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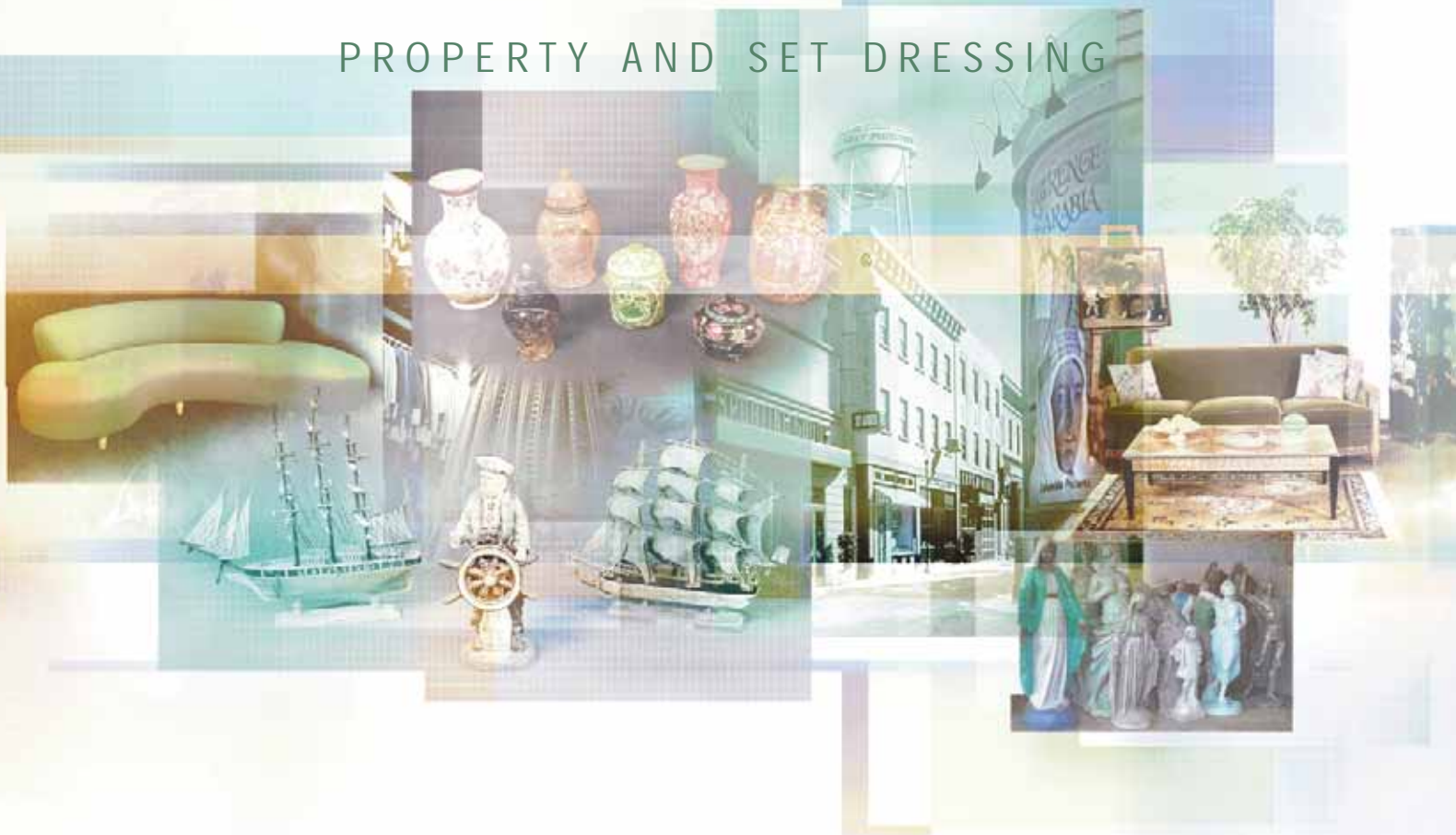
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Photo by Scott Chambliss

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Set Decorator Julie Bolder SDSA
Production Designer Joseph Lucky
Showtime
Photo by Ken Haber
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Shown: Poolside Lounge Chair designed by John Hutton. Cushion fabrics by Perennials Outdoor Fabrics, www.perennialsfabrics.com



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

Sarah Cordi came to Los Angeles from Baltimore, where she was the Senior Editor at *GIRLS' LIFE* magazine, a national service-oriented publication for teens. She edited several books published in conjunction with Scholastic, Inc. Writing articles that included entertainment reviews, celebrity profiles and advice-driven features for *GL*, she also helped produce and style the magazine's fashion pages. It was doing the bedroom makeover stories that confirmed her intuitions and brought her to Los Angeles, where she has become involved in the world of set decoration and is now a contributor to SET DECOR.

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

Ken Haber's background in art and photography played an important role in his 25-year career as a location manager with such directors as Adrian Lyne, Oliver Stone and Ridley Scott. Currently he works as a photographer, shooting television and film sets for magazines and portfolios. His photo essays have appeared as set dressing in various film and television projects. In addition to his photography, he serves as manager of the LA branch of the Maryland Film Office. Married to Set Decorator Rosemary Brandenburg SDSA, Haber is an SDSA business member and frequent contributor to SET DECOR.

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.

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

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Set Decorators Society of America

Summer 2006

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Location, location, location!

Filming “on location” can evoke images of glamorous and exotic locales, as seen in this summer’s hits *PIRATES OF THE CARIBBEAN: DEAD MAN’S CHEST* and *M:I:III*. But the reality is that many of the sets were also created and filmed, at least in part, onstage in Los Angeles. In this issue of *SET DECOR*, we travel to the Caribbean, China and Italy, often via soundstages. We discover the depth of multi-tasking required to prep and shoot sets in different parts of the world simultaneously.

We also see the unglamorous side of “on location” filming in south central Los Angeles with the thoughtfully detailed sets of *AKEELAH AND THE BEE* that convey the assimilated culture of the working poor.

The starkly revealing sociopolitical series *THE WIRE* is filmed on location and on stages in Baltimore, but the depiction of inner city angst is representative of urban areas across the country. In this issue, we photographically visit the sets and the creative inspiration behind them.

In our coverage of the FBI-based procedural drama *CRIMINAL MINDS*, we step into the mind-speak of characters as conveyed through sets. Associate Editor Susan Ory Powers explores the *360 Degrees of Character* represented through an intense look at the sub-text provided by set dressing on two particular sets.

Tongue-in-cheek symbolism abounds in the quirky television episodic *WEEDS*. The sets of the homes straddle reality, just as the characters do; while the seemingly unreal sets depicting the “professional” aspects of the cannabis culture are actually quite true to life.

For a Fall preview, we get a glimpse of sets depicting each of the main characters in the much-anticipated new sitcom *THE CLASS*.

From around-the-world action adventure to the inner workings of a character’s psyche, from the somber reality of life on the streets to the high-end homes in a pair of comedies, this issue offers a look at how the set decorator, production designer and their teams help visually define a production on stage and on location.

Rosemary Brandenburg
Jan Pascale
Executive Editors

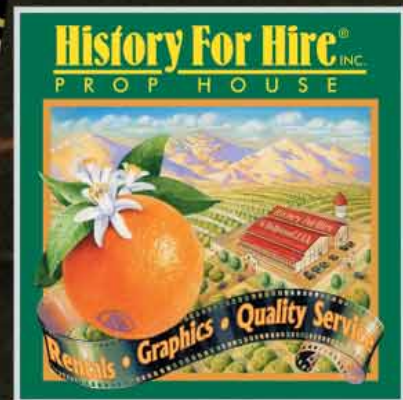
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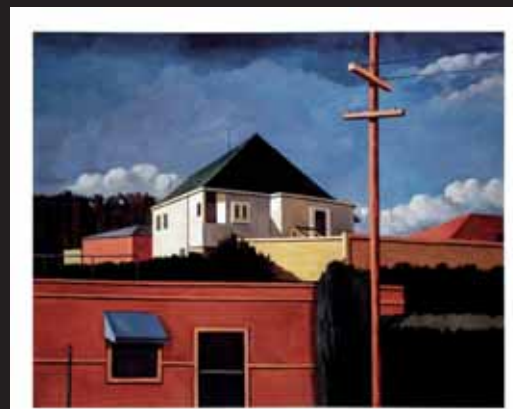
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Production Designer Stephan Olson

STACKED • FOX
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Production Designer Bernard Vyzga

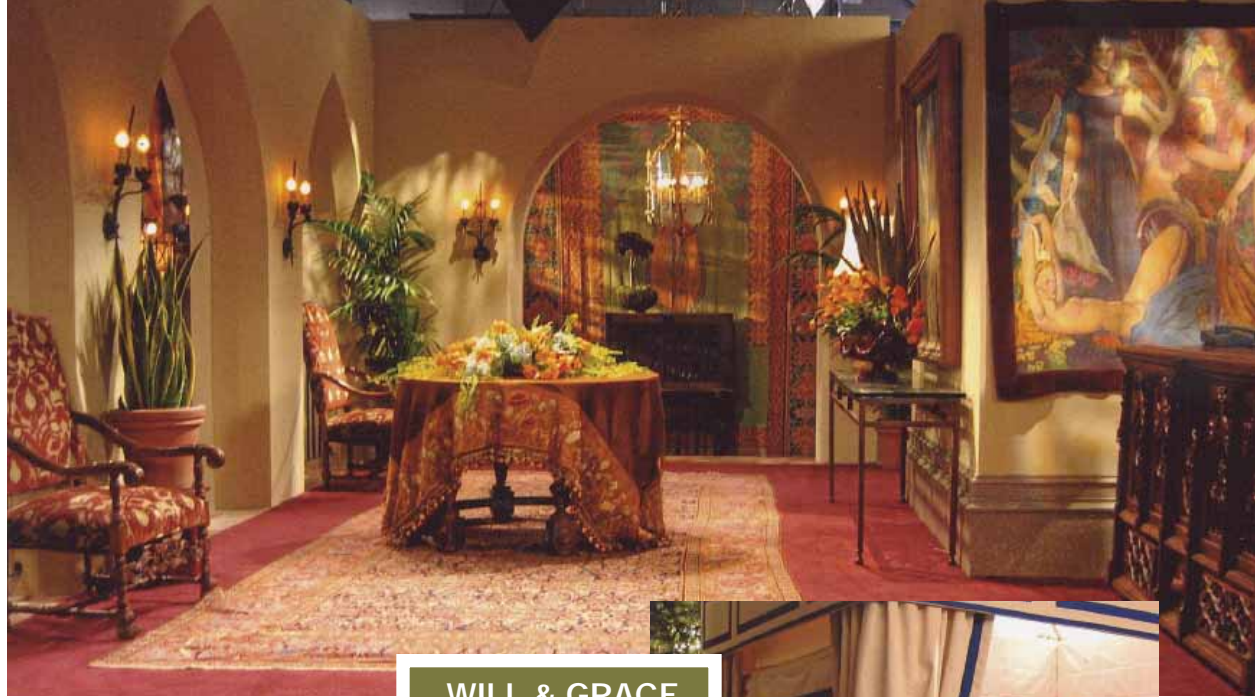
WILL & GRACE • NBC
Set Decorator Melinda Ritz SDSA
Production Designer Glenda Rovello



Photos by Steve Olsen

**HOW I MET
YOUR MOTHER**

Outstanding Art Direction for a Multi-Camera Series



WILL & GRACE



Photos by Jason Z. Cohen



STACKED



Photos by Richard Robrer



**DESPERATE
HOUSEWIVES**

Outstanding Art Direction for a Single-Camera Series

DESPERATE HOUSEWIVES • ABC
Set Decorator Erica Rogalla SDSA
Production Designer Thomas A Walsh
Art Director P Erik Carlson

HOUSE • FOX
Set Decorator Danielle Berman SDSA
Production Designer Derek R. Hill

NIP/TUCK • FX
Set Decorator Ellen Brill SDSA
Production Designer Liz Kay

ROME • HBO
Set Decorator Cristina Onori
Production Designer Joseph Bennett
Art Director Domenico Sica

SIX FEET UNDER • HBO
Set Decorator Rusty Lipscomb SDSA
Production Designer Suzuki Ingerslev
Art Director Kristan Andrews



NIP/TUCK





SIX FEET UNDER



HOUSE



STEPHEN KING'S DESPERATION



Photos by Philip Dagort



BLEAK HOUSE (Masterpiece Theatre) • PBS
Production Designer Simon Elliot
Art Director Bill Crutcher

ELIZABETH I • HBO
Set Decorator Sarah Whittle
Production Designer Eve Stewart
Art Director Leon McCarthy

THE GIRL IN THE CAFÉ • HBO
Production Designer Candida Otton
Art Director Andrea Coathupe

INTO THE WEST • TNT
Set Decorator Wendy Ozols-Barnes SDSA
Set Decorator Paul Healy
Production Designer Marek Dobrowolski
Art Director Guy Barnes
Art Director Rick Roberts

STEPHEN KING'S DESPERATION • ABC
Set Decorator Marcia Calosio
Production Designer Philip Dagort
Art Director Jason Weil

Outstanding Art Direction
for a Mini Series or Movie

INTO THE WEST



Photos by Guy Barnes

MADtv



Photos by Daryn-Reid Goodall SDSA

Outstanding Art Direction for a Variety Program, Music Program or Special

78th ANNUAL ACADEMY AWARDS • ABC

Production Designer Roy Christopher
Art Director Greg Richman

AMERICAN IDOL • FOX

Production Designer Andy Walmsley
Art Director James Yarnell

DANCING WITH THE STARS • ABC

Production Designer James Yarnell
Production Designer Patrick Doherty

MADtv • FOX

Set Decorator Daryn-Reid Goodall SDSA
Production Designer John Sabato
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Setting style trends is nothing new for Set Decorator Ron Olsen SDSA. He and Production Designer Roy Christopher were perennial Emmy nominees for creating the Seattle/Pacific West big-city look of FRASIER. The design team was awarded the coveted statue in 2004.

For the 2005–2006 season Christopher again designed unique sets for Olsen to fill, this time with an upscale contemporary “Chicago” statement for the ABC series FREDDIE. Olsen, in turn, designed some of the furnishings, purchased and rented others. He shares with SET DECOR readers his sources for many of the sets’ elements.

