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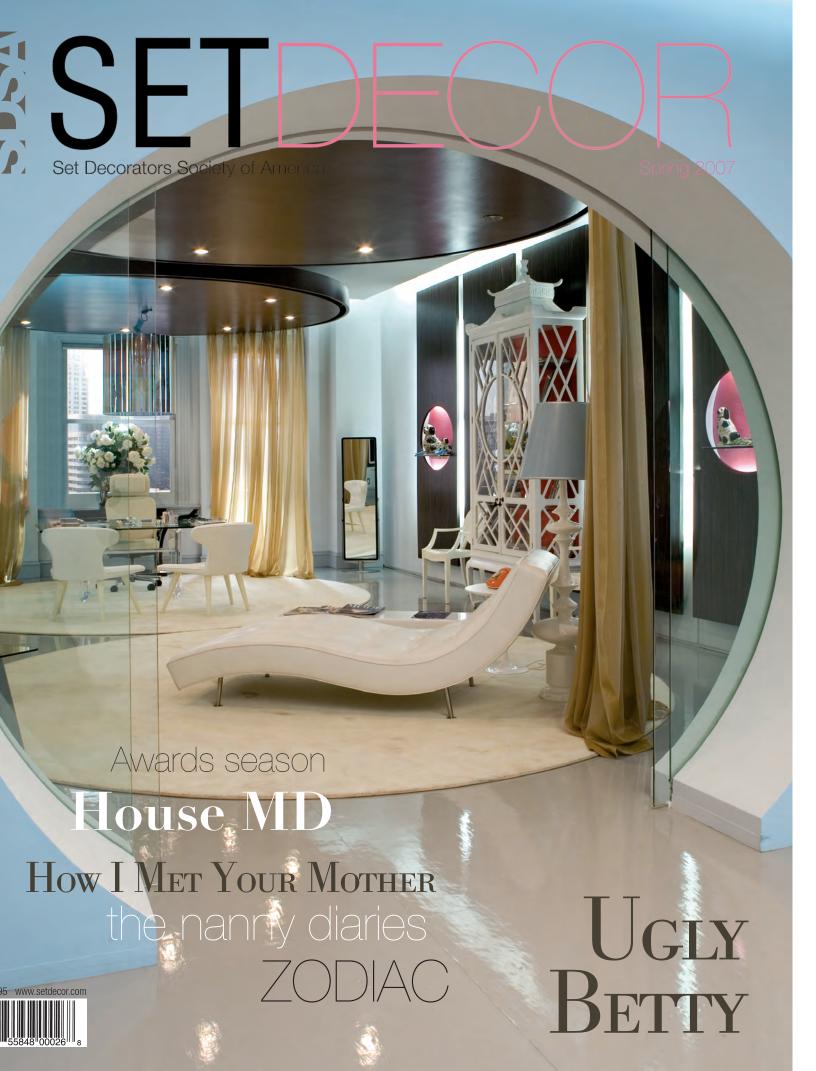




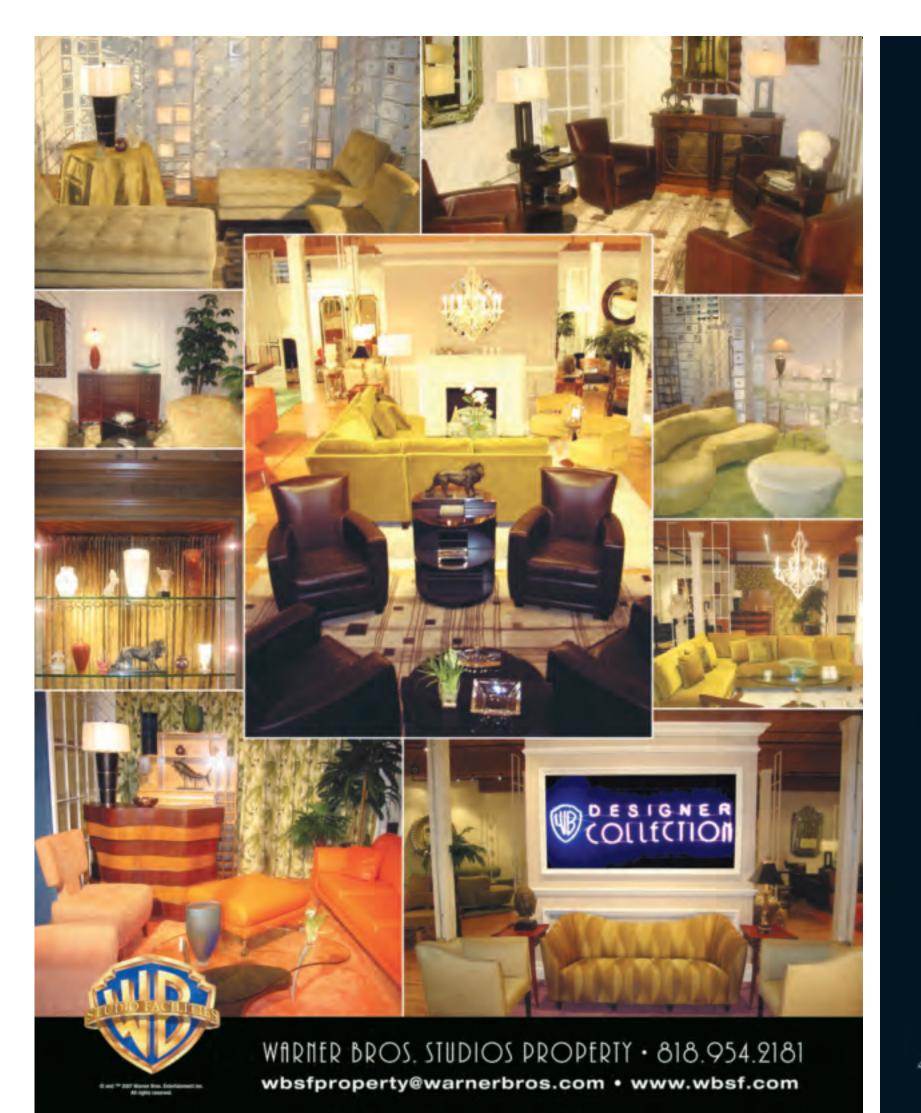


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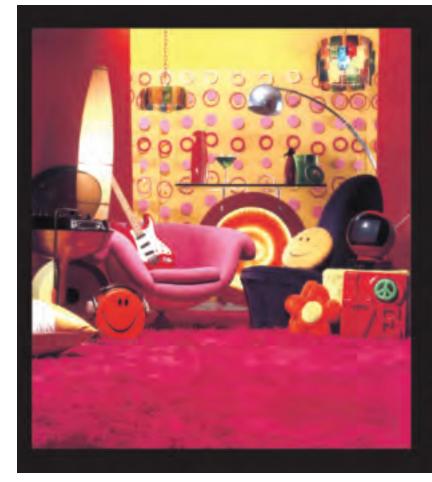
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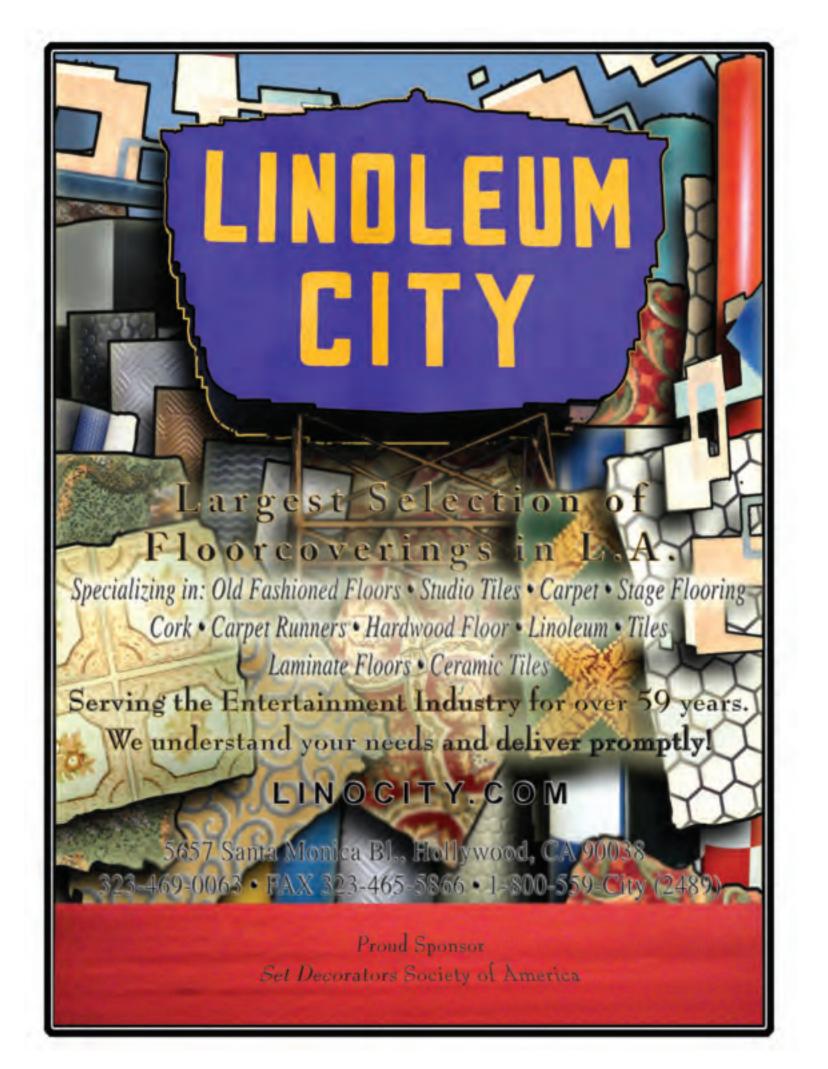






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contents

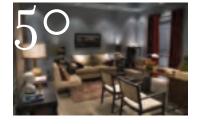
SET DECORRECT Society of America













Awards

- 14 Academy Awards
- 16 BAFTA The BAFA Orange
- 18 Art Directors Guild Awards
- 20 SDSA Lifetime Achievement Award

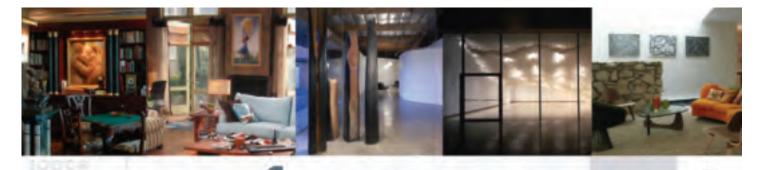
Television decor

- 22 Television sources: STANDOFF
- 26 **UGLY BETTY** Archie D'Amico SDSA *"Ridiculously fabulous" sets for a runaway hit series*
- 36 **HOW I MET YOUR MOTHER** Susan Eschelbach SDSA Looking back at today from the future
- 44 **HOUSE** Danielle Berman SDSA Medical mysteries & diagnoses, plus a brilliant curmudgeon
- 50 **3 LBS** Beth Kushnick SDSA High powered sets, complex subject: the human brain
- 54 **STUDIO 60 ON THE SUNSET STRIP** Ellen Totleben SDSA In depth set decoration: creating a television studio and theater on the soundstage
- 59 **A director's take:** Tommy Schlamme On working with Set Decorator Ellen Totleben SDSA and Production Designer Kenneth Hardy

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contents





62







Cover: UGLY BETTY Set Decorator Archie D'Amico SDSA Production Designer Mark Worthington ABC Photo by Ken Haber © SETDECOR Film decor

- 62 **THE NANNY DIARIES** Andrew Baseman SDSA Haute style for the Xs—An inside look at the 'diaries'
- 72 **THE ASTRONAUT FARMER** Marcia Calosio SDSA Salt of the earth aims for the stars: on location in New Mexico
- 76 **TRADE** Marcia Calosio SDSA Grim reality & relevance, filmed on location in New Mexico
- 80 **ZODIAC** Victor Zolfo SDSA A mandate for accuracy: re-creating the era of the Zodiac Killer

In every issue:

- 87 **SDSA Events** Day with Set Decorators
- 88 **Red Carpet Gala** For People who Make Movies and People who Watch Them
- 90 Behind the Scenes: Award Season
- 94 Resources



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contributors

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

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

Ken Haber's background in art and photography played an important role in his 25-year career as a location manager with such directors as Adrian Lyne, Oliver Stone and Ridley Scott. Currently he works as 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.

Kenneth Hunter has worked in the film industry in a variety of capacities since 1971. For the last sixteen years he has worked in the location department, notably as a scout on films such as CATCH ME IF YOU CAN, COLLATERAL, ZATHURA and many others. His photography appeared in SET DECOR last year. The article on THE GOOD SHEPHERD is his first for the magazine.

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

10 SET DECOR SPRING 2007

Set Decorators Society of America Issue 13

Spring 2007

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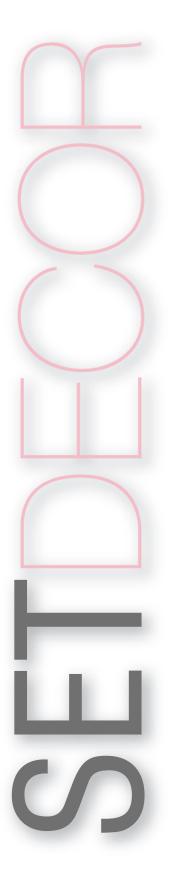
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from the editors



Awards season brought many surprises and quite a few gifts. The quality and variety of films and television shows in the running for art direction and set decoration awards was stunning. Congratulations to all the nominees and award winners.

The Set Decorators Society marked the Oscars with a Gala in partnership with the historic movie palace The Alex Theatre. Hundreds of celebrants viewed the proceedings on the big screen applauding Production Designer Eugenio Caballero and Set Decorator Pilar Revuelta on their Art Direction Oscar® for PAN'S LABYRINTH.

Speaking of gifts, the *In Memoriam* segment during the Academy Awards broadcast featured the late Set Decorator Gretchen Rau, honored along with many other legends of film, as was Production Designer Henry Bumstead. [Bruce Davis, the Executive Director of the Academy of Motion Picture Arts and Sciences, has sent SET DECOR a gracious note of apology for an error in Rau's caption. See below.]

The British Academy, BAFTA, made strides by including set decorators among their nominees for the first time. Jennifer Williams SDSA won the award for CHILDREN OF MEN along with Production Designers Jim Clay and Geoffrey Kirkland.

The SDSA caps off Awards season with a gift of its own: our Lifetime Achievement Award this year celebrates the long and distinguished career of Set Decorator Richard C Goddard.

In this issue, we are pleased to offer a detailed look at a collection of television shows and feature films whose strong characters are supported by the richly layered and textured sets.

The television medical dramas HOUSE MD and 3 LBS go far beyond the basics of medicine. Strong visuals define comedies UGLY BETTY, HOW I MET YOUR MOTHER and the episodic STUDIO 60 ON THE SUNSET STRIP. The feature films we cover, THE NANNY DIARIES, THE ASTRONAUT FARMER, ZODIAC and TRADE, all offer rich character notes and deep themes to the viewer.

Our next issue, a Summer/Fall combo, will celebrate the Emmys. Winter 2007 will take a look at the films of the year. This Spring issue showcases both television and film.

Enjoy!

Rosemary Brandenburg Executive Editor Jan Pascale Executive Editor Karen Burg Editor

to the editors

Academy governor Rosemary Brandenburg has gently pointed out that we misidentified Gretchen Rau as a Set Designer in this year's Academy Award "In Memoriam" sequence. We know better of course, and as one of the small cohort of fact-checkers who should have caught the error in the chyron, I would like to convey our apologies to the Set Decorators Society. The mistake will not be repeated.

