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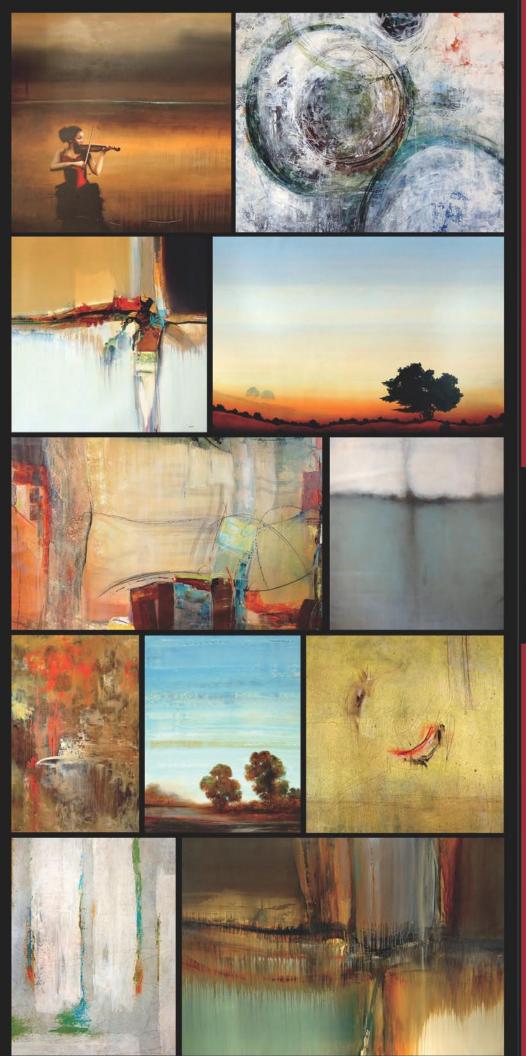
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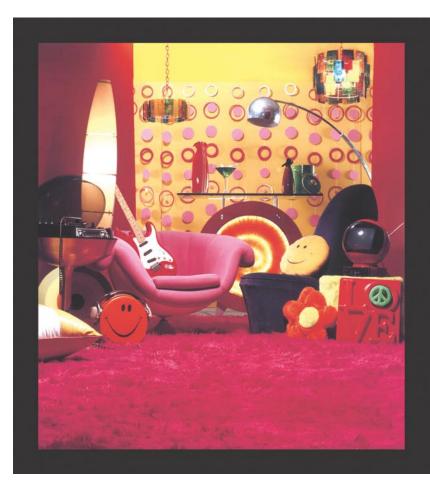
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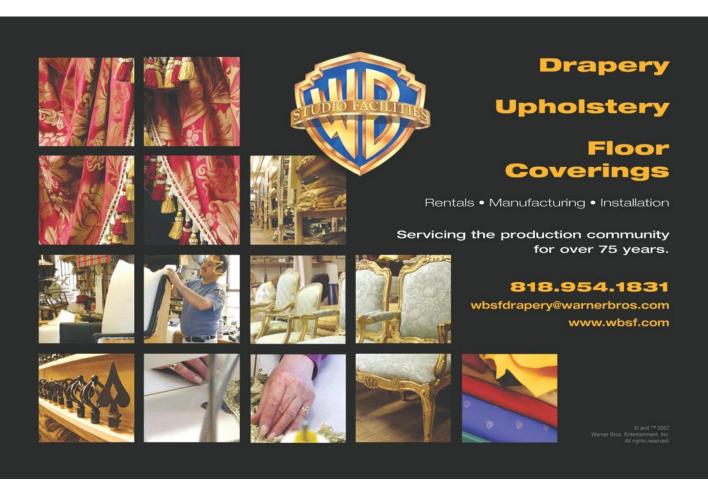
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- 89 SDSA Awards

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Cover: BROTHERS & SISTERS Cover: BROTHERS & SISTERS
Set Decorator Bryan John Venegas SDSA
Production Designer Denny Dugally
ABC
Photo: ABC/Richard Cartwright © ABC Studios
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contributors

Tom Castañeda is an award-winning broadcast journalist, having spent eight years working in television news throughout the United States. Currently he is Merchandising Manager for a leading design-oriented magazine and works closely with the SDSA. Over the last four years, Castaneda has written frequently for SET DECOR. He is a design and entertainment enthusiast who loves both film and television.

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

Kenneth Hunter has worked in the film industry in a variety of capacities since 1971. For the last sixteen years he has worked in the location department, notably as a scout on films such as CATCH ME IF YOU CAN, COLLATERAL, ZATHURA and many others. His photography appeared in SET DECOR last year. Hunter has also written, researched and consulted on several articles.

Sue Steinberg's 20-year career as a television development-and-production executive and producer (including as a member of the original development team and the first Executive Producer of MTV) affords a unique POV into the world of set decoration. As head of corporate communications of a multi-national architectural glass company, she created a line of decorative glass for commercial installation, and led the company to invest as a sponsor of programs and shows at the Guggenheim Museum and Museum of Art & Design, New York. She is passionate about mid-20th century American art, movies and television.



Spring 2007

Issue 13

Executive Editors

Rosemary Brandenburg

& Jan Pascale

Editor
Karen Burg

Associate Editors
Joanne Baker
Susan Ory Powers
Kate Sheeley

Graphic Designer

Matthew Rivera

Advertising Account Executive

Maria M Lopez

Advertising Account Support Rob Turner

Photographers

Richard Berg; Richard Cartwright; Lisa Dare, Lisa Dare Photography; Andrew Eccles; Richard Foreman; Scott Garfield; Jennifer Gentile SDSA; Michael Gibson; Ken Haber, Ken Haber Photography; Joseph Hodges; Suzuki Ingerslev; Ron Jaffee; Andrew Menzies; Erik Neldner, Erik Neldner Photo; Steve Olson; Ian Phillips ADG; Cloudia Rebar ASID, SDSA

Photographs courtesy of
ABC Media; ABC Studios, AMC; CBS; FOX
Television Network; Focus Features; HBO;
Lionsgate Films; TTM; Turner Network Television/
Time Warner; Emmy® ATAS/NATAS Image courtesy
of Academy of Television Arts and Sciences

SETDECOR Advisory Group

Jason Howard, Chair Ellen Brill; Tim Colohan; Ken Haber

SETDECOR

1646 North Cherokee Avenue Hollywood CA 90028 323-462-3082

Advertising & Marketing

323-462-3060 323-462-3099 Fax ads@setdecor.com

Editorial

karen.burg@setdecor.com

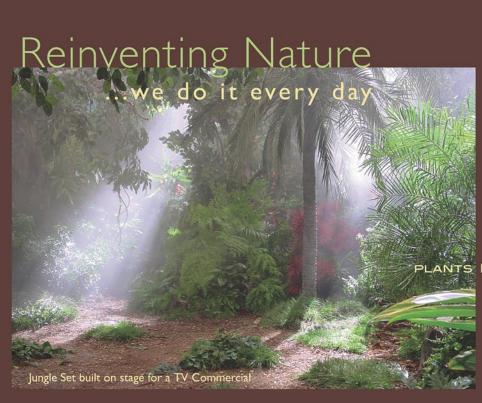
Art

art@setdecor.com

SETDECOR magazine is published by the Set Decorators Society of America 1646 North Cherokee Avenue Hollywood, CA 90028 www.setdecorators.org Printed by Southern California Graphics © SDSA & SETDECOR Magazine

Subscriptions: \$24

www.setdecor.com



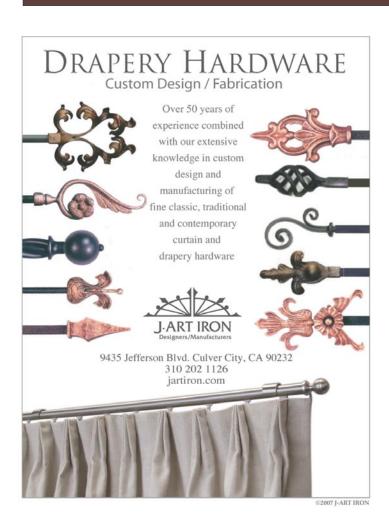


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from the editors



In this issue, we celebrate the television community during the Emmy Award season, highlighting works that have been nominated and hopefuls for the coming year. Congratulations to our colleagues who have been recognized by their peers for their artistic contribution to the 2006-07 television television line-up.

BROTHERS & SISTERS has all the earmarks of a series that could have long legs. The extended family's lives intertwine, offering an endless supply of storylines flowing apart and back to their solid, if politically diverse, roots in their Pasadena home.

With 24, the clock ticks loudly both on and off the screen. Behind the scenes, the day-to-day developments of this high-octane show keep the intensity at a near fever pitch. The set decorating team is as sharp on their feet as the characters whose environment they depict.

We chronicle the staying power of CSI through the succession of all of its creative teams. They have managed to complement one another and build from the original through this, the eighth season, leading the pack of forensic episodic television.

THE CLOSER returns for another season, with critically acclaimed Kyra Sedgewick as a tough deputy police chief who runs this procedural by her own rules. Again we see a bit of history with the design teams and how, with the weekly time constraints of episodic television, well-established permanent sets allow for focus on the numerous new character-based environments.

The story behind JERICHO is almost as potent as the post-nuclear subject matter. Evidence the power of the viewers. Protesting strongly that the show had not been picked up, they organized and sent a unique message to the network. Thanks to their dedication, the studio actually brought it back from the dustbin!

New episodes are being filmed at this moment. We give a glimpse of the pilot world gamble-incredible sets that may never be seen. And we take a peek into an exceedingly high-speed production of a "simple" commercial. Kid's furniture—how tough could it be?!!

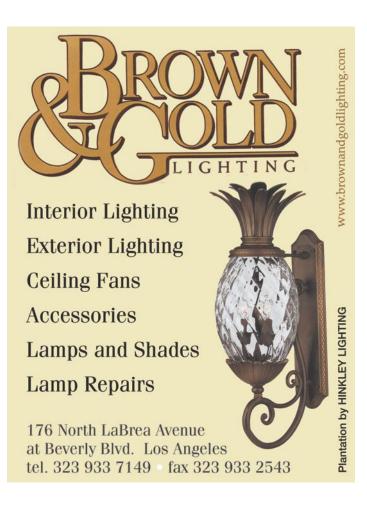
Our feature film coverage brings America's past to life. We visit a remake of a classic 50's Western with 3:10 TO YUMA and learn what it takes to make a Western in the 21st century. This set decorator's personal account is replete with tales of intense weather conditions and exceptional situations.

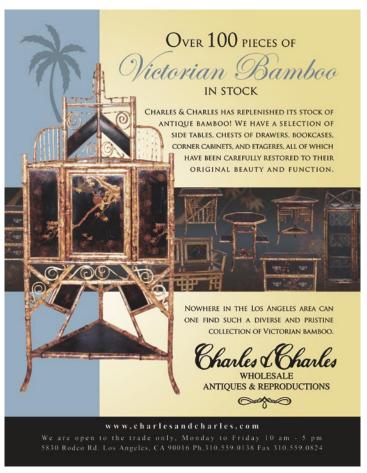
And we take a trip back to the rebellious 60's with TALK TO ME, an interesting true life story of a determined and driven disc jockey with a social consciousness that was unheard of in those turbulent days. More than his voice surges across the airwaves with the vitality of the era. Listeners tune in to hear not only incredible music, but also a man speaking directly to them about race and power in America like few people ever have.

From creating new worlds on television and film to helping better our world, a few dedicated people can accomplish quite a lot.

Enjoy!

Rosemary Brandenburg Executive Editor Jan Pascale Executive Editor Karen Burg Editor







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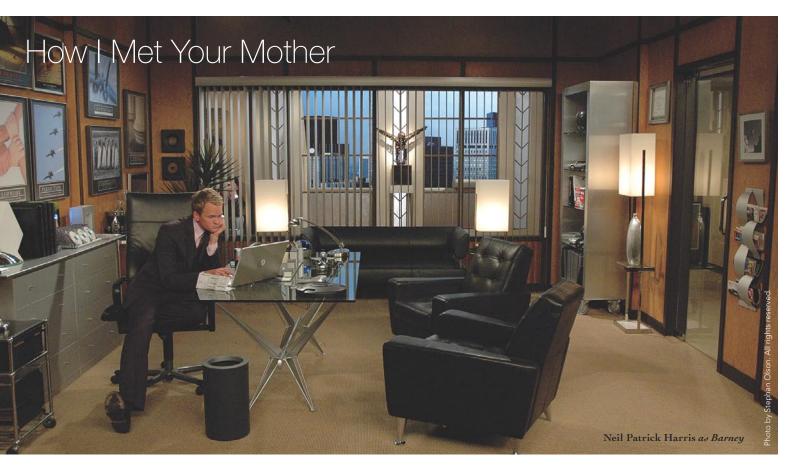
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awards



The 58th Annual Emmy Awards

The 59th Primetime Creative Arts Emmy Awards September 8, 2007 Shrine Auditorium, Los Angeles





Congratulations to the set decorators, production designers and art directors nominated in each category of the 2007 Emmy Awards for Outstanding Art Direction!

