

SDSA

SETDECOR

Set Decorators Society of America

Spring 2006



HUFF

Medium
Commander in Chief
Ghost Whisperer
What About Brian
and a look at New York films

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. West Wing . Princess Diaries 2 . Toyota
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. Charmed . Wedding Crashers . Mr. Wo
George Lopez Show . The O.C. . Target
Him & Us . Medium . Mr. & Mrs. Smith .
. Pirates of The Carribean 2 . Entourage
Passions . Dying for Dolly . How I Met Yo
. The Tonight Show . Arrested Developme
iller . Dying For Dolly . My Name Is Earl .
Days Our Lives . Commander in Chief .
. Passions . Huff . Blades of Glory . Haske
es . Dream Girls . Shop Girl . September .
na . Crash . Ghost Whisperer . Crossing J
. Good Night & Good Luck . Eve . Kiss K
cy's . Fidelity . In Justice . Rumor Has It .
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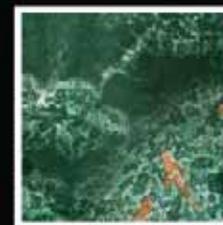
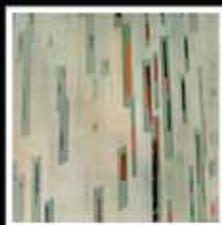
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Set Decorators Society of America

Spring 2006



David Lee © Universal Studios

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Photos by David Wasco

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Photo by Ken Haber

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- 14 78th Academy Awards®
- 16 Oscars® Green Room
- 18 SDSA Lifetime Achievement Award
- 20 ADG Awards

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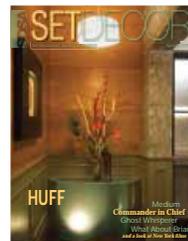
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Cover: HUFF
Set Decorator Michele Poulik SDSA – 1st Season
Set Decorator Richard C Walker SDSA – 2nd Season
Production Designer Joe Lucky
Showtime
Photo by Hedley Jones
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— Edgar Allen Poe

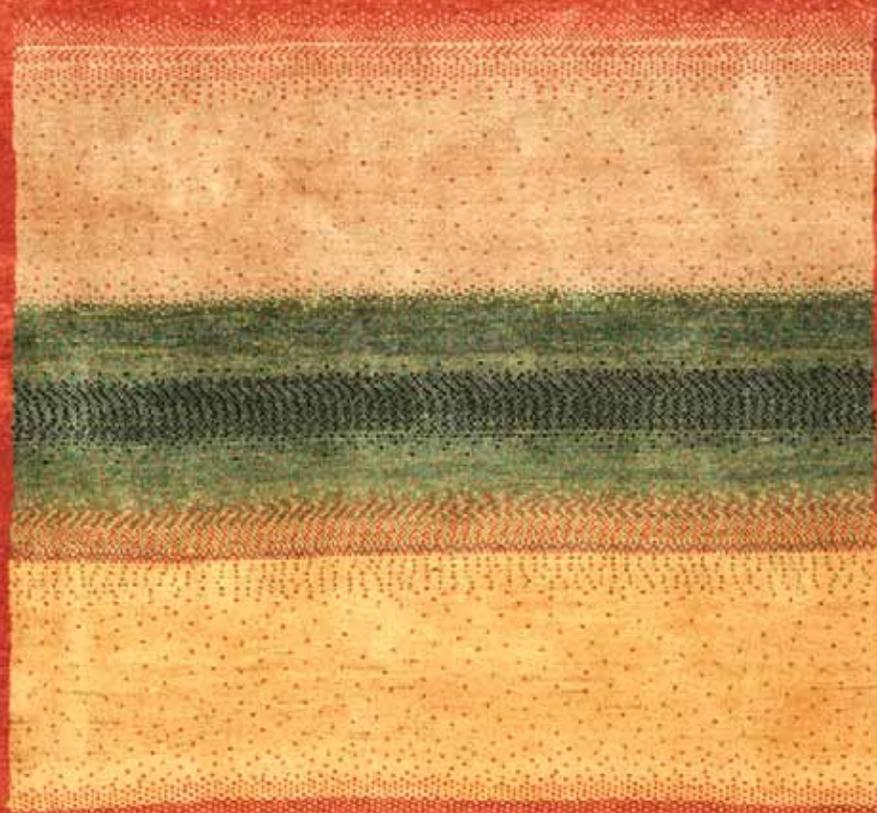


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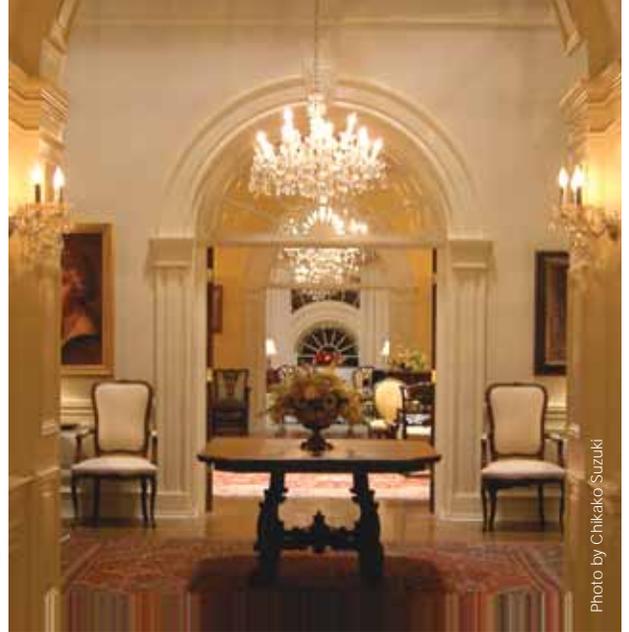


Photo by Chikako Suzuki

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*...and stuff...
Two different seasons of this quirky dramedy*

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Photo by Hedley Jones

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CONGRATULATIONS

IATSE Local 44 honors Gretchen Rau, Set Decorator of *Memoirs of a Geisha* for her 2006 Academy Award in the category of Best Art Direction.

MEMOIRS OF A
GEISHA

IATSELOCAL44

Local 44 also wishes to congratulate nominees Jan Pascale, Set Decorator, nominated in the category of Best Art Direction for *Good Night and Good Luck*, and Daniel Sudick, Special Effects, nominated in the category of Best Achievement in Visual Effects for *War of the Worlds*.



Local 44 proudly salutes all of our Members whose hard work and creativity made these nominations possible. Our 6,000 talented Members are truly the best of the best.



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. Over the last four years, Castañeda has worked closely with the SDSA and written often for SET DECOR. He is an 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.

Louise del Araujo, Lead extraordinaire, sums up her work as, "I bring the rabbit and the hat!" Appreciation of the set decorator's magic, and the nuts and bolts required to make it happen is only part of del Araujo's rich perspective. Her multiple degrees, various incarnations this lifetime and penchant for research give her a well-layered POV, which she shares with our readers.

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 a photographer, shooting television and film sets for magazines and portfolios. His photo essays have appeared as set dressing in various film and television projects. In addition to his photography, he serves as manager of the LA branch of the Maryland Film Office. Married to Set Decorator Rosemary Brandenburg SDSA, Haber is an SDSA business member and frequent contributor to SET DECOR.

Hedley Jones got his start in photography shooting for a newspaper in his native Jamaica some 25 years ago. Self-taught, he relocated to California in 2001 and specializes in photographing interiors. His work brought him to the attention of the design team for Showtime's HUFF. His set photography for the popular show is his first foray into entertainment photography, and his on-set photographs appear in SET DECOR for the first time this issue. Jones uses Nikon's new D2X digital camera.

Erik Nelder got his first burst of photographic genius as a 10th grader, illustrating a literary project with images from a mental institution in his native Huntington, New York. He later went on to study experimental/non-narrative film at SUNY Binghamton, and television, radio and film production at Syracuse University. Nelder worked as a location scout and manager in the film industry before moving on to a full-time career as a photographer. He lives in Los Angeles, with his wife Nicole.

Tim Petros has been a professional commercial photographer since 1979. Recognizing QuickTime VR as an evolutionary step in commercial photography, Petros formed Gyroscope Interactive Photography in the mid '90s. Based in Los Angeles, he focuses on VR work for the entertainment industry, with clients such as Warner Bros., Cartoon Network, Nickelodeon, Discovery Channel, Spelling TV, Disney Online and Fox Interactive.

Chance Rearden's career began on VIETNAM WAR STORIES over 20 years ago. After months of dawn to dusk days, a hideous daily commute and more sand bags than he cares to remember, Rearden realized that none of those negatives mattered. The utter sense of satisfaction in bringing scripts to life was his true calling. He has since production designed for film and television, set decorated and art directed hundreds of commercials, and is currently enjoying decorating for private clients as well.

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

SETDECOR

Set Decorators Society of America

Spring 2006

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Publisher
Patrick Graham

Editor
Karen Burg

Executive Editors
Rosemary Brandenburg & Jan Pascale

Managing Editor
Sam Molineaux

Art Director
Ileana Hernandez

Associate Editors
Joanne Baker
Susan Ory Powers

Advertising Director
Schel Kuehnert
schel.kuehnert@setdecor.com

Account Executive
Stephanie Counts
stephanie.counts@setdecor.com

Photographers
Ron Baker EDD, Dan Bishop, Lisa Dare, Abbott Genser,
Daryn-Reid Goodall, Ken Haber, Hedley Jones, David Lee,
Frank Masi SMPSP, Tim Petros, Mark Rodriguez, Peter Stone,
Chikako Suzuki, David Wasco

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SET DECOR
www.setdecor.com

Editorial:
SET DECOR
1646 North Cherokee Avenue
Hollywood CA 90028
323-462-3082
karen.burg@setdecor.com

Advertising & Marketing:
Film Works Media
6500 Hatillo Avenue
Woodland Hills CA 91367
818-888-5946

Distribution:
Daniel Graham
Film Works Media
6500 Hatillo Avenue
Woodland Hills CA 91367
818-888-5946
fax: 818-884-1812
subscriptions@setdecor.com

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...History to go



SET DESIGN

Spring. New television shows are sprouting. Established ones are getting a fresh airing. Films are in the constant state of birth and rebirth, as new ones begin from a seed of an idea and sequels continue to arise.

In this issue, we celebrate the successful rapport of set decorators epitomized by Michele Poulik SDSA and Richard C Walker SDSA, who decorated the first and second seasons, respectively, of the hit television series HUFF. It is delightful to find professionals possessed of the flexibility to gracefully inherit a show from another decorator, or pass one on, all the while remaining supportive of the other and appreciative of what each brings to the screen. The happy results of such synergy can be clearly sensed in the set photos and interview of Poulik and Walker. Mentorship and support go far in creating an atmosphere of comfort where survival in the fast-paced world of television and film design is challenging.

Set decorators at their best are expert at absorbing direction from many quarters, yet the final product is an original: the sensibility of each decorator shines through.

The Oscars® this year were a bittersweet event for us, with the joy of our esteemed nominees tempered with passing of the winner, Gretchen Rau (MEMOIRS OF A GEISHA), less than a month after receiving the award. So many of our community have come forward since her death, crediting her mentorship and passion for the art of set decorating as deeply inspirational in their own careers.

On these pages, you will discover a garden of shows in various stages of growth, from the nascent WHAT ABOUT BRIAN to the blossoming COMMANDER IN CHIEF. The popular psychic dramas MEDIUM and GHOST WHISPERER are featured, as well as the quirky HUFF. You will also find a look at current New York films.

We hope that good shows and good films continue to flourish, and look forward to continuing to bringing you “inside” the set decor.

Enjoy!

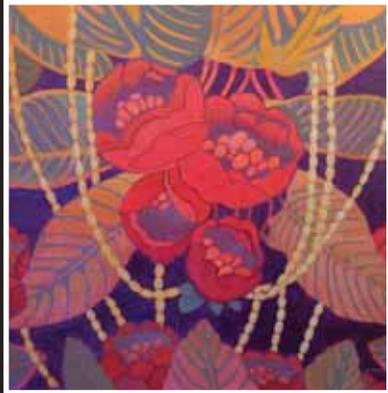
Jan Pascale
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GOOD NIGHT, AND GOOD LUCK. (Warner Independent Pictures)

Art Direction: Jim Bissell

Set Decoration: Jan Pascale SDSA

HARRY POTTER AND THE GOBLET OF FIRE (Warner Bros.)

Art Direction: Stuart Craig

Set Decoration: Stephenie McMillan

KING KONG (Universal)

Art Direction: Grant Major

Set Decoration: Dan Hennah and Simon Bright

MEMOIRS OF A GEISHA* (Sony Pictures)

Art Direction: John Myhre

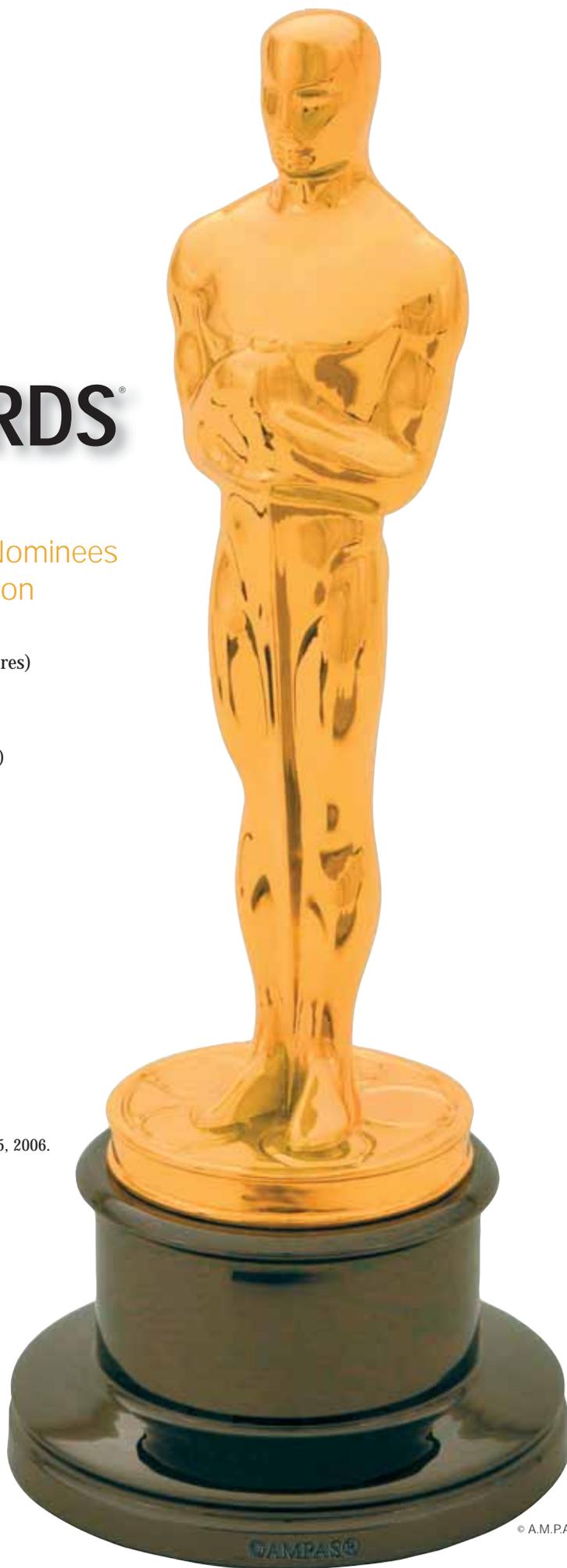
Set Decoration: Gretchen Rau

PRIDE & PREJUDICE (Focus Features)

Art Direction: Sarah Greenwood

Set Decoration: Katie Spencer

*Awarded the Oscar® for Outstanding Achievement in Art Direction on March 5, 2006.





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Photos courtesy Architectural Digest, Contidé Nast

Green Room at the Oscars®



Once again, SDSA business members ARCHITECTURAL DIGEST and Sandy Rose Floral Inc partnered with the Academy of Motion Picture Arts and Sciences, Production Designer Roy Christopher and his set decorator, wife Dorothy Christopher, to create the celebrity green room for the Oscar® telecast.

Christopher, who has developed the look for 15 Academy Award® telecasts, explained, "This year's green room evokes the glamour of an intimate yet luxe lobby of a fantasy theater, serving as a small homage to S Charles Lee, the leading designer of motion picture theaters of the '30s, '40s and '50s."

