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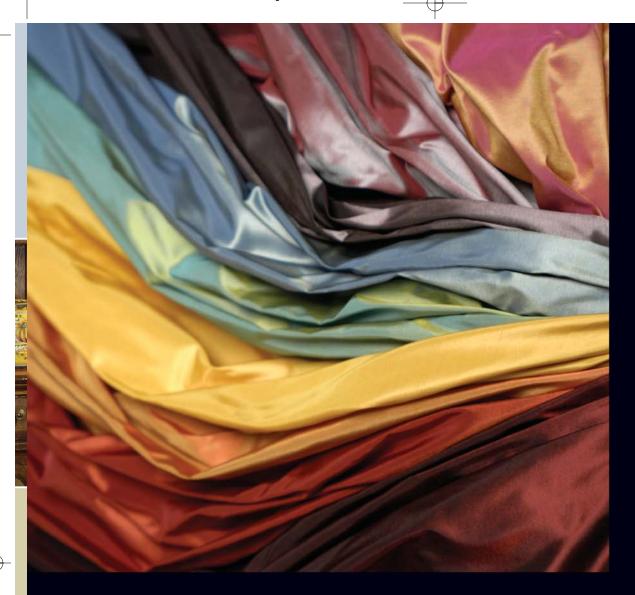


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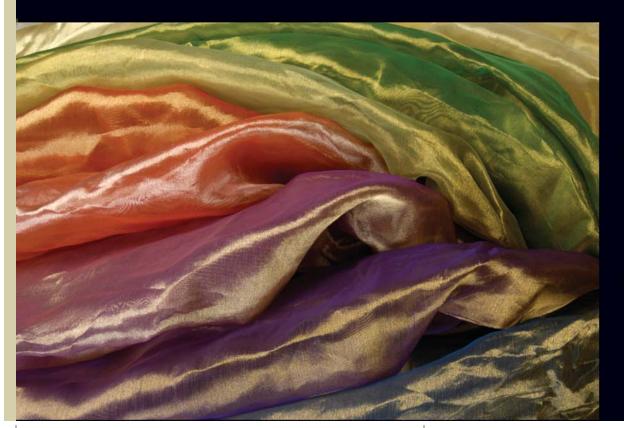


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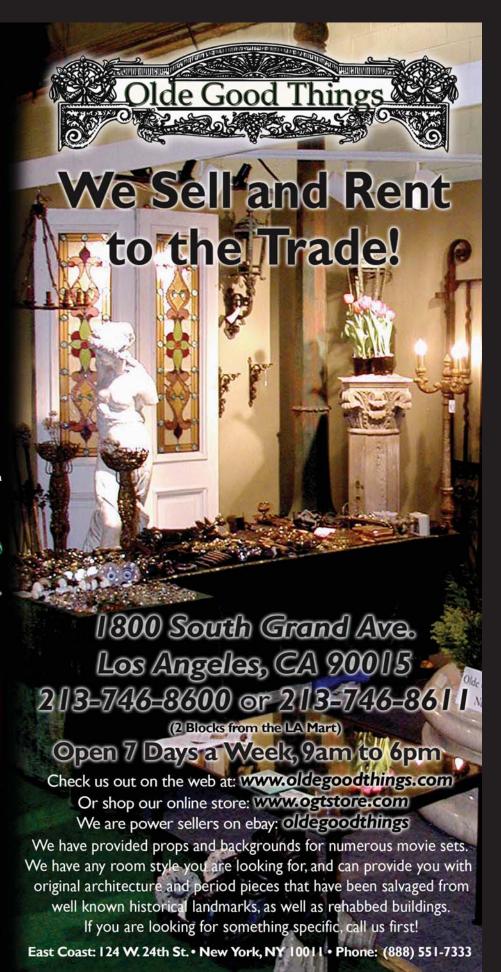
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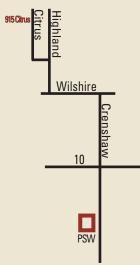
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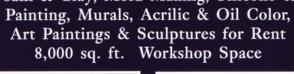
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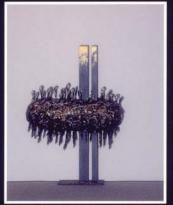
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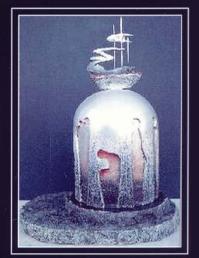
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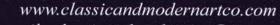






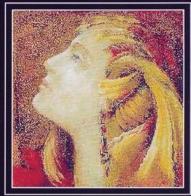






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Cover: THE AVIATOR,
Set Decorator
Francesca Lo Schiavo
SDSA, Production
Designer Dante
Ferretti. Photo by
Andrew Cooper.
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"This fine, far-ranging film by Bill Condon does what Kinsey did – looks at human sexuality with an amazed appreciation of its centrality in life, and of its endless, sometimes confounding complexity... The look and the feel of the period are evoked eloquently by... Richard Sherman's production design."

Joe Morgenstern, THE WALL STREET JOURNAL

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RICHARD SHERMAN PRODUCTION DESIGNER

ANDREW BASEMAN SET DECORATOR

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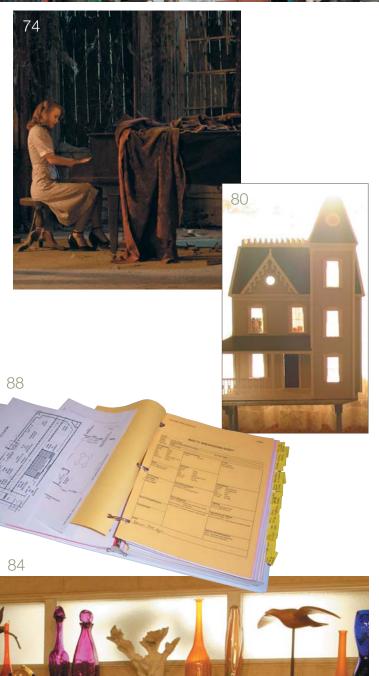
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Set Decorators Society of America

Winter 2004/05







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"A COMEDY MASTERPIECE THAT IS THE BEST MOVIE OF THE YEAR."

Jack Mathews, NEW YORK DAILY NEWS







FOR YOUR CONSIDERATION Best Art Direction

SIDEWAYS

Production Designer
JANE ANN STEWART

Set Decorators

BARBARA HABERECHT

LISA FISCHER



contributors

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

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

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

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

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

SETDECOR

Set Decorators Society of America

Fall 2004

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from the editors

The process of filmmaking is so much about relationships. From the pitch of a writer, brought by an agent to the heart of a producer, who has an actor, who knows someone at the studio who has a director, who knows a production designer, who works with a set decorator, who has a crew and so on...This is how movies are made.

Often these relationships are ongoing, past the brief intimacy of diverse people coming together to create a unified project. Many of us joke about spending more time with our coworkers on a film than with our families. We come together with the mandate of some words on a page and we infuse it with life. The work of storytelling can be challenging and emotional for all filmmakers. For some, the relationships are closer than others. In this issue, we see the results of many close collaborations.

As we reflect on the films of 2004, we feature several husband and wife design teams, many directors, production designers and set decorators who have worked together for years, creating another type of family. Such an ease comes from working with friends that it can completely diffuse the pressure cooker world of movie-making.

THE AVIATOR benefits not only from the subtle language of husband-wife team Dante Ferretti and Francesca LoShiavo SDSA, but also from their longtime collaboration with Director Martin Scorsese, who greatly values relationships. So close is their relationship, that at a recent Q&A after a screening of the film, someone asked Scorsese, "What is the first thing you do to prepare for a new project?" Scorsese replied without hesitation, "I check Dante's availability"

For OCEAN'S TWELVE, Kristen Toscano Messina SDSA and husband, Production Designer Phil Messina re-teamed with their longtime collaborator, Director Steven Soderbergh. Whether a romp through Europe, a serious study (TRAFFIC), science fiction (SOLARIS) or a true story (ERIN BROCKOVICH), the team produces great entertainment.

Sandy Reynolds Wasco SDSA and Production Designer husband David Wasco have worked side by side for years on film as well as many other creative endeavors. We see their work here on COLLATERAL. They were featured earlier this year for the epics KILL BILL: VOLUMES I & II.

Not all of our coverage is focused on the language of husband and wife relationships. When Maria Nay SDSA began to work in this business fifteen years ago, she was mentored by Tracey Doyle SDSA. They have supported one another on many projects over the years and we see the results of the merging of their talents in RAY.

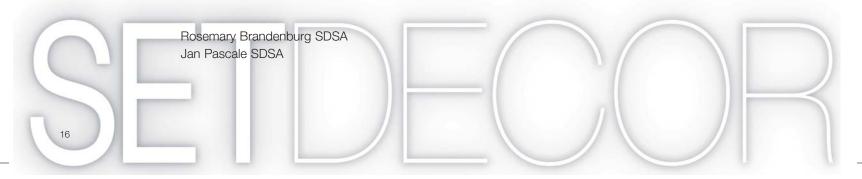
THE TERMINAL found Anne Kuljian SDSA back to work with Director Steven Spielberg and frequent collaborator Production Designer Alex McDowell (MINORITY REPORT, CAT IN THE HAT). Kuljian is teamed with Spielberg again, currently working on the remake of WAR OF THE WORLDS.

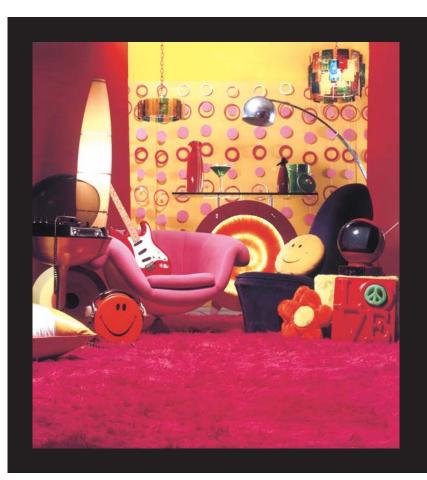
Set Decorator KC Fox SDSA partnered again with friend Production Designer Nina Ruscio (CHEAPER BY THE DOZEN, BREAKFAST OF CHAMPIONS), this time on the comedy FAT ALBERT.

In television, MADtv Set Decorator Daryn-Reid Goodall SDSA relies on the synchronized set dressing dance of his well-oiled crew and the long established professional relationship and friendship with Production Designer John Sabato.

There is a certain shorthand and comfort that comes with the familiarity of family and the families we create in our work. With the intensified stress that projects can apply to us with condensed prep time and shrinking budgets, we need to cherish and respect the relationships we've built throughout our careers.

That's how movies are made.





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history

The Secret Life of Sets

The 2004-2005 AMPAS exhibition, *The Secret Life of Sets* is currently on tour to Toronto, Chicago and New York following its success at the Motion Picture Academy in Los Angeles. Within the fascinating hands-on exhibit showing the best of today's set decoration is an area offering a look back at the work of past decorators. The History exhibit contains set stills chosen to represent different periods of film history and different studios. The chronology shows major events in set decoration and, wherever possible, tells the story in the decorator's own words.

Photographer and film historian Lisa Dare curated the exhibit with set photos dating back to the silent era and a narrated video presentation. In organizing this part of the exhibition, Dare's challenge was to give an overall context to the history of set decoration using surviving documentation and scattered accounts from set decorators. Working with a limited exhibit space, she also knew it was important not to let a fragment of history be taken for the whole.

No formal account of the craft's history exists. The sources gathered included newspaper articles, documents, transcripts and photos from the AMPAS archives. These materials were primarily from journalists or decorators themselves. For instance, Set Decorator Henry Grace made sure that the MGM Set Still collection was donated to the Academy as well as his own scrapbook and memoirs. Set Decorator Steve Potter's personal collection of taped interviews with his mentors at MGM and Fox was another valuable source. Also aiding Dare in the compilation of material were Joanne Baker, Ellen Brill, Inger Christiansen and Leena Waller.

Scheduled tour dates:

Toronto *CN Tower* September 8, 2004 - January 2, 2005 **Chicago** *Merchandise Mart* January, 2005 - March, 2005 **New York City** *Conde Nast Times Square* March 2005 - May 2005

Photo captions from top:

HOW THE WEST WAS WON

Set Decorators Henry Grace, Don Greenwood Jr, Jack Mills, Hugh Hunt, Jerry Wunderlich, Stephen Potter Art Directors George W. Davis, William Ferrari, Addison Hehr

THE LONE WOLF TAKES A CHANCE Unknown Set Decorator Art Director Lionel Banks

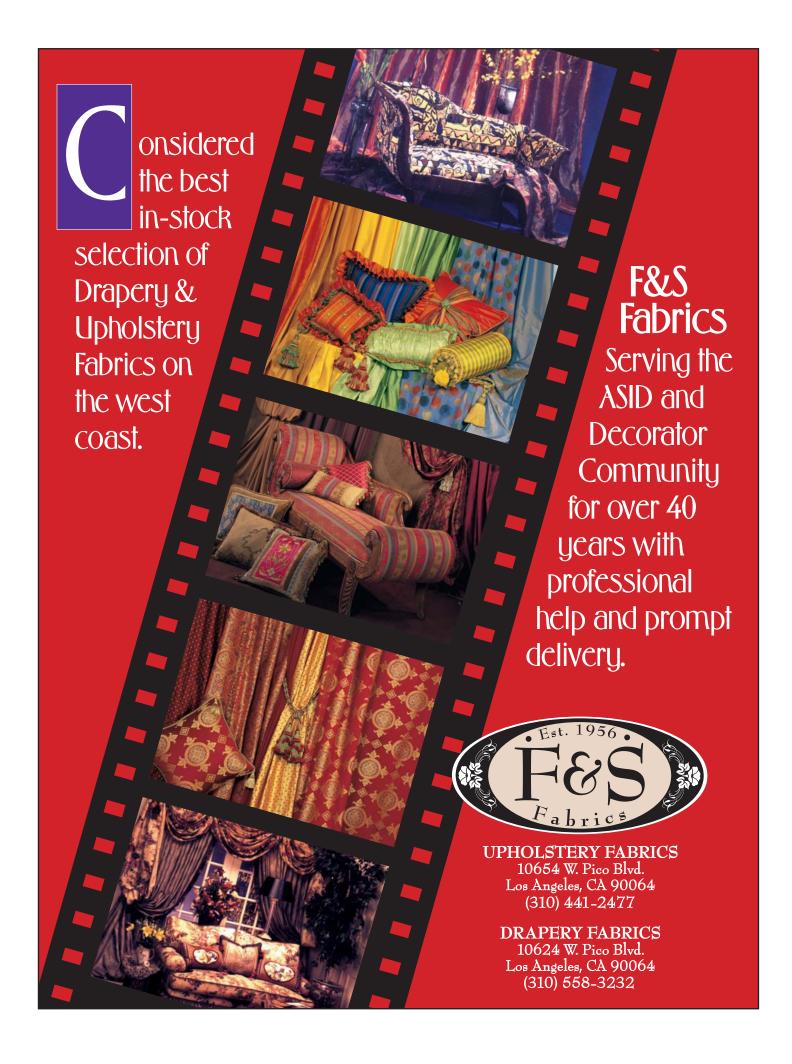
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Set Decorators Russell Gausman, Edward R. Robinson Art Directors John Goodman, Richard Riedel, Robert Boyle









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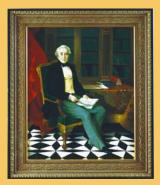
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in the news

TV WATCHING BY DESIGN

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—David A Keeps

LOS ANGELES TIMES

ARCHITECTURAL DIGEST and TiVo have partnered in publishing the sleek guide TV Watching by Design, which details the behind-the-scenes work of set decorators and production designers on hit television shows. Featured: Set Decorator Susan Benjamin SDSA and Production Designer Kelly Van Patter SDSA for THE APPRENTICE, Set Decorators Rusty Lipscomb SDSA for SIX FEET UNDER, Caitlin Blue SDSA for EIGHT SIMPLE RULES, Karen Manthey SDSA for ALIAS, Anne Ahrens SDSA for STILL STANDING and Ann Shea SDSA for TWO AND A HALF MEN. Each gives insight into how the sets for their respective shows were accomplished. The brochure also lists the top ten 'TiVo'd' shows and asks TiVo and television questions of other SDSA members.



Hot TV In the feature article *Housewives with Designs*, LOS ANGELES TIMES, December 16, 2004, writer David Keeps states, "The production designer and set decorator of ABC's hit give viewers a smorgasbord of contemporary middle-class décor. It's a side dish to the sex and scandal." A full page photo display designates each character's personality/plotline, "domestic policy, palette, décor and signature rooms," showing off the design choices of Set Decorator Erica Rogalla SDSA and Production Designer Tom Walsh.



ARCHITECTURAL DIGEST November 2004 featured the set decoration and design of Martin Scorsese's THE AVIATOR by five-time Oscar nominee Francesca LoSchiavo SDSA and her husband seven-time nominee Dante Ferretti. The article by Gerald Clarke discussed the bio-pic's span of Hollywood's golden age and the detailing of the palatial sets. [See page 26]

HOUSE & GARDEN magazine's *American Scene*, January 2005, singled out Set Decorator KC Fox SDSA and Production Designer Nina Ruscio for their use of color on the feature film FAT ALBERT. [See page 76] The November 2004 *American Scene* focused on Set Decorator Jim Erickson's opulent treatment of the Babylon Palace set for ALEXANDER.

Writer Susan King described the "indelible images created for the film" LEMONY SNICKET by Set Decorator Cheryl Carasik and Production Designer Rick Heinrichs in *They're Persnickety*, an article appearing in the Calendar section of the LOS ANGELES TIMES, December 24, 2004, focusing on the creative detailing of fantasy decor.



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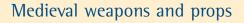
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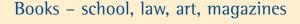
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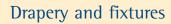


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film



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THEAVIATOR

Set Decorator Francesca LoSchiavo SDSA
Production Designer Dante Ferretti
Director Martin Scorsese
Miramax

artin Scorsese's camera is generous to the viewer. In THE AVIATOR, you get the wide shots, broad vistas, entire rooms. You see what you would see if you actually were there. You see the whole. His camera is also particular. We see the small items that figure in the life of the main character as he slips into his manic episodes: a soap dish, milk bottles filled with urine. Robert Richardson ASC directs the photography. And behind the Scorsese/Richardson shots, with the job of making each of the sets seamless elements of the narrative, is the talent of Set Decorator Francesca LoSchiavo SDSA and her husband Production Designer Dante Ferretti.

As LoSchiavo describes, "I am used to working with Marty." [GANGS OF NEW YORK, KUNDUN] "I share with Marty the care, the devotion, not just attention, but devotion to detail. Every detail of the set is important because the cam-

film



THE AVIATOR covers twenty years in the life of Howard Hughes (Leonardo DiCaprio), from 1927 to 1947. It is a period piece set in Hollywood's Golden Age, so set decoration and production design could have followed a fairly generic routine: study the period and reproduce with historical accuracy. But that was not Scorsese's directive. The characters hold a mythic status in the American psyche. Like Greek gods living on Mt. Olympus, their lives were larger than life, and thev played and worked on a larger-than-life stage. To represent the mythic status of the characters as well as a respect for history. LoSchiavo and Ferretti performed their jobs at the point where history ends and art begins. No matter the exact historic truth, Ava Gardner's (Kate Beckinsale) home for the film had to be the personification of glamour. As the heads of competing airlines, TWA and Pan Am, Hughes and his antagonist Juan Trippe (Alec Baldwin) are placed on sets that contrast their clashing powers and personalities. Delegating and dictating, *Trippe* operates out of a top-floor skyscraper office that features a manmade interpretation of the sky. The hands-on *Hughes* operates out of massive airplane hangars and warehouses where the mogul creates machines and, when *Hughes* is testing his inventions, a very real sky.

LoSchiavo's process begins with research. For department heads, Scorsese set up viewing of several films of the period and provided books on the lives of the characters. LoSchiavo continued her research with more films, books, and period photos. Then there is a shift of her mindset. She moves from a knowledgeable familiarity to an imaginative presence within the story. The English words that come from her native Italian thoughts have an almost Zen-like, poetic quality. As LoSchiavo expresses it, "I need to enter, into myself, into my knowledge of the period, my emotion. I have to enter the period to be comfortable, to become confident. For me it is necessary." Those steps taken, LoSchiavo creates, and her creations while true to the parameters of history, are also true to Scorsese's narrative. Her choices, rather than reproductions





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film





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top: Juan Trippe's Pan Am Office: Art Director Dan Ross describes its development, "Chrysler Building photos showed exteriors and the lobby, but no offices. The design was inspired by elements in the observation room at the top of the building. We took those seeds and greatly expanded on them."

above: Green Bathroom: Hughes often retreats to wash his hands when his obsessive-compulsive episodes take hold.LoSchiavo used American Art Deco as her basic design template, with subtle transitions as the film moves over a twenty-year period.





of exact historical environments, are intuitive.

LoSchiavo passes the credit to Scorsese. "With Marty, it is a waltz. We are dealing with a great artist. I know that he cares about everything that I do. His energy catalyzes you. It comes out in everybody. You want to always do your best."

Beyond the expected logistical problems of staging an epic film, other difficulties did arise. Scorsese wanted the *Hughes Home* decorated in Spanish Art Deco, but furniture elements seemed almost nonexistent or costs were beyond budget constraints. According to LoSchiavo, "But I was lucky. I was doing some scouting just to see the feeling of those beautiful mansions, and finally in one of these villas, I saw a lot of pieces that would be perfect. I asked if it was possible to rent or buy the furniture. The owner said he would sell because he was going to redecorate."

However, the furniture had aged. To set the pieces in the period required that the pieces look new. As LoSchiavo describes, "We bought them, refurbished them. We did some painting, added gold leaf trim in the grooves of the carvings to give a glow." After filming, the furniture was sold, so the net

cost to the budget was kept minimal.

LoSchiavo's unassuming persona regarding her accomplishments does not stop others from admiring her and her work. Dan Ross, one of the art directors on the film, explains, "Her knowledge of the period blew me away. She really knows decor and design, backwards and forwards. And she is uncompromising."