1. Floor lamp

Civilization

2. Chair

Civilization

3. Custom sisal carpet

Design: Ron Olsen SDSA

Linoleum City

4. Parsons table

Cabinet Shop

Walt Disney Studios

5. Bowl

Warner Bros. Property

6. Accent pillow

Warner Bros. Drapery

7. Drapes

Design: Ron Olsen SDSA

Fabric: Diamond Foam and Fabric

Manufacture: Warner Bros. Drapery

8. Fishtail palm

Warner Bros. Greens

9. Plant pot

Jackalope Pottery

10. Flowers

Julie Komen Floral Design

11. Ottomans

Design: Ron Olsen SDSA

Fabric: Diamond Foam and Fabric

Manufacture: Warner Bros. Upholstery

12. Coffee table

Civilization

13. Wool throw

Merlin at crispina.com

14. Chair pillows

Ob•Jects

15. Chairs

Spazio at HD Buttercup

16. Side table

Blueprint

17. Flowers

Julie Komen Floral Design

18. Sofa

Design: Ron Olsen SDSA

Fabric: Diamond Foam and Fabric

Manufacture: Warner Bros. Upholstery

19. Sofa pillows

Ob•Jects

20. Side table

Blueprint

21. Chairs

Ob•Jects

22. Pillow

Ob•Jects

23. Plants and pots

Mainly Seconds

24. Basket

Warner Bros. Property



Note: Unless designated otherwise, all sources are from the Los Angeles area



Photos by Greg Schwartz

freddie



1. Hanging light fixture

Brown & Gold Lighting

2. Hutch

Warner Bros. Property

3. Lighting sconce

Brown & Gold Lighting

4. Artwork by Keith Kaminski

ROKK Studios

5. Chairs

Crate & Barrel; Fabric: Diamond Foam and Fabric

6. Hanging light fixture

Brown & Gold Lighting

7. Poster behind fireplace

Hollywood Studio Gallery

8. Tables

Warner Bros. Property

9. Table linens

The Tablecloth Company

10. Carpet

Linoleum City

11. Candles

Pier 1 Imports

12. Glassware

LA Party Rents


13. Flowers

Julie Komen Floral Design

14. Chicago photograph by Keith Kaminski

ROKK Studios

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film



PIRATES of the CARIBBEAN: DEAD MAN'S CHEST



Set Decorator **Cheryl Carasik**
 Production Designer **Rick Heinrichs**
 Walt Disney Pictures

The making of the current box office runaway **PIRATES OF THE CARIBBEAN: DEAD MAN'S CHEST** and its sequel scheduled for release next year, demanded of Set Decorator Cheryl Carasik complex planning, research, intricate preparation, and the juggling of seemingly adjacent sets in extremely disparate locales.

It required dividing the crew into teams. A US branch was assigned for sets created in Los Angeles at both Disney and Universal studios, and traveling groups were sent to two different islands in the Caribbean. The major sets *Cannibal Island Village* and *The Bayou* were staged in Dominica. St Vincent became the setting for the port scenes, among others.

The Bayou set, where *Captain Sparrow* engages the assistance of a former lover, voodoo healer *Tia Dalma*, to gain urgently needed knowledge to vanquish his foe, included three separate areas. The look is seamlessly melded from a Dominican location, a stage at Burbank's Disney lot, and yet another sound stage at LA's Universal Studios.

The island of Dominica served as the main setting for the longboat's approach down intricate waterways. Artisans sculpted Banyan trees over many weeks to complete this illusion. Universal's Stage 2, which incorporates an immense tank, housed more Banyan trees and the exteriors of *bayou houses* on stilts, where the longboat arrives at its steamy desti- ▶

ABOVE *Captain Jack Sparrow* [Johnny Depp] on his throne at *Cannibal Island*

RIGHT The *Cannibal Island* sets were created with native elements on location on the Caribbean island of Dominica





nation as *Caribbean locals* hold hundreds of candles.

The interior of *Tia Dalma's House* was built and shot onstage at Universal. This timing was challenging for the set decorating team since it was scheduled at the beginning of the shoot. During this phase 11 sets were shot over a 13-day period in LA while the crew was also loading 14 containers to go on ships for the remote locations. Nine containers were sent to the island of St Vincent, and five to Dominica.

The mind boggles as to how Carasik kept it all straight. "My crew is the best!" she says. "The secret is prep time. If you've prepped well and they throw something at you, you're prepared."

Tia Dalma's House

For her extensive research for *Tia Dalma's House*, Carasik called on actual voodoo practitioners as consultants: Lucky Mojo's in Northern California and

several in New Orleans. *Tia Dalma's* table, carved with authentic voodoo signs, vèvès, was featured in several close-ups.

Tia Dalma's House is full of layered detail. Carasik and her team acquired at least 300 period-style bottles and took two and a half months to complete the process of transforming them into voodoo-appropriate objects. The bottles were acid-etched. Then all sorts of organic-looking "remedies" and "potions" were collected, including simulated animal parts made of unlikely materials and mysterious liquids. Final touches of wraps with leather, twine and other bindings made them ready for installation on the set.

Other essentials on the shopping list were legally acquired stuffed alligators and pelts, and seven boa constrictor skins.

After Production Designer Rick Heinrich's art department and Construction Coordinator Greg Calas' construction crews took months building, painting and ►



For *Tia Dalma's House*, Carasik and her team acquired at least 300 period-style bottles and took two and a half months to complete the process of transforming them into voodoo-appropriate objects.

aging the set, Carasik and her crew only ended up with three days to incorporate her meticulously prepared set dressing elements.

Cannibal Island

The set decoration department sent five fully-loaded shipping containers to Dominica. Carasik recalls, "The cargo included 600 molded skulls, since it is illegal to send real ones anymore. We dremeled out the teeth, broke the jaws and hollowed out the eyes."

The suspension bridge in the film was real, part of the actual landscape. Carasik crossed it daily to work at the village set. "It freaked me out. It would swing, and it was 35 feet in the air. Location work in those islands was tough. Lots of bugs and there were many challenges with supplies and materials."

The crew worked for months prepping the set from illustrations produced by the art department. Construction built the mud huts, then the set decoration department embellished them. Carasik describes, "We added details to the corners and layered them with twine and vines pulled right off

the local trees. We used the vines for everything, wrapped with local flora. We also made all the furniture. We went into the bush to collect the materials with the locals, who loved us. They were very environmentally conscious: the vines grow back very quickly."

"The *throne* was quite a job," says Carasik. "The entire piece was created in LA. We started with a real chair and started drafting up what the throne would be. It evolved over time, incorporating molded and sculpted skulls and bones. Finally it was taken apart, coded, numbered, crated and shipped to Dominica with its canopy. There it was reconstructed and used in the set. The canopy part of the throne was made entirely on the island with native fauna, twigs and vines."

Lord Beckett

"This set was shot on location in St Vincent. We chose a location above an old surf shop, and built a second floor set in the 18th century period colonial style to take advantage of the view of the pier with period ships being loaded, as if it were Port Royale." ►

ABOVE The low-lighting of the *Tia Dalma's* set hides an abundance of detailed set dressing

RIGHT Carasik enjoyed interacting with actor Johnny Depp as *Captain Jack Sparrow*, who used every opportunity to get into character; the hanging bottles provided great fodder





Photo by Ken Haber

PIRATES of the CARIBBEAN: DEAD MAN'S CHEST

For PIRATES OF THE CARIBBEAN: DEAD MAN'S CHEST, set decorating goes beyond the film, as SET DECOR Executive Editor Rosemary Brandenburg describes:

My 8-year-old niece and I made a beeline for the El Capitan Theater on Hollywood Boulevard for a 10:30 a.m. weekday screening of PIRATES OF THE CARIBBEAN: DEAD MAN'S CHEST. The El Capitan is Disney's painstakingly restored classic theater in the heart of Hollywood where the entertainment corporation showcases its films. And, in the case of PIRATES, it pulled out all the stops with upper and lower lobby displays of set dressing, props, and other design elements, including costumes, visual effects and creature designs from the film. While exploring the exhibit, one patron turned to me and asked, while pointing at a prop casket in the display, "Is that real?" Not completely sure if he meant "really a casket" or "really from the movie," I simply replied, "Yes." The pre-show includes the fabulous Wurlitzer organ, which rises from under the stage for a solid 30 minutes of live music. If you go, arrive early to hear it, making time to admire pirate-plundered decor within the theater. As the show starts, pyrotechnics and illusions behind a scrim curtain pump up the audience for the show to come.

The film itself did not disappoint. Even at a weighty running time of two and a half hours, my youthful charge and I stayed riveted to the non-stop and hair-raising adventures of Captain Jack Sparrow, Elizabeth Swann and Will Turner. Should you sit through ALL the credits, you will be rewarded with a great tag shot showcasing a well-known animal character AND an exquisite creation by Set Decorator Cheryl Carasik.



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The Map Room

"All the period-correct maps of the 18th century were made with the correct colors, inks, and paper. Much of this was produced by Propmaster Kris Peck, whose work has been great."

Collaboration

Carasik enjoyed working with Director Gore Verbinski. "Gore is one of the most detail-oriented directors I've ever worked with. He has a child-like way of looking at beautiful things. He articulates quickly, and then he takes a pencil out and draws his concept. It's so amazing. He

loves the layers. And he's fun. It has to be right or Gore will peg you on it! We always tried to research everything as much as possible. He has a fundamental curiosity about so many subjects. He is enthusiastic and never tires."

Carasik continues, "We had few walk-throughs. If I was lucky, I'd have Gore 2-3 hours before a set shot. He would have looked at the architecture beforehand but not the dressed set. So we had little time for changes."

With a mix of relief and regret in her voice, Carasik notes, "We've been on these movies for two and a half years. Four months is all we have left. And it's all new."

– Rosemary Brandenburg

film



M:i:III

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



ABOVE *IMF International Headquarters*

RIGHT *Vatican Security Room*
located in the *catacombs*



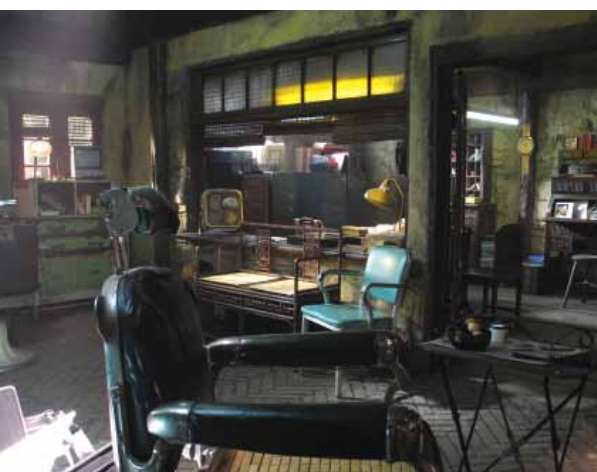
Photo by Amy Lamendola





After a multi-E Emmy-nominated stint on *ALIAS* [See *SET DECOR* Summer 2005], Production Designer Scott Chambliss and Set Decorator Karen Manthey SDSA took on the summer blockbuster *MISSION: IMPOSSIBLE III*. Frequent *SET DECOR* contributor Tom Castañeda interviews Manthey about the dual experience of decorating for the hit series and the huge action-adventure film.

BELOW & OPPOSITE *Chinese Barber Shop* used as a torture chamber



SET DECOR: How did the experience on a television spy show like *ALIAS* prepare you for taking the helm in the design and decoration of the blockbuster feature *MISSION: IMPOSSIBLE III*?

Karen Manthey SDSA: Well, we've done countless laboratories, surveillance vans, cargo planes, interrogation rooms, safehouses, observation rooms, hospitals, underground/retrofitted office spaces, rooftops and all sorts of interiors/exterior of innumerable different countries (shot here in Los Angeles). It's always helpful to have some prior knowledge of what the set might "want to look like," what set dressing elements a certain kind of set might need, and where to find them. And then with a bigger budget, you get the opportunity to amend from there.

SD: After spending several seasons on a television show with a limited budget, how was it working on this big-budget film?

KM: The ability to create gets very large, and that ability draws talent and experience. Brett Smith, my lead, had recently finished *THE ISLAND* [Set Decorator Rosemary Brandenburg SDSA] and had also worked in Italy on *OCEAN'S TWELVE* [Set Decorator Kristen Messina SDSA]. He was immeasurably brilliant and helpful. Sara Gardner-Gail SDSA Associate and Amanda Moss-Serino SDSA, my buyers, were both immensely resourceful and tenacious. Monica Frommholz was indispensable as my coordinator. I can't say enough great things about the entire set decorating department of *M:i:III*, and all of the really talented gang bosses and set dressers. It was so gratifying to work in an environment with really capable professionals in every department.

SD: When doing *ALIAS*, you had to work with Los Angeles area locales, converting them into spots that looked foreign. Now you were able to actually use foreign locales. How was that experience?

KM: Working in Italy and China each had its own set of problems and solutions. For the sets in Italy, we manufactured in the States and shipped to Italy what was best handled in Los Angeles, i.e. the enormous banners and hanging tapestries for the *Vatican*, the carpeting for the *Vatican Party*, the fabric purchasing. Most of the sculptural elements and furniture were procured in the Rome area by





Chiara Balducci, the Italian set decorator, and her team of buyers. We had huge lanterns for the *Vatican Party* manufactured by metal craftsmen at Cinecittà Studios to match existing lanterns at the Caserta location. The furniture and statuary were paint-finished and re-upholstered by craftspeople at Cinecittà. I spent months corresponding by email, FedEx and phone with Chiara. Brett had worked previously with her and our Italian leadperson Roberto Magagnini on *OCEAN'S TWELVE*, so he was really helpful in communicating with them and understanding the intricacies of what might

happen once we got there and how to deal with that. Most of the Italian crew spoke English, so we were able to work without a translator.

China offered a different set of circumstances. A translator is imperative there. Most of the crew speaks no English, and your translator can help you in matters not only of language, but also custom, hierarchy and mutual-respect issues. We were fortunate to have an intelligent young translator, Rachel Weng, who was very adept at this. Things take time in China. It takes time to gain the trust of your crew, time ►



to translate, time to get around town, time to purchase... you can't depend on the emergency pace of accomplishment that we so often face in Los Angeles. Having said that, it was amazing to me what was accomplished with all the extra steps involved, and our Chinese crew was great. We had no major problems.

SD: What was your vision for the sets? What were you hoping to accomplish for MISSION: IMPOSSIBLE III?

KM: I hoped to work with Scott to create a very visually interesting product, something somewhat unexpected that goes beyond usual preconceived ideas but works in every way for the scene and the actors. Scott and I have worked together on a lot of different projects over the years. I think we share a visual language and can skip a lot of steps because of this. The roots are in research, but the look should expand from there to address composition, space, lighting, color, texture. The second aspect is to do this within the time and budget constraints of the job. All this is never as easy as it sounds.

