legally Blonde 2

Environments give us clues to the personality of their inhabitants before we ever meet them. A superb example of set decoration setting the tone for characters is the *Delta Nu sorority apartment* of this summer's hit *LEGALLY BLONDE 2-RED, WHITE AND BLONDE*. Set Decorator KC Fox SDSA and Production Designer Missy Stewart combined contemporary design elements and a cool pastel palette to create such a strong visual statement that *ARCHITECTURAL DIGEST* chose to place it on the cover of their July issue. [See *In the News*, p 30.]

SET DECOR visited Fox shortly after her work appeared both on screen and in print. She explained the concept behind the design and decoration of sets defining main character *Elle Woods*.

"The *Delta Nu apartment* was actually less of *Elle's* personal style and more of the impersonality of a very upscale sorority time-share, one of several that *Delta Nu* operates. We wanted the viewer to sense this immediately. The sorority logos were used as decorative motifs, and in the entry, freelance artist Jim Dultz and I created framed posters as an artful hint of the other sorority locales. We wanted to create an environment that *Elle* looked good in, but was not spot-on 'hers'—as the storyline dictated."

She continued, "Missy designed a very spatial floor plan with few walls, instead dividing the space with large sliding steel screens on which a series of geometric shapes in frosted colors were mounted. It is a muted, but playful environment with a strong sense of feminine





Red, White and Blonde

sensibilities and an eclectic, mod feel. We also added a bit of reinvented sixties: the shapes of the two Jacobsen swan chairs, from **Modernica**, and the low curved couch sitting on the Dreamweavers rug set the tone."

Fox shared some professional tricks, "Using a lot of glass and plexi allowed us to make the most of the large room. The clear dining room chairs by Philippe Starck and the lavender Le Marie chairs brought life to the large back wall, without blocking it. Chris Wilson, of **Contemporary Art Resources**, created a striking grid study of lavender that added just the right amount of color. We kept the major palette in off whites and pale grays. Color was brought in gradually, primarily in art, glass and wonderful florals by **Sandy Rose**."

Glimpses of *Elle's Boston apartment* reveal her own sense of style. PD Missy Stewart chose green, pink and orange for the walls and, according to Fox, "gave us carte blanche for whimsy". As a nod to late 50's glamour, they played up the white trim and vintage white furniture. The chairs were reupholstered in broad stripes of silk. "In the living room, the furniture was straight-lined and modern, but with outrageous color. The art really spoke volumes about her fun spirit and bold sense of style. Some pieces were custom made by Chris Wilson and Jim Dultz; many were rented at **Art Pic** and **Art A Go Go**; and Andy Smith, the very talented **Local 44** draper, made a number of custom rugs. Decorating **LEGALLY BLONDE 2-RED, WHITE AND BLONDE** was a fun foray into a colorful personality." ■



*A Boston apartment (this page) reflects the Elle Woods character established in the first film. "Habel Construction, in New York, who has a contemporary line in felt pillows and fabrics, was fabulous about printing up the material for the bedspread," Fox shares. "Animal portraitist Roger Henry painted the magical *Bruiser* painting. Mardine Davis had wonderful small paintings of purses and shoes." The pastel mod of the *Delta Nu* condo (opposite page) gives an immediate insight into the different world *Elle* will meet in Washington.*

Photos by Missy Stewart

film in the news

SANDY REYNOLDS-WASCO SETS TO KILL (BILL) FOR



left and opposite top right:

"Image from the seminal 1989 Museum of Contemporary Art's Blueprints for Modern Living: History and Legacy of the Case Study House Program exhibit, for which the Wascos took two houses deemed to have been icons of domestic architecture, and literally rebuilt them, inside and out."

Photos courtesy of MOCA.

Set Decorator Sandy Reynolds-Wasco and her husband, Production Designer David Wasco, have collaborated on more than twenty films, including critical and box office darlings like Quentin Tarantino's *PULP FICTION*, Wes Anderson's *THE ROYAL TENENBAUMS*, David Mamet's *OLEANNA* and most recently Tarantino's much-anticipated October 2003 release *KILL BILL*. In fact, these three visionary directors almost never work with anyone else, so what has them hooked?

One unique thread runs through all of these extraordinary projects: the Wascos' shared love of architecture. The family brownstone in Wes Anderson's *THE ROYAL TENENBAUMS* is a perfect example of this passion coming through. The story called for a set that expressed the eccentric inner lives of the family, as well as of New York City itself. In fact, the set decor in *TRT* received almost as much attention as the cast; it is featured in the Cooper-Hewitt Museum's 2003 National Design Triennial. In turn, *PULP FICTION*'s most celebrated set, *Jack Rabbit Slim's*, develops the city of Los Angeles as a bona fide character, integral to the film's story. The restaurant is a hyper-realized interpretation of an indigenous LA architectural period often called *Googie*, or sometimes *Post-WWII Optimism*, and the

scene that takes place there is as much a celebration of a unique segment of the history of LA buildings as it is an intense moment in the lives of the film's characters.

For *KILL BILL*, which Wasco and Tarantino have both described as "an A-movie with a B-movie sensibility", there were two design teams – one in North America and one in Asia. "Here we were able to bookend the film with expansive, archetypal, Sergio Leone-style vistas with warm, organic desert colors," Reynolds-Wasco shared. "For the scenes in Mexico, we used indigenous architecture...the desert chapel in Lancaster for the opening scene...and built sets inspired by Modernist architects Luis Barragan and Ricardo Legorreta. There's an Art Deco hospital in Pasadena called St. Luke's that has been closed due to earthquake damage. We were the very first movie to use it. Same with the grand hotel in Mexico – it had never been filmed in before."

"It is important to Quentin to be in the real place," she explained, "The one that inspired and shaped the story for him." Places and their history are clearly every bit as important to Sandy and David.

—Shana Nys Dambrot



above: Sets from KILL BILL.
Production Designer: David Wasco.
Set Decorator: Sandy Reynolds-Wasco.

below: Sets from PULP FICTION
Production Designer: David Wasco.
Set Decorator: Sandy Reynolds-Wasco.

Photos courtesy of Miramax.

below right: Sets from The Royal Tenenbaums
featured in the Cooper-Hewitt Museum's 2003
National Design Triennial
Production Designer: David Wasco
Set Decorator: Sandy Reynolds-Wasco

*Photos courtesy of the
Cooper-Hewitt Museum.*



in the news

ACADEMY OF MOTION PICTURE ARTS AND SCIENCES CELEBRATES THE ART OF SET DECORATION

The Academy of Motion Picture Arts and Sciences has invited the Set Decorators Society of America to showcase the art of set decoration in a special exhibition to be mounted at the Academy gallery in Beverly Hills. The show opens May 13, 2004, and will remain on view through July of 2004.

The exhibition will provide a prime showcase for set decorators, to the public and to the entertainment industry. The process of set decoration for motion pictures will be highlighted, along with its history, and of course, the incredible sets themselves! SDSA is excited by this opportunity to reveal how set decoration contributes collaboratively to filmmaking.

Three-dimensional vignettes composed of elements from a wide range of selected films, will be assembled in different sections of the gallery, creating a series of complete surrounds for the viewer. Documentary footage of work in progress on the films will be a featured part of the show. Supporting this will be a section entitled "A Day with the Set Decorator" exploring the process of set decoration. Another area will be devoted to the history of set decoration.

Significant support is provided by the Academy of Motion Picture Arts and Sciences, as well as by the studios that produced the selected films.

Over fifty SDSA volunteers have begun to plan the execution of the show, including the final vetting of films to be featured, and organization of work involved in mounting the show.



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In Zen, we are trying to attain our correct situation, relationship, and function. The same holds true for Set Decorating. We do this by keeping our attention open. By keeping *What is this?* and not holding on to our thinking.

The first great truth of Set Decorating is: *Whatever it is, it will change.*

Zen teaches non attachment to speech. This is a very important point. *The tongue has no bone.* When we decorate, we follow the speech of the Production Designer, the Writer, the Director, Producers, our Crew, the Actors, the Costume Designer, Construction Coordinator and everyone. We try and do this without attaching to this speech. If we can keep our question at the fore *What is this?* then moment to moment we are open to every change. And then when things change, we can let it go. Set Decorating teaches us to put it all down, don't hold anything, only try.

That is practicing Zen. Fun, huh?

The Mahaparinirvana-sutra says, "All formations are impermanent; this is the Law of Appearing and Disappearing. When Appearing and Disappearing disappear, then this stillness is bliss." This means that when there is no appearance or disappearance in your mind, that mind is complete stillness and bliss. It is a mind utterly devoid of thinking. This is your mind before thinking arrives. (from *The Compass of Zen* by Zen Master Seung Sahn)

In Zen we have many expressions that apply to decorators. Let's look at two of them. First we have *Checking Mind*. That's the annoying voice in our head that second guesses every choice we make and brings our intuition to a standstill. Next we have *Enough Mind*. *Enough Mind* is the antidote for *Checking Mind*. *Enough Mind* sounds like this: Enough! It's done. Move on. Or "However much time there is, it will be enough!" It's the mind that helps us trust our talents. This world is complete! How can anything be added or taken away?

We've heard the slurs and disparaging remarks some people make when they waltz onto a finished set. These remarks are usually about something else: what they had for breakfast, or how intimidated they are by the actors or scene, or the set looks like the room where their alcoholic father used to go to pass out. (*Ah, the power of set decor!*) Or sometimes it's just the sound of their *Flop Sweat*. "I'm afraid this whole film will tank so I'll nitpick the set decoration until my Zoloft kicks in." If we internalize these comments, it only slows us down. This is practicing non-attachment to speech.

There are days in a set decorator's life where if we stop to think about everything we have to do it will overwhelm us and we will



Zen is
before speech.

A great set is
before speech.



SET DECORATING

What is Zen?

Zen is understanding your true self.

What is Set Decorating?

Set Decorating is understanding your true self.

Zen is believing in your true self 100%

Decorating is believing in your true self 100%.

Illustration by Christine Wilson, Contemporary Art Resources

become paralyzed. Often we just take action, over and over, trusting our instincts. If we think of all the ways our situation could change, we will never take action. Zen mind is a knife that can cut through our fear, anger, doubt, and panic. Zen Master Seung Sahn would tell his students, "Just do it." (*Nike Ad executives heard this by way of Harvard Divinity School*) We all got what he meant. Film, TV, Video, and Digital are all made by humans for humans so the process is soaked with the human condition. We are using the tangible to express the intangible.

As decorators we look at objects and perceive their karma, their history, their cause and effect. Where did these pieces come from? Why are they in the space? At a glance, what do they tell us about who is in this scene? Where are the contradictions in the room?

What are the layers that support what the actors are portraying?

Zen is *before speech*. A great set is *before speech*.

Our talents and intuition lead us to make choices of objects, contrast, rhythm, repetition, color and texture. The set then tells us about the life of a character even before the character opens his mouth, i.e. *before speech*. The brave decorator believes in his/her process enough to allow that flow of choices and combinations. The open decorator pushes in the search for what is missing. Often we don't know what that thing is, we just know it's missing. Our minds are not bound by our senses. We continue our effort in a cloud of unknowing and after shopping or tagging just another five

continued on page 42

mind

Zen and the Art of Set Decoration *continued*

minutes we find that thing. This is called our *Try Mind*. It is open and wide. Very different from our *Want Mind* which is narrow, specific and attached to thinking.

The Buddha taught the interdependence of all things. In Zen we say: *Helping ourselves and helping others are two wings on the same bird.* Our *Before Thinking Mind* has boundless compassion. This compassion appears by itself when we do not attach to our thinking. This compassion extends to ourselves and everyone else we are working with. Decorators confront this daily. It is the fun of the process.

A smart decorator knows when to stop. When hungry, eat. When tired, sleep. We must recharge our humanity battery and not attach to our fear or checking mind.

From one point of view, a set is never finished. It is a reality that continually expands. But since it does not belong to us, we do our work and pass it to the next artist so they can ply their craft. It is only a part of the big picture and ultimately it belongs to the audience.

This is Zen practice, we take away our small *I*, *My*, and *Me*. Then our big "I" appears for everyone.

In The Zen tradition we have an expression from an ancient teacher, *Open mouth already make a mistake.* I hope you have all enjoyed my big mistake.

Now the Zen Master would tell us to return to the prop house and tag furniture.

—Tim Colohan SDSA

Questions? E-mail me at setdecor@setdecorators.org



Illustration by Tim Colohan

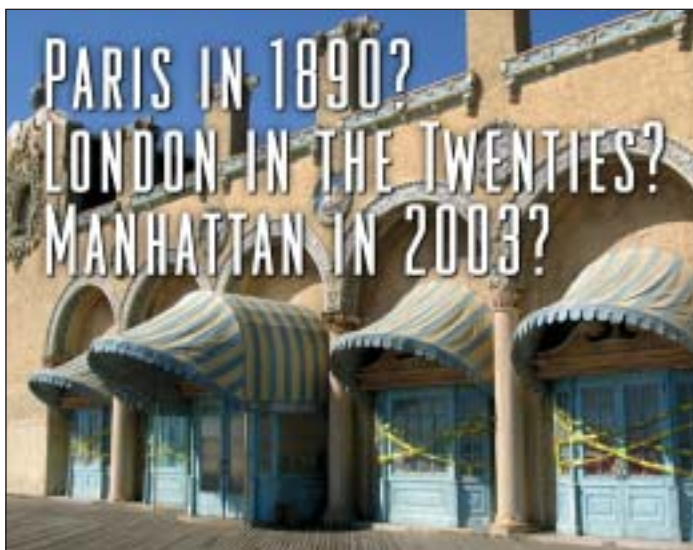
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film

The Cat in the Hat



Photo by Melinda Sue Gordon

Oh my, oh me!

Oh me, oh my!

What can we rent?

What do we buy?

We must make a neighborhood.

We must make a street.

We must make a house

For the Cat in the Hat and the children to meet.

Set Decorator: Anne Kuljian
Production Designer: Alex McDowell
Universal Studios/Dreamworks LLC

All photos courtesy of Universal Studios & DreamWorks LLC



Photo by Melinda Sue Gordon

Call Omega, Hand Prop Room, Props Services West.

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Call all of the rest.

The furnishings must be the best.

The very, very BEST!

What?

They don't have Seuss couches.

They don't have Seuss chairs.

They don't have Seuss whatnots.

They don't have Seuss stairs.

They say Seussian furnishings simply don't exist!



Photo by Emmanuel Lubezki



Photo by Melinda Sue Gordon

Get out the pencils, the fabric, the paint and the wood.
We must make our own and it better be better than good!

Now what would a cat
In a funny striped hat
Think?

Would he like a green chair?
Would he rather have pink?

I'm sorry, I must go now.
Have so much to do.
We have to make everything!
Thank goodness for such a great crew!

