Set Decorators Society of America Winter 2005 **BROKEBACK MOUNTAIN** WALK THE LINE THE NEW WORLD a conversation with George Clooney good night, and good luck.



BEST ART DIRECTION

Roger Ford Kerrie Brown



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DAVID GROPMAN

SET DECORATOR
ANNA PINNOCK

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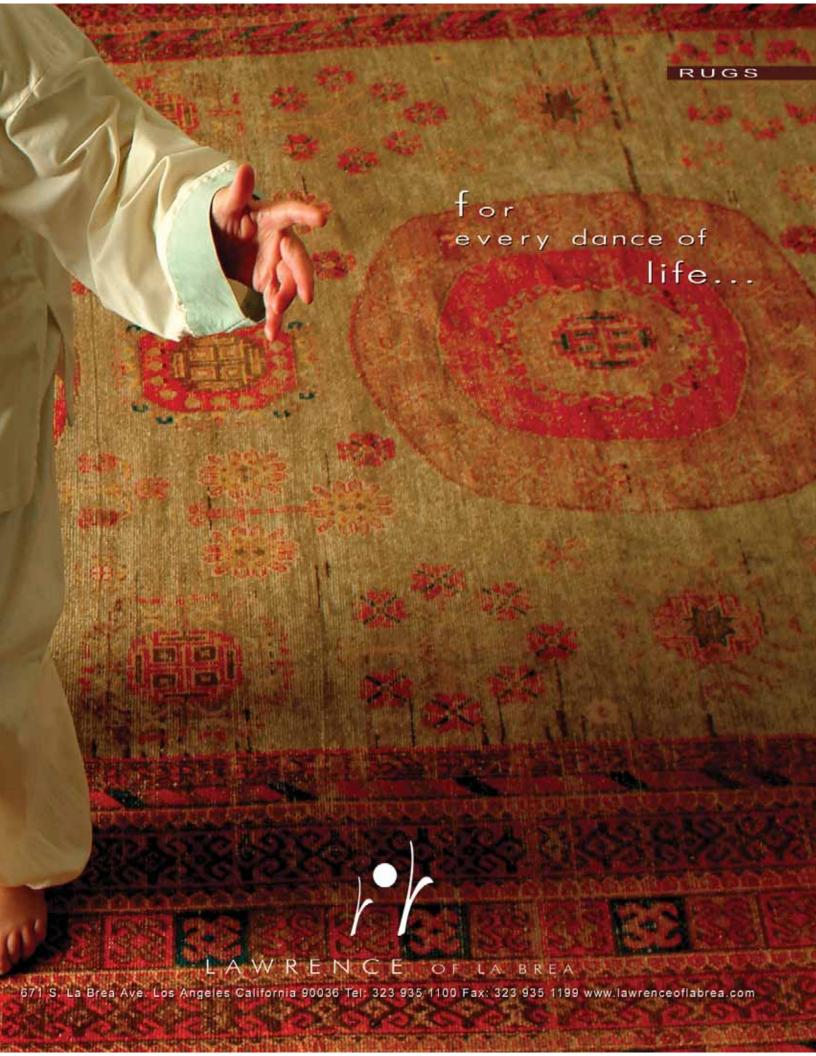
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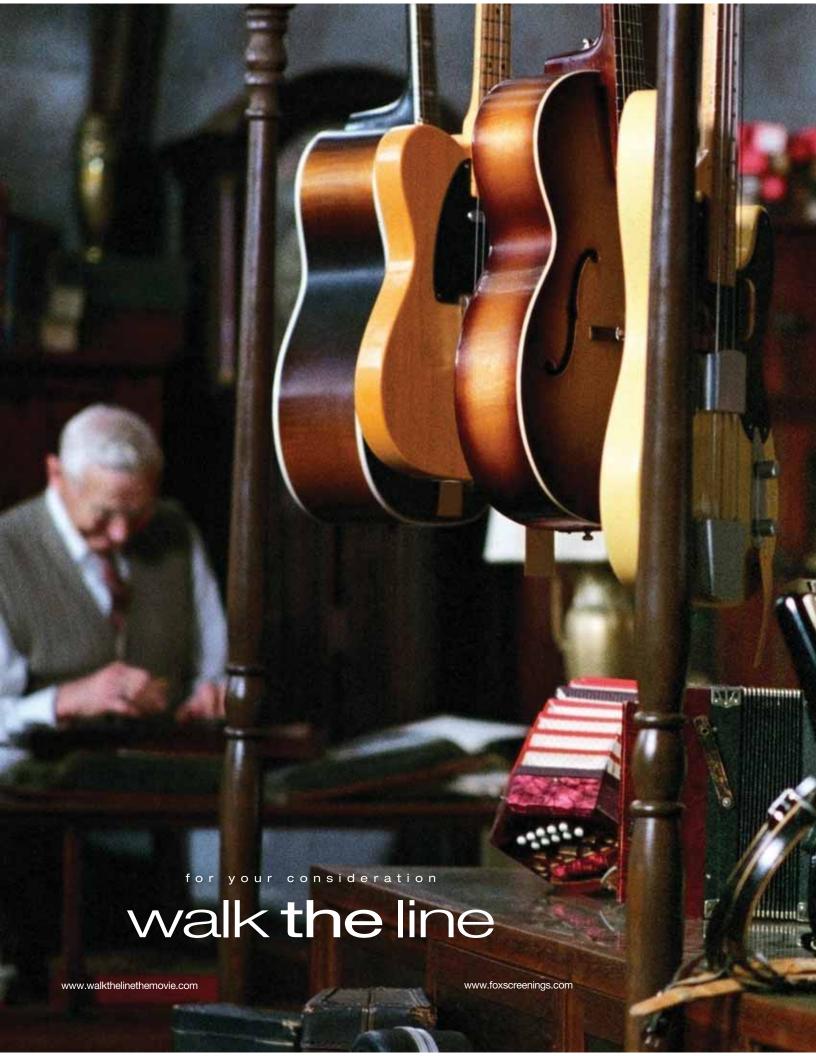
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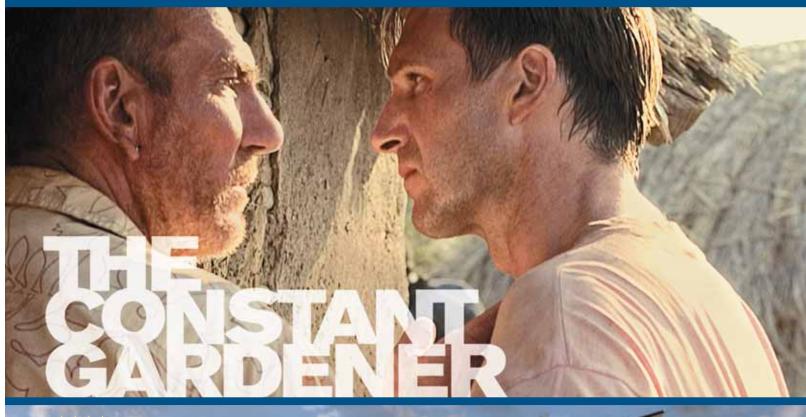
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Cover: GOOD NIGHT, AND GOOD LUCK.
Set Decorator Jan Pascale SDSA
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Photo by Melinda Sue Gordon
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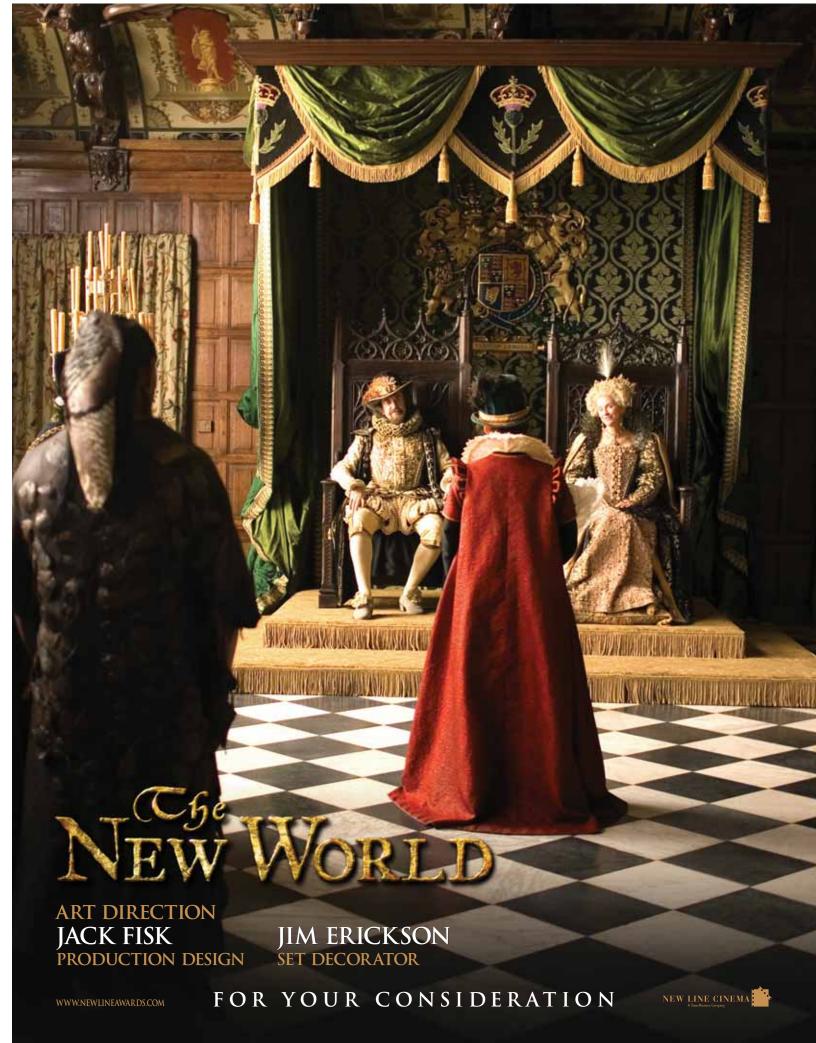
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contributors

Tom Castañeda is an award-winning broadcast journalist, having spent eight years working in television news throughout the United States. During the last four years Castañeda has had the opportunity to work closely with the SDSA. This fall, Castañeda moves to New York City to take on the role of Merchandising Manager for a design-oriented magazine, and will continue to colaborate with the SDSA. On a personal level, he is an entertainment enthusiast who loves movies and television.

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.

Fred Arens' background in English literature and his position as the VP/GM and co-owner of the high-end prophouse Ob•jects makes him an ideal contributor to SET DECOR. Not only does he love to write, but he loves doing so about beautiful things. His appreciation of the art of set decoration and the talent and professionalism involved continues to grow, as do the friendships he has developed with set decorators and other aficionados of objects d'arte.

Ken Hunter has worked in the film industry in many capacities on both coasts since 1971. Working as a location scout in Hollywood for the past 15 years has given him a keen appreciation of set decoration. His credits include COLLATERAL, CATCH ME IF YOU CAN, LA CONFIDENTIAL, PLEASANTVILLE and ZATHURA. He is also a fine art photographer, whose work appears in SET DECOR for the first time this issue.



Winter 2005

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Patrick Graham

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Karen Burg

Executive Editors

Rosemary Brandenburg & Jan Pascale

Managing Editor

Sam Molineaux

Art Director

lleana Hernandez

Associate Editors

Joanne Baker Susan Ory Powers

Ad Director

Schel Kuehnert

Account Executive

Stephanie Counts

Photographers

Alan Burg, Kimberley French, Lauri Gaffin, Melinda Sue Gordon, Ken Haber, Halstead Hanna, Ken Hunter, Doug Hyun, Merrick Morton, Peter Mountain, Lorey Sebastian, Suzanne Tenner, Maria Weismuler Wallace

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SET DECOR

www.setdecor.com
Editorial: 323-362-3082
Advertising & Marketing: 818-888-5946
Subscriptions: \$24 - 4 times per year

Set Decor is published quartely by Film Works Media under license from the Set Decorators Society of America. All editorial content, stories and opinions are the express responsibility of SDSA. Set Decor is printed in Las Vegas at Creel Printing. The body text font is Helvetica Neue







"...What is more interesting is Ridley Scott's visual style, assisted by John Mathieson's cinematography and the Production design of Arthur Max. A vast set of ancient Jerusalem was constructed to provide realistic foregrounds and locations, which were then enhanced by CGI backgrounds, additional troops and so on." Some Roger Ebert, Chicago Sun Times



for your consideration

from the editors



In these pages we celebrate feature films, as the buzz begins and Awards Season is well underway. These films of varying budgets, styles and time periods share a strength gained from effective collaboration, both within our department and among all the filmmakers. A set decorator's time on each set comes at a critical moment. We and our crews are usually the last ones in before the shooting company arrives. Much work and preparation has gone on prior to our arrival, and we are always acutely aware of our reliance on others, whether they are scenic artists, greensmen, construction crews, art directors or, of course, the production designer. Still, the elements we bring to the space give the final spark of life so the actors and director can fully awaken the illusion.

Our cover story, GOOD NIGHT, AND GOOD LUCK, decorated by SETDECOR executive editor Jan Pascale SDSA, presents a particularly strong example of great collaboration among filmmakers. Director George Clooney details the meticulous planning that paved the way to creating this seamless, flowing period drama despite limited funds.

In THE NEW WORLD, Set Decorator Jim Erickson SDSA takes a method approach, delving into primary research from archaeologists and specialty craftsmen, to create low-tech environments, again with an abbreviated checkbook.

CHARLIE AND THE CHOCOLATE FACTORY was decorated by British Oscarwinner Peter Young who re-teams with Tim Burton. The Burton-Young mental synchronicity and shorthand which developed through five projects together resulted in an elaborate fantasy filled with original creations and a stunning visual triumph.

SDSA member Barbara Munch's decoration of RENT, the musical set primarily in New York's lower East side in the 1980s, offers a rich consistency and continuity despite a shooting schedule that traveled the company to multiple locations and from east to west coasts.

For THE ISLAND, a big-budget futuristic science fiction film, the work of SETDECOR executive editor Rosemary Brandenburg SDSA work depended extensively on skilled illustrators, set designers and fabricators to create sleek furnishings, fixtures and invented scientific elements.

Production Designer Judy Becker, a former SDSA member, describes her work with Director Ang Lee on BROKEBACK MOUNTAIN. Set Decorator Patti Cuccia traveled to Montana and mined a variety of sources to depict the subtle passage of time in this story that unfolds over 20 years in the lives of the two main characters.

A fast-paced shoot in Memphis gave Set Decorator Carla Curry SDSA a run for her money on WALK THE LINE. She called on experts and collectors from the music world whose passion for the Johnny Cash story inspired them to allow her to use their treasures, augmenting the story's haunting tribute to the Man in Black.

ZATHURA, decorated by Lauri Gaffin SDSA, utilized her considerable talents in character interpretation, design skills and understanding of the filming process. Gaffin responded to requirements from stunts and special effects to provide a large number of duplicates and continuity stages as the sets underwent transformations as part of the story.

Suppliers provide set decorators with extensive support. Our spotlight on the film YOURS, MINE AND OURS, decorated by Kelly Berry SDSA and Ric McElvin, celebrates the "resource" aspect of our craft. It takes more than just good taste and research to be successful. Our vast network of merchants is key to this profession.

SETDECOR magazine continues to evolve. We welcome our new publisher, Patrick Graham. Thanks to all who have taken time to advise us during this period of growth. We look forward to covering the set decoration of the film and television productions of 2006!

Jan Pascale Rosemary Brandenburg Executive Editors

Karen Burg *Editor*









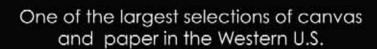








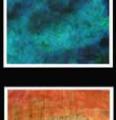


























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film sources

YOURS MINE and OURS

Creating the "personality" of a set, finding elements that portray the way people live and work and making it believable is what set decorators do. For the film, YOURS, MINE & OURS, Set Decorator Kelly Berry SDSA had to do that many times over. The story involves a ship-shape Coast Guard Admiral (Dennis Quaid), a widower with eight kids, who marries a widow (Rene Russo), a free-spirited handbag designer, who has 10 children. Berry was charged not only with creating their separate homes, but also a new living space that could accommodate all 20 of them and combine the "stuff" of their lives.



1. Pine Cabinet

Disney Property

2. Ceramic Bowls

Lyman Drake Antiques

3. Iron Ceiling Fixture

Disney Property

4. Knobs, Handles

You Find It

5. Cake Plate, Pitcher and Platters

Disney Property

6. Pine Table (from Mom's House)

Peterson Antiques

7. Bentwood Chairs (from Mom's House)

Omega Cinema Props

8. Lazy Susans

Charles and Charles Antiques

9. Artwork Reproduction & Custom Framing

Kevin Barry Fine Art

10. Still Life Painting

Omega Cinema Arts

11. Dark Wood Table and Chairs (from Dad's House)

Disney Property

12. Ceramic Bowl

Sony Property

13. Work Table

Custom Design, Nancy Deren

Built by Bill Holmquist

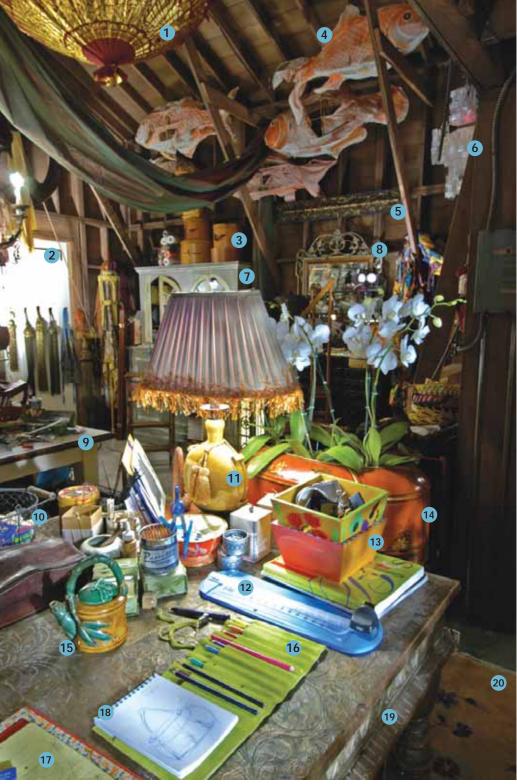
14. Glass Cake Plates

Ob•jects



sourcing

Pictured here is the stylish, barn-sized Helen's Handbag Design Studio. Berry takes us on an insider's shopping trip as she reveals her sources.



