



CARAVAN RUG CORP.

ULTIMATE SOURCE



EURO BAMYAN 501 | 10'0" X 14'0"

LARGEST INVENTORY

THE SOURCE FOR YOUR SETDECOR • SALES & RENTALS AVAILABLE



8725 WILSHIRE BLVD.
BEVERLY HILLS, CA 90211

Tel: 310-358-1222 Fax: 310-358-1220
www.caravanrug.com

SPSA SETDECOR Summer 2005

SETDECOR

Set Decorators Society of America

Summer 2005

THE
INTERPRETER

TWO and
a half MEN

Mr & Mrs
Smith

Desperate
Housewives

\$10.00



www.setdecorators.org

Think
FRESH



6850 VINELAND AVE. STE. C • NORTH HOLLYWOOD • 818 980 4371 SANDYROSE.COM

Now Together!

Newel Art Galleries, Inc. + Troubetzkoy Paintings, Ltd.



One Stop Shopping
For All Decorative & Fine Arts Furnishings

NEWEL.

NEWEL ART GALLERIES, INC.

425 EAST 53RD STREET NEW YORK, NY 10022 TEL: 212-758-1970 FAX: 212-371-0166 WWW.NEWEL.COM INFO@NEWEL.COM



hpr

THE HAND PROP ROOM, L.P.

5700 Venice Blvd., Los Angeles, CA 90019
(323) 931-1534 Fax (323) 931-2145
www.hpr.com hprcan@earthlink.net



Shana

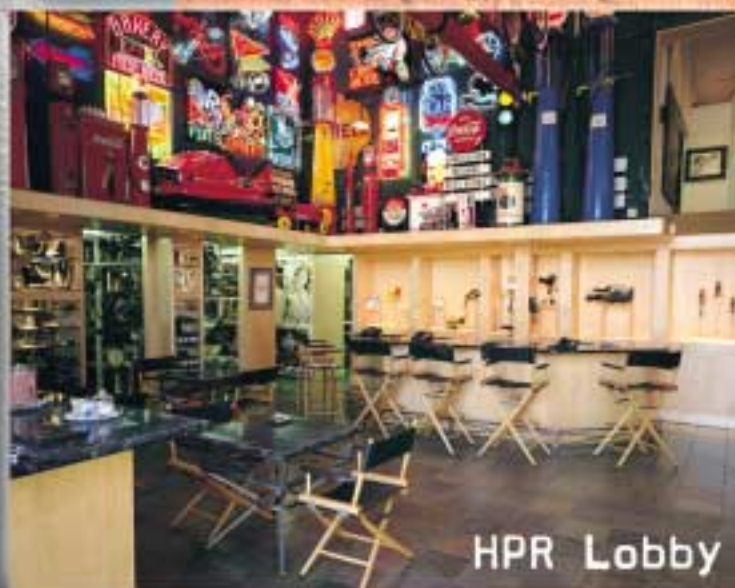


Cleared Art

Custom & Stock Graphics

Custom Framing

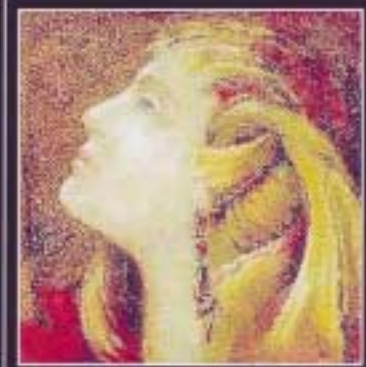
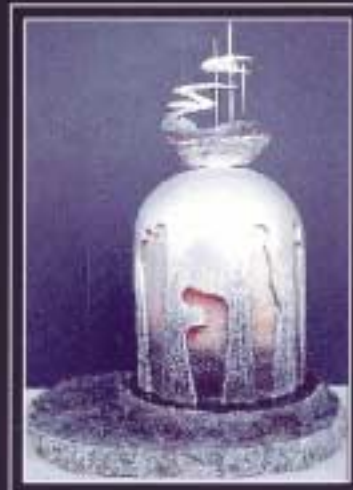
Graphics



HPR Lobby

Classic & Modern Art

Sculpting Foam & Clay, Mold Making, Silicone & Fiberglass,
Painting, Murals, Acrylic & Oil Color,
Art Paintings & Sculptures for Rent
8,000 sq. ft. Workshop Space



www.classicandmodernartco.com

email: classicandmodernart@juno.com

Tel: (323)225-3086, Fax: (323)222-3788

2325 N. San Fernando Rd. Los Angeles, CA 90065



The
Best
Kept
Secret
in
LA

DESIGNERS PORTFOLIO



Everything
in Fabric

213 617 0832
213 617 8274 fax
818 749 1072 cell

Why Shop for Fabric?
I'll bring the store to you!

fabrikyesterday@sboglobal.net

121 South Hope Street
Suite 419
Los Angeles, CA 90012

SDSA Business Member
Since 2002

WITH OVER 60,000 SQ FEET
OF INDOOR AND OUTDOOR
SHOWROOM, WE OFFER A
UNIQUE AND DIVERSE
SELECTION OF MERCHANDISE.

*Always hundreds of tables
available in Oak, Pine and Walnut.*



CHARLES & CHARLES IS THE
DESIGN INDUSTRIES FOREMOST
RESOURCE FOR EUROPEAN
ANTIQUE & REPRODUCTION
FURNITURE AND ACCESSORIES.

Charles & Charles
WHOLESALE
ANTIQUES & REPRODUCTIONS


WWW.CHARLESANDCHARLES.COM

WE ARE OPEN TO THE TRADE ONLY, MONDAY TO FRIDAY 10 AM - 5 PM
5830 RODEO RD. LOS ANGELES, CA 90016
PH. 310.559.0138 FAX 310.559.0824

THE CARPET IS THE SOUL OF THE APARTMENT.

— Edgar Allen Poe



Offering the most complete
selection of rugs west of the
Appalachians. From modern,
art deco and shag to fine
reproductions and hand picked
one-of-a-kinds.

The source for successful
set decorators.

Come in and discover a host
of room making moments.

Open 7 days.



George

Moses



The Rug Warehouse

All in the hip Helms Bakery complex

3260 Helms Ave
Los Angeles, CA 90034

310.838.0450

www.therugwarehouse.com
go to rentals for our resume

contents

SETDECOR

Set Decorators Society of America

Summer 2005



42



20

Cover: DESPERATE
HOUSEWIVES.
Series: Set Decorator
Erica Rogalla SDSA;
Pilot: Set Decorator
Mary MacIntosh.
Production Designer
Thomas A Walsh.
Photo by Ken Haber.
© ABC/Touchstone
Television. All rights
reserved.



36

Television decor

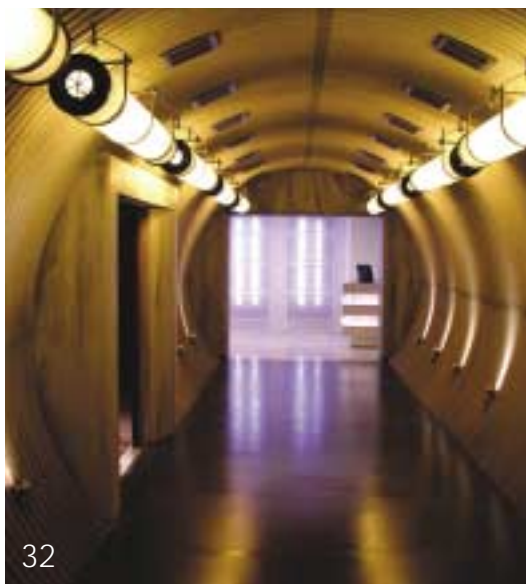
20 **DESPERATE HOUSEWIVES** Erica Rogalla
Behind the pristine facades of Wisteria Lane

32 **ALIAS** Karen Manthey
Cutting-edge killer sets

36 **TWO AND A HALF MEN** Ann Shea
Decorated by one woman and a crew

42 **TV or Not TV?** Jerie Kelter
The scene and the unseen

46 **LAW & ORDER: TRIAL BY JURY** Beth Kushnick
The 'Order' side of things in the NY court system



32

46





Create something.

Visit us at NeoCon
BOOTH 7-4111



ELEMENTS

3/8" SPARKLING
SHIMMERSCREEN. ONE
OF OVER 150 STYLES
OF SHIMMERSCREEN.

PROJECT

SUSHI SAMBA RIO, CHICAGO, IL

DESIGNER

ROCKWELL GROUP, NEW YORK, NY

SOURCE

BCM ARCHITECTURAL, 741 SOUTH FULTON AVENUE
MOUNT VERNON, NY 914.664.7500

VIEW

SHIMMERSCREEN.COM



contents

SETDECOR

Set Decorators Society of America

Summer 2005



76



54



58



64

Film decor

- 54 **THE INTERPRETER** Beth Rubino
Diplomacy and decoration at the UN
- 58 **MONSTER IN LAW** Susan Eschelbach
Flowery character definitions
- 64 **MR & MRS SMITH** Victor Zolfo
High-priced assassins--high concept sets
- 76 **MISS CONGENIALITY 2** Leslie Rollins
Teams on two coasts

SDSA

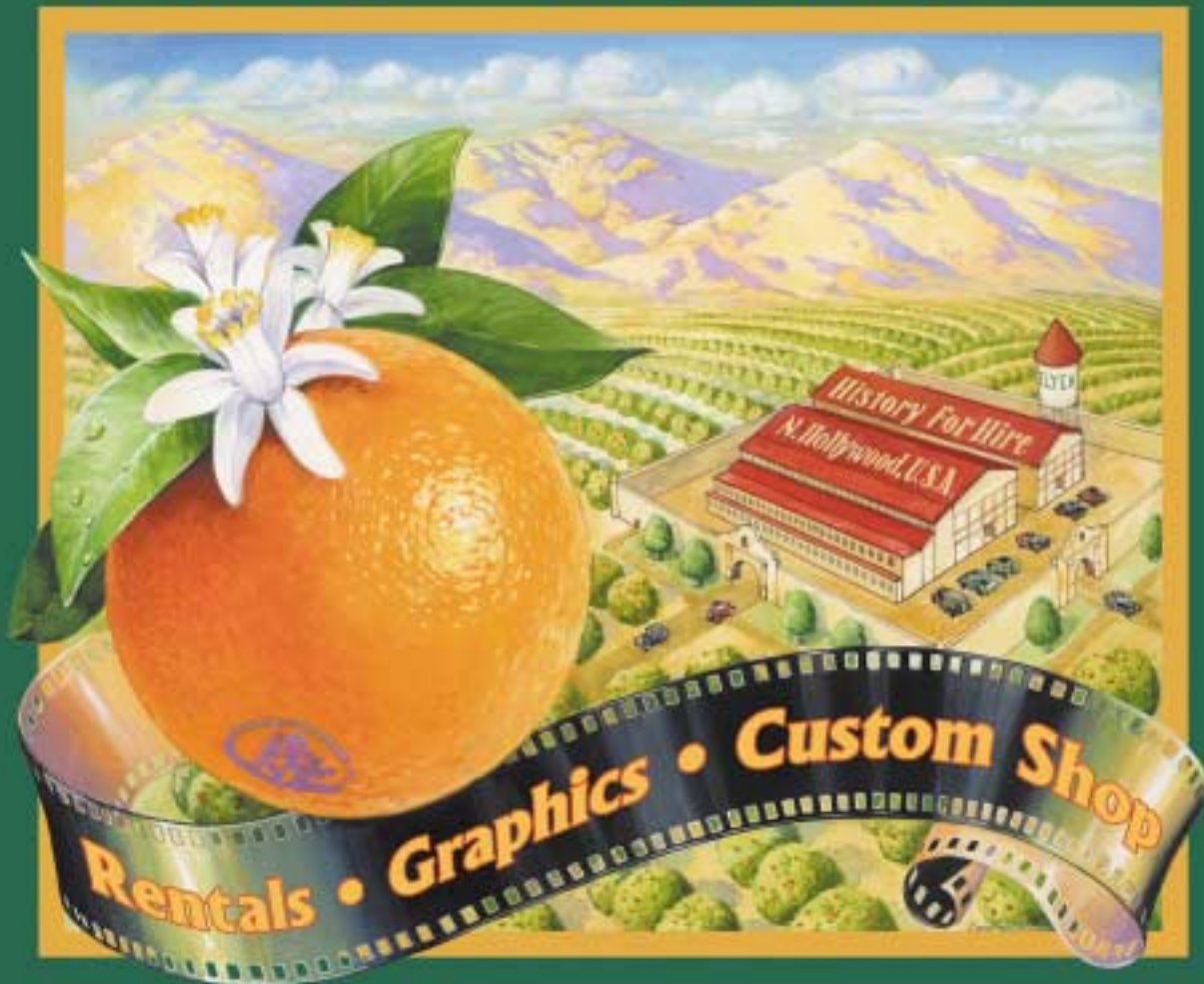
- 83 **New Board and Officers**
- 84 **Annual Luncheon**
- 85 **Lifetime Achievement Award: Marvin March**
- 86 **Dwight Jackson and The Collection**
- 88 **What's in Store**

In Every Issue

- 16 **In the News**
- 18 **Events**
- 94 **Production credits Film**
- 96 **Production credits Television**
- 97 **Production credits Commercials**
- 98 **Resources**

History For Hire[®] INC.

P R O P H O U S E



7149 Fair Avenue,

North Hollywood CA 91605

Phone (818) 765-7767 • Fax (818) 765-7871 •

www.historyforhire.com

contributors

Tom Castañeda is an award-winning broadcast journalist, having spent eight years working in television news throughout the United States. In 2002, he moved to Los Angeles to pursue other creative endeavors. Now a Sales & Promotion Coordinator for Architectural Digest, Castañeda has had the opportunity to work closely with the SDSA. On a personal level, Castañeda is an 'entertainment enthusiast' who loves movies and television.

Shana Nys Dambrot is an independent art critic, curator and author based in Los Angeles. Her work is published in ARTNEWS, TEMA CELESTE, ARTWEEK, ANGELENO, COAGULA, FLAVORPILL.NET and elsewhere. She served as the graphics text editor for the the Academy of Motion Pictures and Science exhibition on set decoration, and is the Art Gallery Director of the Hand Prop Room, where she comes to love set decorators more every day.

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

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

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

Guy Williams is an architect in the Los Angeles office of Gensler, an international design firm. He specializes in retail and entertainment projects around the country.

SETDECOR

Set Decorators Society of America

Summer 2005

Editors:

Rosemary Brandenburg
Jan Pascale

Managing Editor: Karen Burg

Art Director: Kim Grover, Abierto

Associate Editors:

Joanne Baker
Susan Ory Powers

Advertising & Marketing:

Beth Wooke
Betty Rosen Ziff

Printer: Sinclair Printing Company

Contributors

Tim Colohan, Daryn-Reid Goodall,
Lottie Green, Jason Howard,
Bernie Keating, Corrie Levelle, Leslie Rollins

Photographers

Phil Bray; Dominick Bruno; Scott Chambliss;
Ruder Finn; David Glomb;
Ken Haber, Ken Haber Set Photography;
Merrick Morton; Melissa Moseley SMPSP;
Barbara Nitke; Ann Shea; Leslie Rollins;
Stephen Vaughn

Photographs courtesy of

ABC, Academy of Motion Picture Arts &
Sciences, Buena Vista Pictures, CBS,
Columbia Tristar, Dreamworks, Film Art,
HGTV, NBC, New Line Cinema,
Paramount Pictures, Sony Studios,
Twentieth Century Fox, Universal Studios,
Warner Bros Studios, Warner Bros
Television

SET DECOR

setdecor@setdecorators.org

www.setdecorators.org

Editorial: 323-462-3082

Advertising & Marketing: 323-462-3055

Subscriptions: \$24/year

SET DECOR magazine is published by

Set Decorators Society of America

1646 North Cherokee Avenue

Hollywood CA 90028

Phone: 323-462-3060

Fax: 323-462-3099

Email: sdsa@setdecorators.org

www.setdecorators.org

HOLLYWOOD STUDIO GALLERY

ART & FRAMING FOR THE IMMEDIATE WORLD

RENTALS • SALES • CUSTOM FRAMING • PHOTO SERVICES



THE INDUSTRY'S MOST EXTENSIVE COLLECTION

- PAINTINGS
- PRINTS
- POSTERS
- PHOTOGRAPHY
- REPRODUCTIONS
- MODERN ABSTRACT

NEW INVENTORY ADDED WEEKLY

1000'S OF CLEARED OR CLEARABLE
ITEMS ON DISPLAY



WE OFFER ON-SITE PICTURE FRAMING, POSTER MOUNTING,
BRUSHSTROKE TEXTURIZING, CANVAS STRETCHING,
AND A WIDE RANGE OF CUSTOM SERVICES

WE MAKE YOUR BUDGET & DEADLINES OUR PRIORITY

(323) 462-1116

1035 CAHUENGA BLVD., HOLLYWOOD, CALIFORNIA 90038
HOURS: 8-5 PM MONDAY-FRIDAY

from the editors

A set decorator's work, done well, addresses character and design on many levels simultaneously. In two of this issue's featured articles, we look behind the scenes at the film MR & MRS SMITH and the hit television series DESPERATE HOUSEWIVES. Both deserve special note for skillful dealing with what percolates beneath the surface. In both examples, the characters are hiding their true selves. The sets promote the deception; yet reveal clues to the hidden truths as the stories unfold.

Under the radar indeed are TV pilots and episodes that never made it to broadcast, and shows that are canceled after airing few episodes. Usually these sets, no matter how beautiful, are forgotten forever. But we rescue two such projects from obscurity, THE DEMARCO AFFAIRS and DR VEGAS, with the article TV or Not TV.

Less obscure are Emmy-winning ALIAS, and the fine work on television shows LAW AND ORDER TRIAL BY JURY and TWO AND A HALF MEN. Secrecy and diplomacy became a theme in the process as well as the plot of the feature film THE INTERPRETER, shooting in the most sensitive location imaginable in this post-911 world: The United Nations in New York City.

Secrets of set decorating revealed: our best stealth weapons are our essential support teams. SDSA Business members provide the goods and services you see in the sets, from antique lighting fixtures to zippers on upholstered furniture. Sandy Rose Floral Inc gave lavish service on feature film MONSTER-IN-LAW.

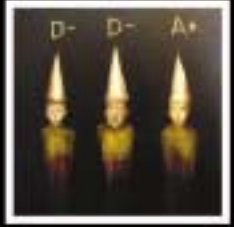
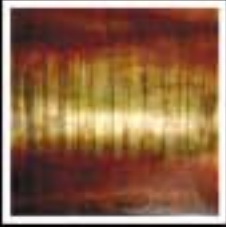
The unsung heroes of our profession are the set dressing crews: assistant set decorators, buyers, leads, drapery persons and set dressers, many of whom are SDSA Associate members. Every set decorator we feature on the pages of SETDECOR wants to give thanks and acknowledgement to their crew, so we asked Leslie Rollins to represent this in our coverage of feature film MISS CONGENIALITY 2.

SETDECOR is continuing to evolve. We have new quarters in the heart of Hollywood and we have become a quarterly magazine. We are also enacting new distribution and promotional efforts which will dovetail with our expanded ad reach. Look for SETDECOR at bookstores, newsstands and many SDSA business member establishments.

The goal is to consistently serve our craft and our industry with seasonally focused articles, with Emmy and Oscar contenders in mind. As our reach expands, we hope to continue to reveal secrets of set decorators from around the globe.

Rosemary Brandenburg
Jan Pascale

SETDECOR



Cleared
Original Artwork

One of the largest selections of canvas
and paper in the Western U.S.



145 north labrea — e • los angeles, ca 90036 • 323-933-8630 • www.perrellfineart.com

in the news

FILMMUSEUM BERLIN HONORS ANNE KULJIAN SDSA



Photo: Merrick Morton. TM & © 2004 Dreamworks, LLC. All Rights Reserved

Set Decorator Anne Kuljian SDSA was invited by Peter Manz, Head of Exhibitions to speak at one of the opening events of the Filmmuseum Berlin's exhibition *Moving Spaces: Production Design & Film*. Premiering in conjunction with the Berlin International Film Festival in February and continuing through the month of June, the exhibition "explores how, in interaction with the camera and the direction, the setting of a film not only creates visual spaces but generates the dramaturgical atmosphere of a film."

Kuljian and Production Designer Alex McDowell were guests of the museum for the screening of *THE TERMINAL*. One of the film's sets was a featured part of the exhibition. Extensive press and media coverage was given the show, which the museum reports, "Has permitted a many faceted and lively exploration of an often neglected cinematic art."

design teams
"have come to view
artwork as the
visual equivalent of
a musical score and
to rely on experts
like Ms. Long to
provide it."

—The New York Times

got art?

The NY TIMES article *Off the Canvas and Onto the Big Screen* by MG Lord acknowledged the work of Set Decorator Leslie A Pope SDSA and Production Designer Ida Random for *SPANGLISH*. The commentary explored the film's dramatization of a painting and focused on Pope's art resource, SDSA business member Film Art, owned by former illustrator and production designer Jennifer Long.



Sunday in the Park by James Doolan, courtesy Film Art.



Set Decorator Beth Wooke SDSA was guest designer/decorator on an episode of the HGTV series *OUTER SPACES*, featuring a Greek Islands themed makeover. Wooke's Mediterranean poolside spa was a hit and is now featured on the network's website.

charming

Desperate Decorating: The Hottest Show on Television has Interior Motives. The campy title aside, in the May 2005 *TRADITIONAL HOME*, Eliot Nusbaum states, "That lovely collection of gracious homes has almost as much presence and character on the show as the characters themselves." The article continues the kudos for *DESPERATE HOUSEWIVES* Set Decorator Erica Rogalla SDSA and Production Designer Thomas A Walsh, and shows off their work with great photos by SDSA business member Ken Haber. [For related article and more of Haber's photos, see page 20.]



Photo: Ken Haber



events



from left: Set Decorator Erica Rogalla SDSA and Production Designer Thomas A. Walsh, *DESPERATE HOUSEWIVES*; Set Decorator Jay Hart SDSA, *SPIDERMAN 2*; Amy Churgin, Publisher, *ARCHITECTURAL DIGEST*; Frances Anderton, Moderator, KCRW host; Art Director Tony Fanning, and Set Decorator Anne Kuljian SDSA, *WAR OF THE WORLDS*.

photos: Ruder Finn

CELEBRATING THE ARCHITECTURE OF SET DESIGN & DECORATION

ARCHITECTURAL DIGEST kicked-off its first-ever *Architecture Days* Hollywood-style at the Los Angeles Design Center on Wednesday, April 27, 2005.

The magazine hosted "Architects of the Set," a panel discussion with production designers and set decorators, who spoke about the prominent role architecture can play in creating memorable TV and film sets.

More than 70 people attended the stellar event, which was moderated by Frances Anderton of KCRW's "DnA: Design and Architecture" radio program. Panelists included: Set Decorator Erica Rogalla SDSA and Production Designer Thomas A. Walsh for *DESPERATE HOUSEWIVES*, Set Decorator Jay Hart for *TERMINATOR 3* and *L.A. CONFIDENTIAL*, and Set Decorator Anne Kuljian SDSA and Art Director Tony Fanning for *WAR OF THE WORLDS*.

Architectural Digest Architecture Days, a three-city event series of tours, events and programs that celebrated the power of architecture, began in Los Angeles before moving on to Chicago and New York.

— Tom Castañeda



Neo-Con West Hosts Set Decoration Panel

Design conference Neo-Con West presented a panel discussion on set decoration for the popular convention at the LA Mart, March 9, 2005. SDSA members Daryn Reid Goodall, Cheryal Kearney, and Cloudia Rebar each presented scenarios from different set decorating experiences, noting the diversities and similarities between set decoration and interior design.





PSW

An eclectic mix of interior furnishings including: furniture, lamps & lighting, area rugs, bed room suites, cleared artwork, and a vast collection of accessories including kid's room and kitchen. Our inventory is set up in showroom style for easy viewing.