Photo by Emmanuel Lubezki



film

The Whole Ten Yards

Set Decorator: **Peg Cummings SDSA**
 Assistant Set Decorator: **Inger Christiansen SDSA**
 Production Designer: **Ginny Randolph**
 Franchise Films/WB

Set decorators know that diversity is our middle name, and the film *THE WHOLE TEN YARDS* proved that it should be spelled with a capital D! Production Designer Ginny Randolph and I had the challenge of creating a gamut of sets from a high roller Las Vegas hotel lobby and suite to a funky LA Valley motel, a Mexican hacienda and village square to a posh Beverly Hills house and dental office, from a Chicago prison to a Hungarian gypsy-mafia loft in downtown LA. Thankfully we shot totally in Los Angeles and I had easy access to our great vendors and product placement sources.

A fairly simple set, like the hotel suite inspired by the *West Elm* catalogue, included the vendors **Out of Asia**, **Ob*jects**, **Pinacoteca**, **Universal**, **Warner Bros Property**, **Goodies**, **Modern Props**, **RC Vintage**, and **Omega**; custom art pieces and custom draperies and linens were fabricated by **Warner Bros Drapery**. The motel rooms' semi-period look was mainly from **20th Century Props**, **Sony**, **RC Vintage** and **Universal**.

My assistant set decorator Inger Christiansen, and ace crew led by Gary Kudroff, rose to the task of the gypsy-mafia loft [11,000 sq. ft of it], utilizing all of the above, plus **Hollywood Cinema Arts**, **Hollywood Studio Gallery**, **PSW**, **Green Set**, **Motion Picture Set Interiors**, and more.

Creative Balloons saved me from a close to disastrous moment. Our director wanted thousands of balloons for a set, while our production manager would only approve fifty. So, I got the fifty treated-to-last, blown-up ones, and also ordered two tanks, ribbon and uninflated balloons (which for some reason the UPM okayed). The morning arrived, at a scorching 95+ degrees, with our 50 lonely balloons braving the huge vast set. Our director, rightfully, had a fit. But after a quick call, Judy and Walt from **Creative Balloons** rushed over, worked with my crew and produced 2,000 balloons in just over an hour. Where, but in Hollywood, could we make THAT happen!

—Peg Cummings SDSA



*top and below right: Las Vegas hotel suite.
 above and below left: Strabo's gypsy loft.*

Photos by Peg Cummings



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film

ANYTHING ELSE

Set Decorator: Regina Graves SDSA
 Production Designer: Santo Loquasto
 Perdido Productions/Dreamworks, LLC

ANYTHING ELSE, Woody Allen's latest slice of Big Apple life, opened in theaters September 19th. SDSA decorator Regina Graves shares with SET DECOR her experience as a member of the legendary director's team since 1997, when she started as a set dresser on *CELEBRITY*.

"Woody usually does a movie every year (sometimes two)," says Graves, "and there are a lot of familiar faces that return behind the scenes. I really enjoy working with Production Designer Santo Loquasto and the small, more relaxed, close-knit operation of the Perdido Productions 'family'. In a sense, it's like going back to school each time a new project starts up."

Traditionally, Allen pays homage to New York by having it stand for itself, using primarily practical locations for shooting. According to Graves, *HOLLYWOOD ENDING* was to some degree a break with the past, as it contained multiple stage sets, including a 1930's three-story tenement hallway, a bar/nightclub, a prison, and a Chinese bordello - all secondary sets.

For *ANYTHING ELSE*, it was the hero set, *Falk's Apartment*, which Production Designer Santo Loquasto designed and built on stage. For Graves, seeing the progression from blueprint to model to constructed set is always fascinating, but it was the scope and detailing of this set that really added to the excitement.

Falk, a twenty-something New York comedy writer native to the Upper Eastside, inherited the apartment from his grandmother. Loquasto wanted the rooms to convey a sense of modern New York mixed with days past. The set included a hallway, kitchen, dining/living room area, office/bedroom, bathroom, atrium and terrace with views of surrounding buildings. According to Graves, "It was very dressing-heavy, and I really enjoyed the detail work, taking his personality into consideration with every selection. *Falk* liked to collect old record albums and movie posters and he had a passion for little gadgets and toys. The neon 'Open 24 Hours' light hanging in the fireplace was one of the most important pieces of set dressing. Along with his eclectic mismatched lighting collection and desk/work area, the neon helped bring the *Falk* character to life. My favorite part of the set was the bright red-tiled bath with the outrageous goldfish shower curtain."

Comedy clubs and bars were also key to this film. Scott Liroff at **City Knickerbocker** custom made hi-ball table lamps for the comedy club, *Pips*, and managed to produce them in four days. "Hats off to our New York props people", an enthusiastic Graves adds. She also rented **City's** amber tulip cafe lamps, which were an essential part of the whole lighting scheme for the *Bar Six* set.

Graves sums up the experience: "Although it is a contemporary film, *ANYTHING ELSE* evokes a period feeling, through the color palette and eclectic selection of furnishings. Woody's penchant for warm lighting and earth tones always gives us a strong guide when shopping for the perfect fabric, wallpaper, couch, piece of hardware or accessory. His films have a certain look, a certain feel, which to me are quintessential New York City. Since I live and work in NYC, there is nothing greater than to be a part of these productions." ■

Photos by Regina Graves.
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A photograph of the interior of a rug store. The room is filled with various patterned rugs and textiles. Large, ornate tapestries hang on the walls. A chandelier is visible in the upper left, and track lighting is mounted on the ceiling. In the foreground, several large, rolled-up rugs are stacked. In the background, there is an arched doorway leading to another room.

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Environments of Crime

In the days of black and white movies and morality lines, a new genre was born: the gray *film noir* settings of the morally ambiguous anti-hero in a non-glamorous world. The detective skirting the edge of the law replaced cops and robbers. Characters' homes and work places were usually portrayed with a starkness and minimal set dressing. Today's *noir* sensibilities are enhanced by color and fully realized reflections of the environments of the crimes and those who commit them; the victims, witnesses and those who knew them; and the cops and lawyers who struggle with bringing about their own sense of justice.

It seemed appropriate in the tenth year of the SDSA, to visit with those who, for the last decade, have given us the gritty realism of *NYPD BLUE*: Mary Ann Biddle, David Smith and Archie D'Amico. These ten years have also brought the incredible quality of Cheryal Kearney's work on *THE PRACTICE*, which she shares with us. Michele Poulik, initial set decorator for *THE SHIELD*, the new kid on the block of cutting-edge cop show realism, gives us a brief recap. We visit one of the stanchions of the LAPD, then head to Hollywood and the meaner streets of central LA with the set decorator for the feature films *HOLLYWOOD HOMICIDE* and *TRAINING DAY*, Jan Pascale.

Cops and law, crime and punishment, set decor....these are their stories...



environments of crime

NYPD BLUE—NYPD 2069

TEN YEARS LATER AND SIXTY-SIX YEARS IN THE FUTURE

Set Decorator: Mary Ann Biddle SDSA

Production Designer: Paul Eads

Steven Bochco Productions



above: Research photo of actual NYPD precinct squad room. *left:* 1st floor reception area set. *below left:* Pokey room with holding cell set.

opposite top: Lt.'s office set. *opposite left:* Detail of actual NYPD precinct squad room. *opposite right:* Two views of the Squad room set.



The year was 1993. Steven Bochco asked Production Designer Paul Eads and me to do his new pilot, NYPD BLUE. We were excited by the new project and eager to begin researching the New York police department. Steven suggested the best way to do that would be to go to New York, visit several different precincts, speak with the men and women on the police force, and experience the city first hand. Paul and I, along with the director and producers, were greeted by the officers in the various police stations with warmth and enthusiasm. They opened their doors to us, gave us tours of the buildings and introduced us to everyone. They allowed us to take pictures for research and gave us police calendars, posters and various police forms to use as set dressing. We spent three days going to as many police precincts as possible, and came back with a tremendous amount of research photography and the phone numbers of many new friends. This was the beginning of a long and happy relationship between Steven Bochco Productions, the New York City Police Department and our technical advisor, Detective Bill Clark. Detective Clark eventually left the police force to become a permanent member of Bochco Productions and one of our executive producers. Without



his hands-on advice and expertise, I'm sure we would not have achieved the level of authenticity we were able to present in the final delivery of NYPD BLUE.

Paul decided to use many characteristics of New York City's 9th precinct in the East Village for the exterior and for the look of the first floor. The second floor, a combination of the various station houses we had visited, was built around an atrium, so we could see the business of the officers in the background, as well as focus on our main characters in the squad room. The set consists of a large stairway rising from below the stage floor into the corridors, the squad room, a unisex bathroom, the "Pokey" room with a holding cell, and the coffee room, also used for interrogations. The lieutenant's office is a wood and glass partitioned space in the corner of the squad room, visible from most areas of the second floor. I installed blinds on all the windows for a realistic look, although they were seldom closed.

While scouting in New York, I realized there was no rhyme or reason to most of the furniture placement in the precincts. There were file cabinets in the hallways, on stairs, in bathrooms, anywhere and everywhere. The only consistent theme was blue: blue chairs, blue walls,

blue everything. I decided that the furniture for the sets had to be a collection of the most beat up and mismatched pieces I could find. I went to all the used office furniture stores throughout Los Angeles, to pick out the right look for our sets and to buy as many blue chairs as possible. We didn't want to rent the furniture from prop houses because we were hoping to be on the air at least a year or two. We also didn't want to pay rent on a bunch of old furniture we could buy, and then throw out when we finished the show. Over the last ten years, that furniture has been repaired again and again, and the look just keeps getting more authentic with age.

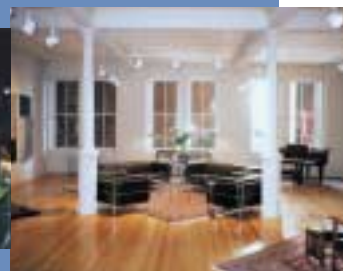
A challenge that I had not encountered before on such a large scale, was the amount of wire and conduit we had to install. We needed to establish a look of layers that comes with the aging of an old building. We tried to show how progress and technology affects the space as it adapts to the present. With those layers installed and the furniture in place, we began the second layering of papers, folders, files, and more papers, folders, and files.

At the end of our first season, we were honored with an Emmy.

NYPD 2069 continues on page 95

environments of crime

NYPD BLUE 93 episodes



Set Decorator: David Smith SDSA
Production Designer: Richard Hawkins
Steven Bochco Productions

I lived and worked in New York during the 1980's, doing soap opera, Broadway theatre, commercials and a few movies, as well as opera at the Met. I had worked on THE GUIDING LIGHT with Richard Hankins, and was very pleased to join him on the second season of NYPD BLUE – such exciting and groundbreaking television. Since Richard and I had both lived in New York, I think that we had an understanding of the city, and a NYC shorthand that brought nuances and texture to the episodes we did together.

The original production designer, Paul Eads, and set decorator, Mary Ann Biddle, did an incredible job on the permanent sets. They set the standard extraordinarily high for the look of the show and won an Emmy for the first season. Toward the second half of the second season, Paul Eads left NYPD BLUE and Richard Hankins took over as production designer, and on episode seventeen of season two, I took over from Mary Ann Biddle as the set decorator. Richard Hankins and I were fortunate enough to continue for 4+ seasons, and were twice nominated for Emmys for our efforts.

I loved NYPD BLUE, and was an ardent fan. I thoroughly enjoyed working on all 93 episodes that I did. If memory serves correctly, my first show was also Kim Delaney's first. David Milch was still writing the show then, and he had an incredible team of writers – although scripts were late. For many episodes, we worked without a solid schedule or one-liner. But the scripts were

excellent and the shows had such life, with wonderful performances by Dennis Franz, Jimmy Smits, Kim Delaney and the rest of the ensemble.

We averaged 4-5 swing sets per episode, and were able to build sets that no other episodic series would have allowed. Some of my favorites were a Harlem barbershop, a Lower Eastside synagogue, a grocery warehouse, a laundromat, a Chinese gambling den, countless bars, many restaurants, several liquor stores, a fish market, several Russian apartments, at least two Italian apartments, and a Village store that sold erotica.

I am most grateful for the time I worked on NYPD BLUE, and appreciate the support of many fine people, some of whom continue with the show. Wayne Graham, the scenic artist, and his crew have always brought so much character and depth to the sets, and added much to the detail. Ronnie Elmer and Gus Feederly, on the swing gang, contributed greatly during my tenure, and I have since hired them on other shows, when their schedule allows. Richard Hankins continues to do amazing work after so many episodes. NYPD BLUE continues to look incredible, and to intrigue. Archie D'Amico is very fortunate to be able to continue with the legacy. Congratulations to them all.....

—David Smith SDSA

Swing sets.
right: Russian Cafe;
below from left: Loft crime
 scene; Gulf War vet's loft;
 Gay designer's apartment;
 Photos by Archie D'Amico



An essential responsibility of set decorators is to help create the characters, their backstory, and their environment – to make them realistic and believable. Thus, just as actors watch people's mannerisms, set decorators observe how people live. They become clutter voyeurs, filing away in mind recesses and filing cabinets the filler of our lives.

NYPD BLUE NOW



Set Decorator: **Archie D'Amico SDSA**
 Production Designer: **Richard Hawkins**
Steven Bochco Productions



Coming from film, musicals and sitcoms [ANNIE, THE BEACH BOYS, ELLEN, YES DEAR], I was eager to jump into the gritty reality of NYPD BLUE. Paul Eads, Mary Ann Biddle, Richard Hankins and David Smith had created such a great look, almost a film noir in color; Steven Bochco was known for the respect and support he gives his team, and I was interested in the challenge of a one-hour episodic.

Challenge, it is! The scheduling of an episodic feels like a feature film. During each 8 day period, 2 days are meetings, 1 is the location scout and 1 is the location shoot, which leaves 4 days to research, hunt, tag, pick-up and dress several different sets, while prepping and shooting the current episode and wrapping the last one.

Thus, I rely on and am grateful for a great crew that has been there from the beginning. After ten years, Lead Gordon Meloney and his crew know exactly how the permanent sets should be and how to make the little daily changes that enhance the script. They can put together a swing set on their own, with just the floor plan and notes re: the filler. PD Richard Hankins is very visually experienced and cares extensively about the details. He has taught the crew how to visualize, then create different looks by using layer upon layer. I have also enjoyed the challenge of creating a couple

of new permanent sets, getting the opportunity to add new dimensions for the Sipowicz and Clark characters.

We usually have three to seven swing sets a week, several on a stage separate from the permanent sets, one or more on location in downtown Los Angeles. The first seven episodes of the season have shots on location in New York, then LA becomes NYC. We also continuously redress and repaint the Lower Eastside streets on the backlot at Fox.

For the swing sets, the character is barely written; the script gives the name and character: *Mrs Banks, Caucasian old lady*. We fill in the rest. On a show like NYPD BLUE, where the majority of the swing sets are crime scenes and interview settings, the hard part is getting all that clutter and having it not look the same. Not easy when the series has been on the air for ten years and you're doing your seventh little old lady's apartment and your twelfth crack house. So, you are constantly researching, looking for filler and ideas. I like to take walks at dusk, when people still have the drapes open, but begin to turn on the lights, and the interiors are lit as I pass by. These momentary glimpses of ordinary people's lives add to the unordinary vignettes we create.