1. Umbrella

Matahari

2. Gold Thread Tassles

Sony Property

3. Wooden Hat Boxes

Disney Property

4. Chinese Fish

Universal Property

5. Bamboo Assemblage

Leslie Warren

6. Capize Chandelier

Pampa

7. Cabinet

Ob•jects

8. Mirror

Disney Property

9. Work Table

Nancy Deren design, built by Bill Holmquist,

IATSE Local 44

10. Basket

Disney Property

11. Lamps

Mitchell Lit

12. Paper Cutter

Graphaids

13. Hand Painted Boxes

Owen Berry Vorster & Willem Vorster

14. Plant Stand

Mitchell Lit

15. Teapot

Pinacoteca Picture Props

16. Leather Pencil/Sketchbook Cover

The Art Store

17. Blotter

Francis Orr

18. Sketch of Handbag

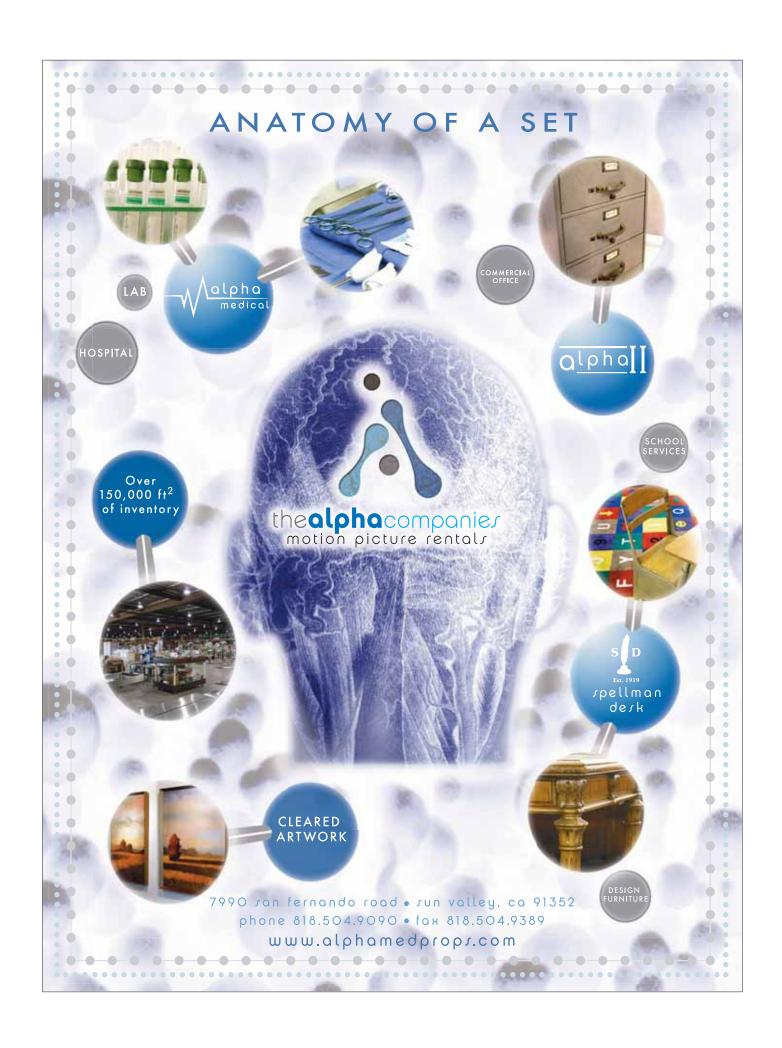
Kelly Berry

19. Embossed Metal Table Desk

Universal Property

20. Rug

Universal Property



sourcing

...more of Set Decorator Kelly Berry's eclectic choices and sources for the Helen's Handbag Design Studio set.



1. Chinese Animal Street Decoration

Universal Property

2. Art, Reflected Ceiling Design

Ob•jects

3. Iridescent Fabric

F&S Fabrics

4. Embroidered Silk Fabric

Home Fabrics

5. Bead and Wire Trim

Michael Levine

6. Tapestry

Disney Property

7. Metallic Mesh Rolls

Muscatels

8. Bookshelf Cabinet

Ob•jects

9. Large Tassels

Home Fabrics

10. 3-Tiered Umbrella

Matahari

11. Woven Boxes with Buttons, Jars of Glitters and Buttons

Bourget Brothers

12. Wood Inlaid Cabinet

Universal Property

13. Lamp

Fantasy Lighting

14. Library Ladder

15. China Hat Tassel Holder

Wing Hop Fung

16. Embossed Metal Stool with

Custom Upholstery

Disney Property

17. African Label Papier-MacheBowls

Ob•jects

18. Swirl Texture Faux Fur

International Silks and Woolens

19. Woven Tote Bag

Anawalt Lumber

20. Work Table

Custom Design, Nancy Deren, built by Bill Holmauist

21. Feather Wands

Joann's Fabrics

22. Bar Stool

Lyman Drake Antiques

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—Edgar Allen Poe





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film history

OSCAR_® Notes

Today only one set decorator and one art director are eligible for the Academy Award for Art Direction in any given year. In Set Decorator Ray Moyer's era there were two awards, one for a Black & White film, one for Color. The studio's property department head and art department head could share the award with the art directors and set decorators assigned to the pictures.

Beginning in 1926 and working through the heyday of the studio system, Moyer witnessed the transition from the silent era to the talkies and from black and white to color. The multiple award-winning Moyer was responsible for the set decorator's eligibility to receive the Oscar® statuette.

After Academy President Bette Davis and Set Decorator Casey Robinson advocated in 1941 for the inclusion of set decorators in the award, set decorators received Certificate of Merit plaques, while the art directors were given the Oscar® statuette. In 1961, Moyer made a plea to the Academy Board of Governors for a significant change. He reasoned, "As set decorating was an integral part of art direction, so were music and lyrics in the best song award. Yet they didn't present an Oscar® for the music and a plaque for the lyrics!" [See Memoir] The Governors agreed and the statuette has been awarded to the production designer/art director AND the set decorator ever since.

Five years later, through the advocacy of Academy Governor Emile Kuri, the change was made retroactive. Moyer finally received his first two Oscars®, for his 1951 double win for SUNSET BOULEVARD in the Black & White category and for SAMSON AND DELILAH in Color. Ironically, he received these statuettes three years after he received his third Academy Award, for CLEOPATRA in 1963.



above: Oscar©: Ray Moyer and team receiving the Oscar© for Outstanding Art Direction presented by Ruta Lee and Fred McMurray at the 36th Academy Awards, 1963. ©AMPAS All rights reserved. Photo courtesy of Moyer-Ryan family.

below: SAMSON AND DELILAH,
Oscar© Color 1951. From Moyer's
memoirs: "Before I was assigned to him
I had no desire to work with DeMille.
Too many stories had circulated the
Paramount lot... The first set was
Delilah's tent. DeMille was a very logical person—I made sure nothing was
put in the tent that couldn't have been
carried on a camel... DeMille wandered
in unexpectedly one morning... I kept
in the background as he looked over the
set... He smiled... I heard him mutter,
'Where has this man been all the time?'"







For Your Consideration

BEST PICTURE



BEST ART DIRECTION

Sarah Greenwood
Production Designer

Ian Bailie

Katie Spencer





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- Ruthe Stein, SAN FRANCISCO CHRONICLE

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film history

Ray Moyer

Memoir

Multiple Oscaro-winning set decorator Ray Moyer (1898–1985) wrote a fascinating memoir which has been donated to the Margaret Herrick Library at the Academy of Motion Pictures Arts and Sciences. The memoir is replete with detailed stories of his work all over the world on many now classic films, some told with a ribald and sharp sense of humor. He describes his adventures working with directors George Archainbaud, Josef Von Sternberg, Frank Lloyd, Mitchell Leisen, Cecil B DeMille, Billy Wilder and Joseph L Mankiewicz, with all of whom Moyer developed a strong personal working relationship. Many of his reminiscences seem quite pertinent today, especially if we are tempted to think that our colleagues in the past had it easier than we do now.

Moyer seems to have been the "go-to guy" for tough jobs, particularly in the Middle East. His descriptions are mind-boggling, for example putting together the 150,000 items required for the props and dressings in Egypt for Cecil B. DeMille's THE TEN COMMANDMENTS using local fabricators and vendors. Not insignificant, to add to the expected cultural barriers and pace challenges, were the hoops Moyer had to jump through to get personal approval from DeMille on every expenditure.

During the '30s there was a fantastic infrastructure to support the building and dressing of the sets. Paramount had a monorail that brought sets from scene docks to stages; a single mill built scenery for all the stages; and a central prop shop created specialty items. A single phone call from the set decorator

at any hour of the day or night to a studio manager could produce swing gang men, carpet layers, fixture men and drapery personnel, and could open up the property storage warehouses tucked around the lot. At Paramount the vestiges of this system still remain in the drapery department, the prop shop, the mill, and the staff shop.

The memoir can be read at the Margaret Herrick Library, AMPAS.

Excerpt, re: SUNSET BOULEVARD

"Day after day I planned the set. Now I wanted to avoid a problem I had on EMPEROR'S WALTZ. Both (writer/producer Charles) Brackett and (director) Billy Wilder were amateur decorators. They liked to visit a set as it was being dressed and make suggestions. I wanted to avoid this. I selected the furniture in the morning and had it hauled during the day to the stage and covered it with furniture covers.

"A crew was called for 6:00pm. After an early dinner we started. It fell into place beautifully. By midnight it was almost complete. We went home for a quick sleep and came back at 6:00am. By 9:00am all was ready, everything in place and our decorative lamps burning. It looked really lived in. At 9:30 in walked Billy, Brackett, Sam (Comer, the head of Paramount Property) and (Hans) Dreier (the head of the Paramount Art Department) with art director Johnny Meehan. They were all astonished... 'Now we've got a set,' said the irrepressible Billy, 'Let's go write a story!'



SUNSET BOULEVARD, Oscar® B&W 1951. In his memoirs, Moyer describes in detail antiques he purchased or leased for the film SUNSET BOULEVARD; draperies hardware and upholstery he devised with the help of the Paramount drapery department; and the rich stock at Paramount, some of which had come from the Hearst estate during WWII. "I prepared SUNSET BOULEVARD while lying on a couch. I knew the period. I had done decoration during those lush picture years. I had research of ARCHITECTURAL DIGEST homes of that period. I knew the best collection of Spanish type decorations of the period was in the property department of Paramount." ©Paramount Pictures Inc.

Compiled by Rosemary Brandenburg SDSA; Pam and Jim Elyea, History for Hire; and Commercials Propmaster Chris Ryan, grandson of Ray Moyer.

FOR YOUR CONSIDERATION



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PRODUCED BY

Michael London

BEST DIRECTOR

Thomas Bezucha

BEST ORIGINAL SCREENPLAY

Thomas Bezucha

BEST ACTOR

Dermot Mulroney

BEST ACTRESS

Sarah Jessica Parker

BEST SUPPORTING ACTOR

Luke Wilson, Craig T. Nelson,

Ty Giordano, Brian White

BEST SUPPORTING ACTRESS

Diane Keaton, Rachel McAdams, Claire Danes, Elizabeth Reaser **BEST CINEMATOGRAPHY**

Jonathan Brown

BEST ART DIRECTION

Jane Ann Stewart, Production Designer

Matt Callahan, Set Decorator

BEST FILM EDITING

Jeffrey Ford

BEST ORIGINAL SCORE

Michael Giacchino

BEST COSTUME DESIGN

Shay Cunliffe

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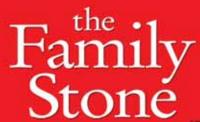
Jim Bolt, Elliot Tyson Sound Mixing Jeff Wexler, C.A.S. Production Sound Mixer

BEST SOUND EDITING

Susan Shackelford Dawes, Supervising Sound Editor

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David Craig Forrest, Department Head Makeup Michael White, Department Head Hair Stylist



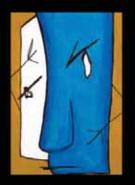






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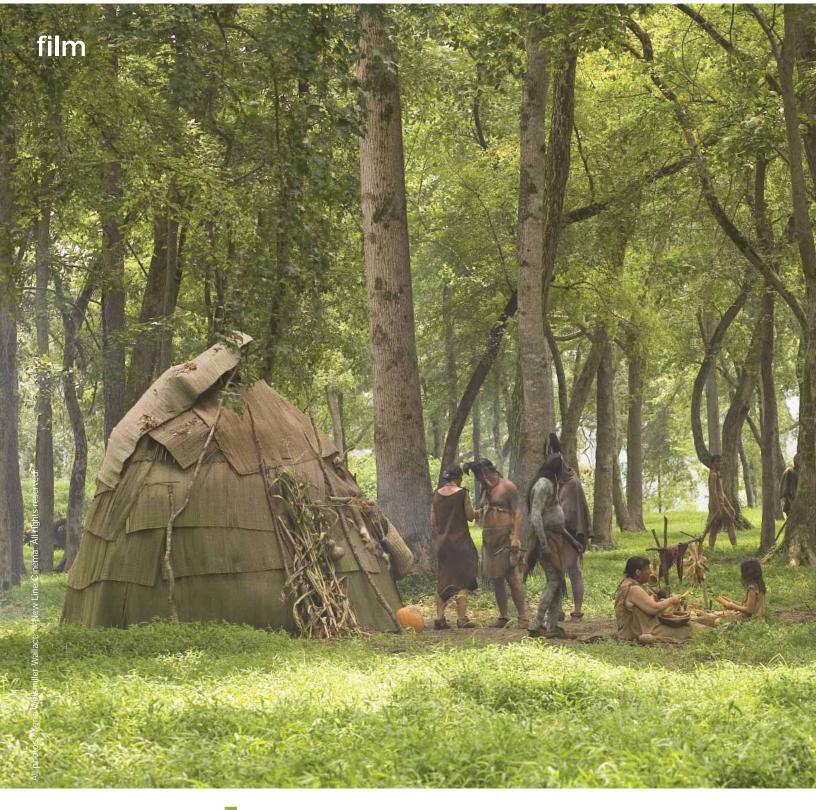






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Set Decorator Jim Erickson, SDSA Production Designer Jack Fisk New Line



"...the Indian village with its beautiful natural structures and life being lived openly and without fear. I've never seen such peace represented on a film."

- Colin Farrell

here were 15,000 years of habitation and culture in what we now know as Virginia before the first outsiders arrived. Indigenous peoples with a sophisticated societal structure and deep knowledge of the land witnessed what was to become the destruction of their world when newcomers from distant shores landed in 1607. Having no written language and relying on a verbal tradition for passing on knowledge, the Powhatan Algonquin people lost much of their history.

Helping resurrect the culture and depict the Powhatan Werowomoco village and the founding of the Jamestown settlement with as much accuracy as possible became not only a goal but a mission for the entire crew of Terrence Malick's film THE NEW WORLD.

"I was shocked to find out how little most people know about this first English settlement in America and the effect it had on the native population that had been here for thousands of years," says Production Designer Jack Fisk, a longtime Virginia resident. "I thought it was a story that should be told, about both cultures."

A replica of the Jamestown fort had been built in the 1950s, based on the research of the time. The actual fort was discovered in 1990 by archaeologist William Kelso. Fisk and Set Decorator Jim Erickson SDSA were able to take advantage of Dr Kelso's more recent findings and incorporate them into the film. In fact, Fisk's and Erickson's recreation of the fort is deemed more accurate than the current replica.

Fisk shares, "We milled our own lumber and collected branches in the forest to do our own wattle. Because it got so hot without the tree shade, we set a sawpit where I thought would be the coolest area. Dr Kelso later discovered evidence of a saw pit in that exact spot in the excavation of the actual fort! He took photos of us building the fort and the props and now uses them for his classes. It's the closest they can get to seeing what and how things might have been done."

A veteran of LAST OF THE MOHICANS and ALEXANDER, Erickson explains, "What happens on a picture like this, is you get into the mindset. You consider the materials that were available to the people at that time. And you give yourself the same materials. Obviously, there are shortcuts that you can take with modern technology, but basically you work with the same materials and suddenly things just start to fall into place. 'Oh this is how they probably did it,' because that is actually how things were developed. Particularly with the Aboriginal



items, you say 'Okay, they had feathers, they had wood, they had leather, they had stone, they had shells, and they had bark.' And you just figure out how they might have made a particular object, or what they might have made to fit a particular need."

"I knew it was a much smaller budget than he was used to, but Jim came in, took over the construction of all the set dressing and props, and was fantastic," says Fisk. "The State of Virginia gave us an office in a former mental hospital. Jim also set up a tent outside. He had dye vats and woodworkers and potters and... I think he used every craftsman in the tidewater area."

Erickson says, "With the Jamestown museum and the Williamsburg settlement nearby, there are a number of artisans in that area that we did capitalize on. I had a crew hand-sewing tents and sails and things like that, because they knew how to do it in the tradition in which it was done. I was able to get antique linen out of Romania and have John Smith's tent hand-sewn. There were great sources of talent there that we were able to benefit from."

