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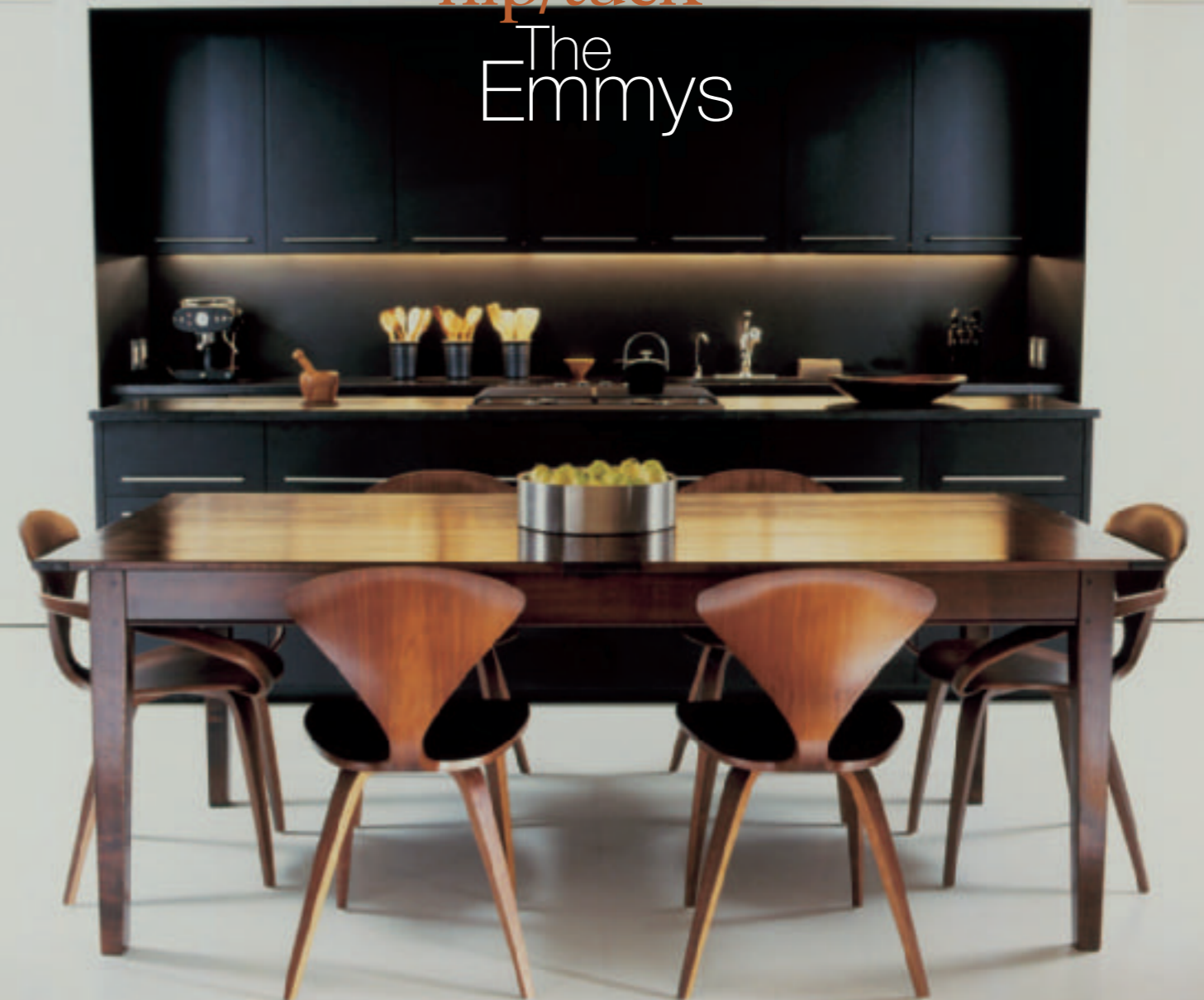
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SETDECOR
Fall 2004

SETDECOR

Set Decorators Society of America

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SPIDER-MAN
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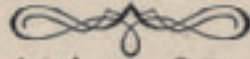
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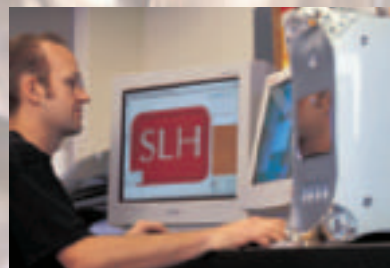
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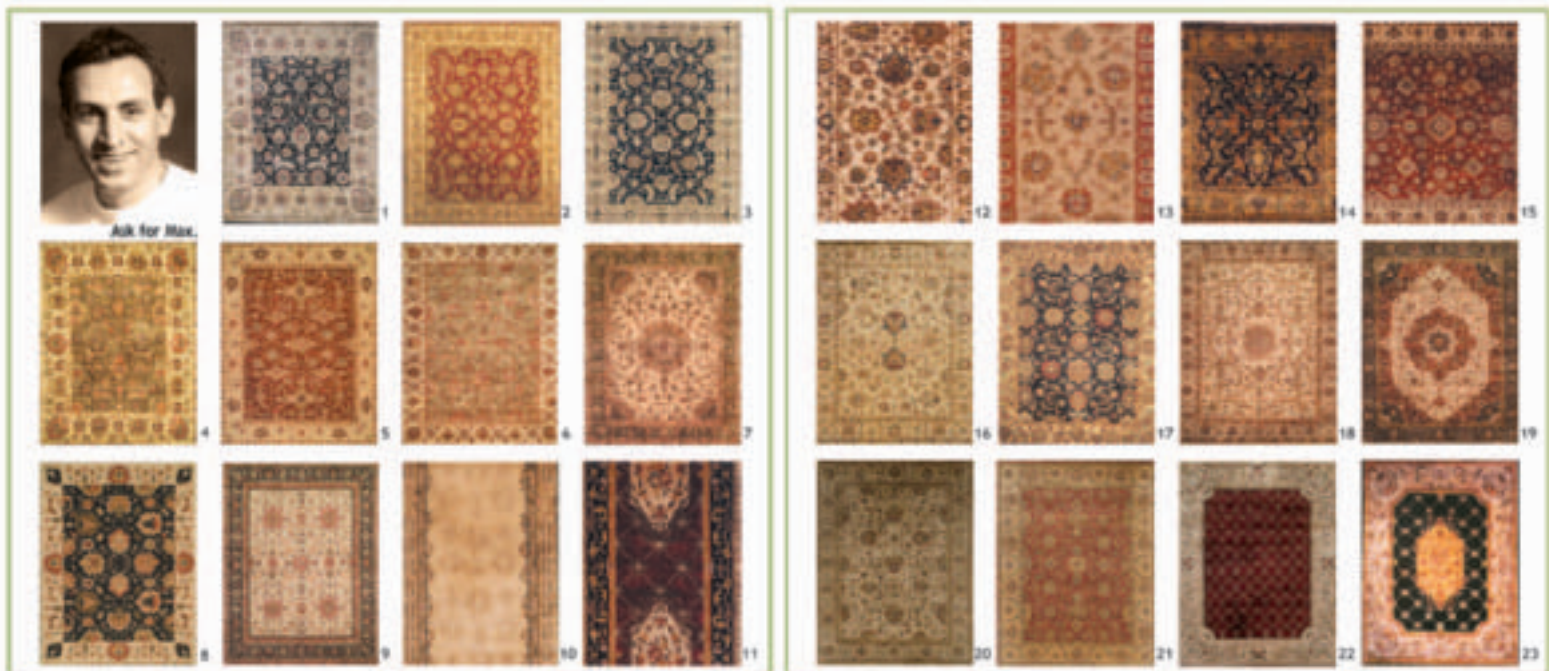
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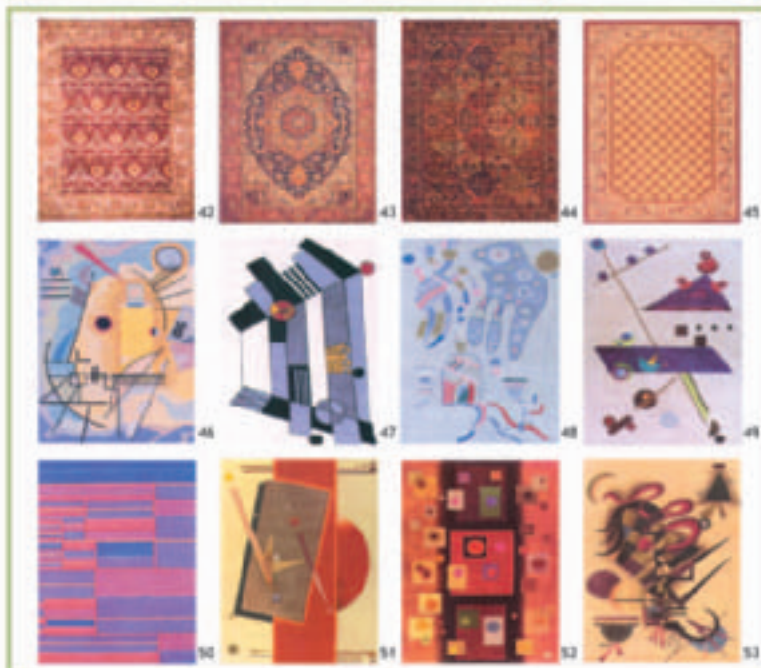
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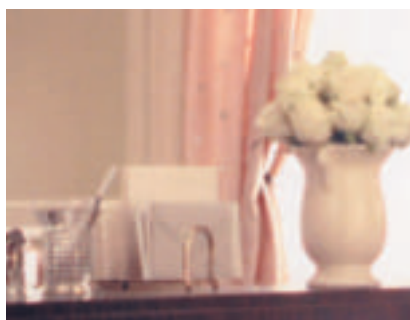
Set Decorators Society of America Fall 2004



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Cover: **SEX AND THE CITY**
Set Decorators Karin Wiesel-Holmes and Christina Tonkin,
Assistant Set Decorator
Ondine Karady, Production
Designer Jeremy Conway.
Photo by Richard Felber.
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Television decor

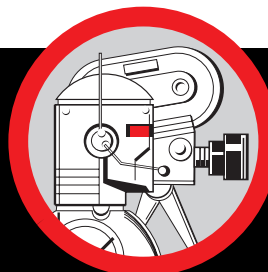
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contributors

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 age 40, when he dove into film and TV work. Colohan now serves as Board Chair of the SDSA. He 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, curator and author based in Los Angeles. Her work is published in ARTNEWS, TEMA CELESTE, ARTWEEK, ANGELENO, COAGULA, FLAVORPILL.NET and elsewhere. She served as the graphics text editor for the the Academy of Motion Pictures and Science exhibition on set decoration, and is the Art Gallery Director of the Hand Prop Room, where she comes to love set decorators more every day.

Lisa Dare is a freelance photographer, but her original training was as an academic, with a specialty in film history. The Phi Beta Kappa scholar did research in a number of arenas from the Venice Film Festival to the Film Arts Foundation in San Francisco. Her studies of classic films served her well for curating the history portion of the 2004 AMPAS exhibition and have helped shape her photographic eye. An SDSA business member since 1998, she has photographed innumerable film and television sets and is a frequent contributor to SET DECOR.

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

Kate Sheeley puts a spin on bicoastal, if the banks of the Mississippi River and 10,000 lakes count as a coast! She maintains residences in both Los Angeles and Minneapolis, working on film and television productions in the Great Plains area and Hollywood. Having grown up in a television and theatre environment, the fields of graphic design and set decoration were a perfect fit. Sheeley enjoys being part of the storytelling process, whether it is visual or written. She produces an IATSE local quarterly and participates in as many SDSA activities as her time, workload and travels permit.

SETDECOR

Set Decorators Society of America

Fall 2004

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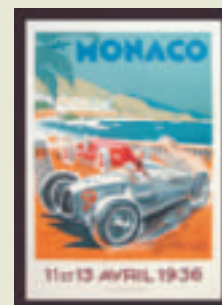
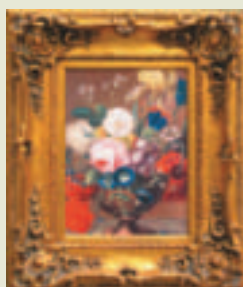
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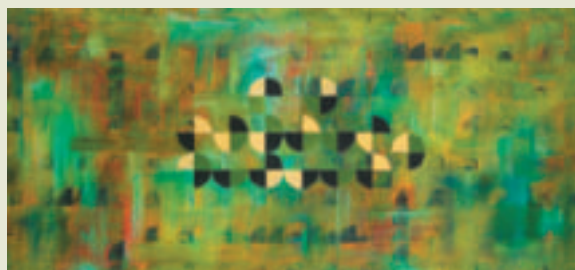


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from the editors

Autumn brings the Emmy awards, introduces the fall television season and heralds the beginning of the pre-Oscar deluge. We are pleased to present here samplings of the best set decoration in both television and film this year.

The members of the Academy of Television Arts and Sciences had their big moment in September with the presentation of the Emmy awards. We congratulate this year's nominees and winners from among our ranks recognized for Outstanding Art Direction.

The multiple-award winning series SEX AND THE CITY brought the world a brighter, lighter image of New York—a fitting choice for our cover story. We visit with the three set decorators whose lives intertwined with the show's characters. As we say goodbye to one cutting-edge series, we welcome another, the disturbingly perfect NIP/TUCK. From people's personal fantasies, we leap to a fantasy show and the witchery of CHARMED. We then get grounded in reality with the characters and sets of JUDGING AMY. Topping it all off with a bit of California eye-candy, we take a look at THE OC.

Our film coverage includes a variety of set decorator challenges. Re-creating the Gulf War at a sand mine in New Jersey for THE MANCHURIAN CANDIDATE, creating a one-third-sized replication of our world for TEAM AMERICA, making a contemporary fairytale come to life in PRINCESS DIARIES 2 and keeping an action film character-driven for SPIDER-MAN 2 are the film challenges we explore in this issue.

Autumn reminds us that transition is part of life. Yet, it is difficult to say farewell to people who have filled such important places in our lives. Editor Jan Bergstrom has relocated to a beautiful house in the Midwest. SDSA Administrator Bob Yonchak has also decided to return to his midwestern roots. Each of them has been significantly instrumental in the growth of this publication and the SDSA. We wish them all the best in their future endeavors. They will be missed.

Changing seasons bring new and welcome opportunities as well. On that note, we are pleased to welcome Joanne Baker and Susan Ory Powers to the staff of SET DECOR as Associate Editors. Their efforts have positively impacted this issue and we look forward to their future contributions to the magazine.

Rosemary Brandenburg SDSA
Jan Pascale SDSA

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emmys

Outstanding Art Direction, as recognized by the Academy of Television Arts and Sciences, clearly tells the story, advances the plot, and provides intimate details of the lives of the characters within the script. It uses every aspect of design and the creative process to achieve a unique set or settings....color, line, form, shape, mood, etc.; It requires creative use of the budget; clear visualization of the characters' lives; architectural integrity and authenticity.

This is the art practiced by the Production Designer, Art Director and the Set Decorator of "making a statement without saying anything at all."

Here are the 2004 nominations for the Emmy for Outstanding Art Direction. The award recipients are identified with red.

Congratulations!