> **THE CLASS** • Pilot • CBS Glenda Rovello, Production Designer Peter Gurski SDSA, Set Decorator

HOW I MET YOUR MOTHER • CBS Steve Olson, Production Designer Susan Eschelbach SDSA, Set Decorator

Outstanding Art Direction for a Multi-Camera Series

awards



DEADWOOD • HBO

Maria Caso, Production Designer David Potts, Art Director Ernie Bishop, Set Decorator

HEROES • Genesis • NBC Curtis A. Schnell, Production Designer Daniel J. Vivanco, Art Director Crista Schneider, Set Decorator **ROME • HBO**

Joseph Bennett, Production Designer Anthony Pratt, Production Designer Carlo Serafini, Art Director Cristina Onori, Set Decorator

SHARK • Teacher's Pet • CBS Suzuki Ingerslev, Production Designer Cat Smith, Art Director Rusty Lipscomb SDSA, Set Decorator

Outstanding Art Direction for a Single-Camera Series



THE TUDORS • Episode 101 • Showtime Tom Conroy, Production Designer Alan Gilmore, Art Director Eliza Solesbury, Set Decorator

UGLY BETTY • The Box And The Bunny ABC Mark Worthington, Production Designer Jim Wallis, Art Director Archie D'Amico SDSA, Set Decorator



awards

Outstanding Art Direction for A Miniseries, Or Movie



BROKEN TRAIL • AMC Ken Rempel, Production Designer Bill Ives, Art Director Paul Healy, Set Decorator

BURY MY HEART AT WOUNDED KNEE • HBO

lan Thomas, Production Designer D.A. Menchions, Art Director Paul Healy, Set Decorator

JANE EYRE (Masterpiece Theatre) • PBS Grenville Horner, Production Designer Patrick Rolfe, Art Director Clare Andrade, Set Decorator

RETURN TO HALLOWEENTOWN • Disney Channel Edward L. Rubin, Production Designer Kenneth J. Kirchner, Set Decorator

THE STARTER WIFE • USA Tracey Gallacher, Production Designer Brian Edmonds, Art Director

Rolland Pike, Set Decorator







79TH ANNUAL ACADEMY AWARDS ABO

J. Michael Riva, Production Designer Gregory Richman, Art Director Tamlyn Wright, Art Director

CIRQUE DU SOLEIL: CORTEO • Bravo Jean Rabasse, Set Designer/Set Decorator

DESPERATE CROSSING:
THE UNTOLD STORY OF
THE MAYFLOWER • The History Channel
Katha Seidman, Production Designer
Kent Lanigan, Set Decorator

ENGINEERING AN EMPIRE • Egypt The History Channel Preeya Jensen, Art Director

HELL'S KITCHEN • Episode 210 • Fox John Janavs, Production Designer Robert Frye, Art Director Dawn Sinko, Art Director

MADtv • Episode 1209 • Fox John Sabato, Production Designer D Martyn Bookwalter, Art Decorator Daryn Reid Goodall SDSA, Set Decorator

TONY BENNETT: AN AMERICAN CLASSIC • NBC
John Myhre, Production Designer
Tomas Voth, Art Director
Barbara Cassel SDSA, Set Decorator

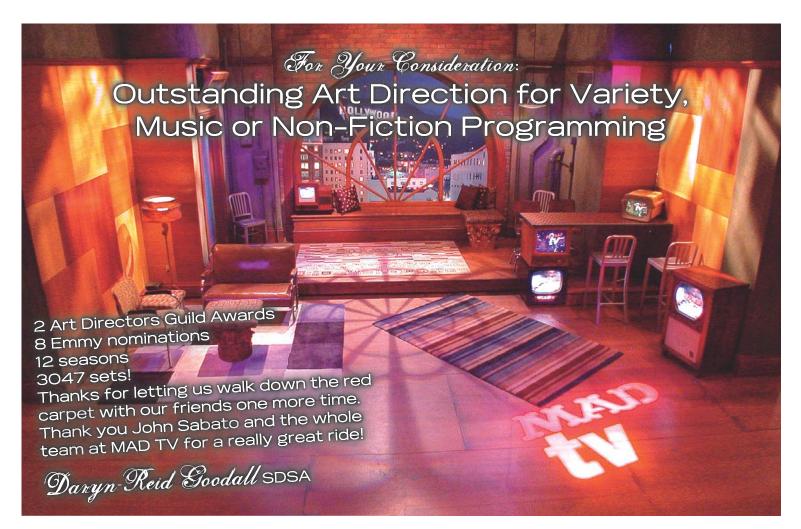
Outstanding Art Direction for A Variety,

Music or Nonfiction Programming

for your consideration

UGLY BETTY







tv sources

Las Vegas

The NBC hit LAS VEGAS is a fast-paced, sexy drama that follows an elite Las Vegas surveillance team charged with maintaining the security of one of "Sin City's" largest resorts and casinos. Big Ed Deline, head of the surveillance team for the Montecito Resort & Casino, has been portrayed since the series inception through the end of last season by actor James Caan. Tom Selleck steps in as Cooper, a smart, powerful, billionaire from Wyoming who purchases the casino.

New characters mean new surroundings. Cooper's Suite at the Montecito has two distinct sides: the public/professional visage and the personal, where Selleck's character brings a bit of Wyoming to Las Vegas. Set Decorator Julieann Getman SDSA shares her sources and credits her crew and buyer Bryan Hurley.

- 1. Side table/cabinet Wertz Brothers
- 2. Small urn HD Buttercup
- 3. Sofa Horizon Furniture
- 4. Accent pillow Gene Autry Museum Gift Shop
- 5. Artwork Ansel Adams print from Corbis
- 6. Ashtray Cuban Crafters
- 7. Log carrier Wertz Brothers
- 8. Tray Gene Autry Museum Gift Shop
- 9. Coffee Table Wertz Brothers
- **10. Area rug** Universal Property
- 11. Ottoman Eastman Furniture
- 12. Armchair Eastman Furniture
- 13. Accent pillow Gene Autry Museum Gift Shop
- 14. Floor lamp Lamps Plus
- 15. Track lighting Ikea
- 16. Artwork Art Pic
- 17. Buffet Wertz Brothers
- 18. Vases HD Buttercup
- 19. Screen LAS VEGAS Construction Dept



- 20. Saddlehorse Tom Selleck's personal saddlehorse
- 21. Harness Yellow Aster Mercantile
- 22. Saddle Tom Selleck's personal saddle
- 23. Blanket/weaving Pasadena City College flea market
- 24. Loom/frame for weaving Wertz Brothers
- **25. Artwork** Hollywood Studio Gallery



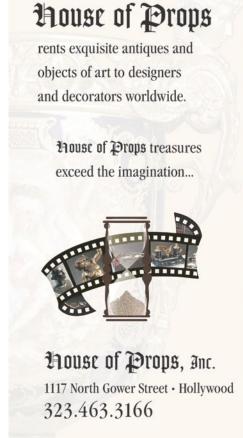
tv sources



- 1. Area rug Home Goods
- 2. Area rug Home Goods
- 3. Coffee table Antoine Azouri Designs
- 4. Tray HD Buttercup
- **5. Floor lamp** Lamps Plus
- 6. Accent pillow Target
- 7. Sofa Blueprint
- 8. Artwork Hollywood Cinema Arts
- 9. Side table Antoine Azouri Designs

- 10. Table lamp Lamps Plus
- 11. Screen LAS VEGAS Construction Dept
- 12. Floral arrangement Flower Dec
- 13. Dining chairs City Design
- 14. Dining table City Design
- 15. Sideboard City Design
- **16. Vases** Home Goods
- IO. Vases Home doods
- 17. Floral arrangement Flower Dec
- 18. Flat-screen TV 24 Frame









tv commercial









Set Decorator Kate Sheeley SDSA Production Designer Edward L Rubin

And now for something completely different... shooting a kids' furniture commercial at a skateboard venue in the heart of Texas!

Set Decorator Kate Sheeley SDSA and Production Designer Edward L Rubin spent a fast-paced week in Grapevine, Texas, bringing Director Sean Hanish's concept to life for a ROOMS TO GO commercial. "We wanted to connect an activity that kids love—skateboarding—with the furniture, a bit of a fantasy. We see a boy hanging out with his friends and reveal that his bedroom is in a cool indoor skate park with other kids and their bedrooms," Hanish explains.

The challenge was that over a dozen kids' bedrooms needed to be tied together visually and story-wise in 25 seconds. Hanish came up with the idea of a chase through a variety of bedroom vignettes. 47,000 square feet of skateboard rink provided the backdrop for 16 distinct bedroom themes, ranging from baseball, pirate ship and princess to the more traditional. Rubin points out, "Because it was such a large expanse of space, I had gigantic illustrations and banners created to hang throughout the location to add both color and dimension."

Research and pre-production were done almost completely by internet and phone before travel to the location. "We arrived on a Sunday afternoon and hit the ground running," recalls Sheeley. "I was lucky enough to persuade the owner of a carpet showroom to open his doors to us after a family barbecue on a Sunday evening! We shopped Monday, dressed the sets on Tuesday, shot Wednesday and Thursday, wrapped and were on the plane by Friday."

Commercials generally present an accelerated time frame for production with changes at a moment's notice. Along with the usual constraints, the unique angle to this one was that while the furniture was being set up, placed and dressed, the skateboarders were actually rehearsing their stunts in the same areas. Sheeley notes, "We had to stay on our toes watching out that the kids stayed on their boards while supplying the action!"



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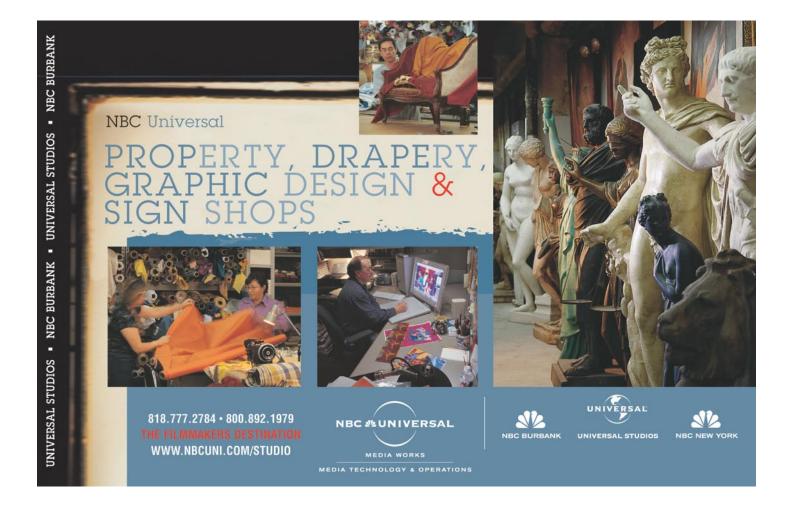
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tv pilots

The Mastersons of Manhattan

Set Decorator: Melinda Ritz SDSA Production Designer: Glenda Rovello



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The very mention of the word "pilot" can send vendors and crew running for cover.

Establishing the look of a show based generally on a few stage directions from sometimes sketchy & not quite ready for prime time scripts can test the mettle of many a seasoned design team.

Weighing heavily on the set decorator is the notion that what we create in an incredibly short time is something we and the audience may have to live with for years to come.

So many variables are embroiled in a pilot, so much hope put into each one. So much is riding on this one chance to see if a story strikes a chord with viewers and studio execs.

The following photographs represent the efforts put forth to produce high quality sets for this year's pilot season, some of which you will never see, and others that will be among the lucky few to become as familiar as your own surroundings.







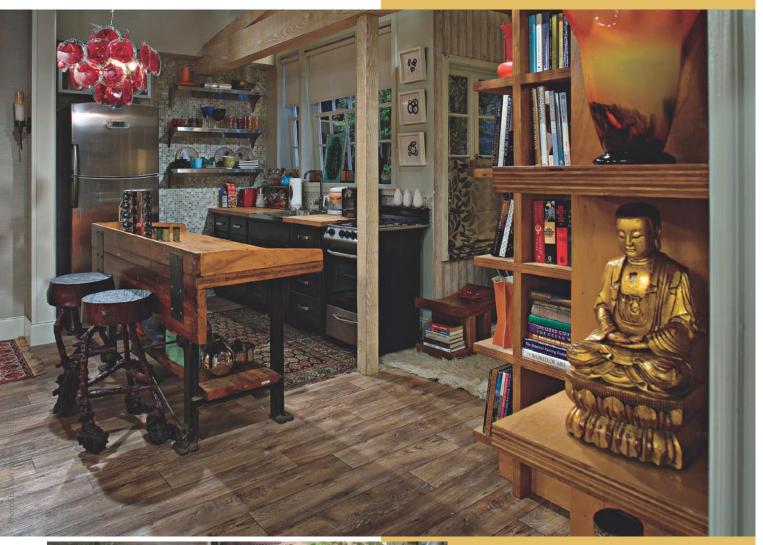
tv pilots

Traveling in Packs

Set Decorator: Peter Gurski SDSA Production Designer: Glenda Rovello









Penelope

Set Decorator: Peter Gurski SDSA Production Designer: Glenda Rovello

tv pilots



Drive

Set Decorator: Amy Vuckovich SDSA Production Designer: Victoria Paul



The Womens Murder Club

Set Decorator: Julieann Getman SDSA Production Designer: Tom Frohling

Editors note: The pilot was picked up by ABC.

The series team:

Set Decorator Jim Mees SDSA

Production Designer Victoria Paul.







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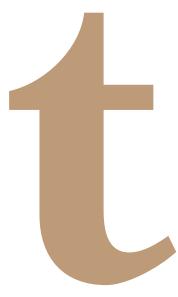
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he contemporay saga BROTHERS & SISTERS centers on the diverse personalities within a California family as they navigate the unexpected, including death and deception. From right-wing pundit to liberal gay lawyer, the adult siblings and their mother embrace each other unconditionally while striving to deal with the outside world.

SET DECOR talks with Set Decorator Bryan John Venegas SDSA about the sets for this compelling new drama.

SET DECOR: The core of BROTHERS & SISTERS is the Walker family. How does the Walker Home help give the family definition?

Bryan John Venegas SDSA: Quintessentially Californian, the Walker Home is a Mediterranean house set in Pasadena. We wanted the house to reflect the Walkers' sense of history through its architecture and decoration. I purposely kept the house from feeling like a designer showroom and instead made it a showcase of their lives. It is meant to be eclectic in nature, with an air of comfort and sophistication. Although the family has a successful business and is financially well off, Nora, the recently-widowed mother, is not at all snobbish. She has always put her family first, so we made her surroundings show how important her family is.

SD: What clues to the individual characters appear in the Walker Home?

BV: The first clue is that a very large family lives here. We designed and decorated the set so it would be able to accommodate our large ensemble cast and the entire crew. Since this is the family home and the siblings are grown and moved out, we made sure that there were plenty of family photos throughout the house telling the story of who lived there. The story of the *Walkers* is about their journey through life together as a family. Each adult child's story is told in their environments outside the family home, here we make more statements about who they are as a family than who they are as separate individuals. Each character is so different and unique but the common thread is their support and love for each other. The family home is the one thing that keeps them together, the one place they feel safe. It's a nest of sorts where the children are free to fly away on their own and yet return whenever they need to be nurtured by their family.





ABOVE: Nora's Study.
RIGHT: Living Room corner
There is a flow of light and energy throughout the house:
rooms open into another, the family interacts, daylight
streams through windows, and at night layers of soft lighting
create warm nooks and interesting shadows. Plants, art and
furnishings become sculptural.









The Walker Home is also about Nora—her compulsions, her controls and her need to remember everything good from her past. Nora's character is a bit compulsive and controlling but ultimately nurturing and loving to a fault. We made the house a reflection of who she is on the outside (orderly) to contradict how she really is on the inside: disordered. Alone in this big house now that her husband has died and all the children have grown and moved out, she only feels complete when her home is filled with the sounds of her family and all the chaos that comes with it. She is the nucleus of this family—loving, opinionated, strong, smothering at times, but always there for her children when they need her most.

The original Production Designer Scott Chambliss and I had many conversations about who this family was. The producers and writers also had a very clear grasp on each of these characters.

When we created each of the character's homes, we had plenty of information about them and all of the quirks that made them who they are. It's the small things that say the most to me as a set decorator. I try to tell their stories: Sarah's House is always in a state of disarray like her life at the moment, Justin's Loft is neglected as he struggled with his drug addiction. When the actors came onto the sets, they felt at home, which is exactly what we wanted.

SD: Tell us about the palette, the use of texture, the fabrics, the window and floor coverings...

BV: We took the color palette from the classic California Plein Air paintings we referenced throughout the house, the wonderful colors of nature and the amazing light captured in those paintings. We wanted complimentary colors and textures, a sort of Yin &



Yang that is the Walker family: textured grass cloth wallpapers against the sheen of Dupioni silk drapery, dark hardwood floors contrasting lighter shades of furniture, and plenty of windows to let in wonderful California daylight. Yin and Yang. Dark and light, love and hate, dull and shiny, happy and sad—everything that the Walker family is at different times of their lives.