As for the Powhatan people's objects, Erickson used the Smithsonian's archaeological archives and consulted the local Indian reserve and the Jamestown museum for as much information as possible. "And then what you do as a set decorator, you take all this information and determine which things are definitive. 'This is the shape of a pot that was used here and this is how it was made, i.e. it was made of clay with crushed shell, in the coil method.' So we made some of those. In fact, we had one of the top regional potters make a of few of these pots for us. But it was a very limited budget on this picture, so we just had the rest of the pots made in that shape and we textured them."

He continues, "Surprisingly, it was cheaper for me to go out and buy real arrowheads from that period. It proved to be less expensive than trying to get imitation ones. They're made the right way, but instead of paying \$2 to \$5 for each new one, I was buying real arrowheads for 25 cents apiece. These were

ones that had been dug up in the area for the last 200 years and there were hundreds of them. We affixed them to the arrows and spears and tomahawk handles that we had made."

There was a deep respect throughout the production for the native people's practical use and honoring of the land. The stark contrast with the newcomers was most evident in their choices of habitat. The Powhatans cleared the forest underbrush and built lodges under the trees, the village remaining refreshingly cool in the shade. The English made a clearing, stripping the timber for lumber and built a stark enclosure with no overhang. Thus, they sweltered in the summer heat. Fisk notes that the difference was extreme. He also points out, "Indian homes were filled with smoke to keep the bugs away. That's why they covered themselves in mud, and as long as they had the mud, they might as well color it and make it decorative. The English never bathed. Whereas the Indians bathed every morning then put on a fresh coat of mud."

"They were very logical," Erickson says. "They bent poles over and then covered them with mats to build their lodges, so we did the same. A lot of the daily activities were cooking, hunting, what you need to survive. So when we set up the village, I had people butchering animals, tanning and working on hides, cleaning fish, shucking corn. Greensman Jeff Bell researched the varieties of corn and planted what we thought were the closest varieties to what was being grown at that time. Terrence shot the film very much in continuity with the story, so we were able to plan our planting accordingly. We had several large gardens, including a crop of tobacco."

Costume Designer Jacquie West describes, "We all got to crawl back in time. It was so real. And sometimes you thought you were living in it. There was something so moving about these sets and the location."

Colin Farrell, who plays *Captain John Smith* offers, "The fort was built on fear, with palisade walls and doors shut to ▶

John Smith's tent, Colin Farrell as Captain John Smith. The tent was hand-sewn in the manner of the 16th Century from antique linen Erickson found in Romania.



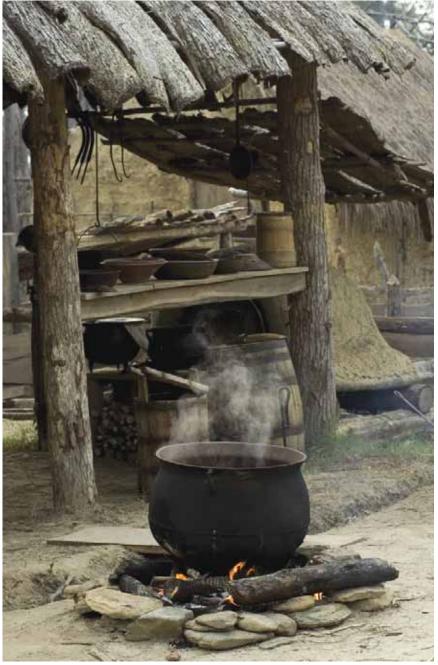
protect those inside. They were very western ideas imposed on the land. Then you go to the Indian village with its beautiful natural structures and life being lived openly and without fear. I've never seen such peace represented on a film."

"We had a number of First Nations people who were advisors and they seemed to be pleased," shares Erickson. "And that's what pleased me more than anything, that they seemed to think that we were on the right track. Fisk adds, "I'm heartened by the possibility of this film giving new identity to the Virginia Indians. They were never recognized officially."

Hollywood is often blamed for distorting and disparaging history. In the making of THE NEW WORLD, a film crew helped further the archaeology and anthropology of early Virginia.

As Erickson puts it, "You know, you go through your career and you do a lot of wonderful things, but you still have the highlights. This was a gem. It gave a great feeling of accomplishment and sense of camaraderie."

- Karen Burg





An entire replication of Jamestown was built and furbished for the film, from hand-hewn timbers to crafted pottery.



"I was shocked to find out how little most people know about this first English settlement in America and the effect it had on the native population that had been here for thousands of years."

- Production Designer Jack Fisk



Set Decorator Patricia Cuccia Production Designer Judy Becker Focus Features



BROKEBACK MOUNTAIN







he achingly sad BROKEBACK MOUNTAIN begins innocently enough with two poor, young cowboys, one a ranch hand, the other a less than successful rodeo bull rider, seeking summer employment in desolate 1960s Wyoming. The long, harsh nights spent together sparked an unexpected, but lifelong and deep connection that both men worked hard to hide. Forces of nature seared their souls together, but the reality of the unaccepting times kept them apart. We see the power of their love endure through stolen moments over the span of 20 years.

Production Designer Judy Becker describes how she conceived the look of the film with Director Ang Lee, giving visual insight into the raw existence on BROKEBACK MOUNTAIN. Set Decorator Patti Cuccia joined Becker in the detailing of life in and outside of the small towns of this unique story.

Locations

Becker was charged with finding locations in Canada that would convincingly portray Wyoming and Texas from 1963 to 1983 and convey the image of the dark side of a street in Mexico. For details about the world they intended to recreate, Lee and Becker traveled to the actual towns in which the story takes place.

Lee was concerned at the outset that there might be noticeable differences between the Wyoming Rockies and the Canadian Rockies of Alberta. The mountains are of such importance in the film, serving as a touchstone for the intense relationship between these two men, that Lee did not want any locale scrutiny to detract from the story. Becker shot extensive photos in Wyoming, which proved helpful later when determining locations.

In the storyline, *Ennis Del Mar* (Heath Ledger) lives with his wife in an apartment over a laundromat in Wyoming and she works in a nearby market. *Jack Twist* (Jake Gyllenhaal) lives with his wife in a middle class ranch home in rural Texas. The filmmakers were able to find all of these locations in the vicinity of Fort McCloud, Alberta, a small town near the Montana border. Few sets were built, only those needed for actor





intimacy reasons, such as campsites, tents and motel rooms.

Another research trip, this one to Mexico, proved successful in helping Becker and Cuccia recreate a seedy section of Mexico in an alley of Calgary. Naturally aged piñatas, shipped during that trip, helped add realism to complete the scene.

Research

Upon her initial reading of the script, Becker was struck by the stark contrast between nature and town, and how that affects these people's lives. A meeting with co-writer Larry McMurtry, and a visit to his bookstores in Texas, helped immensely with intricate details about the flavor of the times the film would be depicting.

Becker found Richard Avedon's IN THE AMERICAN WEST to be an inspiration for the look of the film. This was the first book of photos that deliberately deglamorized the American West. Portraits shot against neutral backgrounds suggested to Becker and Lee the feel of the movie—people who live close to the edge, *not* Marlboro men.

Also inspirational for Becker, the photographs of Stephen Shore in his book series UNCOMMON PLACES present small American towns with a very bleak quality. Becker saw the towns as gritty, very natural, not much color, not quaint, not picturesque; very hard lives lived in unattractive places. This was in contrast to the beauty of the mountains and the freedom of the open range. These unenhanced, raw images, along with painterly influences, such as Edward Hopper, Andrew Wyeth and Vilhelm Hammershoi (a stark 19th century painter)

"Very hard lives lived in unattractive places."

- Production Designer Judy Becker





Editors' note: When Set Decorator Patti Cuccia left for a family emergency, Catherine Davis stepped in to complete work on *Jack Twist*'s Texas home, and a few versions of *Lureen*'s farm equipment offices.



became the springboard from which the film's look emerged. Director Lee was very concerned about period details. He didn't want to see anything that would be untrue to the period. So research included: what kind of dogs were used by cowboys in the '60s; what kind and size of electrical wires on poles would be correct; would people in rural Wyoming or Texas have electric carving knives? Sears catalogs proved to be valuable resources. Cuccia was careful not to let any strictly Canadian items slip onto the sets.

Much research went into how camping gear changed over the 20 years that the movie spans. Tents changed quite

a bit over the years, so as *Jack* becomes more financially successful, he brings more expensive gear with him. Finding tents from the '70s that looked brand new proved difficult until Cuccia found a local Alberta tentmaker who was able to recreate multiple tents and teepees of the era.

A shopping trip to Montana was invaluable for Cuccia. It provided her not only with some great American period detail pieces, but with a real-life ranch-hand guide who had worked as a young hand and rodeo'd during the timeframe of the film. Now working at Producer Michael Hausman's buffalo ranch where Cuccia was based during her research and shopping expedition, he was able to supply her with details such as what kind of rifle would have hung above *Jack's* childhood bed and the differences in the spurs that men wore at that time.

Timelessness

Though we see 20 years in the lives of the characters, the intention of the movie was to create a sense of timelessness. All towns and sets were painted to be neutral, in beiges and browns. Buildings were clad and painted, roofs were made to look more barren and weathered, and bright colors were eliminated. Signs were removed to not attract attention, to not betray the desolate solitude that the story portrays. Becker pointed out that often in small western towns, there are not many signs at all. People in the town just know where things are and who owns the places. She and Cuccia worked with Cinematographer Rodrigo Prieto to keep a minimalist look throughout the film, the defining set being *Jack Twist*'s childhood home. The *Twist* home was meant to be surreal, stark and timeless, with an almost spiritual quality, not unlike a description of the film itself.





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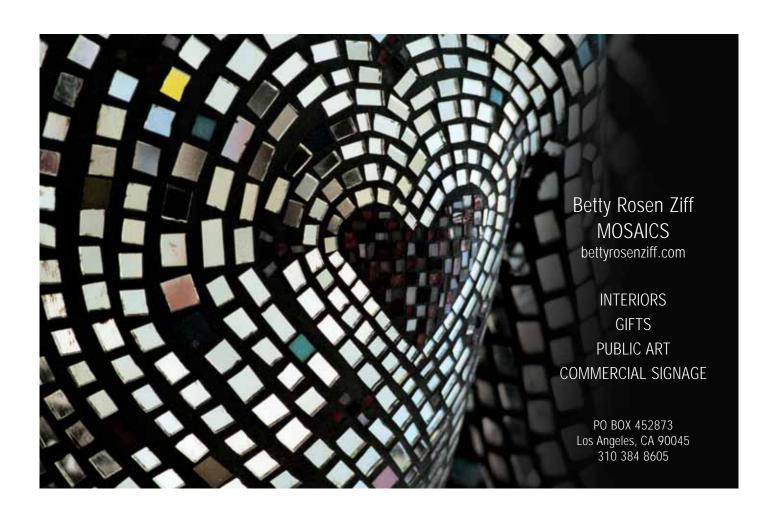
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RENT

Set Decorator **Barbara Munch SDSA**Production Designer **Howard Cummings Revolution Studios**

onathan Larson's Pulitzer Prize and Tony Award winning rock opera RENT is getting a new lease on life, this time on the big screen. Set Decorator Barbara Munch SDSA, Production Designer Howard Cummings and crew had the almost overwhelming task of recreating the magic that made RENT an international stage hit.

"It was daunting to know RENT had such a devoted fan base," admits Cummings. "The intent was clearly to be as faithful to the show as possible." The musical is set almost entirely in the gritty four-block radius around Tompkins Square Park in New York City's East Village in the late 1980s. "Our task was to re-establish that special time of desperate, explosive creativity that made those characters the new bohemians of their time," he explains.

There was a catch. Most of the film would be shot in Los Angeles and San Francisco! With only a week of location filming on the streets and rooftops of New York's Lower East Side, Cummings and Munch had to work a few miracles in California. To construct major sets that would capture the bohemian essence of the '80s East Village, they obtained the rights to replicate the facades of some of the Village's iconic buildings, such as the *Mars Bar*, and to reproduce artwork of that era.

"Our biggest challenge was to create an entire city block with two alleyways on a Los Angeles studio lot that was lifelike, yet safe

right, Leap of Faith. The stage for Maureer's performance was created in an atmospheric relic train station.

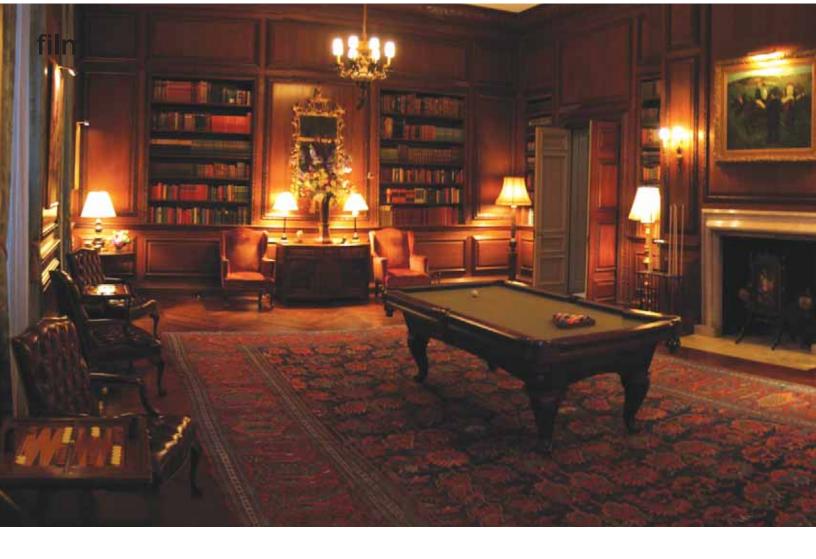
below, Life Cafe. The setting for La Vie Boheme, people literally dance on the tables at the Life Cafe.











"Our task was to re-establish that special time of desperate, explosive creativity that made those characters the new bohemians of their time."

- Howard Cummings SDSA

for the performers to exit windows and climb down fire escapes," Munch describes. "We brought in more than 35 truckloads of exterior dressing, to fashion shops, restaurants, laundromats and bars. We tried to produce realistic environments that would broaden the audience's perception of where the characters resided and in what conditions they lived."

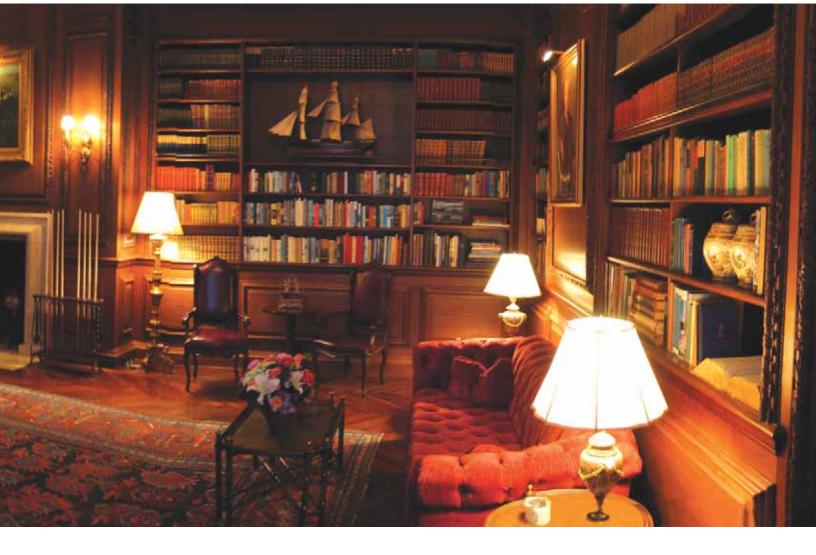
"It was important to keep in mind that the actors/dancers needed plenty of space to perform while still maintaining some sense of where they were," she continues. "All furniture pieces were chosen knowing they would be used as surfaces to dance on. We manufactured several pieces to meet this need."

"Luckily, we had three months of rehearsals," Cummings points out. "Which was fantastic for experimenting and figuring out what would be the visual style of the movie."

On a studio backlot in Los Angeles, Cummings and Munch discovered a musical gem that helped improve the film's style and feel—the old set for the film version of ANNIE.

"The style of the buildings was similar to the part of the Lower East Side where the film takes place," says Cummings. "So we spent a month distressing and changing store fronts, burning out buildings and adding things like fire escapes, real street lights, graffiti and garbage. We had photo references for each building we reproduced so that the sets felt as authentic as possible."

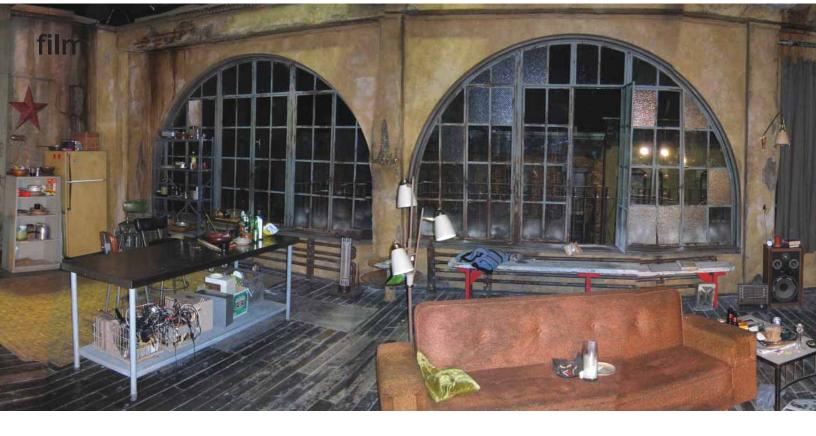
In San Francisco, Cummings and Munch created one of the film's most visible sets, the industrial loft where the two main characters reside. However, the design team had to guarantee the space was not only functional for dance scenes and filming, but that it truly reflected the impoverished nature of the young artists



above, Pool Room. The staid Pool Room comes alive with an engagement party, which includes a dancing on tables redux.

right, Make-up Room. Detailing here involves more than bright lights and a pretty face.





who lived there.