SD: From shooting in an abandoned warehouse in Europe to an old medical locale in China and everywhere in between, tell us about some of your favorite sets from the film.

KM: Looking back on the entire project,

one of the interesting things about the sets (similar to ALIAS) was the great variety.

The interior of the abandoned *German Factory* was shot at the Rykoff building in downtown Los Angeles, an otherwise empty location where we shot ALIAS quite a few times. We designed and manufactured some large-scale factory pieces, and we purchased and rented a lot of old equipment from a variety of interesting sources. And I mean a lot! It was an enormous task just to fill the space with old factory equipment and conveyor belts and an unbelievable amount of piping, conduit, lighting and debris.

I thought the *Vatican Security Room* was quite successful. Unfortunately, you didn't see much of it in the film. It was an interesting mix of amazing catacomb architecture and high-tech furniture, equipment and monitors. In the *Vatican Catacomb* set, you see *Ethan* hacking into their system via his *Bible*. The electronic components in that set were purchased in Rome by Brett Smith, who stayed an extra day or two to buy and ship Italian electronics and Italian lighting systems for use in the *Vatican* sets on stage in LA. *Ethan's* gadgets were more the world of the talented propmaster, Steve Melton.

The Hunt House (also seen minimally) was quite a project. Here's where we got to think about *Ethan* and *Julia's* everyday lives. It ►



ABOVE & RIGHT *Ethan & Julia's Living Room and Kitchen*





ABOVE *Vatican Bathroom*

Editor's note: Although the film was shot on location in China and Italy, all of the sets shown throughout this article, with the exception of the explosion, were created on soundstages by Chambliss, Manthey and their crews.

was a rewarding experience to be able to choose and place each piece of furniture, artwork and lighting very carefully, taking time for precision; to be able to find exquisite fabrics, and to fabricate window treatments from a beautiful, delicate reed material.

The *Xitang Medical Clinic*, seen at the end of the film, was a set added rather suddenly to our Los Angeles work when it was decided we would not shoot these scenes in China! It was a large set, taking up an entire stage at Paramount, and a challenge to pull this together while preparing to actually go to China. But I think it was quite successful. We had a lot of medical supplies and posters shipped from China. Some of the posters were government-issued; some referred to acupuncture.

I loved the *Chinese Barbershop* where *Ethan* and *Julia* are tortured. The finishes and paint on the set were beautifully gritty, and all the pieces that we layered in—the barber chairs, the Chinese furnishings, the conduit, power boxes and practicals—created a great space for that terrifying sequence.

The *IMF Offices* were another constant challenge. We worked on this set little by little for months (while in the midst of what seemed like hundreds of other sets) to fill this large space with beautiful modern furniture, lighting and high-tech equipment.

SD: “Challenge” is a word often applied to set decoration. What other challenges did you face this time around versus those you faced working on ALIAS?

KM: The pace of the show, it was quite fast. There's the very rewarding challenge of having a giant budget and adhering to it, using it in the best way possible and not going over it. With that big budget comes benefits, like the ability to manufacture some really cool stuff, have carpeting made to order, shop great fabrics, purchase in Italy and China for LA sets, and even rent pieces that I could never afford on ALIAS. I was able to use a lot of resources that I would not have been able to on a television budget.

It is also quite challenging to travel in the middle of a production. I did this three times, twice to Italy and once to China, while we continued to prep Los Angeles in order to shoot immediately upon return. You really rely on your crew to keep things on track.

Is it harder to work with limited locales and convert them into “foreign-looking” spaces or to find and decorate the perfect location abroad?

KM: Every location, no matter where, has its positive and negative aspects. I think we were pretty successful on ALIAS using Los Angeles locations and creating a look that was interesting and unusual without becoming formulaic.

The spaces we were able to use on location abroad on *M:i:III* were amazing architecturally. They had a lot of visual interest that depicted the culture and history of the country.

But there are always elements that need to be added, subtracted or changed somehow to fit the needs of the scenes. That is one of the professional aspects that makes our work so fascinating. ■

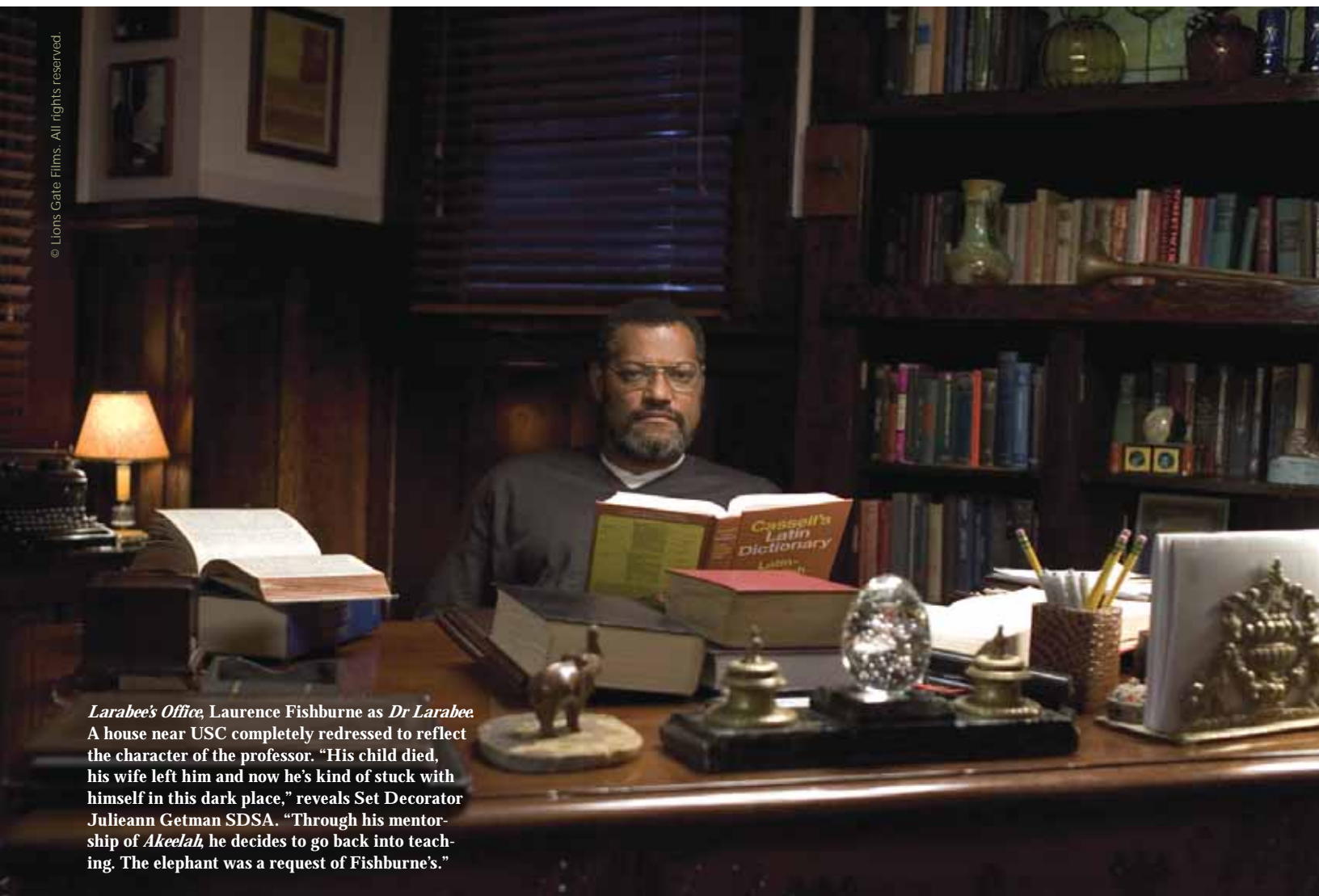
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apostrophe Production Designer Warren Alan Young
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AKEELAH and the BEE



Akeelah's House was shot in a location in South Central LA. "We actually brought it down," says Getman. "There were beautiful hardwood floors and white walls. We added carpet, mixed furniture. We wanted it to look like her mother has a sense of style but she doesn't have the money to make it all happen. She is also not trying to go for flash. It's all about family."



Larabee's Office, Laurence Fishburne as *Dr Larabee*. A house near USC completely redressed to reflect the character of the professor. "His child died, his wife left him and now he's kind of stuck with himself in this dark place," reveals Set Decorator Julieann Getman SDSA. "Through his mentorship of *Akeelah*, he decides to go back into teaching. The elephant was a request of Fishburne's."

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perfunctory beholden polyglot abjure collude dissolute
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A SENSE OF PLACE

Set Decorator Julieann Getman's work on *AKEELAH AND THE BEE* gives us an example of the artist as cultural explorer. Access to experience not personally lived requires research, consultation with experts, empathic sensitivity, and occasionally being subjected to suspicion from insiders and overcoming cultural barriers.

The Story

In the story, 13-year old *Akeelah Anderson* [Keke Palmer] expands her horizons by entering various spelling contests, for which she is prepared by *Dr Larabee* [Laurence Fishburne], her school principal *Mr Welch* [Curtis Armstrong], her mother *Tanya* [Angela Bassett], other family members and residents of her neighborhood. *Akeelah's* hard work and talent earn her an opportunity to compete for a spot in the Scripps National Spelling Bee.

Producer Sid Ganis discovered the *AKEELAH AND THE BEE* script when it was one of five winners of the Academy of Motion Picture Arts and Sciences' Nicholl Fellowships in Screenwriting competition in the year 2000. Ganis and his wife, co-producer Nancy Hult Ganis, worked with Writer/Director Doug Atchison for five years to bring the film to reality. Ganis credits Lions Gate Studios for embracing the project from the beginning.

Cultural integration and interpretation

The theme of overcoming limits, thus gaining access to greater insight, applied to the process of creating the film as well. The character of *Akeelah* must conquer low expectations and fear of failure within herself, and from family and friends. Decorator Getman, coming from a different ethnic background than the ones portrayed, has sometimes had the experience of convincing people within those worlds to accept her as a sensitive witness and responsible portrayer of their reality.

Getman has paid her dues decorating sets for ethnic and working poor characters. Besides a number of high-end national commercials and a mix of TV and features, she has decorated several Black Entertainment Television (BET) productions, a number of Hispanic shows including ▶



LEFT *Larabee's Office*, Keke Palmer as *Akeelah Anderson*.

ABOVE RIGHT *Larabee's Living Room*, Laurence Fishburne as *Dr Larabee*.

The now brightly lit windows open to the world, *Larabee's House* symbolizes both *Larabee's* and *Akeelah's* emergence from their personal darkness. The living room has vestiges of his wife's decorating, of another life he has been clinging to and hiding from.



TORTILLA SOUP and SUEÑO, and the first season of the edgy HBO television series LUCKY LOUIE. She and Production Designer Warren Young recently wrapped HOME OF THE BRAVE, starring Samuel L Jackson, a film shot on location in the state of Washington. Getman is currently decorating the new CBS series SMITH.

She exhibits an impressive ability to dive into research, achieving ethnic specificity without going too far. "There is just this fine line, of trying to find the balance between having an Afro-centric feeling in the homes... but not completely ethno-centric."

For AKEELAH, Getman patronized businesses in South Los Angeles' Leimert Park neighborhood and frequented Roz Myles' African-American themed Bisquit Props. Of shopping in South Central, she remembers, "I'm totally the fish out of water down there, but it works fine for me. While I was working on AKEELAH it was during the Pan-African Film Festival which is down on

Crenshaw at Magic Johnson's Theater. At the mall across the street they have an African market, where they have vendors come in during the festival. So there are some paintings in this film that are from artists from different countries in Africa and from Ethiopia. It was great to discover the right look for the film and help upcoming artists."

On location

The film was shot entirely on location in Los Angeles. Ganis recalls that working in South Central was as comfortable as shooting anywhere. The community offered wonderful cooperation. "Many neighbors were curious. We welcomed them in, and it worked."

For actress Angela Bassett, it was important to film there: ►



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***Akeelah* [Keke Palmer] and her mother [Angela Bassett] working with the ubiquitous spelling flashcards. Bassett plays a widow with four children. “Angela was amazing,” says Getman. “She plays an over-worked mother and then takes a turn of character and really becomes invested in *Akeelah* and her hopes and dreams.”**

***Akeelah*’s brother *Terrence* [Julito McCullum] comforts her before going off to military service.**



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“Can anything good come out of South Central?” says the actress. “Yes, of course. Something good can come out of anywhere. A flower can come out of a crack on the sidewalk. That’s just what *Akeelah* is. Her beauty, talent and fearlessness combine to conquer that hesitation in herself and make the entire neighborhood proud of her. Each success for her is a success for them.”

A limited below-the-line budget of six million dollars, a late green light and the circumstance of working with a child actor in a dominant role, were all factors that dictated an accelerated prep and shooting schedule. Extreme coordination was required. Getman credits Set Dressing Leadman Greg Sanger as being “fantastic. And the set dressers did a terrific job. Sid Ganis, the producer, was great. We all had a great time. I’ve worked with Warren several times, and at this point it’s really easy to communicate.”

Ganis, in turn, enjoyed working with Young and Getman.

“Every time I see *Larabee’s House*,” he says, “I think, ‘That is so what this learned professor would want to live like: simple but not overdone. Jazz album covers on the wall—that kind of detail is so great!’”

Crediting director Doug Atchison with setting a clear arc, Ganis says, “Doug wanted the picture to have a certain look at the beginning when *Akeelah* is having a tough time. Things change as she builds her own confidence and goes on to a thrilling success. The design starts out a little on the bleak side and moves toward more hope and brightness at the end.”

Spelling bee bound

As *Akeelah* begins to move out of her narrow world of school and neighborhood, she starts taking journeys that visually underline her inner growth. She competes at spelling bees at ►

"The design starts out a little on the bleak side and moves toward more hope and brightness at the end."
 – Producer Sid Ganis

higher and higher levels, and visits new friends she meets in other neighborhoods. She takes an excruciatingly long public bus ride to the wealthy LA suburb of Woodland Hills to see her friend who belongs to an upper-class Hispanic family, where she is awed by the opulence of his home.

Getman's research required her to interpret the environments for the spelling bees as well: "We watched SPELLBOUND, a fantastic documentary. I found myself cheering for these kids. We actually filmed at several large venues for the spelling bees: USC, Venice High School auditorium, and the Palladium. Our producers used the real Bee announcer, so we were able to ask him a lot of questions. We replicated exactly what the Bee looks like, in terms of how many tables they have, what lamps they have, the logos, all the color."