—Archie D'Amico SDSA

environments of crime

Days and Nights of Hollywood

Jan Pascale SDSA recreates police culture, both of the light and dark varieties. There are two schools of LA crime fiction: the clearly defined, right and wrong worlds of DRAGNET and PERRY MASON, and the gritty, ambiguous morality of the writings of Raymond Chandler, Dashiell Hammett, and James Ellroy. Jan Pascale has "illustrated" both, and was willing to share her thoughts on her most recent forays into the two sides of the cop movie coin.

HOLLYWOOD HOMICIDE, a light and comedic take on the cop genre, was intended to be "a love poem to Hollywood," Pascale explains. "We really wanted to pay tribute to Hollywood."

One classic Hollywood location is the intersection at Hollywood and Vine. Pascale is pleased that, thanks to Production Designer Jim Bissell, she had full reign to decorate the storefronts at the famous intersection. "We felt like we were part of the Hollywood tradition," she shares, "and we accumulated many 'only in Hollywood' moments!"

As a nod to LA's most famous lingerie shop, Pascale and her crew created a shop called *Christa's of Hollywood*, named in honor of Art Director Christa Munro. "I was driving down La Cienega one day and saw a pink-satin upholstered sleigh bed," Pascale describes. "I thought, 'I have to have this!'. It turned out to be the *Anna Nicole Smith Bed* from Bobby Trendy's Designs. Bobby rented us the bed, then insisted that he come and fluff the bed himself and make sure the pillows were just right. It was definitely a Hollywood experience."

The production called for a re-creation of the Hollywood Police Station, crafted from the ground up. Pascale points out that the Hollywood Police Department was extraordinarily helpful in allowing the design team to make research trips and take photos of most of the existing station. "We had four days to put the whole police station dressing together. It was a huge set: 34 desks in the bullpen, several individual offices, plus halls and locker rooms. We re-created it completely, from the vintage photos in the hallways to a rather morbidly humorous sign used by the Hollywood Homicide Division: *Our day begins when your days end*. We even etched their little chalk outline into the wooden sign," Pascale laughs, "And we brought in a permanent



Set Decorator: **Jan Pascale SDSA**

Production Designer: **Jim Bissell**

Revolution Studios

HOLLYWOOD TRAINING DAY

Set Decorator: **Jan Pascale SDSA**
Production Designer: **Naomi Shohan**
Warner Bros.

"**TRAINING DAY** was the darker side of the cop drama," said Pascale, referring to the jagged hit film that follows a rookie narcotics agent and his corrupt mentor on a twisted odyssey through LA's underground. "Whereas in **HOLLYWOOD HOMICIDE** the police operated in pretty much upscale areas, on **TRAINING DAY** we went out of our way to show the grittier side and authentically recreate the wholly different world of South Central LA."

Pascale notes that each of the films presented unique chal-



clockwise from top:
Men's Room at the
Freeway Club, show-
ing hubcap sconces.
Upper level bar,
Freeway Club. Police
station squad room.
Bar in Sartain's house.
Photos by Jim Bissell.

shoeshine stand, just as they have."

The Freeway Club, the location of the film's mass crime scene, was another totally built interior set. "Since the exterior was based on the actual club at Hollywood and Vine, Deep, we used their exterior, and hung our sign on the outside," Pascale explains. "In keeping with the name, the inside of *The Freeway Club* was based on the veins and arteries of LA. The railings along the side were guardrails; lights were placed between the rails; Bissell and Munro added plexi on the top, and it became a cocktail table railing."

All the dressing elements used inside *The Freeway Club*: concrete and metal, chain-link fencing and razor wire, lent the interior an industrial feel. Pascale and her crew, with Art Department help, created a lethal looking chandelier, dubbed Pigeon Death, out of razor wire, steel and lights. Fantasy Lights built hubcap sconces designed by Pascale. The sconces, hubcaps with emanating spokes, allowed the light to emit from the sides, hitting the wall behind and creating a fragmented light sculpture. As a finishing urban-artiste touch, the design team brought in real graffiti artists to create large murals for the club, completing the LA freeway motif.

Pascale points out, "I have such a great crew, headed by my incredible lead of thirteen years, Louise del Araujo. They always jump into the spirit of a project and carry it as far as I can imagine. Credit should go to my buyer, Heidi Baumgarten, set dressers Alan Burg, Deborah Harman, Ronnie Baker, Eddie Tamayo, Susie Thompson, Rick Pond, on-set dresser Jenny Baum, and drivers Sandy Thomason and Stan Holmes."

Venturing into the hills of Hollywood and throughout its bustling, hustling heart, the HH team produced: the villain's state of the art bunker/manor, which reflected the cold gleam of his Hollywood offices; a producer's luxurious estate; the veteran detective's once lovely home; his youthful partner's *pied à terre*; various real estate properties; a chic yoga center; a psychic's home; many shops and businesses; and, of course, a casting agency. From the streets of Hollywood to the upscale homes of the characters, *HOLLYWOOD HOMICIDE* was meant as an homage to both the classic buddy action film and Hollywood itself.

—Eric Althoff

Resources for
HOLLYWOOD HOMICIDE:
Warner Bros Property & Drapery,
Hollywood Studio Gallery, Mardine Davis,
Art Pic, EC Props, Goodies, Universal
Property, PSW, Modern Props, Graybar
Electric/Brian Ellsworth, History For Hire,
RC Vintage, Square Deal Plumbing

HOMICIDE

lenges, but that solutions were found to suit the tone and locales. She points out that the story of each film is true to the areas in which shooting took place. In *HOLLYWOOD HOMICIDE*, there was an attempt made by the crew to recapture the old glamorous Hollywood. In *TRAINING DAY*, production shot in the urban decay areas that are seen on screen. "We were really in the projects. We were really in the jungle in the Crenshaw area; then Production Designer Naomi Shohan recreated all of our interiors on stage."

Pascale explained. "TRAINING DAY gave me an appreciation of what the people who live in these areas have to deal with every day."

Pascale has explored and decorated for both sides of the cop movie coin, and this same duality will be explored again and again, so long as that world, in both its light and dark incarnations, continues to fascinate moviegoers.

—Eric Althoff

Cheryal Kearney on Evolution

Interview by Shana Nys Dambrot

Cheryal Kearney SDSA has been in the business a long time. Long enough to traverse the gamut of set decoration and design from *THE BIONIC WOMAN* to *MOTHER, JUGS & SPEED*; from *CLEOPATRA JONES* to *ALLY MCBEAL*; from *L.A. LAW* to *ENCI-NO MAN*; and from *PICKET FENCES* to *GAUGUIN THE SAVAGE* (for which she won an Emmy). On the occasion of the SDSA's tenth anniversary, and the tenth season of *THE PRACTICE*, we could think of few people more qualified to explore the evolution of the business in recent years.

SET DECOR: *What is David E. Kelley like to work with?*

Cheryal Kearney: "He's wonderful! He is very quiet, very hands-off in terms of our team's creative control. He creates an ideal environment, by hiring talented people and encouraging a true collaboration inside the Art Department. He delegates. He doesn't really get angry. Look, I've been there from the pilot, so what does that say? He's also a terrific prankster."

SD: *What first attracted you to set decoration? Who were your influences?*

CK: "I always loved film and television. I watched and watched, and I actually read the credits. When I met Set Decorator Walter Scott at 20th Century Fox, I knew all about his work: *DR. DOOLITTLE*, *HELLO DOLLY!*, *BUTCH CASSIDY & THE SUN-DANCE KID*, *TORA! TORA! TORA!*, *MASH*, *PLANET OF THE APES*, *STAGECOACH*, *VALLEY OF THE DOLLS*, *IN LIKE FLINT*. I was very young, and I think my knowing all of that truly impressed him. Walter put me in the training program at the studio. That was huge for me. I went through that program and I just kept working. "Warren Welch gave me my first job when he was head of Production Services for MTM. The late Walter Scott Herndon, Production Designer of *SOUNDER*, *BLACULA*, *MOTHER, JUGS & SPEED*, *A SOLDIER'S STORY* and many others, was also wonderful to me. Production Designer Peter Wooley [*CLEOPATRA JONES*, *BLAZING SADDLES*] really took me under his wing. He just kept hiring me and hiring me. That sort of mentoring doesn't seem to happen as much any more, but it meant a lot to me."

SD: *How has the business changed during your career so far?*

CK: "When I got my first job, there were about fifty decorators, and five of us were women. Now women fairly dominate the business. The fax machine was a truly amazing development. And when we are on a job, there are more prophouses, and other special services, than ever before. We have more variety, more options, than ever. It can really get your creative juices flowing."

SD: *How important has the SDSA been to you in terms of community, support, exposure?*

CK: "There will always be cutthroats, but I don't think success comes from selfishness. There's enough room for everybody in this business. People sometimes guard their resources; they don't refer interested young decorators. That sort of thing is what the SDSA exists to address. We talk, we help, and we are forging a real community. It has helped more of us realize that we are all in it together. I have always believed it is important to share while you have the opportunity."

SD: *Dream project?*

CK: "I'm already there."

environments of crime

THE PRACTICE where would cops and



Shield's Up! Michele Poulik ups the ante on cop shows

Squad room set.



robbers be without lawyers?

As the set decorator for *THE PRACTICE*, Cheryal Kearney SDSA helped to create a phenomenon in television – the edgy legal drama. In this case, the show's edge is supported by its elegant film noir sensibility. It evokes the romance of the Golden Age of filmed entertainment, without being period. Every set is a classic archetype, whether it's a holding cell, a courtroom or a judge's chambers.



above: Livingroom set.

left below: Crime Lab.

Photos by Cheryal Kearney.

left above: One of the firm's offices.

Photo by Ken Haber

A year ago, decorator Michele Poulik SDSA was completing work on the first season of the FX dark, gritty, crime drama, *THE SHIELD*. In the Fall 2002 issue of *SET DECOR*, I spoke with the veteran of projects *THE COURT*, the HBO miniseries *FROM THE EARTH TO THE MOON*, and the Tim Allen feature *JOE SOMEBODY*. We discussed *THE SHIELD* and how she and her crew were turning it into something different from anything else on television. A year later, Michele and I caught up for a recap of her work on this acclaimed cable series, recreating LA's notorious Rampart District.

Extensive use of locations helped Poulik's crew show streetwise reality. "With an extremely limited budget, the great thing about this production was the choice of locations," Poulik shared. "We utilized all of the elements of each location, enhancing them to the character of the episode. She gives special thanks to her various vendors, including Universal Property and Drapery, Omega, Hollywood Studio Gallery, Mardine Davis, Hollywood Cinema Arts, and RC Vintage for helping to bring *THE SHIELD* to life. "I was also very fortunate to have Paul Dowler as my lead. He and his crew are among the best."

—Eric Althoff

Editor's note: See Michele Poulik's work on these new television shows: THE BROTHERHOOD OF POLAND, NH (pilot) and THE OC (series).



The Los Angeles Police Historical Society

Anyone who has seen a cop show or detective movie in the past 75 years has been to LA Police Station 11. At 6045 York Blvd in Highland Park, it sits as a staunch remnant of the classic old LAPD. Set amidst sharp skies and lonely palms, backed by the firmly entrenched San Gabriel Mountains, this icon of the City of the Angels' police past personifies the department. Built in 1924, along with several other station houses, Station 11 helped establish the uniform LAPD look. These buildings all utilized similar plans, embodying one of the city's deepest images imprinted via film and television in the world's eye. Over the years, its sister stations have disappeared, as more contemporary buildings have taken their places. Station 11, a.k.a. the North East Division, is the only extant house of the period.

The building had been in operation from 1925 until 1983 when it stopped performing as a police station, outmoded by size (500 sq ft per floor) and technology. It was deemed a historic landmark in 1972, but sat vacant for nine years, then was vandalized by fire in 1991. Finally, in 1998, the city spent 5 million dollars to carefully refurbish it, even excavating archived molding dyes to replicate original details. Today, it functions as the Los Angeles Police Historical Society Museum, as well as an operating part-time sub-station.

Inside are the old offices, booking rooms and cells. Currently, its exhibits highlight and honor the department, its members, and significant historic cases. It even contains bullet riddled vintage vehicles resurrected from crime scenes, and some old crime scene investigation equipment including a circa 1925 bullet camera.

Over the years, the station has been featured in several productions. On a recent film, *BLOODWORK*, the production's art department fabricated period structural elements, helping the restoration effort of the second floor bullpen area. The pilot for the upcoming television show, *10-8* was shot at the station, which has now been recreated on a soundstage for the series.

Open to the public and available for production work, the deep roots of this gritty fragment of a city's scabrous past continue to grip the Los Angeles concrete and asphalt.

—Sybil Coffey SDSA

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film



The Italian Job

Set Decorator: Denise Pizzini SDSA
 Production Designer: Charles Wood
 Paramount Pictures



The **ITALIAN JOB**, decorated by SDSA member Denise Pizzini and designed by Charles Wood, is a 21st century remake of a 1969 classic British film. The current version moves quickly from the canals of Venice, Italy to the streets and freeways of Los Angeles. With its gold-heist-gone-bad theme and serious revenge plotline, it manages to make a huge splash, with an elaborate plan involving BMW's new Mini-Coopers and the infamous traffic of LA. On these pages, Pizzini shares photos and her take on the challenges of decorating this caper film. ■

above: *Third Floor Italian Apt.* We used 1899 Venetian valances and \$19.99 sheers...

left: *Second Floor Italian Apt.* Bad guy Steve breaks into this apartment and sets up the explosives that start the safe crashing through the floors to the boat below. Just keep that falling safe away from the Murano glass lamps!

Photos by Denise Pizzini

below: Water Garage. This set was built in the outdoor tank at Universal Studios. In the scene, a safe is dropped from the apartments above to fall into a waiting boat. The canal bottom dressing (olive oil cans, bottles, and boating supplies) was dressed into the set, then the set was partially filled with water.

right: Steve's House. The home of the villain and his big screen TV, which is a plot device in the film. The villain is meant to have more money than taste.



above: LA Metro Tunnel and Mini-Coopers. Another set that required a live drop – an armored truck falls through from the street level to the tunnel below. The set was built at the old Boeing plant in Downey.

below: Automatic Traffic Control Center –ATSAC. This facility is where all the traffic in Los Angeles is controlled. We were offered the opportunity to shoot in the actual facility, with the provision that we would be out and their machines and computer systems would be operational by Monday morning rush hour. I am so glad we decided to build it instead, as I didn't want the set decorating department to be responsible for the largest traffic jam in LA history.



television



left: The hardware store office of the town hero, *Handy*. **above:** *Monroe's Mooseport* home brings DC to small-town Maine.

Welcome to Mooseport

Set Decorator: **Gordon Sim SDSA**
Production Designer: **David Chapman**
FOX

After returning from LA and all the Oscar celebrations, I was asked by Production Designer David Chapman to work with him on a "small", political satire for Fox, currently entitled *WELCOME TO MOOSEPORT*, starring Gene Hackman and Ray Romano, directed by Donald Petrie.