Ross continues as witness to the Ferretti/LoSchiavo team at work, "They are always trying to do their best job. There's never 'this will be good enough.' And the communication between her and Ferretti is seamless. They are literally on the same wave length."

What is it like for LoSchiavo working with a husband who is her production designer? Her answer: "Very good, very good. It is the best time of our life because we trust each other. He knows me. I know him. It is a very good collaboration."

Other challenges unique to the film involved Scorsese's plan to imitate the evolution in film stock over the twenty-year period in order to help mark the passage of time. Early shots •





Ava Gardner (Kate Beckinsale), in her Home. The more saturated reds of the 1940's Technicolor first catch the eye, but LoSchiavo's Art Deco details give layers to the true depiction of glamour.

All Photos: Andrew Cooper © Miramax Films. All Rights Reserved.

involved a 2-color process and later filming reflected more differentiated coloration. Blues and greens merged on screen in the early years and became more distinguishable as the narrative proceeded. According to LoSchiavo, "Everything — fabric, costumes, florals, paint – had to be camera tested."

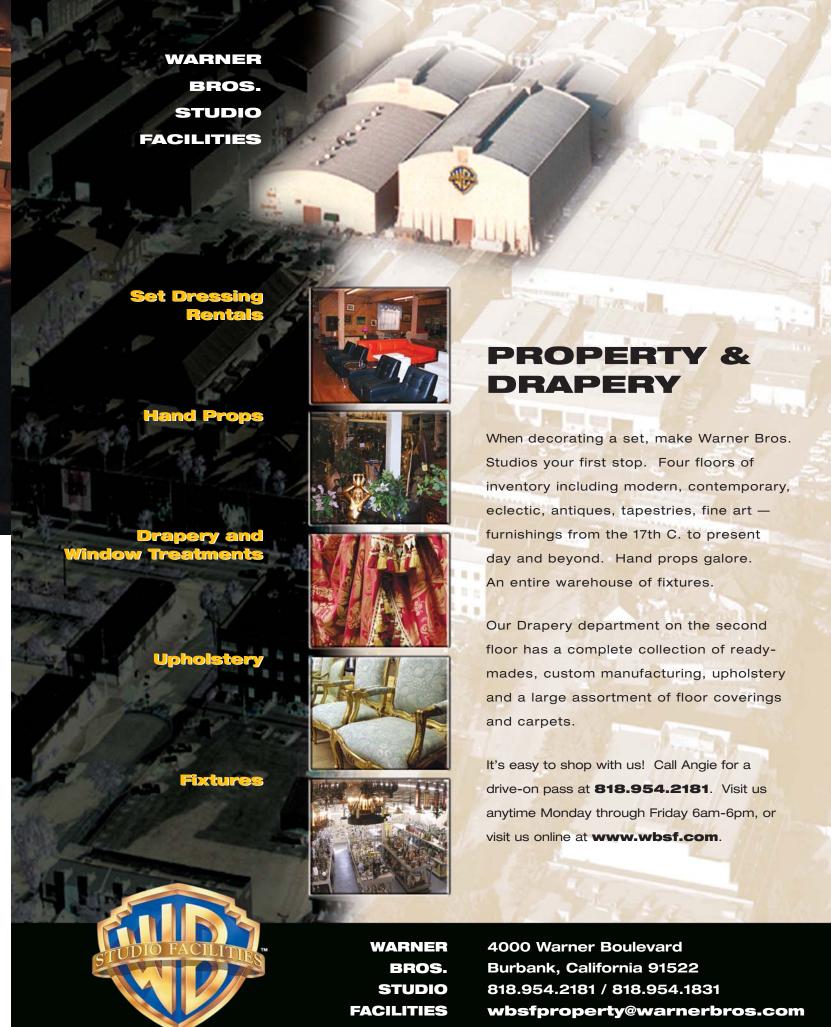
LoSchiavo's sensitivity to her director is reflected in the thoroughness of her set dressing. As she explains, "I think it is very important to dress the entire set, even if they weren't planning to shoot a certain angle. You don't know with Marty where the camera is going to see. He might at the last minute

decide to shoot from over there. I dress it for the whole set."

Art Director Ross further explains the challenge. "With Marty you get the wide shot, not just over the shoulders. You get a sense of where you are. There's that payoff there: artistic integrity. You know you are going to see the sets."

Even with such responsibility, LoSchiavo does not recall the project in terms of stress and difficulty but rather in terms of the positive. As she puts it, "I had a fantastic time; a beautiful, fantastic time."

-Susan Ory Powers



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film





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The title character in Steven Spielberg's allegorical comedy THE TERMINAL is the set. The structure, secrets and even the charms of an international terminal are revealed when Viktor Navorski (Tom Hanks), stranded at JFK airport without a valid passport, is forced to stay inside the confines of the terminal. SET DECOR takes a look at the starring set and the team that created it.



film

The Terminal

Set Decorator Anne Kuljian SDSA Production Designer Alex McDowell Dreamworks

n this day of increased airport security, it is difficult to imagine a film being shot entirely in an American airport. But watching Steven Spielberg's THE TERMINAL and knowing the Academy Award-winning director's power, we are left wondering, "Did Spielberg manage to get complete access to New York City's John F. Kennedy International Airport?"

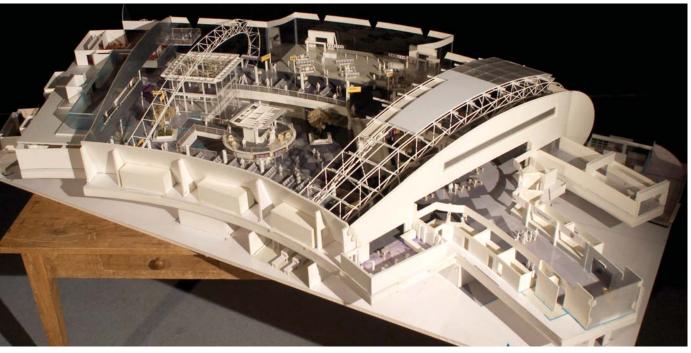
The answer: No.

What appears to be an international terminal at one of the nation's busiest airports is actually a near-full-size replica built from the ground up in an enormous airplane hangar 3000 miles away. Located in Palmdale, California, the 200,000 square foot building was one of only two structures in the area large enough to house the massive three-story set.

Since the majority of this film would take place in the airport, creating a realistic replica was key.

"We hope the audience will believe they are in an actual air-









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port and only ask, 'Where is that airport?'" says Set Decorator Anne Kuljian SDSA.

Kuljian and Production Designer Alex McDowell had previously teamed up with Spielberg for MINORITY REPORT, so they were not intimidated by the scope of the set. Nevertheless, pinpoint accuracy on such a huge scale was a challenge.

"We knew this film would entail massive research," explains Kuljian, "from the departure and arrival gates to the food court and shops, the immigration hall and offices, baggage handling and the old wing where *Viktor* makes his home."

She continues, "I was required to learn a new language, airport-speak, and to source the vendors and services for real airports, instead of relying on the normal set decorator resources."

Creating the self-supporting structure, a freestanding piece of real architecture, was a huge undertaking. More than 200 artisans and workers spent approximately twenty weeks building and dressing the set. The three-story replicant JFK terminal was built with 650 tons of steel and contained two sets of working escalators which were the first of this scale ever built specifically for a film.

THE TERMINAL made history in another way, bringing product placement to a new level. The film involved the largest number of brands, spending the largest amount of money, creating their own sets for a movie production.

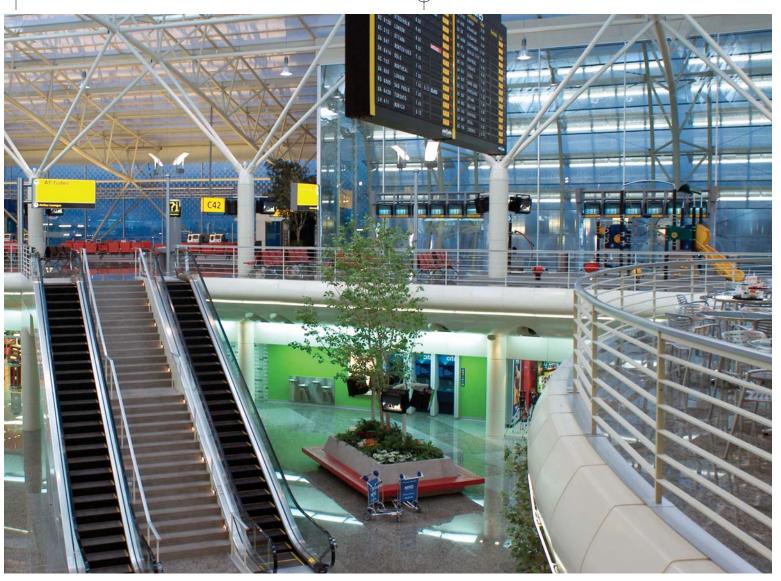
More than thirty-five companies, ranging from fast food to high fashion, spent millions of dollars devising authentic repli- ▶

below left: Flight attendant
Amelia Warren
(Catherine Zeta-Jones)
falls victim to a wet,
slippery floor as she
rushes through
the airport.

below right: Viktor Navorski
(Tom Hanks), doesn't
understand why he must
relinquish his passport to
U.S. Customs and
Immigration Officer
Ray Thurman (Barry
Shabaka Henley).









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cas of their businesses to create the terminal's retail mall and food court. The companies furnished the set with the same flooring, furniture, fixtures, wall coverings, signage and inventory they use in their retail outlets.

"The most difficult thing was the deadline," says Kuljian. "As they installed granite and store walls, we would be right behind the construction team with the set dressing team."

Getting everything exactly right was crucial. "We had to design each store with their art directors and then receive all the merchandise from the stores immediately," says Kuljian. "With such a huge number of participants, it was necessary to stagger the installation process and we only had six weeks to install and dress all the stores!"

The end result, Kuljian admits, was amazingly real. "Steven (Spielberg) was thrilled with the set," says Kuljian. "I was there the day he came to see the completed product. He was

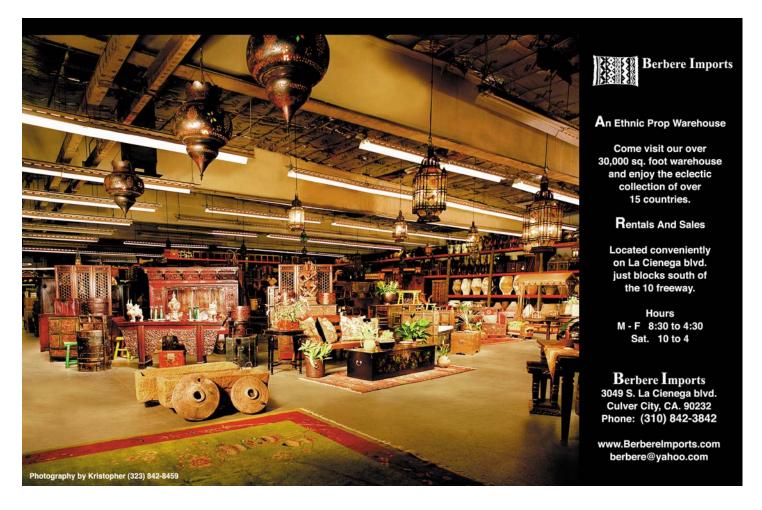
beaming. That stamp of approval made all the long days and nights worthwhile!"

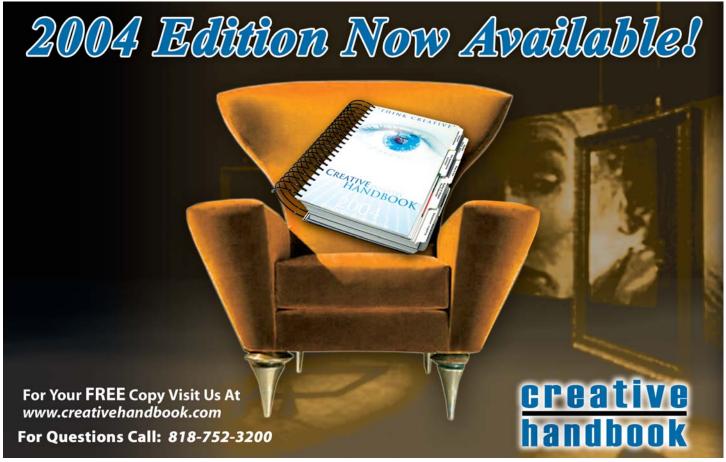
Spielberg is not the only person impressed with the completely operational, full-sized terminal set...an atrium-style enormous building literally within a building. Since its release in theaters and on DVD, THE TERMINAL has garnered much attention for its impressive set, from audiences and critics alike

There is even talk of Kuljian's work earning her a second Academy Award nomination for Art Direction. (Kuljian received an Art Direction Oscar nod in 1989 for her set decoration on THE ABYSS.)

"You never know what's going to be the one that grabs the attention of your peers," says Kuljian. "If this is the one, then I'd be thrilled."

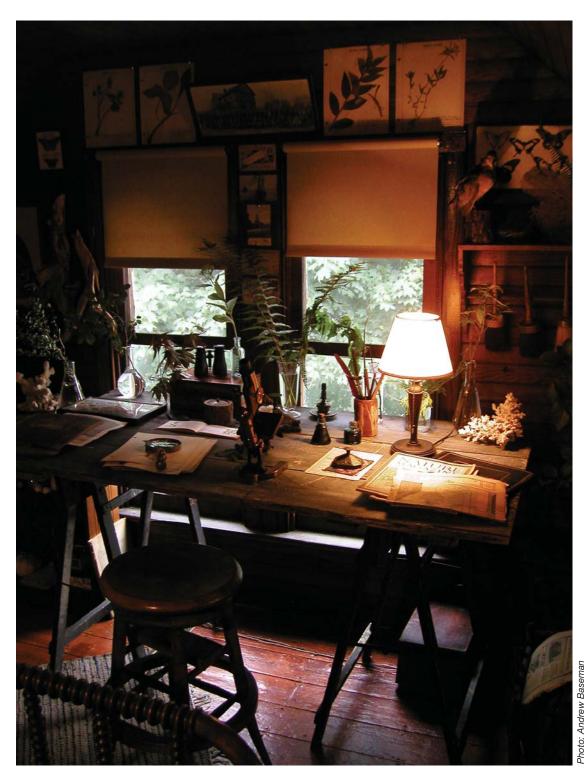
-Tom Castañeda





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"We are the recorders and reporters of facts - not the judges of the behaviors we describe."

—Alfred Kinsey

E

Y

Set Decorator Andrew Baseman SDSA Production Designer Richard Sherman Fox Searchlight

For this bio-pic, Set Decorator Andrew Baseman SDSA learned that finding personal information about the man who knew so much about us wasn't always easy. **SET DECOR:** What kind of research did you do on Dr Kinsey and his Institute prior to filming?

Andrew Baseman SDSA: Production Designer Richard Sherman and Director/Screenwriter Bill Condon took a field trip to the Kinsey Institute at Indiana University during pre-production. They brought back many black and white photos from the archives, but none specifically of Kinsey's lab or office. I also found images online and at the New York Public Library which proved useful.

SD: How did it help inform your choices for the decoration of his house?

AB: There was a wonderful photograph showing the Kinsey living room with Clara knitting and Al sitting, looking pensive. I zeroed in on the details in the room: rustic chairs made by Old Hickory, hand-braided rag rugs (which was a hobby shared by both Al and Clara), a copper Arts & Crafts lamp with mica shade, fresh flowers in vases and rows of neatly categorized 78 rpm classical albums. They are surrounded by ▶

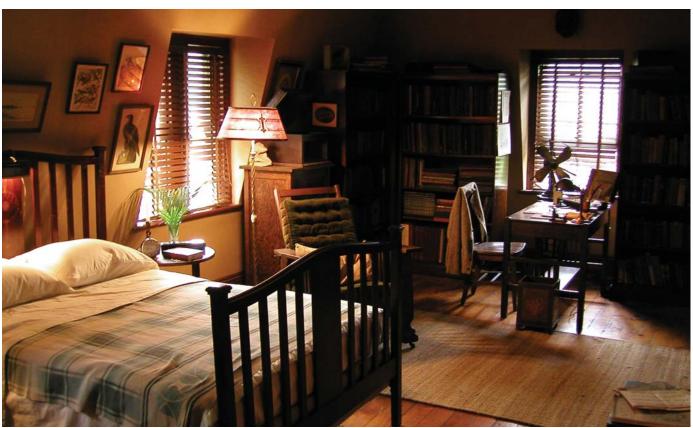


Photo: Joann Atwood

piles of books, newspapers and magazines, as well as eclectic artwork and items gathered during Kinsey's many cross-country road trips. With this photo in hand, I went on a treasure hunt and found almost exact stand-ins for these key items.

SD: And the re-creation of his office, interview rooms, classroom?

AB: Some of the photos from the KINSEY INSTITUTE collection showed general classrooms and offices at Indiana University, which were quite helpful in re-creating the Rice classroom and Kinsey's vari-



ous classrooms and lab room. A wonderful photograph showing a nude male figure against a background of graph paper inspired Bill [Director Condon] to use a "graph paper grid" motif throughout the film. This is evident in the design of the *Interview Room* which incorporates a grid-like wall with inset glass panels, and a hotel room which is shot through a grid-like room divider. The grid motif punctuates Kinsey's success with his project. It ultimately disappears when Kinsey's world collapses.

SD: What adjustments did you make with your color palette for the black & white segments?

AB: We used a cool, steel gray palette for the *Interview Room*, along with the entire sex research lab scenes which occur later in the film. These scenes remain neutral, even when shot in color.

SD: And the other color choices?

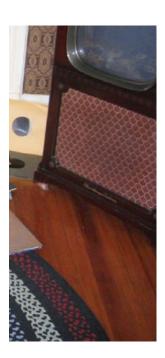
AB: Because the life of Alfred Kinsey spans the first half of the 20th



Photos above and above left: Joann Atwood



Photo: Andrew Baseman



century, we wanted to guide the viewer by using color to help tell the story. Chronologically, the film opens with a scene in a Methodist church circa 1904, cuts to Kinsey's childhood home in 1905 and moves on to a 1914 grocery store. All of these early scenes are shown in dark, muted colors with a sepia tone, as if they were old photographs from the Kinsey family album. There is little texture and a limited use of pattern on the walls, which reflect young Kinsey's strict, repressed world dominated by his stern minister father. The only bits of color appear in Kinsey's Attic Room which is filled with collections of plant clippings, shells, mounted butterflies, small stuffed animals, insects, postcards and books. As Kinsey matures and his world gets brighter, his environments reflect these changes. By the time Al and Clara move into their house and start to raise a family, their world has opened up with colorful floral wallpapers, rich textures and fabrics and fresh cut flowers everywhere. Scenes of the family are shot in the lush, vibrant garden and the sun-drenched kitchen.

SD: The sets spanned so many years. What other considerations were given to encapsulate and illustrate time passage?

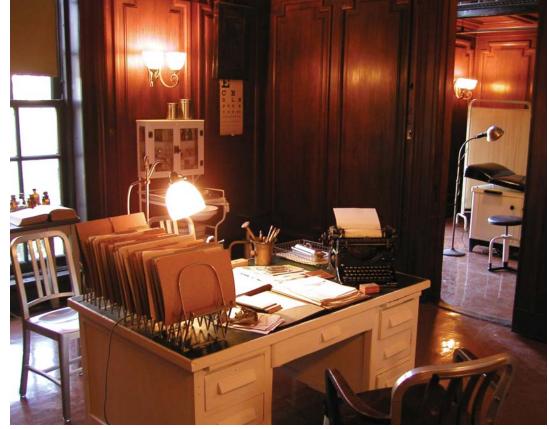




Photo: Joann Atwood

Photo: Andrew Baseman

AB: I like to show the passage of time using obvious key pieces such as telephones, radios, TV's, calendars, magazines. More subtle elements include adding piles of mail, newspapers and books. I also like to have the desktops and surfaces rearranged, change pictures on the walls, use different floral arrangements and larger plants to show growth.

Key props were Kinsey's various record players: a humble, tiny wooden hand-crank player which first showed up in his boyhood home, a more substantial large-horn record player in his boarding house room which later appears in his home and, finally, an electric record player shown in close-up during an afternoon "concert" scene.

His record collection also grows throughout: single, brown paper wrapped 78 rpm's in the early scenes; 78 rpm albums in the 1940s; 33 rpm vinyl discs in the 1950s. I also used oil lamps in the early scenes, progressing to converted oil lamps and early electric lamps, then to more modern electric.

OnSet Dresser Joann Atwood was great in keeping up with the fast pace of shifting years, changing dressing from scene to scene. For example, *Kinsey's Kitchen* was shot as 1940, 1942, 1953 and 1955. For each year, I found a vintage corresponding calendar for the wall and added the children's "growth marks" in the doorway.



Photo: Joann Atwood





Photo: Joann Atwood



SD: Who was behind the wallpaper choices—you or the Production Designer?

AB: I worked closely with Production Designer Richard Sherman in choosing the various wallpapers. Because the Kinseys were renowned for their elaborate gardens, we wanted to bring the outdoors inside, so we chose floral wallpapers for their dining room and bedroom. Richard and I went to the Ralph Lauren store on Madison Avenue to check out their stock of papers and were shocked and delighted to discover the first floral paper we saw was named "Kinsey Garden"!

SD: How many sets were built versus re-dressed locations?

AB: We only built a couple of plugs for existing locations, most notably for the Gall Wasp Hallway which was shot at Fordham University. Every other scene was shot on totally re-

dressed locations.

SD: Where did you find such a quantity of period looking Gall Wasp specimen boxes?

AB: My assistant Becca DeMarco found the specimen boxes, all 1800 of them! We were supposed to shoot the scene early in the schedule, but at the last minute they suddenly needed all the boxes for the first day of shooting. We contacted the manufacturer who was willing to give us a couple dozen as a promo and sold us the remaining 1776 boxes wholesale. Because we needed to have them shipped immediately to accommodate the schedule change, we ended up spending more in shipping than for the actual boxes!

SD: Were you responsible for finding Kinsey's specimens, or was that the Propmaster's responsibility?



