

Set Decor

# SETDECOR

Set Decorators Society of America

Winter 2007/2008

SWEENEY TODD  
no country for old men  
THE GOLDEN COMPASS  
THERE WILL BE BLOOD  
A conversation with  
Paul Thomas Anderson

ATONEMENT



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# SWEENEY TODD

THE DEMON BARBER OF FLEET STREET



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36



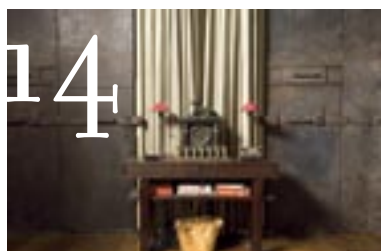
20



29



16



14



42

## Film decor



18

- 14 **I AM LEGEND** George de Titta Jr  
*A devastated, derelict NYC of the future*
- 16 **ENCHANTED** George de Titta Jr  
*A Fairytale come true...storybook characters, New York style*
- 18 **ALVIN & THE CHIPMUNKS** Anne McCulley  
*They're back! This time in live animation...*
- 20 **I'M NOT THERE** Patricia Cuccia, Ginette Robitaille  
*Facets of Bob Dylan's character manifest in different film styles and decoration for a range of time periods*
- 28 **ATONEMENT** Katie Spencer  
*From a dreamlike, languid summer's day to the surrealism of war*
- 36 **LUST, CAUTION** Hu Zhong Quan  
*Ang Lee's painterly depiction of China during the Japanese occupation*
- 42 **LOVE IN THE TIME OF CHOLERA** Elli Griff  
*Elegant decay for a film version of Gabriel Garcia Marquez's magic realism*





best art direction  
production designer JACK FISK  
set decorator JIM ERICKSON

# There Will Be Blood

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76



54



78



70



64

46



## Film decor *(continued)*

- 46 **THERE WILL BE BLOOD** Jim Erickson  
*Greed and corruption through the life of an oil tycoon*
- 54 **SWEENEY TODD** Francesca LoSchiavo  
*A dark, theatrical patina for Fleet Street*
- 64 **THE GOLDEN COMPASS** Anna Pinnock  
*A stylized visual language for parallel universes*
- 70 **STARDUST** Peter Young  
*Realism and boundless fantasy traverse two sides of a wall*
- 76 **NO COUNTRY FOR OLD MEN** Nancy Haigh  
*Spot-on character interpretation and gritty realism on the Texas plains*
- 78 **THE KITE RUNNER** Caroline Smith, Maria Nay  
*An international team brings the much-loved novel to life*
- 87 **International Location Resourcing**

## In every issue:

- 88 **SDSA Events: MarketPlace**
- 94 **Resources**





**BEST PICTURE**  
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production designer  
**CARLOS CONTI**

set decorators  
**CAROLINE SMITH and MARIA NAY**

# The Kite Runner

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**THE AMERICAN**  
PRODUCTION



**Tom Castañeda** is an award-winning broadcast journalist, having spent eight years working in television news throughout the United States. Currently he is Merchandising Manager for a leading design-oriented magazine and works closely with the SDSA. Over the last four years, Castaneda has written frequently for SET DECOR. He is a design and entertainment enthusiast who loves both film 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 have helped shape her photographic eye. An SDSA business member since 1998, she has photographed innumerable film and television sets and is a frequent contributor to SET DECOR.

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

**Kenneth Hunter** has worked in the film industry in a variety of capacities since 1971. For the last seventeen years he has worked in the location department, notably as a scout on films such as CATCH ME IF YOU CAN, COLLATERAL, ZATHURA and many others. His photography appears in this issue. Hunter has also written, researched and consulted on several articles.



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# BOOKS AND SETS

Our winter issue is devoted in the main to the decoration of feature films, just in time for Awards season. In celebration of the collaborative spirit of filmmaking, we were honored to have several amazing directors and production designers accept our invitation to add their perspective about the contribution of the set decorator to their projects.

SET DECOR goes international this winter, with films shot in England, China, Malaysia, Columbia, Morocco, and Canada, in US film centers New York and California as well as locations in Texas and New Mexico.

For our cover story, ATONEMENT, Production Designer Sarah Greenwood and Set Decorator Katie Spencer SDSA describe their experience in the making of this film and others, since they have worked many times with fellow Briton, director Joe Wright. [PRIDE AND PREJUDICE was nominated for the Academy Award for art direction in 2006.]

Also shot in England with similarly celebrated European set decorators, three feature films with particular elements of fantasy are highlighted. THE GOLDEN COMPASS presents the fine work of Anna Pinnock [Oscar nominee for GOSFORD PARK in 2001]. Production Designer Gavin Bocquet offers comments on STARDUST, since two-time Oscar winning Set Decorator Peter Young SDSA (THE LEGEND OF SLEEPY HOLLOW in 1999, BATMAN in 1989) was filming at an inaccessible location at press time. SWEENEY TODD shows decors by Francesca LoSchivo SDSA, whose six Oscar nominations for THE ADVENTURES OF BARON MUNCHHAUSEN in 1988, HAMLET in 1990, INTERVIEW WITH THE VAMPIRE in 1994, KUNDUN in 1997 and GANGS OF NEW YORK in 2002, include her Academy Award win for THE AVIATOR in 2004.

Set Decorator Elli Griff SDSA offers insight into one of the many sets for the period film LOVE IN THE TIME OF CHOLERA, this one shot in an elegant decaying mansion in Cartagena, Columbia.

Two films come by way of China and the Far East. LUST, CAUTION Director Ang Lee and Production Designer Pan Lai discuss the work of Set Decorator Hu Zhong Quan SDSA on this brooding period wartime drama shot in China and Malaysia. Western China is used as a stand-in for Afghanistan, Pakistan and even the US, for the film version of THE KITE RUNNER. Production Designer Carlos Conti offered his comments to augment recollections of the experiences of Key Set Decorator Caroline Smith and Maria Nay SDSA, who supported her from the US.

Production Designer Judy Becker shares her perspective on the set decor and design process for the multiple film styles of I'M NOT THERE, shot in Canada with Canadian Set Decorators Patricia Cuccia SDSA and Ginette Robitaille.

ENCHANTED and ALVIN & THE CHIPMUNKS offer new innovations in combinations of animation and live action, providing unique challenges for Set Decorators George DeTitta Jr SDSA and Anne McCulley SDSA, respectively. DeTitta also shares the work experience on an entirely different film set in NYC, the sci-fi horror/action I AM LEGEND.

To round out the wide variety of styles in this issue, we offer snapshots from two grittily realistic films shot in the American West. NO COUNTRY FOR OLD MEN Set Decorator Nancy Haigh offers a glimpse into her method; and THERE WILL BE BLOOD Director Paul Thomas Anderson adds his take to the recollections of Production Designer Jack Fisk and Set Decorator Jim Erickson SDSA.

Enjoy the bounty within and Happy New Year to all!

Rosemary Brandenburg *Executive Editor*

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One city, two views...

*Set Decorator George DeTitta Jr SDSA gives a glimpse into the experience of making two films sited in his native New York City...*

*I AM LEGEND and ENCHANTED*

# I AM LEGEND

Set Decorator **George DeTitta Jr SDSA**  
Production Designer **Naomi Sholan**  
Production Designer **David Lazan**  
**Warner Bros.**

*I AM LEGEND* was a colossal undertaking—the ambitious logistics involved complex arrangements all over New York City. The shooting schedule ran from September 2006 through early April 2007, including many 7 day weeks—there were times that our crews worked around the clock. Re-shoots in the *Townhouse* and *Lab* and a new ending were completed in the early part of November 2007. Throughout the whole process, I was privileged to have a fine department to work with and a great team.

With the big locations always shooting on a weekend, we usually had two units deployed. Weekend prep would take place the night before to ready major locations by morning. Sometimes the time window for filming was only 4 hours. We shot Herald Square (34th Street in front of Macy's), Grand Central Station, 14th Street's old Meatpacking District, 57th Street, vast areas of the East Side on Park Ave, Westside locales along 10th, 5th and 6th Avenues, Chinatown and The Metropolitan Museum of Art. We spent weeks in and around Washington Square Park and working on our *New York Evacuation* scene under the Brooklyn Bridge by the South Street Seaport, which prepped for a month in frigid wet January. Five hundred extras and more than 20 city and federal agencies were required for a scene that local newspapers pegged at a cost of \$5,000,000.

We created a derelict, desolate New York, presumably a few years after a virus wiped out the population. We created a feeling of desperation and devastation in a city once so vibrant and alive. Everything was covered with a fine dust and exteriors were grimy and muddy.

Every weekend our set dressing crews were in devastation mode: boarding up, covering up, fencing, layering signage, working with a greens crew to make streets feel overgrown and torn up. Cars were piled up everywhere. Each vehicle had been through an "aging station" (set up at every location) to impart the gritty, grimy feel that years of abandonment would engender. We



covered blocks at a time—one weekend, we tackled 15 blocks on Park Avenue.

Stage sets were another large undertaking. *Neville's Townhouse* consisted of 4 levels. The ground floor was a fully outfitted lab, with the most up-to-date equipment. The rest of the townhouse was furnished living spaces, all of which had windows with steel gate-like barriers to prevent the hemocytes from entering the house at night. The script makes the point that *Neville* [Will Smith] collects items as he makes his way around the depopulated city. Thus, his townhouse is crammed with groceries of all kinds and art treasures he has "rescued" from the city's museums.

Our other stage set was *Times Square*. Built in the old armory in





Kingsbridge in the Bronx, this set was approximately the actual size of Times Square. We had the entire area paved, added road signs, lampposts and tall grass from the greens crew to portray a decaying version of the square. We physically created the large "island" space while most of the outer building areas were computer generated.

The experience of decorating this film I would sum up as follows:

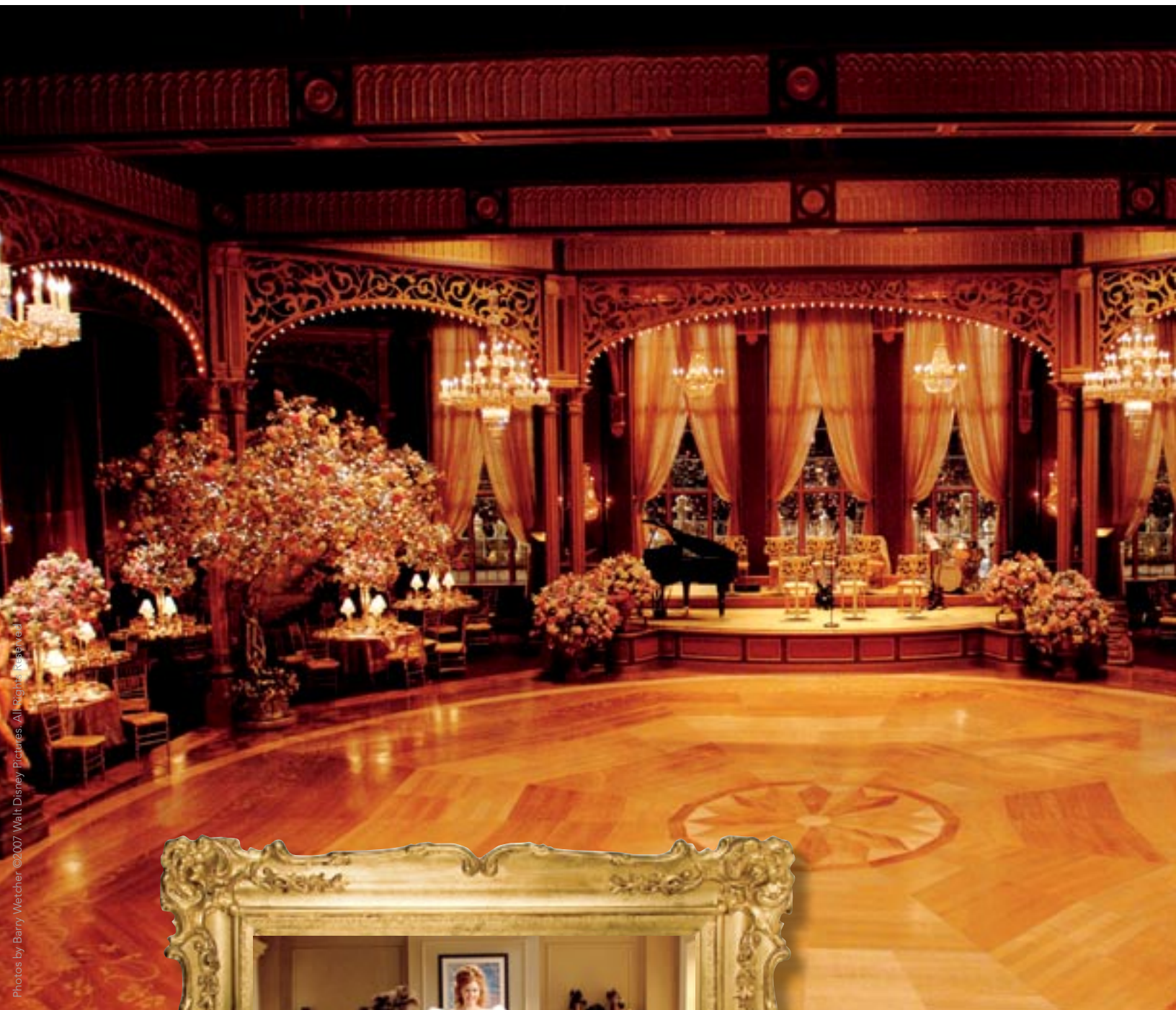
I Am Legend...I Am Excited! I Am Starting...  
 I Am Working!!! I Am Wearing shorts! I Am Getting pink pages.  
 I Am Hiring more people...  
 I Am in Meetings. I Am Getting blue pages. I Am Working nights.