The story line in brief: After his term in office, former *President Monroe* returns to small town *Mooseport, Maine*, to live and to escape his ex-wife. Through a series of bungles, he gets conned into running for mayor against the town hero, owner of the hardware store, and unknowingly falls for the hero's girlfriend. The farce begins, mayoral race and courtship go horribly wrong, and in the end, every one ends up with whom and what they deserve.

It was decided to build the two character sets, the *Hardware Store* interior and the *Mooseport Whitehouse* interior, on the stage here in Toronto. We would shoot the exteriors in and around Lake Simcoe and a small town northwest of the city. Location work would come first [Good! More time to prep studio sets.] Second, move to the studio. [Excellent!] Third would be wrap, summer and holidays. [Perfect!]

In late April, we went to camera, with the long winter's snow finally letting up and the promise of spring in the air. Then the skies opened and it rained and rained – the entire spring! All our weather cover was used up in a matter of weeks. From then on, things became a scheduling nightmare.

Our challenge was to meet production's expectations for the ever-changing schedule, yet still create two very different worlds

in two studio sets in which more than two-thirds of the movie played. In the film, we see very little of the hero's house. The hardware store is really his home. We tried to layer it with his life and work over the years, and to reflect his ideas about life in general. The hardware store needed a quaint small town feel, homey but not nostalgic or sentimental. It needed to be orderly like *Handy*, the character, but to be filled to overflowing with merchandise, personal items and, like *Handy*, never ending potential. *Monroe's house* on the other hand had all the trappings of Washington. It was spacious and smartly treated with very solid furnishings, current and stylish, lots of security and technology - the antithesis of *Handy*. His was a house full of himself and his career, obvious and arrogant.

After many years in this business and after fourteen different schedules published for this "small, uncomplicated" picture, it always amazes me what obstacles and challenges come to us, over and above our central work on a film. I am also impressed by how, with the help of good crews and colleagues, we find ways around and through seemingly undoable situations, with little disruption to production, still producing sets that reveal character and ideas to an audience. Even on a relatively small straightforward film such as this, one never really knows what might be in store.

Ultimately, it's what makes the job fascinating.

— **Gordon Sim SDSA**

Editor's Note: *Gordon Sim SDSA, and Production Designer John Myhre, won the Academy Award this year for the Art Direction of CHICAGO.*

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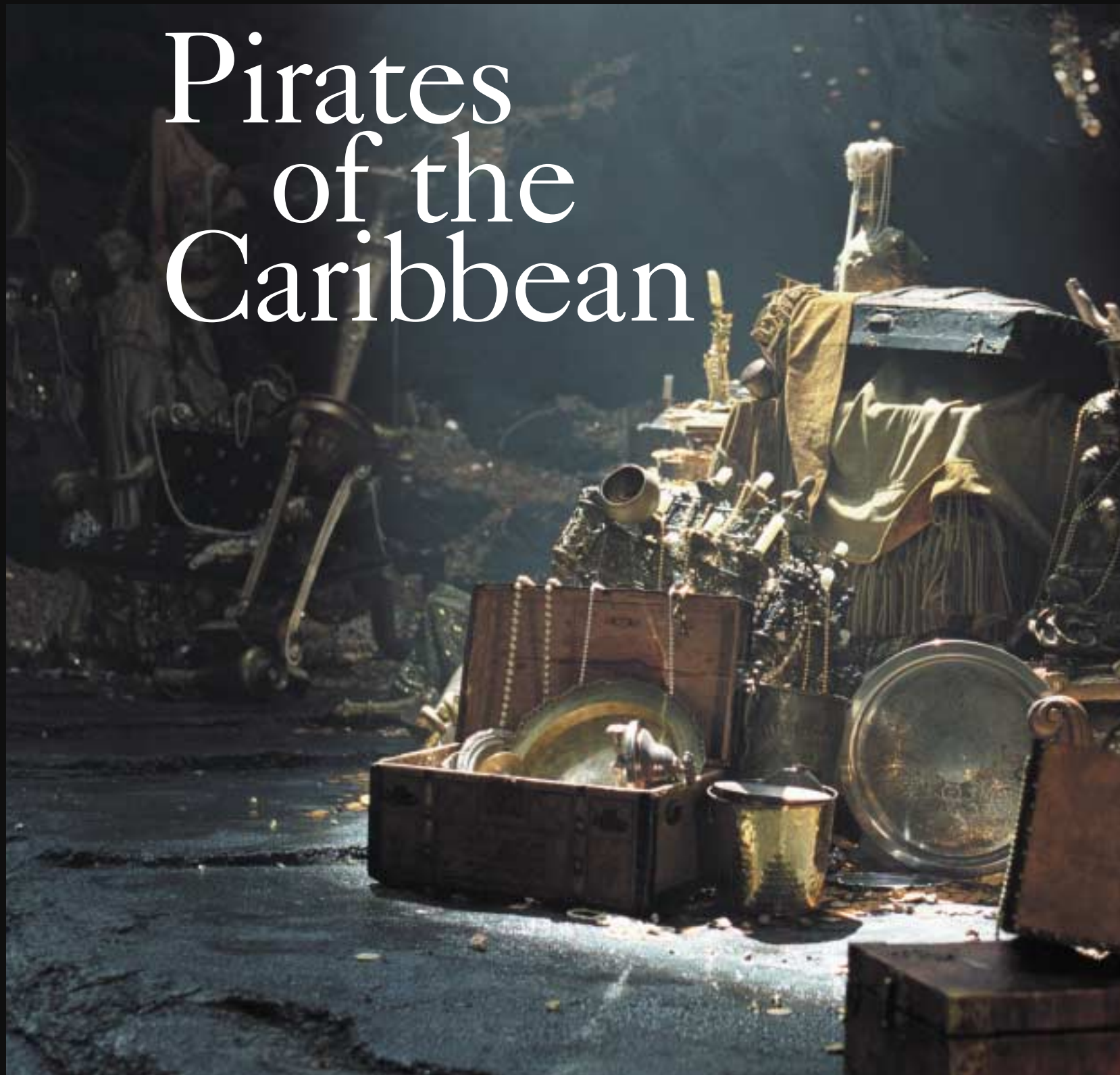
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film

Pirates of the Caribbean



Treasure in the cave. Photo by Elliott Marks, SMPSP © Disney Enterprises, Inc. and Jerry Bruckheimer, Inc., All rights reserved.



Set Decorator **Larry Dias SDSA**
 Assistant Set Decorator **Teresa Visinare SDSA**
 Production Designer **Brian Morris**
Walt Disney Pictures

Interviewed by Florence Fellman SDSA

Set Decorator Larry Dias helped turned Disney's classic amusement ride, PIRATES OF THE CARIBBEAN into a wild and wacky, swashbuckling fantasy movie of the same name.

SET DECOR: First, let's get obsessed with PIRATES OF THE CARIBBEAN - is this your first movie based on a Disneyland ride?

Larry Dias: Oh my God, yes!

SD: Okay, let's be honest, how many times did you have to go on the PIRATES OF THE CARIBBEAN ride before you had a vision for the movie?

LD: Physically, only once, but the Art Department went on the ride, filmed it, took still photos with a panoramic camera (stopping the ride whenever they needed to) so we had great research. I think I watched that film about 1200 times.

SD: So I suppose Disney sent you on an all-expenses-paid-trip to the Caribbean to turn that ride into the biggest, craziest high-energy ride of them all?

LD: Yes, we shot in the Caribbean, but it wasn't exactly Club Med. It was a little rough and tumble. We were on St. Vincent Island, which is one of the Grenadines. It's sort of an undeveloped island without the really beautiful beaches and white sand. We had to choose an island like this so we could create big plate shots and be in an unidentifiable place. The beaches we did use allowed us to build our big ocean front town, Port Royal, Jamaica.

SD: Did being on this island pose any unique decorating challenges for you and your crew?

LD: I had done a movie in the Caribbean twice before so I knew what I was up against. I had also done a movie in Hawaii for six months so I understood the island thing. I was quite aware that I was limited as to what resources I could get locally. You have to be a good planner. Besides that aspect, it was a relatively primitive situation and it took hours to get anywhere by truck, so we had to barge everything in. Even going to the set every morning involved going aboard a double-decker barge and sailing in.

SD: How did you manage your crew on such a remote location?

LD: I think there were about a total of 300 crew people on location. I was allowed to take most of my key people including Assistant Decorator Teresa Visinare SDSA, the lead, the coordinator, and some set dressers. I did hire a few local set dressers and we all worked really hard. My crew was amazing - they made it all possible.

continued on page 70

film



continued from page 69

SD: Each time we set decorators are hired on a new project, our first task is to read the script and break it down for creative and budgetary considerations. Often, we come across at least one set which generates a moment of abject horror where we think, "How in the world am I going to pull that off?" Did you have a moment like that when you first encountered the *PIRATES OF THE CARIBBEAN* script and how did you resolve those challenges?

LD: Actually, there were many scenes and sets where I thought, "Oh my God, how are we going to do this?" Just the scale of the movie alone was beyond large. For example there was a "Treasure Cave". About five pirate ships were supposed to enter a huge cave and dump their massive treasure right off the ship's decks into the cave. We built this set on Stage 2 on the Disney lot. Then during the building phase, while we were away on a scout, the set caught fire and almost burned down the whole stage. That was quite a shock. Apparently, there was a chemical reaction between the foam that was used to sculpt the cave and some other materials.

Of course, we had to rebuild it. In that cave set, it was difficult for me to calculate exactly how much treasure it would take to fill the space in a believable way. We had to have boatloads of coins and pirate booty. In the end, I had to have almost 1 million gold coins minted.

SD: How did you go about doing that?

LD: We found original coins from that period - Spanish and Portuguese coins, then we cast them and gold plated them, virtually creating our own mint.

SD: What happened to those coins after the movie?

LD: They turned out really well. I think they're being used for public relations purposes now.

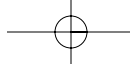


SD: While we're on the subject of gold, is it true that Johnny Depp showed up on set with all his teeth capped in gold? And were you forced to arrange the decor to harmonize with his oral presentation?

LD: (*laughing*) No, definitely not. But Johnny was funny with his gold teeth.

SD: Did he or any of the other actors respond to the set decor and art direction?

LD: Yes, all the actors were terrifically responsive to the environment we created.



opposite top: Camera barge and crew with the boats *The Interceptor* and *The Black Pearl*.
opposite below: The deck of *The Black Pearl*.
left: The blacksmith's workshop.

All photos by
 Elliott Marks, SMPSP

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SD: Besides minting coins, did you have an extraordinary amount of fabrication demanded by the fantasy and period qualities of PIRATES?

LD: Yes, we fabricated more on this film than I ever had before. Because we built period ships, we had to create authentic ship's interiors starting with the bunks and rigging, down to the smallest details like the sailor's bags, their hand-held instruments and tools. It was a tremendous education, especially building the two main ships, the Evil Pirate ship and the British naval ship. The British ship we actually built twice, once for shooting in San Pedro, then once again in the Caribbean. Both ships were built on top of barges so they looked like real ships but the structure that propelled them was under water. These were such huge undertakings that we set up our own in-house staff shop to enable us to sculpt, make molds, cast, weld and paint - whatever was demanded of us, we could do on site.

SD: Besides the fabrication, were there any vendors in Los Angeles who were especially helpful with your execution of PIRATES decor?

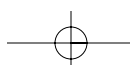
LD: So many vendors helped me, but especially **Warner Bros.**

Prop House, Universal Prop House and **House of Props** were terrifically helpful to me with the accumulation of vast amounts of treasure. They were also accommodating with long-term rentals.

SD: What sources and methodology did you use for your research?

LD: Most of our research came from the Internet. We would look up headings like pirate objects, ship building, ship interiors and that would lead us to interesting eccentric people who were doing things like keeping the original art of blacksmithing alive. The Internet made it possible for us to hook up with collectors and people who published small pamphlets on otherwise lost arts. We also purchased a huge amount of books and studied the images, obviously focusing on the styles of architecture and everyday objects used in the Caribbean islands during that period

SD: Larry, thanks for sharing the secrets of PIRATES OF THE CARIBBEAN with us. As decorators interested in the art of storytelling, I can guarantee that anyone who sees the film will benefit from learning about your wonderfully creative solutions. ■





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Set Decorator: **Ron Olsen SDSA**
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The beloved set of FRASIER is one of television's favorite apartments. Although its iconic status means that it has remained largely unchanged through the past ten years, Set Decorator Ron Olsen SDSA does try to mix it up every once in a while, just as a real person would do at home.

As Olsen relates, it was a bit nerve-racking for him, "The first time was after the third or fourth season. The production designer, Roy Christopher, and I decided it was time to change a few things. Even though I knew it was a good idea, it terrified me to change ANYTHING on a set that was so well received and so scrutinized every week by millions of people!" They finally concluded that the one place they could work without making drastic changes was the tableau on the table behind the couch. "We talked about maybe setting the bar objects there, but Frasier and Niles were so established going over to the bar near the piano for their nightly sherry, that we just couldn't. So one day I brought some new stuff from **Ob*jects** and when no one was looking, I just did it." So how do the show's millions of fans feel when familiar things are replaced? They overwhelmingly approve, enthusiastically following the set's





Opposite top: Glass piece by Laddie John Dill.
Opposite below: The famous sofa and tableau.
Inset: The original tableau. *Above left:* Dale Chihuly glass bowl with Rauschenberg print in background. *Above right:* Tribal artifacts. *Below:* Keith Kaminski's homage to a 1939 Otterson. Photos by Ken Haber

design evolution. In fact, many fan sites dedicate space to cataloging Frasier's art collection.

Olsen started on the first episode, but most of the art in the apartment was originally obtained for the pilot by Sharon Viljoen. For example, the glass piece to the left of the fireplace is by Laddie John Dill, a beloved Los Angeles artist. The Robert Rauschenberg print is real. The painting over the piano was initially an Otterson from 1939. After the pilot, Olsen had an artist named Keith Kaminski paint a work inspired by the original Otterson. Kaminski has also painted a number of other pieces that hang in the hallway.

After the 100th episode, Dale Chihuly, an internationally famous glass artist who lives in Seattle, decided that Frasier should have a Chihuly in his apartment. He offered a range of valuable pieces to choose from, and the team selected the remarkable piece that has been gracing the set ever since. Add to that a Le Corbusier lamp, famous artisan replicas of the Chanel sofa and Eames chair, and of course, an extensive collection of tribal artifacts (a favorite of Dr. Sigmund Freud) and you get the perfect picture of an art-lover, at home in America's favorite living room.