> Bruce Davis Executive Director AMPAS



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awards



Congratulations to the Academy Award® nominees and recipients for Outstanding Achievement in Art Direction

DREAMGIRLS (DreamWorks and Paramount) Art Direction: John Myhre Set Decoration: Nancy Haigh

THE GOOD SHEPHERD (Universal) Art Direction: Jeannine Oppewall Set Decoration: Gretchen Rau and Leslie E Rollins SDSA

PAN'S LABYRINTH* (Picturehouse) Art Direction: Eugenio Caballero Set Decoration: Pilar Revuelta

PIRATES OF THE CARIBBEAN: DEAD MAN'S CHEST (Buena Vista) Art Direction: Rick Heinrichs Set Decoration: Cheryl A Carasik

THE PRESTIGE (Buena Vista) Art Direction: Nathan Crowley Set Decoration: Julie Ochipinti

*Awarded the Oscar® for Outstanding Achievement in Art Direction on February 25th.

14 SET DECOR SPRING 2007

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awards

BAFTA

For the first time in the history of the BAFTA Awards, the set decorator has been acknowledged along with the production designer.

Congratulations to the British Academy of Film & Television Arts and to all nominees. Super congratulations to Jennifer Williams SDSA for being the first set decorator to receive a BAFTA Award.



The BAFTA Orange BAFA Award for Production Design

CASINO ROYALE Peter Lamont Lee Sandales Simon Wakefield

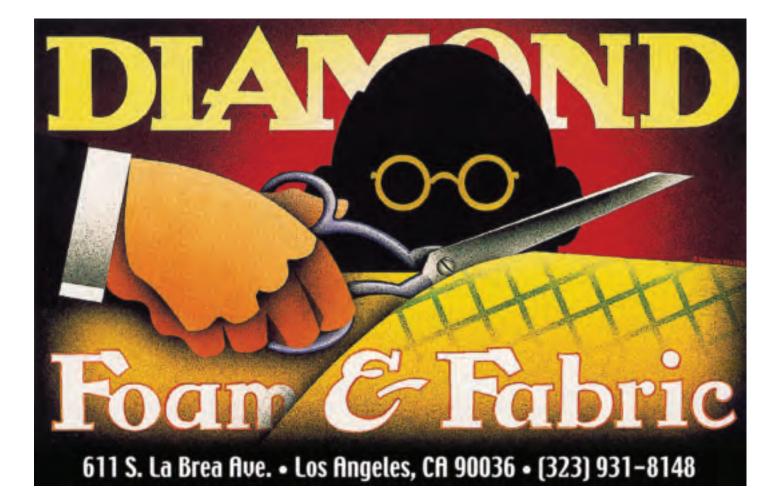
CHILDREN OF MEN* Jim Clay Geoffrey Kirkland Jennifer Williams

MARIE ANTOINETTE K K Barrett Véronique Melery

PAN'S LABYRINTH Eugenio Caballero Pilar Revuelta

PIRATES OF THE CARIBBEAN: DEAD MAN'S CHEST Rick Heinrichs Cheryl A Carasik

*Awarded the BAFTA Orange BAFA Award for Production Design on February 11th.





awards RT DIRECTORS GUILD 11th Annual Awards

Congratulations to all nominees! Recipients and honorees were:

Feature Film: Period Film:

CURSE OF THE GOLDEN FLOWER Production Designer Huo Tingxiao

Fantasy Film: PAN'S LABYRINTH Production Designer Eugenio Caballero

Contemporary Film: CASINO ROYALE Production Designer Peter Lamont

Television: Single Camera Television Series:

UGLY BETTY: The Box and the Bunny Production Designer Mark Worthington

Multiple Camera Television Series:

MAD TV: Episode 1207 Production Designer John Sabato

Television Movie or Mini-Series:

STEPHEN KING'S DESPERATION Production Designer Philip Dagort

Awards Show, Variety or Music Special, or Documentary:

58TH ANNUAL EMMY AWARDS Production Designers John Shaffner & Joe Stewart

Commercial, Promo or PSA:

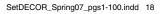
VICTORIA'S SECRET: Sexy Production Designer Jeffrey Beecroft

Honorary Awards:

Lifetime Achievement: Production Designer Dean Tavoularis Outstanding Contribution to Cinematic Imagery: Terry Gilliam

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SDSA Lifetime Achievement Award

Richard C Goddard SDSA

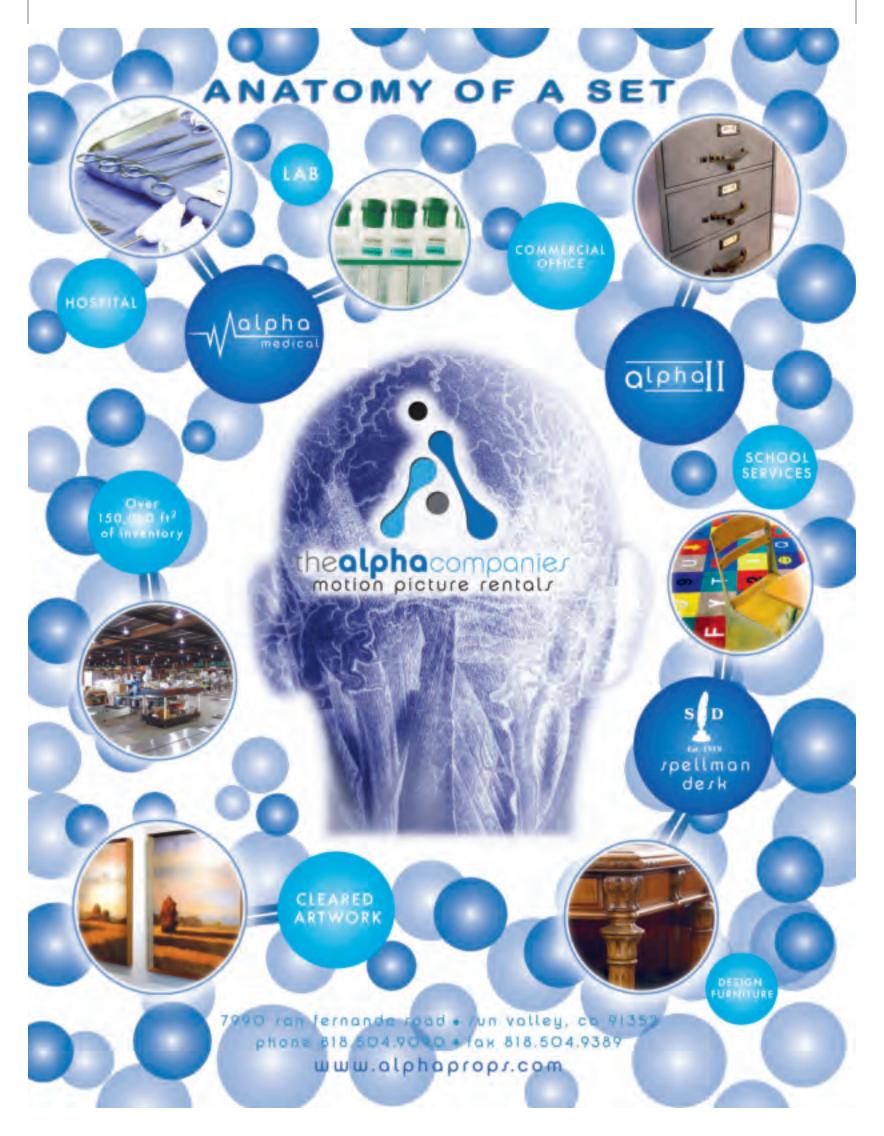


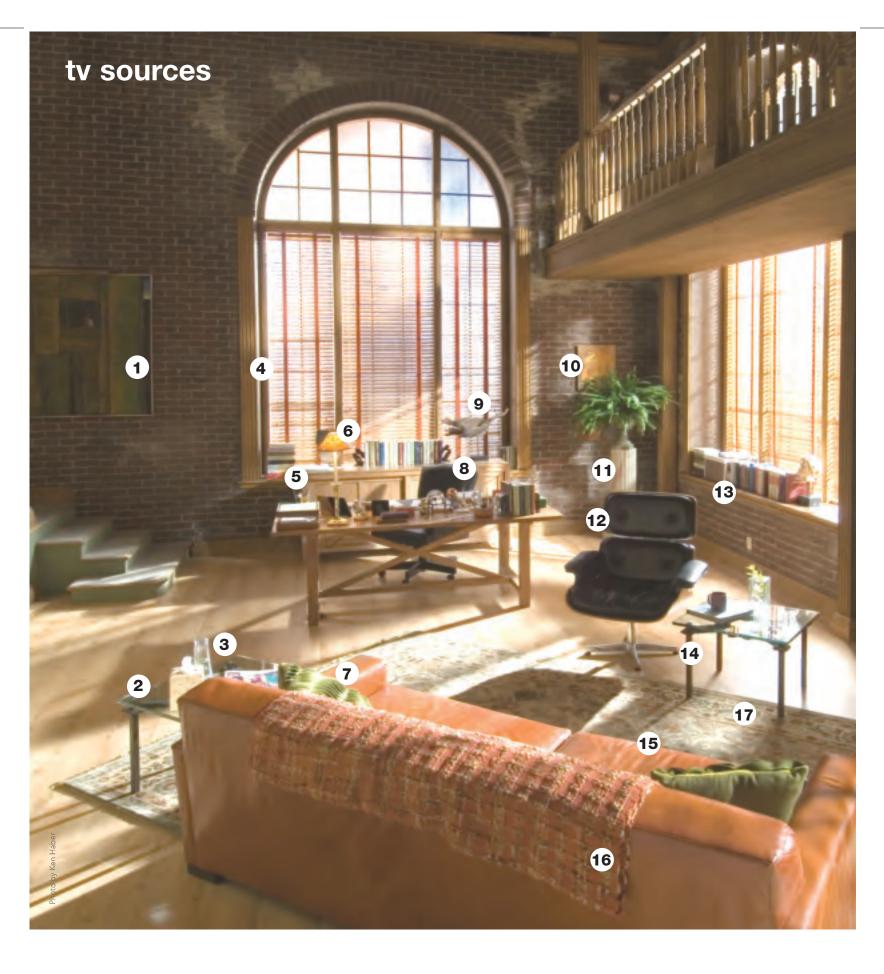
Set Decorator Richard [Dick] Curtis Goddard SDSA is being honored with the 2007 SDSA Lifetime Achievement Award.

The award, endowed by SDSA business member EC Props in memory of founder Earl Cooperman, is the cornerstone of the society's annual awards program recognizing outstanding set decorators and their work.

Goddard is the fourth recipient of the Lifetime Achievement Award. Previous honorees were SDSA President Emeritus Robert Zilliox SDSA, former Governor of the Academy of Motion Picture Arts and Sciences Marvin March SDSA and in 2006, Lee Poll SDSA.

FLAGS OF OUR FATHERS (2006) MILLION DOLLAR BABY (2004) MYSTIC RIVER (2003) BLOOD WORK (2002) WINDTALKERS (2002) SPACE COWBOYS (2000) TRUE CRIME (1999) THE NEGOTIATOR (1998) MIDNIGHT IN THE GARDEN OF GOOD AND EVIL (1997) HOME ALONE 3 (1997) ABSOLUTE POWER (1997) BROKEN ARROW (1996) SHOWGIRLS (1995) DROP ZONE (1994) GERONIMO: AN AMERICAN LEGEND (1993) FAR AND AWAY (1992) LETHAL WEAPON (1992) RICOCHET (1991) GHOST DAD (1990) BLACK RAIN (1989) THREE FUGITIVES (1989) POLICE STORY: BURNOUT (1988) **BIG BUSINESS (1988)** FOR KEEPS? (1988) **INNERSPACE** (1987) THREE AMIGOS! (1986) SPACE CAMP (1986) BLUE CITY (1986) BREWSTER'S MILLIONS (1985) LOST IN AMERICA (1985) STREETS OF FIRE (1984) DEAL OF THE CENTURY (1983) 48 HRS (1982) NIGHT SHIFT (1982) DEAD MEN DON'T WEAR PLAID (1982) MOMMIE DEAREST (1981) GOING APE (1981) INSIDE MOVES (1980) THE LONG RIDERS (1980) A SHINING SEASON (1979) THE JERK (1979) UNDERCOVER WITH THE KKK (1979) THE ONION FIELD (1979) LOVE AND BULLETS (1979) ZIEGFIELD: THE MAN AND HIS WOMEN (1978) [Emmy] THE DEER HUNTER (1978) GO WEST, YOUNG GIRL (1978) KILL ME IF YOU CAN (1977) COVER GIRLS (1977) IN THE GLITTER PALACE (1977)







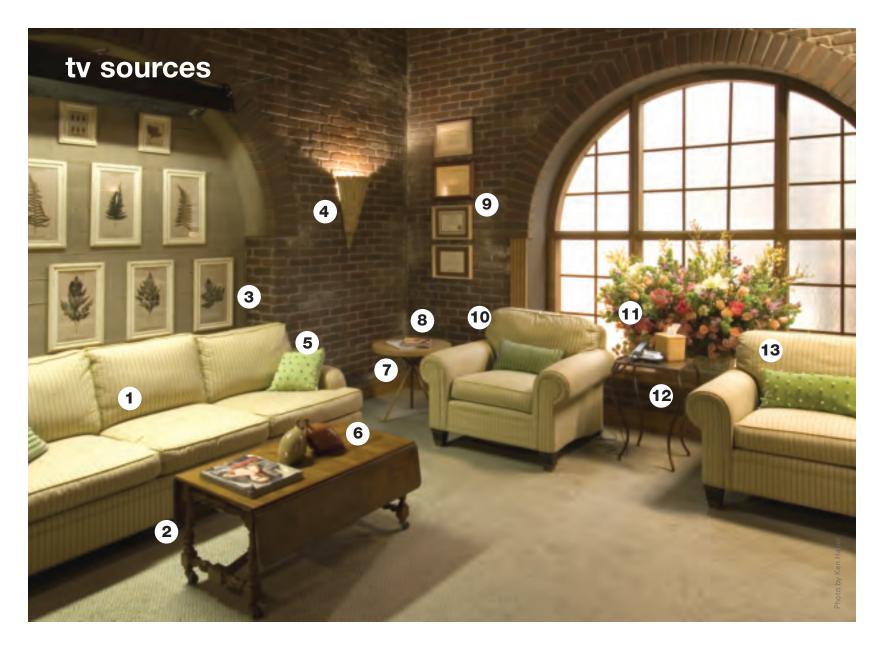
STANDOFF

In Fox network's new television series THE STANDOFF, *Emily Lehman* and *Matt Flannery* are top-notch crisis negotiators. Trained to talk their way through volatile situations, they're experts in their field. However, their personal relationship causes some concern for their boss and colleagues in the *FBI's Crisis Negotiation Unit*. Although they should be split up for being romantically involved, they're too valuable as a team.

The show advances the premise that in life and love, everything is a negotiation. Set Decorator Michele Poulik SDSA knows this only too well. The 2-story *Psychiatrist's Office* set was designed, constructed, shopped and dressed in 3 days! She shares some of the sources that were invaluable to her in developing this highend look with a very tight time frame.

- 1. Artwork Art Pic
- 2. End table Ob•jects
- 3. Vase Ob•jects
- 4. Drapery 20th Century Fox Drapery
- 5. Desk & Credenza Ob•jects
- 6. Lamp Ob•jects
- 7. Pillows Ob•jects
- 8. Desk Chair Modern Props
- 9. Sculpture Ob•jects
- 10. Artwork Art Pic
- 11. Pedestal Omega Cinema Props
- 12. Chair Modern Props
- **13. Books** Faux Library
- **14. End table** Ob•jects
- 15. Sofa Ob•jects
- **16. Throw** Target
- **17. Rug** Joyce Tanner
- 18. Artwork Hollywood Studio Gallery
- 19. Lighting RC Vintage

Note: All sources are from the Los Angeles area



STANDOFF

It's all about negotiation for THE STANDOFF's *FBI CNU* team. For the show's set decorator, it's all about teamwork and resources, particularly in a time crunch. Poulik notes, "Tom Fichter's artful design of the *Psychiatrist's Office* was skillfully executed by Construction Coordinator Mike Brooks and his crew in the course of 3 days, overlapping with my extraordinary team of set dressers led by Michael Zufeld."

Set decorators usually mine a wide variety of resources for one show. However, when there are only hours to shop for a particular set, miracles can happen if you know who has the exact look you need.

