



abraham
RUG GALLERY

the antique and decorative rug source

The One Stop for All your Rug and Tapestry Needs



We'll Work with Any Budget

Open an account with us and hear about our rental specials including a free week of rent on a wide selection of rugs

Don't Have Time?

Call us with your request and we'll email you digital images



525 N. La Cienega Blvd., Los Angeles, Ca 90048 - tele: 310.652.6520 - fax: 310.652.6594
800.222.RUGS (7847) - email: info@abrahamruggallery.com - www.abrahamruggallery.com

SDSA
SETDECOR
Winter 2003/04

SETDECOR

Set Decorators Society of America

Winter 2003/04

Angels in America

AWARDS SEASON 2003

SET DECOR FOR YOUR CONSIDERATION

something's
gotta give



THE
HAUNTED
MANSION

COLD
MOUNTAIN

The
Missing

\$5.00
www.setdecorators.org



00001-00001

Sandy Rose
 LEGENDARY FLORALS FOR TELEVISION AND FILM

6850 - C VINELAND AVENUE, NORTH HOLLYWOOD, CA 91605 (818) 980-4371
 WWW.SANDYROSE.COM

fresh florals • silk rentals • floral prop rentals

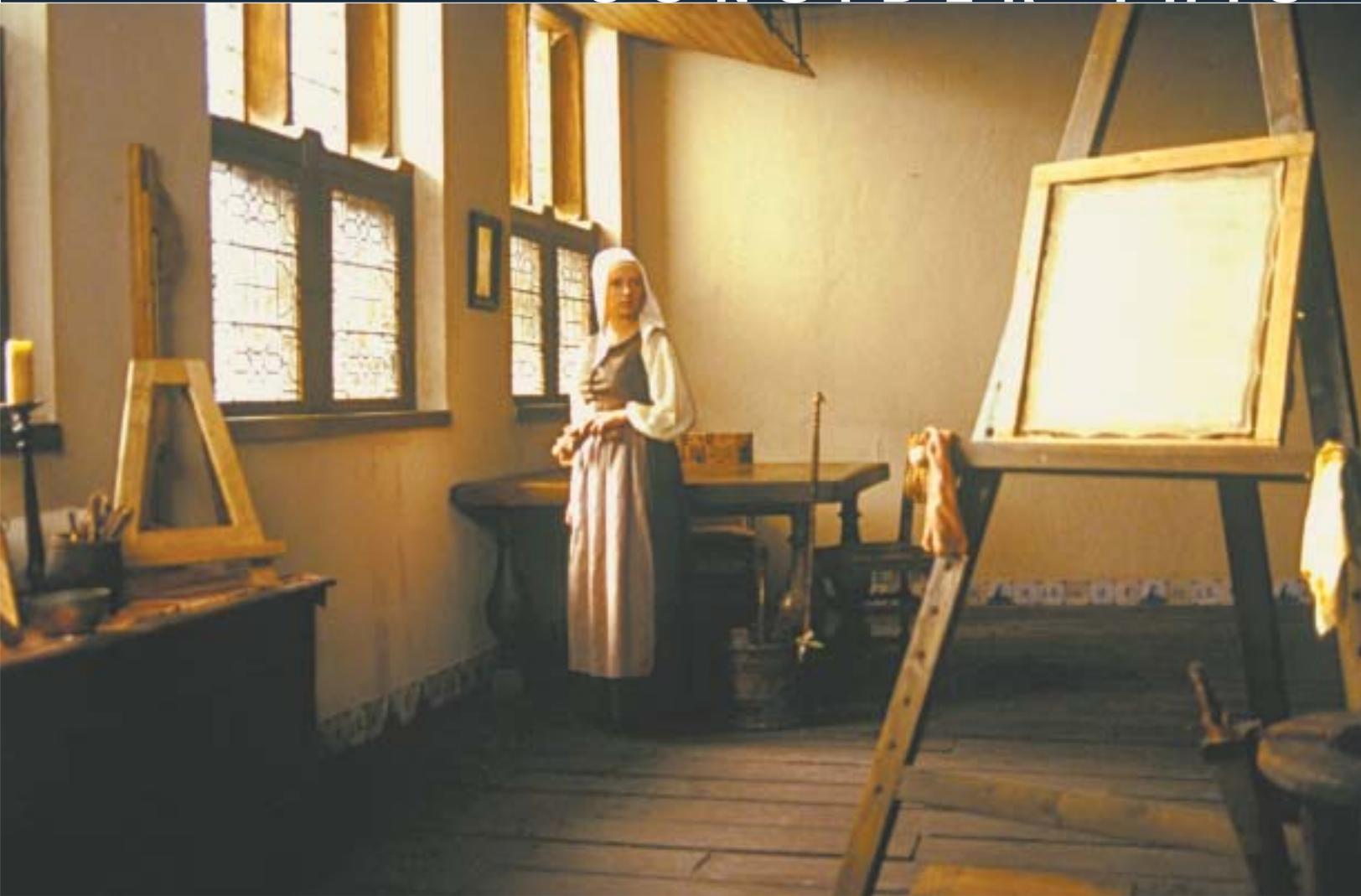
*Serving The Film Industry
 For Over Sixty Years*



The Ultimate Destination For Antiques

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

C O N S I D E R T H I S



Best Art Direction - **Ben Van Os** - Production Design
Cecile Heideman - Set Decoration

Best Costume Design - **Dien Van Straalen**

Best Cinematographer - **Eduardo Serra, A.F.C., A.S.C.**

Best Director - **Peter Webber**

"Cinematographer Eduardo Serra and designer Ben van Os make every frame of this picture a living tribute to Vermeer, utilizing his composition and lighting to capture the look of 1665 Holland. The film bathes its actors, furniture and open spaces in a glorious incandescence."

Kirk Honeycutt, The Hollywood Reporter

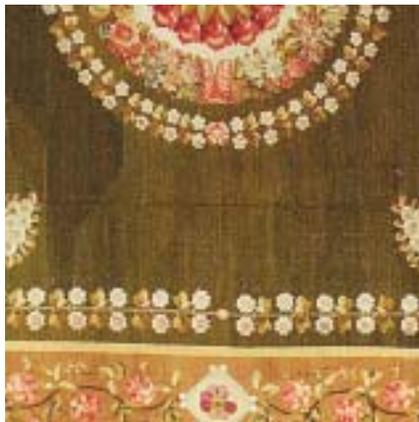
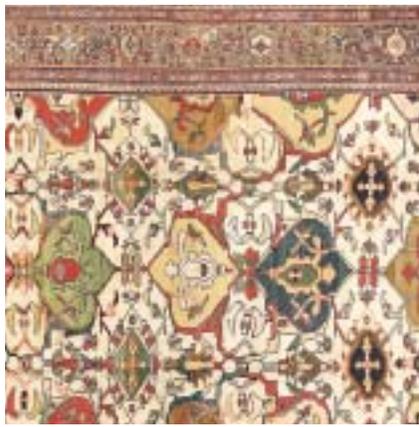
"Exquisite! A ravishing, breathtaking feat of imagination!"

Kevin Thomas, Los AngelesTimes

GIRL WITH A PEARL EARRING

For screening info, please call (310) 581-7350
or visit www.lionsgateawards.com

LGF
LIONS GATE
FILMS



BY APPOINTMENT
TO H.R.H. THE PRINCE OF WALES
SUPPLIERS OF ANTIQUE CARPETS
MANSOUR
LONDON - LOS ANGELES

MANSOUR

LONDON • LOS ANGELES

With Mansour you can capture the distinct style you're searching for for your production design. Our antique and contemporary reproductions can be presented to you at our showroom, or on-line. Visit us for a walk through.

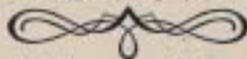
We're easy to work with, professional, and have the largest collection of carpets and tapestries in the city.

LOS ANGELES ♦ 8600 MELROSE AVENUE ♦ CALIFORNIA 90069 ♦ TELEPHONE 310-652-9999

www.mansourrug.com

Charles & Charles

EST. 1966



Wholesale Antiques & Reproductions
Sales & rentals to the trade



Charles & Charles is the design industry's foremost resource for European antiques & reproduction Furniture. We have exclusively been serving Interior designers & Set Decorators across the United States & Worldwide since 1966 Over 60,000 square feet of showroom & Garden display

5830 Rodeo Road Los Angeles, CA 90016

Ph.310.559.0138 Fax 310.559.0824 E mail showroom@charlesandcharles.com

Open Tuesday - Saturday 8am to 5pm

www.charlesandcharles.com

proud member of SDSA since 1994, IIDA & ASID

House of Props rents exquisite antiques and objects of art to designers and decorators worldwide.

House of Props treasures exceed the imagination...

- Crystal
- Silver
- Bronzes
- Sculptures
- Figurines
- Paintings
- Tiffany
- Stemware
- Chandeliers
- Flatware
- Humidors
- Pewter
- Brass
- Candelabra
- China
- Vases
- Trays
- Bowls
- Navigation Instruments
- Nautical Instruments
- Military Memorabilia
- Picture Frames
- Vintage Photographs
- International Objects d'arte
- Historical Documents
- Model Airplanes
- Model Ships
- Maps
- Globes
- Lamps
- Clocks
- Watches
- Pitchers
- Statuary
- Books



House of Props, Inc.

1117 NORTH GOWER STREET • HOLLYWOOD

(323) 463-3166 • E-MAIL: HouseProps@aol.com



THE ALPHA COMPANIES

MOTION PICTURE RENTALS

M E D I C A L

FURNITURE

LABORATORY

Spellman Desk



Est. 1919

A R T

7990 SAN FERNANDO ROAD · SUN VALLEY, CA 91352

[818] 504-9090 · FAX (818) 504-9389

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

SETDECOR

Set Decorators Society of America

Winter 2003/04



52

On the Cover: THE MISSING. Set Decorator: Wendy Ozols-Barnes SDSA; Visual Consultant: Merideth Boswell; photo by Guy Barnes, with permission by Revolution Films.



36

©A.M.P.A.S.®



20

62



76

Film decor

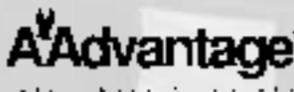
- 52 **THE MISSING** Wendy Ozols-Barnes SDSA
Home on the range
- 62 **COLD MOUNTAIN** Francesca LoSchiavo
Assisted by Susan Kaufman SDSA
American set decorator assists international team for Civil War film
- 28 **HAUNTED MANSION** Rosemary Brandenburg SDSA
A house to die for
- 32 **SOMETHING'S GOTTA GIVE** Beth Rubino SDSA
A beach house to live for
- 56 **WONDERLAND** Jason Howard SDSA
Notorious setting faithfully re-created
- 58 **UPTOWN GIRLS** Pamela Roy SDSA
Confection of girls' worlds
- 60 **ALEX & EMMA** Andi Brittan SDSA
Decorating inside a writer's head
- 66 **Films of 2003**
For your consideration – a gallery of sets from the films of 2003
- 36 **Academy of Motion Picture Arts & Sciences**
Upcoming exhibition to focus on Set Decoration

Television decor

- 20 **55th Annual Emmy Awards**
- 76 **ANGELS IN AMERICA** George deTitta Jr SDSA
Kushner's profound & award-winning play brought to the screen.
- 78 **Day with Set Decorators visits Sitcoms**
WILL & GRACE and GOOD MORNING MIAMI
Melinda Ritz SDSA
ALL OF US Peter Gurski SDSA
HALF & HALF Maralee Zediker SDSA
HAPPY FAMILY Mark Johnson SDSA
THAT 70'S SHOW Tara Stephenson SDSA
THE STONES Steve Rostine



With one of the largest collections of antique furnishing and 75 years of movie-making history, Warner Bros. Studios Property Department is sure to meet your every need. Four floors of inventory and specially designed showrooms make your shopping experience easy. For your convenience we are now accepting credit cards and continue to offer rewards for your business, in the form of American Airlines AAdvantage miles.



American Airlines and AAdvantage are registered trademarks of American Airlines, Inc. American Airlines reserves the right to change the AAdvantage program at any time without notice and to end the AAdvantage program with six months notice.

TM & © 2000 Warner Bros. All rights reserved.

SET DRESSING

FURNISHINGS

HAND PROPS

FIXTURES

DRAPERY

UPHOLSTERY

FLOOR COVERINGS

FURNITURE DESIGN



PROPERTY

4000 Warner Boulevard
Burbank, CA 91522

818.954.2181

wbsfproperty@warnerbros.com
www.wbsf.com



32

46



POV

- 44 **Zen and the Art of Set Decorating**
- 42 **SET DECOR visits Claudia Rebar SDSA**

In Every Issue

- 24 **In the News**
Set decoration makes the cover of ARCHITECTURAL DIGEST again! Coverage includes sets by Rosemary Brandenburg and Beth Rubino... Anne Julian's work featured in LOS ANGELES TIMES MAGAZINE...Homage to the set decorator in HOUSE BEAUTIFUL...ONE WORLD... HOLLYWOOD REPORTER...VARIETY...and more...
- 36 **more In the News**
Pillows! Designed by set decorators, inspired by favorite films and tv shows, to be auctioned on eBay. Fundraiser sponsored by and featured in TRADITIONAL HOME magazine

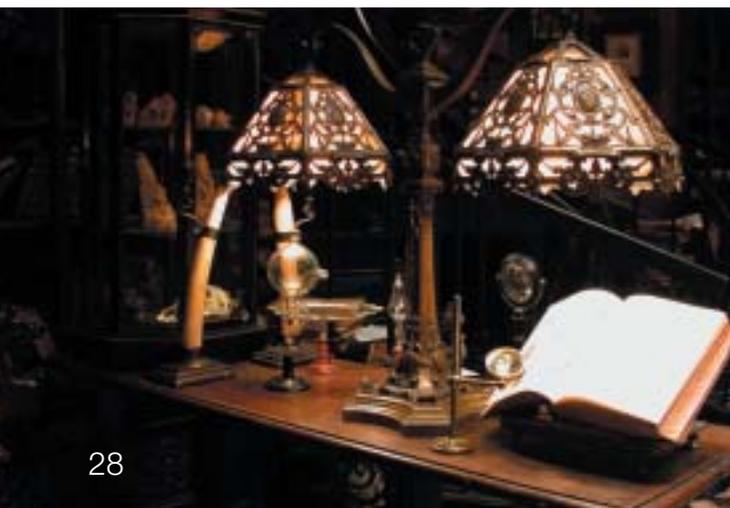
- 92 **Resources**
- 94 **Production credits** Film
- 96 **Production credits** Television
- 97 **Production credits** Commercials

SDSA

- 84 **Interview with past presidents Part 2: Robinson Royce**
- 17 Website: www.setdecorators.org
- 46 **Events** MARKETPLACE
- 86 **Events** Calendar...pre-Emmys cocktail party...Autumn meetings at Berbere Imports and Susanne Hollis Antiques...ASID tours Kelley sets...Diamonds and Roses, AMERICAN BEAUTY at AMPAS



60



28

We can fill in the blanks.



Have you seen PSW lately? We've undergone a major renovation! We've increased our inventory by more than 25%, changed our management team, and implemented a new inventory system that gets you in and out in minutes. And now we're adding another 16,000 sf of new inventory. Swing by and check us out! We're still located in the heart of the Hollywood media district.



The Best in Prop Services and Selection

915 North Citrus Avenue Los Angeles California 90038 Tel: 323 461 3371 Fax: 323 461 4571 www.pswprophouse.com

contributors

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

Nancy S Eaton holds a Masters in the History of Decorative Arts from the Cooper-Hewitt Museum/Parsons School of Design. Prior to moving to LA in 1997, she was curator for a small glass and ceramics museum in Maine, and historian and set decorator for several theater companies. In keeping with her ability to multi-task, she currently works as Design Director of Archive Edition Textiles, Curator of Collections for Textile Artifacts, and writer for SET DECOR.

When **Florence Fellman SDSA** isn't set decorating, she's writing, or she's thinking about what she just wrote, or she's thinking about what she's just about to write. She's a shining example of angst meets procrastination meets a deadline. She's been a set decorator since 1981, and currently, her company Seashell Architectura is covering everything in the world in exotic seashells.

Ken Haber was a location manager for twenty-five years, for which his art background and his photography played a very important role. He worked for such directors as Adrian Lyne, Oliver Stone, and Ridley Scott. Three years ago, he transitioned into script writing and serves as manager of the LA office of the Maryland Film Office. He is married to Set Decorator Rosemary Brandenburg SDSA, and has shot many of her sets. He frequently contributes photographs of both sets and events to SET DECOR.

Jason Howard SDSA started working in the film industry in 1990, in his hometown of Portland, Oregon. He moved to Los Angeles just in time for the Northridge earthquake. Undeterred, he remained and was soon decorating sets. An alternate SDSA Board member, he lives in Eagle Rock with his parrots.

Mark Johnson SDSA's formal design education was completed at the Fashion Institute of Technology in New York City and the Lapin Beauty School in Santa Monica. He has worked for the last fifteen years as a set decorator. Among his credits are the TV shows SPORTSNIGHT, JUST SHOOT ME, and currently, HAPPY FAMILY. Johnson will also begin his teaching career this spring at LA's FIDM, overseeing their third year Set Decoration program. He lives happily in Echo Park with an elderly cat and a three-legged dog named Sam.

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

Mike Stauffer, communications director for the New Mexico Tourism Department, is a former editor, writer and photographer with THE TAOS NEWS in Taos, New Mexico. His articles and pictures for that publication have earned more than thirty awards from the New Mexico Press Association and six national awards from the National Newspaper Association. His freelance feature and news articles have appeared in NEW MEXICO MAGAZINE, NEW MEXICO BUSINESS JOURNAL, THE NEW YORKER, COUNTRY LIFE MAGAZINE (UK) and others.

SETDECOR

Set Decorators Society of America

Winter 2003/04

Editors:

Rosemary Brandenburg

Jan K. Bergstrom

Jan Pascale

Managing Editor: Karen Burg

Art Director: Kim Grover, Abierto

Printer: Sinclair Printing Company

Advertising: Bob Yonchak

Contributors

Eric Althoff, Joanne Baker, Andi Brittan, Ellen Brill, Shana Nys Dambrot, George deTitta Jr, Daryn-Reid Goodall, Phil Hoffman, Mark Johnson, Erika Rogalla, Pamela Roy, Kate Sheeley

Illustrations

Tim Colohan; Eric Dinyer, courtesy of Jennifer Long, Film Art LA Inc

Photographers

Guy Barnes, Andrew Baseman, Judy Becker, Jim Bissell, Ellen Brill, Alan Burg, Cliff Carothers, Russell Carpenter ASC, Andrew Cooper, Don Diers, Vivian Fink, Melinda Sue Gordon, Ken Haber, Brian Hurley, Kalina Ivanov, Elliott Marks SMPSP, James Moran, Merrick Morton, Aaron Osborne, Denise Pizzini, Zade Rosenthal, Dean Semmler, Ron Shulem, Erin Smith, Missy Stewart, Suzanne Tenner, Kelly Van Patter, Merie W Wallace

Photographs courtesy of

Castle Rock Entertainment, CBS, Columbia Pictures Industries Inc, C-2 Pictures, Disney Enterprises Inc, DreamWorks LLC, KC Fox, Fox 2000 Pictures, Frank Galine, Jason Howard, Regina Graves and Perdido Productions, Jerry Bruckheimer Inc, Lion's Gate Films, MGM/UA, Miramax Films, NBC, Paramount Pictures, Revolution Films, Claudia Rebar, Pamela Roy, Gordon Sim, Twentieth Century Fox Film Corporation, Universal Studios, Warner Bros, Warner Bros Ent, Warner Bros Television

Emmy® ATAS/NATAS image courtesy of the Academy of Television Arts and Sciences Oscar ©AMPAS® image courtesy of the Academy of Motion Picture Arts and Sciences

SET DECOR

Subscriptions: \$12/year

Advertising rates and information:

Bob Yonchak 323-462-3060

Email: setdecor@setdecorators.org

SET DECOR magazine is published by

Set Decorators Society of America

940 North Mansfield Avenue

Hollywood CA 90038

Phone: 323-462-3082

Fax: 323-462-3077

Email: sdsa@setdecorators.org

SDSA East Coast Office

Phone: 860-526-9511

www.setdecorators.org



**HOLLYWOOD
STUDIO GALLERY**

ART & FRAMING FOR THE IMMEDIATE WORLD

RENTALS • SALES • CUSTOM FRAMING • PHOTO SERVICES

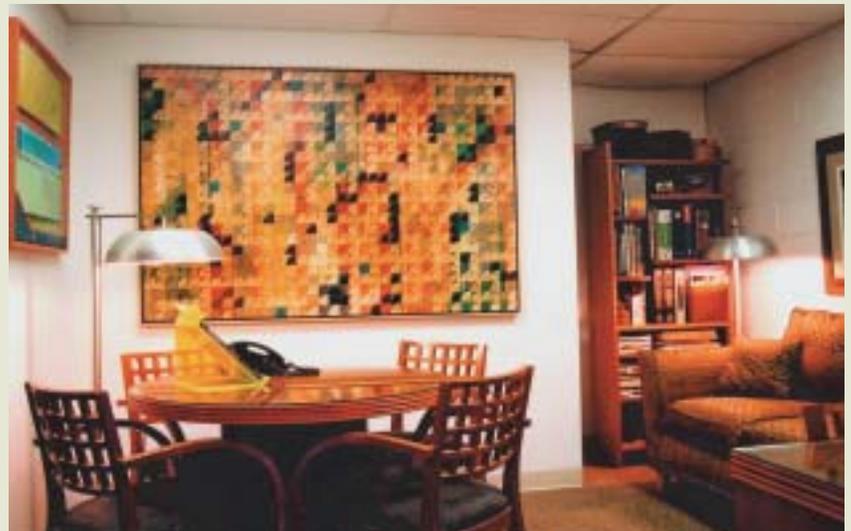


THE INDUSTRY'S MOST EXTENSIVE COLLECTION

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

NEW INVENTORY ADDED WEEKLY

1000'S OF CLEARED OR CLEARABLE
ITEMS ON DISPLAY



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

WE MAKE YOUR BUDGET & DEADLINES OUR PRIORITY

(323) 462-1116

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

from the editors

In this issue, we honor the set decorator's contribution to the feature films vying for attention during this year's award season. In these pages, we offer members of the Academy of Motion Picture Arts and Sciences a supplemental view of the work of some of their peers, as they consider their nomination ballots, especially in the category of Art Direction. And we give everyone behind-the-scenes-perspectives of set decor. In the end, there will be only five nominees for the Academy Award for Art Direction; but so many rich, skillfully decorated sets are produced each year, we see fit to admire many more.

Over the course of the past year, SET DECOR spotlighted several films whose settings impressed us as worthy of special note. These include THE CAT IN THE HAT (Anne Kuljian), DOWN WITH LOVE (Don Diers), THE ITALIAN JOB (Denise Pizzini), KILL BILL (Sandy Wasco), LEGALLY BLONDE 2: RED. WHITE & BLONDE (KC Fox), PIRATES OF THE CARIBBEAN (Larry Dias), TERMINATOR 3: RISE OF THE MACHINES (Jay Hart).

This issue explores the set decoration process of other impressive films of 2003, including COLD MOUNTAIN (Francesca LoSchiavo with assistance from Susan Kaufman), THE HAUNTED MANSION (Rosemary Brandenburg), THE MISSING (Wendy Ozols-Barnes), and SOMETHING'S GOTTA GIVE (Beth Rubino). We also take a photo visit to the sets of up and coming set decorators.

SET DECOR commends the set decorators whose work is exceptional on the following films, and only wish we had space to cover them all: BIG FISH (Nancy Haigh), GIRL WITH A PEARL EARRING (Cecile Heidemann), HOUSE OF SAND AND FOG (Gene Serdena), THE LAST SAMURAI (Gretchen Rau), LORD OF THE RINGS: THE RETURN OF THE KING (Alan Lee), MASTER AND COMMANDER: THE FAR SIDE OF THE WORLD (Bobby Gould), MYSTIC RIVER (Richard Goddard), SEABISCUIT (Leslie Pope).

It is impossible to admire the work of set decorators without acknowledging the input and the leadership of the production designers on each project. These colleagues, with whom we work more closely than any other, besides our own crews, are celebrated and acknowledged as well. Kudos also go to our crews, those craftspeople who help us make a stage become a set, and make a set become alive.

Congratulations to all the eventual nominees and winners of this year's awards, and more importantly, congratulations to every set decorator who kept open to the creative collaboration that resulted in the variety of impressive sets framing the films of 2003.

Rosemary Brandenburg SDSA

Jan K Bergstrom SDSA

Jan Pascale SDSA

SDSA

BROWN & GOLD LIGHTING

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



Plantation by HINKLEY LIGHTING

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



SUSANNE
HOLLIS
INCORPORATED
Antiques & Fine Furnishings

SUSANNE HOLLIS
230 Pasadena Ave.
South Pasadena, CA 91030
(626) 441-0346
Tuesday - Saturday
10 a.m. - 5 p.m.

WWW.FILMARTLA.COM

FINE ART RENTALS & REPRODUCTIONS

In addition to our cleared art rentals, Film Art LA is now creating fine art reproductions of our images and museum masterworks onto canvas and paper. Please visit our site to view over 4000 artworks available for your sets.

FILMARTOLA

1680 N. Vine St., Suite 206, Hollywood, CA 90028 PH 323 461 4900 Email info@filmartla.com

Steam Train © Ray Turner

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

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

THE CREATIVE PROCESS

Over the course of preparation and shooting, set decorators:

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

THE NITTY GRITTY

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

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

NEW SDSA MEMBERS

New Set Decorator Members

Carla Curry
Bruce Gibeson
Brandi Kalish
Brian Kasch
Christine Mayer
Cynthia McCormac
Tessa Posnansky
Lisa Thompson
Victor Zolfo

New Associate Members

Roya Parivar
Susan Powers Org
Christina Tonkin
Mike Walsh

New Business Members

Aero Mock-Ups Inc
Artful Dogs
Bisquit Props
Designtown
Hero Product Placements
Independent Studio Services
Julie Komen Floral Designs
Ken Haber Photography
Kimocho
NW Rugs
The Plantation Shutter Guy
Rest Area, Inc
Revco International
Richard Beltran Design
Quixote
1-800-Autospy

membership info: www.setdecorators.org

Set Decorators Society of America A Unique Professional Network

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

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

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

Activities

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

Support the SDSA, A 501-C Nonprofit Corporation

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

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

We've come a long way. Happy 10th Anniversary!

before

after

president's report



Interior decorator Eric Cohler credited the sets of I LOVE LUCY as part of his inspiration for choosing his profession in the HOUSE BEAUTIFUL magazine article *Taking It With You*. [See *In The News* page 24.] Cohler writes of his years watching reruns of the show and calls them the *Learning from Lucy Years*. The article is a great homage to our craft.

Not much of my childhood was spent watching TV; regardless, it still made quite an impression. I thought every sofa in the world was placed in the middle of the room, except of course, the one in my parent's living room. I watched Dick van Dyke trip over that ottoman every day and wondered why Laura didn't move it. She seemed to be such an intelligent woman. When spoofing the ANDY GRIFFITH SHOW on MAD TV, no one needed to call the research department, the whole show was indelibly engraved in our minds. Archie's and Edith's chairs from ALL IN THE FAMILY not only defined their characters, but they also hold a special place in the Smithsonian Museum of American History. The settee in Murphy Brown's living room generated masses of mail, and is now on exhibition in the Warner Brothers traveling museum.

Just as television had influenced me, movies had a strong impact on those before me. After seeing one too many Jean Harlow films, my grandmother painted all of her furniture white. The sale of twin beds soared when the Hayes office dictated that couples could not be seen in bed together. Trends in Chinese, Japanese, Tropical, Egyptian and Moroccan furniture can all be attributed to films during the 1930s, 40s and 50s. Movies gave the public a view of the world and opened their minds to exotic places

Set decorators have created the images of history as they exist in my mind, the details from day to day life and class structure in THE BIBLE, THE TEN COMMANDMENTS, CLEOPATRA, THE TITANIC, THE DIARY OF ANNE FRANK and scores of other historical films.

There is no way to measure the influence that Greg Grande's sets for FRIENDS have had on the sale of La-Z-boys and clock-faced cookie jars. The general public is much more familiar with details of the White House, because WEST WING's Ellen Tottleben has painstakingly recreated it. Tim Colohan takes us to the ER every week, whether or not our insurance will cover it. We are creating the celluloid history of tomorrow – you decide what sort of impression you want to make.

—Daryn-Reid Goodall

from the chair



The influence of set decoration seems to be more evident in the “real” world of late. As I look through current catalogs, I am amazed at how a style of a film or television show has an impact on what stores are selling. The high tech, minimal worlds of ALIAS and 24, decorated by Karen Manthey and Cloudia Rebar,0 respectively, introduced the clean-lined look of flat screens on walls, now prevalent in recent decor advertising. Set decorator Don Diers's DOWN WITH LOVE and KC Fox's LEGALLY BLONDE 2, featured in many decor magazines, have reinforced the importance of mid-century modern furniture in the look of home furnishings today. It is exciting to realize that many people are taking their design cues from us.