Will & Grace



Photo courtesy of KoMut Entertainment, Three Sisters Productions and NBC



Frasier

Photo courtesy of Grub Street Productions, Paramount and NBC

Outstanding Art Direction for a Multi-Camera Series

Two and a Half Men



Photo courtesy of Warner Bros Television and CBS



Photo courtesy of Imagine Television and FOX

Arrested Development

ARRESTED DEVELOPMENT

Pilot • FOX

Set Decorator Ellen Brill SDSA

Production Designer Denny Dugally

Art Director Charisse Cardenas

FRASIER

Freudian Sleep/Caught in the Act • NBC

Set Decorator Ron Olsen SDSA

Production Designer Roy Christopher

Art Director Amy Skjonsby-Winslow

TWO AND A HALF MEN

Alan Harper, Frontier Chiropractor • CBS

Set Decorator Ann Shea SDSA

Production Designer John Shaffner

WHOOPI

Sticky Fingers • NBC

Set Decorator Donna Hamilton

Production Designer Garvin Eddy

Art Director Ellen Waggett

WILL & GRACE

I Do, Oh, No, You Di-in't • NBC

Set Decorator Melinda Ritz SDSA

Production Designer Glenda Rovello



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Outstanding Art Direction for a Single-Camera Series

ALIAS

Taken • ABC
Set Decorator Karen Manthey SDSA
Production Designer Scott Chambliss
Art Director Cecele DeStafano

CARNIVALE

Pilot – Milfay • HBO
Pilot Set Decorator
Leslie Frankenheimer SDSA
Re-Shoot Set Decorator
Sara Andrews Ingrassia SDSA
Pilot Production Designer Bernt Capra
Re-Shoot Production Designer Dan Bishop
Pilot Art Director Jeremy Cassells
Re-Shoot Art Director Roger L King
Re-Shoot Art Director Gary Kosko

DEADWOOD

*Deep Water/The Trial of Jack McCall/
Bullock Returns to the Camp* • HBO
Set Decorator John Brown
Production Designer Maria Caso
Art Director James J Murakami

THE SOPRANOS

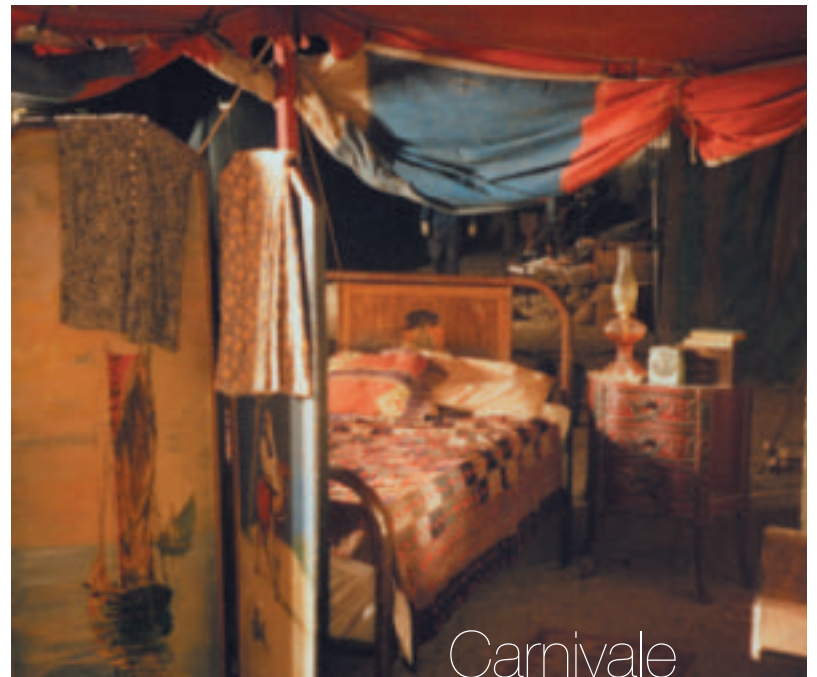
In Camelot/Cold Cuts/The Test Dream • HBO
Set Decorator Janet Shaw
Production Designer Bob Shaw
Art Director Scott P Murphy

THE WEST WING

Gaza • NBC
Set Decorator Ellen Tottleben SDSA
Production Designer Kenneth Hardy



Photo: Scott Chambliss. Courtesy of Touchstone Television and ABC



Carnivale
Photos courtesy of HBO

emmys

Alias



The West Wing



Photo courtesy of John Wells Productions, Warner Bros and NBC

emmys

Outstanding Art Direction for a Miniseries, Movie or a Special

AND STARRING PANTO VILLA AS HIMSELF • HBO

Set Decorator Jay Aroesty
Production Designer Herbert Pinter
Art Director Bernardo Trujillo

ANGELS IN AMERICA

part1 Millennium Approaches

part2 Perestroika • HBO

Set Decorator George DeTitta Jr SDSA

Production Designer Stuart Wurtzel

Art Director John Kasarda

HORATIO HORNBLOWER

Loyalty and Duty • A&E

Set Decorator Tina Jones

Production Designer Rob Harris

Art Director Peter Wenham

Art Director Paul Cross

Art Director Stephen Campbell

IKE

Countdown to D-Day • A&E

Set Decorator Jill Cornack

Production Designer Ralph Davies

Art Director Nick Bassett

Art Director Andy McLaren

THE LION IN WINTER • Showtime

Set Decorator Istvan Toth

Production Designer Roger Hall

Art Director Janos Szabolcs



Photo courtesy of HBO

Outstanding Art Direction for a Variety or Music Program

MADtv



Photo courtesy of Girl Group Co and FOX

THE 76TH ANNUAL ACADEMY AWARDS • ABC

Production Designer Roy Christopher

Art Director Stephan Olson

THE 46TH ANNUAL GRAMMY AWARDS • CBS

Production Designer Steve Bass

Production Designer Brian Stonestreet

Art Director Tamlyn Wright

MADTV • MADtv's 200th Episode • FOX

Set Decorator Daryn-Reid Goodall SDSA

Production Designer John Sabato

Art Director D Martyn Bookwalter

SATURDAY NIGHT LIVE • Host: Elijah Wood • NBC

Production Designer Eugene Lee

Production Designer Akira Yoshimura

Production Designer Keith Ian Raywood

Art Director N Joseph DeTullio

A VERY QUEER EYE HOLIDAY • Bravo

Set Decorator Valerie Nolan

Production Designer Tom Filicia

Production Designer John Paino

Art Director Aleta Shaffer



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events

film secrets revealed



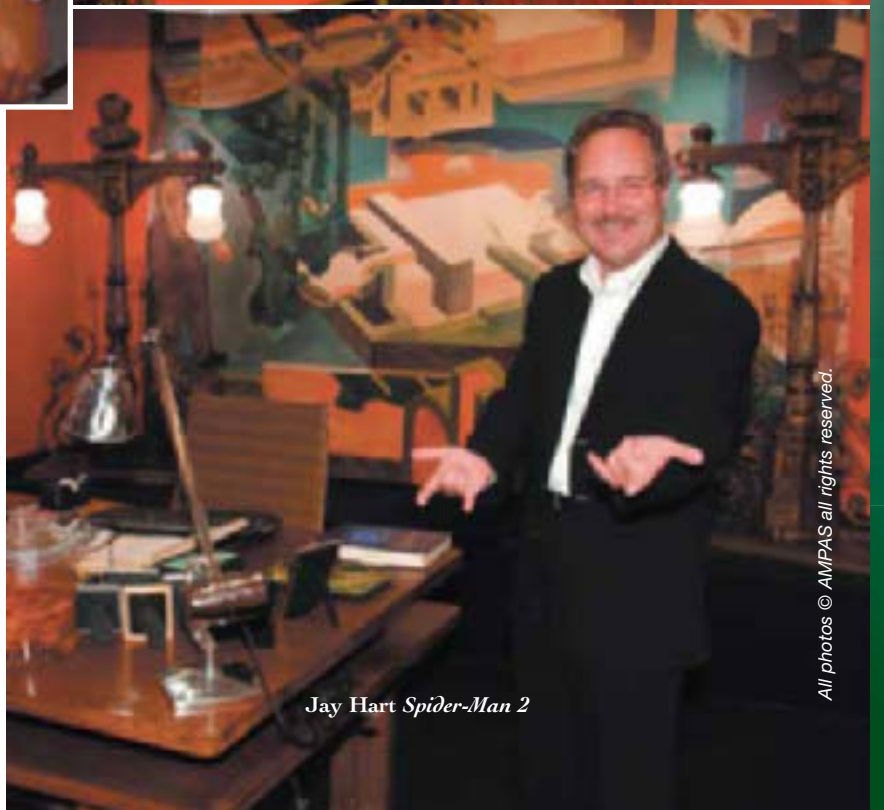
Don Diers *Down with Love*



Denise Pizzini, SDSA curator,
left, and Ellen Harrington,
Academy Curator



Lauri Gaffin *Charlie's Angels 2*



Jay Hart *Spider-Man 2*

The Secret Life of Sets: Set Decorators at Work opened at the Academy of Motion Picture Arts & Sciences on May 13, 2004, with a reception for industry insiders. The SDSA organized the exhibition with the Academy, aided by a generous grant from Architectural Digest and support from the various studios represented.

The work of twenty-three set decorators was featured in a combination of three-dimensional vignettes and two-dimensional hanging displays highlighting the process of set decoration. Segments on history and A Day in the Life of the Set Decorator rounded out the display.

Now on the road, the show opened in Toronto at the CN Tower on September 8th, coinciding with the Toronto Film Festival and will travel to Chicago and New York through May of 2005. ■

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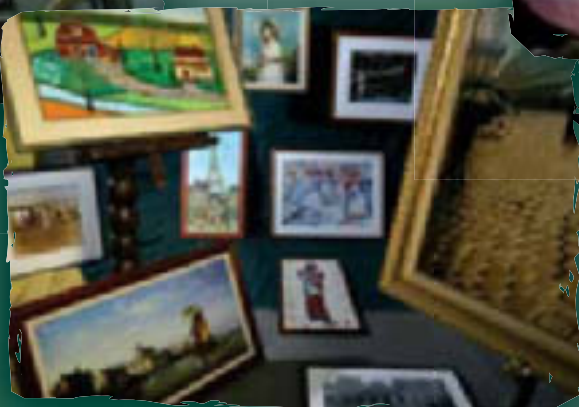
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events



Rosemary Brandenburg, a Governor of the Academy, with her vignette of *The Haunted Mansion*



Marvin March, a former Governor of the Academy, in the history section near a still from *The Sunshine Boys*, starring Walter Matthau and George Burns, which he decorated in 1975.



Exhibitors from the 4th floor installation. *l to r*: KC Fox, Don Diers, Rosemary Brandenburg, Stephenie McMillan, Jay Hart, Lauri Gaffin, (missing: Anne Kuljian, Cindy Carr)

"So much of what you see [on screen] is really their aesthetic decision."

—Ellen Harrington, Academy Curator




Jan Pascale, one of the show's organizers, with her *Anchorman* display.



Stephenie McMillan *Harry Potter and the Prisoner of Azkaban*

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events

"...who are the people, what is the character like and what kind of things do they have?"

—Don Diers, SDSA

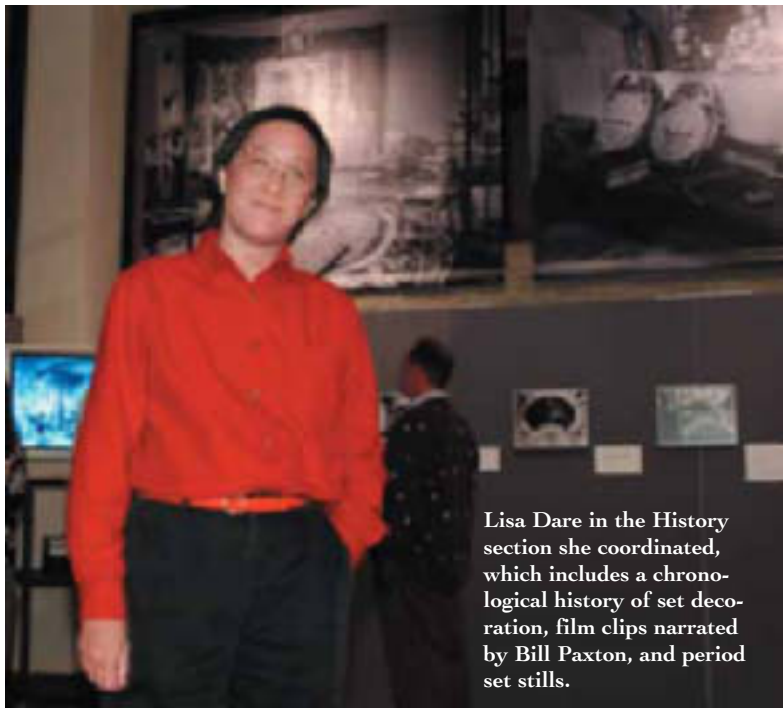
"It's all about enhancing the story"

—Lauri Gaffin, SDSA



Cindy Carr emulates a mad scientist in her *Van Helsing* vignette.

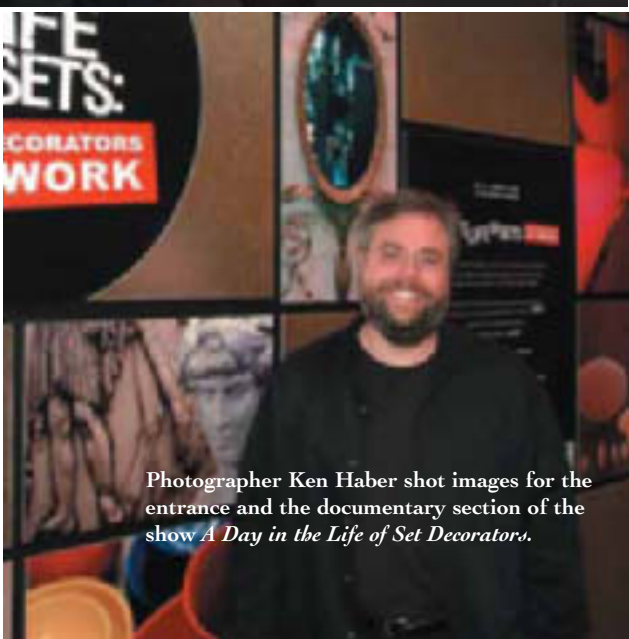
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Lisa Dare in the History section she coordinated, which includes a chronological history of set decoration, film clips narrated by Bill Paxton, and period set stills.



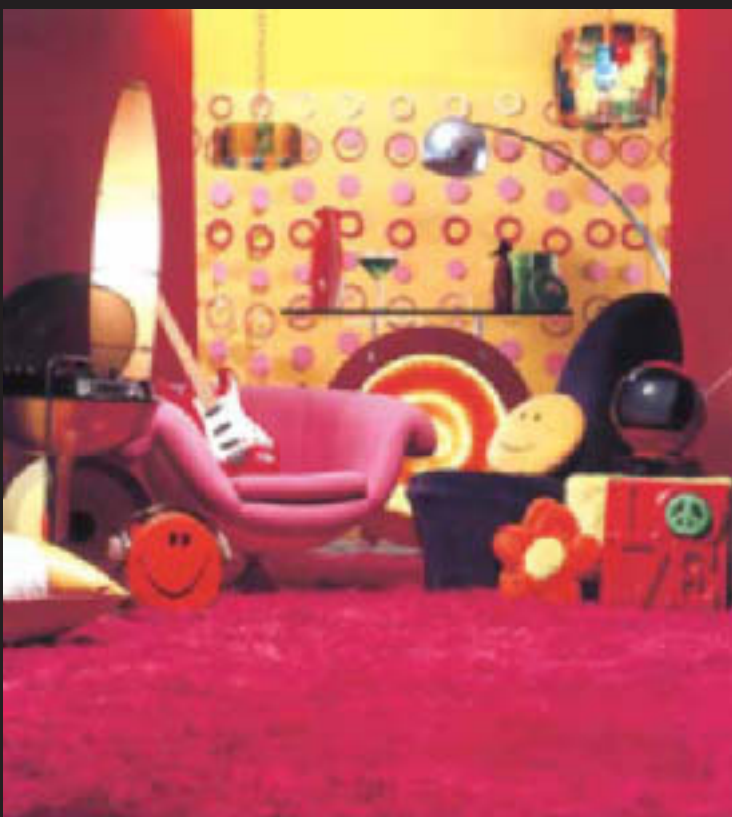
above:
Robin Peyton
The Woolly Boys,
participated in
the design and
execution of the
exhibition's
entrance art-
work.



Photographer Ken Haber shot images for the entrance and the documentary section of the show *A Day in the Life of Set Decorators*.



left:
Dorit Oberman
Thirteen, also
helped to coor-
dinate the
installation of
the exhibition.



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in the news

AMPAS Exhibit Gets Attention

"Crafting evocative spaces is all in the details...as seen in the exhibition THE SECRET LIFE OF SETS: SET DECORATORS AT WORK"

—Susan King, *Cine File*,
The LOS ANGELES TIMES Sunday, June 6, 2004



THE CAT IN THE HAT vignette at AMPAS. Set Decorator Anne Kuljian.

The AMPAS exhibition's popular Los Angeles run received extensive media attention. Television coverage of the opening night was followed by articles in a mix of publications and websites, including: LOS ANGELES TIMES, VARIETY, HOLLYWOOD REPORTER, LA DAILY NEWS, SAN DIEGO TRIBUNE, LA WEEKLY, SAN GABRIEL VALLEY DAILY TRIBUNE, WHERE:LOS ANGELES, CITYGUIDE, FLAVORPILL, LA.COM, GOOD DAY LIVE ■



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Other AMPAS-related news: Rosemary Brandenburg SDSA was elected as a governor of the Academy of Motion Picture Arts & Sciences. AMPAS extended invitations to "127 artists and executives who have distinguished themselves in the field of theatrical motion pictures" to become members. Among the select group for 2004 are Set Decorators Robert Gould, Denise Pizzini SDSA and Leslie Pope. [Reported in BELOW THE LINE magazine.] ■



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Nick Boswell Photography Leticia Ortega Designs

in the news

Set Decorators Recognized by the Academy of Television Arts and Sciences



© ATAS/NATAS

“In working as a team, the production designer, the set decorator, and their crews create magic in the movie, television, commercial and music video worlds.”