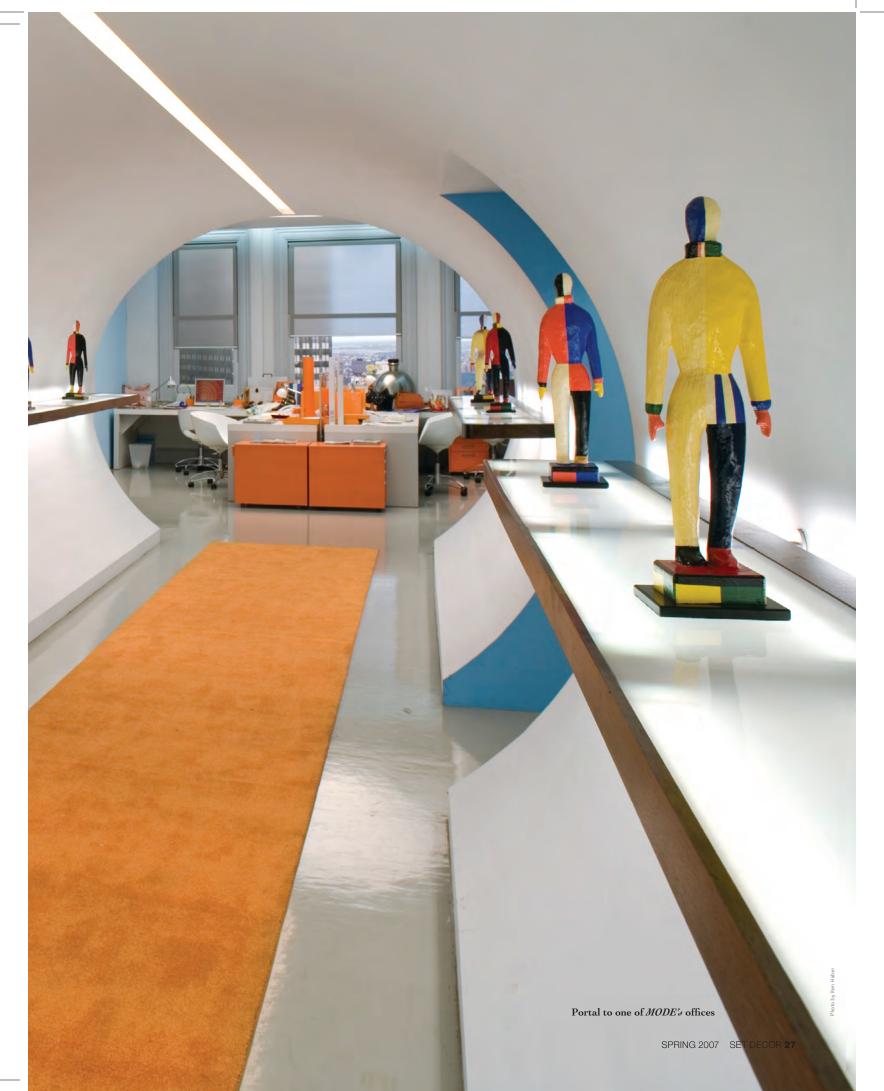
- 1. Sofa Ob*jects
- 2. Table Omega Cinema Props
- 3. Artwork Ob*jects
- **4. Sconce** Ob*jects
- 5. Pillows Ob*jects
- 6. Sculpture Ob*jects
- 7. Table Ob*jects
- 8. Books Faux Library
- 9. Artwork Hollywood Studio Gallery
- 10. Chair Ob*jects
- 11. Flowers Tic Toc
- 12. Table Omega Cinema Props
- 13. Loveseat Ob*jects

Note: All sources are from the Los Angeles area











RIGHT The *MODE Conference Room* BELOW Betty sitting in one of the stylized offices



An unequivocal hit in its first season, UGLY BETTY is a world of color, style and panache.



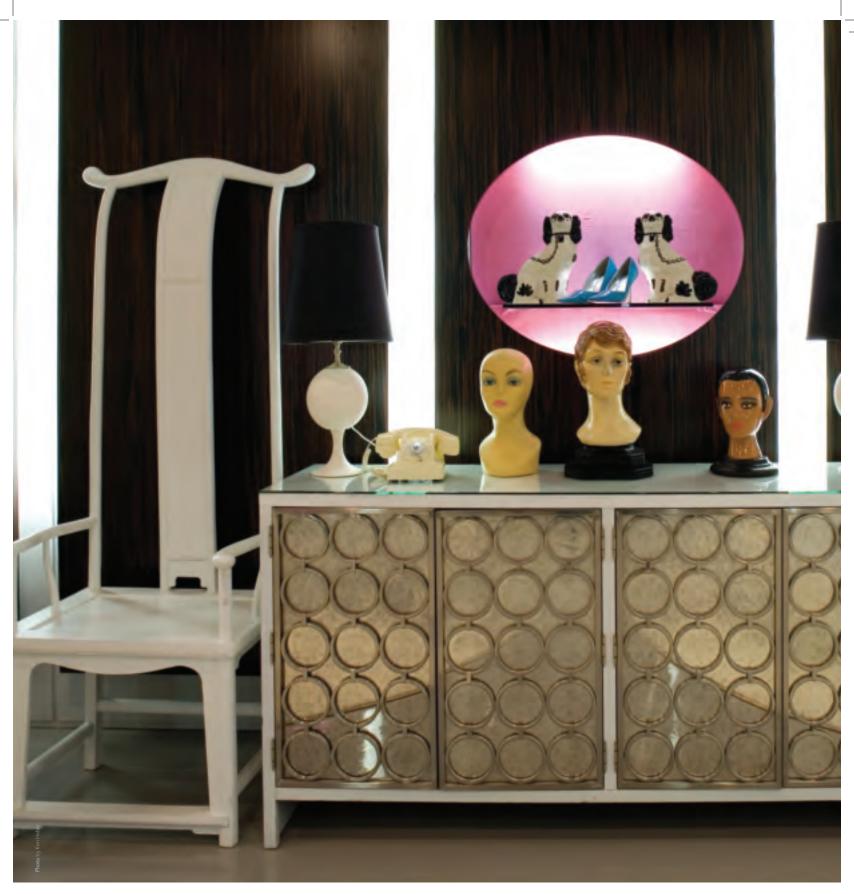
ccording to Set Decorator Archie D'Amico SDSA, the producer's directive was, "I want it to look ridiculously fabulous." The line could have well come from *Wilhelmina Slater* [Vanessa Williams], the show's fashionista antagonist. And it became the mantra for D'Amico and Production Designer

Mark Worthington who carried it out so well that the show received a 2007 Art Director's Guild Award.

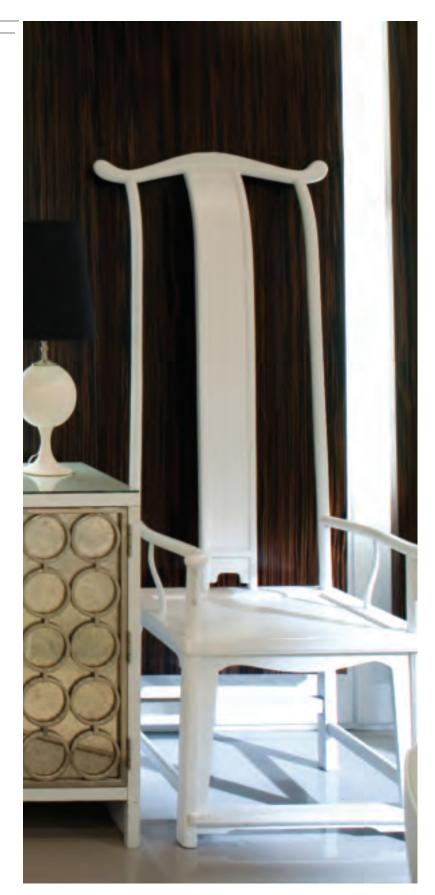
"We created a world of colorful counterpoints for the various

characters' sets and try to keep the explosions of color alive, well and kicking throughout each episode," describes D'Amico. "Color is at the core of what distinguishes the sets and reflects the lives and work environments of the characters."

While their first consideration is color, D'Amico also works to add texture and detail that reflect the two very separate and distinct worlds of the title character: her family home in Queens and the over-the-top Manhattan realm of the fashion icon *MODE Magazine*.



Detail of Wilbemina Slater's Office



Betty's family home is the heart of the show, and her work environment offers a contrast so sharp one can almost see the edges. The upscale offices and contemporary, richly decorated apartment interiors of other characters are glaringly different from *Betty's* traditional Hispanic-American home.

Betty's Home

Betty's House, where she lives with her father, sister and nephew required a world that clearly speaks of warmth, devotion to family and love. It is full, cluttered and vibrant, layered with bright paint colors, wallpaper, window treatments and cultural pieces.

"The colors and the layering are the first things the eye takes in," says Worthington. "Pilot Set Decorator Diana White and I went to homes in Queens, New York, to do our research, and these sets reflect what we believe is true and authentic."

D'Amico, with the help of Draper Terry Sheffield, discovered fabrics for curtains and pillows on historic Olvera Street in downtown Los Angeles. The patterned fabrics, the coziness of crocheted throws over the sofas and chairs, the stacked worn pots and pans in the kitchen all speak directly to the domesticity and liveliness of family. Details such as plastic-covered dining chairs point to the family's pride in what they have built together and how much that means to them.

Betty's Bedroom offers clues to the dichotomy of her reality: her home life and her big dreams. Photos of Betty [America Ferrera] and her deceased mother remain on her night table. Art throughout the room points to her connection to her culture, with the exception of a painting of Manhattan from the "other side" of the bridge which literally illustrates her ambitions and her wide-eyed wonderment of life in the Big Apple.

Betty's Workplace

At the ultra-contemporary *MODE Magazine Headquarters*, *Betty's* indomitable spirit and inherent intelligence steel her against the mostly superficial forces that choose to belittle and degrade her. The positive relationship she has with her boss *Daniel Meade* [Eric Mabius] is enviable, but it is clear that she works very hard and that her days are full.

Her desk is sleek and clean in design, but covered in disarray clearly a center of enormous work output. While stacks of paper, files, back issues of the magazine tell of her daily work life, little accents speak to her personality. She is not a city sophisticate. Among the work items sit a stapler she has decorated with stickers and glitter, a rubber frog and a small bunny which has been defaced by other *MODE* staffers. There is also another photograph of her with her mother, a beacon in the land of insincerity.



Wilhelmina Slater

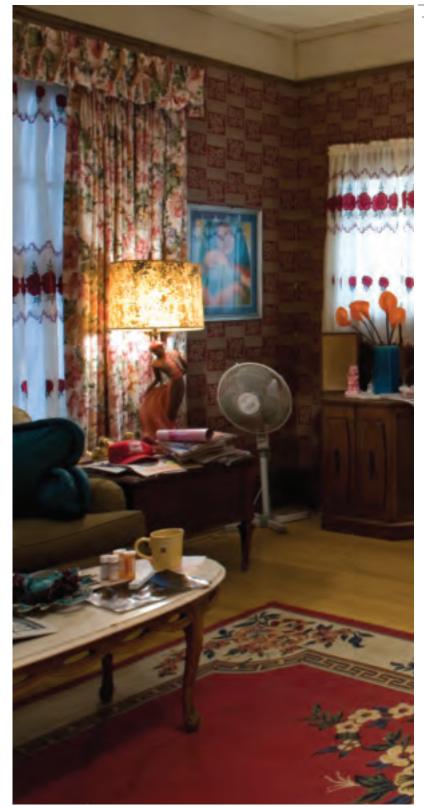
Wilhelmina Slater's Office is high fashion meets Dorothy Draper in its bold, over-the-top micro-world of the fashion publishing business. Colors are ice queen white-on-white against glacial blue, with oversized Chinese inspired chairs, armoire and Moderne chaise lounge. Shelves display decorative objects, "French ceramic dogs that one might call 'accessory of the moment,'" describes D'Amico. Personal artifacts are few, revealing very little about the fashion diva's life outside of the magazine. What we do see of her personal space is a gleaming designer kitchen, all stainless steel and hard edges. Obviously a non-working kitchen, as with most of *Wilhemina's* world, it is entirely for show.

Daniel Meade

The electric orange against stark white of the *Editor-In-Chief's* wing gives off a harshness, but in reality represents the heart of *MODE*. *Betty's* boss, *Daniel Meade*, has suddenly inherited the responsibility of the magazine and is somewhat lost in the role.

D'Amico relates, "Daniel's Office exemplifies that he has yet to find his center as the appointed *Editor-In-Chief*. At first glance, it looks as though very little work actually gets done in this office, but in fact it is the inner sanctum where much of his relationship with *Betty* plays out. His home, a New York City loft, also speaks of someone who has not quite defined himself and has left his interpretation of self in the hands of an interior decorator."

Worthington explains, "Both spaces in *Daniel's* world appear as though he hardly notices his surroundings, being mostly focused on himself. It shows his life as being spare and cold. Through his working relationship with *Betty*, it begins to become clear that his personality will evolve, small details will begin to



make their way into his home and office."

Bradford Meade

Daniel's father Bradford Meade [Alan Dale] is the founder of Meade Communications, the publishing empire of which MODE is the jewel in the crown. Bradford's Office, frequently the setting for high level and often ominous meetings, is Gothic in design, dark and imposing, a complete reflection of the character.



SPRING 2007 SET DECOR 33

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MODE Fashion Closet

The MODE Fashion Closet, overseen by staff seamstress Christina McKinney [Ashley Jensen], is the only non-Spartan space at MODE. It is filled to overflowing with racks of clothes, shoes and accessories, all of which were procured at thrift shops. "We wanted to emphasize the fullness of this creative center of the fashion magazine and we really had no time to ask designers for clothes," explains D'Amico. "So we sent our invaluable buyer Derrick Hinman to Santee Alley in the LA garment district, consignment stores and thrift shops to fill up this space. He worked buying miracles. And it's become a favorite set."

Collaboration

"Color does come first. But after that, it's our topflight crew," declares D'Amico. "Art Director Jim Wallis does an amazing job with construction. Graphic Designer Robert Bernard creates the actual MODE magazine and the myriad graphics. Art Department Coordinator Chikako Suzuki somehow keeps us all organized and our entire crew is devoted to the vision of this show."

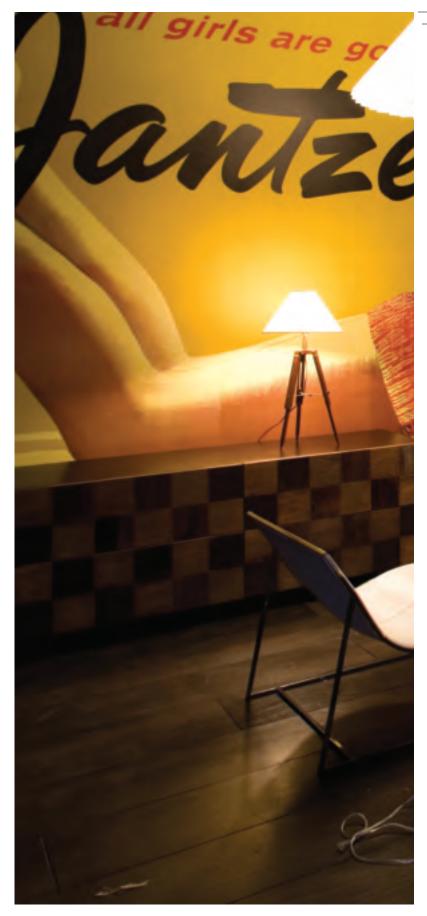
D'Amico and Worthington and their crews have established a working relationship that appears seamless. As Worthington notes, "We're at the point where we can finish each other's sentences." They credit their common background as formally educated artists for their ability to speak in shorthand.

Worthington's production experience was mostly in features; although he got his feet wet in television as the production designer for the pilot episode of LOST, where he established the key direction of the series with the famous plane crash.

After a start in window display in San Francisco, D'Amico came to Hollywood and began working, as he puts it, "in the school of Roger Corman," decorating several B-movie classics. In television, he honed his skills by decorating hundreds of sets on NYPD BLUE.