—Ellen Brill

Officers & Board Members

OFFICERS

Daryn-Reid Goodall

President

Mark Johnson

Vice-President

Beth Kushnick

East Coast Vice President

David Smith

Treasurer

Michele Harding-Hollie

Secretary

EXECUTIVE BOARD

Ellen Brill

Chairman

Rosemary Brandenburg

Mae Brunken

Tim Colohan

Donald Elmlad

Leslie Frankenheimer

Greg Grande

Jeannie Gunn

Peter Gurski

Jerie Kelter

Kristen Toscano Messina

Brenda Meyers-Ballard

Jan Pascale

Ann Shea

Shirley Starks

Kate Sullivan

BOARD ALTERNATES

Tracey Doyle

Julieann Getman

Jason Howard

Carol Bayne Kelley

Kathy Orlando

Paul Roome

Tara Stephenson

Beth Wooke

BUSINESS MEMBER REPRESENTATIVES

Gene Cane

Alma Carerra

Dan Schultz

EAST COAST CHAPTER CHAIR

Susan Kaufman

ADMINISTRATOR

Bob Yonchak

www.setdecorators.org



Photography by Kristopher (323) 842-8493

 **Berbere Imports**

An Ethnic Prop Warehouse

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

Rentals And Sales

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

Hours

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

Berbere Imports

3049 S. La Cienega blvd.
Culver City, CA. 90232
Phone: (310) 842-3842

www.BerbereImports.com
berbere@yahoo.com



Prairie Style Indoor Doghouse



ARTFUL DOGS

810.268.9233
WWW.ARTFULDOGS.COM

INDOOR HOMES AND CRATE COVERS FOR PETS

ACADEMY OF TELEVISION ARTS AND SCIENCES

55th annual
emmy awards



Congratulations
to Jeannie Gunn SDSA
and Melinda Ritz SDSA,
recipients of the Emmy Award
for Outstanding Art Direction.



WILL & GRACE



Outstanding Art Direction for a Multi-Camera Series
WILL & GRACE - 24 - NBC
Glenda Rovello, Art Director
Melinda Ritz SDSA, Set Decorator
Photos courtesy of NBC

WITHOUT A TRACE



Outstanding Art Direction for a Single-Camera Series
WITHOUT A TRACE - Birthday Boy - CBS
Aaron Osborne, Production Designer
Jeannie Gunn SDSA, Set Decorator
Photos courtesy of Warner Bros. Television

**Congratulations to
all the nominees**

Academy of Television Arts and Sciences
**55th annual
emmy awards**



Outstanding Art Direction for a Multi-Camera Series

Friends *The One In Barbados* Parts 1 & 2 NBC

John Shaffner, Production Designer

Joe Stewart, Art Director

Greg Grande SDSA, Set Decorator

Sabrina, The Teenage Witch *Sabrina in Wonderland* WB

Scott Heineman, Production Designer

Julie Kaye Fanton SDSA, Set Decorator

That 70s Show *The Battle Of Evermore* Fox

Garvin Eddy, Production Designer

Tara Stephenson SDSA, Set Decorator

Will & Grace 24 NBC

Glenda Rovello, Art Director

Melinda Ritz SDSA, Set Decorator

Outstanding Art Direction for a Single-Camera Series

Alias *Phase One* ABC

Scott Chambliss, Production Designer

Cecele De Stefano, Art Director

Karen Manthey SDSA, Set Decorator

Outstanding Art Direction for a Single-Camera Series

Sex And The City *Plus One Is The Loneliest Number* HBO

Jeremy Conway, Production Designer

Fredda Slavin, Art Director

Stephen Carter, Art Director

Karin Wiesel Holmes SDSA, Set Decorator

Six Feet Under *The Opening* HBO

Suzuki Ingerslev, Production Designer

Philip Dagort, Art Director

Rusty Lipscomb SDSA, Set Decorator

The West Wing *20 Hours In America* Parts 1 & 2 NBC

Kenneth Hardy, Production Designer

Ellen Totleben SDSA, Set Decorator

Without A Trace *Birthday Boy* CBS

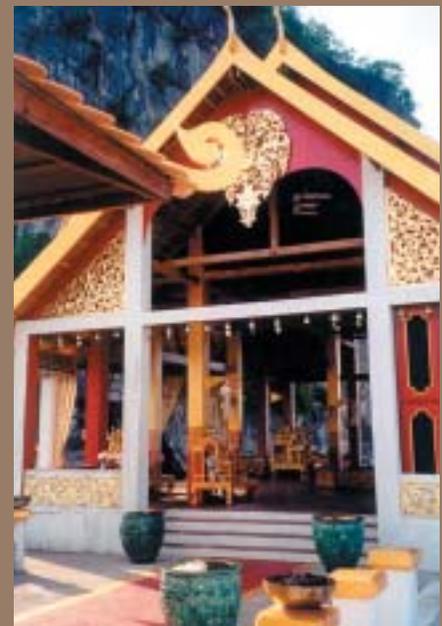
Aaron Osborne, Production Designer

Jeannie Gunn SDSA, Set Decorator



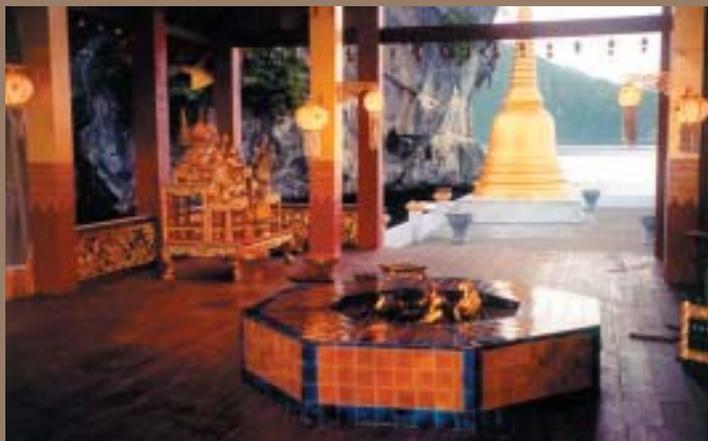
Wish you were here...

SURVIVOR
Thailand Episode 513
CBS
Kelly Van Patter SDSA,
Production Designer
Elizabeth Fowler SDSA
(Assoc), Set Decorator



Looks so peaceful and relaxing, doesn't it?

Photos courtesy of Kelly Van Patter



**Outstanding Art Direction For A Miniseries,
Movie Or A Special**

Hitler: The Rise of Evil Part 1 CBS

Marek Dobrowolski, Production Designer
Martin Martinec, Art Director
Albrecht Konrad, Art Director
Karel Vanasek, Key Set Decorator

Live From Baghdad - HBO

Richard Hoover, Production Designer
Matthew C. Jacobs, Art Director
Brian Kasch SDSA, Set Decorator

Meredith Willson's The Music Man- ABC

Stephen Hendrickson, Production Designer
Edward Bonutto, Art Director
Caroline George-Kohne, Set Decorator

My House in Umbria - HBO

Luciana Arrighi, Production Designer
Maria Cristina Onori, Art Director
Alessandra Querzola, Set Decorator

Napoleon Part 2 A&E

Richard Cunin, Production Designer
Real Proulx, Set Decorator

**Outstanding Art Direction For A Variety
Or Music Program**

75TH Annual Academy Awards ABC

Roy Christopher, Production Designer
Greg Richman, Art Director
Tamlyn Wright, Art Director
Keaton Walker, Art Director

Cedric The Entertainer Presents #1 FOXj24

Bruce Ryan, Production Designer
James Yarnell, Art Director
Dwight Jackson SDSA, Set Decorator

The 45TH Annual Grammy Awards CBS

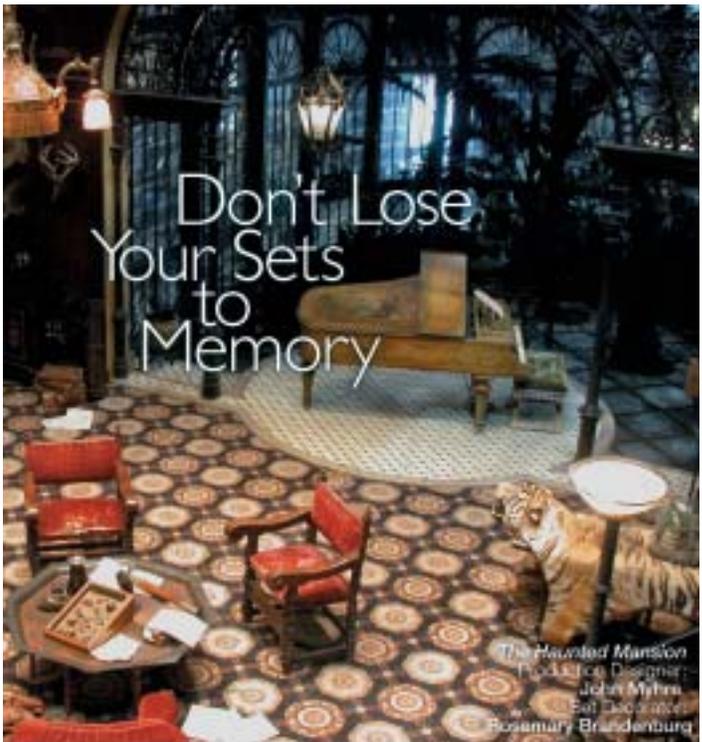
Bob Keene, Production Designer
Brian Stonestreet, Art Director
Alex Fuller, Art Director
Griff Lambert, Art Director

MADtv #806 FOX

John Sabato, Production Designer
D Martyn Bookwalter, Art Director
Daryn Reid-Goodall SDSA, Set Decorator

Survivor - Thailand: Episode 513 CBS

Kelly Van Patter SDSA, Production Designer
Jesse Jensen, Art Director
Danial Munday, Art Director
Dawn Schaefer, Art Director
Elizabeth Fowler SDSA (Assoc), Set Decorator



Don't Lose
Your Sets
to
Memory

The Haunted Mansion
Production Designer
John Myhra
Set Decorator
Rosemary Brandenburg



Ken Haber
SET PHOTOGRAPHY
310 276 9305

Floor Designs
Custom Carpeting

area rugs • company logos • wall to wall



www.floordesigns.info

Joyce Tanner	Maya Grafmuller
818.907.6623	213.760.9536
818.907.7186 fax	310.306.2799 fax

Set decoration featured in major publications: influence & effect noted



Photo by Ken Haber ©Disney Enterprises Inc. All rights reserved.

For the second time in a year, the work of a set decorator and a production designer has made the cover of ARCHITECTURAL DIGEST. The November issue devoted an entire section to the set design & decor that created the essence of three major motion pictures and an Americana-seated television series.

“We wanted to show the effects of the European influx on the ancient Japanese culture – the collision of cultures in the 1870s,” quoted the cover article on the THE LAST SAMURAI sets created by Set Decorator Gretchen Rau and Production Designer Lilly Kilvert. Star Tom Cruise “found Kilvert and Rau’s polygot milieu of 1870s Japan...compelling. He explains, “it was important that the set tell the story. It really brought us into that time period. When

Eric Cohler paid homage to set decor in the October issue of HOUSE BEAUTIFUL. [See President’s Report, p 18] In his article *Taking it With You*, the interior decorator recalls the influence of the I LOVE LUCY sets on his future career. “The sets ...were emblematic of their time, but also timeless.” Referring to “the sophistication of the sets”, he lists the furniture designers and styles featured. The fact that the characters were often redecorating and venturing to new places, meant exposure to varied looks, all pulled together by the show’s set decorators. ■

we arrived on the set, even in Burbank, it didn’t feel make-believe. We were there.”

The Gilded Age of that same period was the influence for the design & decor of *Gracey Mansion*, a set that defines an entire movie, including its title, THE HAUNTED MANSION – production design by John Myhre, set decoration by Rosemary Brandenburg SDSA. The article affirms “Myhre, Brandenburg, and their crew...did a meticulous job of channeling 19th century decors for the digital age.” See related article page 26.

“For SOMETHING’S GOTTA GIVE, director Nancy Meyers asked set decorator Beth Rubino [SDSA] to create a substantial Hamptons



© 2003 Columbia Pictures Industries Inc. All rights reserved.

house...” begins the magazine’s coverage of the character-defining elegant beach retreat created by Rubino and Production Designer Jon Hutman. Developing the director’s specific vision was a task Rubino heartily embraced, as the article details. See related article page 30.

Tucked among the coverage of these superlative film sets is a spread contrasting the two key sets of the television show SMALLVILLE. The Victorian mansion comes into play again, here the interior defying the exterior with high tech decor, all juxtaposed against the pure Americana of an idealized farm house and barn. Once again, the sets give a full backstory to the characters that inhabit them, and the work is acknowledged by ARCHITECTURAL DIGEST. ■

The LOS ANGELES TIMES MAGAZINE November 2 issue devoted an extensive photo spread and article to the wildly colorful and imaginative sets for THE CAT IN THE HAT, by Production Designer Alex McDowell and Set Decorator Anne Kuljian SDSA. [photo] Quoting director Bo Welch, a former production designer, “On a scale of 1 to 10, where 1 is reality and a 10 is complete fantasy, we started the film at 4.5 and finished at 11.” Kudos were given to the brilliant design & decor team. [Editor’s note: See SET DECOR Fall 2003.] ■



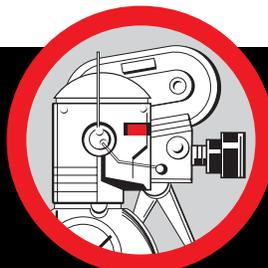
Photo by Emmanuel Lubezki, courtesy of Universal Studios and DreamWorks LLC

MORE MODERN @ MODERN PROPS



38,000 modern props. All types of modern.

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



OFFICIAL SPONSOR OF
SDSA
Society of Decorators of America

Wascos Covered in ONE WORLD, HOUSE & GARDEN

ONE WORLD magazine's October issue featured the artistic aspect of the work of Set Decorator Sandy Reynolds Wasco SDSA and her husband Production Designer David Wasco. Focusing on their collaboration on over 20 films,

including all of Quentin Tarantino's, art journalist and critic Shana Nys Dambrot detailed their newest project, the film[s] *KILL BILL*. [Editor's note: See Dambrot's related article in *SET DECOR* Fall 2003.]



Photo by Andrew Cooper, courtesy of Miramax Films

HOUSE & GARDEN's December issue also profiled the Wascos, looking at their appreciation of the art of design & decor, their mid-century California home and their suggested reading. ■

VARIETY began their Oscar contender list in the June 27th issue, singling out the film *DOWN WITH LOVE*, decorated by Don Diers SDSA, as a potential choice for the Oscar in Art Direction. ■

Kudos to The Hollywood Reporter

THE HOLLYWOOD REPORTER is giving photo coverage to SDSA events. The SDSA pre-Emmy party in September was featured as was October's *MARKETPLACE*. *SETDECOR* acknowledges **THE HOLLYWOOD REPORTER** for covering those who help create the look of film and television. ■

Teens getting exposure
to the profession and
expertise of set decorating—
awesome,
Pottery Barn!

PB TEEN, the specialty magalog from Pottery Barn, devoted a section to the "radical room makeover" done by Set Decorator Jill Sprayregen-Henkel SDSA for one of the sets of the television show *WHAT I LIKE ABOUT YOU*. The coverage details the decorator's choices and how they reflect the *Holly* character's personality. ■

more news...

The September issue of **BELOW THE LINE** carried Diana Weyland's in depth and informative coverage of the challenges faced and met by set decorators Kathy Curtis Cahill SDSA [*JUDGING AMY*] and Ellen Brill SDSA [*NIP/TUCK*] in decorating for High Definition television. ■

The **LOS ANGELES TIMES** ran a story in their Halloween issue about a devotee of the television series *BUFFY THE VAMPIRE SLAYER* requesting SDSA business member **ABC Caskets** to make a coffin-bed. A delightful tale ensued, well worth a visit to www.abettercasket.com, to read in full. [*BUFFY* was decorated by Susan Eschelbach SDSA and David Koneff.] ■

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



PROPERTY / GRAPHIC DESIGN & SIGN SHOP / HARDWARE



FOR ALL OF YOUR
PRODUCTION NEEDS



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



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

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

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

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

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



UNIVERSAL
OPERATIONS GROUP

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

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



THE HAUNTED MANSION

Photography by Ken Haber ©Disney Enterprises Inc. All rights reserved.

Set Decorator **Rosemary Brandenburg SDSA**
Production Designer **John Myhre**
Walt Disney Pictures

The eclectic Victorian styles and many layers of decoration provided by Set Decorator Rosemary Brandenburg SDSA for the Walt Disney hit *THE HAUNTED MANSION* [featured in the November issue of *ARCHITECTURAL DIGEST*] began with research into the grand mansions of the Victorian era. Her choices were influenced by the decorative arts collection at the Los Angeles County Museum, which boasts 19th century furniture designed by the Herter Brothers. “Their Renaissance Revival style of furniture was the perfect inspiration for the haunted elegance that Director Rob Minkoff was asking for,” she shared.

“Our backstory indicated that the mansion was built and decorated in high Victorian style by the *Gracey* family, who had great wealth and an interest in art, science, exploration and the finer things in life,” Brandenburg related. This brief and Production Designer John Myhre’s inspired architecture determined a “required items” list: portraits and busts of distinguished family members, old masters, fine furniture, newel-

post lamps, wall sconces, chandeliers, and hundreds of decorative items. *The Library*, dressed in the style of a Victorian Cabinet of Curiosities, held specimens from nature, archeological artifacts, scientific instruments and precious objects from exotic lands.

Myhre and Brandenburg worked out the color scheme for each room in detail. Inspired by the Disneyland ride, which served as a source for the film, a palette of rich purples, olive green, deep teal, intense blood red, deep gold, and black played well against Myhre’s architecture. Wood paneling was featured throughout the house, with stone walls in the *Armory*, and cream-colored marbles in the *Grand Ballroom*. “Myhre’s marvelous black ironwork was the finishing touch in most of the rooms,” revealed Brandenburg. “It enhanced the layered look of the elaborate draperies and furnishings, and completed the air of mysterious haunted elegance.”

Fifteen paintings were commissioned for the film, including landscapes, portraits, and a nature morte. About those used

opposite: The Attic detail – This corner evokes the character of the mysterious *Elizabeth*, who once lived at *Gracey Mansion*.

right: Grand foyer of Gracey Mansion – The large two-story drapery treatment at right was an elaborate confection involving dozens of different materials, many custom made for the production. The design was loosely based on a research image of a Victorian era doorway drape.

below: The Library – Inspired by Victorian Cabinets of Curiosities as well as masculine libraries everywhere, this room was a complex collage of elements. Curved sofa in foreground on special loan from Disney – it was originally used in the 1954 production of *20,000 LEAGUES UNDER THE SEA*.





in the *Portrait Gallery* set, Brandenburg explained, "After an exhaustive search into art history with Director Rob Minkoff, several old masters, reminiscent of those in the ride, were selected for copying. These were then morphed into a second scary version, which our artists also designed and painted."

"Certain sets had to be dressed two or three times, each in a different way," Brandenburg pointed out. "The *Library* was dressed once to serve the 1880's flashback sequences, when the mansion was full of life; then again when *Gracey* was still alive, but had fallen into decline; then again when over 100 years of decrepitude and ghost stewardship had fallen over the house. This meant that we had two entire sets of books for the library – a set of antique but fine looking books on the shelves, then later a set of dog-eared, ruined books, but still of the correct period, telegraphing faded elegance. We also reflected *Gracey's* increasing investigations into the occult, magic, and science as he tries to think of ways to communicate with his beloved *Elizabeth* from beyond the grave."

Working from Victorian illustrations and vintage photographs, Brandenburg called on Costume Illustrator Felipe Sanchez to sketch different inspirations for the various draperies for the *Grand Entry*. Each drapery treatment required many different fabrics, including sheers, velvets, brocades, tapestries and silks, as well as reams of tassels, fringes, trims, cords, swags, beads and nets – all interwoven in detailed patterning to create the intricate play of textures and colors. Once the design was refined, voluminous quantities of fabrics and trims were purchased, and construction began. Spiderweb rope portieres grace the arched doorways and porticoes. Huge tassels were custom made in-house by a team of drapers. "Some of the cords were so thick," divulged Brandenburg, "that eight 3/4 inch cords were twisted together to form a single rope." Giant spears were fabricated to serve as curtain rods, and real swords were used as flourishes to enhance the masculine quality of the room.

The magnificence and mystery of the *Grand Entry* established the scale and intrigue of the entire mansion; but each room was a highly detailed world of its own, each an adventure to unveil. ■

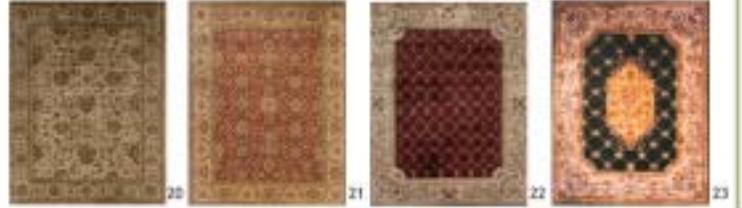


left above: *The Armory* – Draperies, wall armor dressing, and suits of armor were all custom made for the production.

left: *The Attic* – This spooky attic reveals elements reminiscent of the ride at Disneyland, as well as of the many layers present in the rest of the film, from taxidermy to umbrellas, ship models and musical instruments, to genuine Victorian weathered antiques.



Ask for Max.



Stunning • Elegant • Distinctive

AWC

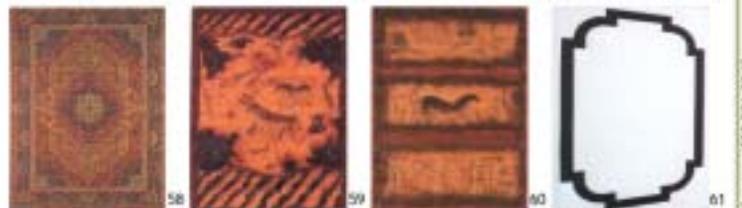
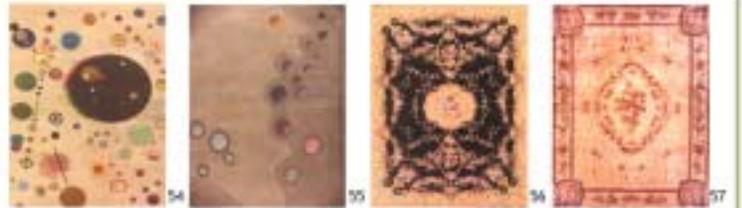
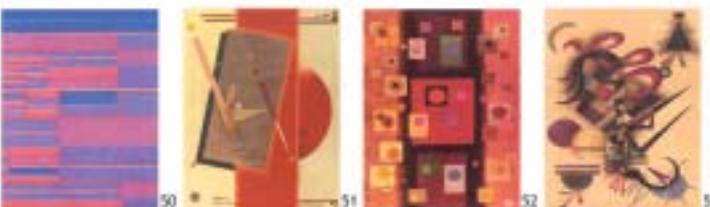
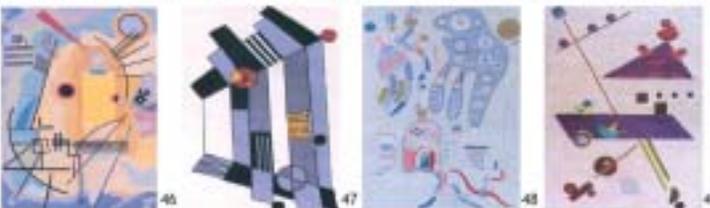
Rugs & Carpet

WWW.AWCARPET.COM

818-994-9993

818-994-8400

16862 Slagg St.
Van Nuys, CA 91406



Design & Printed By: www.BankStudio.com • 303-621-6049

Full Service Wall to Wall Carpet. - Karastan - Fabrica - Masland - Shaw Tufflex & Any Other Brand Name.



Kitchen - The script had a good amount of cooking scenes. We had cookbooks that would inspire even the most handicapped of cooks. Many of our food items were indigenous to New York and the Hamptons. Being a New Yorker who loves food, this was near and dear to me.

something's gotta give



Family Room - The family room was designed as an extension of the kitchen. We used linen fabrics as much as possible, there's a subtle mix of pieces from Primitive to Contemporary.

All photos © 2003 Columbia Pictures Industries, Inc. All Rights Reserved.



Set Decorator **Beth Rubino SDSA**
Production Designer **John Hutman**
Columbia

Living Room - We fabricated a great deal of the furniture for the house. Pieces that weren't made were augmented - a lot; even the antique dhurrie had to be cut and re sewn to fit our space. There is an eclectic mix of Tramp art, Mid-Century, and Swedish Gustavian.

The house as a character, defined by Writer-Director Nancy Meyers and brought to life by Set Decorator Beth Rubino SDSA and Production Designer Jon Hutman, was the central element of visual definition in the film *SOMETHING'S GOTTA GIVE*. The viewer begins to know *Erica Barry* (Diane Keaton) long before she comes onscreen, because of the imprint of her home. The house sets were, quite fittingly, featured in the November issue of *ARCHITECTURAL DIGEST*.

"The real challenge was to deliver the 'character' of the house – a great Hamptons house, beautiful, but not overly designed – and express *Erica's* character, her history and passions," shared Rubino. "That fine line is all in the detail."

Details abound. For the playwright aspect, Rubino pulled together: *Tony* and *Drama Desk* awards [working with each foundation for permission and use], a filofax filled with names of agents, original signed pieces of famous playwrights, bound copies of *Erica's* plays and fabricated playbills. Every drawer, every cupboard was filled with the ephemera of her life. A cashmere throw was chosen for its feel as much as for the look. Rubino pointed out, "The details you don't see had

intrinsic value for the actors." Responding to a brief from Meyers, that she wanted "to feel that sand is right outside the door," Rubino sprayed sunscreen just before anyone entered the set. "The fragrance of sunscreen is so specific, it immediately puts you in that place," she explained. "Music and scent do that. I often use music to enhance the mood. The idea is to create an entire environment – the set decorator's job goes far beyond choosing furniture."

"The window treatments were simple and elegant, and all about the flow of air – of the story, of the rooms," she described. "Most were linen, with box hem-stitching to allow movement of air. We also used different densities of sheers to slightly obstruct or diffuse the light, but not impede the flow of air."

"Rooms were lit by the practicals, which makes for more intimate lighting," she continued. "The lighting decisions play a very important role. You have to predicate your choice for each light [lamp, overhead, sconce, candle] by its function in the room and its function aesthetically."

"All of this hinged on the gorgeous and pragmatic designs

Living Room - detail.



by PD John Hutman,” revealed Rubino. “John wanted to define a difference between the beauty, air, light and privilege of the Hamptons; and the gritty heaviness of densely populated New York.”

The use of windows, looking within and without, seeing through one space and into another, provided multiple perspectives and more intimate connections. The two bedrooms of the lead characters, played by Keaton and Jack Nicholson, were on opposite sides of the pool. [All built onstage.] “It was beautifully designed with visibility from one room, across the pool, and through to the other room.” Rubino said. “To maximize the look, we lit most of the exteriors by candlelight, and had large lanterns and candles made, to surround the house. The candles and the reflective light of the pool had a wonderful effect.”

Attention to detail and a penchant for research seem inherent in the make-up of a set decorator. “It’s a misconception that when doing a contemporary piece, little research is involved,” stated Rubino. “Even with the bonus of being a New Yorker and knowing elements of living in New York, I did an enormous amount of research for this film. You have to look into the nuances of each character’s life and the elements that a script specifies or touches upon – each project is its own beast.” ■

Editor’s note: Rubino and Hutman are currently working “at the UN”, on the upcoming feature film, THE INTERPRETER.



Dining Room - The 70 inch dining room table was custom made. We also had a smaller table for dolly shots. The ironstone collection covered the gamut from 19th century pieces from Provence to a \$1.99 e-Bay purchase. It’s not often you can do white-on-white as detail.

Property Department

www.sonypicturesstudios.com/property



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

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

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

Contemporary art selection

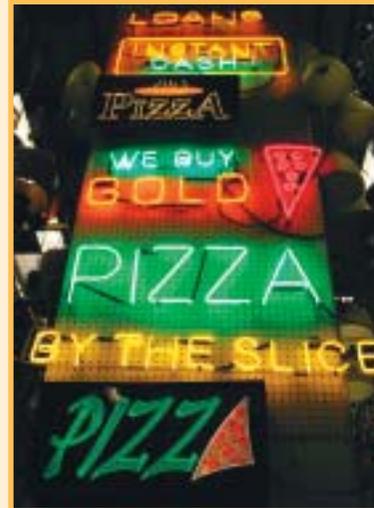
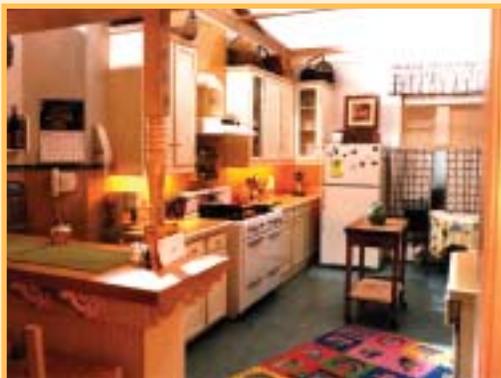
Medieval weapons and props

Books – school, law, art, magazines

Drapery and fixtures

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

Vintage & contemporary televisions, radios and record players



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

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

**Sony Pictures Studios
Property/Set Dressing**

Warehouse Location

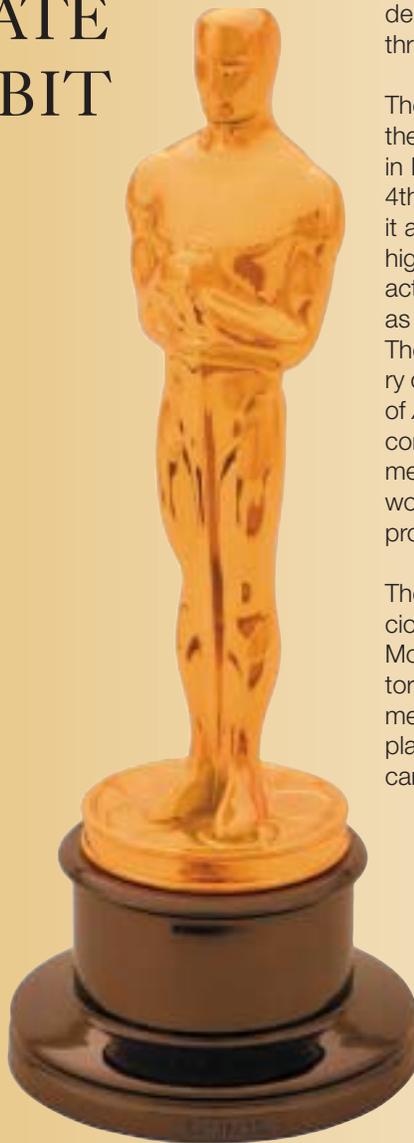
5300 Alla Road

Los Angeles, CA, 90066

Phone: (310)244-5999

Fax: (310) 244-0999

MOTION
PICTURE
ACADEMY
AND SDSA
COLLABORATE
ON EXHIBIT



The SDSA and the Academy of Motion Picture Arts and Sciences are working together to create an exhibition celebrating the art of set decoration, on view from May through August of 2004.