New location: 4625 Crenshaw Blvd. Los Angeles 90043 - Tel: 323 461 3371 - Fax: 323 461 4571 - www.pswprophouse.com

television



Set Decorator *series* Erica Rogalla SDSA
Set Decorator *pilot* Mary MacIntosh
Production Designer Thomas A Walsh
ABC

Desperate

On a hilltop above Universal Studios lies a quiet *cul-de-sac* known to the world as *Wisteria Lane*, home to the famous ladies of primetime, *DESPERATE HOUSEWIVES*. This celebrated circle of houses used in the past for such shows as *MURDER SHE WROTE* and *LEAVE IT TO BEAVER* has been overhauled and updated to become an idyllic, charming neighborhood. But under the pristine surface of *Wisteria Lane* percolates fear and intrigue. These women who strive to be *perfect*—the *perfect* mother, the *perfect* homemaker, the *perfect* wife—and are afraid they can't keep up and will be left alone, create a dark parallel to the ultra-light surroundings.

The outer world that Production Designer Tom Walsh and Set Decorator Erica Rogalla have created is calm and immaculate. Houses are trimmed in white, each with perfect lawns and landscaping. Behind the facade of perfection, are interiors

designed to give visual clues of the personalities of *Housewives Gabrielle, Bree, Lynette* and *Susan*. These rooms are also where all the dirty little secrets take place. In their *kitchens, living rooms, bathrooms* and *bedrooms*, we watch confidences being shared, betrayals being committed and deals being made. We laugh at the contrast. We laugh at the *wives*. Walsh and Rogalla's artful juxtaposition of perfect setting against flawed personality also allows us to laugh at ourselves.

Walsh and Set Decorator Mary MacIntosh planted the seeds of the look with the pilot, but the actual world of *Wisteria Lane*, as we know it, unfolded under the creative teamwork of Walsh and Rogalla. Most of the sets from the pilot were dismantled, some completely torn down. So this design team started fresh in many areas, while carrying some of the stronger elements from the pilot into the series.

"Tom and Mary had already built some of the framework



photos: Ken Haber



Housewives

with the pilot. What we were able to do with the series was to more fully develop the characters," explains Rogalla. "Extensive research and brainstorming went into assigning just the right color palette to each *wife*, as well as determining that character's particular eccentric taste. Tom came in with pages and pages of reference of what he thought would be right for each character," says Rogalla. "My research was more out in the community, trying to find resources for items that would manifest what his research suggested."

"Tom's designs express depth. The way he worked the spaces with lots of angles that you wouldn't have in a normal house works great on camera and shows how much he has studied what the camera sees. Depth is a word that describes Tom in many other ways, as well. He offers as much as he can, whether it might be fresh architectural elements, research or support. My challenge is to continually

keep up with his ideas and fill his designs!"

Part of Rogalla's puzzle-solving requires the ability to look at objects from an alternative point of view. "I'm often visualizing a different use for an object, such as the dining room buffet that became a chest in *Gabrielle's Bedroom*," she reveals. "It's all part of our 'Wisteriality', Tom's and my term for this homogenized reality based on the American collective altered memory of the 50s and 60s."

"Our challenge is to make the fantasy a reality each week," she continues. "We are constantly infusing intuition and emotion into the visual."

Rogalla, Walsh, Lead Bob Santaella and their crew have not only created an atmosphere of seductive intimacy and trendy lifestyles, but also helped to define the distinctive personalities of the desperate housewives with the choices they've made for the sets. Let's look inside *Wisteria Lane*... ►

television



Gabrielle



For **Gabrielle Solis** (Eva Longoria), ex-model turned rich and bored housewife, there is nothing but the best. Opulence literally drips from the furnishings. Her dramatic bed, grand duvet and chaise are covered in silk, exquisite trims and tassels. "We spend our life talking of little details," notes Rogalla's Lead Bob Santaella, "because we always try to get the picture perfect."

All of the *Master Suite* furnishings other than the bed are low, meant for languishing. The carpeting itself is tryst-worthy plush. Elegance abounds, but an emptiness, a soullessness pervades. A peek through the fashionista's corridor—an entire wall of shoes, another of designer clothes—gives a glimpse of the crystal chandelier illuminating the *Master Bath*. When *Gabrielle* is busy 'getting busy' with her virile young gardener in her tub built for two, surrounded by marbled walls and old-world inspired artwork, the decoration evokes her hunger for wealth, her need to do anything to keep it and her secret desire for what's forbidden. ▶





photos: Ken Haber



television



Bree

When *Bree Van De Kamp* (Marcia Cross) isn't busy baking muffins from scratch and weaving reed baskets lined with hand-dyed towels made from natural fibers, she's keeping a seamlessly perfect home. Particularly her *kitchen*. The requisite collection of copper pots hanging from a circular rack and other cooking accessories scream *gourmet*. To accommodate her severe need for organization and secret need to be perceived as flawless in everything, *Bree's* intricate storage systems stand at attention throughout the *kitchen*, *pantry* and *laundry room*. Everything is in its place, including her fear of being found out.

This precise Martha-Stewart-with-a-great-body maintains an elegant domicile with heavy, dark wood furniture upholstered in muted colors. The palette, like *Bree*, is so controlled that there is almost an absence of color. *Bree's master bedroom*, with its huge four-poster bed which she sometimes shares with husband *Rex* (Steven Culp), visually reflects the weightiness of this quest for perfection. ►



photos: Ken Haber



television

Lynette

Lynette Scavo (Felicity Huffman), once a corporate shark, stopped her fast track career to devote herself full time to her four kids. Her life is now overflowing with squabbling siblings, dirty clothes, PTA meetings and grocery shopping. Between sneaking doses of her children's ADD medication, *Lynette* maintains a rocky facade of being Super Mom.

Her secret desire to be the perfect wife and mother is shrouded in a practical home with hardwood floors, pictures drawn by her kids and a collection of earthenware. Her tiny desk tucked under a kitchen counter gives the only visual reminder of her past corporate prowess. Next to the household bills stand framed newspaper clippings and an elegant glass trophy, a 'Leadership' award. Mementos of this former executive's life lean forlorn and out of place against the back of a toaster oven.

There seems to be little time in *Lynette's* hectic life to make a romantic bedroom setting for her husband *Tom* (Doug Savant) and herself. Mission furniture, plaid bedding and practical accessories serve as the core design, but the most important elements are the crib and infant accoutrements that have turned their *boudoir* into a nursery. The earnest earthiness extends into the beach-cottage style bathroom. ▶



photos: Ken Haber



television



Susan

The home of the kooky, klutzy, artsy **Susan Mayer** (Teri Hatcher) doubles as her *office*. A drafting table serves as a focal point in the combination *studio/living room*. This special integration allows for the *home* to be designed around her work and yet show more intimate aspects of *Susan's* character. Walsh's corner fireplace with bench-hearth emphasizes the *home*, while Rogalla's detailed artist's corner indicates the working mom.

Rogalla, the daughter of an established sculptor and painter, and an artist herself, was in her element establishing the realm of *Susan's* character as a 'children's book illustrator.' Pictures of *Susan's daughter* are scattered around the *studio/living room*, and *Susan's* intellectual side is expressed in her collection of books.

In color lore, green symbolizes new beginnings. A subtle enhancement from Rogalla and Walsh, hues of green are found throughout *Susan's home*. In *Susan's master suite*, paisley prints, muted florals, hints of gingham, an old-fashioned iron bedstead and a Victorian claw-footed bathtub give clues to her romantic nature. Touches of fantasy and whimsy are tucked in for the viewer to discover.

—Lottie Green and SETDECOR Staff



photos: Ken Haber



DIGITAL FABRIC PRINTING

Silvia's
Costumes

- CUSTOM DESIGN YOUR OWN FABRICS TO CREATE ANY MAGICAL SET!
- CHOOSE YOUR OWN PATTERN ON YOUR OWN FABRIC TO CREATE ANY PERIOD OR MODERN PIECE!
- NO MINIMUM YARDAGE!!

Tel: 323-666-0680
Web: SILVIASCOSTUMES.COM



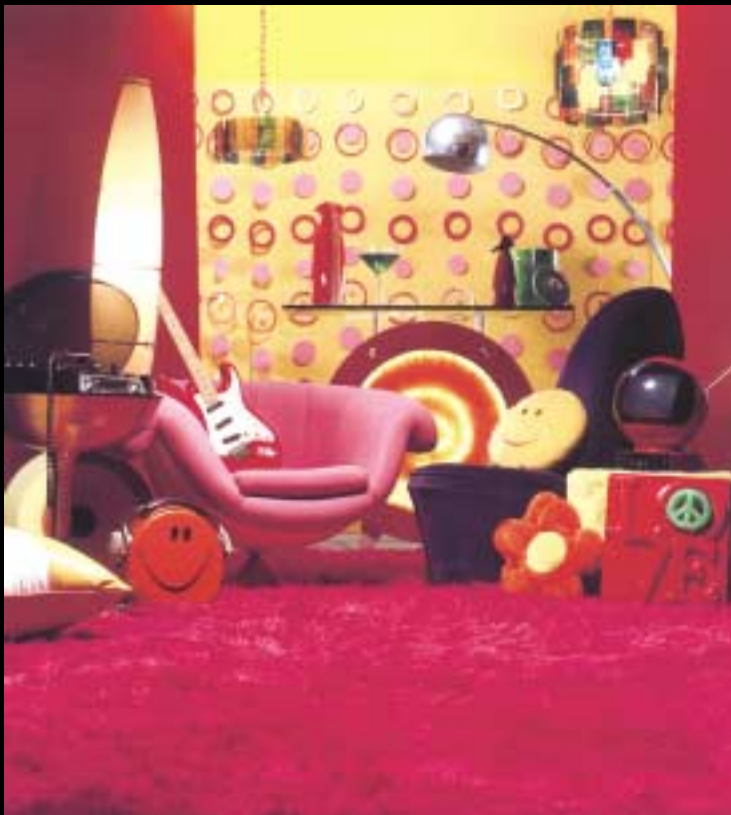
The Art of Detail



JEFFERSON WEST INC.
Antiques & Decorative Arts

Large and small items hand selected from around the world.

9310 Jefferson Blvd., Culver City, CA 90232 Tel (310) 558.3031 Fax (310) 558.4296
E-mail: jwestinc@pacbell.net • Monday-Friday 10am-5pm • Weekend by Appointment Only



ECLECTIC ENCORE
P R O P S

TRADESHOWS • PHOTOSHOOTS

FILM/TV • DISPLAY

HOLIDAY & THEME PARTIES

PREMIERES • LAUNCHES

AWARD CEREMONIES

FASHION SHOWS • DANCES



www.EclecticProps.com
620 W26 ST NYC 212.645.8880

television



ALIAS

It may seem like an impossible mission, but one critically-acclaimed television show has spent the last four seasons taking viewers on top secret international spy operations week after week. From a maximum security psychiatric ward in Romania to a five-star hotel in Rio de Janeiro, ALIAS has transported viewers to exotic locales around the globe - the majority of time without ever stepping foot outside sunny Southern California.

"Historic Los Angeles architecture has magnificent multi-cultural influences," says Production Designer Scott

Set Decorator **Karen Manthey SDSA**
Production Designer **Scott Chambliss**
ABC



photo: Scott Chambliss

Chambliss. "We looked for those and used them as skeletons for our sets."

Set Decorator Karen Manthey SDSA admits that converting those raw spaces into visually-stimulating sets is far from easy. "We had a fast, relentless pace and a very limited budget. There have been so many different types of sets: contemporary residential and commercial spaces, hi-tech laboratories, super-trendy clubs, hospitals, morgues, torture rooms, underground bunkers...interiors and exteriors all over the map!" Chambliss and Manthey continuously managed to

create cutting-edge sets for the critically-acclaimed series, which for its pilot episode won the Emmy for Outstanding Achievement in Art Direction for a Single-Camera Series.

"It's as much about establishing a cohesive look and rhythm in your composition as it is in choosing well-designed pieces," reveals Manthey. "Since season one, I have been collecting set dressing that meets a visual standard: timeless designer pieces, contemporary pieces, great industrial pieces, laboratory furnishings, draperies and fabrics."

Manthey not only relies on her years of experience as a set

television



photos: Scott Chambliss

decorator, she also hones in on her background in art and design. "I go to art galleries and museums. A strong sense of art and design is the most effective tool in making good visual choices," she states. "I prefer to concentrate on creating an interesting visual aesthetic within the space I'm given."

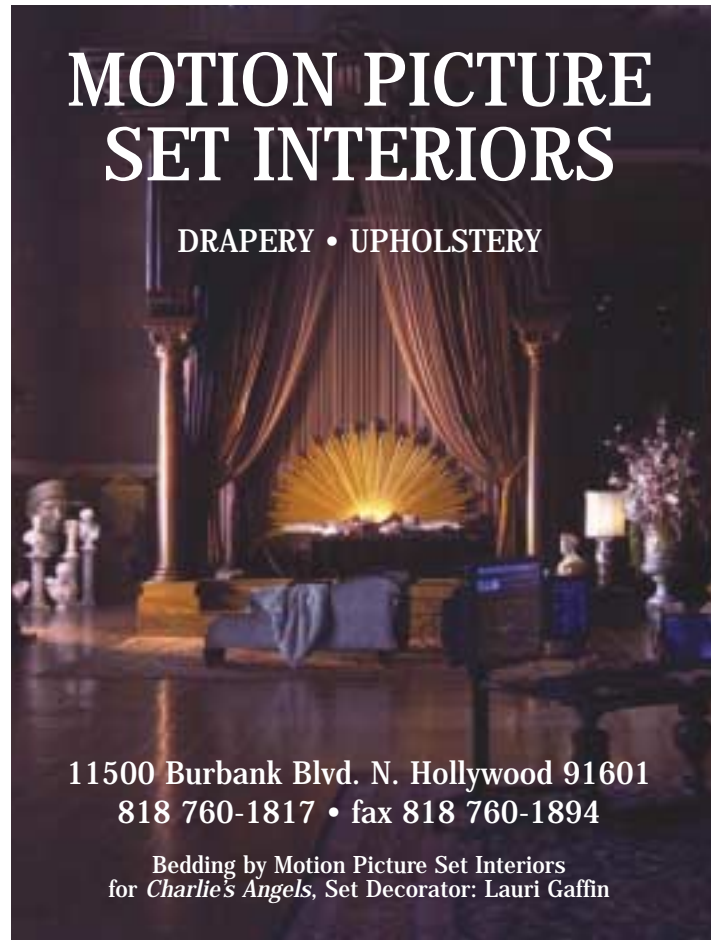
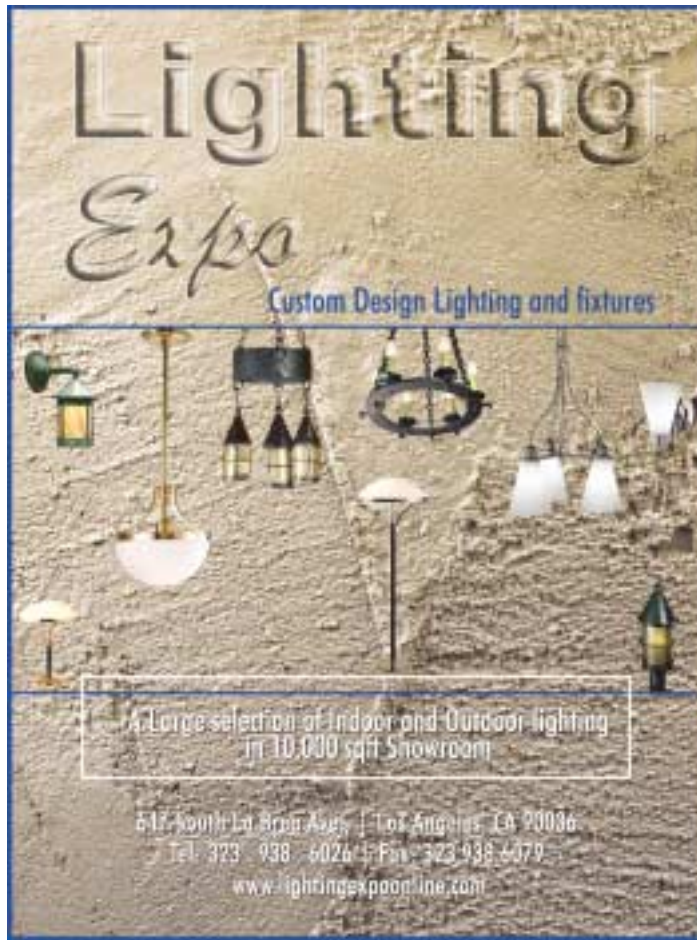
Manthey's smart choices and 'less-is-more' philosophy have consistently resulted in ALIAS being recognized by her peers. Last year, the ALIAS design team received another Emmy nomination.

"We're grateful for the attention we've received for our work on ALIAS over the years," says Chambliss. He and Manthey recently left the series to begin prep on the feature film MISSION IMPOSSIBLE 3 for Paramount with ALIAS Creator and Executive Producer J J Abrams. Since ALIAS is being renewed for a fifth season, a new team will continue the tradition that Chambliss and Manthey established.

"I will miss ALIAS. It has been a rewarding experience, but I'm looking forward to new and different challenges," asserts Manthey. "It's healthy visually, intellectually and emotionally to change and grow."

—Tom Castañeda





television

Charlie's Family Room: "We have various tricks we can play here. The sofa can be turned sideways, perpendicular to camera, which is relatively unusual in the world of multi-camera."
—Production Designer John Shaffner

TWO AND A HALF MEN

Set Decorator **Ann Shea SDSA**
Production Designer **John Shaffner**
CBS

The CBS hit TWO AND A HALF MEN revolves around a well-to-do bachelor with a house at the beach and a way with women. *Charlie Harper* (Charlie Sheen) finds that his Malibu lifestyle changes when his recently divorced brother *Alan* (Jon Cryer) moves in, bringing along his twelve-year-old son *Jake* (Angus T Jones) and a conservative mind-set. The premise isn't new, but there is a light and winning ambience that keeps viewers watching.

The *home* is key. Set Decorator Ann Shea SDSA and Production Designer John Shaffner have created an understated elegance with Mediterranean flavor. No trite commentary on bachelor-pads here. The furnishings are comfortable, subtle but upscale, with individual, eclectic pieces, not just the latest, hottest trappings. There are actually books on the shelves!

"Good set decoration enhances an actor's performance," notes Shea. "We want to provide comfort for the actors. So I put myself into *Charlie's* character when I shop, looking for home décor that he would choose. It can't be too frilly or decorative. He is not a person who is overly concerned with objects for the sake of having them. *Charlie* is very natural; he likes gnarly wood things and browns. The use of color is controlled. We accent with it but use lots of warm neutrals."

"We usually have two new sets a week, which may not sound like a lot," she continues. "But our look is high-end, so

finding what I want and having it available is definitely a challenge."

Innovation in design and decoration is another key. "The great challenge of designing a sitcom is trying to rediscover geography, how to make the rooms have spaces that seem real, but not worn-out," Shaffner explains. "Chuck Lorre (Executive Producer/Co-Creator) wanted very much to see inside this *house*, so he guided us toward the concept of having the *kitchen* much further into the set than you might normally find on a regular four-camera shoot. We then created the *family room* in front of the *kitchen* so it can be moved to provide camera space. Bookshelves and the fireplace can open up, and we put cameras deep enough inside the set so we really feel at home."

The expansion of possibilities includes the exterior *patio deck* which can also be used to shoot 'reverses' into the house. A fourth wall is sometimes used to keep the audience undetectable when shooting the reverses. Shaffner describes, "The way they utilize the space has been very inventive. The challenge with multi-camera is to have multiple spaces we can go to, so the shot is not always the same. Having the *deck* makes the *house* more believable as a *beach house*. We couldn't really do a beach, so we have stairs going down the cliff to the sand."

Shea takes her decorating cues from the architecture, ►





photos: Ann Shea

Charlie's Bedroom: The look is masculine, but not heavy. The distinctive bed is one of Set Decorator Ann Shea's favorite set pieces, "When I was shopping for *Charlie's bed* I knew it had to be interesting because his character spends a lot of time in it!"

television



set photos: Ann Shea



photo: Jeff Kaufer

fleshing things out in the detail of hand-worked elements: iron sconces, screens and tools; rattan and basketry; kilim fabrics and Spanish ceramic work. Plants are large and sculptural. Taupe linen tab drapes accent natural woven shades. "I feel so fortunate to be working on this show," says Shea. "I have an excellent crew, and Warner Bros has amazing people in their construction, scenic, drapery and upholstery departments. I use them every week."

Although it is the first time Shea and Shaffner have worked together, the rapport and respect between them is evident. "I think the collaboration between the Production Designer and the Set Decorator is a wonderful relationship because we inspire each other and the end product is better," Shaffner states. "The ultimate achievement of a decorator is when you fill a room with furniture and it seems to have a happy conversation."

— Kate Sheeley SDSA

clockwise from above:

Pavlov's Surf Bar

Charlie's Mother's Living Room: Shea's decoration immediately defines the narcissistic, emotionally toxic mother. The brothers grew up surrounded by elegance, but *Charlie* added warmth and refined it into beachside comfort.

Set Decorator Ann Shea SDSA and Production Designer John Shaffner



CULTURES

The Union of
Contemporary
and Ancient
African Art,
Crafts, and
Furnishings

Designer/Rentals/Wholesale:
By appt. Monday-Saturday

Open Wednesday-Saturday
10 am - 6 pm

55 West Del Mar Boulevard
Pasadena, California 91105
(626) 844-7648
cultures.inc@earthlink.net
Free Parking in Rear

Property Department

www.sonypicturesstudios.com/property



Extensive inventory of antiques & contemporary furniture – living room, bedroom, kitchen, lawn, garden, and patio including steel, wire, wicker, plastic

Athletic equipment, sporting goods, camping gear, health club gear



18th & 19th Century replica oil paintings with period frames

Contemporary art selection

Medieval weapons and props

Books – school, law, art, magazines

Drapery and fixtures

Office, home, school, hotel, motel, coffee shop, restaurant and video store furnishings

Vintage & contemporary televisions, radios and record players



Let Sony Pictures Studios be your one stop shop for all your property and set dressing needs. Conveniently located in our 100,000 square foot off-lot warehouse, we offer an impressive inventory of furniture, relics, weapons, books, appliances, athletic equipment and artwork.

Call us for a quote. We offer competitive, negotiable rates and flexible terms. Friendly and knowledgeable staff plus clear sight lines make gathering what you need for any project as easy as possible.



Sony Pictures Studios Property/Set Dressing

Warehouse Location

5300 Alla Road

Los Angeles, CA, 90066

Phone: (310)244-5999

Fax: (310) 244-0999



ART

If you can imagine it, we can create it.

Aa Art:*asap*™

phone (800) 821.4717

phone (212) 956.0805

New York's Largest Cleared Art Selection

415 West 50th Street
New York, New York 10019

plants • props • holiday décor



Green Set, Inc.
motion picture plant rentals

..visit our new location:

www.greenset.com

818.764.1231

television

TV or not TV

THE DEMARCO AFFAIRS
DR VEGAS

Set Decorator **Jerie Kelter SDSA**
Production Designer **Steve Wolff**
ABC/WB

So what about the DaVinci mural that was painted on a wall and the wall collapsed from an earthquake? We'll never know how many such masterpieces have been lost to the world as a result of the vagaries of life on this planet. Today, the set for a television pilot can be just as fragile as a Renaissance mural on a wall that sits on an earthquake fault.

So you put your heart and your energy and your talent into it anyway. Hoping. And when, as in the case of THE DEMARCO AFFAIRS, ABC chooses instead DESPERATE HOUSEWIVES as the network's new show of the season, you move on. "Clearly, I can't criticize their choice," comments Jerie Kelter SDSA, Set Decorator for THE DEMARCO AFFAIRS.

David E Kelley Productions developed the pilot, and both Kelter and Production Designer Steve Wolff are quick to point out that working for Kelley was a strictly top-drawer venture. The project was a labor of love. It was also a labor of fun. The two describe the experience in almost transcendent terms. As Kelter puts it, "What was really nice was that we built on each other's enthusiasm." Wolff says, "I thought the project was a gift from heaven. We invested so much of our hearts and souls into it. Jerie and I had a wonderful connection, and I was so willing to trust her design sense."