Asked how NYPD BLUE and UGLY BETTY cross over, D'Amico is quick to respond. "Knowledge and a love and appreciation of the city of New York are at the center of what inspires me and helps me do my job. I love the contradictions of the gritty realism that was NYPD BLUE and the Hollywood fantasy of New York which is the world of UGLY BETTY. I'm equally attached to both visions of that city and bring that to work with me every day."

–Sue Steinberg



The world of UGLY BETTY is one of contradictions: colorful/icy, modern/ homespun, Gothic/ fantastic and at every turn, genuinely inventive.



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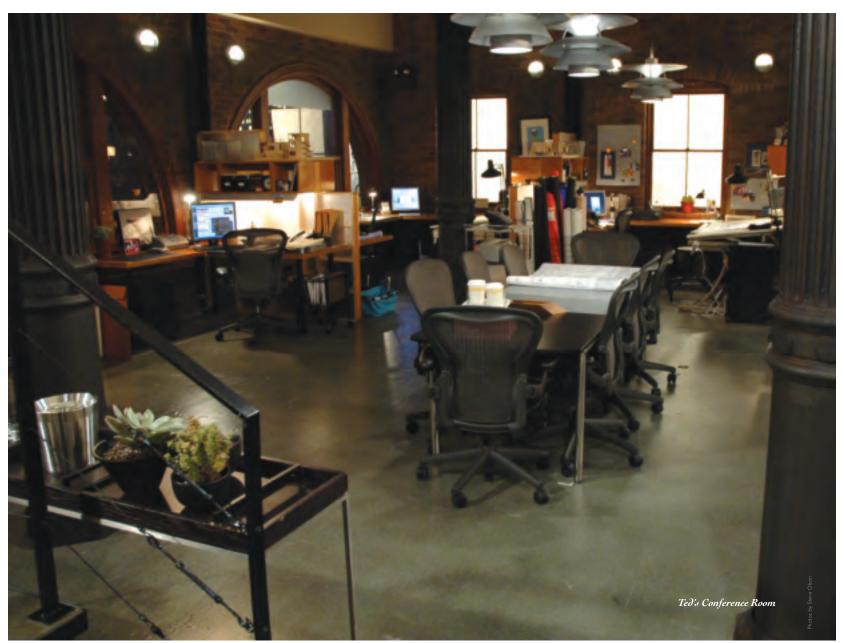
arrated from the perspective of looking back to today from the future, the CBS hit series HOW I MET YOUR MOTHER is a comedy based on flashbacks.

It's 2029 and Ted [Josh Radnor] is telling his kids how he met their mother and fell in love. It all started when his best friend Marshall [Jason Segel] announced his engagement. Ted's realization that he, too, is ready for true love and commitment sets the ball rolling for myriad dating adventures. Friend Barney [Neil Patrick Harris] is there to help with constant advice on how to pick up women. Ted is certain it's love at first sight when he meets Robin [Cobie Smulders]. But so far, the identity of his subsequent life partner remains a mystery to all....

Set Decorator Susan Eschelbach SDSA discusses the creation and continuation of the HOW I MET YOUR MOTHER sets from pilot through series:



36 SET DECOR SPRING 2007







"Richard Walker [SDSA] and Production Designer Steve Olson created the original sets for the pilot. They did such a wonderful job establishing the eclectic and somewhat chaotic sensibility of two young guys living every possible moment in New York to the fullest. Marshall and Ted are romantics, unlike their friend Barney. Their possessions reflect their interests in salvaged and recycled goods. *Ted*, the architect, has an appreciation of the classicism in architecture. His drafting table is old and not entirely practical. *Marshall's* desk is perhaps one he inherited from an environmental foundation for which he volunteered."

The comfort of history is shown in *Ted & Marshall's Apartment* and in the neighborhood bar which they live above, *MacLaren's*. Writers/Producers Craig Thomas and Carter Bays loved the pilot sets and wanted to maintain the character of them. Here was the challenge!

"I, too, loved the sets and felt right at home with the aesthetics and Richard's interpretation of the characters through the objects he chose," remembers Eschelbach. "However, when going over the continuity photos of the apartment, I could not find one piece of set dressing that was contemporary and



practical. Almost everything was vintage. That can work for a pilot but is not sustainable for a series. To make the sets a bit more 'real' and affordable—and with only 3 weeks to pull it together—I went on an intense shopping spree. Luckily, I was able to maintain the integrity of Richard's decorating with pieces that were different, yet similar."

When Eschelbach lived in New York, she decorated her walls with discarded pieces of old silk looms from Chinatown and other architectural building elements. In *Ted and Marshall's Apartment*, there are lot of "found" objects that add interest, pieces that *Ted* has collected. Her quirky choices bring out the characters' personalities. Their *living room* became her favorite set, particularly because of its eclectic, flea market look.

Sometimes serendipity comes into play while frantically putting together sets that are to last the run of a show. "I was fortunate to find some art while on a trip," she recalls. "I went to Colorado for my stepdaughter's wedding and happened upon a print shop that, a few months prior, had done a lot of work for a movie. The gentleman there was knowledgeable about which prints we could obtain clearance for usage. Before the rehearsal dinner I had purchased and Fed Ex-ed several pieces that were to be used in both the *apartment* and *pub* sets!

Permanent sets *Ted and Marshall's Apartment* and *MacLaren's Pub* are always up and ready to shoot. There are auxiliary rooms such as *Ted's Bedroom* and *Marshall's Bedroom* and regularly occurring sets: *Ted's Workplace* (architectural firm), Barney's Office and Barney's Penthouse. Olson points out, "The Robin's Apartment set is used often but always has to strike. We needed to redesign this set to load in and strike easily and essentially look like the pilot set."

Eschelbach relates, "The biggest challenge of decorating HIMYM is the amount of sets we have to do in a short amount of time. We generally have 6-9 swing sets a week."

"Most sitcoms are shot on Fridays in front of a live audience," she explains. "The standard format is that a show has a read-through onstage on Monday, continuing rehearsals on Tuesday. The actors are blocked for cameras on Wednesday. There is some pre-taping on Thursday, and then it's shot that Friday night."





In this fast paced, high volume environment, it is essential that the set decorator and the production designer be channeling the same thoughts.

-Production Designer Steve Olson



"Ours is different," Eschelbach continues. "We rehearse onstage Monday and Tuesday and shoot 3 days: Wednesday, Thursday and Friday. We really only have Monday before rehearsal to dress the sets, making additions either Monday evening or early Tuesday morning before rehearsals start up again. We shoot swings Wednesday and switch them out for additional sets that we did not have room for that evening. I have two onset dressers. One stays with the shooting crew and one manages new sets as pieces arrive."

"We also shoot exterior *New York Streets* on Fox's lot every episode, although occasionally the episodes are combined. Initially, we tried to dress the streets with some regard to detail, but now we go for a general idea of New York streets. We simply do not have the time."

Olson agrees, "We try to make it look as different and varied as possible. Sometimes there are only a few hours to dress the whole backlot. It's a huge amount of work, but it gives so much to the show that it's worth it." Shot in High Definition on a 15,000 square foot stage, the show uses four cameras and is filmed without an audience. "It's unusual," notes Eschelbach. "But there are so many scenes and setups to do, it's impossible to shoot in front of a live audience because there is not enough space.

We have amassed a quantity of furniture in two seasons. Besides the weekly new sets to deal with, Lead Ron Shulem [SDSA Associate member] has to also organize the wrapping and storing of our sets into ten storage units!"

Describing the workload, she points out, "This second season is a bit easier than the first because we now have established sets that are recurring. Although an occasional set is added at the last moment, it does not happen often. And it's a huge plus that Steve is such a wonderful production designer to work with. This season we have a semblance of a rhythm; we both know and rely on a broad understanding of each other's strengths."





ABOVE *MacLaren's Pub* ABOVE RIGHT *Tailor Shop* BELOW RIGHT *Cigar Bar*



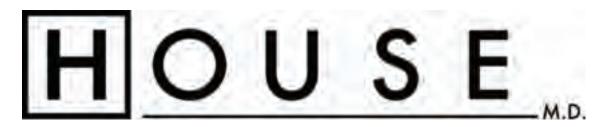
Olson remarks, "We, Susan and I and the writers, are quite in tune now as far as style goes, so that's not the challenge. It's all about working fast, trusting your instincts, getting it done in a very limited amount of time. In this fast paced, high volume environment, it is essential that the set decorator and the production designer be channeling the same thoughts. In just less than two full seasons, Susan and I have done over 175 new sets for HOW I MET YOUR MOTHER. We operate almost on autopilot now. As soon as I get the first script draft, or more likely an outline or sometimes only a set list, I call Susan and give her a rundown. We discuss core qualities of the sets. I give her my first impressions. She gives me hers. Then she is off to the prophouses, calling me frequently when she sees something that could work. 'How big is that space?' 'What about a green?' She's great. She brings back lots of photos, fabric and carpet swatches. I'll show her my wallpaper or paint selections. Sometimes we pick those out together. We're usually in sync. And just when we think we're finished, we get another script!"

"It's really not about how beautiful the sets are," Eschelbach reflects. "Whatever we do is to uphold what's written." Olson adds, "These characters are so well drawn—distinct and wonderful. *Marshall* loves *Lily* so much he puts out all her paintings, no matter Continued on page 93



It's a detective show with a twist. It's medical. In each episode of the television drama HOUSE the maverick, irascible, insensitive, yet brilliant *Dr Gregory House* [Hugh Laurie] and his crack team of physicians confront puzzling medical mysteries.

But the real edginess of the series comes as much out of the character-driven aspects of the show as it does from the medical conundrums. Dilemmas of each episode take a triple approach: the mystery disease, the eccentricities of the central character, and the conflicts of other cast members as they experience House's almost sociopathic attitude toward the lesser mortals around him.



Fox

Set Decorator Danielle Berman SDSA Production Designer Derek R Hill









In the same vein (minus the sociopathy), Set Decorator Danielle Berman SDSA and Production Designer Derek R Hill tackle a myriad of design dilemmas each week, joining forces to research, sketch and construct the show's striking sets.

"Less than a week! That's the amount of time we usually have to determine the look and style of the new sets," discloses Berman. "After establishing the palette and concepts, we will refer to our research to find appropriate spaces with correct foliage and architecture, and then fill them accordingly."

Like the medical files of *Dr House's* patients, Berman's design dossier is substantial, containing research that dates back to the show's inception. *[See Editor's note]*

Most of HOUSE takes place inside *Princeton-Plainsboro Teaching Hospital*. The fictional medical facility is located in Mercer County, New Jersey, the same part of the country where executive producer Bryan Singer attended high school. "Los Angeles looks *very* different from New Jersey," says Berman. "We made two trips east to scout the campus and its surrounding areas to document the architectural styles,

landscapes and environments of Princeton, and we refer to this research all the time."

Princeton does not have a medical school, so Hill and Berman used the university's Frist Campus Center as their model for creating the look of the show's sleek, modern health care facility. "Our hospital is very stylized," acknowledges Berman. "It has a clean, contemporary look that includes a lot of glass, giving the sets a transparent feel."

Since *Princeton-Plainsboro Teaching Hospital* is supposed to be state-of-the-art, Berman must dress the sets with the most up-to-date equipment. "Not only does it have to look great, it has to be appropriate for the medical procedures conducted in each episode," she notes. Luckily, Berman has some expert medical assistance. "I have the luxury of having two sisters in the field, one a pulmonologist."

Berman has also established relationships with companies who manufacture and distribute advanced medical equipment. "They're often happy to send us the latest products on the market," she says. "An example is the SOMATOM® Definition,

the most advanced CT scanner in the industry, the first to use two x-ray sources and two detectors at the same time. We acquired the machine and featured it on the show before it was even on the market."

In addition to adding high-tech gear for the show's permanent sets, Berman has also designed furnishings and acquired original artwork to further Hill's vision for the hospital. "We commissioned artists to create abstract works in the hospital's palette. Therefore, the artwork almost blends into the architecture," she points out.

For scenes taking place outside of the examination and operating rooms, Hill and Berman have created sets that help mold and shape the characters' personalities.

"Dr Gregory House is eclectic, with diverse tastes and interests," describes Berman. "So his office and home reflect his personality and hobbies. They contain a mix of deco and mid-century modern pieces, early American antiques and old medical equipment." From the high-end sound system and antique kilim rugs in *House's Home* to the Eames lounge chair and red tennis ball in *House's Office*, Berman detailed and layered *House's* world.

She's taken the same approach with the other characters' offices, including that of *Dr Lisa Cuddy*, the hospital administrator. "We really changed her look the most," explains Berman. "Her space is so different from any other in the hospital. It is much warmer and feminine, with a stylized mission look that is unique to her character."

Hill's distinct vision for the hospital and Berman's inspired work on the show's diverse spaces have set HOUSE apart from the competition and resulted in some high praise from their peers, including an Emmy nomination for Outstanding Art Direction.

Berman breaks into a dazzling smile when she speaks of her experience on the production, "It really is great fun working on the show, and I have such a wonderful crew. Derek Hill is very creative and makes our job a challenge every week, so it's nice to get recognition for our creativity and hard work! And every week we look forward to the next challenge!"

—Tom Castañeda

Editor's note: Set Decorator Cindy Carr SDSA and Production Designer Mark Hutman initiated the series, establishing a specific look for the show over the course of 23 episodes. In subsequent seasons, different aspects of each character were brought forth, thus there are layers of personality and decoration on some sets and complete re-dos on many others. A hospital wing's worth of new medical sets have evolved along with each of the characters' offices and domiciles.



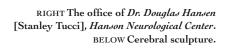


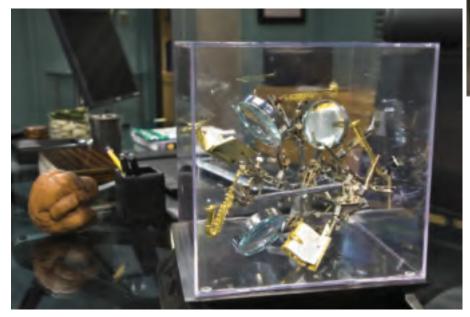


SPRING 2007 SET DECOR 49

SIDS

Set Decorator Beth Kushnick SDSA Production Designer Stephen Hendrickson CBS









3 pounds = the standard weight of the human brain

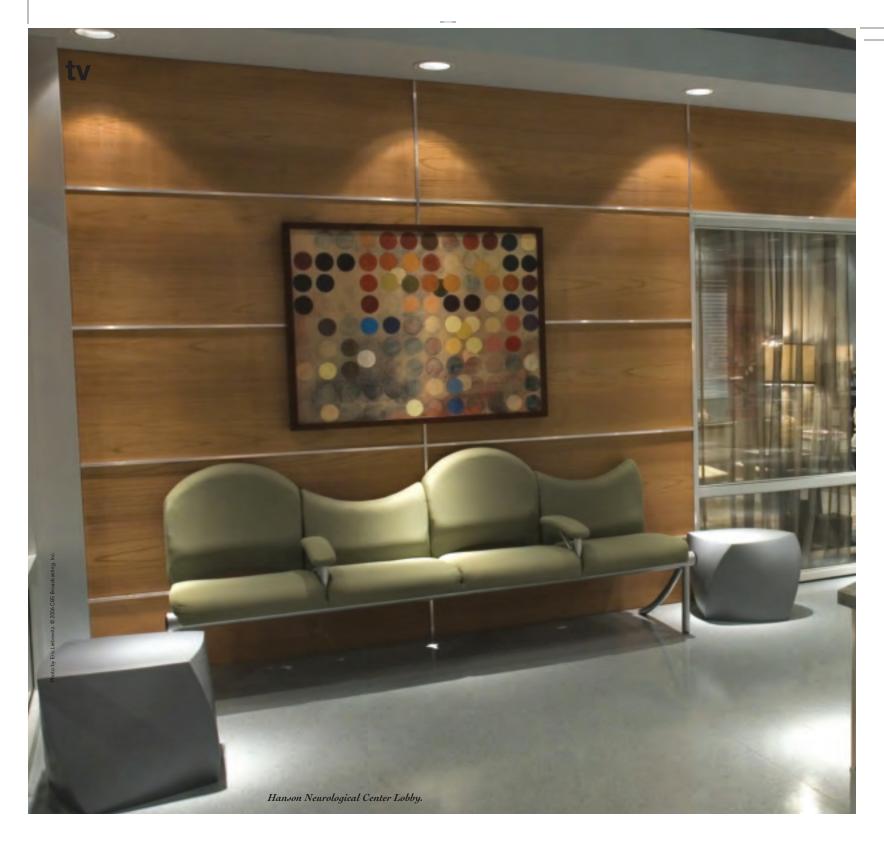
Wires in a box

The cerebral television series 3 LBS has the elegance often associated with that highly sophisticated organ. The sets provide both credibility and gravitas to the episodic venture into neuroscience, philosophy and primetime soap.