— Shana Nys Dambrot



television

What I did this Summer... MONSTER HOUSE

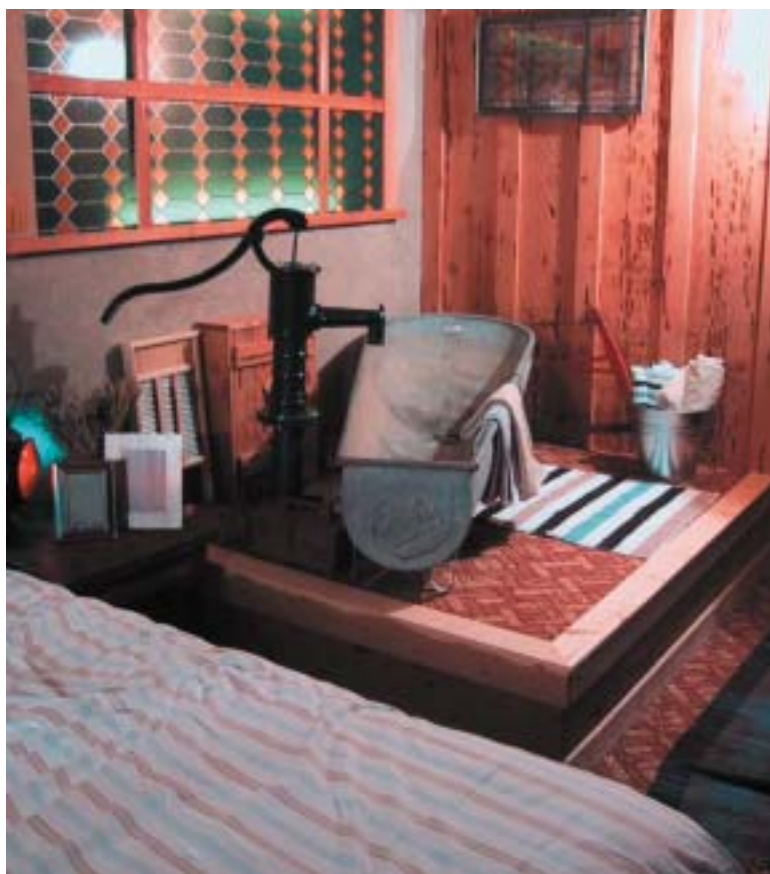


Set Decorator **Tara Stephenson SDSA**

For each episode of MONSTER HOUSE, the designers come up with an outlandish theme for a home makeover. I have decorated Western House, Medieval Castle, Golden Age of Hollywood and '70s Disco Party House, among others.

Once the build team starts on Monday morning, working with loose renderings from an architect, anything can happen. They have only one week to radically change the home. There have been a few houses where, by the end of the week, the concepts have been changed completely due to a lack of time. In these situations, they usually turn to me, looking for resources and asking if I can solve the problems through decorating. My experience comes from working on sitcoms and being able to solve problems in the blink of an eye. I perform miracles on a daily basis on THAT '70S SHOW and I carry that over to MONSTER HOUSE.

I buy all of the furniture and accessories, since they are permanently installed. [Some home makeover shows only put the furniture and accessories in for the shoot; the homeowner has the option to buy them when it is over. This is not the case with MONSTER HOUSE-everything is bought specifically for the house.] Since the budget is small, I shop the thrift stores. At my suggestion, the production team made a deal with IKEA. Every week I make a pilgrimage there, and to my relief, they always have something just right for each house. I also rely on many of my industry sources: for the Golden Age of Hollywood House, I wanted old car-





icatures like the ones from the Brown Derby in the dining area, and old set stills from movies from the past. I used Hollywood Studio Gallery to fulfill that order and the homeowners loved it.

Sometimes, the homeowners have some nice pieces that we incorporate, but not always. When I did the initial walk-through of the Western House, there was not a stick of furniture that could be used. I had to start from scratch and provide everything. In theory, when I go to the house on Sunday to do the installation, the build crew will have finished, the cleaning crew has done their thing, and we have the house to decorate. But this time when I arrived to install on Sunday with my assistant Jarri Schwartz, the build portion was not complete. I thought I would have to come back another day, but they called in extra builders and we all worked as a team to get it done and give the house back to the homeowners in time.

I don't get to point and tell someone else where I want something; it is all hands on. We do everything from installing draperies to hanging pictures. If I need something built or light fixtures installed, I have one of the builders do it, but everything else, my assistant and I have placed.

It has been an experience to learn how these reality shows work, and how quickly things get done. Everyone pitches in for the final look of the house. Our segment producer and associate producer have stained furniture next to production assistants. All are eager to help and no job is beneath anyone.

I never had the desire to be an actor; but since I decorate the homes on camera as a result of this show, I am getting more comfortable with being in front of the camera. I don't need to act or even remember lines, I just need to be myself. It has been a challenge, but I feel more confident and comfortable each time.

So far, I have to say it has been a wild ride, but one that I would get back onto and ride for a while.

—Tara Stephenson SDSA



Opposite, top: English Pub House

Opposite, far left: Western House

Opposite: Sultan's Palace

Above: Golden Age of Hollywood House

Above, right: Sultan's Palace

Right: 70s Disco Party House

Lower Right: Medieval House

events

Calendar of Events

October 2

Executive Board Meeting
SDSA Office 7PM

October 4

Day with Set Decorators
CBS Radford 9AM

October 7

Business Members Liaison Committee Meeting
Prop Services West 6:30PM

Associate Members Meeting
SDSA Office 7:00PM

October 10

MARKETPLACE Load-in
Universal TBD

October 11th

MARKETPLACE
Universal 11:00AM to 5:00PM

October 19th

AIDS Walk

November 6

Executive Board Meeting
SDSA Office 7:00PM

November 11

Business Member Liaison Committee Meeting
Prop Services West 6:30PM

November 12

General Membership Meeting
Susanne Hollis 6:00PM

December 4th

Executive Board Meeting
SDSA Office 7PM

December 9

Business Members Liaison Committee Meeting
Prop Services West 6:30PM

December 11

Associate Members Meeting
SDSA Office 7PM

February 14

Santa Barbara Film Festival

March 21

SDSA Annual Luncheon
Ritz Carlton Marina Del Rey



PUBLICITY? WHO ME?

In our SDSA publicity seminars, the first question I ask those in attendance is "why do you want/need publicity?" The answers vary, of course, but most are along the lines of "because it brings more work." And that is the truth.

We live in a time when simply reading about someone can make them "hot." Los Angelesans, in particular, have a fascination with the "behind the scenes" workings of the motion picture and television industry. When one of your projects is publicized, it offers you a chance to have your work appreciated outside of the crew and "the team." It offers others a chance to see your work and discover your secret sources. And it plasters your name in front of those industry people who will be responsible for your next employment opportunity. Pretty much a win-win situation.

Train yourself to be your own publicist. Step outside of your



Kurt Gauger, *left*, welcomed SDSA members to a summer fête at Old Pine Furnishings.



Summertime meeting at Old Pine Furnishings

Old Pine Furnishings graciously hosted the SDSA summer general membership meeting – a perfect time and place for old-fashioned lemonade and companionship. Members enjoyed tasty summer hors d'oeuvres with liquid refreshments cleverly served from antique porcelain and iron troughs. Beautiful and inspiring floral arrangements for the interior of OPF were generously supplied by **Sandy Rose** and **Tic-Tock**.

Old Pine staff toured decorators through the ground floor stock display areas and the upper showroom, which features vignettes highlighting decor from their four distinctive product lines: *European Antique Pine*, *Old Timber Furniture*, *Asian Accents Collection* and *Mum's Garden - Vintage Garden Relics*.

As usual, when socializing among such tantalizing surroundings, the hardest part was to gather everyone for the business end of the evening. President Daryn-Reid Goodall called the meeting to order and reviewed the many accomplishments of the last few months.

Business Member Liaison Gene Cane welcomed returning business members **American Garage**, **Monkey Junction** and **Sloan Reis** along with new business members: **Academy Tent and Canvas**, **Architectural Digest**, **AW Rugs**, **Mansour Fine Rugs**, **Metropolitan West** and **Wired**. **Abbey Event Services** announced their move to Montebello.

Vice-President Mark Johnson discussed the progress of the website, urging all to get their bio's online and to keep them current. He also covered the SDSA's continued status as 501(C)(6) organization.

Jan Bergstrom presented samples of the artwork to be used for the SDSA greeting card line and urged members to submit samples of their art for possible inclusion. Shirley Starks solicited funds for the ceremony honoring founding members of the SDSA.

Jenny Bradley and Elena Fritz of TRADITIONAL HOME, had flown in for the meeting, and along with Phil Hoffman presented the latest on the very exciting Traditional Home/Reel Design event.

As members were leaving, Administrator Bob Yonchak's alfresco sign-in table had been transformed into a beautiful display of flowers in memory of set decorator Kathe Klopp. **Flower Art**, **Parterre** and **Sandy Rose** provided the lovely floral remembrances, which were offered to members as a special tribute. ■

daily work and look at what you do. Find opportunities to take photos of your set-ups. Make it a point to meet the publicist of every project that you work on. Introduce yourself and let them know what you do. Find out what opportunities are available for you and the team to promote themselves. Consider a website as a promotional tool.

As always, you are welcome to contact me, discuss your project and brainstorm ideas for your publicity program. Sign up for the next publicity seminar and share ideas with other SDSA members. You'll be amazed at how easy this publicity thing is once you get started. But you gotta get started...

—Jeffery Bowman



appreciation

The Right Stuff

Set Decorator Amy Vuckovich SDSA visited with Retired Set Decorator Eddie Baer, at the Motion Picture and Television Fund Home. Baer, the newest Honorary Member of the SDSA, is known for his decoration of many popular television series, including ROCKFORD FILES, KOJAK, WONDER WOMAN, DUKES OF HAZZARD, ALICE, BARETTA, and the feature film, ROCKY 2. The elderly but effervescent set decorator was initially more interested in extolling the delights of the MPTF Home, but did eventually reminisce about his career. Here is a step back into the set decoration of the 1960s, '70s and 80's.

Eddie Baer began working in the film industry in 1959, as an upholsterer for Revue Studios. They were originators of the crime /adventure/drama genres in television, shows like MICKEY SPILLANE'S MIKE HAMMER and SOLDIER OF FORTUNE. He went on to work at Warner Brothers, Universal, and Desilu Studios.

As Upholstery Foreman at Warner Brothers, he was responsible for creating 140 pieces of "trapping" (a general term for horse tack) for the 1967 movie CAMELOT. "At the time, I did not know the front end of a horse from the back," revealed Baer. A jeweler in New York made stacks of two-inch engraved metal pieces, which Baer wove together with leather and linen panels to create armor for each horse. Not long after, Set Decorator George Hopkins convinced Baer to become a set decorator, which began a film and television credits span of almost a decade.

In 1979, Baer returned to Warner Brothers to become the assistant manager of the property department. From his working knowledge of decorating for episodic television, Ed initiated the first "package deal" and production rentals for set decorators.

Baer served on the Executive Board of IATSE Local 44 (the LA local for 'Affiliated Crafts' including propmakers, special effects, prop people, greensmen, drapery, and set decorators), beginning in 1985 as a set decorator representative with his good friend Set Decorator Mickey Michaels SDSA. Brenda Meyers-Ballard SDSA, the current Local 44 set decorator rep, states: "Eddie Baer has to be credited with holding our craft together. Thanks to him, the set decorators were heard. Eddie knew the union rules, and answered everyone's questions. This was a time of great transition when the independent films and nonunion crews were changing the business. He tried as

hard as he could to get our interests well represented."

After leaving Warner Brothers in 1991, Baer went to work with Audrey Blasdel at Hollywood Central Props in North Hollywood. There, with a "renegade" bunch of not particularly like-minded decorators, including Bob Zilliox, he co-founded the SDSA in 1993. He reminisced about early meetings in the conference room at Hollywood Central and how gratifying, and what a relief it was, to share with fellow set decorators.

He voiced some strong opinions about set decorators losing the standard of having a driver. Baer recalled being asked by a director if he could just go purchase and deliver something quickly. "Well, my car is all the way in the parking lot" he replied, making the point that he should always have an immediately accessible driver, and that driving any vehicle, or personally delivering set dressing, is not a condition for the employment of a set decorator. After that, Ed was always supplied with a driver standing close by for emergencies.

Baer recalled that while he was decorating ROCKY 2, Sylvester Stallone was concerned that the apartment set not be exactly the same as in the first ROCKY. He wanted a hint that the girlfriend had moved in. "While I spoke to him in depth about his wishes, I sent my driver and my guys to pick up some geraniums and vases. We immediately put them in the window above the bed, cleaned it up a little, and everything was just fine." Score another one for the standby driver for the set decorator.

Baer feels that many set decorators today do not stand their ground, or know the parameters of the job. He is concerned that too much has been given away during contract negotiations and to other departments. He cited an example by revealing that his rate of pay when he retired was higher than what many set decorators make now at scale, and he had a driver.

I came away from my meeting feeling refreshed in the knowledge that those who came before us were truly professional. Ed Baer is a fine example of dignity and poise. He stood for what was right, and I don't think he took much guff. He supported his crew and he laid the foundation for protecting our craft.

Thank you, Mr Baer.

— Amy Vuckovich SDSA



Thomas Ed (Eddie) Baer
Retired Founding Member of SDSA

CONGRATULATIONS SDSA



on your 10th Anniversary

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in the spotlight

Prop Services West

SDSA GOES TO BUSINESS SCHOOL

The SDSA provides a unique conduit where businesses serving the art of set decorating - the vendors - are partnered with the set decorators themselves. Set decorators have profited from this relationship by having a deeper understanding of the realities of the "straight" business world. Business owners have gained perspective into the challenges faced by set decorators. Result: better working relationships all around.

In interviews with the principals of Prop Services West, we learned more about business, Hollywood, and survival. We spoke with Al Sweet, President of Albert Sweet Enterprises, Ricky Stoutland, Senior Vice President, Bill Mitchell, General Manager at PSW, and Gene Cane, Manager of Client Services for PSW.

Prop Services West first opened in 1978, in what was originally a Thrifty Ice Cream plant, in the heart of Hollywood. Original owners were Set Decorator Bill Harp, who among other assignments decorated the CAROL BURNETT SHOW and her various homes and offices for much of her career, and Art Director Chuck Murawski (MAUDE, THE FACTS OF LIFE).

PSW grew easily. Harp's taste and famous drive created a fine collection of furniture and decorative accessories, providing an alternative to the studios' stocks. Customer service and high quality were hallmarks at PSW.

After Bill Harp died in 1994, the prophouse was held in a trust, and estate accountants ran the show. Frank Stepherson took over most of the buying responsibilities, and was always ready to help solve a decorating dilemma. Sadly, Stepherson passed away in July of 1997. Murawski had left the partnership previously. Little revenue went back into the business, leading to sales of prophouse stock and consolidation as space became tighter. PSW managed to hold on, but rumors swirled about the future.

Enter Al Sweet, who acquired PSW two years ago. He was a neighbor, landlord and friend to Bill Harp for nineteen years. "He was a perfectionist, an expert on every subject," Sweet says of Harp.