I Am Working weekends. I Am Not Even Filming...  
 I Am Filming!! I Am Getting green pages. I Am Working Saturdays. I Am Working Sundays. I Am Running two units...  
 I Am Getting yellow pages. I Am Wearing sweaters...  
 I Am Crazy... I Am Tired. I Am the Walking Dead...  
 I Am Cold. I Am Wet. I Am Nuts. I Am Wearing my down coat.  
 I Am Coughing, I Am Sneezing...  
 I Am Wearing a jacket. I Am Feeling the warmth of the sun.  
 I Am Getting a day off.  
 I Am Looking at a callsheet...the last callsheet.  
 I Am a year Older...  
 I Am Wrapping...  
 I Am Legend.

—GDT Jr

[Editor's note: DeTitta's team included SDSA members Regina Graves , Judith Gurr, Christine Mayer and Chuck Potter.]









*Ballroom atop historic Woolworth Building, NYC  
INSET Amy Adams as Giselle in Robert's Apartment*

Set Decorator **George DeTitta Jr SDSA**  
Production Designer **Stuart Wurtzel**  
**Walt Disney Studios**

*Director Kevin Lima, a Disney veteran, reached into his animation background for ENCHANTED, crafting a film that begins in the animation world, enters reality (New York City) and returns to animation for the final scenes. The film gives nods to classics CINDERELLA, SNOW WHITE and other Disney films. The challenge for the art department was to create the real world of New York City where the main characters enter into and experience OUR strange land.*

# enchanted

Our stage sets included a Westside apartment, home to Patrick Dempsey's character and his daughter, along with a massive ballroom set atop the historic Woolworth Building in NYC, which was truly magical. As written, *The Ballroom* was to film in the Chrysler Building, a New York Art Deco landmark. When the producers couldn't cement a location agreement, we had to quickly switch gears and find a replacement exterior location. That also meant tailoring the design to a different architectural look, since the Woolworth edifice was built earlier than the Chrysler, and our interiors obviously had to match the exteriors.

Our great design team, headed by Production Designer Stuart Wurtzel with Art Director John Kasarda, redesigned the two-level room. The set had magnificent decoration elements from the crystal chandeliers to magical trees covered with white lights created specifically for the setting. Renowned Lighting Director Jules Fischer was called in to light this set and the end result looked beautiful.

My favorite set was an old world Italian restaurant, the local place where you just want to sit down, order a glass of wine and a dish of pasta. It had a wonderful neighborhood feeling that we achieved with a great variety of lighting fixtures, vintage chairs, checkered tablecloths and old personal photos, including some of my grandparents! New York at its best.

—GDT Jr



# ALVIN AND THE CHIPMUNKS

Set Decorator **Anne D McCulley SDSA**  
Production Designer **Richard Holland**  
20th Century Fox

*Forget Genesis, The Police and Van Halen. The most-anticipated reunion of 2007 involves a trio of clever and capable creatures—The Chipmunks. More than a decade after their last appearance in a direct-to-video project, Alvin, Theodore and Simon head to the silver screen in a live-action/CGI adventure.*

"I was very excited about doing this film," declares Set Decorator Anne D McCulley SDSA. "The Chipmunks are famous in every generation."

Turning an animated classic into a live-action motion picture, however, proved to be somewhat of a challenge. "We had a very short preparation time for the movie—just four weeks—and there were a continuous number of technical issues to deal with," admits McCulley. "I worked very closely with the visual effects department to achieve all the technical aspects of the film."







Photos by Richard Holland ©2007. All Rights Reserved.

Ian's Office

Among McCulley's responsibilities: paying close attention to all things brown on the set. "I always had to take into consideration the color of all the rugs and furniture, so the *Chipmunks* didn't fade away," states McCulley.

But the lack of chocolate-colored fabrics and materials didn't prevent McCulley and Production Designer Richard Holland from creating sets that stand out, including a beautifully designed home with realistic dressing for the main *human* character, *Dave Seville* [Jason Lee].

"The house was created with a vintage feel and contemporary dressing," reveals McCulley. "The centerpiece of the living room is a large poster of Bob Dylan over the mantle. Bob is *Dave's* idol, which tells you a lot about his character."

Less modest, but equally stunning... the set's for music producer *Ian Hawke's* [David Cross] *Offices*.

"I actually had 10 desks built so they could be lit from the inside, as well as a carpet created using computer graphics, giving the space a very vibrant Hollywood ambiance," describes McCulley. "We took a completely empty space and created a contemporary, realistic-looking famous record producer's office."

From the modern look of the record company's offices to the quaint feel of the *Chipmunk's* home, McCulley and her talented team have paid attention to every detail... creating warm and inviting sets sure to leave a lasting impression on fans of the squeaky-voiced trio.

—Tom Castaneda



# I'M NOT THERE

Set Decorator **Patricia Cuccia** SDSA  
 Set Decorator **Ginette Robitaille**  
 Production Designer **Judy Becker**  
 Weinstein Brothers

Todd Haynes' *I'M NOT THERE*, inspired by the life of Bob Dylan, offers a polyphonic medley of personas, each of which is represented physically by unique and specific sets. Production Designer Judy Becker and Set Decorator Patricia Cuccia SDSA [*BROKEBACK MOUNTAIN*] teamed up again, this time with Ginette Robitaille, to create the backgrounds and spaces for these seemingly disparate characters and stories, an anthology of selves. ▶



*Jude* [Cate Blanchett],  
 the 1960s rock star.





Photos by Jonathan Wenk ©2007 The Weinstein Company. All Rights Reserved.



Just as a Kandinsky painting has no visible warp and weave yet can give the illusion of an abstract tapestry, the tales, styles and variable filming techniques were woven into this textured ode to Dylan.

Dylan's various phases and influences metaphorically translate into separate characters:

- Jude [Cate Blanchett], an early 60s rock star, filmed in black and white
- Woody [Marcus Carl Franklin], a young black itinerant musician
- Arthur [Ben Whishaw], a 19th century French poet interrogated in the 1960s, filmed in Super 16 B&W
- Jack/Pastor John [Christian Bale], a folk singer born again as an evangelist—the first segment filmed in Super 16 B&W, modeled on documentary footage of Dylan; the preacher segment shot in video
- Robbie [Heath Ledger] Vietnam-era film actor whose marriage to painter Claire [Charlotte Gainsbourg] fails due to his long absences and lack of respect, filmed in a style reminiscent of Jean Luc-Godard
- Billy the Kid [Richard Gere], an older man bad-boy hiding out from the world, interpreted as a metaphysical western.



*Billy section*

## black and white, not desaturated

Not only did the design and decor team create sets for each character and place, but also for each cinematic approach. Production Designer Judy Becker describes the process, "For each of the seven sections of the film, we first established a color palette which took into account the film stock or video and the lens filters being used."

All the black and white sections were shot with black and white stock, not color stock digitized in post. Becker points out, "Neither I, nor Patti, nor Ginette, had ever worked extensively with black and white stock. We photographed everything first on black and white film and then chose items that read the best. Usually this involved selecting fabrics and furniture that showed a degree of contrast and didn't end up "muddy" on film."



*Claire* [Charlotte Gainsbourg], the *Robbie* section

Photos by Jonathan Wenk. ©2007 The Weinstein Company. All Rights Reserved.

## the film's visual cord

"Because most of the film takes place in the 1960s, we were very cognizant of keeping true to the minimalist aesthetic of the era," Becker states. "When researching the '60s, particularly the early to mid '60s, it is astonishing to the modern eye how bare and uncluttered the interiors are. Todd and I spoke often about capturing the naturally "impoverished" frame of the '60s, for instance a press conference would simply have a table with a few microphones and a glass of water.

## negative space and texture

"*Robbie's* section is photographed in a style echoing the work of Godard, so we incorporated a great deal of negative space into the sets," Becker relates. "*Robbie & Claire's Greenwich Village Apartment* where *Claire* paints and where the party is held is very bare, which encompasses the 'impoverished frame' of the '60s and echoes the settings in Godard's work of the era. Patti even put in deliberate Nouvelle Vague references, such as a statue of the Eiffel tower and Charles Aznavour 45 records." ►





Woody [Marcus Carl Franklin], at *Mr & Mrs Peacock House*

"Later, in *Claire's Topanga Canyon House*, Patti and I turned to the French film look and palette of the '70s. We made a strong effort to avoid the clichés of the time (avocado green, etc) while at the same time keeping it accurate both to the period and to the fact that these are young, hip characters with money, taste and style. We very deliberately incorporated the orange/red Le Creuset pots in the kitchen, which were ubiquitous in tasteful American homes in the '70s and also represent a French woman's allegiance to Le Creuset as superior cookware."

"*Claire's paintings* show an evolution from her youth to her depressed, war-obsessed later self. True to the artistic essence of the '70s, they were be heavily textured, so much that words could be literally carved into them.

### time and place merge in a surreal fashion

"Although each section is set in a fairly specific period, often time and place merge in a surreal fashion," Becker notes. "For example, *Woody* acts and speaks as though he were a boxcar-traveling hobo in the Great Depression of the 1930s although he is actually living in 1959. We wanted to bring the audience into *Woody's* illusion by creating timeless sets that evoked that era, yet were also believable for 1959. We then punched up his awakening scene where he finds himself in the completely up-to-date suburban home of *Mr & Mrs Peacock*."

*Billy's* section is set in 1913. "We did extensive research

into small towns of the era in order to realistically capture the architectural and decorative elements. Superimposed upon this realism is the surrealism of it being an elaborate quasi-apocalyptic Halloween eve," describes Becker. "The residents are dressed in costume and hastily gathering their possessions for flight. Much of the set decoration in this section illustrates specific lyrics in Dylan songs. Yet another layer was created by the fact that modernity is imposing itself on the 'old, weird America' of traditional songs, just as the '70s spelled the end of the idealistic hippie movement. So the section was deliberately shot in a style evoking the great 'hippie' westerns of that decade. Deliberate anachronisms are brought in, such as the late '60s cars that arrive to take *Billy* away."

"*Arthur* also conflates several periods and styles. He is *Dylan* as the 19th century poet Arthur Rimbaud (one of *Dylan's* heroes) being interrogated in 1920s Kafkaesque style, in a bare room decorated like the early '60s."

