

# SETDECOR

Set Decorators Society of America

Spring/Summer 2004

HIDALGO

six feet  
under

Van Helsing

reality check

THE APPRENTICE

13  
GOING  
ON 30

HELLBOY





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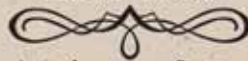


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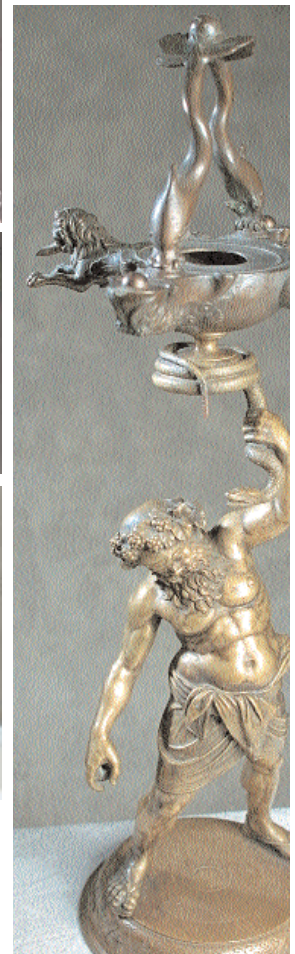
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# SETDECOR

Set Decorators Society of America Spring/Summer 2004



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*On the Cover: HELLBOY:*  
Set Decorator  
Hilton Rosemarin SDSA,  
Production Designer  
Stephan Scott.  
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## Decorating for the Dead and the Undead

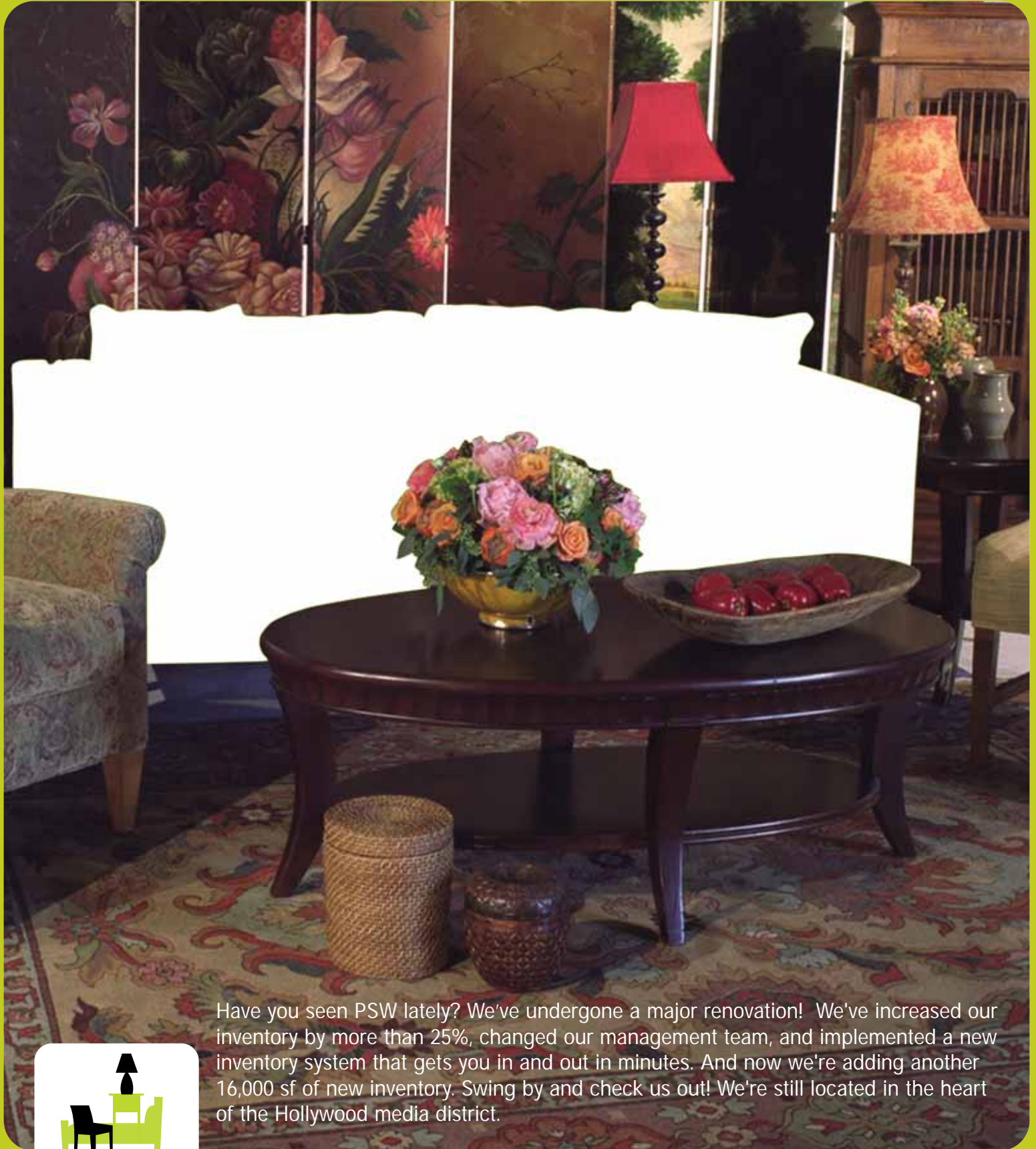
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# contributors

**Eric Althoff** writes for numerous publications and frequently works as a freelance editor. His behind-the-scenes knowledge of the entertainment industry is enhanced by occasional stints as an assistant to independent location and script departments. In his spare time, he is working on his first novel.

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

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

**Shana Nys Dambrot** is an independent art critic and author based in Los Angeles. Her work is published in ARTWEEK, tema celeste, COAGULA, flavorpill.net and ONE WORLD MAGAZINE. She served as the graphics text editor for the current AMPAS exhibition on set decoration and is the Art Gallery Director at The Hand Prop Room, where she grows to love set decorators more every day.

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

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

**James Moran** has worked in the industry as a wardrobe assistant for commercials and music videos. He currently is the office supervisor for Prop Services West, where he gains more knowledge daily through constant interaction with set decorators. He is also working towards a degree in human services counseling. When he's not photographing for the PSW catalogue and website, he is often enlisted for a SET DECOR photo shoot.

**Susan Ory Powers SDSA Associate** is by education a writer and by experience a set decorator. She holds Masters degrees in English and Screenwriting, has owned and managed an art gallery and theatrical production company and done interior design work for private homes in Louisiana. Since moving to Los Angeles in 1994, she has found her niche in the industry with her set decorating work for infomercials, commercials and films.

# SETDECOR

Set Decorators Society of America

Spring/Summer 2004

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**In this issue, the word that seems to leap to the fore is variety.** For set decorators, each project introduces new subjects into our world. We delve into the backgrounds, the styles, the genres set before us, never sure where our work or research will take us. As this issue of SET DECOR began to take shape, we observed the diversity of styles and amazing quality of work being done by our members.

In *Decorating for the Dead and Undead*, we explore the worlds of each, via the sets of SIX FEET UNDER and VAN HELSING and the factory of ABC Caskets. Each has its own fascinating perspective and frame of reference of a natural or supernatural act, and we've thrown in a splash of Shakespeare to soothe the restless souls. We view the extremes to which the word Fantasy may be applied: the dark, underground comic book world of HELLBOY, and in sharp contrast, the effervescent, high style, glamour world of a time-traveling young woman in 13 GOING ON 30.

We see the mettle it takes to create an authentic representation of real people's lives and environs, such as that of cowboy Frank T Hopkins in HIDALGO and golfing great Bobby Jones in STROKE OF GENIUS.

The latest trend in creating film versions of hit television shows is illustrated by the revisit and re-interpretation of mod 70's style in the sets of STARKY & HUTCH. Yet a different research path comes into play for sequels, as seen in our coverage of STARSHIP TROOPERS 2, an addendum to the popular camp sci-fi flick.

JACK shows the lighter side of food preparation, humor notwithstanding, the world of commercials faces the same challenges as film and television.

Not shy about the set decorator's role in influencing reality, we dig into the real and unreal worlds of "Reality TV" in an interview with both the set decorator and production designer of the hit show THE APPRENTICE.

In POV, reality is considered again, with a real life issue that visits most set decorators from time to time in Zen and the Art of Unemployment.

The dead, the undead, fantasy, glamour, Eastern Europe, New York City, the African Desert, Morocco, the future, the past, commercials, television, film, retro television, Park Avenue style, tent living, sci-fi, golf courses, other-worldly events, day-to-day living and reality – a testament to the variety of work and the richness of the experience of the set decorator.

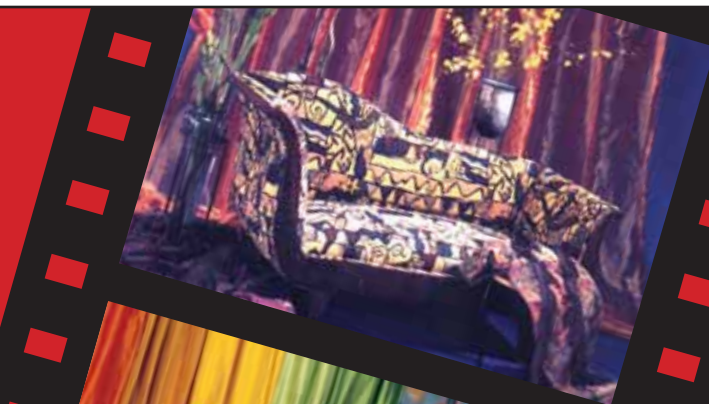
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# set dec·o·ra·tor (set dek ə rat ôr), n.

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

## THE CREATIVE PROCESS

*Over the course of preparation and shooting, set decorators:*

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

## THE NITTY GRITTY

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

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

## NEW SDSA MEMBERS

### New Set Decorator Members

Barbara Cassel  
Mary Gray  
Nigel Hutchins  
Cherie Day Ledwith  
Tracy McCandles  
Heidi Miller  
Halina Siwolop  
Elizabeth Wilcox

### New Associate Members

Heidi Baumgarten  
Matt Callahan  
Eric Hulett  
Greg Sanger  
Carrell Shaw

### New Business Members

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Red House Home Furnishings  
Renaissance Rug Gallery  
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## Set Decorators Society of America A Unique Professional Network

The Set Decorators Society, founded in 1993, is the only national nonprofit organization dedicated to the support of the past, present, and future of our profession. Members include qualified Set Decorators of Motion Pictures and Television, including commercials and music videos, as well as Business Members who provide furnishings, materials, and professional services to our trade.

We offer fellowship and networking opportunities for set decorators, crew members, and vendors within our craft, and a bridge to other design and technical professions in the entertainment industry. For students and apprentices hoping to enter our field, we have Associate and Student Memberships as well as internships and other educational opportunities.

Our many activities preserve the past, provide businesses with strategies for success, and pave the way for an ever more professional group of Set Decorators in the future.

### Activities

- Set Decor magazine
- Seminars and educational forums for small businesses
- Day with Set Decorators
- Set tours for students
- Internships
- Training Programs
- Guest speakers for schools, fundraising events, and classes
- Outreach to the community in support of like minded service organizations
- Marketplace: an annual trade show
- Website
- Archive of photographic records of sets

### Support the SDSA, A 501-C Nonprofit Corporation

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

The SDSA is separate and apart from any labor union and the organization does not represent Set Decorators in negotiations regarding wages or working conditions, leaving this function to our local unions, including IATSE Local 44 in Los Angeles and Local 52 in New York.



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this is who we are  
this is what we do

[www.setdecorators.org](http://www.setdecorators.org)  
the only site dedicated exclusively to the craft of set decoration

**SDSA**  
Set Decorators Society of America



## from the chair



**I want to express my gratitude** for having a career in the field of set decoration. It is a challenging one. Sometimes there are many long, tiring days of canvassing the city looking for that one perfect item that is eluding you or the hundreds of perfect items that will make the set feel real. It is an artistic, creative outlet where one can discover many facets of oneself.

Many skills are developed in decorating: organization, visualization, playing well with others. Learning to translate the written word into three-dimensional clues is an art form in itself. Knowledge of history; knowledge of the history of furniture and decorative arts; understanding scale, proportion, color theory, how light affects color, shiny or dull surfaces, the relationship between positive and negative space; these are all a part of learning the art of set decoration.

Then there are the other crafts that a decorator will collaborate with and oversee: the numerous choices in drapery and window treatments, what kind of carpets and rugs fit with your scheme, the meticulous handiwork of the upholstery shop, the style of the florals that are appropriate to your room.

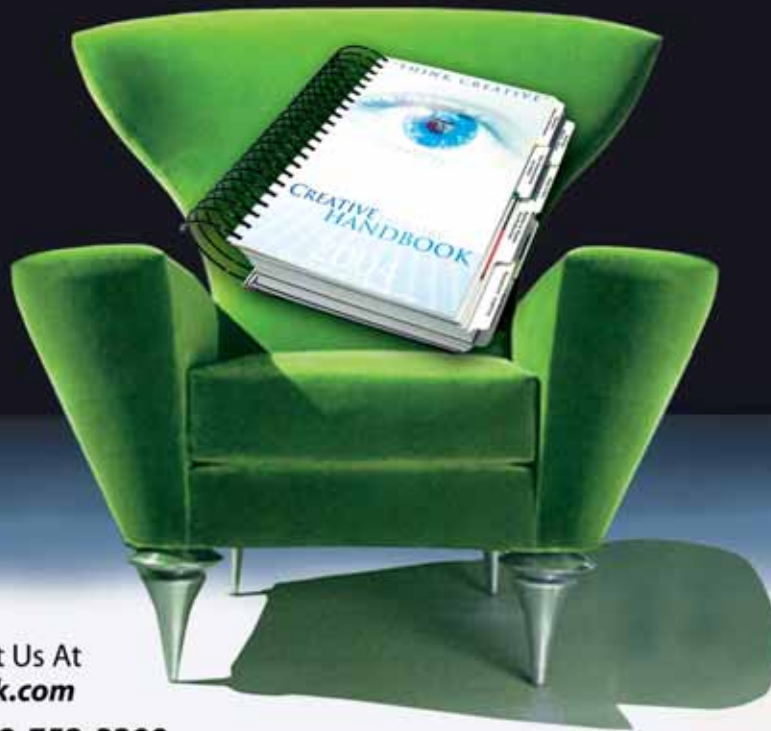
I also want to express appreciation for the concept of the SDSA. I feel that networking with other people who do the same type of work that I do helps me grasp the enormous challenge our work can present. Gaining knowledge from those who have come before and laid groundwork for the next generations of set decorators is a gift that we are thankful for each and every day we go to work. We are also grateful for the participation of the many business members that provide the paintbox for the art that is set decoration.

**Ellen Brill**  
**Chairman of the Board SDSA**

# SDSA



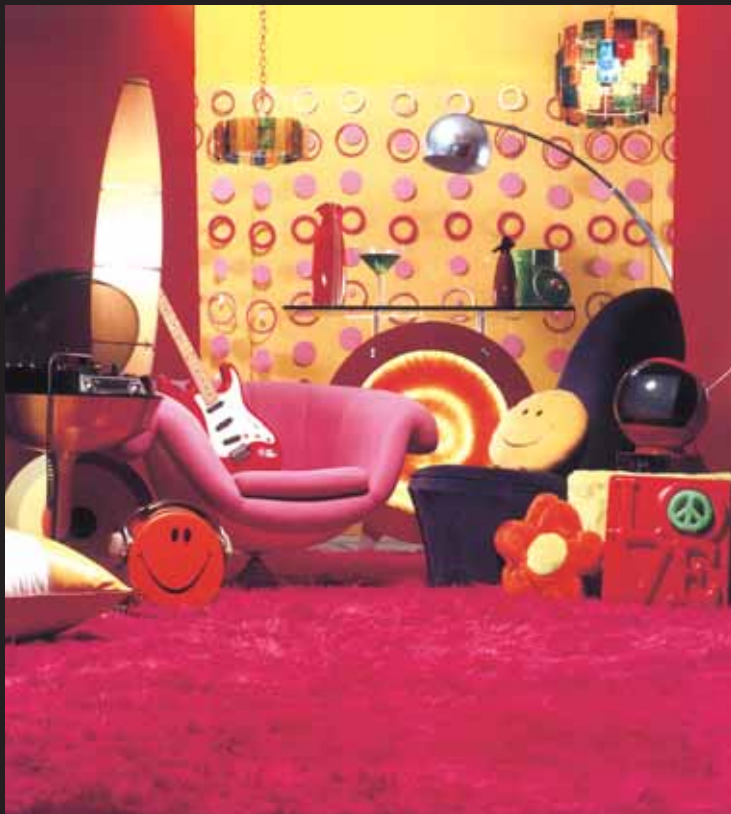
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# The Secret Life of Sets: SET DECORATORS AT WORK

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**In this unique exhibition** celebrating the art of contemporary set decoration, set decorators from around the world provide a glimpse into their little-known world. The previous exhibition of the work of contemporary set decorators, installed in 1996, was the most popular show ever mounted at the Academy. The current exhibition is on a larger scale incorporating both Academy gallery spaces.

A key component of every film, the work of the set decorator is highlighted in *The Fourth Floor Gallery* with 3-D interactive installations that delight the eye and explore the creative solutions of the entire production design team. Video reels containing film clips and interviews with the set decorators allow the visitor to further understand the journey from set design to finished film.

*The Grand Lobby Gallery* features production materials from more than a dozen recent films illustrating the variety of challenges faced by the set decorator. Photographs, production drawings, set designs and numerous other process materials will be on view. A *History Pavilion*, featuring photographs and a short film created for the event, showcases landmark achievements in production design and set decoration that continue to inspire set decorators today.



*"The Academy is dedicated to the recognition and promotion of the highest standards in the arts and sciences of motion picture production. It is within this framework that the exhibition, THE SECRET LIFE OF SETS: SET DECORATORS AT WORK, is presented."*

—Marvin March SDSA,  
retired set decorator and  
a Governor of the Academy

THE FOURTH FLOOR GALLERY  
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Cindy Carr *VAN HELSING*  
Don Diers *DOWN WITH LOVE*  
KC Fox *CHEAPER BY THE DOZEN*  
Lauri Gaffin *CHARLIE'S ANGELS: FULL THROTTLE*  
Jay Hart *SPIDERMAN 2*  
Anne Kuljian *THE CAT IN THE HAT*  
Stephenie McMillan *HARRY POTTER: PRISONER OF AZKABAN*

THE GRAND LOBBY GALLERY  
2-D EXHIBITORS

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Peg Cummings *PRINCESS DIARIES II*  
Dan Hennah and Alan Lee *THE LORD OF THE RINGS: THE RETURN OF THE KING*  
Beth Kushnick *HIDE AND SEEK*  
Maria Nay *UNCHAIN MY HEART*  
Dorit Oberman *THIRTEEN*  
Jan Pascale *ANCHORMAN*  
Robin Peyton *WOOLY BOYS*  
Denise Pizzini *THE ITALIAN JOB*  
Cloudia Rebar *VANILLA SKY*  
Hilton Rosemarin *HELLBOY*  
Branan Rosenfeld *THE ADVENTURES OF PLUTO NASH*  
Gordon Sim *CHICAGO*  
Erin Smith *NORTHFORK*

voices from  
**The Secret Life of Sets:  
SET DECORATORS  
AT WORK**

**Marvin March SDSA, retired set decorator  
and a Governor of the Academy:**

"The Academy is dedicated to the recognition and promotion of the highest achievements and standards in the arts and sciences of motion picture production. Oscar® night is the most popular acknowledgement of those goals. Among each year's programs, the Academy presents gallery exhibits and special events for the enlightenment of the membership and the general public regarding the accomplishments of those who work within the film industry. It is within this framework that the exhibition, *THE SECRET LIFE OF SETS: SET DECORATORS AT WORK*, is presented, representing the current work and contributions of set decorators as well as an historical perspective of this art."