SD: Tell us about your furnishings choices and placement.

BV: I wanted to make everything central, to show a sense of gathering and family. The *Walker family* spends a lot of time together, so we created areas designated for them to congregate: the *Grand Foyer* with the staircase filled with family photographs and full of memories; the family dinners at the very large dining table; the large island in the center of the bright and airy *kitchen*; the facing sofas at the beautiful fireplace and cluster seating for all the get-togethers in the *living room*.

SD: Kitchens are the obvious symbol of the heart and hearth of a home. Tell us about the *Walker Kitchen* and the *Walker Landing Vineyard Kitchen*, from the actual set dressing choices to how they portray the characters.

BV: The *Walker Kitchen* is where we learn the most about who this family is. Without having to be polite at the formal dining table, they are free to say what is on their minds and be truthful, even if it's unpleasant. On the outside, the *Walkers* are the American ideal family, but the dysfunction is almost palpable. We gave them the perfect kitchen as a background to highlight all the imperfections this family has and also to show how close they really are.

The Vineyard Kitchen is a reflection of everything that is possible, relaxed, without complication. Its history was inherited through the purchase of the vineyard, and its potential is what is inspiring to Tommy [Balthazar Getty] and Holly [Patricia Wettig]. The Vineyard Kitchen is cozy, loose, warm and layered. I wanted a Tuscan sensibility, so I chose furnishings that were worn and weathered to



ABOVE: Walker Family Kitchen RIGHT: Walker Kitchen. Sarah [Rachel Griffiths] and her mother Nora [Sally Fields] deal with the debris, both physical and emotional, after another family gathering.

contrast with the *Walker Home*, which is more polished. It also says a lot about *Holly's* character and what a different life she had as the mistress to *Nora's husband William*. My favorite piece in the *kitchen* is the antique pine butcher-block cabinet with its undulating surface worn from years of food preparation.

SD: The family is full of contrasts. Recurring sets reflect that. Could you tell us about *Kevin's* [Matthew Rhys] *Office* and *Kitty's* [Calista Flockhart] *fiancé*, *Senator McCallister's* [Rob Lowe] *Offices*?

BV: Kevin is a successful lawyer at a law firm in downtown Los Angeles. He has control over his world inside that firm but cannot seem to control his romantic life outside those walls. His windowed corner office is on the 12th floor looking out at the world below him. We used that observation when dressing the set and purposely controlled his surroundings and color palette. We incorporated surfaces that were reflective, cold and sharp. Kevin is very serious. He's searching for something, so we gave him surfaces that allow him to literally see himself reflected. Inside, Kevin is like most of us, trying desperately to have a life that is spontaneous and free. As a gay man, he feels he constantly has to play a role, when all he wants is to just be who he really is.

The Senator's Offices, also set in downtown LA, are constantly in transition during his run for the presidency. Our audience will see the changes in the coming season as the campaign jumps into full swing.

SD: In the storyline this last season, you had *hospital* and *airport* sets. How many permanent sets does the show have? How many recurring? How many swings? What is your shooting/prep schedule? Where do you shoot?

BV: We had four weeks prep before principal photography, a 22-episode season, 8-day shooting schedule. We shoot 3 out of our 8-days on location. The majority of our sets are swing sets. We have four permanent sets now, with the addition of *Senator McCallister's Offices* to our already existing *Ojai Foods, Walker Home* and *Sarah & Joe's House*. Depending on the episode, we have approximately 12-16 swing or location sets, in addition to about 10 recurring sets.

We work on three stages at Disney studios and on the lot for small exteriors. Our offices are on the five floors above the stages. We shoot all the *Walker Home* exteriors in Pasadena and all interiors on stage.

SD: Do you shoot in HD or film to transfer? How many cameras? How do these aspects influence the choices you make?

BV: We shoot with two cameras on film. Because we shoot on film we try to control the color palette so that our actors pop against each backdrop, allowing for richer colors, texture and depth.

SD: Please tell us about your approach and about your collaborative process with the production designer.

BV: Luckily, I have an amazing relationship with our Production Designer Denny Dugally who stepped up from art director after





working for Scott Chambliss. We have a very collaborative methodology which allows us to be free and have fun with each and every set we work on.

Denny and I have an ongoing dialogue. I take notes from the executive producers and writers to get the look just right. I then work with my amazing crew who, in turn, work tirelessly to get each detail in order. I communicate with my team from the beginning to completion.

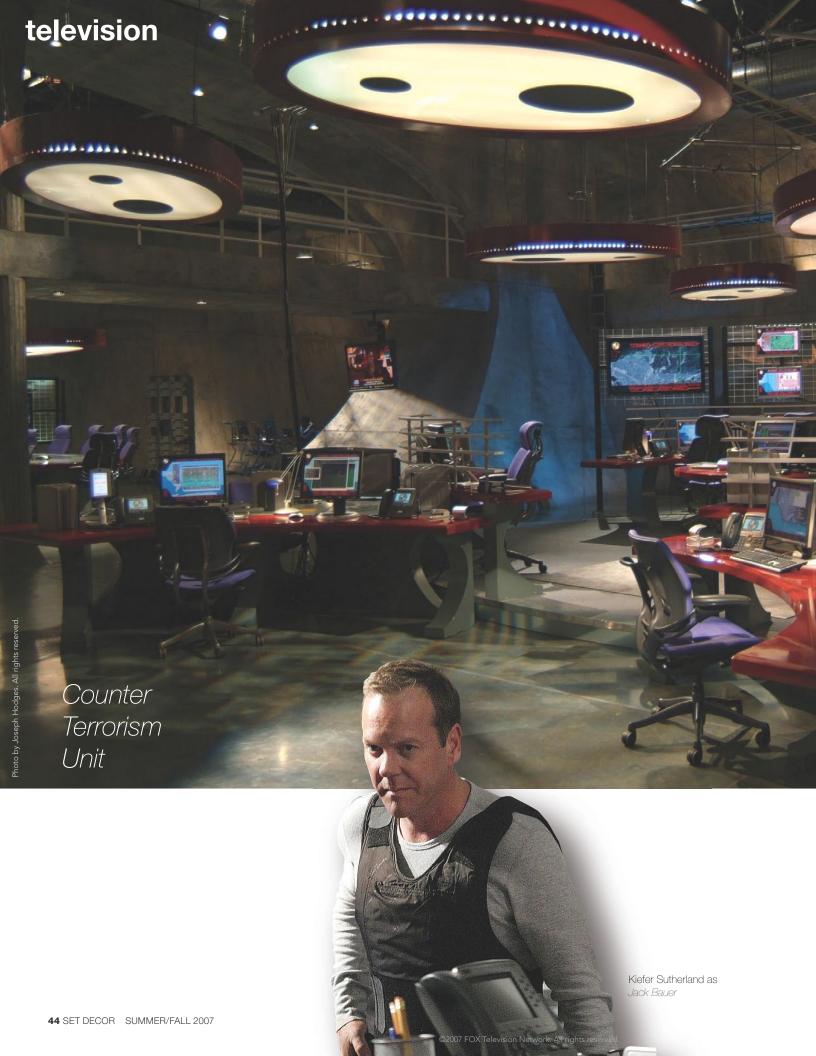
My appoach is character-driven, keeping each character nuance in mind with every decision made for each room I decorate. I use color to help tell our story and mix textures to give it a real and comfortable feel. The *Walkers* have money but they are not pretentious. Half of the characters are conservative and the other half are on the more liberal side. I wanted the environment to showcase how diverse this family really is.

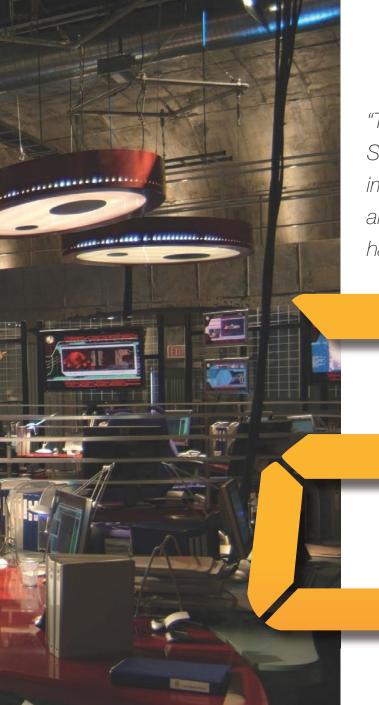
SD: Is there a behind-the-scenes moment that has made a difference?

BV: Our very first day of shooting on Season One, the Set Decoration Department, Art Department, Construction and Paint Departments all got a standing ovation from the producers, actors and crew, which has never happened to me in the ten years I've been in this business. It was a great way to start a new show!!!

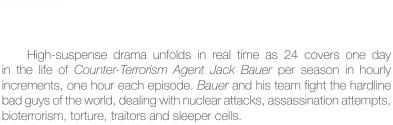
SD: What have you learned from this experience?

BV: How important my team is in the process and how much I appreciate them for everything they each bring to the table. Patience is vital, rolling with the punches is key, having fun is extremely important and doing it with people you love and respect is a blessing. •





"The following takes place between..."
Seemingly innocuous words that
immediately put television viewers on edge
all over the world. The next episode of 24
has begun...



Set Decorator Cloudia Rebar SDSA
Production Designer Joseph Hodges
FOX

The 24 adrenalin rush isn't only on the screen. Set Decorator Cloudia Rebar ASID, SDSA explains, "Writers are working feverishly, so none of us know anything very far in advance. The whole real-time concept is unique, and we are often in shock when we read the scripts because the writers are quite daring!"

The pilot was shot for the most part on existing locations; but when the show was picked up, it was redesigned and enlarged. Many additional sets were established and a great number of new ones are created each season. "There are so many new sets, twelve to fourteen per episode, that we are literally multi-tasking every moment of every day. We spend ten hours on location scouts once every two weeks. We're prepping and shopping and dressing for Episodes 1 and 2 while we're scouting for Episodes 3 and 4. A couple of units are shooting several days a week. Because of the overlap, we can be working on six different episodes at the same time, and \blacktriangleright



they can be all over town! We were dressing sets in Malibu and Downey simultaneously."

The pace of the show is that fast. There have been instances where Rebar has been ready to get on the tech scout bus when she has been notified that she needed to conceive the decor, select items and dress three new vignette sets that had to shoot in thirty minutes...and yet there was no holding up the scout bus!

"When we do the tech scout, it's the first time Cloudia is seeing the locations. I usually end up describing sets in a couple of sentences and then, I let her do her job," says Production Designer Joseph Hodges. Rebar adds, "On the tech scout, I have only about ten minutes to gather every bit of decorating information I'll need because I won't be back again until my team

goes in to dress that location."

Changes are inevitable and often. "We may go to a location that's scheduled for two episodes, and then after having wrapped and moved on, find on a following episode that we have to go back!" Hodges reveals. "But because of a list of variables, that isn't always feasible. So we often end up building to match. There are many sets that have been started on location and then we have had to build on stage. I keep that in mind when choosing locations. It helps that we have a definitive architectural style."

He continues, "When I was a child, there was a TV series that was popular in the UK called THUNDERBIRDS that was supposedly set in the year 1999. It was all that sort of Brutalist architecture, which was supposed to be the future. When we



started 24, it was 1999-2000, and it was my chance to build the world of my childhood that I had thought the future would be when we got here."

24 also has its own unique styles of shooting. Multiple cameras are used depending on the action, as well as steadicam and hand-held cameras when needed. 24 is shot in film, and then transferred for broadcast in HD. The crew tries to keep all the cameras at eye-level to add an extra degree of realism. The clips shown on smaller multiple screens at the start of a show segment are shot for each individual episode, and the approach to shooting telephone conversations is decidedly different. Rebar clarifies, "The script may call for a six-person conference call between a general and some cabinet members. In keeping with

the producers' desire to keep things in real time, we would create the general's office plus the five additional sets and shoot all the scenes simultaneously."

Rebar has had the same crew since the beginning of the series, a team that has become well-trained to deal with the rapid tempo of 24. Lead Glenn Carrera has four set dressers and adds day players as needed. Jen Harris is the buyer. There is an on-set dresser for the key sets and another for the 2nd unit. They have developed a certain rhythm, working methodically and carefully as much in advance as possible. The result: there's very little stress in the department.

"The people on this show are wonderful," Rebar emphasizes. "That's the glue that's held this whole thing together. We've had ightharpoonup









the same directors and crew throughout the years. The entire team is so good at their jobs, there's a tremendous amount of respect. Everyone helps each other out—all are very committed to this project."

"We do extremely large sets. CTU is probably 25,000 square feet with ten rooms, as is the set for government offices. These sets are dressed at the beginning of the season. All four walls are dressed since usually none of the walls are removed for camera and crew. Even the bathrooms are huge!"

"Most of our set dressing per episode is rental because of limited budgets," she continues. "Many times I have to sign off on the budget before the drawings are complete. I do a budget

for each episode, but it can be difficult because they sometimes need it before I've even seen the locations and there are unknown factors. It's exciting, but there is a lot of pressure. We repaint and reuse elements, but don't reupholster because there's not enough time. We have no facilities to run to because we're not on the lot. Our drive-time from the stage to prophouses is two hours in and two hours back with today's traffic, so the trips have to be carefully scheduled." Thus, Rebar maintains a gold room with some furnishings that she can rely on for last minute sets.

"I very rarely have any budget overages because I automatically do a psychological profile as to shapes, colors, forms and textures for characters as I read the script and that



governs my selections," she says. "I can't tell you why I put certain things together; the composition takes on its own creative momentum. It gives the character energy in the space, and the sets relay that energetic information."

"I let Cloudia work and trust her," states Hodges. "She knows the things we've talked about for a particular set, she knows me. We've been working together for perhaps ten years. This is going to be our seventh season on 24. Cloudia knows implicitly how to do her job, and I give her the freedom that the producers give me. The most important thing, I think, is that Creators Joel Surnow and Howard Gordon trust me with the look of the show, and I trust Cloudia with the decoration." Rebar attests, "And working with

Joseph is always exciting-he is continually pushing the design envelope."

"Cloudia is from the feature world," Hodges notes. "During my career I've had people say to me, 'Well, it's just a television show.' I always believed that a television show should have more detail and the workmanship should be better than a feature because you never know where the camera is going to be. On a feature, you may use the set for a week or so, but we're using it ten months of the year. We do 24 episodes in a year. It's like doing 12 movies." Rebar concurs, "We both agree that anything less than feature-quality looking sets is not what we are after. The results of all of our attention to detail do make a difference on any screen."



The White House

The Oval Office set, originally built for a movie, was rented from Warner Bros; but when the producers determined that the set was going to be seen more frequently, it became necessary to build a 24-version of The White House. It was reflective of more contemporary color choices in the furnishings while maintaining the classical look in draperies and case goods. President Wayne Palmer is a young president. That character point drove Rebar's color decisions in upholstery and artifacts. The rest of the elaborate corridors and offices stayed fairly Washingtonian traditional. The paintings in The White House are all historically accurate. Upon being granted permission to use the images, the re-creations were printed out digitally on canvas and framed.