The "Other"

"I love doing this work," says Getman, "especially the little discoveries. I may be the girl from Ojai, but a trip to Brazil when I was in my teens gave me a world view. My friends are from all over the world. I find myself attracted to "The Other"—someone who is different and has a world view. To me, it's not that we're all alike; it's the difference that's interesting. It's not just ethnic. It's more cultural. I mean, it could be the cowboy from Montana, and I want to know everything about that life, 'What an interesting world you have.'"

The School, Dalia Phillips as Ms Cross
 Getman describes, "We shot this on location, at a school building pretty deep into South LA. We used a combination of existing furniture and brought some in. To make the point, we definitely kept anything that was peeling and ugly and old. We kept it or 'enhanced' it."



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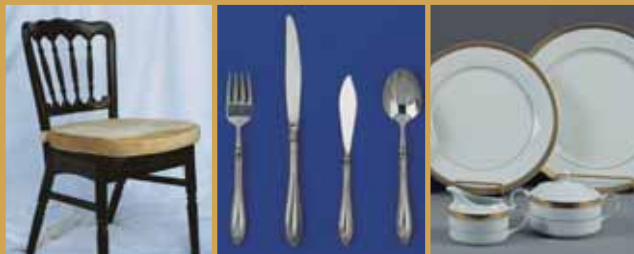


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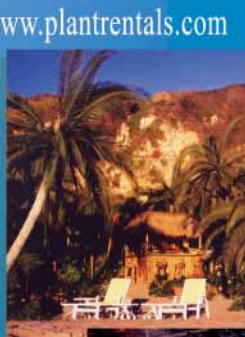
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Photos by Ken Haber

the class

Set Decorator **Peter Gurski SDSA**
Production Designer **Glenda Rovello**
CBS

Continuing to set sitcom precedence, legendary television director James Burrows teams up with co-creators David Crane [FRIENDS] and Jeffrey Klarik [MAD ABOUT YOU], Production Designer Glenda Rovello and Set Decorator Peter Gurski SDSA for THE CLASS, premiering this fall on CBS.

The new comedy about life's "what-ifs" opens with an engagement party for a couple who met in third grade. In an attempt to recreate the moment he met his fiancée, *Ethan* [Jason Ritter] invites to this surprise party six of their former classmates, all of whom have lost touch with each other in the intervening two decades. The party becomes the springboard for following how the lives of the reunited characters continue to intersect.

Here THE CLASS departs from the usual sitcom formula, which would dictate that the eight people all bond at the party and regularly meet up at a bar or coffeehouse or someone's living room. Instead there will be more individual side stories and the sets will take us into each of their lives.

Gurski, who has also appeared in front of the camera on several home make-over shows [DESIGNER'S CHALLENGE, DESIGNING FOR THE SEXES, SURPRISE BY DESIGN] worked closely with Rovello to give each character a visual definition through their environs. Designing and decorating with an

eye and awareness for the camera aisle yet bringing in a new approach, Rovello and Gurski have managed to tweak the formulaic sitcom set.

Gurski points out, "I think that in a way, they're all sort of classic sitcom sets, although we've cleverly disguised them. *Ethan's Living Room* is an example. The back wall has been broken up with stairs to the bedroom and a small platform that we made into a dining area. Glenda is fabulous about angles and niches, giving depth to a set and giving us more of an opportunity to define the character."

"The *Living Room* has the requisite 'sitcom couch,' a sofa somewhat center of the set, but it's placed at an angle," says Gurski. "From the camera aisle, they can shoot it head-on or from an angle. So it freshens up what a sitcom couch set is, yet it still adheres to the basic tenets required because of camera movement, actor movement and the need to be able to block on the set."

"Jimmy Burrows is so character-driven, a lot of our placement of furniture has to do with the movement of the actors through the sets," Gurski continues, "and how he needs to shoot it, where he needs somebody to sit or someone to stand. He fine-tunes that as he shoots. He has some specific...not rules...but

Continued on page 90

Ethan

"*Ethan's Loft* is meant to be sort of hip without being too expensive looking, as if he went to a designer home store and bought one of the ensembles," explains Set Decorator Peter Gurski SDSA. "The loft is supposed to be an old converted factory in Pittsburgh. That's why the rooms are a little more oddly shaped. We gave him the technological boy-toys: the stereo on the wall, a flat screen TV, air-purifiers; the kitchen is very upscale with the latest appliances and gadgets."

Ethan's Bedroom "We wanted to make *Ethan* a character who had interest in travel and in finding out about the world," says Gurski. "So I gave him some artifacts that would indicate he had done a little bit of traveling. I added the telescope and an old globe to show that in his soul he has wanderlust. He's really a dreamer."



Photos by Ken Haber



Duncan

"*Duncan* is the former high-school football star that didn't make it and ends up living with his mother," Gurski reveals. "He's sort of the bad boy of the group, who re-meets his former girlfriend at the party and realizes he still cares for her. But she's become a trophy wife."

"*The Carmello House* is meant to look like a well-worn interior. *Mrs Carmello*, *Duncan's* mother, has lived in this place for a long while and layers upon layers have built up. We gave her the classic sitcom couch-with-afghan, a collection of birds and bird cages, and bits and pieces that would have been gathered over time. She's fussy, old-fashioned, sentimental and still has *Duncan's* childhood drawings on the refrigerator! She's totally the adoring mother, and he's suffering under the weight of it all."

"All we see of *Holly* is the kitchen, so we really had to define her character," says Gurski. "She's a classic young professional and married. The backstory for her husband *Perry* is that he manages a fancy home-decor store, so their house always looks like it's merchandised out of a designer catalog. I thought it very important to give it an upscale, au courant Beverly Hills kind of kitchen. The cabinetry is a lot of individual elements, rather than the matched sets we've been used to seeing. It's a very current trend for upscale kitchens, very right to the moment."

Holly



Nicole

Currently, there is no set for *Nicole*, the trophy-wife who was once *Duncan's* girlfriend.



Richie

"*Richie* has reached the end of his wits. He feels like he's a complete and total failure, thus the huge vial of pills on the counter, the note and ironically, the happy face cookie jar!" Gurski points out, "We purposely kept his kitchen boring and plain, a 'nothingness' place."



Photos by Ken Haber



Photos by Ken Haber

"Kat and Lina are sisters, both artistic, but Kat's artistry is expressed through her photography. Our view of her life is focused entirely through her studio darkroom," Gurski relates. "We had to find a current, edgy photographer's work and, in essence, license that body of work to be Kat's. We discovered a great local artist, Renaldo Rivera, and used his photographs for her work. The French doors are etched in an Art Nouveau pattern; the paintings in her *darkroom/studio* are by her sister Lina. My favorite part in *Kat's Darkroom* is the target silhouette."



Kat

Lina

"*Lina's* the kooky one. We wanted her place to be the typical artist's loft," says Gurski. "Funkier, with found objects and the different use of them: an unusual headboard, the harp, dressmaker mannequin, artwork everywhere. The chaise is a homage to Melinda Ritz SDSA, the set decorator that sent me out into the world and has been a great mentor. She had it re-covered with this quirky, gorgeous fabric for *WILL & GRACE*. It's a tiny bit upscale for *Lina*, so we laid a throw to cover up a bit of the pattern. Still, its full beauty shines through."

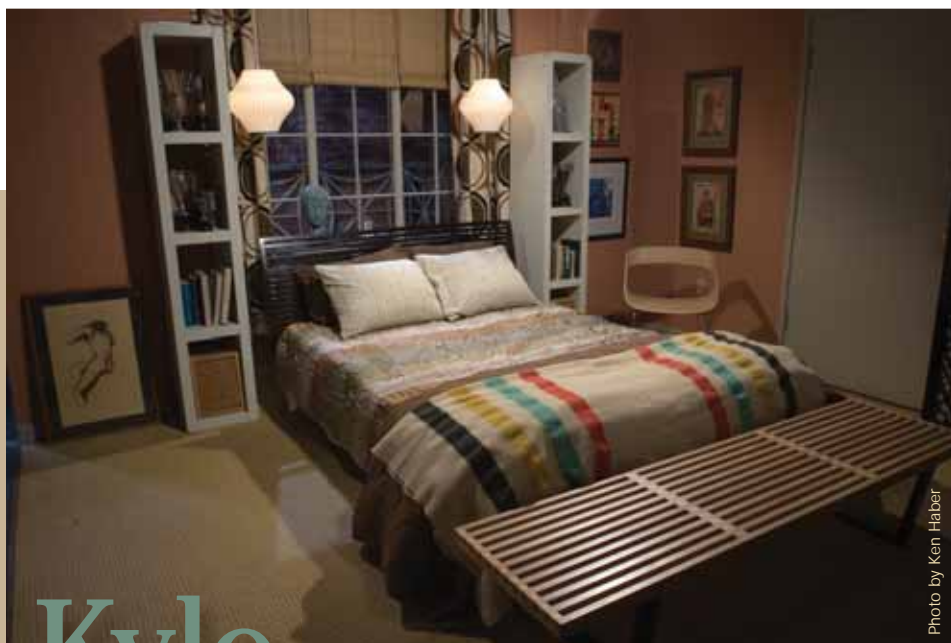


Photo by Ken Haber

Kyle

"*Kyle* turns out to be the gay one of the group and has a relationship," says Gurski. "In fact his relationship with his partner is the most stable of the group. *Holly* had been in love with *Kyle*, obviously an unrequited romance. *Kyle* is understated and cool."

The logo for the Set Decorators Society of America (SDSA) is displayed in large, bold, white letters on a black rectangular background.

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photos by Debbie Henrich

CRIMINAL MINDS

Set Decorator **Kathy Curtis Cahill** SDSA
Production Designer **Vincent Jefferds**
CBS

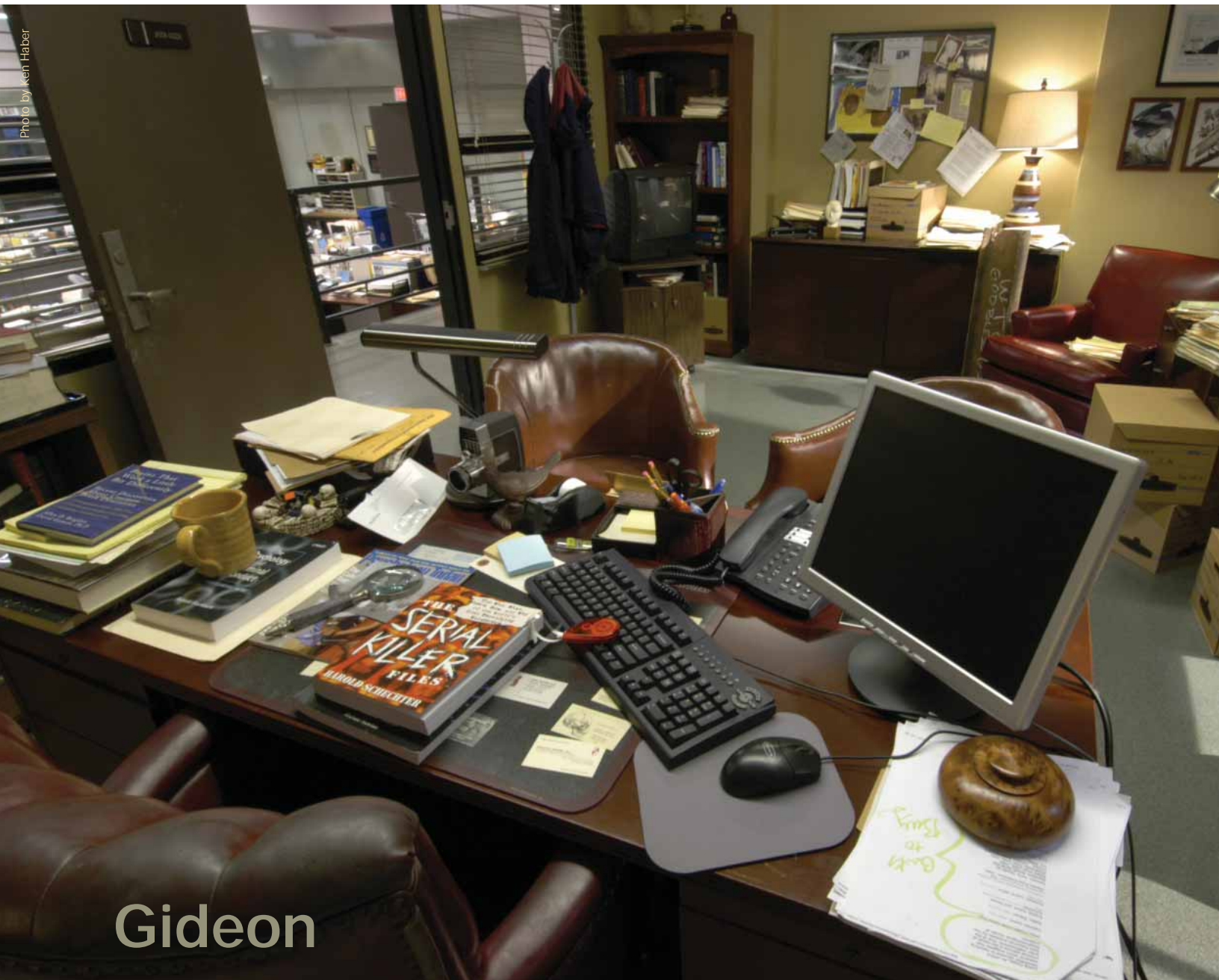


Photo by Ken Haber

Gideon

Kathy Cahill's shift from set decorating *JUDGING AMY* to the series *CRIMINAL MINDS* was like stepping from one planet onto another. Both shows are episodic television series, but that's where the similarity ends. Where the center of *JUDGING AMY* was family and the dynamic between the personal and the professional, *CRIMINAL MINDS* chronicles the experiences of a specialized FBI team as they analyze and anticipate the mentality and actions of the most diabolical criminals. It is about the job, and the show's center is the professional. Creating a multi-dimensional view of characters for Cahill's previous gig was inherent in the show's concept. Doing the same for *CRIMINAL MINDS* is another animal.