### modern art

Richard Gere, who plays *Billy*, the *Dylan* of later years, sums up the film, "It has an emotional truth to it, which is what I think modern art is about." The same statement can be applied to the work of Judy Becker, a former set decorator and SDSA member, Patti Cuccia, Ginette Robitaille and the entire crew, who created a full montage of sets, a key element in Haynes' oeuvre on *Dylan*. ■



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# ATONEMENT

Set Decorator **Katie Spencer** SDSA  
Production Designer **Sarah Greenwood**  
Focus Features

*Tallis House*



Opening with a dreamlike sequence in the luxurious English countryside on the hottest day of 1935, Director Joe Wright's film *ATONEMENT*, based on Ian McEwan's best-selling novel, crescendos into the surrealism of the evacuation of Dunkirk in 1940.

The disquiet of summer doldrums infects the Talis household, building as the day unfolds. A restive quality hangs in the dense, torpid air. Everything has reached full bloom. Flowers are bursting open, fruit pungently ripe, grasses are knee-high and filled with the drone of insects, nerves are put on edge by the incessant heat. The chintz-covered sun-drenched rooms and dappled hallways are becalmed, dust motes static. In the underbelly of the house, deep green walls intensify the kitchen's oppressive humidity; heavy glutinous mist rises from pots of steamed puddings. Upstairs, light plays through floral motifs and delicate colors, while shadows fill the recesses. The sets not only depict character, they tell volumes and hint at more.



Reading Nook, Cecilia's Bedroom



Photos by Alex Bailey ©2007 Focus Features. All Rights Reserved

## Talis House

While digging through *Country Life* magazine archives for British home decorating styles of the 1930s, Set Decorator Katie Spencer SDSA and Production Designer Sarah Greenwood found photographs of Stokesay Court during that period. They further discovered that in 1994 the furnishings had been auctioned off and the estate sold. When plans for use of another country estate, Tyntesfield, fell through, the production was able to take over Stokesay, converting it into the manor setting for the 1930s segment of the film, *Talis House*.

Unlike Tyntesfield and several estates used for their Academy Award® nominated work on the film *PRIDE & PREJUDICE* which are administered by The National Trust, Stokesay was privately owned and subject to few restrictions. However, the condition of the estate required extensive repairs, refurbishing, grounds work, a larger fountain and wallpaper

and paint. "Happily, this place was a blank palette," describes Greenwood. "All the rooms were empty." They used parts of Tyntesfield for inspiration. "The kitchen and the back corridors are all that horrible color of arsenic green, absolutely virulent. We loved it because it had something of the color of poison, but it equally had a verdancy about it, a summer greenness. So we painted everything in Stokesay that green and terrible cream. Then Katie spent hours going through original chintz fabric, searching for patterns that best conveyed both the time and a floral imagery of the peak of summer. Notice how the blossoms in the designs are often fully opened."

There were specific requirements from the director as well. "For the very beginning of the film, Joe wanted to play with scale," Spencer explains. "The opening shot reveals a dollhouse in little *Briony's Nursery* that looks exactly like the *Talis House*, ►



so at first you're not sure whether the house is real. The print in the nursery had to be over-scale so *Briony* would seem smaller, sort of an *Alice in Wonderland* effect."

"*Cecilia's Bedroom* was quite fun because both Joe and Keira [Keira Knightly plays Cecilia] wanted it completely messy, out of control. So it quite often did look like a mush, without any sort of distinction between anything. But, I think it works, actually. Her isolation and her loneliness read through the stuff just piled on top of each other."

"The house was lovely to do," Spencer reflects, "...A real gem to decorate because of the light and the dark." The almost gossamer colors of the *Drawing Room*, *Nursery*, *Playroom* and *Bedrooms* are later offset by the heavy, deep wood tones of the *Library* and the foreboding paneled *Entry Hall*. Greenwood notes, "As our story goes through the house, it starts off in the drawing room and it's all very light and lovely and then as the story progresses during the day, it actually gets darker and darker."



**TOP** *Tallis House Kitchen.*

Set Decorator Katie Spencer SDSA reveals, "I knew from *PRIDE & PREJUDICE* that Brenda Blethyn (left as *Grace Turner*) is very much a props actor – they are wonderful because they employ the props in their acting – so I knew she would want something to do while delivering her lines. Thus the steam puddings and other food had to be right!"

**LEFT** *Briony's* typewriter. The first of many throughout the film.

**OPPOSITE** *Library.* "As the day gets darker, so does the story, so do the rooms," relates Production Designer Sarah Greenwood.



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## St. Thomas' Hospital

The film shot chronologically, so the next sets were in London. According to Spencer, "Oddly enough, the *Hospital Ward*, a build, was one of the most difficult sets. Sarah had to design this huge hall because it was supposed to be *St Thomas' Hospital* right across from Parliament, and then we had to fill it! You can find one or two period beds, but a ward-full?" Greenwood adds, "We wanted a *Hospital Ward* that was 120ft long and had that monumental quality. For Katie and her lot that was an immense feat, trying to get 40 or 50 beds the same, plus all the period instruments and equipment in the numbers we needed." London sets also included *Cecilia's Apartment*, the *Tea House*, *Nurses' Quarters*, *Bomb Shelters* and the *Television Studio*.

## Evacuation of Dunkirk

The greatest challenge of the film was the *Evacuation of*

*Dunkirk*. After Greenwood's research visit to Dunkirk she was certain they could find a perfect location in which to re-create the Northern French town along the eastern coast of England. She and Location Manager Adam Richards drove the entire coastline, discovering the town of Redcar in a sandstorm.

Greenwood remembers, "What struck me about Dunkirk was the fact that you have a massive port right next to this incredible holiday beach resort. That's what McEwan had written, and what Joe really loved: the idea of the two next to each other, the surreal element of Robbie at this holiday resort in the midst of this horrible war. That was the look that we very much wanted to paint as it was described in the book, including the fact that the whole evacuation of Dunkirk was touted as a victory in England at the time when, of course, it was a complete disaster. We wanted to capture that scene of total chaos and sadness and the horror of it against the seaside resort."

"The East coast of England has this amazing watery-grey light that's very like the light that you get in Dunkirk. Redcar not ►





Detail from *The Evacuation of Dunkirk*

only has the heavy industry, the steelworks beyond—which we do in fact go into—but also in the foreground there is a large building with an outline like a French roofline, and it has a cinema on the beach.”

Greenwood continues, “Also, there is the fact that when you go to a place like Redcar, they are so welcoming. The people of Redcar were incredibly helpful.”

One thousand local extras were required for an epic five-minute uninterrupted traveling shot of the wounded and dying

UK soldiers stranded on the beach at Dunkirk while awaiting safe passage home. 300 crew members worked together to create this sequence.

“It was daunting,” Spencer admits. “We started with what major pieces we could afford: the bandstand, a working Ferris wheel, the tin barge, boats, tents, vehicles; and then we created scenario details, vignettes.”

“We talked with some Dunkirk vets. They remembered it as ‘absolute mayhem.’ Other soldiers pointed out that, ‘Whatever



war you're in, what you do is nest. You try to make a home for yourself, with pictures, keepsakes...even in foxholes.' When soldiers were bored they would literally bring everything out. At Dunkirk, they sat in deck chairs on the beach with guns across their laps. Our *Dunkirk* scene showed the boredom and the wastefulness of war without a single gun being fired."

One day was given to rehearsal and the next day the long tracking shot was filmed. Everything had been so well planned ahead and executed that no real changes were made. Greenwood knew where the best angles were on the beach

and Spencer's people filled them accordingly. For a reference point they used a huge tin barge, which they beached to look as if it were ready to sail. Greenwood recalls, "We thought, 'Oh that will be easy. We'll sail one up and we'll just beach it.' And of course, you can't because of the rocks out to sea and other nautical problems. So Katie worked it out and eventually it was delivered in four parts, with the largest crane in the world lifting it onto the beach from the road." Other boats, tents, vehicles and thousands of bits of set dressing were brought in to add realism to this surreal scene.

"This is where Joe is great," states Greenwood. "He has great faith and trust in us. We'll give him as much as we possibly can, and you know he'll work with it. We only had one day with a thousand extras. It was amazing. Everybody just brought so much to that. And it could only have ever been with that amount of effort that everybody put in."

## Collaboration

Collaboration has become second nature with this team. Wright works in the repertory company paradigm, thus many of the key crew members have been involved with several of his productions. Greenwood points out, "It's a very creative way of working. With Joe and Seamus McGarvey the DP, and Jacqueline Durran the costume designer, and Katie ...it's a blending of ideas. Everybody brings everything to the table. There's a lack of fear, a freedom to stretch further creatively."

"Katie and I have worked together for over 10 years, so there is a shorthand and a kind of knowledge we share. We both trained in theater, which translates as everything we do comes from the script, or the story, or is character-led. Those things are absolutely, absolutely crucial. Out of knowing the script, the story, the characters, you then get the design. It is NOT re-creating a period. It's about how the characters would live in that period, whether historical or contemporary. One thing that is fascinating and absolutely fantastic, for which we've always been complimented on any films that we've done, is Katie's eye for detail...for very, very particular details...to do with what each character would have. That adds so much depth to each project."

"What's also sort of fabulous," Greenwood concludes. "Is that when working with someone so closely for so long there's a creative growing up that goes on as well."

Director Wright, Production Designer Greenwood and Set Decorator Spencer are currently collaborating on their next production, *THE SOLOIST*, due out in 2008. ■





ABOVE *Wang Jiazhi*, posing as *Mrs Mak* [Wei Tang] takes on the dangerous role of seductress and gets tangled in the web of intrigue and passion.

ABOVE RIGHT *Mr Yee's* [Tony Leung Chiu Wai] power extends beyond the political.

Set Decorator **Hu Zhong Quan** SDSA  
Production Designer **Pan Lai**  
Focus Features



# LUST CAUTION

*Ang Lee's cinematic interpretation of Eileen Chang's short story LUST, CAUTION explores secret passions—both sexual and political, first carefully controlled then all-consuming—in China during the WWII Japanese occupation. Hong Kong of 1939 and the occupied Shanghai of three years later provide more than a backdrop to the storytelling. They give a window into Chinese character throughout time and to Chinese culture of that era. The film is Ang Lee's attempt to have a point in his homeland's history remembered in context. He adds a note to Production Designer Pan Lai's personal perspective of the making of the film and of the work of Set Decorator Hu Zhong Quan SDSA.*







Here burning secret documents, *Mr Yee* [Tony Leung Chiu Wai] keeps his personal office shrouded from everyone, even his wife and his mistress.

Photos by Chan Kam Chuen. ©2007 Mr. Yee Productions LLC. All rights reserved.

"From the beginning, Ang and I discussed what problems we would face trying to take *Lust, Caution* from the page to the movies," says Production Designer Pan Lai, "...especially the challenge of how to change modern Hong Kong back to the year 1939."

When it proved too difficult to find the proper settings in the ultra-modern Hong Kong of today, Malaysia became the stand-in. Pan recalls, "When we were in Malaysia, the scenery reminded me of my childhood in Hong Kong—the British colonial architecture, the blue sky and trees. When it was decided that we would be recreating 1939 *Hong Kong* in Malaysia and also be building the *Ten Miles Foreign Settlement Shanghai*, I made a request for an additional two months of pre-production time. It was turned down. Ang made considerable use of his charm, so we were able to receive a lot of resourceful support."

"It's a task to save a piece of history that would otherwise be obliterated," emphasizes Director Ang Lee.

"Set Decorator Hu Zhong Quan and his team are top-of-the-line," he continues. "To re-create *Old Shanghai*, Shanghai Film Studios built a street for me. [*Nanking West Road*] We had the biggest set there—two blocks, as I had mapped out. Hu Zhong Quan had to dress it. There were 182 storefronts. A lot of manpower and devotion went into them. Even the Chinese parasol trees on *Nanking*



*Mahjong.* The set reflects the layered nuance of the game—the significance grows with each hand played. Wei Tang as *Wang Jiazhi/Mrs. Mak*, Joan Chen as *Mrs. Yee*.

*West Road* were all individually planted, one by one, by Hu Zhong Quan and his team.”