Daryn Reid-Goodall, President SDSA
Letters
HOUSE & GARDEN
September 2004.

VARIETY's August 24, 2004 issue gave photo coverage to the pre-Emmy reception hosted by ARCHITECTURAL DIGEST honoring the Academy of Television Arts & Sciences Set Decorator Peer Group. Academy Governor Jeannie Gunn SDSA and AD Associate Publisher Randi MacColl were among those pictured. ■

The Hollywood Entertainment Museum, in conjunction with The Academy of Television Arts & Sciences, showcased the work of Emmy nominees for Outstanding Art Direction and Outstanding Costumes in its fall exhibition, *Designing TV*. The museum is continuing to develop its permanent set decoration exhibits. ■

“The set informs the character. The moment the door opens, you get clues that something’s not quite right about this guy.”

Denzel Washington re:
THE MANCHURIAN CANDIDATE
THE CHARLIE ROSE SHOW
July 30, 2004



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film



THE MANCHURIAN CANDIDATE

Desert Dreams on the Highway of Death

by Leslie E Rollins SDSA

Set Decorator **Leslie E Rollins SDSA**
 Assistant Set Decorator **Christine Moosher SDSA**
 Production Designer **Kristi Zea**
Paramount Studios

New York City has been a favorite location for filmmakers since the beginning of the movie industry. Everyone knows to come to New York for Rockefeller Center, the Empire State building, Fifth Avenue and Times Square. New York is associated with high energy, throngs of people and a gritty urban reality that is featured in many films and difficult to capture elsewhere. However, one thing not associated with New York is barren desert terrain. That is why we were all surprised and pleased when the producers of THE MANCHURIAN CANDIDATE decided to shoot the Kuwait desert scenes here. At last we would be able to break out of the "New York" mold and show another facet of what East coast crews are capable of doing.

Like the original, the Jonathan Demme remake of the classic John Frankenheimer film opens with battle scenes that set the stage for an unfolding story of mind control and political intrigue. In this modern retelling, the platoon is on patrol in Kuwait at the beginning of the Gulf War in 1991. These scenes were originally scheduled to be shot in California after the completion of the New York filming. Due to budget constraints and to maintain tight integrity in the schedule, the decision was made to use a sand mine in the New Jersey Pine Barrens near Atlantic City. Sahara Sand is a 1200-acre mine where sand and clay are processed for use in all types of commercial projects. The owners were able to set aside about five acres for our use over a six-week period of prep, shooting and wrap.

Several tech scouts, a topographical map and multi-

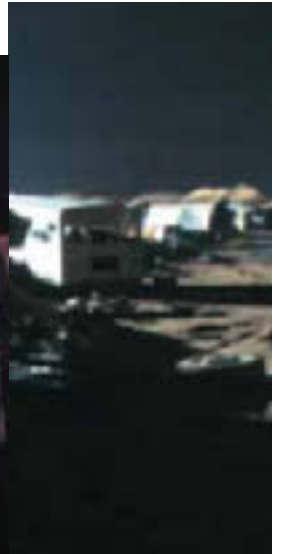
department meetings brought about a design for the roads and landscapes that needed to be built. In order to accommodate Demme's and Production Designer Kristi Zea's vision, there was a great deal of earth moving and land sculpting to be done. It was like working in a giant sandbox!

In IATSE Local 52 all this work falls under the responsibility of the set decorator. We are responsible for greens (which includes earth moving and road building) and non-practical on-camera vehicles. It was an eye-opening experience for all of us. Fortunately Supervising Art Director Terri Cariker-Thayer hired Art Director Nick Lundy to supervise the location. Nick and I developed a great rapport as we felt our way through what for us was uncharted territory.

We had two principal blacktop roads totaling about a mile, passing through three different types of desert terrain: a flat plain, a rocky mountain pass and a sheltered dune area. Almost the entire length of the road was littered with burned-out civilian vehicles, overturned busses and trucks, blown-up military vehicles, "looted" cars, handtrucks, pushcarts and all manner of conveyance that refugees and desperate people would have used to flee the war. There were trunks, suitcases, personal effects, military supplies and the remnants of a mass exodus. In our story, the major looting had already taken place, so what were left were the pitiful remains of people's lives scattered around smoldering craters of exploded bombs. Needless to say, we had a field day.

My crew was responsible for the on-camera work. We had invaluable assistance from a consulting engineer hired to help ►

film



us plan the roadbed construction, the crew at Sahara Sand and the road building company we hired as outside contractors. These crews operated the heavy machinery involved in the basic structures. My crew did the final sculpting and shaping of the dunes, raking the roadsides, rolling and aging the road, digging the bomb craters and placing the vehicles and set dressing along the finished *Highway of Death*. In addition to supervising the Sahara Sand workcrew, Nick was responsible for the off-camera roads, turnarounds and staging areas.

We worked for over two weeks on the actual construction of the set and placing of dressing. Wrap took another two weeks, as we had to completely remove the blacktop highway and the vehicles.

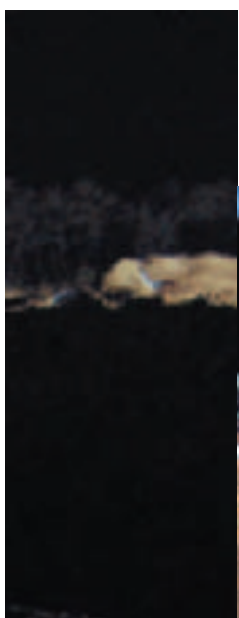
Buying and dressing the devastation along the highway was more fun than I should be allowed to have. I bought

upwards of 60 cars and trucks (all vintage 1960s through 1980s), 8 busses, 2 Unimogs, a helicopter fuselage, a flatbed trailer, 4 tractor-trailers, 8 military trailers, 4 panel trucks, an open-bed military troop truck, crates, barrels, bundles, trunks, suitcases, cook stoves, clothing, shoes, pushcarts, hand trucks and 4 thirty-yard dumpsters of miscellaneous household and automotive scrap. Propmaster Bob Griffon was instrumental in sending me in the right direction. As Local 52 propmasters are responsible for picture cars, he knew a number of sources for vintage military vehicles in the tri-state area. My crew placed all the vehicles and scrap (several times!) with three Lulls, a Bobcat and four Gators.

The special effects team under Conrad Brink did a great job of burning vehicles and scorching the earth around the craters and on either side of the highway. What the effects team couldn't burn, our paint department scorched and



“...our *Highway of Death* under moonlight was even more frightening and eerie than we had hoped.”



aged, then coated with sand as if in a windstorm. The effect was truly forlorn.

Throughout all of this, the weather was cold. It even snowed twice. We were out in the middle of nowhere with limited facilities. Production set up a location trailer and storage containers, one for each department. There were portable restrooms with running water and a lunch tent with heaters. The good news was that it got dark at 4:30, which ended our onsite workday quite expeditiously.

Jonathan and Kristi were thrilled with our creation. In fact, Jonathan added additional scenes so he could capture interesting shots and use the physical world we created as a jumping-off place for new story points. All but one of the scenes on this set were shot at night. Viewing

our *Highway of Death* under moonlight was even more frightening and eerie than we had hoped.

We seldom get to do these types of projects in New York City. My crew was used to hanging draperies, moving furniture, laying carpet and all the usual set dressing duties. It was such a pleasure to have a challenging world to create and to see the set dressers really enjoying themselves. There were the usual frustrations and difficulties, of course, and there were half a dozen sizable sets being prepped by my assistant Christine Moosher and Buyer Harriet Zucker two hours away in the city. But the overall effect and experience of the *Highway of Death* was truly memorable and artistically fulfilling. What more can I ask? ■

film

TEAM AMERICA



Panama Canal

All photos: Melinda Sue Gordon © 2004 Paramount Pictures. All Rights Reserved.

Set Decorator **Richard C Walker SDSA**
Production Designer **Jim Dultz**
Visual Consultant **David Rockwell**
Paramount Pictures

Set Decorator **Richard C Walker**'s world was redefined on a diminishing scale for Trey Parker and Matt Stone's *TEAM AMERICA*. If you noticed a gentleman carrying a small hand and leg through propphouses and antique stores, little corner markets and street stalls, that would have been Walker seeking more trinkets to turn into furniture, industrial equipment, desert and wharf dressing, cityscapes, corporate headquarters and anything imaginable for a replication of our world at one-third its size.

TEAM AMERICA introduces an entirely marionette cast as a daring team who thwart the world's evil forces, including every ilk of enemy from terrorists to celebrities. A send-up of Bruckheimer-esque action flicks, the film skewers and explodes with its creators' characteristic disdain for political correctness.

Parker & Stone, responsible for the irreverent *SOUTH PARK* series, created a golden opportunity for Walker, an artist with the capacity for both a childlike POV and an inventor's vision. "I always wanted to work with Jim Henson. In fact, I was a Muppet Fan Club member!" reveals Walker. "So in a way, working with Production Designer Jim Dultz who designed several Muppet shows was my dream come to life."

"I grew up with puppets and with a puppet mindset," he continues. "However, these are marionettes and everything is on a different scale."

Dultz recounts, "Because this is a scale that doesn't exist, I was looking for someone who sees the parts of the whole and then finds the parts! We literally had to create a new world with these proportions."

Walker explains, "For instance, toys usually weren't at proper scale. They only work for the backgrounds where we were using a smaller scale."

"It was a challenge for all of us, including the propphouses and vendors, to make the transition. It took everyone at least a couple of weeks to get into the scale, even my crew. At first, I carted around a dummy marionette, but it was cumbersome. When my perspective adjusted, I just carried a hand and a leg. Looked strange, but I had a great time."

"A lot of the stuff was out there; it was all in how you looked at it. We saved so much money reinventing something as opposed to manufacturing it," says Walker. "We emphasized the use of normal objects in a ▶



Villain's bedroom



Kim Jong Il's palace



Cairo market

film



Lisa's bedroom

different context and tried to have some in every scene. In the Panama set they are everywhere. That added more fun to the equation and required more mind warping on our part. It's amazing what you see when you take something out of context, put on a coat of paint, add some fabric, or just place it with other objects in a different context. It becomes totally believable, like the Philippe Starck juicer that became a high-end floor lamp. I found a Japanese home-altarpiece in an antique shop, carefully dismantled it and re-used all of the parts. The back transposed into a "massive" headboard for the villain's bedroom. Parts of the hardware became sculptural hinges and handles, faceplates for doorknobs, even a mantilla comb for the wardrobe department. The director was so inspired by the vignettes we created in our Cairo sets that he shot extra scenes in each setting."

Signature furniture classics duplicated with permission were exact copies in miniature. "I 'shrunk' an Arne Jacobsen Egg Chair, but I had more fun designing furniture myself," shares Walker. "Jim pushed for sleek surfaces with reflective qualities to aid the DP,



London

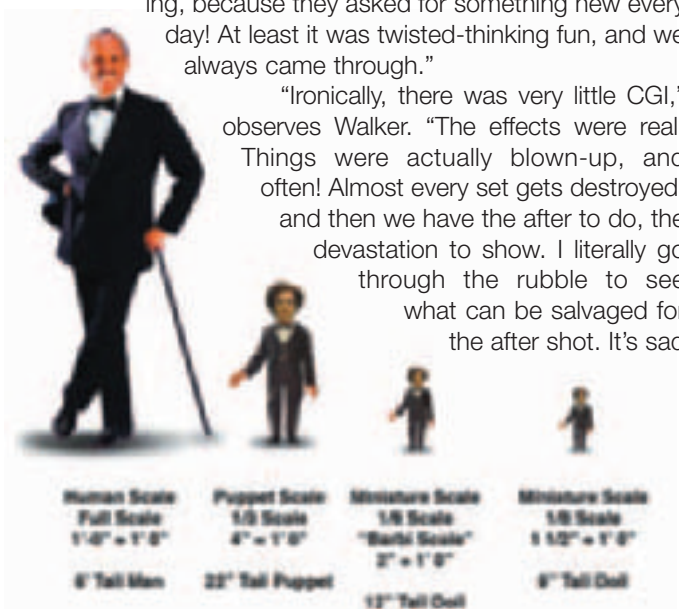
All photos: Melinda Sue Gordon © 2004 Paramount Pictures. All Rights Reserved.



so we used chrome, black marble, marlite and various water effects.”

In many ways it was like any movie. It did not film in sequence and certain sets were unexpectedly required. Actor unavailability would hold up a shoot schedule; in this case the animatronics might not be ready or a key puppet might be shooting on another stage. “Of course, there were rewrites,” Walker notes. “And the quick intake of breath when the ‘heads’ ask, ‘Can we make...?’ Those last minute requests for you to come up with a tangible piece of magic. Thank God I had my soap opera training, because they asked for something new every day! At least it was twisted-thinking fun, and we always came through.”

“Ironically, there was very little CGI,” observes Walker. “The effects were real. Things were actually blown-up, and often! Almost every set gets destroyed, and then we have the after to do, the devastation to show. I literally go through the rubble to see what can be salvaged for the after shot. It’s sad



to see all that work destroyed. Usually you take a set apart, you don't explode it!"

“One of the many great things about working on this film was that, in spite of the contemporary techniques and new equipment available, much of this was done using old-fashioned skills to hand craft sets. I hope people enjoy discovering our ‘found’ objects and the not so subtle nuances, like the streets of Paris paved with croissants. The potential for fun is exponential on our scale.”

Objects Redefined <i>partial list</i>	
Chess pieces	street balustrades in Paris
Old-fashioned roller skates	carts/dollies in Cairo
Igloo coolers	oil drums & water towers in Panama
cheese graters	lanterns in Cairo
Spaetzle makers	chair backs in the FAG headquarters
Chafing dishes	gilt chaises in Kim Jong Il's palace
Night light	lava lamp
Chrome toilet brush holders	barstools
Glitter gun	motor for boat in Panama

film

THE Princess Diaries 2

ROYAL ENGAGEMENT



Photos: Ron Batzdorff SMPSP, ©Disney Enterprises Inc

Princess Mia [Anne Hathaway] in her palace suite.

Set Decorator **Peg Cummings SDSA**
 Production Designer **Albert Brenner**
Buena Vista Pictures

An aerial shot at the end of the popular contemporary fairytale THE PRINCESS DIARIES gave only a glimpse of the fictitious country of *Genovia*. Thus, the objective for Set Decorator Peg Cummings SDSA and Production Designer Albert Brenner was to create a believable present day country, including palace, village and cathedral, all with a fantasy glow, for THE PRINCESS DIARIES 2: ROYAL ENGAGEMENT.

Working with the premise that *Genovia* existed somewhere between France and Italy, they combined the sunlight of Provence and Tuscany with the sparkling villas of Como, and defined the palace as “mostly Italian, built about 200 years ago.” They devised a royal history to be reflected in the palace’s furnishings and design based on a key element in the backstory: *Genovia* is known for pears, roses and lace.

Brenner, Cummings and her crew, headed by Lead Gary



The Genovian palace ballroom.

Kudroff, Buyer Laura O'Brien and Draper Tom Sharp, had a full schedule of sets. The township of Pyrus [*Latin for pear*] with 52 storefronts, two hotels and a piazza had to be created on the Universal Studios backlot. The palace exterior and its extensive grounds were crafted on a cow paddock at Disney Ranch. Miles away, the sumptuous and highly detailed palace interiors were produced entirely onstage at Universal.

Incorporating actress Julie Andrews' love of flowers into the character of *Queen Clarisse*, Cummings used florals wherever possible, designing specific arrangements for each set. Florals were such a dominant accessory throughout the film that Cummings set up an exclusive contract with floral company Sandy Rose, working extensively with stylist Corri Levelle. "This way we created a Genovian style, had on-call florists for freshening and for shooting-schedule changes, and were able to stay close to budget," Cummings notes.

She filled *Queen Clarisse*'s personal suite with pear-hued greens and golds. Subtle use of the pear motif appears in paintings, textiles and lace. "For the character's personal collection, we included fine European oil paintings, mainly florals, landscapes and portraits of children," Cummings reveals. "We indicate a love for Celadon pottery, handpainted and inlaid furniture and Italian antique candlesticks. The furnishings feature French and Italian antique replicas. While most of it was rented from prop houses, I had nearly everything refinished and reupholstered. The silk bed linens and draperies have four coordinating fabrics of pale celery and pear green with a metallic gold thread highlighting the pattern to give it some kick from a distance."