Photo right: Joann Atwood. Photos above left, center: Andrew Baseman

AB: Creating the specimens was a joint effort between the prop department and the set decorating department. Propmaster Anthony DiMeo and his crew created the close-up version of the specimen box while the set dressers, headed by Lead Dick Tice and his second Joni Finlay, filled over a dozen boxes with hundreds of tiny labels and pins for the boxes piled up on Kinsey's desk.

SD: Tell us about the University classroom set. Where did you find so many student desks with arms?

AB: All of the classrooms sets were contemporary classrooms requiring total re-dressing, including period desks, chairs, lamps and blinds. For Kinsey's First Classroom, we needed 20 matching period wooden tablet arm desks. Unable to find even half that number in the NYC area, my shopper Jocelyn Mason spent two weeks combing the East Coast for them. We were unable to rent the desks we found from an LA prophouse, because we could not afford the ship-





ping costs. A week before the scene was to shoot, we finally found the perfect desks in Pennsylvania.

SD: What kind of budget did you have?

AB: The budget for the entire film was \$10 million. The first set dressing budget presented to me was \$120,000. I eventually got an approved budget of \$220,000.

SD: How long was the shoot? How many sets?

AB: I had 5 weeks of prep and the shoot lasted 7 weeks, with





almost 70 sets.

SD: Where did you film?

AB: We shot a few scenes in Manhattan, such as the Rockefeller Foundation Office, Congressional Hearing Room and Well's Office. Kinsey House and Kinsey's Boyhood House were shot in New Jersey, The Boarding House was shot in Staten Island. On any given day, I would travel 1-1/2 hours to open a set in New Jersey, drive two hours to dress a set in Staten Island and run back to the city to shop an upcoming set. Luckily, our production office was centrally located in downtown NYC.

SD: What were some of your resources?

Photo: Andrew Baseman

AB: I generally like to buy as much set dressing as I can, but due to the short lead-time and the challenging budget, I rented from most of the NYC prophouses. Aware of my situation, they helped me out whenever they could. I spent every weekend in the New York Catskills, scouring the countryside for

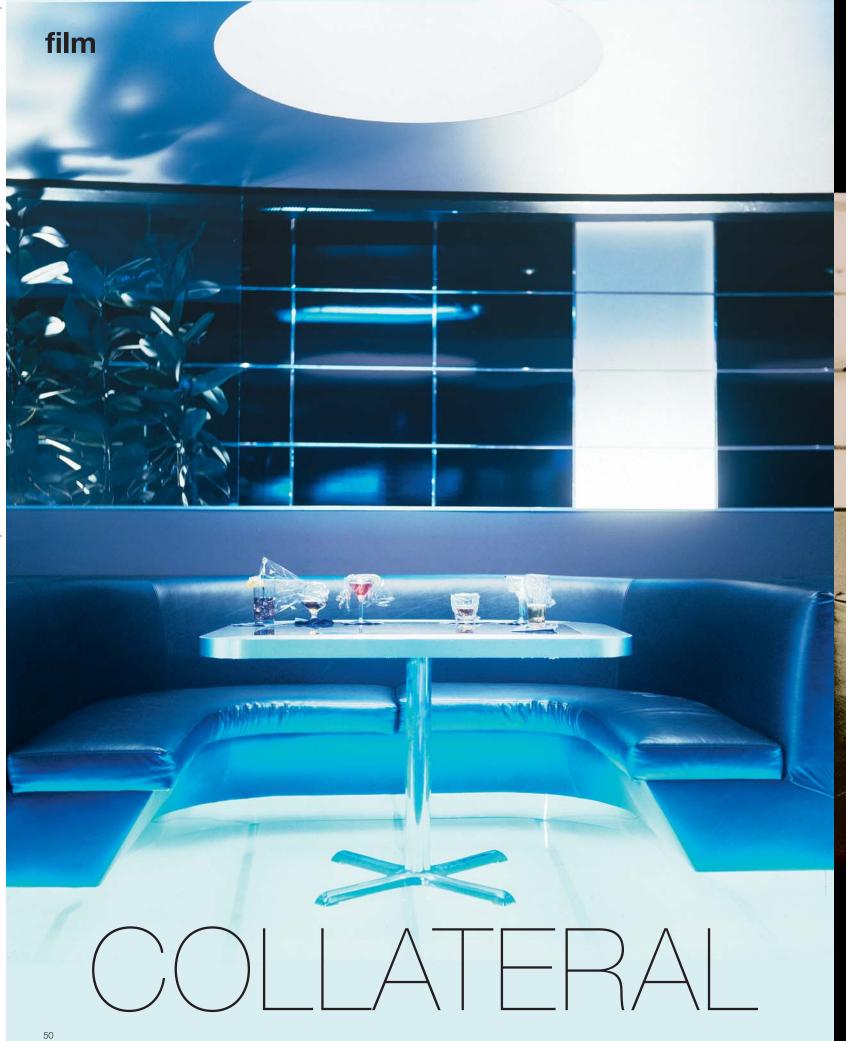
dressing and small pieces of furniture. I was able to accumulate quite a lot of pieces, including lighting, braided rugs, pictures and paintings, the Kinsey House bedroom set and every 78rpm record album I could get my hands on.

SD: What were some of the biggest challenges?

AB: Things that you would normally take for granted, like period books and record albums. I remember years ago, whenever I needed to fill a shelf with vintage records, I could always count on thrift and antique shops. Now it seems only "collectible" records are in demand and the rest get thrown out. As far as books go, we needed hundreds of feet of books from the late 1800s thru the mid-1950s, and I bought and rented all I could afford. In most cases we used many of the same books in each scene.

SD: What made this film unique for you?

AB: Working with a brilliant director whose work I have Continued on page 95











most surreal and impenetrable.

"There were a lot of reflective surfaces," describes Wasco, "different types of glass and lighting that really made for compelling atmospheres as well as interior details." The atmosphere renders the moral balance unclear; it's not entirely obvious who the hero of the story is. Every shot becomes full of meaning. The subway forms a sort of indeterminate, metaphorical space hovering between public and private. It had something to say about the film's ultimate meaning. "That set was about both characters being pulled, forward momentum, fate."

The city acted like a third protagonist: its fluid atmosphere, its parade of environments exerting its will on events as much as either of the main characters. And this film was a love letter to it.

—Shana Nys Dambrot



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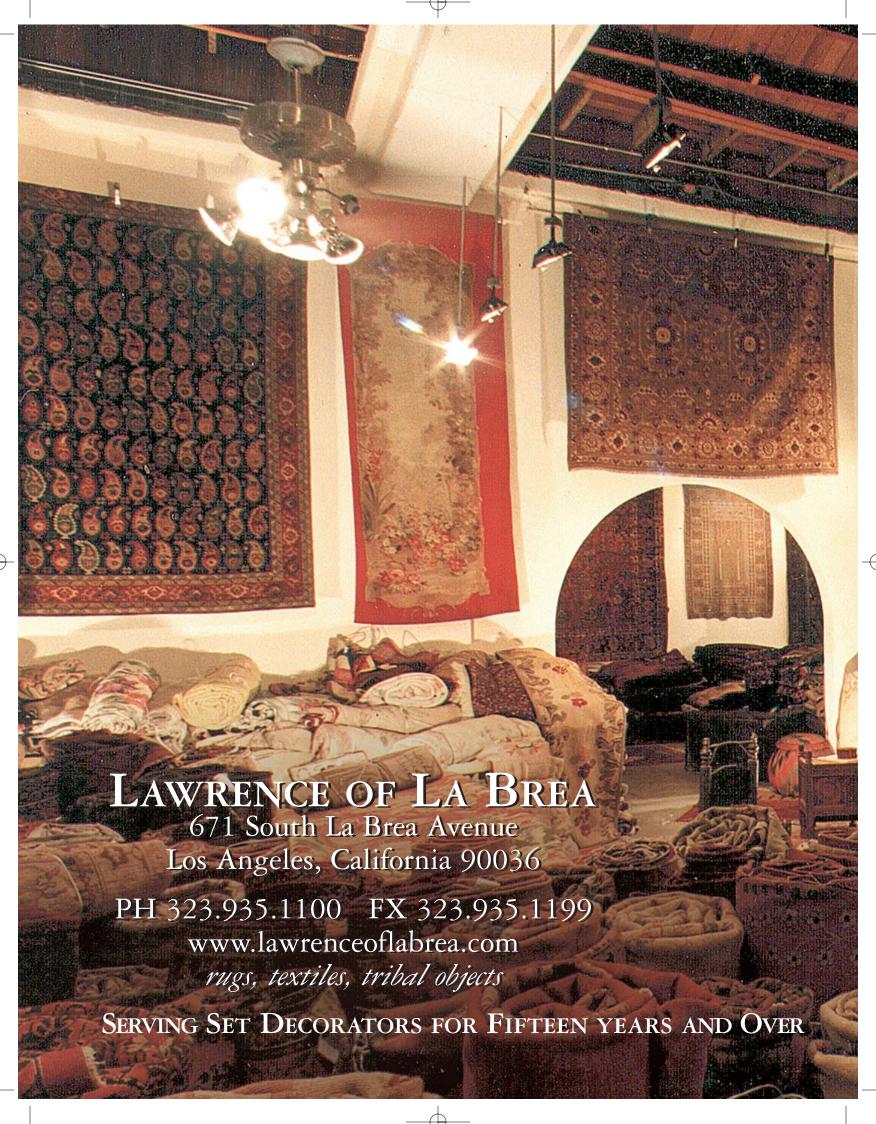
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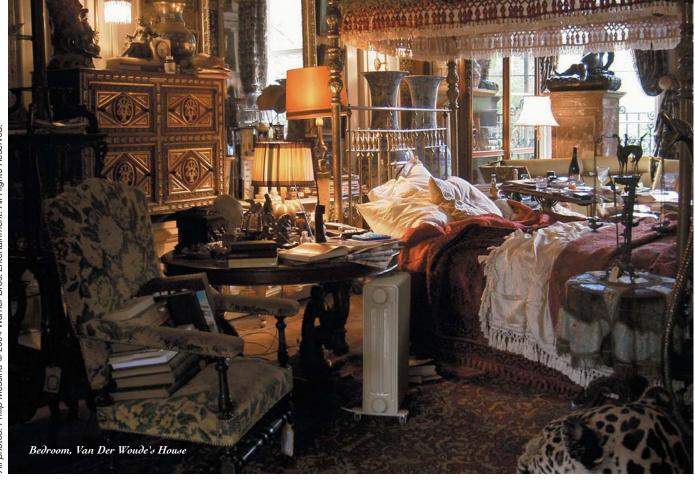
OCEAN'S TWELVE

Set Decorator Kristen Messina SDSA and Production Designer Philip Messina have worked with Director Steven Soderbergh on TRAFFIC, ERIN BROCKOVICH, SOLARIS and the light-hearted OCEAN'S ELEVEN. The husband and wife design duo teamed with Soderbergh again on OCEAN'S TWELVE, which found them bouncing around the great cities of Europe on a mad journey filled with hard work and unforgettable experiences. SET DECOR interviewed Kristen Messina via email, because who knows where she actually was at that moment!

Set Decorator Kristen Toscano Messina SDSA Production Designer Philip Messina Warner Bros

SET DECOR: How many cities/countries were involved in filming OCEAN'S TWELVE?

Kristen Toscano Messina SDSA: We shot in Italy (Rome, Lake Como, Sicily), Paris, Monte Carlo, The Netherlands Amsterdam, The Hague) and the US (Los Angeles, Chicago, Las ▶





photos: Philip Messina © 2004 Warner Bros. Entertainment. All Rights Reserved

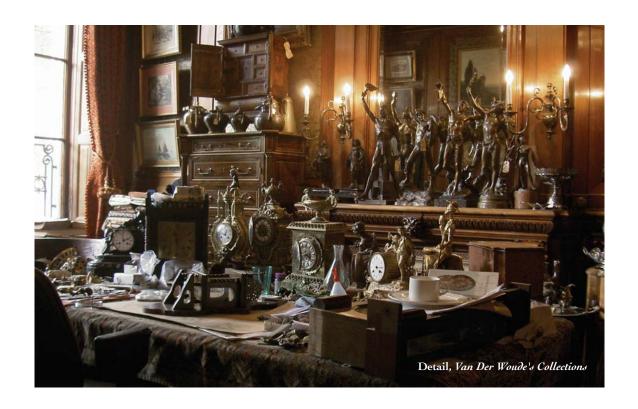
Vegas). I hope I'm not forgetting anywhere!

SD: How did you work things out crew-wise? Did you have assistant decorators or buyers in each country?

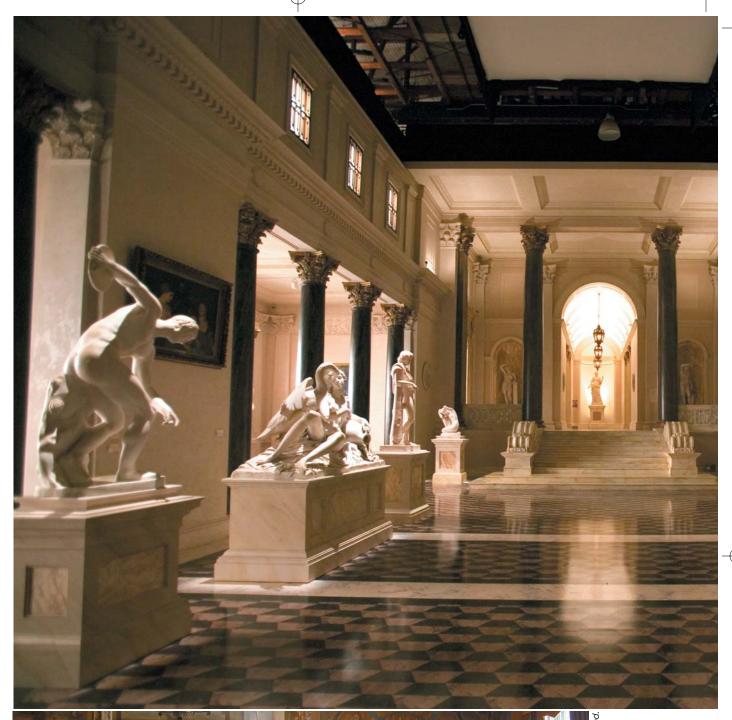
KTM: I hired Jaap Hoek, a decorator in Amsterdam, and Cynthia Sleiter, a decorator in Rome, to help with The Netherlands and Italy, respectively. Doug Mowat SDSA decorated Chicago and Brana Rosenfeld SDSA helped with some of the stage sets at Warner Brothers. I might have hired someone in France as well, but up until the week before shooting there, we weren't going to have much of anything to dress. Unfortunately, that all changed suddenly. I was with the shooting company in Amsterdam the day before a four-day European holiday weekend when Phil (Phil Messina, Production Designer) called to let me know that we were suddenly going to shoot a big set in Paris on Wednesday. Thank God London is just a short flight from Amsterdam and it wasn't a British holiday. Brett Smith, my Lead, and I hopped on a plane to London, shopped as many prophouses as we could on Friday, arranged a truck to pick up on Monday and deliver to Paris by Tuesday morning, so we could dress the set for Wednesday. It was horrifying and crazy, but also strangely exhilarating. It is amazing what you can accomplish on a rush of adrenaline.

SD: Where were you, when???

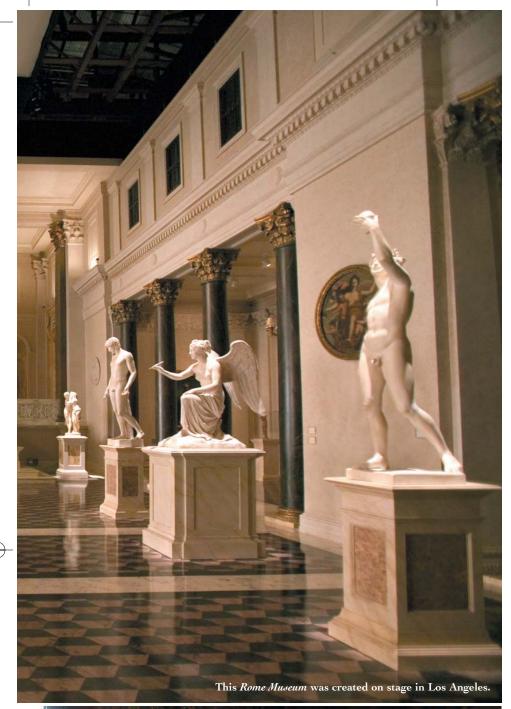
KTM: I prepped mostly from Rome and traveled between there and the other cities to scout, back to have an initial "overview" shopping trip and then to return closer to shooting to do a final shopping trip and dress the sets. The other decorators kept things moving forward in the interim. We used email, Fed Ex and a Set Decorating department website that we set up to exchange research, location and shopping photos and samples. The most difficult aspect of this was the amount of time it took to organize all the information to send off or post on the website and then to coordinate the time zones, especially the nine-hour difference between LA and Europe. I had to be sure to post any information I needed to send to LA at the end of my day which was the beginning of theirs. Fed Ex took at least two days, so it wasn't as fast as we often needed. By the end of their LA day, I would be soundly asleep, but if they sent me













some photos to respond to at the end of their day, I could see them when I awakened.

SD: Where did you do most of your prep work?

KTM: When we started working on the film, the plan was that it would be shot almost entirely in Europe, so the initial prep was done from our Cinecitta office in Rome. After we were firmly entrenched in prep there, everything changed and all of the stage sets moved to Los Angeles. Unfortunately, by the time this was decided, most of our prep time was gone, we were approaching shooting and we had to figure out how to get the sets done in LA while we were working and shooting in Europe. It was by far the most difficult and challenging thing I have ever done.

In the end, Phil and I did our best to coordinate our schedules to either be together in a city when we felt there would be things we needed to look at and discuss, or to split up to help be each other's eyes when we needed to be two places at once. This is when it really helped to have had such a long working relationship.

SD: For your Museum set that was built on a stage at Warner Bros, you had statuary shipped from Italy. How did that come about and were there any clearance issues?

KTM: The Museum was originally going to be shot on location at the National Gallery of Modern Art in Rome. When the location became problematic, it was decided to build and shoot it on stage in LA, which was exciting, liberating, and daunting. The set was huge, time was short, and I was in Rome.

Being in Rome turned out to be a blessing. A few steps away from my office at Cinecitta was CineArs and Felice Romolo, staff shops that had been making molds and casts of Italian masterworks for decades. They had the most incredible collection of plaster casts and molds of original sculptures from the greatest collections in Rome! Up until the 1960s the government, museums and even the Vatican had allowed these artisans to make molds from original sculptures. Romolo actually had an original mold he had taken from The Pieta in St Peters. When it was attacked by a vandal some years back, they called him to help with the repair since he had an exact replica of the original. Just seeing the copy in his shop gave me goose bumps.

Romolo did much of his work with a resin that incorporated actual marble dust. The finished pieces looked amazingly real, with the depth and glow of an actual marble sculpture. They didn't require any paint, only a dusting of oxides to add a little age to them.



I was able to rent some of the sculptures and purchase others, and we had them shipped to Los Angeles. Even with the shipping costs, it was easier and more cost effective than having sculptors create them in the US. And the next time someone needs a world class collection of Italian sculptures in LA, they will be able to find them at the Warner Bros property department.

Fortunately, clearance wasn't an issue because all of the pieces we used in the museum were well within the public domain. I selected from a collection of paintings at the Museo di Roma. A photographer shot transparencies of the originals in Rome, then Christopher Troubetzkoy had fantastic painted reproductions created in New York and Paris. That was one of the more hair-raising periods of the film because "curating" a museum show is a very intense project, requiring a degree of concentration and focus that is very scarce in the middle of a shoot. Finding, selecting and arranging for the transparencies took a lot of time. When I was finally able to hand them off to Christopher, he was left with only a few weeks to actually have the reproductions painted and framed. And two of the paintings were really monumental. One was eighteen-feet

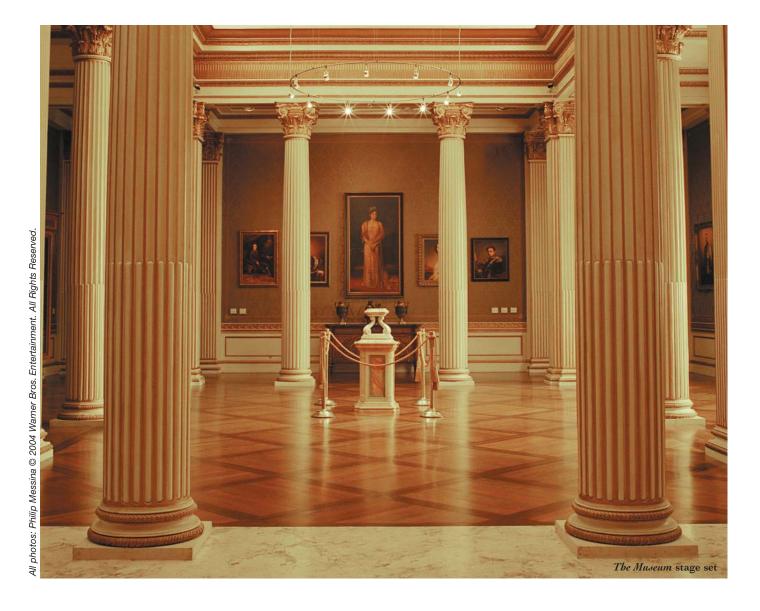
long and eight-feet high! I was so relieved and thrilled when they arrived on time and so well executed that no one would ever know they had been painted in such a rush.

SD: Did you do much manufacturing for this show?

KTM: In the past I have done quite a bit of manufacturing, but for OCEAN'S TWELVE, I was more wary of it because of the amount of time and attention required to manage the process. As much as possible, I tried to find existing pieces that would work; although once you have learned the creative freedom manufacturing offers, it is hard to resist.

I did have all of the draperies and softgoods manufactured. In Italy, I had several sofas built and upholstered most everything else. I had a wonderful draper/upholsterer in Rome who traveled to all the European sets with us. He would set up a shop in a room or on the patio, and he and his wife would make things on the spot as we needed them.