Pan Lai further notes, “The writing in Eileen Chang’s short story is very cinematic. It provided clear guidelines for our set decorator, as in this excerpt:

*‘Opposite was Commander K’ai’s Café...with the Siberian Leather Goods Store and the Green House Ladies’ Clothing Emporium next, each fronted by two large display windows filled with glamorously dressed mannequins bent into all manner of poses beneath neon signs. The next-door establishment was smaller and far more nondescript. Although the sign over the door said JEWELER’S, its single display window was practically empty.’ ”*

“We tried our best to translate her writing to the big screen. For instance, Islamic flavor was added to the *Indian Jewelry Store* per Ang. There were two cafés described in the short story. Hu Zhong Quan used his incredible set decorating skills to combine them into one for the movie.”

Extensive research was done on finding anything related to the era depicted in the story. Pan says, “Ang is always meticulous ►





ABOVE Wei Tang as *Wang Jiazhi/Mrs Mak* on the fully-dressed street set built exclusively for Director Ang Lee by Shanghai Studios.  
RIGHT *Wang Jiazhi* [Wei Tang] joins the drama group, led by *Kuang Yu Min* [Lee-Hom Wang], in plotting much more than the next performance.



in terms of historically accurate details in re-creating an era. We uncovered old business registration documents that listed the exact store addresses on Xia Fei Road, the old Nanking Road. There were numerous photos, films, and documentaries for reference. We also consulted with people now in their 80s or 90s who lived through that period of time. The theater, boutique, café and jewelry shop that you see in *LUST, CAUTION* really did exist."

"Fortunately," Pan Lai continues, "the descriptions in the original short story also offered a direction for our palette: '...Her sleeveless cheongsam of electric blue moiré satin...A brooch fixed to the collar matched her diamond-studded sapphire button earrings....' Therefore, I chose a blue color tone as the key theme for *LUST, CAUTION* and let the lead female character, *Wong Chia Chi*, take it throughout the movie's time and space. The blue color scheme via Wong serves as the main melody to bridge the story's five-year time span and the two locales: subtropical *Hong Kong* with its colonial influence under British rules and *Shanghai* under occupation and segregated by America, England, France, and Japan."

"We tried to maintain a low-key color tone throughout the movie. The color red was reserved for only a few places, to protect its volatile nature. It appears in the oleander outside Wong's room in Hong Kong, on Wong's lipstick in Shanghai, on the nail colors of the film's married women characters, as key accessory points in the Mahjong scenes and—in pink—on the six-carat diamond ring that is so important to the climax of our story."

Imbued with melancholy, the sets evoke classical art, reflecting both the timelessness of the story and the times in which it is set. ■



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film

# LOVE IN THE TIME OF CHOLERA

Set Decorator **Elli Griff SDSA**  
Production Designer **Wolf Krueger**  
New Line Cinema

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*The film LOVE IN THE TIME OF CHOLERA, from the book by Gabriel García Márquez, spans sixty years [1870-1930] and numerous sets. For these pages we asked Set Decorator Elli Griff SDSA to give us a few notes on the foundation set of the film, Dava House, shot in Cartagena, Columbia.*

## THE BASICS

☞ To create *Fernina's* family home, the *Dava House*, we were lucky to be in this incredible Cartagena building owned by the city. It aided everything described in the book, rotting on the outside and rotting on the inside. *Fernina's* father bought it from an aristocratic family who had let it fall into neglect and he was trying to gradually reinstate it to make it comfortable for her. It was a highly successful set because you saw it from outside in and inside out. There were long shots through the whole house and then from the fountain through the garden courtyard which was totally overgrown. Everything you looked at from there was so beautiful.

## GARDEN DETAILS

☞ We had a bamboo man, Perfecto, a local who made innumerable items out of cane and bamboo, including the incredible bird cages that are in the courtyard. There's an important night scene and I thought our cages were exquisite, like bamboo Taj Mahals, so I was wondering what we could do to maximize them at night. In a hardware store, we found tiny little oil lamps that looked like miniature coach lamps. We hung them on the corners of the cages which added to the magic of the scene. You have to improvise—that's what people did then. If you're making it up now, today, with materials they would have had, it's almost a certainty families did as well.

## FURNISHINGS

☞ We weren't allowed to bring very many pieces into the country, which meant we had to find everything locally; but because of the heat and humidity, not many colonial relics exist intact. Luckily, we met this amazing family in Cartagena who agreed to sign a contract that we could have the whole contents of a building that they were renovating, which dated from the 14th century to the present day. So we have a lovely layering of furniture covered with woodworm and patched up and broken, but it all has a patina that is real. ▶





Photos by Daniel Daza. ©2007 New Line Cinema. All Rights Reserved

## LIVING ROOM

☞ We also rented from an *antiquario*, Olga Lucia Escobar, who owned an antique shop in Cartagena called El Arcon. Her stock comprised of a vast array of special colonial pieces. She also managed to help me procure quite a lot of antiques while we were there, especially for the *Living Room* which had to be very nouveau riche for that period. We tried to make it look as gauche as one possibly could. There were numerous ecclesiastical paintings. Some we painted ourselves, some came from El Arcon, others were rented or purchased from little antique dealers and different families all over Cartagena.



## DINING ROOM

☞ The mirror in the *Dining Room* belonged to the building and it's one of the things we were not permitted to take down. It was so decayed, totally evocative of the atmosphere we were trying to achieve. There was supposed to be a support under the mirror, which of course no longer existed, yet permission was not granted to add anything to it. So I had to find something we could just place in front of the mirror. I had to bargain for two weeks with a hotel to get a velvet sofa from their lobby. It was the perfect period and shape for underneath that mirror, subtly enhancing while hiding the flaws.

## FERMINA'S BEDROOM

☞ We made all the bed linen. For *Fermina's Bedroom* I had peacock feathers sewn all around the edge of the bedding. You could just let your imagination run wild because there was nothing of that period that still existed locally.

## MAGIC REALISM

☞ The *Sewing Room* became *Fermina's* little *Art Room*, where she could do all her painting and drawing and sketching. It's the

setting for when she meets her husband, *Urbino*, so I wanted to introduce some aspects of magic realism in there. We had a beautiful gilt mirror just standing on the floor and an incredible figure of the Virgin that had lost its crinoline and just the wooden frame of the skirt remained. Woodworm had eaten the Virgin's face all the way down to the bridge of the nose...the feet of the Virgin were wired as a pair off to the outside of the skirt frame.... It's very hard to explain what magical realism is, and I believe it differs for each individual. For me it is a surreal experience or perception that dovetails perfectly and unquestionably into the moment.

The whole experience was physically demanding, particularly because of the heat and the humidity, but every set was achingly beautiful in this environment—not just because of the sets and dressing, it was also the feel of the place and the people.

It was a privilege to get my hands on something like the sets and story of *LOVE IN THE TIME OF CHOLERA*, and to do it with Production Designer Wolf Krueger, who is one of the nicest and most talented designers with whom I've worked. It is invaluable for a film like this to have a designer with a good track record for difficult location pictures. It's a pleasure to work with somebody that really, really knows what they're doing and lets you spread your wings. ■

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# There Will Be Blood

Set Decorator **Jim Erickson SDSA**  
Production Designer **Jack Fisk**  
Paramount Vantage



*Paul Thomas Anderson's oil epic THERE WILL BE BLOOD chronicles the effect of greed—how it corrupts both men and community—as the film follows one man's devolution from itinerant miner to oil tycoon. The director talks with SET DECOR about his collaboration with Production Designer Jack Fisk and Set Decorator Jim Erickson SDSA on the visual aspects of the film, while Erickson & Fisk give notes on the making of this epic.*

**SET DECOR:** You brought on a brilliant team for creating a visceral bite of history, letting the audience almost taste the time and place. Please tell us how you inspired Production Designer Jack Fisk and Set Decorator Jim Erickson SDSA. What were your marching orders?

**Paul Thomas Anderson:** No real marching orders. I think we were all just scratching our heads most of the time. I was fortunate enough to have Jack and Jim. The best I could do was be a cheerleader and get out of their way and stop mucking it up with lots of direction...it's horrible when everything's all sorted out and the director gets there and ruins it...I tried my best to keep it simple.

A film like this (period, with lots of construction) needs a particular type of designer and decorator. Jack and Jim are both top men in



**O**n a 50,000 acre ranch in Marfa, Texas, Set Decorator Jim Erickson SDSA, Production Designer Jack Fisk and their teams depicted the early oil fields of California in Director Paul Thomas Anderson's *THERE WILL BE BLOOD*. This is the second time the two have teamed up to create a visual segment of American history. Their work on *THE NEW WORLD* aided Jamestown historians in establishing more anthropologic accuracy. They share a few notes about their Texas experience... ►



their field in regards to this type of work. Jack was the first person to come on the film, so the relationship was intimate and very creative. We had a wonderful collaboration and shared sense of humor, which is the most important thing you can have working with someone. You have to be able to take very long car rides, eat mad food, stand shoulder to shoulder in small spaces with no ventilation and still enjoy each other. I think we still enjoy each other after all that!

**SD: When we spoke with them about the film, Jack talked about your shared organic approach and Jim expressed appreciation for your accessibility. Could you expand on these aspects of collaboration?**

**PTA:** Well, I was accessible only because we were all stuck together out in the desert! It was such fun to go to work with Jim and Jack. I think we all looked forward to seeing each other

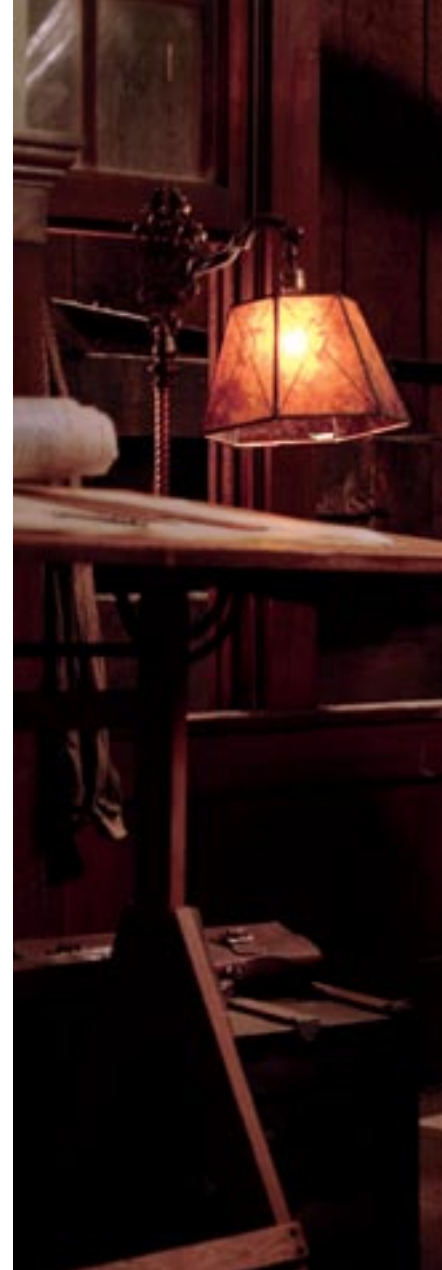
each day and coming up with things. It had to be organic because we were always inventing and problem solving. The only plan we really had was to somehow get it all done. There were such hilarious “WE NEED:” boards written up as we got closer to shooting...the list was so comical... sheep skins, vultures, etc. Can’t remember half of them now, but it was certainly absurd.

We laughed a lot. Jim has the nose of a bloodhound in searching little things out—small props/design elements that went so far...I was always excited to see Jim, he’d have some kind of contraption in his hand that was unrecognizable...I’d always say, “What’s that?” and he’d explain it

was...“An olive press!”...from the turn of the century....“A hot dog maker!”...something so left field and interesting...very fun.

