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Set Decorators Society of America

Fall 2005



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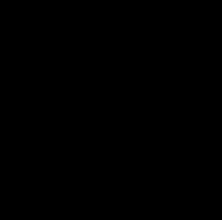
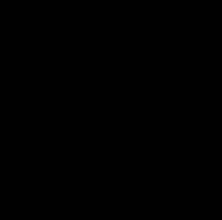
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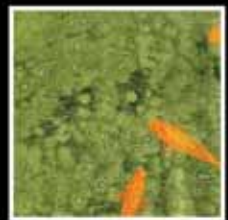
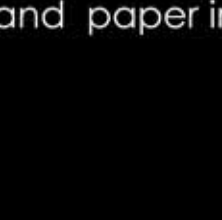
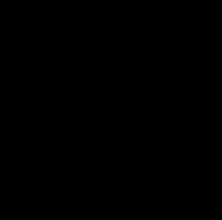
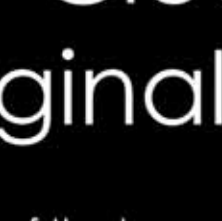
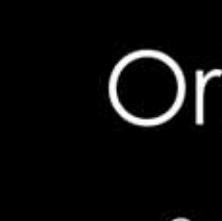
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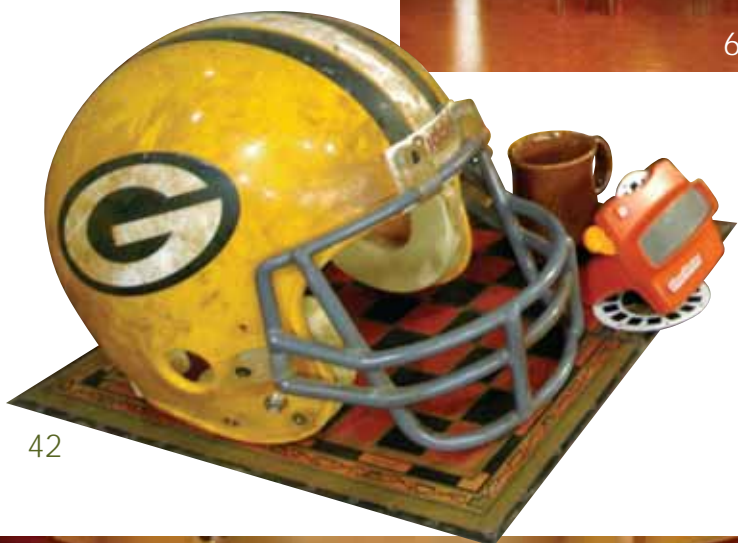
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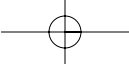
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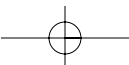
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photo: Ken Haber

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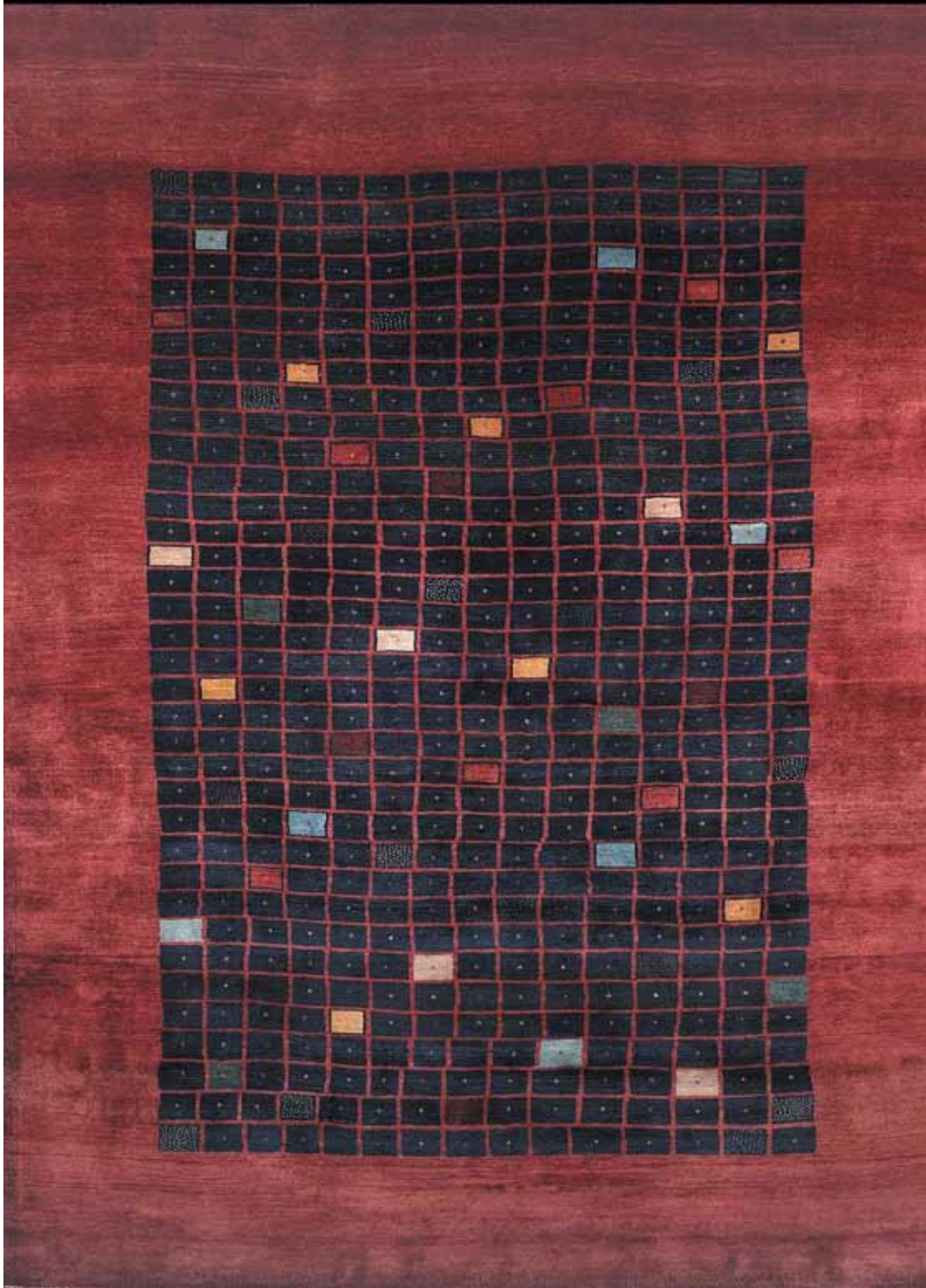
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## contributors