We also had a wonderful Italian sculptor creating a set of figures for one of the stage sets, Julia's (Roberts) *Presidential Suite*. He sculpted the "Six Seasons" for the art department,



which was a bit of a joke, because the idea started as the "Four Seasons." However, when the set design was completed, there were six niches that needed to be filled, so...multiple seasons! After that project, he created a copy of a sculpture Phil and I had seen at Villa D'Este. It was amazing to watch him work. We gave him a single photo from which he charcoal-sketched a full-sized figure, then sculpted the whole thing out of clay with his bare hands. He was really a master. Beyond that, we wanted *Toulour's* bed to be something very special. I had an idea of a bed in the style of the 17th century mirrored Venetian commodes I had seen. Since none were to be found, I had one of the Italian set designers draw one, and we had it made. It was beautiful. They carved the whole thing out of hardwood and then silver-leafed it. I really wanted to take it home. The Italians are such wonderful craftsmen. I wish circumstances had allowed me to manufacture more in Rome.

SD: Are there any particular standout sets that you are most proud of in this film?

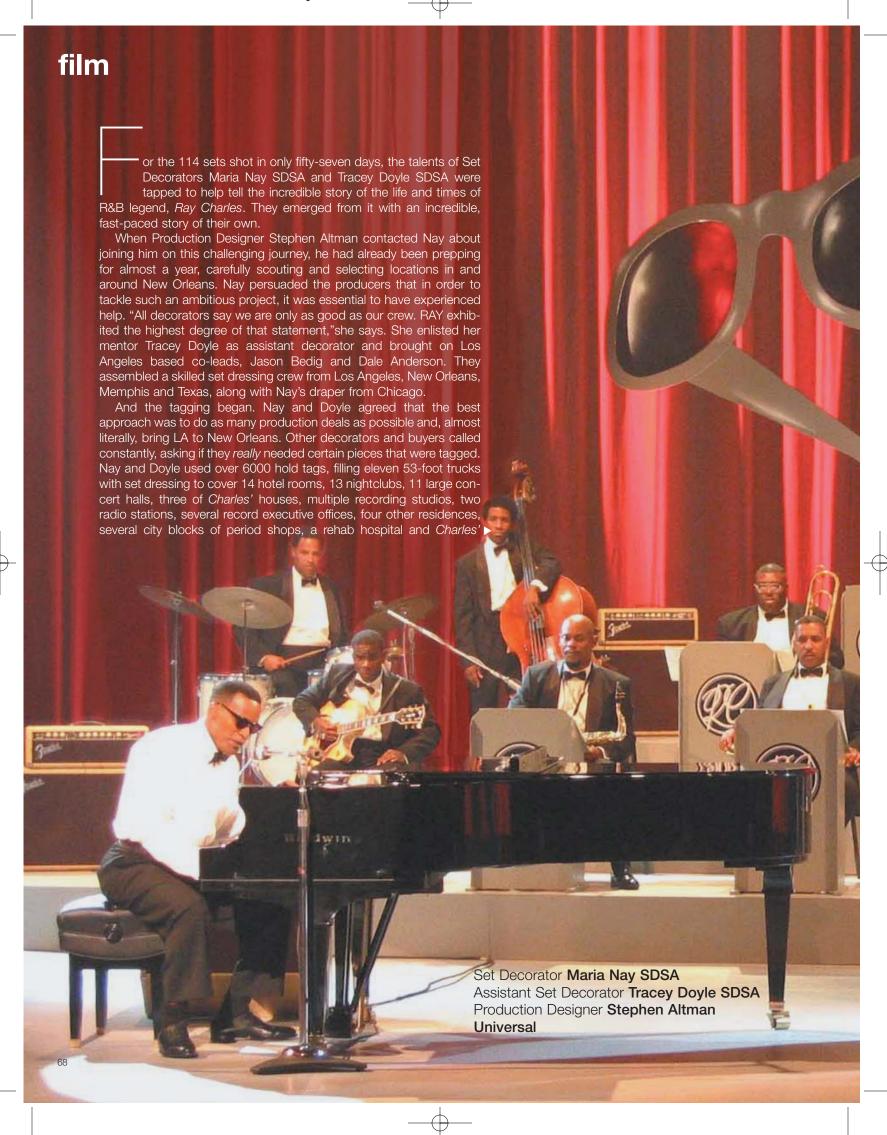
KTM: My favorite sets are The Museum, Van der Woude's

House and Toulour's Villa.

The museum was fun, because it was a set not many people will ever have a chance to create. I had a bit of a warm up for it by doing the *Bellagio Art Gallery* for OCEAN'S ELEVEN, but this was really a whole different scale. The main space was over 100 feet long, so it was an opportunity to work with some very large pieces and to play with scale.

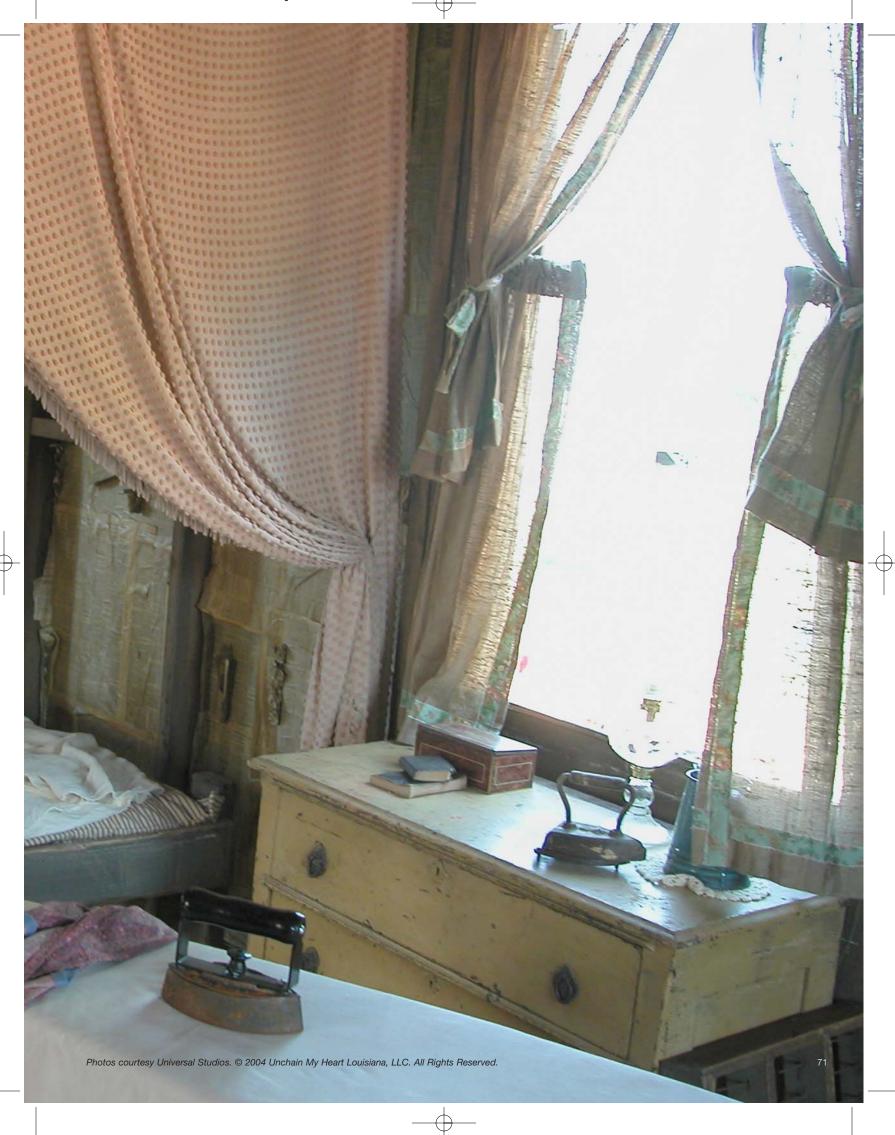
Van der Woude's House was shot on location in a canal house in Amsterdam. The home had been in use as a "Cat Museum," so we had to strike the "collection" and start from scratch. The idea was that the character was a recluse and wealthy packrat/collector/antique dealer, so it was fun to shop for the collections.

The Netherlands was full of amazing shopping. I know they say the Dutch are traders, but I kept thinking they were more collectors because it was the most exciting shopping I have ever done. It seemed like there were countless mind bogglingly huge and dense collections of wonderful antiques and oddities. It was such a welcome contrast to Rome where the antiques were beautiful, but tended to be sparsely displayed in tiny storefronts. In Amsterdam, we shopped huge ware-continued on page 101









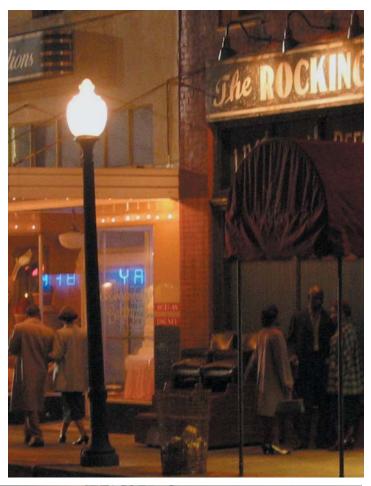
vince him to come to New Orleans to help us get all the equipment set up. Everything had to work."

Piano movement and placement was in itself a feat of choreography. At least thirty different pianos were used, and Director Hackford knew exactly which he wanted in each scene. Baldwin Piano helped with product placement, but each piano had to be moved professionally and tuned because Jamie Foxx, as *Ray Charles*, actually played throughout the film.

There were several huge street scenes in Hammond, Louisiana that had to be dressed cleverly. In one direction, one side of the street and a partial reflection was *Seattle*, *1948*, while the other side, showing a full reflection, was *Atlanta*, *1951*. "These were very long blocks and very large windows for day and night shooting. A combination of what we already possessed helped determine what the stores would be," according to Nay.

Jellyroll, Florida was filmed in Thibodaux, Louisiana, a small town with standing sharecroppers' cabins. The whole shantytown had to be dressed, circa 1936, interiors and exteriors as far as the eye could see, with lots of laundry hanging out to dry. The entire crew put their creativity in full gear to convey the feeling of the place. Altman trucked in red clay dirt. Corn was planted, stills were built, chicken coops and farm equipment added. The bottle tree was Altman's idea. It became a recurring image throughout the film. "It was the kind of set that really transports you back in time," allows Doyle. "The only downside was that it was more than two hours from the production office."

To Doyle and Nay, this project was a glowing example of how well collaborators can work together and how careful planning and organization can pay off. After the film was released, a fellow decorator called Maria and said, "I get it. You must have used every piece and more. I don't know how you did it, but it looks beautiful."

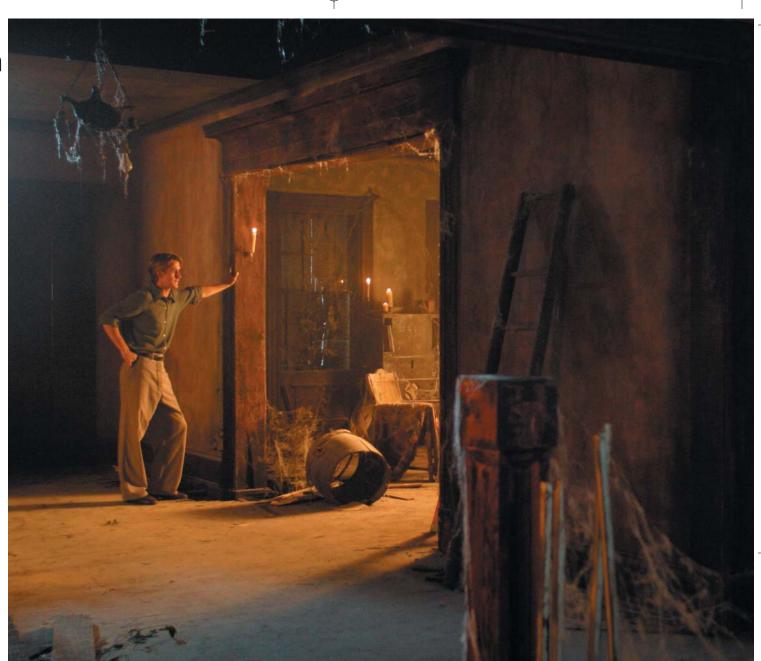








film





Set Decorator Chuck Potter SDSA Production Designer Sarah Knowles New Line Cinema

Like the Southern lady she is, Charleston charmed Set Decorator Chuck Potter SDSA when the film THE NOTEBOOK was shot there on an old naval base. The Navy Yard served as a backlot. The convenience of creating their own mini-studio lot gave the filmmakers flexibility, but the distance from Hollywood and New York presented challenges. There was certainly not a plethora of prophouses. However, Potter is quick to recommend Charleston. "The crews were great. The resources were limited, but the resourcefulness of the local vendors made up for it. It makes such a difference when the people of the community embrace filmmaking and go beyond the call of duty to help you out."



left: Ryan Gosling as *Noab* and Rachel McAdams as *Allie* in THE NOTEBOOK. Set Decorator Chuck Potter describes, "The more limited the set dressing, the harder it is to make choices. An office building with thirty desks is an office building with thirty desks, a ton of work, but easier to decorate in a way. An empty abandoned house with a couple of pieces of old furniture, an old piano, some old books and debris is like doing a table top commercial. The decision making can be painstaking!! How long has the house been vacant? The house was built in 1860; did it go through renovation in 1900? Who lived there previously? When did they buy the piano? Is the wallpaper original to the house?"



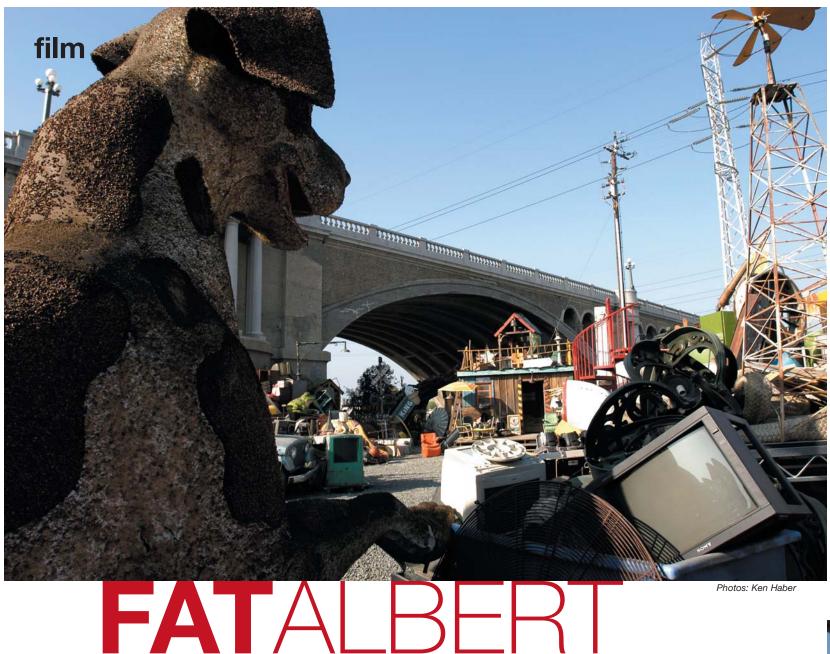
right and above right: The House.

"Noah [Ryan Gosling] renovates the house to keep his mind off the fact that he has lost his true love, Allie. The house becomes a vehicle that ties them together. Allie returns in the end to Noah and the house they dreamed of. The exterior was shot entirely on location, and the interior was built to match on stage. We needed the control only afforded by a complete build."

-Chuck Potter SDSA



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Photos: Ken Haber

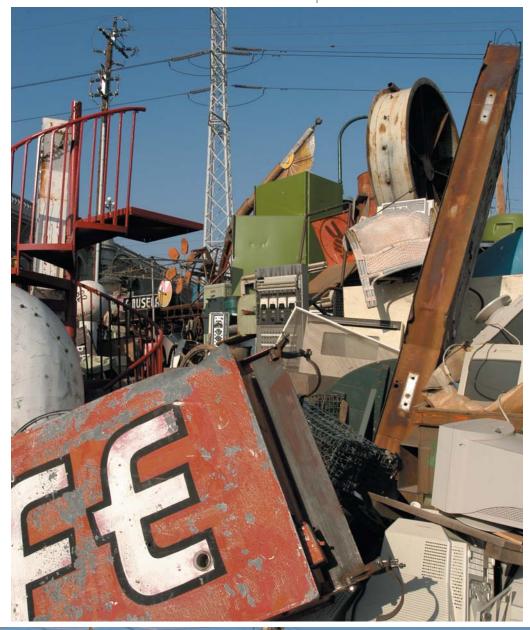
Set Decorator KC Fox SDSA Production Designer Nina Ruscio

20th Century Fox

"Hey, hey, hey! That's where we play!" might have been a quote from the portly protagonist as Fat Albert surveyed the set of the junkyard where he and his Cosby-created cronies spent so much of their childhood. Putting together this super-sized centerpiece set which had to meet the demands of live action morphing into animation could have easily turned into a nightmare. Instead, Set Decorator KC Fox SDSA said that she had never experienced an art department working so fluidly together.

Three months in advance of filming the junkyard scene, Fox and her crew had to determine exactly which elements would be used to create the huge set. They took extensive photos and measurements of a variety of unusual pieces, so that the set designers could draw the set, incorporating their finds into the design and build an exact model. This advance work was needed in part to aid the animators involved in the project, to give them a physical context for gauging the animation components.

To fill the huge junkyard of a set, large, textural and sculptural elements were required. Fox's big find for this massive project was parade floats. Through the Pasadena Chamber of Commerce, she located three float companies with >







boneyards of dead floats from years past. Because some of the cloth. At least six truckloads of hosing, palettes and barrels floats were nearly 30 by 16 feet, the companies took charge of were put in place. Transportation provided the car hulks which cutting them down for transport, and secured transit permits and delivery. Fox's favorite piece from among the remnants was a ten-foot 'junkyard' dog, complete with dead plant seeds and hanging glue skins.

The set was constructed under the Broadway Bridge in downtown Los Angeles. Once the large pieces were in place, the construction department built risers around them to allow some heavier junk to be placed at different levels, to give the illusion of a huge mound. The crew hid the risers with erosion added to the junkyard feel.

Fox and crew then interspersed colorful vinyls and wacky 70s fabrics to infuse some levity into the bulging 300 by 600 foot space. Constructed during the heat of the summer, they found that for lighting reasons, they had to cover the ground with black gravel. Unfortunately, that was determined after the set was fully dressed!

"It was a long process, but there is something wonderful about building a set with big objects," said Fox.





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film



Set Decorator **Beth Kushnick SDSA**Assistant Set Decorator **Judy Gurr SDSA**Production Designer **Steven Jordan 20th Century Fox**



by Beth Kushnick and Steven Jordan

HIDE & SEEK Set Decorator Beth Kushnick SDSA and Production Designer Steven Jordan share their process, choices and resources for the decor and design of the film's key set.

Ithough *The Country House* becomes one of the central characters in HIDE & SEEK, we never meet the owners. Therefore, there were no tangible elements or script points for character development. It was also important that the home take on different moods at various times, going from warm and inviting to ominous and chilling. This became a considerable decorating challenge.

The house that was selected for the exteriors was situated on the Hudson River in the town of Ossining, New York. Built in 1740 as the Little Dutch Cottage, it has had many owners including a farmer in the Revolutionary War, a Civil



All photos: Beth Kushnick and Steven Jordan



left: All of the wall treatments were from Farrow and Ball of London. The *Entry Hall* features an oil painting by the Maine artist Edward C Scattergood, a Windsor bench by Set Dresser Don Garretson and curtains from Target.

below: The Living Room's upholstered pieces, leaded-shade lamps and oriental rugs were from NYC. Its pine chest was found in Sag Harbor. The decorative use of antique toys was a device that reinforced the welcoming surroundings to young *Emily* [Dakota Fanning].





above: The cheery *Dining Room* was decorated in English wallpaper, country pine table and chairs and pewter light fixtures.

left: Emily's Ведгоот.

War General and the poet Clement Moore. In the 1880s, noted architect Stanford White designed an addition that doubled the living space.

We opted to completely change the palette of the house's exterior. Sunny colors were chosen to create an oasis of light and hope, in contrast to the bareness of the late winter/early spring foliage surrounding it.

All of the interiors were built on stage. The mission was to create an environment that would convey a homey, engaging atmosphere. Warm hues were again selected to offset the bleakness outside. We set the tone as comfy cozy, with a dash of suspense.

The execution of the sets-within-a-set, each room within the house, provided many challenges. It is very difficult to design and decorate for unknown and unseen characters. The goal, as always, was to provide something that did not scream "set" but helped motivate the actors to believe in their surroundings and enable them to deliver the most honest performance possible.

The resulting process was a curious one that took us all over the country, as well as drawing from our pasts.

Of all the rooms in the set, *Emily's Bedroom* had perhaps the best decorating karma. The rare antique twin brass beds came to us from Texas after a rather extensive nationwide search. Beth located them in an online auction. The rocking horse belonged to Steven as a child. The antique mirror collection came from Beth's aunt, and the upholstered chair belonged to Beth's mother. This room was a trip down memory lane for both of us.