**SD: The opening sequence is completely visual, with a compelling soundtrack, no dialogue. It pulls the audience in, almost gasping. Please tell us about the production design/set decoration facet of this strikingly graphic entrance into the film... and the world of oil.**

**PTA:** The opening is in two parts. The first is an abandoned silver mine in southwest Texas.



TOP LEFT Daniel Day Lewis and Paul Thomas Anderson.  
Photo by Melinda Sue Gordon ©2007 Paramount Vantage.  
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Oil was pumped wherever it was found.  
Here the drill engulfs part of the parlor of a homestead.  
LEFT *HW* [Dillon Freasier] sits at the piano.  
ABOVE RIGHT His father *Daniel Plainview* [Daniel Day Lewis] and *Fletcher* [Ciarán Hinds], work among oil splattered walls and furnishings.





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## Location

**Erickson:** Despite being in the middle of nowhere Texas, a 3 hour drive to anywhere, it was almost an ideal situation. We had ¾ of the locations right there on the ranch. It was like a huge backlot.

**Fisk:** When we set up the area for our sets, we put the church [*Eli Sunday's Church*], the *Oil Well* and the *Sunday Family Farmhouse* all in proximity. So you can see one from the other, sort of a triangulation. *Plainview's Office* was in the center, between the derrick, the ranch and the church, so he could keep tabs on what was happening—this was essential to the plotline.

**Erickson:** Paul wanted to shoot in continuity as much as he could. It wasn't onerous for us to accomplish because these three main areas were all related and we were able to work on all 3 sets, prepping/ dressing them at the same time. Also, the Texas oilfields were somewhat nearby [that 3 hour drive mentioned above]. We were able to source from that area old oil equipment, drilling rigs and bits that would be very difficult to find somewhere else.

## Period realism:

**Fisk:** Well, I love doing research. I kind of just immerse myself in the period and I stop the year the film stops. The film goes up to 1923, so I never looked at anything beyond that. My reference is, if anything, before the period we're shooting. I usually go back quite a ways. And I try not to be too specific generally about any one period, so it has a more timeless ►





ABOVE Newly erected oil derrick ensures a fortune  
 TOP RIGHT *Train Station Office*  
 RIGHT *Assayer's Office*

Jack found a shaft that had a vertical entrance and a horizontal entrance so we could get our camera gear in. We were about fifty feet underground. A ladder was built by Jack and his team inside the shaft, and up above, we built the mechanics of what it would take to lift and lower a bucket. It's all quite simple, in terms of materials, but a challenge to actually do. I realized how good Jack was when I saw that each rung in the ladder had a small curve to indicate where Daniel has been using his right hand, left hand, etc. ...very minor details that made everything so authentic. Silly stuff you never really think about that ends up feeling so rich...but so simple.

The second part is based on writings about the discovery of oil in southern California by Edward Doheny and his partners in the early 1900s. There was a photo of the derrick they erected in a "re-creation" of the event about twenty years later and we more or less copied that. The photo was quite far away so there wasn't much detail. Jack added the detail based on what was practical. One thing we learned from our research with various oil men was that anything we did would be correct, because there was no one way of doing it back then. Whatever they had to help them get it up and out of the ground is what they used, so if we limited our materials—the rest was



quality to it.

Paul and I visited all the oil fields in California out in Taft and Bakersfield, and looked at the antiques, books and the research they had about the period, specifically about oil wells of that time. In fact, I bought the plans for an early oil derrick from the tiny museum in Taft.

In Texas, we found a company that milled for us all the soft wood that we used to build the derrick. For the *Sunday House* and *Plainview's* little *Cabin*, we went around to salvage yards and bought old wood, and we actually bought a couple of old barns and took them apart for the wood.

**Erickson:** Jack always walks around on these period pictures with a pocketful of hand-cut nails and a hammer, just so if there's ever a need...he puts a good old-fashioned looking nail in there!

If you put a brand-new something in a period film, it doesn't read right, even though at that time it would have been new. If something is too pristine in a period film it would be somehow out of context—there's a patina that is established and you have to follow through with that patina throughout the movie, otherwise it starts jumping out.

## Thoughts on the film

**Erickson:** I think this film is very appropriate to today's life. There's so much we need to be aware of...of how we are living these days...and I think this is very pertinent to that awareness.

Making this film was a great experience. You go through life and this business, you do a lot of work, and some of the films are ok and some are tough. But this is one of those, you probably only have 3 or 4 in your career, that was very special because of the material and the work experience, and the colleagues. With Paul and Jack and a number of other great people, it was just so pleasant. And also, being in a small town in the middle of Texas...it was really quite nice! ■





As *Daniel Plainview's* [Daniel Day Lewis] empire expands, so does his emptiness. Lost among the accouterments of wealth, he literally camps in his mansion. Note sleeping gear in foreground.

up to us trying to think like they did...

**SD:** The mansion at the end of the film gave homage to *Citizen Kane*. Plainview has all the trappings, but they are empty, meaningless. He is camping out and using the hallways as shooting galleries. Please tell us about this visual symbolism.

**PTA:** It's all just a function of the story, really. Many of the men who started out as silver miners, who made it in the oil business, also dealt with the transition from poverty to wealth—many of them unsuccessfully. They went through all this work and all this torment and ended up inside, as opposed to where they may, in fact, belong which was outside. It was very hard to take the miner out of the mine shaft once the wealth came their way...I also think there was a struggle for some of these men in embracing the 20th century. Most of them had experienced a version of 'the wild west' which was something they could not shake. A little like caged wild animals.

**SD:** Was there something that worked out better than expected, a serendipitous moment?

**PTA:** Hah! All of it. It's a miracle any of it got done, really. ■

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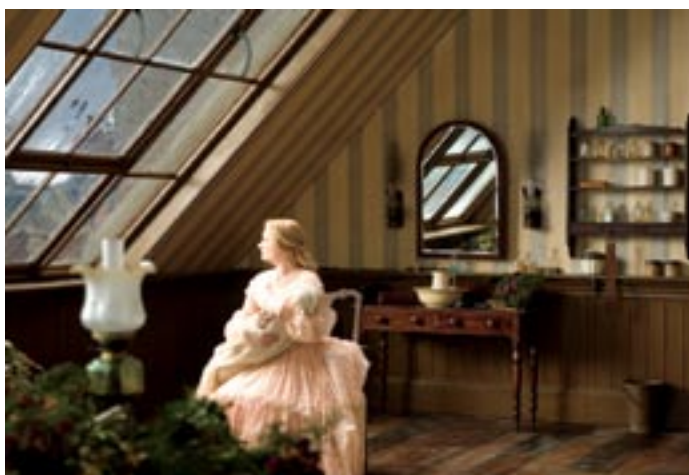


Johnny Depp as *Sweeney Todd*, the former *Benjamin Barker*

# SWEENEY TODD

THE DEMON BARBER  
OF FLEET STREET

Set Decorator **Francesca LoSchiavo SDSA**  
Production Designer **Dante Ferretti**  
**Dreamworks**



*Lucy Barker, [Laura Michelle Kelly] with  
baby Jobanna, in happier times*

**IN THE MIX:** Francesca LoSchiavo SDSA, Dante Ferretti, Tim Burton, Stephen Sondheim, Johnny Depp, Helena Bonham Carter, Alan Rickman, Sacha Baron Cohen, Richard Zanuck

**THE SETTING:** Pinewood Studios, London

Amid sets that were built to illustrate a gloomy 18th century England's narrow streets and varied shops, an intensely dark version of the tale of a revenge-seeking barber unfolds. The streets eerily arise from a vision of the gifted Director Tim Burton. Burton and Production Designer Dante Ferretti put their heads together to birth this gritty backdrop with an unmistakable nod to 1950's black & white horror films. The original plan was to film the actors singing in front of a green screen, but such a strange tale begged for dank, Dickensian physical surroundings. ►





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*Mrs. Nellie Lovett* [Helena Bonham Carter], in the kitchen of her *Pie Shoppe*





*Mrs. Lovett's Pie Shoppe & Sweeney's barber-y—  
sketch by Production Designer Dante Feretti*

**THE STORY:** An oddly serious man arrives back in England after having escaped an unspeakably brutal prison halfway around the world, where he was wrongfully detained for 15 years. He was rescued from the ocean's fearsome waves by a young sailor on a ship bound for London. We soon learn that the dream of revenge has kept him afloat across all of these miles.

*Todd* finds his way back to the dingy, yet familiar *Fleet Street*. He wanders into *Mrs. Lovett's Pie Shoppe* for one of her admittedly bad, roach-ridden meat pies. The space upstairs stirs even more memories—his life as a barber, husband and father in an idyllic former life. That life was derailed by a dishonest judge with designs on the barber's beautiful wife and baby. The judge, an exemplar of injustice, exiled the man to that awful prison on false charges. ►



...THIS DARK VISION  
OF REALISM WITH  
A DISTINCTLY  
THEATRICAL PATINA...



*Mrs. Lovett* urges *Todd* to set up his 'tonsorial' in the old space. They develop a clever, dark business there, where *Todd* can exact his revenge in the barber chair and *Mrs. Lovett* can revitalize her meat pies at a very low cost, with formidable profits.

**THE SETS:** Enter Set Decorator Francesca LoSchiavo SDSA, whose charge was to help breathe murky life into these layered, mid-18th century surroundings.

The film appears mostly as a remarkable ghostly version of black and white, except for the intense red of the blood from the barber's toil. There were three distinct looks for the space above *Mrs. Lovett's*:

- 1) A flashback to the family's home, filled with golden warmth...
- 2) The bare flat as *Mrs. Lovett*, always enamored of the barber, had 'preserved' it—quite a bit worse for wear over the 15 years he was imprisoned.
- 3) *Todd's* tonsorial—the surroundings reflected the darkening of the business at hand and the sparseness of soul, having only the



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barest essentials of dressing in the room: the chair, dresser with mirror, a trunk, one shelf and a stove.

With such few pieces to help tell the story of the demon barber, considerable care was given to find or build just the right items. Burton and LoSchiavo agreed that the film was not about a precise time or date in history, Burton issuing license to decorate in the spirit of mid-1800s Victorian, but not to be confined by a specific style. He banned all clocks from the sets to aid his timeless intent.

As *Todd's* appetite for blood keeps *Mrs. Lovett's* business booming, we see subtle changes in her parlor and shoppe—a few less roaches and an incremental improvement in her parlor decor. LoSchiavo notes that even though *Mrs. Lovett* is buying new things for herself, it is still very much in the same “creepy spirit” as when we first meet her.

Most of the decorative elements in the film were designed and built to serve Burton's and the design team's vision and palette. The *Judge's Home*, *Library*, *Ballroom* and *Courtroom* were the only sets that had a somewhat realistic feel, awash in voluptuous colors ▶



# ...18TH CENTURY ENGLAND'S NARROW STREETS AND VARIED SHOPS..



*Fleet Street Shoppes*



and textures. The *Market* area, the streets and alleys, *Fleet Street Shoppes*, the *Ship* and *Pirelli's* cany-style *Caravan* help round out this dark vision of realism with a distinctly theatrical patina.

**THE TWIST:** It's a musical. The surroundings, the acting, the wardrobe, the BRIDE OF FRANKENSTEIN inspired hairdos, the almost Kabuki flavored makeup, the odd twists of the tale & the knife all support songs that have endured for decades to land in this new appreciation by an amazingly accomplished team of filmmakers.

**THE RESULT:** SWEENEY TODD: THE DEMON BARBER OF FLEET STREET, a film like no other. ■





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# THE GOLDEN COMPASS

Set Decorator **Anna Pinnock**  
Production Designer **Dennis Gassner**  
New Line Cinema



The fusion of Art Nouveau/  
Art Deco creates a  
sophisticated signature  
for *Mrs Coulter*





*The Retiring Room, Jordan College. The oval shape of the dining table set the motif for all things circular to become elliptical.*

There are worlds beyond  
our own - the compass will  
show the way...

THE challenge of *THE GOLDEN COMPASS* for Set Decorator Anna Pinnock and Production Designer Dennis Gassner was finding their way into a parallel universe, creating a world that was, as Pinnock describes, "...familiar, but not familiar." Deriving their inspiration from the Art Nouveau era and the Arts & Crafts Movement, they pushed the designs and developed the visual language of the film's other-world.