**Eric Althoff** writes for numerous publications and frequently works as a freelance editor. His behind-the-scenes knowledge of the entertainment industry is enhanced by occasional stints as an assistant to independent location and script departments. In his spare time, he is working on his first novel.

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

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

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

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

## SETDECOR

Set Decorators Society of America

Fall 2005

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### Photographs courtesy of

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## from the editors

The chaos wrought by Hurricane Katrina and by our lack of preparedness is disturbing in the extreme. Our compassion for those affected has us reaching out to help, while at the same time setting off our fears for our own communities and industries.

We are frantic for the welfare of our friends and colleagues in the Crescent City and along the charming coastline of Mississippi and Alabama. So many of us have had the privilege of traveling there to shoot over the years, especially recently, as Louisiana had been actively courting the film industry by instituting tax breaks. Many filmmakers originated there, learning their craft and migrating to other Industry centers in Los Angeles and New York. The wake of the event is enormous for all of us.

Repercussions of the loss of industries, including our own, reveal patterns and interdependencies that underline the fragility of our civility. We witness government officials, rescue workers, and facilities pressed into unfamiliar service: layers and layers of detail, spaces and things. People's belongings are strewn across the landscape. Images of homes with walls blown away revealing rooms intact haunt us, as does seeing what people chose to bring with them into shelters or learning what they long for in their loss. The professional habit of the set decorator is to project ourselves into a situation in order to be able to visualize it and interpret it. If we take a step back, Katrina becomes a bizarre, yet amazing research opportunity.

As we absorb these images, the rending of the curtain separating the less privileged from the rest of us makes us uneasy. Much film and television decorating work tends to skew upscale: we have all been asked more than once to make a character with an average economic status appear to have unlimited resources. Many of us travel between job styles. Sometimes we can present ethnic or economic diversity in our sets, but more often audiences like to project themselves into the lives of the characters. And escapism is a big part of our *raison d'être*. They do call it *The Entertainment Industry*, not the *Show 'Em the Way It Is Industry*.

Our hearts are broken for New Orleans, one of the most textured, complicated, original places we have left in this country of mini-malls, maxi malls and casino architecture. And once again we thank it for bringing us down to earth, showing us the truth, revealing the layers of life that help us in our own endeavors. It will come back, we will help it rebuild, by our contributions, by extending a hand to friends and colleagues, and by encouraging the Industry to return to shoot in this wonderful corner of our country.

Rosemary Brandenburg  
Jan Pascale

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## off the set

Set Decorator/Interior Designer Mae Brunken SDSA reveals how her work with sets has merged with her personal design sense.



*Entry:* "Recognizing it as the **DOUBLE INDEMNITY** house, guests would comment that I should get the movie poster. This led to my collection of film noir posters, which still does not include **DOUBLE INDEMNITY!**"

"Decorating for the camera has influenced my approach to the design of my own home in several ways. For instance, I considered the entry of the house as the establishing shot. This architecturally graphic room, which is famous as the setting for the film **DOUBLE INDEMNITY**, opens onto the living room, dining room and library, immediately giving an overall view of the main living areas of the house."

"It was important to tie these rooms together while giving each of them their own identity. Decorating for sets also inspired me to move on from this vantage point and view each room from different angles, as the camera would. I considered the classic 1920s Spanish architecture and then mixed in a modern take on old Hollywood glamour."