The 740-square-foot room featured luxurious Deco settees, Art Moderne chairs, crystal accessories, white florals and more than 100 yards of fabric draping the walls and entryway. On display in light-box marquees, 10 posters of the nominated best feature films and best foreign films were recreated in black and white to suggest classic Hollywood. A five-panel Art Deco mirrored screen reflected this world of black and white, complimented with rich golds.

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SDSA

Lifetime Achievement Award

Set Decorator Lee Poll SDSA was presented the SDSA Lifetime Achievement Award at the annual Set Decorators Society of America Awards Luncheon on March 19th, held at the Skirball Cultural Center, Los Angeles. Sponsored by SDSA business member EC Props in memory of its founder Earl Cooperman, the award is the cornerstone of an annual awards program recognizing outstanding set decorators and their work. This is the third time the award has been bestowed.

Previous honorees were:

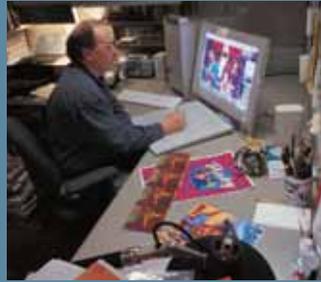
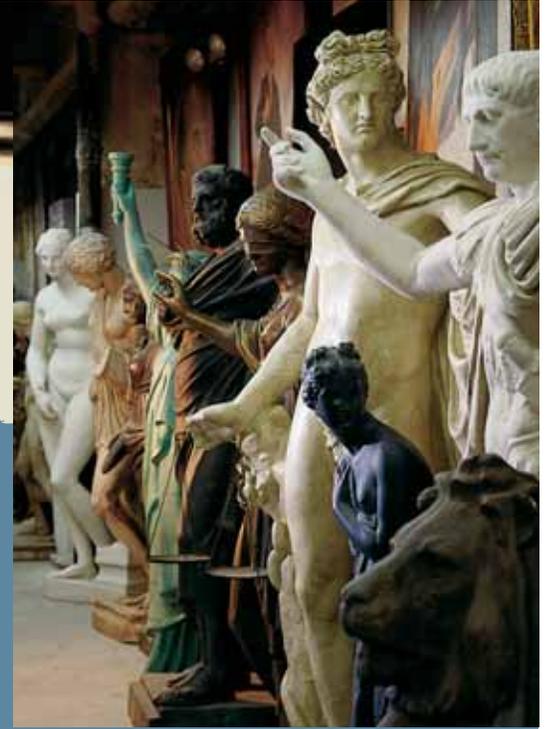
SDSA President Emeritus Robert Zilliox SDSA and former Governor of the Academy of Motion Picture Arts and Sciences Marvin March SDSA.



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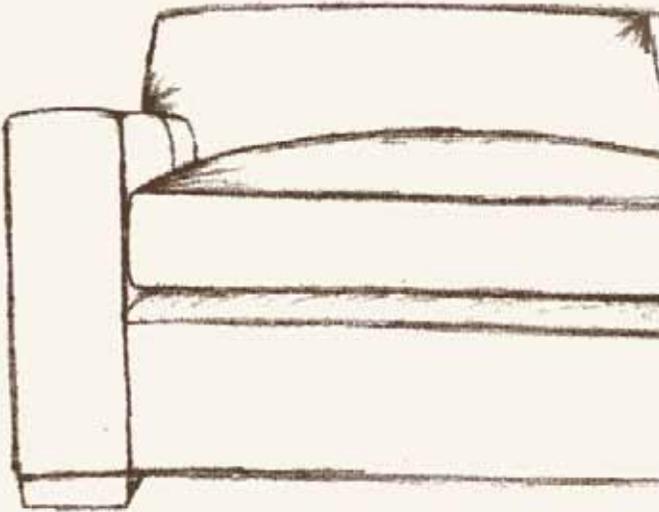
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Photo courtesy of DreamWorks' The Island
Production Designer - Nigel Phelps
Set Decorator - Rosemary Brandenburg



Congratulations to the
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winners for Excellence in
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ADG AWARD WINNERS

**Excellence in Production Design for a Feature Film
*Period or Fantasy Film***

MEMOIRS OF A GEISHA (Sony Pictures)
Production Designer: John Myhre

**Excellence in Production Design for a Feature Film
*Contemporary Film***

WALK THE LINE (Twentieth Century Fox)
Production Designer: David J. Bomba

**Excellence in Production Design in Television
*Single Camera Television Series***

ROME – Episode 1 (HBO)
Production Designer: Joseph Bennett

**Excellence in Production Design in Television
*Multiple Camera Television Series***

MAD TV – Episode 1106 (Fox)
Production Designer: John Sabato

**Excellence in Production Design in Television
*Television, Movie or Mini-Series***

EMPIRE FALLS (HBO)
Production Designer: Stuart Wurtzel

**Excellence in Production Design
*Awards Show, Special or Documentary***

77TH ANNUAL ACADEMY AWARDS (ABC)
Production Designer: Roy Christopher

**Excellence in Production Design for a
*Commercial, Promo or PSA***

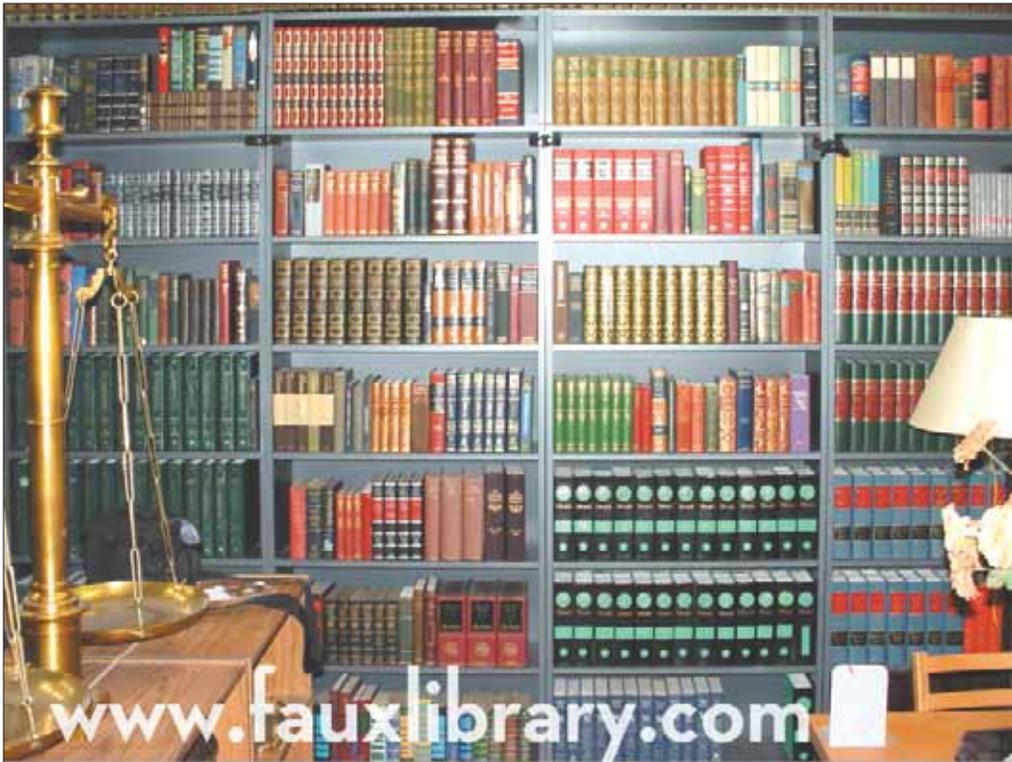
BUD LIGHT – Headless Horseman
Production Designer: Jeremy Reed

Honorary awards were presented to:

Production Designer John Mansbridge for
Lifetime Achievement, to Steven Spielberg for
Outstanding Contribution to Cinematic Imagery and to
Ronald V. Strang for Career Achievement for
Scenic Arts.

**During the ceremony, the ADG inducted five
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and Alexandre Trauner.



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WHAT *i like* ABOUT YOU

TV stage sets are not just seen on the TV screen anymore! Coming soon on starstyle.com, you'll be able to meet Set Decorator Jill Sprayregen Henkel SDSA and take a 360° personal virtual tour of the sets of the popular television series *WHAT I LIKE ABOUT YOU*. Henkel took over the long-running show in its second season, inheriting a few of the elements, just as the characters *Val* and *Holly* did when moving into the signature set, *The Loft*. Over the years, Henkel has continued the blend of the old and the new, incorporating them into a fun, eclectic space. Below, with a unique shot of *The Loft* captured by photographer Tim Petros, Henkel shares sources for some of the pieces that helped her achieve the show's hip look. Begin at the front door and follow the dots in a clockwise tour of the set.



Tim Petros, Gyroscope Interactive Photography © MMVI

1. **Rodeo artwork by David Vanesky**
David Vanesky Studio, Los Angeles
2. **Cabinet**
IKEA
3. **Red table and chairs**
Warner Bros. Property
4. **Stools**
By Design catalogue
5. **Sofa Slip Cover**
Warner Bros. Upholstery
6. **Cart**
IKEA
7. **Chairs and side tables**
Warner Bros. Property
8. **Future artwork by David Vanesky**
David Vanesky Studio, Los Angeles
9. **Rattan chairs**
Warner Bros. Property

10. **Floor lamp**
IKEA
11. **Curtain**
Pottery Barn
12. **Antique Medicine Cabinet**
Warner Bros. Property
13. **Table**
Blueprint, Los Angeles
14. **Taxi photograph by Ralph Fowler**
Hollywood Studio Gallery
15. **Green and pink lamps**
Pottery Barn
16. **Green lamp**
Blueprint, Los Angeles
17. **Floor lamp**
Pottery Barn
18. **Sofa and cushions**
Warner Bros. Property

19. **Artwork**
Public Theater, New York City
20. **Drapes**
IKEA
21. **Hanging lights**
Warner Bros. Property
22. **Desks and chairs**
IKEA (darker tops: custom)
23. **File Cabinet**
Warner Bros. Property
24. **Artwork & bulletin board**
Hollywood Studio Gallery
25. **Magazine rack**
IKEA
26. **Carpet**
Linoleum City





2



3



1



4

AFRICAN artifacts

Shopped and styled by Chance Rearden SDSA. Photographed at OB•JECTS by Ken Haber.

Set Decorator Chance Rearden SDSA, with many years' experience on commercials, ventured into territory unknown to him with this assignment for SET DECOR: African Artifacts. Rearden researched first the resources, then the items of interest. He stresses the importance of learning about these powerful cultural artifacts in order to use them appropriately. Please refer to *Resources*, page 94, for details about each piece.

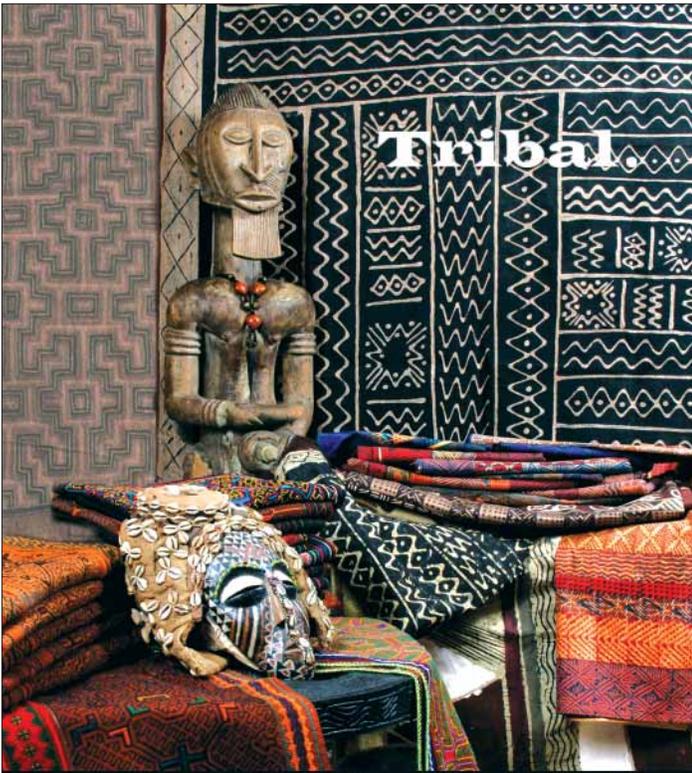


6

1 Masai Water Jug; Pende Ceremonial Mask: GALLERY ASHA 2 Bamileke Female Mask: HOUSE OF PROPS 3 Bwa/Mossi Mask: OB•JECTS 4 Standing Figure Mask: HPR (HAND PROP ROOM) 5 Ukhamba Zulu Beer Pot; Gauteng Tablecloth: CULTURES 6 Mende Statue & Helmet Mask; Korogho Mud Cloth: TRIBAL TREASURES



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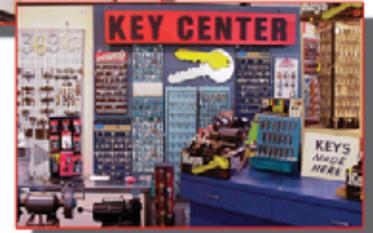


photos by Debbie Henschel

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As a New Yorker and a set decorator, this was one opportunity that I found irresistible. For me, someone who's been kicking around this town for over 25 years, the chance to work with one of New York's most famous directors and collaborate with the talented production designer Wynn Thomas was a welcome challenge.

Although most interaction was through Wynn, I felt we provided Director Spike Lee with great looking sets to tell his story. After all, this is what filmmaking is all about: a collaborative effort by all parties to give the director the right tools by which he can convey his vision to an audience. I think Spike was happy with the end result.

NYC bank heist with twists

INSIDE MAN is a good old-fashioned bank heist story with a few new twists. While the number of story settings is quite limited, the scope and detail of the actual sets were not. Presented with some large locations, we had to determine how to marry them to stage sets for our more complicated scenes.

Working in downtown Manhattan has always been a challenge; navigating its narrow one-way streets and heavy pedestrian traffic does not make for ideal location filming. Add to that the post 9/11 world of closed streets, barricaded areas and close proximity to Ground Zero and you would think that this was chaos on the brink of disaster. Remarkably, it wasn't.

Classic New York

First up, was a wonderfully old classic Art Deco building, built in the late 1920s. This would be our bank's main floor, the scene of the crime. A great old building, it had large windows that gave a sense of being downtown. A majestic skyscraper for its time, this place had great bones and still had the original marble and teller areas. The space's last incarnation was as a cigar bar. We had to turn it back into an elegant old-style bank. We stripped the space of anything visually impairing, including large exhaust systems mounted everywhere, and proceeded to transform a grand old space into one that would have decor to rival its architecture. Once the scenics worked their magic with some wonderful murals, we got to work. The set dressers proceeded to replace carpet, draperies and lighting fixtures. New furniture and artwork, bank graphics, tellers' accessories and banking forms completed the task.

Our location set established, we turned our sights to the lower floor of the *Bank* which we built at New York's newest stages: Steiner Studios, located in the Brooklyn Navy Yard. We completed a full floor that almost mirrored our first floor in space and was designed to be connected by a staircase revealing an exit on the location set. It was here that we created the real workings of the *Bank*, where the film had major scenes, from vaults to safe deposit box areas. We also devised a variety of smaller rooms in the *Bank's Basement* based on our research of an actual bank that we scouted.



David Lee © Universal Studios



Christopher Plummer as bank president *Arthur Case*. Dark, like the past he is hiding, *Case's Office* says power, connections and old money. Details tell his story.

Set Decorator George DeTitta Jr SDSA
Production Designer Wynn Thomas
Universal Studios

INSIDEMAN

Set Decorator George DeTitta Jr SDSA gives an insider view of INSIDE MAN



Jodie Foster as the ambiguous, sleek “fixer”
Madeline White. Sparse, modern and worldly,
White’s Office reveals something about her and
then again, nothing.





Armed with in-person research, the design team was able to recreate a Manhattan bank vault with absolute accuracy.

Scouting the money trail

An interesting research field trip brought us to a bank that actually was in the business of physically “moving money” out of the country to various financial institutions of the world. What an education! It was here that we saw how the Federal Reserve packages money, how large the bricks of one hundred dollar bills are, even how heavy they are. We were each instructed to “hold out your hands” and into them was placed a \$1.5 million brick of hundred dollar bills. There was that fleeting thought, “Now, where to escape with that 30 pounds of Franklins?” But one only had to look up at the security cameras mounted every three feet for the answer to that question.