The strikingly similar, but different, *Jordan College* evokes Oxford, yet more than the imagination is stretched. During her search for decorative elements for the *Retiring Room*, the commons where the masters discuss matters of science, Pinnock found an ideal base for the central table. She and Gassner then collaborated on the design and fabrication of an elliptical top, inlaid with an astral motif. The theme seemed to flow from there. Pinnock reveals, "Anything that would ordinarily be a circle became an oval." The room is filled with scientific instruments having to do with the generation of energy. These, too, were part of Pinnock's set decorating realm, supported by Propmaster Barry Gibbs and Head Modeller James Enright who created, in collaboration with the art department concept artists, major action props such as the *Magic Lantern*. ▶







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*Dining Hall, Jordan College.* While much of *Jordan College* was built on stage, the *Dining Hall*—which seems to extend to infinity—was actually filmed at the Painted Hall at Greenwich, England.



“Though it’s an enormously well-conceived *parallel* world, it speaks very truthfully about our world...”

—Director Chris Weitz

Paradox in white: The elements of nature and the people who embrace it at the *Gyptian Encampment* contrasts with the sterile artifice of the *Children’s Canteen* at *Bolvanger*.





Photos by Laurie Sparham. ©2007 New Line Cinema. All Rights Reserved

For the elegant environs of the all-too-perfect *Mrs Coulter* [Nicole Kidman], there is that slight step beyond. Exquisite Nouveau-style patterns are hand-painted onto the floor, printed on specially made carpet and embossed by a gaufrage treatment onto silk panels that cover the walls.

The perfection extends into an extreme sterility for *Bolvanger*, the powerful *Magisterium's* "Camp for Children" run by the *General Oblation Board* [the evil *Gobblers*]. The kidnapped and interred children are "rehabilitated" into automatons, supposedly for their own good, but permanently separated from their daemons, or animal-spirit souls. Chillingly white, pristine settings wordlessly express ultimate control.

White is also used to depict snowy *Svalbard*, the hinterlands of the north, the kingdom of the *Panserbjørne*, the greatest of warriors, the armored polar bears. Pinnock had draperies and

floor coverings made in huge sizes proportionate to a polar bear king's palace. The carpet was made of velvet and purposely aged to look soiled in places, then covered with fish bones and sea carcasses, including that of a whale. All to show that polar bears had been lolling about on it for a very, very long time. The six-yards-plus *ancient* draperies for the *Throne Room* were printed from an original design and aged, torn to the point that the linings were visible. *Trollesund*, a Scandinavian-inspired port city, was created, complete with dock, fishworks, warehouses and half of a ship with gangplank in place for a significant disembarkment scene.

Traversing this icy land in search of their children, the *Gyptians*—a seafaring gypsy tribe—encamp in yurts. They are joined by the cowboy aeronaut *Lee Scoresby* [Sam Elliott] and his *balloonship*. From her experience working on *TROY*, Pinnock knew to hire an expert for the proper building of yurts, complete with the

*Continued on page 93*





film

# STARDUST

Set Decorator **Peter Young SDSA**  
Production Designer **Gavin Bocquet**  
Paramount Pictures

Photo by David James. ©2007 Paramount Pictures. All Rights Reserved.

*Witches Lair.* "Our 'otherworld' of *STORMHOLD* was a very eclectic land style-wise, so Peter was able to use period furniture from different periods and different parts of the world. The trick was to make sure all the furniture and dressing were sympathetic to the whole design of the room, rather than just being random bits of furniture," notes Production Designer Gavin Bocquet







STARDUST unfolds on both sides of a parallel universe separated by only a thin barrier of stone, revealing just how amazingly close to the familiar and the totally fantastic can be. Set Decorator Peter Young SDSA, Production Designer Gavin Bocquet and Director Matthew Vaughn worked assiduously to find just the right mix between realism and boundless fantasy, with the ratio changing as the story traverses from sleepy *Wall* to the wild heart of *Stormhold*, in their film version of Neil Gaiman's best-selling novel.

Says Bocquet, "We begin in *Wall*, which has a very chocolate-box, Victorian feel to it, the design of which is really intended to establish the kind of sleepy, mellow life *Tristan* [Charlie Cox] has before his great adventure. *Stormhold* had to have the atmosphere of a place *Tristan* could never have imagined in his wildest dreams. Matthew Vaughn was very keen that Peter and I give a strong visual separation to the village in England and the environments in our 'otherworld' of *Stormhold*, a rather mad and eccentric world."

## WITCHES LAIR

Producer Lorenzo di Bonaventura [HARRY POTTER films] describes the *Witches Lair* as "...A mix of half-Versailles, half-Edgar Allan Poe – an extraordinary place where the witches seek immortality." Bocquet designed the *Lair* as a dark, deteriorating, underground cathedral. He explains, "At this point in the story, the *Witches* had lost all their power, and had to live together in the *Entrance Hall of the Palace*—a sort of temporary encampment, with just one bed, one wardrobe, a small stove, all their animal cages, and various odd pieces of furniture gathered from around the *Palace*. The decorating of this set was a great collaboration between Peter and me. From the chandeliers Peter had made in Prague, the period furniture Peter had shipped in from China, the 24 mirrors built by construction, to the animal cages and sculptures designed



ABOVE, TOP *The Village of Wall*  
ABOVE *Captain Shakespeare's Shipboard Closet*  
OPPOSITE One of the rooms in *Ferdy's Den*





Photos by David James. ©2007 Paramount Pictures. All Rights Reserved.

and sculpted through the Art Department.” There were also hundreds of small props Young collected and layered onto the set, as well as bed linens and trappings.

## FERDY’S DEN

“This is an interesting story,” relates Bocquet. “We had a scene in the ‘shop’ of a dubious character selling all sorts of second hand items, a sort of ‘used car salesman.’ We knew the set should be jam-packed full of anything and everything, a very eclectic mix of props and furniture, anything *Ferdie* could sell and make money on. So with our limited budget, rather than building a set, and bringing all the hundreds of props to the studio, Peter suggested we go to the prothouse and shoot the scene there! It seemed a mad idea at first, but that’s what we ended up doing. We went to a prop shop called Keeley Hire in London, who deal in all sorts of rough and ready period props from around the world; and the way they had their prop house laid out was almost exactly as you might have envisioned *Ferdie’s Den*. We had to create our own space for the key action, but the advantage of using the prothouse as a location was that we had corridors and corridors of dressed set to use, whereas in the studio we would have had to make do with a

much reduced set size. The owners of the prothouse, who have been around for decades, were thrilled to have Robert De Niro and Michelle Pfeiffer shooting in their buildings!”

## THE SET DECORATOR

“I have known Peter for over 20 years, but as a production designer, I had never worked with him. So when the opportunity of *STARDUST* came up, and our schedules allowed, I really felt that this was a great project for us to work together on,” reveals Bocquet. “The set decorator is a hugely important person for me on any project. I really value the creative skills the decorator brings to the design process. I treat it very much as an equal collaboration; and it is important to find a decorator that you really connect with, on a creative and personal level. With Peter’s vast experience, and especially his varied work with Tim Burton, he was almost the perfect decorator for a film like *STARDUST*. He has extraordinarily good and interesting taste, whilst also being able to surprise you.”

[Editor’s note: Set Decorator Peter Young SDSA has won two Academy Awards® for Outstanding Art Direction on Tim Burton films, with Production Designer Anton Furst for *BATMAN* and with Production Designer Rick Heinrichs for *SLEEPY HOLLOW*. Because Young is on an obscure location shooting *BORN*, neither Paramount nor we could reach him before this issue went to press, for his descriptions of the set decoration of *STARDUST*.]



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film

# NO COUNTRY FOR OLD MEN

Set Decorator **Nancy Haigh**  
Production Designer **Jess Gonchor**  
Miramax



*Ellis' Cabin. Ellis [Rodger Boyce]*  
LEFT Set sketch by  
Production Designer Jess Gonchor

Set Decorator Nancy Haigh does not tend to talk much about her work. Neither do the Coen brothers, with whom she has collaborated on many films. In a brief but to-the-point conversation about NO COUNTRY FOR OLD MEN, Haigh makes a very careful process sound simple, which it is not.

**SET DECOR:** *What is remarkable about your work in general, and this film especially, is its specificity. The choices are so definite and support the characters and the story completely. How did you go about the research for the project?*

**Nancy Haigh:** I did something I have never done before. I had read the book, and since 90% of the film was to be shot in Santa Fe, I decided to drive the route of the book, which



Photo by Richard Foreman Jr. ©2007 Miramax. All Rights Reserved

lists the names of the roads, towns, and highways in Texas where it happens. I asked the producer if he would mind if I took a few days (and they pay for hotels), and he said, "Sure, why not?"

I did that. Something clicked when I went to all the towns. In Sanderson, Cormac McCarthy had moved into the Desert Sands motel when he was writing the novel. I went to the Sanderson police department, and the police chief there invited me to the café, which was closed. When I asked why it had shut down, he said he had run her, the café owner, out of town because she was cheating on him. Amazing. I can't tell you exactly how I took that home with me, what I got out of those four days, but something clicked. What I saw, I just kept stripping off the contemporary beats to think what it would have looked like 25 years ago when the story was set.

**SET DECOR:** *You have done so many Coen Brothers films over the years, what made this project unique in your relationship to them?*

**Nancy Haigh:** What was different about this one was that it is an adaptation as opposed to original material, which is more usual. I wondered, "Should I be taking a different approach?" So I called the Coens up long distance, they in New York and I in Los Angeles, and asked the question. Now, they don't talk much. "Nope," was the answer.

The other difference was that we had a new production designer, Jess Gonchor. He asked me if I had any advice about working with the Coens. I said that we take a back seat. We don't show off or make a statement. We disappear behind the actors. So that's what we did and it worked out well. ■



# The Kite Runner

Key Set Decorator **Caroline Smith**  
Set Decorator (US) **Maria Nay SDSA**  
Production Designer **Carlos Conti**  
**DreamWorks/Paramount Classics**

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Creating a film from author Khaled Hosseini's much-beloved *THE KITE RUNNER* called for an international approach and multiple degrees of communication. Director Marc Forster conceived of an "intimate epic" with a human story at its heart, taking place over thirty years in Afghanistan, Pakistan and the San Francisco Bay area.

Production Designer Carlos Conti and Set Decorators Caroline Smith and Maria Nay SDSA represented 3 of the 35 different nationalities working together from far-flung corners of the world to bring visual life to this complex project.

Although US production teams have traveled to China for portions of their scripts calling for Chinese locales,



*Market scene, circa 1970's Kabul, location in Kashgar, Western China*

according to Forster *THE KITE RUNNER* was the first US project to use locations and stages in China to stand in for other nations. Film-virgin areas in the far western province of East Turkistan (officially called Xinjiang Uyghur Autonomous Region) and stages in Beijing became *Afghanistan*, *Pakistan* and even *Northern California*. Just a few days of shooting in San Francisco wrapped up the schedule. ►



"1970's Kabul is gone now," says Forster. "There is a new beginning and a good feeling in Kabul. But after the Soviet era and years of Taliban rule, followed by the US invasion, it's not right for the film's period."

## Kashgar and Tashkagar

After considering locations in Turkey, Morocco and India, the production found their base in Kashgar (population 400,000—the size of West Hollywood), close to the borders of Afghanistan and Pakistan and a 9-hour flight from Beijing. The indigenous residents of the area are the Uyghurs (pronounced Wegers), an oppressed Muslim minority in this part of China. The Chinese government has been tearing down the old quarter, but luckily hadn't completed the job by the time the film crew discovered it. Still, transforming Kashgar into *Kabul* of thirty years ago required an enormous amount of removal of Chinese signage and inappropriate elements before dressing could begin in earnest, especially for market scenes and the eponymous *Kite Tournament*.

Tashkagar, a second smaller town in the same province, provided mountainous terrain similar to that ringing Kabul for sets including the *Taliban Compound*, a *cemetery* and a *burning village*. This even more remote location at an altitude of 14,000' saw crew members housed 10 to a yurt, with frozen toilet facilities. The bare bones accommodations in



ABOVE *Baba's House*. Research for the design of this Western-inspired house was challenging since the Taliban destroyed all reference to this cosmopolitan era in Afghanistan.