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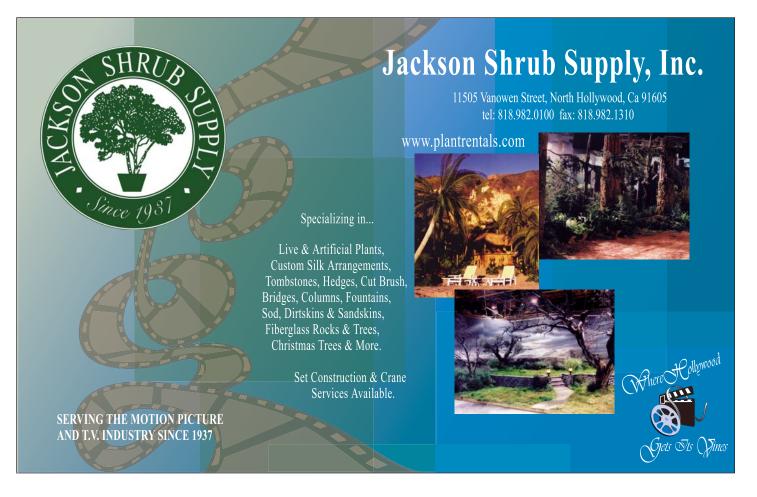


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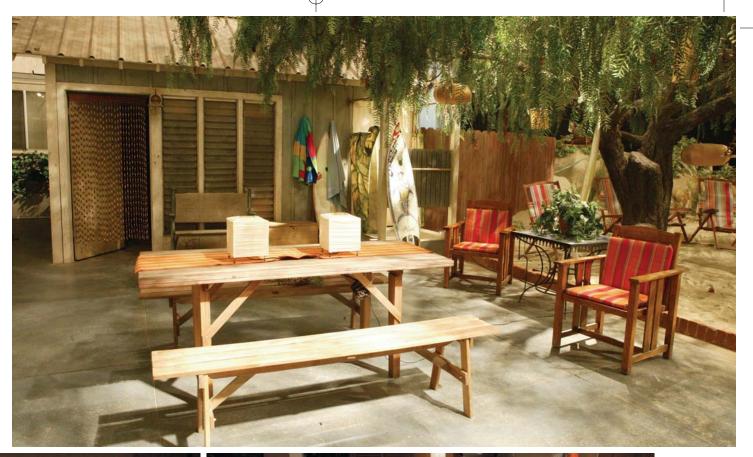


SUMMERLAND

Set Decorator **Shirley Starks SDSA**Production Designer **Bernard Hides WB**

Ardent sailing enthusiast Set Decorator Shirley Starks SDSA loves the beach. Add her artist's eye and troubleshooting skills, and it's no wonder she was asked to decorate the one-hour episodic SUMMERLAND. She shares a couple of tidbits about the hot new series.









"Four young beautiful friends sharing an incredible house in Malibu — mix in three orphaned kids from Kansas..."

by Shirley Starks

The concept for SUMMERLAND gave Production Designer Bernard Hides and me the opportunity to create not only a fabulous beach house but also a fun, diverse place where all of the characters could live and grow. Our goal was to create a place where everyone would want to come and hang out, that was both beautiful [bedrooms] and realistic [overflowing garage]. Working in collaboration with the creators of the



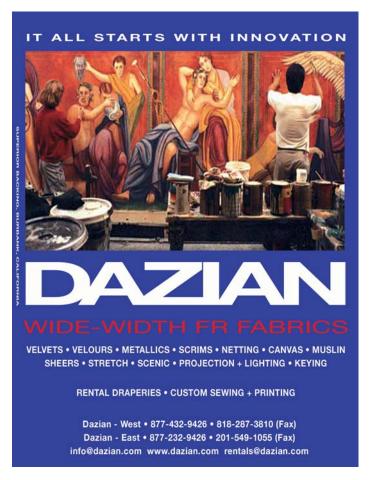
show, headed by Producer Remi Aubuchon and actress Lori Loughlin [Ava], was very much like being a part of a great family. We translated that onto the set.

Since two of the characters run a fashion design business in the house, we get to showcase the sketches, prototypes and creative chaos of the design process. The fashion designs change as our characters evolve, so I work closely with Costume Designer Roberta Haze.

We also created an outdoor mall, The Promenade of Playa Linda, on a sound stage in Hollywood, building and decorating a surf shop, sushi bar, juice bar, flower shop, antique store, book shop, an Italian restaurant and even a theater! This extensive set shares the soundstage with our other iexterior, i an entire cliffside beach built onstage, with a path leading to the beach house. This enables us to have complete control over weather and light, no matter what time we are on the beach!

The crew is so important on a show like this, and my guys are terrific. From store fixtures and contents to sand and driftwood, Lead Travis Little, Gang Boss Perry Batchelor and Buyer Eric Hulett have been up for the challenges. Decorating is all about helping to paint the story, and SUMMERLAND is a perfect palette.







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Mad,

Set Decorator Daryn-Reid Goodall SDSA Production Designer John Sabato FOX and Comedy Central

id you ever hear the one about the elephant and the grape? They are both purple, except for the elephant. In my mind, set decoration for sketch comedy is like the elephant and set decoration for sitcoms is like the grape. While many of the planning, analysis and procurement steps for the two types of programs are similar, that is where the similarities end.

Most television series have a bank of permanent sets where the bulk of the action takes place week after week. Two or three swing sets are used occasionally to add variety and to carry the story outside these standard settings.

Sketch comedy is different. On MADtv, there are two established sets: Home Base and The Performance Area. These are analogous to the permanent sets of a situation comedy. But our show averages twelve swing sets each week, which translates to three hundred linear feet of sets, usually filmed in front of (and to the sides of) a live audience. Twelve swing sets are a lot to develop every single week of production. Some require a great deal of attention; a few don't cry out for much at all. Some are re-visiting a character, which means determining and finding all the set dressing we used before, perhaps years ago.

Sketch comedy IS different, but it is what I do, working with a dedicated and speedy support team. The team at MADtv, in the words of Production Designer John Sabato, is, "a well oiled machine." To date, we have created 2442 sets for the show. We collaborate from the first production meeting of the week through the actual filming, when the set dressing crew, wearing muffled shoes and working with silent tools, begins to quietly dismantle the set of the sketch just shot while the camera is focusing on the next. Meanwhile we are already planning the upcoming week's twelve new sets. The calendar pages spin and the sets keep changing every week.

When I was a kid, I went to a white elephant sale. There on a table was some china that matched my family's dwindling set. I purchased the china, only to discover that my mother had donated it to the charity. I have been searching for white elephants ever since. It is a miracle that I have managed to turn it into a career. Elephants are like sketch comedy. Gray, aubergine, pottery-blue or TV-white, the color of the elephant doesn't matter. It's all about the dressing.

- Daryn-Reid Goodall SDSA and Dr Casey J Goodall











John Sabatc























Diary of a mad, mad, MADtv Set Decorator

by Daryn Reid-Goodall

MONDAY

5:00 AM Make bed. I learned as a child that if you make your bed everyday you have accomplished at least one thing. 6:00 AM Drive to the Valley, avoiding city bound traffic. This week we are spoofing RAY. According to the film's set decorator, Maria Nay, whom I called as soon as I received the list of possible sketches, the furniture for the film came from one of three places in the Valley. It is like a treasure hunt. 6:30 AM Arrive at Warner Brothers Studios, ID in hand. Quickly check out all floors of the prophouse. None of the pieces I am looking for are here. Another show or film must have rented them. 7:00 AM Drive up the street to Universal Studios. After checking the second floor of Universal's prophouse, I decide the dressing I am looking for isn't here either. 7:30 AM Buy coffee and promptly spill it on shirt. 7:50 AM In-transit phone calls: Check with Lead Troy Myers; confirm that crew is ready to do returns. How is he coming with product placement? 8:00 AM Arrive at Lennie Marvin. Using the list made last Thursday based on that Wednesday's production meeting, select church dressing. Chat briefly with Dan and Chris, as I shop with Heather (a former intern of mine). 8:30 AM Arrive at Al's Studio Rentals. Tag specific store fixtures required to facilitate action described in the script. 9:00 AM Arrive at Goodies. An unusual trip - I actually find that the sofa, the wall dressing and the lamp I am looking for are all available! [Which brings up indiscriminate tagging. Not nice. Thankfully, because of our relationships built through the SDSA, set decorators call each other to find out if we can "have" a piece someone else has tagged. Removing someone else's tags is very unprofessional. Extremely not nice.] 9:30 AM Stop by Art Deco LA. They have the living room chairs from RAY! Place the order for crew to pick up on Tuesday. Great stuff. Wish I had more opportunities to use it. 10:00 AM Around the corner on Beck Ave, stop at EC Props. Tag additional store fixtures. Such nice guys, and this place is really building up an extensive stock. 10:30 AM Half a block down Beck Avenue to **Jackson Shrub**. This is a light week for greens. Order plants for the garden section of a store. 11:15 AM Straight down Lankershim, left on Magnolia to Practical Props. The drive gives me an opportunity to call The Mannequin Gallery and Tag and Drag to place small orders. At Practical Props, I quickly make my decisions about fixtures and then change my mind. 12:30 PM Arrive at studio. I leave my ID badge in the car, taking a chance that the tough security guard is not at the east gate. 12:32 PM I return to the car for my ID. 12:34 PM Check in-box for script revisions. Update notes. 1:00 PM Production meeting for this week's show. Recap of last Wednesday's meeting, plus updates. Sit between Production ▶



































Diary of a mad, mad, MADtv Set Decorator







Designer John Sabato and Wardrobe Supervisor Wanda Levy. Quietly share information. The sketches: Gap Ad 2004: spoof of existing commercial. No set dressing necessary, but there are some panels that will need to be hung to camera. Local News: Three chairs, stock. Mofaz Losers: Tow truck. No set dressing necessary. Al-Jazeera News: Three chairs, stock. Signage location to be executed by set dressers. Signage will come from Assistant Art Director Dan Morski. Pimp my Bride: Disturbing sketch. Church to be dressed for wedding. Store dressed with very suggestive and skimpy women's clothes, lingerie, streetwalker wear. Coordinate with Wardrobe. Check set dressing stock for clothes. RAY: Living room and bedroom. Discuss notes you made after seeing Thursday night's screening of RAY. Note to self: Call Maria Nay and thank her for her help. Warning System: Kitchen sketch. Warning devices provided by prop department go on every door and drawer. Nice kitchen. Show exterior. The WM Who's Your Daddy: Department store. Discreetly dressed for Christmas. Contains gardening tool section. Also boxes of plasma screen TVs, small perfume counter. Note to self: Say silent prayer to the product placement gods. There is nothing like real product. 3:00 PM Production meeting ends. 3:05 PM Quick trip to Hollywood Piano to select appropriate piano for RAY. It needs to be muted, and a sturdy piano bench will be necessary for the action. Arrange for it to be delivered on Wednesday morning to help eliminate congestion on the stage. 3:30 PM Update notes. Call and update morning orders. 3:40 PM During the calls, my pager informs me that the director has made a special request for a chair. I make note of it. 4:00 PM Email all notes to Lead (Troy Myers) and Art Dept Coordinator (Jim Pond) for POs. 4:10 PM Throw out this morning's unread paper. Throw out unworn coffee. Clean desk. Check all emails for script revisions and research material. 4:30 PM Walk the stage. Visualize the new sets. Take mental notes. 5:00 PM Return to office. Check research tapes; organize tomorrow's schedule. 6:00 PM Put out fires. 7:00 PM Stop at Pier One on the way home, just to see what is happening in the world of retail. 9:00 PM Check email.

TUESDAY

5:15 AM Make bed. 6:00 AM Work out with trainer. Ask him what was in yesterday's paper. 7:45 AM Depart for Hollywood vendors. 8:00 AM In-transit telephone conversation with Lead Troy. Crewmembers Tim, Gabe and Nancy will do Valley pick-ups. 8:10 AM Arrive at CP2 (Omega Cinema Props Two: Industrial, restaurant, and store dressing) Quickly finish tagging store fixtures. 8:30 AM Next stop is Omega (Omega Cinema Props). Tag the rest of the church items, including linens. Check the sign-in list to see who is in the building. A chance meeting with some set decorators can save me an hour somewhere else during the day. 10:00 AM Hollywood Studio Gallery. Say "Hi" to Ralph. Fausto and I discuss continued on page 102

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KINSEY continued from page 49

admired over the years. Not only is Bill Condon a remarkable director and screenwriter with a wonderful visual sense, he's also a great guy. I was thrilled to discover at the first screening of the film that he had arranged a special full screen credit for me.

SD: What was the best thing that came out of this particular set decorating experience?

AB: The best thing to come out of decorating KINSEY was to have pulled off decorating over 60 period sets with very little time and money! I am thankful I had such a great crew who worked so hard and seldom complained (unlike me).

SD: What were you thankful to have in your back pocket of experience?

AB: I am fortunate to have grown up in a household filled with antiques, as my parents were antiques dealers. I developed an interest in collecting and dealing at an early age, repairing and refinishing vintage furniture, as well as buying and selling. I also asked endless questions about the stuff we owned and sold. Our house and shop contained an eclectic mix of furnishings, so I was exposed to an endless mix of periods.

SD: Do you have any tips or tidbits to share with other set decorators?

AB: When buying vintage erotica on EBAY to use as set dressing don't use your real name! I purchased dozens of period sex objects online and realized after it was too late that the Internet public probably thought I was a pervert!

SD: How does your experience on KINSEY compare to other films that you've done?

AB: You can do just as good work on a film that bombs and is seldom seen as on a film that does well. I'm just thrilled that KIN-SEY 1) opened, 2) got excellent reviews and 3) is still playing more than two weeks later!

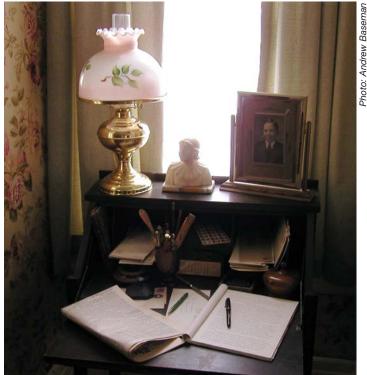


Photo: Andrew

from the president

Change is good. It is midnight and I have just finished painting my entire apartment. Something inside me was crying out for a clean and fresh environment. Something to stir things up as we usher in the New Year. An early spring cleaning. A little change.

Set decorators deal with change every day: script changes, schedule changes, location changes. Change is simply a part of our lives. Good thing we're used to it, because there have been several changes for the Set Decorators Society of America in the past few months. SDSA Administrator Bob Yonchak's life-changing decision to return to his Ohio roots was quickly followed by PSW's decision to migrate south.

At this writing we have not really decided how to deal with our imminent move, however several wonderful offers have been made. But our search to replace Bob Yonchak has turned up a jewel of an administrator in Lottie Green. With a background in human resources and non-profits, this aspiring young writer seems a perfect fit for the SDSA. Bob is now happily ensconced with his family; attending high school ball games and catching up with old friends. We miss him and wish him well, while we decide what color to paint the new offices, wherever they are.

See, change is good!

- Daryn-Reid Goodall

from the chair

Set Decorating is a niche in a niche of an imaginary world. We live and work in 'fluff'. No cure for cancer here or a fix for the degradation of the planet. It's Art. And like the rest of Art, we're foam on humanity's wave.

As Set Decorators, we find ourselves with one foot in this imaginary world and the other in the real world. It is from this uneasy stance that we carry out our fundamental activity: taking 'fluff' and using it to tell a story that transforms the viewer and transcends the real world. We want the audience to have a seamless experience.

Ironically, some industry professionals see our work and can be unaware of our accomplishment, in part because it looks easy and familiar! Subtlety and sublime are easy to undervalue.

This 'ease' of experience is not easy to create. Being involved in all of this and paying attention is quite difficult. Often the work of set decorating is so consuming we are almost overwhelmed. We all know the drill. Managing budgets and people, dealing with traffic and shipping problems, shopping online at night and in prophouses and stores during the day while on our cell phones, coordinating sets to be dressed and those to be wrapped, expected to be creative and inspirational and somehow always clear...but the thing of it is, we do make it happen.

Let's remember how valuable this art form is, this foam on the wave of the world.

-Tim Colohan



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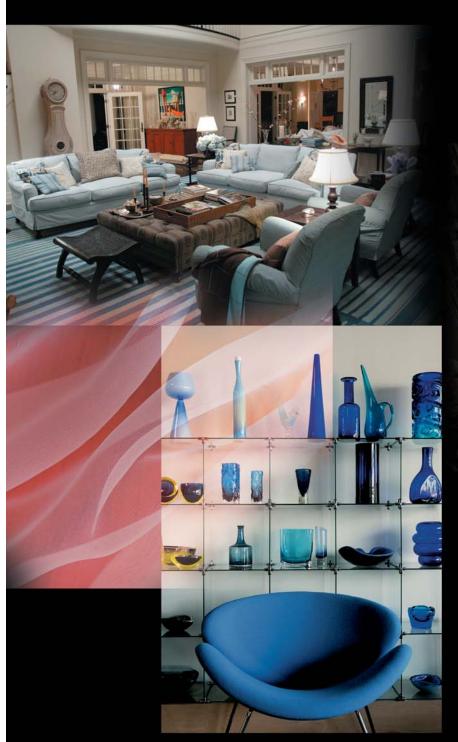
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this is who we are this is what we do

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the only site dedicated exclusively to the craft of set decoration



day with set decorators

Universal Studios hosted the autumn Day with Set Decorators on November 6th, giving would-be set decorators a behind-the-scenes look at two hit television shows and an up-and-coming series. A tour of the studio's three-story prophouse followed, with a picnic lunch on the loading dock. [A true-to-life set decorator experience!] SDSA set decorator members served as mentors and guides as the attendees visited the sets of the new show COMMITTED, the drama CROSSING JORDAN and the runaway hit DESPERATE HOUSEWIVES.

The first Day with Set Decorators of 2005 is scheduled for February 26 at Hollywood Center Studios. Said to be where the I LOVE LUCY series was first filmed, the studio currently is the home of, among others, the outrageous and clever MADtv and the popular THAT'S SO RAVEN. Tours of the sets of both shows will be included, along with one other not yet announced. Lunch will take place at Stage 2, known as *The Lucy Stage*, its walls adorned with photos of the show I LOVE LUCY in production. This event tends to sell out quickly so make reservations early: www.sdsa@setdecorators.org



Photos: Mark Johnson

Among the sets Day with Set Decorators attendees visited in November were these two from the new NBC series COMMITTED. Series Set Decorator Mark Johnson SDSA, pilot Set Decorator Anne Ahrens SDSA, Production Designer John Shaffner.



Calendar of Events

January 26 SDSA Meeting

January-March AMPAS exhibition, *The Secret Life of Sets* Merchandise Mart Chicago

February 12 Art Directors Guild Excellence in Production Design Awards Beverly Hilton

February 26 Day with Set Decorators Hollywood Center Studios

February 27 Academy Awards

March 6 SDSA Awards Luncheon

March-May AMPAS exhibition The Secret Life of Sets Conde Nast Times Square New York

April 14 Fun Philanthropy Bingo

July 27 SDSA Meeting

August 25 Fun Philanthropy Bingo

September TBD Pre-Emmy Party

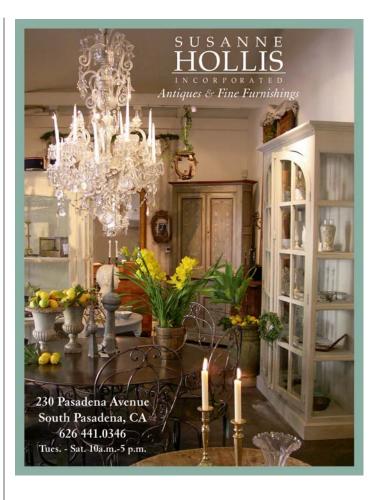
September 18 Primetime Emmy Awards

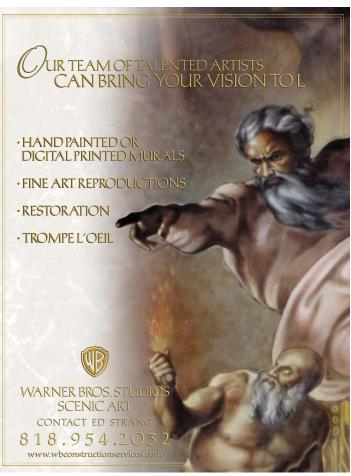
September 21 SDSA Meeting

October 8 MarketPlace

November 5
Day with Set Decorators

November 16 SDSA Meeting





what's in store







All Balloons All the Time





Ghetto Gloss Gallery not only produces cutting edge exhibitions, they also make their art and creative products easily accessible for set decorators. Next month

they unveil a comprehensive catalog representing a diverse range of over one hundred artists, some famous, some notorious, some obscure. Release party February 19, 2005 at the Museum of Contemporary Art, Los Angeles. Catalogs will also be available at the gallery in Silverlake and through their website. www.ghettogloss.com

PSW/Props Services West is moving southeast! Now at 4625 Crenshaw Boulevard, they are just three miles from Charles & Charles, Modern Props and Ob*jects. The new location shows a more defined direction for interior set dressing, focusing on modern and contemporary home furnishings. New hours: 8:00am-5:00pm. Phone numbers, website and great service remain the same. www.pswprophouse.com

All Balloons All the Time ushered attendees into the summer SDSA meeting at Charles & Charles with a gigantic cluster of grapes floating above, balloon grapes that is. All Balloons All the Time joins venerable Fantasy Eyeland Balloons and Creative Balloons Plus as SDSA business members offering imaginative balloon creations and space-filling solutions for both television and film. Aware of the challenges of an ever-changing set, they specialize in tailoring balloons specifically to be moved out of the way at a moment's notice. www.allballoonsallthetime.com

Modern Props has new mod props! The latest technical un-toy is a new LCD TV that has no frame rate! The LCD is brighter than ever and can be seen from all angles. Best of all, there is no need to sync to camera! Known for their ultra-contemporary, hightech inventory, MoPro is now adding full sets of middle-American contemporary furnishings and cleared art. They have been so busy acquiring new pieces that most are not yet on the website. Stop by and check it out all the new 'stuff'! www.modern-

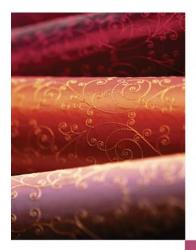
props.com





Walking through the doors of Charles & Charles immediately transports one to the European countryside, now more than ever with their new line of deep walnut dining furniture custom-made in Italy. Tucked among the antiques and reproductions are collections of Italian ceramicware and pewter. Trompe l'oeil marble fruit dotted throughout truly do fool the eye.

www.charlesandcharles.com



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OCEAN'S TWELVE continued from page 67

houses, barns and villas packed to the brim. And the prices were reasonable. It was thrilling and made dressing the house a pleasure. I also had a chance to purchase some pieces to send back to LA for the Amsterdam stage sets.