Sweet migrated from New York to LA in 1961. Exponential growth of his restaurant refrigeration business through the '60s and '70s ended with business reverses in 1979. He shifted to real estate, currently owning thirty buildings within walking distance of each other in Hollywood. Tenants are all in the entertainment business. In 1989, he acquired Occidental Studios - the old Mary Pickford stage near downtown LA, followed by Occidental Stage 5 in North Hollywood, Occidental Lighting - a film equipment rental company, and PSW.

Photos by Lisa Dare



Asked why he thinks some movie studios, such as Paramount, have divested themselves of prop houses, while he and others have thriving independent prop facilities, his answer is pure economics. "On the lots, the return on investment in office and stage space is very high, so that's why the studios tend to downsize in this area."

Asked his prognosis for the future of the prop and set dressing business, Sweet held a wet finger to the wind and said, "As far as market research, I'm a dropout". His actions indicate that he is an optimist: a new multistory building will soon be added to PSW, and Occidental is expanding with a new 14,000 square foot structure. "Our goal is to be the largest independent production studio in town." Strategies include providing cost-effective solutions for filmmakers, such as new technologies for visual effects, and "preferred rates to our tenants – favored nations pricing."

The PSW crew of thirteen has many familiar faces. Bill Mitchell left Sony's prop house to become General Manager; after Sweet made him an offer he couldn't refuse. "I liked the idea of moving to a smaller field where I could have a larger role than at the big studio. Plus, he promised he was going to invest in this place, which was very attractive."

Robert Arias and Louis Molina are on the floor in sales,

James Moran is office supervisor, and Cindy Barreras is floor manager. Barbara Exner, another Sony alum, is working on outside sales, developing new markets for PSW. Maintenance and loading dockworkers make up the balance of the compact staff.

Gene Cane has been at PSW for many years, with a break from 1988 to 1993 when he decorated commercials and episodic television. "I know both ends of the business and this side felt good to me." Cane is now the principal buyer at PSW as well as Client Service Manager. He is also the current chair of SDSA's Business Member Committee. A goal: "I would like the other business members to get to know more about each other and not to focus so much on the decorator members. We can use each other, refer each other for opportunities."

PSW has generously supported the SDSA for a year now as pro bono landlord. The new offices are clean, convenient, well located – and a great deal. With all the ambitious projects spearheaded by the SDSA, the low overhead helps make possible the achievement of its agenda for the membership. The arrangement seems to be a win-win deal. Cane says, "The goal of having the office here at PSW was not to enrich ourselves, but we have seen people in here that we haven't seen in a long time. We are proud to be able to house the SDSA."

—Rosemary Brandenburg SDSA



what's in store

RC Vintage, always a choice for vintage furnishings from Art Deco to the 1970s, now has a new line of contemporary lighting. Vigilant care is taken to ensure that the lamps, sconces and chandeliers are in good working order. So now, whether you require Tiffany lamps for a boudoir, Deco ceiling fixtures for that period office building, or Mod sconces for a hip apartment, RC Vintage can light your set like no one else.

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If you only think of artwork when you see the **Pinacoteca Picture Props** name, think again. They do indeed still specialize in art, custom framing [over 2000 molding styles], charts, certificates and supplies; but they have also acquired **Minoa Props** and now have an expanded collection of furniture, lighting, kitchen and bath accessories, toys and smalls. Worth a stop at their 10,000 sq ft warehouse or pull up their inventory on the web – Tija and John Patrick and gang, including Jack-the-puppy, will be happy to help.

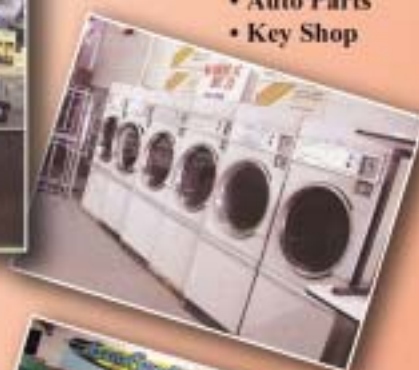
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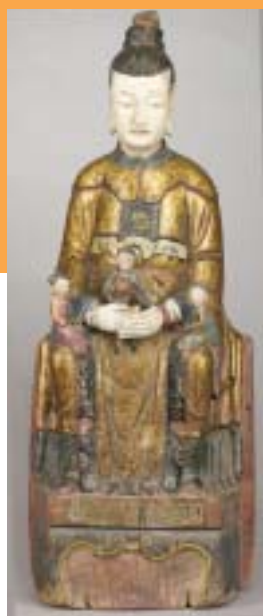
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Premier Buddhist art and Asian antiquities dealers, **Silk Roads Design Gallery** now has a collection of over 300 Taoist, Buddhist and popular folk religion images ranging in size from six inches to six feet – the largest collection in the world outside of Asia. Most of the sculptural images are documented, showing their religious, cultural and historical significance. Experts Cari and Jon Markell go out of their way to inform and help, whether in research from their extensive library of Asian art and design or in finding the appropriate piece. Take a moment to step into history and immerse yourself in another world. *Please note new email address.*

Silk Roads Design Gallery

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Ph: 310-855-0585
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Email: info@silkroadsgallery.com
www.silkroadsgallery.com



Exterior sculptures have become part of the **Art Pic** gallery collection, with over 100 pieces on display in their new sculpture yard; along with an additional building, hosting works on paper and artworks that rent for under \$100. The constantly changing collection of over 1000 pieces in the main gallery is augmented by a slide/photo registry. Now you can experience the artwork in person with ease – they have added a parking lot, and they have a thorough catalogue online.

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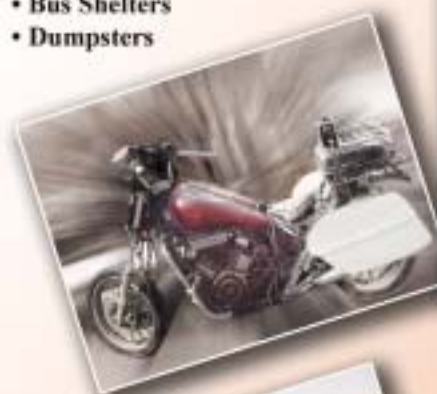
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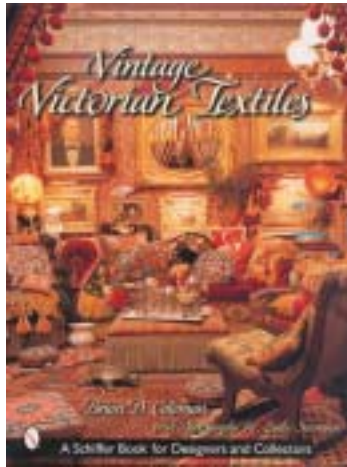
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SALES • RENTALS

DIANA DOUGLAS

MICHAEL J. OGLE

book review



VINTAGE VICTORIAN TEXTILES

by Brian D. Coleman
Schiffer Publishing 2002
\$49.95

reviewed by Nancy S. Eaton
Textile Artifacts/
Archive Edition Textiles

As one would expect of the West Coast Editor of OLD HOUSE INTERIORS magazine, author Brian Coleman's home is a celebrated Seattle, WA architectural landmark. In the pages of VINTAGE VICTORIAN TEXTILES, this gifted and passionate collector has opened his doors to share with us an intimate tour of his unique and richly adorned home.

This new book offers exquisite vintage textiles arranged in authentic period settings. The 170 photographs are a visual delight. Beyond sumptuous, the antique furnishings are lavishly layered in a banquet of contrasting colors and textures. Rooms are shown in wide-angle shots, then dissected into individual elements that high-

light all the exceptional details. Descriptive captions highlight these and offer historical insights into Victorian home decorating. There is also a useful glossary, a section on care and conservation of antique fabrics, and a resource guide.

Historically, textiles were cherished for both their utility and beauty. Prior to central heating, homes were cold. When hung in windows and doorways, fabrics kept out drafts; and when piled upon a bed, or across a lap, comfort was achieved. Practicality aside, it was embellishment that really mattered. Opulent, over-stuffed, and overly decorated are terms that aptly describe Victorian interiors of the Gilded Age. The textiles of this era were some of the finest ever created. This outstanding collection of handmade textiles truly celebrates 19th century skill in artistic needlepoint, beadwork, embroidery, lace making and other handwork. In addition, the commercially produced trims, fringes, velvets and woven fabrics far exceed anything being produced today. Be advised that high quality antique fabrics are often difficult to find and can be expensive, but patient and persistent seekers can still find their own treasures.

VINTAGE VICTORIAN TEXTILES is more than just a glamorous coffee table book. Beneficial to any designer or collector, it features decorative and functional applications for effectively and authentically using vintage textiles. ■

Editors' note: You can purchase the book VINTAGE VICTORIAN TEXTILES through the SDSA website: www.setdecorators.org

For All Your Set Decorating Needs!

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remembrance

Kathe Klopp



Set Decorator Kathe Klopp passed away July 4th, 2003 after a long battle with cancer. Klopp, whose work covered every genre of feature film, was known for her well-researched, realistic and richly layered sets, as well as her quick wit and generous spirit.

A Southern California native, Klopp started her creative career in the magazine field as a cartoon editor, then moved to photo editing, eventually finding her way to the film business. She began art directing commercials, then landed in feature films as a set decorator, a job she loved.

"A more relentless Pollyanna has never walked this earth," remembered Jan Bergstrom, a friend and fellow decorator. "It wasn't that Kathe would just keep prodding the clouds until they revealed their silver linings. The way she was wired, the good in any situation was always blindingly clear. Give her only lemon seeds, and she'd still figure out a way to hand you a glass of lemonade by call time the next morning - of course, served in a very cool, situation-appropriate glass."

In 1987, while decorating the film *MASTERS OF THE UNIVERSE*, Klopp joined IATSE Local 44. She became a set decorators' representative to the Executive Board in 1994, working tirelessly as a voice for her peers. A member of the Motion Picture Academy since 1993, Klopp was presently serving on an executive committee of the art director's branch. She was also instrumental in the founding of the SDSA and during its growth over ten years, serving as a member of the Board and as a frequent contributor to *SET DECOR* magazine.

Klopp resigned from both boards in November of 1999. Writing for the Winter/Spring 2000 SDSA newsletter, she shared her passion for horses and her desire to shake things up a bit. "I really am just a kinda cowboy wanna-be. I love the chance to stuff a good horse in a trailer and take off somewhere," she wrote upon her return from eight weeks on the road with riding instructor Lee Smith. By assisting at Smith's training clinics, not only did Kathe

see a transformation in her horsemanship, she realized that after investing so much of her personal time with the politics of set decoration over the last 6 years it was time to reorganize her priorities. Quoting Kathe: "Change is good. It makes us pay attention, and evolution after all, is just a matter of paying attention to what works".

Lightening up her commitments also left more time for her beloved horses, home life with husband Steve and her artwork. Klopp was an accomplished painter whose favorite subjects included Western landscapes, portraits and horses. A lucky few SDSA members acquired pieces she donated over the years to the SDSA Annual Silent Art Auctions.

A highly respected and sought-after set decorator, Klopp was fiercely loyal to her crews including her close friend and leadman Gary Kudroff, and they in turn adored her. Her set decorating credits include *MR SATURDAY NIGHT*, *FRANKIE AND JOHNNIE*, *MY GIANT*, *MY FIRST MISTER*, *ESCAPE FROM LA* and *THE COUNTRY BEARS*.

Following is one of the last pieces Kathe wrote for *SET DECOR*, originally published in Spring 2001, titled *REINCARNATION BLUES*.

I had a funny thought this morning. Something was mentioned about "past lives" and I said I really do think now that everything occurs simultaneously and we just construct time so we won't fry our brains.

Then the thought occurred to me - maybe working in the movies and TV is how some of us deal with our need to reincarnate. Just think about it: someone calls out of the blue and jars you out of a very nice rest. You think to yourself, "Oh I just DON'T want to do this again! I know it's going to be a struggle, and there will be people who just don't get it, and it's so UNFAIR. I might know some of the players, but will have to get used to all these new people who don't have a clue. But then...I always learn new things. Some parts of it are lots of fun. I get to go places I've never been. I know the chal-



Klopp's landscape Owens Valley, from a private collection, was photographed by Ralph Fowler.

Thank you to Kathe's husband, Steve Hagberg, for sharing these photos.

lenge will be to be as pleasant and accommodating as possible under any circumstance, take care of each other, and always rise above the seeming mess. Hmmm..." So you take the job and do your best, and just as you're getting used to it all - it ends. And then, of course, the topper is that in a moment of madness when you agree to sign up again, the people you saw last time don't remember you.

What do you think? Sound familiar?

We miss you like crazy Kathe, our amazing friend, horse-woman, painter, artist, set decorator, comedienne, renaissance lady and woman extraordinaire, and we'll never forget.

Klopp is survived by her husband and partner of 20 years, Construction Coordinator Steve Hagberg, a sister Mariangela Carbajal, niece Marianna and her beloved horse Blondie. ■

I have always admired Kathe not merely for her multifaceted talent, for talent is plentiful and easy to buy, but for her character, which was priceless.

It has been my impression from the short time I have known her, Kathe Klopp represents all that a woman should say, all that a woman should do and all that a woman should be.

Kathe was indeed, a mirror of excellence in her craft, in her character, in her life and in her many friends.

Missing her now, remembering her always.

Le Seul Saint Devant Qui Je Brule Ma Chandelle

**Robert L Zilliox
President Emeritus, SDSA**

Earl Cooperman

Earl Cooperman, longtime SDSA business member and friend, passed away from a heart attack at his home in Northridge, CA July 26th, 2003.

Successful entrepreneur, founder and president of EC Prop Rentals, Cooperman had recently opened a second location to house his ever expanding collection of industrial, hardware, automotive, laundromat, street and retail dressing.

In the 1980s, while working as a Teamster Local 399 driver, he was inspired, after the decorator he was working with asked if she could rent the cowboy boots he was wearing. She had an urgent need and no time to shop. Quoting Cooperman from an article he wrote for the SDSA Summer 1997 newsletter, "I thought to myself, what an interesting way to make a living." Several years passed before the plan he had envisioned came to fruition, with his unique prop house opening in the early 1990s. He had a great eye for acquiring the everyday industrial/institutional stuff, and through expansion developed EC into a prominent vendor in the prop rental business.

Cooperman was an active SDSA member from the very early days. He participated in MARKETPLACE for the last two years, supported SET DECOR with his advertisements and was always ready to lend set decorators a helping hand.

Earl Cooperman will be fondly remembered and greatly missed. His legacy of fantastic set dressing will continue to inspire decorators for decades to come. Private services were held, with his ashes scattered at sea. A gathering of family, friends and associates was held August 24th at EC.

Steve Andrus of EC Prop Rentals has announced that a scholarship fund will be set up in Cooperman's name. The trust will be administered by the SDSA Board with the purpose of educating students in the profession of set decoration. Contributions will be accepted through the SDSA office.

Art Brewer

Art Brewer, former Business Agent for IATSE, Local 44, passed away in Los Angeles on May 24, 2003 after a long battle with cancer.