"The set was designed to be as dilapidated as possible," says Cummings. "A lot of decayed ceiling tiles, rough planked flooring, peeling plaster and crumbling brick. The furnishings had to appear as if they were found on the street, and we had to have wires coming through the windows, so that it looked like they had stolen power from another electrical source."

The end result: a set that inspired awe from the cast and crew. "When the original cast members first saw their loft, they were amazed at how much the set was what they had always imagined it would be," Munch reveals.

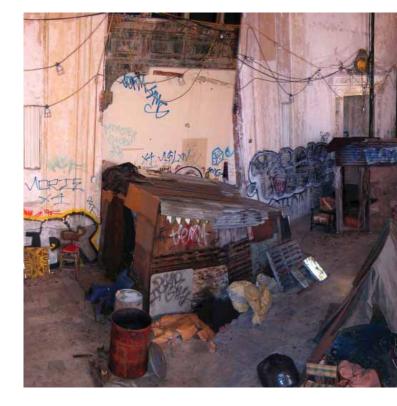
Despite the positive reaction they received for creating the marvelous loft space, Munch and Cummings agree their favorite set was the one they found on the other side of the Bay Bridge, an old Oakland train station designed by the architect who had sketched the blueprints for New York's Penn Station. "The decay is so breathtakingly beautiful, just like something in old Havana," says Cummings. "The building was designed at around the same time as Penn Station, and it just felt like it belonged in New York City."

Cummings and Munch paid homage to the Broadway version of RENT by converting the abandoned station into a centerpiece for some of the film's musical performances. "We constructed a massive archway made of metal objects we found scattered throughout the location," says Cummings. "It was a tribute to the metal sculpture that hangs over the stage on Broadway. We even worked out how we could integrate it into a performance to justify its existence and then take it a step beyond the stage version."

Cummings and Munch succeeded in recreating the heart and soul of New York's Lower East Side. "One of the actors lives in that actual New York neighborhood. He was worried that the sets looked so real, no one will believe the art department did anything," says Cummings. "Just what we had hoped for!"

Taking the actors' reactions into account, Cummings and Munch are willing to bet their rent on one thing: die-hard fans of the Broadway musical will be pleased with the overall look and feel of the film.

Tom Castaneda

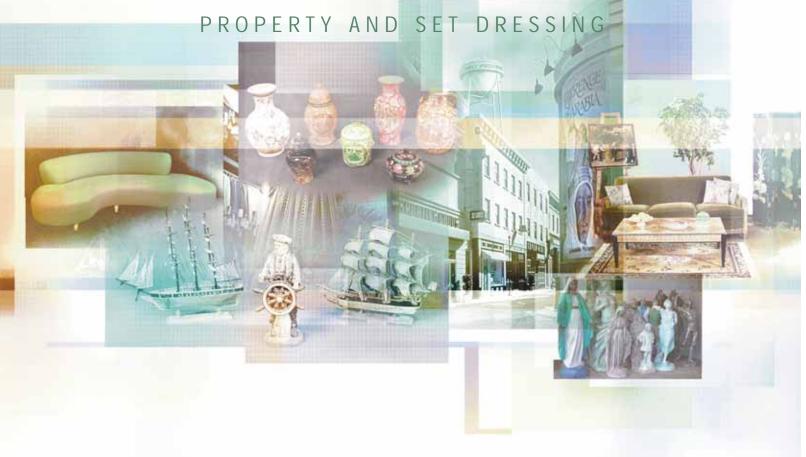


Roger and Mark's New York Loft was actually created at Treasure Island, San Francisco while the NY Eastside Homeless Encampment filled an Oakland station.





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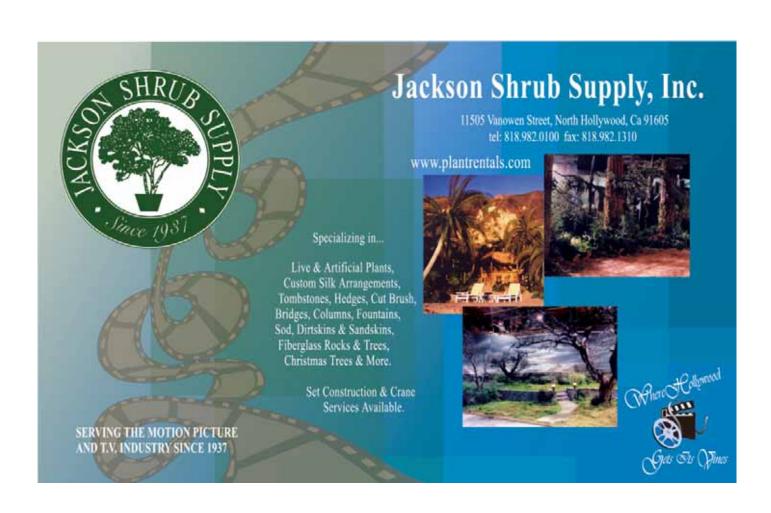


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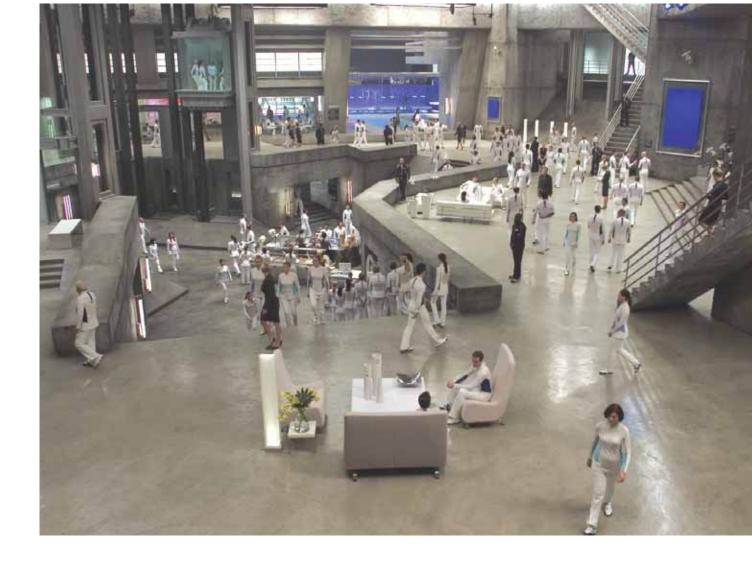
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Set Decorator Rosemary Brandenburg SDSA Production Designer Nigel Phelps DreamWorks

THE ISLAND

left, Merrick's Office. Sean Bean plays a scientist/entrepreneur with vast wealth and elegant taste. In place of a computer, the desk became an interactive work surface in post with help from the screens-design team at Black Box.

above, Containment Facility: "Disciplined volumes of space from Production Designer Nigel Phelps; in the finished film, the blue wall panels display stunning animated visuals from Visual Effects Supervisor Eric Brevig at ILM," describes Set Decorator Rosemary Brandenburg SDSA.

ost huge action films have several locations, but for THE ISLAND Set Decorator Rosemary Brandenburg SDSA, Production Designer Nigel Phelps and their teams created several distinctly different environments. The film moves between two worlds, a hermetic science-fiction utopian factory and the gritty real world. Requirements included creating a city-sized self-contained artificial world, a desert trailer-trash sprawl with the requisite biker bar, and a wealthy urban dockside retreat. Redressing present-day Detroit to represent a slightly futuristic Los Angeles was also part of the mix. Here Brandenburg offers her trademark candor on how a set decorator deals with a project of this scope.

Hiring

Strategic hiring is the key. I had deputies all over the place. It was hugely challenging, but we got in a groove on this picture and ended up having a great time, even with a constantly evolving script, a madly changing schedule, budget constraints, huge expectations and a demanding, visually astute director, Michael Bay.

Brett Smith, a superb lead, set up gang bosses and crews in Detroit, the >











Nevada and California deserts, the outlying Los Angeles areas of Long Beach, Glendale, El Segundo and at stages in Downey. Set Decorator Teresa Visinare SDSA assisted by handling the prep at the Detroit location, and later returned to LA to support me throughout the film. Eventually Set Decorator Amanda Moss Serino SDSA came on to serve as a second assistant. Our stealth weapon, headed by special effects genius Andy Weder, was the in-house prop shop we put together to handle most of the building for the department. Precision metal tooling, plastics work, carpentry, electronics, motorized set pieces; these guys can do anything, and really throw themselves into the creative process.

Because so many ideas had to be taken from concept drawings to set pieces, I also hired Set Designer Dawn Brown Mansur. Some items she interpreted from illustrations from the Art Department, others we came up with from scratch. She forged a great rapport with Production Designer Nigel Phelps, and between the three of us, we produced some great ideas.

Supporting Roles

On a job as big as this one, my role tends to be more supervisory, fielding the information and changes coming from production and the art department, budgeting, asking questions and chasing down answers from the director, DP, producer and assistant directors, and preparing presentations for the director. With constantly changing priorities, I also spend time on design and building supervision, and generally managing the flow of work. I need experienced assistants in the field, and the greatest thing about using other set decorators as assistants is that we seem to have a sort of communication shorthand, born of hard-won experience about what will work on screen and what will

[1 & 2] Department of Operations. The facility where the clones work, endlessly injecting nutrients into tubes. Walls in this clinical room keep the sexes separated as the clones work. Photos: Ken Haber © DreamWorks 2005. All rights reserved.

[3] Maintenance Area. Steve Buscemi plays McCord, who works in computer maintenance. Shot in one of the few interior locations used, it is actually a power generating plant in Long Beach. Dripping water and showering sparks added to the gritty feel, providing a contrast to the clean stark shapes in the clone facility above. Photo: Doug Hyun © DreamWorks 2005. All rights reserved.

[4] Merrick's Office. This minimal but luxurious lounge area provided a soft landing for the arch mastermind. Director Michael Bay approved every element of this set. Photo: Merrick Morton © DreamWorks 2005. All rights reserved.

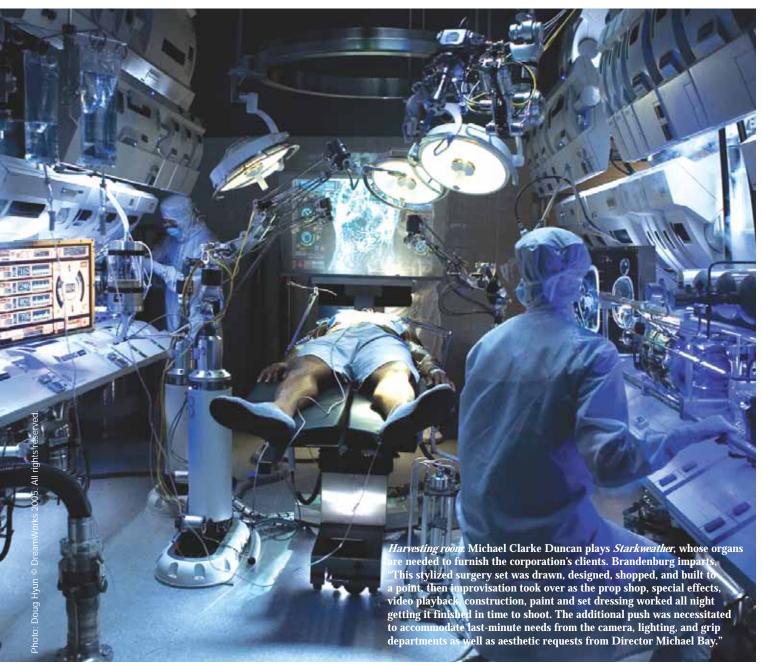
not. I have less editing to do when I use the right set decorator in a supporting role. In part, anyone's shopping success depends on how clear I have been in my direction about what they are looking for out there, but experience definitely informs choices.

Collaboration

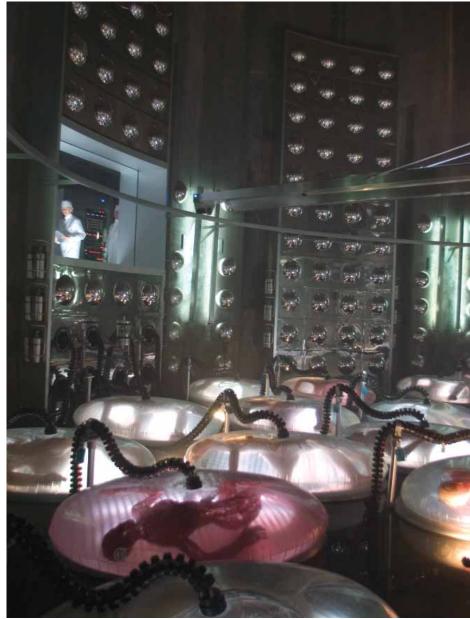
I often hang around the Art Department, looking over the shoulders of every set designer, illustrator, art director and assistant art director, asking nosey questions about what they are working on. I like to have a close rapport with the illustrators, providing as much research reference as I can. I have learned from painful experience that it's better to get involved than hang back. On a busy design-oriented piece, this is a great way of finding out what everyone's thinking about and how priorities, concepts, and design trends are evolving.

This also helps me with the budgeting process. Producers demand complete budgets so early on, and I have such sketchy information on which to base the figures, this is a way of having another pipeline into the design process. It doesn't take the place of conferring with the production designer, but there is only so much time in every day. For example, if Nigel is trying to manage the design process with eight illustrators and storyboard artists, 12 set designers, four art directors and four assistant art directors, as well as a construction coordinator, scenic foreman and propmaster, there might just be times he doesn't have time to stop by my office.

I also try to head off at the pass the developing concepts which are so totally outside the scope of the financial resources available that delving further would be a waste of everyone's time. At the



Incubation Room. Collaboration between KNB's creature FX shop, John Frazier's special effects, Andy Weder's prop shop, Gaffers Michael Baumann and Jeff Soderberg, Lead Brett Smith and his crew filled in the detail in this set which reveals the growth sacs of the adult embryo clones.



photos: Merrick Morton © DreamWorks 2005. All rights reserved.

very least, I try to initiate a conversation about shifting resources to new concepts. The set decorator is one of the department heads on a film that actually hold purse strings, and producers and studios expect us to bring the project in for the negotiated figure. I take this responsibility very seriously along with setting a high bar visually. I hate wasting money. I want every dime to appear on screen.

The Futuristic Look

Before my start date, a huge amount of concept work had been completed on *Containment*, the utopian futuristic facility where the clones lived. But the funny thing is, when we deal with living spaces and furniture I find that, no matter how cool the illustrations are, the intricacies of actual furniture and the "stuff of life" almost always have to be reworked once the set decorator comes on. Camera blocking issues, the desire for things to feel

"real" for the actors to interact with, subtleties of color, set lighting and practicals, all need to be worked out in detail by the decorator.

Director Michael Bay set some specific parameters for furniture styles. He was looking for a timeless, clean, angular style for THE ISLAND. We ended up designing and building quite a few furniture and lighting elements that proved elusive to find or financially prohibitive to buy. I did much adapting and recombining of ideas, and a few flights of fancy, for tables, beds, chairs and lighting. Dawn Brown was invaluable here.

About the Picasso

The director wanted *Merrick*'s character (as played by Sean Bean) to exude wealth and the finest taste. Bay opined that great wealth confers the ability to buy great taste. I can't say that I agree objectively, but I suspend my disbelief easily

in this business and go with what the director wants.

The script called for a Picasso, which I found too obvious, and couldn't find much in the artist's oeuvre that fit our color palette. However, on a weekend foray to LACMA, I found the perfect painting, Franz Kline's "The Ballantine." Bay agreed, so I had the clearance department arrange (for a hefty fee) for the rights from Artists Rights Society, and found an artist to work with me on the reproduction.

Joey Wester, who I met through Marina Keiser at ArtPic, painted our over-sized version of the Kline. The copy benefited from the fact that Wester could visit the painting at the museum to absorb the variations of texture and gloss, and the subtleties of the grays, whites and creams.

Although Bay loved the Kline, as the set was preparing to shoot, he realized he still wanted a Picasso as well. Some frantic research ensued. We finally found an angular black and white "Seated Woman" in a comprehensive on-line catalog of the artist's works. Wester was guickly commissioned again, another fat check was sent off to Artists Rights, and lickedy split, it looked great.

The whole business reminded me that there are so many fantastic folks in Hollywood lending their hearts and souls and craft talents to the business. I have heard our industry compared to Florence in the time of the Medici: wealthy patrons funding the artists to create, the accompanying tension between satisfying one's patron and one's own muses, the politics, and the dizzying journeys from feast to famine.

Densely Decorated Desert Sets

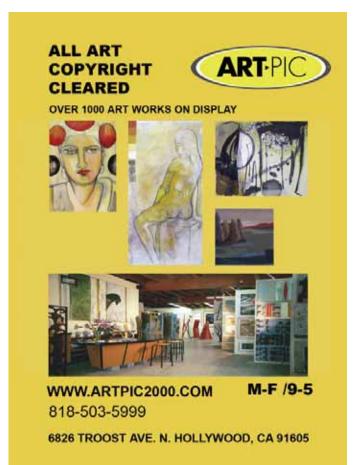
The contrast between McCord's personal world and Lincoln's bachelor pad and the Containment facility went beyond the contrast between the final visuals. It was a relief after all the sterile white, black, silver and concrete.

We went out to scout around the Salton Sea, where we found the exterior we wanted to use. They have those amazing trashy neighborhoods out there, in the land that time forgot among the marsh flies and crack houses. We got inside one or two of the beached doublewide homes and took some great reference shots from a surprisingly homey pad. It just set a tone and gave us great material to go on.

Michael Bay loves to have lots of detail to work with and loves foreground items. He used the heck out of what we gave him: kitsch, Americana, a variety of collections, some cool graffiti-inspired art from Ghetto Gloss, a great horrible leatherette sectional from Omega.