Toulour's Villa was shot at Villa Erba which had been Visconti's villa at Lake Como. The location was fabulous. It was right on the lake. The interior walls were covered with richly colored frescos. It is now used for banquets and conventions, so it was entirely empty with the exception of a few folding banquet tables. We dressed the entire ground floor and the corridors of the second floor. I spent a fortune on drapery because the many windows were 15' high. We manufactured sofas and the bed because it was hard to find pieces that had the right scale for the enormous rooms.

I originally tried to shop for the villa entirely in Rome, but the prophouses didn't have enough of the quality pieces I needed and the antique stores were expensive and small. We would have had to do more than forty "pick ups" in the center of Rome where the cobblestone streets are too narrow for trucks and the stores close for several hours in the afternoon. We ended up making a visit to London where I was thrilled to find a fantastic selection of prophouses with exactly what I needed and for much less money than it would have cost me to rent from the shops. They really saved the day and trucking from there to Italy was relatively easy.

SD: What did you learn from this film experience?

KTM: It was an empowering experience. I feel like having made it through that, and being proud of the result, I can make it through anything. And it was fun. I love my job.



Photo: Philip Messina © 2004 Warner Bros. Entertainment. All Rights Reserved.

Diary of a mad, mad, MADtv Set Decorator

continued from page 93

the rooms I am decorating in order to determine which art needs to be pulled. We make the selections: small dressing to go near doors, non-denominational artwork for the church (which basically translates to "florals") and a few extra pieces for good measure. We all know I will be back here at least two more times this week. These items are quickly wrapped and placed in the cart that my crew left there the day before when they did returns. By now my crew is less than three hours behind me. 11:00 AM Two blocks away, at CP4 (Omega Cinema Props#4: office and school furniture). It is a light week for me at this stop, only a few chairs for a news set. 12:00 Noon Meet with Shawn and Brook, the two lucky set dressers who will be pulling stock. Confirm and re-evaluate decisions. The MADtv set dressing stock is stored in four places: 1. The stage: linens, drapery, end tables, coffee tables, handprops, flags, small rugs, ephemera and lamps. 2. Bldg 34: Large area rugs, stools, sofas, chairs, tables, clothes, fabric, sconces, seldom used wall-dressing, large signs, sideboards, desks, credenzas, toilets, sinks, a giant worm and a giant ant. 3. Bldg 8: Hallway contains oft used wall-dressing. On-lot dressing is transported on aptly named deckers and carts. 4. Valley warehouse: Seldom-used items such as train sets, computers, a time machine, Christmas and Halloween decorations, plastic flowers, a small casket, dated bedroom furniture and an old electric organ. 1:00 PM Take time to deal with unexpected issues. Check with Key Scenic Chris Winslow, Ask when there will be a set available to dress, 1:30 PM A chance encounter with Art Director D. Martyn Bookwalter gives me the opportunity to discuss any questions about the sets. Chris, Martyn and I know each other from our live theatre days, dating back to the early 80s. Amazing, since I am only 25. 2:00 PM Truck arrives and all set dressing is staged in the middle of the camera isle. Even though this is one of the longest camera aisles in television this is an iffy process. The paint and light departments' schedules need to be considered as we place the furniture. Taking the time to place each item in front of the correct set will also save time tomorrow. 2:30 PM Start hanging wall dressing and practicals. 4:00 PM Call Production Coordinator Joe Stapleton for Thursday's rehearsal schedule. 4:30 PM Meet with lead and key scenic. Establish tomorrow's schedule in order to be ready for tomorrow's rehearsal. Leave schedule for lighting crew. 5:00 PM Crew cleans up and calls it a day. Possible sketches for next week are delivered to office. It is about the size of my hometown phonebook. I read part of it. 11:00 PM Check Email.

WEDNESDAY

7:00 AM Make bed. 7:30 AM Drive to studio. 8:00 AM Get a cup of coffee to spill on my shirt. Look for my director's chair. I don't







Dan Morski, Jim Pond, John Sabato otos by:











THINGS I'VE LEARNED: Security Guards have the keys. Be nice to them. Production assistants eventually become producers. Be nice to them. No matter what the script is or how funny it is, find a way to make it organic. Buy end tables, coffee tables, sideboards and small simple lamps. Never buy sofas. They go out of style quickly. It really is all about the sofa. Rent, rent, rent. Love your crew, and they will love you. Buying an oft-rented item is a guarantee that you will never use it again. Tossing a seldom-used item guarantees you will need it the next day. Keep meticulous records. Sticking to your guns doesn't make you a bad guy. Know when to let it go. Research IS the most important aspect of your job. It separates the professional from the hack. Back up your computer. Organize, organize and organize. God bless who ever invented 'Post It' flags. Real flags should be ironed and on poles, preventing embarrassing creases. Curtains—stock them in three lengths: 84", 54" and café curtains. Blinds are a whole other story. Clearance is not my job. Making it easier for someone else certainly can't hurt. Framed linoleum and cork make great background artwork. White shirts should be sold prespotted with coffee. It would save me the extra step. Don't wrap anything too fast, even when they promise you they are finished. Never let 'em see you sweat.





















Diary of a mad, mad, MADtv Set Decorator

know why. It has been missing for about six months. Face it, it is not coming back.

8:15 AM Start dressing sets. All departments are now on the stage and working together. Scenics, lighting, grips, carpenters and set dressers, all working together. It can be so beautiful, or it can be total confusion. Everyone does everything they can to make this work. My handy-dandy driver and one dresser are off picking up product placement. 8:30 AM Speak to key grip about anything that we need to hang this week. 9:00 AM Director Bruce Leddy arrives on stage for walk through. Each set is discussed and information shared. Even though I am busy dressing other sets, notes are compared. We mull over issues with the director and start solving potential problems. 9:30 AM Production meeting for the next week. Pick up script for next week's show. Breakdown script and make notes as we go along. Script includes the following sketches: America's Next Top Hand Model: Multi-use living area, stylized. Bae Sung Auto Craze: Auto mechanics shop with waiting area. Cosby Reunion: Four director's chairs, plus easels. Inside Looking Out: 70's talk show. Jazzy Christmas: Shopping mall hallway, performance area, three store windows. Office Trouble: Upscale office. Patrick on the News: Three chairs, stock. People's Court: Courtroom, hallway and exterior. Public Service Intro: Home Base, limited dressing. Sanka: Dining room. [Cancelled mid week.] 11:30 AM Return to stage and continue dressing. Check all vendor paperwork and assign each item the appropriate sketch name. In-put PO's and totals, making my list more complete. Meet with Assistant Art Director Dan Morski and confirm any signage that needs to be hung. 12:00 Noon Call Fausto. Order additional artwork. 2:00 PM Rehearsal starts on stage; continue dressing quietly. On-set dresser stays with cast while they rehearse. At this point the tension begins to mount. It is impossible to be as quiet as they would like us to be. It is difficult to communicate with each other and do the work that needs to be done. 5:30 PM Review notes with on-set dresser. This particular day there are very few notes. 6:00 PM Head for Abbey Event Services for SDSA meeting. Great event. 10:00 PM Shop at Home Depot. 11:00 PM Check email.



Diary of a mad, mad, MADtv Set Decorator

THURSDAY

5:30 AM Make bed. 6:00 AM Work out with trainer. Get updates on political events. 8:00 AM Arrive at studio. Pick up script revisions. It covers everything. Check to make sure there are light switches on each set, tablecloths are straight and lamp shade seams are not facing the camera. (Note: This week there is no audience. We plan to rehearse and shoot each sketch as we go.) 9:00 AM ESU—Electrical set-up. Get eggs and coffee from craft service. They should both look good on whatever I am wearing. 10:00 AM Return to office. Continue breaking down next week's script. Monitor stage set dressing progress on office monitor. By this point, I have this week's script revi-

sions and next week's script on my desk. My laptop is on, my I-Mac is on and I am talking on two phones. Forgive me if I don't always make sense. 10:30 AM Watch research tapes and order any additional research we might need. Try to figure out how we are actually going to shoot a sketch about hands. Discuss concept with the writer. 12:00 Noon Dentist appointment. Shot leaves mouth numb. Drool the rest of the day. Who needs coffee? 2:00 PM Meet with John Sabato, Production Designer. Discuss set colors, wallpaper and flooring for next week's sets. 3:00 PM Continue monitoring shooting. Start a shopping list for next week. 3:30 PM Check Modern Props website.











Call for availability. Items in question turn out to be too large for set. Because so many of our sets are small, set-dressing size is important. Finding smaller set dressing often determines the prophouse we do business with. 4:00 PM Call Objects about a few items for next week. 4:15 PM Make more phone calls and do Internet research for hard-to-find items and product placement for next week. 4:40 PM Make note of the fact that you have the best crew in the whole world. Let them know. 9:00 PM Check email.

FRIDAY

6:30 AM Today my housekeeper comes. I don't have to make my bed. Yeah! If I can get out of my apartment

AM Arrive at studio. 8:00 AM On-set dresser and second on-set arrive. The rest of the crew won't be in until later in the morning. Walk the stage and check for any missed details. Check the day's shooting schedule for any surprises. Today is not as structured as most, anything can happen. 9:00 AM Spend the next couple of hours planning for next week's show. Compare meeting notes with breakdown. Do internet research. Phone prophouses for availability of items. 10:00 AM Call Laird at 20th Century Props. They have the perfect funky furniture to use for a sketch about hands. 11:00 AM The rest of the set dressing crew arrives. They will be doing small returns today











Diary of a mad, mad, MADtv Set Decorator

from sets that we have finished shooting and quietly wrapped. Items are loaded onto the trucks during breaks. 12:00 Noon Make a quick trip to PSW (Prop Services West). Tag items for next week. 1:00 PM Down the street to RC Vintage. Tag vending machines for Bae Sung Auto Craze. 3:00 PM Do petty cash. Turn-in time card. 3:30 PM Make sure all paperwork is in order. Compile all updated information and file for future reference. [All of this information goes into a book that holds three scripts and all related information, including breakdown, list of pick ups, vendor paperwork, cost breakdown and shooting schedule. Every script for the past ten seasons is coded and stored in the warehouse, where they can be easily located and brought to my

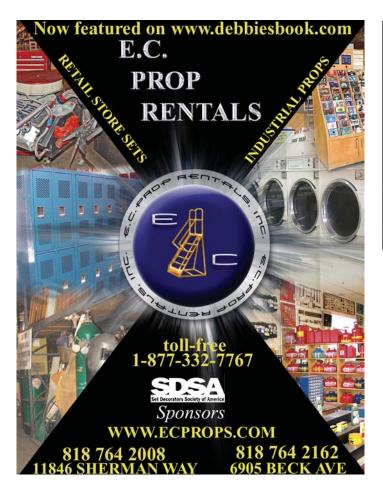
office by the world's greatest teamsters.] **4:00 PM** Video copy of this week's show arrives. Take a few minutes to watch it. **5:00 PM** If this were an audience week, there would be a long line of fans standing outside my window. I like to stay long enough to experience the feeling that we have completed something. But tonight there is no audience. Swing gang continues to wrap sets as they are shot. Truck is loaded and ready to do returns on Monday morning. Next week's plan is outlined and ready to set into action. **6:00 PM** I say goodnight to my friends and head home. Note: Today was a great day. I don't know how many times the phone rang. I don't care by now. Another show is in the can.













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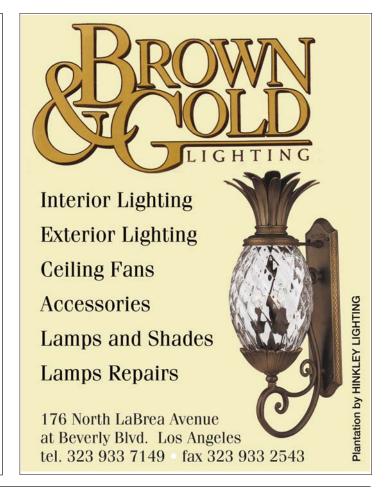


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Feature Films

Feature Films Currently Prepping or Shooting

i outuro i mino ou	mioning i ropping c	n Onoothing
Set Decorator	Title	Prod Company
Boswell, Merideth [PD]	THE THREE BURIALS OF	Seaside Productions
	MELQUIADES ESTRADA	
Brandenburg, Rosemary	THE ISLAND	Dreamworks
Danniells, Jon	MAGNIFICENT	IMAX 3-D/
	DESOLATION	Taurus Littrow
DeTitta Jr, George [US Buyer]	CHARLOTTE'S WEB	Paramount
Elmblad, Donald	D-WAR	Younggu Entertainment
Fox, KC	THE 40 YEAR OLD VIRGIN	Universal
Franco, Ron	DYING FOR DOLLY	Lions Gate
Frankenheimer, Leslie	JUMP SHOT	Jump Shot
Gaffin, Lauri	ZATHURA	Columbia
Haberecht, Barbara	JUST LIKE HEAVEN	Dreamworks
Kaufman, Susan	RUNNING SCARED	Media 8
Kuljian, Anne	WAR OF THE WORLDS	Dreamworks/Paramount
Munch, Barbara	RENT	Revolution
Nay, Maria	FRIENDS WITH MONEY	Sony
Paola, Peggy	WASSUP ROCKERS	Dual Film
Pascale, Jan	GOOD NIGHT	Section Eight
	& GOOD LUCK	
Peyton, Robin [PD]	AMERICAN GOTHIC	Warndenclyffe
Potter, Chuck	LADY LUCK	New Regency/Fox
Reynolds-Wasco, Sandy	FREEDOMLAND	Revolution
Rosenfeld, Brana	THE BAD NEWS BEARS	Paramount
Roth, Dena	CURSED	Eclipse
Smith, David	LAST HOLIDAY	Paramount
Smith, Erin [PD]	LONDON	Deviant Films

Feature Films Currently Prepping or Shooting Assistant Set Decorators

Assistant Set Decorator	Title	Prod Company
Moosher, Christine [B]	WAR OF THE WORLDS	Dreamworks/
	(NY)	Paramount

Feature Films Currently Prepping or Shooting Associate Members

Associate Member	Title	Prod Company
Baumgarten, Heidi [B]	GOOD NIGHT	Section Eight
	& GOOD LUCK	
Casey, Peggy [B]	THE 40 YEAR OLD VIRGIN	Universal
Del Araujo, Louise [L]	GOOD NIGHT	Section Eight
	& GOOD LUCK	
Meisels, Marc [GB]	DOMINO	Domino
Scott, Doug [L]	LONDON	Deviant Films
Smith, Nathan A [SD]	LONDON	Deviant Films

Upcoming and Recent Releases

Set Decorator	Title	Prod Company
Andrews-Ingrassia, Sara	MEET THE FOCKERS	Universal Studios
Baseman, Andrew	KINSEY	Fox Searchlight
Baseman, Andrew	A LOT LIKE LOVE (NY Unit)	Touchstone
Brandenburg, Rosemary	THE WEATHER MAN	Paramount
Brill, Ellen	MIMI'S FIRST TIME	Trigger Street
Brittan, Andi	FEAST	Miramax
Carr, Cindy	HOSTAGE	Stratus Films
Carr, Cindy	VAN HELSING	Universal
Carroll, Stephanie [PD]	VANITY FAIR	Focus/Granada
Cummings, Peg	PRINCESS DIARIES II	Disney

Compiled by SET DECOR Staff.

Set Decorator	Recent Releases	continued Prod Company
Cummings, Peg	THE WHOLE TEN YARDS	
Curry, Carla	ALAMO	Disney
Curry, Carla	FRIDAY NIGHT LIGHTS	Universal
	WALK THE LINE	
Curry, Carla	LEGEND OF ZORRO	20th Century Fox
Danniells, Jon	STAY	Sony Pictures
DeTitta Jr, George		New Regency
DeTitta Jr, George	THE PINK PANTHER	MGM Studios
Dias, Larry	SERENITY	Universal
Dias, Larry	THE VILLAGE	Touchstone
Dias, Larry	THE WOODS	Disney
Diers, Don	HERBIE FULLY LOADED	Disney
Diers, Don	ALONG CAME POLLY	Universal
Eschelbach, Susan	MONSTER IN LAW	New Line
Fischer, Lisa	SIDEWAYS	Fox Searchlight
Fischer, Lisa	SURVIVING CHRISTMAS	Dreamworks
Fox, KC	FAT ALBERT	20th Century Fox
Fox, KC	CHEAPER BY THE DOZEN	MGM
Gaffin, Lauri	THE RING II	Dreamworks
Galline, Frank	STROKE OF GENIUS	Bobby Jones Films LLC
Getman, Julieann [PD]		Strata Productions
Getman, Julieann	SUENO	SiSi Films
Getman, Julieann	THE SEAT FILLER	Strange Fruit
		Productions
Graves, Regina	MELINDA AND MELINDA	
Gullickson, Mary E	THE SISTERS	CSC Sisters LLC
Haberecht, Barbara	IF ONLY IT WERE TRUE	Dreamworks
Haberecht, Barbara	SIDEWAYS	Fox -Searchlight
Hallenbeck, Casey	THE PUNISHER	Marvel
Hart, Jay	RUMOR HAS IT	WB
Hart, Jay	SPIDER-MAN 2	Sony
Hicks, Alan	HAVANA NIGHTS	Miramax
Hicks, Alan	NY MINUTE (NY unit)	WB
Hutchins, Nigel	GODSEND	Lion's Gate
Hutchins, Nigel	BAILEY'S BILLIONS	Devine Entertainmen
Hutchins, Nigel	ZOE BUSIEK WILD CARD	TBD
Jacobson-Scarfo,	NAILED RIGHT IN	Cataland Films
Jacqueline		
Kensinger, Robert	THE MOGULS	Newmarket
Kensinger, Robert	LITTLE BLACK BOOK	Revolution
Kuljian, Anne	THE TERMINAL	Dreamworks
Kushnick, Beth	HIDE AND SEEK	20th Century Fox
Kushnick, Beth	RAISING HELEN (NY unit)	Buena Vista
Kushnick, Beth	THE WEATHER MAN (NY unit)	
Lewis, Garrett	FUN WITH DICK AND JANE	
Lewis, Garrett	HIDALGO	Disney
Lewis, Garrett	THE WEDDING CRASHERS	New Line
Lombardo, Lance	PAPARAZZI	Fox
	THE AVIATOR	Miramax
Martin, Maggie	LADDER 49	Touchstone
Martin, Maggie	THE UNDERCLASSMAN	Miramax
Mazur, Alexandra	BALLAD OF BETTIE PAGE	
McCulley, Anne D	NATIONAL TREASURE	Disney
	CRIMINAL	Warner Brothers
Messina, Kristen Messina, Kristen	OCEAN'S TWELVE	
		Warner Brothers
	TAKING LIVES (LA unit)	Warner Brothers
Moss-Serino, Amanda		Universal
Mowat, Doug	CONSTANTINE	Warner Brothers
Munch, Barbara	ART SCHOOL CONFIDENTIAL	MGM
Munch, Barbara	THE ASSASSINATION	Monsoon
	OF RICHARD NIXON	
Munch, Barbara	TWISTED	Paramount
Nay, Maria	DREAMERS	Dreamworks
Nay, Maria	RAY	Universal
Nay, Maria	EMPIRE FALLS	HBO Films
	DOMANIOE & OLOADETTEO	I Inited Autiota
O'Donnell, Elaine	ROMANCE & CIGARETTES	United Artists

continued next page

Feature Films

Upcoming and F	Recent Releases	continued
Set Decorator	Title	Prod Company
O'Hara, Karen	POLAR EXPRESS	Castle Rock/WB
O'Hara, Karen	CHRISTMAS WITH	Sony
	THE KRANKS	•
Paola, Peggy	LUCKY 13	A Road Picture
Pascale, Jan	SYRIANA	WB/Section Eight
Pascale, Jan	ANCHORMAN	Dreamworks
Pascale, Jan	KICKING AND SCREAMING	Universal
Peters, Kathryn	THE DINNER PARTY	Sony
Peters, Kathryn	MUST LOVE DOGS	Warner Brothers
Pizzini, Denise	BE COOL	MGM
Pizzini, Denise	FIRST DAUGHTER	Regency
Pope, Natali	PROVIDENCE	Disney
Pope, Natali	THE LAST SHOT	Disney
Potter, Chuck	THE NOTEBOOK	
		New Line
Reuben, Galit	BADAAASSS	Sony
Reuben, Galit	LIFE LESSONS	Showtime
(Theatrical)	COLLATERAL	D 1
Reynolds-Wasco, Sandy		Dreamworks
Reynolds-Wasco, Sandy		Miramax
Rollins, Leslie	THE MANCHURIAN	Paramount Pictures
	CANDIDATE	
Rollins, Leslie	MISS CONGENIALITY 2	Warner Brothers
Rollins, Leslie	13 GOING ON 30	Revolution Studios
Rosemarin, Hilton	xXx2 STATE OF THE UNION	Revolution/Sony
Rosemarin, Hilton	HELLBOY	Revolution/Columbia
Rubino, Beth	THE INTERPRETER	Universal
Sheets, Suzette	RAISING HELEN	Buena Vista
Sessions, Lisa K	CATWOMAN	Warner Brothers
Schutt, Debra	STEPFORD WIVES	Paramount
Sim, Gordon	THE CINDERELLA MAN	Universal
Sim, Gordon	WELCOME TO	Fox
	MOOSEPORT	
Smith, David	SHOPGIRL	Buena Vista
Smith, David	IN GOOD COMPANY	Universal
Smith, David	THE GAME OF THEIR LIVES	Crusader
Smith, Erin	MYSTERIOUS SKIN	Mysterious Films
Smith, Erin [PD]	I LOVE YOUR WORK	Muse
Stepeck, Tim	STARSHIP TROOPERS 2	Startroop Pictures
Stoughton, Diana	10TH AND WOLF	Suzanne Delaurentis
Sullivan, Kate	MONSTER HOUSE	Sony Pictures
Sullivan, Kate	STARSKY AND HUTCH	Warner Brothers
Sutton-Doll, Linda [SD]	CRASH	Crash Productions
Visanare, Teresa	IN HER SHOES	20th Century Fox
Visanare, Teresa	SLEEPOVER	Fox 2000
Walker, Richard	TEAM AMERICA	Paramount
Wilcox, Elizabeth	FANTASTIC FOUR	Fox
Williams, Jennifer	AFTER THE SUNSET	Newline
Wooke, Beth	GIRL PLAY	Goff-Kellman
Wooke, Beth [AD]	NEIGHBORHOOD WATCH	Café Productions
	STANDING STILL	
Wooke, Beth	MASK 2/ SON OF MASK	Standing Still
Wooke, Beth	IVIAGN Z/ GOIN OF IVIAGN	[169110019]
New Line	MD 9 MDC CMITH	Now Pagana:
Zolfo, Victor	MR & MRS SMITH	New Regency
Zolfo, Victor	DAY AFTER TOMORROW	20th Century Fox
Zolfo, Victor	THE CURIOUS CASE OF	TBD
	BENJAMIN BUTTON	