"You may have noticed the wide flat-screen TV over the mantle in the *Oval Office* among the antique furnishings," Rebar points out. "We mainly update a traditional permanent set with the electronics and technology. The simul-cast for the *President's Conference* is an example of new technology that helps to keep the look current."

Counter Terrorism Unit: CTU

The state-of-the-art Counter Terrorism Unit is constantly updated, but a major story point, the explosion of the CTU and the aftermath, required the opposite attention to detail. Rebar remembers, "I believe we filmed in the rubble for seven weeks after the explosion. You can imagine what fun it was trying to retain charred continuity as we would go back and forth doing pick-up shots for previous episodes that were about to air."

"Post-explosion, the producers wanted to rebuild CTU exactly as it had been, but the orange and grey of the original had become a bit too trendy," Hodges imparts. "So for the fourth season, we had a completely new CTU with a subtle palette of patriotic hues. All the railings are white, the furniture tops red, chairs deep blue. A muted paint was incorporated in the concrete to give a bit of a blue glow to it, so the essence is that blueness." Rebar has not only concentrated on filling CTU with state-of-the-art equipment, but also with shapes which enhance the futuristic tone and offer interesting shadows.

President Logan's Retreat

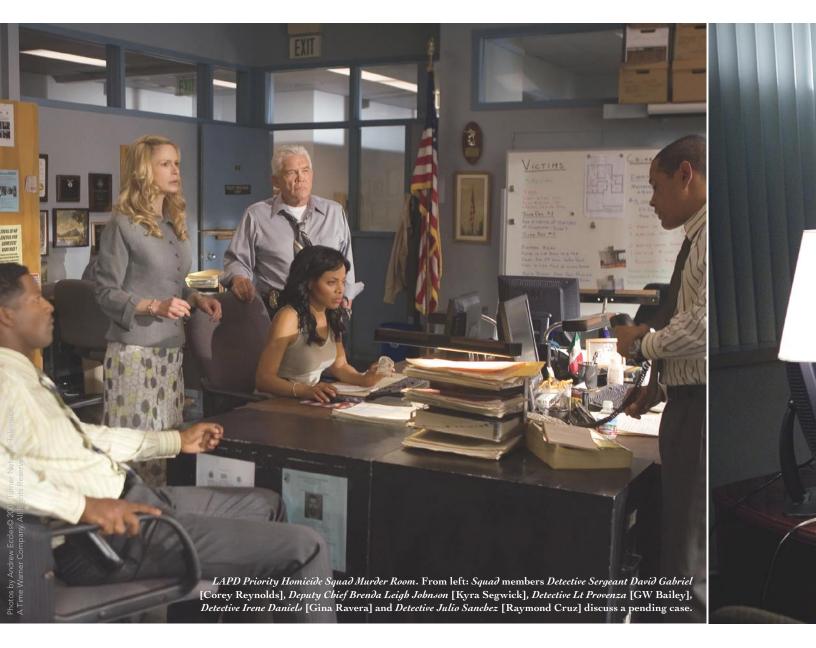
Her favorite set has been President Logan's Retreat. "The set literally took people's breath away by its grace and beauty," she recalls.

"People contacted the producers wanting to know where Logan's Retreat was because they wanted to go there—but we had built the whole thing on stage, including the exterior with all the water and the decks," elaborates Hodges. "I designed a huge outdoor space and put an overhanging ceiling outside, so we wouldn't see off the set. Then because it felt a little dark, I put in a reflecting pool. I was told, 'You never put water on a set, especially on a TV show.' But we ignored the rules, and it's a beautiful space, especially at night with the lights reflecting off of the water."

Rebar enhanced the design with minimalist natural elements. "Everyone entering the set was elated and uplifted by the amazing look of it. Retreat was mid-century, but organic, and it had great energy in it."

Part of the set decorating process is to give shape and form to a space before the actor arrives to give it a voice, shifting energy and space into pleasing patterns that work with the story content. In trying to create a buffer zone in which to handle last-minute "surprise" sets, Rebar generally completes new sets in her head and on paper as quickly as possible. "You need to provide the time for unknown challenges to be resolved should they arise," she reflects. "All productions will have scheduling glitches that require the decorator to turn on a dime and respond. The gift that decorators give themselves is the space to do so graciously."

-Kate Sheeley SDSA



#CLOSER

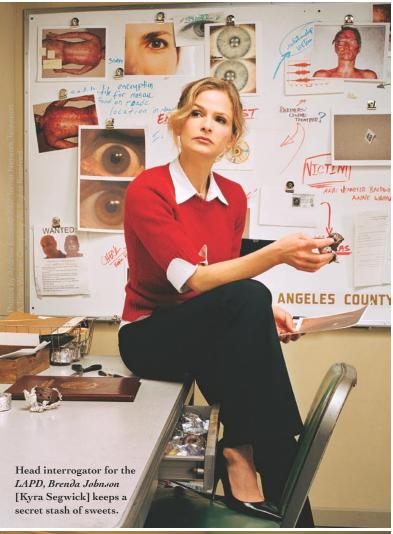
Set Decorator **Kristin Peterson SDSA**Production Designer **Michael Clausen TNT**



After transferring from Atlanta to Los Angeles, Deputy Police Chief *Brenda Leigh Johnson* [Kyra Sedgwick] heads up a special unit of the LAPD that handles sensitive, high-profile murder cases. Clever but quirky, she has a tendency to step on people's toes while trying to get to the truth. But her strongest adversaries seem to be melting under her southern charm and her unique ability to dig deep enough to solve even the most complicated investigations.

Set Decorator Kristin Peterson SDSA comments, "I did the comedy MALCOLM IN THE MIDDLE for six seasons. Doing a murder show is so much heavier—I have to think about things that I'd rather not! Because the stories are well thought through and beautifully written, during our prep meetings we often delve into how the murders were committed. The subject content makes some of the scripts difficult to read, but the writers do such a good job that you really feel it. There is so much character development that I get even more involved."

In each episode the deceased victim's world provides context for the audience. Peterson describes, "Sometimes, there is also the perpetrator's world. I have to get into the head of some frightening characters to develop their personal surroundings. Psychology is involved in trying to convey the underlying conflict of some despicable personalities. The tendency is to show that character's environment as dark as the perpetrator's psyche, but you have to pull back and keep





some sort of balance so you're not hitting people over the head with your own revulsion."

Part of the story-telling process of THE CLOSER is to have the set decorator weave clues into the set dressing. "If viewers are really paying attention, they'll find particular indications on the set," Peterson discloses, "which is a really fun challenge for me. Plus the whole creative team tries to interject some level of humor and humanity into every episode. There's something that you can laugh at even in the midst of the complicated, sometimes horrific situations that *Brenda's* team investigates."

Shot in film, broadcast in Hi-Def, the shooting schedule is from February-August, 15 episodes a season. It's a single-camera show, but a second camera is usually brought in for additional coverage. Each episode usually takes 7.5 days to shoot, of which at least 3 are on location. The *Police Station* and *Brenda's Bungalow* are permanent sets, occupying Stages 2, 3 and 5 at Raleigh Studios. Various swing sets are also set up on Stage 5.

Leslie Frankenheimer SDSA did the pilot, and Stephanie Ziemer decorated the second season.

"The details with the permanent sets had been worked out by the third season. It seemed unnecessary to redo things, although in Assistant Police Chief Pope's Office, we did end up switching a lot of the set dressing around," she explains. "When we started the season we really hit the ground running. We found one of the locations just a few days before we were going to shoot, which meant we were on a really tight deadline. So I was very grateful that for the most part, the permanent sets were fine!"

Production Designer Michael Clausen notes, "The mandate is veracity, veracity, veracity. The producers and creators are so dedicated to visual truthfulness that after they visited an actual LAPD Parker Center jail which was pink, they had a set built and painted pink. The *Police Station* and the areas of it where *Deputy Chief Johnson's* team works were replicated as closely as possible by the first design and decoration team and we've continued the quest for authenticity. We have a meeting on every show with a detective from the LAPD Homicide unit that goes over the entire script from dialogue to costume, props and art direction; we want it to look as close to reality as we can make it."

Some of the 4 to 5 new sets per episode are exteriors needing "tweaking," such as more greenery and landscaping. "The producers really want Los Angeles to be one of the characters in the show," says Peterson. "When we're in parts of LA that aren't visually well known, the flavor of Los Angeles has to come through. Frequently it's about augmenting what is already there. For instance, we just shot in LA's Chinatown, in the little courtyard that is fairly identifiable. We needed to make it look 'more' like Chinatown, so we brought in bamboo, signage and more lanterns. With a fast-paced show like this, a specific location has to be a

quick sell to the audience."

The director and producers decided that a particular episode should culminate in the first floor lobby of the Parker Center. For production reasons it had to take place on stage but there was no room on the swing stage. Clausen recalls, "As the meeting went on, I became more and more concerned that it wouldn't be possible. Meanwhile, the producers were becoming more and more enthusiastic. The permanent sets have one existing elevator bank with four elevators and a windowed wall that stands as the third floor of Parker Center. We pulled that wall and placed a fourteen foot solid wall covered in marbleized panels where the back drop of downtown Los Angeles usually hangs. Based on our research of Parker Center, Kristin brought in "Wall of Honor" plagues, turnstiles, metal detectors, flags and benches. Our detective consultant, Mike Berchem, said he felt like he was reporting for duty and Kristin and I felt like we had dodged a bullet."

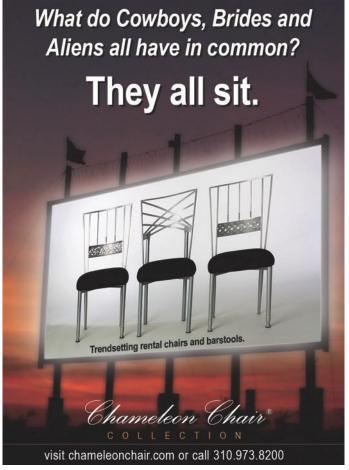
...veracity is the mandate...

Peterson adds, "It is such fun doing what we do! We get to create all these different worlds every week, but we have to do it so quickly. And there are the inevitable last-minute changes. However, they are not unreasonable. I know we've occasionally scrambled for things, but it's definitely not the norm. We have a pre-production meeting, a tech scout and production meeting, the scripts are prepared, and people are accessible for further discussion. The prep is really thorough and organized."

She emphasizes, "This is one of the nicest groups of people I've ever worked with. My crew is very professional and has a great 'can-do' attitude; Bryan Hill is the lead and Mara Spear the buyer. Michael is lovely to collaborate with—he and I have very similar sensibilities. We share the same sort of color sense and we trust each other's instincts, so it makes for an amazing, easy communication."

"I'm usually an entire episode ahead of Kristin, but she needs to be able to give things some thought," Clausen states. "Often she gets sketches from me before she's had time to read a script, which gives her the chance to have some Continued on page 93





GENEALOGY

Season 8 [current]

Set Decorator Sara Andrews-Ingrassia SDSA Production Designer Daniel Novotny

Season 7

Set Decorator Sara Andrews-Ingrassia SDSA Production Designer Daniel Novotny Production Designer Richard Berg

Season 6

Set Decorator Jennifer Herwitt **Production Designer** Richard Berg

Season 5

Set Decorator Jennifer Herwitt **Production Designer** Richard Berg

Season 4

Set Decorator Jennifer Gentile SDSA **Production Designer** Richard Berg

Season 3

Set Decorator Jennifer Gentile SDSA **Production Designer** Richard Berg

Season 2

Set Decorator Jennifer Gentile SDSA Production Designer Richard Berg

Season 1 Episode 5-end of Season 1

Set Decorator Danielle Berman SDSA **Production Designer** Richard Berg

Season 1 Episodes 1-5

Set Decorator Brenda Meyers-Ballard SDSA **Production Designer** Cherie Baker

Pilot

Set Decorator Brenda Meyers-Ballard SDSA Production Designer Richard Holland







In the highly stylized world of CSI, hotels, casinos and splashy entertainment venues are juxtaposed against the gritty realm of forensics, as the main characters work their way through a jigsaw puzzle of evidence to solve murder cases. Las Vegas, also known as "Second Chance City" by some of its inhabitants and "Sin City" to the millions of visitors each year, serves as both the backdrop and the pulse of the series.

In the first season of CSI, the set decorators, production designers and their teams set a new look for television. They have continued into the present 8th season to expand and develop the unique style of CSI. SET DECOR explores the visual evolution of the series.



CSI: In the Beginning...

CSI, the show, based on the real-life Crime Scene Investigation unit of the Las Vegas Police Department, depicts the inner workings of one of the top crime labs in the country. Following a team of criminal investigators, forensics experts and lab technicians from crime scene to arrest, the show aims to be as authentic as possible. The series enacts the exacting procedures by which evidence is gathered, analyzed and interpreted, aided by the most cutting edge and state-of-the-art equipment and techniques.

"It was the challenge of the entire creative team to realistically

create sets to not just tell the story, but to also examine and present the world of forensic crime solving," notes Set Decorator Brenda Meyers-Ballard SDSA, who worked with Production Designers Richard Holland and Cherie Baker to establish the early look of the show.

"The original mandate was to portray the gritty desert city and its seamy underbelly against the searing heat of the desert," she continues. "The focus was on the perimeter—Las Vegas behind the glitz. We had to do windows where you could feel the heat, and to give the feeling of dirt encroaching everywhere. Our most



Dark walls & pinpoints of light... iconic CSI



obvious references to Las Vegas as a gambling mecca were the slot machines that we would place in everyday settings."

The glass-walled flow-through sets of the CSI Headquarters offer the capability of seeing from room to room. The camera can track at once the activities of the labs, the autopsy rooms and the morgue. The design and decoration teams came up with an authenticity that even surpassed the expectations of the consultants from the real Las Vegas CSI. Equipped with everything from ballistic velocity tanks to state-of-the-art fingerprint equipment, the sets mirror reality. Details

were meticulously ascribed to, including drawers filled with forms and paperwork that exactly replicates those used by the CSI team.

Iconic sets

LVPD - Las Vegas Police Department, CSI Headquarters, Autopsy and The Hospital are the four permanent sets, those considered iconic for the series. Each of these set buildings has multiple rooms.