The tour of the precious metals area was even more unbelievable. Here was what looked like a prop room with old metal shelves housing gold and silver belonging to some of the world’s wealthiest people. It seemed more like a film than reality.

With the research under our belts, the job of making our lower floor resemble our actual location progressed. Here, besides the vaults and money-keeping areas, we created a more working-class environment, with a cafeteria, small offices, janitorial rooms and a storage room where our story departs from the usual bank heist flicks.

Mobile command and the police world

An elaborate onstage re-creation of a police mobile command center was based on our location model. Quite slick and copied almost exactly, it was electronic eye-candy. I worked with suppliers of the actual vehicle and modified our design based on the art department changes. This set eliminated the need for the film crew to work in cramped quarters and enabled better lighting and camera mobility. It also provided a more sane approach to the problems of computer programming the different screens and



“An interesting research field trip brought us to a bank that actually was in the business of physically moving money out of the country to various financial institutions of the world. What an education! It was here that we saw how the Federal Reserve packages money, how large the bricks of one hundred dollar bills are, even how heavy they are.”

– George DeTitta Jr SDSA

having access to all this equipment. The video technicians had their hands full with this setting and the stage was the only place to pull it off logistically.

We also created some of our police department settings on stage. Later, they were combined with locations, such as an interrogation room along with an outer area that was then married to our *Police Precinct Station*, a New York Department of Transportation office that we transformed.

Revealing character

Numerous other location settings were dressed but none as ambitious as the office of Jodie Foster's character. A raw penthouse space in an old New York building overlooking Gracie Mansion, this was perhaps the most challenging. It was a great space, but raw, and we had the task of transforming it in about three weeks into the world of

Madeline White. Sparse, modern and worldly, this was a set that revealed something about her and then again, nothing.

When we did the *Bank President's Office*, everything on the desktop (trophies, plaques, photos with famous people) told his story. This executive [Christopher Plummer] lived in a different world. His office says power, connections, old money. It is also dark, like the past he is hiding. We created that set in the old US Customs House at the tip of Manhattan. The architecture demanded furniture as grand as the incredible carving and amazing detail in the room. The transformation took a few days but we achieved what we set out to do.

This was all made possible working with a great design team of Production Designer Wynn Thomas and Art Director Chris Shriver, my assistants Chrissy Mayer and Dan DeTitta and a great set dressing team headed by Chris DeTitta. ■



Set Decorator **Alexandra [Sandy] Reynolds Wasco SDSA**
Production Designer **David Wasco**
Sony Pictures

FREEDOMLAND

The suspense thriller FREEDOMLAND is a highly charged and gritty mystery of a carjacking, a missing child and a neighborhood torn asunder.

Sandy Reynolds Wasco SDSA gives not only an inside look, but also insight into the creation of the sets of this New Jersey film noir.

Detective Lorenzo Council [Samuel L. Jackson] and missing-children searcher *Karen Collucci* [Edie Falco] lead *Brenda Martin* [Julianne Moore] through the desolate, creepy ruins of *Freedomland*, an abandoned orphanage. Jackson describes *Freedomland* as "A pretty brutal place in its day. It's abandoned now and legend has it that when you're in there you can hear the kids crying."





Production Designer David Wasco and Set Decorator Sandy Reynolds Wasco SDSA, who created the film-noir-in-color look of *COLLATERAL*, *KILL BILL* Volumes 1 & 2 and *PULP FICTION* have achieved that gritty realism again with the film *FREEDOMLAND*. Without the stylized contemporary elements found in the former films, these accurate, unsentimental and yet somehow compelling sets let the surreal come from the real.

Sandy Wasco writes about how vital the connection to individual people was to the experience and to the creation of the sets.

FREEDOMLAND was written by Richard Price, a master at describing inner city life [*SHAFT*, *COLOR OF MONEY*, *RANSOM*, *CLOCKERS*], with characters so strong that they stick in one's mind and heart for years after a first encounter. They are complicated, as layered and ambiguous as densely peeling images on a worn city billboard. This is what drew us to the project and what makes the film unique.

David and I approached the material as if it were a documentary, designing everything to be as simple as possible. We didn't want to get in the way of Samuel L Jackson's *Detective Lorenzo Council* or Julianne Moore's *Brenda Martin* and their connection with the audience. We wanted to give them the support of a background but not interfere with the heartbreak of their portrayals.

Briefly, the story involves the frantic search for *Brenda's child*, whom she has reported inadvertently kidnapped when

her car is stolen. She and her police officer brother are from the city of *Gannon, New Jersey*. Irish, Italian, Polish working-class *Gannon* sits just across an overgrown park from the *Armstrong Housing Project* in the neighboring community of *Dempsey*. The park becomes a battleground as racial tensions and misunderstandings escalate.

Real-Life Foundations

Fortunately for us, many of the characters and places in the script were based on actual locations we were able to see and people we were able to meet. Our housing project, police stations, hospitals, schools, prison, even the park came alive with information supplied by men and women Price knew and introduced us to.

This was one of the greatest perks of working on



FREEDOMLAND, meeting people deeply invested in their communities and honestly trying to make a difference.

First and foremost was the man Price based Sam Jackson's character on, Detective Calvin E Hart of the Jersey City Homicide Division. On his few hours off each day, Hart is a motivational speaker and a drug-awareness lecturer, and somehow is also studying for a teaching degree. The double-sided card he hands out at his anti-drug talks reads "See Me Now" on one side, "Or I'll See You Later" on the other. We also spent time with Donna Cotugno, the founder of "Friends of Jennifer." Donna was the model for Edie Falco's character *Karen Collucci*, who leads a similar national search organization helping to locate *Brenda's lost son*.

These two and many others were as generous with us as they were with their own; showing us the ropes, giving us an in-depth understanding of their particular worlds, and always doing so with

that big life-loving sense of humor that comes from good people doing crazy-difficult jobs.

Set Decorating on Location

We filmed in Yonkers, New York for our New Jersey townships. Our challenge was to make the mostly state and federally funded environments of the story seem correct for our fictitious communities, and to layer them with convincing detail.

For example, faced with filling three floors of an emptied hospital, I was not optimistic about completing it on time and on budget. Luckily, I discovered American Resource Medical, the most up-to-date medical rental facility I've found east of the Los Angeles River! Owner Mark Sofferan supplied me with everything from syringes to state-of-the-art and camera ready vital-sign monitors for nine triage stations, five ICU bedrooms, ►



A derelict hospital was used for the *Emergency Room* set, which meant Wasco had to bring in everything from beds, screens and equipment to charts and paperwork.



Photos by David Wasco

a 13-bay exam room, a lobby and various corridors. I truly mean everything: gurneys and rubber gloves, crash carts and computer programs, ECGs, EKGs and respirators... all of this, plus technical training for the set dressers and a medical technician on call.

We have great medical resources in the Hollywood area, but it was a relief and a delight to find a medical source on the East coast. Our resources make a world of difference and I wish we could acknowledge every one of them! ■

“One of the greatest perks of working on FREEDOMLAND was meeting people deeply invested in their communities and honestly trying to make a difference.”

– Sandy Reynolds Wasco SDSA

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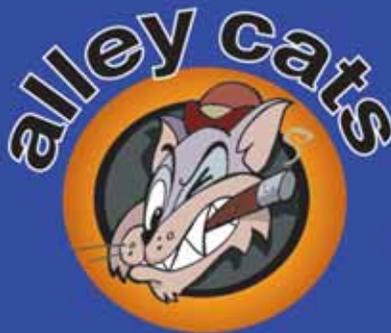
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film



THE
NOTORIOUS

BETTIE PAGE

Set Decorator **Alexandra [Alex] Mazur** SDSA
Production Designer **Gideon Ponte**
HBO Films

THE NOTORIOUS BETTIE PAGE attempts to capture in black and white the life and career of pin-up icon Bettie Page. Briefly touching on her childhood with an abusive father in 1930s Nashville and the failure of her first marriage, the film hones in on the beginning of her unusual modeling career in New York City. Her business and personal relationships with publishers Irving and Paula Klaw and photographer Bunny Yeager are at the heart of the story. The Kefauver indecency hearings in the late 1950s provide the climax. The closing shots are of a sidewalk in 1960s Chicago, where we see *Bettie* passing out religious literature.

Channeling Bettie Page

The real Bettie Page, who is now in her eighties, tries to keep her life private and has given few interviews. She has been quoted as saying that she prefers to be remembered as she was in her prime. When Alexandra Mazur SDSA decorated the film, she was not able to meet with Page to gain background information. Instead, Mazur and Production Designer Gideon Ponte had to rely on the memories of people who had known Page and on the printed research available.

THE LIFE AND TIMES OF BETTIE PAGE

By Louise del Araujo SDSA/AM

The wholesomeness that Bettie Page projected when modeling for pin-up and nudie stills made her a 1950s sex icon. At that time, the country was under the strict moral guidelines of the Motion Picture Production Code established in 1930, which banned on-screen nudity and prohibited the use of publicity photos displaying cleavage on women. Newspapers around the country following the Code's guidelines went so far as to remove bellybuttons from advertising photos of female models wearing two piece swimsuits. This was still in effect in 1951 when, after failing to make it as an actress, Bettie Page turned to modeling for pin-up photos.

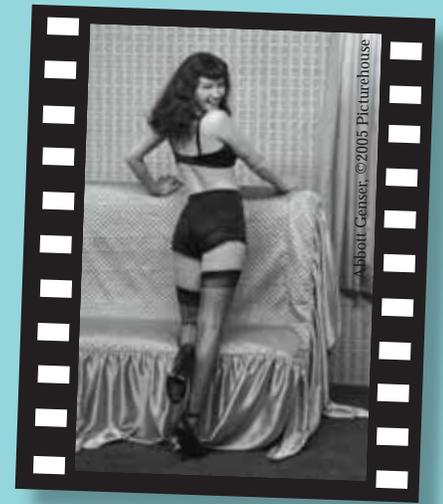
Eventually Page was introduced to Irving Klaw and his sister Paula by one of the photographers for whom she had posed. The Klaws sold movie star pictures through their publications, MOVIE STAR NEWS and MOVIE PARADE. As they moved into the world of "naughty pictures" (nude and semi-nude women, sultry women in bondage poses, women with whips and chains), Bettie Page became their top performer. These photos were generally sold discreetly under the counter. Page also appeared in the sexy short films that the Klaws began to produce. According to the Klaws, what set Page apart

from the other "girls" who posed for them was the "wholesomeness and freshness" that she transmitted.

During a trip to Florida, Page met Bunny Yeager, a former glamour model turned photographer. Yeager envisioned a different look for Page and, together, the two women created some of the most famous of the Bettie Page photos. Yeager shot Page in lingerie and bikinis, both in and out of the water. The photos emphasized the innocent, yet sexy girl-next-door look that she was able to project so well. The photos were a hit and helped make Page one of the top pin-up models of the 1950s.

The January 1955 centerfold of the newly established PLAYBOY magazine featured Bettie Page's famous "Santa Claus" photo, shot by Bunny Yeager. That same year, Senator Estes Kefauver formed a committee to investigate obscene materials and those who supply them. The committee managed to put Irving Klaw out of business and thousands of the most famous bondage photos of Bettie Page were destroyed.

This was the beginning of the end of Page's career. The "girlie" photo business was in disarray and her attempts to break into acting failed to materialize into real jobs. Page left the erotic photo/film industry and turned to religion.



That would have been the end of the story were it not for Dave Stevens. In 1979 the young Stevens saw a picture of Bettie Page in FROLIC, a popular men's magazine. The picture so mesmerized him that for the next several years he began collecting "Bettie photos." Her influence was so strong on him that in 1982, while writing his famed comic book THE ROCKETEER, he introduced a Bettie-Page-lookalike girlfriend for his main character Cliff Secord. And a new Bettie Page phenomenon took off. There are websites even now devoted to Bettie Page, with an array of collectable memorabilia that attest to the Bettie Page craze.

Considering the type of photos that Bettie posed for, it seems paradoxical that she did not smoke or drink, and was not a party girl. "Bettie was really a very simple person who happened to like being naked." Mazur emphasizes, "She believed that was how she was meant to be. She never felt that she did anything wrong. I think that one of the results of the hearings was her realization of how others viewed her photos."

This information gleaned about the personality and philosophy of a character is often revealed in the sets. "We learned that Bettie loved to sew and had made all of her own costumes," Mazur continues. "For the *Bettie's Apartment* set, we had slipcovers and curtains sewn to look hand-made. We tried to incorporate a sense of innocence and aspiring glamour in her home and yet keep it simple."

On location

The film was shot on location in New York, New Jersey and Florida. Mazur points out, "All the locations, except one coffee shop and a bar, were total re-dresses. We had a limited budget so as far as set dressing was concerned, we were not

always able to get exactly what we wanted. Luckily, a few New York prohouses were able to supply some of the items and keep within our budget. Eclectic/Encore, State Supply and City Knickerbocker were my main sources for rentals. Second Hand Rose had all the wallpaper we needed for the photo backdrops and for the interiors. I did a lot of shopping in upstate New York and I hit the New Jersey auctions, thrift stores and antique stores. The production company rented a van for me, so on weekends I'd cover the Hudson Valley and further north, shopping until my van was full. Since the movie prep took place February through April, there weren't too many people at the local auctions, so I was able to get some good deals."

She points out, "Shooting black and white gave us leeway in some areas, but we had to really focus on tone, texture and pattern." This was Mazur's first time with the Ponte design team but it was a good mesh. "I really enjoyed it. Gideon Ponte is very hands-on and extremely innovative. Art Director Thomas Ambrose did a wonderful job with all the locations that we had. Working with them and Director Mary Harran was a great experience."

– Louise del Araujo SDSA/AM

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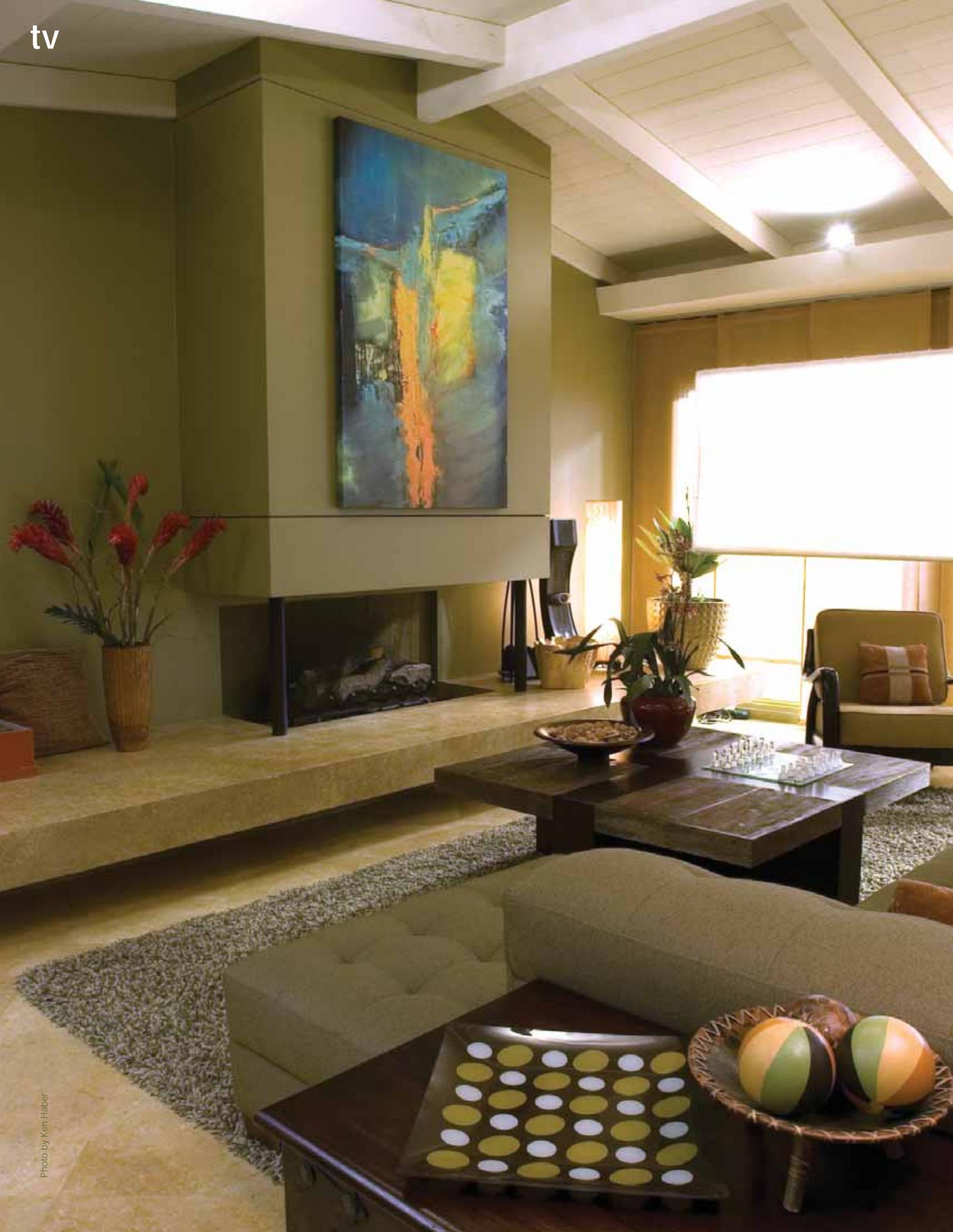


Photo by Ken Haber

Set Decorator **Susan Benjamin SDSA**
Production Designer **Jeremy Cassells**
ABC



what about brian



Set Decorator Susan Benjamin SDSA wowed the TV viewing world with the hip, New York edgy-but-fun sets she and Production Designer Kelly Van Patter SDSA did for THE APPRENTICE and THE APPRENTICE 2. Now Benjamin and Production Designer Jeremy Cassells, working in Los Angeles, has just completed sets for WHAT ABOUT BRIAN that incorporate several aspects of LA art scene.