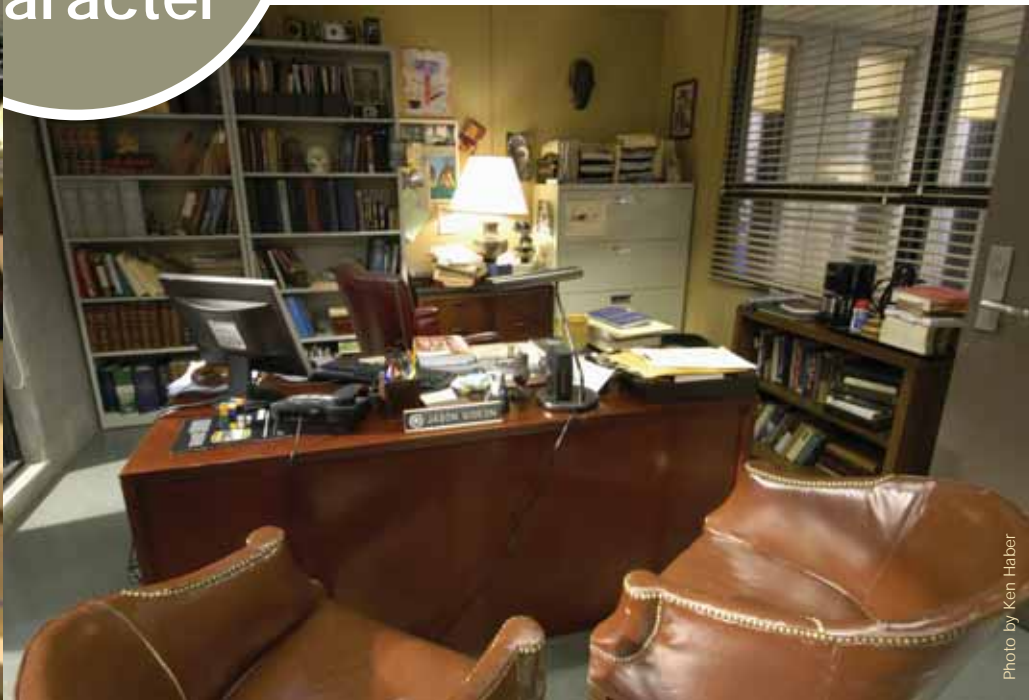
Cahill's approach to this new world began with meetings with Executive Writer/Producer Ed Bernero. "My first week, I sat in the writers room with Ed while he verbally sketched the background of each of the six team members for me," Cahill remembers. "Ed is always accessible to talk about any creative aspect of the show. And even though we only created the two main characters' offices, it was helpful to have each character brought to life. Those meetings immediately engaged my thinking process."

360 degrees of character

Four of the six team members work out of the office bullpen. Only *Special Agent Jason Gideon* [Mandy Patinkin] and *Special Agent Aaron Hotchner* [Thomas Gibson] have private offices. Here Cahill's furniture and dressing choices give viewers a 360 degree glimpse into the characters' personalities.

Cahill explains that to make an obvious distinction between the two offices, she used some back story. "*Gideon* was the team leader until he mistakenly made a judgment call that cost the lives of everyone on his team except *Hotchner*. He blamed himself and had a breakdown. He has returned to work after a six-month leave, but *Hotchner* is now team leader. *Gideon*, once mentor to *Hotchner*, is now under his direction." The resulting tension and very different professional approaches to each case are supported by the difference between the offices of the two men. ►

360°
of
character





360° of Character

Gideon

Gideon was a college psych professor and recruited by the FBI 15 years ago. Cahill describes, "He is intuitive, not bound by convention. His office reflects his professorial nature with lots of books, collections of magazines and personal souvenirs to remind him of important cases or events in his career." Also, actor Mandy Patinkin asked for specific props to help visually build his character: a piece of beam from the World Trade Center, a brain in a jar, a bowl of Rubik's Cubes disassembled, a sledge hammer supposedly from the Oklahoma City Federal Building bombing.

Cahill built up the layers with a collection of old cameras and binoculars, "to indicate he has a solitary nature that is reflected even in his hobbies. He watches, observes, analyzes and categorizes, whether it is a species of bird or a species of criminal." *Gideon* needs comfort. "I chose worn red leather and wood to reflect his emotional nature and his need for a comfortable environment," Cahill adds. Like *Gideon*, his furniture shows age, a little frayed at the edges. Anyone entering his office would see bookcases and file cabinets arranged in a less than calculated manner. There is a certain order, but not design.

"He is not concerned with the impression other people have by visiting his office. His mind works in a differential way, less deductive, with flashes of brilliance," says Cahill. "I made a point to not match things or create perfect balance. He has one odd bookcase on one side of the room and two tall bookcases shoved against the corner behind his desk. There is balance in the visual clutter, but not in the furniture arrangement."

And *Gideon's* view from his desk tells us more: a singular, comfortable chair for reading; piles of files and boxes of more files; a bulletin board with skewed photos and papers, memorabilia from previous cases; framed Audubon bird prints. It is an organic mix of things, and much of it is placed where last used. On his desk is a book on serial killers. *Gideon* is still the student even as he is the authority.

Hotchner

The foil to *Gideon's* character is *Hotchner*. While their goals converge, their offices illustrate divergent personalities, perspectives and histories. Cahill explains, "*Hotch* is from Utah, a Republican and a by-the-book typical FBI recruit. A former lawyer, he wears the regulation blue suit, white shirt and red



striped tie. He is a competitor who played team sports in high school and college." There is a wife and family, but *Hotchner* compartmentalizes. Family is somewhere else, and there are no personal photos in his office. The FBI code of conduct and the heraldry of the FBI seal are proudly displayed.

"The FBI has cooperated with our show, and our liaison has given me many things to use for set dressing," says Cahill. *Hotchner's* furnishings were based on research done at a regulation FBI field office. "I was able to buy a lot of things through the FBI catalog, as well as by visiting their store on the premises where we viewed the actual offices," she continues. "Mugs, pencil holders, hats, all the things that hammer home his devotion to the company are displayed in the hutch behind *Hotchner's* desk. He has marksman awards and certificates, all reflecting his rise through the ranks to his supervisory position."

Law books are arranged in bookcases that suggest a careful balance. Chairs are new, modern and angular. Cahill explains, "I selected black leather for his chairs to reflect his strong character. He is decisive and a bit rigid, his office neat, orderly and manly. It projects how he wants people to view him."

From the reverse angle, the viewer sees *Hotchner's* perspective. While *Gideon's* memorabilia of successes include photos of people he has saved, *Hotchner's* symbols of success are regulation achievement certificates and awards. His desk is organized; one can almost see the imaginary grid that he used to place an item at a precise right angle to another item.

There is a perfection to the *Hotchner* office that hints at an unspoken tension, perhaps between the two characters, perhaps simply within *Hotchner*. Perfection is a hard thing to maintain. *Gideon* has survived beyond perfection.

The team

Cahill credits Production Designer Vincent Jefferds with adding a realistic sensibility to the look of the show. As Cahill puts it, "Vincent is very visual and, luckily, very articulate. His background in sculpture brings a different sensibility to his decisions. He approaches things as an artist, not so much as a theatrical set designer. He has a great feeling for the realness of things, and this works well on our show which is not about style, but reality."

Continued on page 91



Photo by Ken Haber

Hotchner





the wire...

HBO's brilliantly unpredictable, hauntingly real sociopolitical urban crime drama THE WIRE "re-ups" for its fourth season.

Staving off WIRE-withdrawal in anticipation of the upcoming season, SET DECOR hooks up with the guys who bring Baltimore's killing streets to life, Charm City natives Set Decorator John Millard SDSA and Production Designer Vincent Peranio.



Photo by Ken Haber



Photo by Ken Haber

the masterminds

The gripping novel-like storylines of *THE WIRE* are no surprise considering the source: Executive Producer David Simon. Simon's fascination with the far-reaching impact of Baltimore's oft-ignored yet obscenely prevalent culture of crime began during his tenure as a crime-chronicler for the *BALTIMORE SUN*. He went on to write *HOMICIDE: LIFE ON THE STREETS* and *THE CORNER*, the former a seven-season NBC series, the latter an Emmy-winning miniseries.

Mirroring Simon's previous work, *THE WIRE*'s morbid crimes, dead-on street lingo and down-home police banter come from the tell-it-like-it-is arsenals of those who've been there. *THE WIRE* has a posse of big name crime-writers, former reporters, reformed criminals, and retired detectives behind it. All are experienced professionals.

Production Designer Vincent Peranio worked with Simon on both *HOMICIDE* and *THE CORNER*. With a colorful 30-year filmography, Peranio has collaborated with iconic Baltimore directors Barry Levinson and John Waters. He designed all of John Waters' quirky flicks. "Vince has a real ►

Two *Living Rooms* shot on location.

LEFT The note taped to the shelf is something Millard found on the ground, an ode to the strong black woman. It will never be seen onscreen.

ABOVE According to Millard, "The woman living in this house was so thrilled with what the design team did that she was singing spirituals. She thought she had died and gone to heaven."



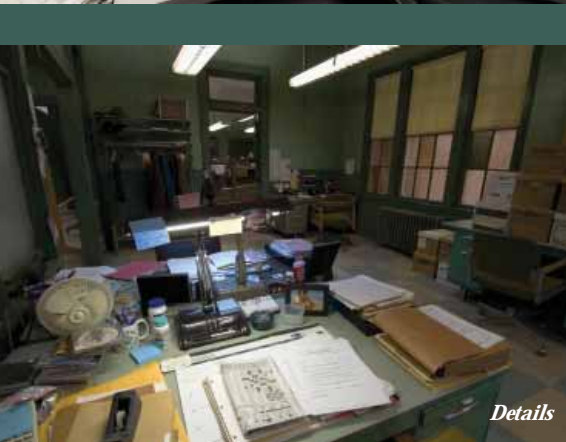
Major Cedric Daniel's Office [new]



Bullpen



Reception



Details



Weebay's Cell

strong understanding of what works on film. And, he's an artist. He's helped put Baltimore on the film map," says Set Decorator John Millard SDSA.

Millard has worked with Peranio since they met in 1992 on *HOMICIDE*. "He knows his subject so well and so brilliantly. We know each other's tastes from working so closely for the past 14 years. We have nice, brief conversations, and John takes it from there," says Peranio, clearly confident.

the move

Masterfully, this designing duo infuses urban locations and studio sets. "It takes a lot to juggle what we have to film. Proximity is key," states Millard. "So this season was interesting..."

Ten weeks before filming, *THE WIRE* was forced to move its entire standing set. For the past three seasons, the sets had been housed in a defunct "big-box" retailer. Ideally located, the store-turned-sound-stage was convenient to all of the show's downtown locations. But an expired lease and plans to re-develop the Baltimore property necessitated the move. Complicating matters, Peranio explains, "Large-sized commercial space in Baltimore City had been literally snapped up." Short on time and options, the entire operation moved to Columbia, Maryland which, depending on traffic, can be anywhere from 20 to 90 minutes away from downtown Baltimore.

It was a job that required twenty 52-foot trailers to relocate, lots of detailed photos and sketches, and meticulous planning to recreate the permanent sets. At 122,000 square feet, the new space was one-third the size of the show's previous sound stage, "It was like a puzzle to get it all to fit," says Peranio.

"At a time when we would have been finding locations and creating new sets, we were packing, unpacking and redressing. It's the detail that takes forever," Millard says, with the humor-infused reflection of a challenge conquered. "In the back of your mind you're thinking, there has to be a breaking point. But you can't *not* get it done. It's not about killing ourselves, but you have to remain focused on the attention to detail."

"We're usually shooting seven locations a day," says Peranio. "The move was a hardship, but my crew is so good and very experienced. We never had any emergencies... at least none came my way. If anything happened, John took care of it before it got to me. He's a problem-solver. John makes my work easy, joyous."

There were major logistical changes. "I made a lot of 4 a.m. trips to the warehouse," says Millard. "Before we moved, I was within 15 minutes of our warehouse, 15 minutes from a solution. Now, there isn't room for error. I triple-check everything—a warehouse that can be as long as an hour and a half away is not a solution! Somehow, though, it always works out."

the sets

Many of the detail-laden sets Millard recreated were the work of veteran Set Decorator Bill Cimino who decorated the pilot, the first season, and the first four episodes of the second season. Set Decorator Barbara Haberecht SDSA gallantly filled in to wrap the second season. Millard ►



Photos by Ken Haber

Police Department sets, both new and recreated.

ABOVE *Details Entrance*

RIGHT *Detective Lester Freamon's Desk, Homicide*. It's all in the details. A tensor lamp with magnifying lense offers a closer look.





Mayor's Office Reception



Mayor's Office Hallway



Mayor's Office Conference Room



Photos by Ken Haber

Mayor's Election Campaign Headquarters – An empty South Baltimore storefront became campaign headquarters for mayoral candidate *Thomas Carcetti*. For reference Millard called on the political expertise of Bill Zorzi, a one-time BALTIMORE SUN reporter who now writes for THE WIRE.

decorated the third and fourth seasons, but worked on all.

The design team rebuilt and redressed the *Details Office*, *Homicide Bullpen*, the *Western District Office*, the *Police Conference Room*, the department's *Reception Area* and the *Police Commissioner's Office*. But the puzzle wasn't complete; new sets needed to be constructed and decorated.

The redesigned *Mayor's Office* now includes a conference room, a rotunda-like lobby with elevator banks, a reception area and a feature-quality marble corridor lined with artwork. The hallway gallery, ideal for walk-and-talks, boasts a pictorial lineage of recreated mayoral portraits. Apparently, Millard has an amazing contact at City Hall who arranged for him to spend an afternoon with a photographer documenting City Hall artwork. Then, she took care of clearances! Millard and Peranio agree that the *Mayor's Office* addition is their favorite, especially the faux-painted pearly peach corridor, compliments of the talented scenics.

Simultaneously recreating existing sets and developing studio sets, the guys had to find, design and decorate new locations, including a handful of offices, residences, retail stores and a school—a crucial element of the upcoming education-centered stories.

the school

The Maryland Film Office and the Baltimore Office of Promotion and the Arts frequently team up with Location Manager Charlie Armstrong to assist with the show. Just prior to filming, they came through with a vacant school. "The production department was thrilled. Location-wise, it was great. However, once the art department arrived, we had to wonder just how lucky did we get?" confesses Millard.

Originally built in 1890, the edifice was in total disrepair. Vandals had ransacked it. Metal piping had been ripped out, no doubt peddled for cash. It had become a haven for animals and drug users, the tell-tale signs omnipresent. Millard glazes over the gory details, "Yeh, we definitely see a lot of gross stuff."