The show will be installed throughout the exhibition space at the Academy in Beverly Hills – in the Gallery on the 4th floor and in the large lobby exhibit area. Recently released films will be highlighted, with full installations of actual vignettes from selected films, as well as two-dimensional displays. There will be a spotlight on the history of set decoration, and a photo view of *A Day with the Set Decorator*. The concept is to showcase for Academy members and the general public, the work of set decorators, revealing the process as well as the result.

The exhibition organizers have graciously extended an invitation to all Motion Picture Academy set decorators to submit their work. Any SDSA members wishing to assist with the planning and mounting of the show can contact the SDSA office.

©A.M.P.A.S.®

SDSA CURATOR DENISE PIZZINI
SDSA BOARD LIASONS ROSEMARY BRANDENBURG
JAN PASCALE

ACADEMY GOVERNOR MARVIN MARCH

ACADEMY EXHIBITIONS CURATOR ELLEN HARRINGTON

To volunteer, contact the
SDSA ADMINISTRATOR:
BOB YONCHAK 323-462-3060
sdsa@setdecorators.org

OUR TEAM OF TALENTED ARTISTS
CAN BRING YOUR VISION TO LIFE.

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



WARNER BROS. STUDIOS
SCENIC ART

CONTACT ED STRANG

818.954.2032

www.wbconstructionservices.com

© AND ™ WARNER BROS. 2003

Jewel Box Platinum Custom Framing

Where design is the difference

We are unsurpassed in the Los Angeles area, offering:
on-site design consultation • pick up and delivery
special corporate pricing • in-house graphic service
rush orders



contact

Dana Premer

cell 310-384-0369

dana@jewelboxplatinum.com

Platinum Warehouse jewelboxplatinum.com

4049 Lincoln Blvd., Marina Del Rey, CA 90292 310-534-6075 fax 310-534-6615

Retail Showroom jewelboxframes.com

3010 Wilshire Blvd., Santa Monica, CA 90401 310-828-6900 fax 310-264-6604

Trimsplus.com

Trims Plus offers 1000's of decorator trims in many styles and colors. We specialize in tassels, fringe, bullion, cording, beaded trim, feather trim, tiebacks and more! Huge inventory available for immediate delivery. Wholesale pricing to the trade. Check out our retail web site at www.trimsplus.com to view our selection or contact us for a free wholesale color catalog. We will provide you with excellent service and outstanding products!

Toll free: 877-889-TRIM(8746)

Phone: 818-782-8300

Email: info@trimsplus.com

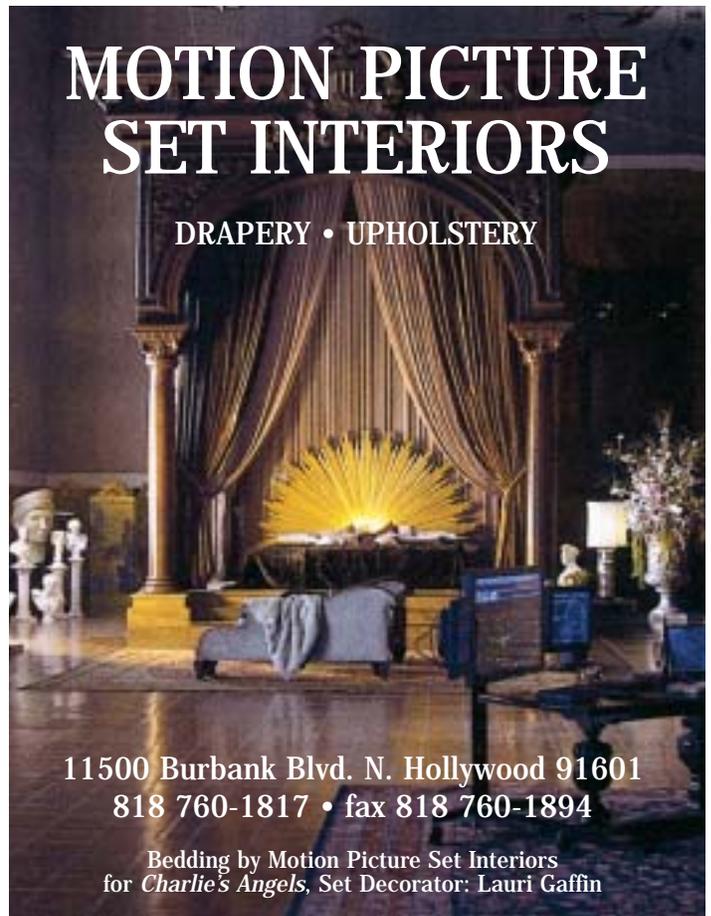
Web site: www.trimsplus.com

Contact: Kristie Milgrom

Box 57683 Sherman Oaks, CA 91413

MOTION PICTURE SET INTERIORS

DRAPERY • UPHOLSTERY



11500 Burbank Blvd. N. Hollywood 91601

818 760-1817 • fax 818 760-1894

Bedding by Motion Picture Set Interiors
for *Charlie's Angels*, Set Decorator: Lauri Gaffin

in the news

Pillows are a set decorator's secret weapon. They add a spot of color, give a reference to a character's interests or past, soften the lines of a sofa or chair, get punched down for a lived-in look, lend perkiness to a couch or sensuously define a bed.

When TRADITIONAL HOME magazine and the SDSA wanted a unique décor-based fund raiser, the idea of set decorators designing pillows inspired by films or television shows seemed a perfect fit. The decorators came up with designs as varied as the shows they were representing, from comedy to drama, from elegance to funk. SDSA business members jumped in, offering designer fabrics and trims, and producing finished pillows from the decorators' designs. *See Resources, p98* The pillows go on exhibition, then will be auctioned on eBay February 14 – March 4. Peruse the coverage in TRADITIONAL HOME's March issue [due out this month], and check eBay to bid for that pillow you never knew you always wanted.

PILLOW



Left, clockwise from top:
JUDGING AMY
LA CONFIDENTIAL
CSI
TO KILL A MOCKINGBIRD
CHICAGO



Right, Clockwise from center:
ART NOUVEAU
WILL & GRACE
SEABISCUIT
AUNTIE MAME
LEGALLY BLONDE 2
UPTOWN GIRLS



PILLOW WALK

- Pacific Design Center: February 2- February 27
- FIDM The Art of Motion Picture Costume Design Exhibition, a selection of pillows paired with costumes from the films they represent: January 31 – April 8
- On Valentine's Day, pillows will be displayed at the Alex Theater's tribute screenings of the film *PILLOW TALK*: February 14, 2pm & 8pm
- eBay auction: February 14 – March 4

Editor's note: See resources p98 for locations and visit the SDSA website: www.setdecorators.org for more information.

PILLOW TALK



OMEGA cinema props

FURNISHINGS: All styles & Periods

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

5857 Santa Monica Blvd., Los Angeles, CA 90038

323 466-8201

Fax: 461-3643

C. P. TWO

FURNISHINGS: Commercial

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

5755 Santa Monica Blvd., Los Angeles, CA 90038

323 466-8201

Fax: 461-3643

C. P. THREE

FURNISHINGS: Indoor/Outdoor

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

1107 Bronson Ave., Los Angeles, CA 90038

323 466-8201

Fax: 467-7473

C. P. FOUR

FURNISHINGS: Office/Electronics

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

706 Cahuenga Blvd., Los Angeles, CA 90038

323 466-8201

Fax: 467-2749

Web: www.omegacinemaprops.com



STUDIO A ANTIQUES
 205 N. ROBERTSON BLVD.
 BEVERLY HILLS, CA 90211
 323.833.2087

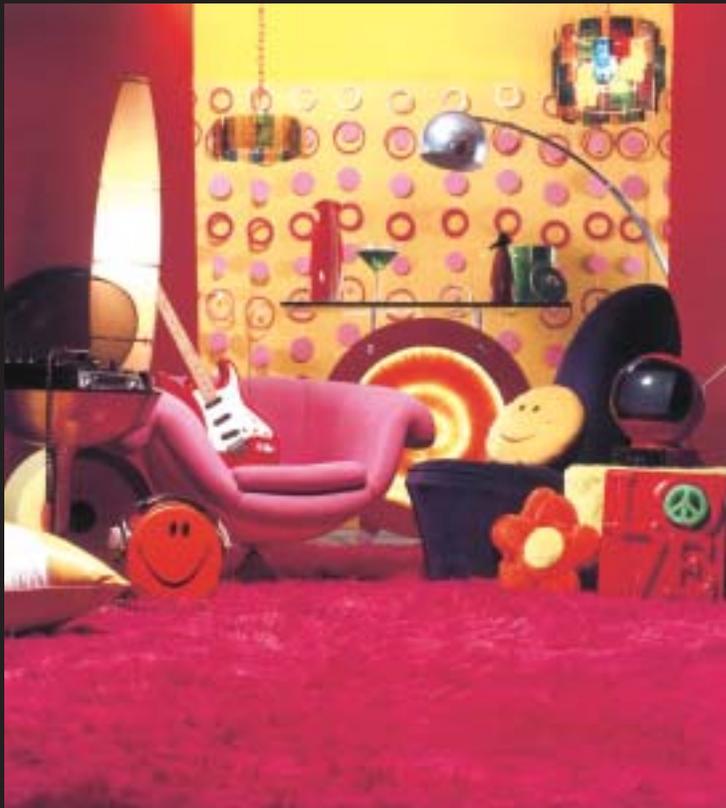


Pegi Marcantonio
 Sales Representative
 Chair of Honor
 Fabriccut, Inc.
 Pacific Design Center
 4477 Melrose Ave., B030
 Los Angeles, CA 90069
 400.411.8267
 Email: Pegi@Fabriccut.com



8575 Washington Blvd.
 Culver City, CA 90232
 323-655-6655

www.alandesk.com



ECLECTIC ENCORE

P R O P S

TRADESHOWS • PHOTOSHOOTS

FILM/TV • DISPLAY

HOLIDAY & THEME PARTIES

PREMIERES • LAUNCHES

AWARD CEREMONIES

FASHION SHOWS • DANCES



www.EclecticProps.com
 620 W26 ST NYC 212.645.8880

Cloudia Rebar A Singing Heart and an Ongoing Education



Illustration: Eric Dinyer courtesy Film Art LA

Set decorators are often asked how they embarked upon their career. The paths to this profession are almost as varied as the individuals practicing within it. An interesting journey that highlights the perspectives of immersion and joy, is that of Cloudia Rebar, here profiled by fellow set decorator Jason Howard.

Meeting Cloudia Rebar SDSA is an unforgettable experience. Few people project such a balance between earthiness and the ethereal, along with a genuine sense of joy.

A well respected and accomplished set decorator, Rebar possesses a resume that is almost overwhelming in its scope and depth. Her decorating credits range from *FAST TIMES AT RIDGEMONT HIGH* to *VANILLA SKY*, from *ESCAPE FROM NEW YORK* to her current work on the acclaimed series *24*.

Her broad education is equally impressive. There *is* a connection between the two. Inspired by Broadway shows after her family moved to New York, Rebar launched herself quickly into learning every possible thing she could about what first enchanted her - theatrical lighting. This had her, by age fourteen, taking night classes at Hunter College. Of her early education, she says, "I realized early on that I didn't want to wait until after high school to take the courses I really cared about." She attended the Newton Special High School in New York - studying Fine Arts. By graduation, Rebar had mastered drafting, lighting plots, and all the basic elements of theatrical design. She also completed all the standard studies and left high school with two diplomas. This led to study at the Polakov Studio of Stage Design in New York, Hunter College of New York, and the Slade School of Fine Art in London.

Fellini's masterpiece *LA STRADA*, inspired Rebar to move to Rome. She remembers no trepidation, "I just had to live in the country where it was filmed." She had heard about the Government Film School of Italy, and figured it was worth a shot. Despite a requirement for a degree in Architecture, and a demanding interview in Italian (from which she was excused),



Cloudia Rebar at age 14 1/2 in a drafting class at Lester Polikov Studio of Stage Design in NY.

she landed one of a few coveted spots. Her portfolio and education were the key. "It was based on all the training I had put myself through to be ready for whatever opportunity arose," Rebar emphasized.

After a year of study, the next step was a real film job. She was told about an American production designer in Italy. Armed with her portfolio and an

address, she ended up in the office of John DeCuir Sr, the legendary production designer of *CLEOPATRA*, *THE KING AND I*, and *SOUTH PACIFIC*. Little did she know that this would lead to a long mentorship and friendship. After a year of perfecting her design skills with his monthly critiques, she was ready, and he gave Rebar her first job. On the way out the door after signing her first deal memo, she literally tripped into the man who inspired her move to Rome - Federico Fellini!

This odyssey may seem charmed, but Rebar doesn't see it that way. Of her career and adventures, she says "I simply did what made my heart sing. Intention creates opportunity creates great things." Whatever the subject, the things that have enchanted Cloudia set her in motion, and propelled her forward.

Rebar is also a Classical Feng Shui expert, a member of ASID, and a Master Floral Designer. If she is interested in something, she dives in, and masters it. A lesson we can all take to heart. I came away from the interview resolving to learn the drafting skills I have needed.

To those who want to embark on a career in set decorating, Rebar suggests the UCLA Extension course of study in interior design. "If you can't get in, or can't afford it, buy their text books. Study on your own." As she frequently says, "Do what makes your heart sing." Follow her advice, and the world may open up to you.

- Jason Howard SDSA

Hand Prop Room, L.P.

5700 Venice Blvd. Los Angeles, CA 90019
tel: (323) 931-1534 fax: (323) 931-2145

hprcan@earthlink.net
www.hpr.com



New
Inventory



Neon Signage
Custom Picture Framing
Jewelry & Treasures
Weapons, Past & Present



hpr

L.A.'s Premiere Prop House

Media & Press Gear

Research & Expendables

High-Tech Dressing

Custom Manufacturing

Luggage, Past & Present

Ethnic, Religious & Seasonal Props

Paramedic & Fireman Gear

Nautical Dressing

Custom & Stock Graphics

Western & Indian Gear

Musical Instruments & Accessories

Military Gear, Past & Present



Antiques & Silver
Electronics
Lighting Gallery
Decorative Accessories
Sports & Camping Gear
Medical Antiques



Cleared
Artwork



Open

7 am to 7 pm

M-F

ZEN AND THE ART OF SET DECORATING

THE TAO OF SET DECORATING

I never met a set decorator who wanted a steady diet of watching the shows or films they've worked on. That would be something like the artist who wants to keep all his paintings around the studio, rather than sell them, and paint more. Other than a paycheck, what do we have when we finish a show? Zen suggests we only have this moment. We only have this process *now*.

A skillful decorator's mind is always a beginner's mind. With each new script, producer, director, and production designer, we return to zero. Our experience and expertise are not forgotten, but we must make a subtle effort to not let them control us. The more we can be open and clear to the new participants of this collaboration, the better.

Our Zen teachers tell us: If you want anything, then you lose everything. If you don't want anything, then you have everything.

Which do you like?

In Zen we say: "Find our correct condition, relationship and function". What is the correct relationship to the production designer? From a Zen point of view, this is a question we keep or hold. Not ever answer. Crazy? Yes.... sort of.

How can we draw a solid line between the production designer's contribution and the decorators'?

This is not possible.

Where is the solid line between a production designer's and a director of photography's contribution? Sometimes we cannot even separate the director's contribution. These lines are porous by nature, and the skillful decorator knows this and exploits it, rather than chafing at it.

An ancient Teacher once said: "Helping ourselves and helping others are two wings of the same bird."

Try keeping this idea when it feels like a production designer has infringed on your work.

Many production designers are true collaborators.

Others are simply controlling our services. However unpleasant or unprofessional this is, it is not illegal. It takes courage and faith in ourselves to remain spontaneous and real in these bad circumstances.

Some production designers are able to give us the degree of autonomy we like, or need, to do the job well. Some are not. However, he or she shouldn't be "fixed". We simply practice our art in the environment we find ourselves in.

The artistic process must be respected to preserve the art forms of moviemaking and television production. We embody



this respect as self-respect, and mutual respect with the production designer.

The artistic aspect of our work is not the jurisdiction of the labor unions. The idea of jurisdiction has a limited scope. In the extremes, it is always clear. The designer or decorator does not frame the shot; the director of photography does not choose the sofa or define the shape of the room. In the case of the look of a show or film, all three must be contributing within the hierarchy

of the job.

In subtle distinctions, a decorator must use intuition and wit to navigate the borderlines of this hierarchy. We are never outside of it.

We are, therefore, called upon to find what in Zen is referred to as *Freedom of No Escape*.

If we use jurisdiction to try to take away hierarchy, that is a big mistake. If we make decisions out of fear of losing jurisdiction, we confuse our *process* with our *interest*. Our interest is best served in developing our communication skills. We do our best, and then just a little bit more, and then that is enough. Our own wisdom and courage must be brought to bear on finding how to do our work within the choices we are given.

We decorate in an environment of limitations. Not just limitations of money, time and space. We also work within the limits imposed by the hierarchy of the show, personality of the production designer and the director, skills of our crew, the cooperation of other departments, and the limits of our own insight.

Sometimes we say our ego is in the way. Take time and attention to look closely at that. What are the impulses below our own surface that are motivating us? Fear? Misunderstanding?

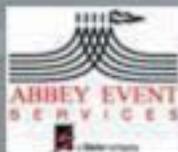
People talk about "My career" or "I created this set.". They don't understand this "I/me/my". It seems large, but its scope is very small. This ignorance leads to more suffering, for themselves and others.

Zen means attaining your own mind. From this point, the small ego "I" disappears and your big "I", the true self, can function. The moment becomes clear. And our whole life can become clear.

Respect prevents collaboration from becoming exploitive. Decorators are not unhappy if set changes made do not diminish their humanity. If we can remain clear, then our humanity cannot be diminished. If we treat our crews with the same respect, our humanity can only be enhanced.

— by Tim Colohan

For All Your Set
Decorating
Needs!



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

SDSA marketplace 2003

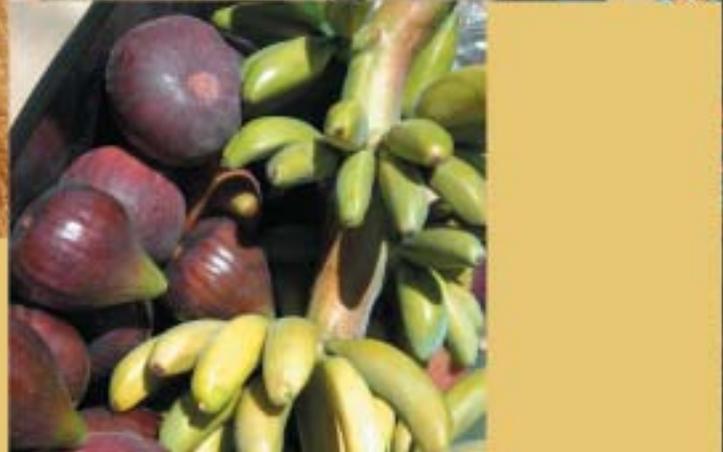
Each autumn, SDSA business members bring out their finest and most fabulous furniture, materials, props, and services for MARKETPLACE, a unique film and television industry trade show offering vendors a venue to network, and the SDSA an opportunity to raise awareness.

This year 75 participating business members transformed Universal Studios Western Street into an inspirational showcase with wares ranging from beautiful to bizarre, tantalizing set decorators and the public alike. Business members also generously sponsored decorations, concessions and activities for children, ensuring that all enjoyed themselves on this gorgeous fall day. See resources p 84.

Photography by Ken Haber and Alan Burg









More Marketplace...

Dunk the Decorator An extremely popular MARKETPLACE booth has set decorators generously offering themselves as "bait" year after year. Could it be the 90 degree Los Angeles fall weather?

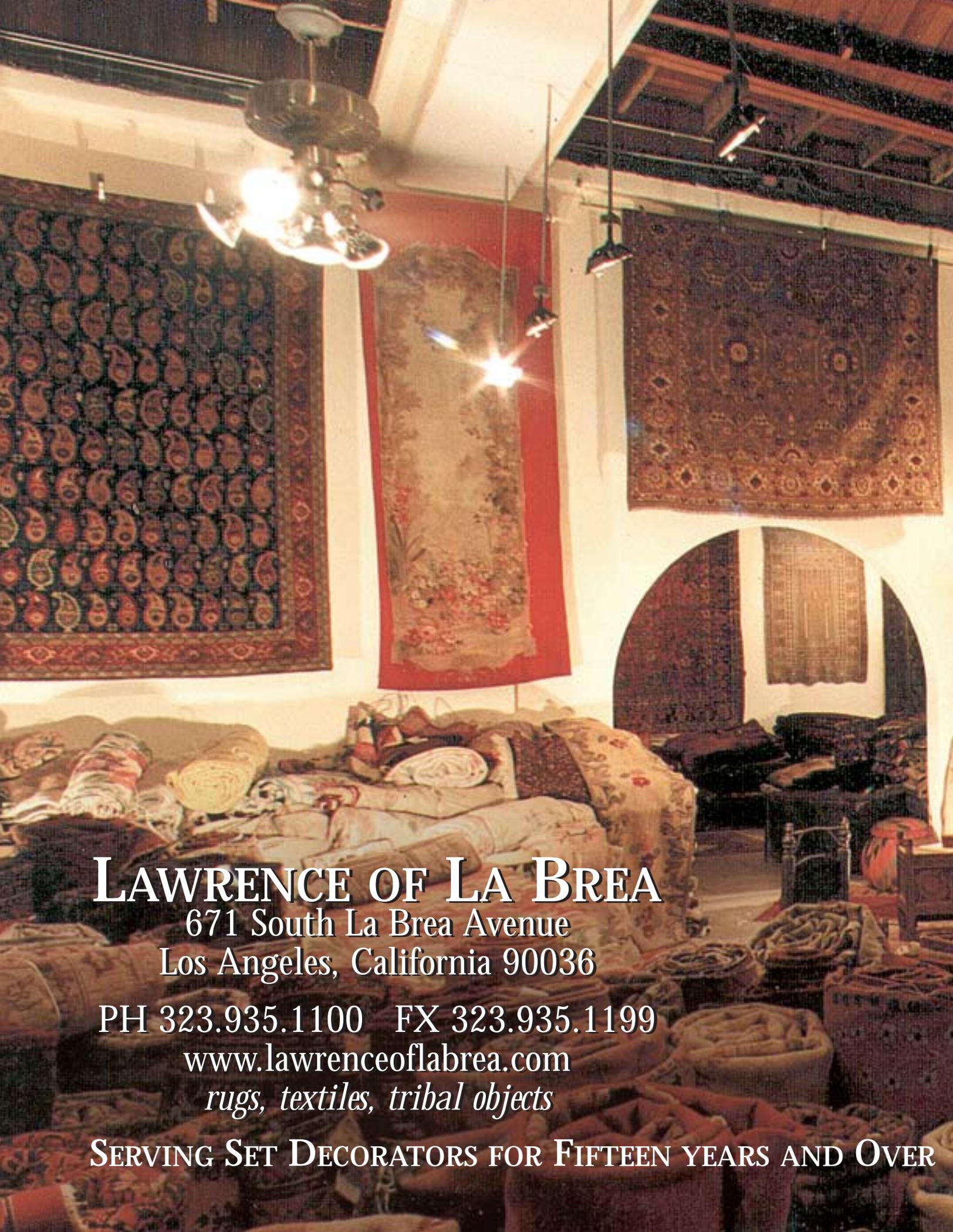
Designer Bake Sale Donations of delightfully creative, delectable goodies tucked into vintage lunchboxes and baskets, cookies perched on designer plates and antique platters, edible arrangements, glorious cakes and takeaway bags for those who couldn't wait.

SDSA Book Sale Coffee table books, both for and about coffee tables! New books on design, decoration, furnishings and art make this an annual favorite.

Silent Auction A new addition to MARKETPLACE. Treasures and services donated by members were snapped up by many happy bidders.

SDSA Booth An old-time general store offered logo merchandise, and information. See resources p 84.





LAWRENCE OF LA BREA

671 South La Brea Avenue
Los Angeles, California 90036

PH 323.935.1100 FX 323.935.1199

www.lawrenceoflabrea.com

rugs, textiles, tribal objects

SERVING SET DECORATORS FOR FIFTEEN YEARS AND OVER



A THOUSAND TV AND MOTION PICTURE PRODUCTIONS



Maggie's ranch, sickhouse set: Set Decorator Wendy Ozols-Barnes SDSA enlisted her friend Taos herbalist Rob Hawley as consultant on the use of medicinal herbs of early Northern New Mexico. Bed linens and drapery were made of hemp, the closest thing to homespun. Rope bed was authentic 1860's, found in Mora, New Mexico.

Photography by Guy Barnes, courtesy of Revolution.

The Missing

Set Decorator **Wendy Ozols-Barnes SDSA**
Visual Consultant **Merideth Boswell**
Revolution



top: *Annie's ranch*, shot at a living history farm just outside of Santa Fe. In true Northern New Mexico fashion, it was intentionally kept spare. The rug is an original 1870 Rio Grande Valley weaving.

below right: Maggie's house and ranch were constructed on a preserve, once the site of an ancient volcano.

below left: Lily's bedroom.



Not often do “reaching a highpoint of one’s career” and “returning to one’s roots” occur at the same time, but for Set Decorator Wendy Ozols-Barnes SDSA, *THE MISSING* created just such an opportunity.

The New Mexico native, back in the *Land of Enchantment* after seventeen years in Hollywood, spent the first six months of 2003 on *THE MISSING*, a mysterious western set in 1880’s rural New Mexico. While helping create the dark, foreboding background required for the film, she relived parts of the life she had known as a child growing up in the hippie culture of Taos and rural New Mexico.

“Westerns are near and dear to my heart,” Ozols-Barnes said. “I lived the Western lifestyle a good portion of my childhood. We weren’t given a lot of things as kids; our parents were not the least bit materialistic. We took care of the horses, hauled water and cooked on wood stoves. We’d collect unique rocks and make things with feathers. We became creative with what we had because basically we had very little.”

When Director Ron Howard asked her for a list of things the lead character and her children might have had in their cabin home, Ozols-Barnes answered, “There were very few toys in 1880’s New Mexico. The girls in this movie would have been



very lucky to have a doll. At ages 9 and 14, they were no longer considered children, they were helping the family survive.” She was also reminded of her first saddle. “I remember the day I got it. It was my pride and joy. I’d ride all day, then bring the saddle inside to clean it. The joy and happiness of having this grown-up thing is one of the experiences I brought to this movie.”

THE MISSING, starring Cate Blanchett and Tommy Lee Jones, is all about surviving. *Maggie Gillkeson* (Blanchett), a young woman alone in the wilderness of Northern New Mexico, must reunite with her estranged father (Tommy Lee Jones) to track the mystical, psychopathic killer known as *Chidin*, who, with his brutal pack of army deserters, have kidnapped a collection of teenage girls. He has taken *Maggie's* daughter (Evan Rachel Wood) as his most recent prize.

The setting is the Valles Caldera; a grand 90,000-acre valley formed from a series of volcanic eruptions more than a million years ago in what is now north-central New

Mexico. Pristine streams traverse the valley, while an endless expanse of grassland and pine forests are home to elk numbering in the thousands. The sun, with its eloquent play of fierce light and dramatic shadow, accounts for some of the state’s cinematic attractiveness and was used to great advantage by Howard and Director of Photography Salvatore Totino. “This is a simple movie. I like that,” Ozols-Barnes said. “Not a lot of unnecessary theatrics and special effects that take away from the story. Very simple, yet very creepy – and beautifully shot.”

After the sets were built in Santa Fe’s Greer Garson Studios, then disassembled and transported by truck to Valles Caldera, it was up to Ozols-Barnes to help “fill out the environment” by transforming those sets into an authentic representation of New Mexico in the 1880s.

“I have a library of research books, many of them on the West. I’d take my ideas to Merideth Boswell, the Visual Consultant, to make sure I was on track with her vision of the film,” revealed Ozols-Barnes. “I wanted everything to be



opposite and this page above: Living room bench and dining table were early Romanian pieces, discovered in El Paso, and refashioned into perfect duplicates of Northern New Mexico style. The chair in the living room was reupholstered with an early rag rug remnant, something settlers would have done as items wore out.

right: Ranch hands in early New Mexico resided in the barn alongside the animals they were in charge of caring for. Ozols-Barnes combined these two elements in a room constructed alongside the main barn. The red grainario is actually a Midwestern piece purchased in Santa Fe. Many of the tools came from a small town rancher/collector.



historically accurate, even the turquoise wood box in the *sick house* set, my one little pop of color in the entire film. It reads pure ‘New Mexico’ to me. You’d find that box no where else but here in northern New Mexico.”

Ozols-Barnes pointed out that fifty percent of the detail she puts into set decoration is “never filmed”, let alone evident in the final production. “I had my entire set dressing crew saving wood ashes for a month in order to have an ash pile outside the set as well as bucketfuls inside *Maggie’s house*. Fortunately, it was winter and everyone was using their fireplaces. It smelled like real cooking ashes, sort of sour and rancid. It was so cold and wet up at the Valle Caldera, the crew would come into the *House* set to get warm and would smell that ash smell that I remembered as a child. I wanted the company to experience it, to get them in the mood and feel like people actually lived there. It was one of those little details that is all part of the research and meditation that goes into set decoration.”

“I learned the finer points of my craft from Michael Taylor,”

she shared. “He helped me focus on drawing from my own life experiences and bringing those experiences to the set.”