Job title key:

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

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

Upcoming and Recent Releases Assistant Set Decorators

Assistant Set Decorator	Title	Prod Company
Christiansen, Inger	THE WHOLE	Franchise Films
	TEN YARDS	
Danniells, Jon	VAN HELSING	Universal
Doyle, Tracey	RAY	Universal
Doyle, Tracey	DREAMERS	Dreamworks
Doyle, Tracey	EMPIRE FALLS	HBO Films
Franco, Ron V	DAY AFTER TOMORROW	20th Century Fox
Franco, Ron V	MR & MRS SMITH	New Regency
Gurr, Judy	HIDE AND SEEK	20th Century Fox
Hallenbeck, Casey	PRINCESS DIARIES II	Disney
Mayer, Christine	STAY	New Regency
Mayer, Christine	THE PINK PANTHER	MGM Studios
Mazur, Alexandra	RUNNING SCARED	Media 8
Mazur, Alexandra	STEPFORD WIVES	Paramount
Moosher, Christine	FLOWER GIRL	New Regency
Moosher, Christine	LITTLE MANHATTAN	20th Century Fox
Moosher, Christine	MR 3000	Paramount
Moosher, Christine	MISS CONGENIALITY 2 [NY]	Castlerock
Rosenfeld, Brana	OCEAN'S TWELVE	WB

Upcoming and Recent Releases Associate Members

ASSOCIATE MICHIE	013	
Associate Member	Title	Prod Company
Baumgarten, Heidi [B]	MISS CONGENIALITY 2	Castlerock
Berry, Kelly [B]	FIRST DAUGHTER	Regency
Berry, Kelly [B]	GARFIELD	20th Century Fox
Casey, Peggy [B]	THE ISLAND	Dreamworks
Casey, Peggy [B]	HOSTAGE	Hostage LLC
Del Araujo, Louise [L]	SYRIANA	WB/Section Eight
Del Araujo, Louise [L]	KICKING AND SCREAMING	Universal
Del Araujo, Louise [L]	ANCHORMAN	Dreamworks
Elbaum, Melissa [B]	BEWITCHED	Columbia
Elbaum, Melissa [B]	NATIONAL TREASURE	Disney
Gardner-Gail, Sara [B]	SERENITY	Universal
Little, Mark "Travis" [GB]	SIDEWAYS	Fox Searchlight
Little, Mark "Travis" [GB]	SPIDER-MAN 2	Sony
Malley, Megen [B]	A LOT LIKE LOVE	Touchstone
MacCarthy, Fainche [SD]		Alpha Dog
Meisels, Marc [GB]	RUMOR HAS IT	WB
Meisels, Marc [GB]	COACH CARTER	Paramount
Meisels, Marc [GB]	SPIDER-MAN 2	Sony
Meisels, Marc [SDsr]	THE TERMINAL	Dreamworks
Nooyen, Fleur [B]	HIDALGO	Touchstone
Nooyen, Fleur [B]	SURVIVING CHRISTMAS	Dreamworks
Oberman, Dorit [SD]	HOUSE OF THE DEAD 2	Mindfire
O'Brien, Laura [B]	THE DINNER PARTY	Columbia
O'Brien, Laura [B]	THE PRINCESS DIARIES 2	
Patrinos, Nya [SD]	PATIENT 14	Gemstar
Rosenberg, Kimberly [B]		Columbia
	THE ISLAND	Dreamworks
Rosenberg, Kimberly [B]	THE TERMINAL	Dreamworks
Sanger, Greg [L]	GARFIELD	20th Century Fox
Sanger, Greg [L]	ART SCHOOL CONFIDENTIAL	MGM
Scott, Doug [SDsr]	BRIDE & PREJUDICE	Miramax
Scott, Doug [L]	CLOUD NINE	Out of the Blue
Scott, Doug [AD]	TARGETED: OSAMA	Wild Eyes
Sheeley, Kate [SD]	JUSTICE	Jujitsu, LLC
Sheeley, Kate [Co-SD]	FACTOTUM	Factotm LLC
Sheeley, Kate [SD]	ALL THAT I NEED	Hergott Productions
Shulem, Ron [SDsr]	MISS CONGENIALITY 2	Castlerock
	13 GOING ON 30	
Shulem, Ron [GB] Smith, Nathan A [B,SDsr]	MINI'S FIRST TIME	Revolution Trigger Street
Smith, Nathan A [B,SDsr]		Trigger Street WB
	MUST LOVE DOGS	
Trueblood, Chanida [SD]		The Perfect Sleep, LLC
Trueblood, Chanida [SD]		Abbey Prods
Trueblood, Chanida [SD]	AROMINARLE	Red Circle Prods

TV Guide

Series

Selles	OL	KI I
Set Decorator	Show	Net
Ahrens, Anne	STILL STANDING	CBS
Baker, Joanne	FAT ACTRESS	Showtime
Baker, Joanne	AMISH IN THE CITY	UPN
Baker, Melanie J	LAW & ORDER:SVU	NBC
Beach, Elizabeth Fowler	THE PRICE IS RIGHT	CBS
Beach, Elizabeth Fowler	SURVIVOR-VANUATU,	CBS
	FINAL EPISODE	
Benjamin, Susan	THE APPRENTICE 2	NBC
Bennetts, Bonnie	YES, DEAR	FOX
Bevacqua, Joe	THE YOUNG & THE RESTLESS	CBS
Biddle, Mary Ann	BLIND JUSTICE	ABC
Blue, Caitlin	8 SIMPLE RULES	ABC
Bolder, Julie	EAST OF NORMAL,	ABC Family
Bolaci, dallo	WEST OF WEIRD	7 DO Farring
Brill, Ellen	ENTOURAGE	HBO
Brill, Ellen	NIP/TUCK	WB/FX
Cahill, Kathy Curtis	JUDGING AMY	CBS
Calosio, Marcia	DESPERATION	ABC
Carr, Cindy	HOUSE	FOX
Coburn, Cindy	CSI-NY	CBS
Colohan, Tim	ER	NBC
D'Amico, Archie	NYPD BLUE	ABC
de los Reyes, Lisa	RODNEY	ABC
de los Reyes, Lisa	DOOR TO THE THRONE	ABC Family
Didul, Claudette	BERNIE MAC	Fox
Dove, Carl [AD/SD]	HOW CLEAN IS YOUR HOUSE	Lifetime
Dove, Carl [AD/SD]	MERGE	Lifetime
Ekstrand, Linda	LAW & ORDER [tandem episode]	
Fanton, Julie Kaye	REBA	WB
Galline, Frank	WARM SPRINGS	HBO
Giovanni, Judi	THE GEORGE LOPEZ SHOW	ABC/WB
Goodall, Daryn-Reid	MADtv	Fox/Comedy
Goodali, Daryri-neid	MADIV	Central
Orono Oborodo A	ONE ON ONE	
Grace, Cheryle A	ONE ON ONE JOEY	UPN NBC
	. I() F Y	NBU
Grande, Greg		
Gross, Sam JAG	NBC	
Gross, Sam JAG Gullickson, Mary E	NBC HOLLOW MEN	Comedy Central
Gross, Sam JAG Gullickson, Mary E Gullickson, Mary E	NBC HOLLOW MEN HEAD TO TOE	Comedy Central Nickelodeon
Gross, Sam JAG Gullickson, Mary E Gullickson, Mary E Gunn, Jeannie	NBC HOLLOW MEN HEAD TO TOE CLUBHOUSE	Comedy Central Nickelodeon CBS
Gross, Sam JAG Gullickson, Mary E Gullickson, Mary E Gunn, Jeannie Gurski, Peter	NBC HOLLOW MEN HEAD TO TOE CLUBHOUSE ALL OF US	Comedy Central Nickelodeon CBS WB
Gross, Sam JAG Gullickson, Mary E Gullickson, Mary E Gunn, Jeannie	NBC HOLLOW MEN HEAD TO TOE CLUBHOUSE ALL OF US SURPRISE DY DESIGN/host	Comedy Central Nickelodeon CBS
Gross, Sam JAG Gullickson, Mary E Gullickson, Mary E Gunn, Jeannie Gurski, Peter Gurski, Peter Henkel, Jill Sprayregen	NBC HOLLOW MEN HEAD TO TOE CLUBHOUSE ALL OF US SURPRISE DY DESIGN/host WHAT I LIKE ABOUT YOU	Comedy Central Nickelodeon CBS WB Discover WB
Gross, Sam JAG Gullickson, Mary E Gullickson, Mary E Gunn, Jeannie Gurski, Peter Gurski, Peter Henkel, Jill Sprayregen	NBC HOLLOW MEN HEAD TO TOE CLUBHOUSE ALL OF US SURPRISE DY DESIGN/host	Comedy Central Nickelodeon CBS WB Discover
Gross, Sam JAG Gullickson, Mary E Gullickson, Mary E Gunn, Jeannie Gurski, Peter Gurski, Peter Henkel, Jill Sprayregen Henkel, Jill Sprayregen	NBC HOLLOW MEN HEAD TO TOE CLUBHOUSE ALL OF US SURPRISE DY DESIGN/host WHAT I LIKE ABOUT YOU	Comedy Central Nickelodeon CBS WB Discover WB Comedy Central Nickolodeon
Gross, Sam JAG Gullickson, Mary E Gullickson, Mary E Gunn, Jeannie Gurski, Peter Gurski, Peter Henkel, Jill Sprayregen	NBC HOLLOW MEN HEAD TO TOE CLUBHOUSE ALL OF US SURPRISE DY DESIGN/host WHAT I LIKE ABOUT YOU RENO 911	Comedy Central Nickelodeon CBS WB Discover WB Comedy Central Nickolodeon
Gross, Sam JAG Gullickson, Mary E Gullickson, Mary E Gunn, Jeannie Gurski, Peter Gurski, Peter Henkel, Jill Sprayregen Henkel, Jill Sprayregen Howard, Jason Hutchins, Nigel	NBC HOLLOW MEN HEAD TO TOE CLUBHOUSE ALL OF US SURPRISE DY DESIGN/host WHAT I LIKE ABOUT YOU RENO 911 DRAKE AND JOSH ZOE BUSIEK WILD CARD	Comedy Central Nickelodeon CBS WB Discover WB Comedy Central Nickolodeon LIFETIME
Gross, Sam JAG Gullickson, Mary E Gullickson, Mary E Gunn, Jeannie Gurski, Peter Gurski, Peter Henkel, Jill Sprayregen Henkel, Jill Sprayregen Howard, Jason Hutchins, Nigel Jacobson-Scarfo, Jacqueline	NBC HOLLOW MEN HEAD TO TOE CLUBHOUSE ALL OF US SURPRISE DY DESIGN/host WHAT I LIKE ABOUT YOU RENO 911 DRAKE AND JOSH ZOE BUSIEK WILD CARD RESCUE ME	Comedy Central Nickelodeon CBS WB Discover WB Comedy Central Nickolodeon LIFETIME Sony/Fx
Gross, Sam JAG Gullickson, Mary E Gullickson, Mary E Gunn, Jeannie Gurski, Peter Gurski, Peter Henkel, Jill Sprayregen Henkel, Jill Sprayregen Howard, Jason Hutchins, Nigel Jacobson-Scarfo, Jacqueline Johnson, Mark	NBC HOLLOW MEN HEAD TO TOE CLUBHOUSE ALL OF US SURPRISE DY DESIGN/host WHAT I LIKE ABOUT YOU RENO 911 DRAKE AND JOSH ZOE BUSIEK WILD CARD RESCUE ME COMMITTED	Comedy Central Nickelodeon CBS WB Discover WB Comedy Central Nickolodeon LIFETIME Sony/Fx NBC
Gross, Sam JAG Gullickson, Mary E Gullickson, Mary E Gunn, Jeannie Gurski, Peter Gurski, Peter Henkel, Jill Sprayregen Henkel, Jill Sprayregen Howard, Jason Hutchins, Nigel Jacobson-Scarfo, Jacqueline Johnson, Mark Kelley, Carol Bayne	NBC HOLLOW MEN HEAD TO TOE CLUBHOUSE ALL OF US SURPRISE DY DESIGN/host WHAT I LIKE ABOUT YOU RENO 911 DRAKE AND JOSH ZOE BUSIEK WILD CARD RESCUE ME COMMITTED NORTHSHORE	Comedy Central Nickelodeon CBS WB Discover WB Comedy Central Nickolodeon LIFETIME Sony/Fx NBC Fox
Gross, Sam JAG Gullickson, Mary E Gullickson, Mary E Gunn, Jeannie Gurski, Peter Gurski, Peter Henkel, Jill Sprayregen Henkel, Jill Sprayregen Howard, Jason Hutchins, Nigel Jacobson-Scarfo, Jacqueline Johnson, Mark Kelley, Carol Bayne Kushnick, Beth	NBC HOLLOW MEN HEAD TO TOE CLUBHOUSE ALL OF US SURPRISE DY DESIGN/host WHAT I LIKE ABOUT YOU RENO 911 DRAKE AND JOSH ZOE BUSIEK WILD CARD RESCUE ME COMMITTED NORTHSHORE LAW & ORDER: TRIAL BY JURY	Comedy Central Nickelodeon CBS WB Discover WB Comedy Central Nickolodeon LIFETIME Sony/Fx NBC Fox NBC
Gross, Sam JAG Gullickson, Mary E Gullickson, Mary E Gunn, Jeannie Gurski, Peter Gurski, Peter Henkel, Jill Sprayregen Henkel, Jill Sprayregen Howard, Jason Hutchins, Nigel Jacobson-Scarfo, Jacqueline Johnson, Mark Kelley, Carol Bayne Kushnick, Beth Lavigna, Melody	NBC HOLLOW MEN HEAD TO TOE CLUBHOUSE ALL OF US SURPRISE DY DESIGN/host WHAT I LIKE ABOUT YOU RENO 911 DRAKE AND JOSH ZOE BUSIEK WILD CARD RESCUE ME COMMITTED NORTHSHORE LAW & ORDER: TRIAL BY JURY EVE	Comedy Central Nickelodeon CBS WB Discover WB Comedy Central Nickolodeon LIFETIME Sony/Fx NBC Fox NBC WB
Gross, Sam JAG Gullickson, Mary E Gullickson, Mary E Gunn, Jeannie Gurski, Peter Gurski, Peter Henkel, Jill Sprayregen Henkel, Jill Sprayregen Howard, Jason Hutchins, Nigel Jacobson-Scarfo, Jacqueline Johnson, Mark Kelley, Carol Bayne Kushnick, Beth Lavigna, Melody Ledwith, Cherie Day	NBC HOLLOW MEN HEAD TO TOE CLUBHOUSE ALL OF US SURPRISE DY DESIGN/host WHAT I LIKE ABOUT YOU RENO 911 DRAKE AND JOSH ZOE BUSIEK WILD CARD RESCUE ME COMMITTED NORTHSHORE LAW & ORDER: TRIAL BY JURY EVE THE OC	Comedy Central Nickelodeon CBS WB Discover WB Comedy Central Nickolodeon LIFETIME Sony/Fx NBC Fox NBC WB Fox
Gross, Sam JAG Gullickson, Mary E Gullickson, Mary E Gunn, Jeannie Gurski, Peter Gurski, Peter Henkel, Jill Sprayregen Henkel, Jill Sprayregen Howard, Jason Hutchins, Nigel Jacobson-Scarfo, Jacqueline Johnson, Mark Kelley, Carol Bayne Kushnick, Beth Lavigna, Melody Ledwith, Cherie Day Lipscomb, Rusty	NBC HOLLOW MEN HEAD TO TOE CLUBHOUSE ALL OF US SURPRISE DY DESIGN/host WHAT I LIKE ABOUT YOU RENO 911 DRAKE AND JOSH ZOE BUSIEK WILD CARD RESCUE ME COMMITTED NORTHSHORE LAW & ORDER: TRIAL BY JURY EVE THE OC SIX FEET UNDER	Comedy Central Nickelodeon CBS WB Discover WB Comedy Central Nickolodeon LIFETIME Sony/Fx NBC Fox NBC WB Fox HBO
Gross, Sam JAG Gullickson, Mary E Gullickson, Mary E Gunn, Jeannie Gurski, Peter Gurski, Peter Henkel, Jill Sprayregen Henkel, Jill Sprayregen Howard, Jason Hutchins, Nigel Jacobson-Scarfo, Jacqueline Johnson, Mark Kelley, Carol Bayne Kushnick, Beth Lavigna, Melody Ledwith, Cherie Day Lipscomb, Rusty Manthey, Karen	NBC HOLLOW MEN HEAD TO TOE CLUBHOUSE ALL OF US SURPRISE DY DESIGN/host WHAT I LIKE ABOUT YOU RENO 911 DRAKE AND JOSH ZOE BUSIEK WILD CARD RESCUE ME COMMITTED NORTHSHORE LAW & ORDER: TRIAL BY JURY EVE THE OC SIX FEET UNDER ALIAS	Comedy Central Nickelodeon CBS WB Discover WB Comedy Central Nickolodeon LIFETIME Sony/Fx NBC Fox NBC WB Fox HBO ABC
Gross, Sam JAG Gullickson, Mary E Gullickson, Mary E Gunn, Jeannie Gurski, Peter Gurski, Peter Henkel, Jill Sprayregen Henkel, Jill Sprayregen Howard, Jason Hutchins, Nigel Jacobson-Scarfo, Jacqueline Johnson, Mark Kelley, Carol Bayne Kushnick, Beth Lavigna, Melody Ledwith, Cherie Day Lipscomb, Rusty Manthey, Karen Mees, Jim	NBC HOLLOW MEN HEAD TO TOE CLUBHOUSE ALL OF US SURPRISE DY DESIGN/host WHAT I LIKE ABOUT YOU RENO 911 DRAKE AND JOSH ZOE BUSIEK WILD CARD RESCUE ME COMMITTED NORTHSHORE LAW & ORDER: TRIAL BY JURY EVE THE OC SIX FEET UNDER ALIAS STAR TREK ENTERPRISE	Comedy Central Nickelodeon CBS WB Discover WB Comedy Central Nickolodeon LIFETIME Sony/Fx NBC Fox NBC WB Fox HBO ABC UPN
Gross, Sam JAG Gullickson, Mary E Gullickson, Mary E Gunn, Jeannie Gurski, Peter Gurski, Peter Henkel, Jill Sprayregen Henkel, Jill Sprayregen Howard, Jason Hutchins, Nigel Jacobson-Scarfo, Jacqueline Johnson, Mark Kelley, Carol Bayne Kushnick, Beth Lavigna, Melody Ledwith, Cherie Day Lipscomb, Rusty Manthey, Karen Mees, Jim Miller, Heidi	NBC HOLLOW MEN HEAD TO TOE CLUBHOUSE ALL OF US SURPRISE DY DESIGN/host WHAT I LIKE ABOUT YOU RENO 911 DRAKE AND JOSH ZOE BUSIEK WILD CARD RESCUE ME COMMITTED NORTHSHORE LAW & ORDER: TRIAL BY JURY EVE THE OC SIX FEET UNDER ALIAS STAR TREK ENTERPRISE JIMMY KIMMEL LIVE	Comedy Central Nickelodeon CBS WB Discover WB Comedy Central Nickolodeon LIFETIME Sony/Fx NBC Fox NBC WB Fox HBO ABC UPN ABC
Gross, Sam JAG Gullickson, Mary E Gullickson, Mary E Gunn, Jeannie Gurski, Peter Gurski, Peter Henkel, Jill Sprayregen Henkel, Jill Sprayregen Howard, Jason Hutchins, Nigel Jacobson-Scarfo, Jacqueline Johnson, Mark Kelley, Carol Bayne Kushnick, Beth Lavigna, Melody Ledwith, Cherie Day Lipscomb, Rusty Manthey, Karen Mees, Jim Miller, Heidi Nilsson, Lisa K	NBC HOLLOW MEN HEAD TO TOE CLUBHOUSE ALL OF US SURPRISE DY DESIGN/host WHAT I LIKE ABOUT YOU RENO 911 DRAKE AND JOSH ZOE BUSIEK WILD CARD RESCUE ME COMMITTED NORTHSHORE LAW & ORDER: TRIAL BY JURY EVE THE OC SIX FEET UNDER ALIAS STAR TREK ENTERPRISE JIMMY KIMMEL LIVE LAW & ORDER: CRIMINAL INTENT	Comedy Central Nickelodeon CBS WB Discover WB Comedy Central Nickolodeon LIFETIME Sony/Fx NBC Fox NBC WB Fox HBO ABC UPN ABC NICKelodeon
Gross, Sam JAG Gullickson, Mary E Gullickson, Mary E Gunn, Jeannie Gurski, Peter Gurski, Peter Henkel, Jill Sprayregen Henkel, Jill Sprayregen Howard, Jason Hutchins, Nigel Jacobson-Scarfo, Jacqueline Johnson, Mark Kelley, Carol Bayne Kushnick, Beth Lavigna, Melody Ledwith, Cherie Day Lipscomb, Rusty Manthey, Karen Mees, Jim Miller, Heidi Nilsson, Lisa K O'Connell, Diane	NBC HOLLOW MEN HEAD TO TOE CLUBHOUSE ALL OF US SURPRISE DY DESIGN/host WHAT I LIKE ABOUT YOU RENO 911 DRAKE AND JOSH ZOE BUSIEK WILD CARD RESCUE ME COMMITTED NORTHSHORE LAW & ORDER: TRIAL BY JURY EVE THE OC SIX FEET UNDER ALIAS STAR TREK ENTERPRISE JIMMY KIMMEL LIVE LAW & ORDER: CRIMINAL INTENT MEDIUM	Comedy Central Nickelodeon CBS WB Discover WB Comedy Central Nickolodeon LIFETIME Sony/Fx NBC Fox NBC WB Fox HBO ABC UPN ABC Paramount
Gross, Sam JAG Gullickson, Mary E Gullickson, Mary E Gunn, Jeannie Gurski, Peter Gurski, Peter Henkel, Jill Sprayregen Henkel, Jill Sprayregen Howard, Jason Hutchins, Nigel Jacobson-Scarfo, Jacqueline Johnson, Mark Kelley, Carol Bayne Kushnick, Beth Lavigna, Melody Ledwith, Cherie Day Lipscomb, Rusty Manthey, Karen Mees, Jim Miller, Heidi Nilsson, Lisa K O'Connell, Diane Olsen, Ron	NBC HOLLOW MEN HEAD TO TOE CLUBHOUSE ALL OF US SURPRISE DY DESIGN/host WHAT I LIKE ABOUT YOU RENO 911 DRAKE AND JOSH ZOE BUSIEK WILD CARD RESCUE ME COMMITTED NORTHSHORE LAW & ORDER: TRIAL BY JURY EVE THE OC SIX FEET UNDER ALIAS STAR TREK ENTERPRISE JIMMY KIMMEL LIVE LAW & ORDER: CRIMINAL INTENT MEDIUM CENTER OF THE UNIVERSE	Comedy Central Nickelodeon CBS WB Discover WB Comedy Central Nickolodeon LIFETIME Sony/Fx NBC Fox NBC WB Fox HBO ABC UPN ABC NBC Paramount CBS
Gross, Sam JAG Gullickson, Mary E Gullickson, Mary E Gunn, Jeannie Gurski, Peter Gurski, Peter Henkel, Jill Sprayregen Henkel, Jill Sprayregen Howard, Jason Hutchins, Nigel Jacobson-Scarfo, Jacqueline Johnson, Mark Kelley, Carol Bayne Kushnick, Beth Lavigna, Melody Ledwith, Cherie Day Lipscomb, Rusty Manthey, Karen Mees, Jim Miller, Heidi Nilsson, Lisa K O'Connell, Diane Olsen, Ron Peterson, Kristin	NBC HOLLOW MEN HEAD TO TOE CLUBHOUSE ALL OF US SURPRISE DY DESIGN/host WHAT I LIKE ABOUT YOU RENO 911 DRAKE AND JOSH ZOE BUSIEK WILD CARD RESCUE ME COMMITTED NORTHSHORE LAW & ORDER: TRIAL BY JURY EVE THE OC SIX FEET UNDER ALIAS STAR TREK ENTERPRISE JIMMY KIMMEL LIVE LAW & ORDER: CRIMINAL INTENT MEDIUM CENTER OF THE UNIVERSE MALCOLM IN THE MIDDLE	Comedy Central Nickelodeon CBS WB Discover WB Comedy Central Nickolodeon LIFETIME Sony/Fx NBC Fox NBC WB Fox HBO ABC UPN ABC NBC Paramount CBS Fox
Gross, Sam JAG Gullickson, Mary E Gullickson, Mary E Gunn, Jeannie Gurski, Peter Gurski, Peter Henkel, Jill Sprayregen Henkel, Jill Sprayregen Howard, Jason Hutchins, Nigel Jacobson-Scarfo, Jacqueline Johnson, Mark Kelley, Carol Bayne Kushnick, Beth Lavigna, Melody Ledwith, Cherie Day Lipscomb, Rusty Manthey, Karen Mees, Jim Miller, Heidi Nilsson, Lisa K O'Connell, Diane Olsen, Ron	NBC HOLLOW MEN HEAD TO TOE CLUBHOUSE ALL OF US SURPRISE DY DESIGN/host WHAT I LIKE ABOUT YOU RENO 911 DRAKE AND JOSH ZOE BUSIEK WILD CARD RESCUE ME COMMITTED NORTHSHORE LAW & ORDER: TRIAL BY JURY EVE THE OC SIX FEET UNDER ALIAS STAR TREK ENTERPRISE JIMMY KIMMEL LIVE LAW & ORDER: CRIMINAL INTENT MEDIUM CENTER OF THE UNIVERSE	Comedy Central Nickelodeon CBS WB Discover WB Comedy Central Nickolodeon LIFETIME Sony/Fx NBC Fox NBC WB Fox HBO ABC UPN ABC NBC Paramount CBS
Gross, Sam JAG Gullickson, Mary E Gullickson, Mary E Gunn, Jeannie Gurski, Peter Gurski, Peter Henkel, Jill Sprayregen Henkel, Jill Sprayregen Howard, Jason Hutchins, Nigel Jacobson-Scarfo, Jacqueline Johnson, Mark Kelley, Carol Bayne Kushnick, Beth Lavigna, Melody Ledwith, Cherie Day Lipscomb, Rusty Manthey, Karen Mees, Jim Miller, Heidi Nilsson, Lisa K O'Connell, Diane Olsen, Ron Peterson, Kristin	NBC HOLLOW MEN HEAD TO TOE CLUBHOUSE ALL OF US SURPRISE DY DESIGN/host WHAT I LIKE ABOUT YOU RENO 911 DRAKE AND JOSH ZOE BUSIEK WILD CARD RESCUE ME COMMITTED NORTHSHORE LAW & ORDER: TRIAL BY JURY EVE THE OC SIX FEET UNDER ALIAS STAR TREK ENTERPRISE JIMMY KIMMEL LIVE LAW & ORDER: CRIMINAL INTENT MEDIUM CENTER OF THE UNIVERSE MALCOLM IN THE MIDDLE	Comedy Central Nickelodeon CBS WB Discover WB Comedy Central Nickolodeon LIFETIME Sony/Fx NBC Fox NBC WB Fox HBO ABC UPN ABC NBC Paramount CBS Fox
Gross, Sam JAG Gullickson, Mary E Gullickson, Mary E Gunn, Jeannie Gurski, Peter Gurski, Peter Henkel, Jill Sprayregen Henkel, Jill Sprayregen Howard, Jason Hutchins, Nigel Jacobson-Scarfo, Jacqueline Johnson, Mark Kelley, Carol Bayne Kushnick, Beth Lavigna, Melody Ledwith, Cherie Day Lipscomb, Rusty Manthey, Karen Mees, Jim Miller, Heidi Nilsson, Lisa K O'Connell, Diane Olsen, Ron Peterson, Kristin Polito, Jennifer	NBC HOLLOW MEN HEAD TO TOE CLUBHOUSE ALL OF US SURPRISE DY DESIGN/host WHAT I LIKE ABOUT YOU RENO 911 DRAKE AND JOSH ZOE BUSIEK WILD CARD RESCUE ME COMMITTED NORTHSHORE LAW & ORDER: TRIAL BY JURY EVE THE OC SIX FEET UNDER ALIAS STAR TREK ENTERPRISE JIMMY KIMMEL LIVE LAW & ORDER: CRIMINAL INTENT MEDIUM CENTER OF THE UNIVERSE MALCOLM IN THE MIDDLE COMPLETE SAVAGES	Comedy Central Nickelodeon CBS WB Discover WB Comedy Central Nickolodeon LIFETIME Sony/Fx NBC Fox NBC WB Fox HBO ABC UPN ABC NBC Paramount CBS Fox NBC
Gross, Sam JAG Gullickson, Mary E Gullickson, Mary E Gunn, Jeannie Gurski, Peter Gurski, Peter Henkel, Jill Sprayregen Henkel, Jill Sprayregen Howard, Jason Hutchins, Nigel Jacobson-Scarfo, Jacqueline Johnson, Mark Kelley, Carol Bayne Kushnick, Beth Lavigna, Melody Ledwith, Cherie Day Lipscomb, Rusty Manthey, Karen Mees, Jim Miller, Heidi Nilsson, Lisa K O'Connell, Diane Olsen, Ron Peterson, Kristin Polito, Jennifer Pope, Natali Poulik, Michele	NBC HOLLOW MEN HEAD TO TOE CLUBHOUSE ALL OF US SURPRISE DY DESIGN/host WHAT I LIKE ABOUT YOU RENO 911 DRAKE AND JOSH ZOE BUSIEK WILD CARD RESCUE ME COMMITTED NORTHSHORE LAW & ORDER: TRIAL BY JURY EVE THE OC SIX FEET UNDER ALIAS STAR TREK ENTERPRISE JIMMY KIMMEL LIVE LAW & ORDER: CRIMINAL INTENT MEDIUM CENTER OF THE UNIVERSE MALCOLM IN THE MIDDLE COMPLETE SAVAGES MEDICAL INVESTIGATION	Comedy Central Nickelodeon CBS WB Discover WB Comedy Central Nickolodeon LIFETIME Sony/Fx NBC Fox NBC WB Fox HBO ABC UPN ABC UPN ABC NBC Paramount CBS Fox NBC Showtime
Gross, Sam JAG Gullickson, Mary E Gullickson, Mary E Gunn, Jeannie Gurski, Peter Gurski, Peter Henkel, Jill Sprayregen Henkel, Jill Sprayregen Howard, Jason Hutchins, Nigel Jacobson-Scarfo, Jacqueline Johnson, Mark Kelley, Carol Bayne Kushnick, Beth Lavigna, Melody Ledwith, Cherie Day Lipscomb, Rusty Manthey, Karen Mees, Jim Miller, Heidi Nilsson, Lisa K O'Connell, Diane Olsen, Ron Peterson, Kristin Polito, Jennifer Pope, Natali	NBC HOLLOW MEN HEAD TO TOE CLUBHOUSE ALL OF US SURPRISE DY DESIGN/host WHAT I LIKE ABOUT YOU RENO 911 DRAKE AND JOSH ZOE BUSIEK WILD CARD RESCUE ME COMMITTED NORTHSHORE LAW & ORDER: TRIAL BY JURY EVE THE OC SIX FEET UNDER ALIAS STAR TREK ENTERPRISE JIMMY KIMMEL LIVE LAW & ORDER: CRIMINAL INTENT MEDIUM CENTER OF THE UNIVERSE MALCOLM IN THE MIDDLE COMPLETE SAVAGES MEDICAL INVESTIGATION HUFF	Comedy Central Nickelodeon CBS WB Discover WB Comedy Central Nickolodeon LIFETIME Sony/Fx NBC Fox NBC WB Fox HBO ABC UPN ABC NBC Paramount CBS Fox NBC Paramount CBS Fox NBC