SET DECOR spoke to Benjamin about the sets for this new show that's receiving great buzz before it even airs.

SET DECOR: What was unique about working on this project?

Susan Benjamin SDSA: Finally having a project that was set in Los Angeles and shooting in Los Angeles! We got to create sets that were authentically Los Angeles in the present time, 2006, including: a house in Venice [an artistic, bohemian beach suburb of Los Angeles], a house in the Hollywood Hills, a Spanish duplex in the mid-Wilshire area and a computer game business.

SD: You have done a wonderful job decorating the sets. They look like actual real-life locations, not sound-stage sets. How did you develop such a realistic look?

SB: In television you don't see much on the screen but I don't let that deter me. I think establishing a believable environment helps the actors as well as the director and crew. The production designer, Jeremy Cassells, built great sets based on actual locations. We did a lot of research of the structure of the original houses but then adapted the furnishings to fit the

characters in our show. Lots of my research comes from studying real homes and noticing how people live. You can't get that from magazines.

I live in Venice and have many friends with children, so *Dave and Deena's House* was not hard to imagine. It just took a lot of time to furnish because we had to keep adding layer after layer. The writers of the show provided an extensive back story for each character. The house in our *Venice* apparently belonged to *Deena's grandmother* so we furnished it with the family history. However, we decided that *Adam*, the young lawyer living in the Hollywood Hills, probably would have hired a decorator to furnish his place. So we did a designer look there.

Zap Monkey, Dave and Brian's game design office, was probably the most fun to do. We researched a lot of computer game offices and read a lot of industry newsletters, magazines, and internet sites. Billy Shire Fine Arts was instrumental in helping us get the artwork for this set. Gary Baseman and Tim Biskup were very generous and supplied us with a lot of images ►



OVERLEAF & LEFT *Adam's Living Room.* *Adam, Brian's best friend* since high school, is a successful young lawyer. The design team decided that he would have hired a decorator, thus the upscale, highly designed look of these sets.

RIGHT *Adam's Bedroom* is a stark contrast to the *Dave and Deena's Bedroom* seen on the following page.

Photo by Ken Haber



Photos by Ken Haber





"Dave and Deena's House was not hard to imagine. It just took a lot of time to furnish because we had to keep adding layer after layer...the Venice House apparently belonged to Deena's grandmother, so we furnished it with the family history."

Susan Benjamin SDSA



Photos by Ken Haber

as well as toys. I don't think you could have an authentic looking Los Angeles tech-game office without their images pervading the scene.

SD: LA art seems to be featured throughout the sets.

SB: Jeremy and I have a very similar sensibility and easy dialog when it comes to choosing artwork that tells a story. We had a lot of fun choosing the pieces of art for the sets. We used pop art from painters who are very popular in the LA scene, but whose work you don't normally see on primetime TV. Here's a great example of what we went through to get the right look. We saw a piece of artwork that we liked in a book showcasing the work of Glenn Barr. He graciously granted us permission to use the work and sent us a slide of it so we could reproduce the painting by enlarging it on canvas from a photograph. We wanted to create a 4 foot high by 5 foot wide canvas to put near the poker table in *Adam's* designer-y home but the slide wasn't large enough to do this. Annie at Billie Shire Fine Arts located the original painting in San Francisco. Fortunately for us, it belonged to the owner of another gallery. So we hired the gallery's photographer to go to the owner's home and photograph the painting using a large format camera. He not only photographed the picture, but had it mounted and framed, and then drove it down to LA so we could have it on the set in time! That whole process happened in five days. The things we do for the right piece! [Editor's note: See photo page 8]

SD: What is your perspective on current decorating for television?

SB: We may not have as much prep time as feature films or as much money as commercials to build the sets but I think the standard of set decoration has become higher. And I think working under such pressured schedules in television for all these years has enabled me to make decorating decisions more quickly.

Television shows are becoming much more elaborate because the competition with the cable channels is so high. We are not doing three wall sets any more. We are filming more and more on location and the style today is realism. I think there is a higher expectation now to create "real" looking sets. The producers and directors want bigger sets BUT the shooting schedules are still eight days for a one hour TV show! The demands are greater, so the amount of crew needed to produce these results is greater. I had two buyers on this show and an average of six set dressers every day. I think this is going to become the norm if these schedules continue.

Certainly, working in television is unpredictable. Carol Bayne Kelly [SDSA] did the original pilot for WHAT ABOUT BRIAN, but because one of the main actors was replaced, we ended up reshooting 80% of it, with many changes. The networks are under such pressure to perform that working full seasons is no longer guaranteed. We filmed six episodes and are waiting for ratings to determine how many more will be produced. We do the best work we can. With a little bit of luck, we'll get a good time slot, a compelling marketing campaign and people will watch the show! ■



Photo by Ken Haber



Zap Monkey: Dave and Brian's Los Angeles tech-game design office. Benjamin based much of the imagery on actual toys and designs by game gurus Gary Baseman and Tim Biskup.

Photo by Ken Haber

MEDIUM

Set Decorator **Diane O'Connell SDSA**
Production Designer **Jessica Kender**
NBC

Set Decorator Diane O'Connell SDSA seems to be channeling the sets for MEDIUM. Television episodics require a tightrope dance between reality and fiction, especially when based on a real person.

Natali Pope SDSA, the set decorator for the pilot reveals, "I am thrilled that Diane has carried on our vision for the show and expanded it. It's wonderful to see pieces that we felt would be significant become iconic. She has continued to bring character to the sets and created her own sets that flow perfectly with the original vision."

Set Decor spoke with O'Connell about the sets for this hit series.

SET DECOR. The *Dubois Home* looks real, as if real people live there. It's hard to believe that it is actually onstage.

Diane O'Connell SDSA: That's the clutter. The creator of the show, Glenn Caron, likes clutter. Three kids and two working parents live here. Instead of straightening the house, we clutter it! On most sets, items don't move around. Our thought process is that the characters would have picked things up one place and left them somewhere else. When I come on set after a shoot, there will be something on the table that wasn't there when we dressed it, or something leaning against the wall, and often I'll just leave it there. Thank goodness continuity hasn't been an issue for us!

SD: What are some of your obstacles?

DO'C: Our show's big challenge is the prep time. We rarely have any! We do not prep a show on a first-draft script. We wait for rewrites and prep as they come to us. We do not have production meetings. We get the pages, prep the sets and shoot the next day or perhaps the day after. With locations, I normally go on a scout with the production designer (I don't wait for the tech scout!), so I can start prepping immediately. ▶



Photos by Paramount Network Television

LEFT Detail from *Living Room* pillow cover textile.

ABOVE *Living Room*. The chenille print chair and ottoman are signature pieces carried over from the pilot. Set Decorator Diane O'Connell SDSA brought in the cabinet as part of a plot point scripted in the series storyline.

RIGHT *Dining Room*. One of O'Connell's and Production Designer Jessica Kender's favorite new sets continues the Southwestern theme. The table and chairs were special finds, as were the side table and each of the accessories. The sheers match the ones pilot Set Decorator Natali Pope SDSA had originally placed in the living room.



tv



Another challenge is dealing with “bloody” murder scenes. I use a lot of area rugs with plastic adhered to the bottom – shrink-wrap works great! For furniture, I slipcover and try to use leather or nougahyde pieces underneath. I cover the mattresses, box springs and pillows with plastic covers you can find at Bed, Bath and Beyond.

We also have to contend with reflective surfaces. We have to have sheers and curtains everywhere, but the sheers can’t have too much of a sheen. There’s not a piece of glass anywhere. I even have to be careful with lamp bases. Nothing shiny. And our lighting on stage is all from stage, nothing from above.

SD: It sounds as if you’re shooting for High Definition TV.

DO’C: Yes. We just got a Hi-Def TV at home and I do notice that bold colors jump out at you. So we have to use a wash or muted colors, otherwise it overpowers. And art directors have to be really careful. If they use Lujan paneling, it really shows.

I don’t feel HDTV works well for episodic TV or sitcoms. It works great for travelogues, reality shows, sports and the news. I wish our show was not in HD. To me, it takes the “movie” out of it and makes it a reality show, which it shouldn’t be. It needs to be a story.

Imagine going to the movie theater and watching SYRIANA in HD. It would be like watching a newscast, not a movie. With a movie, you go into the story, like when you’re reading a good book. HD takes you away from the story they’re trying to tell and makes you focus on the objects. It’s fine for documentaries, fine for sports, fine for a travelogue, but in a movie, or an episodic, you want the focus to be on the story.

SD: That’s a good point. So how do you contend with some of the obstacles, both those associated with HD and other areas?

DO’C: Because we have mini-blinds in the *Girls’ Room* and they can moire on HD, we put sheers over them. I’ve learned how to deal with the restrictions of HDTV by trial and error. Even though woven blinds are so popular, I don’t use them because of the moire effect.

We have an incredible art department, which allows us to create 90% of our graphics in-house. They do posters, signage, everything right here. This is essential because of our short prep; we are able to have a fast turnaround and avoid clearance issues.

“I try to use rugs, objects and crafts to give texture and dimension to walls for the camera, and because of clearance issues for art.”

– Diane O’Connell SDSA



Photos by Paramount Network Television

THIS PAGE *Dubois Family Kitchen*
LEFT *Dubois Objects d'Arte*

We go on location for most everything. We hardly ever build, so the art department spends its time and money on graphics. It makes all the difference. Look, this world is inundated with signage. And that's what makes the sets look real. And it's everyone – the production designer, the art director, the scenic designer, the art department coordinator – we all work together to design and create the graphics.

I also have to give my shopper Adrianna Lopez much credit. We worked together with Peg Cummings on *PRINCESS DIARIES 2* and found we're so much alike. We just don't give up. We keep looking, keep going and going until we find just the right thing.

SD: And that right thing might be?

DO'C: One example would be the cabinet in the *living room*. It was written into the script, "a bottle of vodka in a cabinet behind a glass beveled door." (Allison drinks to quiet the voices in her head.) And it was to be shot the next day! So I had to find something right away. There's a fabulous antique store in El Segundo, Studio Antiques, and thankfully I was able to find a

perfect piece there. Of course, then I had to talk the producers into paying the price! I love that piece. I don't know where I would be as a decorator without luck!

SD: What happens when you are unable to find the "right" one?

DO'C: Greg Melton designed and Natali Pope decorated the pilot. I have so much respect for their work. And for the first season, I had to duplicate everything I could – certainly the major pieces. [Editor's note: For pilots, most of the furnishings are rentals, since a pilot is considered a one-time shoot. If the pilot is picked up, the series set decorator has to find a way of making the main sets permanent.]

And I could not duplicate the *living room's* chair and ottoman. Of course the producers loved that chair and ottoman. And it's a Universal piece. [Editor's note: It was available only as a rental from Universal Studios' property department, which would make it too expensive for a long-running show.] I made a deal with Universal and bought them two chairs to "replace" the

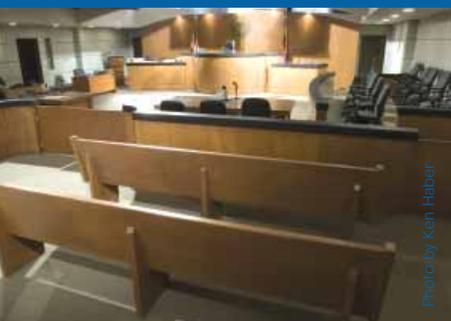


Photo by Ken Haber

BELOW *Dr Caldwell's Office, DA Bullpen, Courtroom*

RIGHT *Police Department Offices*

chair and ottoman so that we could use them for as long as the show goes. I did the same with an armoire at Warner Bros. That way the prop houses have something to rent out all the time we're using their pieces.

I had the *Dubois* sofa made at Warner Bros. Drapery, a fabulous resource. Victor Hernandez, the head upholsterer, had the frame made, we brought in the fabric and he slipcovered it. Everything always comes out better there than you thought it would! I rely on Warner Bros. In one day I can bring in a chair and have it re-upholstered and it looks totally different and fabulous – and on the set the next day! They are Old World Masters. For another of our MEDIUM sets, I did a little sketch right there showing how I wanted the drapes to hang, gave WB the fabric and when I went back to check on it, the drapes were finished and perfect! I can't say enough about Al Martucci and his crew in the WB paint shop. Any furniture that I've needed painted, including aging and ornamentation, they've amazed me every time.

I try to use rugs, objects and crafts to give texture and dimension to walls for the camera, and because of clearance issues for art.

Unfortunately, now even neon has become problematic with clearances. We do a lot of bar sets, so we had some neon lighting made. We switched out a palm tree for a cactus that said "Lite". But that wasn't enough. "Lite" is trademarked! So we had to change it to "Light".

Sometimes you already have "the right piece" and circumstances complicate the picture. Now we have another situation where we have a really neat neon that we've used before. In fact, we've used it quite often. It has wings and says "Brewski". It was from one of those local boutique breweries, this one was in Culver City, that went out of business. And now we're having trouble with clearance on it. So we're having a neon made and it may just say "Brew". You know, eventually, we're just going to see a neon glow!

Though the show has its challenges, we find ways to make it fun. Everyone in the art department gets along and has a great time. I hope the show goes forever. And I want to always have someone like Jessica to work with. She is so respectful and collaborative. The way it should be. ■





Photo by Ken Haber

“We have an incredible art department, which allows us to create 90% of our graphics in-house. They do posters, signage, paperwork, logos, everything right here... It makes all the difference. Look, this world is inundated with signage. And that’s what makes the sets look real.”