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Architectural Digest and  
many SDSA business  
members.*



**Denise Pizzini SDSA, set decorator,  
exhibitor *THE ITALIAN JOB*, and  
curator of the show:**

"Set decorators are an essential but often overlooked part of the storytelling process, because if our job is done well, it's like magic. Here we offer a window into how that 'magic' is created. More than just a look at sets from many high profile movies, the exhibition focuses on both the process and the amount of work that goes into set decoration. The photographic tour *Set Decorators at Work* and the three dimensional *Decorator's Work Space* reveal aspects of this process. We hope the viewer will come away from the show both entertained *and* educated."

**Cindy Carr SDSA, set decorator, exhibitor  
*VAN HELSING*:**

"Fueled by our interpretation of the script and understanding of what the director wants, the final product of our work is the result of our collaboration with the production designer, art directors, set designers, model-makers, propmakers, propmasters, sculptors, illustrators, drapery people, buyers and set dressers. This exhibition re-creates parts of actual film sets in a venue that allows an interactive *on set* experience without getting in the way of the camera."





# A Day in the Life of a Set Decorator

*Editor's Note: Ken Haber, whose photographs often appear in SET DECOR, has been in the film business for 25 years. Recently he followed and photographed six set decorators through the course of a normal workday. The results form his photo essay Set Decorators at Work, on view at the AMPAS exhibition on set decoration. Here are some of his candid observations.*

I had the unique opportunity to follow and photograph Jay Hart on SPIDERMAN 2, Cindy Carr on HOSTAGE, David Smith on SHOP GIRL, Denise Pizzini on BE COOL, KC Fox on FAT ALBERT and Peg Cummings on PRINCESS DIARIES 2.

Despite the differences in the projects, there were obvious similarities between how the set decorators handled their work. A common denominator that all the decorators had to contend with was stress. What I found striking was how each set decorator dealt with it. Some showed it. Some didn't. All knew it was coming. To some it was a major force. To others it was just one more part of their job equation. The way they handled stress seemed to delineate the style with which they did their jobs.

Set decorators work on flat rates with their "normal" days ranging between twelve and eighteen hours. With as many as one hundred sets prepping, shooting or wrapping simultaneously, they have the mind-boggling task of keeping track of budget, crew and schedules, on top of their research, designing, shopping and trouble-shooting. Their job involves two completely different disciplines: the left brain for creative vision and creative problem solving and the right brain for nuts and bolts logistics.

It's amazing how far off the general perception of set decoration can be. When someone visits a film set for the first time, they often say, "Gee, that job looks like fun. I could do that." Maybe some set decorators are equally naive when they start out in the business, but I'm sure they soon discover how demanding and complicated the work really is. The real thrill for me was to see the one thing that all of these set decorators have in common. *They all make it look so easy.*

— Ken Haber



*left to right from top:*  
Set decorators Cindy Carr, Denise Pizzini, David Smith, Jay Hart, KC Fox, and Peg Cummings



*Lisa Dare, photographer, SDSA business member dedicated to reviving the art of the set still. A trained film historian, Dare edited the vintage photographs for the history section of the exhibition.*

Set decoration has been a neglected, overlooked topic in film history. Fortunately, we had access to excellent primary sources, including retired Set Decorator Stephen Potter. He not only worked at many of the major studios in the waning years of the system but also conducted hours of interviews with his mentors, men with decades of experience reaching as far back as the silent era.

The AMPAS library has an enormous photography collection including thousands of set stills as well as interviews and memoirs. Stephen Potter, Joanne Baker, Ellen Brill, Inger Christiansen, Leena Waller and I scrutinized hundreds of the stills. We also visited Fox Photo Archives and the USC Warner Bros archives. Hollywood Studio Gallery furnished Columbia stills. We chose the very best examples to create a chronological exhibit with an accompanying video, co-produced by Jim Robinson and Tina Englert.

The photos are more than records of individual sets. Through beauty and drama, they tell the story of set decoration itself.

—Lisa Dare

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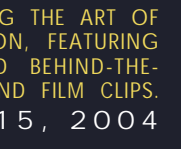
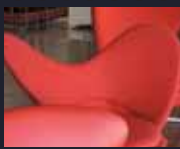
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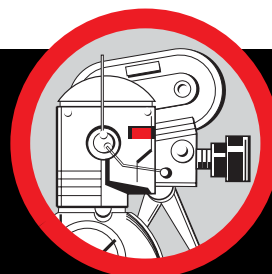
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## NBC Recognizes the Set Decorator and Production Designer of FRIENDS

**DATELINE NBC** - Set Decorator **Greg Grande SDSA** and Production Designer **John Shaffner** were included in Dateline NBC's retrospective coverage of the hit series **FRIENDS**. Shaffner gave TODAY co-host **Katie Couric** a mini tour of the apartment sets. Couric joined Grande in the *living room* set where they discussed how facets of the decor reveal each of the characters and the story behind the now iconic peephole frame. ■



Photo: Danny Feld; courtesy of Bright/Kauffman/Crane; Warner Brothers Television

"Using a few tricks, set decorators create an impression of a time, a place, and a psychology."

—Brian D Coleman, *OLD-HOUSE INTERIORS* magazine

In *Hollywood Secrets ~ Set Decorators' Tips for Period Rooms*, *OLD-HOUSE INTERIORS* magazine April/May 2004, writer **Brian D Coleman** quotes set decorators **Rosemary Brandenburg** on research, **David Smith** on color and **SDSA President Daryn-Reid Goodall**, on personal touches. The article also gives set decoration tips from **Beth Rubino** and **Denise Pizzini**. Photographic examples abound. Archive Edition Textiles, Rug Warehouse and Silk Trading Company are noted as resources. Readers are directed to "Visit the Set Decorators Society of America at [www.setdecorators.org](http://www.setdecorators.org)." ■



Photo courtesy of Denise Pizzini.

Think  
Outside  
the Box



Photo: Kelly Van Patter

**The NBC website focuses a complete segment on the set decor of THE APPRENTICE. A nod to the cutting edge decor, the site offers links to some of the resources discovered by Set Decorator Susan Benjamin SDSA and Production Designer Kelly Van Patter SDSA.** ■

[See related article page 78.]

## ARCHITECTURAL DIGEST

continues to recognize the work of the set decorator, not only with coverage in their publication but with their generous support of *The Secret Life of Sets: Set Decorators at Work* [See pages 20- 24] an exhibition of contemporary set decoration at the Academy of Motion Picture Arts and Sciences, May 14 - August 15, 2004. Architectural Digest has also made a commitment to the publicity of the event with an ad campaign. A full-page ad appears in the June 2004 issue. ■

## more news...

Set Decorator **Beth Kushnick SDSA** was quoted in the NY Times Sunday Edition January 11 2004 regarding filming in Suffolk County, the setting for **SOMETHING'S GOTTA GIVE** (**Beth Rubino**) and parts of the upcoming **THE MANCHURIAN CANDIDATE** (**Leslie Rollins**). Kushnick is a nominee for the Suffolk County Film Commission. ■

The February 2004 issue of *Interior Design* included coverage of SDSA business member **Modernica**. The artfully photographed spread focused on **Modernica's** successful reproduction of mid-century furniture. ■





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*My Zen teacher always tells  
me I live in a prison made  
of four walls.*

*Making*

*Holding*

*Checking*

*Wanting*

*He suggests I don't hold, make, check or want anything.*

*Sort of a Buddhist, "Get Out of Jail Free" card.*

*So I try this, but I fail over and over. "No problem", he says. "Only try again."*

# ZEN AND THE ART OF UNEMPLOYMENT

by Tim Colohan SDSA



**There is no cool, calm, Zen way out of suffering** unemployment, or any other suffering for that matter. Imagining Zen practice as a serene, intellectual discourse that protects us from feeling all that messy unpleasant stuff is not accurate.

The radical internal revolution that is the result of sincere Zen practice plops us smack down in the garbage of conflicting feelings, frustrations, fears and anger. We allow ourselves to be intimate with this, look at it as clearly as we can, and ask: "What is this?"

Now, let it go. Through the simple effort of holding the question, our true nature, (innate wisdom and compassion) appears by itself.

Employed, we find problems. Unemployed, we find problems. Sucks huh? When we become unemployed or have a recent cancer diagnosis or suffer the betrayal of a loved one, stay there. Take heart! It is in this muck of the human condition, we find our true way and the purpose of our life.

From a Zen point of view, everything is our teacher. In each moment of fear, contentment, ignorance, joy or confusion there are teachers. Pay attention to all of it. This world is complete. How can anything be added or taken away?

There is a famous story from Zen Master Nan-ch'uan and his student Chao-chou.

Chao-chou asked Zen Master Nan-ch'uan,

"What is the true way?"

"Everyday mind is the true way."

"Then should I try and keep it, or not?"

"If you try and keep it, you are already mistaken."

"But if I do not try, how can I understand the true way?"

Nam Cheon said, "The true way is not dependent on understanding or not understanding. Understanding is illusion; not

understanding is blankness. If you completely attain the true way of not thinking, it is like space, clear and void. So, why do you make right and wrong?"

Zen has no theology or dogma. Through the centuries, our teachers have shown us how to return to this moment, experience our lives, and not divide this by dualistic thinking. Once we come to "0", attaining our own mind and saving all beings from suffering is possible. Our conviction, if this practice suits us, comes out of our experience, not out of our faith in something.

If one has faith in a religion, wonderful! Zen practice can help that faith become 100%.

When times are hard, it is difficult to practice our faith (if we have one) or to meditate. One reason to practice when times are good is to gain a strong mind habit, to hold that practice in the storms or endings of our lives.

Personally, I could not weather the emotional storms of unemployment without the love of family and friends, the aid of my teachers, and Zen meditation.

But family and friends have built-in limits and are often too close to help. Teachers are not always clear or available. When I need seated practice the most, I am unable to do it. So, what can we do?

We can ask "What is this? What is the correct function of these failures?"

This is an important question.

I hope everyone reading this takes a moment to look deep inside. Find out what your human job is. It is of the greatest importance that we find this; no one can do it for us.

Having a decorating job. Not having a decorating job. No problem. ■

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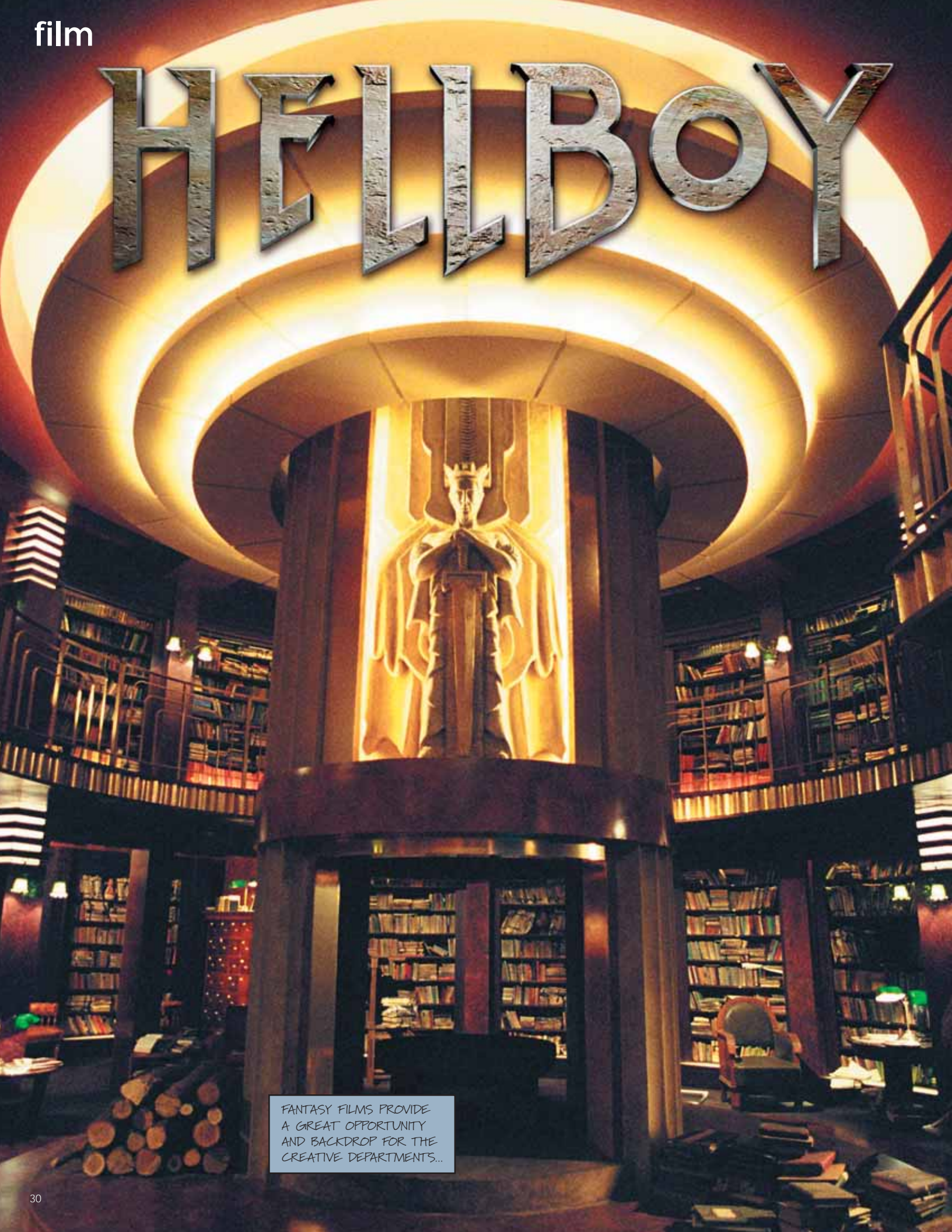
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# HELLBOY



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Set Decorator **Hilton Rosemarin SDSA**  
Production Designer **Stephen Scott**  
Columbia Tristar

*Hilton Rosemarin SDSA has decorated sets from the Abruzzi Mountains in Italy to Polynesia, North Africa, the Czech Republic and the southern coast of Spain. In 1996-97, he spent nine months recreating an 1895 British Railway camp in South Africa for the film GHOST AND THE DARKNESS. The action-packed, stylized XXX, was shot in Austria, Prague, Los Angeles and the shores of Bora Bora. HELLBOY, inspired by the episodic underground comic book, was also filmed in Prague, this time standing in for the action fantasy's streets and alleys of New York and the dark, foreboding Russian underworld.*

*Rosemarin shares with SET DECOR the experience of filming in Europe.*

**SET DECOR:** *Transplanting New York into a medieval city situated in the center of Europe would be difficult enough, but for the film HELLBOY you also had to add the dark fantasy aspect. Let's explore some of the challenges, starting, as you would, with the prep.*

**HILTON ROSEMARIN:** It was a two-part, two-continent prep. Beginning in LA, in the usual fashion, after an intense three days with Director Guillermo del Toro and Production Designer Stephen Scott, I barely had time to consider the murky subterranean world of *Hellboy's* New York.

Steve went back to London to assemble an Art Department, which would prep briefly at legendary Pinewood Studios before relocating to Prague. Meanwhile, I started buy-

ing some indigenous American props and dressings that I knew were impossible to find in Europe. A few weeks later, I met up with Steve in New York for a two-week photo research and buying trip.

Then I was off to Prague to begin the European prep. Coming out of the repressive Soviet era has not been easy for these people. Inventories are low and options are not great. It is virtually impossible to do a Hollywood big budget film in the Czech Republic without some procuring in London, Berlin and other outside sources. It is essential to learn about and develop close relationships with hire houses in London to come up with large volumes of dressing.

I can order pretty good reproduction antiques out of Indochina, but I can have them built in Prague as well. The ►

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level of craftsmanship in the Czech Republic is fantastic. The unbelievably skilled workers have no problem figuring out how to build what one needs.

**SD:** *So resourcing literally becomes multi-national?*

**HR:** Absolutely. For one brief scene in the film, we thought it would be a great visual to have an American-looking Ferris Wheel and carousel. After many phone calls throughout central Europe, I can guarantee there are no full size Ferris Wheels for rent in Austria, Germany or Slovakia! Amazingly, we found one in the north of London that had been built in Chicago and shipped in pieces to England. Austria has lots of pricey Germanic carousels but none with the look or within the budget we wanted. So we had Czech craftsmen adapt an English carousel to appear American. It took four days to truck these rides through five countries for probably ten minutes on screen.

**SD:** *Five countries! How do you handle the different languages?*

**HR:** Language is a challenge. I grew up in an English/French

environment in Montreal, but nothing prepared me for Czech, which has absolutely no resemblance to any of the Romance languages. For the most part, the 25 and younger crowd are able to communicate in English, but the older generation of film crews speaks very little English. A decorator must have a translator at his/her side at all times especially when shopping where the best buying is—outside the tourist areas.

Decorating in someone else's environment requires a certain respect and sensitivity for cultural nuances. Once that effort is discovered in the community, it's amazing how many doors can be opened, from the Mayor's Office to the plaster and glass factories and everything in between.

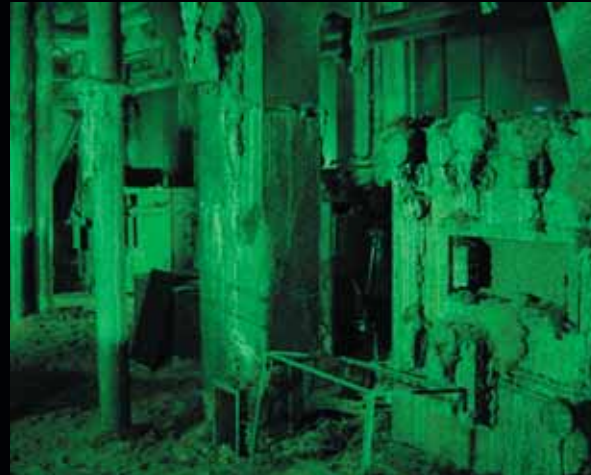
**SD:** *What about the difference in professional roles between Hollywood and Europe?*

**HR:** The structure is different between the EU and North America. The "British method" is as follows:

The Set Decorator will hold meetings with the Director and Production Designer initially. After that, the assumption is that the decorator will carry the ball. Further creative meetings may take place with or without the designer. The decorator assumes more responsibilities and will invariably initiate much



AGING OF ANY SET DRESSINGS OR PROPS WAS MY DOMAIN. I WORKED QUITE CLOSELY WITH A SUPERB SCENIC, JOHN DAVEY, ONE OF THE LEGENDS FROM THE PINEWOOD DAYS.



more direct interaction between other creative departments, such as Camera, Wardrobe and Special Effects. If the decorator requires manufacturing and or scenic work, he or she just goes and deals with it. Out of a sense of courtesy and professional conduct, communication is obviously strong and continuous with the designer. On occasion, Production Designer Stephen Scott and I might come up with a doodle over a glass of wine at the end of the day. It was just assumed that I would then follow through with the process if it were dressing or prop related.

The Set Decorator is a member of the Art Department and supervises the Prop Department. The decorating and prop department are merged into one. It's an interesting marriage. As long as the decorator has enough personnel and support, there is a greater influence and a more cohesive creative approach. With the added responsibilities, there is a much greater respect derived.

The Set Decorator is responsible for procuring all of the decor, as well as all hand props and greens. It is quite common to have a draughtsman dedicated to the decorator, to help draw up any goods that may require design and construction.