She called *THE MISSING* a once-in-a-lifetime experience, working with Visual Consultant Merideth Boswell, and Academy Award-winning partners Producer Brian Grazer and Director Ron Howard. Boswell was nominated for an Academy Award for her set decoration on Howard’s films *HOW THE GRINCH STOLE CHRISTMAS* [2001] and *APOLLO 13* [1995], and worked with him on *EDTV* [1999].

“It was an opportunity to show off what you can do with some of the best film people on the planet,” Ozols-Barnes said. “Visually, Merideth had a very down-to-earth concept. I never questioned her vision. It was easy for us to get along because she is such an incredible set decorator as well. She knew exactly how to tell me what I needed to know.”

“This was a proud time for me,” Ozols-Barnes said. “Working on a Western, with the best people in the business – it meant I had arrived.”

And she did it without leaving home.

– by Michael Stauffer

Bonaparte Hotel Living Room Filmed at the Sunset Hyatt, this is where the LAPD interviews Holmes. The plastic palm tree was actually there, a gift from the decorating gods.



WONDERLAND

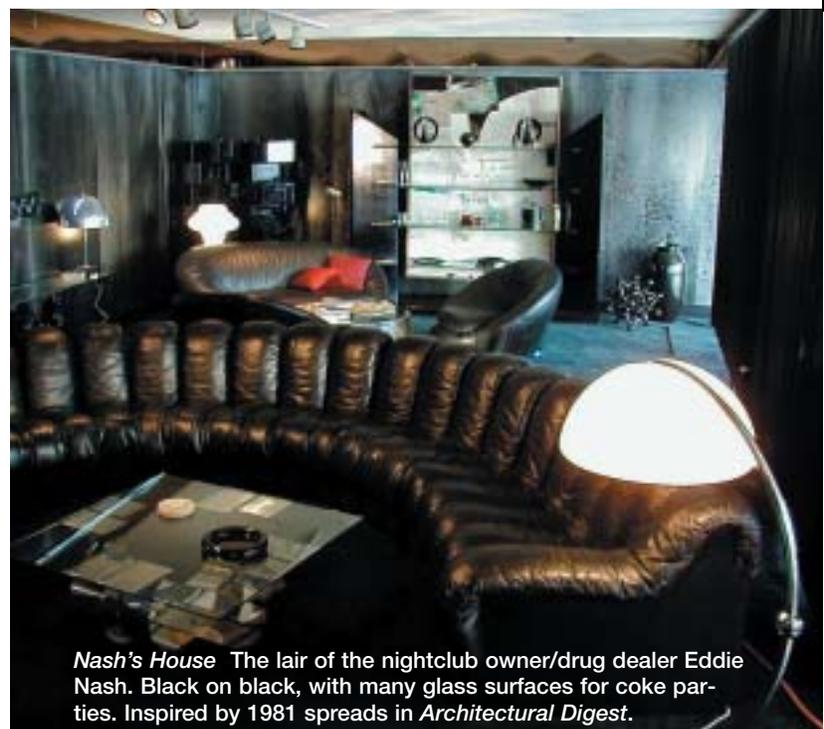
Photography courtesy of Jason Howard and Lion's Gate Films.

Set Decorator **Jason Howard SDSA**
 Production Designer **Franco-Giacomo Carbone**
Lion's Gate

WONDERLAND, decorated by Jason Howard SDSA, focuses on the notorious Wonderland murders that took place in Laurel Canyon in 1981. Fallen porn star John Holmes, his teenaged lover Dawn Schiller, shady nightclub owner Eddie Nash, and various small time drug runners figure into this snapshot of a 70's style drug heist gone terribly wrong. No one was ever convicted of the murders, and the film explores different versions of the events.

A grisly crime scene video, reportedly the first one made by the LAPD, was a unique tool used in reproducing the house where the murders took place. "I watched that video too many times to count, and more than I care to remember," Howard recollects. "We recreated the interior as faithfully as possible, including architectural details and furniture that was, in some cases, identical."

"I knew we had nailed it when the real Dawn Schiller (portrayed by Kate Bosworth) walked into that set and said it was so real it gave her the creeps." ■



Nash's House The lair of the nightclub owner/drug dealer Eddie Nash. Black on black, with many glass surfaces for coke parties. Inspired by 1981 spreads in *Architectural Digest*.

A symphony of 70's earth tones.

Barbara's Bedroom A wicker fan on the wall, a jigsaw puzzle glued to a board, and another random piece of fabric used as a curtain. There were almost too many goofy things available. The creepy dolls on the headboard were eventually nixed, but I loved them. ▼



◀ **Kitchen detail**
Avocado canisters !
A crock pot!
Finding these items was a hoot, and a wacky trip into the past. People still toss this kind of stuff into dumpsters. Thankfully, it's not all in landfills just yet.



▲ **Wonderland House Living Room** A symphony of 70's earth tones and bad wood furniture. St. Vincent de Paul was a treasure trove. The stuff was cheap and there was plenty of it. Particular finds included a Betamax player, tons of albums, and a heap of Rolling Stone magazines.

◀ **Ron Launius's Bedroom** The mismatch of bed size to bed frame is intentional. The curtains are pillow shams. These people had drug deals to worry about - no time to sweat the small stuff. *Not pictured* - the junkie fix kit in the drawer.

UPTOWN GIRLS



Photo by KC Bailey, courtesy of MGM.

above: Brittany Murphy as *Molly Gunn* and Dakota Fanning as *Ray Schleine* in the *Ray's world set*, decorated by Pamela Roy SDSA.

Set Decorator **Pamela Roy SDSA**
 Production Designer **Kalina Ivanov**
MGM

UPTOWN GIRLS gave Set Decorator Pamela Roy SDSA the delicious task of creating two “girl worlds”, one almost a fantasy, the other extremely practical, but both very feminine. Brittany Murphy plays *Molly*, the freewheeling orphaned daughter of a rock legend and an actress, who is forced to get a job when her business manager absconds with her money. As nanny for the precocious *Ray*, the oft ignored daughter of a music executive and a terminally ill father, *Molly* learns what it means to be an adult, while teaching *Ray* how to be a child.

Roy shares, “Less than a year after moving to the west coast, after sixteen years in New York, I returned to NYC to decorate UPTOWN GIRLS. It was a dream job, creating a magical New York. Director Boaz Yakin was a true creative collaborator, and Production Designer Kalina Ivanov’s designs were inspirational.” ■

Editor’s note: Pamela Roy designed a pillow for the Pillow Talk event [see p36] with fabric from the Molly’s bedroom set. Murphy autographed the pillow, which should increase its bidding value enormously.



left: Ray's bedroom – 8 year old *Ray* is more of a grown-up than her nanny, *Molly*. Her world is extremely orderly, slightly cold and rigid. *Ray's* tea parties serve as her only escape from her lonely reality.

below right: Molly's world – the ottoman in the center was replaced by the camera for the film's opening 360 shot of *Molly's* fairytale world. *Molly* has an unusual pet, a pig named *Mu* that she found in Thailand. We created the menagerie of pagodas for the pig to prance through, per the request of director Boaz Yakin.



left: Molly's bedroom – *Molly's* bedroom is full of fanciful, eclectic details, from the whimsical lampshade to the carousel birdcage. *Molly's* chaos contrasts *Ray's* sense of order.



ALEX & EMMA

Photo by Suzanne Turner, courtesy of Warner Bros.

Set Decorator **Andi Brittan SDSA**
 Production Designer **John Larena**
 Franchise Films/WB

Set Decorator Andi Brittan SDSA describes the mindset and collaboration that brought the sets of ALEX & EMMA from an empty soundstage to richly realized scenes on film.

ALEX & EMMA is set in contemporary Boston and a 1920's fictional town in New England. *Alex*, a down and out writer with one published novel under his belt, has fallen into serious gambling debt to a ruthless Cuban loan shark. In order to repay his debt, he must write another successful novel. However, having had his computer destroyed by the loan shark, *Alex* is forced to hire a stenographer. Parallel stories of reality and fiction ensue.

Production Designer John Larena contrasted the present and [fictional] past by utilizing different color palettes. Contemporary Boston is portrayed in deep, saturated tones. These scenes are set in autumn, so I used deep reds, burnt oranges and yellows. For the 1920s, softer colors reflecting spring hues were used: pinks, lilacs, and sage green. We created an impressionistic painterly feel to evoke the dreamy nuances of a fictional world.

Because 95% of the film occurs around the loveseat in *Alex's* apartment, my buyer, Megan Malley SDSA Associate member, and I spent a lot of time (sometimes frustrating) trying to find the perfect one. The director requested "red, a little worn, but not too ratty". I finally found a sofa which had the perfect fabric, but would have to be shortened into a loveseat, then re-upholstered in the same fabric. This task was beautifully executed by the **Warner Brothers** upholstery department. Our art department created the ideal run-down loft apartment, featuring exposed steel beams & lath, worn floorboards and peeling wallpaper and paint. This rough framework alluded to better times, when *Alex* had begun to renovate his loft, a constant reminder of unfulfilled promise.

– Andi Brittan SDSA



Photo courtesy of Andi Brittan.

opposite top: Polina's Bathroom 1924 – This set is part of Alex's novel and is also a dream sequence within the story. We made it as soft and feminine as possible, with a little French influence to reflect *Polina's* character. The difference between the two periods is evident here, and the soft colors and soft edges of fiction as opposed to the hard lines and saturated colors of *Alex's* real life.

opposite below: Alex's apartment: Fireplace detail – There is a history of *Alex* in the set dressing, remnants of his pre-poverty life: TV and stereo, artwork and various vintage tchotchkes on the mantle. Later, we converted the old useless fireplace into a makeshift bookshelf stuffed with books.



Photo courtesy of Andi Brittan & Warner Bros.

above: Polina's Kitchen 1924 – This was my favorite set. I spent many hours researching, and then searching, for fabulous 1920's kitchen appliances. [See Resources p 88.] The stove was an important element; it had to look new, but also correct for the period. Although this is a fictional set, it was important for me to adhere to the period style.



left: Alex's apartment – Built on a sound stage, the apartment was designed to capture *Alex's* present poverty and glimpses of his former glory. We gave the apartment a lived-in look by using layers of set dressing: books, newspapers, clothes and other everyday items. PD John Larena and I selected certain items that linked his two worlds, for example: the French doors and door hardware were a source of inspiration for a 1920's cottage featured in *Alex's* novel.

Photo by Suzanne Tenner, courtesy of Warner Bros.



COLD MOUNTAIN

Photography courtesy of Miramax Films. All rights reserved.

Set Decorator **Francesca LoSchiavo**

Assistant Set Decorator/Researcher **Susan Kaufman SDSA**

Production Designer **Dante Ferretti**

Miramax

International Set Decorator Francesca LoSchiavo already had an impressive list of credits [THE GANGS OF NEW YORK, KUNDUN, INTERVIEW WITH A VAMPIRE...] before she landed her latest film, the Civil War epic COLD MOUNTAIN. Working with Production Designer Dante Ferretti, LoSchiavo and the design team, including American Set Decorator Susan Kaufman SDSA, faced the enormous challenge of re-creating the most tragic era of American history in the distant mountains of Transylvania, Romania. SET DECOR's Florence Fellman looks at this very successful collaboration between European and American set decorators.

COLD MOUNTAIN is Charles Frazier's beautifully realized book about a Confederate soldier's harrowing journey home just before the end of the Civil War. *Inman* is a war weary, soul-sickened deserter whose unwavering desire to make it home to his lover *Ada*, propels him through the devastation of the almost unrecognizable South, and through a series of disturbing encounters that transforms him into a Civil War *Odysseus*. The screenplay was written and directed by Anthony Minghella (*THE ENGLISH PATIENT*), and features an intriguing cast that includes Jude Law, Nicole Kidman and Renee Zellweger.

When the European design team, Dante Ferretti and Francesca LoSchiavo, needed an American set decorator to assist them with research and procurement of Civil War era furnishings and props, they could not have made a better choice than Susan Kaufman SDSA. Among Kaufman's set

decorating and art directing credits are Woody Allen's *CELEBRITY* and *DECONSTRUCTING HARRY*, David Mamet's *HOMICIDE*, and Charles Kaufman's film, *JAKARTA*. Nevertheless, it was her studies in American Civilization at the University of Pennsylvania, and her Masters degree in Museum Curatorship and Decorative Arts, that were the fortuitous foundation for the effort required to achieve total authenticity in this Civil War epic. "Research becomes a passion of mine," said Kaufman. "On occasion, I would be jarred from the 'ether' by the rising sun. I had been up all night."

Because of financial arrangements and the fact that Minghella hired a European design team, the production chose to shoot approximately ninety percent of the film in Europe and about ten percent in America, primarily in Richmond and Charleston. Minghella had scouted several

countries, from Poland to Canada, and the story's real setting of North Carolina, in search of snow-covered mountains – the visual metaphor he needed to reinforce the hardships faced by *Inman*. The director found that poetic landscape when the company scouted the Transylvanian mountains of Romania and was caught in a violent blizzard. The uncivilized beauty of the region convinced him: no power lines, no clear cutting, and no development. To Minghella's thinking, this was the geography of the novel. Ironically, by the time of the film shoot, the company had to manufacture snow after all.

Kaufman's job was to help realize the script with research, procurement and fabrication of hard-to-find period props and furnishings. She searched the Internet and traveled up and down the Eastern Seaboard visiting quirky collectors of Civil War memorabilia, antique vendors and re-enactment aficionados. "Francesca would give me a shopping list. I would embellish it. She would then make decisions based on their budget and what they could get or reproduce in Italy or Romania. One could say I served as an initial visual filter for the look of the picture," shared Kaufman.

She discovered a remarkable array of craftsmen specializing in the Civil War era. "Even if there was one small thing needed for the story, it had to be procured or made, since we were working in the period," she explained. "There were weavers, smithies, potters, furniture makers – all sorts of people lined up to make things. The decorative arts and material culture of the Civil War are very accessible. One contributing factor is the tireless enthusiasm and efforts of Civil War re-enactment groups to reproduce props for their events, some accurate and some not so accurate," Kaufman said. "The fact that it was a highly collectible era and research was readily available was also in our favor."



Opposite: Nicole Kidman as *Ada*, outside an authentic recreation of a Civil War era home.

Above: The set interior appears to be lit by the foreground oil lamp. This is an example of the collaborative relationships in film. To “simply” place a period-authentic oil lamp in a set requires discussion and cooperation between set decorator, director of photography, set lighting and special effects.

Below: Exterior of cabin, with glimpse into interior, reveals object placement based on functionality, as well as with an eye to decor and composition.





Memorial Wall: Kidman, on another extensively researched exterior/interior set.

“One of the most challenging projects was to find a set of ten matching period wheelchairs for our hospital-by-the-sea scene,” she stated. “I was supplied with only some fuzzy research photos. I must have spent a week on this. I was hell bent on solving this thing. I talked to the Museum of the Country Doctor, and the Gettysburg Museum (their exhibition contains a modest reproduction of a Civil War hospital). I even went to professors I had in graduate school – a few still appeared to be breathing! I tapped out our consultants who were experts in the era. I tried auction houses and, obviously, prohouses. In the end, we found half a dozen from **History for Hire** that, with a little altering, would be close enough for our purposes. “However,” she continued, “In my research, I actually found that by this time in the war, the South was virtually decimated. They were using plantation houses, or anything left standing, as hospitals. Quite literally, they were operating on people’s kitchen tables, so probably there would not have been many wheelchairs or any at all, let alone matching ones. There are always some conflicts between reality and moviemaking.”

“Lighting was another area that had to be really well researched,” said Kaufman. “We had a range of lighting fixtures, from formal to vernacular. In that era, the city people had more substantial, more ‘contemporary’ lighting, rather than the candles and oil lamps in the rural areas; and people had lamps that were not necessarily lighted. Because it was wartime,

kerosene and oil were no longer readily available, although there was probably some animal fat to be had. B&P Lamp Supply in Tennessee carried reproduction lamps and lamp parts, and was an invaluable resource.”

“There are many specialty vendors and crafts people in the US,” Kaufman pointed out. “Jeanmarie Andrews, by way of her publication *Early American Life Magazine*, served as a conduit to many of these talented people. The film was set before the Industrial Revolution in the South, when fabrication was very localized. Luckily, I found potters in North Carolina who were still making historically accurate pottery. Westmore Pottery and New Salem Pottery in North Carolina could not have been more helpful. They manufactured pieces for us and led me to other sources and photos.”

“Fabric and carpeting were areas I thought would be gnawing problems,” she revealed. “I knew there were businesses manufacturing historically correct designs for museums and historic house installations, but could they meet our budgetary restraints, and equally important, our time restrictions? Pat Klein of Family Heirloom Weavers in Pennsylvania was one of these remarkable sources. Pat would send me period-correct samples of fabrics and rugs. In turn, I would send them on to Europe; and, together, we would make modifications in color and/or weave. The Family Heirloom Weavers were the Rumpelstilskins of the carpet and fabric world – they would inevitably beat our deadline!”

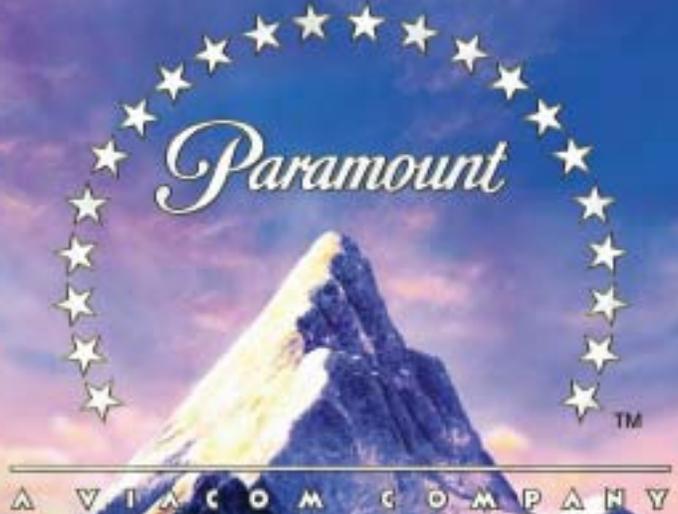
continued on p 72

Manufacturing & Production Services

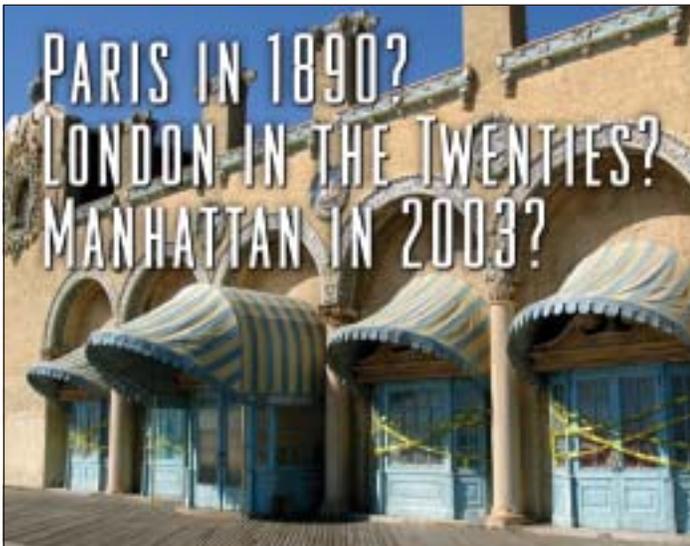
Where the customers' needs are Paramount.
Industry leaders in sales and rentals for:

- Drapery
- Signs
- Wood Moulding
- Hardware
- Cabinet & Custom Furniture
- Special Effects
- Staff & Plaster
- Design Services
- Carpet
- Upholstery

Successfully supporting Motion Picture
& Television Productions for over 75 years!



5555 Melrose Avenue, Hollywood, California • 90038-3197 (323) 956-5803



The turn-of-the-century canopies created for *Two Weeks' Notice* appeared two ways—brand new and aged 75 years.

AS SEEN IN:

- Maid in Manhattan
- Two Weeks' Notice
- Unfaithful
- Far From Heaven
- Ali
- Kate & Leopold
- A Beautiful Mind
- Men in Black II
- Ed

Do you need an authentic canopy or awning for a production set in another era? Give Hudson a call and relax. Because we've been in business more than 120 years, we know the popular styles, patterns and fabrics from every period. And our fast turn-around can make your job a lot easier.

HUDSON AWNING & SIGN CO. INC.
—Because First Impressions Last
800-624-1012 • www.hudsonawning.com



NY AREA'S OLDEST & LARGEST AWNING COMPANY • EST. 1881



Monitors

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

**PRODUCTION SOUND
& VIDEO SERVICES**
818.954.2511



VISIT OUR
VISUAL DISPLAY CATALOG ONLINE
WWW.WBSFCATALOG.COM

films of 2003

As a recap of work already covered in SET DECOR, and films our members have decorated, we submit to you a sampling of the motion pictures of 2003 for your consideration. . . .

2 FAST 2 FURIOUS

Set Decorator: Jon Danniells SDSA
Production Designer: Keith Brain Burns
Universal



ALEX & EMMA

Set Decorator: Andi Brittan SDSA
Production Designer: John Larena
Franchise Films/WB
*Photo by Suzanne Tenner
Courtesy of Warner Bros*

AMERICAN WEDDING

Set Decorator: Brana Rosenfeld SDSA
Production Designer: Clayton Hartley
Universal
*Photo by Vivian Fink
With permission from Universal Studios*



ANYTHING ELSE

Set Decorator: Regina Graves SDSA
Production Designer: Santo Loquasto
Perdido Productions/Dreamworks LLC
*Photo by Regina Graves
Printed with permission of Perdido Productions
SET DECOR Fall 2003*



BAD BOYS 2

Set Decorator: Jennifer Williams SDSA
Production Designer: Dominic Watkins
Columbia / Simpson-Bruckheimer Films

THE CAT IN THE HAT

Set Decorator: Anne Kuljian SDSA
Production Designer: Alex McDowell
Universal Studios/Dreamworks LLC
*Photo by Melinda Sue Gordon
Courtesy of Universal Studios and DreamWorks LLC
SET DECOR Fall 2003*



CHARLIE'S ANGELS: FULL THROTTLE

Set Decorator: Lauri Gaffin SDSA
Production Designer: Michael Riva
Columbia Pictures
*Photo by Russell Carpenter ASC
With permission from Columbia Pictures
SET DECOR Winter 2002/2003*





CHEAPER BY THE DOZEN

Set Decorator: KC Fox SDSA
Production Designer: Nina Ruscio
20th Century Fox
*Photo courtesy of KC Fox
With permission from Twentieth Century Fox Film Corporation*

COLD MOUNTAIN

Set Decorator: Francesca LoSchivo
Assistant Set Decorator: Susan Kaufman SDSA
Production Designer: Dante Ferretti
Miramax
Photo courtesy of Miramax Films



CONFIDENCE

Set Decorator: Maria Nay SDSA
Assistant Set Decorator: Tracey Doyle SDSA
Production Designer Bill Arnold
Lions Gate
Photo courtesy of Lion's Gate Films



DICKIE ROBERTS

Set Decorator: KC Fox SDSA
Production Designer: Dina S Lipton
Paramount
Photo ©Paramount Pictures All rights reserved



DOWN WITH LOVE

Set Decorator: Don Diers SDSA
Production Designer: Andrew Laws
Fox 2000 Pictures
*Photo by Merrick Morton
Courtesy of Fox 2000 Pictures*
SET DECOR Spring/Summer 2003



DUMB & DUMBERER

Set Decorator: Frank Galine SDSA
Production Designer: Paul Huggins
New Line
Photo courtesy of Frank Galine

DUPLEX

Set Decorator: Cynthia McCormac SDSA
Production Designer: Stephen Alesch & Robin Standefer
Miramax

films of 2003



FIGHTING TEMPTATIONS

Set Decorator: Diana Soughton SDSA
Production Designer: Victoria Paul
Paramount
Photo courtesy of Paramount Pictures
©Paramount Pictures All rights reserved

FREAKY FRIDAY

Set Decorator: Barbara Haberecht SDSA
Production Designer: Gary White
Buena Vista
Photo courtesy of ©Disney Enterprises Inc
All rights reserved



GIGLI

Set Decorator: Maggie Martin SDSA
Production Designer: Gary Frutkoff
Revolution



GOD & GENERALS

Set Decorator: Casey Hallenbeck SDSA
Production Designer: Michael Z Hann
Turner Films
Photo by Van Redin
Courtesy of Ted Turner Pictures and Warner Bros
SET DECOR Spring/Summer 2003

THE HAUNTED MANSION

Set Decorator: Rosemary Brandenburg SDSA
Production Designer: John Myhre
Disney
Photo by Ken Haber
©Disney Enterprises Inc All rights reserved



HOLLYWOOD HOMICIDE

Set Decorator: Jan Pascale SDSA
Production Designer: Jim Bissell
Revolution Studios
Photo by Jim Bissell
SET DECOR Fall 2003

IDENTITY

Set Decorator: Cindy Carr SDSA
Production Designer: Mark Friedberg
Columbia
Photo by Suzanne Tenner
© 2003 Columbia Pictures Industries Inc
All Rights Reserved



THE IN LAWS

Set Decorator: Gordon Sim SDSA
Production Designer: Andrew McAlpine
WB
Photo courtesy of Gordon Sim

IN THE CUT

Set Decorator: Andrew Baseman SDSA
Production Designer: David Brisbin
Screen Gems
Photo courtesy of Andrew Baseman



THE ITALIAN JOB

Set Decorator: Denise Pizzini SDSA
Production Designer: Charles Wood
Paramount Pictures
Photo by Denise Pizzini
SET DECOR Fall 2003

KILL BILL

Set Decorator: Sandy Reynolds-Wasco SDSA
Production Designer: David Wasco
Miramax
Photo by Andrew Cooper
Courtesy of Miramax Films



LEGALLY BLONDE 2: RED, WHITE & BLONDE

Set Decorator: KC Fox SDSA
Production Designer: Missy Stewart
MGM
Photo by Missy Stewart
SET DECOR Fall 2003

A MIGHTY WIND

Set Decorator: Dena Roth SDSA
Assistant Set Decorator: Kathy Orlando SDSA
Production Designer: Joseph T Garrity
Castle Rock
Photo by Suzanne Tenner
©2003 Castle Rock Entertainment



THE MISSING

Set Decorator: Wendy Ozols-Barnes SDSA
Visual Consultant: Meredith Boswell
Revolution
Photo by Guy Barnes
With permission by Revolution Films

MYSTIC RIVER

Set Decorator: Richard Goddard SDSA
Production Designer: Henry Bumstead
WB
Photo by Merie W Wallace
©2003 Warner Bros Ent
All rights reserved-Used by Permission



NORTHFORK

Set Decorator: Erin Smith SDSA
Production Designer: Ichelle Spitzig
Paramount Picture Classics
Photo by Erin Smith
With permission of ©Paramount Pictures

films of 2003



OUT OF TIME

Set Decorator: Kathryn Peters SDSA
Production Designer: Paul Peters
MGM
Photo by Cliff Carothers

PIRATES OF THE CARIBBEAN

Set Decorator: Larry Dias SDSA
Assistant Set Decorator: Teresa Visinare SDSA
Production Designer: Brian Morris
Walt Disney Pictures
Photo by Elliott Marks SMPSP
©Disney Enterprises Inc and Jerry Bruckheimer Inc
All rights reserved
SET DECOR Fall 2003



RAISING VICTOR VARGAS

Set Decorator: Judy Becker SDSA
Production Designer: Judy Becker SDSA
Studio Canal
Photo courtesy of Judy Becker

RUNAWAY JURY

Set Decorator: Tessa Posnansky SDSA
Production Designer: Nelson Coates
New Regency
Photo by Zade Rosenthal
©Twentieth Century Fox Film Corporation
All rights reserved



SCHOOL OF ROCK

Set Decorator: Karin Wiesel-Holmes SDSA
Production Designer: Jeremy Conway
Paramount
Photo courtesy of Paramount Pictures
©Paramount Pictures All rights reserved

SINGING DETECTIVE

Set Decorator: Jan K Bergstrom SDSA
Production Designer: Patricia Norris
Paramount Picture Classics
Photo courtesy of Paramount Pictures
©Paramount Pictures All rights reserved



SOMETHING'S GOTTA GIVE

Set Decorator: Beth Rubino SDSA
Production Designer: John Hutman
Columbia
Photo courtesy of Columbia Pictures
© 2003 Columbia Pictures Industries, Inc
All rights reserved

SWAT

Set Decorator: Casey Hallenbeck SDSA
Production Designer: Mayne Berke
Columbia

Photo by Merrick Morton
© 2003 Columbia Pictures Industries Inc
All rights reserved



TERMINATOR 3: RISE OF THE MACHINES

Set Decorator: Jay Hart SDSA
Production Designer: Jeff Mann

Warner Bros
Photo by Brian Hurley
Printed with permission of C-2 Pictures and Warner Bros
SET DECOR Fall 2002

UNITED STATES OF LELAND

Set Decorator: Jan Pascale SDSA
Production Designer: Edward T McAvoy
Paramount Classics



UPTOWN GIRLS

Set Decorator: Pamela Roy SDSA
Production Designer: Kalina Ivanov
MGM

Photo courtesy of Pamela Roy
With permission by MGM/UA



VIEW FROM THE TOP

Set Decorator: Ellen Brill SDSA
Production Designer: Dan Davis
Miramax

Photo by Ellen Brill



WONDERLAND

Set Decorator: Jason Howard SDSA
Production Designer : Franco-Giacomo Carbone
Lion's Gate

Photo courtesy of Jason Howard
With permission of Lion's Gate Films



XXX

Set Decorator: Hilton Rosemarin SDSA
Production Designer: Gavin Bocquet
Revolution

Photo by Dean Semmler



“Whether original or reproduction, paper artifacts are generally a challenge,” Kaufman noted. “In the later years of the Civil War in the South, where the countryside was a ravaged and smoldering terrain, they were even more so. I was asked to send Confederate conscription posters, preferably those from Charleston, to Romania. I believe this was a poetic statement, since there weren’t too many people left to conscript. The majority of the ‘imprints’ that I did find were preserved by Northern museums. The Boston Athenaeum is a valuable repository for items like this. Sally Pierce, Curator of Prints and Photographs, went far out of her way to help us.”