Wolff continues, "I sometimes think that the accolades that art directors and production designers receive are sort of misguided. Before the [set] decorator, there is a box, a skeleton. There's not a lot of emotion in the skeleton. For DEMARCO, we did gold leafing and murals and beautiful moldings and rosettes, and it was lovely. But the real beauty came from the decorator. It was the emotional draw of the artwork, the lampshades, the rug, the silk sofa. I tell directors and producers to come see the set before it's dressed. There's no soul. The decorator brings the soul."

The show's premise centered around an over-the-top ►





photos: Ken Haber



this spread: Wedding Palace.
Kelter balanced the scale of the vast inter-connected sets with sculptural elements, chandeliers and antiques.

television

wedding palace with ballrooms, palatial lobbies, and a chapel, a one-stop shop for all-you-can-possibly-do weddings. "In the pilot we did five weddings," Kelter points out. "Big, insane weddings in a forty-five minute time slot, which was in itself insane, but incredibly fun."

A particular feature of the DEMARCO set was the variety of shot angles and depth of field afforded by the design layout. Kelter describes, "The set was a monumental piece on the sound stage. You walk from an outer foyer into a room with a giant chandelier. The room opens to a large corridor flanked by two reception-sized lobbies, each leading to ballrooms! Another corridor leads to the offices and a giant chapel." On the sound stage, all is connected and dressed to allow for walk and talks.

Wolff explains the method behind the madness of his monumental sets. "First, in episodic television, the set gets used differently from in a feature film. In a feature, a director looks at the set for only one story to be told. Once that story is told, the set gets demolished unless it comes back

continued on page 81



DEMARCO AFFAIRS
this page, above: A Wedding Palace Chapel.
above right: Bridal Waiting Room.
right: WB's monumental "Big Bertha."
opposite page, above: Wedding Palace Foyer.

DR. VEGAS
opposite page, below: Casino Foyer.
(see pg 81)



photos: Ken Haber



television

LAW & ORDER

TRIAL
BY JURY

Set Decorator Beth Kushnick SDSA
 Production Designer Steven Jordan
 NBC



Courtroom

Photos: Barbara Nitke © NBC/Universal Studios

LAW AND ORDER TRIAL BY JURY is the 4th incarnation of the **LAW AND ORDER** series and is actually filmed in New York. **SET DECOR** visited with Set Decorator Beth Kushnick SDSA.

SET DECOR: *How important is continuity with the other LAW AND ORDER spin-offs?*

BETH KUSHNICK SDSA: **TRIAL BY JURY** exists in the same world as the other **LAW AND ORDER**s, but we have a different focus. The show is completely about the court system. Our scripts delve into the process from the perspective of the judge, the jurors and the lawyers, thus, the courtroom is the main set. Unlike the other **L&O** shows, we rarely see a crime scene. If we do, it is one the storyline goes back to after a criminal is processed through the system. **TRIAL BY JURY**

is not a show about the streets of the city.

SD: *How did you and Production Designer Steven Jordan work out the requirements and vision?*

BK: Depression Modern and Art Deco were the main visual inspirations. The courts were constructed during the era of the WPA. It was a time in America when the scale was very grand. Today, these once majestic courthouses are in a state of disrepair and neglect. Steven and I visited the courts and got a very good feel for the entire system that exists in New York. The typical courtrooms of today are retrofitted to accommodate contemporary technology. We sat down with district attorneys and picked their brains. We observed how they "lived," down to the piles and boxes of paperwork that surrounded them. Recreating those details was necessary.



Assistant District Attorney Complex

SD: What is the overall feeling of the show?

BK: Although the built sets are extensive and within them you feel the architecture and scale of the existing buildings, the set decoration is in the details. Signage about no food or drink in the courtroom, piles of paperwork, specific file boxes, miles of cable. All of these small details make the interiors very realistic. There is no question as to what world you are entering; and the show is not stylized in any way. When you sit in the *Rikers Meeting Room* or in the *Judge's Chamber* you feel like you are in the system.

SD: Are any of your sets the same as seen in the other shows?

BK: The only set we have that is seen in the original L&O is

the office of *District Attorney Arthur Branch*, played by Fred Thompson. This was done to accommodate his shooting schedule for both shows. The set was originally designed and built ten years ago with updates in dressing as the actors changed. It was a challenge to re-create because it is filled with photographs and many personal items. We discussed changing some of the elements in both sets to make it easier to find doubles. Series creator Dick Wolf thought about a script line that would refer to *DA Branch's* new interior design but we were lucky with vendors and ended up locating everything including discontinued fabric for window treatments! It was a set that happened quickly and had a former life, so it seemed to come together with some detective work and a bit of luck.

SD: This is the first L&O to be fronted by two women. Does that affect the look of the show at all? ►

television



Assistant District Attorney's Office

Photos: Barbara Nitke © NBC/Universal Studios

BK: What was evident when we did research in existing courtrooms and DA offices were the tight spaces everyone exists in. Each DA has a desk and table creating a T-shape in their offices for meetings. Boxes of paperwork and evidence files are everywhere. There is little room for personality—a photo here or there, a coat rack with clothes since many DA's dress for court in their offices and come to work in casual clothing. Yes, having two women at the helm is a first for L&O and inspired some small personal dressing, whatever we could fit in. A yoga mat with carrier, some appropriate desk dressing and artwork, but mainly these women fit seamlessly into a long-standing system that functions with no gender reference.

SD: *How many swing sets do you typically need to create for each episode? Is that the major part of your job?*

BK: We do two swing sets and anywhere from four to six locations per episode. It is an on-going part of the job, along with maintaining the standing sets. We have run the gamut this season from *flophouse* to a *Rockefeller-inspired mansion*. The challenge in this first season is to build our stock of set dressing to pull from for future episodes. The process has been different for me, as this is my first job in episodic television after twenty years of filmwork. I do enjoy not having the time to get so caught up in as many details. The schedule and process brings with it a certain amount of freedom.

SD: *The color palette seems to be mostly GREEN. Tell us about that.*

BK: Both the Art Deco and Depression Modern periods for the major sets dictated that. The color choices we make for

***Rikers Prison******Courthouse Hallway******Judge's Chambers***

swing sets and locations are different every time, sometimes based on what major pieces of set dressing are available from prop houses.

SD: *The camera is most often in tight on the characters. How do you give clues to their personalities with such limitations?*

BK: We have been lucky to have a number of directors who have really taken advantage of fully dressed sets and locations. The dressing is always there, it is just a matter of what makes it on the screen.

SD: *We see the antique map of New York on the wall. How else to you define this as New York?*

BK: There are touches of it everywhere in the standing sets,

but it does read more in the built sets and locations. Again it is in the small details: newspapers, wall dressing and small desk dressing. I think L&O symbolizes NYC and whatever we add to it from a production design and set decoration layer supports this very realistic series.

SD: *Do you have a favorite object or part of a set?*

BK: The scale of what has been created affects everyone who walks into our *Courtroom*, *DA Complex*, *Hallways*, *Elevators* and *Judges' Chambers*. I don't have a favorite object but am really happy with the way all of the elements came together. The period lighting, the hand-forged hardware on the courtroom doors—these are contributions to a set designed with respect for the history behind the long-standing system which exists in New York City. ■



RUGS

for
every dance of
life...



LAWRENCE OF LA BREA

671 S. La Brea Ave. Los Angeles California 90036 Tel: 323 935 1100 Fax: 323 935 1199 www.lawrenceoflabrea.com



THE ALPHA COMPANIES

MOTION PICTURE RENTALS

M E D I C A L

FURNITURE

LABORATORY

Spellman Desk



A R T

NEW ADDITION
SCHOOL
SERVICES

7990 SAN FERNANDO ROAD - SUN VALLEY, CA 91352

(818) 504-9090 • FAX (818) 504-9389

WWW.ALPHAMEDPROPS.COM • E-MAIL RENTALS@ALPHAMEDPROPS.COM

OUR TEAM OF TALENTED ARTISTS
CAN BRING YOUR VISION TO LIFE

- HAND PAINTED OR
DIGITAL PRINTED MURALS
- FINE ART REPRODUCTIONS
- RESTORATION
- TROMPE L'OEIL



WARNER BROS. STUDIOS
SCENIC ART

CONTACT ED STRANG

818.954.2032

www.wbconstructionservices.com

r-gallery
consignment furniture

Showroom furniture for all
your set decorating needs.

Style diversity with extraordinary selection



20828 Lassen St. cross street DeSoto, Chatsworth

818.775.9200

House of Props Inc.

treasures beyond imagination...



| | |
|-------------|----------------------|
| Crystal | Trays |
| Silver | Nautical Instruments |
| Bronzes | Military Memorabilia |
| Sculptures | Picture Frames |
| Paintings | Vintage Photographs |
| Tiffany | Historical Documents |
| Chandeliers | Model Airplanes |
| Humidors | Model Ships |
| Pewter | Maps |
| Brass | Globes |
| China | Lamps |
| Vases | Clocks |
| | and more... |

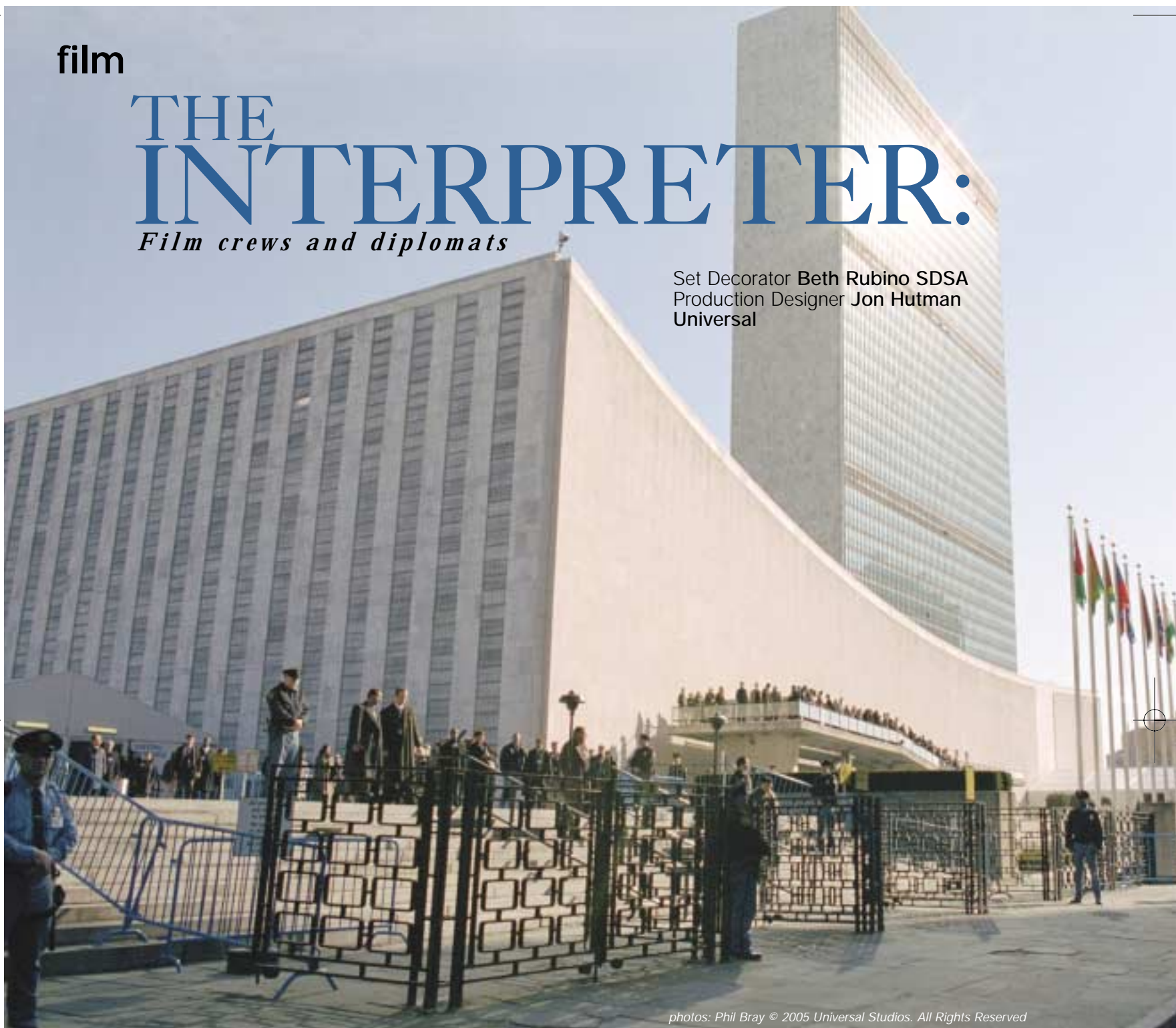
1117 NORTH GOWER STREET • HOLLYWOOD • (323) 463-3166 • E-MAIL: HouseProps@aol.com

film

THE INTERPRETER:

Film crews and diplomats

Set Decorator **Beth Rubino** SDSA
Production Designer **Jon Hutman**
Universal



photos: Phil Bray © 2005 Universal Studios. All Rights Reserved

THE INTERPRETER was the first movie ever to be filmed inside the political corridors of the United Nations. Director Sydney Pollack, Production Designer Jon Hutman, Set Decorator Beth Rubino SDSA and their crews successfully used the UN as both the major location set and a main character. As complicated, difficult and problematic filming a thriller can be, the crew also encountered heavily defined international relations protocol, security clearances, precision scheduling and much more that they can't really talk about on the record. As cool as the final film is for audiences, for process-wonks, how it came to be is even more of a thriller. So here are some of the exigencies that they can tell us about:

- In order to film inside this historic center, the crews had to take extreme measures to protect it. The floors and walls were covered with masonite during every load-in and load-out, which were unusually frequent due to the building being in use during shooting. The Security Council was called into session at times during filming.
- As for the UN's noted collection of priceless art and artifacts, gifts from heads of state around the globe, protocol dictated that none could be moved at all. The production team had no choice but to decorate and shoot around these pieces, logistically and cinematically. Rubino was allowed to choose only what to add, although some untouchable pieces were camouflaged or blocked for certain shots. Shooting of these sets later continued on sound stages, with rented arti-



Left: The United Nations Headquarters in New York.
right: Federal agent Tobin Keller (Sean Penn) and UN interpreter Silvia Broome (Nicole Kidman) inside the UN.



facts from Monty Pollack's eclectic collection at HPR and from many other significant collectors serving as surrogates.

- With permission, Rubino made some decorative changes to the building, in the direction of the original style. Modern elements were removed and stored. She found certain surviving fixtures, architectural details, hardware and furnishings, and reproduced others from that era [construction was completed in 1953], all of which were outfitted throughout the complex.
- High-backed guest chairs with built-in speakers sit on the dais of the General Assembly. Rubino had fully-functional reproductions made. Upon completion of the filming, this extraordinary furniture was donated to the UN.
- For the 2000 seats in the General Assembly, Rubino pur-

chased a full set of the actual hearing devices used by the UN. These, too, were donated to the UN, which now has a full back-up set, something they sorely needed.

- Rubino's crew had the additional responsibility of avoiding an international faux pas in the reorganization of the placards for each nation's section in the General Assembly. There are 191 extant countries, plus the film's fictitious Matobo. Each time the film company used the actual assembly hall, they had to follow UN protocol for the seating. Rubino reports, "We had to inject Matobo within the assembly, which meant we had to move existing ones over. We couldn't eliminate a country!"
- For the small but pivotal *Interpreter Sound Booth* set, located in the General Assembly's mezzanine, every time the crew set up and struck, they had to take the existing glass



out, replace it with tempered glass for shooting, and then put it back. This was done because scenes taking place there were to be shot both on location and on a sound stage; and the sound stage eventually required glass that was shot out with gunfire. Working backward from there, continuity suggested using tempered glass throughout.

- The film's security barricades were of two types: the *French barricade*, which is removable fencing and the *Jersey barricade*, concrete barriers. "Concrete would have been too heavy to deal with, so we made our own," Rubino confides. "We had barricades down both sides of First Avenue, from 42nd Street to 52nd Street. Both sides of ten blocks equals twenty blocks; twenty blocks equals one mile, which means we had a mile of barricades!" Considering the restrictions and diplomatic protocols required for the entire shoot, a mile of barricades seemed a simple challenge.

—Shana Nys Dambrot and SETDECOR Staff



above left: Tobin Keller (Sean Penn) on the floor of the General Assembly.

above: The Dais of the General Assembly.

left: Silvia Broome (Nicole Kidman) in the Interpreter Sound Booth.




ASTEK WALLCOVERINGS
Largest "In-Stock" inventory
in Los Angeles
818.901.9876 800.432.7930
fax 818.901.9891
15933 Arminta St., Van Nuys, CA 91406
www.astekwallcovering.com



● SPECIALTY WALLCOVERING
● CUSTOM PRINTING ● MURALS
● WINDOW FILM ● CONTACT PAPER





O.I. GRAPHICS
Conveniently located at
CBS Studio Center
818.655.5517
fax 818.655.8557
4024 Radford Ave., Studio City, CA 91604
www.oigraphics.com / oigraphics@mptp.com



**SHERMAN WAY
INDUSTRIAL**
**E.C.
PROPS
RENTALS**

11846 SHERMAN WAY
NORTH HOLLYWOOD CA 91605

PHONE: 818-764-2008
WWW.ECPROPS.COM












**OFFICE FURNISHINGS
SALES & RENTALS**

9937 Jefferson Blvd. • Culver City • 310 559-9292
Monday - Friday 8:30 - 5 www.dozarrentals.com • www.dozar.com

film



Jennifer Lopez (*Charlie*)
and Jane Fonda (*Viola*)
negotiate a peace
settlement.

photos: © 2005 Melissa Moseley SMPSP/New Line Productions

MONSTER- IN-LAW

Set Decoration **Susan Eschelbach** SDSA
Production Design **Missy Stewart**
New Line Cinema

floral notes



Rehearsal Dinner: detail, Kevin & Charlie's House.

After a long and arduous search to find the man of her dreams, *Charlotte 'Charlie' Cantilini* (Jennifer Lopez) finally meets her Mr Right, only to discover his mother, *Viola Fields* (Jane Fonda), is the woman of her nightmares. A recently fired news anchor who is afraid to lose her son the way she just lost her career, *Viola* vows to sabotage her son's relationship with *Charlie* by becoming the world's worst mother-in-law. But *Charlie* decides to fight back. The gloves come off as the two women duke it out to see just which woman is the ultimate alpha-female.

MONSTER-IN-LAW may star stunning beauty Jennifer Lopez and legendary looker Jane Fonda in the leading roles, but it's the colorful background players like *Pelargonium crispum* and *Rosa alba* that truly capture the eye. Scene after scene, the flora spring onto the screen adding a splash of color that helps viewers better understand the film's characters.

"Floral arrangements are as important as a painting, lamp or personal effect," asserts Set Decorator Susan

Eschelbach SDSA. "They tell a story of who the characters are, how they define themselves."

From selecting the small potted geraniums in the restaurant where the film's two lovebirds first meet to adding a variety of flowers to the pre-existing rose garden at the home of the film's villainous monster-in-law, *Viola*, Eschelbach worked closely with Production Designer Missy Stewart to saturate each of the film's sets with the flowers and plants that capture the essence of each character.

"They filled every set with minutia that tells us about each person's unique life," says Director Robert Luketic in an online interview. "And every character was treated with the same level of detail. I love that sort of passion. Make it a real place, not just a facade."

For Lopez's character, Eschelbach strove to 'make her world alive' with the use of bold colors. "Charlie has the passionate confidence to use color to express herself," professes Eschelbach. "She's straight forward. Flowers in her apartment are garden-picked and simply stuck in a vase." ►



film



*Clockwise from top left:
Wedding Day, Viola's Entry;
Detail, Viola's Bedroom, Jennifer
Lopez as Charlie, Viola's Bedroom;
Wedding floribunda; Viola's Desk;
Viola's Terrace, Charlie's Tote.*



Later, the florals for the rehearsal dinner at *Kevin and Charlie's House* are contemporary, with strong hues and natural styling.

For *Viola's* home, Stewart chose a 1927 Wallace Neff house in Pasadena with a magnificent rose garden and amazing architectural features. "It was a character-driven selection," Stewart says in an online interview. "[*Viola*] is bold and outrageous and smart, and I thought the house should be the same." This choice facilitated Eschelbach's challenge to create sets that play up the character's rich complexity.

The home's rose garden would ultimately play a major part in the film, with Eschelbach using roses as the signature flower for Fonda's character. "There is formality and stature, yet romance and love associated with a rose," explains Eschelbach, who received an Emmy nomination in 2002 for her work on the pilot of *SIX FEET UNDER*. "And with such a garden, *Viola* had to have flowers adorning her entire home."

To accomplish the task of creating fantastic floral arrangements for the film's stars Eschelbach enlisted the help of an expert, Corri Levelle of Sandy Rose Floral Inc, who first worked with Eschelbach on *THE NANNY* in 1997.

Levelle credits their successful partnership on *MONSTER-IN-LAW* to her ability to communicate quickly with Eschelbach. "After years of working together, Susan feels comfortable relying on me because she knows I will ultimately make sure I get the information I need to pull a project together," says Levelle, who started working at Sandy Rose as a freelancer and now owns the company outright.

"Having seen the location's fabulous rose garden and

knowing the exteriors would be featured in the film, I was inspired to inter-mix a lot of garden roses and garden-variety flowers in the design," says Levelle. "I trust Corri implicitly," proclaims Eschelbach. "Working with her, I know that my flowers will always be what are required for the look and character of the scene."

Choosing such eye-catching flowers as peonies, campanula and hydrangea would later pose a problem for Levelle and Eschelbach. When *MONSTER-IN-LAW* was originally filmed in the summer of 2004, most of the flowers used were in season. That was not the case when re-shooting began in early 2005. But Eschelbach knew she had little reason to worry. "Having dealt with continuity issues for years, we are well prepared," explains Levelle. "We keep written records of every arrangement we make. We also keep digital photo records for every production we work on."

Figuring out which flowers were to be used in the film was easy for Levelle and her team, but finding them in bloom proved more difficult. "Some of the flowers were found in season in New Zealand and Holland and shipped in," confirms Levelle. "Others were found at extremely high-end faux manufacturers, and cost more than fresh flowers! A few even had to have clever look-alike stand-ins."

In the end, Eschelbach's attention to detail and Levelle's expertise make *MONSTER-IN-LAW* a bed of roses, not only helping breathe aromatic life into the film's incredible sets but succeeding in giving the viewer a feel for each of the film's complex characters.

—Tom Casteñeda

photos: © 2005 Melissa Moseley SMPSP/New Line Productions



1520 S. Maple Avenue, Montebello, CA 90640
(323) 201.4200 Phone / (323) 201.4299 Fax
Contact: Carol Hicks chicks@stellarevent.com
www.abbeyeventservices.com



Considered
the best
in-stock

selection of
Drapery &
Upholstery
Fabrics on
the west
coast.

**F&S
Fabrics**

Serving the
ASID and
Decorator
Community
for over 40
years with
professional
help and prompt
delivery.



UPHOLSTERY FABRICS

10654 W. Pico Blvd.
Los Angeles, CA 90064
(310) 441-2477

DRAPERY FABRICS

10624 W. Pico Blvd.
Los Angeles, CA 90064
(310) 558-3232



(310) 785-0000 • (818) 989-4300

13520 Saticoy St. Van Nuys, CA
Visit our showroom 9 -5 (M-F)

**Tenting & Canopies • Film Shoots
Wrap Parties • Premieres**

*** Special rate for set decorators only ***
Rentals can be used for
7 days at no extra charge!

MORE MODERN @ MODERN PROPS



38,000 modern props. All types of modern.

MODERN PROPS • 323.934.3000
5500 W. Jefferson Blvd., Los Angeles
www.modernprops.com
LOS ANGELES • VANCOUVER



OFFICIAL SPONSOR OF
SDSA
Set Decorators Society of America



Photography by Kristopher (323) 642-6493

Berbere Imports

An Ethnic Prop Warehouse

Come visit our over
30,000 sq. foot warehouse
and enjoy the eclectic
collection of over
15 countries.

Rentals And Sales

Located conveniently
on La Cienega blvd.
just blocks south of
the 10 freeway.