There is no Lead person. Those duties are under the aus-

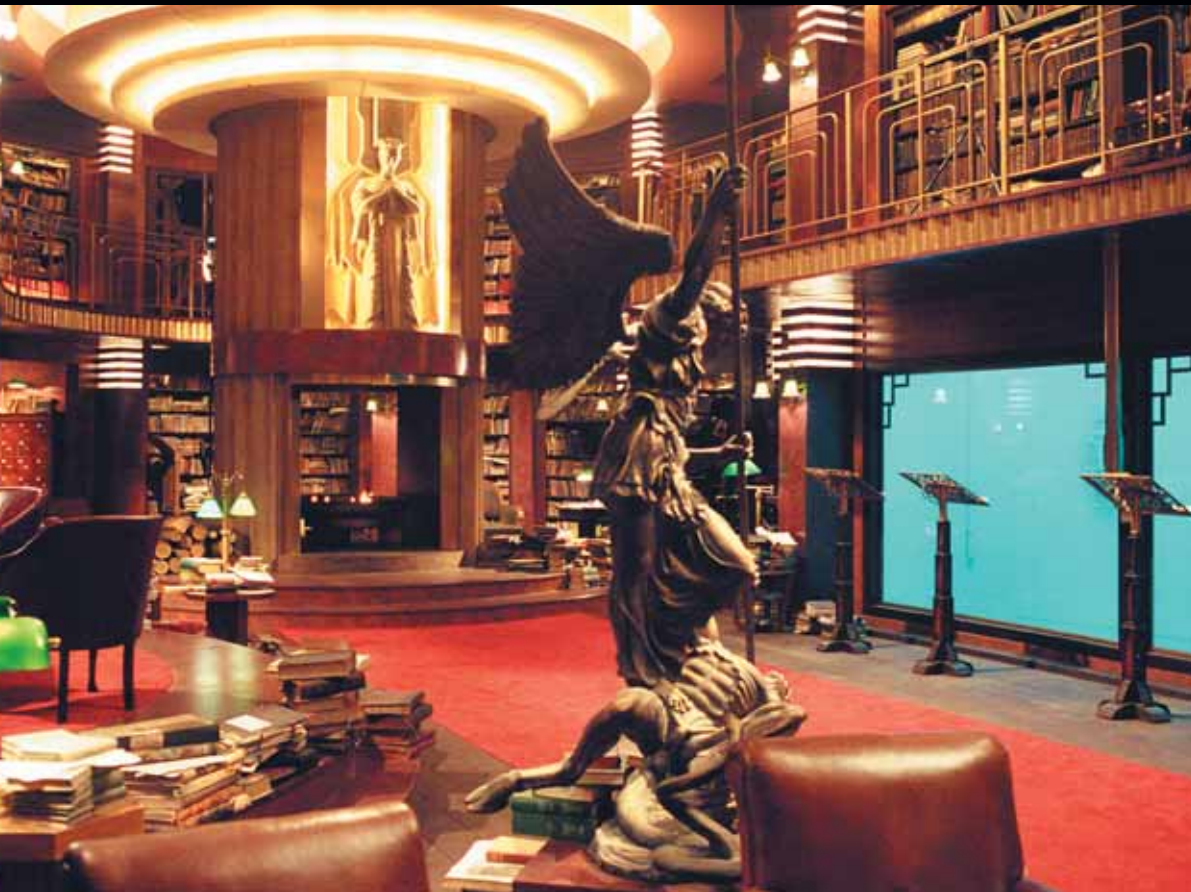
pices of the Propertymaster, who oversees the Prop department, and is supervised by the Set Decorator. The Prop Department budget and its management is the responsibility of the Set Decorator. On the floor are Onset Hand Props and Onset Dressing Props. Picture vehicles, animals and other specialty jobs are coordinated by the Propmaster.

An interesting sidebar is that the professional title Set Decorator has only been in use in the UK since the 1980s. Prior to that the reference was as Buyer or sometimes Set Dresser. British Art Departments kept winning so many Oscars, that the Motion Picture Academy encouraged the switch.

**SD:** *Can you describe for us how this European system applied to your work in this film?*

**HR:** On HELLBOY, I sourced images of Pre-Columbian and Sumerian statuary on the Internet. From these, we created drawings. Then it was up to me to source out craftsmen and have numerous statues made. We handed the Special Effects Department molds for duplication of those that were to receive bullet hits. In the US, we would generally hand over our "sample", and SFX would make their own molds. I'm sure there are no hard and fast rules to all this. ►





ON A DAILY BASIS, STEVE AND I WERE BEING CHALLENGED TO FULFILL GUILLERMO DEL TORO'S FIVE-YEAR DREAM: BRINGING HELLBOY TO MAINSTREAM AMERICA.





In the end, no matter where in the world a Set Decorator may be, it really comes down to relationships and how we communicate amongst our colleagues.

Fortunately for me, I had a marvelous relationship with Production Designer Stephen Scott, Supervising Art Director Simon Lamont, and Art Director Peter Francis, not to mention the other eighteen people in the Design and Graphics Department.

We had decided early on that it would behoove us to have LA Propmaster Michael Lindsay principally caring for the Action and Hand Props. I also hired British Propmaster Bruce Bigg, and of course nothing would succeed without Czech Propmaster Jiri Zucek! Yes, three Propmasters shared all the responsibilities: from the guns to the animals, the furniture, the trucking and scheduling, and the running of the various crews. I oversaw all this activity.

Working directly with me, in a guest appearance, was talented Set Decorator Simon Wakefield. Over the years, I have found that on films with multiple crews and cities, a crunch time is inevitable. Additional key personnel need to be budgeted in the initial projections.

**SD:** *Tell us about the amazing crypts.*

**HR:** The large set at the end was a total studio build. Marija Nikolic, who was my translator and assistant, sourced out some medieval style coffins and other suitable crypt-like dressings. We then went about the business of creating 300 urns, 475 coffins from three different models, and then for an even more atmospheric setting: bones, skulls, ribs, etc – probably some 1500 pieces in all. A few meters of heavy chain helped add to the environment. Scattered through this mystic set, were sarcophagi that we researched and built, and finally, a lot of medieval statuary. Steve sketched brilliant drawings that became a “visual bible” for all the departments.

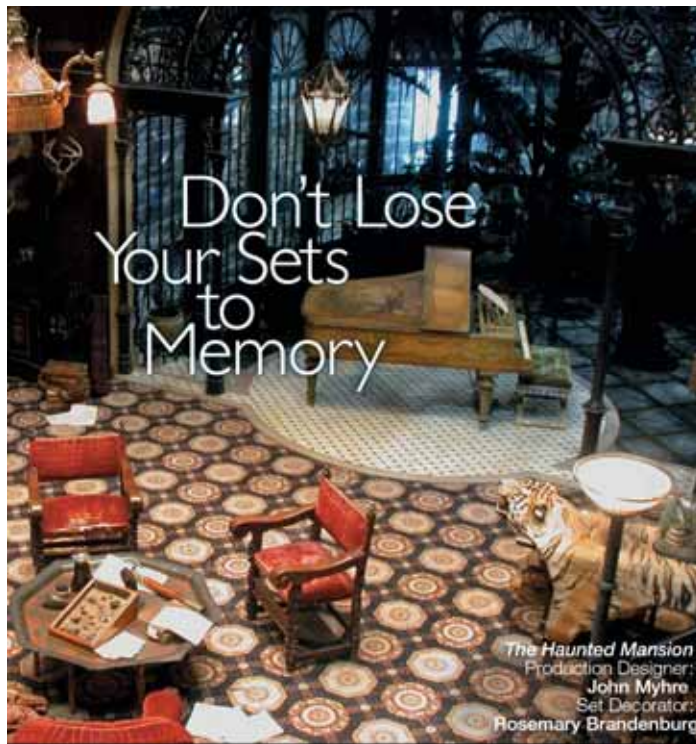
**SD:** *The library. What was your role in producing it?*

**HR:** The library appeared in the storyline to provide a significant location for our three villains to bring into the world a creature from another time and dimension. What better place than a library/museum of natural history? Director Guillermo del Toro devised the concept that the creature should be hidden in the vessel of a wooden medieval statue. Our statue was in fact fiberglass that could separate for multiple takes. In our story, Hellboy arrives to fight these villains. During the melee that ensues, display cases are ruined, artifacts destroyed, statues take bullet hits.

The film deals with the paranormal. New York’s Metropolitan Museum of Art was our “spiritual” reference point. On the exterior of our location set, we hung huge banners presenting a show on “Magik”. For the interior, we built a studio dressed with our Pre-Columbian and Sumerian statuary.


**SD:** *What do you see as your creative challenge?*

**HR:** It’s all in the edge. I want to find and provide a unique edge, hopefully different from anything others devise. Wouldn’t it be interesting to give five Set Decorators the same set, with the same script, same budget, and see the differences? ▶



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**SD:** *The most fun?*

**HR:** It's not for every film that we get to fabricate thirty 8-10 ft pumpkins lit from inside to hang down a street dressed with tinsel, manufacture 2000 pumpkins, rent a Ferris Wheel and carousel, and then ship them through numerous countries—all for just one set.

**SD:** *How much did the elements come into play?*

**HR:** Makeshift studios are always a compromise for filming, but they have become the norm over the last five to ten years.

Winter in Prague can create huge challenges. Heat and water become big issues, as do logistics of trucks being stuck in the middle of rural Czech Republic, liquids on a set close to freezing or freezing, and those poor antique furniture pieces! To be honest though, it is not that different from winters in northern US or in Canada. Thermals become just another layer of skin that one puts on every day for months on end.

For that matter, I remember in North Carolina finding Black Widow spiders nesting on our set where Steve Gutenberg was rehearsing.

In South Africa, I had to arrange a crew to clean all the scorpions, tarantulas and snakes out of 85 period tents. At 5:30 each morning for three months, this crew would "freshen" up things for our hundreds of extras.

In Arizona, my draper nearly stepped off a ladder when he discovered a rattler in his drapes.

**SD:** *Lately you have worked on a series of huge action-adventure flicks, yet you have a resume filled with period and character films. Do you decorate for character as much in an action film, or is atmosphere a higher priority?*

**HR:** I'm thinking character on every project I work on, even the television commercials that I have done. I think it embellishes and helps the performances and makes for a more unique point of view. The process of thinking through character detail stimulates me when some scripts seem lacking. Action films require, first and foremost, to keep the pace going, to stimulate visually, and then one can add some characterization. XXX is a good case in point. I think we in the Art Department were able to show style and define a "character" for the film. Ultimately, action films are pretty fluffy literary substance. No Dickens and Victor Hugo there. I suppose, for action, atmosphere is more critical than character. The exceptions perhaps are some of the Bond films. But it's all good fun.

**SD:** *What are your thoughts about how your experiences on HELLBOY relate to the state of the film business internationally?*

**HR:** It was a classic runaway production, I suppose; but at the end of the day, the producers would probably not have been able to make the film any other way. Creatively, the story is a huge gamble. The idea of taking an underground alternative comic book and producing a mainstream film is quite risky. Hopefully, it will work out for them. For us, it was a great virtual reality ride. ■



**Rosemarin's credits include:**

XXX2, XXX, MURDER BY NUMBERS, A SIMPLE PLAN, THE HORSE WHISPERER, THE GHOST AND THE DARKNESS, THE QUICK AND THE DEAD, MADE IN AMERICA, BILLY BATHGATE, MERMAIDS, COCKTAIL, THREE MEN AND A BABY, MRS SOFFEL

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film/video

# STARSHIP TROOPERS 2

Soldiering On

Short schedule, practical lighting, and big nasty insects *bug* STARSHIP TROOPERS 2



Set Decorator **Tim Stepeck SDSA**  
Production Designer **Franco-Giacomo Carbone**  
Columbia Tristar

It's going to take more than an industrial-sized can of *Raid* to topple the pesky insects of *STARSHIP TROOPERS 2*. The sequel to the 1997 campy sci-fi action flick finds the humans on the losing end of a continuing war with gigantic outer space bugs.

ST2 continues the tongue-in-cheek quality of the first film, but this time presents a darker world, including parasitic creatures. Directed by veteran special effects wizard Phil Tippett, it was significantly less budgeted than its predecessor, which gave the filmmakers a chance to try a different tone. Production Designer Franco-Giacomo Carbone describes it as having more of an *ALIEN*esque quality, rather than the war-movie mentality that permeated ST1. "It was Phil's vision to give the sets more of a horror-film look," Carbone noted. "We worked with the idea that this was not the Second World War/Nazi motif of the first film, but more like Vietnam, a no-win situation fought guerilla style in a less organized, more helter-skelter fashion."

Because of the dark nature of the material, it seemed only natural to have Set Decorator Tim Stepeck SDSA on board. Stepeck, a veteran of *THE X-FILES*, utilized many of the same materials as on the long-running TV show. "Franco's schematics were extremely easy to follow and fill out with what he wanted to fit the drawings," Stepeck explained. "I had the same crew working for me on this show that I had on *THE X-FILES*, so in many ways, it was like putting together another set for that show. And I absolutely love the science fiction stuff. It's my favorite genre to work in."

Most of the sets were built on stages, with some location work done at local stone quarries. Because of the dark tone of the story, the alien landscape was presented as especially foreboding. "The concept was that we'd have this outpost in a vast ocean of rock, and it would look almost like an old derrick concrete tower with a landing pad on top," said Carbone. "In the storyline, these outposts were sent down to the surface from outer space and planted in random patterns all over the territories to help with the war. These would be places where troopers would come in, be deployed and collected again."

The outpost interior was designed for multifunctional use and extremely compact, as in a submarine, every space utilized. "The densities of the spaces were impor- ►



tant in the ways we decorated them, so every corner of the sets had functions," Carbone added. One of the spaces even doubled as a morgue and a mess hall, with refrigerators for both food and bodies.

To keep with the motif, set dressing featured large cranks and big levers and had to have the quality of being bolted down to both the floors and walls. "We incorporated set decor directly into our build," said Carbone of Stepeck's dressing. "Usually sets are constructed first, then furnished, but we just couldn't work that way on this project. There could be no loose dressing; everything had to be thoroughly integrated to make it all work. Tim succeeded in doing this."

All of the ST2 sets were lit practically. Because the project was shot on hi-def video, it was up to the designers to provide the lighting. "Usually, the DP will take care of all of the light generation, but everything you see on ST2 was lit practically, from within the set itself," Carbone said. "Tim provided all of this fantastic stuff to work with in generating and work-

ing with light. His work represents a great example of how to do this." Both Stepeck and Carbone are quick to point out the necessary working relationship between production designer and decorator and how that relationship fostered the success of ST2.

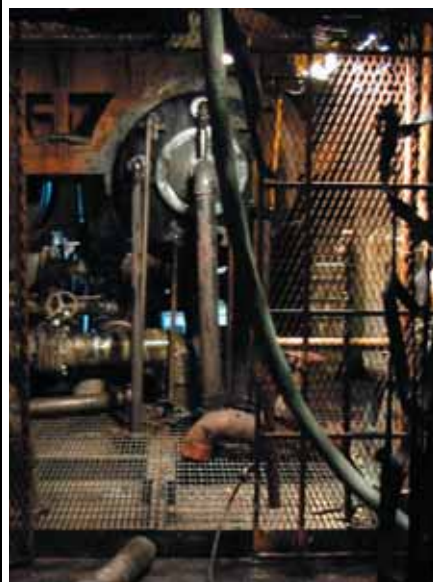
"Tim brought a great deal to the table and was absolutely essential to me on this picture," echoed Carbone. "He has great resources, knows what is where and how to get it"

"The hardest part of the project was calling in favors from all over town because of the extremely limited budget," says Stepeck. Sony Prohouse, Universal, Backbone, and Alpha Medical are given special thanks for their contributions to STARSHIP TROOPERS 2.

"Definitely the most interesting part of this project was how quickly we pulled it off," continues Stepeck. "Dave Napoli, my leadman, was extremely helpful. I was able to stay ahead of the game because my crew knows what I like, and were able to start roughing in the sets while I was shopping out the next

one. We put it up very quickly onstage, but it looks like another world. It looks like you're really there."

—Eric Althoff



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# STARSKY AND HUTCH

Set Decorator **Kate Sullivan SDSA**  
Production Designer **Ed Verreaux**  
Warner Bros

Set Decorator **Kate Sullivan SDSA** and Production Designer **Ed Verreaux** have worked together on several films, including *JURASSIC PARK III* and *THE SCORPION KING* [*SET DECOR Spring 2003*]. Their most recent collaboration was *STARSKY AND HUTCH*, a tongue-in-cheek homage to the 1970s' TV cop show. Los Angeles was tapped again for fictional Bay City, and 70s' mod kitsch style prevailed.

The priggish *Starsky* and the piggish *Hutch* characters (think the odd couple as cops) each required unique set design choices. Sullivan and Verreaux searched through 70s' *Playboys* to find inspiration in the so-called 'pads of the year'. "Even though we lived through the 70s, you kind of forget about that stuff, so we looked at period home and design magazines for the colors and shapes and motifs that were there," Verreaux shares.

Verreaux points out that old episodes of *STARSKY AND HUTCH* were thinly dressed. "Guys walk through the doors, and there are just two walls behind them with not much on them. But this was a feature film. I think we provided a lot more than they expected." Sullivan is quick to acknowledge the invaluable work of Lead Bob Lucas and his set dressing crew in making it all happen.

"When you do big stage sets, the [shooting] crew comes on the first day, sees the transformed set and the magic you've created, and they're really impressed and tell you how great it is," reveals Verreaux. "It is really gratifying. In contrast, on location they have no idea what it looked like before. Often, they don't realize what you've done, because it just looks right."

Verreaux does preliminary sketches on tissue paper placed over location photos to create an idea of how it might appear on film. "We do it so quickly, it's like a poor man's Photoshop," he laughs; "That's how Kate and I work. Lots of times, we talk about general colors, and then Kate goes out, finds things in that palette."

"I like working with Ed because he can communicate with his pictures," says Sullivan. "There's a lot of trust between us. It makes each project an enjoyable journey."



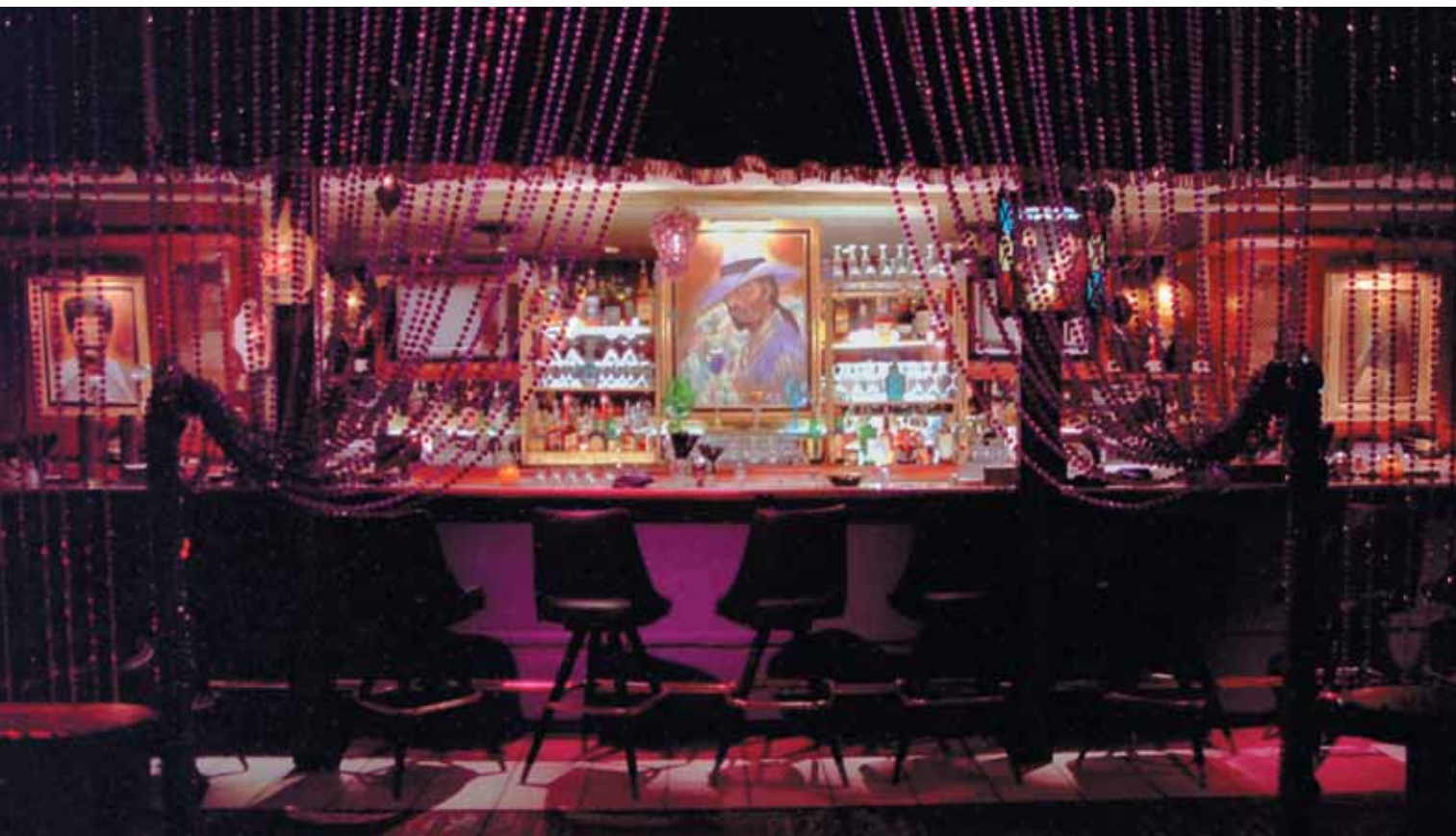
Photos by Greg Papalia. With permission from Warner Bros.