Series continued

Set Decorator	Show	Net
Reuben, Galit	AMERICA'S MOST	PAX
	TALENTED KIDS	
Reuben, Galit	THE TWO-TIMER	ABC
Ritz, Melinda	WILL & GRACE	NBC
Rogalla, Erica	DESPERATE HOUSEWIVES	ABC
Romer, Rick	LOST	ABC
Royce, Robinson	CHARMED	WB
Shea, Ann	TWO AND A HALF MEN	CBS
Sheets, Suzette	THE SHIELD	Fox
Sideris, Alison	SIX FEET UNDER	HBO
Co-Set Decorator		
Siwolop, Halina	JACK AND BOBBY	WB
Smith, Erin	NIGHTMARE ON ELM STREET	CBS
	- THE REAL NIGHTMARES	
Starks, Shirley	SUMMERLAND	WB
Stepeck, Tim	COLD CASE	WB
Stephenson, Tara	THAT 70S SHOW	FOX
Struth, Sandy	NUMBERS	CBS
Sutton-Doll, Linda	GREY'S ANATOMY	Touchstone
Sutton-Doll, Linda	ENTOURAGE	HBO
Thetford, Bryan	STRONG MEDICINE	Lifetime
Tonkin, Christina	THIRD WATCH	NBC
Totleben, Ellen	THE WEST WING	NBC
Totleben, Ellen	EXTERIOR SPACES - Christmas	HGTV
Van Patter, Kelly [PD]	THE APPRENTICE 2 & 3	NBC
Van Patter, Kelly [PD]	THE CUT	CBS
Vuckovich, Amy	GILMORE GIRLS	WB
Wells, Amy	MY WIFE & KIDS	ABC
Wolverton-Parker, Lynn	NAVY NCIS	CBS
Wooke, Beth	OUTER SPACES	HGTV
Yates, Diane	LISTEN UP	Regency

Pilots

Set Decorator	Show	Net
Baseman, Andrew	JONNY ZERO	WB/Fox
Benjamin, Susan	QUARTERLIFE	ABC
Bolder, Julie	NEVERMIND NIRVANA	NBC
Bolder, Julie	THE NEW PARTRIDGE FAMILY	VH1
de los Reyes, Lisa	NEARLY NIRVANA	NBC
Eschelbach, Susan	CLUBHOUSE	CBS
Hallenbeck, Casey	THE CELL	TBD
Poulik, Michele	THE COMEBACK	HBO
Posnansky, Tessa	SUCKER FREE CITY	Showtime
Romer, Rick	NORTH SHORE	Fox
Reuben, Galit	HAPPY GAME FUN BOMB	Comedy
		Central
Smith, Erin	ENTOURAGE	HBO
Walker, Richard	SPELLBOUND	Fox

TV Movies, Mini-Series & Special Projects

Set Decorator	Show	Net
Hallenbeck, Casey	THEIR EYES WERE WATCHING GOD	ABC
Knight, Evette	THE ORIGINAL TRACEY ULLMAN	HBO
Lewis, Cynthia	REVENGE OF THE	CBS
	MIDDLE AGED WOMAN	
Munch, Barbara	MRS HARRIS	HBO
Paola, Peggy	FIELDER'S CHOICE	Hallmark
Paola, Peggy	THICKER THAN WATER	Hallmark
Paola, Peggy	A FAMILY PLAN	Hallmark

Compiled by SET DECOR Staff.

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

TV Guide

Series - Assistant Set Decorators

Asst Set Decorator	Show	Net
Christainsen, Inger	CARNIVALE	HBO
Downes, Cindy [B]	ARRESTED DEVELOPMENT	Fox
Gurr, Judy	LAW & ORDER-TRIAL BY JURY	NBC
Orlando, Kathy [B]	LAS VEGAS	NBC

Associate Members

	•. •	
Associate Member	Show	Net
Englehart, Cyndy [B]	CROSSING JORDAN	NBC
Hulett, Eric [B]	SUMMERLAND	WB
Leonard, Kimberly [B]	WITHOUT A TRACE	WB
Little, Mark "Travis" [L]	SUMMERLAND	WB
Malley, Megan [B]	CSI MIAMI	CBS
Nooyen, Fleur [B]	CSI NEW YORK	CBS
Patrinos, Nya [SD]	VERONICA MARS	UPN
Patrinos, Nya [SD]	HOME AGAIN	Hallmark
Patrinos, Nya [AD]	WHAT SHOULD YOU DO	Lifetime
Sanger, Greg [L]	MRS HARRIS	HBO
Scott, Doug [SDsr]	NIGHTMARE ON ELM STREET	CBS
	- THE REAL NIGHTMARES	
Shaw, Carrell [B]	DESPERATE HOUSEWIVES	ABC
Sheets, Linda Louise [SD]	THE PLOT TO KILL	History
	PRESIDENT NIXON	Channel
Sheets, Linda Louise [SD]	OUT OF THE WOODS	Hallmark
Sheets, Linda Louise [SD]	MYSTERY WOMAN	Hallmark
Shulem, Ron [L]	LISTEN UP	Regency
Smith, Nathan A [L]	NIGHTMARE ON ELM STREET	CBS -
	- THE REAL NIGHTMARES	
Tonkin-Golden,	THIRD WATCH	WB
Christina [SD]		
Walsh, Mike [L]	SEVENTH HEAVEN	WB

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

Is taping slips of paper to furniture an obsession?

We understand.

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Commercial Guide

Commercials

Set Decorator	Client/Desc.	Prod. Company
Bock, Sheila	Go Man Go	Screen Gems
	Sears/Kenmore	Free Market
	Ad Council	Aero Films
	Milk	50 Mile Radius
	Panasonic	Supply and Demand
	Wendy's	Omaha Pictures
Bolder, Julie	Mazda "Research"	Trio Films
	McDonald's "Eavesdrop"	Trio Films
	21st Century "Forgotten Man"	Hungry Man
Bonney, Sharon	US Postal Service (2 spots)	Backyard
	May Co. (multiple Christmas spots)	Green Dot
	Jack In The Box (3 spots)	Radical Media
	Career Builders	Hungry Man
	Pontiac (2 spots)	Reactor
	Blockbuster (2 spots)	Incubator
Brittan, Andi	Aleve	The Artist's Company
	CDW	The Artist's Company
MacCarthy, Fainche	Three	MJZ
	Addidas	Omaha Pictures
	Levi's	Traktor
Malley, Megan	Amazon.com	RSA
Mazur, Alex	Revlon	
Posnansky, Tessa	Actonnel	Original Film
	Ross	Original Film
	Johnson & Johnson	Supply and Demand
	Burger King	Supply and Demand
	Melting Pot Jeans	Supply and Demand
	Aetna	Supply and Demand
Sheeley, Kate	Marshall Field's	
Simone, Jean	Capital One	Backyard
	Hewlett Packard (4 spots)	Digital Kitchen
	Sky TV - Italy (3 spots)	Motion Blur
	Six Flags (3 spots)	Incubator
	Publix	Cohn & Co
Wooke, Beth	Eggo	Area 51
	Burger King	Flip Films
	Media Fund Kerry/	Brownstone
	Edwards Campaign	
		Lynne Lussier Prods
	EXTRA show promo	Lynne Lussier Pro

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

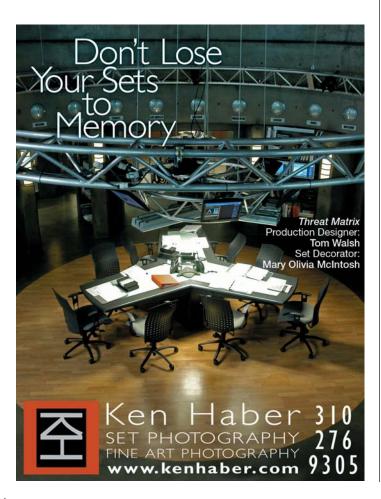
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resources

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

THE TERMINAL pages 34-40

Bischoff's Animal EFX, Fantasy Lighting, Forms & Surfaces, Pinacoteca Picture Props, Ann Sacks Tile & Stone, Sandler Seating, Zumtabel Staff Lighting

KINSEY pages 42-49 + 95

Kinsey's Childhood House Bedroom 1914: Furniture: Paula Rubenstein

Ltd; desktop accessories: The Prop Company

Gall Wasp Hallway 1921: Desk: Props for Today; desk set: Eclectic/Encore Properties; lamp: City Knickerbocker

Doctor's Office 1921: Chairs: Lost City Arts: medical equipment: Cinema World Studios; desk: Props NYC

Kinsey House Bedroom 1938: Upholstered chair: Props for Today; artwork, rug: Eclectic/Encore Properties; lighting: City Knickerbocker; wallpaper: Ralph Lauren Home Collection

Kinsey House Back Porch 1940: Metal glider set: Eclectic/Encore Properties

Kinsey House Living Room 1941: Furniture: Newel Art Galleries; sculpture, vases: Joel Mathieson Antiques & Fine Art; lighting: City Knickerbocker; wallpaper: Ralph Lauren Home Collection

Kinsey's Childhood House Parlor 1945: Furniture, framed portraits; Eclectic/Encore Properties; lamps: City Knickerbocker; floral arrangements: Aisling Flowers

Indiana University Sex Research Lab 1948: Chairs, lamps: State Supply Equipment & Props; bookcases, file cabinets: Bergen Office Furniture Kinsey House Kitchen 1953: Dishes, accessories: Eclectic/Encore Properties; cabinet: Props for Today

Kinsey House Music Room 1955: Furniture: Newel Art Galleries; braided rugs: Judith & James Milne; wallpaper: Ralph Lauren Home Collection Living Room Final Interview 1956: Furniture, accessories: Props for Today

RAY pages 68-72

20th Century Props, Art Deco LA, Goodies, History for Hire, Practical Props, Universal Studios Property, Warner Bros Studios Property/Facilities

FAT ALBERT pages 76-78

Parade floats elements: Charisma, Festival Arts, Fiesta Parade Floats Barrels, hosing, palettes and recycled materials: La Canada West Vintage signs: Art Deco LA

Props: Bisquit Props, 20th Century Props

HIDE & SEEK pages 80-81

Living Room: Upholstered pieces: Classic Sofa and Domain, NYC; oriental rugs: Central Carpet, NYC; chest: Fishers Home Furnishings, Sag Harbor; leaded shade lamps: City Knickerbocker; wallpaper: Farrow and Ball; antique toys: Eclectic/Encore

Entry: Painting: Edward C Scattergood; Windsor bench: Don Garretson; curtains: Target; wallpaper: Farrow and Ball

Dining Room: Artwork: Art ASAP; wallpaper: Farrow and Ball Kitchen: Appliances: Wolf, Sub-Zero, Le Creuset, Cuisinart and Emile Henry; wallpaper: Farrow and Ball

OCEAN'S TWELVE pages 60-67 + 102

The Museum: Hanging light fixtures: Paul Ferrante: reproduction Roman wall friezes: Omega; signage: Universal Sign Shop: paint & aging of sculptures: Warner Bros Paint Shop; furniture: Warner Bros Property and Omega; Austrian shades: Warner Bros Drapery

Toulour's Villa: Desk: Cine800, Rome; sofas: custom by Alfredo Fiacchi, Rome; deco club chairs: MCM900, Rome; carpets: Eccentric Trading Co, London; miscellaneous furniture: Eccentric Trading Co and Farley, London; iron patio furniture: Uno Piu', Rome; paintings: Inre Miljo and Troubetzkoy; accessories: Newman Hire, London

Van der Woude House: Drapery fabric: Clarence House; bedding: Sanchini, Cinecitta (Rome)