Hours
M - F 8:30 to 4:30
Sat. 10 to 4

Berbere Imports
3048 S. La Cienega blvd.
Culver City, CA. 90232
Phone: (310) 842-3842

www.BerbereImports.com
berbere@yahoo.com

film

Hotel Penthouse Suite Living Room: "This is a *Jane* set," Zolfo points out. "Since she is performing an assassin hit in this suite, we wanted to keep her cool aesthetic presence in the design. I used several hundred yards of quilted silk fabrics to create six curtain-walls that made up half the suite. I enameled all the furniture in white and tied all the hardware together by copper-plating it. Jeff wanted a Pan-Asian feel to the environment, so Ron and I designed a *Zen garden*. Luckily, I found these crazy Plexiglas panels with bronze dragons applied to them. We turned them into free-floating wall units by running cables floor to ceiling and adding specially formed Plexiglas display shelves. The 70s speakers were perfect to re-vamp because the dome shape had become a motif, and they looked great in white! We cut circles out of the carpet to reveal the textured concrete beneath."

photo: © David Glomb

Set Decorator **Victor Zolfo** SDSA
Assistant Set Decorator **Ron Franco** SDSA
Production Designer **Jeff Mann**
Fox

Mr
&
Mrs



Smith

In the film *MR AND MRS SMITH*, we go behind the closed doors of a couple hiding their secret identities from the world—and each other. First time collaborators Set Decorator Victor Zolfo SDSA and Production Designer Jeff Mann were charged with creating sets which not only portray the affluent suburban lifestyle of paid assassins *John and Jane Smith* [Brad Pitt and Angelina Jolie], but also speak of the growing emotional distance between the title characters.

“Once we established the textures, colors and materials that we thought would best reflect *John* and *Jane*, we then discussed the temperament of a specific scene,” says Zolfo. “We always wanted to ramp it up visually without being gratuitous,” adds Mann. Personality cues in the design and decoration were typically subtle, such as stories told by the artwork, moods established by colors or furniture that isn’t as it first appears.

“One of the challenges in creating the *Smith house* was the representation of two people trapped in a loveless marriage built on deceit. Plus, being assassins, their identities are fictitious, so everything we show as a reflection of them is actually their own creation of themselves,” said Zolfo. Mann explains, “When imagining *John* and *Jane’s* environment, we started from a place of love and desire that the characters once held for each other which ultimately reeked of irony as their relationship grows distant and then combative.” Intimate spaces become confining.

In shared spaces such as the *Master Bedroom* and *Master Bath*, the two may be in close company, but there are elements suggesting entrapment not marital bliss. The formal setting of the *Dining Room* suggests the chilly relationship between the two. *John’s Tool Shed* and *Jane’s Kitchen* at first represent their distinct personalities, then later transform to reveal the couple’s personal arsenals.

The design team’s greatest challenge was developing sets that had to sustain large scale destruction. Says Mann, “We didn’t want to limit ourselves or compromise the aesthetic of the film just because a room was going to be destroyed.” Zolfo continues, “The decision was made to not shy away from real pieces, but make duplicates and breakaways. This enabled us to achieve a high level of sophistication and be more creative.” Zolfo and team found existing 20th Century collector pieces that fit the *Smiths’* high-end tastes, but also served the many stunts and gags of the film.

Also on board with Zolfo was his friend, Assistant Set Decorator Ron Franco SDSA. They agree that while an assistant may not be necessary on smaller projects, today’s large studio productions place so many expectations on the set decorating department that having back-up is essential. “It was a tremendous asset having Ron with me on this project,” said Zolfo. While set concepts are developed in collaboration with the production designer, Zolfo gathers research, then searches for the primary pieces that will anchor and explain the set. “We dealt with many custom-ordered pieces and special-order fabrics that required considerable research. Ron served as liaison with furniture and fabric houses to ensure all orders were on track.” In addition, Franco took on the daunting task of coordinating product placement for a massive superstore set.

Through collaboration and creativity, the set decorating team faced the many challenges of *MR AND MRS SMITH* and succeeded in creating a not-so-ordinary world for the deceptively unassuming couple next door.

—Guy Williams

film



Smith House - Master Bath: According to Set Decorator Victor Zolfo SDSA, "Production Designer Jeff Mann envisioned a highly stylized Art Deco inspired 'prison' for the couple. We wanted a very confining space for the characters to interact in, so we designed a washstand that would place them in close proximity. The red 'vase' is actually a lamp with its hardware removed. The small deco satin club chair is Dunbar circa 1940. The custom-built mirror was gimbaled to allow the camera to see the actors side-by-side in the reflection. This was key to establishing the emotional void between the two, their discomfort at close proximity."



photos: © David Glomb



Smith House - Kitchen: "Part of *Jane's* world, the *Kitchen* is a designer showplace hiding a high-end arsenal," reveals Zolfo. "The wall ovens and stove needed to be top of the line, and we wanted to avoid the usual brands. I really liked the look of a line called 'Smeg' out of Spain, but it was nerve-wracking waiting for them to arrive! The ovens also worked as action props, which Jeff tricked out as storage for *Jane's* weapons. We chose the Glasstile small metallic tiles, blood red lacquer cabinets and steel to define the room's sharp, hard, sexy and lethal feeling."



film



Photo: Stephen Vaughan. © 2005 Twentieth Century Fox. All rights reserved.

above: *John* (Brad Pitt) *invades Jane's Office*. Zolfo reveals, "The funny thing about this photo is the strange-looking piece on the right. It was scripted that *Jane's* team needs to destroy their files in an incinerator of sorts. I had seen a small, contemporary wood-burning stove advertised in an interiors magazine, but it wasn't yet in production. At the last minute, the company was generous enough to lend us their prototype unit, and we carefully added legs, dials and a hose system—instant incinerator."

right: *Hotel Penthouse Suite Bedroom*. "We needed the bed to function as a stage of sorts for *Jane*," Zolfo says. "Jeff designed an oversized platform bed with built-in night tables, which I veneered with bamboo and reed matting. The light box headboard was designed by our graphics designer on computer; the specially cut metal frames hold over 18,000 colored marbles in a vertical grid and had to be able to fly out quickly for shooting! I designed the bedding and pillows to fit the oversized futon, which we manufactured because mattresses are too bouncy for the action. The bedside lamps were these groovy glass mushrooms that also fit the sexually charged motif, but we added custom ruby-red neon inserts to fit the palette. The carpet is thick wool shag reminiscent of a floor covering in the *Smith House*."



photo: © David Glomb

film



photos: © David Glomb



Smith House Foyer / Living Room: “The chandelier reminded me of an upside down wedding cake, which was perfect for the entry to this home,” Zolfo says. “The sofas are by noted 20th Century designer Edward Wormly, probably for Dunbar. The back height was just right for the fight scene, and the lines were very sinuous and unusual. Perfect for *John* and *Jane’s* battlefield, but still very *Smith* stylish. They needed to be built in breakaway versions, which I had to do for most of the furniture in the *Smith House*. I hung three contemporary dangling glass-ball chandeliers together to create the floating fixture in the living room, which the special effects department replicated to destroy. The foyer area is open and uncarpeted to allow for large action gags.”

film



photo: Stephen Vaughan. © 2005 Twentieth Century Fox. All rights reserved.



**FOX
STUDIOS
SIGN
DEPARTMENT**



FOX STUDIOS
PRODUCTION SERVICES
10201 W. PICO BLVD.
LOS ANGELES, CA 90035

310.FOX.INFO
310.369.4636
www.foxstudios.com

© & © 2005 Fox and its subsidiaries. All rights reserved.

**EXPERTS IN CUSTOM
FABRICATION AND QUICK
TURNAROUND...**

**READY FOR
YOUR CLOSE-UP!**

- MOTION-CONTROLLED ROUTING
- BRILLE
- DIGITAL PRINTING
- VINYL CUTTING
- FLAGS & BANNERS
- HAND-LETTERING
- STICKERS & NAME BADGES
- LAMINATING
- SILK SCREENING & HEAT TRANSFERS

left: Smith House Dining Room. “Key scenes of mounting tension between the *Smiths* occur during their meals together,” Zolfo explains. “We really wanted *John* and *Jane’s* shared areas to be elegant, but cold and evocative of their chilly/hostile feelings for each other. The chandelier and sconces reminded me of icicles, and I imagined they would really come alive when they got destroyed, glass balls flying everywhere! All the furniture in this room was also built in breakaway, including the artwork and items inside the display console. We redesigned the thrift store chairs to have these cool little ‘peek-a-boo’ windows in the upholstery and tied the wood finish to our beautiful lemonwood dining table. The Art Deco rosewood sideboard was an antique store find with brass hardware that I nickel-plated to match the appointments on the contemporary dining table.”

right: “Conversation about how to approach the *Smith Bedroom* began with the bed,” reveals Zolfo. The ebony wood vertical stripes began a finish theme in the room—serene or imprisoning? It was hard to hold back on a final personal smalls layer, but the characters hide so much of their identities from each other.



photo: © David Glomb

**FOX STUDIOS
DRAPERY,
UPHOLSTERY &
FLOORING
DEPARTMENT**



FOX STUDIOS
PRODUCTION SERVICES
10201 W. PICO BLVD.
LOS ANGELES, CA 90035

**310.FOX.INFO
310.369.4636**
www.foxstudios.com

TM & © 2003 Fox and its related entities. All rights reserved.



**EXPERTS IN CUSTOM
FABRICATION AND QUICK
TURNAROUND...**

**READY FOR
YOUR CLOSE-UP!**

- DRAPERY
- MINIBLINDS
- CUSTOM WINDOW TREATMENTS
- UPHOLSTERY
- FLOOR COVERING

PROUD SPONSOR OF THE
SET DECORATORS' SOCIETY OF AMERICA

Largest Selection of Floorcoverings in L.A.

Specializing in:

*Old Fashioned Floors • Studio Tiles • Carpet
Stage Flooring • Cork • Carpet Runners • Hardwood Floors
Linoleum • Tiles • Vertical Blinds • Mini-Blinds*



*Serving the Entertainment Industry for over 55 years.
We understand your needs and deliver promptly!*

Linoleum City Inc.

5657 Santa Monica Blvd. • Hollywood, CA 90038
ph 323/469-0063 • fax 323/465-5866 • 1/800/559-CITY
2489



Monitors

TELEVISION & COMPUTER RENTALS
*Period to Modern • Video & Computer Playback Systems
 Content Creation*

**PRODUCTION SOUND
 & VIDEO SERVICES**
818.954.2511





VISIT OUR
 VISUAL DISPLAY CATALOG ONLINE
WWW.WBSFCATALOG.COM

**ALL ART
 COPYRIGHT
 CLEARED**

ART-PIC

OVER 1000 ART WORKS ON DISPLAY





WWW.ARTPIC2000.COM **M-F /9-5**
 818-503-5999
 6826 TROOST AVE. N. HOLLYWOOD, CA 91605

BROWN & GOLD

LIGHTING

Interior Lighting
 Exterior Lighting
 Ceiling Fans
 Accessories
 Lamps and Shades
 Lamps Repairs



176 North LaBrea Avenue
 at Beverly Blvd. Los Angeles
 tel. 323 933 7149 • fax 323 933 2543


www.browngoldlighting.com

Plantation by HINKLEY LIGHTING

**BECK AVE
 STORE SETS**

**E.C.
 PROP
 RENTALS**

6905 BECK AVENUE
 NORTH HOLLYWOOD CA 91605



PHONE: 818-764-2162
WWW.ECPROPS.COM

film



1

Leslie Rollins goes in armed with a great crew, and the results are fabulous.

As every decorator knows, the great secret of our trade is that we are only as good as the people with whom we work. Ours is an art of collaboration. Not only do we collaborate with the designer and director, the principals from whom we take our direction, but we also collaborate, consult and rely heavily on the crews and craftspeople who actually bring our work to fruition.

—Leslie Rollins SDSA



2

MISS CONGENIALITY 2:

Set Decorator **Leslie Rollins SDSA**
Production Designer **Maher Ahmad**
Disney

I am incredibly fortunate to have built fantastic teams of colleagues and friends on both coasts. MISS CONGENIALITY 2: ARMED AND FABULOUS allowed me to bring together the absolute best of both worlds.

In LA I had the pleasure of working again with Buyer Heidi Baumgarten SDSA-AM [GET SHORTY, 13 GOING ON 30]. Heidi is invaluable in dealing with the studios and vast number of prophouses (a luxury we do not have in New York). She brings years of experience and an unflappable demeanor to each job.

Lead Jonathan Bobbitt is indispensable. Through our past collaborations, I have come to trust and admire Jonathan's abilities and taste and rely on his experience, knowledge and resourcefulness. His/our great crew [including SDSA Associate Member Ron Shulem] can do virtually anything



3



4



5

from far left, Drag Club sets:

1. Lighting: I went to every Moroccan store in LA and photographed furniture and lighting. Leslie designed five huge chandeliers from photos of Moroccan lanterns I showed him.

—Buyer Heidi Baumgarten SDSA-AM

2. Wallpaper: I arranged to have a *Moorish* design wallpaper printed by Aaron Kirsch at Astek, who took only two days to print hundreds of feet! —Buyer Heidi Baumgarten SDSA-AM

3 Seating: For the 112 chairs that I found at the Warner Brothers prophouse, Leslie chose this great, really cheap, furry leopard-print fabric from samples I had sent him. —Buyer Heidi Baumgarten SDSA-AM

ARMED AND FABULOUS

3. Tables: The Disney staff shop made 100 fiberglass table bases, which were painted to look like aged tin, then lit from inside. Clear acrylic round tops were added, creating a club-like mood when they were all lit up. All of that for one element of one set! —Set Dresser Ron Shulem SDSA-AM

4., 5. Drag Club backstage: Dressing the *backstage* was hard work, but Leslie has a way of not missing any opportunity to have fun at the same time. He and Heidi obtained original gowns designed by Bob Mackie and headpieces from actual Vegas shows. Many make-up stations were dressed out in the fullest detail. Each took on a life of its own. —Set Dresser Ron Shulem SDSA-AM

film



1



2



3



4

that is asked of them. I look upon all these wonderful people as my Southern California family.

When MISS CONGENIALITY 2 came to New York City for three weeks of shooting I was happy to be reunited with Christine Moosher SDSA, my assistant, collaborator and dear friend for the past nine years [MANCHURIAN CANDIDATE, TWO WEEKS NOTICE, A BEAUTIFUL MIND]. It was a luxury to be able to phone in a good deal of the job from LA and entrust her with the NY sets, while I was still on the opposite coast.

By the time I arrived in New York, Lead Dick Tice and his able crew had made excellent progress. While Dick and I do not have a long history together (my usual crew was on another project) we have known each other for many years. One of the benefits of working in a 'small town' — New York City — is that you get to know pretty much everyone in the business.

It is common to say that film is a priceless medium and that our work is forever preserved, but the real value of our work is the relationships we form. Colleagues and co-workers become family and friends. It is always a pleasure to renew those relationships and, through our art, enjoy one another's company.

—Leslie Rollins

from far left:

1. New York FBI Offices: I found a variety of personal items from all over the world: trophies, certificates, awards and souvenirs. We also had research photos from the real New York FBI. Hollywood Studio Gallery and Hollywood Trophies were very helpful in duplicating some quite unusual dressing from the research. —*Buyer Heidi Baumgarten SDSA-AM*

2. Retirement Home: Each corner was dressed with different activities. We spent some time actually making crafts that the seniors would have done, such as paint by numbers, knitting scarves and puzzle-making...all for the sake of detail. —*Set Dresser Ron Shulem SDSA-AM*

3. Shack: We had to maintain continuity for a *shack set* that was built and partially shot out in the Nevada desert, and then re-created on stage. The *shack* and all of the set dressing were sent back to Los Angeles and stored in a warehouse. We spent quite a bit of time sorting through what looked like just JUNK, but like a puzzle, piece by piece, it all fit back into place on stage. —*Set Dresser Ron Shulem SDSA-AM*

4. Pirate Ship: Premiere Props had most of what we needed. They were still unpacking the shipping crates filled with props from the feature film *PIRATES OF THE CARIBBEAN*. —*Buyer Heidi Baumgarten SDSA-AM*

2005 Edition Now Available!



For Your **FREE** Copy Visit Us At
www.CreativeHandbook.com
 For Questions Call: **(818) 752-3200**

**creative
handbook**



Jackson Shrub Supply, Inc.

11505 Vanowen Street, North Hollywood, Ca 91605
 tel: 818.982.0100 fax: 818.982.1310

www.plantrentals.com

Specializing in...

Live & Artificial Plants,
 Custom Silk Arrangements,
 Tombstones, Hedges, Cut Brush,
 Bridges, Columns, Fountains,
 Sod, Dirtskins & Sandskins,
 Fiberglass Rocks & Trees,
 Christmas Trees & More.

Set Construction & Crane
 Services Available.

SERVING THE MOTION PICTURE
 AND T.V. INDUSTRY SINCE 1937



Where Hollywood
 Gets Its Vines

TV or not TV

continued from pg 45

in a sequel. In episodic television, hopefully you're going to be coming back to the set for years to come. But a director comes in as a guest of the producer, and what the director wants to do is some shot that no other director has done. So if you create a set that gives a director a multitude of options, then you've done your job, and what becomes interesting is watching directors interpret your set."

Wolff continues, "Second, watch the dailies. Watch what gets cut out. The shots that have the actor up against one wall usually go away. But the shots that make it to the final cut are the ones that start in the hallway, that come through the door, that walk the actors through the living room. . . Directors know that people watch television with remote controls in their hands. If you do five pages of dialogue in an office where it's head-against-a-wall to head-against-a-wall, people have a tendency to check what's on other channels. But, if you take those five pages on the move, now you've got something. Your set has to allow for this."

So for Kelter, decorating set designed by Wolff means every element has to relate to every other element and to the whole. With Wolff, there is no such thing as a sight-line that shows just one room.

The entire set was completed in four weeks. Kelter makes clear that Missy Parker, Kelter's buyer was her *right hand*, her *left hand* was Lead Steve McMillian.

Kelter and Wolff got the news on a Friday that DEMARCO was not picked up. By Monday, Warner Bros. hired Wolff to design the set for DR VEGAS, and Wolff brought Kelter along.

The set developed into another intricate floor plan with five big *rotundas* that connected a *bar*, a *restaurant*, a *sports book*, a *large casino floor* and *hotel lobby*. As Kelter explains, "It was similar to DEMARCO because it appeared that all rooms connected to each other." Covering two sound stages with duplicate *rotundas*, you could leave one room, enter a *rotunda*, change angles and exit to a different part of what appeared to be the same big set.

Based on the life of an in-house doctor at a luxurious Las Vegas gambling casino, nine episodes were produced, four were aired, but the series was not renewed. Still, Wolff and Kelter describe the experience as positive. More than just creating a generic casino environment, they used an art deco motif and added skylights and billowing ceiling draperies. More heart, more soul, more fun.

The two have now moved on to separate pilots, but there are smiles and laughter when they reminisce about their work on DEMARCO and DR VEGAS. They share a joy in the work. Wolff explains, "There is something that gets inside me when I am in certain spaces. I am happy. I am uplifted. The world is beautiful. There is something about the quality of space. And I think that when a designer and a decorator provide a quality of space for stories, everything changes. Performances are better. DPs [Directors of Photography] are interested in doing more with the set. Ultimately everything rises to a higher level."

—Susan Ory Powers

Neon

GALLERY

(Formerly Kel Lite - House of Neon)

RENTAL ■ SALES ■ DESIGN ■ FABRICATION
REPAIR ■ INSTALLATION

3317 BURTON AVE. BURBANK CA. 91504

(818) 847-2500

FAX (818) 847-2525



The Largest Prop House Under One Roof
65,000 Props

| | |
|--|--|
| <p>✚ LIGHTING Antique • Contemporary • Futuristic • Over 10,000 Fixtures • Multiples Available</p> | <p>✚ BARS • RESTAURANTS Diners • Restaurants • Bars • Furniture • Lighting • Dressing</p> |
| <p>✚ FURNITURE Complete Furnishings • Past to Future • A Special Hero Piece to a Full Hotel</p> | <p>✚ HAND PROPS Large Selection of Antique to Futuristic</p> |
| <p>✚ SCENIC WWII Submarine • Spaceships • Doors • Metalwork • Screens • Miniature and Oversized Items</p> | <p>✚ WALL ITEMS Art • Tin • Neon • Extensive Period Signage • Masks • Trophies • Collectibles</p> |

Entertainment – Themed Party & Event Collections

20th Century Props
818.759.1190
11651 Hart Street, North Hollywood, CA 91605
www.20thCenturyProps.com • Rentals@20thCenturyProps.com



**Fantasy Eye Land
Balloons**

From Elegant-Unique Decor to Simple-Classic Decor
From Television to Film
On the Set or on Location
We've done them all—You can count on us

562-494-7605 www.fantasyeyeland.homestead.com

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



this is who we are
this is what we do

www.setdecorators.org
the only site dedicated exclusively to the craft of set decoration

SDSA
Set Decorators Society of America

SDSA

Set Decorators Society of America

Officers & Board Members

OFFICERS

Tara Stephenson
President

Robinson Royce
Vice-President

Julieann Getman
Treasurer

Michele Harding-Hollie
Secretary

EXECUTIVE BOARD

Tim Colohan
Chairman

Joe Armetta*
Joanne Baker*
Ellen Brill
Mae Brunken
Gene Cane**
Donald Elmlad
Daryn-Reid Goodall*
Peter Gurski*
Jason Howard
Mark Johnson
Jerie Kelter
Corri Levelle**
Brenda Meyers-Ballard
Jan Pascale
Natali Pope
Laura Richarz*
Hilton Rosemarin
Dan Schultz**
Anne Shea
David Smith
Shirley Starks
Kate Sullivan
Beth Wooke

**Board Alternates*

***Business Members*

EAST COAST OFFICERS

Susan Kaufman
George DeTitta Jr

ADMINISTRATOR
Lottie Green

www.setdecorators.org



Changes

The new Executive Board of the Set Decorators Society of America was sworn in by continuing chairman Tim Colohan at the SDSA Annual Luncheon, held at the Skirball Cultural Center, Los Angeles in March. The first order of business for the board was the appointment of new officers: President Tara Stephenson, Vice-President Robinson Royce, Treasurer Julieann Getman and Secretary Michele Harding-Hollie. Kudos and gratitude were expressed to outgoing President Daryn-Reid Goodall for his extensive efforts on behalf of the SDSA, to outgoing Vice-President Mark Johnson and Treasurer David Smith for their continuous support for the organization, and to all who serve the SDSA by contributing their time and talents. ■

Spring continued to bring major changes as the SDSA established a new office in the heart of Hollywood. The new quarters were transformed by a dedicated team of volunteers. Business members and set decorators rolled up their sleeves, opened their checkbooks, and decamped from the former SDSA office suite into the new Cherokee Avenue offices. ■

*top: 2005 SDSA Executive Board
center: SDSA Chair Tim Colohan presents
Crystal Gavel to former Chair Ellen Brill
left: Former President Daryn-Reid Goodall*

pov

SDSA 2005 Annual Luncheon Skirball Cultural Center Los Angeles

This year's SDSA Silent Auction, always held in tandem with the Luncheon, was the most successful ever.



Rosemary Brandenburg, AMPAS Governor-Art Director's Branch, and Production Designer Albert Brenner.

Shirley Starks-Awards/Luncheon Co-Chair, Bernard Hides, Cloudia Rebar



photos: Ken Haber

CALIFORNIA FILM COMMISSIONER SPEAKS TO SDSA

As the keynote speaker for the 2005 SDSA Awards Luncheon, California Film Commissioner Director Amy Lemisch urged attendees to "continue doing what you do so well: making impossible feats of design look easy and almost magically transforming empty spaces into sets that burst with life and character."

Central to Lemisch's address was the Commission's efforts to reduce production outflow from California to other states and other countries. The film and television industry expends \$56 billion dollars in the US annually, of which 60% (\$34 billion) is spent in California. The Industry is an indispensable economic engine for the state, its most visible cultural export and inspiration for tourism.

However, other states now offer tax incentives that are attractive to producers and result in production leaving the state. This runaway production creates adverse economic effects on Californians, from the tens of thousands of skilled workers who create the dazzling images we see, to the thousands more small businesses and vendors who support the Industry, as well as millions of dollars of tax revenue lost to

California.