**above: Starsky's condo** - "Starsky is obsessive, has more money, keeps things clean," Sullivan says of the hip bachelor.

**right: Hutch's bedroom** - "Hutch's house is dirty," says Sullivan. "He has furniture, but he uses the floor. There are piles of clothes, dishes and beer cans everywhere."







*above: Huggy's Bar* – A hang-out for pimps and other unseemly characters, “owned” by the omniscient informer *Huggy Bear*. A prevalence of purple, including glass bead curtains added to the atmosphere. Director Todd Phillips wanted photos of famous pimps, but that wasn't feasible, so Sullivan had funky velvet paintings made. (See resources.)



*above: Starsky's condo* – Sullivan shares, “The original *Starsky* character had a waterbed on the second floor of his beach condo. We had one-eighth of a waterbed manufactured, so the top surface was undulating, but we didn't have to go through so much to move it. That was really cool.”



film

# 13 GOING ON 30

Set Decorator **Leslie E Rollins SDSA**  
Production Designer **Garreth Stover**  
**Revolution**

*13 GOING ON 30 is the fish-out-of-water story of thirteen-year-old Jenna, who one day wakes up to find herself a thirty-year-old editor of a fashion magazine. Jenna is surprised to learn that she has grown up to become a shallow, conniving manipulator who has no qualms betraying her friends and co-workers. The young girl in the adult body tries to help her grown-up self, and those around her, recapture their innocence and youthful optimism. Set Decorator Leslie E Rollins SDSA gives us a glimpse into the bi-coastal creation of Jenna's world.*



*Jenna's closet*  
*Jenna [Jennifer Garner]*  
discovers a girl's dream  
come true. Costume  
Designer Suzy DeSantos  
and Buyer Heidi  
Baumgarten worked  
intensely for almost two  
weeks furnishing this  
room-sized closet packed  
with designer fashions.

Photos: Tracey Bennett, Barry Wetcher © Columbia TriStar



*Jenna's Poise Magazine office*  
**Eggplant-stained mahogany desk and credenza anchor the airiness of the blue and gray color theme.**

For 13 GOING ON 30, Production Designer Garreth Stover wanted to develop a through line of color and shape to define Jenna's world within the larger framework of the film. Using pale blues, tans and browns, we placed Jenna in a color "bubble" that followed her throughout the film. In fact, bubbles became a leitmotif for us. We based many of the choices on the concept of circles, spheres, orbs and floating shapes. For Jenna's New York apartment, we chose carpet, wallpaper and fabrics featuring circles and dots, emphasizing shapes within shapes. Sandblasted glass and frosted windows gave hazy notions of what lay beyond.

To keep Jenna's office light and airy, I selected an Alvar Aalto Carrara marble conference table, Freedom chairs upholstered in light blue leather and sky-hued fabrics. This color control even extended to the wall dressing and bulletin boards, as we consciously emphasized blues and grays throughout the magazine offices.

Clearances and image licensing can be a time-consuming nightmare on any film, but for a movie dealing with glamour photography, beauty and publishing, it is espe-

cially challenging. I set out early on to try to solve this problem as easily and directly as possible. Garreth and I interviewed a number of photographers and selected three whose work we wanted to feature. With the visual direction established, my first five weeks of prep were spent acquiring images. After a few rough starts and missteps, we found our groove, and the system actually worked smoothly. Melissa Mollo and Michael Marcus in the graphics department were outstanding at hunting for images and photos. Joined by Art Department Coordinator Al Lewis, the three shepherded all the magazine ads, covers, layouts, model releases, photographs and drawings through Sony's clearances department. I bought five royalty-free photo and illustration disks from Corbis, with titles such as "Beauty", "Girl Talk" and "In Style", that we put to good use as framed art, magazine illustrations and even photo contact sheets.

When thirteen-year-old Jenna discovers that she is a grown woman (with breasts!), she is delighted. Her glee reaches euphoria when she discovers "her" huge closet full of designer fashions. There is a marvelous scene ►





where the young girl tries on just about everything, reveling in the luxury of Prada, Miu Miu, Blahnik, Armani, Gaultier. Besides the coats, hats, dresses, blouses, shoes and handbags, every drawer was practical and outfitted with glove-soft linings to hold lingerie, accessories, jewelry, and sweaters.

13 GOING ON 30 is set in New York City with bookend scenes in Jenna's hometown in New Jersey. Naturally, we shot most of the movie in LA! Downtown intersections in Los Angeles and the Fox studios' New York Street served as a few New York exteriors; Pasadena stood in for New Jersey. Palm trees became telephone poles.

The final three weeks of shooting actually took place in Manhattan where we filmed Madison Avenue exteriors, familiar New York landmarks, and Matt's Greenwich Village apartment.

Matt is an old friend hired by Jenna to shoot a fashion layout. One of our main locations for this was the façade of the 42nd Street branch of the New York Public Library on Fifth Avenue. Besides making the library look spiffy, we also had to create a huge on-camera photo shoot set. The photo looks as if there is little set dressing, but it is all set decoration! The New York crew did their usual excellent job dealing with the LA department heads unaccustomed to working on New York sidewalks. Leadman Guido DeCurtis, Key Dresser Bill Reynolds and Buyer Harriet Zucker created twelve sets in three weeks, as New York finally came to New York. ■



*top: Jenna's office*

*center left: Circle theme applied to wallpaper.*

*center right: Closet in 13 year-old Jenna's home.*

*bottom: "Poise" magazine photo shoot 42nd Street library, 5th Avenue, NY: film tents fully outfitted for make-up and wardrobe, craft services, cameras, lighting, rigs and grip equipment – all set decoration for a fictional photo shoot.*





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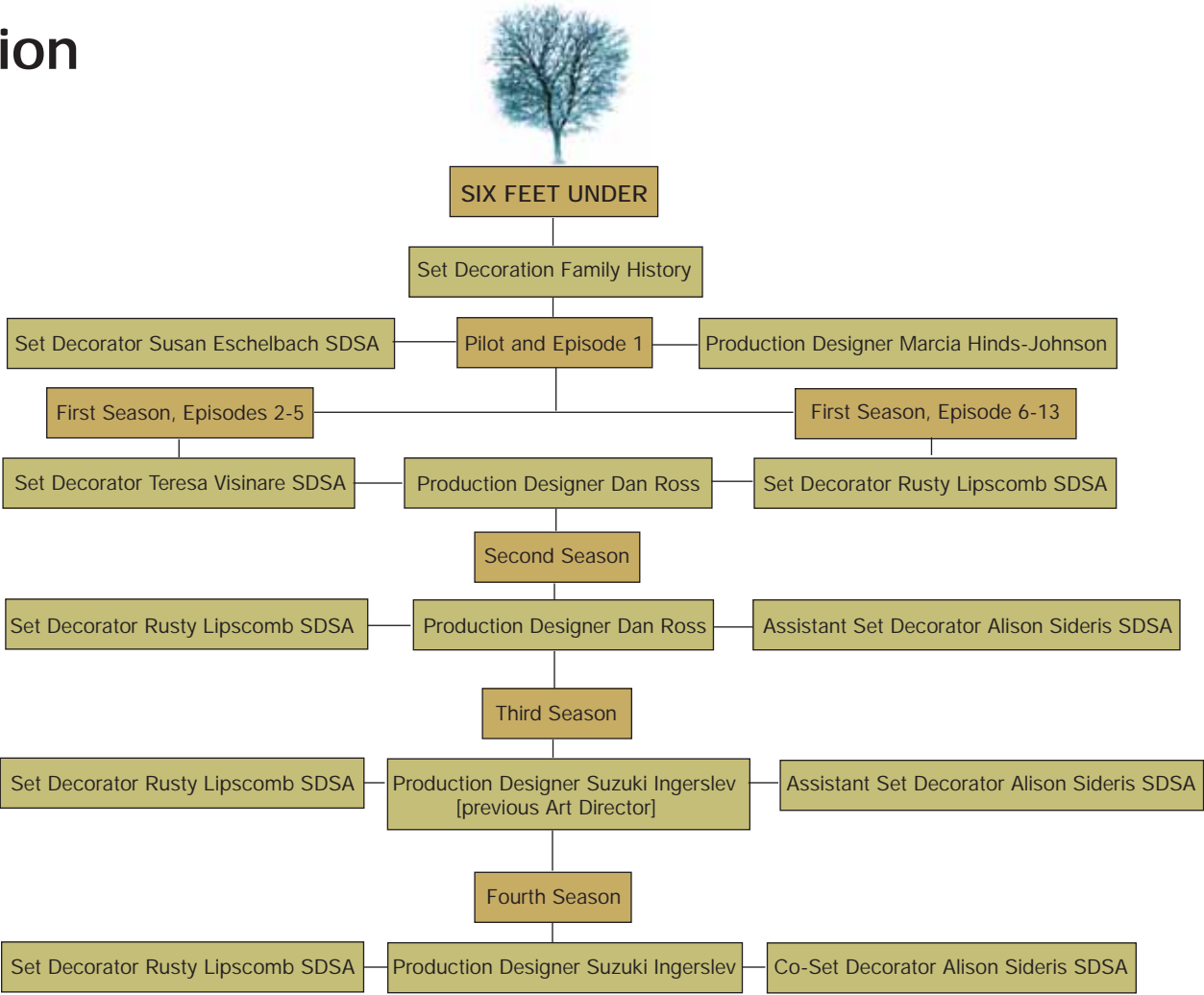
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six feet  
under

Set Decorator **Rusty Lipscomb SDSA**  
Co-Set Decorator **Alison Sideris SDSA**  
Production Designer **Suzuki Ingerslev**  
**HBO**

SIX FEET UNDER is not only an award-winning drama about Death, it's more like a love letter to Family. SET DECOR's Shana Nys Dambrot visits the set and discovers that Executive Producer Alan Poul, Set Decorator Rusty Lipscomb SDSA, Co-Set Decorator Alison Sideris SDSA, and Production Designer Suzuki Ingerslev are every bit as much a family as the Fishers.



Photography by Ken Haber





**Keith & David's living room:** High contrast to the washed greens of the *Fisher's house* and proof that the decor of a set gives clues to the characters who "inhabit" it.

## Death in the Family

"I'd do anything for Rusty," begins Executive Producer Alan Poul. "She's made a huge contribution to the show and really left her imprint on the characters, even with the sets of guest stars. She and the team create environments that are thought through with a keen eye for detail. That is salient in terms of moving the story. It's ideal."

The SIX FEET UNDER set decoration family has its own genealogy [see chart]. Current Set Decorator Rusty Lipscomb is a long-standing member of the current generation, working with Co-Set Decorator Alison Sideris and Production Designer Suzuki Ingerslev. Lipscomb describes the working relationship of the team, as Poul calls them, in glowing terms. "This is a truly collaborative set environment. No matter what is happening, when I see Suzuki and Alison, I'm happy." It had better be that way because they share responsibility for dozens of sets, often shooting and/or prepping simultaneously and on opposite ends of town. In fact, they estimate they have dressed 540 sets in three and a half seasons.

They started on two stages the first season and now occupy five full sound stages. "But we remain detail-oriented from

(creator) Alan Ball all the way down. This is a team full of people who want to take the time and do it right, all the time," Lipscomb explained. For example, in *Claire's* new art school classroom set, all the materials are practical: real and functioning. There are pushpins and sticky notes and storage cabinets full of art supplies, all stuff the camera never sees but the actors do.

The *Foyer* set illustrates one of many instances of the team's lauded eye for detail and their commitment to the original creative team's [see chart] vision of the house. The only extant pieces from the pilot were one chair, one settee, one lamp fixture and the carpet. Everything else—art, antiques, statuary, sconces—was chosen so as to best reproduce the classic and expressive look of the original.

Research plays a significant role. Aspects of the *Fisher's office* set are modeled on the famed cemetery *Hollywood Forever*. This favorite research destination provides the inspiration for the *Fisher's office casket wall* and for the hanging maps marking all the mortuaries, morgues, hospitals and senior housing in the greater Los Angeles area. Rob Carlin at ►



# television

***Keith & David's kitchen:***  
One of the photos from  
Rodney McDonald's *Harlem*  
series. His work was discov-  
ered at a local restaurant.



California Caskets shared his collection of morgue humor, evidenced by an array of cartoons taped to the wall in the *Prep Room*. Then there was the research trip to All-Caring Crematorium. The team divulges, "We've become actual experts in this business, and one thing we all know is that we want to be cremated!"

Like any family, the *Fisher's kitchen* is the center of their home. Its treasure trove of ceramics and tchotkes were all purchased by Lipscomb to replace the intriguing objects from the pilot and subsequent first season rentals. An extensive collection of porcelain birds and teapots create an idea of *Ruth* in her role as the eye of her family's storm, a traditional homemaker who is anything but. It is an oasis of comfortable kitsch that bespeaks her character's (and Lipscomb's) painstaking collecting and *Ruth's* belief that shelves of collectibles from the past can keep a family together.

*Keith & David's* newly added *kitchen* set in their Old-Hollywood Spanish style home reflects a different kind of domesticity. The team takes more artistic license in design-

ing for the show's gay characters. This home has always been warmer, brighter and more florid than the other houses and apartments. It boasts rich reds and golds, multi-textures and bold design elements. These are in high contrast to the pale, cool, superficially serene greens of the *Fishers' house* and the introspective, sophisticated, moody blues for *Brenda's* habitués.

The art collection in *Keith & David's* house is integral to their characters and has been culled from a variety of sources: photographer Rodney McDonald, whose work is on display at Chan Dara Thai restaurant; work by a Cuban photographer purchased through Aklia's; photos by Ralph Fowler of Hollywood Studio Gallery; even leadman Chuck Lipscomb's vacation photos from a Shanghai evening cruise—all part of the family!

Lipscomb uses art to not only help define characters but also to add continuity to the storyline. Through several seasons, some arresting original art by Jennifer White-Kuri has followed the story from *Lisa's Guest House*, into the *Coach House* and through the subsequent moves of *Nate* and ►



*The embalming room:*  
The basement of *Fisher and Sons*, where the transformation process takes place.

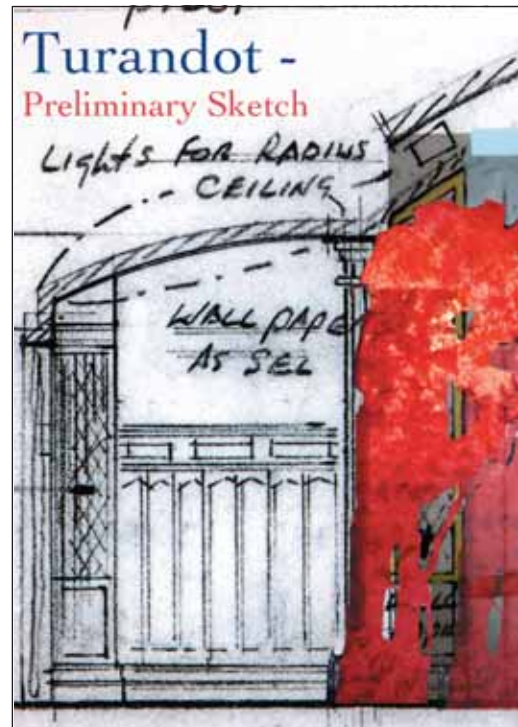
*Pastoral Room:*  
Based on a traditional Zuber design from the 1800s, this breathtaking wallpaper is a detail that is very French, laboriously hand-painted, absurdly expensive, and an absolute necessity. The design was reproduced on printed sheets, then detailed by hand.





*Maya*. Family emerges again. The artist's husband is the producer John Kuri, in turn, son of set decoration luminary Emile Kuri, and the couple are friends of Frances Conroy, the Golden Globe winning actress who plays *Ruth Fisher*. It was she who introduced everyone. Since then, White-Kuri's colorful, enigmatic paintings have appeared on Brenda's walls and in the Art Gallery and Student Lounge sets. Producer Poul puts it this way, "The visual art, like everything else, is really dictated by the character, *Brenda* especially and *Claire*. Ultimately it's all about the character."

Poul had a more hands-on chance to explore the dynamic between art and character as the director of the *Turandot* episode, which featured the most dramatic set from the third season. Revolving around the funeral for a lighting designer arranged by his production designer boyfriend, the story called for the *Turandot* funeral set to be built during the



show, taken apart, masked off, disguised and reassembled. Suzuki Ingerslev's background in architecture lent itself to this project, as did Poul's own background in theater. "Right from the initial concept of the operatic idea, I was excited about using both the theatrical and filmic crafts to unfold a purely visual moment of great impact," he explains. "I worked closely with Suzuki and Rusty to do the scene that revolved around a lighting change and a gradual, melodramatic reveal." It was the first major non-recurring set they did together and helped them come together as a team. "It made a point about the enduring beauty of love and the way that impacted each character individually. We set that proscenium shot up to really mean something," shares Poul.

If you ask any aficionado of achievements in set decoration, or even just one of millions of diehard fans of the show, it always really means something. ■

—Shana Nys Dambrot





Photo: Sybil Coffey

## DOWAGER'S DOUBLE LIFE

The iconic street façade of SIX FEET UNDER's Fisher & Sons Funeral Home building establishes the show's ponderously solemn overtones. A cosmetically restored and loved residence, the house stands as a bastion of old values in the face of 21st century pressures and changes.

Built in the Eastlake Queen Anne Victorian style in 1904, the edifice celebrates its one hundredth birthday this year. Located in the Gramercy Park area of the historic West Adams section of Los Angeles, it was originally the Auguste Marquis residence. General Hilario Moncado, founder of the Filipino Federation of America, acquired the building for the foundation's center, which it remains to this day. It is currently under the care of a grandchild of one of the original federation members. He explains that generations of his family have had the honor of living and caring for the property because Moncado "liked my grandmother's cooking." It became a Los Angeles Historic Cultural Monument in 1994 and is among the homes on the summer West Adams Heritage Association (WAHA) walking tour of the neighborhood's architectural gems.

Interiors of the television home are shot on stage, seamlessly blending into the exteriors shot on location. Funds from the production circulate back to the federation for such things as new roof and paint jobs, keeping the centenarian grand dowager looking her best.

—Sybil Coffey



Production Designer Suzuki Ingerslev, Set Decorator Rusty Lipscomb SDSA, and Co-Set Decorator Alison Sideris SDSA in front of the *Coffin Wall*.