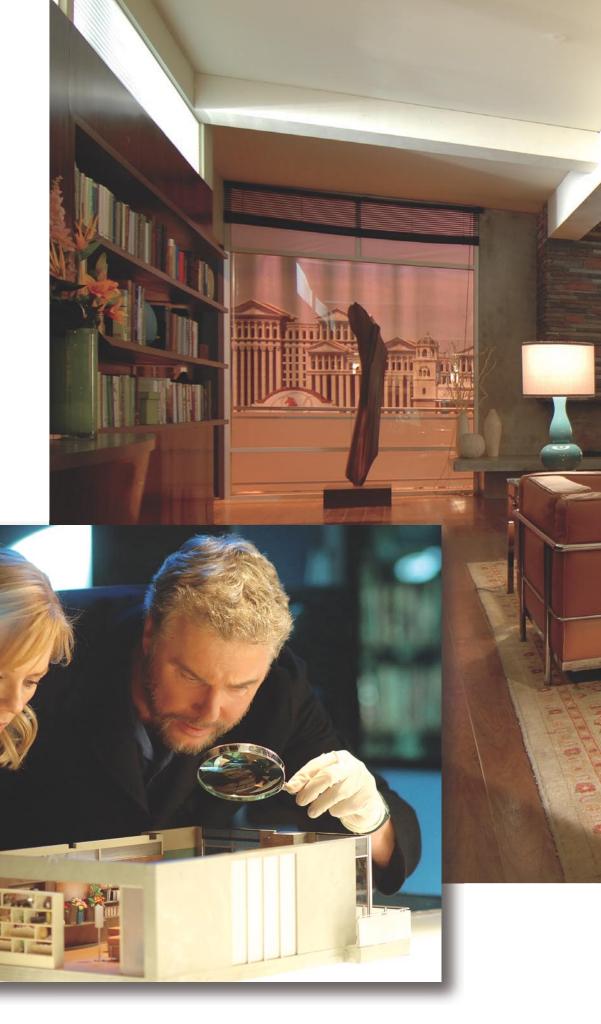


Photo by Ron Jaffe/CBS © 2007. All rights reserved.







The individual sets within *CSI Headquarters* are intentionally void of anything not associated with the science of their jobs, which in and of itself is a character study. These people are dedicated and their jobs become their lives.

This characteristic is epitomized by *Dr Gil Grissom* [William Petersen], the head of the *CSI* and resident science geek, whose forensics specialty is entomology. *Grissom's Office* appears to be the repository of science experiments. Bugs under glass, creatures and body parts in jars of formaldehyde, and models of heads with bullets strategically lodged in exposed lobes tell his story at a glance. Each successive set decorator has had a hand in layering and augmenting the density of this office.

The CSI sets, brimming with gleaming stainless steel and every imaginable forensic tool, include not only a *Ballistics Lab*, but also *The Garage*, used for re-creating large crime scenes, as well as determining speed of car upon impact, a *Drying Chamber* inside the *Evidence Vault* to retain *blood-spattered evidence* for further investigation.

Desert grit to Las Vegas Glitz

Just as the CSI core was being developed, Producer Jerry Bruckheimer decided to shift the focus from the grit of the desert to the glitz of the Las Vegas strip.

Production Designer Richard Berg and Set Decorators Danielle Berman SDSA and Jennifer Gentile SDSA are credited with ▶



moving the show more toward the sexier and greater modernity of the Las Vegas strip while further enhancing the moodiness of the *CSI unit* sets.

Berman recalls, "We realized that we needed more specific forensic equipment and got the FBI and LAPD involved in helping us further authenticate our technology." Berg and Berman came from a modern-vibe music videos and commercials production. "Because of that experience and focus, we brought in a more contemporary feel in furnishing some of the interiors for the crime scenes."

"I remember distinctly showing Vegas as a cutting edge and sexy town...definitely not the home of Middle America," says Gentile. "We set out to juxtapose the glitz with the grit. All of the episodes had a thematic quality, but were never campy or kitsch. We tackled serious subjects—the research into the technical aspects of a real CSI was extraordinary. It was also important to show the high-end hotels and restaurants and casinos. That informed our process as we explored the new, hip Las Vegas."

Set Decorator Jennifer Herwitt continued along the directives of making the show look modern and sleek. An amateur entomologist, she particularly added to *Grissom's* collection of insects and collectable nature experiments. Working with Berg, they added swing sets that she believes, "...had the look and feel of feature film sets."

The 'Look'

As production designer for seven seasons, Berg provides an historical perspective. He not only explains the shift in the show's "look" but also adds to the landscape on the subjects of color palette and use of lighting.

"Dark walls are the signature of CSI, if I could describe it in two words," Berg imparts. Emanating from that was, "...a strong lighting sense that was really different from any other show at the time. Part of our job was to keep in mind the darkened environment that we were beginning to create. We had to bring in more contrast through color, choice of fabrics and surface materials, and lighting. We began to work in tones of greens, blues and white, a definitive contrast to the earlier desert palette. We used all kinds of spotlights and task lights, dots in the background to punch up the little corner. It became a very painterly exercise."

"Danielle Berman and Jennifer Gentile really brought the new signature to the series," Berg continues. "They caught on quickly to this new hip, almost club-like vibe that we were trying to achieve in many of the sets. We were doing a lot of hotel rooms at the time, and they were referencing some of the hipper hotels in LA, New York and Europe. None of them were in Las Vegas, because Las Vegas didn't have any hip hotels



when the show first started. A very interesting anecdote about that: A few times when we designed sets that were *hotel rooms*, our producer got phone calls asking where those hotel rooms were, because people wanted to stay there. Of course, they were actually sets that we built on stage! That's a testament to the set decorators."

The 'Now'

One of the most compelling aspects of the show's decor and design is that each set decorator and production designer credits the last with creating a footprint that has lasted throughout, brought forward into each successive new season.

Midway into the 7th season, the most recent, long time CSI Art Director Daniel Novotny took over for Berg as the series



production designer. He and Set Decorator Sara Andrews-Ingrassia SDSA are beginning to move into fresh territory. While keeping the look of the show true to the characters and their environments, they have added fresh imagery to keep the series captivating.

Andrews-Ingrassia explains. "We go into many places with our swing sets, including several flashback scenes. The most interesting and tricky part of dealing with the flashbacks is keeping the continuity. However, it's always fun because you get to do a broad spectrum of sets. Characters can be wildly different from each other and you can go from a *high-end hotel* to a *crack house* to a *hip, boutique hotel* in one episode. We also keep upping the ante on computers. They are very sophisticated. For instance, through our monitors a doctor can look inside a corpse at the details of bullet wounds."

Production Designer Novotny encapsulates the CSI base, "We

strive to take the audience into a sort of wormhole of the *CSI* environment and allow the viewer to feel like they're inside the *CSI Unit*, as opposed to being an onlooker."

Every one of the production designers and set decorators has credited the crew, particularly Lead Kenneth Westcott who has been with the show from its origin. They all believe that the key sets would never have been accomplished without a group so finely honed in both skill and feel for the show.

"Stepping into the 8th season of CSI presents an awesome challenge," Novotny adds. "We have the opportunity of creating fresh imagery to keep the show attractive yet compelling. The overall goal has been to break the mold of the typical cop show and we continue to stretch creatively to accomplish exactly that. I believe our efforts will be apparent as the show evolves over its remaining seasons."

—Sue Steinberg





Set Decorator **Shirley Starks SDSA**Production Designer **Charisse Cardenas**CBS

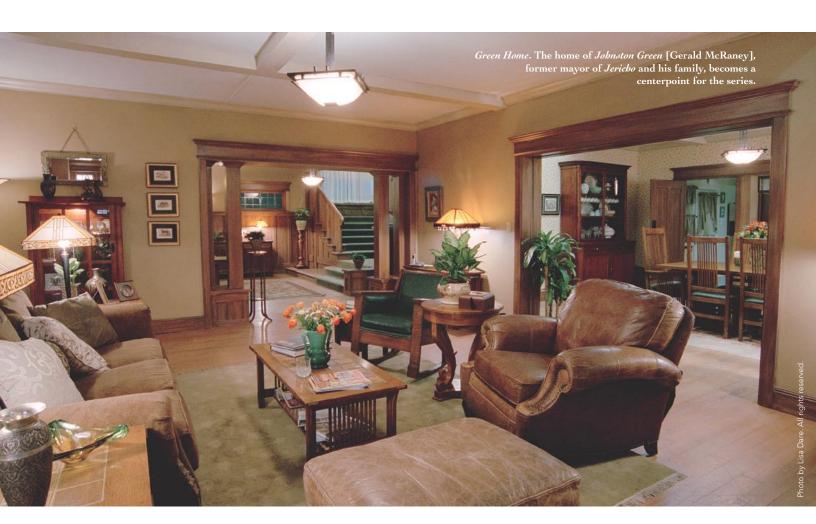


ericho, the little town that could...survive nuclear terrorism, a killer snowstorm, killers in general, mysterious townspeople, paranoia and at times chaos...is dealing with even further developments!

JERICHO, the little series that could...survive network cancellation...is back for a seven-episode continuation of the story. When CBS canceled JERICHO in May 2007, fans began sending nuts to CBS in reference to Jake Green's [Skeet

Ulrich] response to a request to surrender in the season's final episode. Three weeks later, over 8 million nuts had been shipped to the CBS New York and Los Angeles offices, totaling over 40,000 pounds—of nuts! The president of CBS sent a memo on June 6th stating that CBS had ordered seven more episodes to air within the year and asking fans to stop sending nuts.

[Editor's Note: The nuts were then donated by CBS to relief agencies in both cities. Info provided by the Associate Press.]





LEFT Bailey's Tavern. The hometown bar and eatery brightly lit as the audience will never see it.

BELOW Hawkins Home: Originally from Washington DC, the Hawkins family brings an urban sophistication and ethnic cultural awareness to the small town of Jericho.



n the same spirit, SET DECOR is offering a small gift to fans of the series and those who have yet to tune in. The interiors that have been little seen, because the town was plunged into darkness after a series of terrorist attacks, including nuclear explosions, are shown fully lit and in great detail on these pages.

The sets were designed and thoroughly decorated to show clearly during the few minutes of the opening, then in the aftermath, by the dim light of candles and oil lamps or sunlit through windows by day. Eventually, limited power is restored, that is until a natural disaster hits in the form of a blizzard that

cuts off access in or out of the town! Generators arrive, on pallets dropped from the sky, from relief flights which are initially mistaken for enemy bombers.

Psychological mayhem does not reign in *Jericho*; it's just that everyone has become a little edgy. Actually, according to Set Decorator Shirley Starks SDSA, "Our thoughts were to create the perfect little town of 5,000 residents with lots of charm and small town ethics, one that would be great to live in and be from. We wanted a sense of community where you knew and cared about your neighbors. Bernard Hides, the production designer for Season 1, created the charming facades of a typical main street."

Small town America includes a *Town Hall. Jericho's*, ostensibly built in 1906, was constructed during a 2006 heat wave (110 degrees). "Construction Coordinator Wayne Springfield and his crew did an outstanding job," Starks states emphatically.

"For the Mayor's Office, Gerald McRaney, who plays Mayor Green, brought in a wild boar's skull he got on one of his many hunting trips. All the actors have been great with their input and support as we create their environments."

The *Green Home* is natural and realistic, representing the cornerstone of *Jericho* throughout generations. Warm earth tones, well worn leather, aged wood all attest to comfort and ease. Alternately, the contemporary furnishings, art and use of color in the *Hawkins Home* reflect the "newcomer" status of these transplanted Washingtonians. A symbolic twist on the political term "insider," there is a sophistication and urban quality not usually seen in a Kansas town.

Starks and team also had to fully create the town bar, *Bailey's Tavern*; the *Jericho Medical Center*, which is more of a clinic than a hospital [no state-of-the-art equipment here] and the local *market* and *post office*; as well as a *military encampment*. She points out one of the odd challenges they dealt with, "We had to learn about what automobiles would still work and which would have been fried after the EMP [Electro Magnetic Pulse weapon strike], thus the prevalence of 70s cars and trucks on our sets."

The greatest challenge, of course, was to accept the cancellation of the series, but says Starks, "Thanks to the fans and a few thousand pounds of nuts, CBS has brought us back. Charisse Cardenas has joined us as our new production designer with great energy and ideas. The producers Jon Turteltaub, Carol Barbee, Karim Zreik, Dan Shotz, and Jon Steinberg, encourage an atmosphere of collaboration. The challenge of making *Jericho* is a joy."





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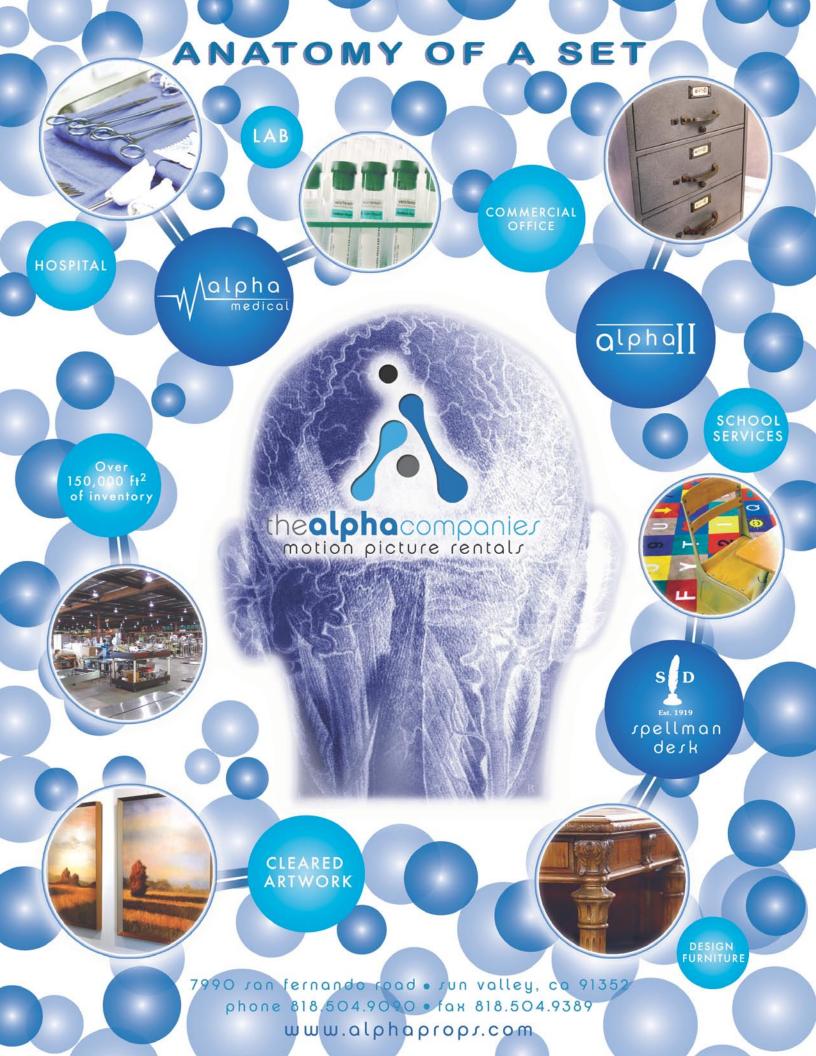
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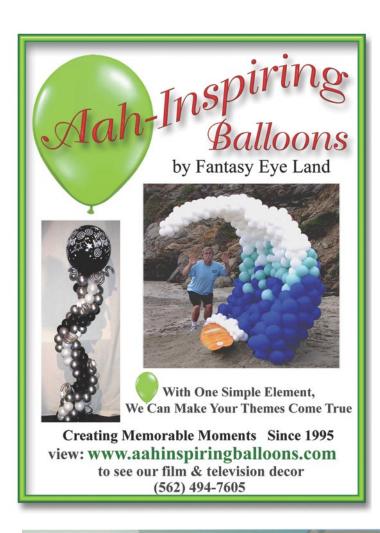
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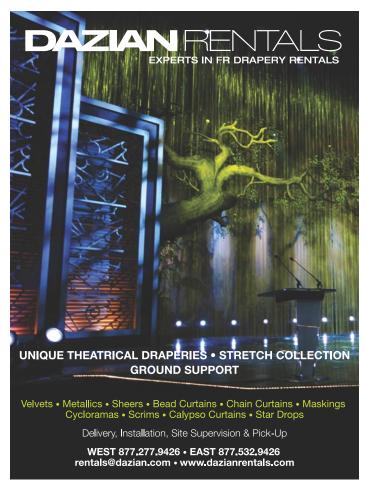
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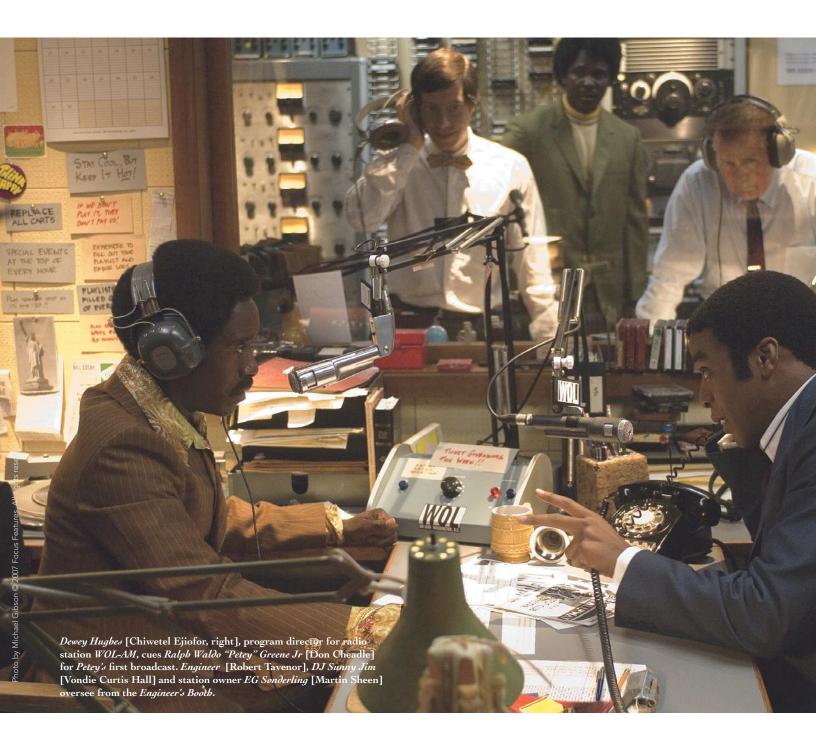
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film