During the premiere episode, *Dr Douglas Hanson* [Stanley Tucci] casually refers to the brain as wires in a box, which is precisely what legendary CBS newsman Edward R Murrow

warned television would become should its stewards fail to safeguard its higher aspirations.

The metaphor was one of many gently referenced by Set Decorator Beth Kushnick SDSA. "There were a few instances where the phrase 'wires in a box' was reflected in specific objects chosen," she reveals. "After discovering a photo of artwork being exhibited in East Hampton, New York, I searched out the artist and purchased a piece, a sculpture in a Lucite box. It was so spot on that everyone thought we had **>**



commissioned it based on the script! Organic forms and objects were chosen both as hand props for neurological testing and as set decoration. In a few instances we selected a carpet, artwork and fabric for throw pillows because their pattern was brain-like."

"We stretched the limits of plausibility with the upscale elegance and spaciousness of our *Hanson Neurological Center*," says Production Designer Stephen Hendrickson. "The objective was to bring a certain glamour to the magic and mystery of working with the brain. This contrasts visually with the outside world of the older parts of the hospital and with the world of New York City reflected in locations."

Technicals

He points out, "There were also various technical specifications that we needed to accommodate. For instance we knew we needed an *MRI Examination Room* and that nothing in that room could be metal. We also knew we were featuring some form of brain surgery in every episode, so the *Operating Room*



was designed to house a massive amount of equipment that changed based on the scripts."

The design and decoration team did extensive research, touring actual New York City neurological centers and researching online other facilities and all related equipment. "We worked closely with a neurologist who served as a technical advisor. He also worked closely with show creator Peter Ocko in making every procedure scripted represented as medically correct as possible," Kushnick relates. "In addition, we had the assistance of many medical equipment companies who worked with "The objective was to bring a certain glamour to the magic and mystery of working with the brain".

Production Designer Stephen Hendrickson

us to product-place everything from hand sanitizers to an MRI machine. We had training seminars where we learned specifically how the equipment was used and for our on set dresser how the equipment was moved and adjusted safely."

Hi Def

High definition came into play as well. Hendrickson notes, "There was a unifying palette in the *Hanson Neurological Center* based on grayed blues and greens. This is a range well suited to Hi Def and is totally complementary to skin tones. The use of pale stained oak as wall paneling and architectural woodwork brought warmth to the rooms and was the complement to the gray greens. The older part of the hospital was done in rubbed and aged amber tones, using a limestone finish in the corridor and painted surfaces. The *ICU Area* focused on cool, traditional hospital colors, but with a contemporary twist of white trims and wallpaper borders to warm and humanize the spaces. As intense as brain surgery is, we didn't want the environment to be scary."

Hendrickson continues, "We worked closely with Director of Photography Dejan Georgevich. The practicals were tested in advance, and the lighting carefully considered. The set itself incorporated huge numbers of built-in architectural lighting elements and down-lights which were integral to the look of the show, creating an architectural reality with beams, headers, and hanging architectural elements. This was in fact the most expensive and time consuming part of the build, getting all of these pieces in the air."

"Hi Def shows everything in fine detail," Kushnick explains. "So surfaces and finishes had to be perfectly done. Plastering, sanding and painting were all done to a very high degree of finish in a sleek modern set like ours. The floors had to be cleaned and buffed daily. The glass and chrome was polished *Continued on page 86*

STUDIO 60 ON THE SUNSET STRIP

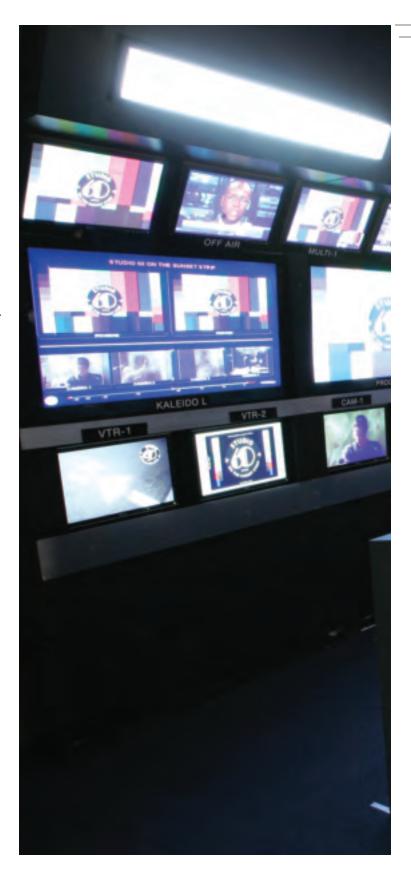
Set Decorator Ellen Totleben SDSA Production Designer Kenneth Hardy NBC

The same creative design team that pulled us into the inner workings and interiors of the White House in THE WEST WING have flung open soundstage doors and brought us behind the scenes of the television industry with the NBC series, STUDIO 60 ON THE SUNSET STRIP.

Set Decorator Ellen Totleben SDSA and Production Designer Kenneth Hardy once again provide Creator/Executive Producer Aaron Sorkin and Director/Executive Producer Thomas Schlamme with incredibly detailed, accurate and creative backdrops for their thought-provoking and witty insider characterizations and storylines.

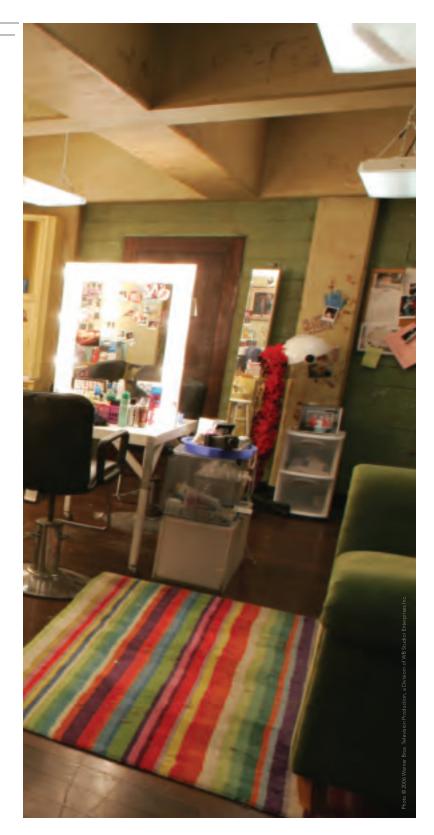
Just as the dialogue is rich with commentary on politics, both on the national front and in the world of television, the main sets range from a swarm of executive offices to the writers' incubator to a huge 2-story live-TV stage and its accompanying warren of support rooms.

Storyline: An award-winning writer/director duo *Matt Albie* [Matthew Perry] and *Danny Tripp* [Bradley Whitford] have been asked to take over a live sketch-comedy show. In short, it is a show within a show. We see the backstage politics played









out in high-end restaurants and at the crafts-service table, all skillfully created by Emmy Award-winning Set Decorator Totleben, Hardy and their crews.

"We have a great synergy," says Totleben. "We collaborate on everything from colors, paint choices, flooring and on up. It's truly enjoyable. The more input we get from each other, the better the show runs."

The Main Studio is a functional set housed in a fictional theater that has a backstory all of its own. The Studio 60 Theatre's history as The Addison Theatre has its auspicious beginnings firmly planted in the traditions of live entertainment from vaudeville to burlesque, through the live radio days of the 50's and on to the present day. Think David Letterman's refurbished studio in the famed Ed Sullivan Theater.

The *Studio 60 Theatre* is a tribute to the Art Deco period, from architecture, geometrical vinyl flooring, hardware, to surface finishes and furnishings. No detail is left undone.

The updated *Executive Meeting/Viewing Room* showcases Art Deco brought forward. Lines are reminiscent, yet shapes, sizes and colors of furnishings are clearly contemporary, and, of course, there sits the industry-requisite flat-screen TV. Colors here are the most muted in the building.

The Control Room, situated upstairs, is fitted for both live-feed video and for two cameras filming the actual show. It is on the same floor as two balconies, one for the live house band and the other for the show announcer. These overlook the striking Art Deco railings that wing each end of the stage, fronting audience bleachers.

Hallways lead to more seemingly endless hallways. Says Totleben, "Aaron and Tommy require a very full set, decorated for 360 degree shooting. And Tommy is famous for his long tracking hallway shots. The hallways were a pleasure to do and helped us create something that we believe gives a depth of realism."

Stage flats, skit sets and scenery abound throughout all of the hallways as remnants for sketches and filler for the areas that cast and crew move through each day from rehearsal to airtime, just as their crew counterparts would. The show uses 5-7 sketch sets per show, though no one sketch is seen in its entirety. In fact, the whole building is fair game for shooting, a palate for the show on any given day, at any given moment.

The Writer's Room provides the most comedic relief of all of the sets. As one might suspect would be the case for a live show, where re-writes have to happen at any moment, the WR ►



is positioned in close proximity to the stage. It is an abundantly layered set with a large conference table overflowing with every accessory imaginable for its inhabitants. Coffee mugs, pens, paper—nothing out of the ordinary there—but the eye wanders and takes in bowls of Advil, gadgets, assorted memorabilia and objects of curious and/or suspicious origin, all staged to provide fodder for the fictional writers. Walls are covered with clippings from tabloids, cue cards from past shows (which allow the sets to morph with each new episode into deeper and richer fragments of shows past). Anchoring the room and the writers is the standard bulletin board layout of colored index

58 SET DECOR SPRING 2007

cards announcing segments potentially for air, or potentially to wind up in the recycle bin.

On the subject of recycling, the design staff is very certain, in all ways, to comply with "green" or sustainable environmental standards. They have set a high bar for themselves. Wherever possible, the set is decorated with equipment from other Warner Bros sets, particularly in the control room. Trash and recycle bins used as set dressing are, in reality, the same used by the crew.

Another unique feature of the show is graffiti on the walls of the Continued on page 93

Director/Producer **Thomas [Tommy] Schlamme** on working with Set Decorator **Ellen Totleben SDSA** and Production Designer **Kenneth Hardy:**

I was fortunate enough to work with Ken and Ellen on THE WEST WING. In the process of working together, there was a shorthand that I had with them and a shorthand they had with one another. When you're working in this very immediate and time-sensitive environment of trying to create really good television, probably the most important thing is to put a team together where everyone is in sync.

So I think it was America's bad fortune that THE WEST WING was canceled. But it was my good fortune that the cancellation came right when we were starting a new show because it meant that I could work with Ellen and Ken again.

With Ken as production designer and Ellen as set decorator, I know that I can just give emotional trigger words to convey an idea or a look. I can say, "Old theater with history that feels like it's somebody's home and it has been for a long, long time." I don't have to say, "There's graffiti on the wall...there are a lot of clothes hanging in this corner, props on this row...." Ellen and Ken take it and they run with it emotionally.

It's the most exciting way to work. It's the way I like to work with actors. It's the way I work with cinematographers. And it's the way that I work with the art department. Because they're so good and their communication is so incredibly clear with one another, the production becomes this sort of living, breathing entity. It feels like we're all in it together. And with the art, that it's being driven by Ken and Ellen. I feel so incredibly secure to have them here.

Carlos [Barbosa] and Kate [Sullivan SDSA] did a fine job on the pilot, but the opportunity for me to get to continue to work with people with whom I have a shorthand, who really understand exactly the way I work, was both comforting and exciting. Our approach is, "We all have really good ideas, let's grab the best one and run with it."

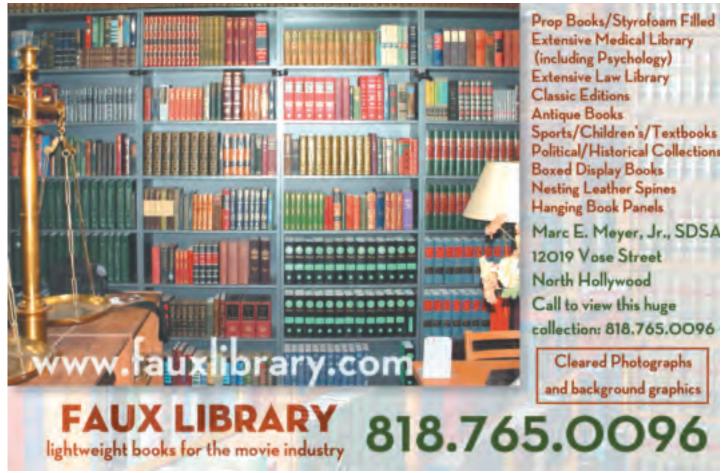
Ellen is a really unique set decorator. She knows, first of all, that I'm enormously detail-oriented, and therefore, she just continues to put layer upon layer upon layer onto a set. I want my actors to be able to open a drawer. And when they open drawers, I want things to be inside those drawers. Traditionally, people would only offer, "What are you going to see? I'll dress what you see." Ellen will dress the world. She knows that helps the actors, that it helps put a sense of place to everything. She'll start with what you have to see, but she'll expand on that. For instance, the set Hair and Make-Up Room drawers, shelves and counters are filled with products, curlers, cosmetics and everything else. So you could actually do hair and make-up in that room. If I suddenly need a prop for a shot, it's probably in the room.

She did that with THE WEST WING. There became stationery everywhere, files appeared, and there were Congressional reports....It never stops with her. She doesn't just ask, "What's in this particular episode? What do you need?" Even if there's nothing specific being demanded in an episode, she will continue to add detail to the set.

Besides the fact that she's enormously talented, she has that work ethic, that ability to really take complete responsibility for the way things look. Neither she or Ken would ever make remarks like, "No one mentioned that to me...I didn't know you were going to see that wall...." That attitude never exists with them.

Every time that I go back to the set, I'll notice something else and I'll realize, "Ah, Ellen and her amazing team just put some more stuff in there. And nobody knew about it." That detailing doesn't just make the show look better, it makes the actors feel better. Therefore, they act better; therefore, it makes the directors look better. It's really a domino effect. And it is what allows all of us to do a better job.







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film

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THE NAR IES

THE NANNY DIARIES gives a peek into the upper reaches of Manhattan's social strata, with all of its inherent status symbols including a fabulous Park Avenue Apartment and a Nantucket Beach House. Unfortunately, Mrs X, a bundle of neuroses wrapped in Prada, considers an overly-booked 4-year-old son and a nanny to look after him as points to add to her status ranking, rather than a maternal commitment.

Set Decorator Andrew Baseman SDSA Production Designer Mark Ricker The Weinstein Company

62 SET DECOR SPRING 2007

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Set Decorator Andrew Baseman SDSA discusses the film's wealthy oeuvre with SET DECOR.

SET DECOR: You decorate for private clients in this economic echelon as well as decorating for film. What were your criteria for this film?

Andrew Baseman SDSA: Having not worked on a film for nearly two years, I was careful to choose a project, which would allow me to create elaborate interiors rich with detail, much like the ones I create for my interior design clients. I was thrilled to be working on a film taking place and actually shooting in New York.

SD: How did your work for private clients translate into

sets for the film?

AB: From the start, I decided to treat the characters of the *X*'s (*Mr* & *Mrs X*), played by Laura Linney and Paul Giamatti, as if they were my interior design clients. I had previously worked with Laura on KINSEY, and welcomed her input when she would stop by the office to see the fabric swatches and wallpaper samples. I enjoyed the duality of being the *X*'s interior designer and the film's set decorator, although I would have much preferred having the *X*'s budget and more time at my disposal!