# decorating for death



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—Shana Nys Dambrot

*Or I shall live your epitaph to make,  
Or you survive when I in earth am rotten*



*From hence your memory death cannot take,  
Although in me each part will be forgotten.*



*Your name from hence immortal life shall have,  
Though I, once gone, to all the world must die:*





*The earth can yield me but a common grave,  
When you entombed in men's eyes shall lie*

*Your monument shall be my gentle verse,*



*Which eyes not yet created shall o'er-read*

*And tongues to be your being shall rehearse  
When all the breathers of this world are dead;*



*You still shall live--such virtue hath my pen—  
Where breath most breathes, even in the mouths of men.*



*—William Shakespeare, Sonnet 81*



film

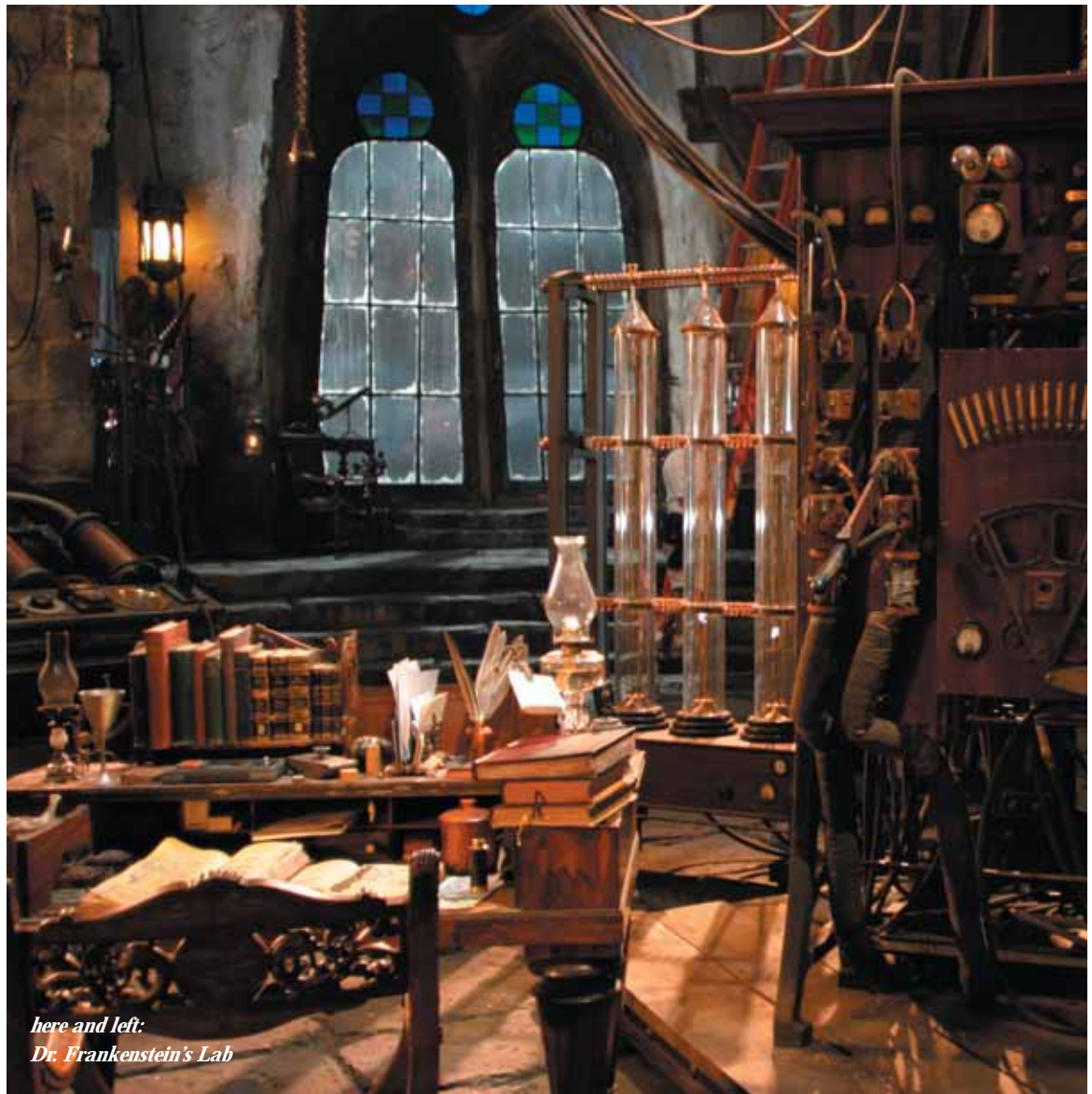
# VAN HELSING



*Set Decorator Cindy Carr SDSA conveys the extent of the collaboration involved in creating the sets for a major motion picture.*

Set Decorator **Cindy Carr SDSA**  
Set Decorator **Anna Pinnock**  
Assistant Set Decorator **Jon Danniells SDSA**  
Production Designer **Allan Cameron**  
**Universal**

As is typical of any film this size, especially where **fantasy meets visual effects**, there were an amazing number of people working together to create the look of VAN HELSING. Half of the movie was shot in Los Angeles, the other half in Prague; but I believe this will not be obvious because the link between the two cities was Production Designer Allan Cameron. He did a great job of making transitions from one art department to the other seamless. ►



*here and left:  
Dr. Frankenstein's Lab*

Photography by Frank Masi and Greg Alcus, reprinted with permission from Universal Studios.





*above:*

*Dining room Dr Frankenstein's castle:* This set was a redress of the foyer, to make it look like a different part of the castle, which meant we had to undress the thousands of pods hanging throughout. The 48 foot table was custom made, the top by our carpenters, the legs by Charles & Charles.

*left and opposite top right :*

*The Foyer:* With its gooey pygmy bat hanging pods, this was one of the most fabulously odd sets I've ever seen. The photos give just a peek of the entry.



# VAN HELSING



*left: Bone and skull chaise lounge and torchiere. These macabre furnishings were conceived by Production Designer Allan Cameron after he visited a church outside of Prague. An illustrator and an art director put the visualizations onto paper and models were made. Ironically, after many discussions between the sculptor, the model maker, the plasterer, the assistant set decorator and myself as to how the pieces would be constructed, the set dressing crew ended up creating them out of twenty-three plastic skeletons that we purchased! Set dressers do far more than just move furniture, and their creative contributions should be acknowledged.*

*editors note: These pieces can be seen in person at the AMPAS exhibit The Secret Life of Sets: Set Decorators at work. [See p. 20]*





The Los Angeles sets were for the most part large, sometimes cavernous, and a lot of fun to dress. Dr. Frankenstein's Laboratory was by far my favorite. Creation of the lab was collaboration at its best. Allan Cameron's initial inspired illustrations led to Conceptual Illustrator Simon Murton's inventive drawings of the various pieces of equipment, which were then drafted by set designers and built by the construction department. After that, my set dressing crew painstakingly detailed these apparatus with electronic gadgets, gauges, switches, knobs, bells and whistles found from all over the world. I mixed pieces from Universal Prop House, Omega Cinema Props and 20th Century Props with eBay finds and many items from Jadis, Parke Meek's wonderful shop in Santa Monica. We then added inventions re-created by the Natural Museum of Science in London and tossed in pieces bought from all over Los Angeles. Architectural Archives made large wall sconces in several different styles. The list goes on and on, but most important is the remarkable fact that we have an extraordinary wealth of vendors, shops, prop houses and talented craftspeople to work with in Los Angeles, and I was reminded of that as I worked on VAN HELSING. ■



*top: Desk detail from  
Dr. Frankenstein's Lab.  
above: Dracula's "Bed".  
right: Dracula's recreation  
of Dr. Frankenstein's lab.*







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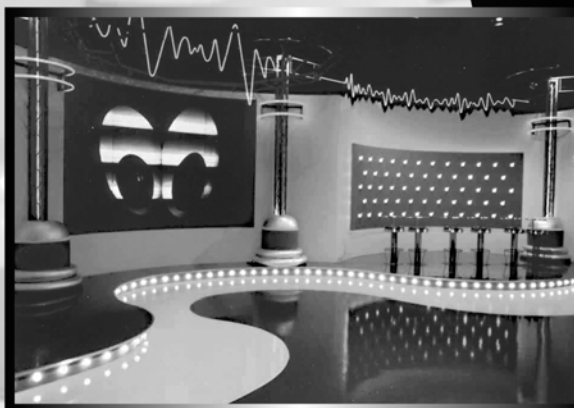


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Omar Sharif as Sheikh Riyadh. Lewis ultimately had to have three *sheikh's tents* made, one for the stage and two for the location in Morocco, because of the damage caused by sandstorms.



# HIDALGO

Set Decorator **Garrett Lewis** SDSA  
 Production Designer **Barry Robison**  
 Touchstone Pictures

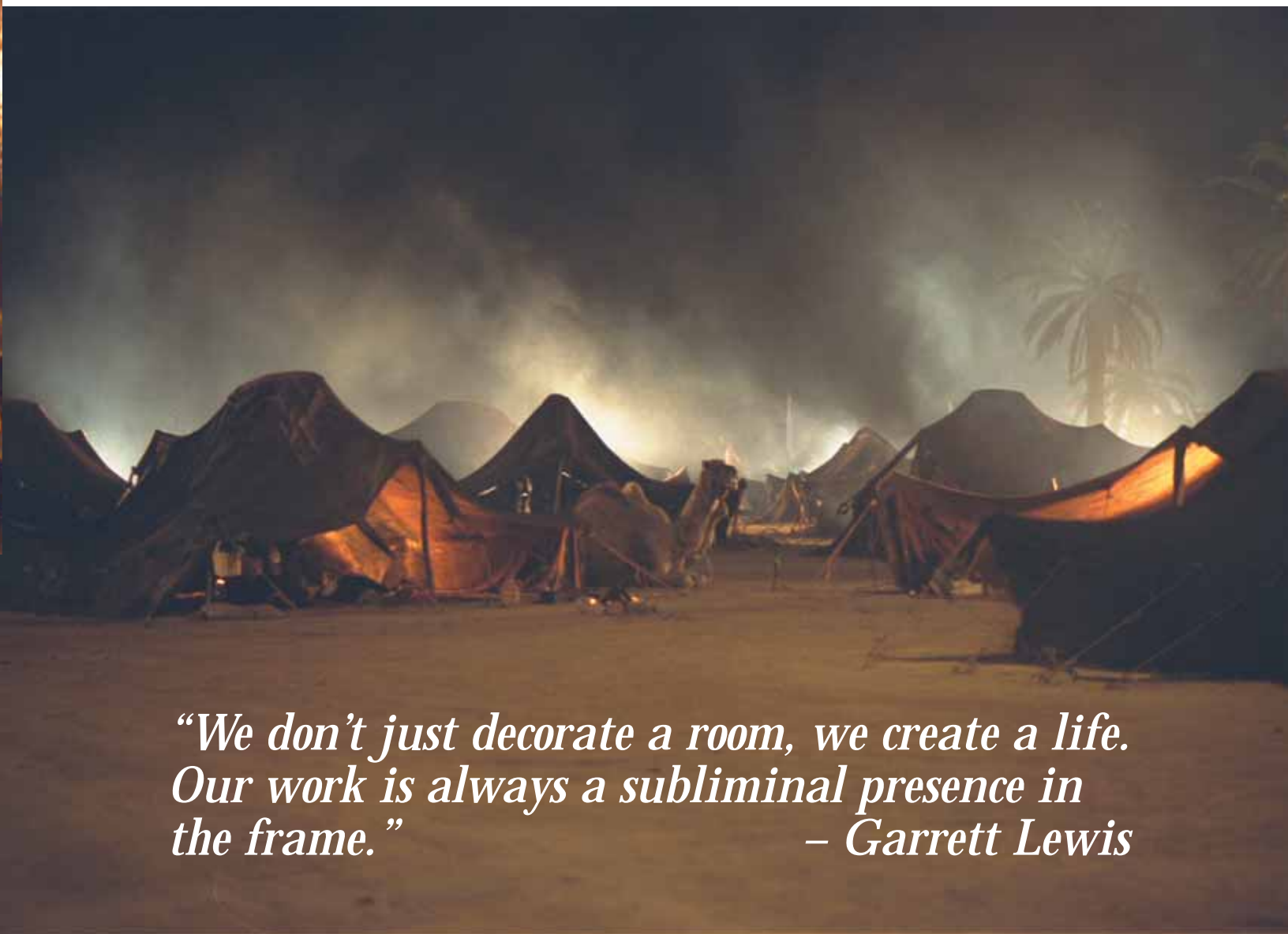
**Set Decorator Garrett Lewis SDSA was considering** retirement when Production Designer Barry Robison called with the offer for *HIDALGO*, the true story of a broken man's search for himself. The account of an inner conflict played out in a two-continent action film culminates in a grueling horserace through the Arabian Desert and a quiet moment in a nowhere place in the American West. The film's namesake, a small Mustang horse, is the heart of the film

"How could one pass up a true Americana piece that travels to an exotic country?" Lewis explains. "It touched on a period of American history that has always fascinated me. I have an interest in the Civil War. I loved doing *GLORY*—the cavalry, the tents and equipment, the carriages and wagons—and now here was an opportunity to follow it into the turn of the century with the tragic Battle at Wounded Knee and the Buffalo Bill Wild West Show. Since I had a background in stage and film musicals, I was particularly intrigued with the trappings and

everyday life of the traveling performers. Knowing about backstage settings helped with the detailing."

#### **Morocco**

"Visually, the place is wonderful," says Lewis. "It was kismet that I got to be there. The entire experience was literally otherworldly. If the fixtures that I had ordered from the States and Italy weren't ready, there was a great "brass man" in Marrakech who hammered them out by hand for me. I found most of the fabrics in Casablanca or Marrakech, and in bazaars in the center of little villages. To go shopping in Marrakech from our location was an eight-hour scary and arduous drive over the 8000-foot Atlas Mountains on narrow roads filled with trucks carrying goats and livestock. My personal assistant, a lovely Bedouin gentleman, was also my translator and driver. Even he found the trip both frightening ►



*"We don't just decorate a room, we create a life.  
Our work is always a subliminal presence in  
the frame."  
— Garrett Lewis*





**Bar section of  
ship's lounge.**  
The entire ship  
was created  
onstage in Los  
Angeles [see  
resources]

and exhilarating! Well worth it because of the fine handmade goods I could order, such as the 400 leather and hemp tassels I designed for the great tent."

Lewis procured 300 tents from Bedouin traders, but he had the 30'x60' sheikh's tent and several key tents made. There were six countries represented in the race. Each had a rider, the dignitary and entourage. Each tent had to be skewed toward that country's culture. "Those tents were designed in America and made in Casablanca," Lewis reveals. "The female lead is an English Lady. I ordered her tents from a Safari company in South Africa. We designed and built the furniture for her tent as compactable, because it had to be broken down to be carried on camelback."

"For Omar's tent, I found a shop, ironically in the LA garment district, that had 120" wide fabric, perfect to line the interior. I bought 3000 yards of it! The opulent fabrics for the chaise were made in Casablanca by the same family who made them for the actual sheikh at the turn of the century."

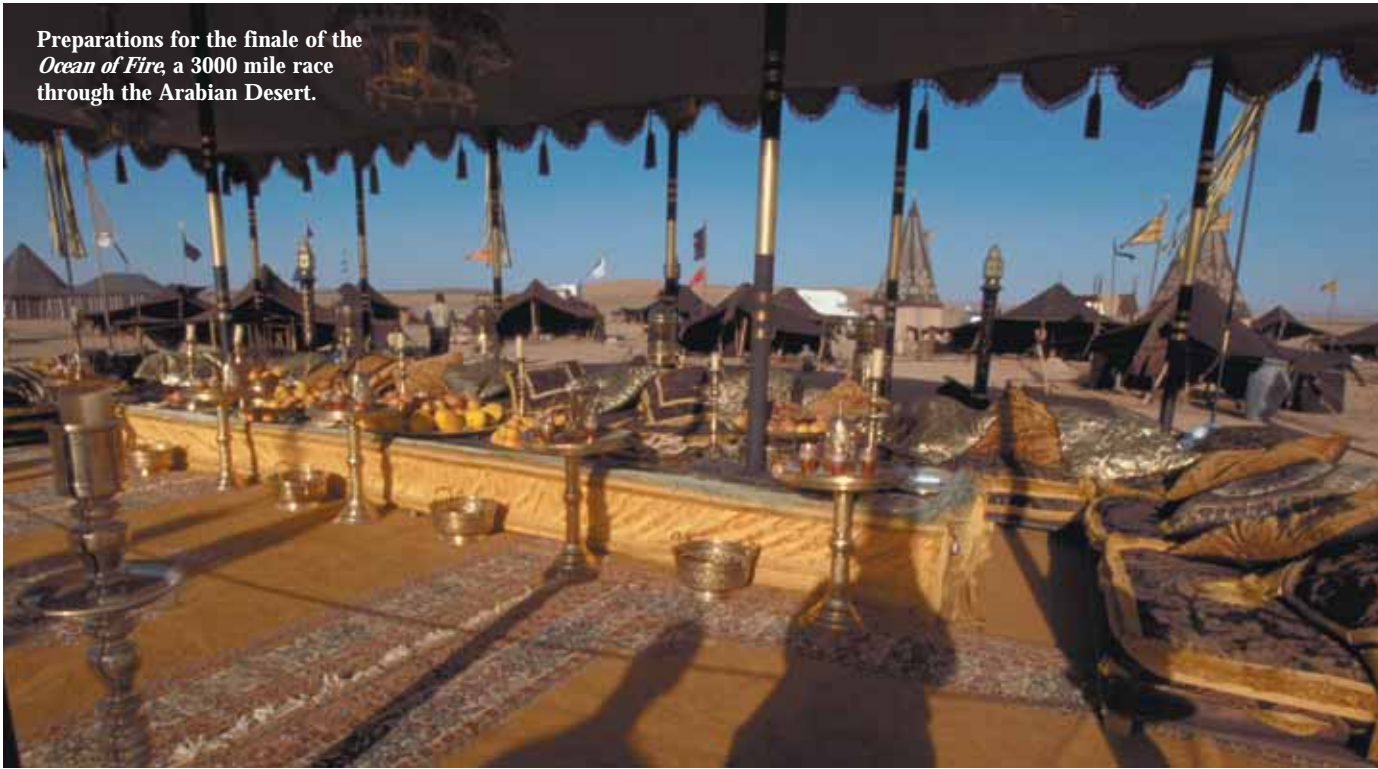
One of the largest challenges was dealing with a major desert element: the sandstorm. "Of course, nobody bothered to find out that we were scheduled there in the sandstorm season," Lewis notes. "The morning is beautiful. Everyone starts early to avoid the heat. Around 11:00 a slight breeze comes up, and by 1:30 in the afternoon, you can't see a thing. The first time it happened, all of our tents were flattened. Hundreds of tents, every single one lying in the desert." Every night, the crew would have to take the tents down for repairs. Lewis ended up hiring sixty additional crew members to deal with the tents and literally sweep the desert every day.

#### American West

"I hated to leave Morocco," confesses Lewis. "But suddenly I had to be in South Dakota to supervise the Wounded Knee scenes, which had to be shot in snow! So I went from 100+ degrees to below zero. Production Designer Barry Robison ►



Preparations for the finale of the  
*Ocean of Fire*, a 3000 mile race  
through the Arabian Desert.



Viggo Mortenson as  
*Frank T Hopkins* and  
Malcom McDowell as  
*Major Davenport* in a  
scene from the *ship's  
lounge* set.





# film

and I were committed to being as accurate as possible in the re-creation. I had 100 Indian teepees made and painted in the exact tribal designs of the originals."

Lewis and Robison also dealt with challenges shooting in Montana and Los Angeles, including creating sets for a large passenger ship, the NY docks, and the huge Wild West show and accompanying train.

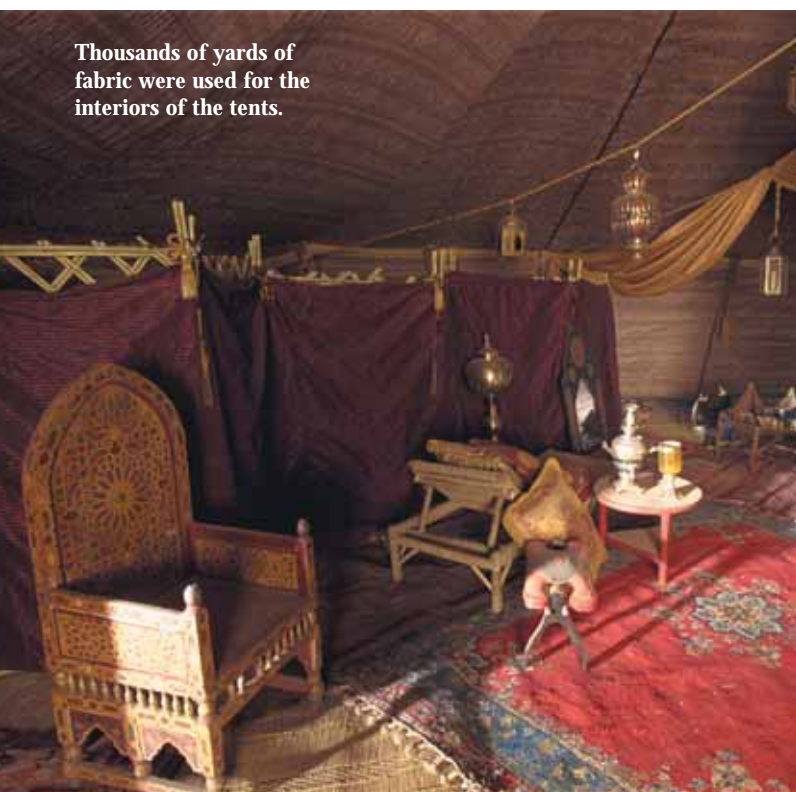
## The Role of the Set Decorator

"Barry and I get along famously, because we work from mutual respect," shares Lewis. "We have brief talks up front and then he lets me go to it. I don't like to audition piece by piece. They can't conceive your total vision from a swatch or individual items. Let me pull it together, and then we make any necessary changes—which, if at all, usually are minor. Much less time wasted for everyone."