"When Director Garry Marshall came to view the finished set, we had Chopin playing softly and all the candles lit," shares Cummings. "I had scented the air with the elegant ►

film



left and above: Foyer "Although most of the furniture and lighting were antique reproductions, the *Louis XVI* entrance table with carved garlands was real," Set Decorator Peg Cummings affirms. "The marble top was broken, so we fabricated a faux marble top that matched the faux marble-inlaid floor."

Photos: Ron Batzdorff SMPSP, ©Disney Enterprises Inc



Revillon Detchema, my grandmother's favorite perfume. He entered, surveyed and responded, 'So this is where the Queen lives. Yes, this IS where *Clarisse* lives!' It pays to set the mood."

The suite for the princess develops with the storyline. Cummings explains, "Upon arrival at the palace to take up residency for the first time, *Princess Mia* (Anne Hathaway) has a suite specially decorated for her by her grandmother, the Queen. We wanted the room to be charming and feminine. I chose rose pink for the princess in every girl and yellow gold for royalty. There's a Tuscan bed in crackled white and gold, with gold and white damask linen bed covers and two small benches at the foot. The nightstands were antique hand-painted Italian pieces from the 18th century. I designed the sofa to be traditional, yet youthful, regal yet lighthearted, upholstered in a rose and cream damask to reiterate the *Genovia* rose theme. The walls are papered in a formal gold damask with a shimmering gold shadow and the drapes were fabricated from iridescent rose gold silk to add to the magic." With Hathaway's input, once the princess arrives, film posters and college texts appear.

"The throne room boasts intricately colored faux-marble floors and periwinkle blue tone-on-tone Irish woven damask upholstered walls," describes Cummings. "When the wall fabric had not arrived on time, I had to have them reassemble the loom and do a special run in Ireland. Over a dozen royal portraits were painted, purposely sized to fit existing carved gilded frames at Warner Brothers' props. We carefully replaced the art with the portraits of our 'royals', not only Julie Andrews, but also several of the film's executives. These paintings were supplemented with period portraits rented from prop houses. In the final film scene, Anne Hathaway as *Mia* rises from the whimsical throne chair to kiss her true love and sees her portrait as the new queen."

From the opening shot to the last scene, *THE PRINCESS DIARIES 2: ROYAL ENGAGEMENT* proves to be a golden and glowing example of set decor helping define character and move the storyline literally from beginning to end. ■

opposite top: Queen Clarisse's suite.

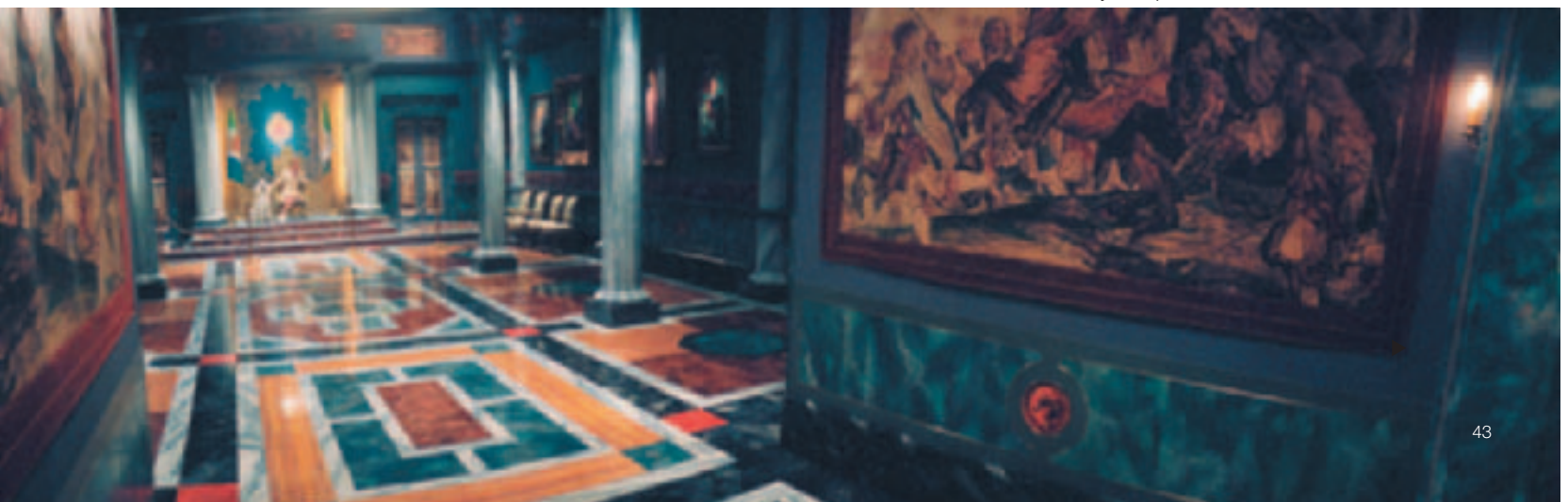
top: Princess Mia's suite

left: Ballroom detail

Photos: Norm Newell

below: The Throne Room in extreme perspective. Queen Clarisse [Julie Andrews] is barely discernible seated on the throne at the far end of the room.

Photos: Ron Batzdorff SMPSP, ©Disney Enterprises Inc



film



Peter Parker's apartment and the communal bathroom express the character's weariness.

SPIDER-MAN 2

Set Decorator **Jay Hart SDSA**

Set Decorator **Susan Bode Tyson SDSA** [NY Unit]

Production Designer **Neil Spisak**

Sony Pictures

Peter Parker's life as a superhero has taken a turn. *Spider-Man* is still compelled to help people in distress, but his actions are misreported by the press and publicly derided. His desire to protect those whom he loves necessitates pushing them away. Balancing life as an unappreciated superhero and a college student trying to make ends meet is proving difficult. He now grapples with his inner self as intensely as he fights evildoers. The film's sets not only reflect the confusion and weariness of this *everyman* superhero but also offer incredible backdrops for high tech action sequences.

"Yes, the film is a huge franchise," says Set Decorator Jay Hart SDSA. "But it is still about the characters. *Peter/Spidey* is tired. In the opening sequences, the space

reflects this. Everything has a worn, tired quality."

"Working on a big movie like SPIDER-MAN 2 has different challenges. You expand your responsibilities into dealing with computer generation, blue screen, stunt involvement, mechanical and visual effects. The work becomes so big that you become more of a managerial department head. Your job is about protecting character and not allowing the vision to become diluted."

Hart, Production Designer Neil Spisak, and New York unit Set Decorator Susan Bode Tyson succeeded in creating sets on the spectacular scale while defining the characters through the details of their personal spaces. The photos on the following pages demonstrate their vision at full strength. ■



Photos: Brian Hurley

film

*"It's all in
the details."*

— Jay Hart



*above: Planetarium, MJ's
engagement party
above, right: The Daily Bugle
newsroom
right: Fire aftermath*



Photos: Brian Hurley



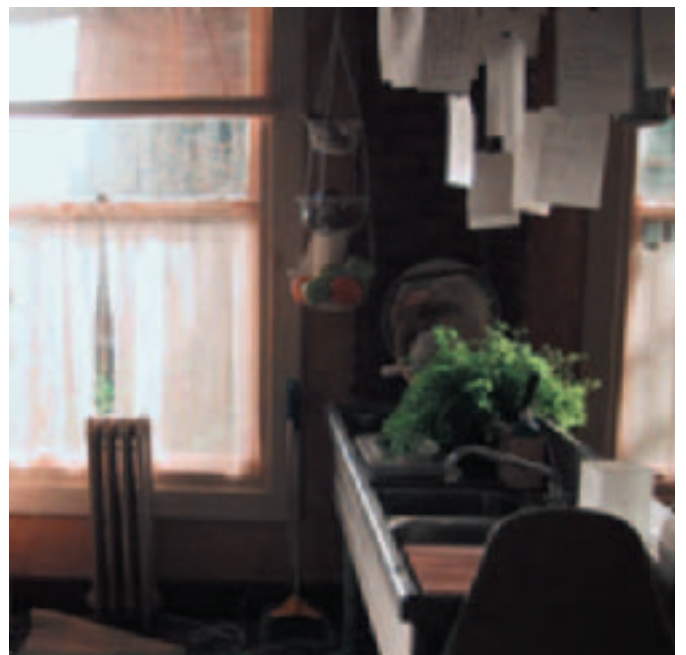
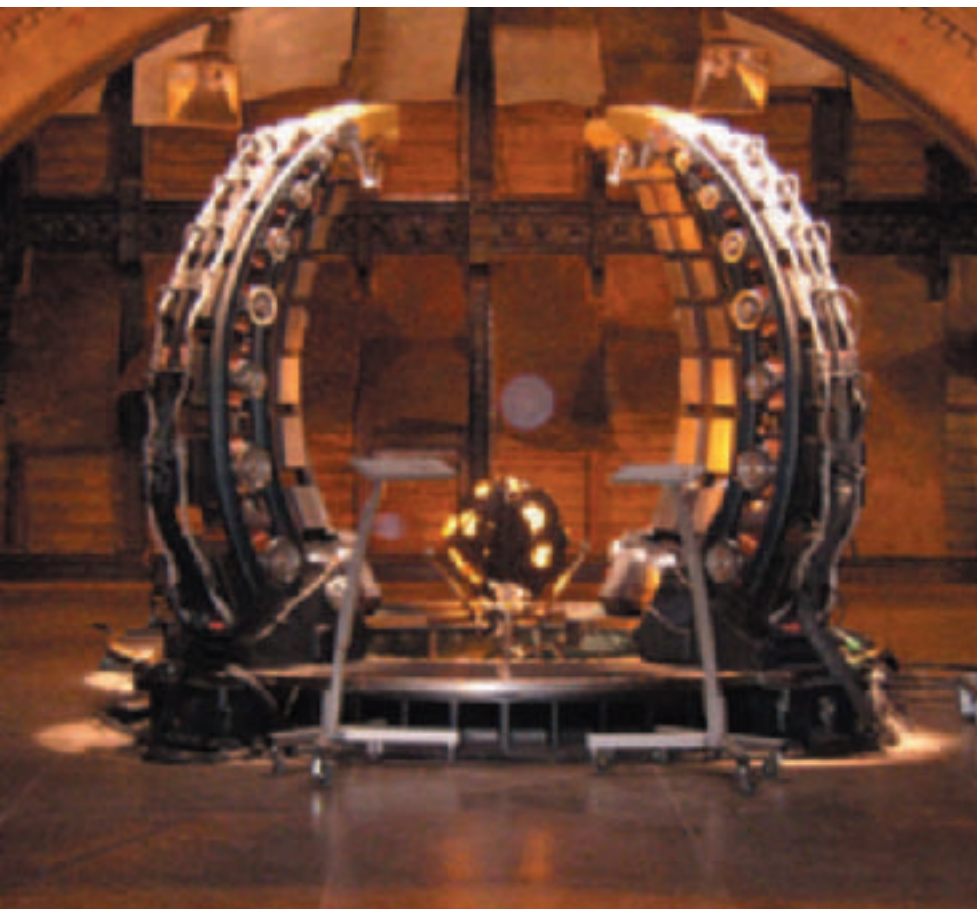
clockwise from left: Designer shoe store, Harry Osborn's flat, Green Goblin's secret room

film



clockwise from above left: Sweatshop, Dr Otto Ocatavius' office, Doc Ock's lab

Photos: Brian Hurley



*clockwise from left: Fusion Chamber,
Tentacle removal surgery center;
Mary Jane's kitchen*



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SDSA

television

sex and the city



Set Decorator **Karin Wiesel-Holmes SDSA**
 Set Decorator **Christina Tonkin SDSA**
 Assistant Set Decorator **Ondine Karady SDSA**
 Production Designer **Jeremy Conway**
HBO

clockwise from above: Restaurant
 swing set detail focusing on the
 Paul Smith china that provided
 inspiration; The *Salon* of
Petrovsky's loft showing the
 working fireplace and the grand
 piano; Sarah Jessica Parker as
Carrie at her computer;
Charlotte's writing desk.
Charlotte goes from plaid
 to all-white in the storyline
 of getting over her divorce.

Photos this page courtesy of Karin Wiesel-Holmes



Photo: Richard Felber



Sex and the City was not just a television show, it was a cross-cultural phenomenon. In just a few short seasons, it became one of the most influential series in memory, setting the bar way high for fashion, decoration, sass and independence. Women, girls and even a good number of men around the world swore by it, gasped at it and emulated its elegant extravagances. As a cable show debuting ahead of the avalanche of critical acclaim it created for HBO, it was at first designed and created by a relatively small, tight-knit team of dedicated professionals who worked tirelessly together to bring this ►



Photo: Craig Blankenhorn/HBO

television

sparkling fairy tale of New York City to life.

Susie Goulder was Set Decorator for *Sex and the City*'s first season. Karin Wiesel-Holmes was Set Decorator from the second season onward. When she left to have a baby after the fourth episode of the sixth season, Christina Tonkin came aboard and they co-decorated the last half of the season. Ondine Karady has been the Assistant Set Decorator for both Karin and Christina.

"We do 20-30 sets for each episode, often we shoot two at once, so we collaborate and delegate," says Wiesel-Holmes. "We are all very fond of Jeremy Conway, the Production Designer. He has been committed to hearing ideas from us, who, let's face it, are the show's demographic!"

"There's an incredible commitment to authenticity throughout the production. Drawers are filled, menus and matchbooks are from restaurants that the girls would go to and the take out menus are from their neighborhoods, there's no filler. Of course, there's no garbage on the streets either, which is a part of the fairy tale of glamour."

As the series drew to a close, the decorators were committed to a rich expression of the inner life of *Aleksandr Petrovsky's* character, in a way befitting his importance in the plot. Mikhail Baryshnikov was cast in a role that would both expand *Carrie's* horizons in the wider context of international culture and ultimately galvanize her love for *Mr. Big* and New York. This could only be accomplished with a man (and an apartment) that



bespoke elegance, worldliness, luxury and utter difference from the NYC she inhabits.

To that end, the designers and decorators chose furnishings, accents, materials and palettes that were recognizably European in their aesthetic, and forbidding despite their obvious sex appeal. There were tons of books from The Strand that were modern and relevant to the character's life, including art and poetry, as well as literature and history.

Much of the fine art in *Petrovsky's loft* was from Mikhail Baryshnikov's private collection; high-end, powerful and not very well known in SoHo.

Sex and the City is not only the story of four friends looking for love and success in the Big Apple, it is also the fiction-inspired real life story of three Set Decorators with completely diverse tastes becoming fast friends and cultivating a give-and-take camaraderie.

In fact, our conversation at the Upper East Side renaissance-hip brasserie Amaranth bounced unpredictably between custom clothing, wedding outfits, business anecdotes, and a few nuggets of relationship insight. It was reminiscent of the famous breakfast scenes in every episode. ►



The best and by far the coolest set we've done is Aleksandr Petrovsky's Loft. It was the perfect example of working together. We ALL wanted that sable throw!

clockwise from right: the motor-cycle under the open staircase; The bedroom's antique hand tooled leather upholstered wall and sable throw; The kitchen: A combination of stark Modernism and warm wood; Detail of the library corner.



Photos this spread: Richard Felber

television

right: Miranda's palette began as bruise colors. Everything in her apartment had sharp edges. Later, she becomes softer. below: The bedroom of Carrie's Paris suite.



Photos courtesy of Christina Tonkin except photo of Ondine Karady courtesy of herself



So when it came to the strong friendships and increasingly parallel story lines that developed behind the scenes, I couldn't help but wonder: *How much of the inner lives of these decorators found its way into the sets they adorned?*

"We've had a chance to grow with the characters, to do sets that really move the story," Karin relates. "We redid *Carrie* when *Aidan's* character left. We took *Charlotte* from *Trey's* apartment 'where plaid furniture went to die' to a beautiful all white home with touches of color. *Miranda* softened up as she became a mother and this was evident in her *apartment* decor. Everyone has moved."

—Shana Nys Dambrot

Karin Wiesel-Holmes and Ondine Karady contributed to bring *Sex and the City* style to Christina Tonkin's wedding.

clockwise from left:

Set Decorator Christina Tonkin and Set Decorator Karin Wiesel-Holmes at the *Sex and the City* wrap party; The fabulous Sergio Rossi shoes were purchased after e-mailing photos to Karin for her approval; The hand dyed runner *Charlotte* and *Harry* tripped over after their wedding was borrowed from the show; Assistant Set Decorator Ondine Karady.



We've turned into the girls over the years! Single at the beginning- we've fallen in love, had weddings and babies.