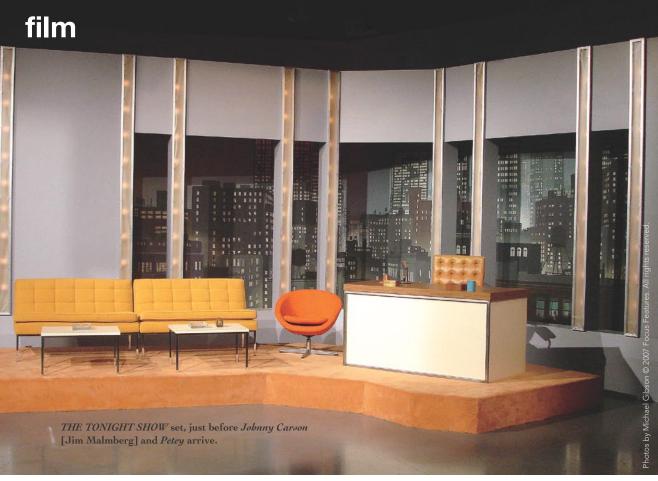
Never Underestimate A Man With Something To Say

Vibrant soul music and exploding social consciousness were causing a powerful effect in Washington DC during the late 1960s. Combining biting humor with social commentary, radio DJ Ralph Waldo "Petey" Greene Jr [Don Cheadle], backed by WOL-AM Program Director Dewey Hughes [Chiwetel Ejiofor], crossed unspoken boundaries. Listeners tuned in to hear not only incredible music, but also a man speaking directly to them about race and power in America like few people ever had. Greene, and later Hughes, became the public face for the majority of our national city's residents. Through the ensuing years, Petey Greene's "The truth just is..." advocacy—on and off the air—would redefine both of these men, their friendship and their community.

The film TALK TO ME is not only a biopic of two extraordinary men, but also a reflection of a seldom explored slice of America's life. Set Decorator Carolyn "Cal" Loucks SDSA was called in at the last moment to help Production Designer Warren Alan Young and team accurately portray an era and the transitions of character and place.

The sets weren't glamorous, nor will they offer any water-cooler excitement; but insiders know how difficult it is to do something like the period radio station, particularly when the story is based on true life. All the equipment has to be of that era or even slightly older to look accurate in the beginning of the film. Then the passage of time has to be catalogued with slight but significant changes, so the audience can follow the course of the years almost experientially, hardly noticing, but still aware.

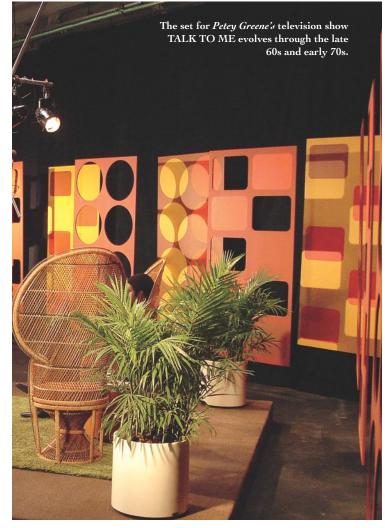
Set Decorator Carolyn "Cal" Loucks SDSA
Production Designer Warren Alan Young
Focus Features

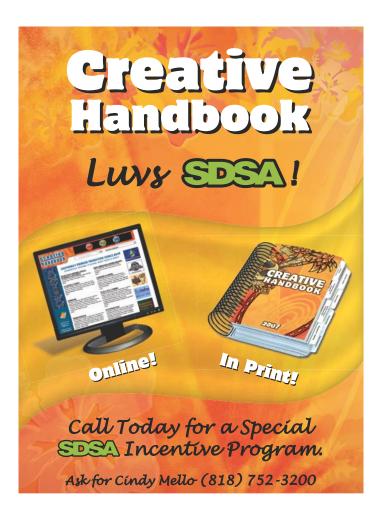


"It's interesting," states Loucks. "WOL was the first Black radio station to come to the forefront, because of the assassination of Dr Martin Luther King Jr and how they handled the community's reaction. Prior to that, the radio station was very middle of the road, both politically and musically. We had to be very restrained in showing awareness of politics, which was more important to the DJs than to the management. So you can see sort of a quiet transition that evolved in the ephemera in the background. It was a very tenuous political time. For the most part everyone was careful and understated about anything political, except for Petey Greene who was cutting-edge."

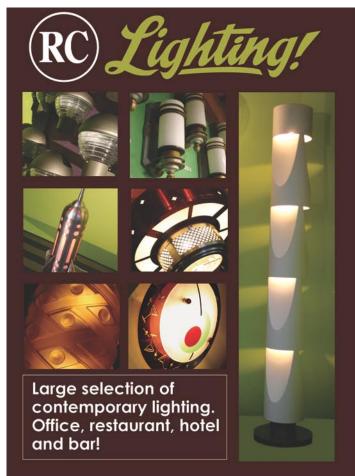
"I think what was very interesting for me in doing the research was finding what it was like to be Black in the 60s, because I've never dealt with that before in a film. There was an incredible sense of how fragile the whole American social scene was... completely fragile on every level, with the war, the riots and the changes required. I was blown away by this sense of risk and danger that people lived with everyday."

Loucks indicates that some of the political caution may still hold sway. "It was not easy for us to get legal clearances; I was surprised about that. This was the era of the poster and we had difficulty getting posters! So a lot of our posters were created in-house. We also made reminders for the engineer to slap up on the booth window, like 'Always remember the radio station call sign' or 'This week's promotion is....' There were handwritten notices and cartoons, take-offs on things that were popular at the time." *Continued on page 91*



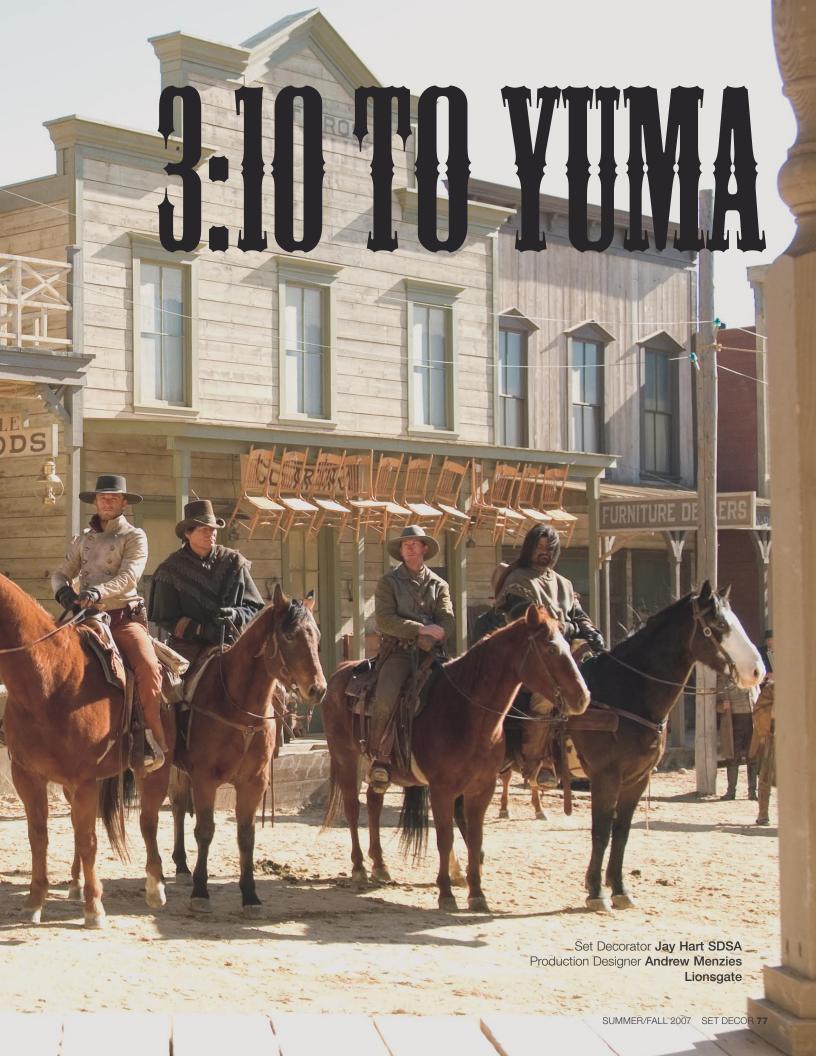












film



he fortunes of the Western as a movie genre have seen a rise and fall. Once a staple of the film industry, this quintessentially American art form gradually lost popularity. There was a minor resurgence in the 1990s, culminating in UNFORGIVEN, but only a fistful of Westerns, notably BROKEBACK MOUNTAIN, have emerged in the last decade.

However, the 1957 Western 3:10 TO YUMA has enjoyed a minor cult following over the years. Now, fifty years after the original version hit movie screens, Director James Mangold [WALK THE LINE], Production Designer Andrew Menzies, Set Decorator Jay Hart SDSA and their teams are bringing their vision to a remake of the Elmore Leonard story.

Hart points out, "The Western is such a strong and important part of the history of film. The classic American Western had clearly defined good and bad characters—not so in today's world where we aren't sure about who the bad guys are. It was great to have the mandate to make the bad guys really bad and the good guys very likable."

Hart gives SET DECOR a first-person account of the making of the film.



A GRITTY WESTERN

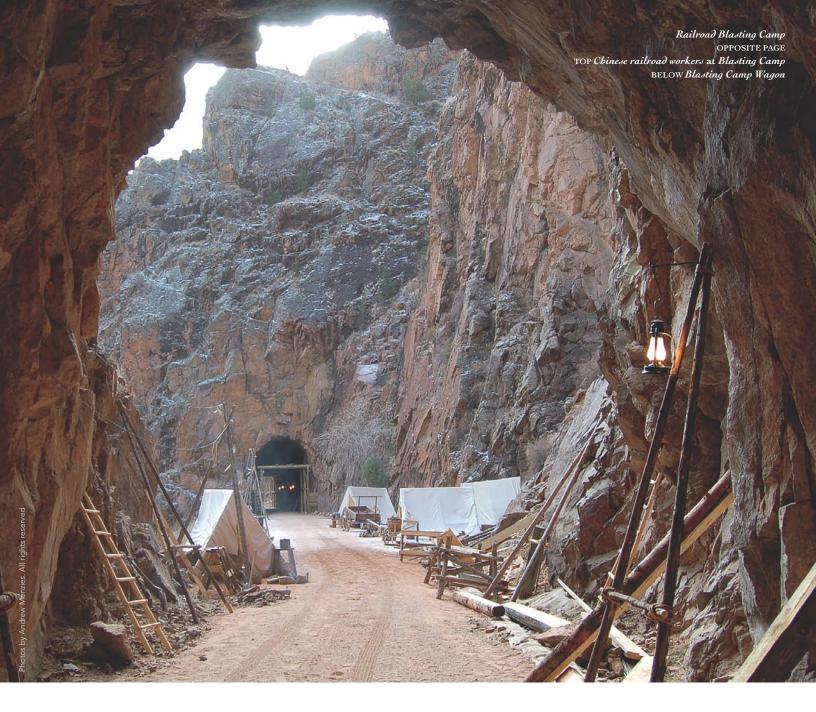
Director Jim Mangold, Production Designer Andrew Menzies and I wanted to make 3:10 TO YUMA a gritty Western. This was driven by the script, which called for two Arizona frontier towns.

Bisbee sits as a quiet settlement mainly inhabited by farmers and merchants, while the larger, bawdier Contention is filled with saloons, gaming halls, bordellos and a much rougher population.

The entire region is supposed to be in a drought, so we worked hard to give a worn, haggard and faded look to both towns. Keying off the natural palette of New Mexico, we kept the colors either sun-bleached or earth-saturated, emblematic of both places.

RISREE

Bisbee, a small town that has retained its innocence, is the hometown of the Christian Bale character, *Dan Evans*. Basically four corners, it contains the minimum essentials for a frontier town: *Sheriff's Office*, *Boarding House*, *Mercantile*, *Butcher Shop*, *Veterinarian's Office* and *Blacksmith Shop*.



An important part of the story hinges on the railroad and the impact it had on the West. The railroad has not yet reached *Bisbee*, but surveyors are in evidence in the background. We showed that the railroad was on its way with piles of railroad ties, a water tower being built, tents for railroad workers.

The Evans Farmstead lies outside of town. The house looks somewhat impoverished, but it is well taken care of by the family. We wanted to convey that, although the Evans were facing hard times, at their core they were a loving couple and family. All the set dressing had to help telegraph the idea that these were the good guys. We tried to make it a snug home, a safe haven. We used furniture that was slightly rounded in line and form, not hard-edged. Fabrics were uniformly warm in color and soft in

texture. We made a lot of the furniture, thinking that they could have only brought what would fit in a covered wagon and the rest Evans and his sons would have made by hand.