Keeping as much production in California as possible is a top priority of the Film Commission and of the governor. California has historically been the entertainment capital of the world and is currently situated in the forefront of the effort to turn the tide of runaway production.

To that end, the Runaway Production Advisory Committee has been formed. The committee consists of a wide cross-section of the industry, including studio executives; television, film and independent producers; commercial producers; tax experts and representatives from the California guilds and unions. In an effort to assess the impact on small industry related businesses, there is also communication and coordination with the Hollywood Post Alliance and the Production Equipment Rental Association. The committee is working on a legislative proposal that will help level the playing field. This proposal will probably be based on a tax credit approach for productions that film a majority of time in California. The governor plans to introduce this initiative in the next few months, before the end of the fiscal year this June.

—Corri Levelle/Susan Ory Powers



SDSA Honors Marvin March with Lifetime Achievement Award

Veteran Set Decorator Marvin March SDSA was presented with the Set Decorators Society of America Lifetime Achievement Award on Sunday March 6 at the Skirball Cultural Center, Los Angeles. In honor of their many films and award nominations together, Production Designer Albert Brenner made the presentation.

March's film career spanned forty years. A graduate of Brandeis and the Yale School of Drama with a MFA in Theater Design, Lighting and Technical Production, he started his decorating career in New York working on commercials. When there was a shortage of set decorators in Hollywood in 1965, he came west. March was encouraged to apply for union membership on his first pilot, *THE PERILS OF PAULINE*. Adding to television history, he decorated the first year of the television series *STAR TREK*.

Although the old studio hierarchies were diminishing, March's career progressed. Mentorship made the difference, particularly with Albert Brenner. For *THE SUNSHINE BOYS*, the two earned the first of their four dual Academy Award nominations.

March decorated films in many genres. "What I enjoyed most was the opportunity to work on films set in the 1930s and 1940s. I felt those were great years for a decorator to define on screen," he reminisced. His illustrious resume boasts sixty-five films, five Oscar nominations, founding member of the Synagogue for the Performing Arts, founding member of the SDSA and three-term Governor of the Academy of Motion Picture Arts and Sciences, representing the Art Director's Branch. ■

CREDITS

THE GENERAL'S DAUGHTER 1999
THE OUT-OF-TOWNERS 1999
LETTERS FROM A KILLER 1998
DANTE'S PEAK 1997
EXECUTIVE DECISION 1996
HOW TO MAKE AN AMERICAN QUILT 1995
SPEECHLESS 1994
BEVERLY HILLS COP III 1994
ADDAMS FAMILY VALUES 1993
LOST IN YONKERS 1993
HOME ALONE 2: LOST IN NEW YORK 1992
FOR THE BOYS 1991
LIFE STINKS 1991
TANGO & CASH 1989
LETHAL WEAPON 2 1989
SKIN DEEP 1989
JOHN CARPENTER'S THEY LIVE! 1988
THE PRESIDIO 1988
SUNSET 1988
LETHAL WEAPON 1987
THE GOLDEN CHILD 1986
PEGGY SUE GOT MARRIED 1986
CROSSROADS 1986
QUICKSILVER 1986
FLETCH 1985
GHOST BUSTERS 1984
FLASHDANCE 1983
TWO OF A KIND 1983
THE TOY 1982
ANNIE 1982
TRUE CONFESSIONS 1981
ONLY WHEN I LAUGH 1981
SUNDAY LOVERS: SKIPPY 1980
CAN'T STOP THE MUSIC 1980
HERO AT LARGE 1980
THE FRISCO KID 1979
CALIFORNIA SUITE 1978
SGT PEPPER'S LONELY HEARTS CLUB BAND 1978
STRAIGHT TIME 1978
THE TURNING POINT 1977
BIRCH INTERVAL 1977
SILVER STREAK 1976
MURDER BY DEATH 1976
THE MISSOURI BREAKS 1976
BABY BLUE MARINE 1976
THE SUNSHINE BOYS 1975
DOC SAVAGE: THE MAN OF BRONZE 1975
THE PRISONER OF SECOND AVENUE 1975
PEEPER 1975
MAME 1974
THE TERMINAL MAN 1974
*EVERYTHING YOU ALWAYS WANTED TO KNOW ABOUT SEX * BUT WERE AFRAID TO ASK* 1972
BUTTERFLIES ARE FREE 1972
THE ORGANIZATION 1971
FOOLS' PARADE 1971
SUMMER OF '42 1971
DOCTORS' WIVES 1971
I WALK THE LINE 1970
RABBIT, RUN 1970
SOME KIND OF A NUT 1969
THE LOVE GOD? 1969
TAKE THE MONEY AND RUN 1969
THE ILLUSTRATED MAN 1969
DUNDEE AND THE CULHANE 1967 TV
YOU'RE A BIG BOY NOW 1966
STAR TREK 1966 TV
THE GROUP 1966
THE REPORTER 1964 TV

—compiled by Lisa Dare, Bernie Keating
and SET DECOR staff

pov

JACKSON DESIGNS WARNER BROTHERS MODERN SHOWROOM



Set Decorator and Production Designer Dwight Jackson SDSA has designed *The Collection* for Warner Brothers Property. This high-end showroom showcasing a dozen vignettes of modern furniture, lighting, area rugs and accessories was unveiled just in time for the frenzy of pilot season this year. Jackson, who has been nominated for six Emmy Awards, won an Emmy for his work on the TV movie *BARYSHNIKOV ON BROADWAY*.

"Dominick Bruno and John Rettino [who run the property division of WB] called me in," says Jackson. "The strategy was to provide a newer high-end look for set decorators to choose from in the Valley area. With the advent of HD video, things now have to be near perfect in TV."

Bruno states, "Dwight is one of those rare individuals who is articulate and has excellent taste. He is a very good designer, and over the course of ten years or so, we have established an excellent working relationship."

Second in command Rettino says, "Dwight is a real pro. He is organized, and everything went smoothly. He handled the books, chose the fabric, picked which items from the old collection to use, which were refinished and reupholstered here at WB, and chose all the new pieces. He had it all visualized. There was one chandelier we purchased that I didn't think would work, but Dwight told me to relax, it would be great. And it was."

"I have a lot of faith in his judgment," relates Bruno. "In fact, after the project was completed we hung a brass plaque on the outside of the showroom: *Warner Brothers gratefully appreciates Dwight Jackson's part in the creation of The Collection*."

"The project took a little over six months from start to finish," recalls Jackson. "Dominick and John identified some things from the prop house they wanted to use, but there were still about 80% of things to acquire new. I used the Pacific Design Center and the LA Mart as sources. The vignettes are in modern palettes, like black and white, and soft colors like greens and beiges. Plus there is a bold orange setting inspired by a very modern house I did a couple of years ago."

"I found the experience fun," he continues. "Dominick and John were great. I didn't regard it as work—there was no set, no producers—the freedom was nice. I am used to budgeting, so that was no problem. In fact I came within \$14 of spending every dime."

Business has been brisk in the new showroom. There is a CD-Rom available to allow busy set decorators to view *The Collection* without having to go through the security gauntlet at the studio, and Bruno says they are working on an internet site for even more accessibility. The intention is to expand the project, making even more high quality, contemporary styles available at this venerable San Fernando Valley studio prop house. ■

On behalf of the Set Decorators Society of America
Daryn-Reid Goodall, Mae Brunken, Tim Colohan and Ellen Brill
would like to thank the following for their generous support
in facilitating our move and in creating the fabulous
new SDSA office space!

The Alpha Companies
Paul Andrus
Architectural Digest
ARKSYD
Heidi Baumgarten
Jeff Bowman
Rosemary Brandenburg
Marcia Calosio
Gene Cane
Willie Carter
Dr Mark Chung
Jon Danniells
Don Diers
EC Props
Jennifer Edwards
Brian Ellsworth

Donald Elmlad
Fantasy Eyeland Balloons
John Ford
Julieann Getman
Green Set
Peter Gurski and his crew
History for Hire
Hollywood Studio Gallery
Jason Howard
John Iocovelli
Ken Haber Photography
Mark Johnson
Jerie Kelter and crew
Corri Levelle
Lighting Expo
Linoleum City

Dan Lund
James Moran
Maria Nay
Ob*Jects
Omega Cinema Props
Jan Pascale
Playback Technology
Natali Pope
Susan Ory Powers
Practical Props
PSW
Quixote
RC Vintage and their crew
Chance Reardon
Galit Reuben
Hilton Rosemarin

Robinson Royce
Sandy Rose Floral, Inc
Dan Schultz
Seva
Ann Shea and crew
Kate Sheeley
Square Deal Plumbing
Shirley Starks
Tara Stephenson
Warner Brothers
Beth Wooke

SDSA
Set Decorators Society of America

alley cats
NOW
30,000 SQ FT!
OPEN
7101 Case Ave
North Hollywood
CA 91605
fax 818-982-9458
818-982-9178

AUTO PARTS
WOLF'S HEAD
WHEELS
CAFE EXPRESS

what's in store

► **Berbere**, voted by *Los Angeles Magazine* as one of the nine best stores for furniture, lighting and accessories, is now importing from seventeen countries! These stunning 4 x 9 feet Naga tribal panels are recent acquisitions from India. Containers are arriving this month from Morocco, India, Indonesia and China. To accommodate this exotic mix, they have doubled their square footage to 55,000 sq feet! We give you the website, but this is worth a visit in person.

www.berbereimports.com



► Some things have staying power. The RCA 44 microphone, used today by David Letterman and Larry King, was a prominent fixture in the days of the great newscaster Edward R Murrow. **History for Hire** acquired one just in time for the upcoming biopic of the legendary broadcaster. In fact, they now have all the elements for a 50s vintage television studio! www.historyforhire.com



► Known for their antique Buddhist art and artifacts, **Silk Roads Design Gallery** has moved to a new location that affords the space to also offer garden accessories, contemporary furniture, and specialty teas and accessories from around the world. Nonetheless, magnificent sculptures such as this 52" Burmese alabaster remain a hallmark. If your work day becomes overwhelming, meditation classes are now being offered. Grand opening June 11th.

www.silkroadsgallery.com



► Balloon sculpture redefined. Contemporary pieces designed by **Fantasy Eye Land Balloons** floated from the foyer floor of the SDSA annual luncheon, adding an artful otherworldliness to the entry.

www.fantasyeyeland.homestead.com



BUSINESS MEMBER CHANGES:

ARKSYD formerly Al's Studio Rentals

Mike Berman, new owner

Neon Gallery formerly Kel-Lite

Yuda Acco, new owner

ROKK Studios Summer hours through July 15:
1:00pm-4:00pm and by appointment

SDSA MarketPlace

Save the Date
Saturday, October 8, 2005



Paramount Studios New York Street

IT ALL STARTS WITH INNOVATION



DAZIAN

WIDE-WIDTH FR FABRICS

VELVETS • VELOURS • METALLICS • SCRIMS • NETTING • CANVAS • MUSLIN
SHEERS • STRETCH • SCENIC • PROJECTION • LIGHTING • KEYING

RENTAL DRAPERIES • CUSTOM SEWING • PRINTING

Dazian - West • 877-432-9426 • 818-287-3810 (Fax)

Dazian - East • 877-232-9426 • 201-549-1055 (Fax)

info@dazian.com www.dazian.com rentals@dazian.com



ALWAYS NEW STUFF



3110 Wilana Ave.
Burbank, CA 91504
(818) 841-5882
www.PropHeaven.com

New Set Pieces and much more...

remembrances

EDWARD T McAVOY 1949 -2005

Friend and Production Designer Ed McAvoy helped seasoned film and television veterans find the way to tell their story. He guided young directors gently down visual and political paths. He could smile and mutter under his breath and move forward in spite of obstacles. He could stare at the pool at the Ambassador Hotel and see New York's East River, then find a way to make others see it. He respected his colleagues and supported their talents. That respect was returned to him a hundredfold.

McAvoy worked for years as a scenic painter on such films as *YOUNG FRANKENSTEIN* and *BLADE RUNNER*, until he was given a chance to become an assistant art director on *THE ROCKETEER*. He learned his craft, assisting many leading production designers and art directors, until *WILD THINGS*, his first production design job, which cemented his long and close friendship with Director John McNaughton. He went on to design such diverse and sometimes quirky productions as *LANSKY*; *GHOST WORLD*; *PUSH*, *NEVADA*; *NIP/TUCK* and the highly acclaimed film *MONSTER*.

Eddie could wrangle a cameo appearance as the odd-ball character in a show before a director or producer knew they had been finessed. He found his way into the hearts of those he befriended. He could make people laugh at the same jokes over and over again, somehow funnier when told with his heavy South Boston accent. He was the first one to mock the guy in his mirror, while speaking softly and gently of his family and his friends.

Remarks from several of the directors who worked with him carry a similar theme: "I always felt that he was right behind me." "I thought we would grow old together." "Every project I am planning had Eddie in the picture." "I can't imagine directing a film without Eddie beside me."

He will be missed for his talent and his humor, for his vision and his rare soul.

JERRY MOSS 1955-2005

Jerry Moss, a much loved propmaster, passed away on April 20, 2005, of lung cancer. Before his illness overcame him, he was prepping the films *PIRATES OF THE CARIBBEAN 2 AND 3*. Among other credits over a thirty-year career, he was propmaster of *LEMONY SNICKET'S A SERIES OF UNFORTUNATE EVENTS*, nominated for the Art Direction Oscar last year, as well as *BIG FISH*, *THE HULK*, *STAR TREK: NEMESIS*, *MINORITY REPORT*, *A.I.*, *AMISTAD*, *JURASSIC PARK I and II*, *MARS ATTACKS*, *A FEW GOOD MEN*, *BUGSY*, and *JAWS: THE REVENGE*. According to the Hollywood Reporter, it was Moss who dreamed up the idea of using a petrified spider encased in amber-like plastic for *JURASSIC PARK* and who created a device that propelled the shark in *JAWS*.

In honor of Jerry, SET DECOR has gathered some memories from the workplace:

Anne Kuljian SDSA — MINORITY REPORT:

"Jerry Moss was the perfect combination for a propmaster: lots of good ideas, willing to collaborate and able to accomplish getting all the futuristic props for *MINORITY REPORT* made in record time!"

Ric McElvin — GALAXY QUEST, JAWS:

"After all these years he kept his enthusiasm about his

work. When we did *GALAXY QUEST*, he did the same job as he would had he been working for Stephen Spielberg. He was enamored of what he did. A propmaster's job is really hard, and it is to his credit that he still liked making movies."

John Dwyer SDSA — STAR TREK NEMESIS:

"Aside from being a super guy, Jerry was a big help to me as a set decorator in that he took care of the set. The stuff went back in where it was supposed to. He was a real pro."

Rosemary Brandenburg SDSA — AMISTAD, SMALL SOLDIERS:

"On *AMISTAD*, we were filming one of the courtroom scenes where we worked together to create authentic period details. It was lunch break, in a hot set, and one of the crew was working too fast dismantling a lighting setup. He accidentally knocked a bottle of prop ink across some documents and set dressing on the judge's bench. Jerry's way of dealing with this was wonderful: he simply explained that by rushing to get ahead for his own department, the crew member had now put two other departments behind, so in the end everyone suffered. I loved the way he could be truthful, respectful and kind, yet firm."

Gary Fettis — JURASSIC PARK, THE LOST WORLD, PERFECT

"On a film that was to be directed by Michael Ritchie, Jerry and I shared an office together. At the end of our very first day of prep Ritchie walked into our office and informed us that the movie had been cancelled. Shocked and disappointed, we packed up the office. Then Jerry placed a completed prop breakdown of the movie on my desk and said, "I'm going surfing", I sat there marveling at his breakdown and realized that all I had accomplished was figuring out how far the commissary was from our office. Jerry had a lot of integrity and I will always keep his memory close to me."

Steven Molen, DreamWorks SKG:

"Jerry was the complete professional in that he personified creativity, intelligence, integrity, good humor, and responsibility. We will miss him..."

Emily Ferry, propmaster and longtime representative on the Board at IATSE Local 44:

"Jerry was a true artist whose exemplary body of work speaks for itself. He was so well respected. He was a great example to us all, as he was such a part of the artistic ensemble on every project he did."

Pam Elyea, History For Hire :

"Jerry was always delightful. He had a greater vision of the role property played in production. He utilized props as tools for actors to move the story ahead. He would find a prop and improve its appearance and operation to make it a better tool for the actor. Jerry was always the professional: organized, creative, fair and on time. He would go to our music section first. He liked to check out the new guitars and play some of his old favorites. When Jerry finished playing, we would work on his order. He was fair with all the vendors, choosing to give everyone a chance to pitch their products, whether they were a large or small company. We would not be the company we are today without Jerry's support. I miss him deeply." ►

OMEGA cinema props

FURNISHINGS: All styles & Periods

FURNITURE & ACCESSORIES • RUGS: ORIENTAL & CONTEMPORARY • LIGHTING FIXTURES: CHANDELIERS, LAMPS & FANS • PAINTINGS, PRINTS & FRAMING SERVICE • KITCHEN: COOKWARE, CHINA, GLASSWARE & SMALL APPLIANCES • BABY & CHILDREN'S FURNITURE & TOYS • DRAPERY: PERIOD THRU CONTEMPORARY & CUSTOM SERVICE • LINENS: BED, BATH, TABLE DRESSING, PILLOWS & TAPESTRIES • UPHOLSTERY SERVICE FOR STOCK & CUSTOM ORDERS

5857 Santa Monica Blvd., Los Angeles, CA 90038

323 466-8201

Fax: 461-3643

C.P. two

FURNISHINGS: Commercial

RESTAURANT: CHAIRS, TABLES, BOOTHS, KITCHEN EQUIPMENT, SMALLS, BARS, BACKBARS, BAR STOOLS & BAR DRESSING • MARKET & STORE: COUNTERS, SHOWCASES, MANNEQUINS & PRODUCT DRESSING • BANK COUNTERS, ATM MACHINES & TELLER WINDOWS • VENDOR CARTS & VENDING MACHINES • PERIOD HOSPITAL, LAB EQUIPMENT & DRESSING & WHEEL CHAIRS • GYM EQUIPMENT & LOCKERS • BEAUTY SALON & BARBER SHOP • SEATING: THEATER, STADIUM, AUDITORIUM & WAITING ROOM LECTERNS & TROPHIES • SIGNS: STREET, TRAFFIC CONTROL, BUILDING, PRODUCT & NEON

5755 Santa Monica Blvd., Los Angeles, CA 90038

323 466-8201

Fax: 461-3643

C.P. THREE

FURNISHINGS: Indoor/Outdoor

PATIO, POOL FURNITURE, UMBRELLAS, BARBECUES • WICKER & RATTAN FURNITURE PLANTERS • WILD WEST: SALOON, CANTINA, RANCH, FARM, STABLE, BLACKSMITH & FARM TOOLS • TENEMENT, HAUNTED HOUSE & ATTIC DRESSING • COMPLETE KITCHENS: APPLIANCES & CABINETS • WAREHOUSE SHELVING & DOCK CRATES • WINE CELLAR, BARRELS • WROUGHT IRON: RAILINGS, GATES, FENCING & GRILLES • GRAVE STONES & COFFINS • FURNACES & STOVES • JAIL BUNK BEDS & WASH BASINS • MARINE PROPS TOOLS • CARTS • GAS PUMPS & AUTO PARTS

1107 Bronson Ave., Los Angeles, CA 90038

323 466-8201

Fax: 467-7473

C.P. FOUR

FURNISHINGS: Office/Electronics

OFFICE & WAITING ROOM FURNITURE & ACCESSORIES: ALL PERIODS • SCHOOL ROOM: TEACHERS & STUDENT DESKS, BLACKBOARDS • COURTROOM: JUDGES BENCH, WITNESS STAND, JURY BOX, RAILINGS & TABLES • LIBRARIES: LAW, SCHOOL & PUBLIC STACKS, FILING CABINETS • COPY & FAX MACHINES, TELEPHONES • WALL DRESSINGS: PICTURES, PLAQUES, DIPLOMAS & MAPS • COMPUTERS: MONITORS, CPU'S, KEYBOARDS, TAPE, DISC & RACKS • TELEVISIONS, RADIOS, SOUND SYSTEMS • MUSICAL INSTRUMENTS, MUSIC STANDS, SOUND MIXERS, DJ CONSOLE, PIANOS, ORGANS

706 Cahuenga Blvd., Los Angeles, CA 90038

323 466-8201

Fax: 467-2749

Web: www.omegacinemaprops.com

remembrances

GERALD EDWARD ADAMS 1933-2005

Remembered by those who worked closely with him for his great taste, calm demeanor and gentle humor, Jerry Adams was at the heart of innumerable productions during his thirty-five years as a set decorator.

Awarded the Emmy twice [THE LETTER with Production Designer Jim Hulsey and THE THORN BIRDS with Production Designer Robert MacKichan] and nominated six times, Adams was known not only for the quality of his work, but for the depth of his convictions. Jerry consciously broke an invisible barrier in the early 1970s when he made the ground-breaking choice to hire a woman, Ann McCulley, as his lead. This history-making association lasted until McCulley became a set decorator herself.

Adams also had a longtime association with Lead Duane Marion, who has great respect for Adams' talent for putting high-end sets together. Marion and his wife Myrna recall Adams' love of good food, great restaurants and the Hollywood mystique, especially the classic female stars.

Set Decorator Rusty Lipscomb was a lead for Adams in the years before he retired. Utmost in her mind is the ease with which Adams worked, without ever taking notes, and the respect he showed for all the people he encountered.

Jerry Adams was one of the first set decorators to be named an Honorary SDSA member. Some of his better-known works are: Films DEAD AGAIN, SOMETHING TO BELIEVE IN, FRIGHT NIGHT, PARADISE ALLEY. Television series SCARECROW & MRS KING, KOJAK, BANACEK, THE SIX MILLION DOLLAR MAN, THE HARDY BOYS, NANCY DREW MYSTERIES, SALEM'S LOT. Television movies for POLICE STORY, MOVIEOLA, COLOMBO.

BRENT SWIFT 1944-2005

Production Designer Brent Swift, former chairman of the FTAC (Film and Television Action Committee) died April 18, 2005 after a brief battle with liver cancer. As FTAC spokesperson, he appeared often on radio and television, campaigning for funding and political support to raise awareness of runaway production. Swift was also treasurer of the Art Directors Guild in the late 1990's. His credits include: CINDERELLA LIBERTY, SOLDIER OF FORTUNE, ALIEN NATION, WEIRD SCIENCE and BONANZA: THE NEXT GENERATION.

JOHN LATTANZIO 1926 — 2005

John Lattanzio was a longtime construction coordinator, remaining a member of IATSE Local 44 while running his own business—building, installing and renting neon signs.

Lattanzio and his wife June, who worked together for years at their North Hollywood shop KEL-LITE NEON, were original business members of the SDSA.

John was one of the SDSA's most colorful supporters, in every sense of the word. Each neon installation would be peppered with jokes and stories from John's particular point of view. His sense of humor seemed to fuel his work. It was not uncommon for him to do a huge, beautiful installation, climbing up and down ladders, all the while cracking jokes and creating sparks, with a twinkle in his eye.