"My approach to furniture is: you should have some good pieces, some basics, some trendy things just for fun and some vintage to mix in. The way in which you combine these elements creates your personal style. ▶



*Dining Room:* "I like to mix different eras and styles of furniture. 1960s vintage chairs from a thrift store were recovered in liquid leather. A modern version of the traditional monastery table often seen in Spanish houses balances the antique buffet."

photos: Luke Wooden

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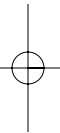
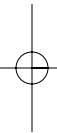
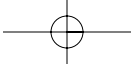


# off the set



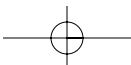
*Living Room:* "A lot of people are afraid to use color in their homes. I embrace it, and I like to experiment with it. In choosing this palette, I was inspired by colors from the 1920s that have also become very much in fashion today. My current color palette is soft, both contrasting and enhancing the strong graphic elements of the house." ▶

photo: Robert Berger for the book "The Art of Dramatic Living"

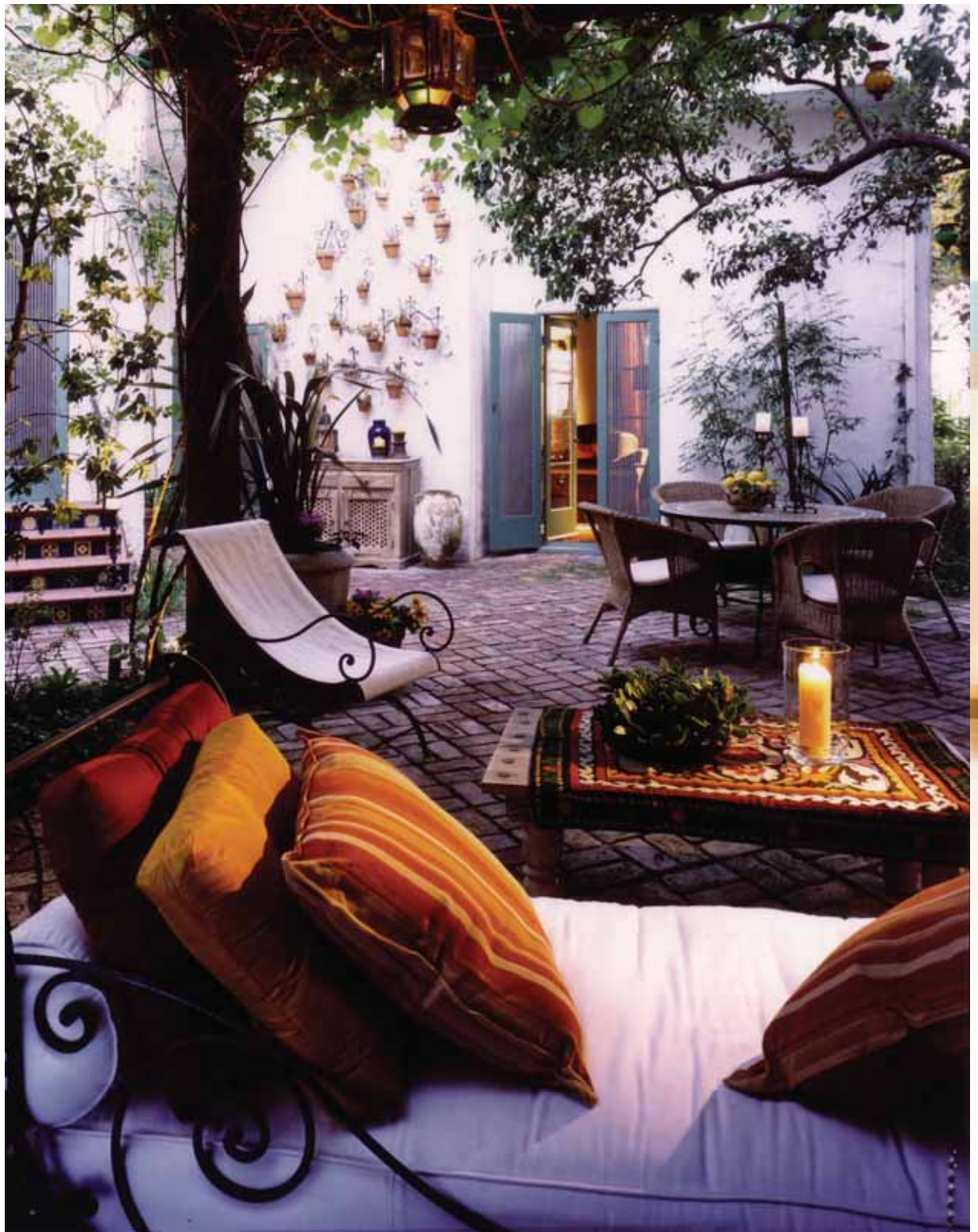


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# off the set



*right:*  
**Patio:** "The patio functions as an outdoor living room. Space planning is one of the most important aspects of the design of a home. The use of space in a home is different than the use of space in a set because it must function as a living space on a daily basis."