Typically for a private client, I have six months to a year to design and execute the interiors. For this film, we were originally set ►



to shoot The X's Apartment on location in Long Island. Many weeks of prep were spent measuring and drafting the ground plans as well as deciding how to match this location to an apartment exterior location. About two weeks before shooting, it was decided that we would not be shooting the set on location but would need to build the massive set in a studio instead!

By this time I was already hard at work, with my extremely talented assistant Kate Yatsko, in setting up the first two weeks of shooting. We were not able to begin working on The X's *Apartment* as it was still being designed and drafted many weeks into shooting. By the time we had the final design and were able to begin to find all of the elements needed for the

sprawling 14-room apartment, we had only six weeks of prep remaining.

SD: The choices made for the private sector have to include the longevity of a piece and a comfort level not required for a film set. Could you expand on that difference?

AB: In choosing furniture for a film, the piece has to be appropriate for each character it represents, as well as fit visually in to the space it occupies. I am less concerned with how comfortable a sofa or chair may be, rather than how well it gives insight into the depth of the character. But when I am



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faced with finding the same piece for a private client, it's more important that each item be comfortable and durable.

SD: What was your approach to revealing *Mrs X* through her residences?

AB: The X's Apartment is decorated with a formality of order, rigid symmetry and an aura of iciness. There is little clutter or even many human touches, such as piles of newspaper and magazines, clothing left about, dishes of loose change, keys or eyeglasses. There is no evidence of a warm family environment, with no children's photos or kid's drawings on the fridge.

SD: What specific personality characteristics were you trying to portray?

AB: *Mrs X* has to be in complete control of her world, down to the endless lists she leaves for her employees, handwritten on double-weight engraved stationery. Her shoe closet, the size of a NYC studio apartment, is filled with hundreds of shoes organized by style and color, many of which she may never get around to wearing.

SD: And the palette?

AB: The color schemes for most of the rooms are cool blues, grays and greens. The *Living Room* and the *Guestroom* use ►



SPRING 2007 SET DECOR 65

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gold tones, but none of the rooms are particularly welcoming. Gold tones, mirrored and glossy surfaces are used to show nouveau wealth and vanity.

SD: We assume that these are really "Her" spaces as opposed to a shared aesthetic with her husband. The study seems to be the only room offering clues to *Mr X*.

AB: Production Designer Mark Ricker and I felt that *Mr X* should have a private retreat within his wife's world where he could close the doors, watch a basketball game on his plasma TV, smoke a cigar or call his mistress on his cell phone. The walls were lacquered in a "devilish" deep oxblood color which closely

matches Paul Giamatti's hair color for the film.

SD: *Grayer's Room* does not reflect the normal playfulness of a kindergartener. What mood did you want to convey?

AB: Ah yes, poor *Grayer*! We decided to make *Grayer's Room* an Edwardian child's nightmare, filled with very expensive but uninviting toys. The Steiff animals were not the soft, cuddly variety, but rather limited edition museum replicas made from scratchy mohair and filled with stiff excelsior.

We also used vintage lead soldiers, French building blocks

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made from actual miniature bricks and a child-sized steel Rolls Royce pedal car to ride. Even the artwork on the walls are real paintings by listed artists rather than posters of Sponge Bob.

SD: And the equally inviting Guest Room?

AB: One of my favorite sequences in the film shows *Annie* taking her first tour of The *X's Apartment*. She walks into the guest bedroom, assuming it's hers, unpacks her bags and flops down on the bed. The mistake is noted, and she is ushered into a tiny maid's room off of the kitchen, sparsely furnished with mismatched leftover pieces from *Mrs X's* college dorm room. Wanting to link these rooms visually, we used lush wallpaper with

a whimsical hummingbird print in the *Guest Room* and papered *Annie's Room* with a more humble print of tiny bluebirds.

SD: The *Elevator Hall* is a distinctive set.

AB: Traditionally the elevator hall is an important room in any apartment that I design, as it is the first room you see. I like to think of it as giving visitors a sneak peak of what they can expect to see inside the apartment. We used the "X" motif wherever we could in The *X's Apartment*. In this set the yellow wallpaper, chair backs and marble floor all have an X pattern. If you look closely at the furnishings throughout the apartment, there are countless other examples of the X motif.



The inspiration for the whimsical goldfish patterned fabric on the pair of chairs comes from a tear sheet we found in our preliminary research. We originally intended to use that Thibaut fabric on a large set of rattan furniture for a terrace set that was ultimately cut from the script. The colors and pattern fit in beautifully with the symmetry and formality of the elevator

SD: Were the NYC sets all created on stage or were some locations?

hallway, and it became the favorite fabric for many members of

AB: The X's Apartment interiors were all built on a stage at Steiner Studios in the Brooklyn Navy Yard. We shot all of the other scenes on location using our own set dressing for both interior and exterior shots.

For one scene shot on Park Avenue, we loved the lushly landscaped street with hundreds of orange tulips we saw while scouting the location. However, when we went there to shoot the scene a few weeks later, we were horrified to discover that all of the tulips had been cut down, leaving just the leaves and stems! I had to locate 300 silk tulips to ship overnight and have my crew (headed by hardworking Leads Dick Tice and Joan Finlay) tie the flowers to the naked stems for the first shot the next morning.

Since the film uses NYC as a "character," we shot all over the city, including numerous apartment buildings, restaurants, Central Park, Museum of Natural History, Bergdorf Goodman and Columbia University. We also shot on location in the outer boroughs, the Hamptons and New Jersey.

SD: As well as Nantucket?

AB: As much as we all wanted to go to Nantucket to film these scenes, we actually shot them in the Hamptons. In the book, the house in Nantucket is a summer rental. But for the film, it became *Mr X's Mother's House*, lovely but imposing, having been in the family for generations. This enabled us to dig deeper into *Mr X's* background, revealing old money interiors with faded carpets, portraits of ancestors and well-worn heirloom furniture. We used a bleached-out richness, as if the ocean just outside has been slowly washing away the family fortune.

SD: Obviously, the opportunity to create these upscale

the cast and crew.

spaces would appeal to most decorators, but then there is the question of budget! How did you deal with monetary restraints when trying to convey the height of wealth?

AB: Considering the budget restraints of the entire film, my \$300,000 budget was low but not unrealistic. I would have certainly liked to have spent the entire sum on just The X's Apartment, but then I would have nothing left to decorate the other 75 sets! First, we made as many product placement deals as we could, including sources for wallpaper and fabric, kitchen and bathroom fixtures and furniture. I purchased and refurbished furnishings from thrift, junk and antiques shops, using paint, fabric and other embellishments. I have an incredible upholsterer who was able to turn around an entire huge living room's worth of furniture in just 5 days. [See Resources, page 94.]

SD: When we visited with you about your work on the film KINSEY [SET DECOR Winter 2004], you mentioned your family's antique business, the fact that you grew up with this being an essential part of your environment. Tell us how that factored into this film.

AB: I have lived with antiques my entire life and use them in all of my projects. I am more interested in finding unique vintage items for use in my film work and for my interior design clients, than to shop in retail stores. I find in most cases that antiques >





are more affordable and retain much of their value when you purchase them, as opposed to buying something new which loses value as soon as you take it home.

I also use my life experience with antiques in my film work. For example, knowing that I had to create a Nantucket interior, I recalled my first visit to the island when I was 14 years old. Memories of scrimshaw, folk art and Nantucket baskets, unique to the island, came flooding back, giving me an instant starting point for designing the room's decor.

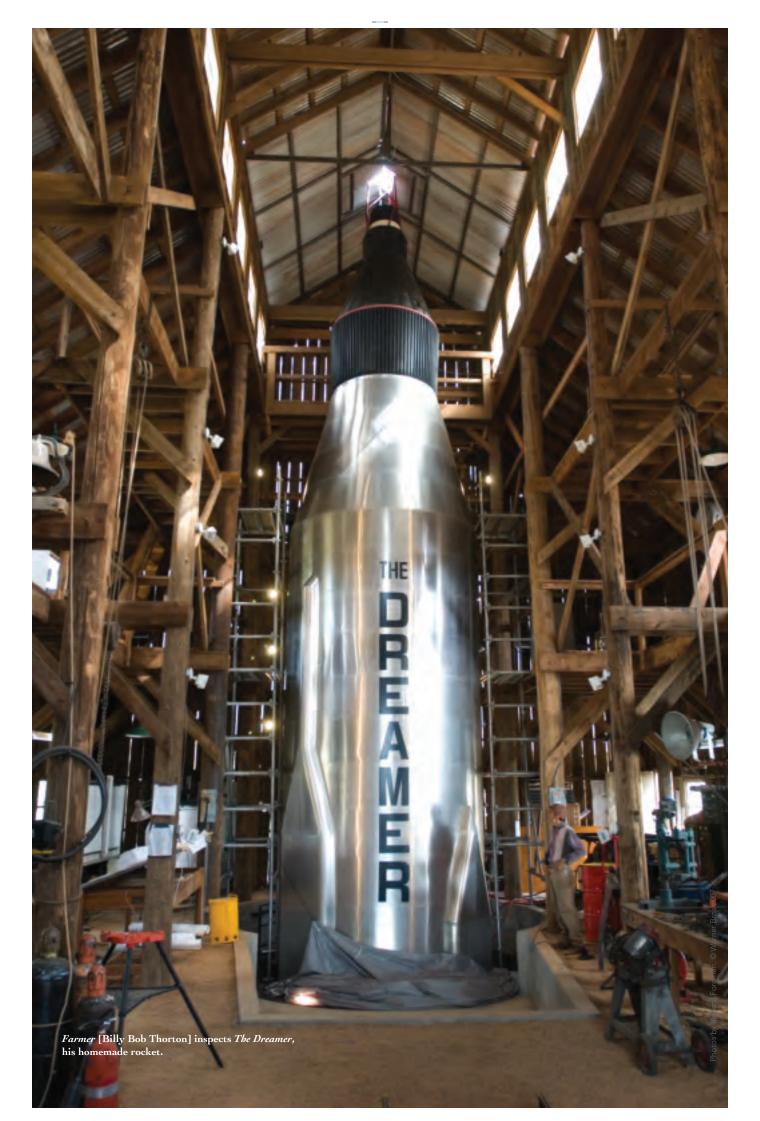
SD: And what is next for you?

AB: I am currently designing the home of one of the film's producers. He liked so much of the film's set dressing that we are using some of the pieces from his film in his new home. Life imitates art, indeed!



X's Master Bedroom. LEFT Mrs X's secretary, where she creates her endless lists. Right:The shoe tunnel into Mrs X's Dressing Room.

SPRING 2007 SET DECOR 71





ASTRONAUT FARMER

Set Decorator Marcia Calosio SDSA Production Designer Clark Hunter Warner Bros.

When life's circumstances require astronaut *Charles Farmer* [Billy Bob Thornton] to go home to save the family farm, he doesn't let the dream of reaching outer space die. Instead, he spends the next decade building his own rocket in the barn. His unwavering commitment inspires his family toward a common dream. *Farmer* knows this is his only chance, not only to reach his goal of breaking through the Earth's atmosphere but also to instill in his children the courage to pursue their own ideals and never give up, no matter the odds...

No matter the odds, Set Decorator Marcia Calosio SDSA has been successfully pursuing her dream of being able to work as a set decorator in her favorite environs, the great southwest.

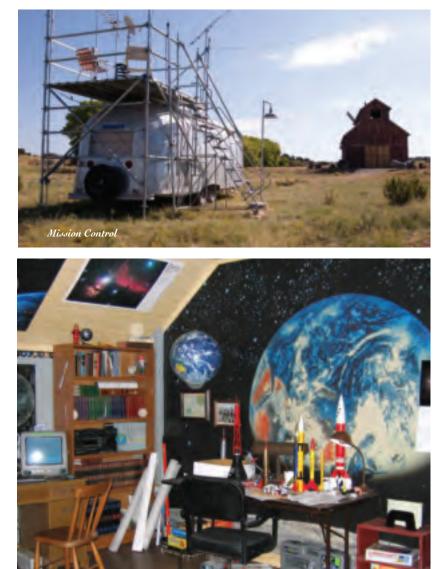
She and Production Designer Philip Dagort created sets in Bisbee, Arizona, for the Emmy nominated and ADG Awardwinning STEPHEN KING'S DESPERATION. The film TRADE [See page 76] shot in and around Albuquerque, New Mexico. And the rolling hills outside of Santa Fe, New Mexico, provided an incredible setting for a film about an incredible dream,

THE ASTRONAUT FARMER.

Production Designer Clark Hunter had worked with Actor/ Producer Billy Bob Thornton on several projects including ALL THE PRETTY HORSES, filmed at the Hughes Ranch. The spacious, panoramic site also worked well for THE ASTRONAUT FARMER because of its perfect combination of easy accessibility and middle-of-nowhere atmosphere.

"A farmhouse and barn were already on the property, but both were empty hulls built only as exteriors for another \blacktriangleright

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Sbepard's Ведгоот

movie," says Hunter. He and Calosio created all the interiors for the house and raised a new "old" barn large enough to accommodate a 50-foot rocket and a farm cum aerospace engineering workshop.

Calosio describes, "The Hughes Ranch was truly one of those dream locations with magnificent 360 degree vistas, rolling hills, massive cottonwood trees and a natural spring-fed lake. Next to the lake was a beautiful farmhouse with a wrap-around porch. It didn't matter which window you looked out of, there was a spectacular view, but the house was completely gutted inside. Clark did a fantastic job reconstructing the interior, and my crew and I created the 'home' inside. We envisioned a nurturing atmosphere of solid, wholesome family values, generation after generation, typical with farm families."

"Shepard's Bedroom depicts his passion for space exploration. He's truly his father's son," explains Calosio. "We covered one whole wall with a close-up mural of the moon and included lots of space-related projects, model rockets and books on cosmic exploration. A telescope was positioned at the window where night after night *Shepard* would study the stars and dream."

Never Give Up

Calosio points out, "I suppose the 'Never give up!' message in the film applies to any show we work on. There are always impossible odds, but somehow, some way, things always work out and are finished in time. When I first read the script, I thought, 'How in the world are we going to pull this one off?' We started intensely researching Atlas–Mercury rockets and capsules and, with help from the NASA archives, other national space agencies and various museums, we were able to piece it all together to make it believable."

"There were not a lot of resources in New Mexico for that sort of dressing," she smiles, "except for a wonderfully bizarre place in Los Alamos, about an hour outside of Santa Fe, called 'The Black Hole.' The owner is a former Los Alamos National Laboratory employee who has accumulated 50 years worth of remnants, artifacts, surplus and salvage of the nuclear age. We found more dressing there than we could have hoped for. With our extensive research, we were able to piece it all together to make it seem believable."

"It was imperative that the rocket be built as nearly to scale as possible," states Hunter. "For the skin, we used a company that makes skins for 747s. We built it in sections, then stacked them up and fastened them together."

Size Does Matter

There are times that size does matter. Calosio shares, "My contribution in terms of the rocket was bringing in an actual full-size Atlas rocket engine on loan to us from the Kansas Cosmosphere in Hutchinson, Kansas. We had it trucked into Santa Fe and then moved it to and within the set with a crane. In the story, *Farmer* acquires it and salvages pieces from it to make his own rocket."

"The look in and around the barn was a combination of scavenged parts from old tractors and farm equipment along with everyday tools one would find on any farm. There was nothing specialized, just basic broken-down pieces of farm equipment that were improvised upon to build the rocket. *Farmer* proves that with his knowledge of technology and training he could substitute parts to make it work. Everyday items take on a double meaning," says Calosio.

She recalls, "The entire production crew was astonished at the finished rocket, a huge gleaming 50-foot rocket structure set inside a well-worn old barn with a retractable roof section that would allow it to launch into space. There was quite a visual contrast between the high-tech rocket and the surrounding barn dressing."