One question we always had was, "How far in the future is McCord?" The eventual answer was: not much. But if you look carefully in the background, you will see he has a modern refrigerator with a TV in the door and some satellite dishes of the future on top of the building.

The truth about the bar set is that all the kitsch in the foreground was the result of a mad dash the morning of the shoot. We rushed from the location up to Sony's prophouse and back with a truckload of items because the director didn't like what we had first provided and wanted much more density. Last minute changes come with the territory.





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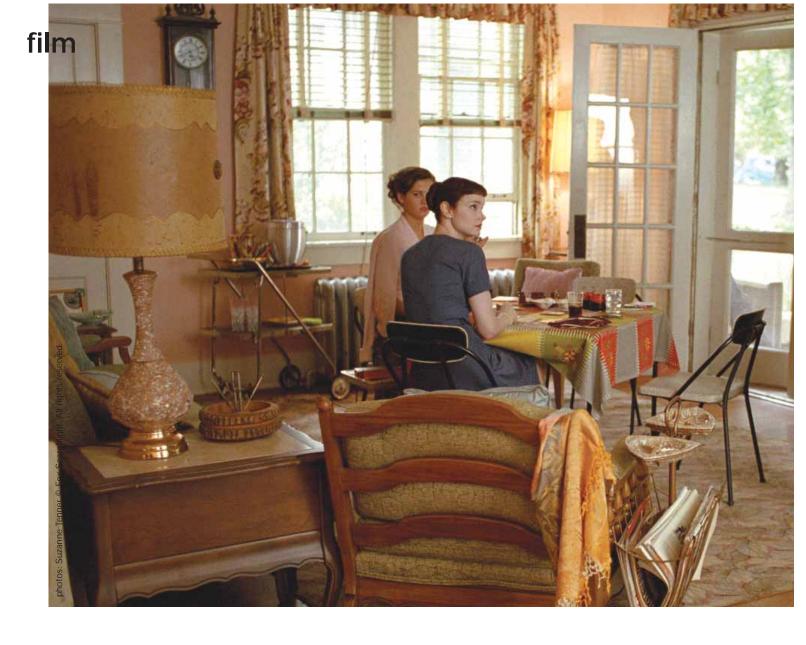
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Photo courtesy of DreamWorks' The Island **Production Designer - Nigel Phelps** Set Decorator - Rosemary Brandenburg



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above, Perkins House. "This set, the home of Cash's bandmate Luther Perkins, was in direct contrast to the small apartment where John and Vivian lived," explains Set Decorator Carla Curry SDSA. "The scene is all about Vivian wanting a real home for their family."

left, Memphis Radio Station. Joaquin Phoenix as *Johnny Cash.* "We still had to use our sources in LA," says Curry. "But there are collectors in the Memphis area who are very serious about keeping the history alive. It usually took only a few calls to find the person who had original pieces of recording equipment in their basement, storeroom or living room. This turntable still worked, as did most of the equipment."

right, Cash House. "*Vivian* (Ginnifer Goodwin) got her dream house, but *John* (Joaquin Phoenix) was touring with his band and becoming more and more detached from his family," Curry describes. "This set reflected the detachment. He really never quite unpacked and moved into his den."

Set Decorator Carla Curry SDSA Production Designer David Bomba Fox Searchlight

ohnny Cash is an icon in American folklore and music history. He didn't let the world define him. Instead, he defined the world in which he lived.

In the feature film WALK THE LINE, Set Decorator Carla Curry SDSA and Production Designer David Bomba were charged with providing realistic sets that reflected the first four decades of Cash's life, transitioning from the cotton fields of his impoverished childhood to his stint in the Air Force, the legend's start as a musical performer and the many turns of his life.

"Being on location in Memphis was both a blessing and a curse," Curry notes. "We had all of the research

that we needed right in our backyard, but finding the appropriate set dressing was quite a bit more involved. The period pieces that we needed came from everywhere, including from collectors online."

To deal with the logistics of 92 sets in 52 days, Curry's assistants became "specialists." Assistant Set Decorator Gabriella Villarreal focused on the stages and their drapery, Buyer Kelly Ross on town streets. Curtis Akin doubled as Lead and Electronic Specialist, finding original record players and military radio sets in the most obscure places. "There were days when our basic crew quadrupled in size," says Curry, "with trucks and crews





top, Cash California House Den. According to Curry, "This was very much Johnny's space, which as evidenced by the absence of any dressing that would have belonged to his family. In contrast, the rest of the house has the airy, light feel of mid-Century design."

middle, Recording Studio. "Because Sun Studios is such a tourist stop, we were unable to actually film there," Curry relates. "However we meticulously recreated it, down to the exact measurements."

bottom, Diner: Reese Witherspoon as June Carter Cash at the actual diner counter where the real Carter and Cash became acquainted. Curry retro-refurbished the diner, to the owners delight. This set decoration became a permanent remodel.





photos: Suzanne Tenner © Fox Searchlight. All rights reserved.

actually working in three states at the same time. We filmed in Tennessee, Arkansas and Mississippi, and in California." She continues, "To make the sets for the *Cash* homes as authentic as possible, we referenced the family photo album, which was graciously loaned to us by his family. We then fabricated personal items such as gold records, awards and other furnishings."

A popular local BBQ joint in rural Tennessee was returned to its original form as the quaint 1950s roadside diner where *Cash*, played by Joaquin Phoenix, first starts chatting with *June Carter* (Reese Witherspoon). "We went in with very little lead time given to us by the location department, so everything had to be well planned," Curry explains. "Gleaning elements from surrounding diners, cafes, BBQ joints and other public buildings, we removed all of the modern signage and replaced it with graphics and signage of the time, along with appropriate lighting, drapery and equipment. The owners were thrilled with the new look of the place and elected to keep most of the refurbishing!"

Since they were not able to film at the actual Sun Records Studio, now a museum and a major tourist attraction in Memphis, a replica of the landmark was built and all of the equipment was brought in. "This was a major undertaking, and most of the original elements came from nearby sources," Curry describes. "We not only worked off of old photographs, but we were able to access the actual Sun Studios itself. The number of people still in Memphis that were around in that era and available to help us made our research and sourcing much easier and amazingly accessible. Such history was made there. You really felt a part of it."

"It was an exhilarating experience," remembers Curry. "Our team was brilliantly led by Production Designer David Bomba, not only the creative force, but a genuine, caring person whose perseverance for the integrity of this film brought out the best in all of us. To be in Memphis, surrounded by the history of rock and roll was thrilling! It is such a vibrant city. Our production offices were downtown on Beale Street, and the music for which Memphis is famous, started daily at 4:00 in the afternoon and went till the wee hours."

"Everyone was most generous with their time and help, wanting this movie to succeed and accurately reflect the Memphis music scene of that era," Curry relates. "Hopefully, after viewing this chapter of his life, you will leave wanting to know more about this man who became a legend."

- Kate Sheeley SDSA

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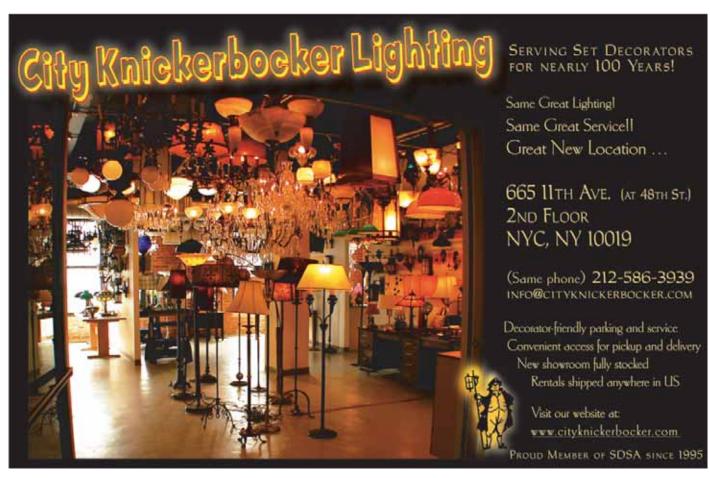


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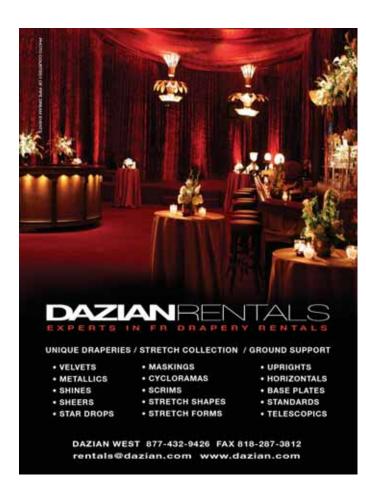




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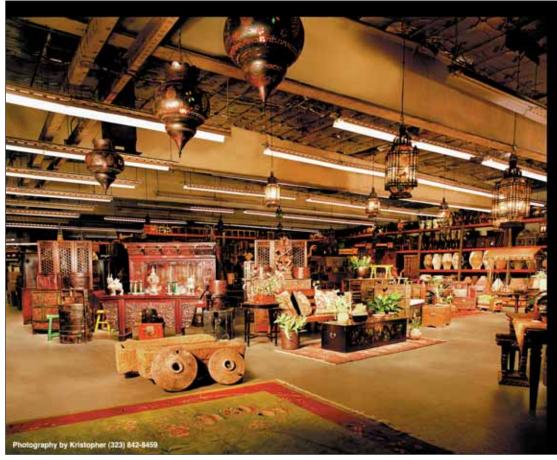




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above and right, before and after: A classic Craftsman-style living room goes through several transformations as the Zathura game brings on more and more destructive forces.

opposite page. Danny [Jonah Bobo] discovers all his family's belongings heading for the furnace of a Zorgon ship.



photo: Merrick Morton © Columbia Pictures. All rights reserved.



ZATHURA

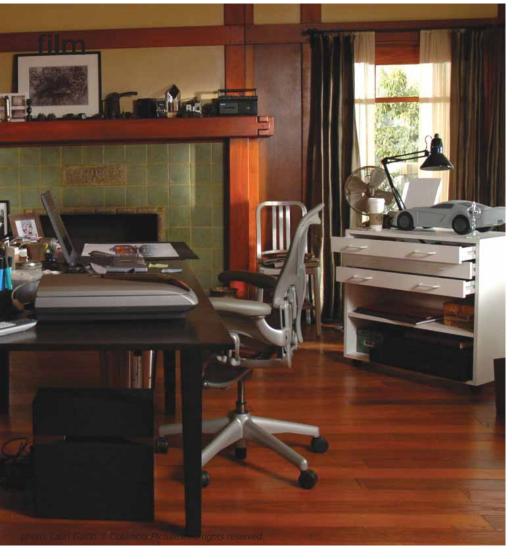
Set Decorator Lauri Gafffin SDSA Production Designer J Michael Riva Columbia Pictures

erhaps the most accurate word to define the process of interpreting Chris Van Allsburg's popular children's book ZATHURA into a feature film would be *complicated*. What seemed to be a straightforward task of decorating a single Craftsman home and a Sci-Fi spaceship in the style of the book's illustrations, actually turned into a complex endeavor.

The story follows two young brothers playing *Zathura*, a '50s-style board game that opens a portal to what appears to be outer space. The boys find they have unintentionally invited trouble in the form of meteor showers, explosions and invasions by alien creatures, the *Zorgons*.

The boys' home undergoes various stages of destruction and types of transformation, such as ice and fire. Every set element had to be reproduced in multiples, whether furniture or a toy or photograph. "We had to make eight copies of the sofas, chairs and curtains," says Set Decorator Lauri Gaffin SDSA, "and we had to be sure to make them in such a way that would lend them to the destruction in the scene."

Gaffin recalls paying special attention to the materials used (pure wools and cotton), so when the pieces were burned, the fumes emitted were non-toxic and safe for the crew and actors. The bathroom porcelain tub and sink had to be re-created



"I particularly look for things that have good shape, as well as fit into the consideration of character."

- Lauri Gaffin SDSA

Dad's Office: Gaffin surmised the home studio of a car designer would not only have automotive ephemera, but also objects that exhibit great design.

in fiberglass; the Bauer-style dishes in plaster. Different phases of destruction also meant differing forms of rubble. *Meteors* would blast holes and smash things, their embers would scorch and the giant *Zorgons* would crush, all effects requiring action-specific rubble. "Moving rubble" became an oft-occurring event and the crew's catch phrase.

A classic California Craftsman home served as the design base. "We didn't want the audience to feel trapped," says Director Jon Favreau, "so we decided to make it as interesting to look at as we could." Production Designer J Michael Riva adds, "The house also had to represent the character of the father. We actually made a point of adjusting the script to suggest that Dad really loved the Craftsman style, so that, as the house gets blown up and beaten up, it's a great opportunity to make the audience cringe with every attack."

With the exception of the establishing shot of the exterior, all of the sets, interiors and exteriors, were built onstage. Several versions of the house had to be built, including one on a huge gimbal. The storyline includes the house being tilted to an extreme angle, which meant the set dressing would end up in a heap on one side of the set. The pile was determined by natural effect, adjusted and enhanced, and then affixed in place for safety.

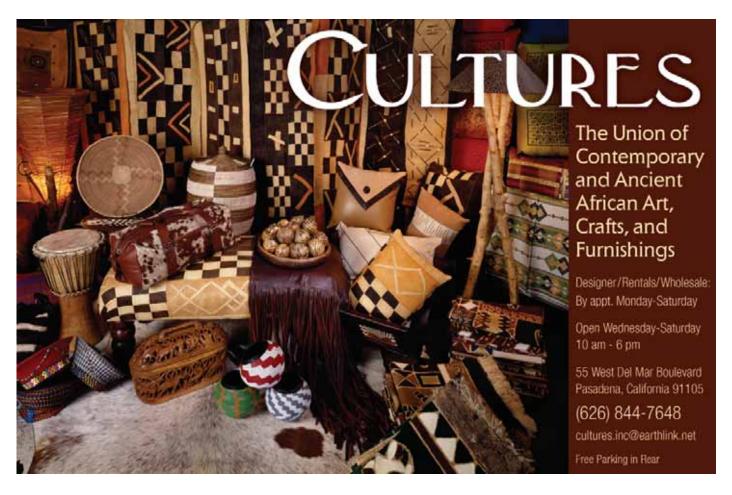
According to Riva, the interiors were created "using warm tones and colors, with lots of wood in direct counterpoint to the coldness of space." Gaffin purposely under-dressed the rooms to evoke a masculine setting devoid of the absent mother's

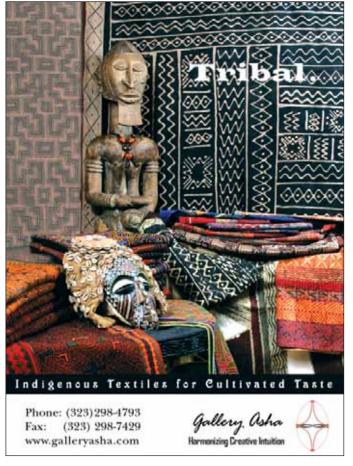
influence, and an atmosphere of sadness. In what seems to be foreshadowing of the spaceship that threatens the well-being of the domestic space, Gaffin created a moody environment with relics of the family's past and mementos from happier times. All are destroyed by the *Zorgons*.

Gaffin and Shopper Kimberley Rosenberg scoured flea markets, garage sales and thrift stores for these family treasures. Effectively, the set ended up being the logical extension of what a fragile youth's subconscious might conjure up: spaces replete with dark passages, eerie textures and colors, and menacing furnaces at the end of the basement and ship. Gaffin points out, "A special effects movie is about creating an atmosphere. I particularly look for things that have good shape, as well as fit into the consideration of character. The elements that suffer a cryonic freeze need to be identifiable under the ice, and when things get blown up several times, you need to establish some aspect for recognition of that object in its various states."

She credits her crew, particularly Lead Anthony Carlino and Set Decoration Coordinator Amina Dieye, for tirelessly confronting their everyday struggles with positive attitudes. "The narrative of the story challenged the crew's instincts to create and preserve, by repeatedly annihilating the set dressing. Thank goodness we only needed one Wedgewood stove to destroy!" Gaffin insists the outcome of their project would have been entirely different without her team's brilliant ability to *uncomplicate* the very complicated tasks at hand.

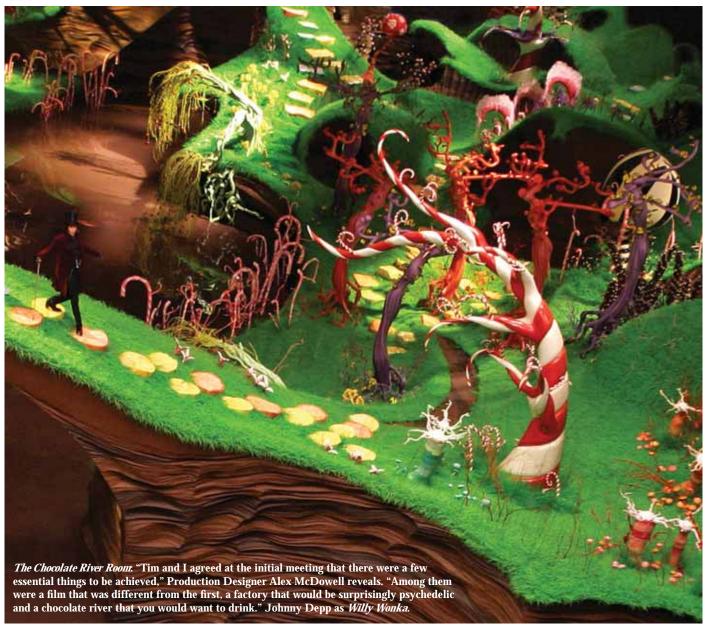
- Fred Arens and SET DECOR staff







film



CHARLIE Set Decorator Peter Young Production Designer Alex McDowell Warner Bros. CHOCOLATE FACTORY

"It's the only factory that uses a waterfall to mix the chocolate. That's what makes it so light and frothy." — Willy Wonka

f ever there's a mix of imagination, artistry and engineering, Willy Wonka's delectably strange candy factory has the recipe. It was formulated by Director Tim Burton, Production Designer Alex McDowell, Burton's long-time collaborator Set Decorator Peter Young and their design teams. So integral was the art direction to the movie as a whole, that many notable critics highlighted the design in their reviews. Kudos for CHARLIE AND THE CHOCOLATE FACTORY's innovative sets include AO Scott of the NEW YORK TIMES, who wrote, "The movie succeeds in doing what far too few films aimed primarily at children even know how to attempt anymore, which is to feed—even to glut—the youthful appetite for aesthetic surprise. Wonka's candyworks

is itself such a confection, a lace of extravagant innovation and

wild indulgence..." Peter Travers of ROLLING STONE refers to the

film's "...miraculous visuals of spun sugar and creeping menace."