Of course, resolving safety issues took priority. The crew installed new plumbing, replaced shattered windows and added film-friendly light fixtures. Before it could be decorated, evidence of the school's most recent incarnation needed to be expelled. "It took a lot of elbow grease," says Millard of the all-too familiar process.

the street

Shooting in forgotten neighborhoods crippled by poverty and violence can be rough. But the vacant homes with trash-strewn stoops and boarded-up windows are the reality of Baltimore's down-and-out neighborhoods.

"Crew members have come and gone. We're working in a harsh urban environment. Not everyone is cut out for this," Millard explains. "The shooting crew is pretty insulated, with all the trucks, lights, security staff and other people around. However, when I dress a set, it's me, three or four set dressers and maybe a cop if we feel the need."

Because inspiration and research aren't ripped from the ►



Mayor's Office. While the mayoral portraits are recreations of actual paintings hanging in the Baltimore City Hall, the design and decor of the *Mayor's Office* [complex] is the work of Peranio and Millard. The 150 year-old painting above the *Mayor's Desk* is a salvage piece from a Bolton Hill (historic Baltimore neighborhood) mansion. Millard designed the city emblem rug.

Although a huge undertaking, the high-end decorating of these sets was a welcomed change from the ramshackle thrift-store interiors Millard is used to decorating.



Photos by Ken Haber



School Mural



Convenience Store



TV Repair



Cutty's Gym Lockers



Cutty's Gym

Photos by Ken Haber

pages of ARCHITECTURAL DIGEST, Peranio and Millard hit the streets and knock on doors. When it comes to finding off-the-map enclaves of inspiration, Peranio is an authority. In fact, he's wandered down every drug-infested street corner and foreboding back alley in Baltimore cataloging images in his mind.

He describes the city as a facade. "Every time you walk through someone's door, you are in a different place," he says. While some residents hesitate to open doors, others are gracious, welcoming the chance to tell their stories and display their homes.

Despite a heart-wrenching landscape of crime, poverty, and death, Peranio and Millard view life through an artist's lens. "You see the beauty," says Millard.

Like the memorials, where weather-torn stuffed animals cling to a chain-link fence marking the spot where a nameless, faceless child was killed. Months pass and the shrine remains untouched. Motivated by respect or remembrance, it's a sign humanity still exists.

Or like the people who still sweep their steps and put out flowerpots, even if neighbors' homes have been boarded up or bulldozed. "On a block of despair, there's one person still there, fighting the battle. You have to respect that." So for Millard, "It's not hard to be inspired. It's all around."

the reality

"John and I are conscious that whatever we create is real. We try to reproduce what we've seen. What we do is reality research-based creativity," says Peranio. With Simon's dedication to authenticity and a staff of in-the-know pros, the art department is held to high standards.

As a set decorator, especially on a story-centered series with recurring characters, Millard points out, "There needs to be a reason behind everything you do. Because of the fast pace, there's not a lot of time for discussion. As I work with my crew, my attitude is, 'Every piece you place on a set, from a sofa to a Post-It, has to have its own story.' Our challenge is to always ask ourselves 'Why is this here? How did this get here?' You can't lose sight of those questions just because you are dressing so many sets."

Since a lot of the crew has collaborated on similar venues, some for 14 years, Millard and Peranio agree, "The hardest thing is making things look different." When asked how many desks he has dressed, Millard doesn't hesitate, "A billion." Peranio echoes the creative challenge, "I can't tell you how many crack houses I've done."

the wire

THE WIRE, like its predecessor HOMICIDE, has a presence in Baltimore. Previously, it was almost carte blanche and doors were always open, from City Hall to city precincts. Now there are signs that street closures and fleets of white trailers don't have the same novelty a decade later.

Millard says he still spends a lot of time with cops. "The younger guys, like the patrol guys out on the streets, they like THE WIRE. The older ones, the ones who've been cops a long





Photo by Ken Haber

the school...

time or who are higher up... not so much."

"There are definitely politicians in town who think that we are showing the worst parts of the city," says Peranio.

But *THE WIRE* isn't about exploitation or blame. It depicts a reality... a reality not indigenous to Baltimore, but to most modern American cities. Its serpentine stories and subtle character development require full participation. But patience is rewarded because motive lurks behind everything you hear and everything you see. "More than anything, most people appreciate the story we're telling," says Peranio.

As such, expect the fourth season's focus on the politically charged public education system to tap into the institutionalized bureaucracy behind its breakdown and expose the lives caught in its clutches.

– Sarah Cordi

Originally built in 1890, the edifice was in total disrepair. Vandals had ransacked it. Metal piping had been ripped out, no doubt peddled for cash. It had become a haven for animals and drug users, the tell-tale signs omnipresent...

The school will open this fall as a Jesuit school for low-income residents in the area.



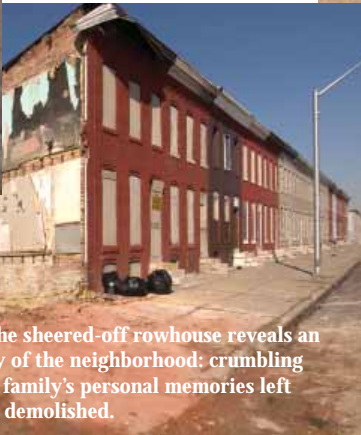
Photo by Ken Haber

"On a block of despair, there's one person still there, fighting the battle. You have to respect that." So for Millard, "It's not hard to be inspired. It's all around."

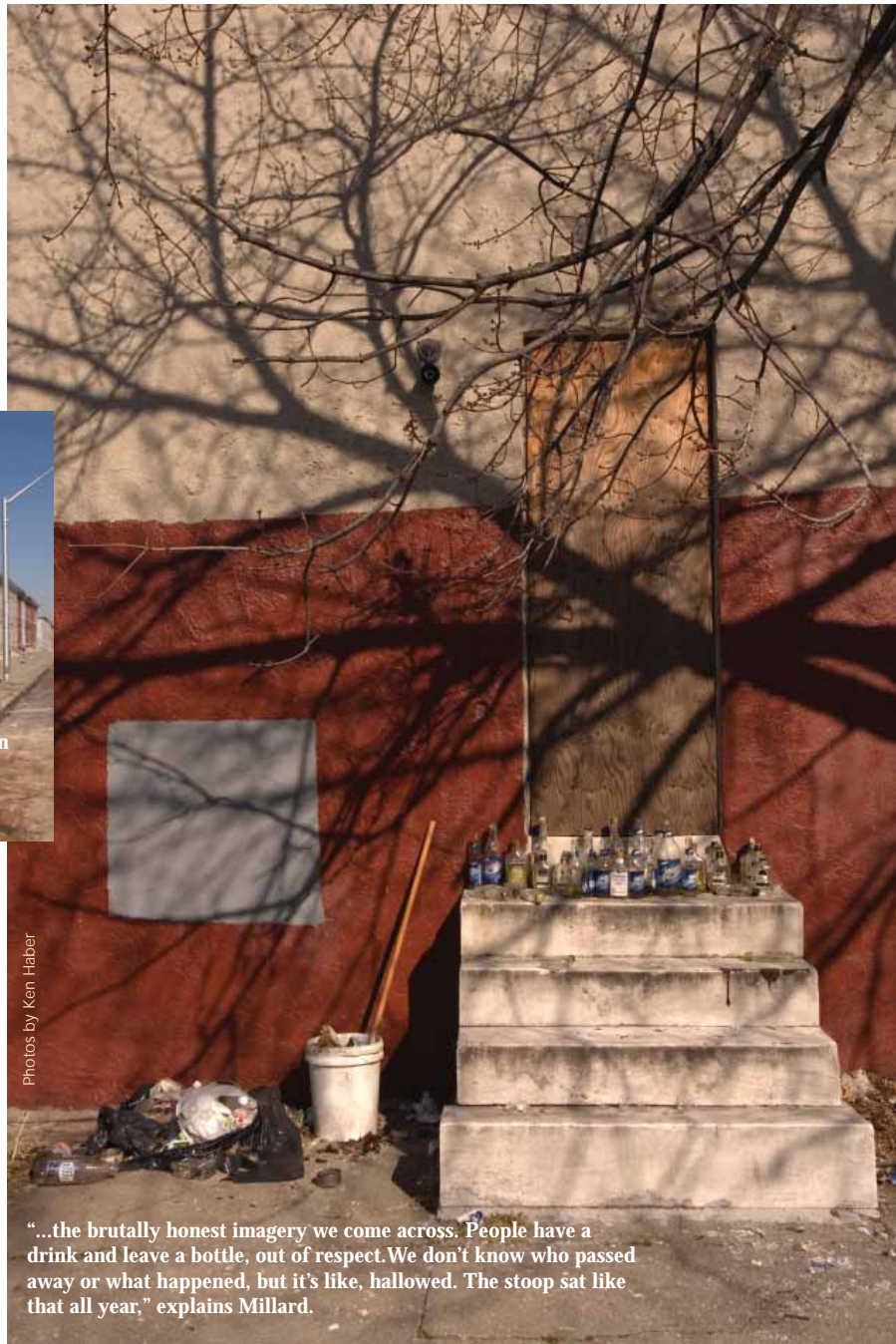
Despite a heart-wrenching landscape of crime, poverty, and death, Peranio and Millard view life through an artist's lens.

"You see the beauty," says Millard.

inspiration...



WIDESHOT OF FRONTPIECE: The sheered-off rowhouse reveals an inner wall and the dichotomy of the neighborhood: crumbling paint and foundations, and a family's personal memories left behind when their home was demolished.



Photos by Ken Haber

"...the brutally honest imagery we come across. People have a drink and leave a bottle, out of respect. We don't know who passed away or what happened, but it's like, hallowed. The stoop sat like that all year," explains Millard.



Photos by Ken Haber



Nancy's House



Weeds

Set Decorator **Julie Bolder SDSA**
Production Designer **Joseph Lucky**
Showtime

Showtime's quirky hit series *WEEDS* proves weekly that life can be simultaneously surreal and uncompromisingly real. With a curious mix of sass, humor and pathos, the show centers on *Nancy Botwin* [Mary Louise Parker], a suddenly widowed young mother living in the gated, planned community of *Agrestic, California*.

Nancy is a housewife whose husband's sudden death has left her straddling layers of reality and moments of absurdity. As she attempts to fend for herself and her two sons while wading through a mire of loss, she discovers that they are financially overextended. Without a career or the professional skills which would generate the income required to maintain their lifestyle, she stumbles upon an unusual income source: marijuana.

This unique plot point becomes the pivot of the series. Production Designer Joseph Lucky, Set Decorator Julie Bolder SDSA and their crews reveal not only the environs behind the doors of *Agrestic* and the world at its perimeter, but also the marijuana subculture of Southern California. Deep research, similar artistic sensibilities and an easy and reliable language all their own make the collaboration between Bolder and Lucky and the intense work by their entire team seem effortless.

At first glance Julie Bolder looks like a dead-ringer for actress Mary Louise Parker. Soft-spoken and articulate about her work, the set decorator explains, "On the exterior, everything in the community of *Agrestic* looks the same... manicured and pristine. But the real work was to create interiors that reflect the conflicting emotional lives and the issues that confront each character and situation." From conveying lifestyle to emotional ups and downs, each set speaks to the individuality and singular style of every character.

Nancy's House

Nancy's House is at once a family home and yet gives surface clues to the state of her interior drama. "All of the details are as true to her life as possible," says Bolder. "It's just a little messy and reflects some of the confusion that she suffers as a result of her circumstances. At the same time, it reflects her desire to keep life as normal and grounded as possible, for her sake as well as that of her children."

Creature comforts abound in the home, including a dream *Kitchen* complete with the requisite high-end appliances. A cappuccino maker signals not only that this family lives quite well, but also hints at *Nancy's* reliance on coffee, her *other* drug of choice. Granite counters and richly-hued cherry and mahogany ►



Photo by Ken Haber

Nancy's House



cabinetry are illuminated by the blond maple wood flooring throughout.

The *Family Room*, an extension of the kitchen, is a haven for gathering. It has a spaciousness that accommodates all of the family members, as well as their emotional baggage. The brightest and most expansive of their living spaces, yet quite cozy, it offers another clue to the family's own unique brand of togetherness.

Perhaps the most telling of the *Nancy's House* sets is the highly personalized *Nancy's Bedroom Suite*. As her sanctuary, it lends itself to comfort and solace. It is clear that she is still mourning the death of her husband. The entire suite is muted; much as is that part of *Nancy's* life, the blues reflecting of her state of mind.

"*Nancy* was a former ballerina in a San Francisco ballet company and she is still a bit of a hippie. So Mary Louise requested a few specific items to help inform her character," Bolder shares. "We placed a Buddha statue on a dresser, ballet photos on the walls and a dream catcher delicately draped over the bed's headboard. She was so happy that they showed up on set by the next time she entered the room!" For the *Master Bath* adjacent to the *Bedroom*, Parker requested special soaps and candles and a Mason jar filled with marbles. Bolder rimmed the bathtub with empty wine bottles as reminiscences of the couple's various celebrations and good times together. All of the details illustrate how a well-dressed set can add both visual and visceral definition to a character and to the enhancement of a performance. ►



Photo by Ken Haber

Celia's House

By stark contrast, her friend and nemesis, *Celia* [Elizabeth Perkins], has a home ostensibly decorated by herself in bold colors and overwhelming patterns. It speaks to her personality as "someone who doesn't quite get it," according to Bolder. *Celia* lives a very controlled life, or tries to, and is often left questioning and cynical by the curve balls life throws in her direction.

Celia also clearly loves all shades of pink. We find them throughout her house, often offset with very active-patterned wallpapers of gigantic green leaves or florals. *Celia*'s forceful personality has its moments of vulnerability, thus the occasional softening of the pinks.

Heyli's House

Bolder points out, "Each family's set is distinctly different from the others', so the viewers immediately know exactly where they are." And ►



Celia's House





Photo by Ken Haber

when *Nancy* "visits" *Heylia*, the viewer knows we are no longer in *Agrestic*. *Heylia*, the supplier of *Nancy*'s product, is clearly living "in the hood," both physically and emotionally. She has heard and seen it all, including bullets flying through her kitchen window: guns are strapped to the underside of the kitchen table.

Heylia's House is a layered world of interior detail. It masks her wealth, but clues of her financial harvest show in the presence of high-end equipment. *The Kitchen*, the cluttered primary place of activity for both business and family, maintains its hominess. Yet closer inspection reveals expensive cookware and electronic gadgetry, including security monitors. Her window shades are always drawn.

While *Heylia* suffers no fools, she has a good measure

of compassion for *Nancy*'s circumstances and teaches her life lessons as the subtext of teaching her about the "art of dealing." We can see through the kitchen that an ordered life is lived in other parts of the house, complete with family photos and portraits of *Heylia* as a younger woman.