*below:*  
**Master Bedroom.**  
 Painting by French artist  
 Pierre-Marie Brisson.

photos: Robert Berger for the book "The Art of Dramatic Living"



and as with a set, reveals aspects of the 'character,' that inhabits that space."

"When I decorate sets for commercials, they are often the backdrop for a product and represent the taste of the demographic that would use this product. The work is fast and furious. You create the look and then move on to another. Decorating your own home is usually a much slower process, because being your own client is in some ways more complicated. As set decorators, we are exposed to many different styles and directions to take, but once you make a design decision for your own home, you have to live with it—at least for a while!"

—Mae Brunken SDSA

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## film history

# The ADG Film Society

The ADG Film Society film series gives recognition to the achievements of those who have made significant contributions to the advancement of excellence in the design of motion pictures. Each screening presents a different aspect of motion picture production design and/or art direction placed in its historical context. The screenings often include a visual presentation of the designer's concept drawings, models, production illustrations and research sources.

The August 7th screening at the DGA Theater in Hollywood showcased Anton Grot's remarkable art direction of Max Reinhardt's epic adaptation of the Shakespearean comic fantasy *A MIDSUMMER NIGHT'S DREAM* (1935). Production Designer/ADG Executive Director Emeritus Gene Allen, a student of Grot, and Director of Photography Vilmos Zsigmond ASC, both Academy Award recipients in their respective crafts, led a Q&A honoring the master designer's work. ■

### *Upcoming ADG Film Society honorees and screenings:*

Production Designer Charles Hall  
**ALL QUIET ON THE WESTERN FRONT** (1930)  
 Sunday, September 25, 2005  
 Directors Guild of America Theater 2, Hollywood

Production Designer William Cameron Menzies  
**INVADERS FROM MARS** (1953)  
 Sunday November 6  
 (in conjunction with American Cinematheque)  
 Aero Theater, Santa Monica.

*[Editors' note: Ben Bone was the uncredited set decorator for A MIDSUMMER NIGHT'S DREAM and Edward G Boyle was the set decorator for INVADERS FROM MARS.]*

See page 102 for more film related exhibitions in Los Angeles



*top and above:* "In *A MIDSUMMER NIGHT'S DREAM*, Grot creates an amazing, fully realized fantasy world, using every resource available at the height of the Hollywood studio system. *DREAM* was the *LORD OF THE RINGS* of its time, and to this day has almost never been surpassed, even technically."

—John Muto, Co-Chairman ADG Film Society

*below right:* Art Director Anton Grot set the fantastic visual style of the Warner Brothers musicals generally credited solely to director/choreographer Busby Berkeley.



*far left:* After serving as art director on a number of memorable Hollywood films, Anton Grot (1885-1974) joined Warner Brothers in 1927 and designed 80 films over a twenty-year period. Grot was a five-time Academy Award nominee and recipient of an Honorary Academy Award in 1941.

All photos: Courtesy of Art Directors Guild Film Society





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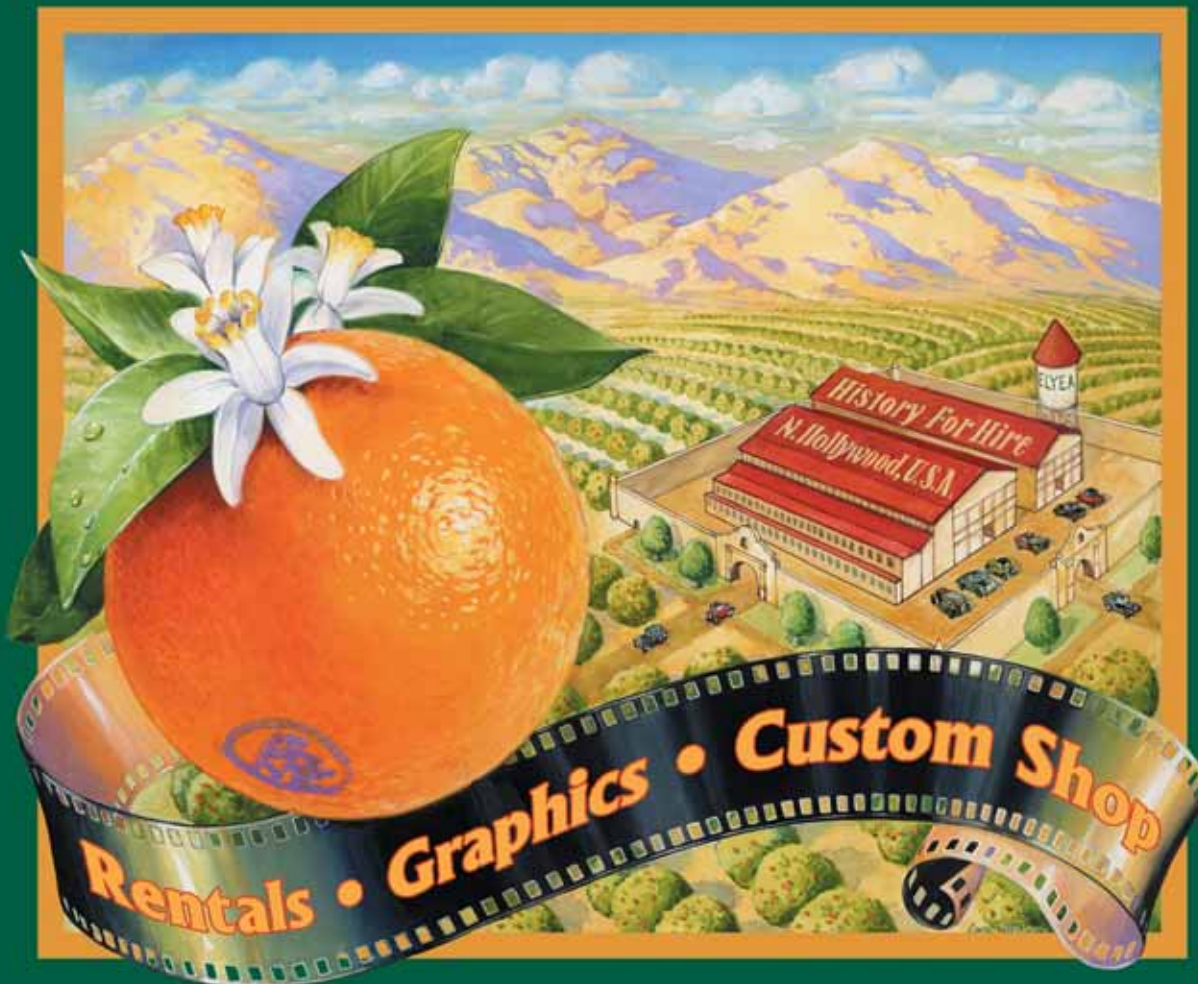
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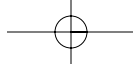
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emmys