"I found I didn't like being a production designer," Lewis reveals. "I much prefer to be the set decorator although I sometimes think the title Set Decorator is too frivolous. We don't just decorate a room, we create a life. Our work is always a subliminal presence in the frame. Most good set decorators try to provide layers of details that give a depth to the character's background: specific objects placed on shelves and desks, tucked in drawers and closets, laying on a nightstand, sitting on a porch or in a backyard, innumerable thought-through details. If you can contribute to any part of the performance or provide inspiration for the actor or director, as happened for me with Coppola in BRAM STOKER'S DRACULA and with Spielberg in HOOK, you have truly done your job."

Lewis continues, "Although time restraints seem to constantly increase, always give it your best shot. It's gratifying to hand over a good set, to step back and say 'Okay, we're ready to shoot.'"

Thousands of yards of fabric were used for the interiors of the tents.



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*Golf swing practice:* Actor Jim Caviezel (**THE PASSION OF THE CHRIST**) as Bobby Jones. Frank Galline says "This was one of those sets that just couldn't be found, mostly because our schedule was so packed there wasn't a day it could be squeezed into. While shooting Bobby and Mary's house, we peeked into the garage next door and a set was born. We had a day to gather everything and dress the set, so I pulled most of the dressing from a local antique shop."

Photos courtesy of Bobby Jones Films LLC.

# BOBBY JONES, STROKE OF GENIUS

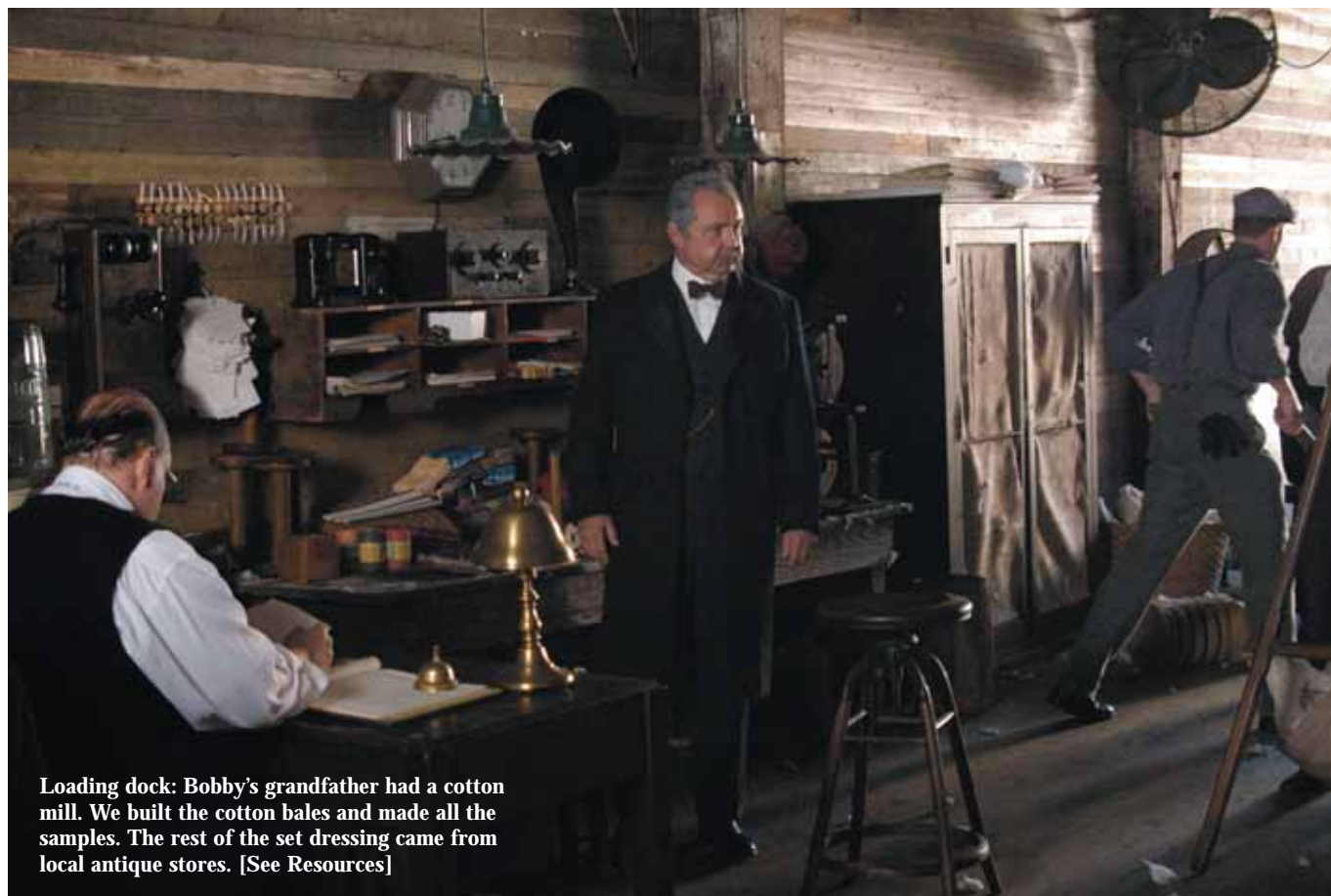
Set Decorator **Frank Galline SDSA**  
Production Designer **Bruce Alan Miller**  
**Bobby Jones Films/The Film Foundry**

***BOBBY JONES, STROKE OF GENIUS** is an independent film lovingly crafted by filmmakers committed to sharing the true story of a man whose extraordinary talent and spirit earned him the Grand Slam of golf, a record he still holds today. The producers spent their own money and sold shares in the film in order to create this bio-pic of a popular genius and reluctant hero. With the tagline, "In the modern world, where the pure in spirit are hard to find, it's the story of a man who, in spite of his flaws, strove to be the best he could be," the entire crew strove to follow his lead. Set Decorator Frank Galline SDSA shares his experience.*

The film moves from 1908, when Bobby Jones was a sickly child and first picked up a golf club, until he won the grand slam in 1930 at age 28; and includes his conceptualization of the Augusta National Golf Course.

To capture each little character nuance, Jim Caviezel, the actor who played Jones, was able to watch film footage on the champion. Unfortunately, we didn't have many research resources for the actual interiors. There was great documentation of all his golf tournaments and all the different clubs where he played, but his home life was another story. We did manage to talk to his family, glean what we could, then apply creative license. Our goal was capturing a time and feeling rather than the specific decor.

Most scenes were shot on location in and around Atlanta, ►



**Loading dock: Bobby's grandfather had a cotton mill. We built the cotton bales and made all the samples. The rest of the set dressing came from local antique stores. [See Resources]**

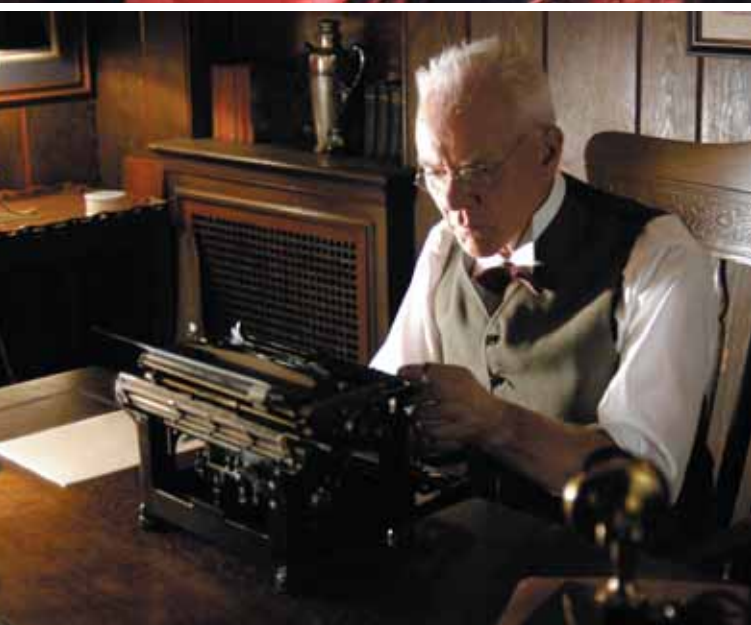




*left: The Parlor:* When possible I tried to give Director of Photography Tom Stern all the options I could. These windows had roller shades, lace panels, drapery panels as well as the top treatments. We had day and night interiors here, so the more options he had to work with the more quickly they were able to move through the days work.

*below left: Keeler's home office:* Sportswriter *O.B. Keeler* (Malcolm McDowell) saw just about every shot of Jones' career and chronicled every tournament Bobby played.

*below: Golf course:* Some of the trickiest work happened when filming golf sequences. One shot is a golf course in 1922 while the next shot is a different course in a different year. Each of the courses had different flags, different colors, etc. The onset dresser had his hands full.



Georgia. Although some of our hero props came from History for Hire, the majority of set dressing was found locally. Fortunately having lived in Atlanta for a number of years, I was familiar with the terrific crew base available, as well as the vendors. Sometimes it is difficult to go into a town and talk retailers into letting you rent their wares, but Atlanta was very welcoming. I think it helped that the subject of the film, Bobby Jones, was a native son. The locals are very proud of him.

Our main challenge was decorating the number of sets in the allotted time. After the majority of golf sequences were finished, we had 49 sets to complete and shoot in 14 days. A typical day was: a hotel lobby, Bobby's wedding and reception, a bar on an ocean liner, a radio broadcasting booth, a welcome celebration ballroom—all set in different years during the 1920s. We were very busy!

Logistics are always a bit of a complication. We were all

over Atlanta and outlying areas. Two of the houses we used were across the street from each other: Mary's house (in fact, his wife Mary's real childhood home) and Bobby's parents' second home. The location for Bobby's parents' first home, circa 1908, was about 55 miles from Atlanta. Then there was Bobby and Mary's house! Not having a local draper, I spent a week in drapery fabric madness. Of course, the sets were all scheduled and then flipped around. Luckily, I had a very good lead who managed to get all the set dressing where it needed to be even though we were dressing several locations a day. And luckily, we didn't have to deal with LA traffic.

We did shoot some scenes in Los Angeles and also in Scotland. In the LA area, we filmed on the Queen Mary and created a 1925 doctor's office. The Scotland location was at the Royal and Ancient Golf Club of St. Andrews where Jones remains to this day quite the hero.

—Frank Galline SDSA





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this page: *The Boardroom*

Photos by Kelly Van Patter. With permission from NBC Television

# THE APPRENTICE

Set Decorator **Susan Benjamin SDSA**  
Production Designer **Kelly Van Patter SDSA**  
NBC

SURVIVOR producer Mark Burnett called his Production Designer Kelly Van Patter SDSA to design a new series in a different kind of jungle. Van Patter asked Set Decorator Susan Benjamin SDSA to join her in what turned out to be a sensation! SET DECOR catches up with them as they prepare for next season's THE APPRENTICE 2.

**Set Decor:** *When you started working on this, THE APPRENTICE was just a concept. Now it's a huge hit. Tell us what it was like to work with this from concept to fruition. What challenges were unique to this project?*

**Kelly Van Patter:** Conceptually, our goal was to create an environment for the contestants to live in that was unlike anything else we've seen on television. Producer/Creator Mark Burnett wanted the living space to be a really cool NY loft. We were given the fourth floor of Trump Tower on 5th Avenue to create the living space, the Trump boardroom and the elevator lobby. The space was completely gutted, a raw construction site. We had to create every wall, install working plumbing, working kitchen and bathroom appliances, electrical outlets and work lights for all the contestants, as well as for the theatrical lighting. It was a real challenge because, unlike a stage set, we were obligated to build according to the NYC

building codes. This was a space that people were actually going to live in.

**Susan Benjamin:** It was definitely a new concept for me to create a permanent environment where people lived as opposed to a stage set where everything goes up and comes down quickly.

**KVP/SB:** The cameras run 24 hours a day, 7 days a week and every area has to be shootable. We chose to make every wall colorful, so no matter where they shot, there was a nice field of color behind the contestants' heads. The space was completely open so one room flowed in to the next. The only doors were in the bathroom for the toilets & showers.

**SD:** *Tell us more about working at Trump Tower.*

**KVP/SB:** Working on Fifth Avenue and 57th street in New York City is certainly a posh location. Now that the second season

is beginning, Trump Tower is up there with the Empire State Building and the Statue of Liberty on the tourist circuit. One challenge of working in the building is that there is only one freight elevator servicing this huge commercial-residential building. There were a lot of frustrations, but we got to know the building staff well and they helped us as best they could. At first they weren't sure what we were doing, but now that they have seen the suite and the show, they are much more helpful and respectful of our process.

**SD:** *Were the participants required to spend all of their non-work time at the suite set?*

**KVP/SB:** Yes! And it was a lot more than we anticipated. The art department did a lot of the maintenance, but there were limited windows of time to get into the suite when the contestants were out. We had a special person that shopped for food and the toiletries that they wanted. There weren't any stereos, televisions or radios in the suite. We did supply them with workout equipment, a chess set and a Trump board game for entertainment. There were laundry and cleaning services.

**SD:** *All the great furnishings! Some of the products are being sold through the NBC website. Were you given specific companies to go to, or did you find them and make the deal?*

**KVP/SB:** The producers were accustomed to reality shows that did not require much furnishing. The budget we were given was very minimal for the size of the space. We had 6600 square feet to furnish in ten weeks, so in order to present a good looking space within our financial constraints, we searched for companies willing to help us with product placement. It wasn't ▶



Open spaces: the bedrooms



The Entry



The Kitchen





Part of the living area showing the *worm bench*.

easy the first time around, since nobody had heard of the show, but thanks to vendors like William Switzer and Angela Adams who took a risk, we were able to come up with a very exciting living space. Using the name Trump helped sometimes and hindered us at other times as people did not see the need to make a "donation" to his company. Now the show is such a hit that getting product placement is much easier. People are calling us to have their items on the show. BUT, if you can believe it, our budget is less than half this time because the producers feel we should decorate the entire suite out of product placement! We've opened a Pandora's Box! It's very difficult to maintain a desired aesthetic when you have to rely on products you get for free.

**SD:** *What about the choice of artists?*

**KVP/SB:** Again, we were limited in our choices because of budget. Stephanie Brody Lederman sent us an invitation to her exhibition, and we fell in love with her work. The dog pieces seemed very appropriate for the show. She is a well-established New York artist and was very happy to work with us because it was a chance to have her work seen nationally. Joe Confortti's work was displayed in a store called Troy. We were happy to discover it and very pleased that he, too, was willing to work with us.



*Lobby of The Boardroom*

**SD:** *What can you tell us about the bedrooms? Was there a place they could lock away their personal stuff?*

**KVP/SB:** The bedrooms were designed close to the windows because of a fresh air source building code. Each contestant had a dresser, side table and closet. There was storage space and a lock box under the beds and some storage in the bathroom as well. Security was tight around the suite so there was no outside access to worry about.

**SD:** *The worm bench???*

**KVP/SB:** We love the worm bench! We visited a store called Fellissimo, which is like an art gallery for furniture. They



*The Red Room*



*detail: The Red Room*



were exhibiting pieces from Brooklyn based R&D Design. Their worm bench is actually pieces of MDF plywood put together so you can shape it however you wish. We were interested in pieces like that, a little different and innovative.

**SD:** *Wheatgrass square in the coffee table?*

**KVP/SB:** Well ya know, we are Californians visiting the city--and it worked for the color scheme. There was a well in the table that was begging to be filled.

**SD:** *What worked and what didn't work?*

**KVP/SB:** The pouf chairs didn't work! They were red felt poufs that we saw at Felissimo and loved in the gallery. In actuality, they were not very comfortable, so the contestants didn't really hang out in that space.

**SD:** *What was your favorite part/piece?*

**KVP:** The red room. It was very minimal but made a huge impact with the color and simple lines of the furnishings.

**SB:** I loved the entry, too--the combination of the organic birch poles and manmade woven plastic chaise. I also loved Kelly's choice of reds and browns. They were very exciting and striking.

**SD:** *What surprised you?*

**KVP/SB:** How much the contestants loved the space and felt like they were living in luxury. For a reality television show, the response to the suite was overwhelming. A lot of people have commented to us on how much they have enjoyed the juxtaposition of Trump's style against the minimal modernist look.

**SD:** *How will the sets be different for THE APPRENTICE 2?*

**KVP/SB:** This time around, the suite will be a little closer to Trump's sensibility, with a 2004 spin: Louis XIV meets Kelly Wearstler. It has a modern glam feel. ■





# commercials

*below right: Empty ballroom.*

We created the *très chic* Culinary Institute in the second floor ballroom of the Alexandria Hotel, a SRO hotel in downtown LA.

*top: The dressed set.* There was no access to a freight elevator! All the commercial appliances for eight kitchen set-ups had to be lifted from the street and through a window by a Gradall (extended forklift).

We set up the next day, shot the following day and removed all the equipment the same way on the night of the shoot.

*Below: Detail:* extolling the epicurean ingredients of the Pannido® sandwich.



# JACK



*Sharon Bonney SDSA tells SET DECOR that her favorite sets for commercials are the ones she does for Jack in the Box Inc. "They're fun, silly, just a treat." The veteran commercials decorator [Jeep, Dodge, Chevrolet, Sprint, US Treasury and many others--see SET DECOR Spring 2002] gives us a glimpse into the world of Jack.*



With most commercials, we go from one product and spot to the next, from one production company to the next, one crew to the next totally different crew. But with *Jack in the Box* we have continuity. About four times a year, we work on Jack and shoot three to five spots each time. The food products and spots are continually changing, but we work with the same team.

Dick Sittig directs the commercials. Secret Weapon is the advertising agency. @Radical Media produces the spots. Production Designer Michael Gaw has designed all the spots for the last ten years, and Jet Sets has built everything. I've worked on the spots for seven years. The production team and Props, Costumes, Camera, Lighting, Grip and Craft Service are consistent for most of the spots. This is very unusual for commercial production. Not only is it a pleasure to see everyone each time, but I think we do better work because we know how to work as a team.

For me, the other special feature is the variety of spots. They have included:

*Union meeting for the antenna balls, with 2500 balls on 2500 tiny chairs, with all the union hall details including donuts.*

*Millennium Rave party, which takes place in the back of a truck that a State Trooper pulls over.*

*Jack's family having breakfast in his parents' kitchen.*

*Jack running for office.*

*Jack giving a tour of his home.*

*Jack's professional football team, the Carnivores.*

There are only two continuing sets, Jack's office and the Jack in the Box Restaurant. All the other sets are new, always fresh, fun concepts with quirky challenges—a great stretch that my crew and I enjoy doing every time.