Set Decorator Peter Young points out that the work was entirely collaborative. "It was a rare production in that there was so much inter-departmental crossing over, each department depending on other departments even more than usual. Even more than on Tim's other films." Young should know: He has worked with Burton on five films and has received Oscars for two of them, BATMAN and SLEEPY HOLLOW. In the British filmmaking system, the set decorator is also in charge of props, which meant Young was overseeing many disciplines at once.

The Chocolate River Room

In the largest set of the film, a giant chocolate waterfall plunges into a luscious river whose fudgy banks of striated chocolate show evidence of having been literally scooped out. The banks are covered in mint candy grass and dotted with confections





never before seen. Hills are covered in Burtonesque twisted willow taffy, marshmallow mushrooms, oddly-shaped sugar shrubbery, candy cane copses and candied citrus footpaths. Even the Burton totemic pumpkins appear, this time seemingly of sugar.

Adding to the mix, Burton decided to limit the use of blue-or green-screen effects; instead, he notes, "We built most of the sets at 360 degrees so the actors are really enveloped in the environment." To allow for scope in improvisation and to aid the young actors, the design team was required to have each of the candy elements have actual edible parts. Burton also wanted bright colors and vibrant lighting, all of which were achieved, except for one glitch. Hot lights and chocolate. Heat and sugar. Young chuckles, "It was a monster! All the lights are on, the real candy is melting. Everything is getting sticky. Lollipops are dropping

The Inventing Room. "This set was difficult for everyone because it was almost completely improvised," explains McDowell. "Peter found some lovely old machine parts from confectionary and aeronautics, and we pieced them together until they looked right. Very little was drawn and there was no chance to see what we had until only days before shooting. But the end result was like a crazy science museum, and very satisfying. Johnny Depp as Willy Wonka.



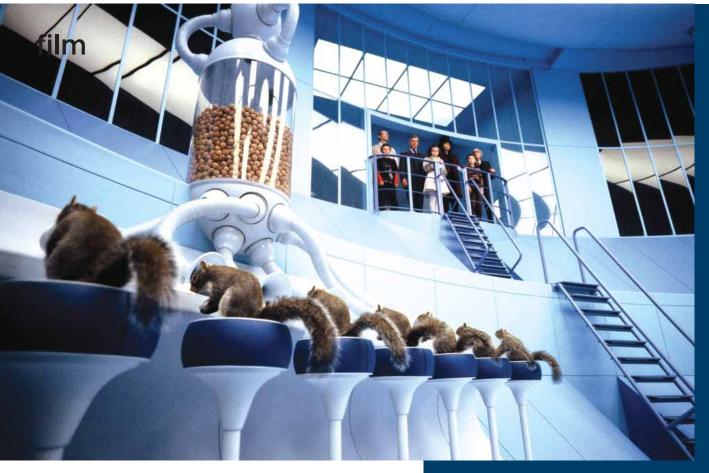
The Salt Residence. The home of seriously spoiled Veruca Salt [Julia Winter] was shot at the stately Hatfield House. The room was originally filled with armor, but Burton had Young redress it. "You know what you're doing, Peter. Please show an English house, English money." Young's typically British reply, "Old money, or new money?"

The stuffed heads were a Burton request.

The Gloop Shop. According to Young, "Tim's driver played Mr Gloop, father of the gluttonous Augustus Gloop [Philip Wiegratz]. And we had to get a butcher in to teach him to make sausages on this amazing sausage machine. Most of those sausages were real."







The Nut-Sorting Room. Onehundred and twenty stools were made for this set and over 500 enamels nuts were created to ensure squirrel co-operation and safety! Real nuts filled the airtight bins.

off the trees. And it was so precarious for the shooting crew, one step back and you would fall into the chocolate river." The crew would have to cool everything down, clean up and start over each day. When asked, "How many days did you have of these dripping candies?" he replied with a laugh, "A month of it. A full month of it."

"The Chocolate River Room," Young points out, "was built on the 007 stage, the largest soundstage in Europe. And the set filled the soundstage." Because making the chocolate off-site would require 40 tanker trucks to deliver it to the stage, the crew ended up making the chocolate on site. Cement mixers proved inadequate. Ironically, they ended up using commercial vats designed for mixing toothpaste that could blend as much as 12 tons at a time. These ended up being incorporated into the set for Toothpaste Factory where Mr Bucket is on and off employed.

The Nut-Sorting Room

"A huge, very stylized set," Young summarizes. "The greatest aspect of that was the animatronic squirrels, which were absolutely staggering. There were only something like six real squirrels that were trained and about 25 animatronic, which you couldn't tell from the real ones."

Except..."What was horrible about it were the nuts. And the real squirrels. On the top of the nut sorting room were the huge nut containers, filled with nuts. Because of price, we used real walnuts. After the bins were filled and the set was ready to shoot we were told by the animal trainer that we couldn't use real walnuts because if the squirrels, the real squirrels, smelled the real

Notes from Production Designer Alex McDowell

- I started in LA with six concept artists and we worked for a couple of months on visual ideas. I took these visuals with me to the UK. Set Decorator Peter Young and the rest of the visual crew were immensely helpful in hitting the ground running at Pinewood. By the time we started the UK production we had only five months until start of shooting, and a lot of work to be done! The process of developing visuals from first research to polished artwork and set design in a short time gives all the departments an instant read of the look of a film long before the cameras start turning...it's like a virus that infects the creative backbrain.
- Tim is a remarkable director, not only for his vision but also for his deep, practical experience, and sophistication. His instincts are to be followed, and he loves the old fashioned in-camera effects which we used to a great degree. As much as there is a huge CGI component in the film there is an equally large number of forced perspective sets, theatrical tricks and physical effects. For example there was discussion of doing the chocolate river as CGI, but Tim insisted on it being real liquid, and although the floating of a 30' long transparent viking boat was a little harder to achieve, the immersive effect on the audience is ultimately much stronger. And it tastes better.
- I think it was only possible to make this film as we did because in every department there was a strong and experienced head who became a great collaborator. Peter is a creative force with great experience and knowledge, and he was tremendously helpful and generous to me in regard to his previous working relationship with Tim.

nuts, they would run up and try to get in and would not obey commands. We got around it. We sealed off the containers, totally air tight. They were still filled with real nuts, but now safe. The other nuts, the ones that the squirrels opened, were made of plastic. Suddenly we were told that the plastic ones were no good, because the real squirrels would eat the plastic. So we had to make them again, this time out of dental enamel. We had to make something like 500 of those enamel nuts!"

The Bucket House

As far opposite the psychedelic whizz-bang vast candy factory as Burton and team could reach was the tiny, rickety home of the *Bucket* family. Drafty (missing roof-boards will do that), ramshackle and dark, it still gave a feeling of hominess. An earthtone palette and dim practical lighting helped push the theme of warmth and light coming from love rather than things. Both sets of grandparents reside round the clock in an oversized bed. "We made the bed," Young says. "I went to a big scrap yard and got two different bedheads. The bed didn't have a top and a bottom, it had two tops. And of course, we then had to have the bedding made." He adds, "I loved that set, but it was very difficult to dress anything on it. The audience might not see it, but the actual floor undulated. Some things needed to be jacked up with books or other things to make them appear straight. Some ended up purposely crooked.

But I knew the nature of Tim, that once the elements were put in place, he would determine 'that can go crooked, that can go up.' The final decision was always his."

Wonka Bars and Other Treats

"Alex and the special effects team did amazing work," Young says. "Alex brought mounds of concept drawings which started the whole adventure off with a wonderful fantastical bent, but he still was able to stay very pragmatic in dealing with budget constraints and creative ways to meet them."

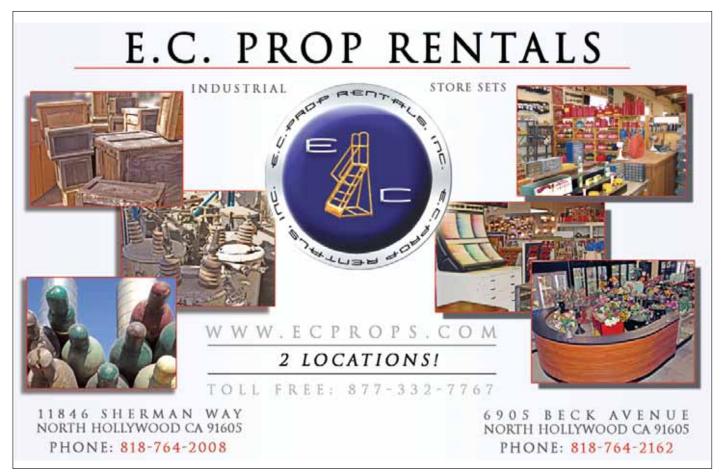
It would be difficult to top this signature piece: Young reveals, "Tim gave me my face on the *ten dollar bill*, the lucky *ten dollar bill* that *Charlie Bucket* rescues from the snow and uses to buy the *Wonka Bar* with the *Golden ticket*. It has my face on it."

"I love Tim Burton," adds Young. "He's a total joy to work with. He's my favorite. I mean you know he's a bit eccentric. But I suppose I am, too."

- Karen Burg

"This is definitely a film for repeated viewing. I think any children's film (in fact, any film) that doesn't contain the depth of a hundred hidden treats insults its young audience."

- Production Designer Alex McDowell





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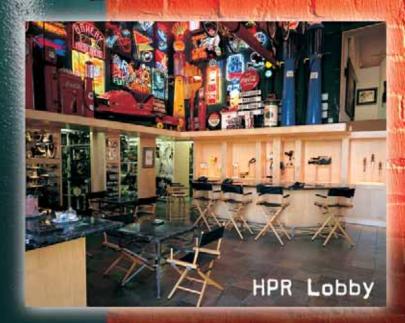
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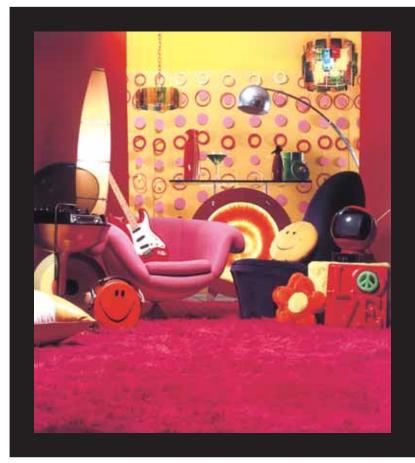












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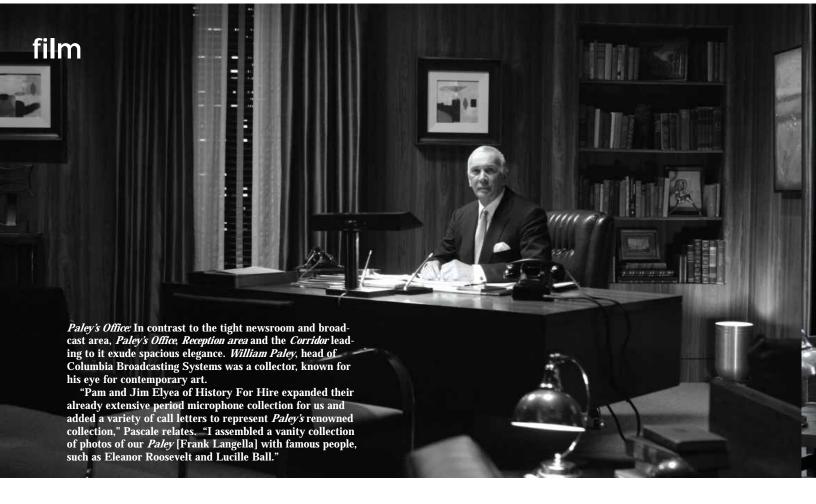


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"GOOD NIGHT, AND GOOD LUCK couldn't be more unlikely, more unfashionable – or more compelling. Everything about it – its look, its style, even its sound – stands in stark opposition to the trends of the moment. Yet by sticking to events that are half a century old, it tells a story whose implications for today are inescapable...

Kenneth Turan, LOS ANGELES TIMES



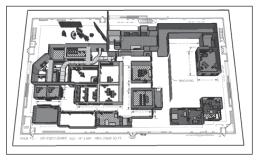


"George decided that he really wanted the newspapers for that specific day in history to be placed in the dressing rooms for the actors to have as they came in to each day's call," Bissell reveals. "So while they were getting made up and having their hair cut, they were reading an actual newspaper that they would have read on that day."

"Propmaster Tony Bonaventura provided the newspapers," acknowledges Bissell. "When the actors were finished in make-up, we would place the newspapers on the set. They were opened and used, and it was great. The actors could walk through, pick one up and go right to the spot of something they were reading."

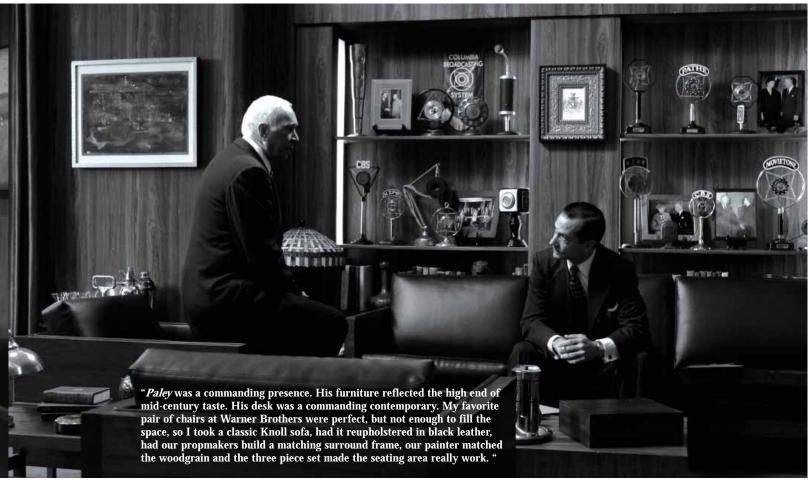






above: Bissell's initial design.

Ieft: "It was unbelievably fortuitous that History for Hire had just refurbished television studio and control room equipment from our time period," says Pascale. "They continued to do so for us, going so far as to build two functioning Moviola editing machines from scrapped parts for us to use."



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I wouldn't do a film without Jim. It's that simple. He's the best I've ever worked with. It's not just that he's great at what he does, but he's also flexible enough to fix mistakes when you make them. And he's also one of the personalities that you want to have on the set.

We work in sync a lot. I'll say "Well, I want to do this..." and he'll say "Okay, if you do this, what if I build that?" He can apply himself to anything, absolutely anything. And he's stunning at building big, silent rotating sets. It's fun!

How did you capture that "fly on the wall" viewer POV?

It started with Grant [Grant Heslov, producer and co-writer] and I figuring through the idea of what we wanted it to be. We started off with this sort of Godard, breathless kind of feeling, and realized it was almost too stylized, too stylish. We wanted it to be more like a true documentary, more a Pennebaker look. [DA Pennebaker, documentary director]

We talked about elements of claustrophobia and size, and how we would then make the Paley offices seem twice as big to make Murrow look smaller and put him in his place. So it was about bringing Jim in very early on and discussing how to do it. I wanted there to be two cameras all the time because I wanted the dialogue to overlap. Robert Elswit, brilliant cinematographer, came up with the theory of shooting everything from far back. And Jim was able to accommodate us. Robert pulled the cameras way back and put on long lenses, and we got much more of a documentary feeling to it.

I think Jim's and your attention to detail on things like the SEE IT NOW set was so perfectly done that it doesn't feel like a set. And that was what was important to us. It had to feel as if you were actually there.

And the trick to being there is that you have to shoot things in the style that they were shot at the time. We needed it to be as messy as those Pennebaker documentaries, with the focus sort of missing every once in a while and the camera being on the wrong person at the right time. All of that starts primarily with where you put these people, how you design it, how real you make it look.

Obviously, your experience with your father (Nick Clooney) influenced you, but was it the mood, the technical aspects, the era or a combination of these that you wanted to create?

I felt there was a different kind of sense. I talked to the actors about speaking differently. We spoke differently in 1953-54, a quicker delivery. We didn't talk about emotions; we sort of kept everything under the lid there. I felt that was important in setting the mood. We knew we were going to smoke the hell out of it, and that was going to be important... because everyone died of emphysema and lung cancer. We knew that there was going to be some (audience) shock.

The technical stuff was easier, in a way. For instance, I think for you guys it was a lot easier to do the SEE IT NOW stuff because you could go to reference material and say let's make it look like that. But the challenge was going to the newsroom and saying we want the newsroom to be like it looked at a special time, but we had to design it to look like we're shooting a big live show. That requires imagination, and that's where you guys did such a great job.