“Ada’s American cherry box grand piano was another hard-to-find object. When the character moves from the city to the farm, her piano goes, too. It was a bulky, heavy, distinctly American piano,” described Kaufman. “Kalman Detrich at the Piano Museum in New York was a spectacular source. The museum had two of the cumbersome instruments in their collection. There was one which we could buy, but it had to be restored and refinished. After many emails and phone calls across oceans and continents, I was given the okay to start work on the restoration. In the meantime, we found a more geographically desirable piano, one ocean closer, in London. The British Museum of the American Piano was introduced to our short-order world, received a fair donation, and a working American cherry box grand was on its way to the hills of Romania.”

Kaufman worked on COLD MOUNTAIN for two and a half months. She was inspired by the poetic sensitivity of Charles Frazier’s novel, and even more so by Minghella’s script. She found Minghella, “One of the most collaborative directors – by way of his sincere interest, he wants to hear from all who have something real to offer,” she shared. “His intuition, intelligence and interest in the material on all levels – plus his choices of producers and people with which he surrounds himself – make for a truly collaborative environment, where the work becomes a pleasure.”

– by Florence Fellman SDSA



(310) 785-0000 • (818) 989-4300

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

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

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

Textile Artifacts
Your source for the unusual.
and
Archive Edition Textiles
An exciting new line of fine woven reproduction fabrics
in period Art Nouveau, Arts & Crafts, Victorian, and
Art Deco inspired styles.

12575 Crenshaw Blvd. Hawthorne, CA 90250
Voice: 310 676-2424 email: textileguy@aol.com
www.textileguy.com www.archiveedition.com



THE PROP COMPANY
Kaplan & Associates Inc

RENTAL OF: ANTIQUE TO MODERN • FURNITURE • TABLETOP • ACCESSORIES
111 W 19th St. NYC 10011 • 212 691 7767 • fax 212 727 3055 • PropCompany@aol.com

PROUD SPONSOR OF THE
SET DECORATORS' SOCIETY OF AMERICA

Largest Selection of Floorcoverings in L.A.

Specializing in:

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



*Serving the Entertainment Industry for 47 years.
We understand your needs and deliver promptly!*

Linoleum City Inc.

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

LOCAL 44

Stewart McGuire
Business Agent

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

Walter Keske
Secretary-Treasurer

SALUTES

THE SET DECORATORS SOCIETY OF AMERICA

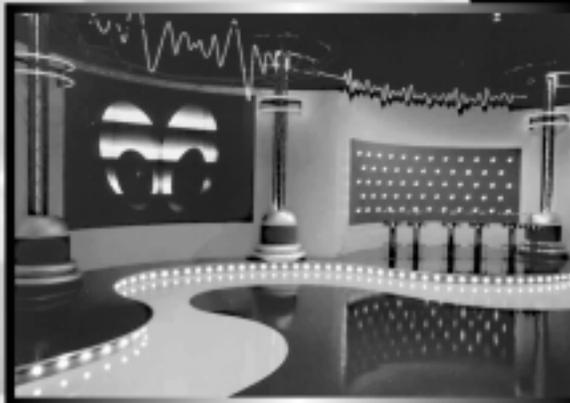
IATSE LOCAL 44 • 12021 Riverside Drive • North Hollywood, CA 91607

INNOVATIVE COLORFUL HIGHLY VERSATILE

GAMFLOOR

A Fresh Solution For Your Set Decorating Needs...

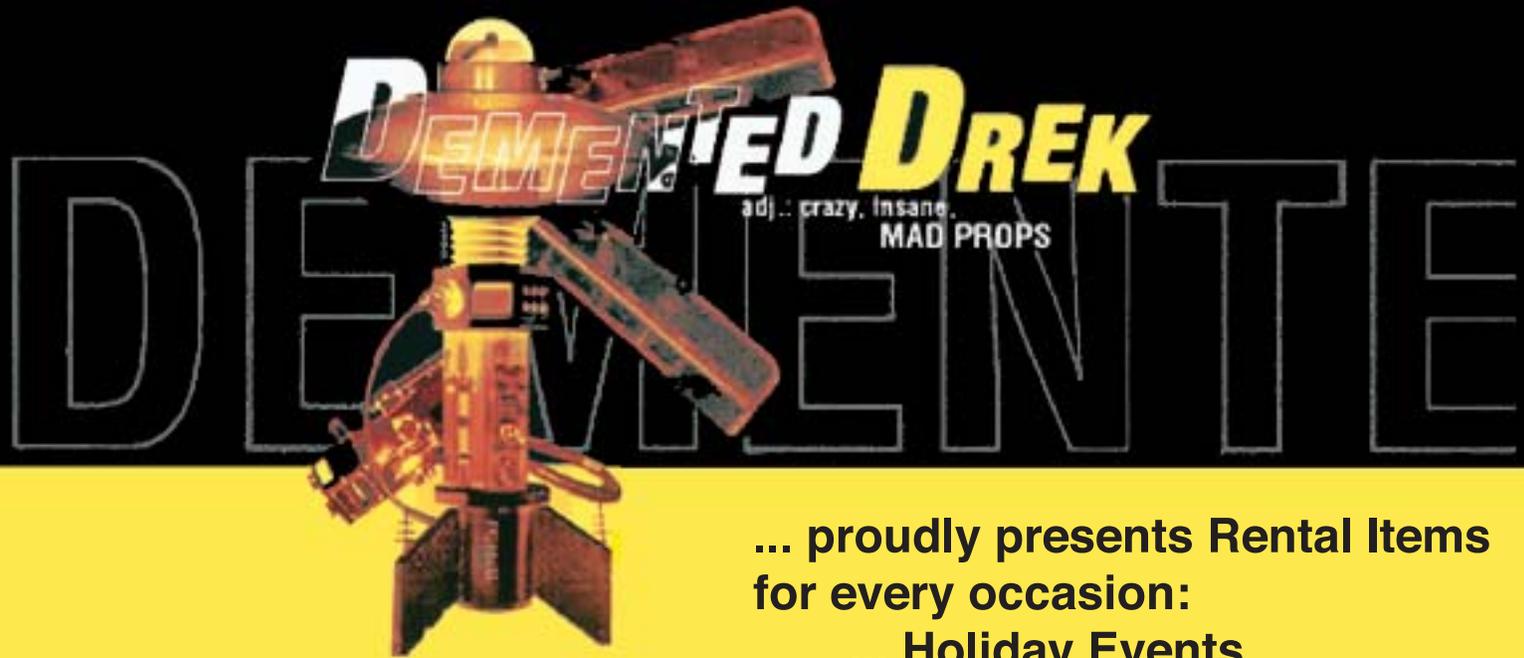
GamFloor™ is a self-adhesive vinyl that is easy to install, easy to remove and covers almost any surface. GamFloor™: instant floor, clean and simple, use for a day but can last for months. Call for your free sample swatchbook and view the video on our website.



Gloss/Matte Clear
Gloss/Matte White
Gloss/Matte Grey
Gloss/Matte Black
Gloss/Matte Yellow
Gloss Red
Gloss Green
Gloss Silver
Gloss Gold
Gloss Blue
Marble
Planked Timber
Matte Green Screen
Matte Blue Screen



4975 W. Pico Blvd.
Los Angeles, CA 90019
888-GAMCOLOR
www.gamonline.com



Home to the things, you never knew you couldn't live without!

... proudly presents Rental Items for every occasion:

- ... Holiday Events
- ... Movie Production
- ... Tuesday

Recently voted: "**Best Looking Props**"

(by the Macular Degeneration Society of Central Florida)

Operators are waiting for your call!



Check Out Our Cool Stuff Online:

www.DEMENTEDDREK.com



More **Drek** then you can **Sheik** a **FLAFFEL** at!

Shipping is **FAST** and **EASY!** Take Advantage of today's modern shipping system!



DEMENTED DREK

717 N. Donnelly Street Mount Dora, Florida 32757

(352) 357-4090



above: The door to Antarctica through the kitchen of the Pitt apartment.
below: The dream boudoir...Prior's dream.





Angels in America

Set Decorator **George deTitta Jr SDSA**
Production Designer **Stuart Wurtzel**
HBO

Photography courtesy of HBO

The angel arrives in *Prior's* apartment.

ANGELS IN AMERICA is an HBO production based on Tony Kushner's award winning play. Set in New York in 1985 and played out against the backdrop of the AIDS epidemic, *ANGELS* tells the stories of various individuals, as they wrestle with life, death, sex, religion and social issues confronting America in the Reagan era. It stars Al Pacino, Meryl Streep, Emma Thompson, Jeffrey Wright and a fine cast, who weave a powerful tale directed by Mike Nichols. Conceived as two films, *ANGELS IN AMERICA* was shot over a period of one year at Kaufman Astoria Studios, various New York locations and in Italy. Set Decorator George deTitta Jr SDSA gives a glimpse of his experience.

Maybe once in a lifetime, an opportunity comes along to work on a project that just might have it all...a great script, wonderful actors, a renowned director and an art department dream team. The film was *ANGELS IN AMERICA*.

Weeks after 9/11, the offer was made and I jumped on board. For a year, this was a project that creatively offered many opportunities. We shifted between stage sets and exterior and interior locations in New York, with the final location for the film in Italy. We jumped between brutal reality and beautiful fantasy.

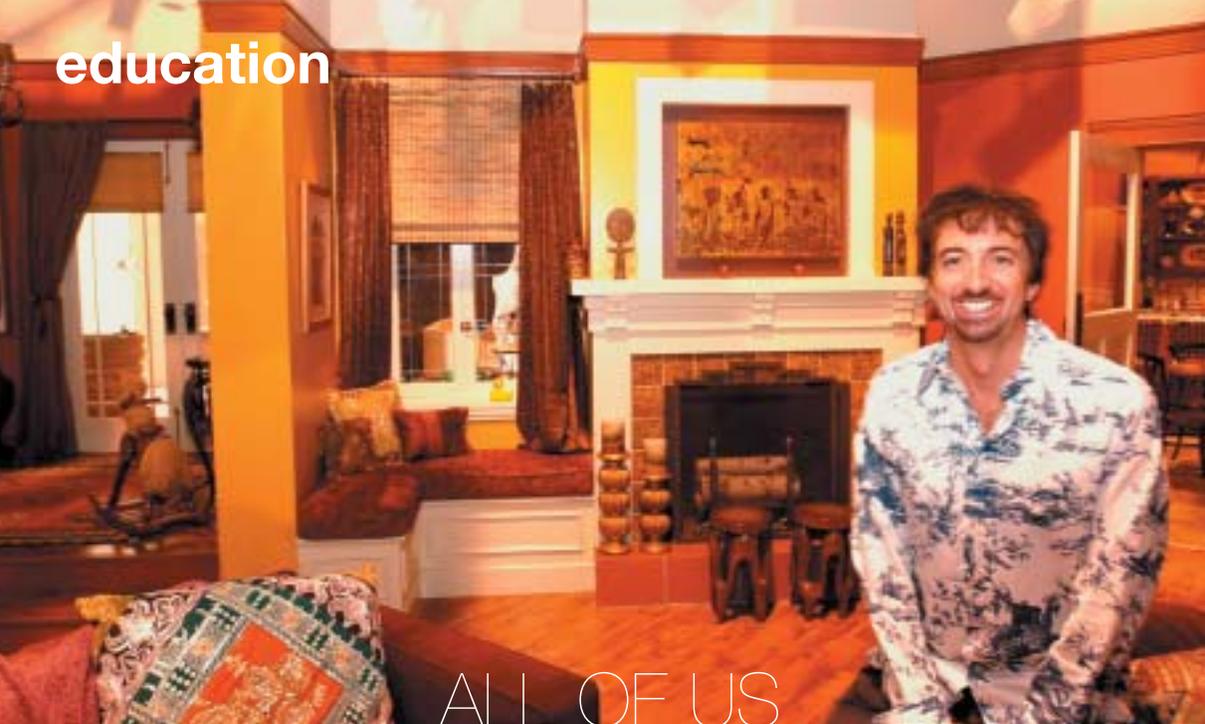
Set mostly in the mid-1980s, it is a period where memory and research can sometimes collide. It is also a period in time that produced a cultural divide in America, as the AIDS epi-

demic took hold of the gay community during Ronald Reagan's second term.

Visually, we needed to portray many worlds: *Prior's* life, through the setting of his apartment; the other world he enters as the illness takes hold – the hospital; *Roy Cohn's* life of power and privilege, deteriorating in his Eastside townhouse; *Joe* and *Harper's* empty life in a lifeless apartment; dream sequences rich in visual interpretation, ranging from *Prior's* dream boudoir to *Harper's* mind trip to Antarctica.

The final product of this year-long journey is a duet of films that are quite extraordinary in all aspects. It was a great project, with top people fully committed to giving their best. I was proud to be a part of it.

– George deTitta Jr SDSA



left: Peter Gurski SDSA on the set of ALL OF US.

below: Kitchen set ALL OF US.

this page bottom: Mark Johnson SDSA on the set of HAPPY FAMILY.

ALL OF US

A Course in Situation Comedy

A Day With Set Decorators

Held on the CBS Radford lot in Studio City on October 2, 2003, A Day With Set Decorators hosted a sold-out event comprised of students and interior designers, who were given a behind-the-scenes look at the sets of some of the newest and most popular television sit-coms, led by the people who decorate them.

The guests were greeted by a committee of successful set decorators and given an overview of set decoration and how it fits into the process of television production.

Photography by Ken Haber and Alan Burg



HAPPY FAMILY

PARTICIPATING SHOWS & SET DECORATORS

ALL OF US
Peter Gurski SDSA

GOOD MORNING, MIAMI
Melinda Ritz SDSA

HALF & HALF
Maralee Zediker SDSA

HAPPY FAMILY
Mark Johnson SDSA

THAT 70'S SHOW
Tara Stephenson SDSA

THE STONES
Steve Rostine

WILL & GRACE
Melinda Ritz SDSA



above: Signature set of
WILL & GRACE.

below: Melinda Ritz SDSA
speaks on the set of **GOOD
MORNING MIAMI.**

below left: Detail from
HAPPY FAMILY.

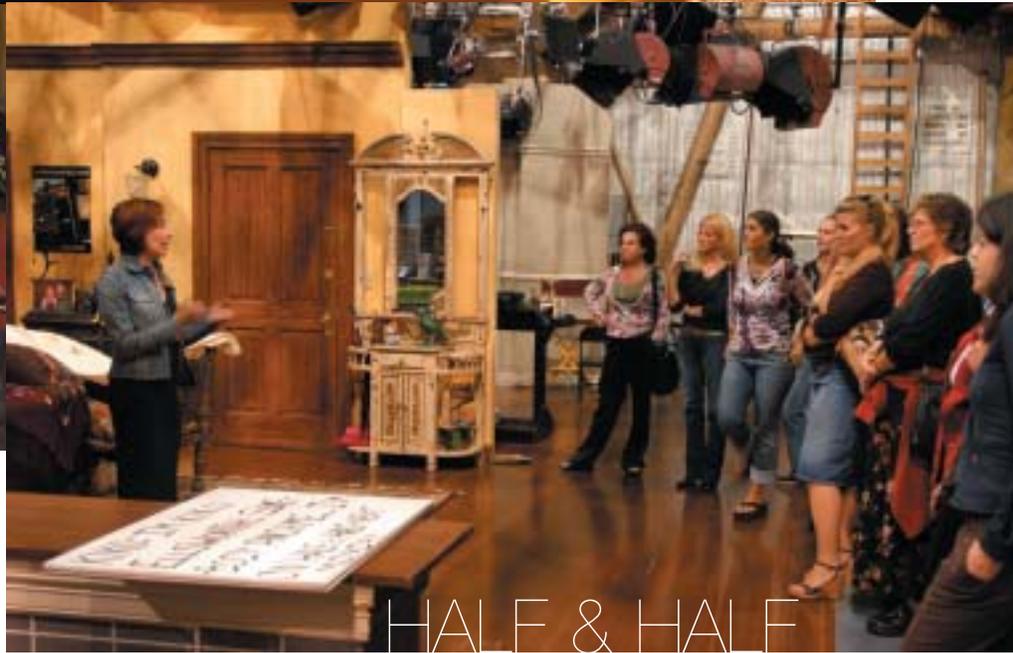
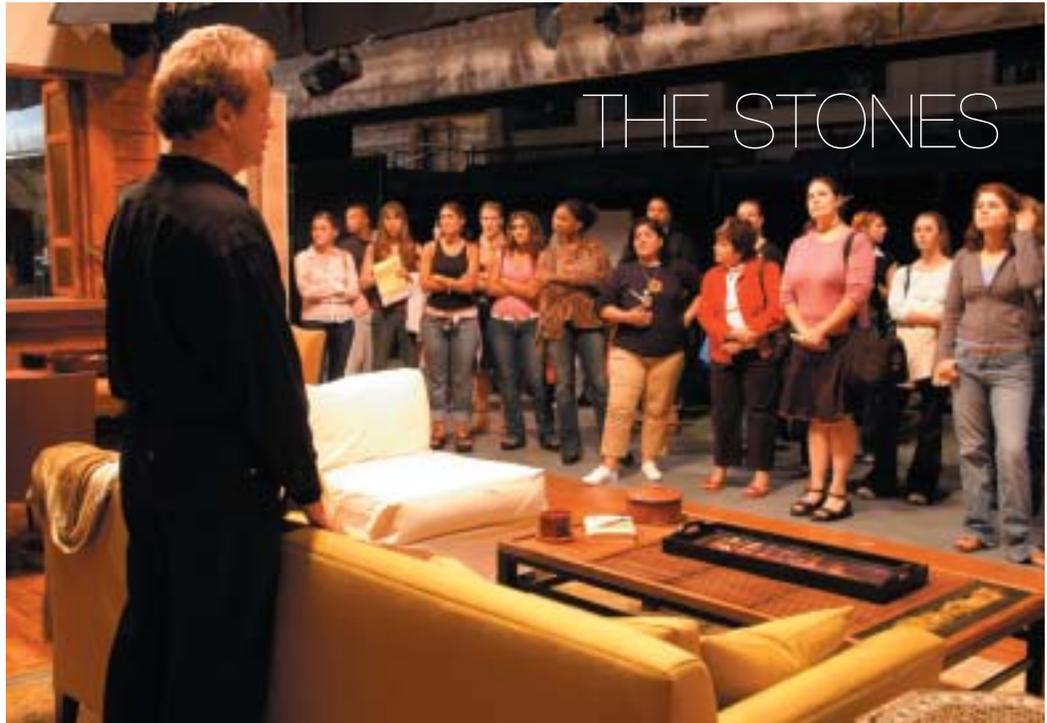


education

right: Steve Rostine speaks on the set of THE STONES.

bottom right: Maralee Zediker SDSA speaks on the set of HALF & HALF.

bottom left: Zediker and detail from HALF & HALF.



What makes a Sitcom different from every other show?

The proscenium-like setup is similar to that of a stage play to facilitate better audience and camera viewing.

High definition digital video has led to color & proportion adjustments in the design & decoration of sets. Light colors tend to wash out, so the palettes lean toward more saturated colors.

Foreground walls are slightly splayed, to help further the illusion that the rooms are larger, and to ensure that the cameras won't shoot beyond the set walls.

The "Sitcom" stripe: the art, draperies, and decoration that appear on television behind the heads of the actors in a scene, defining each show.

The placement of swing sets—some are placed on the stage in front of the audience when the response is important, and some are taped out of view of the audience when the scene is just to further the story.



left: Tara Stephenson SDSA speaks on the set of THAT 70'S SHOW.

THAT 70'S SHOW

ALL ABOUT SITCOMS

Mark Johnson SDSA



Somehow along the way, I became a sitcom set decorator. This wasn't my intention, but as is often the case in life, I took a branch in the road and this is where it came out. As I have been involved with what we now call multiple camera TV shows for the last ten years or so, I have developed a great fondness for them.

Because they have seemingly always been with us, we take the poor sitcom (situation comedy) pretty much for granted. They are as plain as apple pie, often right in the kisser. Their only real aim is to make us laugh. And laugh we do. A few that come to mind: SEINFELD, WILL & GRACE, FRIENDS, FRASIER, EVERYBODY LOVES RAYMOND, THE COSBY SHOW, ROSEANNE, DESIGNING WOMEN, CHEERS, MURPHY BROWN, THE BOB NEWHART SHOW, MARY TYLER MOORE, THE GOLDEN GIRLS, THE DICK VAN DYKE SHOW.

As a kid, the first sitcom I became aware of was THE HONEYMOONERS. It was one of the earliest examples of the form, and served as a blueprint for many, many shows to follow. It actually began as a series of short skits on Jackie Gleason's early television variety shows. Television, in its infancy, was broadcast much in the same way as radio. Programs were not recorded in advance. They would go out "LIVE", meaning just that. THE HONEYMOONERS was actually performed in front of an audience in a theater in New York City and broadcast as it happened, with no chance for retakes. As it was being broadcast, it would be recorded on a kinescope camera. The kinescope was a specially built 16mm film camera which was placed in front of a TV monitor to record the images on the monitor as they were being broadcast. The purpose of this process was nothing so noble

continued on p. 82

as to save these productions for posterity. They needed to record them so that they could be shipped to, and broadcast in, markets outside the reach of the New York signal.

The other seminal show was I LOVE LUCY. In the early fifties, Desi Arnaz and his wife and producing partner, Lucille Ball, agreed to do a new television show. However, they were unwilling to go to New York to broadcast it. They decided instead to film their show in Los Angeles, for delayed broadcast. In order to save time, they would film with four cameras shooting simultaneously, in front of a live audience. The multiple camera television series as we know it today was born.

The production process has not really changed much since I LOVE LUCY. Many sitcoms have been shot on film. Some have been shot on video tape. Most are now being shot on high definition digital video. They are still shot, however, on four cameras, labeled A, B, C and X (so no one gets confused by the sounds of B and D). The sets are lined up in a row facing the audience, so the studio audience can watch the action as if watching a play.

Production of a multiple camera series is actually very much like that of a play. Each episode requires a week to create. On Monday, everyone receives a script for that week's episode. There will be a production meeting, at which all of the department heads will have an opportunity to ask technical questions about their particular areas of responsibility. After this, there will be a table-read where the actors and director will get their first chance to read the dialogue.

The art and set decoration departments actually work about a week ahead of the rest of the company, so that new sets can be prepared for each week's episode. Multiple camera TV shows have three kinds of sets. The first are permanent sets. These, like the bar in CHEERS, appear in every episode, and always remain standing. Next are recurring sets, like Grace's office on WILL & GRACE. These are kept in storage and re-created as needed. Swing sets are the third type. Since multiple camera shows are shot in front of a live audience, they rarely go on location. This means that every environment written into the scripts needs to be created. Usually these are not expected to reappear, thus "swing set". A classic example is the candy factory on I LOVE LUCY.

Much like a play, on Tuesday the director and actors will begin to put the episode on its feet. There will be run-throughs for the writers and producers on Tuesday and Wednesday, after which changes will be made to the script to address things that are not working. Sometimes these include changes in the sets. At this point, the production designer, art director and set decorator, along with their crews, are designing sets for the following episode, as well as making adjustments to the episode in rehearsal.

By Thursday, the entire production has come together. Camera blocking begins. Since four cameras are recording the action simultaneously, careful choreography is required. For each scene, the director will carefully map out the shots for each camera. It then becomes the responsibility of a crew numbering about thirty to make this all work.

On Friday, we are ready to do a show. Unlike feature films, with sitcoms you get the payoff of a live audience responding to your work. We rehearse and refresh the set during the early part of the day. In the late afternoon, we break for dinner and makeup. In the evening, the live audience files in and we do our live show. If we've all done the job we are there to do, they laugh. ■

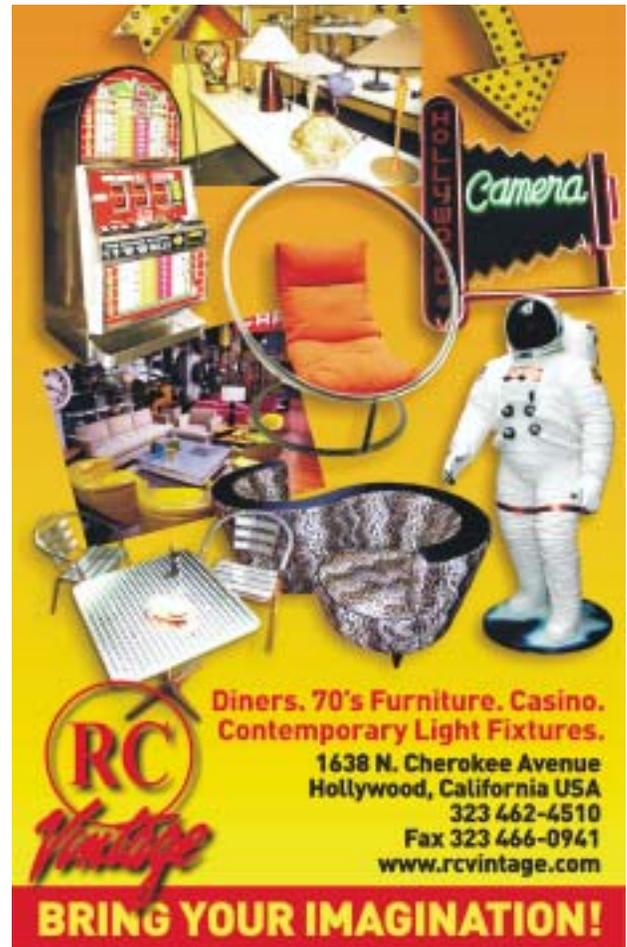
U-FRAME-IT
www.uframeitca.com • e-mail: uframeit@aol.com

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

Adrianna Cruz-Ocampo

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

13830 SHERMAN WAY, VAN NUYS, CA 91405 • PHONE (818) 781-4500 • FAX (818) 781-7479
18954 VENTURA BLVD., TARZANA, CA 91356 • PHONE (818) 344-4033 • FAX (818) 344-4816
MON - FRI 10 AM TO 7 PM SAT & SUN 11 AM TO 5 PM



**RC
Vintage**

**Diners. 70's Furniture. Casino.
Contemporary Light Fixtures.**

1638 N. Cherokee Avenue
Hollywood, California USA
323 462-4510
Fax 323 466-0941
www.rcvintage.com

BRING YOUR IMAGINATION!



**Bischoff's
TAXIDERMY &
ANIMAL EFX**
Est. 1922

STUDIO PROPS - RENTALS - SALES
CUSTOM DESIGN - FABRICATION

54 E. Magnolia Blvd.
Burbank, CA 91502
www.bischoffs.net

(818) 843-7561
Fax (818) 587-2443
bischoffs1@earthlink.net



Motion Picture Plant Rentals

- | | | |
|-----------------|----------------------------------|----------------|
| Hedges | Fencing | Gravemarkers |
| Lattice | Straw | Fake Birds |
| Cactus | Silks | Party Decor |
| Topiary Animals | Artificial Fruits and Vegetables | Pin Lights |
| Stock Trees | Artificial Seaweed | Street lights |
| Grassmats | Camo Nets | Gazebo |
| Dirtskins | X-mas Decor | Bridges |
| Baskets | Statues | Animal Skulls |
| Pots | Balistrades | Flame Proofing |
| Urns | Columns | Flocking |
| Fountains | | Gnomes |

Green Set, Inc.
Greens, Props, & Christmas Prop Shop



818-764-1231
www.greenset.com

PASSION

The SDSA grows up with Robinson Royce's presidency



Robinson Royce was elected President of the Set Decorators Society of America in November of 1999 by the Board of Directors, and re-elected for a second term two years later. Royce said of his tenure in office: "We grew up during my administration. We had to get serious if we were going to stick around."

Royce's history with the SDSA began in 1994 when he joined the SDSA Board of Directors. His first assignment was the Don Quixote committee. The stated goal was to "Right the Wrongs and Fight the Battles". Many set decorators felt ignored by the industry. Misinformation in the media and omissions from nomination ballots and tapes were rampant. Royce felt that a campaign of timely corrections could go far towards realigning impressions about the craft on all levels. "Persistence is the key to this stuff," he says. "We became relentless."

Royce took on more responsibility within the SDSA when, in the winter of 1998 he became Treasurer. "We needed structure: I put our money into mutual funds, and CD's, then stimulated board members into thinking about how with planning the annual budgets, we could create what we want."

The SDSA grew rapidly, and the Revenue Enhancement Committee was born in early 1999, to meet the ambitious goals of the organization. The main goal was to obtain a building for the SDSA. "It's about presence, showmanship, public image. We needed to become an entity to be reckoned with," says Royce, who was central in this ongoing effort.

The Board acknowledged the significance of Royce's contribution by electing him as the third President, succeeding David Smith.

This election conformed for the first time to SDSA bylaws, in that the officers were elected by the Board of Directors. In previous elections, officers were chosen by the whole membership. In designing the new system, the bylaws committee used the Motion Picture and Television Academies' nonprofit corporate structure as their example. "I believe that the selection of the President should come from the Board because then they are charged to select responsible officers, ones who are willing and equipped to serve," said Royce. "In many non-

profit corporations, officers have paid positions- we're not there yet, but may be down the line."

Significant advances marked Royce's presidency. He raised the consciousness of and made friends with Hollywood insiders like Barry Garron of the HOLLYWOOD REPORTER and Kevin Thomas of the LOS ANGELES TIMES

Inroads were made toward a positive relationship with the Art Directors Guild. "I felt that the art directors needed a reality check, especially when they sometimes neglected to acknowledge the set decorators' contribution publicly." Another front was quiet diplomacy toward Local 44 (the Los Angeles local to which set decorators belong) and the International Alliance of Theatrical and Stage Employees, the AFL-CIO umbrella covering most local unions administering contracts for set decorators and other film professionals in the US and Canada.