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NIP/ TUCK

Set Decorator **Ellen Brill SDSA**
Production Designer **Liz Kay**
WB,F/X



Photos: Doug Hyun





*the controlled
use of color
creates a
strong
impact*

NIP/TUCK is touted as “a disturbingly perfect drama”, which is an apt description of its sets: disturbingly perfect and highly dramatic. NIP/TUCK has also been called “brave,” “fearless,” “darkly humorous,” and, at times, “outrageous,” words that also apply to the work of Set Decorator Ellen Brill SDSA and her team on this groundbreaking series.

Centered around the partnership of two Miami plastic surgeons and their dealings with their clients, each episode weaves the characters’ struggles with love, sex, beauty, emptiness and the longing for change into cutting edge stories. Airing on F/X has given the creators unprecedented freedom to push the limits on theme, language, sex and graphic surgery, resulting in a huge following around the world.

NIP/TUCK creator Executive Producer/ Writer/Director Ryan Murphy’s sense of style dominates the show and ►



television



informs many design decisions, including the cool-but-cold environs of the show's main characters. Brill relishes the challenge of channeling his vision into reality. "Murphy told me, 'It's *Prada* not *Versace*.' The reference was familiar for me since I came from the fashion world," says the former model.

Visually, the series exhibits a reductive quality, stripped of excess ornament. Austerity in the environments mirrors the emptiness in the characters' lives. "He asked for iconic, clean, classic furniture. The minimalism means that each piece has to be great. I still get nervous that I'm not going to have enough stuff to fill the set."

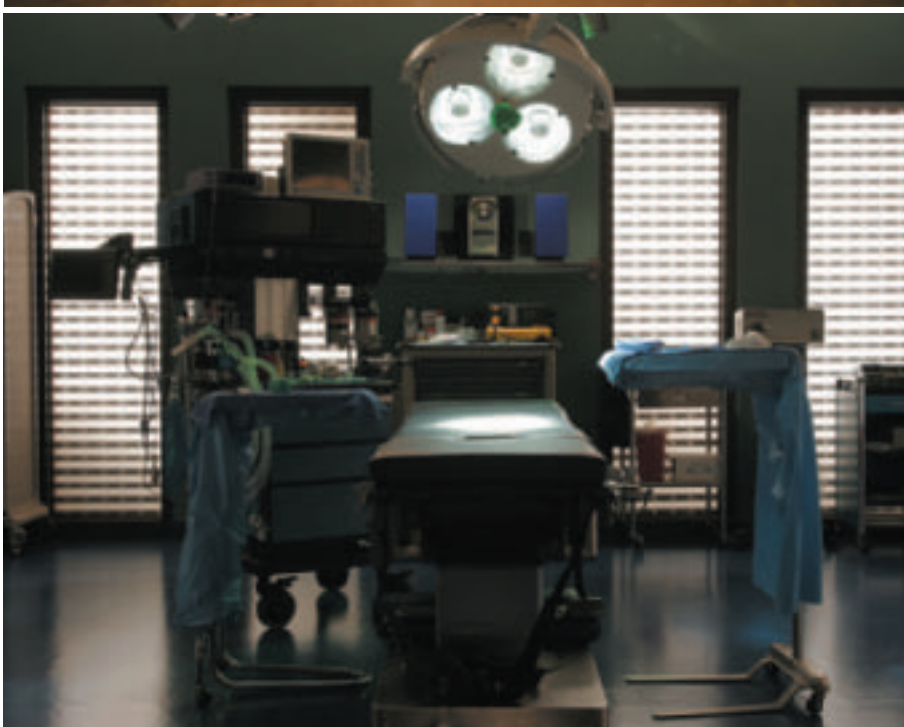
The sparseness of the spaces also serves to focus the viewer on the characters themselves. "Murphy hates plants and filler dressing. It's okay to leave a space empty behind the chair. How often as decorator do you get to do that?" Brill asks.

Details for the sets require at least as much focus from Brill as the furniture. Artwork is sparse but significant. The director introduced Brill to the work of artist Marcus Michalcheon, who provided several abstract pieces. *Dr Christian Troy's* office has an intense image of a human eye "which is a huge photograph that we reprinted on canvas to eliminate the glare of glass and photo paper," said Brill. For an *ocularist's* office (one who makes prosthetic eyeballs) Brill had striking custom eye posters made rather than use the stock medical ones. Floral arrangements have to be carefully thought out. Murphy refers to *Birds of Paradise* as "the polyester of flowers". Brill made a bible of flower arrangement photos so the



Photos: Doug Hyun

*silk sheets,
sterile environments*



set decorator and director could effectively come to agreement about the floral look.

All this specificity creates extra pressure and an ongoing challenge for Brill to choose just the right objects for the decor of the show. (See Resources on page 99 for a listing of some of her sources.) "It's a scavenger hunt fulfilling the director's vision," states Brill.

The controlled use of color creates a strong impact: a dominance of white or black with an intense complement, chartreuse green in the doctors' office, the blue of a cocktail lounge or the deep red of *Dr Christian Troy's* bedroom. For *Dr Sean McNamara*, the family man, the color base consisted of neutral mustards and greens with pops of color or white. Monochromatic color schemes were also

used, such as a *party* scene done in silver, black and white.

The original pilot for the show was shot in San Diego, with Set Decorator Tom Roysden and Production Designer Chuck Parker handling the project. Once the show was picked up as a series, it was relocated to Los Angeles, where the sets were redone. Brill was brought on board, along with Production Designer Ed McAvoy. "He encouraged me to forge my own relationship to the director," said Brill.

When McAvoy moved on to design a feature film partway into the second season, Art Director Liz Kay was promoted and has designed the show since. "Her background in commercials has served her well," Brill points out. "The first season was really minimal, as the second season has progressed, there are some more elaborate sets. We shot at the ►



minimalism of the moment

Viceroy Hotel in Santa Monica, designed by Kelly Wertzler. Her world is very NIP/TUCK.”

A mid-century esthetic is blended with minimalism to create a new and up-to-date style statement. In one new set, Ava’s home, there is a nine-foot yellow sofa on an 11x14 black and white contemporary carpet designed by Brill.

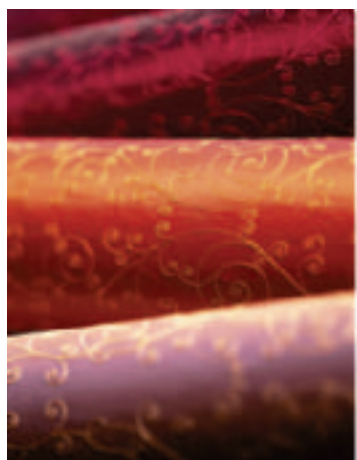
“The crew is fantastic”, Brill says. “Producers Greer Shephard and Michael Robin assembled writers and crew members who have had some life experience: careers, children, divorces. I think this makes the show better than if everyone were the hip and the young. Our medical advisor Linda Klein is amazing. Director of Photography Chris Baffa is very talented. And my crew is just great: Lead David Coronella, Buyer Eva Firshein, and Set Dressers James Barrows, Holly Sudduth and Rick Chinelli.

Tuning in to NIP/TUCK is an intense, absorbing experience. From the realism of the plastic surgery procedures to the audacity of the dramatic situations invented by the writers and the stylish, spare and dramatic look of the show, NIP/TUCK is simply great television.

—Rosemary Brandenburg

Photos: Doug Hyun





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Photo: Jonathan West ASC



photo: Mitchell Haddad

CHARMED

Set Decorator **Robinson Royce SDSA**
Production Designer **Paul Staheli**
WB

CHARMED has kept former SDSA President Robinson Royce quite busy of late. After nearly six years nestled in a huge facility in the San Fernando Valley, the **CHARMED** cast, crew and sets moved to Hollywood. Their new home is packed into five stages at Paramount Studios. With their storage space diminished by two-thirds and standing sets filling every bit of space necessitating more swing sets, Royce, his lead Michael Zufelt (Zu) and four-person crew now have even more work each week in an already intensely filled schedule.

Home Sweet Home

The sets have evolved with the storyline centered on the family home of three contemporary witches *Phoebe*, *Piper* and *Paige* and the nightclub they own and operate, *P3*. The original house was decorated by the late Jerry Wunderlich, followed by Donald Kraft. Royce came on at the beginning of the second season and has brought the house through six seasons of the set decor reflecting emerging storylines and changes in characters and plot. Loosely based on the book and film **PRACTICAL MAGIC** and Constance Burge's original concept of the series, the house is a true amalgam of the three sisters and their gifted maternal predecessors. Their late ►



photos this page: Mitchell Haddad

opposite page:
The Seer's Cave.
opposite & above:
The Great Hall of The Magic School, a new plot point destination.
left: *Attic*, where the *Book of Shadows* resides.

television



All photos: Mitchell Haddad



mother and long-gone grandmother both make regular appearances, including babysitting from beyond. The attic space and kitchen are extremely involved sets with practicals and furnishings rigged for magic effects and fight scenes.

Demons du Jour

The excitement that keeps the juices flowing and interest piqued after many years of working on the same show is the introduction of the weekly demon. The descriptions and backstory of each week's "guest" are almost more important than the actual written script. Executive Producer Brad Kern fills Royce in as the demons' stories evolve. Royce, with Production Designer and longtime collaborator Paul Staheli and Director of Photography Jonathan West ASC, then tackles the concept to create whatever new world the story mandates. The demons generally inhabit the space known as *The Cave*, which has been redressed in more than sixty different ways, from a mermaid grotto, a blacksmith shop, a Puritan town where the ladies taught the witches of Salem how to fly on a broom, to an Arthurian Medieval setting. In contrast to the demons are the *white lighters*, or protectors, each interacting with the *Power of Three* (as the sisterhood is known) and precipitating more nuances in the set decor.



*opposite: The Magic School study.
above: The sisters' living room.
right: The Book of Shadows*

The Book of Shadows

As the story goes, *Grandmother* was a *Grand Master*, *Mother* a *Master*. They have passed on to their progeny *THE BOOK OF SHADOWS*, the ladies' guide to dealing with the demons du jour.

There are in fact four *Books*, originated by Prop Master Roger Montesano: the real book, a rubber stunt book for throwing, a mechanical book which has pages rigged for "automatic" turning, and the back-up book, referred to as the in-case book. Specific graphics are added for each episode relating to how to dispense with the current demon challenge. All books are kept in a safe until needed for shooting. Onscreen the book resides in the attic, ostensibly an inviting, cozy garret with comfy seats, stained glass windows and dark corners that can manifest into a veritable cauldron of magic and dark forces. Royce reveals, "We do an extensive amount of breakaway and matching for fight choreography. We usually shoot the *after* before the *before*, so a lot of time is spent working out what piece of furniture is going to break, and how and where. Then we'll get three or four matching ones, cut them up in the same places, use them in the fight, then fit them back together for the *before*. To conserve time and meet budget constraints, we'll use the ►



television



Photo: Mitchell Haddad



Photo: Mitchell Haddad

piece again several episodes later. In the first three years, we destroyed the same grandfather clock in almost every episode, but we finally decided that time had run out on that gag and it hasn't been damaged since."

P3 - Clubbing It

A club atmosphere seems perfectly suited to witchery, but most of the magic performed at the P3 is musical. Some of today's hottest acts actually perform 'onstage' at the club owned and run by the three sisters. Royce and team created a *Wall of Fame* plastered with posters of the various acts. Each week the band's poster goes on the marquee and into the wall's montage.

Juggling many new sets and storylines doesn't seem to faze Royce, who relishes "playing in fantasyland" each week. An accomplished veteran of many years in this business, Royce appreciates the steadiness as well as the challenges of his CHARMED life. ■

From top: The sisters' kitchen, dining room detail, The Wall of Fame



Photo: Alan Burg



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All photos: Ken Haber

Judging Amy

Set Decorator **Kathy Curtis Cahill SDSA**
 Production Designer **Michael Mayer**
 CBS Television **Productions**



In William Faulkner's acceptance speech for the Nobel Prize for Literature, he urges that the essential subject of a story should be, "the problems of the human heart in conflict with itself." Today, Faulkner's words resonate in the underlying theme of the television series JUDGING AMY, and integral to that effort is the intuitive intelligence of Set Decorator Kathy Curtis Cahill SDSA.

Story lines revolve primarily around the lives of two characters: Amy, a juvenile court judge played by Amy Brenneman, and Maxine, Amy's mother and a social worker in the Department of Children and Family (DCF) Services played by Tyne Daly. Cahill explains: "We don't do car chases. There is no real action. It is a thoughtful show. The focus is on character, so there are a lot of close-ups."



Amy's comfortable chambers, opposite, are a strong contrast to Maxine's crowded office, above. right: Amy's courtroom.

"It takes place primarily on three sets," she continues. "You have the *courthouse* for Amy, you're in the *DCF* for Maxine, and you're in *the home* which they share. They bring their day's work back to the house, and we see how that affects the relationship between the family members. We see how the relationship between the family members effects how they do their job the next day."

Cahill's creation of Maxine's DCF office is an adept illustration of conflict within the human heart. In its shades of gray, *the office* reflects the maze of governmental rules and regs that is in constant conflict with the very people the system is designed to help.

As Cahill describes, "It's so chaotic. The stuff is so old and there are boxes of files everywhere. It's busy and it's small" ►



television



All photos: Ken Haber



Amy has made her mark with the newly remodeled *kitchen*. The *living room* is in transition. The *den* has had little change since *Amy's* childhood.



and it's cramped and there's no real personal space. There's no aesthetic to it. Everyone has a tremendous amount of work to get done. You feel *Maxine's* sadness and frustration at the mountain of overwhelming work in the social system."

About *Amy's* professional environment, Cahill says, "When she is dispensing justice, she's very wise and intuitive. But as soon as she steps out of the courtroom, she's a mass of insecurities."

Amy's chambers is the set where the character's professional and public lives intersect. According to Cahill, "We see photos of her family and things her daughter has made. She has games because she's nervous and likes to be doing things. An orchid plant, which she clearly doesn't have the time to take care of, sits on a console near her desk. The orchid wilts and is replaced. It's indicative of who she thinks she is and who she really is. Her personal life and professional life are not meshing. *Amy* is a person who is still searching."

From their respective offices, *Amy* and *Maxine* return daily to their home and the more subtle conflict within and between the two characters emerges. The history of the house and the history of the *Gray* family are one. *Maxine* and her deceased husband raised their children there. When the series began, *Amy* with her daughter *Lauren* returns to her mother and the house after divorce and living in New York. Eventually *Amy* buys the house from her mother, and now *Maxine* lives there as renter, not as owner.

Maxine's style is the traditional. In the den is a vintage console television set. In *Maxine's* bedroom are pastel florals, a bedspread she made and in one corner a '70s wooden valet. *Maxine*, in spite of her pithy pragmatism has left the

valet where it was once used by her deceased husband.

Amy is the new. She has lived in New York, and her tastes are more sculptural, sophisticated. As Cahill analyzes the character's internal conflict, "*Amy* is changing the house, and yet there is a certain sense especially in the den of holding onto her childhood, of 'this is a place where I come to be comforted.' *Amy* wants to make the house her own, and yet she is still hanging on to parts of the past."

Set decor becomes the storyline with the kitchen remodel. As Cahill describes, "The remodel was a major story point. Whatever we did in the kitchen had to connect with the old part of the house visually, as it can be seen from several rooms. We had to do camera tests on the wallpaper and the paint to make sure that it photographed okay from all perspectives. Our work actually ended up being incorporated into the storyline. *Amy buys the house. An interior designer shows up. Decisions have to be made. It takes longer than one would expect.* We had strips of wallpaper hanging and wallpaper books, paint chips, fabric and sample boards all over the set. The continuing remodel then became a background story over a number of episodes."

Cahill does not necessarily wait for script dictates to determine her work. "We also remodeled daughter *Lauren's* bedroom. I literally went to the top to make that happen."

Amy's daughter had been occupying her uncle's former bedroom. The room reflected a young man's masculinity but with *Lauren's* personal things added. As Cahill tells, "My point to Executive Producer Amy Brenneman was that *Lauren* had been in her uncle's room the entire time we were shooting the show. What kind of mother remodels a kitchen and doesn't give her preteen daughter a chance to do her



Lauren's bedroom, below left and right, has been updated, but Maxine's, left, remains the same, including her late husband's valet {behind door} where it has always stood.



own bedroom? As soon as I explained my feelings to Amy, it made perfect sense to her."

To the credit of the personalities of the show's hierarchy, initiating change is comfortable for Cahill. "There are just certain things that I will fight for because of my personal connection to the *Gray* family. In the case of remodeling *Lauren's* room, Production Designer Michael Mayer and I took it right to Amy Brenneman. We present a very united front."

About the work Cahill says, "If we wait for everything to come off the paper, there would hardly be anything on the set because the writers don't think in terms of furniture. They think in terms of plot. Our job is to say, 'given all these characters and all these scenes, what makes the show visually interesting?'"