How do you feel your directing skills have developed with CONFESSIONS OF A DANGEROUS MIND and GOOD NIGHT, AND GOOD LUCK?

film





CONFESSIONS was a different film. I'm really proud of it. I wanted it to have a visual style. I wanted to shoot in each of the eras and you would recognize the era. I wanted the camera to be one of the stars, like a Coen Brothers film. I wanted the camera to be one of the characters.

For this film, GOOD NIGHT, AND GOOD LUCK, I felt that the words were much more important. So I wanted the words to be the star, the silence to be the star. That meant the camera had to almost not exist at all.

So the development for me as a director was in trying not to do what I had done before. This time I had to try and do exactly the opposite. I had to "sit" quietly, both in the musical score and the sound, and in the camera moves and editing.

Part of it was simply Murrow writing really beautiful lines and David Strathairn, looking at the camera for a four and half minute speech, giving a great performance. In a way, you get credit for things you really had nothing to do with.

When you and Grant Heslov were writing, did you envision the sets that you needed in terms of how the story developed?

Well you know, I'd grown up as the son of an anchorman, sitting on the floor of newsrooms watching my dad working in the newsroom and going back and forth with all of these guys, and I really had a view of what I wanted it to look like.

We knew we would shoot in black and white because we would use the archival footage and also because I've never seen Edward R Murrow or Joe McCarthy in color, ever. So it

seemed to me that I knew what the aesthetic would be from the minute I first sat down to do it. I knew what I wanted to do.

And the thing that's really fun for a director is when you have something, an idea in your head, and the film actually ends up looking like what you had in your head. Most of the time, it doesn't, simply because a director isn't good at communicating it. I'm not saying that I was good at communicating, but there's a bit of a shorthand for people like Jim Bissell and Robert Elswit. And the editor Steve Mirrione and I have worked together a lot. There's a shorthand with that kind of artistry.

You guys would do stuff and you'd bring it to me and say, "How about this?" And I'd say, "Geez. I never thought of it. It's great!" It means that you are not just these worker bees, but you're individual artists participating in a great big painting, this interesting sort of moveable mosaic.

The truth of the matter is that everyone on that set wanted to participate and make it look and feel and sound better. Ed Tise (sound mixer) said it was the most difficult time he's ever had as a sound man, but he did just a stunning job. You know, we didn't loop a single line in this movie.

I think the job of the director in many ways is like a general going to battle. You hire the right people, and you point them in the right direction and trust that they'll do a good job. And it's worked really well for me over the years.



photos: Melinda Sue Gordon © 2005 Good Night Good Luck, LLC All Rights Reserved.

Glass-beaded curtain, above left:

Set decorator Pascale raised an eyebrow and queried, "Are you sure you want to do that?" when Bissell, trying to be frugal, insisted that she find a Mylar curtain for a broadcast studio backdrop. Bissell remembers, "As soon as I saw the Mylar, I said 'Jan, please forgive me. We need glass beads back there!' That glass beaded curtain was intended to be used in back of Dianne Reeves, but it became the backdrop for almost every bit of soundstage business, and it really helped emphasize both the show business aspect of the news and what was going on on the other stages. It was the best investment we made." Pascale smiles, "The beaded curtains were actually discovered by my shopper Heidi Baumgarten in the WB Drapery attic. They were two different styles as we found them, one gold and one faceted-silver on 3' rods. Because we were down to the wire, we HAD to make them work. We unstrung them all and laid them out on the floor of Paley's Office, alternating them. My crew restrung them all in pattern, quietly kneeling on the floor in the dark on the first day of shooting.

Wershba Apartment, above:

Faced with how to afford to build and dress the studio set with all of the period equipment, create *Paley's* upscale power office and still have funds left to build two New York apartments had everyone exploring creative solutions.

Just prior to beginning construction of these apartments,

Art Director Christa Munro and Construction Coordinator Karen Higgins learned that Fox was dismantling the *Sipowicz Apartment* sets from NYPD BLUE. A few phone calls were exchanged and we were able to gain approval from Fox to remove and re-use the walls and fixtures. (see resources). This was our lifesaver.

Sipowicz's Bedroom, Bath and a few spare walls became the whole of the Wershba Apartment, while the Kitchen & Living Room became the despondently sparse home of newly divorced nightly news anchor Don Holllenbeck.

Joe and Shirley Wershba, a married couple who worked together at CBS, were forced to hide their relationship at work. Their whispered exchanges at work and discussions at home give insight into the atmosphere of fear that redbaiting has created. According to Pascale, "The tight budget prompted creative decisions. George and Jim stood in the Wershba Bedroom set and determined the exact sightline looking toward the living room, and that's exactly what was built and dressed. Because of the limited camera angle, everything there would be full frame. What would they have that tells us about their relationship? Joe was sent out to report on 'remote' shoots, following stories around the country. It made sense that he would have brought back souvenirs for Shirley, thus the collection on Shirley's bureau." With the furniture and art, Pascale distilled iconic pieces from the era, keeping in mind that unlike Paley and Murrow, the reporters were not particularly well paid.

film





Bissell reveals an additional stress factor, particularly for the set decorator and the art director, "We tried to get the sets done at least a week and a half before we started shooting, so the actors could rehearse on the sets. It was fabulous. The excitement began to build when the actors started walking through the sets. They immediately began to incorporate what we had given them."

Pascale concurs, "This meant, of course, that

Pascale concurs, "This meant, of course, that ALL of the sets in the studio had to be ready early and stay dressed ALL the time. It took a lot of effort for my crew to maintain the 12-14 sets at all times, but it was important for George and Cinematographer Robert Elswit to have the flexibility to take a shot through multiple rooms. I think those shots feed the excitement of the film. Because everything was so open, every department had to participate in the vigil for having only period equipment on the sets. I tried to provide as much period hallway dressing as possible to replace utility carts and hide equipment that had to be nearby.



The elevator and its corridors are significant sets within the set. The corridor is actually redressed three times to reveal different floors in the building as the elevator doors open. The tricky part is that it wasn't to be a simple cut and paste. Clooney told Bissell, "I want a rotating set because I want to be able to rotate the elevator, but you know there will be dialogue going on in there, so it has to be seamless."

Bissell describes, "On one occasion we did three floors in one long shot. We start in the elevator with Fred Friendly. Paley gets on at the Commissary Floor. You see deco-ish graphics reminiscent of the Modernism of the time and framed photos of 1950s era CBS stars, and you still get the depth to the set because we've used the Commissary entrance to block out the major identifiable features that you later see in the corridor to Paley's Office. So Paley gets on, the elevator rotates 90 degrees and while he's still talking to Friendly, the door opens and somebody else gets on. Behind this person, you see CBS Records, which is a flown-in wall. There's just the one wall and as soon as the door closes again, that wall silently flies out. Then the doors open at the Newsroom floor and Friendly exits..."

"Christa and I realized that we obviously had to find a very inexpensive way to represent the period and the corporation. The idea was to go with the large geometric forms that were in use in a lot of decorative motifs of the period. And use those large forms to overwhelm the images of people, specifically Murrow."

A commanding mural Munro designed for the building lobby introduces the geometric motif. The film's opening shot follows two women past the mural, through the lobby, into the elevator, then through the broadcast studio corridors, past singer Dianne Reeves rehearsing in one of the studios and finally into the newsroom. It gives the building presence and size.

The geometric element is fully realized in the long corridor to Paley's office. A line of imposing doors help create a forced perspective centering on a very large abstract painting that was a key element in the visual portrayal of Paley's elegance and power.

"I found two fabulous frames, just the right sizes, when digging around with Ralph Fowler in the back room at Hollywood Studio Gallery," says Pascale. "But what art would be of a caliber (and affordably clearable) worthy of Paley's contemporary (1950s) collection? Ralph, in a very generous moment, said, 'I'll paint you something.' The art reference books that we used as inspiration for the pieces were, ironically, black and white. The puzzle then was what colors to use to create a piece that translated well into black and white? The results were stunning. That art contributed so much to the power corridor.'"







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film

good night, and good luck. The Design Team.

The Design Team "I think probably the most important asset of working together is trust. It allows for true collaboration," states Production Designer Jim Bissell. "What was delightful about GOOD NIGHT, AND GOOD LUCK was being able to wrestle through all of the vagaries that exist in our industry and come up with something that is so specific, that is almost a distillation, a snapshot of an era in a sort of artistic haiku form. You can't do that unless you're really close to all of your collaborators."

Filming in Black & White The palette and look of GOOD NIGHT, AND GOOD LUCK had to match archival footage of Edward R Murrow, Senator Joseph McCarthy and iconic television images of that era. Art Director Christa Munro produced a grayscale chart specific to the film.

Bissell points out, "The design team became very used to hauling out the high contrast filter, looking at what the grayscale value of things were, and squinting a lot." This translated into what might seem strange color choices for some objects placed on the set. The graphic shape of a piece and its function in the studio setting were much more important than the color of an item, as long as the value of the color was correct. This was an economic boon to a degree, as it spared the time and expense of repainting. It did, however, leave some uninformed people scratching their heads about the odd mix of colors on the set.

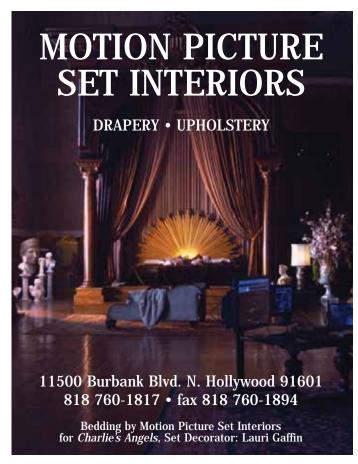
According to Set Decorator Jan Pascale SDSA, "What was

helpful to me in assembling pieces for the show, was photographing a set piece with the corresponding grayscale chip against it, then printing my photos in black and white. The technology of 2005 actually made it easier to decide upon a piece from 50+ years ago."

All–in-One A cornerstone of the design was to incorporate three separate locations into one. The CBS New York studios of the 1950s were located above Grand Central Station. Not only the news, but also entertainment programs and commercials were filmed and broadcast there. Corporate headquarters were on 5th Avenue and the actual newsrooms were further away. Clooney envisioned all these settings brought together into a single multidimensional set. He wanted, according to Bissell, "The kind of energy and vitality that comes with all sorts of things happening simultaneously. Each space had to be delineated, because we had to juxtapose the corporate presence with the news presence, with the entertainment presence. So we created one giant building with corporate at the top and the news broadcast facility somewhere in the mid-section."

Respect and Collaboration "Respect is triple-fold. Respect for the material, respect for each other, respect for the creative process, the collaboration. You can't do the kind of movie we just did without that kind of attitude present," Bissell affirms. "It's collaboration all the way."









film

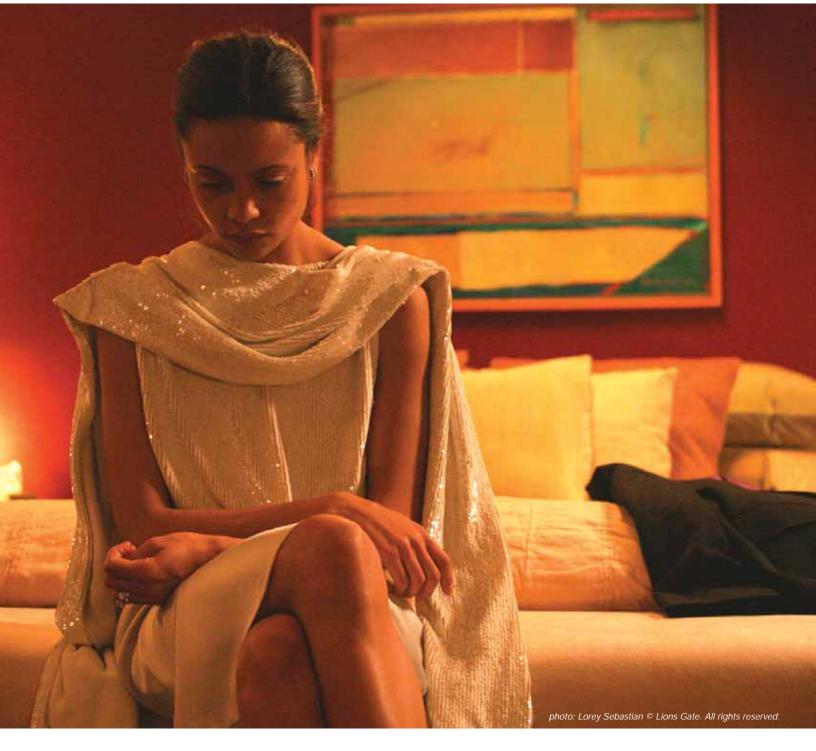
When traversing the socio-economic spectrum of dwellings, a set decorator must employ a gentle hand, one that represents yet does not insult, that symbolizes but does not stereotype.

crash

Set Decorator Linda Sutton-Doll SDSA Production Designer Laurence Bennett Lions Gate Films







hat would be the incentive for a set decorator to leave a hit television show right when it's getting its legs? The movie CRASH came with really great script that offered Set Decorator Linda Sutton-Doll SDSA a chance to make a difference as a filmmaker, and an opportunity to explore a very different path.

CRASH glimpses people whose lives interweave, and shows the good and ill that lurk just below the surface of these characters. And of the city. When traversing the socio-economic spectrum of dwellings, a set decorator must employ a gentle hand, one that represents yet does not insult, that symbolizes but does not stereotype. It can be tricky. One can easily go too far.

The film had other built-in hurdles. CRASH had a modest budget of only \$6.5 million. Filming began in December 2003, with the holiday decorating season fully evident, and continued long after the streets and stores had been cleared of holiday décor. A small Persian mom-and-pop grocery store

had to be created from scratch, as well as homes from every economic level and several neighborhoods. Clever planning helped Sutton-Doll and Production Designer Laurence Bennett flavor some of their choices to maximize existing decorative elements. The irony of filming this heavy morality play at "the happiest time of the year" was never far from their thoughts.

One dramatic scene, with guns drawn, takes place in a "nice" neighborhood where Sutton-Doll had decorated the garage door with a large nativity scene and a ubiquitous blow-up Santa on the lawn. It did not distract, but actually punctuated the intensity of the scene.

The grocery store, run by humble but misguided people, was convincing in its simplicity. In the course of the film, the store becomes the target of a hate crime, fulfilling the worst fears of the family's patriarch. Sutton-Doll and crew dressed the store with a high level of detail, then ransacked

film



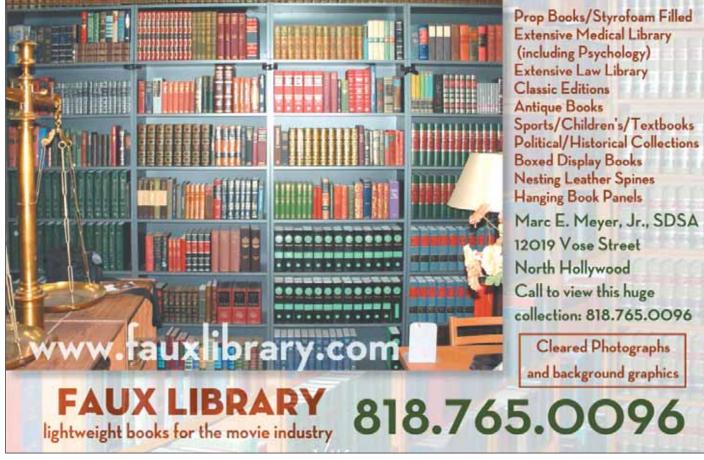
the store and later had to redress it for a missed scene.

The singular mandate from Director and Co-Writer Paul Haggis was to "keep it real." When there is a constant such as this by which to gauge, a team can take good advantage of circumstances. For example, by using the holiday as a benchmark of income level, the characters can be further delineated by their decorations. The Hispanic family who moved from the "bad" neighborhood, but were still not well off, had a simple strand of lights in the window of their sparse home, which was flavored with simple decorations handmade by Sutton-Doll's crew. The houses in that neighborhood had modest decorations. Move to *Studio City*, where the television director and his wife live and the neighborhood echoes their prosperity. Visit the District Attorney and his wife, who were car-jacked outside a nice restaurant in a nice neighborhood with lampposts and upscale shops decked out, and their home has a gorgeous tree, professionally decorated.

Whatever device used to propel the story, the furniture and small details must be right for the situation. Bennett and Sutton-Doll spent time discussing character, background and how to delicately portray each scenario. The result caused Sutton-Doll to remark, "When people saw the movie and mentioned the look of the film, I was taken aback. The last thing on our mind was any thought of it being decorated. It was about just trying to keep it as real as possible."

- Jan Pascale SDSA

Market Back Room. Reality driven, this "simple" set required layers of set dressing. Set Decorator Linda Sutton-Doll SDSA presented the environs of Los Angeles from upscale to low-end, each with intrinsic detailing.







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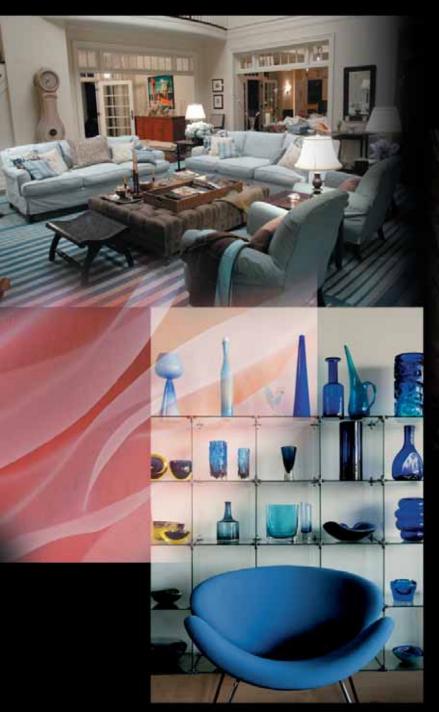








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Toys

Set Decorator Hilton Rosemarin and his crew on the reshoots of feature film FUN WITH DICK AND JANE gave a generous jumpstart to the SDSA's participation in the LAFD Spark of Love Toy Drive. Over 300 boxes of toys were donated from the film, comprising roughly 980 cubic feet of toys!