In keeping with Royce's principal themes of public image and impact, he encouraged the editors of this magazine to stretch toward becoming a showcase for the work of set decorators. SET DECOR evolved under his leadership to become a full-color publication, with a much wider circulation and increased sophistication in editorial content.

"The world started to notice us. We started to get phone calls from studios, inviting us to screenings. We reached out to BAFTA (British Academy of Film and Television Arts), to local politicians, to decorators around the world. I encouraged each SDSA member to reach out, combating the 'cliquish' image that persisted outside the organization." Newcomers were made welcome. A phrase he used to encourage involvement was "Decisions are made by those who show up."

MARKETPLACE, SDSA's annual Business Members' trade show, almost met its demise in September of 2001 when the events of 9/11 led Warner Brothers to withdraw its invitation to the SDSA to hold the event on their lot. "I did a lot of politicking to get it back on its feet, with co-chairs Jerie Kelter and Jeannie Gunn," remembers Royce. MARKETPLACE went on, at Universal Studios, just a week after it was originally scheduled, and was a big success.

September 11 and the hangover of the dot-com bust had

continued on p 89

REVCO
International

Manufacture * Import * Wholesale

www.revcointernational.com

EUROPEAN COUNTRY PINE ANTIQUE
FURNITURE & ACCESSORIES

SPANISH COLONIAL & PLANTATION REPRODUCTIONS

RENTAL AND PURCHASE

18720 CRENSHAW BLVD., TORRANCE, CA 90504 310.851.4715

EUROPEAN COUNTRY ANTIQUES



SPANISH COLONIAL



PLANTATION



STRETCH
WEAVE
DRAPE
TWIST
PAINT
HANG
FORM
FOLD
SEW
FAN
CUT
USE...



ROSE BRAND

Theatrical Fabrics, Fabrications & Supplies

NEW YORK

800 • 223 • 1624

212 • 242 • 7554

Fax

212 • 242 • 7565

LOS ANGELES

800 • 360 • 5056

818 • 505 • 6290

Fax

818 • 505 • 6293



ORDER ONLINE!

www.rosebrand.com

Calendar of Events

January 8

Executive Board Meeting
SDSA Office 7:00pm

January 13

Business Member Liaison Committee Meeting
Prop Services West 6:30pm

January 21

General Membership Meeting
Warner Bros 6:00pm

January 25

Golden Globe Awards

January 27

Academy Awards nominations announced

January 31 - April 8

The Art of Motion Picture Costume Design Exhibition
Pillow Walk Exhibition
Fashion Institute of Design & Merchandising

February 2 - February 27

Pillow Walk Exhibition
Pacific Design Center

February 5

Executive Board Meeting
SDSA Office 7:00pm

February 10

Business Member Liaison Committee Meeting
Prop Services West 6:30pm

February 14

Art Directors Guild Awards Banquet

February 14 - March 4

eBay auction - Pillow Walk
Set Decorator Designer Pillows

February 14

PILLOW TALK film screenings
Pillow Walk Exhibition
Alex Theater, Pasadena 2:00pm, 8:00pm

February 29

Academy Awards

March 4

Executive Board Meeting
SDSA Office 7:00pm

March 9

Business Member Liaison Committee Meeting
Prop Services West 6:30pm

March 21

SDSA Annual Luncheon
Ritz Carlton Marina Del Rey

April 1

Executive Board Meeting
SDSA Office 7:00pm

April 6

Business Member Liaison Committee Meeting
Prop Services West 6:30pm

events

SDSA celebrates the EMMYs

The SDSA pre-Emmy party dazzled and shimmered, befitting a celebration for all the nominees. Guests were greeted at the door by a whirling dervish (in the form of a liquid chocolate fountain) encircled by fresh strawberries. Luxurious carpets, rugs, tapestries and pillows were piled high everywhere, and table settings were glorious with floral arrangements donated by Sandy Rose Floral Design and Tic Tock Couture Floral.

Our gracious hosts Lawrence of La Brea left nothing to chance. Various locations around the facility were an open bar featuring Bacardi cocos and mojitos, a sumptuous sushi bar, a buffet groaning with exotic Middle Eastern cuisine, and a separate niche that held a samovar filled with strong tea, surrounded by platters of Middle Eastern desserts and sweets. Live music accompanied the affair.

Throughout the night, the Emmy nominees and assembled guests had ample opportunity to visit with each other, and our hosts continued to assure that our every desire was satiated in this beautiful and exotic environment.

– Nancy Eaton

Double Hospitality

SDSA Business Member Berbere Imports hosted the September general membership meeting in their stunning showroom. Guests were also able to view neighbor Bradford Stewart's original artwork, before entering the furnishings wonderland of hosts Berbere for the evening's meet and greet. The Berbere staff had arranged congenial seating areas from their extensive furniture collection, and filled unique serving vessels with scrumptious Asian and Middle Eastern hors d'oeuvres. After the meeting, Berbere graciously gifted each person a lovely red Asian basket from their vast collection.

– Nancy Eaton



Photo by James Moran

Diamonds and Roses

The 1999 Academy Award®-winning film AMERICAN BEAUTY was screened at the Academy of Motion Picture Arts and Sciences in Beverly Hills, as part of the Academy's 75th anniversary series Facets of the Diamond: 75 Years of Best Picture Winners. Set Decorator Jan Bergstrom SDSA and other members of the film's cast and crew were honored with a private reception, then participated in an active panel discussion following the screening. Many accolades were given to the sets and the look of the film, an integral part of the 1999 Best Picture Oscar® triumph for AMERICAN BEAUTY.

SDSA hosts ASID

On October 18, Set Decorator Cheryal Kearney SDSA hosted an ASID tour of three David E Kelley shows housed at Raleigh Studios Manhattan Beach. American Society of Interior Designers members and associates were given an overview of the process of design and decoration of episodic television in three very different surroundings. The visitors were led through the permanent sets of THE PRACTICE, with tour guides Kearney and Production Designer Charlie Lagola. The group took a side trip to POLAND, NEW HAMPSHIRE with Production Designer Penny Hadfield and Set Decorator Diane O'Connell SDSA, before heading back to school via the halls of BOSTON PUBLIC with current Production Designer Steven Wolff and original Set Decorator Jan Pascale SDSA. Correlations were drawn between the work of set decorators and that of interior designers, from resources to client/show deadlines.

continued on p 88



above: The panel for the AMPAS screening of AMERICAN BEAUTY included set decorator Jan Bergstrom SDSA, Academy Award-nominated actress Annette Bening and Oscar®-winning producer Dan Jinks. *below:* Pictured left to right: makeup artist Julie Hewett, set decorator Jan Bergstrom SDSA, casting director Debra Zane, Oscar®-winning producer Dan Jinks, former Dreamworks executive Glenn Williamson and hair stylist Cydney Cornell.

Photos courtesy of AMPAS



SDSA general membership meeting at Susanne Hollis Antiques & Fine Furnishings

A Tale of Dedication

On the evening of November 12, 2003 rain fell in sheets, lightning flashed across the city and traffic slowed to the speed of a tortoise. Those who braved these horrendous travel conditions to attend the SDSA general membership meeting were truly rewarded by the spectacular showroom of **Susanne Hollis Antiques & Fine Furnishings**. Our gracious hosts, who specialize in antique Danish and Asian furniture, treated us to a true haven amidst the storm. Guests wandered through rooms of elegant furnishings and accessories, and visited the in-house restoration center where new arrivals are gently reconditioned. Hollis is also lovingly reproducing some favorite pieces. One, in particular, captivated several of us: an ebony four-poster bed with a shell-work crest. Two charming courtyards filled with garden wares and a peaceful art gallery make this a one-stop delight. Fabulous floral displays by **Sandy Rose Floral Design** and **Julie Komen's Wild by Nature**, and a tasty, eminently creative buffet further enhanced this delightful evening.

– Nancy Eaton



Photos by Ron Shulem



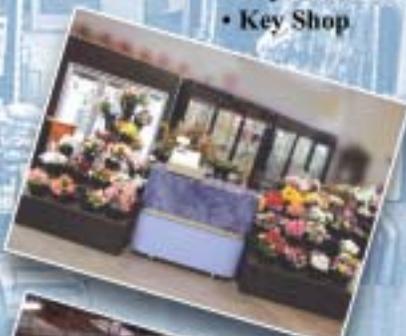
- Flower Shop
- Convenience Store
- Hardware
- Laundromat
- Music Store

E.C. Prop Rentals, Inc

Beck Ave

6905 Beck Ave.
North Hollywood, CA 91605
Phone: (818) 764-2162
Fax: (818) 764-5684
E-mail: ecprops@aol.com

- Grocery Store
- Produce Stand
- Newspaper Kiosk
- Dry Cleaners
- Key Shop




Sponsors of



Robinson Royce continued from p 84

their effects, however, and this was the beginning of a difficult period for Royce. SDSA revenue declined, along with that of many of the business members. Yet goals and projects of the Board remained ambitious. A search was launched to find new offices, a complete revamp of SDSA's website was planned, and a successful ongoing series of *Day with Set Decorators* educational events was launched. Fundraising efforts still did not keep up with expenditures. Longtime Administrator Bob Yonchak resigned, and a long break-in period for his replacement ensued. Royce had hip surgery.

Eventually, the pressure became so intense that Royce decided he had no choice but to resign in October 2002. "In the end I think it was the healthiest thing that could have happened. It woke people up to the reality of our situation. The ace in the hole was that Administrator Bob Yonchak was ready to come back." Vice President Daryn-Reid Goodall took over, serving out the remaining year of Royce's second term.

For the future, Royce recommends that the Building Fund project continue, so that the SDSA is physically on the map. Politically, he advises the SDSA to stay involved, providing a voice for the set decorator in any state or country that makes movies. Administratively, he sees a need for the Board to provide greater support for the officers to get things done. And most of all, "Have some fun with it! We need everyone's creative ideas."

"I have so much passion for this, but being passionate is the only way we'll survive, and my hunch is that we'll be here for a long time."

Robinson Royce is currently decorating his sixth season of the television series *CHARMED*. His other credits as set decorator include *LOVE BOAT*, *SMART GUY*, *SINATRA*, *SOCIAL STUDIES*, *BOY MEETS WORLD*, *YOU WISH*, *TEEN ANGEL*, *PICTIONARY*, *DINOSAURS*, *THE FLASH*, *THE A-TEAM*, *DALLAS*, *HART TO HART*, *O'HARA*, *MORK AND MINDY*, and *RENO 911*. ■



**Fantasy Eye Land
Balloons**

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

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

Specializing in Design & Manufacturing of Vintage
Wallcoverings, Large Format Printing, Set Decoration
& Prop Graphics



ASTEK WALL COVERINGS
818.901.9876 800.432.7930
fax 818.901.9891
15933 Arminia St. | Van Nuys, CA | 91406

ROI GRAPHICS
818.655.5517
fax 818.655.8557
4024 Radford Ave. | Studio City, CA | 91604



- Alley Way
- Roof Top
- Construction Site
- Bus Shelters
- Dumpsters
- Laboratory
- Post Office
- Control Center
- Lighting
- Motorcycles & Parts

E.C. Prop Rentals, Inc

Sherman Way

11846 Sherman Way
North Hollywood, CA 91605
Phone: (818) 764-2008
Fax: (818) 764-2374
E-mail: ecprops@aol.com

Sponsors of
SDSA
Set Decorators Society of America

www.tictock.com



Featured in
los angeles
MAGAZINE
"The best florist in town"

1603 N. La Brea Avenue Los Angeles, CA 90028
Tel: 323 874-3034 800 893-6688



Office Furniture Rentals

Largest Selection on the West Coast!

300,000 square feet of inventory

SPECIALIZING IN THE ENTERTAINMENT INDUSTRY

With over 3,000 desks and filing cabinets, over 10,000 chairs at all times, and 35,000 square feet of systems furniture inventory, you'll be sure to find everything you need to create the perfect set.

Executive Desk Sets - Conference Tables
Filing and Storage Cabinets - Reception Furniture
Task to Executive Seating - Workstations
Framed Artwork and more!

(800) 564-4223

Visit our website at www.abefurniture.com
or email us at rmillard@abefurniture.com

Long and short term
rentals available

Knoll, Hon
Herman Miller
Steelcase
Haworth

and many other
manufacturers
available now!

Comcast
E-BAY
MICROSOFT
UPS
DELL COMPUTERS
SEARS
AMERICAN EXPRESS
Merks
CATCH ME IF YOU CAN
ANDER MANAGEMENT
ONE HOUR PHOTO
S.W.A.T.
ERIN BROOKOVICH
CHARLIE'S ANGELS
TRAFFIC
T.V. Shows
CSI
WITHOUT A TRACE
MIRACLES
ALIAS
BOSTON PUBLIC
JAG
and many others!

A·B·E

OFFICE FURNITURE
SUPERSTORE

3400 N. PECK RD, EL MONTE, CA
Just off the 10 fwy - (626) 443-4223

Considered
the best
in-stock
selection

of Decorative
Silk, Drapery
& Upholstery
Fabrics on
the west
coast.

**F&S
Fabrics**

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



UPHOLSTERY FABRICS

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

SILK & DRAPERY FABRICS

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



CHANFIELD

CLASSICAL CHINESE
FURNITURE FROM EARLY
MING & QING DYNASTIES

SALES AND RENTALS

TUESDAY-FRIDAY 11-7
SATURDAY-SUNDAY 12-5

2704 WEST BURBANK BLVD
BURBANK, CA 91505

MIMI CRUZ SERETTA LEE
818 749-8330 562 598-1240
818 559-1460
WWW.CHANFIELD.COM

resources

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

HAUNTED MANSION pages 28-30

Grand foyer of Gracey Mansion p29: Lighting fixtures manufactured to Set Decorator Rosemary Brandenburg's specifications by Architectural Archive. Stair runner carpet purchased through Kasa/Rug Warehouse. Cording and trims by Trims Plus. Female figures leased from Warner Brothers Property. Some drapery elements made in-house, others by Warner Brothers Drapery Department, Textile Artifacts, and by Gerry Nichol available from Trebor/Nevels at the LA Mart.

The Armory p30: Drapery manufactured by Warner Brothers Drapery Department. Trims Plus supplied cording and fringes. Tassels made in house.

The Attic p29: Many of the best weathered items are from High Wheelers, plus Warner Brothers, Sony, History for Hire, Omega Cinema Props, 20th Century Props, Antiquarian Traders, House of Props, Premiere Props, and Disney.

The Library p30: Bischoff's Taxidermy, Rug Warehouse, Antiquarian Traders, Architectural Archive, Antique Instruments of the Professions & Sciences, Newel Art Galleries, Omega Cinema Props, 20th Century Props, House of Props, Warner Brothers, Barnaby Rudge Books.

The Attic detail p 28: Artist Gunnar Ahmer painted the portrait. Antiques from Warner Brothers, High Wheelers, and House of Props.

SOMETHING'S GOTTA GIVE pages 32-34

Living room: Ottoman: Clarence House fabric. Chairs: Mimi London fabric. Couch: Grey Watkins Ltd fabric. Clock: Morten Monberg. Dhurrie rug: The Rug Loft. Standing lamp: Ob*jects. Painting over fireplace: "Rockaway Beach" by Edward Henry Potthast, reproduction from Film Art LA. All frames throughout house: Jewel Box.

Kitchen: Range & Hood: Wolf. Fixtures: Waterworks. Sink: Kohler. Soapstone countertops: faux painted. Farntable: Bountiful. Lighting: Urban Archaeology. Painting reproduction "French Money" by Larry Rivers, R Kenton Nelson, from Film Art LA.

Dining room: 70" table: Hamby. Tatami rug/mat: Patterson, Flynn & Martin. Chairs: Omega Cinema Props. Slipcovers: Lee Jofa toile fabric. Sconce: Gracious Home. All frames: Jewel Box.

Family Room: Couch fabric: Lee Jofa. Chair fabric: Diamond Foam & Fabric. Books: The Strand, NY. Painting reproduction: "Little Black Dress" by Sally Storch, from Film Art LA. Stereo and plasma screen: Sony.

Pool: Teak chairs & tables: Sutherland. Cushions: Perennials fabric. Pillows and throws: Diamond Foam & Fabric.

PILLOW TALK pages 38-39

eBay auction: www.ebay

The pillows can also be viewed at www.setdecorators.org

Pillow assistance: ABC Caskets, Judith Bartnik, Diamond Foam and Fabric, Fabricut/SHarris, Fox Studios Drapery Department, The Hand Prop Room, International Silks & Woolens, Libas Ltd (Boudoir Furniture Mfg Corp), Motion Picture Set Interiors, Omega Cinema Props Property Department, Paramount Pictures Drapery Department, Rose Brand, Sandy Rose Floral Design, Sloan Reis, Textile Artifacts/Archive Edition Textiles, Trims Plus, Universal Studios Drapery Department,

MARKETPLACE pages 46-49

Participants: Abbey Event Services, ACME Resource, Air Designs, Alpha Medical, Angel Appliances, Antique Instruments of the Professions & Sciences, Art Pic, Art Tribe, Artist Rights Society, Astek Wallcovering, Bischoff's Animal EFX, Bradford Stewart Furniture & Art, Chanfield, Charles & Charles, Contemporary Art Resource, Creative Industry Handbook, Crest Office Furniture, Dazian, Demented Drek, Design Town, Dr Christmas Rents, E C Prop Rentals, Fabricut / S. Harris, Fantasy Eye Land Balloons, Floor Designs, Fox Studios, Green Set, Hand Prop Room, Hero Product Placement, High Wheelers, History For Hire, Hollywood International Placements, Hollywood Studio Gallery, IATSE Local 44, Industry Card, International Promotions, Independent Studio Services, Jackson Shrub, Jefferson West, Jewel Box Platinum, Kurtz Unlimited, Lawrence of LaBrea, Lennie Marvin Propheaven, Libas, Linoleum City, Lisa Dare Photography, Louis Equipment Company, Media Arts, Metropolitan West, Modern Props, Motion Picture Set Interiors, Ob*jects, Old Pine Furnishings, Omega Cinema Props, Paramount Pictures, Pinacoteca Picture Props, Post Mortem Studio Rentals, Prop Services West, Rest Area, REVCO International, Richard

continued on p 98

ALL ART COPYRIGHT CLEARED **FINE ART RENTAL & SALES**
818.503.5999
Modern & Contemporary www.artpic2000.com

Over 1000 Art Works on Display

SCULPTURES
PAINTINGS
PHOTOS
PRINTS

ART-PIC

HOURS M-F / 9-5 #826 TROOST AVE., N. HOLLYWOOD, CA 91605

Lennie Marvin's Prop Heaven
Burbank, Ca
818-841-5882 propheaven.com

Dozar
OFFICE FURNISHINGS
SALES & RENTALS

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



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

*Where Hollywood
Gets Its Vines*

*Celebrating
65 Years
of Service*

Balustrades
Bridges
Christmas trees and decor
Columns
Cut Brush
Fiberglassing

Funeral Arrangements
Gazebos
Gravestones
Hedges
Live Plants
Park Benches

Pumpkins
Set Construction
Silks and Florals
Statues
Wedding Arrangements
Western Artifacts

11505 Vanowen Street
North Hollywood, CA 91605
tel: 818.982.0100
fax: 818.982.1310
email: jssplantrental@aol.com

Feature Films

Feature Films Currently Prepping or Shooting

Set Decorator	Title	Prod Company
Carr, Cindy	HOSTAGE	Stratus Films
Cummings, Peg	PRINCESS DIARIES II	Disney
DeTitta Jr, George	STAY	New Regency/Fox
Dias, Larry	THE WOODS	Disney
Doyle, Tracey	IN HER SHOES	Fox 2000
Eschelbach, Susan	GHOSTS OF GIRLFRIENDS PAST	Girlfriends Past Productions
Getman, Julieann	SUENO	SiSi Films
Hallenbeck, Casey	THE PUNISHER	Marvel
Hicks, Alan	NEW YORK MINUTE	NY Minute Productions
Kushnick, Beth	HIDE AND GO SEEK	20th Century Fox
McCulley, Anne D	NATIONAL TREASURE	Declaration Productions/Disney
Messina, Kristen	OCEANS 12	Warner Brothers
Mowat, Doug	CONSTANTINE	Warner Brothers
Pascale, Jan	Will Ferrell project	Universal
Reynolds-Wasco, Sandy	COLLATERAL	Dreamworks
Rollins, Leslie E	THE MANCHURIAN CANDIDATE	Paramount
Rubino, Beth	THE INTERPRETER	Interpreter Productions NYC
Schutt, Debra	STEPFORD WIVES	Paramount
Sim, Gordon	CINDERELLA MAN	Universal
Smith, Erin	ENTOURAGE	Ma Vile Productions
Sutton-Doll	CRASH	Crash Productions
Visinare, Teresa	SLEEPOVER	MGM
Williams, Jennifer	AFTER THE SUNSET	Newline
Wooke, Beth	STANDING STILL	Standing Still
Zolfo, Victor	MR AND MRS SMITH	New Regency Productions

Feature Films Currently Prepping or Shooting Assistant Set Decorators

Assistant Set Decorator	Title	Prod Company
Mazur, Alex	STEPFORD WIVES	Paramount
Kaufman, Susan	COLD MOUNTAIN	Miramax

Feature Films Currently Prepping or Shooting Associate Members

Associate Member	Title	Prod Company
Del Araujo, Louise	Will Ferrell project	Universal
Lead		

Upcoming and Recent Releases

Set Decorator	Title	Prod Company
Baseman, Andrew	KINSEY	American Zoetrope
Baseman, Andrew	IN THE CUT	Columbia Tristar
Baseman, Andrew	PEOPLE I KNOW	Sony
Becker, Judy - Production Designer	GARDEN STATE	Jersey Films
Becker, Judy - Production Designer	RAISING VICTOR VARGAS	Goldwyn Fireworks
Becker, Judy - Production Designer	THUMBSUCKER	This Is That Productions
Bergstrom, Jan	THE SINGING DETECTIVE	Paramount
Brandenburg, Rosemary	THE HAUNTED MANSION	Disney
Brill, Ellen	A VIEW FROM THE TOP	Miramax
Brittan, Andi	ALEX & EMMA	Castle Rock
Bruck, Karen	THE COMPANY	Killer

Upcoming and Recent Releases *continued*

Set Decorator	Title	Prod Company
Carle, Alex	BRING IT ON AGAIN	Universal
Carle, Alex	HATING HER	Idiom
Carr, Cindy	IDENTITY	Sony
Carr, Cindy	VAN HELSING	Universal
Carroll, Stephanie - Prod. Designer	VANITY FAIR	Focus/Granada
Cummings, Peg	THE WHOLE TEN YARDS	Franchise Films
Danniells, Jon	2 FAST 2 FURIOUS	Universal
Dias, Larry	PIRATES OF THE CARIBBEAN	Disney
Diers, Don	ALONG CAME POLLY	Universal
Diers, Don	DOWN WITH LOVE	Fox
Eschelbach, Susan	WIN A DATE WITH TAD HAMILTON	Dreamworks
Fischer, Lisa	SURVIVING CHRISTMAS	Dreamworks
Fox, KC	CHEAPER BY THE DOZEN	MGM
Fox, KC	DICKIE ROBERTS	Paramount
Fox, KC	LEGALLY BLONDE 2	MGM
Gaffin, Lauri	CHARLIE'S ANGELS 2	Columbia
Galline, Frank	DUMB AND DUMBERER	Avery Pix
Galline, Frank	STROKE OF GENIUS	Bobby Jones Films LLC
Getman, Julieann	THE SEAT FILLER	Strange Fruit Productions
Goddard, Richard	MYSTIC RIVER	Warner Bros
Graves, Regina	Woody Allen Fall Project 2003	Dreamworks
Graves, Regina	ANYTHING ELSE	Dreamworks
Graves, Regina	ON THE ONE	Cataland Films
Gregory, Bill	CRUEL INTENTIONS 3	Sony
Gulickson, Mary E	LEGALLY BLONDE 2 (add'l photography)	MGM
Gunn, Jeannie	EMPLOYEE OF THE MONTH	Employee of the Month Inc
Haberecht, Barbara	FREAKY FRIDAY	Disney
Hallenbeck, Casey	SWAT	Columbia
Hallenbeck, Casey	GODS & GENERALS	Turner Films
Hart, Jay	SPIDERMAN 2	Columbia Pictures
Hart, Jay	TERMINATOR 3	Warner Bros
Hicks, Alan	HAVANA NIGHTS	Miramax
Howard, Jason	WONDERLAND	Lion's Gate
Kensinger, Robert	MASKED & ANONYMOUS	BBC Productions
Kensinger, Robert	LITTLE BLACK BOOK	Revolution
Kuljian, Anne	CAT IN THE HAT	Universal
Kuljian, Anne	TERMINAL	Dreamworks
Kushnik, Beth	RAISING HELEN (NY unit)	Buena Vista
Lewis, Garrett	HIDALGO	Disney
Lewis, Garrett	ME AGAIN	Cheyenne Enterprises
Lombardo, Lance	PAPARAZZI	Fox
Martin, Maggie	GIGLI	Revolution
Martin, Maggie	LADDER 49	Touchstone
McCormac, Cynthia	DUPLEX	Miramax
Messina, Kristen	CRIMINAL	Section Eight
Messina, Kristen	EROS (Soderbergh segment)	Section Eight
Moss-Serino, Amanda	TREMORS 4	Universal
Munch, Barbara	THE ASSASSINATION OF RICHARD NIXON	Monsoon Entertainment
Munch, Barbara	TWISTED	Paramount
Nay, Maria	CONFIDENCE	Lion's Gate
Nay, Maria	UHCHAIN MY HEART	Crusader Entertainment
O'Hara, Karen	POLAR EXPRESS	Castle Rock/WB
Ozols-Barnes, Wendy	ELVIS HAS LEFT THE BUILDING	Capitol
Ozols-Barnes, Wendy	THE MISSING	Revolution
Ozols-Barnes, Wendy	SUSPECT ZERO	Cruise/Wagner
Pascale, Jan	ANCHORMAN	Dreamworks

continued next page

Upcoming and Recent Releases *continued*

Set Decorator	Title	Prod Company
Pascale, Jan	HOLLYWOOD HOMICIDE	Revolution
Pascale, Jan	UNITED STATES OF LELAND	MDP/Thousand Words
Peters, Kathryn	OUT OF TIME	MGM
Pizzini, Denise	FIRST DAUGHTER	Regency
Pizzini, Denise	THE ITALIAN JOB	Paramount
Pope, Natali	PROVIDENCE	Disney
Posnansky, Tessa	RUNAWAY JURY	20th Century Fox
Rollins, Leslie E	13 GOING ON 30	Revolution
Rosemarin, Hilton	HELLBOY	Revolution
Rosenfeld, Brana	AMERICAN WEDDING	Universal
Roth, Dena	A MIGHTY WIND	Castle Rock/WB
Roy, Pamela	UPTOWN GIRLS	MGM
Rubino, Beth	SOMETHING'S GOTTA GIVE	Columbia Pictures
Schlesinger, David	OFF THE MAT	Golddigger
Sheets, Suzette	RAISING HELEN	Buena Vista
Sim, Gordon	WELCOME TO MOOSEPORT	Fox
Sim, Gordon	THE IN-LAWS	Warner Bros
Smith, David	THE GAME OF THEIR LIVES	Crusader Entertainment
Smith, David	SHOP GIRL	Hyde Park
Smith, Erin - Production Designer	I LOVE YOUR WORK	Muse
Smith, Erin	MYSTERIOUS SKIN	Mysterious Films
Smith, Erin	NATIONAL LAMPOON'S DORM DAZE	Hill & Brand Productions
Smith, Erin	NORTHFORK	Paramount Classics
Stepeck, Tim	STARSHIP TROOPERS 2	Startroop Pictures
Stoughton, Diana	THE FIGHTING TEMPTATIONS	Paramount
Sullivan, Kate	STARSKY AND HUTCH	Red Hour Films
Totleben, Ellen	A MAN APART	Avery/New Line
Wiesel Holmes, Karin	SCHOOL OF ROCK	Paramount
Williams, Jennifer	BAD BOYS 2	Bruckheimer

Upcoming and Recent Releases

Assistant Set Decorators

Assistant Set Decorator	Title	Prod Company
Christiansen, Inger	THE WHOLE TEN YARDS	Franchise Films
Danniells, Jon	VAN HELSING	Universal
Doyle, Tracey	CONFIDENCE	Lions Gate
Doyle, Tracey	UNCHAIN MY HEART	Crusader
Franco, Ron	DAREDEVIL	Fox
Franco, Ron	DAY AFTER TOMORROW	Fox
Moosher, Christine	MR 3000	Paramount
Orlando, Kathy	A MIGHTY WIND	Castle Rock/WB
Visinare, Teresa	PIRATES OF THE CARIBBEAN	Disney

Remember to update your credits on the SDSA website: www.setdecorators.org and on IMDB, as well as in SET DECOR!