The companion piece to the rocket barn was Farmer's Mission Control, the control room containing all the computer

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and technical apparatus that his son *Shepard* would use to help launch and then monitor the craft's orbit. "It was an old Air Stream trailer," Hunter relates. "We packed in a lot of vintage gadgetry and 1960s technology intermixed with modern computer equipment in a kind of Rube Goldberg design, which is what it might realistically look like if he had collected and integrated everything in bits and pieces over the years." Colosio adds, "We also outfitted the roof with groupings of antennae and dishes to track Farmer's orbit attempt. The whole *Mission Control* set was a blast to create."

Dreams

"In fact, the entire film was a joy to do," she states. "The Polish brothers, who wore many hats as writers, director, actor and producers, were wonderful to work with, very committed and involved, yet always open to new ideas and thoughts. Michael Polish said, 'This story is about the fulfillment of dreams against all odds. I think that is something everyone might want to do, but not everyone is willing or able. Building a rocket in your barn might be a stretch, but that's the definition of dreaming.'"

Calosio's parting thoughts on the film and the experience of making it include, "I learned that almost anything is possible if you have enough desire, passion and dedication.... And don't be afraid of failure!"

"We had loads of fun on this film, not only because of the storyline but also because I had my wonderful crew with me. They loved creating set pieces from salvaged items with the same intensity and passion that *Farmer's family* had building their rocket. Clark Hunter was a dream to work with. We had a great team. Every day was a day filled with laughter in one of the most beautiful settings in northern New Mexico. I don't think it gets any better than that."



trade

Set Decorator Marcia Calosio SDSA Production Designer Bernt Capra LionsGate

From hope to

hopelessness...

Set Decorator Marcia Calosio SDSA went from creating sets that housed the optimism of THE ASTRONAUT FARMER [See article page 72] to those portraying the stark reality of TRADE. Based on Peter Landesman's 2004 article in the NEW YORK TIMES magazine, "Sex Slaves on Main Street," the film TRADE reveals the hidden, horrifying crime network of child sex trafficking operating in the US, Mexico and Europe. Calosio shares notes on the film with SET DECOR and explains its impact.



Realism and authenticity were paramount.

...The film traces the path of sex traffickers smuggling their victims from Europe to Mexico then into the US and transporting them to the East Coast. There the victims are held in "stash houses" until they are "purchased" by the highest bidders on the secret internet websites. So the film required a wide range of locales.

...All the *Mexico City* interiors and exteriors were shot in that city. With APOCALYPTO and BABEL shooting there at the same time, assembling a local ►

SPRING 2007 SET DECOR 77

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film



Ray [Kevin Kline] searches for his daughter, a victim of child sex trafficking.

crew was not an easy task. Mexico was chosen in part because of the inexpensive labor but mostly because of the very real look of the slums and the people who live there. In stark contrast to American counterparts, Latin American slums are visually very beautiful and look great on film. Even the poorest of people can afford paint and cheap fabric, which make their homes very photogenic.

...The interiors were shot in an area of Mexico City that was controlled so as not to draw too much attention, and the exteriors were shot in less dangerous areas. During filming actual sex trafficking was blatantly going on just a few streets away, overseen by menacing thugs. Even the Mexican crews were scared at times.

... There was a steady stream of daily email collaboration between Production Designer Bernt Capra, Eloisa Fernandez, the set decorator in Mexico, and myself about colors, textures, and other details for the current and upcoming sets.

...Albuquerque, New Mexico, has locations that can pass for any number of American regions, so it became *El Paso*, *Pennsylvania* and *New Jersey*. We also shot the *Juarez Motel* and the *Border Crossing* there. Having spent much of my time in the Southwest, I knew what dressing I had to acquire to make it "real"—as did my local crew whom I can not thank enough for their hard work and shared passion about the project.

...The New Jersey suburb Stash House was shot in an older Albuquerque neighborhood, as were the sets for Pennsylvania. The suburbs had to be specific in their vintage East Coast architecture but general in their anonymity. Lots of trees, well established neighborhoods. House exteriors are kept up in order to blend seamlessly with the surroundings and avoid curiosity and suspicion by the locals. While the entry to each house seems "normal," beyond the threshold it's a completely different story. Most of the girls are kept prisoner in basements or in locked rooms in vile, unspeakable conditions.

...The sets were designed to convey reality, as well as the ever-present, foreboding mood of helplessness and terrifying uncertainty. My research was taken primarily from statements made by former sex slaves who were lucky enough to escape. Other sources included the San Diego sheriff's department, which constantly battles the steady stream of girls across the border; the Senior Advisor on Human Trafficking for the US State Department; the author of the NEW YORK TIMES Magazine article that inspired national interest, including a segment on OPRAH and many more articles about the subject.

...The specifics I focused on were visually conveying the dangerous, filthy, threatening conditions that these kids face every day and the constant state of fear and hopelessness they live with. We accomplished this by juxtaposing the hidden, secret horror of their existence against the normal, everyday American life going on around them.

...In the beginning, the colors are saturated, vibrant and intense. They parallel the young girls' lives, their hopes, dreams and anticipation of starting new lives in the US. But as they begin to realize their fate and the hard core reality of the sex slave trafficking sinks in, the color begins to withdraw into a monochromatic dullness.

...The enormity of global human sex trafficking is something that I never knew existed. As I researched that world, I became impassioned about its social relevance and getting the story out there, to bring to light this horrendous situation going on every single day around us. I'm hoping this film will accomplish that.



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ABOVE CHRONICLE Writers' Bullpen: Robert Graysmith [Jake Gyllenhaal] discusses the progress of the Zodiac story with SAN FRANCISCO CHRONICLE staff writer Paul Avery [Robert Downey Jr] at Avery's desk in the CHRONICLE Writers' Bullpen.

Film-makers who choose notorious, unsolved true-life crimes as their subject face enormous challenges. The demands of dramatic interest must balance those of factual accuracy, and to truly succeed, the film must satisfy not only the average filmgoer, but those who are well-versed, even fanatical, about the minutiae. Google "Zodiac killer" and you'll find no less than 1,670,000 sites. More than a few people are interested and knowledgeable about the particulars of the Zodiac killings.

According to Set Decorator Victor J Zolfo SDSA, "ZODIAC is about an elusive serial killer whose taunts and killing spree become an obsession to those involved in solving the case. It's much more about how the case affects these investigators than about the murders themselves."



Set Decorator Victor J Zolfo SDSA Production Designer Donald Graham Burt Paramount Pictures & Warner Bros Pictures "One of our principal concerns was factual accuracy," he states. "Director David Fincher was always specific about what he wanted to see. He described shots and the elements he wanted in them. Production Designer Don Burt and I would then decide to what degree to overlay character-driven subtleties on any particular set. We painted a great deal of set dressing for our Zodiac world, working with a carefully controlled palette and within a regulated tonal range to make ZODIAC feel like it was shot in the era it was describing – 1969 to 1979."

SPRING 2007 SET DECOR 81

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METHOD & RESEARCH

Zolfo and Burt developed a painstaking method to handle the larger sets. "I assembled a series of presentation boards which incorporated research, preliminary set designs, location photos and photographs of key set dressing suggestions, along with fabric, carpet and wallpaper swatches," describes Zolfo. "These boards were then discussed with Fincher, and the result became our 'hero' board for that set. As new research or dressing was discovered, I would add it to the boards—they were always evolving. We didn't need to have 'choices' available, as our direction was honed through the presentation process. We logged and notated everything we learned, kept detailed files and assigned dressing to specific sets as we located it. My crew was great about using these files in dressing the sets." Solid research, always a cornerstone of good set decoration, played an especially critical role in fulfilling Fincher's vision for the film. Zolfo notes, "Fincher was incredibly knowledgeable about the case; he had a mountain of research before we even began. Our production researcher, Max Daly, got so deeply into the case, we'd joke that he was going to solve the mystery once and for all!"

THE REAL THING

"While research is always an important starting point for me," Zolfo continues, "this project required me to go deeper. Nothing could come 'off the shelf.' We always checked manufacture dates, correct colors, model numbers, etc. Great lengths were taken to acquire dressing which provided this level



of reality, such as locating mundane items which have faded into the past—things we needed in high multiples."

Zolfo offers a few examples:

- "Office telephones—every agency used a different make/ model and we tried to be true to the research.
- Pneumatic tube delivery systems
- Vending machines

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- Break-room furniture
- Outdated office tools and machinery, such as adding machines
- Functional 24-frame vintage televisions in mint condition, for which we fabricated and replaced bezels
- And Xerox machines. There are no more early Xerox machines in the world! These things were never saved. They were monstrous and obsolete, and became scrap. We had to mock up and paint the oldest we could find."

"The SAN FRANCISCO CHRONICLE granted us access, and there are items from the real CHRONICLE on the set. We also made contact with Xerox, IBM, Bell Telephone and other telecom giants and obtained museum pieces from their 1960s and 1970s office machinery. Avery Waisburn of All States Office Machinery helped me locate 250 IBM Selectric and Selectric II typewriters, which then had to be restored. He did a fantastic job."

"There was a sense of urgency to get it right," reveals Zolfo. "A lot of people really want to see this story done properly. It was extremely important to Fincher that the environments were as real and contained as many correct details as we could muster. My job became almost like police work."

THE REAL PEOPLE

An unusual aspect of the process came from the opportunity to speak with key participants in the actual case. "The script is based on events as described by Robert Graysmith [portrayed in the film by Jake Gyllenhaal] in his books ZODIAC and ZODIAC UNMASKED," Zolfo explains. "We talked to people who lived through those events. I had never done that before. During prep I enjoyed several conversations with Graysmith, and these conversations continued throughout our work. He even loaned me personal family photos and many items of value from his Zodiac collection, so we could bring as much authenticity to the project as possible. I'd never before worked with a nonfiction writer on a story about occurrences from his own life.



ABOVE TOP SAN FRANCISCO CHRONICLE, Tbirð Floor 1969. ABOVE BOTTOM SAN FRANCISCO CHRONICLE, Tbirð Floor 1977.

OPPOSITE PAGE SAN FRANCISCO CHRONICLE Art Department: Cartoonist Robert Graysmith [Jake Gyllenhaal] enlightens writer Paul Avery [Robert Downey Jr] and editor Al Hyman [Ed Setrakian] to possible sources for the Zodiac's bizarre persona.

SPRING 2007 SET DECOR 83

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film



ABOVE *Belli Home:* Prominent *Attorney Melvin Belli* [Brian Cox] is interviewed by *Inspector Dave Toschi* [Mark Ruffalo] in his *San Francisco home.* Belli became a key figure in the story after his "help" was sought by the Zodiac Killer.

You become more personally invested when you've met the people your story is about."

"One of the story's most interesting characters was the famous attorney Melvin Belli," Zolfo continues. "Remaining family members who vividly recalled his encounter with the Zodiac opened their files and their homes to us, allowing us access to many of the original items from Belli's office: desk dressing, photos, artwork.... It was incredible.

COLLABORATION

Speaking about how the approach taken on ZODIAC differed from other projects, Zolfo says, "Fincher isn't impressed by 'needless' layering and adding character when it isn't called for. The character was within our source material. Set decoration was about supporting the characters, not embellishment. It was an exercise in restraint. My mission was to keep it clean and not overdress. When you do this era, it's

easy to slip into kitsch or distraction with the set dressing. We wanted to stay neutral and real. Sometimes the actuality of a space was too garish or colorful to fit within our palette; we kept the visuals desaturated. This helped us enrich the characters rather than stereotype them."

The collaboration with David Fincher was, for Zolfo, especially satisfying. "Fincher is such a wonderful director to work for. He takes the elements you bring to the table and uses them to their best advantage. You learn to trust his vision. And he inevitably delivers more than you'd dreamed possible. I'm quite pleased with how ZODIAC looks."

ZODIAC opened in theaters on March 2. Leading up to the film's release, 'Zodiologists' across the Internet speculated passionately as to the integrity of Hollywood's treatment of this landmark case. If the efforts of Zolfo and his team are any indication, the Zodiologists are in for a surprise. -Kenneth Hunter





ABOVE Inspector Dave Toschi [Mark Ruffalo] and SF CHRONICLE writer Duffy Jennings [Adam Goldberg] discuss developments with Captain Marty Lee [Dermot Mulroney] of the SFPD in the Hall of Justice.

SPRING 2007 SET DECOR 85

entertain...teach...inspire...





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S D S A

Set Decorators Society of America Events

A Day with Set Decorators

Aspiring set decorators began the January 20th A Day with Set Decorators event immersed in ephemera and artifacts, touring the vast and historic realm of the Warner Bros. Property Department.

The diverse inventory of furnishings and props complemented the diverse resumes of the accompanying set decorator tour-guides engaging attendees with their industry anecdotes and their willingness to answer questions.

Guests toured the sets of the television hit series ER hosted by Set Decorator Tim Colohan SDSA, TWO AND A HALF MEN hosted by Set Decorator Ann Shea SDSA and THE CLASS hosted by Set Decorator Peter Gurski SDSA. The set decorator of each show explained the set requirements, the particularities of that show, how they approached the set decoration and the experience of being the set decorator for that production.

A panel discussion followed with Set Decorators Susan Eschelbach SDSA [HOW I MET YOUR MOTHER], Daryn-Reid Goodall SDSA [MadTV], Richard C Walker SDSA [TELL ME YOU LOVE ME], Shea, Gurski, Colohan, ER Lead Tobey Bays and ER Set Dresser Elizabeth Burroughs all giving insight into the world of set decoration.

As writer/beginning set decorator Sarah Cordi describes the event, "Quickly, the initial intimidation morphs into excitement, curiosity, amazement and inspiration."

The next Day with Set Decorators will be held this summer. Check the SDSA website for updates: www.setdecorators.org.



SDSA Day with Set Decorators on the TWO AND A HALF MEN set at Warner Bros. Studios. Front, left to right: Set Decorator Ann Shea SDSA [TWO AND A HALF MEN], SDSA Chair Daryn-Reid Goodall SDSA [MadTV]. Back, left to right: SDSA Administrator Rob Turner; Lead Tobey Bays [ER]; Set Dresser Elizabeth Burroughs [ER]; Set Decorator Tim Colohan SDSA [ER]; Set Decorator Laura Richarz SDSA [EVERYBODY HATES CHRIS]; SDSA Vice-President Dan Schultz, SDSA Secretary Set Decorator Michele Harding-Hollie SDSA; SDSA Board member Set Decorator Mae Brunken SDSA; Set Decorator Susan Eschelbach SDSA [HOW I MET YOUR MOTHER]; Richard C Walker SDSA [TELL ME YOU LOVE ME]; Corri Levelle, SDSA Board member and owner of Sandy Rose Floral.

SPRING 2007 SET DECOR 87

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awards season

Red Carpet Gala

For People who Make Movies & People who Watch Them

Paparazzi lined the entry of the Alex Theatre as red carpet interviews and fashion commentaries opened the first Oscar night RED CARPET GALA, For People who Make Movies & People who Watch Them.

Hosted by the SDSA and the Alex, the event celebrated the awards night in true Hollywood style. Attendees strolled the red carpet through the rose-bedecked forecourt, sipping champagne and pausing to answer the fashionistas' query, "What are you wearing?" or to pick their choices for the awards that would be announced that evening.

Guests viewed the official telecast on the theater's large screen and from monitors in the mezzanine and forecourt while being entertained by the Red Carpet Gala host, Alex Borstein.

Decorated to enhance the glamour of the vintage Art Deco theater, the fund-raising party was a nod to the golden years of Hollywood and the first of what will be an annual Oscar-viewing event.











awards season

Behind the scenes

BAFTA awards the BAFA Orange to Set Decorator Jennifer Williams SDSA!

For the first time in its history, the British Academy of Film and Television Arts awarded the film branch's Orange British Academy Film Arts Award for Outstanding Achievement In Production Design to a set decorator, officially recognizing the profession as an essential part of the production design team.

On February 11th at the Royal Opera House in London 's Covent Garden , Set Decorator Jennifer Williams SDSA, Production Designer Geoffrey Kirkland and Production Designer Jim Clay were presented the award for their work on the film CHILDREN OF MEN.

Insider note: The statuette is now living in the US at Williams' Los Angeles home.