CONTENTION

Our large frontier town, *Contention*, already has the railroad. It grew very fast and has a much harsher, meaner vibe. We built *Contention* from the ground up on a 20,000 acre ranch in New Mexico. Andrew chose a location on the ranch that had **>**

film



"We focused on what would have truly been there in 1870. This meant that anything in the town would have had to come via wagon or on the train."

-Set Decorator Jay Hart SDSA



amazing mountain vistas and absolutely no manmade items visible in any direction. Part of the storyline was a chase on horseback into the town, so we had to build our sets on all sides, not one-sided facades. The town consisted of a main street and four side streets, as well as a working railroad with a depot and a tent village for the "Coolie" railroad workers. We laid a half mile of railroad track, brought in two vintage railroad cars and built a two-story hotel with a working bar, rooms and public spaces.

We wanted to be as realistic as possible. A lot of westerns that we watched for reference seemed overly stylized, so we focused on what would have truly been there in 1870. This meant that anything in the town would have had to come via wagon or on the train.

Our largest Contention set was the Contention Hotel. When Evans and the outlaw Ben Wade [Russell Crowe] arrive in town, they slip into the Hotel through the back entrance and stay in the Honeymoon Suite. The Suite was probably the most posh room in the town, by 1870 frontier standards. The furniture would probably have come from Chicago on the train, so we shopped for a bedroom suite in the early Victorian Style. After some difficulty finding heat stoves that were correct for the period, we ended up discovering a source in Aspen, Colorado. We did not want to deviate from our faded color palette, so we chose brown velvets, neutral wall papers and dark furniture.

LICHTING

I have always wanted to do a film sans electric lighting for the practicals. Although the time period was right, the majority of our film was set in the daytime so there were limited opportunities to really capture the warm sepia glow of oil-driven lighting. However, the hotel offered a perfect situation. I spent weeks purchasing oil lamps with interesting shapes and shades that would look great on film. Afterwards, our cinematographer ran tests and determined that oil lamps would not provide a sufficient level of illumination for photographic purposes! We had to convert the oil lamps to function with electric bulbs, which meant all of the color temperatures of the lights ended up the same. This was a huge disappointment.

The upside was that in the search for the proper oil lamps, we found a great group of sources: companies that manufacture things for Civil War re-enactors. They provided access to light fixtures, cooking equipment, tents and other period ephemera.

RESEARCH & RESOURCES

We had only eight weeks of prep from the time I got to New Mexico until we started shooting, so I made a conscious decision to shop locally as much as possible.

film



Because of our commitment to realism, I spent time talking to locals, especially antique dealers, about what would have been appropriate for the time period in that area. I purchased old books from the antique stores and studied them to get a vibe of what life was like in 1870. We also researched the Library of Congress archives. I received great support from other set decorators. Maria Nay SDSA sent me her research from DEADWOOD. Wendy Barnes SDSA, who lives in New Mexico, Nancy Haigh and others supplied me with resource lists.

When the script called for specifics, we went to historians at the University of New Mexico. For example, the script contained a *Veterinarian's Office*. We learned there was no such thing in 1870! We were ahead of our timeline by about 10 to 15 years. Thus, we took liberties with what that interior would be. One of the fun aspects of film-making is that sometimes you get to make things up! Andrew gave me considerable independence to bring ideas to the table. He was a pleasure to work with.

We did do some fabrication, including many tent structures which eventually had to be re-built. [Editor's note: See page 83.]

A blacksmith from the northern mountains of New Mexico assembled our *Blacksmith Shop*. He built the ovens and brought in the equipment: anvils, tools, iron and other elements. Drapery Foreman Dennis Reiwerts fabricated all of the drapery on site and did all of the upholstery and drapery installation. We hired local crew to assist him.

I enjoyed working with the New Mexico crew and found them to be committed and able. We worked under severe weather conditions and they never wavered.

THE WEATHER ELEMENT

The most difficult aspect of the making of this Western was the physical nature of the work. We were outside in harsh conditions, which took a toll on all of us. The plains of New Mexico have a somewhat constant wind—grueling when trying



Doc Potter's: Bisbee veterinarian's office.

to dress exterior sets. It is especially tough in winter. The most difficult episode occurred after we broke for Christmas. It began to snow and did not stop for three days. In fact, it set a 50-year snowfall record. Ironically, there was not supposed to be a flake of snow in the movie, yet 37 inches of snow covered the ground, burying our town and crushing the tents.

Location Manager Mike Fantasia returned to New Mexico and marshaled the people who were still there: his department and the art, construction and set decorating departments. We literally had to cross-country ski into the set—none of the roads were accessible. What we saw was daunting.

Shutting down was not an option, so we formulated a plan to dig out more than four acres of scenery. We hired 75 additional people to shovel snow off roof-tops into the center of the streets. Snow shovels were not available locally; they had to be shipped in from Los Angeles. Because all of the State of New Mexico snow equipment was being used to rescue people that were snowbound, we had to truck in road-graders and Bobcats from Arizona. Once the snow was moved to the

center of the streets, the graders pushed it to the outskirts of the town.

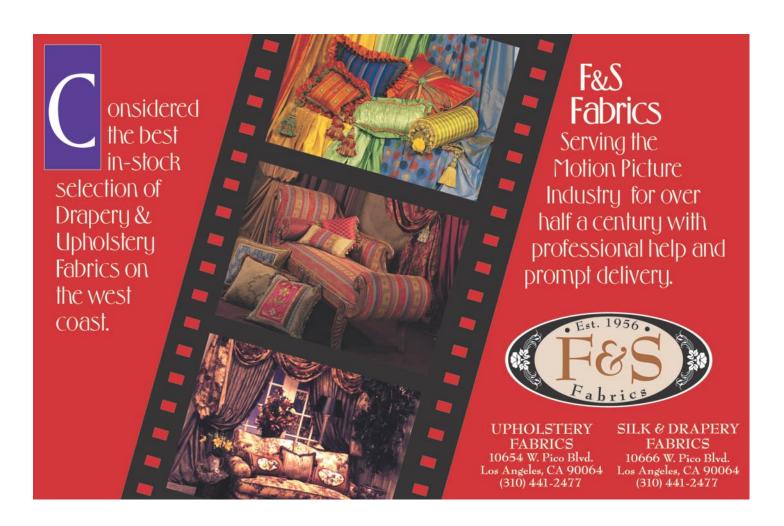
It took three days to start to see dirt on the streets. This presented another problem. The streets were rapidly turning into mud! We then had to truck in dry dirt to spread over the wet streets. It took 200 truckloads of dirt that had to be evenly distributed and then aged with wagon ruts, horseshoe prints, etc.

As the town of *Contention* began to re-emerge, we ran out of time. The shooting crew returned and they started to film in the areas that we had unearthed. While they were shooting, we were digging out, frantically trying to stay ahead of them. We had a crew of set dressers with the shooting company moving around wagons full of hay and stringing up clothes lines to hide the gigantic piles of snow that ringed our set.

The two vintage railroad cars arrived in the middle of all this and got stuck on the road into the set, effectively blocking all traffic in and out for a day. Eventually they were craned onto the tracks.

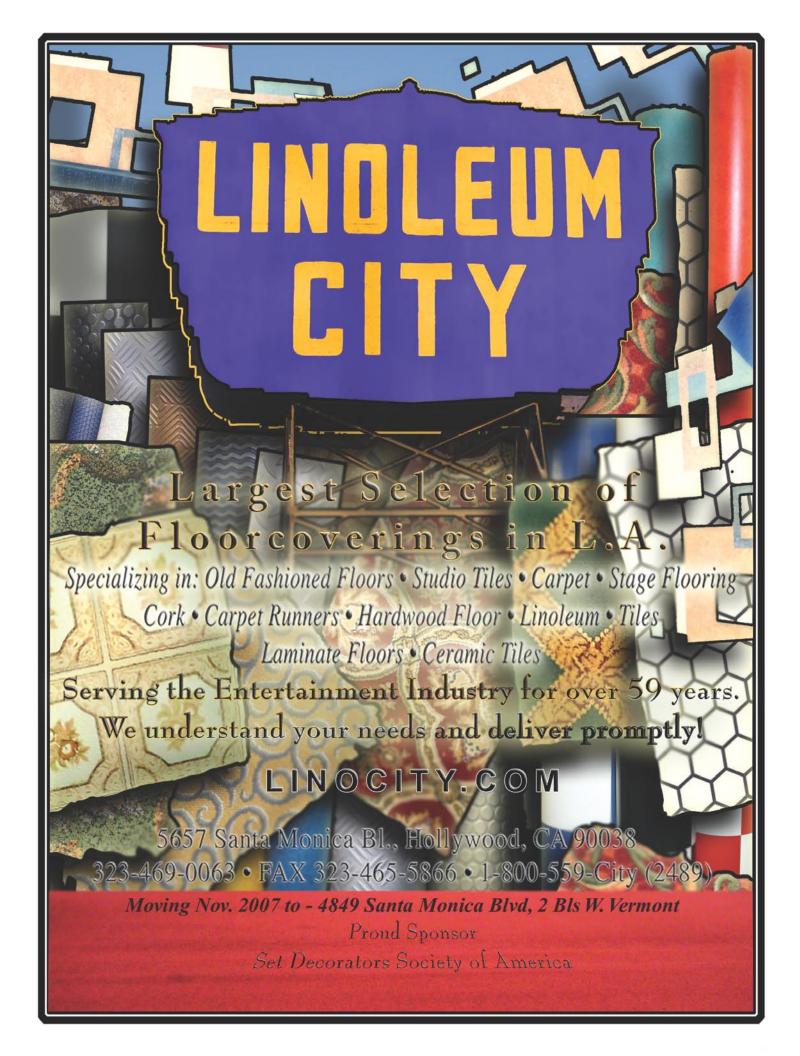
The Railroad Workers' Tent Village had to be dug out by

Continued on page 93

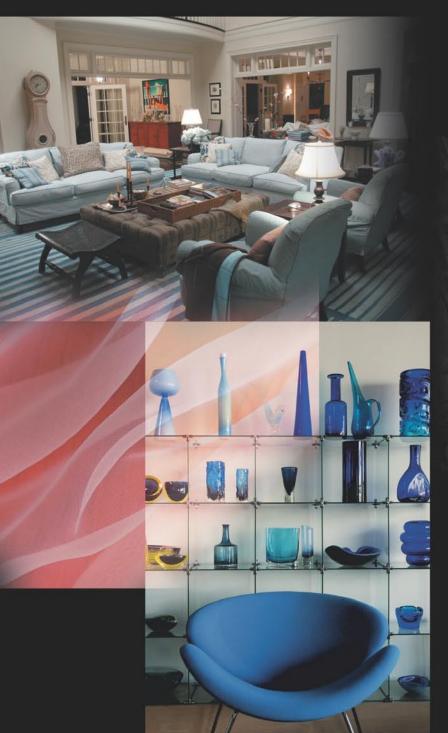








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SDSA

Set Decorators Society of America Events

A compendium of upcoming SDSA events...

A Day with Set Decorators

The summer session of the SDSA's A Day with Set Decorators highlights set tours on Sony Studios backlot. The August 25th event may well be sold out when you read this! Check www.setdecorators.org for details.

Emmy® Parties

Celebrations honoring Emmy® nominees abound. The Alex Theatre hosts the SDSA's annual Emmy party; and Architectural Digest once again teams with the SDSA and the Art Directors Guild for a cocktail reception in recognition of the set decorators, production designers and art directors being acknowledged by the Academy of Television Arts & Sciences. Invitation only.

Marketplace!

THE place to be on Saturday, October 6th! Discover film and television set decorating and event resources! Meander through the European streets of the Universal Studios Backlot as the SDSA unveils its always popular expoof insider products and services. The relaxed market atmosphere includes entertainment, refreshments, networking, children's activities and the opportunity to meet vendors and other industry professionals while having fun! For information about this free autumnal event: www.setdecorators.org

Red Carpet Gala

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Hint: You can do all of your holiday shopping early, tickets to this non-profit fundraising event make perfect gifts!

The Red Carpet Gala is hosted by the SDSA and the Alex Theatre Organization and is not affiliated or endorsed by the Academy of Motion Pictures, Arts and Sciences.

SDSA awards

SDSA Awards Luncheon

The culmination of the Spring awards season was the Set Decorators Society of America Awards Luncheon, held on March 25, 2007 at the Skirball Cultural Center, Los Angeles. After all the late-into-the-night ceremonies, the annual Sunday afternoon event offered an elegant but relaxed, sophisticated but comfortable honors celebration.

Each year, cocktails flow, old friends and colleagues enthusiastically greet and new ones meet in the light-filled center. Guests lounge on the stepped terraces or among extraordinary tablescapes awaiting the opening of the mezzanine for the Silent Art Auction. Totally unique, this charitable fund-raising auction consists of an impressive collection of original art by individual members of the SDSA. The Cheshire Project was chosen as the non-profit organization to receive support in 2007. The over 100 piece exhibition always sells out, this year bringing in over \$13,000.

The hallmark of the annual event is the bestowment of the SDSA Lifetime Achievement Award. In recognition of his remarkable body of work in film and television and his contributions to the industry, Set Decorator Richard Curtis [Dick] Goddard SDSA was honored with the 2007 award. Goddard is the fourth recipient of the SDSA LAA, which is endowed by EC Props in memory of founder Earl Cooper.

The SDSA Awards included the first inductees to the SDSA Hall of Fame and the presentation of the SDSA Chair Awards for meritorious service. [See page 89.]

This page from top: Former SDSA Chair Tim Colohan, Libby Woolems SDSA and ADG President Tom Walsh; SDSA Board Member Ken Haber, prize winner! SDSA Board Member Leslie Rollins and founding SDSA President Bob Zilliox; SDSA Hall of Fame inductees Audrey Blasdell-Goddard and Brenda Meyers-Ballard

Opposite from top: SDSA Silent Art Auction; SDSA 2007 Lifetime Achievement Award recipient Richard C [Dick] Goddard; Event Co-Chairs, Donald Elmblad and Shirley Starks; SDSA Chair Daryn-Reid Goodall; Former SDSA Chair Ellen Brill and KC Fox SDSA

Photos by Erik Neldner. All rights reserved.





SDSA Hall of Fame

In recognition and appreciation for their untiring efforts, continued support and active involvement in the SDSA, the following are the first inductees into the Set Decorators Society of America Hall of Fame:

Norm Balos Jan Bergstrom Suri Bieler Greg Bilson Sr Audrey Blasdel-Goddard Dominick Bruno Will Carter George DeTitta Jr Beverly Hadley Debbie Hemela Jeannie Gunn Dyann Klein Jay Krause Beth Kushnick Manuel Lewis Lennie Marvin Brenda Meyers-Ballard Bruce Newman Merry Norris Richard Slavin Edward Stephenson Robinson Royce

SDSA Chair Awards



The SDSA Chair Award is presented for meritorious service. 2007 recipients include:

Ellen Brill
Tim Colohan
Karen Burg
Donald Elmblad
Elissa Glickman
Brenda Meyers-Ballard
Jan Pascale
Natali Pope
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JALK TOME

Continued from page 74

An essential element for a radio station set is the engineer's booth. Loucks says, "Making sure that we had two control panels that were perfect was really important for me. I think your eye glances by it and just accepts it."