Upcoming and Recent Releases

Associate Members

Associate Member	Title	Prod Company
Berry, Kelly - Buyer	FIRST DAUGHTER	Regency
Berry, Kelly - Buyer	GARFIELD	20th Century Fox
Del Araujo, Louise - Lead	ANCHORMAN	Dreamworks
Del Araujo, Louise - Lead	HOLLYWOOD HOMICIDE	Revolution
Del Araujo, Louise - Lead	UNITED STATES OF LELAND	MDP/Thousand Words
Garner-Gail, Sara - Buyer	THE HAUNTED MANSION	Disney
Leonard, Kimberly - Buyer	LEGALLY BLONDE 2 (add'l photography)	MGM
Meisels, Marc - Gang Boss/Fixtures	SPIDERMAN 2	Columbia Pictures
Meisels, Marc - Set Dresser/Fixtures	TERMINAL	Dreamworks
Meisels, Marc - Gang Boss/Fixtures	TERMINATOR 3	Warner Bros
Patrinos, Nya - Set Decorator	PATIENT 14	Gemstar
Nooyen, Fleur - Buyer	HIDALGO	Touchstone Productions
Nooyen, Fleur - Buyer	SURVIVING CHRISTMAS	Dreamworks Productions
Rosenberg, Kimberley - Buyer	DUPLEX	Miramax
Rosenberg, Kimberley - Buyer	TERMINAL	Dreamworks
Scott, Doug - Set Dresser	BRIDE & PREJUDICE	Bride Productions
Sheeley, Kate - Set Decorator	JUSTICE	Jujitsu, LLC
Shulem, Ron - Gang Boss	13 GOING ON 30	Revolution
Smith, Nathan - Set Decorator	BEN AND THOMAS	Blue Rat Productions
Smith, Nathan - Set Dresser	BRIDE & PREJUDICE	Bride Productions
Trueblood, Chanida - Set Decorator	MONSTER MAN	Road Brothers Incorporated
Trueblood, Chanida - Set Decorator	MUMMY AN' THE ARMADILLO	Sandstorm Films
Waller, Leena - Set Decorator	MOVING (Feature Short)	Roadside Attractions
Waller, Leena - Set Decorator	MONSTER & THE PEANUT	AFI Short

C O R R E C T I O N S

Misspelled

Richard Hankins, Production Designer for NYPD BLUE.
Eric J Luling, Photographer for THE CAT IN THE HAT.

Misplaced

Production Designer Kelly Van Patter SDSA
Set Decorator Elizabeth Fowler SDSA
[unintentionally omitted from Emmy nomination list]

Misattributed

The photographer for the photo of the green couch in
THE CAT IN THE HAT coverage was Eric J Luling.

Series

Set Decorator	Show	Net
Ahrens, Anne	STILL STANDING	CBS
Allen, Linda	STRONG MEDICINE	Lifetime
Andrews-Ingrassia, Sara	MISS MATCH	Fox
Baker, Joanne	THE ELLEN DEGENERES SHOW	NBC
Baker, Joanne	SURREAL LIFE 2	WB
Baker, Melanie	LAW AND ORDER, SPECIAL VICTIMS UNIT	NBC
Benjamin, Susan	THE APPRENTICE	NBC
Bevacqua, Joe	THE YOUNG & THE RESTLESS	CBS
Biddle, Mary Ann	LAS VEGAS-Episodes 105-113	NBC
Blue, Caitlin	PLATONICALLY INCORRECT	ABC
Blue, Caitlin	8 SIMPLE RULES FOR DATING MY DAUGHTER	ABC
Brill, Ellen	NIP/TUCK	FX
Burbank, Lynda	ACCORDING TO JIM	ABC
Burbank, Lynda	LESS THAN PERFECT	ABC
Cahill, Kathy Curtis	JUDGING AMY	CBS
Carle, Alex	THE GUARDIAN	CBS
Coburn, Cindy	CENTURY CITY	CBS
Colohan, Tim	ER	NBC
Combs, Debra	WANDA AT LARGE	Fox
Cooper, Mel	GROUNDED FOR LIFE	Carsey Werner
D'Amico, Archie	NYPD BLUE	ABC
De Los Reyes, Lisa	COUPLING	NBC
Didul Mann, Claudette	BERNIE MAC	Fox
Fine, Wendy	THAT'S SO RAVEN	Disney
Frankenheimer, Leslie	KAREN SISCO	ABC
Giovanni, Judi	THE GEORGE LOPEZ SHOW	ABC
Goodall, Daryn-Reid	THE MAN SHOW	Comedy Central
Goodall, Daryn-Reid	MAD TV	Fox
Grace, Cheryle A	ONE ON ONE	UPN
Grande, Greg	FRIENDS	NBC
Grande, Greg	IN THE MIX	Style
Gross, Sam	JAG	CBS
Gullickson, Mary E	MONSTER HOUSE	Discovery
Gunn, Jeannie	WITHOUT A TRACE	CBS
Gurski, Peter	ALL OF US	WB
Howard, Jason	RIPLEY'S BELIEVE IT OR NOT	TNT
Howard, Jason	PEPSI SMASH	WB
Jackson, Dwight	LUIS	Fox
Jacobson-Scarfo, Jacqueline	THIRD WATCH	NBC
Johnson, Mark	HAPPY FAMILY	NBC
Kasch, Brian	SCRUBS	NBC
Kearney, Cheryal	THE PRACTICE	ABC
Kelley, Carol Bayne	LINE OF FIRE	ABC
Lavigna, Melody	PHIL OF THE FUTURE	Disney
Lewis, Cynthia T	MONK	USA
Lipscomb, Rusty	SIX FEET UNDER	HBO
Lombardo, Lance	THE DIVISION	Lifetime
Manthey, Karen	ALIAS	ABC
Mees, Jim	STAR TREK ENTERPRISE	UPN
Miranda, Barbara	GIRLFRIENDS	UPN
Miranda, Barbara	IT'S ALL RELATIVE	ABC
Nilsson, Lisa	LAW AND ORDER, CRIMINAL INTENT	NBC
O'Connell, Diane	THE BROTHERHOOD OF POLAND N.H.	CBS
Olsen, Ron	FRASIER	NBC
Pearce, Kelley	TRACY MORGAN SHOW	NBC
Peterson, Kristin	MALCOLM IN THE MIDDLE	Fox
Polito, Jennifer	YES DEAR	CBS

Series *continued*

Set Decorator	Show	Net
Pope, Natali	THE HANDLER	CBS
Poulik, Michele	OC - Permanent Sets	Fox
Rebar, Clodia	24	Fox
Richarz, Laura	THE PARKERS	UPN
Ritz, Melinda	WILL AND GRACE	NBC
Ritz, Melinda	GOOD MORNING MIAMI	NBC
Roome, Paul	MERGE	Lifetime
Royce, Robinson	CHARMED	WB
Royce, Robinson	RENO 911	Comedy Central
Reuben, Galit	LIFE LESSONS...	Showtime
Reuben, Galit	MAD, MAD HOUSE	SciFi
Rymond, Freddie	KING OF QUEENS	CBS
Sefman, Michele - Production Designer	THE PARKERS	UPN
Shea, Ann	2 1/2 MEN	CBS
Sheets, Suzette	THE SHIELD	FX
Sprayregen Henkel, Jill	WHAT I LIKE ABOUT YOU	WB
Stephenson, Tara	MONSTER HOUSE	Discovery
Stephenson, Tara	THAT 70S SHOW	FOX
Stepeck, Tim	COLD CASE	CBS
Struth, Sandy	ANGEL	WB
Tonkin, Christina	SEX AND THE CITY	HBO
Totleben, Ellen	THE WEST WING	NBC
Van Patter, Kelly - PD	THE APPRENTICE	TBD
Vuckovich, Amy	THE MULLET	WB
Walker, Richard C	RUN OF THE HOUSE	WB
Wells, Amy	ALL ABOUT THE ANDERSONS	WB
Wells, Amy	MY WIFE & KIDS	ABC
Wiesel Holmes, Karin	SEX AND THE CITY	HBO
Wolverton-Parker, Lynn	NAVY NCIS	CBS
Yates, Diane	REGULAR JOE	ABC
Zediker, Maralee	HALF AND HALF	CBS
Zediker, Maralee	LIKE FAMILY	Universal

Pilots

Set Decorator	Show	Net
Kensinger, Bob	WB Untitled Project - Hotel	ABC
Smith, Erin	ENTOURAGE	HBO

TV Movie & Mini-Series

Set Decorator	Show	Net
Bolder, Julie	HELTER SKELTER	WB
Christiansen, Ane	A MATTER OF FAMILY	CBS
DeTitta Jr, George	ANGELS IN AMERICA	HBO
Kasch, Brian	LIVE IN BAGDAD	HBO
Moss-Serino, Amanda	KNEE HIGH P.I.	Comedy Central
Nay, Maria	EMPIRE FALLS	HBO
Starks, Shirley	BACK WHEN WE WERE GROWN UPS	HBO
Hallmark Hall of Fame		
Starks, Shirley - PD	UNTITLED DOCUMENTARY	HBO
Stoughton, Diana	DEEP ATTACK	NBC

Series - Assistant Set Decorators

Asst Set Decorator	Show	Net
Downes, Cindy	ARRESTED DEVELOPMENT	Fox
Doyle, Tracey	EMPIRE FALLS	HBO
Karady, Ondine	SEX AND THE CITY	HBO
Sideris, Alison	SIX FEET UNDER	HBO

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

Associate Members *Title is Set Decorator unless otherwise noted*

Associate Member	Show	Net
Anderson, Anne - Buyer	KAREN SISCO	ABC
Fowler, Elizabeth	PRICE IS RIGHT	CBS
Genovese, Lorraine - Buyer	NAVY NCIS	CBS
Gerhardt, Charli - Buyer	WITHOUT A TRACE	CBS
Leonard, Kimberly - Buyer	LAS VEGAS	NBC
Malley, Megan - Buyer	CSI MIAMI	CBS
Malley, Megan	311 - MUSIC VIDEO	Black Dog RFA
Meisels, Marc - Lead	COLUMBO - MOW	Universal
Meisels, Marc - Gang Boss	ENTOURAGE	HBO
Nooyen, Fleur - Buyer	CENTURY CITY	CBS
Nooyen, Fleur - Buyer	LINE OF FIRE	ABC
Oberman, Dorit - Buyer	ER	NBC
Patrinios, Nya	CAROL CHRISTMAS	Hallmark - MOW
Shulem, Ron - Lead	IT'S ALL RELATIVE	ABC
Smith, Nathan - Asst Art Director	IT'S CHRISTOPHER LOWELL	Discovery
Walton-Teter, Annie	DESIGNER'S CHALLENGE	HGTV

Compiled by Erica Rogalla, Ron Shulem, and Staff.

Commercials

Set Decorator	Client/Desc.	Prod. Company
Bonney, Sharon	Sprint/Looney Toons; Dodge trucks	House of Usher
	US Treasury/new \$20 bill	Incubator
	Sierra Mist/party w/snow	Backyard
	May Co/Christmas	Green Dot
	Jeep/car shopping	Public Domain
	Jack in the Box - 8 spots	Radical Media
Brittan, Andi	Budweiser	Partizan
Getman, Julieann - Art Director	Orowheat Bread	30 Second Films
MacCarthy, Fainche	Target/Christmas campaign	FM Rocks
	Nike/Pro&Olympic athletes	Anonymous
	Suncom/AT&T wireless	HKM
	JC Penny/Back to school	Radical Media
	HP-USPS/mail	MJZ
	Seimens/Futuristic & Orwellian	Traktor
Munch, Barbara	AVEO	Bruce Dowad
Simone, Jean	Standard Federal Bank - 2 spots	HIS
	Sears Kenmore - 8 spots	Free Market Films (NY)
	Bank of America - 2 spots	Dektor Films
Wooke, Beth - Set Decorator	Dodge Neon	24:7 Productions
Wooke, Beth - Buyer	Just My Size	Backyard

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

**February 14-
March 4**

ebay

GILLIGAN'S ISLAND

ANGEL • ARTNOUVEAU • AUNTIE MAME • CADDYSHACK • CARNIVALE
ANCA • CHICAGO • COCONUT GROVE • CSI • FLOREVER PLAID • FRIENDS
S ISLAND • GONE WITH THE WIND • GOOD MORNING MIAMI • HARC
HEIDI • HOTEL • JUDGING AMY • KAREN SISCO • LA CONFIDENTIAL •
• MOULIN ROUGE • MURDER SHE WROTE • ON GOLDEN POND • RAIS
SCUIT • SIX FEET UNDER • SOME LIKE IT HOT • TITANIC • TO KILL A
BIRD • UPTOWN GIRLS • WER • WILL & GRACE •
WRESTLING • ANCA • AUNTIE MAME • CADDYSHAC
VALE • CASABLANCA • COCONUT GROVE • CSI • FLOREVER
FRIENDS • GILLIGAN'S ISLAND • GONE WITH THE WIND • GOOD MO
ROLD & MAUDE • HEIDI • HOTEL • JUDGING AMY • KAREN SISCO • LA C
EGALLY BLONDE 2 • MURDER SHE WROTE • ON GOLDEN POND • RAIS
KILL A MOCKINGBIRD • UPTOWN GIRLS • VIP • WEDDING PLANNER •
950'S TV WRESTLING • ANCA • AUNTIE MAME • CAD
ARNIVALE • CASABLANCA • COCONUT GROVE • CSI • FLORE
FRIENDS • GILLIGAN'S ISLAND • GONE WITH THE WIND • GOOD MO
ROLD & MAUDE • HEIDI • HOTEL • JUDGING AMY • KAREN SISCO • LA C
EGALLY BLONDE 2 • MOULIN ROUGE • MURDER SHE WROTE • ON G
SIN IN THE SUN • SEVEN UP • SOME LIKE IT HOT
KILL A MOCKINGBIRD • UPTOWN GIRLS • VIP • WEDDING PLANNER •
950'S TV WRESTLING • ANGEL • ARTNOUVEAU • AUNTIE MAME • CADI

practical – works on set as in real life, ie running water, stove, fireplace

practicals – working lighting fixtures that one would see and use in the real world, i.e. chandeliers, lamps, sconces, providing ambient lighting – in addition to or other than the lighting equipment specifically designed for photographic lighting

dolly shot – refers to a shot when the camera moves through the set, mounted on a specialized dolly which allows smooth movement – often requires some set dressing to be temporarily moved

flying wall, “needs to fly” – a set wall or set piece that can be moved in order to place a camera in position

hero piece – a piece of set dressing or prop that is specific to the story or action in a scene – often a piece that reappears or is scripted

synched, synchable – video is 30 frames/second, film 24/second – in order for a TV set to be “practical” onscreen, it has to be synchronized to film camera speed

deal memo – a relatively short form contract between the production company and the set decorator describing the nature and terms of employment for a film or television project

la area flea markets

Every Saturday and Sunday

Golden West College Flea Market

15744 Goldenwest St Huntington Beach 8-3 Free

Every Sunday

Fairfax HS Flea Market

Fairfax and Melrose Free

1st Sunday

Pasadena City College Flea Market

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

Westside Antique and Collectible Market

(formerly in Westwood) Santa Monica Airport, Airport Ave off Bundy
9-3 \$4

Antique and Collectible Show at Glendale Civic Auditorium

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

2nd Sunday

Rose Bowl

1001 Rose Bowl Drive 9-3 \$6

3rd Saturday

Eclectibles on Melrose

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

3rd Sunday

Long Beach Outdoor Antique and Collectible Market

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

Culver City Antique Market

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

Glendale Community College Swap Meet

1500 N. Verdugo Rd 8-3 Free

4th and 5th Sundays

Northridge Antique Market

Devonshire and Lindley Ave 9-3 \$3

Santa Monica Outdoor and Antique Collectible Market

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

resources *continued from p 92*

Beltran Design, Sandy Rose Floral Design, Sony Pictures Studio, Textile Artifacts, The Plantation Shutter Guy, Tic-Tock Couture Floral Creations, 20th Century Props, Universal Sign Shop, Warner Brothers Property,

Sponsors: Diamond Foam & Fabric, Fox Studios, Green Set, Hand Prop Room, Hollywood Cinema Arts, Jackson Shrub, Linoleum City, PSW, RC Vintage, Sloan Reis, Universal Studios, Warner Brothers

THE MISSING Pages 52-55 and cover

Sick house p52: Furniture restoration expert Allen McDougal created two copies of antique bed. Bed linens and hemp products: Earth Runnings, Taos.

UPTOWN GIRLS pages 58-59

Molly's Bedroom: Bed Crown, from John Koch Antiques. Lush silk bed-covering, red ginger jar fabric: The Silk Trading Company. Fabrication of duvet cover by D & F Workroom. Sheer canopy: Joe's Fabric. Antique bed: Alice's Antiques. Armoire: ABC Carpet & Home/Bronx Warehouse. Lampshade designed by Judy's Lampshades, Brooklyn, NY. Wire form Eiffel Tower and carousel birdcage from La Maison Moderne. Cashmere alphabet tapestry purchased from a Turkish bazaar street vendor, 26th Street Flea Market, NYC.

Ray's Bedroom: Pearl studded, soft yellow silk fabric by The Silk Trading Company. Sheer daisy fabric by Brunschwig & Fils. Fabrication of draperies by D & F Workroom. Bed & bedding by Garnet Hill. Furniture by: MB Baby/Teen Furniture (dressers, desk, nightstands and round table), Pottery Barn Kids (four chairs) and White on White (arm chair and clear glass lamp). Bedside lamps by Urban Outfitters. Doll furniture by Nadeau, reupholstered by D & F Workroom.

Molly's World, Menagerie of Pagodas: Pagoda replicas and the scale model of Molly's apartment set created by artist Anduin Havens.

ALEX & EMMA pages 60-61

Polina's Bathroom 1924: The bath is a replica, courtesy of Kohl.

Polina's Kitchen 1924: Beautiful replica stove from Heartland Appliances. Period pitchers, coffee & meat grinders, and bone-handled knives from High Wheelers, the Hand Prop Room and Warner Brothers.

ALL OF US p78

Charles & Charles, Hollywood Cinema Arts, Linoleum City, Mardine Davis, Motion Picture Set Interiors – Drapery, Omega Cinema Props, Pinacoteca, Square Deal Plumbing, Warner Bros Property & Upholstery

HAPPY FAMILY p78

Art Pic, Charles & Charles, Diamond Foam & Fabric, Furniture Town Inc, Greenset, Hollywood Cinema Arts, Hollywood Studio Gallery, International Silks & Woolens, Modern Props, Motion Picture Set Interiors, Ob*jects, Omega Cinema Props, Sandy Rose Floral Design, Universal Studios Drapery & Property

WILL & GRACE and **GOOD MORNING MIAMI** p79

20th Century Props, ABE Office Furniture, Astek Wallcovering, Brown & Gold Lighting, Charles & Charles, Diamond Foam & Fabric, EC Props, Fabricut/SHarris, Hand Prop Room, Hollywood Cinema Arts, House of Props, I Communications, International Silks & Woolens, Jackson Shrub, Julie Komen Floral Design, Kevin Barry Fine Art Associates, Lawrence of LaBrea, Libas Ltd, Linoleum City, Michaelian & Kohlberg Inc, Motion Picture Set Interiors, Ob*jects, Omega Cinema Props, Out of Asia, Prop Services West, RC Vintage, Rug Warehouse, Square Deal Plumbing, Susanne Hollis Inc, Universal Studios Property, Warner Bros Property

HALF & HALF p80

Hollywood Studio Gallery, Linoleum City, Modern Props, Ob*jects, Warner Bros Drapery

THE STONES p80

Hollywood Cinema Arts, Hollywood Studio Gallery, Out of Asia, Warner Bros Property

THAT 70'S SHOW p81

The Alpha Companies, Al's Studio Rentals, Hollywood Studio Gallery, Lennie Marvin Enterprises, Motion Picture Set Interiors, Omega Cinema Props, Practical Props, RC Vintage, Trims Plus, Universal Studios Property, Walt Disney Studios Property

KEVIN BARRY FINE ART ASSOCIATES
8216 Monroe Avenue, Los Angeles, CA 90046
Ph. 323-481-1800; Fax. 323-951-1186
Email: info@barryfineart.com
Website: www.kevinbarryfineart.com
Full service art gallery
Since October 2001 • Jason Fiere

KISMET DESIGNS
8024 Victoria Avenue, Venice, CA 90291
Ph. 310-422-8254; Fax. 310-422-2253
Email: sarah@kismet.com
Full service vintage Indian textiles
Since March 2002 • Anne Driver

KNOCKA
4041 Arch Drive, #106, Studio City, CA 91604
Ph. 818-763-9415
Pileups
Since September 2003 • Kimberly Buckley

KURTZ UNLIMITED
2025 Tilgopoff Circle, Suite 201, Huntington Beach, CA 92646
Ph. 714-660-2978; Fax. 714-660-9161
Email: richard.kurtz@kurtzunlimited.com
Website: www.kurtzunlimited.com
Very cool large digital printing
Since June 1998 • Richard Kurtz

L

L.A. PARTY RENTS
1320 Satecity Street, Van Nuys, CA 91402
Ph. 818-489-4300; Fax. 818-489-3353
Email: lparty@lparty.com; Website: www.lpartyrents.com
Party good rentals
Since January 1995 • Phyllis Lee Berger

LAWRENCE OF LA BREA
871 South La Brea Avenue, Los Angeles, CA 90038
Ph. 323-935-1100; Fax. 323-935-1159
Email: dave@lawrenceofla.com
Website: www.lawrenceofla.com
Rugs
Since September 2000 • David Nourshahn

LEANNE MARVIN ENTERPRISES
3110 Wilona Avenue, Burbank, CA 91504
Ph. 818-841-5882; Fax. 818-841-5886
Email: info@leanne.com; Website: www.prophetae.com
Prop house specializing in period to contemporary props and collection pieces
Since August 1993 • Keith Marvin and Dan Schultz

LIBAS LTD.
1323 South Main, Los Angeles, CA 90021
Ph. 213-471-2406; Fax. 213-471-3581
Email: info@libas.com; Website: www.libas.com
Direct importer of silks and other fine fabrics coming from India
Since February 2002 • Mark Glickman

LINCOLN CITY, INC.
5651 Santa Monica Boulevard, Hollywood, CA 90028
Ph. 323-460-0002; Fax. 323-465-5886
Email: info@lincolncity.com
Linoleum, coping, hi-tech, stage and vinyl flooring, wood and cork
Since February 1994 • Fred Stillier

LISA DARE PHOTOGRAPHY
9805 Ocean Avenue, Laguna, CA 91042
Email: sp@lisdare.com
Website: www.setdecorators.org/sdospaper/ thoughts_on_photography/index.html
Set sets
Since June 1994 • Lisa Dare

LOUIS EQUIPMENT COMPANY
2401 East Anaheim Street, Wilmington, CA 90784
Ph. 562-435-4809; Fax. 562-435-4293
Email: louisequip@aol.com
Website: www.louisequip.com
Nautical and marine set dressing
Since August 1988 • Marry Louie

M

MANOUR FINE RUGS
8000 Melrose Avenue, Los Angeles, CA 90069
Ph. 310-426-8988; Fax. 310-426-8980
Email: mmanour@badapple.net
Website: www.manourrugs.com
Fine antique and contemporary rugs, sales and rentals
Since June 2003 • Ben Solomon

MARIONNE DAVIS - ART CONSULTING
652 North Larchmont, Los Angeles, CA 90004
Ph. 310-564-9022; Fax. 818-904-0023
Email: info@mardavisart.com
Website: www.mardavisart.com
Art consultant, art rentals and sales
Since September 1995 • Maridine Davis

THE MED ROOM
2846 Oak Street, Suite #13, Santa Clarita, CA 91351
Ph. 818-564-9022; Fax. 818-904-0023
Email: medroom@earthlink.net
Website: www.themedroom.com
Prop house
Since March 2003 • Andy Gooria

MEDIA ARTS
7905 San Fernando Road, Sun Valley, CA 91352
Ph. 818-787-4826; Fax. 818-787-4822
Email: mediaart@earthlink.net
Product placement
Since July 2002 • Greg McGuire

METROPOLITAN WEST
17601 Santa Monica Boulevard #950, Los Angeles, CA 90025
Ph. 310-829-5781; Fax. 310-373-4883
Email: kaylor@metropwest.com
Website: www.metropwest.com
Window tinting, window film • posters, frosts
Since June 2003 • Kelly Taylor

METROPOLITAN WEST
17601 Santa Monica Boulevard #950, Los Angeles, CA 90025
Ph. 310-829-5781; Fax. 310-373-4883
Email: kaylor@metropwest.com
Website: www.metropwest.com
Window tinting, window film • posters, frosts
Since June 2003 • Kelly Taylor

MODERN PROPS
5000 West Jefferson Boulevard, Los Angeles, CA 90016
Ph. 323-934-3000; Fax. 323-934-3155
Email: info@modernprops.com
Website: www.modernprops.com
Contemporary, historic, electronic prop rentals
Since April 1994 • Mike Lashin, Ken Sharp and John Zabrayak

MODERNICA
Propp Warehouse
2115 E. 7th Place, Los Angeles, CA 90021
Ph. 213-683-1963; Fax. 213-623-7565
Email: michel@modernica.com
Website: www.modernica.com
40-70 period furniture and decor
Since October 1998 • Michael Sendewski

MONKEY JUNCTION ENTERTAINMENT
8709 La Tijera Boulevard, Los Angeles, CA 90045
Ph. 310-465-2400; Fax. 323-643-1415
Product placement
Since November 2001 • Heather Barton

MOTION PICTURE PLACEMENT
16051 Chandler Boulevard, North Hollywood, CA 91601
Ph. 818-760-2319; Fax. 818-760-2304
Email: jhanel@mtm.com
Product placement
Since January 1996 • Joel Henne

MOTION PICTURE SET INTERIORS
11500 Burbank Boulevard, North Hollywood, CA 91601
Ph. 818-760-1817; Fax. 818-760-1894
Email: info@mtm.com
Manufactures drapery and upholstery
Since August 2001 • Ken Anderson

MOTION PICTURE AND TELEVISION FUND
2388 Mulholland Drive #E, #294, Woodland Hills, CA 91364
Ph. 818-819-1544; Fax. 818-819-1527
Email: info@mpfund.com
Industry health care provider
Since October 2002 • Jennifer Fagan

N

NEWELL ART GALLERIES
425 East Side Street, New York, NY 10022
Ph. 212-786-1970; Fax. 212-971-0166
Email: info@newell.com
Website: www.newell.com
Antique furniture and decorative arts rentals
Since May 2000 • Louis Newell

NIB RUGS
28610 Camarillo Street, Agoura Hills, CA 91306
Ph. 818-768-3533; Fax. 818-768-2160
Email: ann@nib.com
Website: www.nib.com
Fine antique and contemporary rugs, sales and rentals
Since October 2003 • Gretchen Osauer and Angela Rhoads

OBJECTS
3800 Hollywood Avenue, Los Angeles, CA 90016
Ph. 310-829-6385; Fax. 310-829-6302
Email: freed_james@ob-jects.com
Prop house specializing in the furniture and accessories and textiles
Since January 1993 • Tom Bugenhagen

OLD PINE FURNISHINGS
1837 Flower Street, Oxnard, CA 91321
Ph. 818-507-7377; Fax. 818-507-8799
Email: oldpine@earthlink.net
Dressing and prop rental house, retail furniture
Since August 2001 • Kurt Gagner

OMEGA CINEMA PROPS
5851 Santa Monica Boulevard, Los Angeles, CA 90008
Ph. 818-787-4826; Fax. 818-787-4822
Email: mediaart@earthlink.net
Product placement
Since July 2002 • Greg McGuire

OUT OF ASIA
2040 South La Granga, Los Angeles, CA 90016
Ph. 310-804-5885; Fax. 310-204-5880
Email: outofasia@aol.com
Website: www.outofasia.com
Wholesaler of furniture and home accessories
Since November 1998 • Edna Lee

P

PARAMOUNT PICTURE TECHNICAL SERVICES
5555 Miramar Avenue, Hollywood, CA 90028
Ph. 323-966-1652; Fax. 323-962-3950
Email: frank_extra@paramount.com
Website: www.paramounttechnical.com
24 frame monitors/computers
and props from all eras
Since October 2001 • Frank Estrada

THE PLANTATION SHUTTER GUY
8026 Kinross Road, Los Angeles, CA 90035
Ph. 310-559-1866; Fax. 310-552-2001
Email: mark@shutterguy.com
Plantation shutter manufacturer
Since October 2003 • Mark Aston

PRINCOATEA PICTURE PROPS
5728 West Adams Boulevard, Los Angeles, CA 90016
Ph. 323-265-2722; Fax. 323-965-2730
Email: info@princeoateaprops.com
Website: www.princeoateaprops.com
Prop house specializing in cleared artwork
Since March 1989 • Tim Franck

PORT MORTEN STUDIO RENTALS
11501 Exposition Boulevard, Los Angeles, CA 90064
Ph. 310-575-6686; Fax. 310-828-1927
Email: morten@supply@yahoo.com
Website: www.portmortenstudio.com
Death care related props and medical equipment
Since September 2002 • Bruce Schlier

ROSE BRAND, INC. (WEST)
10856 Vanowen Street, North Hollywood, CA 91605
Ph. 800-360-5566; Fax. 818-502-6293
Email: rosebrandwest@tcs.com
Website: www.rosebrand.com
Theatrical fabrics and supplies
Since September 1998 • Tim Carlin

RUG WAREHOUSE
3280 Wilms Avenue, Culver City, CA 90034
Ph. 310-838-0450; Fax. 310-468-3888
Email: rental@rugwarehouse.com
Website: www.rugwarehouse.com
Specialized in area rugs, floor covering and accessories
Since December 2002 • Moses Hanoustan

SANDY ROSE FLORAL DESIGNS
6850 Vanowen Avenue, Unit C, North Hollywood, CA 91605
Ph. 818-800-4371; Fax. 212-727-3055
Email: info@roses.com
Website: www.roses.com
Prop rentals
Since January 2000 • Maxine Kaplan

PROPS SERVICES WEST
915 North Cincus Avenue, Hollywood, CA 90028-2401
Ph. 323-461-3271; Fax. 323-461-4571
Email: props@propservices.com
Website: www.propservices.com
Specialty collection of home furnishings, lamps and accessories
Since February 1994 • Bill Mitchell and Gene Cane

QUANTO STUDIO SERVICES
1000 North Calhoun Boulevard, Hollywood, CA 90028
Ph. 323-969-9191; Fax. 323-960-3366
Email: matt@quantomstudio.com
Event-related production services
Since October 2003 • Matt Hilscher

Q

RAINBOW FLOWERS & FANTASIES, INC.
238 West 27th Street, Suite 102, New York, NY 10001
Ph. 212-727-9478; Fax. 212-727-0478-21
Email: rainbowflowers@aol.com
Florist
Since February 1994 • Barry Pritchard