– Diane O’Connell SDSA



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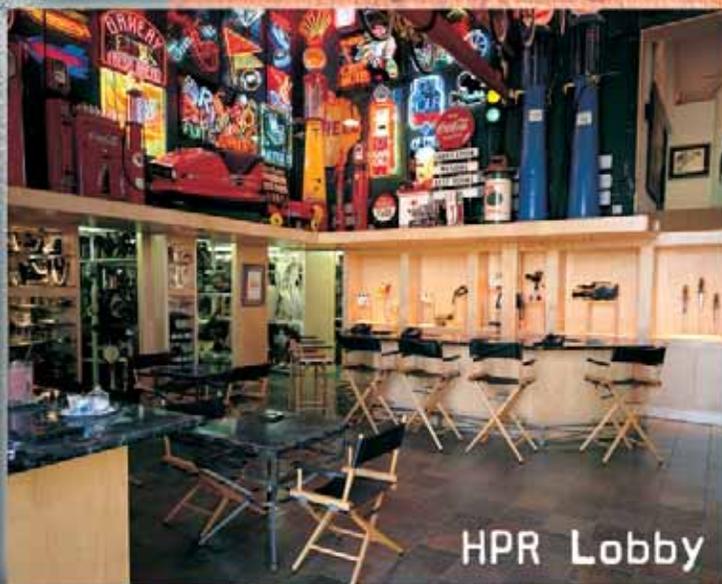


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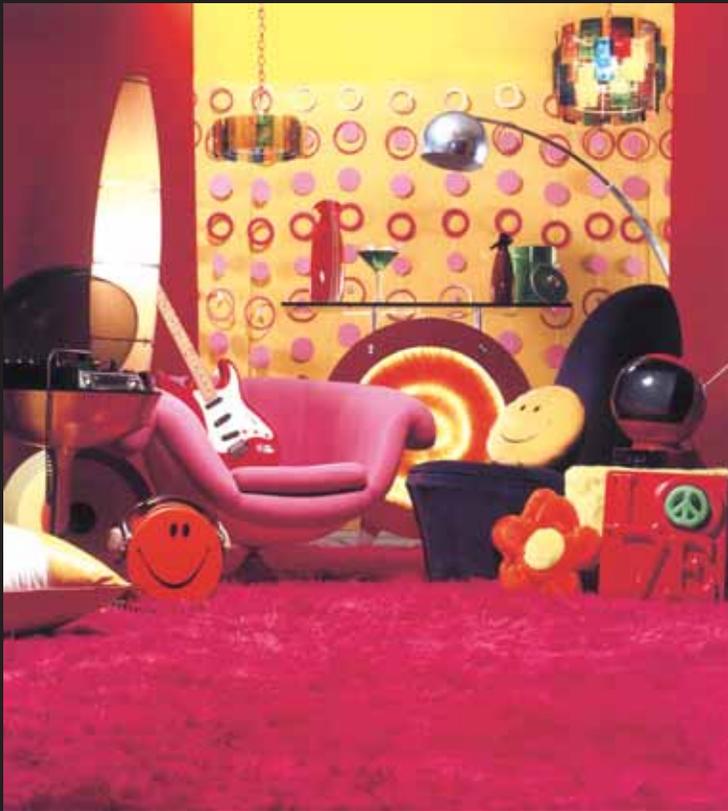


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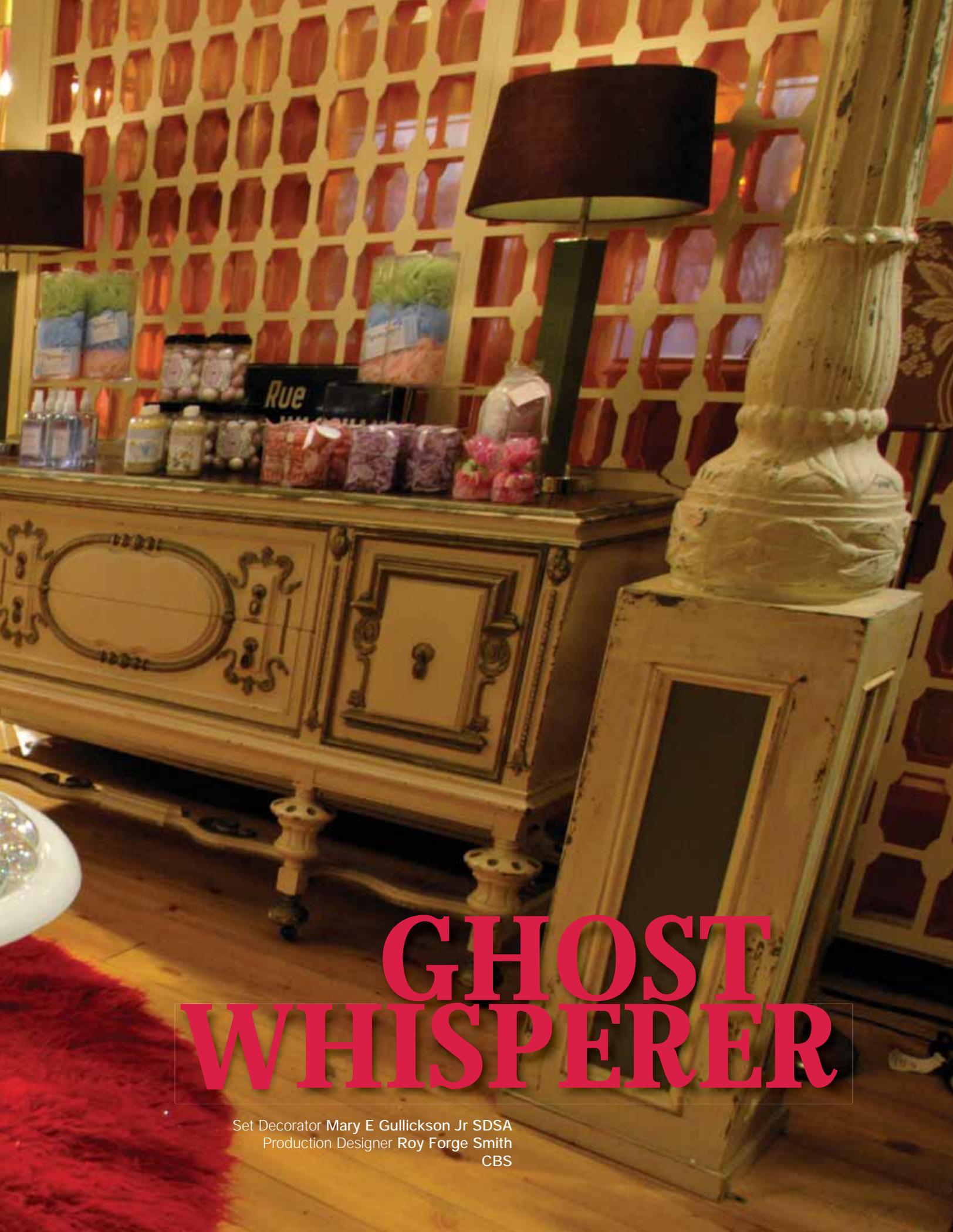
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GHOST WHISPERER

Set Decorator Mary E Gullickson Jr SDSA
Production Designer Roy Forge Smith
CBS



Jennifer Love Hewitt's character on *GHOST WHISPERER* may have an innate ability to communicate with the dead, but the television series' set design and decor speak to the living. They breathe new life into an old Hollywood backlot and capture the essence of small town America.

"Our goal was to create a comforting environment that felt like good old Americana, but tweaked slightly," says Set Decorator Mary E Gullickson SDSA. "We wanted the town to be more upscale, and feel more like a middle-to-upper-class community."

The Town Square

Gullickson and Production Designer Roy Forge Smith loosely based the fictitious town of Grandview on Nyack, New York, the hometown of the show's creator and executive producer John Gray. "We did some research on Nyack, took some basic elements from our findings and ran with it," explains Gullickson. "It was such hard work and we only had two weeks to do it! I had to decorate Hewitt's character *Melinda's house*, the *antique store* she owns and the town square, which is a full working set. Between episodes, I would race to add more layers to the sets."

It took Smith and Gullickson more than new signage and a fresh coat of paint to create the distinctive look of *GHOST WHISPERER*. Since the show is taped on the same part of the Universal backlot used in the film *BACK TO THE FUTURE*, "Roy made major changes to the façades of the buildings to make the setting more unique," says Gullickson. "I then added personal touches to what I thought would be a great little eclectic collection of shops in a small, rather chic town." Each of the producers had a store named for them, including the *JVP Pharmacy* for creator James Van Praeg.

Gullickson worked her magic to create a town with a twist. She added upscale storefronts, like the *Tickle Me Pink Beauty Salon* and *Mariah & Mishenka Fine Chocolatiers*—the high-end shop named after Gullickson's niece and dog. "The front windows are lined with raspberry velvet. Chocolates were created out of dark and light brown tissue papers, with little flowers glued on top, and then placed into candy slips," says Gullickson. "I knew I couldn't use anything that couldn't withstand heat and sunlight, so the tissue paper was a great solution to creating little chocolates on gold and silver trays."

OVERLEAF A Victorian tub filled with glass baubles serves as the signature piece for the main set, the antiques store *Same As It Never Was*.

THIS PAGE *Same As It Never Was*, interior and exterior. Set Decorator Mary E Gullickson SDSA ensures that the antiques store lives up to its name by presenting a mix of antiques and contemporary items, bringing fresh life to the old and integrating the new.

"I wanted to create fun displays that catch your eye and make the place look a little different than the traditional antique store," notes Gullickson.



Same As It Never Was

Despite the elaborate detail that went into engineering the sweets store, Gullickson is most proud of the creative work that went into one of the show's principal sets, the antiques shop owned and operated by Hewitt's character. Gullickson aimed to create an antiques store that represents the youthfulness and down-to-earth nature of Hewitt's character. The end result: a shop that combines the old, the new and the organic.

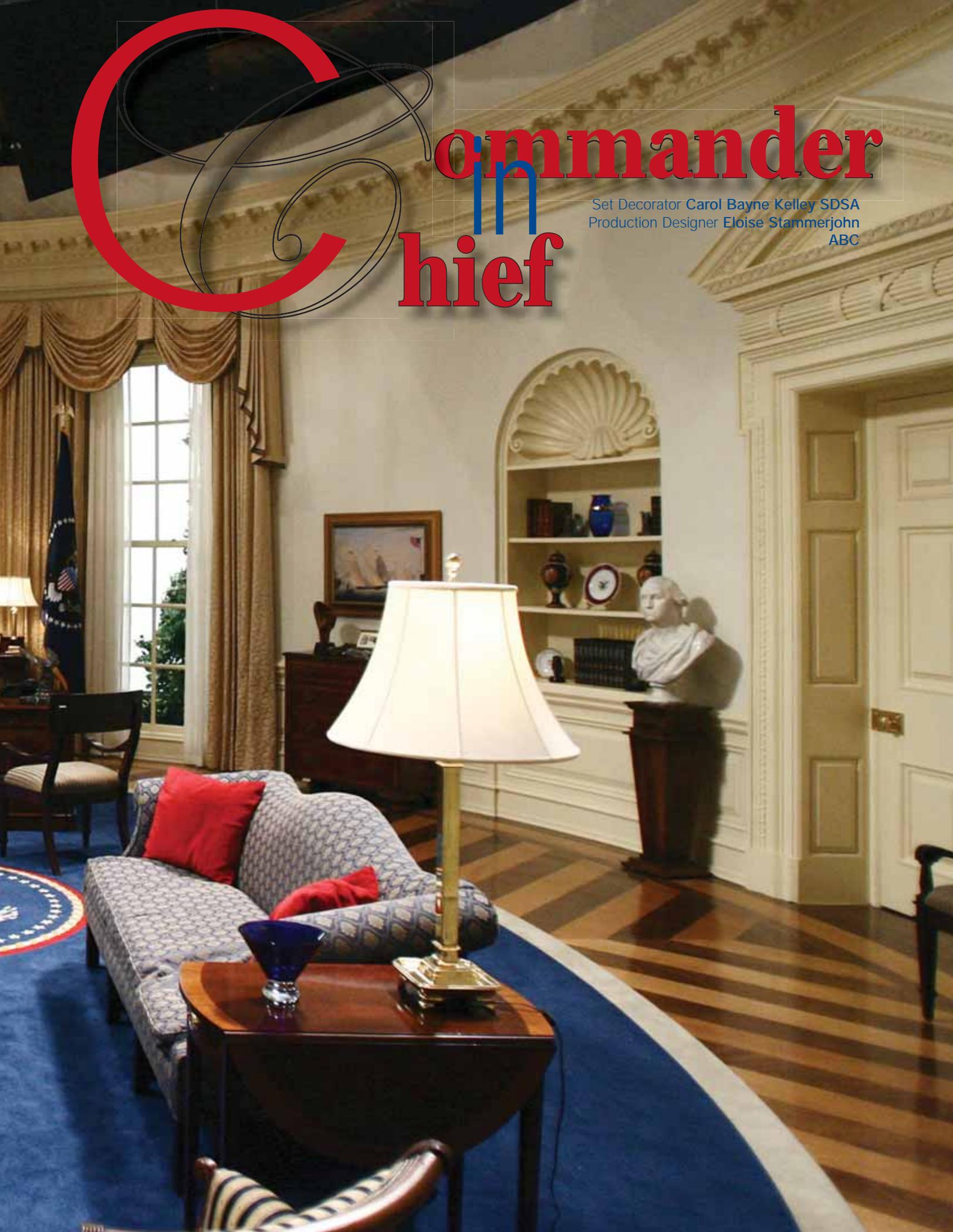
"A lot of antiques stores can be very intimidating for some people," Gullickson points out. "I wanted to make this one very warm and inviting, with elements that might cause someone to say, 'Oh, this is great! I've never seen anything like that!' My backstory for the shop is that *Melinda* has redone a lot of the pieces herself. By changing the handles and doing a slicker paint treatment, she's made older pieces a little more contemporary. If you look closely, you'll see all those elements in there."

Gullickson's favorite piece: the antique bathtub filled with clear, purple, red and orange ball ornaments, giving the appearance of a bubble bath. It has become the signature piece in the shop and serves as an example of Gullickson's creative spirit. "Everybody who sees it gushes. They just love it!" says Gullickson. "And that's what I wanted to create throughout the sets—fun displays that catch your eye and make the place look a little different than the traditional antiques store. I really wanted to make it youthful, but still feel antique."

For the second season Gullickson says, "I want to keep up the unusual ambience around *Melinda*. I don't want it to get stale." For that reason, Gullickson continues to search out items that whisper to her creative core as she strives to give viewers an atypical look at small-town America.

— Tom Castañeda ■





Commander in Chief

Set Decorator Carol Bayne Kelley SDSA
Production Designer Eloise Stammerjohn
ABC



Air Force One, with Geena Davis as *President Mackenzie Allen*. Set Decorator Carol Kelley SDSA describes, “*Air Force One* was 125 feet, shipped in pieces, and had to be ready in eight days. We were assured that it was only going to be shot once, so we packed it all up when that episode wrapped. Later, we found they were going to shoot it again, so we repeated the entire process!”

Photos by Peter “Hopper” Stone © 2005 A.H., Inc.

The Oval Office and its environs have received their share of attention in recent and current television shows, such as *WEST WING* and *24*. Now ABC’s *COMMANDER IN CHIEF* displays the White House with a new take. The primary resident is the first female US president *Mackenzie Allen* [Geena Davis]. The plot involves a sudden assumption of office, so the new president’s personalization of the inner spaces evolves with the series.

The White House

Since the real White House is a much-photographed and documented entity, Set Decorator Carol Bayne Kelley SDSA and Production Designer Eloise Stammerjohn needed to be sensitive to major historical and architectural elements. “We used whitehouse.gov virtual tours and the White House Historical Society extensively for research,” says Kelley. However, they had the luxury of the decor being variable since each president has options during his/her tenure. Certain styles of traditional furnishings were kept, but the design team used its own taste

in color palette and decor. The result is a clean, rich look of red, blue, white and golds, with paler shadings incorporated.

Every episode shoots two to five locations and usually two new sets, both new builds and former swing sets repainted and redressed. Says Stammerjohn, “We basically make a mini-feature every eight days.” Time is an extreme challenge, particularly in making it all come together in the grand scale required. Kelley points out, “When the permanent sets were being established, they covered almost all of Raleigh Studios’ Stages 11 and 12, a large expanse of real estate.”

The show uses a good deal of walk and talks, says Stammerjohn. “I made the hallways wide enough for two people to walk side by side with a steadycam operator. All of our set walls are at least 12 feet tall. In the upstairs hallways, the walls are 14 feet high to protect us for sight-lines with tall actors and to alleviate the need for many ceiling pieces.”

Sets in the proximity of the one listed on that day’s call sheet have to always be camera-ready because of the use of surrounding spaces. Even though they may be shooting the *Oval Office*, all the halls and adjacent rooms are likely to be

“We used whitehouse.gov virtual tours and the White House Historical Society extensively for research.

– Carol Bayne Kelley SDSA

seen at least partially. Shot on film and broadcast in HD [High Definition], the show requires as many as three cameras and there is always a steadicam operator.