# The 57th Annual Emmy Awards

The 2005 Primetime Creative Arts Emmy Awards were presented September 11, 2005 at the Shrine Auditorium in Los Angeles, CA, telecast on September 17. Congratulations to each nominee for the 2005 Emmy Award for Outstanding Art Direction, noted here and on the following pages. [The honorees listed in red were awarded the Emmy statuette.]



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TWO  
AND  
A HALF  
MEN

photo: Ann Shea © CBS Television

THAT  
'70s  
SHOW



photo: © 2005 FOX

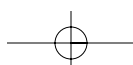




photo: © 2005 NBC/Universal

## WILL & GRACE

# Outstanding Art Direction for a Multi-Camera Series



photo: © ABC Touchstone Television

**GEORGE LOPEZ** ABC  
Set Decorator Judi Giovanni SDSA  
Art Director John Shaffner

**THAT '70s SHOW** FOX  
Set Decorator Tara Stephenson SDSA  
Production Designer Garvin Eddy

**TWO AND A HALF MEN** CBS  
Set Decorator Ann Shea SDSA  
Art Director John Shaffner

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

## GEORGE LOPEZ

emmys

# COLD CASE



photo: © CBS Television

## Outstanding Art Direction for a Single-Camera Series



© ATAS/NATAS

**CARNIVALE** HBO  
 Set Decorator Joyce Anne Gilstrap SDSA  
 Production Designer Dan Bishop  
 Art Directors Roger L Kine, David Morong

**COLD CASE** CBS  
 Set Decorator Timothy Stepeck SDSA  
 Production Designer Corey Kaplan  
 Art Director Sandy Getzler

**DEADWOOD** HBO  
 Set Decorator Ernie Bishop  
 Production Designer Maria Caso  
 Art Director James J Muakami

**DESPERATE HOUSEWIVES** ABC  
 Set Decorator Erica Rogalla SDSA  
 Production Designer Thomas Walsh

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

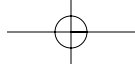


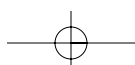
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# emmys

## Outstanding Art Direction for a Miniseries or Movie



photo: Maria Nay

### EMPIRE FALLS

**EMPIRE FALLS** HBO  
Set Decorator Maria Nay SDSA  
Production Designer Stuart Wurtzel  
Art Director John Kasarda

**FAITH OF MY FATHERS** A&E  
Production Designer Vincent J Cresciman

**THE LIFE AND DEATH OF PETER SELLERS** HBO  
Set Decorator Maggie Gray  
Production Designer Norman Garwood  
Art Directors Christopher Lowe, John Ralph, Lucy Richardson

**THE LOST PRINCE** (Masterpiece Theatre) PBS  
Set Decorator Sara Wan  
Production Designer John-Paul Kelly  
Art Director Emma MacDevitt

**WARM SPRINGS** HBO  
Set Decorator Frank Galline SDSA  
Production Designer Sarah Knowles  
Art Directors Thomas Minton, Scott Ritenour



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

### MADtv

**MADtv** FOX  
Set Decorator Daryn Reid Goodall SDSA  
Production Designer John Sabato  
Art Director D Martyn Bookwalter