Doug's Office

Doug Wilson [Kevin Nealon] is *Nancy*'s stoner accountant and business advisor. *Doug's Office* reveals his character and personality in subtle ways. Very basic furnishings and filing cabinets give a clear picture of the accountant's bottom-line consciousness. Countering ►

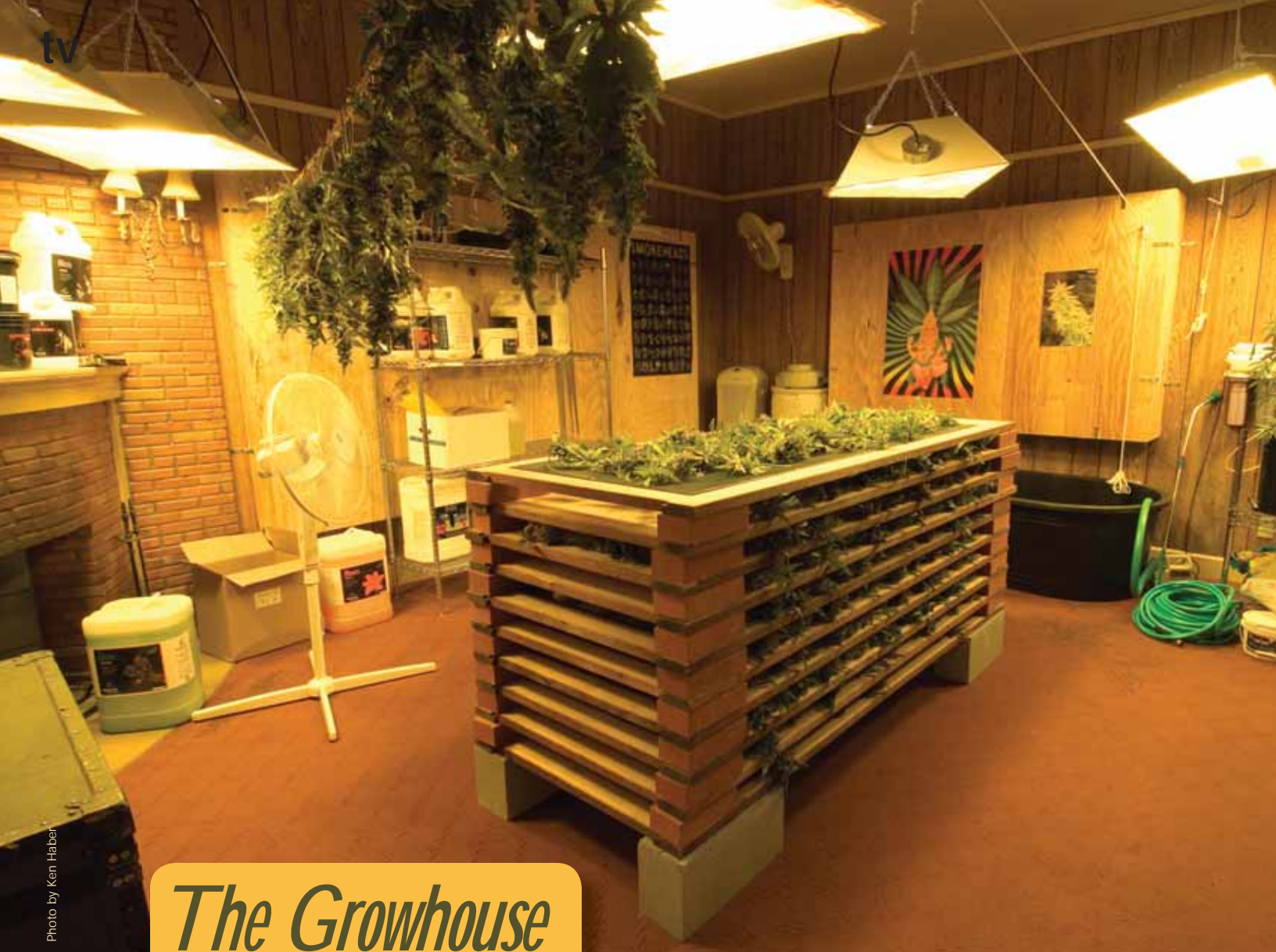


Photo by Ken Haber

The Growhouse

that is the presence of a golf club, dart board and poker table, all accoutrements to ease his boredom and his lack of ability to concentrate. He is one of *Nancy's* biggest customers.

In addition to the main characters' sets, there have been as many as 15 swing sets per week as the writers have a penchant for writing "big."

The Growhouse

The newest set debuting in the second season is *The Growhouse*. At end of the first season, *Nancy* began to reorganize her business. Now we will watch it literally grow. [The name *Agrestic* punningly refers to agriculture.] Here is where the fun takes a turn. The story gets a little edgier as the viewer is always left a little concerned for *Nancy* regarding the possibility of a run-in with the law.

The Growhouse in this incarnation is capable of yielding approximately \$1,000,000 per year in marijuana. In prepping this set, the production

designer and set decorator consulted a variety of experts from the world they were recreating.

According to Bolder, "My primary technical consultant for *The Growhouse* was Mike Straumetis and the rest of the guys at Advanced Nutrients, who provided all the equipment needed and helped us through every step of making a successful hydroponics growhouse that produces amazing product. 'Bigger Bud, Less Stem'... you know...."

"HIGH TIMES magazine, CANNABIS CULTURE magazine, Marijuana Policy Project and NORML have all contributed," she continues, "and were part of our *Mohasky Cup* set, a fictional LA convention that caters to the marijuana industry as the Cannabis Cup does in Amsterdam."

"Craig X has periodically been a technical advisor regarding the business of growing marijuana in Los Angeles," shares Bolder. He introduced the production team to an entire subculture, part of which maintains growhouses situated throughout some of the finer homes in the Hollywood Hills. Bolder notes, ►



"We have learned just how widespread growhouses are...they are in every area of LA. The windows of these growhouses are heavily draped and boxed with lights on timers to simulate a normal life inside and to hide the intense brightness of the grow lights from outside passers-by." The foyers and entries are kept pristine and well-decorated, in case a door is opened and someone were to catch a glimpse inside.

The Growhouse is a faithful replication. The prop plants are set up to appear to grow hydroponically, with 20 grow lights set up to yield six harvests per year. The consultants' advice ranged from how to compensate growth time for different times of the year (longer/shorter days during different seasons) to how much lighting is appropriate for the plants to grow and not get burned while allowing for the human factor (enough light to work under without frying the green).

The amount of attention to detail is perhaps the most mind-altering. According to Bolder, each plant was custom-made and shipped from Florida by

New Image Plants, within a very short turn-around time. Continuing to sing their praises, Bolder tells of the various plant sizes and the differences in "cola" sizes (sizes of the buds from beginning to harvest). Plants had to be made to show each stage of growth from cuttings to fully-grown, to dried-for-sale. When queried why they begin with cuttings, not seed, Bolder notes a detail, "Cuttings from a mother plant produce plants truer to the strain. It is called 'cloning.' Seed-grown can vary from plant to plant."

In addition to the carefully researched detail and painstakingly created plants, over 600 buds had to be hand-painted in order to accurately represent the plants at various stages of growth, including those that glisten from the trichrome crystals, shimmering like dew drops. This attention to detail is essential. Bolder points out, "Our Executive Producer Jenji Kohan wanted to make sure our *marijuana* was 'magical' this year, and we went through quite an approval process to get the look just as she wanted it!"



Photo by Julie Bolder SDSA

Medical Marijuana Clinic



The buds are represented in the various stages before sale-readiness, some in growth, some in drying stages and others freshly picked and in preparation for next stages.

The Growhouse also has a *kitchen*, as each of the characters involved in this season's new business venture has to take shifts "minding the store." Little reminders and authentic details of the location are present as the eye shifts from the kitchen table where there are plastic baggies, roach clips and rolling papers, to the scissors lined up on a magnetic strip attached to the

refrigerator door. The cabinets are even supplied with snacks and junk food, which one can imagine would be very appealing after sampling the harvest.

"While sometimes we take a little cinematic license," says Bolder, "we also take a deep interest and curious pleasure in learning about the details, both in growing the plants and in the legalities, which differ not only from state to state, but county to county. We've all learned lessons about the importance and seriousness of research and detail." ►



Weeds

The result of the Bolder-Lucky team and their respect for research and detail is sets that illustrate how the uncompromising reality of life can meet and mix with the art of the surreal. The sets support the show's ironic contradictions: **weeds** are not uprooted, as the traditional definition of the word would imply, but instead are cultivated both as organic plants and as the quirky ideas that sprout from the minds of the wonderfully flawed characters.

– Sue Steinberg and SD staff ■

The Growhouse



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MarketPlace 2006

SDSA's MarketPlace returns to the Universal Studios Backlot this year on Saturday October 7, from 10:00AM to 4:00PM.

The popular expo has been hosted in the past at the backlot's Town Square, through the meandering streets surrounding Spartacus Square and in Western Town. There is much anticipation about the venue for MarketPlace 2006, as well as the insider's look at set decorator resources, great vendors, booths, games and food! Plan to come early and stay late. For more information and updates, check the SDSA website: www.setdecorators.org

Day with Set Decorators

Guest writer Sarah Cordi [see THE WIRE, page 66] takes us through the most recent Day with Set Decorators from an attendee's POV...

Major props to SDSA Board members Ellen Brill, Daryn Reid-Goodall, Michele Harding-Hollie, Jan Pascale and SDSA President Tara Stephenson for hosting another Day with Set Decorators, on Saturday, May 20, 2006. Early that morning, 30 aspiring set decorators gathered in North Hollywood at 20th Century Props, the first of four prophouses to open its doors for the all-day, all-access prophouse tour.

A looming warehouse, 20th Century Props can feel a trifle imposing to a first-time visitor, and that's just a sense one has from the parking lot outside. Stepping into the warehouse, first impressions are confirmed. A slew of over-sized light fixtures dangle from the soaring ceiling, and a labyrinth of packed shelves fades into the distance.

Greeted by owner Harvey Schwartz, SDSA member set decorators, bagels and Krispy Kremes, tour-takers were armed with complimentary copies of SET DECOR. Quickly, the initial intimidation morphed into curiosity, amazement and inspiration.

From 20th Century Props, the group traveled to EC Props Sherman Way where General Manager John Ford led the tour through a variety of industrial set dressing and then Greensperson Shari Underwood toured us through the jungles and forests of Jackson Shrub Supply. We wrapped the day immersed in ephemera and artifacts of the past at History for Hire with owners Jim and Pam Elyea, experts in film history.

At each stop, purveyors and decorators led an informal, informative investigation, engaging attendees with their industry anecdotes and their willingness to answer questions. The itinerary of diverse inventories overseen by veteran prophouse pros complemented the diverse resumes of the accompanying award-winning SDSA tour guides. This one-day excursion behind the behind-the-scenes was packed with more than the mind could digest.

One point was clear: Being a good set decorator takes more than understanding color and design theory or knowing the difference between a claw foot and hoof foot. Being a good set decorator takes a full-time dedication to the art of observation and a conscious understanding of how people really live. It also doesn't hurt to have killer prophouses with super-knowledgeable staff in your backyard.

– Sarah Cordi

SDSA's next Day with Set Decorators will be held at Raleigh Studios, Manhattan Beach on August 26, 2006. Tours are scheduled for the sets of television shows BOSTON LEGAL, THE OC and MEDIUM. To register, log onto www.setdecorators.org.



the class

Continued from page 55

there are some Burrows-isms you have to build into your set."

One Burrows-ism, according to Gurski: "There has to be a clear path from wherever a main entrance opens into the set to the opposite side of the set. In fact," Gurski adds, "*Ethan's* couch is downstage of that line. So from camera right [the entrance] to camera left [the kitchen] that line actually passes behind the couch. The big party scene required that we fill the foreground couch and chairs with people and make the room look full, and yet have other characters be able to go across the set to the kitchen during their dialogue. Very Burrows."

Crediting the richness and depth of the look of the sets to Rovello's research and designs and to "My crew's dedication and stamina!" Gurski specifically acknowledges Lead George Karnoff SDSA's "extraordinary organizing skills and his ability to find great product placement items" and "the sourcing and crafting talents of Shopper Nathan Smith SDSA Associate."

When queried about the color and coverage requirements of HD, Gurski replies, "With the producers Jeffrey Klarik and David Crane coming from *FRIENDS* where Greg Grande SDSA did wonderful sets, and the incredible work Melinda Ritz SDSA did on *WILL & GRACE* for Jim Burrows, there's a high standard to be met. So I think I was more concerned about that than worrying about HD. Luckily, Glenda and I have worked together often. In fact she's the person who first hired me as a decorator, and we've both worked with Jim Burrows. We speak the same language, which includes a great deal of laughter."

1. Ethan
2. Lina
3. Holly
4. Kyle
5. Richie
6. Kat
7. Duncan

360° of Character


CRIMINAL MINDS

Continued from page 65

Last season, the show required 16 different police stations in 22 episodes as well as a multitude of other sets. As a result, according to Cahill, "We were all moving at the speed of light. Art Director Victoria Ruskin and Jefferds work as a very close team, and I can go to Victoria with questions when Vincent is out on endless location scouts. The set construction crew worked six days a week the entire season. My shopper last season, Annie O'Sullivan, learned to read my mind. And with all the police stations to furnish, Annie became point-person for running down every possible desk combination available in Los Angeles!"

The show now moves into its second season. For Cahill, the shift from past to present jobs is complete. "I welcome the opportunity to learn new ways to do my job. On CRIMINAL MINDS I have been introduced to new aspects of computer technology. Many of the current shows rely heavily on computer graphics and enhancement. Since I don't plan on retiring any time soon, that's a very good skill to have!"