Personalities revealed through sets

Having designed the pilot as well, Stammerjohn knows the score better than anyone. “The original mandate was a show that was light, bright and elegant,” she says. “Rod Lurie (creator) had a vision of it being something that would inspire conversation, something that people would remember. I worked very closely with the creator to determine the personality of each character, to give them a lifestyle. I also try, when possible, to give the actor a little bit of input when doing private offices. *Templeton’s Office* is dark and moody, although patriotic, much as Donald Sutherland portrays the fictitious *Speaker of the House*. In the *President’s Private Study*, we have archery awards, books and antique bows to show her interest in archery. [Editor’s note: This is a personal touch added for actress/producer Davis, an archery champion.] The smallest details make all the difference.”

Kelley and Stammerjohn agree their favorite sets are the ►



central hallway of the *Residence* upstairs and the grand staircase leading into it. The multiple crystal chandeliers are a large part of the space, along with crystal sconces. The Oriental rugs were an expensive investment on a television budget, but have been shown often enough to warrant the cost.

Contingencies

Working with a limited budget is difficult enough but there are always the last-minute changes to deal with as well. "At one point, we understood we had a week to finish the *Family Room* and *Kitchen* sets," Kelley remembers. "Unfortunately, Geena came down with laryngitis and literally couldn't speak, so we needed to change the shooting schedule. Instead of a week, we had to have these rooms finished the next day! It was a big scramble, but we made it work. We used some similar substitutes that were quick and easily available while the permanent pieces were being manufactured. We managed to create the same feel as originally designed."

"Another contingency," continues Kelley "is that the White House is a showplace. Everything must be clean and in good condition and ready at all times. I give my crew great credit for staying on top of this with our *White House* along with all the other scheduling factors we face!" ▶

BELOW AND RIGHT One of the largest obstacles to overcome was keeping the integrity of the East Coast feel with the architecture and environment; being true to the White House while reflecting the personality of the current *President*.



Photos by Chikako Suzuki



“Our favorite sets are the central hallway of the Residence upstairs and the grand staircase leading into it. The multiple crystal chandeliers are a large part of the space, along with crystal sconces.

– Kelley and Stammerjohn



Photo by Mark Rodriguez



Photo by Peter "Hopper" Stone ©2005 ABC, Inc.

Vision and fruition

"Overall," Kelley says, "Eloise has the vision and we put it together. She's done so many projects that included White House sets that she is a walking book of knowledge! And she's developed some great contacts." Kelley describes the design team relationship, "The collaboration between set decorator and production designer is one of trust of instinct. Sometimes, we have a good, intuitive feeling on something, and sometimes we fill it in for the moment and refine it later. But we put our hearts and souls into this and it's all come together really well."

- Kate Sheeley SDSA ■

ABOVE *Templeton's Office* is dark and moody, although patriotic, much as the character is portrayed.

LEFT Detail from the *Oval Office*. Certain styles of traditional furnishings were kept, but the design team used its own taste in color palette and decor.

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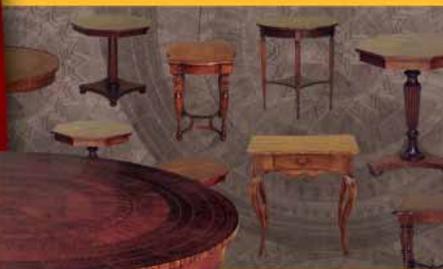
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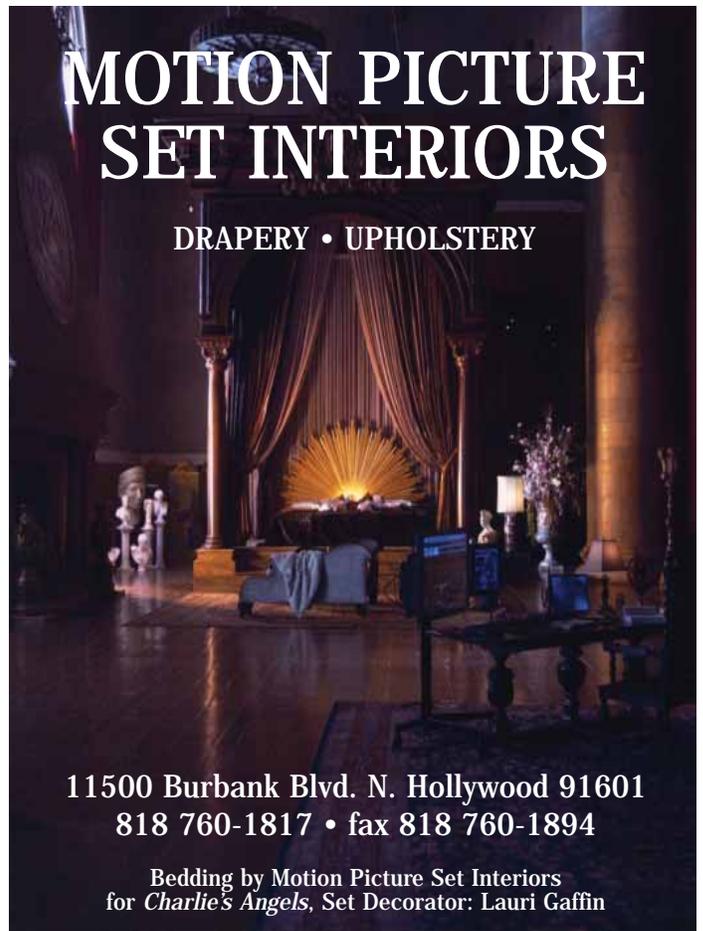
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Russell's Office. The hard-edged, cutting-edge, sexually naughty qualities of *Lawyer Russell Tupper* are conveyed through the room's decor by Set Decorator Michele Poulik SDSA.



Photo by Lisa Dare

HUFF

Set Decorator **Michele Poulik SDSA**
Set Decorator **Richard C Walker SDSA**
Production Designer **Joe Lucky**
Showtime

In the vagaries of the television world, a set decorator can create the look of a pilot or series and because of mitigating circumstances — often, a change in schedule that conflicts with a commitment to another project — end up not doing the next season of the show. Some are content to establish the initial look and move on to a new project, but for most, there is a conflict in mind and heart in having to give over their “baby” to someone else. This is where respect for other decorators’ work and the friendships that have developed through networking come into play. Knowing that the person one refers has similar sensibilities and ethos can alleviate much of the concern.

The quirky Showtime hit HUFF offered Michele Poulik SDSA the opportunity to do gorgeous, high-end sets and visually establish many characters’ background stories in the first season, which aired last year. Richard C Walker SDSA has stepped in for the current season, building on Poulik’s work and creating new, fun sets of his own as the storyline continues.

SET DECOR sat down with Poulik and Walker to explore, through their work on HUFF, the generosity and support set decorators give one another on a project.

SET DECOR: You seem to have kept the palette the same throughout each of the main sets for HUFF – the *Huffstadt House*, *Huff’s Psychiatrist Offices*, *Russell’s Law Offices* – so it flows and the eye doesn’t stop.

Michele Poulik SDSA: Right. We also tried to keep it similar to the pilot, color-wise. The pilot was done in Vancouver, so we had to create totally new sets. Ours needed to feel like the ones in the pilot, but we weren’t recreating them.

SD: Michele, you established the look in the first season and Richard worked from your template and ran with the storyline in the second season...

MP: Exactly. Richard has a great sense of style. But I also suggested that he take my place on HUFF because I knew he would get along really well with the designer, Joe Lucky, and that they would laugh a lot!

Richard C Walker SDSA: I had known about Joe for years and always wanted to work with him. But if you have friends working for someone you’d like to work with, which was often the case with Joe, it just doesn’t seem right to try for the position. You don’t want the possibility that you might take a job away from a friend.

MP: That’s why this worked out so well, and Joe is great. I really enjoyed our HUFF experience. We had a commitment to the look of the show and we laughed often. It’s such a lovely set-up they have there. Everybody on that production – props, wardrobe, camera guys – are great. One of the most important things is the people you work with: the producers, the actors, all of the crew.

RW: It’s true. I did a pilot with the line producer, Lori-Etta Taub, and most of the people from HUFF. So when I had to make the decision about taking over for Michele on this, knowing that



Law Office Lobby. In the second season, the distinction between “wild man and bad boy” *Russell Tupper* and the rest of the law firm becomes an important part of the storyline, and needed to be established visually. Set Decorator Richard C Walker SDSA developed a look based on curves and circles, the opposite of the hard-edge squares and straight lines Poulik used as the center point of her decor for *Russell’s Office*.





TOP *Izzy's Apartment.* Huff's mother Izzy is accustomed to wealth and order; to having things as she wishes, when she wishes. Somehow this is immediately deduced from Poulik's set.

ABOVE *Huff's Office.* The title character Dr. Craig 'Huff' Huffstodt is a Beverly Hills psychiatrist who considers himself unassuming and compassionate. Poulik gives the set an understated elegance, with furnishings that have a sophisticated masculine quality, quietly giving evidence of the character's controlled power.

they were all working at HUFF added a lot to the plus column.

SD: Speaking of pilots, Richard, you have worked on so many sitcom pilots, episodic pilots, soap operas and sitcom series, but this is your first episodic series. When you are so well established in the other areas, why go this route?

RW: I don't want to be pigeon-holed. Most set decorators feel that way. That is our fear as decorators. That's why I did film as well, even soap operas! PASSIONS Production Designer George Becket has always been there for me and the sets are such fun to do.

SD: And Michele, you have done such a range of television and film, the big question would be why would you leave HUFF and "give" it to Richard?

MP: I hadn't planned to leave, but the one trouble with cable is that the hiatus is so long.

RW: You want to keep your crew... My crew is really supportive and the goal is to keep that family together. You feel responsible for them.

MP: Yes, exactly. You want to be able keep your crew working. My crew is fantastic, my guys really back me up. We did the pilot of THE COMEBACK and had a great time. Production Designer Kitty Doris Bates is another favorite, and the producer was John Melfi whom I worked with on FROM THE EARTH TO THE MOON. So when we were on hiatus for HUFF and the series schedule for THE COMEBACK looked like it would plug in perfectly, I went for it. Who knew that there would be delays that ended up keeping me from being able to be back in time for the next season of HUFF?

SD: How did you deal with transitioning the switchover?

RW: Well, I already had an aspect of the history of the look of HUFF. When Michele was first starting on it and I was on another project, she and I went around shopping a couple of Saturdays, just for fun. But we kept finding things for our shows, and we kept going "Oh!" about the same things. I remember we were at Macy's Outlet and you bought that coffee table for *Izzy's Apartment*, Michele, and that big armoire. And I loved those pieces. So now that I'm doing HUFF, it was like "Ah! They really were perfect."

Only, then it was suddenly not so perfect, because for *Izzy's Apartment* this season we had to have a glass table. They wanted to drop all these flower petals on the table and shoot up through it. And I thought "Oh no, I have to replace Michele's table that I love!" So now I had to find a glass-topped coffee table that made as much design sense. I had an image in my head of this brass and glass table that I knew was an Old Heritage piece, but I just couldn't find it. I knew it would work perfectly, which made it all the more frustrating. Then, remember Michele, when you sent me to Larchmont to look at that little bar cart? I went in the store next door and they had my brass coffee table! The exact piece that I had in my head, the one that I had drawn on a napkin. It was amazing.

MP: That's another great thing about giving a show to your friend. He can call me up and say, "I'm looking for a bar cart for the living room," and I know exactly what he needs.

RW: And in this case, she had already been shopping all over town for her new show, so she knew what had just come in and where. But the previous show was still in her head. I know mine stay with me. In fact, I called Susan Eschelbach today, who's doing *HOW I MET YOUR MOTHER*, one of the sitcoms I did with Production Designer and longtime friend Steve Olsen, and I said "I'm thinking of you because I saw the sofa that's perfect for you..." And Michele's calling me when she discovers something that jumps out as she's shopping.

SD: What else have you added, and why? For instance, in *Izzy's Apartment*, you had to change the coffee table because of a plot point and photography need.

RW: Well, *Izzy* has had a couple of extremely unusual and difficult experiences. So she's on a drinking spree and depressed and falling apart, which means her little world that was perfect... well, now I have to mess it up. We've added all these plants that are dying and we've cluttered it. But she's going to get off the bottle and she's going to get on an upswing soon. So, I just get to continue the story and add the next layer. And the same with *Huff's House*.

SD: The producers are telling you to suddenly change the coffee table. Are people going to notice that it has changed? Has that been written into the script as part of the storyline, or is it something you're supposed to slip in and past the viewer?

RW: You slip it in there. I think the only people who really notice are other decorators. You want to get something that's true to the character, so the change will hardly be noticed. In this case it helps that the camera limits what you see, as do the angles that are shot. We are, however, making a big deal out of the *Master Bedroom Suite* changes because *Beth* is having a breakdown. So they're ripping out the bathroom and totally re-doing it as part of the story. It's turmoil in their lives reflected in the set.

SD: Did most of the sets remain the same?

RW: I just added more clutter, because the characters are going through change. More life stress. Michele was establishing who these people are. And now that we're learning more about them, there are specific things we're trying to bring out.

SD: The visual clues?

RW: Yes.

MP: The clutter.

RW: Yes! They wanted that from day one.

MP: The DP would say, "I want more clutter. More clutter!" But I couldn't make sense of it. I can't do clutter just for clutter. It has to work with the characters. ▶

BELOW *Byrd's Room*. Huff's son Byrd is not the typical teenage boy. He seems to have an awareness beyond his years. Poulik's set offers a glimpse into *Byrd's* world.

BOTTOM *Kelly's Apartment*. Kelly Knippers is a television sales rep whom high-powered lawyer Russell meets while shopping for a flat screen. A wild night of partying and debauchery results in a pregnancy that changes both their lives. Walker's set conveys just how much her world is the opposite of his.



Photo by Hedley Jones



Photo by Hedley Jones

Huff's New Study. This set evolves on camera as part of the second season storyline. Reflecting the upheaval in their personal lives, the *Huffstodts* decide to remodel their master suite. *Huff's* newly completed study, an extension off the bedroom, seems to announce a denouement of hostilities, but may in fact become where he sleeps. Walker's set exudes comfort and sanctuary.



RW: Right, these people have a maid.

MP: Yes, they have a maid! And I've already made sure that every surface is covered with variable heights for camera.

RW: It's trying to find readable clutter, because you can put it there, but it might not read on camera at all.

MP: It gives the camera depth, it gives the room depth.

RW: For sitcom, you focus on the sight line behind actors' heads. You know that's where you decorate, because that's where the camera is. For episodic, you have no idea of where the sight line is, because you have no idea where the camera is going to be!

MP: Especially since they shoot so much with Steadicam that

you don't know where they're going to see. So you have to have every corner thoroughly done.

RW: For a sitcom, you're able to be there for the camera run-through, so you know exactly what corners the camera will be seeing. And you can fix it, tweak it. That's what I miss. On an episodic, you get only a very limited idea on the tech scout, and then they often change at the last second. You have to rely on your on-set even more. I say to him, "I love this piece and that piece, and this is my key element thing. Try to work those in."

MP: On a tech scout (it's the same whether you do film or episodic) you, as a decorator, know that when the producers or director or DP say, "We're just going to shoot in this direction," it's the kiss of death. It translates to they're actually going to shoot everywhere. So I always tell the DP when I turn in my budget, "Okay, you say that you're only going to shoot these sets in that



Photo by Hedley Jones

one direction, but unless you are actually willing to sign a piece of paper that states it, I'm going to budget for the whole room!"

SD: When you speak of filling spaces, for the voluminous *Huffstodt House* set, the PD designed beamed ceilings, an impressive staircase and mezzanine-like landing...

RW: Yes, and Michele, did you come in and see the huge empty sets and say "Oh my, what am I going to do?"

MP: I did take a deep breath! We particularly needed something to cover the staircase wall, because when you walked into the set that wall was a huge two-story blank space. So I hung a 6-foot square wooden carving from Jaipur, India, and two 3-foot square companion pieces. There are so many angles with the stairs and beams that you can't have anything busy.

RW: I hung a giant kilim on the other wall, on the opposite side. But Michele's was a brilliant solution, and unique. It was great to inherit Michele's look.

SD: Don't you also have some significant changes?