Brewer was a highly respected special effects man, with over 40 years in the business. His feature film and television credits include THE BLUES BROTHERS, SMOKEY AND THE BANDIT, BAYWATCH and SABRINA THE TEENAGE WITCH.

Sworn in as business agent on April 17, 2001, Brewer resigned in March 2002 due to ill health. During his short tenure he worked closely with Local 44's set decorator representatives on some of the unique issues our craft has been facing.

A proud father and family man, very active in his community, Brewer always found time for projects benefiting children. He is survived by his dear wife of twenty-one years, Patricia, six children and seven grandchildren.



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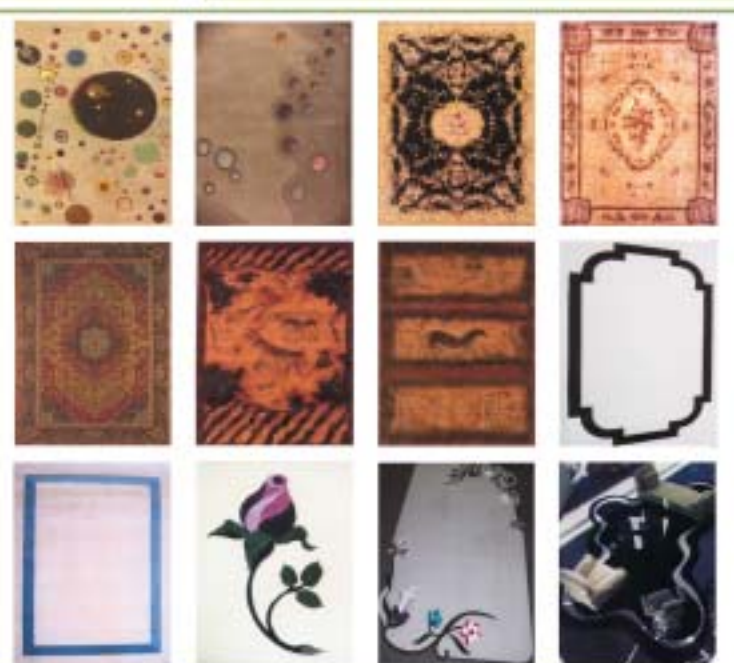
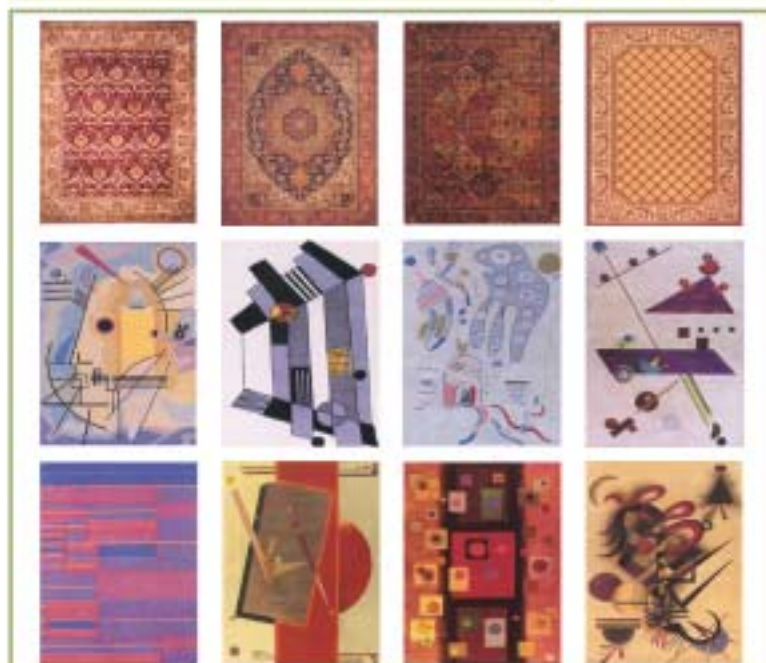
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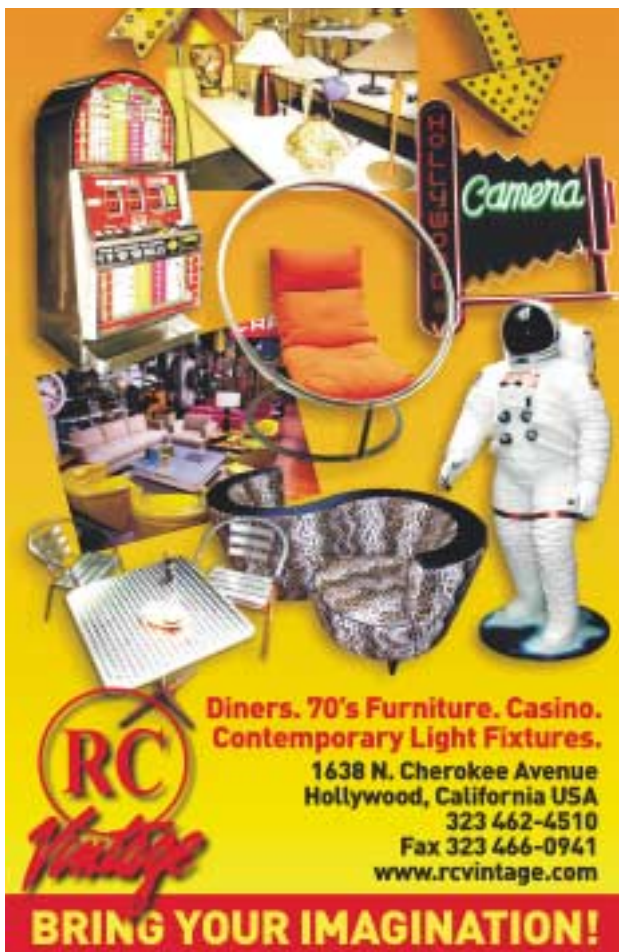
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Television

Series

Set Decorator	Show	Net
Ahrens, Anne	STILL STANDING	CBS
Allen, Linda	STRONG MEDICINE	Lifetime
Andrews-Ingrassia, Sara	CARNIVALE	HBO
Baker, Joanne	THE NEXT ACTION STAR	NBC
Baker, Joanne	BIG BROTHER 4	CBS
Benjamin, Susan	THE APPRENTICE	NBC
Bevacqua, Joe	THE YOUNG & THE RESTLESS	CBS
Brill, Ellen	NIP/TUCK	FX
Burbank, Lynda	ACCORDING TO JIM	ABC
Burbank, Lynda	LESS THAN PERFECT	ABC
Cahill, Kathy Curtis	JUDGING AMY	CBS
Carle, Alex	THE GUARDIAN	CBS
Christensen, Ane	ODYSSEY 5	Showtime
Colohan, Tim	ER	NBC
Combs, Debra	WANDA AT LARGE	Fox
Cooper, Mel	GROUNDED FOR LIFE	Carsey Werner
D'Amico, Archie	NYPD BLUE	ABC
De Los Reyes, Lisa	COUPLING	NBC
Fine, Wendy	THAT'S SO RAVEN	Disney
Frankenheimer, Leslie	KAREN CISCO	ABC
Getman, Julieann	JEOPARDY - CLUE CREW	ABC
Giovanni, Judi	THE GEORGE LOPEZ SHOW	ABC
Goodall, Daryn-Reid	THE MAN SHOW	Comedy Central
Goodall, Daryn-Reid	MAD TV	Fox
Grace, Cheryl	ONE ON ONE	UPN
Grande, Greg	FRIENDS	NBC
Grande, Greg	IN THE MIX	Style
Gross, Sam	THE DIVISION	Lifetime
Gross, Sam	JAG	CBS
Gunn, Jeannie	WITHOUT A TRACE	CBS
Gurski, Peter	ALL OF US	WB
Haberecht, Barbara	THE WIRE	HBO
Howard, Jason	RIPLEY'S BELIEVE IT OR NOT	TNT
Howard, Jason	PEPSI SMASH	WB
Jackson, Dwight	THE ORTEGAS	FOX
Jacobson-Scarfo, Jacqueline	THIRD WATCH	NBC
Johnson, Mark	HAPPY FAMILY	NBC
Kearney, Cheryl	THE PRACTICE	ABC
Kelley, Carol Bayne	LAS VEGAS	NBC
Lavigna, Melody	PHIL OF THE FUTURE	Disney
Lewis, Cynthia T	MONK	USA
Lipscomb, Rusty	SIX FEET UNDER	HBO
Mees, Jim	STAR TREK ENTERPRISE	UPN
Miranda, Barbara	GIRLFRIENDS	UPN
Nilsson, Lisa	LAW AND ORDER, CRIMINAL INTENT	CBS
O'Connell, Diane	THE BROTHERHOOD OF POLAND N.H.	Fox
Olsen, Ron	FRASIER	NBC
Pearce, Kelley	TRACY MORGAN SHOW	NBC
Peterson, Kristin	MALCOLM IN THE MIDDLE	FOX
Pizzini, Denise	SNOOP DOGGY DOG'S SKETCH COMEDY	MTV
Polito, Jennifer	YES DEAR	CBS
Pope, Natali	THE HANDLER	CBS
Richarz, Laura	THE PARKERS	UPN
Ritz, Melinda	WILL AND GRACE	NBC
Ritz, Melinda	GOOD MORNING MIAMI	NBC
Roome, Paul	MERGE	Lifetime
Roy, Pamela	AREA	Style
Royce, Robinson	CHARMED	WB
Royce, Robinson	RENO 911	Comedy Central
Rymond, Freddie	KING OF QUEENS	CBS

Set Decorator	Show	Net
Sefman, Michele	THE PARKERS	UPN
Shea, Ann	2 1/2 MEN	CBS
Sprayregen Henkel, Jill	WHAT I LIKE ABOUT YOU	WB
Stephenson, Tara	THAT 70s SHOW	FOX
Stepeck, Tim	COLD CASE	CBS
Struth, Sandy	ANGEL	WB
Totleben, Ellen	THE WEST WING	NBC
Vail, Bill	DO OVER	WB
Van Patter, Kelly - PD	THE APPRENTICE	TBD
Walker, Richard C	RUN OF THE HOUSE	WB
Wells, Amy	MY WIFE & KIDS	ABC
White, Diana	HOPE AND FAITH	ABC
Wiesel Holmes, Karin	SEX AND THE CITY	HBO
Wolverton-Parker, Lynn	NAVY NCIS	CBS
Yates, Diane	REGULAR JOE	ABC
Zediker, Maralee	HALF AND HALF	UPN

Series - Assistant Set Decorators

Asst Set Decorator	Show	Net
Karady, Ondine	SEX AND THE CITY	HBO
Sideris, Alison	SIX FEET UNDER	HBO

Pilots

Set Decorator	Show	Net
Bolder, Judy	EBAY TV	SONY
Poulik, Michele	THE BROTHERHOOD OF POLAND NH	FOX

TV Movie & Mini-Series

Set Decorator	Show	Net
DeTitta Jr, George	ANGELS IN AMERICA	HBO
Starks, Shirley	BACK WHEN WE WERE GROWN UP	Hallmark Hall of Fame
Starks, Shirley - PD	UNTITLED DOCUMENTARY	HBO

Associate Members Title is Set Decorator unless otherwise noted

Associate Member	Show	Net
Fowler, Elizabeth	PRICE IS RIGHT	CBS
Genovese, Lorraine <i>Buyer</i>	NAVY NCIS	CBS
Gerhardt, Charlene <i>Buyer</i>	WITHOUT A TRACE	CBS
Leonard, Kimberly <i>Buyer</i>	LAS VEGAS	NBC
Malley, Megan <i>Buyer</i>	CSI MIAMI	CBS
Malley, Megan	311 - MUSIC VIDEO	Black Dog RFA
Meisels, Marc <i>Lead</i>	COLUMBO - MOW	Universal
Nooyen, Fleur <i>Buyer</i>	LINE OF FIRE	ABC
Oberman, Dorit <i>Buyer</i>	ER	NBC
Sheeley, Kate	FILM FINDS - PILOT	TBD
Shulem, Ron <i>Lead</i>	IT'S ALL RELATIVE	ABC
Smith, Nathan <i>Asst Art Dir.</i>	IT'S CHRISTOPHER LOWELL	Discovery
Walton-Teter, Annie	DESIGNER'S CHALLENGE	HGTV

Remember to update your credits on the SDSA website: www.setdecorators.org and on IMDB, as well as in SET DECOR!

Information for the Guides is supplied by SDSA members. Every effort is made to check the accuracy of the information reported to us, but Set Decor is not responsible for errors due to incorrect submissions.

Commercials

Commercials

Set Decorator	Client/Desc.	Prod. Company
Brittan, Andi	Ford F150	Chased By Cowboys
	Nike	Smuggler
Brunken, Mae	SBC	Boxer Film
		Clorox
		Sprint
Calosio, Marcia		Coppos Films
Foster, Byrony	IBM	Joe Pytko
Hoffman, Philip	Scooby Doo	Warner Bros
MacCarthy, Fainche	Target	F.M. Rocks
	Nike	Anonymous
	Suncom/AT&T	HKM
	JC Penny	Radical Media
	HP-USPS	MJZ
	Seimens	Tracktor
Orlando, Kathy	Blue Cross - 4 spots	Coppos Films
	T Mobile - 2 spots, Sprint	Bob Industries
	Lending Tree.com	Headquarters

Set Decorator	Client/Desc.	Prod. Company
Roome, Paul	WBTV Summer Image Campaign	Warner Bros TV
Simone, Jean	Cool Whip	Dektor Films
Art Director		
Simone, Jean	Duracell (Jon Bon Jovi)	Dektor Films
	Oil of Olay	HSI
Starks, Shirley	U. S. Bank	Road Pictures
Wooke, Beth	Brinks Home Security	Reactor Films
	Footlocker	

Commercials - Associate Members

Set Decorator	Client/Desc.	Prod. Company
Sheeley, Kate	Optimum Online Cable	Twist
Sheeley, Kate	www.hotels.com	Incubator

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C O R R E C T I O N S

Misplaced:

Hollywood Cinema Arts, ISS, RC Vintage, Sandy Rose Floral Design and Universal Studios were unintentionally omitted from the list of SDSA original Business Members.

Mistaken:

Alison Sideris is the assistant set decorator for SIX FEET UNDER.

The correct email address for Hudson Awning is:
eburak@hudsonawning.com

NYPD BLUE—NYPD 2069

TEN YEARS LATER AND SIXTY-SIX YEARS IN THE FUTURE

Continued from page 55

Now ten years later, we are designing and decorating a new NYPD for the year 2069. Where do we begin? We obviously can't go back to New York for research. Fortunately for us, there are people who study the future. We were introduced to Glenn Hemster, who proved to be very helpful. One of the first things he mentioned was that most futurists believe it will be a wireless and paperless society in sixty-six years.

How was I going to fill in all the holes and spaces without wires and paperwork? Was this decor going to be easier or more difficult because of the uncertainty of what the future holds? I quickly found out it would be much harder than I anticipated. The piles of paperwork and miles of wire I initially hated on the original NYPD BLUE seemed like long lost friends, and I wanted very much to have them back in my bag of tricks.