For Cahill, current Lead Craig Pittman is a particularly important member of her set decorating team. He is her proverbial right hand. Another key position for Cahill is held by On-set Dresser Rick [Flea] Young. Cahill says, "He is well liked by the whole shooting crew. He maintains the integrity

of the set during actual shooting, and he does this with a great attitude."

Cahill's own attitude is a hint as to her creative process and the perspective from which she performs that creating. As she puts it, "Furniture is just furniture. You are going to run out of types of furniture. So it's how it's placed and the aesthetic of it. It can be creating a romantic mood in a restaurant. Or, it can be about a single mother who has very little money. All of her belongings are secondhand, but neatly kept. Or, there is the house that is a wreck, the single mother overwhelmed by her children and her circumstances. I could use virtually the same furniture and with paint, drapes and dressing, I can make it look like completely different sets."

One final hint as to the Cahill methodology: "As the show developed and as I developed a very emotional rapport with the characters, certain things just seemed right to me." Cahill understands her characters and the conflicts within their all-too-human hearts

—Susan Ory Powers

All photos: Ken Haber



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THE

OC

When it debuted last summer, THE OC became an instant hit. Now, the evening soap that started out as a guilty pleasure has developed into a 'can't miss' addiction for adults as well as teens.

What's the appeal? An ensemble drama that revolves around the young adult community of the Orange County area, it combines intriguing characters and storylines with a cast of hot stars. While the cross-generational playground can be fraught with emotional drama, the dialogue is, for the most part, clever, witty and funny. However, the major lure of THE OC is the look: beautiful people in gorgeous places—Newport Beach style. Whether you find the characters endearing or aggravating, the views and the sets are truly a treat for the eye.



Cohen mansion, the main set, left:

"Our overall design theme was high-end beachfront living meets California casual. We began in the living room of this enormous stage set with a beige on beige color palette and over-sized sofas," describes Poulik. "Since one sofa faced eight double-doored Palladian windows, I had the second one fabricated with a partial back so the view would be less obstructed. All of the window treatments (Roman shades) were kept the same throughout the house for a consistent look when shot from the outside."

Set Decorator **Michele Poulik SDSA**

Production Designer **Tom Fichter**

Cohen mansion, the main set, below:

"As the storyline evolved, the *Cohen family room* was transformed into a more colorful environment with expressive canvas paintings and a myriad of textures. This is in sharp contrast to the *Newpies* homes, which are very designed interiors. The shearing beanbag chairs from Orange in the family room say it all."

Set Decorator **Cher Ledwith SDSA**

Production Designer **Tom Fichter**



Photo: Paul Dowler

television



Photos: Lisa Dare

Marissa Cooper's room, left:

"We wanted a Paris feeling here. The room is filled with all the great finds you would uncover at a European flea market, a little worn, but with lots of charm. *Marissa* has had three bedrooms: the family home; a room used for storage transformed into a Parisian-themed bedroom; and a bedroom too grand for a teenager in her mother and stepfather's mansion."

Set Decorator **Cher Ledwith SDSA**

Production Designer **Tom Fichter**

Poolhouse, below:

"This is my favorite set. The sofa/bed was significant. It had to not look like a sofa, nor a bed, and look good in both positions. I found a bright purple sofa/bed, a twin with cylindrical rollback that transformed into a queen when opened. I re-covered the main frame in a Lee Jofa fabric and the back in a great rattan textile. It turned out fabulous. I loved how the paintings gave the room an Asian feel."

Set Decorator **Michele Poulik SDSA**

Production Designer **Tom Fichter**



set dec·o·ra·tor (set dek ə rat ôr), n.

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 craftspeople
- Hire and supervise Set Dressing crews. Assign daily tasks and review staff members' work, including drapery persons, leadpersons, floral designers, buyers, and set dressers.

NEW SDSA MEMBERS

New Set Decorator Members

Claire Kaufman
Francesca LoSchiavo
Chuck Potter
Samantha Smith
Susan Bode Tyson

New Associate Members

Carl Dove
Cindy Englehart
Mark "Travis" Little

New Business Members

All Balloons All The Time
Alley Cats
Axiom Marketing Communications
Big Bad Tomato
Boffi Los Angeles
Captive Audience Marketing
Carpet Artistry
Cinema Paper Rental
City Studio/City Antiques
Designers Portfolio
Eccola
Farrow & Ball
Furniture Gallery
Ital Art Designs
Laurels Custom Flora & Events
Lighting Expo, Inc
The Mannequin Gallery
Olde Good Things, Inc
Red House Home Furnishings
Tableware, Sourcing & Consulting

membership info: www.setdecorators.org

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

Support the SDSA, A 501-C Nonprofit Corporation

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.

Motion Picture Plant Rentals

Hedges	Fencing	Gravemarkers
Lattice	Straw	Fake Birds
Cactus	Silks	Party Decor
Topiary Animals	Artificial Fruits	Pin Lights
Stock Trees	and Vegetables	Street lights
Grassmats	Artificial Seaweed	Gazebo
Dirtskins	Camo Nets	Bridges
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from the president

In the early sixties nothing was more entertaining to my mother than driving around our tiny municipality, monitoring poorly installed drapes and judging a woman's domestic skills by how her laundry was hung. When actually calling on distant relatives or mere acquaintances she had the thrill of viewing the details more closely. Her attention to these details did not escape me.

One Sunday afternoon while visiting a distant relative, who was undoubtedly an immaculate housekeeper, we sat in the beautifully appointed den chatting about family folklore and sipping lemonade, laced with homegrown mint. I turned to my right to acknowledge something, just as a slight breeze lifted an enormous cobweb through the top of a lampshade. My eyes widened with amazement, my jaw dropped as if to speak. My mother suddenly turned into an Olympic sprinter. She brought the visit to a close, ushered my father and all seven children out the door and into the car before I could utter a word or burst out laughing. That was a web site then.

Websites have changed a great deal since that innocent day in the early sixties. The SDSA's current website: www.setdecorators.org had 149,637 hits from 3,508 different computers in August of 2004. On our website you can find everything you need to re-create those childhood memories or improve on them. Window treatments, clotheslines, linen's and period laundry, lamps, and research libraries to verify authenticity can all be found.

Thousands of our visitors download the magazine, find vendors and seek design inspiration. They contact us about education and job descriptions. Potential employers check members work history and view photos of their work. We are developing an amazing fan base that is learning to understand the art and the importance of Set Decoration.

Bookmark www.setdecorators.org for a future resource. Only time and special FX can help you with the cobwebs.

—Daryn-Reid Goodall

from the chair

What Does Set Decorating Have To Do With Me?
Musings from the Chair.

Story telling is the human condition. We tell stories to ourselves about ourselves. We tell stories to others about everything. Sometimes listening to the chatter in my head, I don't think the stories ever stop.

Set decoration is story telling without words. In film, television, even commercials, we start with only words, the script, as our springboard and we give them substance. We as Set Decorators observe how people live and reflect that in our work.

A well-crafted film or television show gets deep inside the viewer's mind and convinces them it is real. This "suspension of disbelief" is just a breath away from realizing we can use any space to express ourselves. It is possible for film or television to precipitate insight into who folks are, by way of their environment. This is one result of good Art.

When we, as individuals, put an object in our rooms, we are telling a story to whomever sees it about who we are and what we value. In photos of earthquake-ravaged buildings or bombed-out Iraqi homes we see slices of who those people are. With chairs, books and photos clinging to a three-foot ledge while the rest of someone's bedroom is in a heap three floors down, their humanity is instantly apparent, and we respond on a visceral level.

Set decoration is a meditation on all of this. Zen Master Seung Sahn once said: "If you want to see someone's mind, just look at their room." Speaking of that, I better clean mine up.

—Tim Colohan



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There is a reason they say
"Quiet on the set"
and not
"Quiet on the big, empty space."



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events

Mojitos...Summer...Design...



Photo: Alan Burg

Day with Set Decorators This beach house set for SUMMERLAND was a perfect choice for the June 19th Day with Set Decorators. On a beach-weather summer day, participants visited the sets of television one-hour episodic series NIP/TUCK [Ellen Brill SDSA] and CHARMED [Robinson Royce SDSA] at Paramount Studios. After an al fresco lunch at Raleigh Studios, attendees explored the interiors and onstage exteriors of the episodic SUMMERLAND [Shirley Starks SDSA]. Each of the set decorators explained challenges unique to their shows, while other set decorators served as mentors. Tours of two favorite set decorator resources, Hollywood Studio Gallery and Prop Services West, followed. Once again, an overwhelmingly positive response ensured the series would continue. November 6 is the targeted date for the fall session. ■



© ATAS/NATAS



Photo: Ken Haber

Emmy Cocktail Party Mojitos and chocolate flowed at the annual SDSA cocktail party honoring Emmy nominees for Outstanding Art Direction. Lawrence of LaBrea hosted and Limon Bacardi sponsored the September 9th event, which has become a favorite for set decorators, production designers, art directors and their friends. The exotic setting, filled with rugs and textiles that reveal artisan handcraft and evoke the mystique of ancient worlds, set the mood for specialty drinks, delectable edibles, music and dancing. ■

Ready, Set, Design! From left to right: Set Decorators Peg Cummings SDSA, Cheryal Kearney SDSA, KC Fox SDSA and Daryn-Reid Goodall SDSA join moderator Katherine Scully, ARCHITECTURAL DIGEST Executive Director, for the magazine's *Ready, Set, Design!* event held at the Pacific Design Center September 16th. Visual highlights of the set decorators' work were shown as the panelists discussed the inspiration behind set decoration and its intersection with interior design. ■

la area flea markets

Every Saturday and Sunday

Golden West College Flea Market

15744 Goldenwest St Huntington Beach 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

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

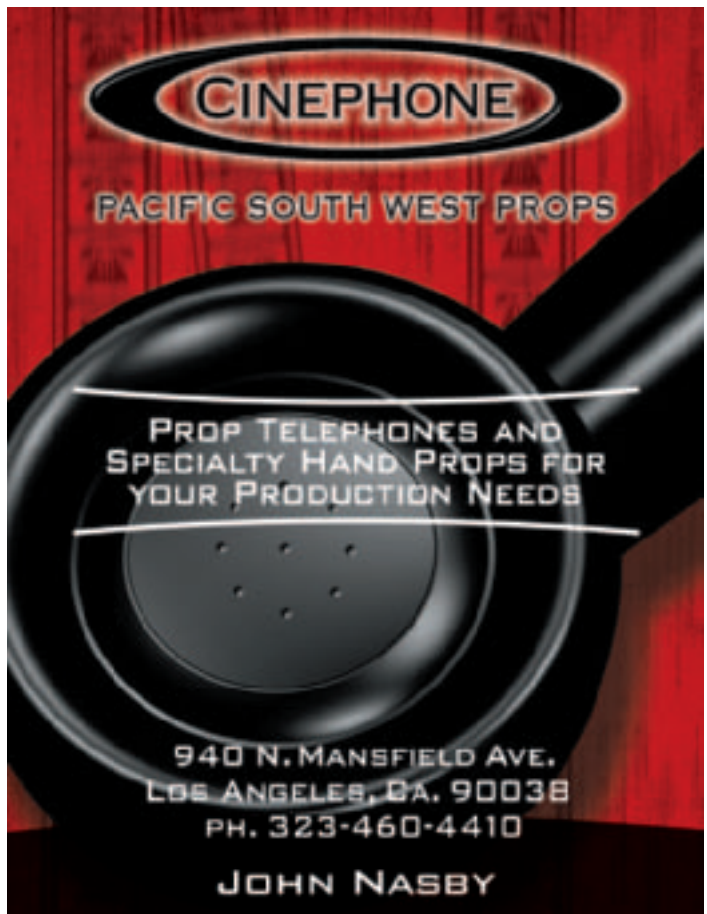
4th and 5th Sundays

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



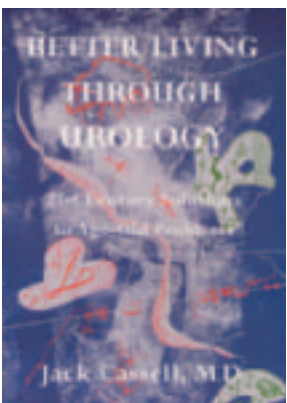
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what's in store



Known for creativity and quality in fresh floral design, **Sandy Rose Floral Design** now provides the same in stunningly realistic faux botanicals. For rental or purchase, these artificials stretch the budget. To house the growing inventory of silks and floral props, they have extensively expanded storage and display space. Sandy Rose deals only with film and television production, so they are constantly searching for ways to make it easier for the set decorator. They now maintain a catalog of photos and keep pre-designed silk arrangements on hand for ASAP orders. Of course, they still meet custom requests as quickly as ever.

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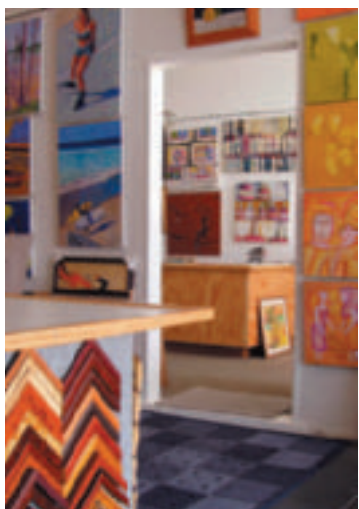
Prop collector extraordinaire and owner of the prop house **Demented Drek**, Jack Cassell has an alternate life as a well-respected urologist. In that guise, he has just written **BETTER LIVING THROUGH UROLOGY: 21st Century Solutions to Age-Old Problems**, published by Acorn Publishing. With intelligence, candor and humor, Dr Cassell discusses symptoms, dangers, modern treatment options and common concerns in the field of urology. A revealing read for anyone wishing to expand health awareness, it's great for a medical set, too!. Available through the SDSA Bookstore online at www.setdecorators.org or through www.BLTUrology.com.



There's always something new at **Lennie Marvin Prop Heaven**. Did you know that the City of New York is installing parking pods to replace parking meters? Lennie Marvin has them and they look so real you'll search for change. Need an Expo Central Park bench? Don't get on a plane, get in your car. Jewelry store set coming up? LM has put together a suite of twelve matching pieces that are brand new. How about a martini? Their new *modern marvel* bar has all the accessories.

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Mardine Davis does Larchmont! With her art consultations, production rentals and sales always a popular choice for set decorators, Davis is now catering to the retail trade as well under the name **Larchmont Art & Frame**. By doubling the artwork display space and expanding the frame selections, she has even more to offer set decorators and is still able to continue the great consulting service and quick turnarounds.

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Smart oven? It's not an oxymoron according to Marsha Levine of product placement company **A List Entertainment**. The Tonight's Menu Intelligent Oven ® is a high-end, high tech wall oven that features refrigeration and oven cooking in one unit *with* the ability to program and command the functions from a cell phone or computer. Food stays fresh inside the oven until cooking begins at the programmed time. Perfect for the ultra-modern character that is totally in control.

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ZEN AND THE ART OF HAVING AN EGO

by Tim Colohan SDSA

The other night, at one of our SDSA Board meetings, a long time set decorator said: "It's surprising we get along so well on this board...considering the egos that are in the room."

Okay...ego. What is an ego? We often complain about it in others, or in ourselves, and have a clear idea of its effect. If you ask five people, you get five opinions. We talk about "I", "my", "me" without knowing what they are.

For at least 1500 years, Zen teachers have assured us it is something we make. Or invent. And once we have done this, we are dead. We are not able to experience our life firsthand. Set Decorating demands a ridiculous and contrary set of skills.

In the course of a day (or even an hour) we: give directives, take directives, listen to egos, listen 100% to a Director or Designer, or just graciously pretend to. We carry out ideas that are explained exactly or invent solutions to inarticulate demands. When those above us have ignored aspects of the show, we create solutions out of "whole cloth" and knit them seamlessly into the other inexplicable elements. We make decisions in a truncated version of time while thinking in terms of our characters' layers of time.

We succeed at this by doing. Zen Master Ji Bong reminds us to find our correct situation, condition and function. Moment by moment, these three are always changing. How can we cultivate this sensitivity? We do this by "keeping our question mind".

This puts us at zero or "just like this". Intuitively, through the input of our six senses (yes, six senses), we see our correct function in the context of our condition and situation, and then act.

A good set decorator makes use of every mishap, random event, surprise and weakness. This calls to mind remarks by Korean Zen Master Kyong Ho, circa 1850. (Not a set decorator) "A skillful carpenter can use any tree in their work, they never discard a single thing. Good and bad do not matter. If good things come, you must know their proper use; if bad things come, you must also know how to use them correctly. Don't attach to the good or push away the bad. You must use good and bad and make them correct.... My only wish for you is that you free yourselves from all conceptual thinking."