RW: Yes. *Teddy* has moved out of his place and into Venice, so we're totally creating his new place and we're also re-doing the law firm. We left *Russell's Office* as is, as Michele did it, but we created a whole new set for the law firm with a new entrance, lobby/reception, conference room and a bullpen area.

MP: Right, because he's a bigger character than originally planned.

RW: Yes, he's a bigger character now, and he's the bad-boy of the firm. They keep him on because he brings in the big bucks, ►

but the rest of the firm is more conservative and we had to reflect that in the sets.

MP: I wanted to do more rugs, but there were money restraints. I was very happy, though, with the carpet I did for *Russell's Office*.

RW: Oh yes, that carpet is great! *Russell's* character is a little hard-edged and also very cutting-edge so the whole design is based on hard lines and squares. The carpet is fabulous, as is the chandelier Michele created. She made it out of Ikea bits, but it looks brilliant on camera and you'd never know it's Ikea!

MP: The production designer insisted on a huge chandelier for *Russell's Office*. He wouldn't let up on it. And I only had so much money for the entire set. I looked and looked, and I said to myself, "I can't do a chandelier. There is no way." So I came up with this one.

RW: The grouping of the elements is really great.

MP: The grouping is what was so hard, to get the spatiality of it, to get it just right. My poor guys were up there for almost a whole day! I'd come in and say "Um, that's a little off. Raise this one two inches and lower that one. And get rid of that one altogether, please." We had a ton of them up there, but we ended up with just those four. And then we had to "take them down," color-wise, because of the High Def.

SD: HUFF is shot in High Definition. How is it different?

Have you ever worked in HD before?

MP: Contrast from light to dark is one of the big restrictions with HD, and you can't use the color red. Another huge factor is that you need to fill every area of wall space, because the camera picks up every detail. If there are bumps or unevenness in the wallcovering or swirls in the paint strokes and plaster, the camera picks them up and they detract from the shot.

RW: It's interesting and an extra challenge. Steve Olsen and I did one of the first sitcoms ever on High Definition, TITUS. We learned right away that whites are harsh. The contrast is so strong. If you put anything white in a dark set, it's going to read really, really bright. So instead of using a white lampshade, you put in an almond shade. Same with linens and drapery.

MP: That's why the stark white chandelier had to be toned down. We made it slightly grey. Just enough that it doesn't glare, but still is bright.

SD: What about the one you have in the *Law Office Lobby, Richard?*

RW: I lucked into finding that one. I loved it the moment I saw it. Wendy Murray, our mutual buyer, spotted it. I had this whole circle and square thing. Since Michele's for *Russell's* is all squares, this is circles. Everything in the lobby is based on all circles.

RW: The challenge is often, "Where am I going to find that?" Like the script note says, "*Teddy* leaves his asylum/care facility



LEFT *Teddy's Venice Room.* Huff's schizophrenic brother *Teddy* gets to move out of an elegant, but tightly controlled care facility into a half-way house in *Venice*, which gave Walker and crew the chance to be playful.

RIGHT *Dauri's Bedroom.* Sharon Stone loved watching the first season of HUFF and asked for a character to be written for her to play as one of *Russell's* lovers. Thus, Walker's version of a Sharon Stone bedroom.



Photo by Hedley Jones

and he and *Huff* are shopping around for other places." So now *Huff* goes to one, "not a hospital but a high-end extended care facility." The descriptive line in the script was "Oh, look at these beautiful comfortable leather sofas and chairs." And I'm thinking, "Okay, multiple leather sofas and chairs that match... oh no! Where am I going to find multiples that match on our budget? And immediately!"

MP: A familiar problem!

RW: Yes. This time it's high-end, yet it's institutional. Then they chose the location, a Women's Club, gorgeous, old-school Craftsman kind of building. And leather sofas and chairs that are institutional just didn't fit in my head for this place. I couldn't figure it out. So I used the chairs that were existing in situ and found sectionals that worked with them. I did what made sense to me. And the director walked in and said "This is great!" You just have to do what's in your gut, because if you really get to know the character and the site, you'll see the right direction for the design.

SD: Did you ever have it happen on this show, or any show, where you did what you felt was right, and they said "This is awful, get it out of here?"

RW: Rarely. When it feels right for the character, I know it's right for the producers. Normally, I get a great response because I've talked to them beforehand.

MP: I'm like Richard. It hasn't happened to me either. I let enough people know what I'm doing, and if they don't like it, they have the opportunity to tell me before I do it. That's what collaboration is about. And we always work so hard to please. For instance, there was a pair of small sculptures in the pilot. And I was told over and over, "'They' want them, they really want those pieces." I searched high and low. I called Vancouver and I called the store where they were bought and I called the maker... nothing! And then I went to Horizon for something else and there were four pairs of those very sculptures! Naturally, I bought them! When I proudly brought the pieces onto the set, they said "We wanted them? Who said we wanted those?" Welcome to our world. You just have to laugh.

SD: Which goes back to the beginning of our interview. You and Richard have similar design sensibilities and ethics, and you both believe in laughter. No wonder you have such a successful working relationship and friendship. Congratulations to both of you for your great work on *HUFF*. ■

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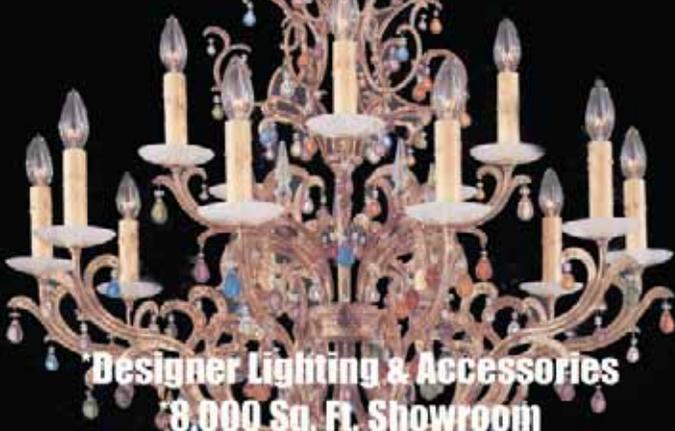
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Day with Set Decorators

Day with Set Decorators, the unique SDSA event series that offers an inside look at set decoration, once again drew a standing-room-only attendance when the event was held February 28 at CBS Radford Studios. Walk-throughs of the sets of CSI:NY, THAT '70S SHOW and COURTING ALEX included Q&As with the set decorators of each show, as well as discussions with set decorators serving as mentors during the event. Tours of the studio prop and signage shops and backlot were included. The next in the quarterly series is scheduled for May 20. Check the SDSA website for details: www.setdecorators.org



ABOVE On the set of CSI: NY
RIGHT Camera aisle & sets from COURTING ALEX



Photos by Rom Baker EDD

Oscar® Panel

The Art Directors Guild and the Set Decorators Society of America held an historic first on the afternoon of March 4 (the day before the 78th Academy Awards® presentation): a panel discussion for members of Hollywood's American Cinematheque and the general public with the five teams nominated in the Outstanding Art Direction Oscar® category. It is expected that this will be an annual presentation.

The production designers and set decorators, moderated by ADG President Tom Walsh, spoke in front of an audience of 500 guests at Hollywood's Egyptian Theater, home of the American Cinematheque.

Setting the Stage: Set Decorators Explain it All

This ever-popular panel on set decoration took place March 29 during Westweek at the Pacific Design Center in the *Greystone Home Collection Showroom*.



Sponsored by *California Homes Magazine* and moderated by the publication's editor-in-chief, Susan McFadden, the panel focused on set decoration of both film and television, specifically the shows WILL & GRACE, THAT '70s SHOW and MADtv.

Top row: Daryn-Reid Goodall SDSA, Cheryl Carasik, *Greystone Home Collection* CEO Catherine Howard.
Bottom row: Tara Stephenson SDSA, Melinda Ritz SDSA, *California Homes Magazine* Editor-in-Chief Susan McFadden.

Gorgeous art,
gorgeous weather,
gorgeous tablescapes,
gorgeous people...

SDSA Annual Awards Luncheon

Held on March 19 at the Skirball Cultural Center in Brentwood, California, the luncheon featured the bestowment of the SDSA Lifetime Achievement Award to Set Decorator Lee Poll [See page 18] and the honorarium "Chairs" [See sidebar, right] to outstanding members.

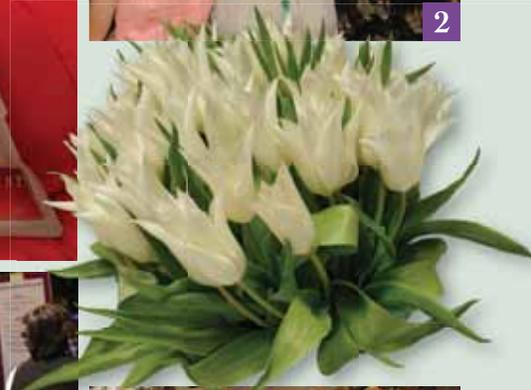
A salute to Oscar-winning set decoration and art direction premiered at the event. The film montage was sponsored by SDSA business member ARCHITECTURAL DIGEST, with Ellen Harrington from the Academy of Motion Picture Arts & Sciences serving as advisor and Paul Fagen directing the editing. Upon receiving accolades for their extensive work on the film montage, former SDSA President Daryn-Reid Goodall said he and former SDSA Vice-President Mark Johnson, "...watched hundreds of hours of movies and shed millions of tears to select the best scenes we could find. The real thanks go to the set decorators and the art directors who made the films that made this tribute possible."

The world of set decoration for television was represented by an often overlooked segment of design and decor talent, the set decorator for commercials. The requirements for 30-second movies are like those of their 90-minute counterparts, except that they have to be produced at a much higher speed! The work of three top commercials set decorators, Sharon Bonney, Mary Gray and Jean Simone, was screened in honor of this branch of the profession.

Barry Pritchard, former firefighter, now president of Omega Cinema Props, presented the Community Outreach Committee Chair Mae Brunken and Set Decorator Hilton Rosemarin acknowledgement and thanks from the Los Angeles Fire Department for their huge donation to the Spark of Love Toy Drive.

The exceedingly popular and highly successful Silent Art Auction broke all records. [See page 90]

Corri Levelle of Sandy Rose Floral Inc oversaw a fascinating array of tablescapes created by her staff and The Enchanted Florist, Julie Komen Floral Design, Stems, and Flower Art Inc, incorporating linens from BBJ Linen, Classic Party Rentals, and LA Party Rents. Fantasy EyeLand Balloons provided sculptures of colored latex and air, and Party Pals sponsored a photo booth.





Photos by Erik Nelder

- 1 SDSA Lifetime Achievement Award 2006
- 2 Lee Poll, recipient of the 2006 SDSA Lifetime Achievement Award, and family
- 3 Mark Johnson, retiring SDSA Vice-President, Chair Award recipient
- 4 Mae Brunken, Chair of Community Outreach Committee, sponsors of the Silent Art Auction fundraiser
- 5 Awards Co-Chair Donald Elmlad and Marvin March, recipient of the 2005 SDSA Lifetime Achievement Award
- 6 Leslie Frankenheimer and Ken Haber
- 7 SDSA President Tara Stephenson and former President Daryn-Reid Goodall
- 8 Tammy McCann and Shari Shroder-Luh
- 9 Awards Co-Chair Shirley Starks
- 10 Gene Cane, Chair Award recipient and Adrianna Cruz
- 11 Pam Elyea and her mother Colleen

"We must be willing to change chairs if we want to grow. There is no permanent compatibility between a chair and a person. And there is no one right chair. What is right at one stage may be restricting at another or too soft. During the passage from one stage to another, we will be between two chairs. Wobbling no doubt, but developing."

Author Gail Sheehy



The SDSA Chair award represents change, stability, transition and a job well done. Chair awards are presented annually in recognition of volunteer work done in support of the organization.

The honorees receiving SDSA Chair awards in 2006 were:

Dominick Bruno, Warner Brothers, host of the 2004 MarketPlace.

Gene Cane, Props Services West/PSW, SDSA board member, business member liaison, MarketPlace Co-Chair.

Willie Carter, RC Vintage & Alley Cats, a founding business member, currently the SDSA's landlord.

Beverly Hadley, Universal Studios, instrumental in developing and hosting the first five MarketPlaces.

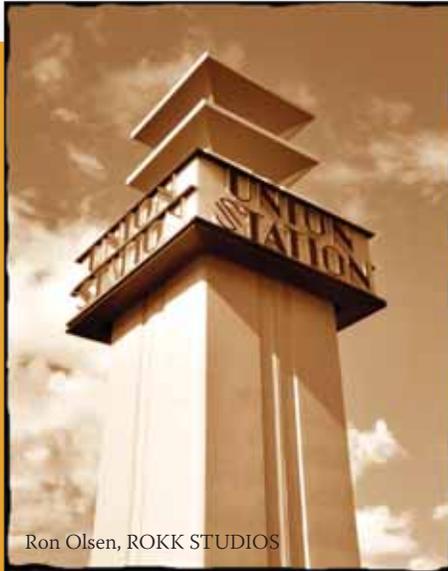
Michelle Harding-Hollie, SDSA board member, Secretary, Events Chair, raffle prize guru.

Mark Johnson, SDSA board member, out-going Vice President, Membership Committee Chair, founding member of the Community Outreach Committee.

Corrie Levelle, Sandy Rose Floral Inc, SDSA board member, business member liaison, humanitarian.

Dan Schultz, Lennie Marvin Enterprises, SDSA board member, business member liaison, MarketPlace Co-Chair, website mentor.

David Smith, former SDSA President, SDSA board member, East Coast liaison and out-going Treasurer.



SDSA Silent Art Auction

The SDSA Silent Art Auction, which showcases the artwork of individual set decorators and business members, has become a hallmark of the annual awards event. The quality of the work and the range of media, subjects and styles add to the excitement generated by the exhibition and sale.

This year broke all records, with 108 pieces bringing in over \$14,000. Oils, acrylics, watercolors, photographs, sculptures and tapestry filled the mezzanine of the Skirball Cultural Center and produced last-minute bidding wars.

Pillows created by set decorators as a nod to favorite films and television shows for the "Pillow Walk" exhibition were also auctioned. The exhibition, in conjunction with and featured in TRADITIONAL HOME magazine, had been displayed at the Pacific Design Center, the Museum of Television and Radio, the Fashion Institute of Design and Marketing Museum, and the Alex Theater.

The auction is a fundraising tool for the SDSA Community Outreach. Inner City Arts, an organization helping to enrich the lives of inner-city children through a total arts program, is the non-profit group chosen as the focus for 2006 outreach and donations.

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Gretchen Rau

1940-2006

Set Decorator Gretchen Rau passed away March 29, 2006 at her home in Northport, New York, less than a month after winning, with Production Designer John Myhre, the Academy Award for Art Direction for MEMOIRS OF A GEISHA. She was 66 years old and died of a brain tumor. She had been diagnosed six months ago while she was working on the film THE GOOD SHEPHERD, directed by Robert de Niro.

Born and raised in New Orleans, Louisiana, Rau moved to New York when she was in her twenties. She began in the film business as a member of NABET in New York, and was a member of both IATSE Local 44 [LA] and IATSE Local 52 [NY], as well as of the Academy of Motion Picture Arts and Sciences. Her career spanned three decades and she decorated more than 30 films.

She is survived by her five children: George Pattison, a director of photography; Taylor Pattison, a propmaster; Anne Pattison, a makeup artist; Stephanie Pattison, a school teacher; Jean-Paul Menard, a set dresser and propmaker; and four grandchildren.

Production Designer Jeannine Oppewall, with whom Rau worked on her last project, THE GOOD SHEPHERD, as well as an earlier film, ROOFTOPS, remembers, "Gretchen was one of the most well respected and beloved set decorators in this country. She was as reliable in friendship as in work. Everyone with whom she came in contact will sorely miss her. She always said she 'just loved' her work in the film business, and her enthusiasm kept those around her buoyant in difficult times."

Myhre said, "We had a lovely time on MEMOIRS OF A GEISHA, a film we all enjoyed working on, and it was so important to all of us. She had a real sense of spirit to her, she was a good soul. I'll miss more than just her wonderful talent and the great work she did as a set decorator, but also her wonderful spirit." Rau had worked with Myhre once before on WHAT'S EATING GILBERT GRAPE.