John will be greatly missed. ■

LOCAL 44

Ronnie Cunningham
Business Agent

COORDINATORS
GREENS
PROPERTY
PROPMAKERS
PROPERTY MASTERS
SET DECORATORS
SEWING PERSONS
SPECIAL EFFECTS
UPHOLSTER-DRAPERS

Elliot Jennings
Secretary-Treasurer

SALUTES

THE SET DECORATORS SOCIETY OF AMERICA

IATSE LOCAL 44 • 12021 Riverside Drive • North Hollywood, CA 91607

U N I V E R S A L S T U D I O S



PROPERTY / GRAPHIC DESIGN & SIGN SHOP / HARDWARE



FOR ALL OF YOUR
PRODUCTION NEEDS



OUR GOAL IS TO BRING
YOUR SHOW IN ON TIME
AND ON BUDGET



PROPERTY/DRAPERY • Phone 818.777.2784; FAX 818.866.1543 • Hours 6 am to 5 pm

GRAPHIC DESIGN & SIGN SHOP • Phone 818.777.2350; FAX 818.866.0209 • Hours 6 am to 5 pm

HARDWARE • Phone 818.777.2075; FAX 818.866.1448 • Hours 6 am to 2:30 pm

SPECIAL EFFECTS EQUIPMENT RENTAL • Phone 818.777.2075; Pager 818.215.4316 • Hours 6 am to 5 pm

STOCK UNITS • Phone 818.777.2481; FAX 818.866.1363 • Hours 6 am to 2:30 pm



UNIVERSAL
OPERATIONS GROUP

100 UNIVERSAL CITY PLAZA • UNIVERSAL CITY, CA 91608 • 800.892.1979

T H E F I L M M A K E R S D E S T I N A T I O N
W W W . U N I V E R S A L S T U D I O S . C O M / S T U D I O

Feature Films

Feature Films Currently Prepping or Shooting

| Set Decorator | Title | Prod Company |
|--------------------------|--------------------------|-----------------|
| DeTitta Jr, George [US] | CHARLOTTE'S WEB | Paramount |
| Elmblad, Donald | PEACEFUL WARRIOR | Sabini |
| Hart, Jay | MR WOODCOCK | New Line |
| Messina, Kristin Toscano | THE GOOD GERMAN | Warner Brothers |
| Munch, Barbara | RENT | Revolution |
| Ozols-Barnes, Wendy | BORDER TOWN | TBD |
| Paola, Peggy | HATCHET | Industry Ent |
| Peyton, Robin [PD] | AMERICAN GOTHIC | Warrendencyffe |
| Reynolds-Wasco, Sandy | FREEDOMLAND | Revolution |
| Rollins, Leslie E | THE DEPARTED | Warner Brothers |
| Rosenfeld, Brana | STICK IT | Disney |
| Sim, Gordon | TAKE THE LEAD | New Line |
| Smith, David | AMERICAN DREAMZ | Universal |
| Stoughton, Diana | YOU ARE GOING TO PRISON | Strike Ent |
| Totleben, Ellen | BIG MOMMA'S HOUSE 2 | Fox |
| Visinare, Teresa | UNTITLED ROMANTIC COMEDY | New Regency |

Feature Films Currently Prepping or Shooting Assistant Set Decorators

| Assistant Set Decorator | Title | Prod Company |
|-------------------------|--------------------|-----------------|
| Mazur, Alex | FREEDOMLAND | Revolution |
| Sessions, Lisa | POSEIDON ADVENTURE | Warner Brothers |

Upcoming and Recent Releases

| Set Decorator | Title | Prod Company |
|-------------------------|---|-------------------|
| Andrews-Ingrassia, Sara | MEET THE FOCKERS | Universal Studios |
| Baseman, Andrew | A LOT LIKE LOVE (NY Unit) | Touchstone |
| Boswell, Merideth [PD] | THE THREE BURIALS OF MELQUIADES ESTRADA | Seaside Prod |
| Brandenburg, Rosemary | THE WEATHER MAN | Paramount |
| Brandenburg, Rosemary | THE ISLAND | Dreamworks |
| Brill, Ellen | MIMI'S FIRST TIME | Trigger Street |
| Brittan, Andi | FEAST | Miramax |
| Carr, Cindy | HOSTAGE | Stratus Films |
| Carroll, Stephanie [PD] | VANITY FAIR | Focus/Granada |
| Curry, Carla | WALK THE LINE | 20th Century Fox |
| Danniells, Jon | MAGNIFICENT DESOLATION | IMAX 3-D |
| Danniells, Jon | LEGEND OF ZORRO | Sony Pictures |
| DeTitta Jr, George | STAY | New Regency |
| DeTitta Jr, George | THE PINK PANTHER | MGM Studios |
| Dias, Larry | SERENITY | Universal |
| Dias, Larry | THE VILLAGE | Disney |
| Diers, Don | HERBIE FULLY LOADED | Disney |
| Elmblad, Donald | D-WAR | Younggu Ent |
| Eschelbach, Susan | MONSTER IN LAW | New Line |
| Fox, KC | THE 40 YEAR OLD VIRGIN | Universal |
| Franco, Ron | DYING FOR DOLLY | Lions Gate |
| Frankenheimer, Leslie | JUMP SHOT | Jump Shot |
| Gaffin, Lauri | ZATHURA | Columbia |
| Gaffin, Lauri | THE RING II | Dreamworks |
| Galline, Frank [PD] | THE GOSPEL | Sony |
| Getman, Julieann [PD] | AKEELAH AND THE BEE | Lions Gate |
| Getman, Julieann [PD] | HEAVENS FALL | Strata Prod |
| Getman, Julieann | SUENO | Sisi Films |
| Getman, Julieann | THE SEAT FILLER | Strange Fruit |
| Graves, Regina | MELINDA AND MELINDA | Dreamworks |
| Gullickson, Mary E | THE SISTERS | CSC Sisters LLC |
| Haberecht, Barbara | IF ONLY IT WERE TRUE | Dreamworks |
| Haberecht, Barbara | JUST LIKE HEAVEN | Dreamworks |
| Hart, Jay | RUMOR HAS IT | WB |
| Hutchins, Nigel | BAILEY'S BILLIONS | Devine |

Compiled by SET DECOR Staff.

Upcoming and Recent Releases

continued

| Set Decorator | Title | Prod Company |
|-----------------------------|-------------------------------------|-----------------------|
| Jacobson-Scarfo, Jacqueline | NAILED RIGHT IN | Catland Films |
| Kaufman, Susan | RUNNING SCARED | Media 8 |
| Kensinger, Robert | THE MOGULS | Newmarket |
| Kensinger, Robert | LITTLE BLACK BOOK | Revolution |
| Kuljian, Anne | WAR OF THE WORLDS | Dreamworks/Paramount |
| Kushnick, Beth | THE WEATHER MAN (NY Unit) | Paramount |
| Lewis, Garrett | FUN WITH DICK AND JANE | Sony |
| Lewis, Garrett | THE WEDDING CRASHERS | New Line |
| Martin, Maggie | THE UNDERCLASSMAN | Miramax |
| Mazur, Alexandra | BALLAD OF BETTIE PAGE | HBO Films |
| Mowat, Doug | CONSTANTINE | Warner Brothers |
| Mowat, Doug | CURSED | Eclipse |
| Munch, Barbara | MRS HARRIS | HBO Films |
| Munch, Barbara | ART SCHOOL CONFIDENTIAL | MGM |
| Munch, Barbara | TWISTED | Paramount |
| Nay, Maria | DREAMER | Dreamworks |
| Nay, Maria | FRIENDS WITH MONEY | Sony |
| Nay, Maria | CHUMSCRUBBER | El Camino Pictures |
| O'Donnell, Elaine | ROMANCE & CIGARETTES | United Artists |
| O'Hara, Karen | BEWITCHED | Sony |
| Ozols-Barnes, Wendy | ELVIS HAS LEFT THE BUILDING | TBD |
| Paola, Peggy | WASSUP ROCKERS | Capital Ent |
| Paola, Peggy | LUCKY 13 | Disney |
| Pascale, Jan | GOOD NIGHT & GOOD LUCK | Section Eight |
| Pascale, Jan | SYRIANA | WB/Section Eight |
| Pascale, Jan | KICKING AND SCREAMING | Universal |
| Peters, Kathryn | GUESS WHO | Sony |
| Peters, Kathryn | MUST LOVE DOGS | Warner Brothers |
| Pizzini, Denise | FIRST DAUGHTER | Regency |
| Pope, Natali | THE LAST SHOT | Disney |
| Potter, Chuck | JUST MY LUCK | New Regency/Fox |
| Poulik, Michele | MADISON | TBD |
| Reuben, Galit | TWO TIMERS | Showtime (Theatrical) |
| Rollins, Leslie | MISS CONGENIALITY 2 | Warner Brothers |
| Rosemarin, Hilton | XX2 STATE OF THE UNION | Revolution/Sony |
| Rosenfeld, Brana | THE BAD NEWS BEARS | Paramount |
| Roth, Dena | CURSED | Eclipse |
| Rubino, Beth | THE INTERPRETER | Universal |
| Sheeley, Kate | JUSTICE | Jujitsu, LLC |
| Sheeley, Kate [Co-SD] | FACTOTUM | Factotm LLC |
| Sheeley, Kate | ALL THAT I NEED | Hergott Prod |
| Sim, Gordon | THE CINDERELLA MAN | Universal |
| Smith, David | LAST HOLIDAY | Paramount |
| Smith, David | SHOPGIRL | Buena Vista |
| Smith, David | THE GAME OF THEIR LIVES | Crusader |
| Smith, Erin | MYSTERIOUS SKIN | Mysterious Films |
| Smith, Erin [PD] | I LOVE YOUR WORK | Muse |
| Smith, Erin [PD] | LONDON | Deviant Films |
| Stoughton, Diana | 10TH AND WOLF | Suzanne Delaurentis |
| Sullivan, Kate | MONSTER HOUSE | Sony Pictures |
| Sutton-Doll, Linda | CRASH | Bull's Eye |
| Visinare, Teresa | IN HER SHOES | 20th Century Fox |
| Visinare, Teresa | SLEEPOVER | Fox 2000 |
| Wilcox, Elizabeth | FANTASTIC FOUR | Fox |
| Wooke, Beth [AD] | NEIGHBORHOOD WATCH | Café Productions |
| Wooke, Beth | STANDING STILL | Standing Still |
| Wooke, Beth | MASK 2/ SON OF MASK [reshoots] | New Line |
| Zolfo, Victor | MR & MRS SMITH | New Regency |
| Zolfo, Victor | THE CURIOUS CASE OF BENJAMIN BUTTON | TBD |

Information for the Guides is supplied by SDSA members. Every effort is made to check the accuracy of the information reported to us, but SET DECOR is not responsible for errors due to incorrect submissions.

Upcoming and Recent Releases Assistant Set Decorators

| Assistant Set Decorator | Title | Prod Company |
|-------------------------|--------------------------|----------------------|
| Doyle, Tracey | DREAMER | Dreamworks |
| Franco, Ron V | MR & MRS SMITH | New Regency |
| Mayer, Christine | STAY | New Regency |
| Mayer, Christine | THE PINK PANTHER | MGM |
| Mazur, Alexandra | RUNNING SCARED | Media 8 |
| Moosher, Christine | WAR OF THE WORLDS[NY] | Dreamworks/Paramount |
| Moosher, Christine | THE DEPARTED | Warner Brothers |
| Moosher, Christine | FLOWER GIRL | New Regency |
| Moosher, Christine | LITTLE MANHATTAN | 20th Century Fox |
| Moosher, Christine | MISS CONGENIALITY 2 [NY] | Castlerock |
| Moss-Serino, Amanda | THE ISLAND | Dreamworks |
| Visinare, Teresa | THE ISLAND | Dreamworks |

Upcoming and Recent Releases Associate Members

| Associate Member | Title | Prod Company |
|-----------------------|------------------------|---------------|
| Baumgarten, Heidi [B] | MISS CONGENIALITY 2 | Castlerock |
| Baumgarten, Heidi [B] | GOOD NIGHT & GOOD LUCK | Section Eight |
| Berry, Kelly [B] | FIRST DAUGHTER | Regency |
| Casey, Peggy [B] | THE ISLAND | Dreamworks |
| Casey, Peggy [B] | HOSTAGE | Hostage LLC |
| Casey, Peggy [B] | THE 40 YEAR OLD VIRGIN | Universal |

Job title key:

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

Upcoming and Recent Releases *continued* Associate Members

| Associate Member | Title | Prod Company |
|--------------------------|-------------------------|-------------------|
| Del Araujo, Louise [L] | GOOD NIGHT & GOOD LUCK | Section Eight |
| Del Araujo, Louise [L] | SYRIANA | WB/ Section Eight |
| Del Araujo, Louise [L] | KICKING AND SCREAMING | Universal |
| Elbaum, Melissa [B] | BEWITCHED | Columbia |
| Gardner-Gail, Sara [B] | SERENITY | Universal |
| Malley, Megan [B] | A LOT LIKE LOVE | Touchstone |
| MacCarthy, Fainche [SD] | ALPHA DOG | Alpha Dog |
| Meisels, Marc [GB] | RUMOR HAS IT | WB |
| Meisels, Marc [GB] | COACH CARTER | Paramount |
| Meisels, Marc [GB] | DOMINO | Domino |
| Oberman, Dorit [SD] | HOUSE OF THE DEAD 2 | Mindfire |
| O'Brien, Laura [B] | MUST LOVE DOGS | Warner Brothers |
| O'Brien, Laura [B] | GUESS WHO | Columbia |
| Patrinos, Nya [SD] | PATIENT 14 | Gemstar |
| Rosenberg, Kimberley [B] | ZATHURA | Columbia |
| Rosenberg, Kimberley [B] | THE ISLAND | Dreamworks |
| Sanger, Greg [L] | MRS HARRIS | HBO Films |
| Sanger, Greg [L] | ART SCHOOL CONFIDENTIAL | MGM |
| Scott, Doug [L] | CLOUD NINE | Out of the Blue |
| Scott, Doug [L] | LONDON | Deviant Films |
| Shulem, Ron [SDsr] | MISS CONGENIALITY 2 | Castlerock |
| Smith, Nathan A [SD] | LONDON | Deviant Films |
| Smith, Nathan A [B,SDsr] | MINI'S FIRST TIME | Trigger Street |
| Smith, Nathan A [SDsr] | MUST LOVE DOGS | WB |
| Trueblood, Chanida [SD] | THE PERFECT SLEEP | The Perfect Sleep |
| Trueblood, Chanida [SD] | CONFESSION | Abbey Prods |
| Trueblood, Chanida [SD] | ABOMINABLE | Red Circle Prods |

All Balloons All The Time

We are dedicated to meeting all of your Balloon needs from concept through completion.

- Grip and Script Supervisor Owned and Operated
- Dianne and Mike Savage
- Call Anytime

(310) 433-3219
www.allballoonsallthetime.com

U-FRAME-IT

www.uframeitca.com • e-mail: uframit@aol.com

**LOWEST PRICES IN THE MARKET
WE CUSTOM FRAME IN 1 HOUR**

Adrianna Cruz-Ocampo

Museum Framing
Custom Framing
Plexi Boxes
Shadow Boxes
Ready Made Frames
Needlework
Hanging Service
Moulding
Vacuum Mounting
Lamination
Mirrors
Print-Lithos
Plaque

13830 SHERMAN WAY, VAN NUYS, CA 91406 • PHONE (818) 781-4500 • FAX (818) 781-7479
18954 VENTURA BLVD., TARZANA, CA 91356 • PHONE (818) 344-4033 • FAX (818) 344-4816
MON - FRI 10 AM TO 7 PM SAT & SUN 11 AM TO 5 PM

ALWAYS NEW STUFF

How long until we fill this one up?

We've expanded into a building next door and it's already filling up fast.

Come see everything we've added!

LENNIE MARVIN

3110 Winona Ave.
Burbank, CA 91504
(818) 841-5882
www.PropHeaven.com

TV Guide

Series

| Set Decorator | Show | Net |
|--------------------------------|--------------------------------------|-----------------------|
| Ahrens, Anne | STILL STANDING | CBS |
| Baker, Joanne | ENTOURAGE (partial season) | HBO |
| Baker, Joanne | FAT ACTRESS | SHOWTIME |
| Baker, Melanie J | LAW & ORDER:SVU | Universal /NBC |
| Bevacqua, Joe | THE YOUNG & THE RESTLESS | CBS |
| Biddle, Mary Ann | BLIND JUSTICE | ABC/ Paramount |
| Bolder, Julie | WEEDS | Showtime |
| Brill, Ellen | NIP/TUCK | FX/ Warner Bros. |
| Brill, Ellen | ENTOURAGE (partial season) | HBO |
| Brittan, Andi | PUNK'D | MTV |
| Bruck, Karen | AMERICAN CRIME | CBS |
| Cahill, Kathy Curtis | JUDGING AMY | CBS |
| Cahill, Kathy Curtis | IT'S ALWAYS SUNNY IN PHILADELPHIA | FOX |
| Carr, Cindy | HOUSE | FOX |
| Carle, Alex | THE GUARDIAN | CBS |
| Coburn, Cindy | CSI:NY | CBS |
| Colohan, Tim | ER | NBC |
| de los Reyes, Lisa | RODNEY | Disney |
| Didul, Claudette | BERNIE MAC | Fox/ Regency |
| Fanton, Julie Kaye | REBA | FOX |
| Giovanni, Judi | GEORGE LOPEZ SHOW | WB/ABC |
| Goodall, Daryn-Reid | MAD TV | Fox/Comedy Central |
| Goodall, Daryn-Reid | BLUE COLLAR TV | WB |
| Grace, Cheryle A | ONE ON ONE | UPN/ Paramount |
| Grace, Cheryle A | CUTS | UPN/ Paramount |
| Grande, Greg | JOEY | NBC |
| Howard, Jason | DRAKE AND JOSH | Nickelodeon |
| Hutchins, Nigel | ZOE BUSIEK:WILD CARD | Lifetime |
| Jacobson-Scarfo, Jacqueline | RESCUE ME | FX |
| Johnson, Mark | STACKED | FOX |
| Kushnick, Beth | LAW & ORDER: TRIAL BY JURY | NBC/ Universal |
| Lavigna, Melody | THE EVE SHOW | WBTV/UPN |
| Ledwith, Cherie Day | THE OC | WB |
| Lipscomb, Rusty | SIX FEET UNDER | HBO |
| Nilsson, Lisa K | LAW & ORDER: CRIMINAL INTENT | NBC/ Universal |
| O'Connell, Diane | MEDIUM | NBC |
| Ozols-Barnes, Wendy | INTO THE WEST (3 Episodes) | TNT |
| Peterson, Kristin | MALCOLM IN THE MIDDLE | Fox |
| Polito, Jennifer | COMPLETE SAVAGES | TBD |
| Pope, Natali | MEDICAL INVESTIGATION | NBC/ Paramount |
| Poulik, Michele | HUFF | Showtime |
| Poulik, Michele | THE COMEBACK | HBO |
| Rebar, Claudia | 24 | Fox |
| Reuben, Galit | EXTREME DODGEBALL3 | Game Show Network |
| Ritz, Melinda | WILL & GRACE | NBC |
| Romer, Rick | LOST | ABC/ Touchstone |
| Royce, Robinson | CHARMED | WB |
| Royce, Robinson | RENO 911 | Comedy Central |

Series *continued*

| Set Decorator | Show | Net |
|------------------------|-------------------------------|--------------------|
| Rymond, Freddie | KING OF QUEENS | CBS |
| Shea, Ann | TWO AND A HALF MEN | CBS |
| Sheets, Suzette | MONK | NBC/USA |
| Siwolop, Halina | JACK AND BOBBY | WB |
| Smith, Erin | JIMMY KIMMEL LIVE | ABC |
| Starks, Shirley | SUMMERLAND | WB |
| Stepeck, Tim | COLD CASE | CBS |
| Stephenson, Tara | THAT 70S SHOW | FOX |
| Struth, Sandy | NUMB3RS | CBS/ Paramount |
| Sutton-Doll, Linda | GREY'S ANATOMY | ABC/ Touchstone |
| Sutton-Doll, Linda | THE CELL | Showtime |
| Thetford, Bryan | STRONG MEDICINE | COL |
| Totleben, Ellen | THE WEST WING | NBC/ John Wells |
| Van Patter, Kelly (PD) | THE APPRENTICE 3,4 | NBC/ JMBP |
| Van Patter, Kelly (PD) | APPRENTICE: MARTHA STEWART | NBC/ JMBP |
| Van Patter, Kelly (PD) | THE CUT | CBS |
| Vuckovich, Amy | THE SHIELD | FOX |
| Wells, Amy | MY WIFE & KIDS | ABC/ Touchstone |
| Wolverton-Parker, Lynn | NCIS | CBS/ Paramount |

Pilots

| Set Decorator | Show | Net |
|------------------------|---------------------------------|--------------------|
| Ahrens, Anne | BRETT RATNER PILOT | FOX Television |
| Baseman, Andrew | THE EVOLUTION OF MAN | WB |
| Benjamin, Susan | PROS & CONS | ABC/ Touchstone |
| Bennetts, Bonnie | FATHOM | Universal /NBC |
| Christiansen, Inger | UNTITLED BRUCKHEIMER PROJECT | CBS |
| D'Amico, Archie | LAWS OF CHANCE | FOX/ABC |
| de los Reyes, Lisa | THE CATCH | ABC/ Touchstone |
| de los Reyes, Lisa | EVERYTHING I KNOW ABOUT MEN | Disney |
| Eschelbach, Susan | CRUMBS | Disney |
| Fanton, Julie Kaye | PEPPER DENNIS | WB/FOX |
| Fanton, Julie Kaye | ADOPTED | ABC/FOX |
| Feldman, Amy | BEST LAID PLANS | FOX/WB |
| Feldman, Amy | WASHINGTON STREET | CBS |
| Foster, Bryony | POOL GUYS | FOX |
| Frankenheimer, Leslie | BONES | FOX |
| Grande, Greg (PD) | KITCHEN CONFIDENTIAL | TBD |
| Gunn, Jeannie | BRUCKHEIMER PROJECT | CBS |
| Gurski, Peter | E-RING | NBC |
| Gurski, Peter | OLD CHRISTINE | WB/NBC |
| Kearney, Cheryal | BLUE SKIES | WB/NBC |
| Kelley, Carol Bayne | 3 LBS | CBS |
| Kelley, Carol Bayne | WHAT ABOUT BRIAN | ABC/ Touchstone |
| Meyers-Ballard, Brenda | EVERYBODY HATES CHRIS | UPN/ Paramount |
| Meyers-Ballard, Brenda | EMILY'S REASONS WHY NOT | ABC |
| Nay, Maria | HALLEY'S COMET | WB |
| Polito, Jennifer | BRIAR AND GRAVES | FOX TV |
| Roth, Dena | GOLDSMITH YUSPA PILOT | Sony |

Information for the Guides is supplied by SDSA members. Every effort is made to check the accuracy of the information reported to us, but SET DECOR is not responsible for errors due to incorrect submissions.