Pillows

The Museum of Television & Radio is exhibiting decorative pillow art—pillows created by some of television's most acclaimed set decorators. These unique art pieces, inspired by TV shows both current and classic, are on display (and for sale) through January 15, 2006.



Day with Set Decorators

The Autumn/Winter quadrant of the SDSA Day with Set Decorators series was held November 5 at 20th Century Fox Studios. Set decorators shared experiences of their craft as participants visited the sets of STACKED, KITCHEN CONFIDENTIAL and REBA, and toured Fox Studios' drapery department and sign shop. The first DWSD of 2006 will be held February 18 at CBS Radford Studios.

SDSA Lifetime Achievement Award

The SDSA has announced that Lee Poll will be the honored recipient of the 2006 SDSA Lifetime Achievement Award, which will be presented at the SDSA annual awards luncheon, March 19, 2006 at the Skirball Cultural Center, Los Angeles.

Production credits are available online at www.setdecorators.org

marketplace



























MARKETPLACE 2005

arketPlace 2005 brought Paramount Studios' New York and Chicago streets to life on a gorgeous fall day, October 8. This annual "Show of Shows" for those who give substance to the imaginations of directors, production designers and set decorators was once again a hit.

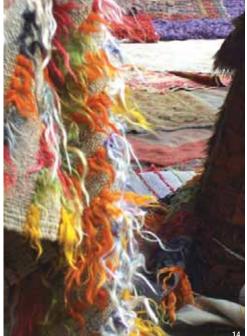
The SDSA MarketPlace brings together veteran and new business members as they showcase decorating resources for set decorators, art directors and event planners.

All of this is done in a party atmosphere exuding the ambiance of a town fair. Delights include delectables on designer dishes in the "Raising Dough" bake shop, prizes and giveaways, fortune tellers, children's games and a live old-fashioned film shoot. No wonder producers, directors and their families can be found there as well!

MarketPlace is on the shortlist of annual Hollywood "must go" networking events, and as a celebration, it is simply just plain fun.

Photos: 1–3, 5–8, 10, 11, 13–14 Alan Burg; 4, 9, 12 Ken Hunter; 15 Jim Elyea; 16 Ken Haber









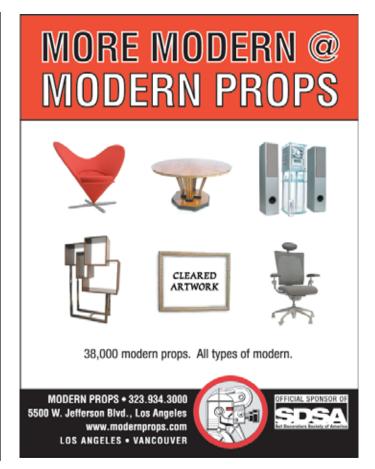


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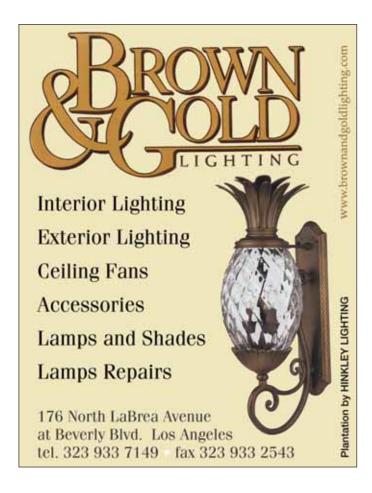
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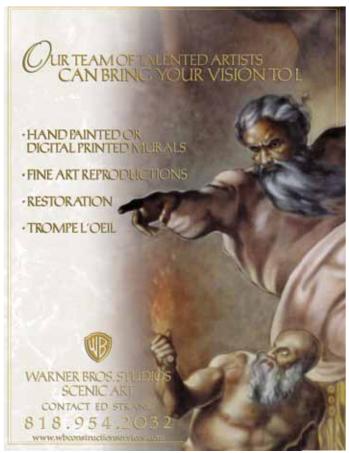
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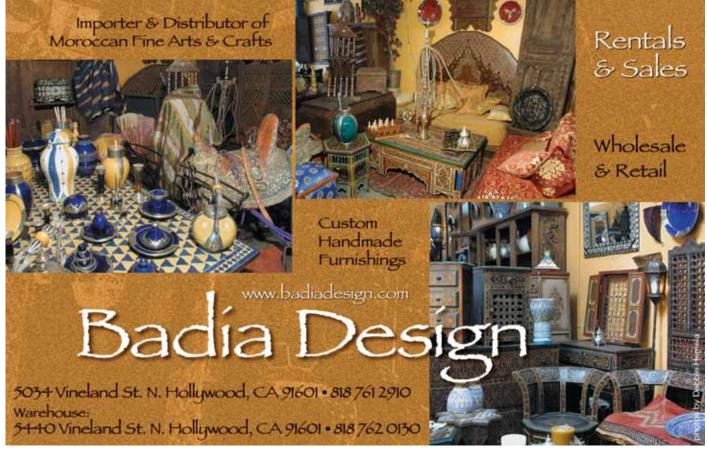
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pages 98-99

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Art: Anavian Gallery, Art Pic, D2 Art, Gallery Asha, Hollywood Studio Gallery, Len Davis, Pinacoteca Picture Props

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Pine Furnishings, Seva Home, The Dock Downtown

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LaBrea, Linoleum City

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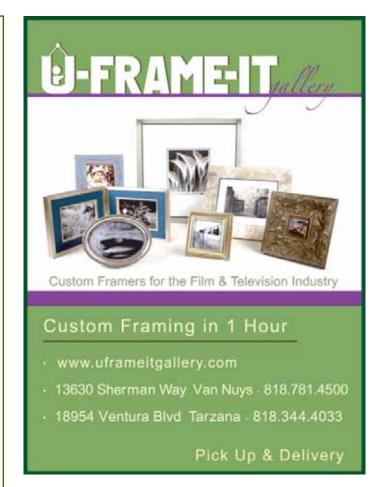
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calendar

January 2006

Golden Globe Awards

19 General Membership Meeting @ Dream Sets

February 2006

Art Directors Guild Awards 11

Day With The Set Decorator@ CBS Radford 18 27

SET DÉCOR Spring issue Advertising deadline

Hot New TV Shows

March 2006

Academy Awards 5

19 SDSA Awards Luncheon 27

SET DÉCOR Spring Issue release date

April 2006

SDSA General Membership meeting 20

May 2006

26

25 SDSA General Membership meeting

SET DÉCOR Summer Issue Advertising deadline

EMMY Preview, Summer Blockbusters

Commercials:Stylesetters

June 2006

SET DÉCOR release date 26

August 2006

SET DÉCOR Fall Issue Advertising deadline 14

Awards Season Kickoff, Emmy Kudos

SDSA MarketPlace

September 2006

12 SET DÉCOR Fall issue release date

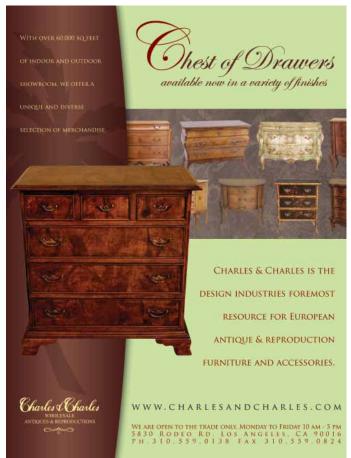
November 2006

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Awards Season

December 2006

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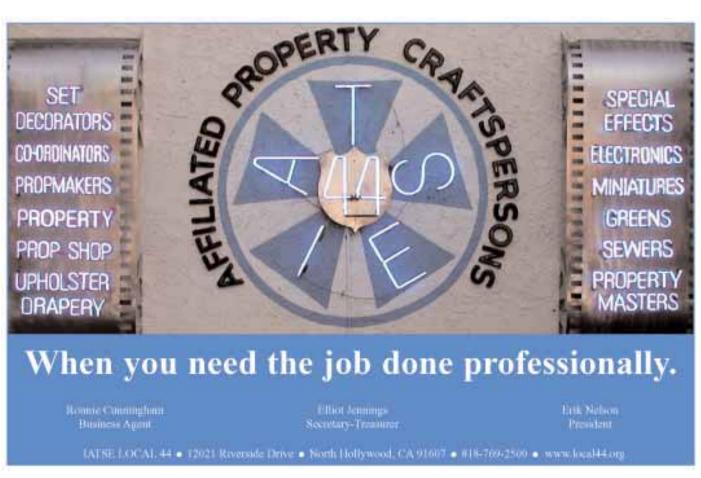
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resources

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

BROKEBACK MOUNTAIN

pages 38-44

Toronto:

Queen West Antique Centre: furniture, '70s dining room Ethel: wall sculpture, coffee table for '70s house

Montreal:

Philz: furniture, lighting for '70s house

Montana:

Longhorn Antiques: American beer neon, smalls appropriate to Wyoming or American Midwest

New York:

Lee Joffa: David Hicks-inspired design wallpaper by son Ashley Hicks

Vancouver:

Metropolitan Home: chairs, Jack Twist living room; purple upholstered chairs, Lureen's office.

CRASH pages 92-94

Cabot home furnishings: Pauls, Ob•Jects, Omega, Modern Props Christmas tree: Sandy Rose Florals

Art: Cabot house - William Turner Gallery; other - Art Pic, Hollywood Studio Gallery, Paul Haggis

Detective Waters' home: Bed – Modern Props; linens – Donna Karan Thayer Bedroom: linens and pillows – Donna Karan

Market: fake but realistic produce, meat, cheese – Lennie Marvin; backroom sink – Square Deal; counter fixtures: EC Props, Omega, B&B Market Fixtures

Multiple sets: Universal and Practical Props

Low-end housing: thrift stores

GOOD NIGHT, AND GOOD LUCK.

Pages 82-90

Spread 1 Pages 82-83

left picture, studio: **SEE IT NOW** console fabricated by the film's Construction Department.

knobs and dials: History For Hire, Lead Louise del Araujo

microphone, telephones, studio call alert buttons, director's console equip-

ment, cameras, boom mikes: History For Hire chairs, ashtrays: Warner Bros. Property

period-looking monitors: History For Hire; playback and specialty cameras inside period cameras: Playback Technologies

right picture, control room: consoles, monitors, headsets, period 'On Air' signs: History For Hire

lighting, clocks, studio speakers: EC Props

chairs: Warner Bros. Property

Spread 2 Pages 84-85

top left, Paley's office: desk, credenza, desk chair, floor lights: Warner Bros. Property

desk lamp, pen set, Dictaphone, telephone, desk blotter: History for Hire books: Warner Bros. Property; art: Hollywood Studio Gallery; smalls: Warner Bros. Property, Hollywood Studio Gallery, History For Hire

top right, Paley's office: pr. chairs: Warner Bros. Property; sofa fabricated by the film's Construction Department, upholstery by Warner Bros.; carpet: Linoleum City; woodgrained wallpaper: Astek Wallcoverings

radio microphones & call letters: History For Hire; photos: the Mukashi Collection, with permission from CBS; lamps: Warner Bros. Fixture dept.; art: Hollywood Studio Gallery; smalls: Warner Bros. Property, History For Hire, Hollywood Studio Gallery

lower left, top:

typewriter, phones, mugs, blotters: History For Hire; newspapers: Propmaster Tony Bonaventura

edit room: moviolas, film, reels, edit supplies & tech support: History For Hire:

clocks, fluorescent lighting: EC Props

Spread 3 Pages 86-87

top left: beaded curtain: Warner Bros. Drapery; work light: EC Props; microphone stands, music stands, period movie lights: History for Hire; period recording microphone: Ed Tise, Sound Mixer

Shower of Stars camera card: Art Director Christa Munro, Paint Supervisor

Bob Denne

top right: NYPD BLUE sets, radiators and bathroom fixtures, courtesy of Caroline James, VP Production, Fox; Paul Eads & Richard Henkins, Production Designers; Mary Ann Biddle SDSA, Set Decorator; Pete Lawrence, Construction Co-ordinator

Vanity, chair, sofa, end tables, bed, dressers: Warner Bros. Property; art: Hollywood Studio Gallery; toiletries: History For Hire; period television: Playback Technologies; lamps: Sherman Oaks Antique Mall; vanity skirting, bedspread: Warner Bros. Drapery; rugs: Warner Bros. Property

Spread 4 Pages 88-89

top left, Person to Person set: Murrow's chair: Warner Bros. Property countdown clock: EC Props; standing ashtray, camera & lighting equipment: History For Hire (note: cuecards were done initially by a semi-retired CBS cue card man who was referred to Christa Munro; subsequent cards, Tony Bonaventura)

control room: equipment, 'Stand By' & 'On Air' signs, microphones, sound effects record players: History For Hire; playback: Playback Technologies; chairs: Warner Bros. Property

corridors, left: mural and reception desk: designed by Christa Munro commissary, center: CBS stars, Mukashi Collection: with permission of CBS; vintage brass frames: Hollywood Studio Gallery: tables: Warner Bros. Property; chairs: EC Props

corridor, right: framed painting: Ralph Fowler, Hollywood Studio Gallery; woodgrained wallpaper and flooring paper: Astek Wallcovering

RENT

Los Angeles resources:

Universal Studios, especially for street dressing used in Warner Brothers backlot sets

Premiere Props

Ob•Jects

Omega

San Francisco resources:

Sal Baressi Fabrics

John Fabor's Liquidators for '70s and '80s finds

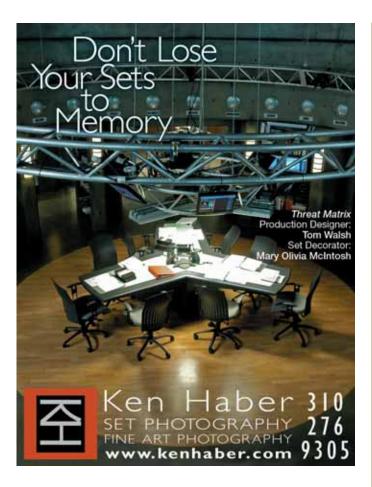
pages 48-53

THE ISLAND pages 56-62

Merrick's office: Picasso's "Seated Woman" – reproduction rights obtained from the Artist's Rights Society, painted by Joey Wester, courtesy of ArtPic. Pair of white chairs – Pinacoteca. Black swivel chair – the Meda collection at Vitra. Custom made desk, circle vases and sideboard – Capellini. Standing lamps – Cantoni. Carpet – Linoleum City. Vase – Ambiente Collection.

Merrick's office lounge area: Side table – Diva. Ottoman – Ambiente Collection. Copy of Franz Klein's "The Ballantine" at the Los Angeles County Museum of Art: rights obtained from the Artist's Rights Society, painted by Joey Wester through ArtPic. Pair white chairs – Menzie International (made to order). Coffee table – Warner Bros. Property.

Containment facility: Industrial wall lights – EC Props and Tech Props. Foreground couches – Modern Props. Security cameras – Bosch. Side chairs in Aquabar – In House. Hanging lights – Ambiente Collection. Midground couches – TR Trading





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resources

Continued from previous page

Department of Operations: Lab furniture all custom made in-house by Andy Weder's prop shop. Accessories - Tech Props, Modern Props, Ikea, Fisher Scientific. Hanging fluorescent lights - Graybar Electric. Computers - Apple Computers. Metal side tables - Ikea.

Maintenance Room: EC Props, Modern Props, Alpha Medical Resources, Tech Props, EC Props, Premiere Props.

Harvesting room: Maguet surgery table, Angelus Medical, Modern Props, Alpha Medical Resources, Tech Props, Premiere Props, EC Props.

Incubation room: Umbilical cords are industrial cable guides from Kabelschlepp, everything else custom designed and built in-house.

WALK THE LINE

pages 64-66

Luther Perkin's home Drapery: Warner Drapery Period TV: Premiere Props

Period rug: Sony

All other furnishings purchased in the Memphis area

Memphis Radio Station

Working turntable: John Fletcher, Tuscaloosa, Alabama

Actual records from Sun Studios New Cash Home - Memphis

Heywood Wakefield Table - 20th Century Props

Period radio/stereo - Premiere Props

All other furnishing purchased in the Memphis area

California House Den

Shelving units and lamp: Omega Cinema Props

Period phone: Premiere Props Records: Sun Records Rugs: Linoleum City Drapery: Warner Drapery Sun Studios Recording studio Period mics: HPR and Premiere Props All other furnishings purchased in Memphis area

Fabrics for drapery: Broom Corn fabrics All other furnishings purchased in Memphis area

Memphis vendors

Scottish Rite Temple; Sun Records; Flashback

Broom Corn Fabrics; B&B Antiques and Auctions Contact: Brandon Webster; Memphis Tent and Awning; South Front Antiques; Sheffield Antique Mall; Bo-Jo's Antique Mall

Los Angeles vendors

Premiere Props; Omega Cinema Props; Warner Bros. Drapery; Warner Bros Property; 20th Century Props; Modern Props; Astek Wallcovering; Hollywood Studio Gallery; Sony Studios Props, Wertz Bros. Furniture; ShowBiz Enterprises; Second Hand Rose

ZATHURA

pages 70-72

Square Deal Plumbing: bath fixtures and kitchen appliances

Rejuvenation: period-authentic lighting and hardware for the Craftsman home

Historic Lighting, Monrovia

Ob • Jects: rentals of furniture, also Lauri Gaffin reproduced some of their furniture since there was so much destruction

Giant Robot, West LA: great Japanese toys and novelties

Diamond Foam and Silk Trading Company: fabrics

Omega/Cinema Props: general rentals

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