**AMERICAN IDOL** FOX  
Production Designer Andy Walmsley  
Art Director James Yarnell

**FIRST INVASION: THE WAR OF 1812**  
History Channel  
Art Director H David Wright

**77th ANNUAL ACADEMY AWARDS** ABC  
Production Designer Roy Christopher  
Art Directors Steve Olson, Greg Richman

**47th ANNUAL GRAMMY AWARDS** CBS  
Production Designers Steve Bass, Brian Stonestreet  
Art Directors Scott Welborn, Tamlyn Wright



photo by John Sabato



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# television



photo: Chris Webb

# COLD CASE

Set Decorator **Tim Stepeck SDSA**  
Production Designer **Corey Kaplan**  
CBS

**S**tory structure is what attracted Set Decorator Tim Stepeck SDSA to the nighttime drama COLD CASE. The utilization of flashback episodes lends the show an eerie and urgent quality. This quality has infused itself into Stepeck's work.

"During each episode, we are often required to do several of the cold case sets twice: one in present day and again in the time period of the murder being investigated," Stepeck says. "Being able to explore the themes and the look of several eras is a constant learning experience."



photo: Ryan Meyers

**above right and left: 1943 Airplane Factory:** For the Emmy nominated episode *Factory Girls*, Set Decorator Tim Stepeck SDSA and team had one week to fill an old warehouse with the makings of a World War II era airplane factory, and make it look operational.

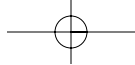
**right: Factory Office:** Immersing themselves into the war years, Stepeck and crew provided not only the environs of a 1943 factory office, but also the details that reveal aspects about the people working there. There was an underlying theme of sexual and racial discrimination, visual clues of which are evident in the set.

And a constant challenge."

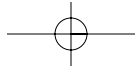
Stepeck points out that his work on the Jerry Bruckheimer-produced show is highly character-driven and that this quality informs the design process. "With each set, we put a lot of thought into how a particular character lives and functions in his or her space." When time allows, Stepeck and the design team seek character bios from the writers before their design work begins. "We ask questions that help us discover what this person is all about: Rich or poor? Single or married? Kids? ▶



photo: Chris Webb



# television





photos this spread: Courtesy of Warner Bros. Television Productions Inc

**above: Philadelphia Police Department:** The visual clue here has nothing to do with police work. The camera track and dolly are proof that *COLD CASE* is filmed on a set, not in an actual office, no matter how real Stepeck, Kaplan and team have made it appear.

**left: Cold Case File Room:** Kathryn Morris as *Lilly Rush*, the lone female in the Philadelphia Police Department's Homicide Squad and in charge of the department's cold cases. Jeremy Ratchford as *Nick Vera* and John Finn as *John Stillman* search through old case files with her. The older cases are in brown or green file boxes, the newer ones in white.

Religious? What are their vices? Hobbies? Our goal is to embellish the story the character is telling by making the space an extension of his or her story."

"Production Designer Corey Kaplan is the starting point for the design work," he continues. "She decides the overall look and flow and provides the parameters within which our sets are to evolve. In simple terms, she designs the space, and we fill it." And they do it well. Their work has been recognized this year with an Emmy nomination for Outstanding Art Direction.

*COLD CASE* tackles issues of contemporary life, but also offers a 'living history lesson,' emphasizes Stepeck. He reveals that the show deals with hot-button issues of the past and the present, and that the research involved for each episode can be very eye-opening on a personal level.

Despite the great opportunities to play with character and time and space, Stepeck bemoans that even with great free-

dom, he still is not able to do everything he would like, due to the temporal and financial constraints of episodic television. Stepeck explains, "The time between seeing a location or an empty set and [doing] the shoot is usually no more than a couple of days. I am often calling my buyer in the afternoon with measurements and a color palette of a set, or even three sets, that have to be shopped and loaded on a truck by the following morning."

"My crew, particularly Lead Dave Napoli, Buyer Stacy Weddington, Art Department Coordinator Carolyn Baumert, and I have worked together like this so often that it becomes second nature to just dig in and get it done. We work very hard and we work very well together."

"Of course, our vendors are amazing," he praises. "The list is too long to print, but they know who they are and we know we couldn't pull this show off without them."

—Eric Althoff

television

# George Lopez

Set Decorator Judi Giovanni SDSA  
Art Director John Shaffner  
ABC



All photos © ABC Touchstone Television



*above: The Lopez Living Room redressed as a MUNSTERS fantasy.  
left: A Colorado Lodge becomes the Lopez casa.  
above right: The Kitchen takes on a temporary Cleaver overlay.*



They're *living la vida loca* on the set of the Latino-themed comedy series *GEORGE LOPEZ* as the sitcom celebrates its first Emmy for Outstanding Art Direction for a Multi-Camera Series.

"We are all very proud and excited," comments Set Decorator Judi Giovanni SDSA. "It's great to be recognized for our sets."

For the last four seasons, Giovanni and Art Director John Shaffner have strived to create sets that truly represent the main character's Mexican-American culture and heritage. Based on the life of its namesake, *GEORGE LOPEZ* takes place in California's San Fernando Valley, in a Hispanic area where the comedian grew up.