—Sharon Bonney



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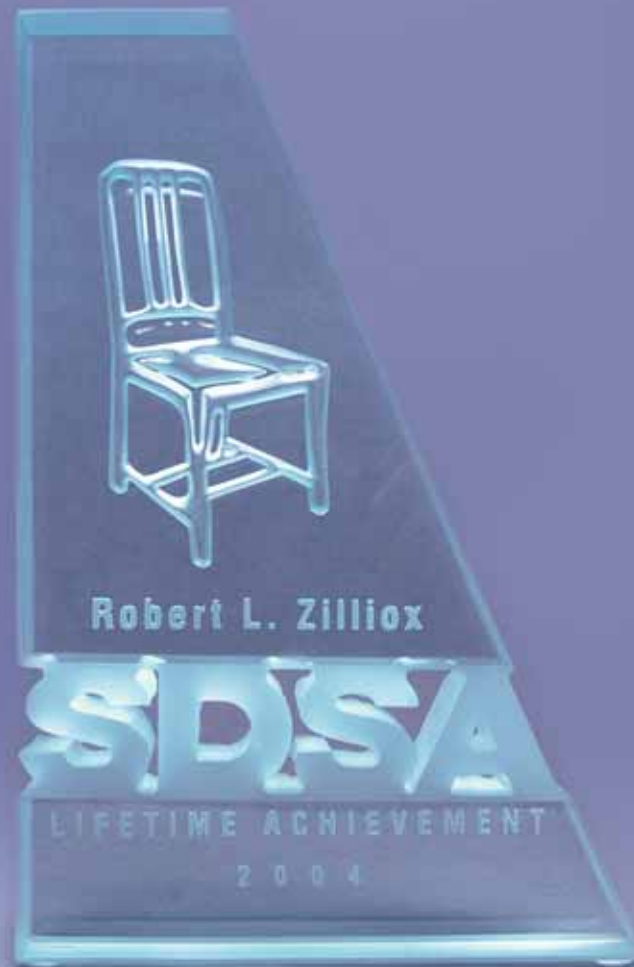
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# SDSA

## LIFETIME ACHIEVEMENT AWARD



The SDSA awards program was launched in February 2004 with the presentation of the first SDSA Lifetime Achievement Award at the organization's annual luncheon. *[See Events, page 86.]* SDSA President Emeritus Robert Zilliox was chosen as the first recipient of the award honoring those who have contributed to the advancement of the profession of Set Decoration. The award will serve as the cornerstone of an annual awards program recognizing outstanding set decorators and their work. The original Chair awards will continue to be presented in acknowledgment of members' contributions to the SDSA.



# SDSA tenth year celebratory luncheon







9

The SDSA tenth year celebratory luncheon held on March 21st was indeed a celebration. Set at the Ritz Carlton Marina Del Rey, guests mingled with colleagues in the ballroom's foyer and companionways alongside the marina. Over seventy pieces of art created by SDSA members filled a spacious sun-lit room for the ever-popular annual silent art auction. Fierce bidding broke all previous records, resulting in substantial donations to Dreamyard LA, a non-profit arts education organization for at-risk children, and to the SDSA Decorator Fund.

The ballroom was transformed into a jewel-colored tapestry woven with gorgeous individual tablescapes created by SDSA business members. Keynote speaker Shirley Jones delighted the attendees with personal anecdotes. Jones revealed that she makes a point to preview sets before a performance because, through their work, set decorators always give her additional clues about the characters.

Founding president, now SDSA President Emeritus, Robert (Bob) L Zilliox was presented the SDSA Lifetime Achievement Award, the first of its kind. Names of founding set decorator and business members were engraved into a six-foot plaque, a permanent reminder of their commitment to bringing about awareness and recognition of the profession of set decoration. In appreciation for his dedication, enthusiasm and perseverance in leading the SDSA into its next decade, current President Daryn-Reid Goodall was honored with the SDSA Chair award, bright red instead of the usual silver.

—Nancy Eaton



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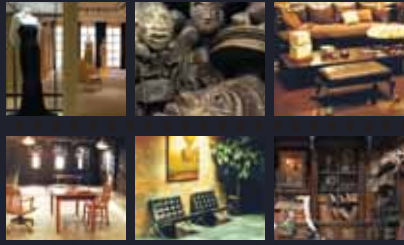
5



6

1. Keynote speaker Shirley Jones
2. Mark Johnson, Ellen Brill, Daryn-Reid Goodall
3. Debra Pratt presents the SDSA Lifetime Achievement Award to Bob Zilliox.
4. The founding members present gather for a photo-op.
5. Gail Brooks, FIDM, Daryn-Reid Goodall
6. Founding Members Plaque.
7. Michele Harding-Hollie, Shirley Starks
8. Shirley Jones, Bob Zilliox
9. Daryn-Reid Goodall





# THE SECRET LIFE OF SETS:

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## events

# Warner Bros hosts January meeting

An elegant loading dock? Warner Bros made it so, turning the property department's dock into an elegant foyer, bar and cocktail lounge for the SDSA's January meeting. Over 185 guests enjoyed a pleasant happy hour enhanced with a lavish spread of cheese, fruits and specialty breads. After tours of the facility, the meeting convened in WB's largest showroom/gallery, which features rare 12-foot Lalique crystal torchieres and a portion of their collection of master paintings. ■



# Calendar of Events

May 14 - August 15

The Secret Life of Sets: Set Decorators at Work  
Exhibition  
Academy of Motion Picture Arts & Sciences

June 3

Executive Board Meeting  
SDSA Office 7:00pm

June 8

Business Members Meeting  
PSW 6:30pm

June 19 [Tentative]

Day With Set Decorators  
TBD

July 1

Executive Board Meeting  
SDSA Office 7:00pm

July 6

Business Members Meeting  
TBD 6:30pm

July 12

General Membership Meeting  
Charles & Charles  
6:00 Cocktails  
7:00 Meeting

August 5

Executive Board Meeting  
SDSA Office 7:00pm

August 12

Associate Members Meeting  
SDSA Office 6:30pm

September 2

Executive Board Meeting  
SDSA Office 7:00pm

September 7

Business Members Meeting  
TBD 6:30pm

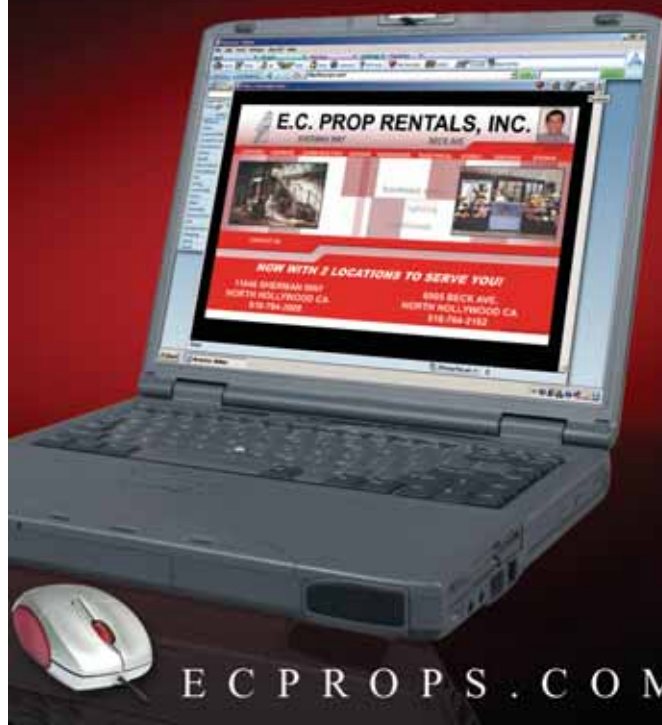
September 9 [Tentative]

Emmy Cocktail Party  
Lawrence of LaBrea

September 22

General Membership Meeting  
Modern Props  
6:00 Cocktails  
7:00 Meeting

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# decorating through the decades

## Lee Poll



Photo: James Moran PSW. Flowers: Flower Art. Stylist: Gene Cane PSW

**At age 55, Lee Poll became single and without money or job.**

However, within six months of her divorce from Producer Martin Poll (LION IN WINTER), she sold her house for a tidy sum, opened an antiques boutique and launched a career as a set decorator. More than twenty-five years later, her credits include Emmy nominations for episodes of MURDER SHE WROTE and the films SLEEPING WITH THE ENEMY, SOAPDISH and PLACES IN THE HEART.

Lee's first set job was actually pre-divorce. Her soon to be ex-husband was raising money for THE SAILOR WHO FELL FROM GRACE WITH THE SEA in the States while production was assembling for the shoot in Dartmouth, England. Lee was costume designing for leads Sara Miles and Kris Kristofferson. This meant fittings stateside, then going with the stars to England. When she arrived, Production Designer Ted Haworth pulled her aside and told her that she had to stay to help decorate the sets. Haworth was having trouble conveying ideas about the characters to the art department. Lee had been working with the script for costume design, so she already understood the characterizations that the director wanted. As Lee recalls she replied, "Well, you'll have to check with my husband because I'm sure he's bringing his lady friend. We're still friendly, but it could be embarrassing. If he says it's okay, I'll stay." She stayed, and the set décor was considerably revised.

Unlike many in the business who start with low-budget

independents, Lee's career began at the top and stayed there. Lee comments, "I always worked on really good films with really good production designers and really good managers. There was never a problem because we were always prepared."

Post-divorce her first set decorating job was through Oscar winning Production Designer Gene Callahan. As Lee describes, "I didn't have a penny, and I didn't know what I was going to do. Then Gene Callahan called me."

BLOODBROTHERS was the first of eleven projects Callahan and she would work on together. Lee says of Callahan, "The way Gene does sets, you can look through and see the entire thing. You know just where the action is, and you are never held off by anything. It's never fake. It's always real. It's always big."

One of their collaborations, PLACES IN THE HEART, has a special place in Lee's heart. On this film, she also worked with fellow Set Decorator Derek R Hill, who shared, "It was wonderful working with Lee. We had a true partnership." Lee particularly admired Director Robert Benton's technique. She remembers, "I thought how clever he was because he had his editor standing next to him every day at the shooting. That film was made better by the editor's presence. It had so many stories in it that it could have been very confusing."

Lee shares set decorating credit with Garrett Lewis SDSA on another of her favorite films, STEEL MAGNOLIAS. During her location work, Lee recalls, "I met all the people who were



**left:** Actors Sally Field and Lane Smith in the *banker's office* set of *PLACES IN THE HEART*.

**below:** Danny Glover and John Malkovich on the set of *PLACES IN THE HEART*.



Photos this page: © 1984 TriStar Pictures, Inc  
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the real people from the story. One was the lady with the beauty shop, a lovely lady. It was a funny little old beauty shop with everything exactly as I needed it. I said to her, 'Would you like all new equipment?' She said, 'Oh, would I?' So I took her whole shop for our set and bought her all new equipment to replace it."

Her all-time favorite film project is SOAPDISH. She remembers: "I thought that set was probably the best that I have ever seen. It was two floors. The downstairs was the soap opera set, and the upstairs held all the sets for the offices, dressing rooms and hallways." The production designer was Eugenio Zanetti, who Lee says was "absolutely a wild man, but brilliantly, brilliantly talented." Lee continues, "He was so funny. He'd say, 'Tomato! Tomato!' Everything had to be red."

Lee's process begins with research. With period projects, research is imperative, but from Lee's point of view it is primary with any production. She emphatically states, "There is no other way. And it begins with the script and the character."

Asked if she has a particular style, Lee smiles as she says, "There was a time when people teased me about all the beauty parlors I did. There was one in *PLACES IN THE HEART*, in *THE MORNING AFTER* and in *STEEL MAGNOLIAS*. I've also heard production designers say, 'Oh, you know Lee Poll does great living rooms.' And I want to say, 'But have you seen my caves?' I think that I am true to the character. The character is what the style is about."

Nowhere is character more evident in Lee's work than in *SLEEPING WITH THE ENEMY*. Julia Roberts' character inhabits a house that reflects her wife-beating husband's controlling cruelty. It is a gray environment of stark, harshly modern angles, a sterile house bereft of hominess. The heroine escapes to a house of gentle charm with softly patterned fabrics in an array of colors and turn-of-the-century furnishings. Here Lee graphically juxtaposes the husband's cold milieu with surroundings in which the heroine can thrive.

Lee's four seasons working with Angela Lansbury on *MURDER SHE WROTE* were her favorite television projects and brought her two Emmy nominations. The Executive Producer/Star was interviewing set decorators for the crew slot with the series. After her meeting with Lee, Lansbury saw no need for further interviews. Lee was the set decorator she wanted.

It was mutual admiration: "I loved Angela. She knows about everything. She knows script. She knows lighting. She knows acting. She knows decorating. She knows costume. The woman, believe me, knows everything." Retired for over five years, Lee confides, "I didn't think I was going to like retirement, but I have rather enjoyed it." She still does some "civilian decorating," as she calls designing for private homes. Lee is a staunch union advocate, member of the Motion Picture Academy of Arts and Sciences, and a longtime member of the SDSA. She mentors others in the profession just as Gene Callahan once served as mentor to her.

—by Susan Ory Powers



## what's in store



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Richard Kurtz of **Kurtz Unlimited** is always coming up with something new. Now his large scale digital printing ranges from the amazing backdrops and curtains for which he's been known, to floor and countertop surfaces, "stained glass" windows, "inlaid wood" "tiles" and any surface reproduction a set decorator could want. He can print directly onto various substrates up to 2" thick, 72" wide and any length, to give you that "granite" counter or "tile" floor, lightweight, unbreakable and affordable. Check out the photo walls he produced for the artwork of the AMPAS exhibition. (Photo, curtains for LETS MAKE A DEAL)

Phone: 714-960-9979

[www.kurtzunlimited.com](http://www.kurtzunlimited.com)

*Kudos to business members working together:*

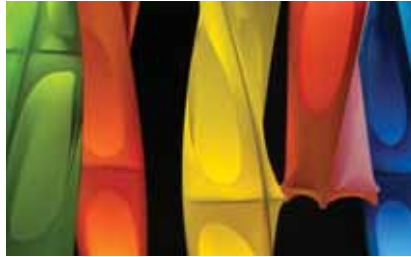
**Hollywood Studio Gallery** is carrying many new pieces from Kevin Barry Fine Art Associates. Sporting a new logo (silhouette of one of the salesmen) and new artwork, HSG also has a newly remodeled, well-lighted frame room. That didn't seem enough, so they remodeled the customer lounge as well. With the friendly staff and yummy treats at the counter, set decorators have always felt welcomed at HSG, now they can even more so.

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**PSW (Props Services West)** graciously offered Swedish member Inre Miljo display space in their Hollywood prop-house. The Old Masters fine art reproductions are renting well and complement the elegant and eclectic furnishings PSW carries. Now you can fill an entire set at one visit.

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## Feature Films Currently Prepping or Shooting

Set Decorator	Title	Prod Company
Andrews-Ingrassia, Sara	MEET THE FOCKERS	Universal Studios
Brandenburg, Rosemary	THE WEATHER MAN	Paramount Pictures
Carr, Cindy	HOSTAGE	Stratus Films
Cummings, Peg	PRINCESS DIARIES II	Disney
Curry, Carla	FRIDAY NIGHT LIGHTS	Universal
Danniells, Jon	THE LEGEND OF ZORRO	TBD
DeTitta, George	THE PINK PANTHER	MGM Studios
Dias, Larry	SERENITY	Universal
Don Diers	HERBIE FULLY LOADED	Disney
Eschelbach, Susan	MONSTER IN LAW	New Line
Fox, KC	FAT ALBERT	20th Century Fox
Getman, Julieann	OPERATION SAFEGUARD IV	Pilgrim Films & Television
Gullickson, Mary E	SISTERS	CSC Sisters
Gunn, Jeannie	KISS, KISS, BANG, BANG	LAPI Productions
Kuljian, Anne	MISSION IMPOSSIBLE 3	Paramount
Kushnick, Beth	THE WEATHER MAN (NY Unit)	Paramount Pictures
Lewis, Garrett	FUN WITH DICK AND JANE	Sony
Messina, Kristen	OCEANS 12	Warner Brothers
Pascale, Jan	SYRIANA	WB Section 8
Peters, Kathryn	THE DINNER PARTY	Sony
Pizzini, Denise	BE COOL	MGM
Rollins, Leslie	MISS CONGENIALITY 2	Warner Brothers
Rosemarin, Hilton	xx2 STATE OF THE UNION	Revolution/Sony
Rubino, Beth	THE INTERPRETER	Interpreter Productions NYC
Sim, Gordon	THE CINDERELLA MAN	Universal
Smith, David	SYNERGY	Universal
Visinare, Teresa	IN HER SHOES	20th Century Fox
Walker, Richard	TEAM AMERICA	Paramount
Zolfo, Victor	MR AND MRS SMITH	New Regency

## Feature Films Currently Prepping or Shooting Assistant Set Decorators

Assistant Set Decorator	Title	Prod Company
Franco, Ron V.	MR & MRS SMITH	New Regency
Mayer, Christine	THE PINK PANTHER	MGM Studios

## Feature Films Currently Prepping or Shooting Associate Members

Associate Member	Title	Prod Company
Del Araujo, Louise Lead	SYRIANA	WB Section 8
Gardner-Gail, Sara Buyer	SERENITY	Universal
Gerhardt, Charli Buyer	KISS KISS BANG BANG	LAPI Productions
Sheeley, Kate Set Decorator	ALL THAT I NEED	Hergott Productions
Shulem, Ron Set Dresser	MS CONGENIALITY 2	WB
Trueblood, Chanida Set Decorator	REVENGE OF THE MACK	Fig Tree Entertainant

## Upcoming and Recent Releases

Set Decorator	Title	Prod Company
Baseman, Andrew	KINSEY	American Zoetrope
Baseman, Andrew	A LOT LIKE LOVE (NY Unit)	Touchstone
Brandenburg, Rosemary	THE HAUNTED MANSION	Disney

Compiled by Erica Rogalla and SET DECOR Staff.