I spoke with several people in various fields of expertise to see if they also believed it would be paperless. Some said that the paperless society was to have happened by now, but in fact we are generating more paperwork than ever before. Microsoft's research team believed paper will still be used. Our research tells us the computers will be a part of every room we enter, by allowing or denying access. They will control the doors and windows, the thermostat,

the lights, and the sound level of what we hear – all by a voice command, thumb print or iris scan. Our computers will be smaller than we can imagine and hold more information than now exists. Our walls will become a computer screen, a television, a telephone, a piece of artwork, a family album, and who knows what else. From the single computer on one desk in NYPD BLUE to computers on every desk, wall and doorway in NYPD 2069, we tried to create the future as best we could determine. As our futurist said many times, "It's anyone's guess". But we hope there is some credibility in what we've done.

Fast forward to the finished pilot of NYPD 2069. We were all surprised by the news that Fox passed on airing the show. I guess that is the ultimate difference between NYPD BLUE and NYPD 2069. NYPD BLUE had a difficult beginning because the off-colored language and nudity caused such controversy with the advertisers. This was not the accepted norm for television ten years ago. ABC was uncertain of its future but went ahead and aired the show to a positive response from the viewing public. Not only did we have a successful show that the audience loved, we received a record 23 Emmy nominations the first year. With NYPD 2069, we will never know if it would have been a success.

—Mary Anne Biddle

Feature Films

Feature Films Currently Prepping or Shooting

Set Decorator	Title	Prod Company
Baseman, Andrew	KINSEY	American Zoetrope
Becker, Judy - PD	THUMBSUCKER	This Is That Productions
DeTitta Jr, George	STAY	New Regency/Fox
Dias, Larry	THE WOODS	Disney
Doyle, Tracey	SOUL PLANE	Turbo Productions
Galline, Frank	STROKE OF GENIUS	Dean Rivers Productions
Getman, Julieann	THE SEAT FILLER	Strange Fruit Productions
Graves, Regina	Woody Allen Fall Project 2003	Dreamworks
Gunn, Jeannie	EMPLOYEE OF THE MONTH	Employee of the Month Inc
Gullickson, Mary E	LEGION	New Image
Haberecht, Barbara	SIDEWAYS	Fox
Hallenbeck, Casey	THE PUNISHER	Marvel
Hart, Jay	SPIDERMAN 2	Columbia Pictures
Hicks, Alan	HAVANA NIGHTS	Alan Bender Productions
Johnson, Mark	HAPPY ENDINGS	Cohen Entertainment
Kensinger, Robert	LITTLE BLACK BOOK	Black Book Productions
Kuljian, Anne	TERMINAL	Dreamworks
Kushnik, Beth	RAISING HELEN (NY unit)	Disney
Lewis, Garrett	ME AGAIN	Cheyenne Enterprises
Lombardo, Lance	PAPARAZZI	Icon
McCulley, Anne D	NATIONAL TREASURE	Declaration Productions/Disney
Messina, Kristen	CRIMINAL	Section Eight
Pascale, Jan	ANCHORMAN	Dreamworks
Pizzini, Denise	FIRST DAUGHTER	Regency
Rollins, Leslie	THE MANCHURIAN CANDIDATE	Paramount
Schutt, Debra	STEPFORD WIVES	Paramount
Sheets, Suzette	RAISING HELEN	Hyde Park Entertainment
Smith, David	THE GAME OF THEIR LIVES	Crusader Entertainment
Smith, Erin	MYSTERIOUS SKIN	Mysterious Films
Sullivan, Kate	STARSKY AND HUTCH	Red Hour Films
Visinare, Teresa	SLEEPOVER	MGM

Feature Films Currently Prepping or Shooting Assistant Set Decorators

Assistant Set Decorator	Title	Prod Company
Mazur, Alex	STEPFORD WIVES	Paramount

Feature Films Currently Prepping or Shooting Associate Members

Associate Member	Title	Prod Company
Berry, Kelly <i>Buyer</i>	FIRST DAUGHTER	Regency
Berry, Kelly <i>Buyer</i>	GARFIELD	20th Century Fox
Del Araujo, Louise	ANCHORMAN	Dreamworks
<i>Lead</i>		
Meisels, Marc	TERMINAL	Dreamworks
<i>Set Dresser/Fixtures</i>		
Meisels, Marc	SPIDERMAN 2	Columbia Pictures
<i>Gang Boss/Fixtures</i>		
Patrinos, Nya	BEAUTY SHOP	Urban Works Entertainment
<i>Set Decorator</i>		
Rosenberg, Kimberley	TERMINAL	Dreamworks
<i>Buyer</i>		

Upcoming and Recent Releases

Set Decorator	Title	Prod Company
Baseman, Andrew	IN THE CUT	Columbia Tristar
Baseman, Andrew	PEOPLE I KNOW	Sony
Becker, Judy - PD	LARGE'S ARK	Jersey Films
Becker, Judy - PD	RAISING VICTOR VARGAS	Goldwyn Fireworks
Bergstrom, Jan	THE SINGING DETECTIVE	Paramount
Brandenburg, Rosemary	THE HAUNTED MANSION	Disney
Brill, Ellen	A VIEW FROM THE TOP	Miramax
Brittan, Andi	ALEX & EMMA	Franchise Productions & Castle Rock
Bruck, Karen	THE COMPANY	Killer
Carle, Alex	HATING HER	Idiom
Carr, Cindy	IDENTITY	Sony
Carr, Cindy	VAN HELSING	Universal
Cummings, Peg	THE WHOLE TEN YARDS	Franchise Films
Danniells, Jon	2 FAST 2 FURIOUS	Universal
Dias, Larry	PIRATES OF THE CARIBBEAN	Disney
Diers, Don	ALONG CAME POLLY	Universal
Diers, Don	DOWN WITH LOVE	Fox
Eschelbach, Susan	WIN A DATE WITH TAD HAMILTON	Dreamworks
Fox, KC	CHEAPER BY THE DOZEN	MGM
Fox, KC	DICKIE ROBERTS	Paramount
Fox, KC	LEGALLY BLONDE 2	MGM
Gaffin, Lauri	CHARLIE'S ANGELS 2	Columbia
Galline, Frank	DUMB AND DUMBERER	Avery Pix
Graves, Regina	ANYTHING ELSE	Dreamworks
Graves, Regina	ON THE ONE	Cataland Films
Gullickson, Mary E	JERSEY GIRL <i>(additional photography)</i>	Miramax
Gullickson, Mary E	LEGALLY BLONDE 2 <i>(additional photgphy)</i>	MGM
Haberecht, Barbara	FREAKY FRIDAY	Disney
Hallenbeck, Casey	SWAT	Columbia
Hicks, Alan	HAVANA NIGHTS	Miramax
Kaufman, Susan	COLD MOUNTAIN <i>(American leg)</i>	Miramax
Kuljian, Anne	CAT IN THE HAT	Rainy Day Productions/Universal
Lewis, Garrett	HIDALGO	Disney
Martin, Maggie	GIGLI	Revolution
Martin, Maggie	LADDER 49	Touchstone
Messina, Kristen	EROS	Soderbergh segment
Moss-Serino, Amanda	TREMORS 4	Universal
Munch, Barbara	THE ASSASINATIION OF RICHARD NIXON	Monsoon Entertainment
Munch, Barbara	BLACKOUT	Paramount
Nay, Maria	CONFIDENCE	Lions Gate
Nay, Maria	UNCHAIN MY HEART	Crusader
O'Hara, Karen	POLAR EXPRESS	Castle Rock/WB
Ozols-Barnes, Wendy	THE MISSING	Revolution
Ozols-Barnes, Wendy	SUSPECT ZERO	Cruise/Wagner
Pascale, Jan	HOLLYWOOD HOMICIDE	Revolution
Pascale, Jan	UNITED STATES OF LELAND	MDP/Thousand Words
Pizzini, Denise	THE ITALIAN JOB	Paramount
Pope, Natali	PROVIDENCE	Disney
Reynolds-Wasco, Sandy	KILL BILL	Miramax
Rollins, Leslie E	13 GOING ON 30	Revolution
Rosemarin, Hilton	HELLBOY	Revolution
Rosenfeld, Brana	AMERICAN WEDDING	Universal
Roth, Dena	A MIGHTY WIND	Castle Rock

continued next page

Compiled by Sybil Coffey, Erica Rogalla, Kate Sheeley, and staff.

Feature Films

Upcoming and Recent Releases *continued*

Set Decorator	Title	Prod Company
Roy, Pamela	UPTOWN GIRLS	MGM
Schlesinger, David	OFF THE MAT	Golddigger
Sim, Gordon	WELCOME TO MOOSEPORT	Fox
Sim, Gordon	THE IN-LAWS	WB
Smith, Erin	NORTHFORK	Paramount Pictures Classics
Stepeck, Tim	STARSHIP TROOPERS 2	Startroop Pictures
Stoughton, Diana	THE FIGHTING TEMPTATIONS	Paramount
Totleben, Ellen	A MAN APART	Avery/New Line
Wiesel Holmes, Karin	SCHOOL OF ROCK	Paramount
Williams, Jennifer	BAD BOYS 2	Bruckheimer

Upcoming and Recent Releases Assistant Set Decorators

Assistant Set Decorator	Title	Prod Company
Christiansen, Inger	THE WHOLE TEN YARDS	Franchise Films
Danniells, Jon	VAN HELSING	Universal
Doyle, Tracey	CONFIDENCE	Lions Gate
Doyle, Tracey	UNCHAIN MY HEART	Crusader
Franco, Ron	DAREDEVIL	Fox
Franco, Ron	DAY AFTER TOMORROW	Fox
Moosher, Christine	MR 3000	Paramount
Orlando, Kathy	A MIGHTY WIND	Castle Rock
Visinare, Teresa	PIRATES OF THE CARIBBEAN	Disney

Upcoming and Recent Releases Associate Members

Associate Member	Title	Prod Company
Del Araujo, Louise <i>Lead</i>	HOLLYWOOD HOMICIDE	Revolution
Del Araujo, Louise <i>Lead</i>	UNITED STATES OF LELAND	MDP/Thousand Words
Garner Gail, Sara <i>Buyer</i>	THE HAUNTED MANSION	Disney
Leonard, Kimberly <i>Buyer</i>	JERSEY GIRL <i>(additional photography)</i>	Miramax
Leonard, Kimberly <i>Buyer</i>	LEGALLY BLONDE 2	MGM
Meisels, Marc <i>Gang Boss/Fixtures</i>	TERMINATOR 3	Warner Bros
Nooyen, Fleur <i>Buyer</i>	HIDALGO	Touchstone Productions
Nooyen, Fleur <i>Buyer</i>	SURVIVING CHRISTMAS	Dreamworks Productions
Patrinos, Nya <i>Asst Set Decorator</i>	PATIENT 14	Gemstar
Rosenberg, Kimberley <i>Asst Set Decorator</i>	DUPLEX	Miramax
Sheeley, Kate <i>Set Decorator</i>	JUSTICE	Jujitsu, LLC
Shulem, Ron <i>Gang Boss</i>	13 GOING ON 30	Revolution
Trueblood, Chanida <i>Set Decorator</i>	MONSTER MAN	Road Brothers Incorporated
Trueblood, Chanida <i>Set Decorator</i>	THE MUMMY & THE ARMADILLO	Sandstorm Films
Waller, Leena	MOVING <i>(Feature Short)</i>	Roadside Attractions



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8-3

Free

Every Sunday

Fairfax HS Flea Market

Fairfax and Melrose

Free

1st Sunday

Pasadena City College Flea Market

1570 E Colorado Blvd

Hill Ave between Colorado and Del Mar

8-3

Free

Westside Antique and Collectible Market

(formerly in Westwood) Santa Monica Airport

Airport Ave off Bundy

9-3

\$4

Antique and Collectible Show at Glendale Civic Auditorium

1401 N Verdugo Rd Glendale

9:30-3

\$4

2nd Sunday

Rose Bowl

1001 Rose Bowl Drive

9-3

\$6

3rd Saturday

Eclectibles on Melrose

7171 Melrose Blvd 1 block west of La Brea

9-4

\$2

3rd Sunday

Long Beach Outdoor Antique and Collectible Market

Lakewood Blvd and Conant St

405 fwy to Lakewood exit north, right on Lakewood to Conant St

6:30-2

\$4.50

Culver City Antique Market

Veteran's Memorial, Culver and Overland

8-3

Free

Glendale Community College Swap Meet

1500 N. Verdugo Rd

8-3

Free

4th and 5th Sundays

Northridge Antique Market

Devonshire and Lindley Ave

9-3

\$3

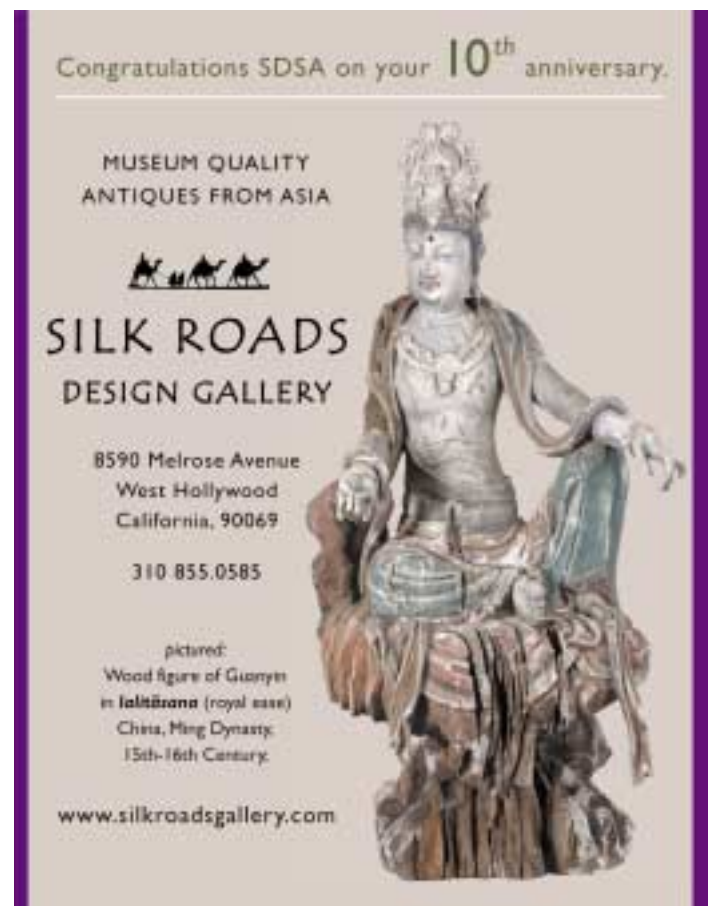
Santa Monica Outdoor and Antique Collectible Market

Airport Ave off Bundy, south side of airport

Dogs welcome

6-3

\$4



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