TV Guide

Pilots *continued*

| Set Decorator | Show | Net |
|-------------------|--|------------|
| Reuben, Galit | INJUSTICE | Touchstone |
| Shea, Ann | ILLEANARAMA | Oxygen |
| Smith, Erin | GOOD EGGS | WB |
| Walker, Richard C | NIGHTMARE ON ELM STREET: THE REAL NIGHTMARE | New Line |
| Walker, Richard C | NIGHTSTALKER | Touchstone |
| Walker, Richard C | HOW I MET YOUR MOTHER | FOX |
| | HOT PROPERTIES | WB/ABC |

TV Movies, Mini-Series & Special Projects

| Set Decorator | Show | Net |
|---------------------|-------------------|------------|
| Calosio, Marcia | DESPERATION | Touchstone |
| Galline, Frank | WARM SPRINGS | HBO |
| Getman, Julieann | LOUIS C K | HBO |
| Nay, Maria | EMPIRE FALLS | HBO |
| Ozols-Barnes, Wendy | IN FROM THE NIGHT | Hallmark |
| Smith, Erin | LACKAWANNA BLUES | HBO |
| Wooke, Beth | THE READING ROOM | Hallmark |
| Wooke, Beth | HIDDEN PLACES | Hallmark |

Series - Assistant Set Decorators

| Asst Set Decorator | Show | Net |
|--------------------|----------------------------|---------------|
| Downes, Cindy | HUFF | Showtime |
| Doyle, Tracey | EMPIRE FALLS | HBO |
| Gurr, Judy | LAW & ORDER: TRIAL BY JURY | NBC/Universal |
| Richarz, Laura | SIX FEET UNDER | HBO |

Associate Members

| Associate Member | Show | Net |
|--------------------------|-----------------------------------|---------------|
| Beach, Elizabeth (SD) | ON THE ROAD WITH MISSY ELLIOTT | UPN |
| Beach, Elizabeth (SD) | SURVIVOR: VANUATU FINALE | CBS |
| Englehart, Cyndy (B) | CROSSING JORDAN | NBC |
| Gerhardt, Charlene (L,B) | E-RING (pilot) | NBC |
| Gerhardt, Charlene (L) | YUSPA GOLDSMITH PILOT | Sony |
| Leonard, Kimberly - (B) | BLIND JUSTICE (pilot) | Steven Bochco |
| Leonard, Kimberly - (B) | WITHOUT A TRACE | WB/CBS |
| Malley, Megan - (B) | CSI MIAMI | CBS |
| Meisels, Marc (GB) | THRESHHOLD | Paramount |
| Nooyen, Fleur | CSI:NY | CBS |
| Patrinos, Nya - (SD) | VERONICA MARS | UPN |

Commercial Guide

Associate Members *continued*

| Asst Set Decorator | Show | Net |
|---------------------------|-------------------------------|--------------------|
| Patrinos, Nya - (SD) | WHAT SHOULD YOU DO | Lifetime |
| Patrinos, Nya - (SD) | THE LONG SHOT - MOW | Hallmark |
| Patrinos, Nya - (SD) | HOME FOR CHRISTMAS - MOW | Hallmark |
| Scott, Doug [AD] | TARGETED: OSAMA BIN LADEN | Wild Eyes |
| Sheets, Linda Louise (SD) | MYSTERY WOMAN: Episodes 4,5,6 | Hallmark |
| Shulem, Ron (L) | NEIGHBORS (pilot) | ABC/ Touchstone |

Commercials

| Set Decorator | Client/Desc. | Prod. Company |
|--------------------|-----------------------------------|------------------------|
| Broney, Sharon | FED EX Kinko's | Hungry Man |
| | One A Day Vitamins | The Artist Co |
| | Jack In The Box | Radical Media |
| | Orange 3-D | Hungry Man |
| | Footlocker/Reebok | Incubator Films |
| | Harley Davidson | Incubator Films |
| | Wachovia | Sandwich Films |
| | HG TV | Incubator Films |
| Brunken, Mae | Wendy's | Biscuit Films |
| | Payless Shoes | Boxer Films |
| Gaffin, Lauri | Starbuck's | Anonymous Content |
| | Army | Gartner Films |
| MacCarthy, Fainche | Sierra Mist | Traktor Films |
| | Sony Ericsson | Director's Bureau |
| Ory Powers, Susan | National Honey Board | West Glen Com |
| | Clorox | West Glen Com |
| | Fabreeze | Auritt Com |
| | Ty Pennington/Design series-Sears | Edelman NY |
| | Mirassou Wine | West Glen Com |
| Parivar, Roya | Gillette | Radical Media |
| | Nabisco 'Snack Happy' | The Artist Co |
| | Pine Sol 'Coma' | The Artist Co |
| | Got Milk? 'PMS' | Radical Media |
| | Kaiser Permanente | Epoch Films |
| Rubino, Beth | IBM | Pytka |
| | GE | Pytka |
| | Pepsi, Diet Pepsi | Pytka |
| | Cisco | Pytka |
| | American Express | Pytka |
| Sheeley, Kate | Marshall Fields | TBD |
| Simone, Jean | Poker.com (11 spots) | Pink Film Co |
| | Aflac (2 spots) | Reactor Films |
| | GM (5 spots) | Aero Films |
| | Chase Bank (4 spots) | Gartner Films |
| | Verizon (2 spots) | TARSEM @ Radical Media |

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

Stay current with the activities in the industry. Visit www.setdecorators.org. Contribute information about your current projects to SET DECOR at 323-462-3082 or by email: setdecor@setdecorators.org

Do you find yourself inside shops
and prop houses more than
30 hours a week?

Is taping slips of paper
to furniture an obsession?

We understand.

Join SDSA
Log on to www.setdecorators.org
or call 323 462-3060



A Prop House For Everyone

Come See us from 8am-5pm or Call us 24/7!

1% of your rental goes to the SDSA!

Tag_and_drag@yahoo.com

3417 Burbank Blvd., Burbank 818.848.0208



UPHOLSTERY

VELVETS
CHENILLES
MATELASSÉS
TAPESTRIES
JACQUARDS
DAMASKS

COLORATIONS
ELEGANT TRADITIONS

PLEASE VISIT OUR SHOWROOM

SDSA Members Welcome

Pacific Design Center
8687 Melrose Ave., B532
Los Angeles, California

310-358-0404



Don't Lose
Your Sets
to
Memory

Threat Matrix
Production Designer:
Tom Walsh
Set Decorator:
Mary Olivia McIntosh

Ken Haber 310
SET PHOTOGRAPHY 276
FINE ART PHOTOGRAPHY 9305
www.kenhaber.com

resources

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

TWO AND A HALF MEN pages 36-39

TV room/kitchen:

Teak kitchen table: Arte de Mexico; *chair:* Pier One;

butcher-block bar: Crate & Barrel

Pavlovs:

Furnishings: Lennie Marvin, 20th Century Props, Universal;

Art: Art Pic, Hollywood Studio Gallery, Kevin Barry Fine Art

Evelyn's House:

Art: Art Pic, HSG, Kevin Barry Fine Art; *furniture:* Blueprint;

small items: Modern Props, Crate & Barrel; *orange chair,*

screen, console chair: City Design; *Rug:* Ob*Jects

Store:

Ob*Jects; *art:* Kevin Barry Fine Art; *sconces:* Modern Props;

hanging fixtures: RC Vintage; *Drapery:* WB Drapery

LAW & ORDER: TRIAL BY JURY pages 46-49

Courtroom:

Benches: located at a church in Newburgh, NY; *office furnish-*

ings: Arenson Prop Center; *lighting:* designed by PD Steven

Jordan and built by LOTBJ crew.

Courthouse Hallway:

Lighting: Oriental Lampshade and City Knickerbocker

Judge's Chambers:

Selected furnishings: Arensons; *cleared art:* Art ASAP

Assistant District Attorney Complex:

Selected furnishings: acquired from an automobile business that closed in Philadelphia, PA

THE INTERPRETER pages 54-56

Props: Arenson Prop Center, Hand Prop Room; *wallcovering:*

Astek; *furniture:* Baxter & Leibchen, Berkshire Home & Antiques,

Denmark 50, Lars Bolander; *custom furniture:* Boyce Products;

drapery: Bethel Studio; *art:* Christie's, HPR; *hearing devices:*

Brehler ICS AG Konlgswinter Germany, Conference Systems

Galtheraburg MD; *hardware:* Liz's Antique Hardware; *books:*

Strand Book Store

MONSTER IN LAW pages 58-61

Antiques on Fair Oaks, Fortuna del Art, Kate Spade, Mardine

Davis/Larchmont Art & Framing, Mikasa, New Line Product

Placement, Niguchi, Omega Cinema Props, Sandy Rose Floral

Inc, Sony, U-Frame-It, Universal, Warner Brothers, WB Drapery,

Yves DeLorme

MR & MRS SMITH pages 64-73

Astek Wallcovering, Art Pic, Captive Audience Marketing, F&S

Fabrics, Film Art LA, Fox Studios Drapery Dept, Jackson Shrub,

Ob*jects, Product Co-Stars, Omega Cinema Props, Sandy Rose

Floral Inc, Square Deal Plumbing, 20th Century Props, William

Switzer

1-800-AUTOPSY

2629 Foothill Boulevard, Suite 387, La Cresenta, CA 91214
Ph. 818-957-2178; Fx. 818-957-3672
Email: info@1800Autopsy.com
Props rentals • Since 2003 • Vidal Herrera

20TH CENTURY PROPS ●

11651 Hart Street, North Hollywood, CA 91605
Ph. 818-759-1190; Fx. 818-759-0081
Email: rentals@20thcenturyprops.com
Website: www.20thcenturyprops.com
Specializing in art deco, 50s, & 60s and futuristic items
Since 1996 • Harvey Schwartz

A

ABC CASKETS FACTORY

1705 North Indiana Street, Los Angeles, CA 90063
Ph. 323-268-1783; Fx. 323-268-5215
Email: factorydirect@abettercasket.com Website: www.abettercasket.com
Casket factory • Since 2002 • Isabelle Conzeroy

ABBEY EVENT SERVICES

1520 South Maple Avenue, Montebello, CA 90640
Ph. 323-201-4200; Fx. 323-201-4299
Email: chicks@stellarevent.com Website: www.abbeyrents.com
Full service party rental • Since 1996 • Carol Hicks

AC VENDING

14516 Stoneridge Court, Canyon Country, CA 91387
Ph. 661-252-6157
Email: iamapropmaster@yahoo.com
Rental of vending machines • Since 2004 • Charlie Caraggio

ACME RESOURCE

10153 1/2 Riverside Drive #476, Toluca Lake, CA 91602
Ph. 818-559-2263; Fx. 818-559-2264
Email: info@theacme.com Website: www.theacme.com
Source book • Since 1997 • Libby Woolems

AERO MOCK UPS INC

13110 Satlico Street #2, North Hollywood, CA 91605
Ph. 818-982-7327; Fx. 818-982-0122
Email: info@aeromockups.com Website: www.aeromockups.com
Airline and airport set dressing • Since 2003 • Richard Chan

AIM PRODUCTIONS INC

37-11 35th Avenue, Suite #3B, Astoria, NY 11101
Ph. 718-729-9288; Fx. 718-786-0137
Email: patigan@yahoo.com
Product placement • Since 2000 • Patricia Ganguzza

AIR DESIGNS

9830-2 San Fernando Road, Pacoima, CA 91331
Ph. 818-890-5878; Fx. 818-890-4289
Email: airstages@earthlink.net Website: www.airdesigns.net
Set dressing, street dressing, prop rental
Since 2002 • Dan and Christine Selover

ALAN DESK BUSINESS INTERIORS

8575 Washington Boulevard, Culver City, CA 90232
Ph. 323-655-6655; Fx. 310-836-3748
Email: Alaninc@aol.com Website: www.alandesk.com
Contemporary office furniture • Since 1994 • Edna Gopez

ALL BALLOONS ALL THE TIME ●

6972 West 80th Street, Los Angeles, CA 90045
Ph. 310-433-3219; Fx. 310-641-7330
Email: balloons@allballoonsallthetime.com
Website: www.allballoonsallthetime.com
Balloons decoration and design
Since 2004 • Michael and Dianne Savage

ALLEY CATS

7101 Case Avenue, North Hollywood, CA 91605
Ph. 818-982-9178; Fx. 818-982-9458
Website: www.rcvintage.com
Props • Since 2004 • Rick Kelsey

A LIST ENTERTAINMENT

468 North Camden Drive, Suite 206, Beverly Hills, CA 90210
Ph. 310-492-0655; Fx. 310-943-2250
Email: ml@alistentertainment.com
Website: www.alistentertainment.com
Product placement • Since 2002 • Marsha Levine

ALMOST CHRISTMAS PROP SHOPPE

5057 Lankershim Boulevard, North Hollywood, CA 91601
Ph. 818-285-XMAS (818-285-9627); Fx. 818-285-9630
Email: xmasprops@aol.com
Holiday and Christmas props and installation
Since 2001 • Cathy Christmas

ALPHA MEDICAL RESOURCES INC

7900 San Fernando Road, Sun Valley, CA 91352
Ph. 818-504-9090; Fx. 818-504-9389
Email: rentals@alphamedprops.com Website: www.alphamedprops.com
Hospital equipment, doctor and office furniture
Since 1994 • Elizabeth Bendrickson

AMERICAN FOLIAGE & DESIGN GROUP

122 West 22nd Street, New York, NY 10011
Ph. 212-741-5555; Fx. 212-741-9499
Email: afdesigngr@aol.com
Website: www.americanfoliagedesign.com
Theater props and foliage • Since 1998 • Errol Murad

AMERICAN GARAGE

7934 West Third Street, Los Angeles, CA 90048
Ph. 323-658-8100; Fx. 323-658-8688
Email: americanargage@earthlink.net
Antiques: American Country, hickory lodge and cabin
Since 2003 • Diana Douglas

ANGEL APPLIANCES

8545 Sepulveda Boulevard, Sepulveda, CA 91343
Ph. 818-892-7227; Fx. 818-892-3524
Email: props@angelappliances.com
Website: www.angelappliances.com
Rental and sales of appliances and appliance mock-ups
Since 2001 • Suzi Numlink and Scott Kassner

ANHEUSER-BUSCH INC

16830 Ventura Boulevard, Suite 506, Encino, CA 91436
Ph. 818-906-1242; Fx. 818-906-1251
Email: michael.gianino@anheuser-busch.com
Website: www.anheuser-busch.com
Signage and bar accessories; product placement
Since 1996 • Michael Gianino

ANTIQUARIAN TRADERS

9031 Olympic Boulevard, Beverly Hills, CA 90211
Ph. 310-247-3900; Fx. 310-247-8864
Email: antiques@antiquariantraders.com
Website: www.antiquariantraders.com
Victorian, Art Decro & Art Nouveau furniture and lighting
Since 2004 • Mark Slotkin

ARCHITECTURAL DIGEST

4 Times Square, New York, NY 10036
Ph. 212-286-7288; Fx. 212-286-7706
Email: eric_barsness@archdigest.com
Website: www.archdigest.com
Design publication • Since 2003 • Eric Barsness

ARCHIVE EDITION TEXTILES

12575 Crenshaw Boulevard, Hawthorne, CA 90250
Ph. 310-676-2424; Fx. 310-676-2242
Email: textileguy@aol.com
Website: www.archiveedition.com
Authentic 17th to 20th century textiles
Since 1997 • Paul Freeman and Nancy Eaton

ARENSON PROP CENTER

396 10th Avenue, New York, NY 10001
Ph. 212-564-8383; Fx. 212-947-4856
Email: rslavin@aof.com Website: www.aof.com
Prophouse • Since 1996 • Richard Slavin

ARKSYD PROPS ★

7660 Clybourn Street, Sun Valley, CA 91352
Ph. 818-252-1940; Fx. 818-504-2872
Email: arksyd@aol.com Website: www.arksyd.com
Prophouse • Since 2005 • Mike Berman

ART ASAP

415 West 50th Street, New York, NY 10019
Ph. 212-956-0805; Fx. 212-956-0796
Email: ifgrana@artasap.com
Website: www.artasap.com
Art framing and custom art
Since 2004 • Tino Grana

ARTBYVIONE.COM

2222 Avenue of the Stars, #2302, Los Angeles, CA 90067
Ph. 818-982-9178; Fx. 818-982-9458
Website: www.rcvintage.com
Props • Since 2004 • Rick Kelsey

A LIST ENTERTAINMENT

468 North Camden Drive, Suite 206, Beverly Hills, CA 90210
Ph. 310-492-0655; Fx. 310-943-2250
Email: ml@alistentertainment.com
Website: www.alistentertainment.com
Product placement • Since 2002 • Marsha Levine

ARTFUL DOGS

614 Burnside Street, Annapolis, MD 21403
Ph. 410-263-4994; Fx. 410-263-0235
Email: Barbara@artfuldogs.com Website: www.artfuldogs.com
Indoor doghouses and pet paintings
Since 2003 • Barbara Beck

ARTISTS RIGHTS SOCIETY

536 Hollywood Boulevard, New York, NY 10012
Ph. 212-420-9130; Fx. 212-420-9286
Email: info@arsny.com Website: www.arsny.com
Rights and permission representative
Since 2004 • Darla Decker

ART PIC

6826 Troost Avenue, North Hollywood, CA 91605
Ph. 818-503-5999; Fx. 818-503-5995
Email: danica@d2art.com Website: www.d2art.com
Rental of modern and contemporary art
Since March 1998 • Marina Kieser

ASTEK WALLCOVERING

15933 Arminia Street, Van Nuys, CA 91406
Ph. 800-432-7930; Fx. 818-991-9891
Email: kirsch@astekwallcovering.com
Website: www.astekwallcovering.com
Wallcovering • Since 2002 • Aaron Scott Kirsch

AW RUGS AND CARPET

16862 Stagg Street, Van Nuys, CA 91406
Ph. 818-994-9993; Fx. 818-994-8400
Email: carpetagent@yahoo.com Website: www.awcarpet.com
Rugs rental and wholesale • Since 2003 • Max

AXIOM MARKETING COMMUNICATIONS

3800 American Boulevard West, Suite 1275, Bloomington, MN 55431
Ph. 952-224-2939; Fx. 952-224-2596
Email: mreiber@axiomcom.com Website: www.axiomcom.com
Since 2004 • Mike Reiber

B

THE BADDISH GROUP

36 West 38th Street, 5th Floor, New York, NY 10018
Ph. 212-221-7611 x 304; Fx. 212-221-7687
Email: lbaddish@aol.com Website: www.thebaddishgroup.com
PR, marketing, special events
Since 2003 • Laura Baddish

BADIA DESIGN ★

5440 Vineland Avenue, North Hollywood, CA 91601
Ph. 818-762-0130; Fx. 818-762-0171
Email: badiadesign@sbcglobal.net
Website: www.badiadesign.com
Moroccan furnishings-exotic furniture
Since 2005 • Mohamed O. Tazi

BBJ LINEN

2728 South La Cienega Boulevard, Los Angeles, CA 90034
Ph. 310-204-0363; Fx. 310-204-0364
Email: khicks@bbjlinen.com
Website: www.bbjlinen.com
Specialty linen rental
Since 2000 • Kimberly Bibb

BCM ARCHITECTURAL ★

741 South Fulton Avenue, Mount Vernon, NY 10550
Ph. 914-664-7500; Fx. 914-664-7460
Email: info@classicanmodernartco.com
Website: www.classicanmodernartco.com
Distributor of shimmer screen project
Since 2005 • Robert Goldstein

BERBERE IMPORTS

3049 South La Cienega Boulevard, Culver City, CA 90232
Ph. 310-842-3842; Fx. 310-836-3225
Email: berbere@pacbell.net
Website: www.berbereimports.com
Antique world furniture and accessories importer
Since 2001 • Zaid Alhakim

BIG BAD TOMATO

5632 Van Nuys Boulevard, #488, Van Nuys, CA 91401
Ph. 818-785-8834; Fx. 818-785-8338
Email: drduz@bigbadtomato.com
Website: www.bigbadtomato.com

CREST OFFICE FURNITURE

9201 Sunland Boulevard, Sun Valley, CA 91352
Ph. 818-252-7465; Fx. 818-252-7401
Email: nancy@crestoffice.com
Website: www.crestoffice.com
Contemporary and used office furniture
Since 1996 • Nancy Silbert

BISCHOFF'S ANIMAL EFX

54 East Magnolia Boulevard, Burbank, CA 91502
Ph. 818-843-7561; Fx. 818-567-2443
Email: bischoffs1@earthlink.net
Website: www.bischoffs.net
Taxidermy, prop, custom animals
Since 2000 • Gary Robbins

BOFFI LOS ANGELES

1344 4th Street, Santa Monica, CA 90401
Ph. 310-458-9300; Fx. 310-458-7300
Email: mark@boffila.com
Kitchen and bath
Since 2004 • Mark Robinson

BROWN & GOLD LIGHTING

176 North La Brea Avenue, Los Angeles, CA 90036
Ph. 323-933-7149; Fx. 323-933-2543
Email: brownandgold@earthlink.net
Website: www.browmandgoldlighting.com
Complete in-stock selection of lighting, shades and accessories
Since 2004 • Marilyn Riffle

C

CAPTIVE AUDIENCE MARKETING

4822 Katherine Avenue, Sherman Oaks, CA 91423
Ph. 818-905-7410; Fx. 818-789-4501
Email: laurel@capliveam.com
Product Placement • Since 2004 • Laurel Short

CARAVAN RUG CORPORATION

8725 Wilshire Boulevard, Beverly Hills, CA 90211
Ph. 310-358-1222; Fx. 310-358-1220
Rug sales and rentals; decorative, contemporary
and fine antiques • Since 2004 • David Nehouray

CARPET ARTISTRY

5702 Marsh Drive, Unit E, Martinez, CA 94553
Ph. 925-687-9886; Fx. 925-687-3934
Email: carpetartistry@msn.com Website: www.carpetartistry.com
Custom carpet workroom, fiber optic rugs
Since 2004 • Lisa Howard

CHARLES & CHARLES INC

5830 Rodeo Road, Los Angeles, CA 90016
Ph. 310-559-0138; Fx. 310-559-0824
Email: showroom@charlesandcharles.com
Website: www.charlesandcharles.com
European wood furniture, accessories and fine antiques
Since 1994 • Charlotte Nielson

CINEMA PAPER RENTAL

5629 Cahuenga Boulevard, North Hollywood, CA 91601
Ph. 818-761-4988
Paper rental, police, medical, lawyer, FBI, maps
Since 2004 • Daril Alder

CITY KNICKERBOCKER INC

781 Eighth Avenue, New York, NY 10036
Ph. 212-586-3939; Fx. 212-262-2889
Email: cityknick@aol.com
Lighting props of all types; indoor and outdoor
Since 1995 • Ken and Scott Lirioff

CITY STUDIO/CITY ANTIQUES

8444 Melrose Avenue, Los Angeles, CA 90069
Ph. 323-658-1085; Fx. 323-658-6399
Email: showroom@citystudiola.com
Website: www.citystudiola.com
Retail furniture, lighting, accessories, artwork,
highend showroom of production and antiques
Since 2004 • Brad Clark

CLASSIC AND MODERN ART

2325 North San Fernando Road, Los Angeles, CA 90065
Ph. 323-225-3086; Fx. 323-222-3788
Email: info@classicandmodernartco.com
Website: www.classicandmodernartco.com
Art (painting and sculptures)
Since 2004 • Raffi

CREATIVE INDUSTRY HANDBOOK

10152 Riverside Drive, Toluca Lake, CA 91602
Ph. 818-752-3200; Fx. 818-752-3220
Email: info@creativehandbook.com
Website: www.creativehandbook.com
A source book
Since 1994 • Rex Danyluk and Jerry Traylor

CREATIVE THURSDAY

20 Brooks Avenue #305, Venice, CA 90291
Ph. 323-363-0132; Fx. 310-396-8006
Email: drduz@bigbadtomato.com
Design-Furniture, paintings, books, cards
Since 2004 • Marisa Kaedike

CREST OFFICE FURNITURE

9201 Sunland Boulevard, Sun Valley, CA 91352
Ph. 818-252-7465; Fx. 818-252-7401
Email: nancy@crestoffice.com
Website: www.crestoffice.com
Contemporary and used office furniture
Since 1996 • Nancy Silbert

CULTURES INTERNATIONAL INC ★

55 West Del Mar Boulevard, Pasadena, CA 91105
Ph. 626-844-7648; Fx. 626-844-0217
Email: Cultures.inc@earthlink.net
Imported African furnishings
Since 2005 • Sandra Perry

D

D2 ART ★

10950 Washington Boulevard #205, Culver City, CA 90232
Ph. 310-202-0800; Fx. 310-202-0852
Email: danica@d2art.com Website: www.d2art.com
Fine Art Rentals • Since 2005 • Danica Derpic

DAZIAN LLC (NEW YORK)

124 Enterprise Avenue, Seaucus, NJ 07094
Ph. 201-549-1000; Fx. 201-549-1055
Email: info@dazian.com, rentals@dazian.com
Website: www.dazian.com
Stan Spilka, Sales Manager

DAZIAN LLC (LOS ANGELES) ●

7120 Case Avenue, North Hollywood, CA 91605
Ph. 818-841-6500; Fx. 818-841-6774
Email: info@dazian.com, rentals@dazian.com
Website: www.dazian.com
Full service supplier of fabrics; custom sewing and
printing draperies and stretch shapes, forms and
screens for projection and lighting
Since 2003 • Pedro Vega

DEBBIES BOOK

P.O. Box 40968, Pasadena, CA 91114
Ph. 626-798-7968; Fx. 626-798-5563
Email: debbsbook@x.netcom.com
Website: www.debbiesbook.com
A source book • Since 1994 • Deborah Hemela

DEMENTED DREK INC

717 North Donnelly Street, Mount Dora, FL 32757
Ph. 352-357-4090; Fx. 352-589-1835
Email: cystokd@comcast.com Website: www.dementeddrek.com
Unique props & accent pieces
Since 2003 • Jack Cassell

DESIGNERS PORTFOLIO

121 South Hope, Suite 419, Los Angeles, CA 90012
Ph. 213-925-6267; Fx. 213-624-9872
Email: fabricyesterday@sbcglobal.net
Fabric sales and marketing
Since 2004 • Mark Glickman