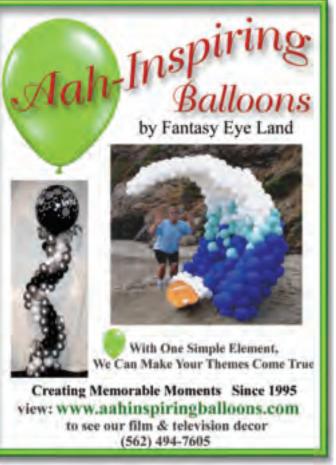


Above, left and center: The Greenroom at the Oscars goes green! Once again SDSA Business Member Architectural Digest took charge of the design and decoration of the greenroom for the Academy Awards. The focus this year was on use of "green" products, adding an environmental awareness to the elegance of the evening.

Above, right: The nominees for this year's Academy Award for Achievement in Art Direction were saluted with a cocktail reception hosted by Architectural Digest on February 22, at the Century Design Gallery. Among the attendees were, L to R: Production Designer John Myre, DREAMGIRLS; Production Designer Eugenio Caballero, PANS LABYRINTH; Set Decorator Pilar Revuelta, PANS LABYRINTH; Randi MacColl, Associate Publisher, Architectural Digest; Production Designer Rick Heinrichs, PIRATES OF THE CARIBBEAN; Production Designer Jeannine Oppewall, THE GOOD SHEPHERD; Set Decorator Leslie E Rollins SDSA, THE GOOD SHEPHERD; Production Designer Thomas A Walsh, President, Art Directors Guild.









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Blbs

Continued from page 53

constantly throughout the day. My expert set dressing crew worked tirelessly to literally protect every inch of the set."

Full Circle

Kushnick's background came into play for 3 LBS. "Because of my real life family medical experiences, I have spent a considerable amount of time in the world of Neurology. Having an opportunity to merge my life experience with the particular topic of the brain brought things full circle. It inspired me and made the project very personal."

Collaboration

"Although Stephen Hendrickson and I had been designer and set decorator on many jobs in the past," she continues. "It had been some time since we had worked together. Our reconnection on 3 LBS was creatively very inspiring. My set dressing crew, that has been with me for seven years, did a stellar job and appreciated the new challenges."

"It was also satisfying to collaborate with a creative team that went against the norm," Kushnick reflects. "The Director of Photography did not feel the need for every wall to have art, the Costume Designer's work went hand in hand with the work we did down to the color of the scrubs and the Directors set shots to actually utilize all the depth we provided in the set. It was really an unusual experience for a television project."

"On 3 LBS, the saying was 'Come on, it's not brain surgery. Oh, actually it is!' That always gave us a laugh and some perspective."

how i ALOVE STORY met your mother

Continued from page 43

how bad they are. *Ted's* fondness for things old and full of character leads to a wall of vintage cameras. *Robin* is young, but wise beyond her years. She has everything she needs, with no room in her life or apartment for anyone else. But *Barney* is mysterious and confounding. Even after designing and decorating his entire apartment down to the toilet seat, I don't think we really know who he is. Everyone, though, comes together at the *Bar*. There's a lot of drinking with these folks."

"I like that about our show—the human, pedestrian aspect," muses Eschelbach. "The characters are pretty regular. As I said, I don't think it's about how it looks. It's about the relationships that these characters have. It truly is an ensemble production, with different elements supporting the end result, not overpowering it. The set dressing is a player as well." —Kate Sheeley SDSA

[Editor's note: Set Decorator Richard C Walker SDSA and Production Designer Steve Olson received an Emmy for the pilot of HIMYM.]



Continued from page 58

Quick-Change Rooms and *Stars Dressing Rooms*. It began with little messages from the set decorator and production designer left for the writer and director to discover, more fodder for ideas for filling out the show and its sets. Now, everyone seems to contribute! The rooms are filled with wigs, costumes, remnant furniture, family photos, everything imaginable for comedy, comfort and a sense of the great history of the theatre.

"Aaron and Tommy love detail," says Totleben "and we've included it everywhere we can possibly think of, at least for the moment. They're very supportive and provide a lot of history while giving a lot of latitude."

As one leaves the building, it is hard not to notice the "original" glass marquee box on the wall. Inside is a poster for *Studio 60 On The Sunset Strip*. This is a place where art imitates life, imitates art. In all probability, its richness in fictional history will one day become a piece of the rich history of television.

—Sue Steinberg

[Editor's note: Set Decorator Kate Sullivan SDSA and Production Designer Carlos Barbosa decorated and designed the pilot, which was nominated for an Art Director's Guild Award. See box page 59.]

passages

Moussa Haroonian May 1963–February 2007

Moussa (Moses) Haroonian, the youngest of the Haroonian brothers, who helped found and run THE RUG WAREHOUSE in Los Angeles, died suddenly on February 12, 2007.

He was born in Tehran to a prominent family in the rug export trade, leaders in the Iranian Jewish community. The youngest of four sons, he immigrated to the US at age fifteen with his parents. After finishing his studies in 1985, he joined his father and brothers in the family business of fine new and antique Persian rugs.

Haroonian soon realized that the traditional business style had to adapt to the realities of the American marketplace. With his hard work, dedication and creativity he was instrumental in making THE RUG WAREHOUSE a flourishing and successful company. His mind was always active in creating new possibilities for a business that ended up far from what the past generation of rug dealers had envisioned.

He was proud of his Iranian Jewish heritage. He loved classic Iranian music and literature and its cultural richness. He also strongly supported the state of Israel.

He is survived by his mother, Mrs. Pari Haroonian, brothers George and Alexander Haroonian and many other relatives and friends.

Longtime business members of the SDSA, THE RUG WAREHOUSE continues to supply the set decoration industry under the capable leadership of George Haroonian.

resources

UGLY BETTY pages 26-35

Blueprint, Cappellini, Design Within Reach, Fat Chance, HD Buttercup, IKEA, Kartell, Lawrence of La Brea, Modernica, Modern Props, Myrosa/Olvera Street, Ob*jects, Omega, Peking 62, Plummer's, Practical Props,

St Vincent de Paul Society Thrift Stores, Twentieth Century Props, Horizon

HOW I MET YOUR MOTHER pages 36-44

Ted & Marshall's Apt:

Clock: Large black deco clock near mantle: rental from Sony Property; replaced original red clock from RC Vintage. Chairs, dining table, cameras, lamps, some accents: Nicholby's Antiques, Ventura Drafting bench, architectural prints: Wertz Brothers Antiques Art: Mardine Davis; Prints: Purchased in Boulder, CO, framed by U-Frame-It Eames Case Study shelf unit: Modernica

Bookcase: Pottery Barn, painted

Sofa: 20th Century Props, reupholstered by Fox Drapery department Red chair: City Design, Culver City CA

Shelving: (metal) Hold Everything; (woos) Ikea

Accents: HD Buttercup

Pillows: Jonathan Adler

Wall sconces: Brown & Gold Lighting

Robin's Apartment:

Sofa, end table, 2 upholstered chairs: Cisco Home

Coffee table: HD Buttercup

Sofa table by door: La Dee Da Antiques, Agoura Hills CA

Accents: Ob*jects, Bamboo Colony Desk: Warizan

Desk chair: Antiques on Fair Oaks, Pasadena

Art: Mardine Davis Gallery

Dog portrait: Custom painted by Katherine Wronski. Throws and other accents: Fusion Home, Ventura

Barney's Apartment:

Various items: Hand Prop Room, Modern Props Leather chairs: HD Buttercup Sofa: Blueprint Bedroom furniture: West Elm

Barney's Office:

Leather chairs: Warner Bros Property Desk, sofa: Modern Props Desk credenza: Universal Property Tall metal shelving: Blueprint

The Study that opens the show:

Chesterfield sofa: Universal Property Pull-up chairs: Ob*jects

MacLaren's:

Neon: Heaven or Las Vegas Booths: Pilot - Lennie Marvin; Series - Manufactured by Fox Studios Drapery Art: Lennie Marvin (Pointing Finger) Prints: Mardine Davis Gallery; Additional prints: Purchased in Boulder, CO; framed by U-Frame-It Accents: Antiques stores, Main Street, Ventura

Lighting: Brown & Gold Lighting, Lamps Plus

HOUSE pages 44-49 House's Office:

Lamp: Artemide

Medical smalls: EBay, Empiric, Santa Monica Antique Mall, various antiques stores Shelves: Sonrisa

House's Living Room:

Desk chair: Herman Miller Standing lamp: Noguchi from OK Art: Diana Kunce, Tanja Rector, Art Deco antiques: Boo Radley Instruments: Piano: Yamaha; Guitars: Gibson Case Study coffee table: Jules Seltzer Marble-topped Saarinen side table: Jules Seltzer Antique medical equipment and games: Surfing Cowboys, Venice Sofa & chair: Natuzzi

94 SET DECOR SPRING 2007

Sculpture near fireplace: Modernica Stereo: Thor Audio Assorted medical smalls: Empiric Wool throws: Shelter

House's Kitchen:

Antique butcher block: Super find by Buyer Jack Evans at Wertz Bros Art: Tanja Rector

Smalls: Various antique stores in LA area

Pediatric ICU:

Beds, side tables: Hill-Rom Sofas: Designed by Set Decorator Danielle Berman SDSA, manufactured by Fox Studios Drapery Department Stainless steel medical equipment and supplies: Pedigo, Blickman

Medical smalls: Alpha Medical

Morgue:

Tables & equipment: Thermo-Shandon Additional medical equipment: Alpha Medical

Dialysis Room:

Dialysis Roon

Medical recliners: Hill-Rom Rolling medicals tables & equipment: Mark Medical Equipment

OR – Operating Room:

Medical equipment: Alpha Medical, Blickman Shelves: Pedigo

3 LBS pages 50-53, 92

Furniture: Acadia, Arenson's Prop Center, Conran, Crate and Barrel, Design Within Reach, The Door Store, Humanscale, Knoll, Koch Antiques, Pier 1, Room and Board, West Elm; Framing: Chelsea Frames; Glass: Capitol Glass & Sash; Lighting: City Knickerbocker, Paces Trading; Oriental Lampshade: Lee's Studio Gallery; Carpet: ABC Carpet & Home; Flooring: Essee Floorcoverings; Medical Equipment: Aimes Medical Supply; Greens: American Foliage, Seasons Floral Design; Medical Books: Faux Library

STUDIO 60 pages 54-59

Control Room:

EC Props; LCW Props; Playback Technologies; **Recycled Materials:** Warner Bros Environmental Initiatives Dept

Make-up Room:

Acme Display; Cinema Secrets

Writer's Room:

Hollywood Toy; Lennie Marvin; Warner Bros Property - Thompson Street **Theater:**

Alert-Lite Neon; Brown United; Entertainment Resources; Home Fabrics; Linoleum City; 20th Century Props; Warner Bros Drapery; Warner Bros Property; Warner Bros Upholstery; Worldwide Fabrics

Lobby:

Fast Frame; Hollywood Cinema Arts; Hollywood Studio Gallery; 20th Century Props; Warner Bros Photo Lab & Copy Center; Warner Bros Sign Shop

THE NANNY DIARIES pages 62-71

Master Bedroom:

Chair, cheval mirrol & secretary desk: Bograds, NY Drapes & Table Fabric: Silk Trading Co Wallpaper: Cole & Son Sculpture: Joel Mathieson Antiques, NY Artificial floral arrangement: Diane James Design, NY Bamboo chair: Newel Carpet: Carpet Time

Elevator Hall:

Chairs, table, lamps, mirror: Panorama Galleries, NY Chair fabric: Thibaut Artificial floral arrangement: Diane James Design, NY Wallpaper: Brunschwig & Fils **Guest Bedroom:** Bed, round side table: Newel

Wallpaper: Thibaut Plaid chair: Bograds, NY Loveseat fabric: Silk Trading Co

Throw pillows: Yves Delorme Carpet: Carpet Time



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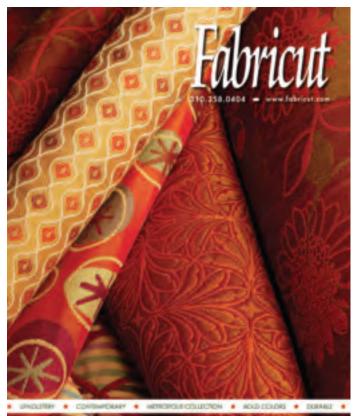


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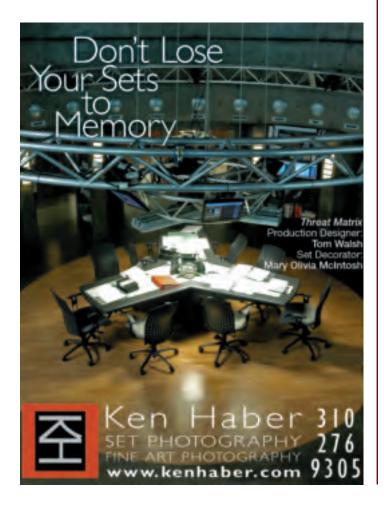


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resources

THE NANNY DIARIES continued Bedside tables, lamps: Panorama Galleries, NY Framed Pressed Sea Mosses: Paula Rubenstein Ltd, NY Artificial floral arrangement: Diane James Design, NY Living Room:

Pair of chairs, coffee table, floor lamp, side table: Bograds, NY Chair (foreground), Wing chair, 3-tier table: Henredon Table lamp: Housing Works Thrift, NY Lamp on mantel, round table by sofa: Newel Upholstered fabrics & draperies: Silk Trading Co Carpet: Carpet Time Sculpture: Joel Mathieson Antiques, NY

Artificial floral arrangement: Diane James Design, NY Upholstering: Prestige Furniture, NY

Grayer's Room:

Carpet: Carpet Time, NY Upholstering: Prestige Furniture, NY Wallpaper: Brunschwig & Fils

Study:

Paintings: Joel Mathieson Antiques Rug: Tufenkian, NY Leather sofa & chair, coffee table, desk chair: Bograds, NY

Dressing Room:

Vanity bench, side chair, lamp: Newel Carpet: Carpet Time Painting: Paula Rubenstein Ltd, NY Hardware: Baldwin

THE ASTRONAUT FARMER pages 72-75

New Mexico resources: Barn: The Black Hole, Coronado Salvage, Habitat Restore, Surplus City; Furniture: A Bit of Everything, Classic Century Square, Double Take, El Paso Imports, Family Furniture, Furniture on Consignment, Ghost Town Furniture, Jackalope, Jonathon's Antiques, Old Oak Tree Antiques, Recollections, Stevens Consignment; Fabric: Linson's Fabric Los Angeles: Artwork: Pinacoteca Picture Props

TRADE pages 76-78

Albuquerque resources: Furniture: Aarons Furniture, American Home, El Paso Imports; Neon: Absolutely Neon; Signage: Endean Signs; Thrift: Coronado Salvage, Indoor Flea Market, Surplus City, Thrift Town; Computers: Comps USA; Misc: Potteryland, Disco Display Los Angeles: Artwork: Pinacoteca Picture Props

ZODIAC pages 80-85

San Francisco Chronicle: Tank desks & filing cabinets: Advanced Office Furniture; Mark Goldman Fixtures: Davis Fluorescent; Omar Typewriters: All States Office Machines, Avery Waisbren; Desk dressing and machines: History For Hire

Other sets: Diner dressing, street lamps: Air Designs; Office furniture: TR Trading; Reproduction office furniture: Crest Office Furniture; Paperwork: United Stationers; Furnishings, Melvin Belli's Home: Antiquarian Traders; Light bulbs and tubes: Davis Wholesale Electric; Artwork and framing: Hollywood Studio Gallery; Plumbing & bathroom fixtures: Square Deal Rentals; Lighting: Practical Props; Lamp parts: Carlos Antique Hardware & Locksmith; Vintage pieces: La Brea Antique Collection, Wertz Bros Antiques; Vintage wire: Sundial Wire; Knobs, drawer pulls, hardware: Liz's Antique Hardware; Games: Family Amusement Corporation; Vending machines, public phones, vintage dressing: Lennie Marvin; Televisions, furniture, desk dressing and smalls: RC Vintage; Movie posters and stills: Backlot Movie Memorabilia; Rentals: 20th Century Props, Universal Property, Warner Bros Property

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