"We needed doubles on working turntables for the different eras when they switched from 45s to 33rpm LPs," she adds. "We had to scour to find them. One set came from LA and the other from a collector in Ontario, an 80+ year-old gentleman who dug around in his barn to find it!"

"Thankfully, History for Hire furnished many of the practical pieces, including the vintage television cameras we needed for other sets. The owners Jim and Pam Elyea, have been absolutely wonderful to work with through the years. I appreciate that they are excited that their pieces function and are in good shape. They've been terrific to us."

According to Loucks, "We defined by script page where we wanted to see the transitions, how *Petey* was having an effect on the station, the vibrancy that was happening in the room and the energy that was happening with the microphone. There was a subtle transition applied to the walls, the telephones would change several times and the turntables were swapped out, which meant the engineer's booth shifted slightly. That all went according to period, as the technology evolved. And then the ephemera revealed what was happening politically at the time, each time."

Loucks, Young and their crews also had to create sets for various television shows ranging from *Petey Greene's* local *TALK TO ME* to *THE TONIGHT SHOW*. The commonality was the simplicity of television in that era. The sets define the place of television at the time, another visual manifestation of the period.

TALK TO ME is a small film that doesn't try to be a big film. Loucks says, "I think we gave a lot of depth and a lot of integrity to a very limited budget. I think it was perfect, because the acting was so brilliant and the story so important. I just hope that people are carried with the emotional intensity of the story and the time."



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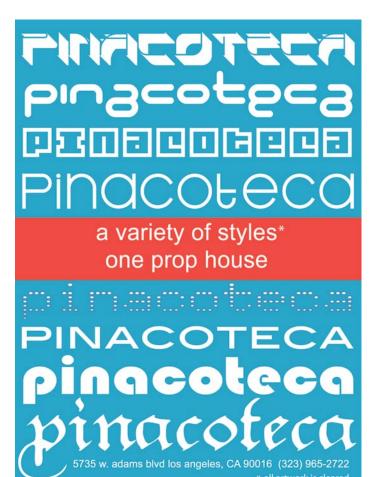
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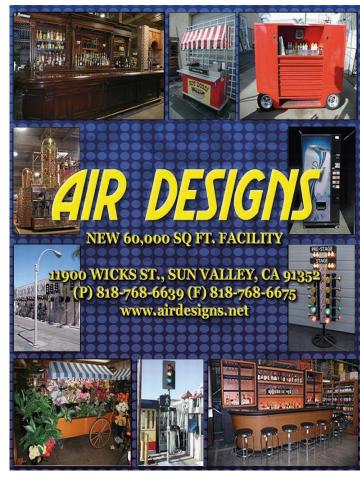


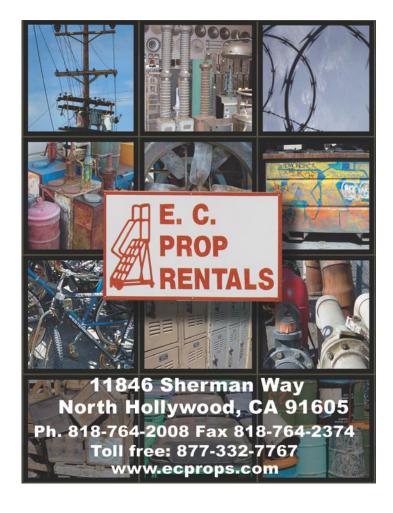
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3:10 TO YUMA

Continued from page 83

hand. The tents were ripped and torn; some were decimated. All 50 tents were hauled to our set dressing warehouse for the drapery team to re-sew. After the tents were removed from the location, the snow was graded to the outskirts, fresh dirt was laid down and then we re-set the entire *Tent Village*. All this was done in five days. It had previously taken us two weeks.

Three days after the crew returned there was another snowstorm predicted for the coming weekend. We didn't know what to do. It did snow that weekend, but our set only got two additional inches. We purchased 12 leaf-blowers and blew the snow away.

THE MYSTICAL ELEMENT

The wind chill was minus-five degrees on the second day of digging out the *Tent Village*—relentless, punishing. Then an amazing thing happened. One of the guys on our crew, a full-blooded American Indian, stood up and said, "Grandfather if you love your grandson, please stop the wind." Five-minutes later, the wind stopped and it remained calm for the rest of the day.

3:10 TO YUMA was by far the most physically challenging film I've done, but it had its mystical moments. ■

ECLOSER

Continued from page 83

good luck finding something for an ensuing episode while she's shopping an earlier one. For a designer, it's a challenge to be specific enough that you can accomplish what you are visualizing while remaining open enough to fully appreciate the contributions of a gifted decorator," he elaborates. "I adore working with Kristin. She is incredibly talented and always brings more to the set than I have been able to visualize."

Peterson and Clausen agree that one of their favorite sets has been the *Plastic Surgeon's Office* that included a glass panel wall which looked into a waiting area. "This added movement and depth to a scene that was rather static as it took place over the top of a desk," describes Clausen. "In the office we contrasted vibrant color against mahogany panels. I had seen a collection of figurines on a wall during a location scout that I thought would be perfect in that set. After I showed a picture of them to Kristin, she found a way to evoke that same connection with a different collection of miniature Giacomettilike sculptures positioned on window boxes. The effect was perfect and the crew applauded the set."

-Kate Sheeley SDSA





resources

BROTHERS & SISTERS Pages 34-43

Walker Kitchen:

Cabinets & Island were a build Island bar stools: Disney Property

Range & Hood: Wolf Refrigerator: Sub-Zero

Backsplash tile: Mortarless Tile Sink: Kohler/The Great Indoors Cabinet hardware: Home Depot Grass cloth wallpaper: Astek Roman Shades: 3 Day Blinds

Glass Containers by window: HD Buttercup

Blue ceramic containers: Pier 1

Coffee maker, teapot, cutting boards, pasta jars & spicerack: Target

Faucets: The Great Indoors Knife set: Bed Bath & Beyond Picture frames: Aaron Brothers

Microwave: Lowes

Kitchen Aid products: Creative Entertainment Services

Distressed console: Disney Property

Antique Asian wood sculpture: Lux Décor Corp

Wine refrigerator: Westye Group Crystal & china: Macy's Appliances: The Great Indoors Bar cabinet: Crate & Barrel

Decorative wall plates and antique pine sideboard: Charles & Charles

Lamp: Bombay Company Fresh cut flowers: Gilly Flowers

Walker Breakfast Nook:

Chairs and Teak table: Mitchell Litt Smalls: Disney Property

Decorative Plate: Kolcha Roman Shade: Target

Walker Dining Room:

Table: Barclay Butera Chairs: Baker Furniture Drapery fabric: Libas Ltd Drapery sheer fabric: F&S Fabrics

Drapery manufactured: Motion Picture Set Interiors

Wallpaper: Astek

Early 1900s carved French cabinet: George II 18th century Court cupboard: Eric Berg/Pasadena

Antique Center

Early 1900s walnut Court cabinet: Michelle/ Pasadena Antique Center

Sconces: Timothy Meritte/Pasadena Antique Center

Antique pine buffet: Mitchell Litt Antiques D Munz paintings: Kevin Barry Fine Art

Artwork: Dina Art Company Asian pots: Disney Property

Ralph Lauren glass hurricanes: Henredon

Greens: Kobata Growers

Floral decorative canister: Plantation

Walker Living Room:

Wallpaper: Astek Green sofa: Jaxon White sofa: Cisco Home Coffee table: Jaxon

Antique chest and sofa table: Mitchell Litt Artwork: Kevin Barry Fine Art; Digs Pillows: The Great Indoors Antique Asian sideboard: Sins Inc Tortoise shell side table: Digs

Books: Barnes & Noble

D Munz original artwork: Kevin Barry Fine Art Antique Asian cabinet: Plantation

Japanese basket: HD Buttercup Basket: Barclay Butera Rust side chair: The Living Room Cream side chair: Cisco Home Silver ball lamp: Plantation Drapery: The Great Indoors Greens: Kobata Growers Cream ottoman: Cisco Home

Sconces: Timothy Merritte/Pasadena Antique Center

Antique teak round table: Kolcha Bamboo chairs: Charles & Charles

Urn lamp: Digs

Entry:

Round table: Fischer Antiques/Pasadena Antique Center

Rug: HD Buttercup Chest: Mitchell Litt Mirror: Bombay Company

Lamps: Bombay Company and Lamps Plus Art Deco chandelier: Charles & Charles

Bamboo Chairs: Out of Asia 1940s Bishop chairs: The Ivy

Standing lamp: Pasadena Antique Center

Grasscloth: Astek

Terracotta flooring: custom made; decorative tiles:

Mortarless Tile

Artwork: Dina Art Company; ArtPic

Sconces: Timothy Merritte/Pasadena Antique Center

Corner cabinets: Omega Cinema Props Frames on staircase: Aaron Brothers

Roman Shade: 3 Day Blinds

TV Room:

Sofa and rug: HD Buttercup Sofa chairs: Barclay Butera Bamboo side chair: Out of Asia Artwork: Hollywood Studio Gallery Coffee table: Mitchell Litt Antiques

Lamps: Barclay Butera Side tables: 55 Trading Corp Artwork: Kevin Barry Fine Art Desk: Disney Property

TV: Vizio

Grasscloth wallpaper: Astek Drapery: The Great Indoors Artwork: Dina Art Company Books: Deseret Industries

Walker Landing Vineyard Kitchen:

Dining table: Omega Cinema Props Dining room chairs: HD Buttercup

Refrigerator: Sub-Zero Stove: Omega Cinema Props Rug: Universal Property

Antique butcher block cabinet: Omega Cinema Props Artwork: Hollywood Studio Gallery; Pinacoteca Grandfather clock: Omega Cinema Props

Pottery: Omega Cinema Props Mud room benches: Jefferson West Sink & faucet: The Great Indoors Sideboard: Omega Cinema Props Pine cabinets: Disney Property

Kitchen smalls: Omega Cinema Props; Disney Property

Copper chandelier: Ob•jects Greens: HD Buttercup

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Advanced Liquidators; Alpha Medical; EC Props; Hollywood Cinema Arts; Hollywood Studio Gallery; House of Props; Lawrence of LaBrea; Modernica; Modern Props; Ob•jects; Omega Cinema Props; PSW; Universal Property; Warner Brothers Property; Warner Brothers Drapery; Warner Brothers Upholstery

THE CLOSER Pages 52-54

Green Set; Hollywood Studio Gallery; LCW Props; Mardine Davis/Larchmont Art & Framing; Mortise and Tenon; Ol Graphics/CBS Radford; Omega Cinema Props; Warner Bros Drapery; Warner Bros/Thompson Street

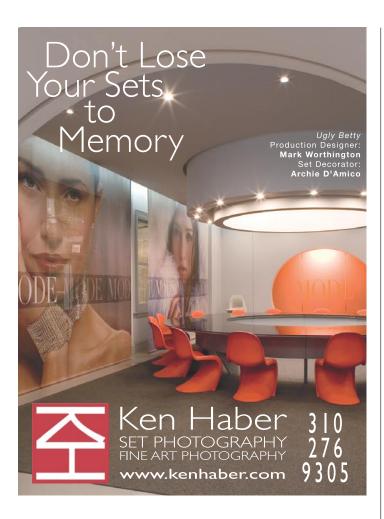


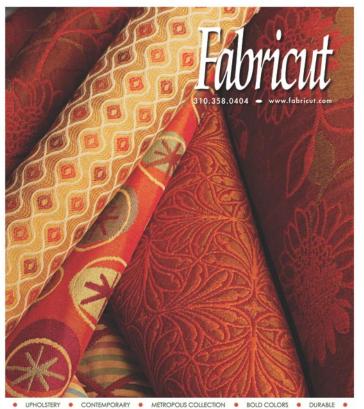


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resources

CSI Pages 56-65

From Sara Andrews-Ingrassia SDSA

Prophouses: Alpha Medical; EC Props; Green Set; Hollywood Studio Gallery; Lennie Marvin; Green Set; Modern Props; Objects; Omega Cinema Props; PSW; Pinacoteca; Practical Props; 20th Century Props; Universal Studios Property

Graphics: AIR Designs; Art Pic; History for Hire; ISS; Warner Bros

Property; RC Vintage

Retail: A&B Stationary: Anthropologie: Bamboo Colony: Blueprint: Crate and Barrel; Ikea; Landon Cole; Modernica; Mortise & Tenon; Target; Wacko; Goodwill

From Danielle Berman SDSA

Lab Set: Microscopes: Olympus

Forensic materials, evidence crime products: Doje Forensic Materials

Gissom's Office: Furniture: Knoll Autopsy Room: Thermoshandon

Hotel Rooms: B&B Italia; Cassina; Diva; Modern Living Casino products: Gamblers Paradise, Las Vegas

Prophouses: Alpha Medical; Tech Props

From Brenda Mevers-Ballard SDSA

Kodak, Lennie Marvin, Omega Cinema Props, PSW, Universal Property,

Warner Bros Property

JERICHO Pages 66-68

Green House: PSW; Lennie Marvin; AIR Design

Artwork: Hollywood Studio Gallery

Greens: Jackson Shrub Florals: Sandy Rose Florals Framing: U-Frame It Flooring: Linoleum City Fabric: Diamond Foam & Fabric

Furnishings & equipment: History For Hire; The Hand Prop Room; ISS; LA Party Rents; LCW; Loft Appeal; Major Medical Props; Omega Cinema Props; Practical Props; Premiere Props; Universal Studios Property; Warner

Brothers Property

TALK TO ME Pages 72-74
Period engineering and electronic equipment: History for Hire,

Los Angeles

Custom paper: IDADOT, Toronto Props construction: IDADOT, Toronto

Vintage textiles and soft goods: Gadabout, Toronto

Mid-century furniture, lighting, smalls: Queen West Antiques, Toronto Art Deco to mid-century lighting, furniture, smalls: Red Indian, Toronto Vintage electronics: Malcolm Bryard private collection, Toronto

3:10 to Yuma Pages 76-83

Dry Goods Store:

Goods: Cumberland Catalogue

Hanging chairs: Morningside Antiques, Albuquerque, New Mexico Lighting: various antique stores, Albequerque, New Mexico

Tunnel/Railroad Blasting Camp:

Tents, ladders, sawhorses, other handmade tools:custom fabrication

Honeymoon Suite:

Furniture: Morningside Antiques, Albuquerque, New Mexico Cast iron stove: Aspen Stove Works, Aspen, Colorado Drapery/window treatments: custom fabrication by Set Decorating

Drapery Department

Doc Potter's Office:

Horse-print custom fabrication on muslin from old veterinarian textbook Antique Furniture: All from New Mexico antique stores

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