"The most important thing to remember is that the *Lopez family* is an American family," stresses Shaffner. "Like everyone they have their heritage, but as a family we want to make them visually recognizable, middle class." He continues, "I love working with Judi. She is a great collaborator, and I think we inspire each other. I appreciate that she takes

as much inspiration from the script and our *Lopez World* as I do....we see eye to eye. It's great that she can take something and run with it....put it over."

"The Mexican-American culture is so rich and varied in the Los Angeles area," observes Giovanni. "There is a wealth of choices in the area, which makes my job easier! I have been especially happy to showcase Latino artists, purchasing many paintings, prints and sculptures by people in the community."

Giovanni and Shaffner have managed to create realistic sets that capture the heart and soul of the Hispanic community, from the *Lopez family's* two-story clapboard home (decorated to play up the wife's upwardly mobile taste) to the Mexican restaurant they often frequent. "*Carrillo's Restaurant* is my favorite," admits Giovanni, who based the set specifically on one of George Lopez's favorite restaurants. "One of the best compliments I have received came from the owner of the real Carrillo's. During a visit to the set, he said he felt right at home. That's when I knew we had ►

## television



**Jetsonian Lopez casa**

Photo © ABC Touchstone Television

captured the true flavor and spirit of the original."

Giovanni and her crew don't just build sets that imitate the Latino comedian's real-life haunts. "The GEORGE LOPEZ show is always exploring story lines that take us out of the ordinary," says Shaffner. In the past season they created the *Colorado retreat* featured in two Emmy-nominated episodes, *The Simple Life* and *Trouble in Paradise*.

"I loved creating the lodge," reveals Giovanni about the episodes in which the *Lopez family* moves to Colorado in their quest to live a simpler, small-town existence. "We played with the romantic cliché of an idyllic getaway."

For the series' third Emmy-nominated episode, *Leave it to Lopez*, Giovanni and her team had to replicate the sets from classic television shows *THE MUNSTERS*, *THE JETSONS* and *LEAVE IT TO BEAVER*. "It was an exercise in nostalgia," she recalls. "We watched old reruns, took copious notes and used the pause button a lot!"

In this episode, George envisions his family as the *Cleavers*, *Munsters* and *Jetsons*. The catch — Giovanni had to utilize her own show's permanent sets to re-create the

*Cleaver's kitchen* and *Munster's living room* for this special Halloween-themed fantasy, "I tried to duplicate all the dressing in its essence," Giovanni describes. "I particularly loved doing the drapery. It was so specific to each show and era."

Giovanni also had to craft a new swing set that incorporated the 1960s space-age style of the animated cartoon *THE JETSONS*. "I had to choose each piece for its color and sculptural form. The minimalist set of *THE JETSONS* was such a marked contrast from the clutter of *THE MUNSTERS*, and the primness of the *Cleavers*. There were so many different styles in one episode. It was great fun!"

From replicating those diverse sets to re-creating Lopez's old hangouts, the *airplane factory* where family members work, places they shop and their *family home*, Giovanni and her crew have built a wide variety of settings for the long-running series. "I enjoy doing sets with character," professes Giovanni. "They can be funky, high-end or fanciful."

Giovanni and Shaffner look forward to another season of creating culturally-authentic sets that help shine a spotlight on everything related to *la vida Lopez*.

—Tom Castañeda



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television

# That 70s Show

Remember shag carpet, 8-tracks, avocado green appliances and *earth* tones?

SET DECOR talks with Set Decorator Tara Stephenson SDSA about re-creating the seventies.

Set Decorator **Tara Stephenson SDSA**  
Set Decorator **Bill Gregory SDSA**  
Production Designer **Garvin Eddy**  
**FOX**





*Forman Basement:* "A multi-purpose area where the neighborhood kids hang out. It's the laundry room, store room, and rumpus room. Hyde has a 'bedroom' down there and we've even rigged a shower." —TS  
(Set originally decorated by Bill Gregory.)

photos this spread: Ken Haber

**Set Decor:** *THAT 70s SHOW* was originally set in 1976. Over the eight years it has been running, has it remained the same 'time'? Has set decoration of permanent sets remained the same?

**Tara Stephenson:** Now we're in 1979 and it will remain there for the rest of the show. The kids have graduated high school. Time has lapsed, but it usually takes about two to three seasons for the year to change. For the most part, the permanent sets have remained the same. Change is not really accepted by the audience.

**SD:** When you're doing a period like the 70s, obviously much of the decoration has to look 'new' to the time. Yet, some things have to seem as if they have been in use for a while as well?

**TS:** Yes, even though we're in the 70s, people don't always buy new furniture or replace what they have every year, so we have elements from the 1950s & 60s. The *Formans* are not wealthy people, not likely to redecorate often. Besides, they are comfortable in their home. They like it the way it is.

**SD:** Tell us about your color palette and restrictions you might have because of it.

**TS:** A lot of earth tones—the infamous *Harvest Gold* and *Avocado Green*. But we don't really limit it to those. We brought in colors from the 60s, and the palette of the 70s changes through the decade. We just now used pale aqua in the new *Pinciotti Rec Room*, and the *Hair Salon* is hot pink and orange. We don't use much red or black because those were predominant in the 80s.