R.C. VINTAGE
1638 North Cherokee, Hollywood, CA 90028
Ph. 323-462-4510; Fax. 323-466-0841
Email: rcvintage@aol.com
Website: www.rcvintage.com
1800s through 1990s props
Since February 1993 • James Rainbow

REST AREA, INC.
11513 112 Riverside Drive, #134, Silver Lake, CA 91602
Ph. 866-737-8273; Fax. 818-763-3177
Email: restarea@aol.com
Handcrafted wrought iron furniture with tile, wood, textiles
Since September 2003 • Dana Nellie

REVO INTERNATIONAL
13720 Chandler Boulevard, Torrance, CA 90504
Ph. 310-851-4715; Fax. 310-851-4720
Website: www.revointernational.com
Manufacturer of furniture
(European, Spanish, Plantation)
Since September 2003 • Alan Ravino

RICHARD BELTRAN DESIGN
913 Valley View Road, South Pasadena, CA 91106
Ph. 323-864-2288
Florals, silk floral and fresh
Since September 2003 • Richard Beltran

ROSE BRAND, INC. (EAST)
73 North Avenue, New York, NY 10011
Ph. 800-223-1824; Fax. 212-223-1824
Email: info@rosebrand.com
Website: www.rosebrand.com
Theatrical fabrics and supplies
Since March 1989 • Tim Franck

ROSE BRAND, INC. (WEST)
10856 Vanowen Street, North Hollywood, CA 91605
Ph. 800-360-5566; Fax. 818-502-6293
Email: rosebrandwest@tcs.com
Website: www.rosebrand.com
Theatrical fabrics and supplies
Since September 1998 • Tim Carlin

RUG WAREHOUSE
3280 Wilms Avenue, Culver City, CA 90034
Ph. 310-838-0450; Fax. 310-468-3888
Email: rental@rugwarehouse.com
Website: www.rugwarehouse.com
Specialized in area rugs, floor covering and accessories
Since December 2002 • Moses Hanoustan

S

SANDY ROSE FLORAL DESIGNS
6850 Vanowen Avenue, Unit C, North Hollywood, CA 91605
Ph. 818-800-4371; Fax. 212-727-3055
Email: info@roses.com
Website: www.roses.com
Prop rentals
Since January 2000 • Maxine Kaplan

SEMI SERVICES WEST
915 North Cincus Avenue, Hollywood, CA 90028-2401
Ph. 323-461-3271; Fax. 323-461-4571
Email: props@propservices.com
Website: www.propservices.com
Specialty collection of home furnishings, lamps and accessories
Since February 1994 • Bill Mitchell and Gene Cane

SILK ROADS DESIGN GALLERY
8590 Melrose Avenue, Los Angeles, CA 90069
Ph. 310-829-0582; Fax. 310-825-8572
Email: silkroads@earthlink.net
Website: www.silkroadsgallery.com
Antiques and furniture from all over Asia,
3000 E.C. to contemporary
Since February 1988 • Cam Mirell

SLOAN REES
15030 Ventura Boulevard #709, Sherman Oaks, CA 91403
Ph. 818-409-0007; Fax. 818-409-8003
Email: Sloanrees@midspring.com
Custom lighting, figurines and upholstery
Since August 1994 • Lisa Rosen

SONY PICTURES STUDIOS (WAREHOUSE)
5200 Ala Road, Los Angeles, CA 90066
Ph. 310-244-9999; Fax. 310-244-0999
Email: frank_simpson@sony.com
Studio prop house
Since May 1994 • Frank Simpson

SQUARE EEL FURNISHING
2800 East Florence Avenue, Huntington Park, CA 90055
Ph. 323-587-8291; Fax. 323-587-0422
Email: thesquareeel@earthlink.net
Website: www.squareeelshirring.com
Painting, taping, ironing and kiln-dry props,
new and used
Since March 1994 • Adam Zein

STUDIO A ANTIQUES
5232 Vincent Avenue, Los Angeles, CA 90411
Ph. 323-823-2081; Fax. 323-340-1055
Email: paul@studioa.net
Antique and decorative arts
Since September 2003 • Avril Adams

STUDIO FLOORING
349 South Farina Avenue, Los Angeles, CA 90006
Ph. 323-450-4915; Fax. 323-450-4901
Email: floorcar@pacbell.net
Flooring
Since October 2002 • Bobby Vertigo

SUPERCALOGRAPHIC ARTS
913 South Bedford, Los Angeles, CA 90025
Ph. 310-846-8655; Fax. 310-852-6214
Email: info@supercal.com
Woodturning
Since October 2002 • Dan Haberman

SUSANNE HOLLIS, INC.
230 Pasadena Avenue, South Pasadena, CA 91106
Ph. 626-441-0346; Fax. 626-441-5616
Email: chris@hollis.com
Antiques
Since March 2002 • Lucie Aikaser

T

TALLY HO
408 22nd Street, San Pedro, CA 90731
Ph. 310-548-9273; Fax. 310-548-6607
Nautical props, rigging, ships, etc.
Since October 2002 • Al Johnson

TEXTILE ARTIFACTS
15735 Crestview Boulevard, Hawthorne, CA 90250
Ph. 310-476-2424; Fax. 310-476-2242
Email: holly@textile.com; Website: www.textileprop.com
Authentic antique period textiles, tapestry,
knans and trims, 17th-20th century
Since September 1997 • Paul Freeman and Nancy Eaton

TRIMS PLUS
P.O. Box 57883, Sherman Oaks, CA 91413
Ph. 818-788-8000; Fax. 818-782-8333
Email: info@trimsplus.com
Website: www.trimsplus.com
Specializing in decorative tassels, fringe,
cording, beaded trims, tassels and more.
Since March 2003 • Kristie Malmgren

TROUBETZKOY PAINTING LTD.
308 East 81st Street, 3rd Floor, New York, NY 10021
Ph. 212-688-6544; Fax. 212-688-2827
Email: info@troubetzkoypaintings.com
Website: www.troubetzkoypainting.com
Fine paintings
Since June 1998 • Christopher Moore

U

U-FRAME-IT
13430 Sherman Way, Van Nuys, CA 91405
Ph. 818-781-8200; Fax. 818-781-4719
Email: uframe@aol.com; Website: www.uframe.com
Complete framing service
Since June 1995 • Adriana Cruz

UNIVERSAL STUDIOS PROPERTY
100 Universal City Plaza, Universal City, CA 91608
Ph. 818-777-2784; Fax. 818-866-1543
Email: Beverly.hadley@universal.com
Website: www.universalstudios.com
Studio prop house
Since February 1984 • Beverly Hadley

W

WALT DISNEY PICTURES AND TELEVISION
500 South Buena Vista Street, Burbank, CA 91521
Ph. 818-560-1191; Fax. 818-566-7451
Email: wj@wdsat.com
Website: www.wds-ops-disney.com
Studio prop house
Since April 2004 • Ty Jones

WRED
8607 Melrose Avenue, West Hollywood, CA 90069
Ph. 310-854-0800; Fax. 310-854-7600
Email: julianne@wred-designs.com
Website: www.wred-designs.com
Custom lighting, decorative
Since June 2003 • Julianne Knox

WARNER BROS. STUDIO FACILITIES
4800 Warner Boulevard, Building 20, Burbank, CA 91522
Ph. 818-954-2181; Fax. 818-954-5980
Email: wst@warnerbros.com
Website: www.wbd.com/tmpropstps.htm#property
Studio prop house
Since May 1985 • Dominic Bruno

WENDY GOODELL, INC.
140 Riverside Drive, New York, NY 10024
Ph. 212-362-0168
Floral designs
Since June 1998 • Wendy Goldell

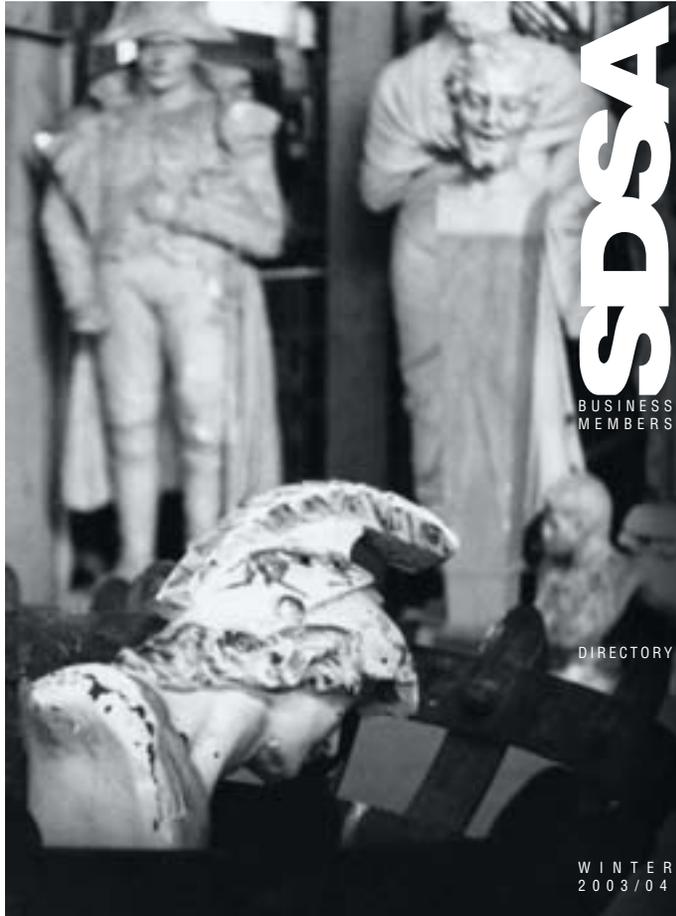
LEGEND • New Business • Change in Information

SDSA
Set Decorators Society of America
For Business Member application and information
please contact the SDSA office at 323-463-3000
Email: sdsa@setdecorators.org
or visit our website: www.setdecorators.org

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

SETDECOR
Set Decorators Society of America
940 North Mansfield Avenue
Hollywood, CA 90028
Phone: 323-463-3002
Fax: 323-462-3077
Email: setdecor@setdecorators.org
Website: www.setdecorators.org

Cover Photography courtesy of Laura Richarz



SDSA
BUSINESS
MEMBERS

DIRECTORY

WINTER
2003/04

1.800.AUTOPSY •
2222 Footfall Boulevard, Suite E-560, La Canada, CA 91011
Ph. 818-951-2178 • 818-951-8672
Email: autostudies@aol.com
Products
Since September 2003 • Vidal Herrera

20TH CENTURY PROPS
11651 Hart Street, North Hollywood, CA 91605
Ph. 818-798-1190 • 818-798-0001
Email: artman@artprops.com
Website: www.20thcenturyprops.com
Specializing in art deco, Old & New and futuristic items
Since February 1998 • Harvey Schwartz

AFC CASKETS FACTORY
1705 North Indiana Street, Los Angeles, CA 90003
Ph. 323-268-1763 • 323-268-2515
Email: factoryofcaskets@earthlink.net
Website: www.abettercasket.com
Casket factory
Since September 2002 • Isabelle Conzary

A.B.E. OFFICE FURNITURE
15355 Rainwood Avenue, City of Industry, CA 91746
Ph. 626-306-6965 • 626-306-2465
Email: info@abeoffice.com
Website: www.abeoffice.com
New and used office furniture
Since December 1999 • Roberta Milard

ABNEY EVENT SERVICES
15250 South Avenue, Montebello, CA 90404
Ph. 323-201-4000 • 323-201-4289
Email: chick@abneyevent.com
Website: www.abneyevents.com
Event and special party rental
Since February 1996 • Thomas Gifford and Carol Hicks

ABRAHAM RUG GALLERY
10000 Wilshire Boulevard, Los Angeles, CA 90048
Ph. 310-452-6520 • 310-452-6504
Email: info@abrahamruggallery.com
Website: www.abrahamruggallery.com
Antique and decorative rugs and tapestries
Since September 2002 • Sam and Abraham Moradizadeh

ACADEMY FINE AND CAVALLI
5035 Gilford Avenue, Los Angeles, CA 90058
Ph. 323-277-8368 • 323-277-8300
Email: academy@academy.com
Website: www.academyfurniture.com
Tents and canopies
Since July 2003 • Arno Fofkahn

ACE RESOURCE
10153 1/2 Riverside Drive #476, Torrance, CA 91606
Ph. 818-595-2263 • 818-595-2264
Email: info@ace.com
Website: www.ace.com
Source book
Since June 1997 • Libby Woelms

AERO KOLPS UPS, INC.
13110 Salton Street, North Hollywood, CA 91605
Ph. 818-982-7227 • 818-982-1232
Email: info@aerokolps.com
Website: www.aerokolps.com
Antique and antique set dressing
Since June 2003 • Richard Dan

AM PRODUCTIONS, INC.
3711 52nd Avenue, Suite #18, Astoria, NY 11011
Ph. 718-729-5688 • 718-786-0137
Email: pat@amprod.com
Product placement
Since June 2000 • Patricia Gagnon

AM DESIGNS
9302 San Fernando Road, Pacoima, CA 91331
Ph. 818-890-5878 • 818-890-4289
Email: andesigns@earthlink.net
Website: www.andesigns.net
Set dressing, street dressing, prop rental
Since September 2002 • Dan and Christine Seiver

ALAN DESK BUSINESS INTERIORS
8253 Washington Boulevard, Culver City, CA 90232
Ph. 323-452-6655 • 310-426-3148
Email: alan@alansdesk.com
Website: www.alansdesk.com
Contemporary office furniture
Since June 1984 • Elena Gomez

A LIST ENTERTAINMENT
1064 14 Point Street, Los Angeles, CA 90005
Ph. 310-490-2445 • 323-933-8208
Email: alist@alistent.com
Website: www.alistent.com
Prop house
Since August 2000 • Martha Levine

ALPHA MEDIA RESOURCES, INC.
7690 San Fernando Road, San Valley, CA 91601
Ph. 818-500-8905 • 818-504-6389
Email: rentals@alphamedia.com
Website: www.alpha-media.com
Hospital equipment, doctor and office furniture
Since January 1994 • Elizabeth Benoit-Brown

ALS STUDIO RENTALS
7600 Oldbown Street, San Valley, CA 91332
Ph. 800-332-3377 • 818-576-7603
Email: alsstudio@earthlink.net
Website: www.alsstudio.com
Prop house
Since March 1999 • Scott Blakney

ALTUS LUGGAGE
133 Orchard Street, New York, NY 10002
Ph. 212-741-6355 • 212-741-8609
Email: altus@altus.com
Website: www.americanaltusluggage.com
Retailer of luggage, business cases, writing instruments and computer cases
Since March 2000 • Dan Betinger

AMERICAN FOLiage & DESIGN GROUP
1225 West Indiana Street, Los Angeles, CA 90001
Ph. 323-268-1763 • 323-268-2515
Email: artofdesign@earthlink.net
Website: www.abettercasket.com
Casket factory
Since September 2002 • Isabelle Conzary

AMERICAN GARMENT
15355 Rainwood Avenue, City of Industry, CA 91746
Ph. 626-306-6965 • 626-306-2465
Email: info@amercgar.com
Website: www.amercgar.com
New and used office furniture
Since December 1999 • Roberta Milard

ANGEL APPLIANCES
555 Sepulveda Boulevard, Sepulveda, CA 91343
Ph. 323-201-4000 • 323-201-4289
Email: chick@abneyevent.com
Website: www.abneyevents.com
Event and special party rental
Since February 1996 • Thomas Gifford and Carol Hicks

ANTIQUE AND DECORATIVE RUGS AND TAPESTRIES
10000 Wilshire Boulevard, Los Angeles, CA 90048
Ph. 310-452-6520 • 310-452-6504
Email: info@abrahamruggallery.com
Website: www.abrahamruggallery.com
Antique and decorative rugs and tapestries
Since September 2002 • Sam and Abraham Moradizadeh

ANTIQUE AND CAVALLI
5035 Gilford Avenue, Los Angeles, CA 90058
Ph. 323-277-8368 • 323-277-8300
Email: academy@academy.com
Website: www.academyfurniture.com
Tents and canopies
Since July 2003 • Arno Fofkahn

ANTIQUE INSTRUMENTS OF THE PROFESSIONS & SERVICES
103 West Main Street, Oak, CA 90233
Ph. 805-646-0204 • 805-646-0204
Email: kym@antiqueoftheprof.com
Website: www.antiqueoftheprof.com
Antique scientific and technological instruments
Since September 2003 • Lynn Harving

ANTIQUE INSTRUMENTS OF THE PROFESSIONS & SERVICES
103 West Main Street, Oak, CA 90233
Ph. 805-646-0204 • 805-646-0204
Email: kym@antiqueoftheprof.com
Website: www.antiqueoftheprof.com
Antique scientific and technological instruments
Since September 2003 • Lynn Harving

ARCHITECTURAL ARCHIVE
1201 Canonsd Street, Suite 100, Agoura Hills, CA 91301
Ph. 818-891-6511 • 818-786-8885
Email: info@archival.com
Website: www.archival.com
Specialty items rental
Since June 2000 • Kathy Hicks

ARCHITECTURAL ARCHIVE
1201 Canonsd Street, Suite 100, Agoura Hills, CA 91301
Ph. 818-891-6511 • 818-786-8885
Email: info@archival.com
Website: www.archival.com
Specialty items rental
Since June 2000 • Kathy Hicks

ARCHITECTURAL ARCHIVE
1201 Canonsd Street, Suite 100, Agoura Hills, CA 91301
Ph. 818-891-6511 • 818-786-8885
Email: info@archival.com
Website: www.archival.com
Specialty items rental
Since June 2000 • Kathy Hicks

ARCHITECTURAL ARCHIVE
1201 Canonsd Street, Suite 100, Agoura Hills, CA 91301
Ph. 818-891-6511 • 818-786-8885
Email: info@archival.com
Website: www.archival.com
Specialty items rental
Since June 2000 • Kathy Hicks

ARCHITECTURAL ARCHIVE
1201 Canonsd Street, Suite 100, Agoura Hills, CA 91301
Ph. 818-891-6511 • 818-786-8885
Email: info@archival.com
Website: www.archival.com
Specialty items rental
Since June 2000 • Kathy Hicks

ARCHITECTURAL ARCHIVE
1201 Canonsd Street, Suite 100, Agoura Hills, CA 91301
Ph. 818-891-6511 • 818-786-8885
Email: info@archival.com
Website: www.archival.com
Specialty items rental
Since June 2000 • Kathy Hicks

ART DECOR
1705 North Indiana Street, Los Angeles, CA 90003
Ph. 323-268-1763 • 323-268-2515
Email: factoryofcaskets@earthlink.net
Website: www.abettercasket.com
Casket factory
Since September 2002 • Isabelle Conzary

ART DECOR
1705 North Indiana Street, Los Angeles, CA 90003
Ph. 323-268-1763 • 323-268-2515
Email: factoryofcaskets@earthlink.net
Website: www.abettercasket.com
Casket factory
Since September 2002 • Isabelle Conzary

ART DECOR
1705 North Indiana Street, Los Angeles, CA 90003
Ph. 323-268-1763 • 323-268-2515
Email: factoryofcaskets@earthlink.net
Website: www.abettercasket.com
Casket factory
Since September 2002 • Isabelle Conzary

ART DECOR
1705 North Indiana Street, Los Angeles, CA 90003
Ph. 323-268-1763 • 323-268-2515
Email: factoryofcaskets@earthlink.net
Website: www.abettercasket.com
Casket factory
Since September 2002 • Isabelle Conzary

ART DECOR
1705 North Indiana Street, Los Angeles, CA 90003
Ph. 323-268-1763 • 323-268-2515
Email: factoryofcaskets@earthlink.net
Website: www.abettercasket.com
Casket factory
Since September 2002 • Isabelle Conzary

ART DECOR
1705 North Indiana Street, Los Angeles, CA 90003
Ph. 323-268-1763 • 323-268-2515
Email: factoryofcaskets@earthlink.net
Website: www.abettercasket.com
Casket factory
Since September 2002 • Isabelle Conzary

ART DECOR
1705 North Indiana Street, Los Angeles, CA 90003
Ph. 323-268-1763 • 323-268-2515
Email: factoryofcaskets@earthlink.net
Website: www.abettercasket.com
Casket factory
Since September 2002 • Isabelle Conzary

ART DECOR
1705 North Indiana Street, Los Angeles, CA 90003
Ph. 323-268-1763 • 323-268-2515
Email: factoryofcaskets@earthlink.net
Website: www.abettercasket.com
Casket factory
Since September 2002 • Isabelle Conzary

ART DECOR
1705 North Indiana Street, Los Angeles, CA 90003
Ph. 323-268-1763 • 323-268-2515
Email: factoryofcaskets@earthlink.net
Website: www.abettercasket.com
Casket factory
Since September 2002 • Isabelle Conzary

ART DECOR
1705 North Indiana Street, Los Angeles, CA 90003
Ph. 323-268-1763 • 323-268-2515
Email: factoryofcaskets@earthlink.net
Website: www.abettercasket.com
Casket factory
Since September 2002 • Isabelle Conzary

ART DECOR
1705 North Indiana Street, Los Angeles, CA 90003
Ph. 323-268-1763 • 323-268-2515
Email: factoryofcaskets@earthlink.net
Website: www.abettercasket.com
Casket factory
Since September 2002 • Isabelle Conzary

ART DECOR
1705 North Indiana Street, Los Angeles, CA 90003
Ph. 323-268-1763 • 323-268-2515
Email: factoryofcaskets@earthlink.net
Website: www.abettercasket.com
Casket factory
Since September 2002 • Isabelle Conzary

ART DECOR
1705 North Indiana Street, Los Angeles, CA 90003
Ph. 323-268-1763 • 323-268-2515
Email: factoryofcaskets@earthlink.net
Website: www.abettercasket.com
Casket factory
Since September 2002 • Isabelle Conzary

ART DECOR
1705 North Indiana Street, Los Angeles, CA 90003
Ph. 323-268-1763 • 323-268-2515
Email: factoryofcaskets@earthlink.net
Website: www.abettercasket.com
Casket factory
Since September 2002 • Isabelle Conzary

ART DECOR
1705 North Indiana Street, Los Angeles, CA 90003
Ph. 323-268-1763 • 323-268-2515
Email: factoryofcaskets@earthlink.net
Website: www.abettercasket.com
Casket factory
Since September 2002 • Isabelle Conzary

ART DECOR
1705 North Indiana Street, Los Angeles, CA 90003
Ph. 323-268-1763 • 323-268-2515
Email: factoryofcaskets@earthlink.net
Website: www.abettercasket.com
Casket factory
Since September 2002 • Isabelle Conzary

ART DECOR
1705 North Indiana Street, Los Angeles, CA 90003
Ph. 323-268-1763 • 323-268-2515
Email: factoryofcaskets@earthlink.net
Website: www.abettercasket.com
Casket factory
Since September 2002 • Isabelle Conzary

ART DECOR
1705 North Indiana Street, Los Angeles, CA 90003
Ph. 323-268-1763 • 323-268-2515
Email: factoryofcaskets@earthlink.net
Website: www.abettercasket.com
Casket factory
Since September 2002 • Isabelle Conzary

ART DECOR
1705 North Indiana Street, Los Angeles, CA 90003
Ph. 323-268-1763 • 323-268-2515
Email: factoryofcaskets@earthlink.net
Website: www.abettercasket.com
Casket factory
Since September 2002 • Isabelle Conzary

ART DECOR
1705 North Indiana Street, Los Angeles, CA 90003
Ph. 323-268-1763 • 323-268-2515
Email: factoryofcaskets@earthlink.net
Website: www.abettercasket.com
Casket factory
Since September 2002 • Isabelle Conzary

ART DECOR
1705 North Indiana Street, Los Angeles, CA 90003
Ph. 323-268-1763 • 323-268-2515
Email: factoryofcaskets@earthlink.net
Website: www.abettercasket.com
Casket factory
Since September 2002 • Isabelle Conzary

ART DECOR
1705 North Indiana Street, Los Angeles, CA 90003
Ph. 323-268-1763 • 323-268-2515
Email: factoryofcaskets@earthlink.net
Website: www.abettercasket.com
Casket factory
Since September 2002 • Isabelle Conzary

ART DECOR
1705 North Indiana Street, Los Angeles, CA 90003
Ph. 323-268-1763 • 323-268-2515
Email: factoryofcaskets@earthlink.net
Website: www.abettercasket.com
Casket factory
Since September 2002 • Isabelle Conzary

ART DECOR
1705 North Indiana Street, Los Angeles, CA 90003
Ph. 323-268-1763 • 323-268-2515
Email: factoryofcaskets@earthlink.net
Website: www.abettercasket.com
Casket factory
Since September 2002 • Isabelle Conzary

ART DECOR
1705 North Indiana Street, Los Angeles, CA 90003
Ph. 323-268-1763 • 323-268-2515
Email: factoryofcaskets@earthlink.net
Website: www.abettercasket.com
Casket factory
Since September 2002 • Isabelle Conzary

ART DECOR
1705 North Indiana Street, Los Angeles, CA 90003
Ph. 323-268-1763 • 323-268-2515
Email: factoryofcaskets@earthlink.net
Website: www.abettercasket.com
Casket factory
Since September 2002 • Isabelle Conzary

ART DECOR
1705 North Indiana Street, Los Angeles, CA 90003
Ph. 323-268-1763 • 323-268-2515
Email: factoryofcaskets@earthlink.net
Website: www.abettercasket.com
Casket factory
Since September 2002 • Isabelle Conzary

ART DECOR
1705 North Indiana Street, Los Angeles, CA 90003
Ph. 323-268-1763 • 323-268-2515
Email: factoryofcaskets@earthlink.net
Website: www.abettercasket.com
Casket factory
Since September 2002 • Isabelle Conzary

ART DECOR
1705 North Indiana Street, Los Angeles, CA 90003
Ph. 323-268-1763 • 323-268-2515
Email: factoryofcaskets@earthlink.net
Website: www.abettercasket.com
Casket factory
Since September 2002 • Isabelle Conzary

ART DECOR
1705 North Indiana Street, Los Angeles, CA 90003
Ph. 323-268-1763 • 323-268-2515
Email: factoryofcaskets@earthlink.net
Website: www.abettercasket.com
Casket factory
Since September 2002 • Isabelle Conzary

ART DECOR
1705 North Indiana Street, Los Angeles, CA 90003
Ph. 323-268-1763 • 323-268-2515
Email: factoryofcaskets@earthlink.net
Website: www.abettercasket.com
Casket factory
Since September 2002 • Isabelle Conzary

ART DECOR
1705 North Indiana Street, Los Angeles, CA 90003
Ph. 323-268-1763 • 323-268-2515
Email: factoryofcaskets@earthlink.net
Website: www.abettercasket.com
Casket factory
Since September 2002 • Isabelle Conzary

ART DECOR
1705 North Indiana Street, Los Angeles, CA 90003
Ph. 323-268-1763 • 323-268-2515
Email: factoryofcaskets@earthlink.net
Website: www.abettercasket.com
Casket factory
Since September 2002 • Isabelle Conzary

ART DECOR
1705 North Indiana Street, Los Angeles, CA 90003
Ph. 323-268-1763 • 323-268-2515
Email: factoryofcaskets@earthlink.net
Website: www.abettercasket.com
Casket factory
Since September 2002 • Isabelle Conzary

ART DECOR
1705 North Indiana Street, Los Angeles, CA 90003
Ph. 323-268-1763 • 323-268-2515
Email: factoryofcaskets@earthlink.net
Website: www.abettercasket.com
Casket factory
Since September 2002 • Isabelle Conzary

ART DECOR
1705 North Indiana Street, Los Angeles, CA 90003
Ph. 323-268-1763 • 323-268-2515
Email: factoryofcaskets@earthlink.net
Website: www.abettercasket.com
Casket factory
Since September 2002 • Isabelle Conzary

ART DECOR
1705 North Indiana Street, Los Angeles, CA 90003
Ph. 323-268-1763 • 323-268-2515
Email: factoryofcaskets@earthlink.net
Website: www.abettercasket.com
Casket factory
Since September 2002 • Isabelle Conzary

ART DECOR
1705 North Indiana Street, Los Angeles, CA 90003
Ph. 323-268-1763 • 323-268-2515
Email: factoryofcaskets@earthlink.net
Website: www.abettercasket.com
Casket factory
Since September 2002 • Isabelle Conzary

ART DECOR
1705 North Indiana Street, Los Angeles, CA 90003
Ph. 323-268-1763 • 323-268-2515
Email: factoryofcaskets@earthlink.net
Website: www.abettercasket.com
Casket factory
Since September 2002 • Isabelle Conzary

ART DECOR
1705 North Indiana Street, Los Angeles, CA 90003
Ph. 323-268-1763 • 323-268-2515
Email: factoryofcaskets@earthlink.net
Website: www.abettercasket.com
Casket factory
Since September 2002 • Isabelle Conzary

ART DECOR
1705 North Indiana Street, Los Angeles, CA 90003
Ph. 323-268-1763 • 323-268-2515
Email: factoryofcaskets@earthlink.net
Website: www.abettercasket.com
Casket factory
Since September 2002 • Isabelle Conzary

ART DECOR
1705 North Indiana Street, Los Angeles, CA 90003
Ph. 323-268-1763 • 323-268-2515
Email: factoryofcaskets@earthlink.net
Website: www.abettercasket.com
Casket factory
Since September 2002 • Isabelle Conzary

ART DECOR
1705 North Indiana Street, Los Angeles, CA 90003
Ph. 323-268-1763 • 323-268-2515
Email: factoryofcaskets@earthlink.net
Website: www.abettercasket.com
Casket factory
Since September 2002 • Isabelle Conzary

ART DECOR
1705 North Indiana Street, Los Angeles, CA 90003
Ph. 323-268-1763 • 323-268-2515
Email: factoryofcaskets@earthlink.net
Website: www.abettercasket.com
Casket factory
Since September 2002 • Isabelle Conzary

ART