## Upcoming and Recent Releases *continued*

Set Decorator	Title	Prod Company
Bruck, Karen	THE COMPANY	Killer
Carr, Cindy	VAN HELSING	Universal
Carroll, Stephanie	VANITY FAIR	Focus/Granada
Prod. Designer		
Cummings, Peg	THE WHOLE TEN YARDS	Franchise Films
Curry, Carla	ALAMO	Disney
DeTitta, George	STAY	New Regency
Dias, Larry	THE WOODS	Disney
Dias, Larry	PIRATES OF THE CARIBBEAN	Disney
Diers, Don	ALONG CAME POLLY	Universal
Fischer, Lisa	SURVIVING CHRISTMAS	Dreamworks
Fox, KC	CHEAPER BY THE DOZEN	MGM
Gaffin, Lauri	CHARLIE'S ANGELS 2	Columbia
Galline, Frank	STROKE OF GENIUS	Bobby Jones Films LLC
Getman, Julieann	SUENO	SiSi Films
Getman, Julieann	THE SEAT FILLER	Strange Fruit Productions
Goddard, Richard	MYSTIC RIVER	Warner Bros
Graves, Regina	Woody Allen Project	Dreamworks
Gunn, Jeannie	EMPLOYEE OF THE MONTH	Employee of the Month Inc
Hallenbeck, Casey	THE PUNISHER	Marvel
Hallenbeck, Casey	SWAT	Columbia
Haberecht, Barbara (shared credit w/ L Fischer)	SIDEWAYS	Fox -Searchlight
Hart, Jay	SPIDERMAN 2	Columbia Pictures
Hicks, Alan	HAVANA NIGHTS	Miramax
Hicks, Alan	NEW YORK MINUTE (NY unit)	NY Minute Productions
Hutchins, Nigel	GODSEND	Lion's Gate Entertainment
Hutchins, Nigel	BAILEY'S BILLIONS	Devine Entertainment
Kaufman, Susan	COLD MOUNTAIN (US leg)	Miramax
Kensinger, Robert	MASKED & ANONYMOUS	BBC Productions
Kensinger, Robert	LITTLE BLACK BOOK	Revolution
Kuljian, Anne	THE TERMINAL	Dreamworks
Kushnik, Beth	RAISING HELEN (NY unit)	Buena Vista
Kushnick, Beth	HIDE AND SEEK	20th Century Fox
Lewis, Garrett	HIDALGO	Disney
Lewis, Garrett	ME AGAIN	Cheyenne Enterprises
Lewis, Garrett	THE WEDDING CRASHERS	New Line
Lombardo, Lance	PAPARAZZI	Fox
Martin, Maggie	LADDER 49	Touchstone
Martin, Maggie	THE UNDERCLASSMAN	Miramax
McCulley, Anne D	NATIONAL TREASURE	Declaration Productions/Disney
Messina, Kristen	CRIMINAL	Section Eight
Moss-Serino, Amanda	TAKING LIVES (LA unit)	Warner Brothers
Moss-Serino, Amanda	TREMORS 4	Universal
Mowat, Doug	CONSTANTINE	Warner Brothers
Munch, Barbara	THE ASSASSINATION OF RICHARD NIXON	Monsoon Entertainment
Munch, Barbara	TWISTED	Paramount
Nay, Maria	UHCHAIN MY HEART	Crusader Entertainment
O'Hara, Karen	POLAR EXPRESS	Castle Rock/WB
O'Hara, Karen	SKIPPING CHRISTMAS	Skipping Christmas, LLC
Pascale, Jan	ANCHORMAN	Dreamworks
Pascale, Jan	KICKING AND SCREAMING	Universal
Peters, Kathryn	OUT OF TIME	MGM
Pizzini, Denise	FIRST DAUGHTER	Regency
Pope, Natali	PROVIDENCE	Disney
Reuben, Galit	LIFE LESSONS...	Showtime (Theatrical Release)
Reynolds-Wasco, Sandy	COLLATERAL	Dreamworks
Rollins, Leslie	13 GOING ON 30	Revolution Studios
Rollins, Leslie	THE MANCHURIAN CANDIDATE	Paramount Pictures
Rosemarin, Hilton	HELLBOY	Revolution/Columbia

*continued next page*

## Upcoming and Recent Releases *continued*

Set Decorator	Title	Prod Company
Rubino, Beth	SOMETHING'S GOTTA GIVE	Columbia Pictures
Schlesinger, David	OFF THE MAP	Hole Digger Films
Sessions, Lisa K	CATWOMAN	Warner Brothers
Schutt, Debra Suzette	STEPFORD WIVES RAISING HELEN	ParamountSheets, Buena Vista
Sim, Gordon	WELCOME TO MOOSEPORT	Fox
Smith, David	SHOP GIRL	Disney/Hyde Park
Smith, David	THE GAME OF THEIR LIVES	Crusader Entertainment
Smith, Erin	MYSTERIOUS SKIN	Mysterious Films
Smith, Erin - Production Designer	I LOVE YOUR WORK	Muse
Stepeck, Tim	STARSHIP TROOPERS 2	Startroop Pictures
Sullivan, Kate	STARSKY AND HUTCH	Red Hour Films
Sutton-Doll	CRASH	Crash Productions
Visinare, Teresa	SLEEPOVER	MGM
Williams, Jennifer	AFTER THE SUNSET	Newline
Wooke, Beth	STANDING STILL	Standing Still
Zolfo, Victor	DAY AFTER TOMORROW	20th Century Fox

## Upcoming and Recent Releases Assistant Set Decorators

Assistant Set Decorator	Title	Prod Company
Christiansen, Inger	THE WHOLE TEN YARDS	Franchise Films
Danniells, Jon	VAN HELSING	Universal
Doyle, Tracey	UNCHAIN MY HEART	Crusaderx
Franco, Ron	DAY AFTER TOMORROW	Fox
Mayer, Christine	STAY	New Regency
Mazur, Alexandra	STEPFORD WIVES	Paramount
Moosher, Christine	MR 3000	Paramount
Visinare, Teresa	PIRATES OF THE CARIBBEAN	Disney

## Upcoming and Recent Releases Associate Members

Associate Member	Title	Prod Company
Berry, Kelly - Buyer	FIRST DAUGHTER	Regency
Berry, Kelly - Buyer	GARFIELD	20th Century Fox
Del Araujo, Louise - Lead	ANCHORMAN	Dreamworks
Del Araujo, Louise - Lead	KICKING AND SCREAMING	Universal
Garner-Gail, Sara - Buyer	THE HAUNTED MANSION	Disney
Meisels, Marc - Gang Boss/Fixtures	SPIDERMAN 2	Columbia Pictures
Meisels, Marc - Set Dresser/Fixtures	THE TERMINAL	Dreamworks
Nooyen, Fleur - Buyer	HIDALGO	Touchstone Productions
Nooyen, Fleur - Buyer	SURVIVING CHRISTMAS	Dreamworks Productions

*continued*

## Upcoming and Recent Releases *continued*

### Associate Members

Associate Member	Title	Prod Company
Patrinis, Nya - Set Decorator	PATIENT 14	Gemstar
Rosenberg, Kimberly - Buyer	THE TERMINAL	Dreamworks
Scott, Doug -	BRIDE & PREJUDICE Set Dresser	Bride Productions
Sheeley, Kate - Set Decorator	JUSTICE	Jujitsu, LLC
Shulem, Ron - Gang Boss	13 GOING ON 30	Revolution
Smith, Nathan - Set Decorator	BEN AND THOMAS	Blue Rat Productions
Smith, Nathan - Set Dresser	BRIDE & PREJUDICE	Bride Productions
Smith, Nathan - Set Dresser	TRUE WARRIORS	Wild Eyes Productions
Trueblood, Chanida - Set Decorator	NET GAMES	Extraordinary Films
Trueblood, Chanida - Set Decorator	EAST L.A. KINGS	Amigo Films
Trueblood, Chanida - Set Decorator	GOT PAPERS?	Laguna Films
Waller, Leena - Set Decorator	MOVING (Feature Short)	Roadside Attractions
Waller, Leena - Set Decorator	MONSTER & THE PEANUT	AFI Short



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## Series

Set Decorator	Show	Net
Ahrens, Anne	STILL STANDING	CBS
Baker, Joanne	BIG BROTHER 5	CBS
Baker, Joanne	THE NEXT GREAT CHAMP	TBD
Benjamin, Susan	THE APPRENTICE 2	NBC
Bevacqua, Joe	THE YOUNG & THE RESTLESS	CBS
Biddle, Mary Ann	LAS VEGAS-Episodes 105-117	NBC
Brill, Ellen	NIP/TUCK	FX
Brittan, Andi	OH YEAH (reality show)	HMM Productions
Cahill, Kathy Curtis	JUDGING AMY	CBS
Carle, Alex	THE GUARDIAN	CBS
Coburn, Cindy	CENTURY CITY	CBS
Colohan, Tim	ER	NBC
Cooper, Mel	GROUNDED FOR LIFE	Carsey Werner
D'Amico, Archie	NYPD BLUE	ABC
Didul Mann, Claudette	BERNIE MAC	Fox
Fanton, Julie Kaye	EVE	UPN
Goodall, Daryn-Reid	MAD TV	Fox/Comedy Central
Goodall, Daryn-Reid	BLUE COLLAR TV	WB
Grace, Cheryl A	ONE ON ONE	UPN
Grande, Greg	IN THE MIX	Style
Gregory, Bill	MONK	OCPI PRODUCTIONS
Haberecht, Barbara	THE WIRE	HBO
Jacobson-Scarfo, Jacqueline	THIRD WATCH	NBC
Jacobson-Scarfo, Jacqueline	RESCUE ME	FX
Johnson, Mark	HAPPY FAMILY	NBC
Kelley, Carol Bayne	NORTH SHORE	FOX
Lavigna, Melody	PHIL OF THE FUTURE	Disney
Ledwith, Cherie Day	The O.C.	Fox
Lipscomb, Rusty	SIX FEET UNDER	HBO
Peterson, Kristin	MALCOLM IN THE MIDDLE	Fox
Polito, Jennifer	YES DEAR	CBS
Poulik, Michele	HUFF	Showtime
Rebar, Claudia	24	Fox
Reuben, Galit	THE SWAN	Swan Productions
Ritz, Melinda	WILL AND GRACE	NBC
Royce, Robinson	CHARMED	WB
Royce, Robinson	RENO 911	Comedy Central
Schlesinger, David	HOPE AND FAITH	Touchstone Television
Sideris, Alison-- Co-Set Decorator	SIX FEET UNDER	HBO
Sprayregen Henkel, Jill	RENO 911 (2nd half, 2nd season)	Hilarious Prod.
Starks, Shirley	SUMMERLAND	WB
Stephenson, Tara	THAT 70S SHOW	FOX
Struth, Sandy	ANGEL	WB
Sutton-Doll	ENTOURAGE	HBO/Mo Ville Productions
Thetford, Bryan	STRONG MEDICINE	COL
Totleben, Ellen	THE WEST WING	NBC
Van Patter, Kelly-PD	THE APPRENTICE 2	NBC
Vuckovich, Amy	GILMORE GIRLS	Warner
Wells, Amy	MY WIFE & KIDS	ABC
Wolverton-Parker, Lynn	NAVY NCIS	CBS

## Pilots

Set Decorator	Show	Net
Ahrens, Anne	UNTITLED HEISLER/HELINE PROJECT	NBC
Baseman, Andrew	JONNY ZERO	Warner Bros
Benjamin, Susan	ONE BIG HAPPY	20th Century Fox TV
Biddle, Mary Ann	BLIND JUSTICE	ABC/Paramount
Bolder, Julie	SPELLBOUND	Warner Bros
Calosio, Marcia	WANTED	CBS
Cooper, Mel	ROBINSON BROTHERS	Original Films
Cooper, Mel	PAREZ PROJECT	Carsey Werner for UPN
Diers, Don	DARK SHADOWS	WB
Eschelbach, Susan	CLUBHOUSE	CBS
Fellman, Florence	PRODIGY	WB Network
Frankenheimer, Leslie	GRAMERCY PARK	ABC
Grande, Greg	JOEY	NBC
Johnson, Mark	THE UNTITLED MARSH McCALL PROJECT	WB for NBC
Johnson, Mark	THE FRIENDLYS	NBC
Kasch, Brian	NUMBERS	CBS
Kasch, Brian	TASTE	Regency TV
Kelley, Carol Bayne	The Untitled Dane Cook Presentation	UPN
Kelter, Jerie	THE DeMARCO AFFAIR	David E Kelly Productions
Polito, Jennifer	THEN COMES MARRIAGE	WB
Romer, Rick	O'AHU	FOX TV
Romer, Rick	LOST	ABC/Disney
Rosenfeld, Brana	HARRY GREEN AND EUGENE	Paramount
Roth, Dena	BECK AND CALL	UPN
Sutton-Doll, Linda	UNTITLED SHONDA RHIMES PILOT	Touchstone
Walker, Richard C	HOT MOM	WB for CBS
Yates, Diane	RELATED BY FAMILY	Paramount
Yates, Diane	THE AISHA TYLER PROJECT	Warner Bros
Yates, Diane	ME, ME, ME	20th Century Fox

## TV Movies, Mini-Series & Special Projects

Set Decorator	Show	Net
Brittan, Andi	BLINK 182 (Music Video)	HSI
Christensen, Ane	FAMILY SINS	CBS
DeTitta Jr, George	ANGELS IN AMERICA	HBO
Didul Mann, Claudette	DICK VAN DYKE REVISITED	Rocart Productions
Howard, Jason	SUPER CHEF COOKOFF Special	TNT
Howard, Jason	MARY POPPINS DVD Extras	Wiatrak Films
Mazur, Alexandra	THE BALLAD OF BETTIE PAGE	
HBO/KILLER FILMS		
Munch, Barbara	MRS. HARRIS	HBO
Smith, Erin	LACKAWANNA BLUES (HBO)	HBO
Starks, Shirley - PD	UNTITLED DOCUMENTARY	HBO
Stoughton, Diana	DEEP ATTACK	NBC/Zinc Pictures

## Series - Assistant Set Decorators

Asst Set Decorator	Show	Net
Christensen, Inger	CARNIVALE	HBO
Downes, Cindy	HUFF	Showtime

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**Associate Members** *Title is Set Decorator unless otherwise noted*

Associate Member	Show	Net
Anderson, Anne - Buyer	GRAMERCY PARK	ABC
Hulett, Eric - Leadman	SUMMERLAND	WB
Leonard, Kimberly -Buyer	LAS VEGAS (18 episodes)	NBC
Leonard, Kimberly -Buyer	BLIND JUSTICE (pilot)	Steven Bochco
Leonard, Kimberly -Buyer	NORTH SHORE (pilot + 13 episodes)	Fox
Malley, Megan - Buyer	CSI MIAMI	CBS
Nooyen, Fleur - Buyer	CSI NEW YORK - PILOT	CBS
Nooyen, Fleur - Buyer	CENTURY CITY	CBS
Nooyen, Fleur - Buyer	LINE OF FIRE	ABC
Oberman, Dorit - Buyer	ER	NBC/Warner Bros
Patrinos, Nya - Set Decorator	WHAT SHOULD YOU DO	Lifetime
Patrinos, Nya - Set Decorator	THE LONG SHOT MOW	Hallmark Channel
Patrinos, Nya - Set Decorator	HOME FOR CHRISTMAS MOW	Hallmark Channel
Smith, Nathan - Asst. Art Director	IT'S CHRISTOPHER LOWELL	Discovery
Smith, Nathan -Leadman	THE SWAN	Swan Productions
Trueblood, Chanida - Decorator	BOOK OF DAYS	Amelia's Set Garden
Walsh, Michael-Leadman	SEVENTH HEAVEN	WB
Walton-Teter, Annie	DESIGNER'S CHALLENGE	HGTV

**Commercials**

Set Decorator	Client/Desc.	Prod. Company
Agresti, Karen	Visa, Gatorade	Radical Media
	ANIMAL PLANET, Miller	Moxie
	PNC Bank	HKM
Brittan, Andi	GMC	GMC
Garrry, Patricia	Gateway	Chelsea Pictures
	Round Table	Japanese Monster
	Coors	HSI
	Lay's	Radical Media
	Coors Lite	Coppos Films
	Cheez-Its	Gartner
Getman, Julieann	Hallmark "CHARMED"	Gartner Productions
	McDonald's "I'M LOVING IT"	Gartner Productions
	Coca Cola "Freedom"	Epoch Films
Getman, Julieann	NEC COMPUTERS Art Director	Westlife Productions
Orlando, Kathy	K-Mart (10 spots)	Believe Media
	KIA (3 spots)	Believe Media
	PAYLESS SHOES (3 spots)	Go Films
	KOHL'S (3 spots)	MacGuffin Films
Romer, Rick	MAYTAG NEPTUNE	
Wooke, Beth	ARS SERVICE EXPRESS	Rockfight
	THE PGA (Professional Golf Association)	Villians

Compiled by Erica Rogalla and SET DECOR Staff.

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## la area flea markets

### **Every Saturday and Sunday**

#### **Golden West College Flea Market**

15744 Goldenwest St Huntington Beach 8-3 Free

### **Every Sunday**

#### **Fairfax HS Flea Market**

Fairfax and Melrose Free

### **1st Sunday**

#### **Pasadena City College Flea Market**

1570 E Colorado Blvd, Hill Ave between Colorado and Del Mar  
8-3 Free

#### **Westside Antique and Collectible Market**

Santa Monica Airport, Airport Ave off Bundy  
9-3 \$4

#### **Antique and Collectible Show at Glendale Civic Auditorium**

1401 N Verdugo Rd Glendale 9:30-3 \$4

### **2nd Sunday**

#### **Rose Bowl**

1001 Rose Bowl Drive 9-3 \$6

### **3rd Saturday**

#### **Eclectibles on Melrose**

7171 Melrose Blvd 1 block west of La Brea 9-4 \$2

### **3rd Sunday**

#### **Long Beach Outdoor Antique and Collectible Market**

Lakewood Blvd and Conant St  
405 fwy to Lakewood exit north, right on Lakewood to Conant  
St  
6:30-2 \$4.50

#### **Culver City Antique Market**

Veteran's Memorial, Culver and Overland 8-3 Free

#### **Glendale Community College Swap Meet**

1500 N. Verdugo Rd 8-3 Free

### **4th and 5th Sundays**

#### **Northridge Antique Market**

Devonshire and Lindley Ave 9-3 \$3

#### **Santa Monica Outdoor and Antique Collectible Market**

Airport Ave off Bundy, south side of airport  
Dogs welcome 6-3 \$4



## resources

*Editor's note: The SDSA business members are easily accessed through the SDSA website: [www.setdecorators.org](http://www.setdecorators.org)*

### **HELLBOY** pages 30-36

London resources: Bapty Ltd, Farleys, Film medical Services, H & R Hire Ltd, Newman Co, Old Times Furnishing, Set Pieces, The Stockyard, STV/Studio & TV Hire, Superhire

### **STARSHIP TROOPERS 2** pages 42-44

Alpha Medical Resources Inc, Backbone, Universal, Sony Prohouse

### **STARSKY & HUTCH** pages 46-47

Pimp paintings artist: Linda Newman

### **VAN HELSING** pages 60-64

Antiquarian Traders, Apex, Architectural Archives, Charisma Designs, Charles & Charles, Controlled Motion Solutions, Dazian's, Diamond Foam, EC Props, House of Candles, Jack Rubin & Sons, Jadis Scientific and Industrial Props, Lennie Marvin, London Museum of Science, Louis Equipment, Motion Picture Set Interiors, Norton's, Omega Cinema Props, 20th Century Props, Universal Property, Victor Wire, Warner Bros Property

### **HIDALGO** pages 66-70

**Sheikh's tent:** 120" wide fabric: Mapletec, LA

**Ship's lounge:** Wallpaper: Bradberry & Bradberry; Furniture: Warner Bros; Chandeliers: Omega Cinema Props; Barometers, accessories: House of Props; Carpet: Linoleum City; Draperies: Warner Brothers; Fabrics: F&S Fabrics; Trims: West Coast Trimming

### **STROKE OF GENIUS** pages 72-74

**Keeler's home office:** Typewriter and telephone from History for Hire. Furnishings and accessories: Biggar Antiques in Chamblee, GA.

**Parlor:** Furnishings and accessories: Alan Goodwin, Ansley Antiques, Kudzu Antiques, Burroughs Wellington Telephone: History for Hire

**Golf swing practice:** Light fixture and linoleum: The Proper Source, Atlanta; additional set dressing: Rust 'n Dust, Chamblee, GA

**Loading dock:** Set dressing from Broadstreet Antique Mall, Cache Antiques, Rust 'n Dust Antiques, Biggar Antiques

**Coffee shop** detail in Table of Contents *p10*: Back bar, soda fountain and toppings' containers: Scott Antique Market; additional set dressing: Robert Gerwig, Atlanta


### **THE APPRENTICE** pages 78-81

Bed Bath & Beyond, Bisazza, Brian Hunt Studios, Cuisinart, Dwell, Enterprise Lighting, Felissimo, Simon Harsent, Huffly Sports, Hy-Tek Manufacturing Company Inc, Joseph Confortti Designs, KWC Faucets, Lampa, Office Pavilion, R&D Design, Stark Carpet Corporation, Tempur-Pedic, Troy Inc, West Elm Inc, Andy Kessler for Warshaw Blumenthal



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FRANK  
If you cared at all, you'd leave me  
alone. I want to be depressed. I  
don't want any visitors. And the  
last person I want to see is you!  
I'm going back to bed.

Exits.

ISABEL  
(loud)  
Oh that's easy. You're already  
dressed for that.

FRANK (O.S.)  
Go home Isabel!

ISABEL  
Her party is the day after tomorrow.  
You're going, so try to make yourself  
presentable!

FRANK (O.S.)  
Don't hold your breath!

Isabel expels a sigh of frustration, reaches for her purse  
and exits with confidence that she won the argument.

58 INT. GRAND BALLROOM - NIGHT

The ballroom is extravagant. Abundant with flower  
arrangements throughout. Formally dressed guests mull

Frank enters, dressed in his best suit. Alone, reluctant  
He carries roses. He looks around for his wife, Emily.

Emily is elegantly dressed, smiling and talking with some  
friends near an elaborate fountain.

Frank is thunderstruck upon seeing her. He approaches her,  
whispers in her ear.

FRANK  
I must be dreaming.

He hands her the roses. Emily blushes.

EMILY  
Hello sailor. How'd you like to buy  
a girl a drink?

FRANK  
I've missed you... I'm sorry.



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