DIAMOND FOAM AND FABRIC COMPANY

611 South La Brea Avenue, Los Angeles, CA 90036
Ph. 323-931-8148; Fx. 323-931-2086
Email: diamfabs@pacbell.net
Website: www.diamondfoamandfabric.com
Retailer of upholstery, drapery fabrics and foam
Since 2003 • Jason Asch

DOZAR OFFICE FURNISHINGS

9937 Jefferson Boulevard, Culver City, CA 90232
Ph. 310-559-9292; Fx. 310-559-9009
Email: dozarents@aol.com
Website: www.dozarents.com and www.dozar.com
Office furniture, green rooms, production offices, video village
Since 1996 • Toni Hoyt

DR CHRISTMAS RENTS

1209 West Isabelle Street, Warehouse 102, Burbank, CA 91502
Ph. 818-840-0445; Fx. 818-840-0605
Email: dr_christmas@hotmail.com
Website: www.drchristmas.com
Studio rentals and decorating
Since 2001 • Bob Pranga and Debi Staron

E

ECCOLA ●

330 North La Brea Avenue, Los Angeles, CA 90036
Ph. 323-932-9922; Fx. 323-932-9921
Email: info@eccolaimports.com
Website: www.eccolaimports.com
European antiques, 19th and 20th century architectural
elements, lighting and modern
Since 2004 • Kathleen Sherma-Almanza

EC PROP RENTALS SHERMAN WAY

11846 Sherman Way, North Hollywood, CA 91605
Ph. 818-764-2008; Fx. 818-764-2374
Email: ecrops@aol.com Website: hometown.aol.com/ecrops/
Industrial light fixtures,warehouse dressing
Since 1994 • Steve Andrus

EC PROP RENTALS BECK AVENUE

6905 Beck Avenue, North Hollywood, CA 91605
Ph. 818-764-2162; Fx. 818-764-5684
Email: ecpropsbeck@aol.com
Hardware, convenience store dressing, coin operated
laundromat, shelving, fixtures and displays
Since 1994 • John Ford

EARL HAYS PRESS

10707 Sherman Way, Sun Valley, CA 91352
Ph. 818-765-0700; Fx. 818-765-5245
Email: earlhays@earthlink.net
Printing and inventory of printed materials
Since 1994 • Ralph Hernandez

ECLECTIC/ENCORE PROPERTIES

4550 Cutler Street, Los Angeles, CA 90039
Ph. 818-247-5320; Fx. 818-247-3772
Furniture and decorations
Since 2001 • Herman Bustamante Jr

ENVIRONMENTAL GRAPHICS INC

717 5th Street South, Hopkins, MN 55343
Ph. 952-728-0791; Fx. 952-938-4808
Email: todd@eg4sales.com Website: www.muralsmyway.com
Manufacturer - decorative products
Since 2003 • Todd Imholte

ETHAN ALLEN HOME INTERIORS

19201 Parthenia Street-Unit B, Northridge, CA 91324
Ph. 818-886-5051; Fx. 818-886-1927
Email: info@northridge.ethanallen.com
Website: www.ethanallen.com
Contemporary furniture • Since 1997 • Geoff Halpern

F

F & S FABRICS

10654 West Pico Boulevard, Los Angeles, CA 90064
Ph. 310-441-2477; Fx. 310-836-9991
Email: fs1fabric@aol.com
Retailer of better upholstery, drapery
fabrics and trimmings
Since 2001 • Louis Woznicki and Eric Ireland

FABRICUT / S HARRIS ●

P. O. Box 231, Moorpark, CA 93020
Ph. 888-683-8509
Email: stukey7@msn.com
Fabric wholesaler
Since 2000 • Stewart Kneiss

KIMBERLY FRANCES
4041 Arch Drive, #106, Studio City, CA 91604
Ph. 818-763-9415
Pillows • Since 2003 • Kimberly Buckley

KURTZ UNLIMITED
20351 Tidepool Circle, Suite 201, Huntington Beach, CA 92646
Ph. 714-960-9979; Fx. 714-960-9161
Email: richard.kurtz@kurtzunlimited.com
Website: www.kurtzunlimited.com
Very cool large digital printing • Since 1998 • Richard Kurtz

L

LA PARTY RENTS
13520 Satcoy Street, Van Nuys, CA 91402
Ph. 818-989-4300; Fx. 818-989-3593
Email: laparty1@aol.com
Website: www.lapartyrents.com
Party good rentals • Since 1995 • Peggy Lee Berger

LAURELS CUSTOM FLORA & EVENTS
7964 Melrose Avenue, Los Angeles, CA 90046
Ph. 323-655-3466; Fx. 323-655-0361
Email: robbsmith@sbcglobal.net
Website: www.laurelsevents.com
Custom florist and event planning company
Since 2004 • Robert Smith

LAWRENCE OF LA BREA
671 South La Brea Avenue, Los Angeles, CA 90036
Ph. 323-935-1100; Fx. 323-935-1199
Email: david@lawrenceoflabrea.com
Website: www.lawrenceoflabrea.com
Rugs Since • 2000 • David Nourafshan

LEN DAVIS ★
4418 Ensign Avenue #5, North Hollywood, CA 91602
Ph. 818-509-1313
Email: L.d@mindspring.com
Art rentals, purchase, commissions • Since 2005 • Len Davis

LENNIE MARVIN ENTERPRISES
3110 Winona Avenue, Burbank, CA 91504
Ph. 818-841-5882; Fx. 818-841-2896
Email: info@propheaven.com
Website: www.propheaven.com
Prophouse specializing in period to contemporary
props and collection pieces • Since 1993 • Keith Marvin and Dan Schultz

LIBAS LTD
121 South Hope, Suite 419, Los Angeles, CA 90012
Ph. 213-925-6267; Fx. 213-624-9872
Email: fabricyesterday@sbcglobal.net
Website: www.libassilk.com
Direct importer of silks and other fine
fabrics coming from India • Since 2003 • Mark Glickman

LIGHTING EXPO INC
647 South La Brea Avenue, Los Angeles, CA 90036
Ph. 323-938-6026; fx. 323-938-6079
Email: store@lightingexpoonline.com
Lighting fixtures and accessories
Since 2004 • Mike and Sonia Hatan and Henry Karapetian

LINOLEUM CITY INC
5651 Santa Monica Boulevard, Hollywood, CA 90038
Ph. 323-469-0063; Fx. 323-465-5866
Email: licifred@pacbell.net
Linoleum, carpeting, hi-tech, stage and vinyl
flooring, wood and cork • Since 1994 • Fred Stifter

LISA DARE PHOTOGRAPHY
9805 Cabanas Avenue, Tujunga, CA 91042
Ph. 818-352-3747; Fx. 818-352-3747
Email: spiffy@flash.net
Website: www.setdecorators.org/closeup/
thoughts_on_photography/index.html
Set stills and advertising photography • Since 1998 • Lisa Dare

LOUIS EQUIPMENT COMPANY
2401 East Anaheim Street, Wilmington, CA 90744
Ph. 562-435-4809; Fx. 562-435-4293
Email: louisequip@aol.com
Website: www.louisfreesaving.com
Nautical and marine set dressing • Since 1998 • Manny Louis

M

THE MANNEQUIN GALLERY
12350 Montague Street, Suite E, Pacoima, CA 91331
Ph. 818-834-5555; Fx. 818-834-5558
Email: mannequingallery@yahoo.com
Website: www.mannequingallery.com
Rental, customization, selling of mannequins
Since 2004 • Shelley Freeman

MANSOUR FINE RUGS
8600 Melrose Avenue, Los Angeles, CA 90069
Ph. 310-652-9999; Fx. 310-652-9980
Email: mansourrugs@adelphia.net
Website: www.mansourrug.com
Fine antique and contemporary rugs, sales and rentals
Since 2003 • Ben Soleimani

**MARDINE DAVIS ART CONSULTING @ LARCHMONT
ART & FRAMING**
652-654 North Larchmont Boulevard, Los Angeles, CA 90004
Ph. 323-468-8800; Fx. 323-468-8387
Email: info@mardinedavisart.com
Website: www.mardinedavisart.com
Art consultant, art rentals, sales and framing
Since 1995 • Mardine Davis

MEDIA ARTS
7990 San Fernando Road, Sun Valley, CA 91352
Ph. 818-767-4666; Fx. 818-767-4622
Email: mediaart@sbcglobal.net
Product placement • Since 2002 • Greg McGuire

METROPOLITAN WEST
11901 Santa Monica Boulevard #350, Los Angeles, CA 90025
Ph. 310-829-5701; Fx. 310-373-4693
Email: ktaylor@metwestla.com
Website: www.metropolitanwestla.com
Window tinting, window film - textures, frosts
Since 2003 • Kelly Taylor

MODERNICA
2118 East 7th Place, Los Angeles, CA 90021
Ph. 323-933-0383; Fx. 323-933-0159
Email: lashowroom@modernica.net
Website: www.modernica.net
Furniture and prop rental
Since 2004 • Frank Novak

MODERN PROPS
5500 West Jefferson Boulevard, Los Angeles, CA 90016
Ph. 323-934-3000; Fx. 323-934-3155
Email: olivier@modernprops.com
Website: www.modernprops.com
Contemporary, futuristic, electronic prop rentals
Since 1994 • Mike Ladish, Ken Sharp and John Zabrocky

MOTION PICTURE PLACEMENT
10625 Chandler Boulevard, North Hollywood, CA 91601
Ph. 818-760-2319 Fx. 818-760-2904
Email: jhenrie@msn.com
Product placement • Since 1996 • Joel Henrie

MOTION PICTURE SET INTERIORS
11500 Burbank Boulevard, North Hollywood, CA 91601
Ph. 818-760-1817; Fx. 818-760-1894
Manufacture drapery and upholstery
Since 2001 • Ken Abramson

N

NABET 700
100 Lombard Street, Suite 203, Toronto, Ontario, CANADA
Ph. 416-536-4827; Fx. 416-536-0859
Email: info@nabet.com
Website: www.nabet700.com
Film technician union
Since 2004 • Nigel Hutchins

NEON GALLERY ★
3317 Burton Avenue, Burbank, CA 91504
Ph. 818-847-2500; Fx. 818-847-2525
Email: yudako@aol.com
Neon rental
Since 2005 • Yuda Acco

NEWEL ART GALLERIES
425 East 53rd Street, New York, NY 10022
Ph. 212-758-1970; Fx. 212-371-0166
Email: info@newel.com
Website: www.newel.com
Antique furniture and decorative arts rentals
Since 2000 • Lewis Baer

O

OB'JECTS
3650 Holdrege Avenue, Los Angeles, CA 90016
Ph. 310-839-6363
Fx. 310-839-6262
Email: fred_arena@ob-jects.com
Website: www.ob-jects.com
Prophouse specializing in fine furniture and
accessories and textiles
Since 1993 • Tom Bugenhagen

OLDE GOOD THINGS INC
400 Gilligan Street, Scranton, PA 18508
Ph. 570-341-7668; Fx. 570-341-8104
Email: mail@oldgoodthings.com; Website: www.oldegoodthings.com
Architectural salvage • Since 2004 • Elizabeth Bailey

OLD PINE FURNISHINGS
1837 Flower Street, Glendale, CA 91201
Ph. 818-507-7077; Fx. 818-507-8799
Email: oldpine@earthlink.net
Dressing and prop rental house, retail furniture
Since 2002 • Kurt Gauger

OMEGA CINEMA PROPS
5857 Santa Monica Boulevard, Los Angeles, CA 90038
Ph. 323-466-8201; Fx. 310-461-3643
Email: webmaster@omegacinemaprops.com
Website: www.omegacinemaprops.com
Full-service prophouse • Since 1994 • Barry Pritchard

OUT OF ASIA
3249 South La Cienega, Los Angeles, CA 90016
Ph. 310-204-5885; Fx. 310-204-5886
Email: outofasia@aol.com; Website: www.outofasia.com
Wholesaler of furniture and home accessories
Since 1999 • Edna Luer

P

PARAMOUNT PICTURE TECHNICAL SERVICES
5555 Melrose Avenue, Hollywood, CA 90038
Ph. 323-956-1652; Fx. 323-862-3950
Email: frank_estrada@paramount.com
Website: www.paramountstudiosgroup.com
24 frame monitors/computers
and props from all eras
Since 2001 • Frank Estrada

PARTOW GALLERY
655 South La Brea Avenue, Los Angeles, CA 90036
Ph. 323-930-2221; Fx. 323-933-6300
Email: antia@partowgallery.com
Website: www.partowgallery.com
Rugs/tapestries
Since 2004 • Jennifer Paquette and Antia Kutmanovic

PERRELL FINE ART INC ★
145 North La Brea, Unit E, Los Angeles, CA 90036
Ph. 323-933-8630; Fx. 323-933-8629
Email: kathalene@perrellfineart.com
Website: www.perrellfineart.com
Fine Art Gallery
Since 2005 • Kathalene Barton

PLAYBACK TECHNOLOGIES INC
135 North Victory Boulevard, Burbank, CA 91505
Ph. 818-556-5030; Fx. 818-556-5034
Email: stevel@playbacktech.com
Website: www.playbacktech.com
Rentals / service
Since 2004 • Steve Irwin

PINACOTECA PICTURE PROPS
5735 West Adams Boulevard, Los Angeles, CA 90016
Ph. 323-965-2722; Fx. 323-965-2730
Email: info@pinacotecaprops.com
Website: www.pinacotecaprops.com
Prophouse specializing in cleared artwork
Since 1998 • Tija Patrick

PRACTICAL PROPS
11100 Magnolia Boulevard, North Hollywood, CA 91601
Ph. 818-980-3198; Fx. 818-980-7894
Email: ianhardy003@earthlink.net
Website: www.practicalprops.com
Practicals, lamps, fixtures, radios
Since 2002 • Ian Hardy

PREMIERE PROPS
11500 Sheldon Street, Sun Valley, CA 91352
Ph. 818-768-3800; Fx. 818-768-3808
Email: premiereprops@hotmail.com
Set dressing and prop rental
Since 2000 • Paul Balelo

PROP COMPANY KAPLAN & ASSOCIATES
111 West 19th Street, New York, NY 10011
Ph. 212-691-7747; Fx. 212-727-3055
Email: propcompany@aol.com
Prop rentals
Since 2000 • Maxine Kaplan

PROP SERVICES WEST
4625 Crenshaw Boulevard, Los Angeles, CA 90043
Ph. 323-461-3371; Fx. 323-461-4571
Email: gcane@pswpropthouse.com
Website: www.pswpropthouse.com
Stylish collection of home furnishings, lamps and accessories
Since 1994 • Bill Mitchell and Gene Cane

Q

QUIXOTE STUDIO SERVICES
1000 North Cahunga Boulevard, Hollywood, CA 90038
Ph. 323-960-9191; Fx. 323-960-3366
Email: matth@quixotestudios.com
Expendables, production rentals
Since 2003 • Tony Meza

R

R GALLERY
20828 Lassen Street, Chatsworth, CA 91311
Ph. 818-775-9200; Fx. 818-775-9201
Email: russ@rgallery.us
Website: www.rgallery.us
Consignment furniture
Since 2004 • Russ Wardell and Rosemary Wardell

RAINBOW, FLOWERS & FANTASIES INC
236 West 27th Street, Suite 702, New York, NY 10001
Ph. 212-727-0478; Fx. 212-727-0478-51
Email: rainbows@bestweb.net
Florist
Since 2001 • James Rainbow

RC VINTAGE
1638 North Cherokee, Hollywood, CA 90028
Ph. 323-462-4510; Fx. 323-466-0941
Email: rcvintage@aol.com
Website: www.rcvintage.com
1930s through 1990s props
Since 1993 • Willy Carter

RED HOUSE HOME FURNISHINGS
2100 Verdugo Boulevard, Montrose, CA 91020
Ph. 818-957-5025; Fx. 818-957-5022
Email: skuggy@aol.com
Retail home furnishings
Since 2004 • Steve Ingrassia

REVCO INTERNATIONAL
18720 Crenshaw Boulevard, Torrance, CA 90504
Ph. 310-851-4715; Fx. 310-851-4720
Email: allen@revcointernational.com
Website: www.revcointernational.com
Wholesale / manufacture furniture
(European, Spanish, Plantation)
Since 2003 • Allen Revivo

ROKK STUDIOS
1005 North Cordova Street, Burbank, CA 91505-2522
Ph. 818-567-6557; Fx. 818-567-6557
Email: rokk@rokkstudios.com
Website: www.rokkstudios.com
Email: vivianluther@aol.com
Art rental • Since 2004 • Ron Olsen and Keith Kaminski

RUG WAREHOUSE
3260 Helms Avenue, Culver City, CA 90034
Ph. 310-838-0450; Fx. 310-868-3868
Email: rentals@therugwarehouse.com
Website: www.therugwarehouse.com
Specialist in area rugs, floor covering and accessories
Since 2003 • Moses Haroonian

S

SANDY ROSE FLORAL DESIGN
6850 Vineland Avenue, Unit C, North Hollywood, CA 91605
Ph. 818-980-4371; Fx. 818-980-4598
Email: info@florasat.com
Website: www.florasat.com
Legendary florals for television and film
Since 1994 • Corri Levelle

SEVA HOME ★
145 North La Brea Avenue, Suite B, Los Angeles, CA 90036
Ph. 323-938-5405; Fx. 323-938-5406
Email: losangeles@sevahome.com
Website: www.sevahome.com
Furniture, lighting, home furnishing store
Since 2005 • Mark Burkett

SHOWBIZ ENTERPRISE
15541 Lanark Street, Van Nuys, CA 91406
Ph. 818-989-5005; Fx. 800-989-6006
Email: info@showbiz.com; Website: www.theatricaldrapery.com
Theatrical drapery sales and rentals • Since 2000

SILK ROADS DESIGN GALLERY ●
145 North La Brea Avenue, Los Angeles, CA 90036
Ph. 310-855-0585; Fx. 323-933-9364
Email: info@silkroadsgallery.com
Website: www.silkroadsgallery.com
Antiques and furniture from all over Asia,
3000 B.C. to contemporary • Since 1998 • Cari Markell

SILVIA'S COSTUMES
4964 Hollynood Boulevard, Los Angeles, CA 90024
Ph. 323-666-0680; Fx. 323-666-6397
Email: betty@silviascostumes.com
Digital fabric printing
Since 2004 • Betty Balian

SLOAN REIS
15030 Ventura Boulevard, #709, Sherman Oaks, CA 91403
Ph. 818-609-0007; Fx. 818-609-0003
Email: Sloanreis@mindspring.com
Custom bedding, draperies and upholstery
Since 1997 • Lisa Rosen

SONY PICTURES STUDIOS (WAREHOUSE)
5300 Alla Road, Los Angeles, CA 90066
Ph. 310-244-5999; Fx. 310-244-0999
Email: frank_simpson@spe.sony.com
Ph. 310-305-8344 (Warehouse)
Studio prophouse
Since 1994 • Frank Simpson

SQUARE DEAL PLUMBING
2302 East Florence Avenue, Huntington Park, CA 90255
Ph. 323-587-8291; Fx. 323-587-0422
Email: thestaradam@earthlink.net
Website: www.squaredealplumbing.com
Plumbing, heating, prison and kitchen props,
new and used
Since 1996 • Adam Zieve

STUDIO A ANTIQUES
5232 Vincent Avenue, Los Angeles, CA 90041
Ph. 323-833-2087; Fx. 323-340-1555
Email: patina@pacbell.net
Antique and decorative arts
Since 2003 • Avril Adams

SUSANNE HOLLIS INC
230 Pasadena Avenue, South Pasadena, CA 91030
Ph. 626-441-0346; Fx. 626-441-5616
Email: shollisinc@pacbell.net
Antiques
Since 2002 • Lizzie Asksaer

T

TABLEWARE, SOURCING & CONSULTING
15222 Ledgewood Park Drive, Cypress, TX 77429
Ph. 832-876-1632
Tableware sourcing and consulting
Since 2004 • Xavier P. Aubry

TAG AND DRAG LLC
3417 Burbank Boulevard, Burbank, CA 91505
Ph. 818-848-0208; Fx. 818-848-0278
Email: vivianluther@aol.com
Prophouse
Since 2004 • Vivian Luther

TALLY HO
406 22nd Street, San Pedro, CA 90731
Ph. 310-548-5273; Fx. 310-548-6607
Nautical props, rigging, ships, etc.
Since 2002 • Al Johnson

TEXTILE ARTIFACTS
12575 Crenshaw Boulevard, Hawthorne, CA 90250
Ph. 310-676-2424; Fx. 310-676-2242
Email: textileguy@aol.com
Website: www.textileguy.com
Authentic antique period textiles, tapestry,
linens and trims: 17th-20th century
Since 1997 • Paul Freeman and Nancy Eaton

TIC-TOCK COUTURE FLORAL CREATIONS
1603 North La Brea Avenue, Los Angeles, CA 90028
Ph. 323-874-3034; Fx. 323-874-6134
Email: eddiez@earthlink.net
Website: www.tictock.com
Florist
Since 1999 • Eddie Zaratsian

TIS THE SEASON HOLIDAY DECOR
28231 Avenue Crocker, Unit 30A, Santa Clarita, CA 91355
Ph. 818-361-7714/661-220-0789; Fx. 818-361-8118
Email: jeff@us-sign.com
Website: www.us-sign.com
Holiday decor/signage
Since 2004 • Jeffrey Clericuzio

TRADITIONAL HOME MAGAZINE
1716 Locust Street, Des Moines, IA 50309
Ph. 515-284-2497; Fx. 515-284-2083
Email: jenny.Bradley@meredith.com
Website: www.traditionalhome.com
Interiors Magazine
Since 2004 • Jenny Bradley

TRIMS PLUS
P.O. Box 57683, Sherman Oaks, CA 91413
Ph. 818-782-8300; Fx. 818-782-8333
Email: info@trimspius.com
Website: www.trimspius.com
Specializing in decorator tassels, fringe,
cording, beaded trims, tiebacks and more
Since 2003 • Kristie Milgrom

TROUBETZKOY PAINTING LTD
306 East 61st Street, 3rd Floor, New York, NY 10021
Ph. 212-688-6544; Fx. 212-688-2627
Email: info@troubetzkoypaintings.com
Website: www.troubetzkoypaints.com
Fine paintings
Since 1998 • Christopher Moore

U

U-FRAME-IT
13630 Sherman Way, Van Nuys, CA 91405
Ph. 818-781-4500; Fx. 818-781-7479
Email: uframeit@aol.com
Website: www.uframeit.com
Complete framing service
Since 1995 • Adrianna Cruz

UNIVERSAL STUDIOS PROPERTY
100 Universal City Plaza, Universal City, CA 91608
Ph. 818-777-2784; Fx. 818-866-1543
Email: beverlyhadley@unistudios.com
Website: www.universalstudios.com
Studio prophouse
Since 1994 • Beverly Hadley

W

WALT DISNEY PICTURES AND TELEVISION
500 South Buena Vista Street, Burbank, CA 91521
Ph. 818-560-1191; Fx. 818-566-7451
Email: tyjones@disney.com
Website: www.stu-ops.disney.com
Studio prophouse
Since 2000 • Ty Jones

WARNER BROS. STUDIO FACILITIES
4000 Warner Boulevard, Building 30, Burbank, CA 91522
Ph. 818-954-2181; Fx. 818-954-5690
Email: wbsf@warnerbros.com
Website: www.wbsf.com/cmp/prodsupp.htm#property
Studio prophouse
Since 1995 • John Rettino

WENDY GOIDELL INC
140 Riverside Drive, New York, NY 10024
Ph. 212-362-6168
Floral designs
Since 1998 • Wendy Goidell

LEGEND ★ - New Business ● - Change in information



For Business Member
application and information
please contact the SDSA office at 323-462-3060
Email: sdsa@setdecorators.org
or visit our
Website: www.setdecorators.org

The SDSA Business Members Directory
is published as a supplement to
SET DECOR Magazine

Cover: THE MERRY WIDOW, 1951
cropped image from history section of the AMPAS exhibition
Secret Life of Sets: Set Decorators At Work.
Photo courtesy of AMPAS

SDSA
BUSINESS MEMBERS

DIRECTORY

SUMMER

2005