– Susan Ory Powers




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



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resources

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

PIRATES OF THE CARIBBEAN

Pages 28–33

African/Tribal – Africa Direct, Tribal Treasures, Tekla

Antiques – Lynn Harding Antique Instruments (*scientific instruments*), Revco International, TL Gurley Antiques, Wholesale Antiques

Antique reproductions – Authentic Models (*globes, writing utensils*), AA Importing Co, Collector's Armoury Ltd (*repro guns, sabers, coins*), Elijah Slocum (*reproduction furniture*), ES Enterprises Inc, Historic Pottery Reproductions, Old Pine Furnishings

Barrels – The Barrel Mill, Panther Primitives Inc

Candles – Ymittos Candle Manufacturing

Flags – James Perry Flag

Glass/bottles – Jamestown Glasshouse, P & B Glassworks

Greens – Roland's of California, Selective Brush (*palm fronds*)

Lighting – Hearth Glo Colonial Lighting

nautical – Stanley London (*nautical instruments*), Hurley Patentee Manor, Olde Mill Lighting Ltd

Pottery – Historic Pottery Reproductions, Westmoore Pottery

Re-enactor supplies (kegs, barrels, glass, pewter, smalls) – G Gedney Godwin, James Townsend & Son, Old Sturbridge Village Museum Gift Shop, Panther Primitives, Inc

Reproduction furniture – Old Pine Furnishings, R & D Imports

Reproduction nautical/period smalls – Authentic Models, Collector's Armoury Ltd (*repro guns, sabers, coins*)

Skeletons/bones – Authentic Models

Tinsmiths – Carl Giordano Tinsmith, The Tin Bin

Voodoo – The Lucky Mojo Curio Co.

M:i:III

Pages 34–43

German Factory: Largest pieces were manufactured at Paramount. DWP Salvage, Sterling Machinery

Vatican Security Room: Philips, Humanscale, Graybar Electric. Cable trays purchased in Rome, Italy. Desks were manufactured.

Vatican Bathroom: Square Deal Plumbing, Jan's & Co Antiques, Julie Komen Floral Design

Hunt House Kitchen: Petersen Antiques, BDDW/NY, Plush Home

Hunt House Living Room: Jefferson West, Julie Komen Floral Design, Bradbury Collection, Brenda Antin, Cisco Brothers, Horizon, Lawson-Fenning, Michaelian & Kohlberg, Urban Country

IMF Conference Room: Herman Miller, Tangram/ Steelcase, Vitra, Philips, S & J Biren Floor Covering, Graybar Electric

IMF Office: Tangram/Steelcase, Graybar Electric

Chinese Apothecary: Olde Peking Antiques, Premiere Props, Warner Bros. Property, F Suie One

Chinese Barber Shop: Olde Peking Antiques, Premiere Props, Warner Bros. Property, F Suie One, EC Props

Italy Car Explosion: Banners painted by Warner Bros. Scenic

AKEELAH & THE BEE

Pages 44–49

Bisquit Props, Universal Property, Props Services West, Omega Cinema Props, Hollywood Studio Gallery, LA Party Rents, Jackson Shrub, I Communications, Hollywood Cinema Arts

THE CLASS

Pages 54–59; & 90

Ethan's Loft: Rug, blinds, appliances, kitchen table, stools, tiger-stripe chest – Warner Bros. Property; leather club chair, mohair club chair – Ob•jects; prints – Hollywood Studio Gallery; prints & framing – Hollywood Cinema Arts; artwork – ROKK Studios; leather bed – Bedfellows; tables – Dreamsets

Lina's Loft: Appliances, chaise lounge, rugs, heater – Warner Bros. Property; red leather chair – Lucca Antiques; building finial – Pat McGann; steamer trunk – The Junk Market; pallet cart table – Big Daddy's Antiques; hanging light, ceramic bust – Paul Marra Design; artwork – Hollywood Studio Gallery, Mardine Davis

Kat's Studio: Miscellaneous furniture – Warner Bros. Property; human target – Pat McGann; photo equipment – Samy's Camera; artwork – Mardine Davis; work sink – Alpha Medical; photos – Rick Chinelli; photo art – Reynaldo Rivera

Carmello House: Furniture – Warner Bros. Property, PSW/Props Services West, Omega Cinema Props; bird cages – Big Daddy's Antiques; appliances – Square Deal; double oven – Universal Studios Property

Holly's Kitchen: Kitchen table, smalls [hand props] – Warner Bros. Property; kitchen island and buffet – Charles & Charles; appliances – Square Deal Plumbing; cupboard – Ob•jects; artwork – Hollywood Studio Gallery, Mardine Davis

Richie's Kitchen: Appliances, smalls – Warner Bros. Property

Diner: Fixtures, furniture, smalls – Arksyd; artwork – Hollywood Studio Gallery

All sets: flooring – Linoleum City; drapery – Warner Bros. Drapery; florals – Julie Komen Floral Design

CRIMINAL MINDS

Pages 62–65; & 91

Furniture – Advanced Liquidators; art – FBI; art and framing – Mardine Davis, Hollywood Studio Gallery; plaques and trophies – Imperial Awards; window coverings – Fox Drapery, Hollywood Studio Gallery; books – Amazon, Borders, Office Solutions

Gideon's Office: Desk, credenza, seven bookshelves – Advanced Liquidators; red leather chairs, old cameras – Disney Studios Property; lamp – Plummers; art – Mardine Davis; office supplies, binders, desk top items – Office Solutions

THE WIRE

Pages 66–77

Urban interiors: Various thrift stores including Salvation Army and Value Village

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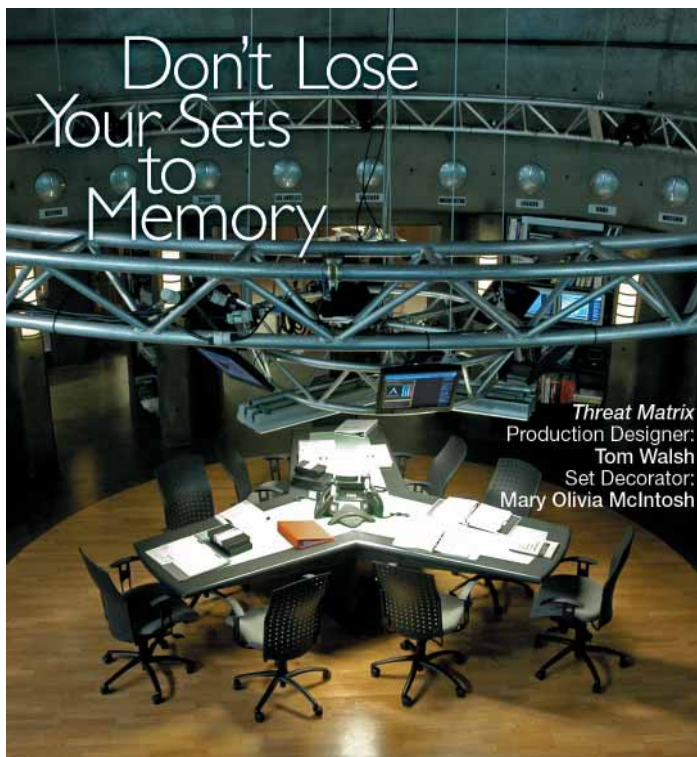
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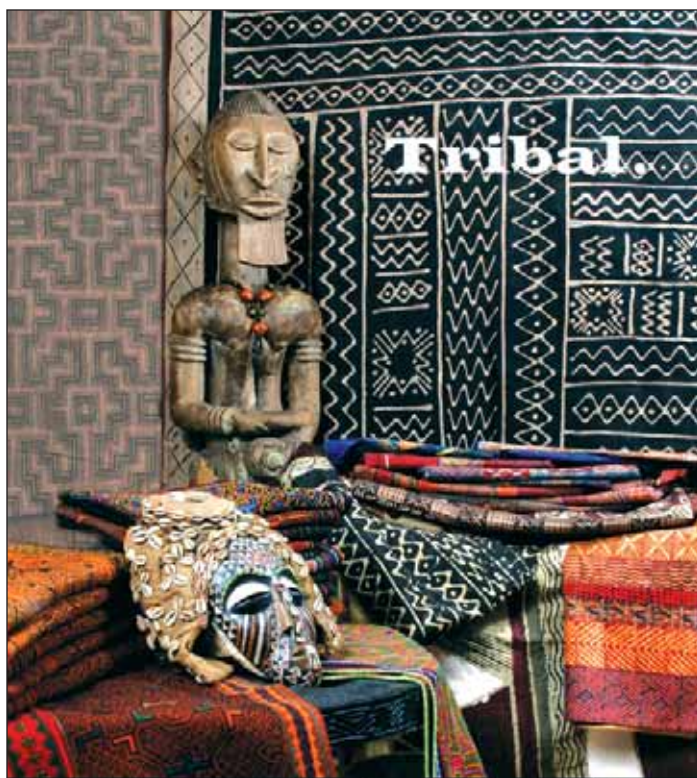
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THE WIRE resources (continued...)

Used home furnishings – Fords Express
Decor – Little Paige's

Mayor's Office: *Artwork abovemantel* – salvage piece from Second Chances Inc
Rug with Baltimore City crest – Bounds Carpet
Artwork, cleared art images – Maryland Historical Society
Fireplace mantel and wooden bookcase/cabinets– Second Chance Inc
Mayor's desk – The Maryland State Agency for Surplus Property
Arm chairs – Shofer's Furniture
Sconces – Wilson's Heritage Lighting
Ornate coat-rack and end table – Savage Mill Antiques

Mayor's Conference Room: *Fireplace mantel* – Second Chances Inc
Conference table and chairs – Government Surplus
Conference table – The Maryland State Agency for Surplus Property
Chairs – Mark Downs
Other Baltimore resources: *Boxes and packing supplies* – ABC Box Co
Office, desk nameplates – Baumgartners
Flags, banners, signs – FW Haxal Co
Digital imaging, photo reproduction – MRI Maryland Reproduction Inc
Custom re-upholstering – Maurice's House of Art
Neon – Triangle Sign and Service

WEEDS

Pages 78-87

Nancy's Living/Dining Room/Kitchen: Sofas, dining table – Reeds
Countertop appliances product placement – KitchenAid

Nancy's Bedroom: Bed – Warner Bros. Property
Blue chair – Mortise and Tenon; dressers, nightstands – Plummers
Hall étagère – Neuve
Photography on walls – Nancy Garber, Karen Somers Photography, Judy Gosnell

Nancy's Bathroom: All fixtures – Kohler product placement

Celia's Living Room: Sofas – City Design
Coffee table and side tables – Z Gallerie
Drapery fabrics – F&S Fabrics, Designer's Portfolio
Drapes made by Paul Issley; carpets – Linoleum City

Celia's Kitchen: Stove – Absolute Appliances
Refrigerator and ovens – Warner Bros. Property
Breakfast table and chairs – Pier 1
Dining table and chairs – World Caravan

Celia's Bedroom: Bed and nightstand – Tommy Bahama @ Douglas Furniture
Bedding – custom from Catherine the Great @ F&S Fabrics
Ottomans – Civilization

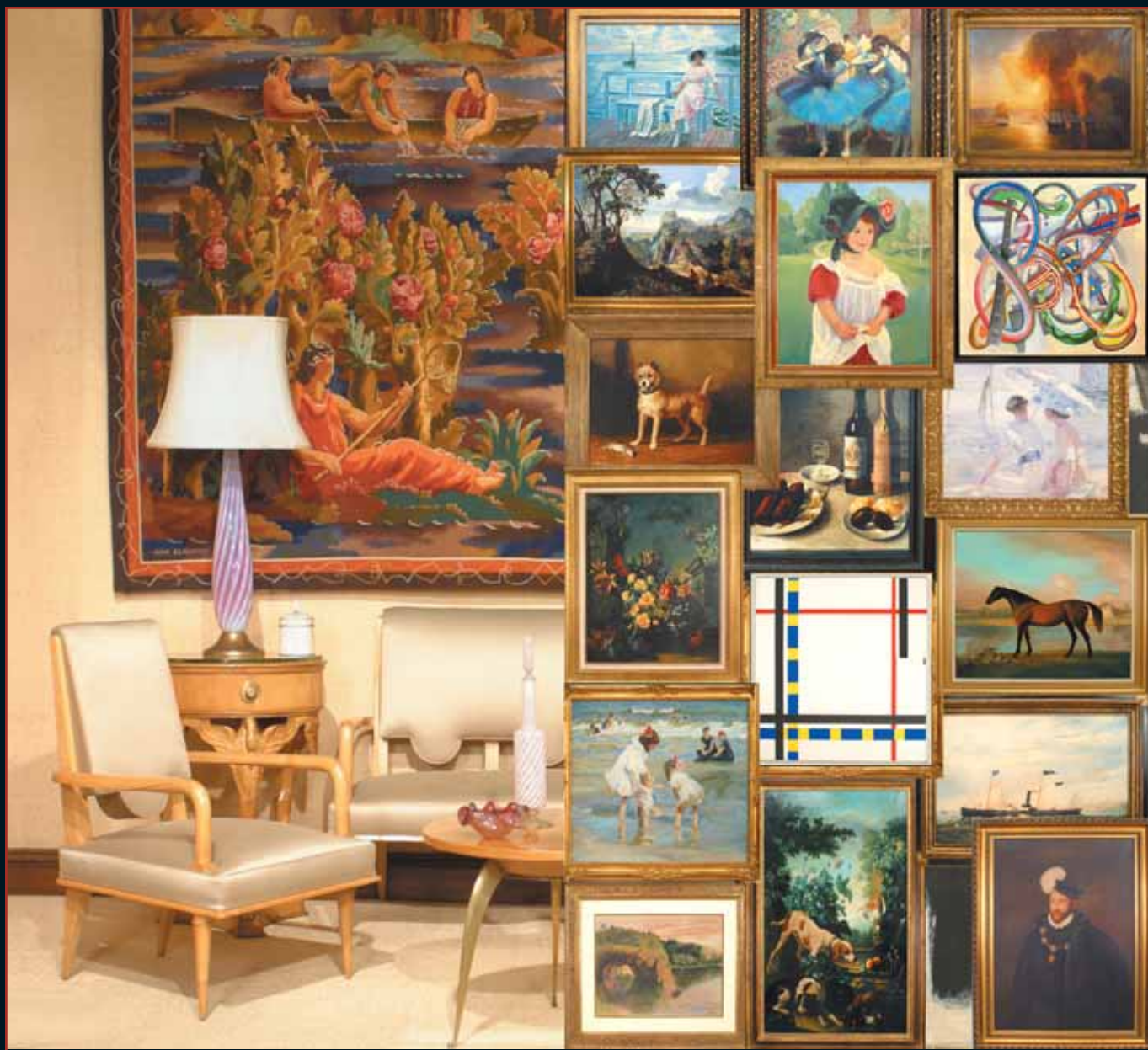
Growhouse: Equipment – Advanced Nutrients product placement
Custom manufactured silk marijuana plants – New Image Plants
Miscellaneous rentals from Warner Bros. Property

Corrections for the Spring 2006 issue:

Misspelled: Erik Neldner, photographer
Miscredited: Production Designer Joe Lucky was not given photo credit for two photos in the coverage of the Showtime series HUFF

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