Lilly Kilvert, another production designer with whom Rau frequently collaborated, including on her first Academy Award nominated project, THE LAST SAMURAI, offered this remembrance, "She was the most lovely person. When you were around her you just couldn't be in a bad mood. Her taste was impeccable, her style of working low key. She made everything seem easy. Her crew worshiped her, as did I. No matter how difficult a situation we were in we always ended up laughing. It was an honor to know her. I am grateful for every day I spent with her."

She will be profoundly missed by her countless friends and co-workers. For many, she was a role model and mentor for life.

In tribute, her family prefers no flowers. Donations to the donor's favorite charity are suggested.

FILM CREDITS, AWARDS AND NOMINATIONS

Academy Awards

2006 Oscar Best Achievement in Art Direction for MEMOIRS OF A GEISHA (2005), shared with John Myhre (art director)

2004 Nominated, Oscar Best Art Direction-Set Decoration for THE LAST SAMURAI (2003), shared with Lilly Kilvert (art director)

Satellite Awards

2004 Nominated, Golden Satellite Award Best Art Direction for THE LAST SAMURAI (2003), shared with Lilly Kilvert

Other film credits

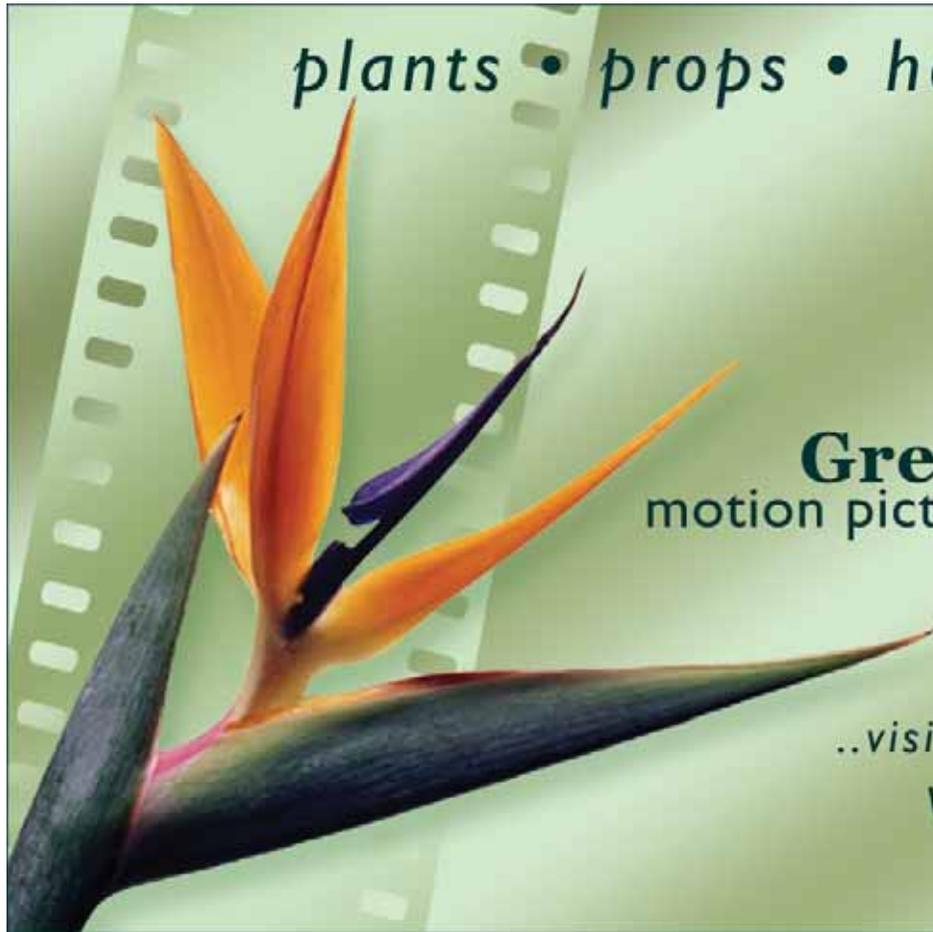
THE GOOD SHEPHERD (2006)
 THE LIFE AQUATIC WITH STEVE ZISSOU (2004)
 THE HUMAN STAIN (2003)
 THE SHIPPING NEWS (2001)
 UNBREAKABLE (2000)
 THE STORY OF US (1999)
 IN DREAMS (1999)
 THE SIEGE (1998)
 THE HORSE WHISPERER (1998)
 CITY OF ANGELS (1998)
 THE CRUCIBLE (1996)
 BEFORE AND AFTER (1996)
 THE INDIAN IN THE CUPBOARD (1995)
 I.Q. (1994)
 NOBODY'S FOOL (1994)
 WHAT'S EATING GILBERT GRAPE (1993)
 SIX DEGREES OF SEPARATION (1993)
 LEAP OF FAITH (1992)
 CONSENTING ADULTS (1992)
 A RIVER RUNS THROUGH IT (1992)
 THE CABINET OF DR. RAMIREZ (1991)
 ONCE AROUND (1991)
 THE LONG WALK HOME (1990)
 COME SEE THE PARADISE (1990)
 ROOFTOPS (1989)
 MISSISSIPPI BURNING (1988)
 TOUGH GUYS DON'T DANCE (1987)
 84 CHARING CROSS ROAD (1987)
 NO MERCY (1986)
 CROCODILE DUNDEE (1986)
 DEATH WISH 3 (1985)
 YEAR OF THE DRAGON (1985)
 ONCE UPON A TIME IN AMERICA (1984)
 FIGHTING BACK (1982)
 ATLANTIC CITY (1984)

Television

KENNEDY (TV MINI-SERIES) (1983)



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out shopping

African Artifacts

page 24



Bwa/Mossi Mask: The Bwa people from Mali and Burkina Faso create large circular masks with colorful geometric designs that allude to the sun. Used during agricultural festivities, these masks are worn in front of the dancer's face and held in place with a thick rope by the wearer's teeth. **OB•JECTS**



Mende Statue & Helmet Mask, Sierra Leone and Liberia: Representing a powerful ancestor, the statue is used in ceremonies and dances by the women's secret society *Yassi* to invoke fertility and healing. The black helmet mask, a *Bundu* or *Soweï* mask, is worn exclusively by women for dance rituals of their *Sande* society. Representing an ideal of feminine beauty, it features an elaborate hairstyle, full forehead and small facial features, with a healthy glowing skin and fleshy rolls to promise fecundity. Its sacredness lies in its representation of the long deceased female founder of *Sande* secret society. **TRIBAL TREASURES**

Korogho Mud Cloth, northern Côte d'Ivoire: Fila cloth, made of six strips of cotton sewn together, features symbols from the *Porô* secret men's society. Geometric designs and realistic figures drawn by *Senufo* religious artists are traditionally used to communicate to the gods the wearer's desire for protection and for life's necessities. Widely imitated and replicated, these are sold all over the continent as mass-produced tourist art. **TRIBAL TREASURES**



Masai Water Jug, Kenya: The gourd water jug is used by the Masai to prepare protein drinks made of cow's blood and milk, or to carry water over long distances in the exceedingly arid region of Kenya. **GALLERY ASHA**



Pende Ceremonial Mask, Republic of Congo/ Zaire: The *Kwilu Pende* are known for masks that were originally used for circumcision ceremonies but later became accessories for a type of popular theater. The *Kwilu Mbuya* masks are characterized by a somber, gloomy expression. **GALLERY ASHA**



Ukhaba Zulu Beer Pot, Kwazulu Natal, South Africa (Zulu Kingdom): Traditionally made by Zulu women who collect, grind and mix the *Ubumba* clay, this vessel is used for brewing *Utshwala* – home brewed beer. A thin layer of cow dung is applied to the exterior after the first firing. Symbolic of the link between the ancestors, the head of the house and the cattle, its placement in the home is a sign of respect for the household's ancestors. **CULTURES**

Tablecloth, Gauteng area of South Africa: Contemporary textile inspired by the *Ndebele* Tribe's geometric murals, the earthy colors represent the soil and grounding of Africa. **CULTURES**



Bamileke Female Mask, grasslands area of Cameroon: The *Bamileke* reserve their highest allegiance for their direct ancestors whose spirits are embodied in the skulls of the deceased. Recognizing the importance of the skull, representations of the head are found in nearly all of their decorated ceremonial objects including this expressive mask, which is about 20 years old. **HOUSE OF PROPS**



Standing Figure Mask: This skull is from the head of a tribal village's family. After death, the head is removed and the entire family gathers to pay homage by decorating the skull with mud, paint, shells and other objects. The transfigured skull is then placed in front of the home out of respect for the family elder. **HAND PROP ROOM**

INSIDE MAN

pages 28–33

Bank: furniture – Arenson Prop Center; bank tables – Alan Brasington Network; draperies – Bethel Studios; carpet – Victor Henshel Flooring; framing – One Hour Framing; lighting – City Knickerbocker (*Downstairs Bank*), New York Lighting; hardware – Artistic Hardware; paperwork etc. – State Supply, Demarco; banking related – Bankers Exchange, Matel; computers – Dell; accessories – Arenson Prop Center, Props For Today, Eclectic/Encore

Arthur Case's Office: furniture – Newel Art Galleries, Arenson Prop Center; accessories – Eclectic/Encore, Prop Co, Kaplan & Co, Props For Today; carpets – Ike Timiniko; lighting – City Knickerbocker

Madeline White's Office: furniture – Newel Art Galleries, The Prop Co/ Kaplan & Co, Arenson Prop Center, Bernhardt; art – Film Art LA, Troubetskoy, Newel Art Galleries; accessories – Far Eastern Antiques, Props For Today, Lee's Studio; lighting – Lee's Lighting, New York Lighting; computers – Apple

FREEDOMLAND

pages 34–38

Medical equipment – American Resource Medical; furniture – Arenson Prop Center, Eclectic/Encore, State Supply, Bergen Office Furniture; window treatments (blinds) – Hunter Douglas product placement; various furniture & smalls – Angel Street Thrift Shop, Housing Works Thrift Shop, Green Village Thrift; lighting – Lighting By Gregory, City Knickerbocker; hardware – Olde Good Things, McMaster Carr, Home Depot, Lowe's, Garber's Hardware; Catholic school equipment – Catholic archdiocese of New York; Bayonne Police Department – research and photographs of police departments

THE NOTORIOUS BETTIE PAGE

pages 40–41

Photo Shoot: wallpaper – 2nd Hand Rose; divan – Antiek; slipcover (sewing) – Brenda Colling; slipcover fabric – Rosen & Chadick, Rose Brand

Kitchen: refrigerator, stove, smalls – Eclectic/Encore; overhead light – City Knickerbocker; table, chairs, smalls – Stormville Flea Market; linens, smalls – Cat House Antiques; curtains (sewing) – Brenda Colling

Bedroom: blinds – Hunter Douglas; linens – Monmouth Antique Center; curtains – Brenda Colling (sewing); curtain fabric – P & S fabric; wardrobe – Calvary Thrift Store; dresser – Millerton Antiques; vanity – Angel Street Thrift Shop; lights, smalls – George Cole Auctions; smalls – Eclectic/Encore; art, smalls – Millerton Antique Center; vanity smalls – History for Hire

Living Room NYC: blinds – Hunter Douglas; curtains – Brenda Colling; sofa – Calvary Thrift Shop; armchairs – Antiek; slipcovers – Brenda Colling; slipcover fabric – P & S fabric, Eclectic/Encore; sewing machines – George Cole Auction; record player & stand – Rosendale Wares; lighting – Rosendale Wares, Housing Works Thrift Shop

Living Room Tennessee: chair, side tables – Eclectic/Encore; rug – Eclectic/Encore; lamps – City Knickerbocker; wallpaper – Fabulous Wallcovering; artwork – Eclectic/Encore; radio – Millbrook Antique Center

Steno Pool: desks – existing in location; typewriters – History for Hire; chairs – Bergen Office Furniture; clock – State Supply

WHAT ABOUT BRIAN

pages 46–53

Young Lawyer's House: couch – Davinci; artwork – Billy Shire Fine Arts; lighting over poker table – Donovan Lighting; bar/bookshelf and chairs around poker table, also dining table and chairs – Blueprint; drapery fabric for curtains – Designer's Portfolio; bathroom sink – Duravit through Susan Grant Lewin Associates; tile – Erin Adams through Susan Grant Lewin Associates

Zap Monkey computer office: artwork – Gary Baseman and Tim Biskup at Billy Shire Fine Arts

Dave and Deena's Venice home: sofa – Sofa U Love

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MEDIUM

pages 54-59

DA's office/Police Station: All furniture – Advanced Liquidators

Girl's pink bedroom with bunkbeds: beds from Costco;

bookcases – made by construction, painted by WB Spray Booth

Kitchen: table & chairs – Burke's Country Collection

Living room: oversized chair – rental from Universal; fireplace tiles are fakes made by scanning tile onto a paper then glossing over the paper; sofa – Warner Bros Upholstery; antique cabinet – Studio Antiques; wrought iron screen – Arte de Mexico; coffee table – Casa Rustica

Throughout the house: lighting – Lamps Plus; used furniture – Wertz Bros; furniture & accessories – Target, Cost Plus; linens, accessories, drapery – Bed, Bath and Beyond; linens – Linens & Things

GHOST WHISPERER

pages 62-65

Los Angeles Area Resources: Antiques Plus, Design Within Reach, Mardine Davis @ Larchmont Art & Frame, Moon Goddess Jewelry/ Josephine Mbugua, Pier 1, Firefly, OPI Products, Digs, Inner Living, Mortise & Tenon, Little Paris Antiques, Vintage Home, Rejuvenation Lighting, Ron Miller From Around the World, Crate & Barrel, Pom Pom, Civilization, Lamps Plus, Liz's Antique Hardware, Macy's, F & S Fabrics, Pottery Barn, Ballard Design

Rentals: Universal Studios Property Department, Disney Property Department

Mail Order: Garnet Hill, Front Gate, Smith & Hawken, Restoration Hardware

COMMANDER IN CHIEF

pages 66-72

Oval Office: Presidential desk – Henkel Harris; Oval Office rug – Fabrica; assorted furniture pieces – Baker, Knapp & Tubbs (@PDC), Leo Burke, Warner Bros. Property; assorted office furniture – Crest Office Furniture; sconces – Lighting Expo; artwork – White House Historical Society; bronze sculptures – Andevan Bronzeworks

Center Hall and Sitting Rooms in Residence: oriental Rugs – The Rug Warehouse, Renaissance Rug Gallery; assorted furniture pieces – Warner Bros. Property, Baker, Knapp & Tubbs (@PDC); crystal chandeliers & wall sconces – Imperial Crystal Lighting; artwork – White House Historical Society

Templeton's Office: leather sofa, club chairs – Hancock & Moore; desk and assorted furniture pieces – Warner Bros. Property, Wertz Bros.; bronze sculptures – Andevan Bronzeworks

HUFF

pages 74-83

Michele Poulik's resources: Art – Mardine Davis; rugs/floor designs – Universal-Production Rental; desks – Oliver Platt Office; furniture – T.R. Trading, Furniture Town; bathroom suite – Kolher Product Placement; lighting – Graybar Electric, Brown and Gold; stove & fridge – Jenn-Air Product Placement; books in *Huff's Office* – Faux Books

Richard Walker's resources:

Law Offices Lobby (cover): glass table – Metropolis; light fixtures – Lighting Expo; floral arrangement – Julie Komen Floral Design

Law Offices Lobby: chandelier – 20th Century Props; candlestick lamps – Lighting Expo; desks – custom by Metropolis; conference table – built by construction crew; conference room chairs – Blueprint; conference room armoire – Furniture Town; grey chair – Cisco Brothers; rug – Lawrence of La Brea; plants and florals – Julie Komen Floral Design; art – Mardene Davis, Martin Lawrence Galleries, U-Frame-It

Dauri's Bedroom: Linens, headboard – Sloan Reis; silk pillows – Civilization; side tables – ObJects; lamps – RC Vintage, Lighting Expo; sculpture, vases – Blueprint; trees – Greenset; orchids – Julie Komen Floral Design; art – ArtPic

Teddy's Room: accessories – Mainly Seconds; table, chairs, coffee table – House of Paul; mobiles – handcrafted by crew

Huff's Study: sofa – Civilization; leather ottoman – Cisco Brothers; lamps – Lighting Expo; carpet – Floor Design; pillows – Sloan Reis

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