RIGHT *Kite-running contest, Kabul*: A significant amount of removal of Chinese signage and inappropriate elements in Kashgar paved the way to the layering of elements for this pivotal set. Snow was added by the special effects crew and digitally enhanced for the final version of the film.

OPPOSITE PAGE *The Kite Shop*. Finding materials in China proved challenging: tissue paper for the kites had to be imported from London.





Photos by Phil Bray. Copyright © 2007 DREAMWORKS. All Rights Reserved.

Kashgar seemed comfortable and Beijing downright luxurious in contrast.

as instructions were expressed from one language into another in a haphazard chain of variation.

## Languages

The script was published in the four working languages of the production: Dari (Afghan/Persian), Mandarin Chinese, Uyghur (the regional language at the location) and English. Translators were everywhere, working with varying degrees of accuracy which at times felt to the participants like a game of telephone

## Cultural differences

Key Set Decorator Caroline Smith, who is British, encountered significant cultural barriers between the Uyghurs and the Chinese. "Most of the props crew were Chinese, but the Uyghurs did not want them touching their property. This became a big issue as we went round trading out old for new. ►





We would trade for the authentic old fabrics and objects we needed by swapping with the market vendors a new awning or rug for the old one they were using. They thought we were completely mad."

Both Smith and Conti found the Uyghurs quite wonderful. "The local people brought fresh energy and ideas," notes Conti. "I loved Kashgar," Smith remembers. "Every time I went into the town there were new textures, smells, sounds. And the local styles were fabulous. You'd have thought Jean-Paul Gauthier had been there for inspiration."

Conti found a pasture in Kashgar next to a stream with an existing rustic bridge, and built *Baba's House* and *Compound* there in 6 weeks. "Concrete and marble were familiar materials for the Chinese construction crew. The original plan was to

construct the first floor at the location and build the upper floor at the studio, but we ended up building the whole thing in Kashgar in order to take advantage of the window views of the courtyard and surrounding landscape."

### **"Made in China" does not equal "Available in China"**

Researching and dressing a 1970's upper class Kabul home built with a nod to Western taste was difficult. The Taliban had burned all the films and reference materials from the time, a reaction against international influences that had percolated into the culture. Additionally, Smith says, "I had real difficulty getting anything in China that would look appropriate for either European or Afghan taste, even if it was made in



TOP The *San Francisco Dive Bar*. The beer neons and American bar dressings were shipped via container from Los Angeles to China

CENTER, BOTTOM *Baba's home in Kabul*, the *Dining Room* and *Amir's Bedroom*. All interiors for the family compound were built into the site of the practical exterior constructed in Kashgar to take advantage of views of the road, bridge and stream just outside the walls.

OPPOSITE PAGE *The General's Home*. Originally planned for shooting in San Francisco, but actually shot in Beijing, American style set dressing was shipped to China.

the complication, when we had things made in Beijing, it was a 10-day drive for two drivers nonstop to Kashgar. Beijing itself was huge- it could be a two hour drive to the workshop on the other side of town from the stages."

## China for US

Accustomed to acting as key set decorator on her many films, Nay became the "American" set decorator, originally engaged for the San Francisco area shoot. Despite never meeting in person until after the filming was completed, she supported Smith throughout the project. What Nay thought would be a short job to take place at the end of the schedule ended up as 5 months with a completely different take. Due to the production decision to shoot the American interiors onstage in Beijing, Nay became the point person for prop, set dressing and graphic needs from the US. She created a file box of reference for US style, selected and shipped set dressing, sent research photos and specs for many items to be assembled or made in China. All of this was essential to create in Beijing US sets: *The Dive Bar*, *Amir & Soraya's San Francisco Apartment*, *Soraya's House*, *US Hospital*, *US Doctor's Office*, and the *Wedding Hall*. Even locations in Beijing served as US locales, i.e. the *San Francisco Airport* and the *Swap Meet*.

China for export."

*Amir's* father *Baba* is enamored of things American, from his Mustang to his IBM Selectric typewriter, so Nay and the picture car coordinator sent multiple air and ship cargo containers from the US.

Smith had some items sent from Kabul, but that was a difficult route. Many objects were made by workshops in Beijing. "The Chinese crew were good copiers, but I had to keep a strong eye on them. Most of them have never been out of China. The draftsmen had no idea of the proportions of a Victorian desk, decorative details or other furnishings. We bought the snooker (pool) table top in Kashgar, but had our work cut out to make a US style base with the correct scale. It took a long time to figure out what was what and who could do what in China. To add to

"We shipped things in batches by sea or air depending on how fast it had to be there," says Nay. "Alpha Medical let us use their warehouse to assemble and pack the first two sets sent—the *Hospital* and the *Flea Market*—which shipped together. Air shipments took a minimum of one week and container ships typically took 6 weeks, once the items were selected, acquired and packed, and the international shipping manifest was completed. When readying to ship, we would hire an art department coordinator and 4-6 set dressers. The customs process was the key. The manifests had to be perfect."

The task for Nay involved being available at any time (with a 15-hour time difference) for cell phone calls from Smith and other members of the art department, sometimes hampered by a lack of cell or Internet service in remote Chinese locations. "If we were talking it would be 2AM by phone or online. I had a really strange clock for those months. I would sleep in 4-hour increments." *Continued on page 92*





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## RESOURCING “LOCALLY” ON INTERNATIONAL LOCATIONS...

*With LOVE IN THE TIME OF CHOLERA as the example,  
international Set Decorator Elli Griff SDSA generously shares her  
process of sourcing locally when on a location far away from prop houses  
and one's usual stable of vendors. See pages 42-45 for her notes on the  
set decoration of one of the major sets for the film.*

I have a great buyer, Mark Rimmell, with whom I have worked many times, so we usually have a set pattern in countries where things are not readily available and time and money is short. After breaking down the script for the individual sets and action props—UK set decorators choose and provide all the hero action props, too—we then proceed to put advertisements for artifacts, furniture and ephemera of the period in the local paper and the national papers. We also announce on radio stations and utilize anyone or any service that may be able to help. A local assistant then visits people who have offered to rent or sell to us, and then photographs all antiques available. This is placed in a file which I can refer to and, indeed, use throughout the film.

For LOVE IN THE TIME OF CHOLERA Mark went to Bogotá, to meet an assistant from the Ministry of Culture, who was extremely helpful to us and provided many contacts. In Bogotá, we purchased many things. Hospital Universitario was a useful source, and we had the theatre lights and street lamps made in Bogotá. Rentals were from Javier Rodriguez, a dealer in mainly late 19th century antiques – extremely useful.

Mark was dispatched to Mompos and Manangay and journeyed up river to still another town. As all of these were in the midst of guerilla territory, he was aided by an ex-guerilla who acted as bodyguard, navigating him through the towns and various imposed curfews. It was well worth it, though, because he managed to buy the contents of a closed hotel, which I used in the *Brothel* and exterior *Café*. Amongst the furniture were lovely, beaten leather-bound chairs, much of the dressing of the *Café*, etc.

Mark also purchased in totality, the fixtures, fittings and smalls from a turn-of-the-century pharmacy, which we used in *Florentino's Mother's Shop* and her *residence*. All the smalls were dressed into the *Hospital*.

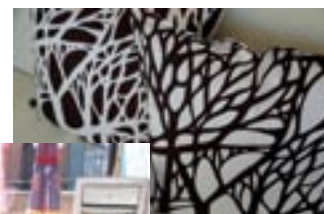
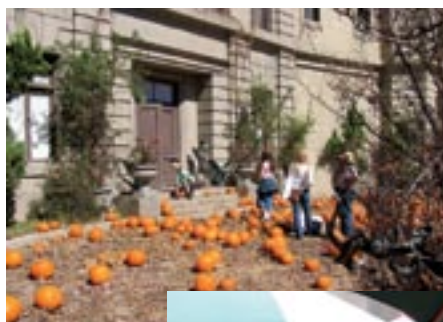
A trip to Baranquilla produced many useful pieces of furniture from the roadside vendors. All hammocks came from various tribunes up and down the Magdalena River.

A visit Mark paid to the local funeral parlor whilst looking for a suitable coffin was unfruitful for that set piece, but he came across a marvelous printing press with original fonts. We then contracted with them to do all our period printing and market/theatre/boxing posters.

*Fermina's* incredible bed led us to the treasure trove of antiques kindly rented as per article [p 43]. There were many individual vendors to whom we are so grateful, but as we literally knocked on each door, obviously I cannot list their details.

We also used local metal workers, and molders, stone masons, sculptors and candle makers. Church dressing was sketched and then made locally, including huge wooden colonial chandelier pedestals for the funeral, candle stands, cataphelt and coffins. The list of ‘makes’ is endless, and I can only thank my ‘silent Army’ of trusty set dressers for coordinating and overseeing all these which include: all bedding—*Fermina's* bed linen fabric was purchased from a local interior design store—all mosquito nets, all drapes, all hospital beds, the garden furniture and fountain, and *Fermina's* huge straw parasols in courtyard.





# MARKETPLACE 2007

Autumnal weather, which in Hollywood means blue skies and warm afternoons, and a classic filmland setting – Universal Studios Backlot – added to the ambience of MarketPlace 2007, the SDSA annual expo held this year on October 3rd. Attendees leisurely meandered through the cobblestone European-style streets radiating from Spartacus Square, visiting booths and exhibits by some of the top purveyors and services for film and television set decorating. New for this year, and extremely popular, was the set decorator panel series, which offered current information on several topics pertinent to the profession, presented in fun and interesting sessions. Whether greeting old friends, making new acquaintances, discovering another great resource or even carving a pumpkin, there was much to delight in MarketPlace 2007.





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## THE KITE RUNNER

*Continued from page 83*

"I felt they were entrusting me with a lot of responsibility," she continues, noting all the decisions and arrangements she had to make in the US. "We worked together really well, all of us. Caroline and Carlos did a lot to keep me engaged in the film. It's difficult to work alone, so Carlos was diligent about sending me location pictures and pictures of dressed sets."

The overall budget of approximately \$20 million was quite low, requiring a Herculean effort to compose a rich and complex look for the project. Nay says of her experience on THE KITE RUNNER, "I'm not sure I would do it again. It's difficult to turn off wanting to be on the set, actually dressing it for camera. It's strange to have worked on the project for the duration and never set foot in China. But I did get the opportunity to work on a good and beautiful picture, and I have always wanted to work with both Marc Forster and Carlos Conti. So I am grateful for the experience."

Conti and Smith concur that the complex nature of the production does not necessarily reflect in the finished film. "It was rough and hard work," concludes Smith. "A great, tough experience." ■

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*Lyra & the Magic Lantern.* A team of expert modelers collaborated with concept artists to produce this action prop, part of the collection of scientific instruments from Pinnock and her teams.



## THE GOLDEN COMPASS

*Continued from page 69*

binding of intricately knotted ropes and the correct bent-willow chimneys. She explains that they had the basket of the *balloonship* covered in Kevlar, because it had to look like something that could withstand all sorts of aberrant weather.

Pinnock and the art department worked with Costume Designer Ruth Meyers to coordinate the fabrics for each character, whether the Art Deco-Art Nouveau fusion for *Mrs Coulter*, the blending of Arts & Crafts and classicism for the cloistered college or the ethnic mix of the *Gyptians*.

In the film's production notes, the Academy Award-winning Gassner sums up the design and decoration, "The whole project is about translation from something you would understand into something that is in a different vernacular, a new signature."

To do so, the team employed the process of combining one element with another to create something new. Gassner defines it as, "...A hybrid or amalgamation—and that's what this movie is about from a design perspective, amalgamating ideas & concepts and theoretical & physical environments."

Pinnock welcomed the opportunity to experiment and invent. "Quite often you would be inspired by something unexpectedly found, then expand the idea and make something that was actually better and more appropriate."