So I hope "Striving Set Decorators" first find their egos among all the other egos; then find the correct function of their egos, moment by moment.

A Zen Mind is not dependent on years and years of meditation. Throw away any idea of Zen you have.

Play tennis, decorate a set, change the baby's diaper, call Dad, argue with Mom, attain your mind in all of these. Then, our correct function appears. Then compassion for all others and ourselves can appear.

Meditation, it's not what you think. Trust me: it's a lot easier. ■

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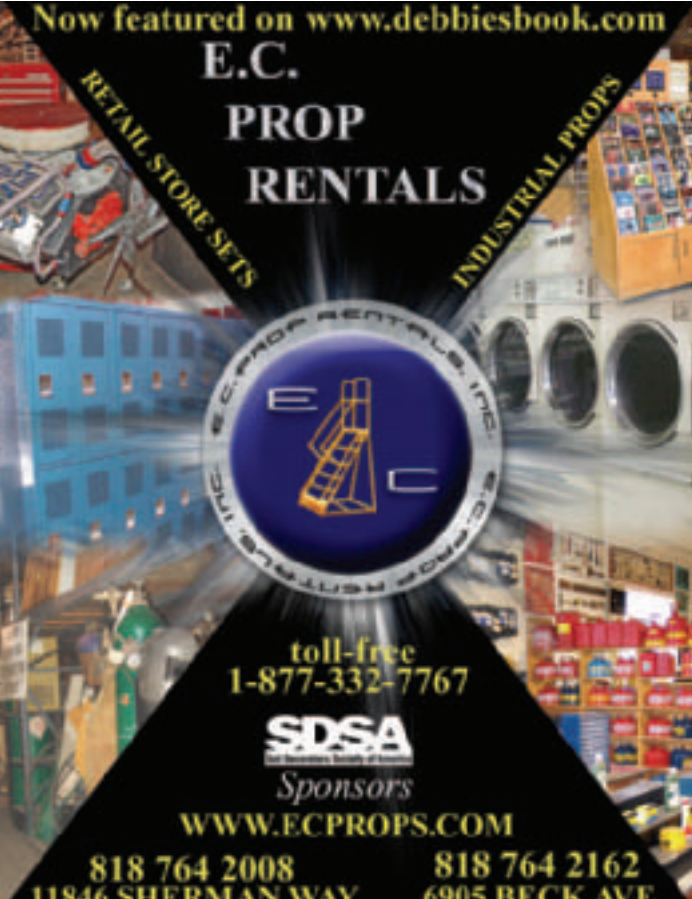
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book review

CHRISTMAS STYLE

The Art of Holiday Design

Christmas has now become an art form. The broad array of quality decorations in many assorted colors now rival those found in couture fashion. In fact, in recent years, Christmas trends have begun to follow fashion trends. Christmas is no longer limited to just red and green, but is now all about artistic expression. *Enjoy!*

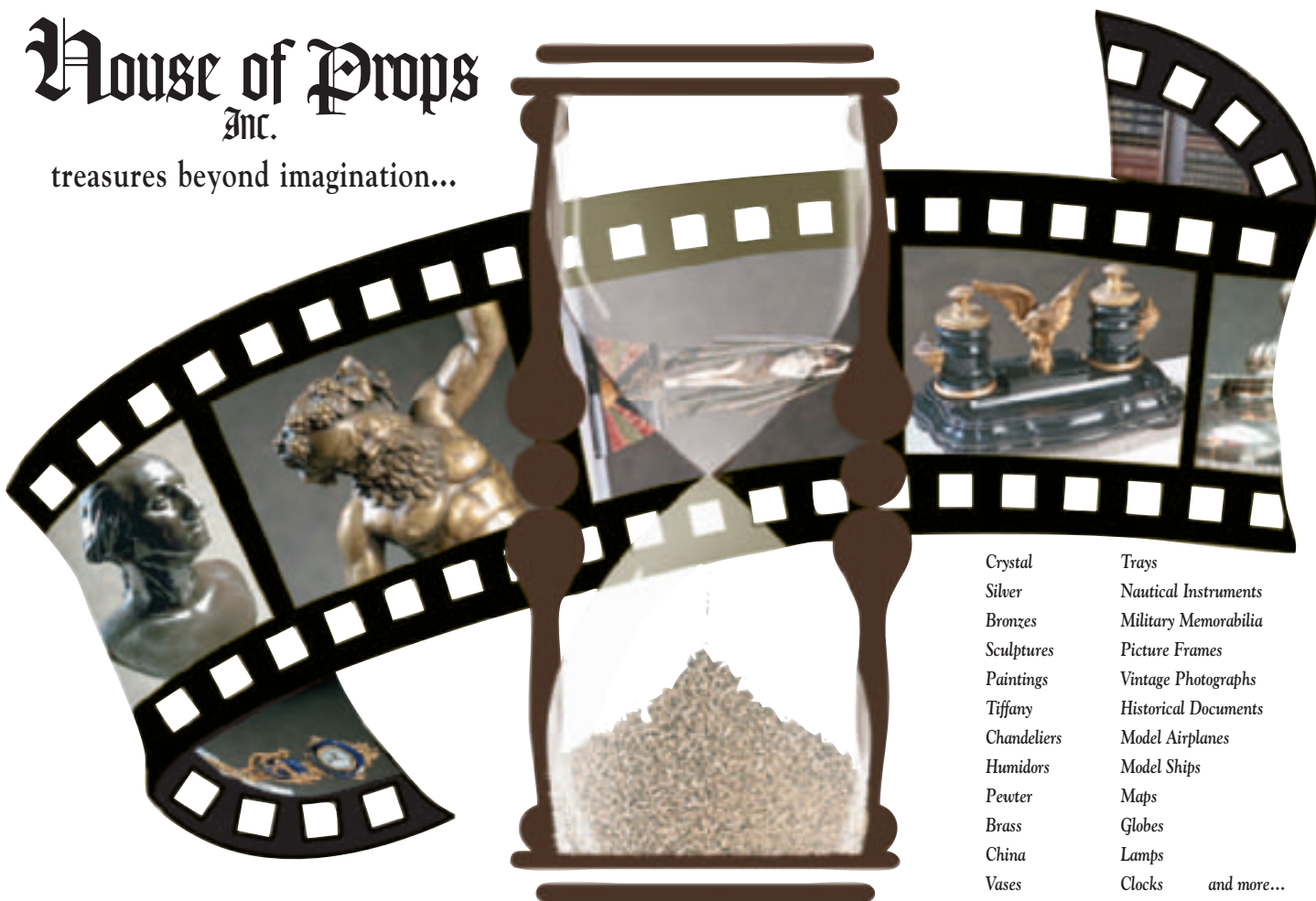
DK Publishing, premier publisher of tabletop books, is launching the holiday season with the Hollywood nuanced **CHRISTMAS STYLE**. Written by Debi Staron and Bob Pranga, owners of Dr Christmas, a resource for both set decorators and celebrities, the book reveals Dr Christmas signature mixture of whimsy and sumptuousness.

The reader tours homes bedecked with glistening jewel tones, sophisticated snowscapes and traditional and retro decorations. Like gift-wrap, Staron and Pranga's collections of autographed ornaments bracket the *12 Dames of Christmas*, Pranga's salute to Hollywood's great ladies. Working with authentic costumes and vintage movie props (many provided by History for Hire), he created these homage Christmas trees at the historic Alex Theatre and in the Max Factor celebrity make-up rooms at the Hollywood History Museum.

Tucked among the pages of lavish decoration are practical suggestions for tree selection and set-up, followed by detailed directions for lighting, troubleshooting light problems, bow-tying techniques and the use of ribbons and fabrics.

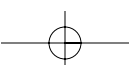
CHRISTMAS STYLE will be available through the SDSA bookstore at: www.setdecorators.org.

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Feature Films

Feature Films Currently Prepping or Shooting

Set Decorator	Title	Prod Company
Boswell, Merideth [PD]	THE THREE BURIALS OF MELQUIADES ESTRADA	Seaside Productions
Brandenburg, Rosemary	THE ISLAND	Dreamworks
Curry, Carla	WALK THE LINE	20th Century Fox
Danniells, Jon	LEGEND OF ZORRO	Sony Pictures
Dias, Larry	SERENITY	Universal
Diers, Don	HERBIE FULLY LOADED	Disney
Gaffin, Lauri	ZATHURA	Columbia
Getman, Julieann [PD]	HEAVENS FALL	Strata Productions
Haberecht, Barbara	IF ONLY IT WERE TRUE	Dreamworks
Hart, Jay	UNTITLED ROB REINER FILM	Warner Brothers
Kaufman, Susan	RUNNING SCARED	Media 8
Kuljian, Anne	OUT OF THE NIGHT	Paramount/ Dreamworks
Munch, Barbara	ART SCHOOL CONFIDENTIAL	MGM
Nay, Maria	DREAMERS	Dreamworks
Pascale, Jan	SYRIANA	WB Section 8
Peters, Kathryn	MUST LOVE DOG	Warner Brothers
Rosemarin, Hilton	xXx2 STATE OF THE UNION	Revolution/Sony
Roth, Dena	CURSED	Eclipse Productions
Smith, David	LAST HOLIDAY	Paramount Pictures
Stoughton, Diana	10TH AND WOLF	Suzanne Delaurentis Productions
Sullivan, Kate	MONSTER HOUSE	Sony Pictures
Wilcox, Elizabeth	FANTASTIC FOUR	FF Productions LTD

Feature Films Currently Prepping or Shooting Assistant Set Decorators

Assistant Set Decorator	Title	Prod Company
Doyle, Tracey	DREAMERS	Dreamworks

Feature Films Currently Prepping or Shooting Associate Members

Associate Member	Title	Prod Company
Del Araujo, Louise [L]	SYRIANA	WB Section 8
Elbaum, Melissa [B]	BEWITCHED	Columbia
Gardner-Gail, Sara [B]	SERENITY	Universal
Meisels, Marc [GB]	UNTITLED ROB REINER FILM	Warner Brothers
Rosenberg, Kimberly [B]	ZATHURA	Columbia
Sanger, Greg [L]	ART SCHOOL CONFIDENTIAL	MGM
Trueblood, Chanida [SD]	REVENGE OF THE MACK	Fig Tree Entertainment

Upcoming and Recent Releases

Set Decorator	Title	Prod Company
Baseman, Andrew	KINSEY	American Zoetrope
Baseman, Andrew	A LOT LIKE LOVE (NY Unit)	Touchstone
Brandenburg, Rosemary	THE HAUNTED MANSION	Disney
Bruck, Karen	THE COMPANY	Killer
Carr, Cindy	VAN HELSING	Universal
Carroll, Stephanie [PD]	VANITY FAIR	Focus/Granada
Cummings, Peg	PRINCESS DIARIES II	Disney
Cummings, Peg	THE WHOLE TEN YARDS	Franchise Films

Compiled by SET DECOR Staff.

Upcoming and Recent Releases

continued

Set Decorator	Title	Prod Company
Curry, Carla	ALAMO	Disney
Curry, Carla	FRIDAY NIGHT LIGHTS	Universal
DeTitta Jr, George	STAY	New Regency
DeTitta Jr, George	THE PINK PANTHER	MGM Studios
Dias, Larry	THE VILLAGE	Touchstone
Dias, Larry	THE WOODS	Disney
Diers, Don	ALONG CAME POLLY	Universal
Eschelbach, Susan	MONSTER IN LAW	New Line
Fischer, Lisa	SIDEWAYS	Fox Searchlight
Fischer, Lisa	SURVIVING CHRISTMAS	Dreamworks
Fox, KC	FAT ALBERT	20th Century Fox
Fox, KC	CHEAPER BY THE DOZEN	MGM
Gaffin, Lauri	THE RING II	Dreamworks
Gaffin, Lauri	CHARLIE'S ANGELS 2	Columbia
Galline, Frank	STROKE OF GENIUS	Bobby Jones Films LLC
Getman, Julieann	SUENO	SiSi Films
Getman, Julieann	THE SEAT FILLER	Strange Fruit Productions
Graves, Regina	MELINDA AND MELINDA	Dreamworks
Gullickson, Mary E	THE SISTERS	CSC Sisters LLC
Hallenbeck, Casey	THE PUNISHER	Marvel
Haberecht, Barbara	SIDEWAYS	Fox -Searchlight
(shared credit w/ L Fischer)		
Hart, Jay	SPIDER-MAN 2	Sony
Hicks, Alan	HAVANA NIGHTS	Miramax
Hicks, Alan	NEW YORK MINUTE (NY unit)	NY Minute Productions
Hutchins, Nigel	GODSEND	Lion's Gate Entertainment
Hutchins, Nigel	BAILEY'S BILLIONS	Devine Entertainment
Kensinger, Robert	THE MOGULS	Newmarket
Kensinger, Robert	LITTLE BLACK BOOK	Revolution
Kuljian, Anne	THE TERMINAL	Dreamworks
Kushnick, Beth	HIDE AND SEEK	20th Century Fox
Kushnick, Beth	RAISING HELEN (NY unit)	Buena Vista
Kushnick, Beth	THE WEATHER MAN (NY Unit)	Paramount Pictures
Lewis, Garrett	FUN WITH DICK AND JANE	Sony
Lewis, Garrett	HIDALGO	Disney
Lewis, Garrett	THE WEDDING CRASHERS	New Line
Lombardo, Lance	PAPARAZZI	Fox
Martin, Maggie	LADDER 49	Touchstone
Martin, Maggie	THE UNDERCLASSMAN	Miramax
McCulley, Anne D	NATIONAL TREASURE	Disney
Messina, Kristen	CRIMINAL	Warner Brothers
Messina, Kristen	OCEANS 12	Warner Brothers
Moss-Serino, Amanda	TAKING LIVES (LA unit)	Warner Brothers
Moss-Serino, Amanda	TREMORS 4	Universal
Mowat, Doug	CONSTANTINE	Warner Brothers
Munch, Barbara	THE ASSASSINATION OF RICHARD NIXON	Monsoon
Munch, Barbara	TWISTED	Paramount
Nay, Maria	UNCHAIN MY HEART	Crusader
O'Donnell, Elaine	ROMANCE & CIGARETTES	Humperdinck
O'Hara, Karen	POLAR EXPRESS	Castle Rock/WB
O'Hara, Karen	SKIPPING CHRISTMAS	Skipping Christmas, LLC
Pascale, Jan	ANCHORMAN	Apatow Productions
Pascale, Jan	KICKING AND SCREAMING	Universal
Peters, Kathryn	THE DINNER PARTY	Sony
Pizzini, Denise	BE COOL	MGM
Pizzini, Denise	FIRST DAUGHTER	Regency
Pope, Natali	PROVIDENCE	Disney
Pope, Natali	THE LAST SHOT	Disney
Reuben, Galit	BADAAAASSS	Sony
Reuben, Galit	LIFE LESSONS...	Showtime (Theatrical)

continued next page

Feature Films

Upcoming and Recent Releases *continued*

Set Decorator	Title	Prod Company
Reynolds-Wasco, Sandy	COLLATERAL	Dreamworks
Reynolds-Wasco, Sandy	KILL BILL, VOLUME 2	Miramax
Rollins, Leslie	THE MANCHURIAN CANDIDATE	Paramount Pictures
Rollins, Leslie	MISS CONGENIALITY 2	Warner Brothers
Rollins, Leslie	13 GOING ON 30	Revolution Studios
Rosemarin, Hilton	HELLBOY	Revolution/Columbia
Rubino, Beth	THE INTERPRETER	Interpreter Productions NYC
Sheets, Suzette	RAISING HELEN	Buena Vista
Sessions, Lisa K	CATWOMAN	Warner Brothers
Schutt, Debra	STEPFORD WIVES	Paramount
Sim, Gordon	THE CINDERELLA MAN	Universal
Sim, Gordon	WELCOME TO MOOSEPORT	Fox
Smith, David	SHOPGIRL	Disney/Hyde Park Films
Smith, David	SYNERGY	Universal
Smith, David	THE GAME OF THEIR LIVES	Crusader Entertainment
Smith, Erin	MYSTERIOUS SKIN	Mysterious Films
Smith, Erin [PD]	I LOVE YOUR WORK	Muse
Stepeck, Tim	STARSHIP TROOPERS 2	Startroop Pictures
Sullivan, Kate	STARSKY AND HUTCH	Warner Brothers
Sutton-Doll, Linda	CRASH	Crash Productions
Visanare, Teresa	IN HER SHOES	20th Century Fox
Visanare, Teresa	SLEEPOVER	Fox 2000
Walker, Richard	TEAM AMERICA	Paramount
Williams, Jennifer	AFTER THE SUNSET	Newline
Wooke, Beth	GIRL PLAY	Goff-Kellman
Wooke, Beth [AD]	NEIGHBORHOOD WATCH	Café Productions
Wooke, Beth	STANDING STILL	Standing Still
Zolfo, Victor	MR & MRS SMITH	New Regency
Zolfo, Victor	DAY AFTER TOMORROW	20th Century Fox