Her willingness to step away from "safe choices, that which you know works," reflects the adventurous spirit of *Lyra*, the story's heroine. They each ended up exploring the boundaries of this new world. ■

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## I AM LEGEND Pages 14-15

### **Neville's Townhouse:**

LR Sofa: Tom Gibbs Studio  
 Lighting: Filaments, Lee's Studio, Gracious Home, City Knickerbocker  
 LR Chairs: Lisa Sherman  
 BR chair: Jonathan Adler  
 Kitchen table: ABC Carpet & Home  
 Kitchen Center Island: ABC Warehouse  
 Artwork: Newel Art Galleries, Troubetskoy, Film Art LA  
 Promotional electronics: Apple, Sharp, Dell  
 Promotional kitchenware: Viking Appliances  
 Promotional treadmills: AIM (Advertising In Movies)  
 Books: Strand Books  
 Decorative Hardware: Artistic Hardware  
 Fireplaces: Demolition Depot  
 Drapery: Bethel Studio

### **Exteriors:**

Christmas Decor: Cappelli  
 Street Dressing: State Supply

## ENCHANTED Pages 16-17

### **Ballroom:**

Carpet: Carpet Time, Long Island City  
 Flowers: Wendy Goidel  
 Large Trees: American Foliage custom build  
 Statuary/demi-lune tables/misc furniture: Newel Art Galleries  
 Small chandeliers: City Knickerbocker  
 Large chandeliers: Schonbek [special order]  
 Guitars/Band Equipment: promotional from Gibson  
 Sound Equipment: Carrol Musical  
 Drapery: Bethel Studios  
 Fabrics: Rose Brand  
 Sconces/Upholstered furniture: New York Lighting

### **Robert's Apt:**

Sofa: Room & Board  
 Carpet: ABC Carpet & Home  
 Drapery: Bethel Studio  
 Blonde Danish buffet: Props for Today  
 Framing: One Hour Framing

### **Italian Restaurant:**

Flooring: Epsteins  
 Bentwood Chairs/Old Beer Taps: Newel Art Galleries  
 Bar stools/misc furniture: Props NYC  
 Misc old photos/dessert stand/pizza man statue: Eclectic Encore  
 Bar dressing/pizza paddles/restaurant tables: Kabrams  
 Blinds: Stricklands  
 Framing: One Hour Framing  
 All lighting: City Knickerbocker  
 Back-bar dressing: State Supply  
 Tablecloths/curtains: Bethel Studio

## ALVIN & THE CHIPMUNKS Pages 18-19

### **Ian's office:**

Desk & credenzas: Modern Props  
 Black leather club chairs: HD Buttercup/Patine Home  
 Coffee table: Knoll  
 Accessories: Plantation  
 Conference table & chairs: Modern Props  
 Awards: Hollywood Trophy  
 Artwork over mantle: Art Dimensions  
 Desk lamp: Knoll  
 Black lamps on credenzas: Bases: Plantation; Black shades custom: Fantasy  
 Lighting  
 Guitars in display: Music Prop Services  
 Rug: custom  
 Flowers: Flower Art

### **Ian's Outer Office:**

Desks, lighted from inside [9], rug: custom  
 Desk accessories: Topdeq  
 Coffee bar: Diggs  
 Desk chairs: Modern Props and Knoll  
 Desk Lamps: Lamps Plus  
 Guitar graphic: custom, art department

### **Dave's Living Room:**

Desk and chair: Ob\*jects

Bonsai: Venice Flower Garden  
 Fireplace accessories: Bowls: Scentiments; Ceramics: Smallspice  
 Draperies: Restoration Hardware; Rods: Pottery Barn  
 Ethnic rugs: Aga John  
 Pine furniture: Omega Cinema Props  
 Lamps: Universal, Omega Cinema Props, Ob\*jects  
 Artwork: Art Pic, Pinacoteca  
 Small accessories: Pinacoteca, Pottery Barn, Crate & Barrel  
 Sofa: Crate & Barrel  
 Chair: Bedfellows  
 Coffee table: custom

### **Dave's Dining Room:**

Dining table and chairs: Omega Cinema Props  
 Additional iron chairs: Pom Pom  
 Bench: custom  
 Fireplace area accessories: Pinacoteca and Pottery Barn  
 Draperies: Restoration Hardware  
 Artwork: Ross Bagdasarian [See Recording Studio], Art Pic

### **Kitchen:**

Kitchen table: custom  
 Kitchenware: Omega Cinema Props  
 Island: K-Mart  
 Sink and faucets: Square Deal  
 Placemats and canisters: Ob\*jects  
 Rug: Ikea  
 Artwork: Art Pic

### **Recording Studio:**

Piano: Courtesy of owner/producer of the Chipmunks, Ross Bagdasarian  
 Artwork over piano: Courtesy of Ross Bagdasarian (painted by his father); Art Pic  
 Instruments: Music Prop Services  
 Rug: Aga John  
 Drapery: Restoration Hardware

### **Bedroom:**

Bed & plaid chair: Universal  
 Lamp: Anthropologie  
 Bedding: Pottery Barn  
 Pine Armoire: Omega Cinema Props

### **Patio:**

Table & chairs: American Rag

## I'M NOT THERE Pages 20-24

### **Robbie, Topanga Canyon House:**

Sofas: Phil'z/St Laurent, Montreal  
 Coffee tables, credenza: Sauriol/St Laurent, Montreal  
 Lighting: Sauriol; Grand Central/Notre Dame, Montreal  
 Carpets: Ararat  
 Smalls: Jack's/Amherst, Montreal; Curiosity (vintage Le Creuset pots)  
 Claire's artwork: by scenic artist Odette Gavreau  
 Products: History for Hire  
 Wall art: Robert Suprenant  
 Other interesting items: St Michel flea market; Value Village  
 Fabrics: C&M Textiles

### **Robbie, Beach House:**

Sofa: Jack's, Montreal  
 End tables, Art Deco sideboard: Cote Ouest  
 Lighting/sculpture: Jack's  
 Cowhide: Phil'z

### **Jude:**

Furniture: Ritz Carlton, Montreal; Michel Richard Antiques; Michel L'Italien Antiques  
 Fabrics: Saratex

### **Throughout the film:**

All period products were from History for Hire

### **Other main characters' sets:**

Built and scenic, or same sources as above

## ATONEMENT Pages 28-35

**Wallpapers:** Hamilton Weston, London; Cole and Son, London; Colefax and Fowler, London; Schumacher, New York

**Fabric on Drawing Room walls:** Colony, London

**Drape Fabric:** Colefax and Fowler, London; Jean Munroe, London

**Upholstery fabric:** Colefax and Fowler, London; Jean Munroe, London; Le Lievre, London; Bennett Silks, London

**Furniture smalls and lighting:** [All UK] Kempton Park Antique Market, Tring ►



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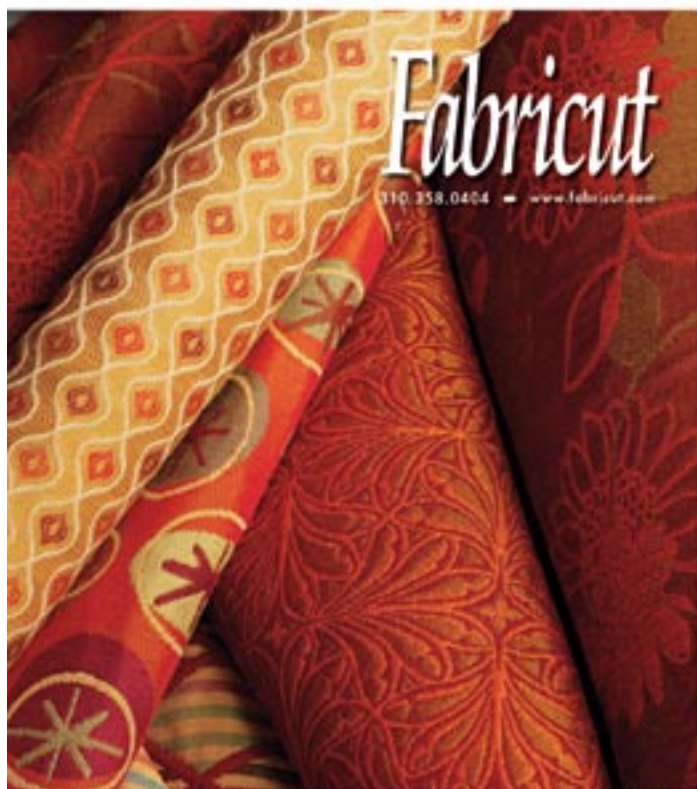
# Don't Lose Your Sets to Memory

*Ugly Betty*  
Production Designer:  
**Mark Worthington**  
Set Decorator:  
**Archie D'Amico**



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276  
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## resources

### ATONEMENT *Continued*

Auction House, Lots Road Auction Room, Camden Passage Market, Grays Antique Market, also special fabrications

**Prop Houses, UK:** Farley, Old Times, Trevor Howsham, Newmans, A&M, Spiller

**Greenery:** Filmscapes

**Ferris wheel:** Alfie's Amusements

**Thames Barge:** Jim Dine

**Arms:** Bapty

**Vehicles:** Private Collectors and fabrication

**Horses:** Debbie Kaye and Tony Smart

### LOVE IN THE TIME OF CHOLERA *Pages 42-44*

Smalls and action props: eBay US and UK

Small props and *Telegraph Office* details: Stuart Learmonth, UK

Film projector and other odd smalls: History for Hire

Plate camera and stand: David French Hire

Pottery and glass purchased and rented in Cartagena, Colombia

All Oil lamps came from Colombia and were pretty scarce

*Editor's note: For detailed descriptions of the resources for LOVE IN THE TIME OF CHOLERA and how they were resourced, please see page 87.*

### THERE WILL BE BLOOD *Pages 46-52*

*Editor's note: Set Decorator Jim Erickson is currently on location for the film THE WATCHMAN. He did try to send a more complete list of resources, but computer glitches dogged the process. Jim sums up his sourcing for THERE WILL BE BLOOD:*

Everything on this movie was from local individuals from the Texas Big Bend area. There were two large private collections in Austin that were at our disposal and another in El Paso. Fortunately for us there was also a very large antique fair held during our prep where we bought a number of key pieces of dressing. I always like to use what I can find locally. It often saves money and has a look and feel more legitimate.

The major sources were:

Along the Trail Antiques, Fort Davis, Texas

Tony Timmons, Fort Davis, Texas

Ron Davenport's, El Paso, Texas

S.O.B.'s Antiques in Las Cruces, New Mexico

Pieces of the Past, Austin, Texas

Bart Barton for train and depot dressing

Mareburger/Warrenton Antique Show

### THE KITE RUNNER *Pages 78-83*

#### **US Hospital, US doctor's office:**

Because all the medical supplies available on location in China were packaged in the Chinese language, Maria Nay SDSA sent a container of US supplies sourced from Alpha Medical: 2 hospital rooms, a doctor's office and nurse's station with thermometers, tongue depressors, everything required for a US medical set.

*[Editor's Note: Nay photographed items at most of the Hollywood prop houses to send Set Decorator Caroline Smith in China reference photos of set dressing in all styles and periods. It was difficult for Smith to obtain the upholstery and drapery fabric in China; because of inherent differences, all hardware and electrical had to be purchased in the US and sent as well.]*

Fabrics: Diamond Foam & Fabric; Off the Bolt

Wallcoverings: Astek Wallcovering

Hardware: Rick's Hardware, Home Depot, Lowe's

Period license plates, newspapers and money: Earl Hayes Press

Hero props such as the sling shot box: Printed by IComm

Period toys & games still in original wrapping, Baba's record collection: Michael Truesdale, eBay

Art: Hollywood Studio Gallery; Weidman original 60's artwork

Bar supplies for **The Dive Bar**: Star Restaurant Supply

Other Los Angeles sources: Omega Cinema Props, Warner Brothers, Santa

Monica Flea Market, Melrose Trading Post, Sherman Oaks Antique Mall, Sav-On

Appliances

*Editor's note: SDSA Business members are easily accessed through the SDSA website: [www.setdecorators.org](http://www.setdecorators.org)*

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