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	UNCHAIN MY HEART	Crusaderx
Franco, Ron	DAY AFTER TOMORROW	Fox
Franco, Ron V	MR & MRS SMITH	New Regency
Gurr, Judy	HIDE AND SEEK	20th Century Fox
Mayer, Christine	STAY	New Regency
Mayer, Christine	THE PINK PANTHER	MGM Studios
Mazur, Alexandra	RUNNING SCARED	Media 8
Mazur, Alexandra	STEPFORD WIVES	Paramount
Moosher, Christine	LITTLE MANHATTAN	20th Century Fox
Moosher, Christine	MR 3000	Paramount
Moosher, Christine	MISS CONGENIALITY 2 [NY]	Warner Brothers
Rosenfeld, Brana	OCEANS 12	WB

Job title key:

SD=Set Decorator PD=Production Designer AD=Art Director
B=Buyer L=Lead GB=Gang Boss SDsr=Set Dresser

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Upcoming and Recent Releases
Associate Members

Associate Member	Title	Prod Company
Berry, Kelly [B]	FIRST DAUGHTER	Regency
Berry, Kelly [B]	GARFIELD	20th Century Fox
Buamgarten, Heidi [B]	MISS CONGENIALITY 2	Warner Brothers
Del Araujo, Louise [L]	ANCHORMAN	Apatow Productions
Del Araujo, Louise [L]	KICKING AND SCREAMING	Universal
Elbaum, Melissa [B]	NATIONAL TREASURE	Disney
Little, Mark "Travis" [GB]	SIDEWAYS	Fox Searchlight
Little, Mark "Travis" [GB]	SPIDER-MAN 2	Sony
Malley, Megan [B]	A LOT LIKE LOVE	Touchstone
Meisels, Marc GB	COACH CARTER	Paramount Pictures
Meisels, Marc [GB]	SPIDER-MAN 2	Sony
Meisels, Marc [SDsr]	THE TERMINAL	Dreamworks
Nooyen, Fleur [B]	HIDALGO	Touchstone
Nooyen, Fleur [B]	SURVIVING CHRISTMAS	Dreamworks
O'Brien, Laura [B]	THE DINNER PARTY	Columbia
O'Brien, Laura [B]	THE PRINCESS DIARIES 2	Disney
Patrinos, Nya [SD]	PATIENT 14	Gemstar
Rosenberg, Kimberly [B]	THE TERMINAL	Dreamworks
Sanger, Greg [L]	GARFIELD	20th Century Fox
Sanger, Greg [L]	MRS HARRIS	HBO
Scott, Doug [SDsr]	BRIDE & PREJUDICE	Bride Productions
Scott, Doug [L]	CLOUD NINE	Out of the Blue
Scott, Doug [AD]	TARGETED: OSAMA BIN LADEN	Wild Eyes Productions
Sheeley, Kate [SD]	JUSTICE	Jujitsu, LLC
Sheeley, Kate [Co-SD]	FACTOTUM	Factotm LLC
Sheeley, Kate [SD]	ALL THAT I NEED	Hergott Productions
Shulem, Ron [SDsr]	MISS CONGENIALITY 2	Warner Brothers
Shulem, Ron [GB]	13 GOING ON 30	Revolution
Smith, Nathan A [SDsr]	BRIDE & PREJUDICE	Bride Productions
Smith, Nathan A [SDsr]	CLOUD 9	Out of the Blue
Trueblood, Chanida [SD]	EAST L.A. KINGS	Amigo Films



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TV Guide

Series

Set Decorator	Show	Net
Ahrens, Anne	STILL STANDING	CBS
Baker, Joanne	AMISH IN THE CITY	UPN
Baker, Joanne	THE NEXT GREAT CHAMP	TBD
Baker, Melanie J	LAW & ORDER:SVU	NBC
Beach, Elizabeth Fowler	THE PRICE IS RIGHT	CBS
Benjamin, Susan	THE APPRENTICE 2	NBC
Bevacqua, Joe	THE YOUNG & THE RESTLESS	CBS
Biddle, Mary Ann	BLIND JUSTICE	ABC
Blue, Caitlin	8 SIMPLE RULES	ABC
Brill, Ellen	NIP/TUCK	WB for FX
Bruck, Karen	LAX	NBC
Cahill, Kathy Curtis	JUDGING AMY	CBS
Calosio, Marcia	DESPERATION	ABC
Carr, Cindy	HOUSE	Fox
Cartwright, Carolyn	THE BIG IDEA	NBC
Coburn, Cindy	CSI	CBS
Colohan, Tim	ER	NBC
Cooper, Mel	GROUNDING FOR LIFE	WB
D'Amico, Archie	NYPD BLUE	ABC
Didul, Claudette	BERNIE MAC	FOX
Fanton, Julie Kaye	REBA	WB
Feldman, Amy	THE MEN'S ROOM	NBC
Galline, Frank	WARM SPRINGS	HBO
Giovanni, Judi	THE GEORGE LOPEZ SHOW	WB
Goodall, Daryn-Reid	MAD TV	Fox/Comedy Central
Goodall, Daryn-Reid	BLUE COLLAR TV	WB
Grace, Cheryl A	ONE ON ONE	UPN
Grande, Greg	JOEY	NBC
Grande, Greg	NEARLY NIRVANA	NBC
Gross, Sam	JAG	NBC
Gullickson, Mary E	HOLLOW MEN	Comedy Central
Gunn, Jeannie	CLUBHOUSE	CBS
Gurski, Peter	ALL OF US	WB
Henkel, Jill Sprayregen	WHAT I LIKE ABOUT YOU	WB
Hutchins, Nigel	WILD CARD	LIFETIME
Jackson, Dwight	COMMANDO NANNY	WB
Johnson, Mark	CRAZY FOR YOU	NBC
Kelley, Carol Bayne	NORTHSHORE	FOX
Kelter, Jerie	DR VEGAS	CBS
Kensinger, Robert	EYES	WB
Kushnick, Beth	LAW & ORDER: TRIAL BY JURY	NBC
Lavigna, Melody	EVE	WB
Ledwith, Cherie Day	THE OC	FOX
Lipscomb, Rusty	SIX FEET UNDER	HBO
Manthey, Karen	ALIAS	ABC
Mees, Jim	STAR TREK ENTERPRISE	UPN
Miller, Heidi	JIMMY KIMMEL LIVE	ABC
Nilsson, Lisa K	LAW & ORDER: CRIMINAL INTENT	NBC
O'Connell, Diane	MEDIUM	Paramount
Olsen, Ron	CENTER OF THE UNIVERSE	CBS
Peterson, Kristin	MALCOLM IN THE MIDDLE	FOX
Polito, Jennifer	THE SAVAGES	NBC
Pope, Natali	MEDICAL INVESTIGATION	NBC
Poulik, Michele	HUFF	Showtime
Rebar, Cloudia	24	FOX
Reuben, Galit	THE SWAN	Swan Prodcnts
Reuben, Galit	AMERICA'S MOST TALENTED KIDS	PAX
Reuben, Galit	YOUNG HOLLYWOOD	ABC
Ritz, Melinda	WILL & GRACE	NBC
Rogalla, Erica	DESPERATE HOUSEWIVES	ABC
Romer, Rick	LOST	ABC/Disney
Royce, Robinson	CHARMED	WB

Series *continued*

Set Decorator	Show	Net
Shea, Ann	TWO AND A HALF MEN	CBS
Sheets, Suzette	THE SHIELD	FOX
Sideris, Alison Co-SD	SIX FEET UNDER	HBO
Smith, Erin	NIGHTMARE ON ELM STREET - THE REAL NIGHTMARES	CBS
Starks, Shirley	SUMMERLAND	WB
Stepeck, Tim	COLD CASE	WB
Stephenson, Tara	THAT 70S SHOW	FOX
Sutton-Doll, Linda	GRAY'S ANATOMY	Disney
Thetford, Bryan	STRONG MEDICINE	Lifetime
Totleben, Ellen	THE WEST WING	NBC/John Wells Prod.
Totleben, Ellen	EXTERIOR SPACES - Christmas	HGTV
Vail, William	THE DALE EARNHARDT STORY	ESPN
Van Patter, Kelly [PD]	THE APPRENTICE 2	NBC
Vuckovich, Amy	GILMORE GIRLS	WB
Wells, Amy	MY WIFE & KIDS	ABC
Wolverton-Parker, Lynn	NAVY NCIS	CBS/Paramount
Wooke, Beth	OUTER SPACES	HGTV
Yates, Diane	LISTEN UP	Regency

Pilots

Set Decorator	Show	Net
Baseman, Andrew	JONNY ZERO	Warner
Brothers		
Feldman, Amy	THANK G-D IT'S MONDAY	ABC
Frankenheimer, Leslie	THE CLOSER	WB/TNT
Sheets, Suzette	BIG LOVE	HBO
Smith, Erin	ENTOURAGE	HBO
Walker, Richard C	SPELLBOUND	Paramount

TV Movies, Mini-Series & Special Projects

Set Decorator	Show	Net
Lewis, Cynthia	REVENGE OF THE MIDDLE AGED WOMAN	CBS
Lewis, Cynthia	MUPPETS WIZARD OF OZ	Disney
Mazur, Alexandra	THE BALLAD OF BETTIE PAGE	HBO

Series - Assistant Set Decorators

Asst Set Decorator	Show	Net
Christiansen, Inger	CARNIVALE	HBO
Downes, Cindy [B]	ARRESTED DEVELOPMENT	FOX
Gurr, Judy	LAW & ORDER - THE JURY	NBC

Corrections to SETDECOR Spring 2004

Omitted from the television credits: Erin Smith Set Decorator for the pilot of ENTOURAGE, HBO. Tim Stepeck Set Decorator for the series COLD CASE.

Photo credits omitted: Ken Haber: SDSA Lifetime Achievement award photo; SDSA 10TH Anniversary event photos; AMPAS spread detail photos. Ron Shulem: WB event photos.

Resource ommitted: Brian Elsworth, Graybar Electric for THE APPRENTICE.

To clarify: The pilot and episode one of SIX FEET UNDER are one and the same.

Compiled by SET DECOR Staff.

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TV Guide

Commercial Guide

Associate Members

Associate Member	Show	Net
Hulett, Eric [B]	SUMMERLAND	WB
Leonard, Kimberly [B]	WITHOUT A TRACE	WB
Little, Mark "Travis" [L]	SUMMERLAND	WB
Malley, Megan [B]	CSI MIAMI	CBS
Nooyen, Fleur [B]	CSI NEW YORK	CBS
Oberman, Dorit [B]	HOUSE	Fox
Patrinos, Nya [SD]	VERONICA MARS	UPN
Patrinos, Nya [AD]	WHAT SHOULD YOU DO	Lifetime
Patrinos, Nya [SD]	HOME AGAIN - MOW	Hallmark Channel
Scott, Doug [SDsr]	NIGHTMARE ON ELM STREET - THE REAL NIGHTMARES	CBS
Sheets, Linda Louise [SD]	THE PLOT TO KILL PRESIDENT NIXON	History Channel
Sheets, Linda Louise [SD]	OUT OF THE WOODS	Hallmark Channel
Sheets, Linda Louise [SD]	MYSTERY WEEKEND	Hallmark Channel
Shulem, Ron [L]	LISTEN UP	Regency
Smith, Nathan A [L]	NIGHTMARE ON ELM STREET - THE REAL NIGHTMARES	CBS
Tonkin-Golden, Christina [SD]	THIRD WATCH	WB
Trueblood, Chanida [SD]	CONFESSIONS	Abbey
Walsh, Mike [L]	SEVENTH HEAVEN	WB

Job title key:

SD=Set Decorator PD=Production Designer AD=Art Director
B=Buyer L=Lead GB=Gang Boss SDsr=Set Dresser

Commercials

Set Decorator	Client/Desc.	Prod. Company
Bock, Sheila [3 spots]	Time Warner Cable, Bristol Myers Squibb, Lowe's	Schofield
Bonney, Sharon	Net Zero, Best Buy	Backyard
	Jack in the Box	Radical Media
	Nine Lives	Green Dot
Brittan, Andi	Nikon	Saville
	Charles Schwab	The Artists
Cartwright, Carolyn	HP Ipod	HSI
	Talbots	Partizan
	UPENN Healthcare	MJZ
Getman, Julieann	ABC Micro Mini	Touchstone
Kaufman, Claire	Skittles, Mazing	Smuggler
	Pantene	RSA
	Bell South, Pace	MJZ
Lindstedt, Sandy	ESPN, Save-On Drugs	HKM
	Taco Bell, Hewlett Packard	Anonymous
	Diet Coke	Partizan
MacCarthy, Fainche	Levi's	Traktor
	Hungry Man, Sprint	MJZ
Malley, Megan	Amazon.com	RSA
Mazur, Alex	American Express	WDK
Moosher, Christine	ESPN	Pytko
O'Donnell, Elaine	New York Life	Epoch
Serino, Amanda Moss	Pizza Hut, Accenture	WDK
Simone, Jean	Allegra	Celcius
	Pampers, Kibbles & Bits	Green Dot
	Home Depot [3 spots+4 spots]	Gartner
	Mulino Bianco [5 spots]	Dektor
	Hewlett-Packard [4 spots]	Digital Kitchen

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resources

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

TEAM AMERICA

pages 36-39

Upholstery & furniture: Fox

Carts: Charles & Charles

Printed carpets: Warner Bros

Lighting: Fantasy Lighting

*Miniature chairs: Ob*jects, Omega*

Fabric: F&S Fabrics, International Silks

PRINCESS DIARIES 2

pages 40-43

Foyer: Chairs: Universal; Table: Warner Bros; Chandeliers: Warner Bros; Sconces & end table: Omega; Flowers: Sandy Rose; Mural: WB Scenic; Art: House of Props

Ballroom: Floor faux finish: Paul Stanwyck head painter; Torchieres: Universal; Pedestals: Warner Bros; Piano: Jans & Co; Drapery fabric: Libas; Furniture: Omega; Firescreen, andirons, fender: House of Props

Queen Clarisse's suite: Headboard, occasional chair, hassock, console table, commode, crystal: Warner Bros; Bed bench, bed tables, side tables coffee table, end tables, chaise: Omega; Rug, sofa, lamp, armoire, art: Props Services West; Desk: Antiquarian Traders; Desk chairs, lamp: Universal; Art, pedestals, bronze statues: House of Props; Hallway rugs: Lawrence of LaBrea; Books: Faux Library; Paintings at bedroom entry: Kathy Hall; Drapery fabric and table covers: Libas

Princess Mia's suite: Headboard, canopy, bed covers, footstools: Drexel Heritage; Sofa: rented from Warner Bros, re-built and re-upholstered; Side table: Omega

Throne Room: Portrait frames: Warner Bros; Additional Art: House of Props; Furniture: Omega; Throne: chair from Warner Bros, refinished and reupholstered

NIP/TUCK

pages 60-64

*Modern environments: Ob*jects, Modern Props, Modernica, 20th Century Props*

Artwork: ArtPic, Art Tribe, Hollywood Studio Gallery, Film Art, Marcus Michalcheon

Fabrics: Diamond Foam, F&S, Mark Glickman's Designer's Portfolio

Furnishings and props: EC Props, Omega, Universal

Carpeting: Linoleum City

Lighting: Graybar [including Artemide products]

Sconces: RC Vintage, Practical Props

Plumbing fixtures: Square Deal

Medical: Alpha Medical

Party supplies: Abbey Event Services

Accessories: Berbere Imports, Out of Asia, House of Props, Cisco Brothers, Lawson-Fenning

THE OC

pages 78-81

Michele Poulik's resources: Charles&Charles, Civilization, Floor Design, Furniture Gallery, Graybar Electric, Home Fabrics, Jen-Air, Kriess, Lee Jofa, Libas, Mardine Davis Art, Pottery Barn, Rapport Furniture, Restoration Hardware, Sloan Reis, Sub Zero, Wolf

Cherie Day Ledwith's resources: Berbere Imports, Blueprint, Brooks, Butlar Butera, Design Connection, Diamond, Dion Gallery, DSW, Enchanted Florist, F&S, Home Fabrics, Illuminations, JTA, Le Garage, Maison Luxe, Mardine Davis, Pomp, Sandy Rose Floral Design, U-Frame-It