**SD:** On a 'period' show, what things do you have to contend with, which other sitcoms may not?

**TS:** Items not being readily accessible. Writers might put something specific in a script that is key, but not necessarily available! For instance, we had a vintage Aerosmith poster hanging in the new *Grooves record store* set, but it was not THE poster the writers referred to! And tracking down vintage items that still look new is a biggie.

Also, no product placement. That's all about selling current stuff. Most product placement companies don't keep archives. However, we were able to work with Kodak, Kellogg's and Betty Crocker. They sent us color xeroxes of their old packages. We then copied them and placed them onto appropriate sized boxes. But, then we had to 'Greek' ▶

# television



them out, because the companies weren't sponsors of the show!

Finally, getting clearance on vintage items takes longer. Tracking down the original artist or owner is often difficult. It is not unusual to find that they are no longer alive, and then we have to find and work with whomever is handling their estate.

**SD:** Tell us about your research. How do you determine what's appropriate for the time?

**TS:** That was my childhood, so I have strong memories of the 70s, and many family photos. I've also developed a pretty extensive library of books and articles on and from the 70s, and we reference television shows from that era.

**SD:** What resources do you use?

**TS:** Thrift shops and flea markets are great resources. Not only do they have vintage, but also the 'stuff' of the right

class—this is supposed to be middle-class Wisconsin in the 1970s. At first I would buy things whenever I discovered them, just so I would have a good stash of 70s items. When they wrapped the film *ALMOST FAMOUS*, I bought so much of their set dressing that we filled two stake-bed trucks! Of course we've used all of it, but now I only get something if it is extremely character-driven.

**SD:** Do you have time to have items manufactured?

**TS:** Rarely. We have such a quick turnaround; usually we have to have things within a week or less. I do have draperies made and occasionally have furniture re-upholstered in the fabric of the day.

**SD:** Has there been a nightmare set or situation?

**TS:** Plenty! Retail shops are a nightmare. Try doing a grocery store set in the 70s or a pharmacy. ▶



*clockwise from left:*

**Pinciotti Rec Room:** "One of my favorites. The *Pinciotti's* have a little more money and *Midge* has great taste, so I got to do a 70s modern rec room that wasn't brown and orange!" —TS

**Salon:** "Another favorite new set, with lots of personality, bright and colorful. It's great to change over into the palette of the later 70s." —TS

**Detail: Forman breakfast nook.**

**WB's office:** "*WB* is a new character, a wealthy business man. I knew exactly the desk and credenza I wanted to use. His office needed to be cutting edge (for the time), bright, flashy. He owns a record company at the cusp of the 70s/80s, so you know there's flash." —TS

**Bob Pinciotti Bed Room:** So 70s!

photo: Ken Haber



photo: Ken Haber

### *Notes from Production Designer Garvin Eddy:*

Looking pretty is not always the correct choice! We have to think about the backstory and what could have affected decisions the characters would have made for their environs.

We are not going for high style; the show is based on a middle-income family. This makes the project much more difficult to design and decorate, because viewers have to be able to directly relate.

It is critical for the audience at home to connect visually. We have to give them signals. Tara is great at finding a piece that makes someone react *Oh yeah, I remember that*, or *My parents had one just like that*. Even though we have been on for eight seasons now, she continues to bring new and interesting things to this period show.

Tara was a child in the 70s. I was not. So we have different perspectives on the era, which actually enhances our collaboration. We stay constantly in touch, as it is essential that the production designer and set decorator are in sync.

# television

*right and below:*  
*'Grooves' record shop:* A new and recurring set, nominated for an Emmy this year.

*opposite:*  
*Forman Living Room:* "This is a middle class Wisconsin family that decorated their house in the early 70s when the father was working at a car plant. *Red*, the father, has his big green chair. He doesn't particularly like change." —TS  
(Set originally decorated by Bill Gregory.)



photos this spread: Ken Haber



**SD:** Do you ever go on location?

**TS:** Our locations have all been on the lot! We've been off the stage maybe a dozen times in the last seven years. They prefer to have everything onstage in front of the audience, to get the live reaction. The actors completely play to the audience. It has evolved to where we do very few pre-shoots now.

**SD:** The sofa is almost always a central part of every sitcom's visual definition. Usually it's in the living room. But the focal sofa in your show seems to be in the basement hangout. Please tell us about this.

**TS:** Yes, we actually have TWO 'sitcom sofas'! The classic sofa in the *Forman living room* serves as the setting for parental interaction, the neighbor's visits and some family scenes. The basement sofa is almost exclusively for the kids. It's their hangout and is really the typical sitcom center of activity. Someone is always sitting on it, draped over it, or leaning against it. Usually several 'someones' at once.

**SD:** What is the set decorator history of the show?

**TS:** I really want to pay homage to Bill Gregory SDSA. He created the original sets. They are all based on his vision. It has been great to take that as a template and then create my own, always with the original vision in mind.

*continued on page 98*



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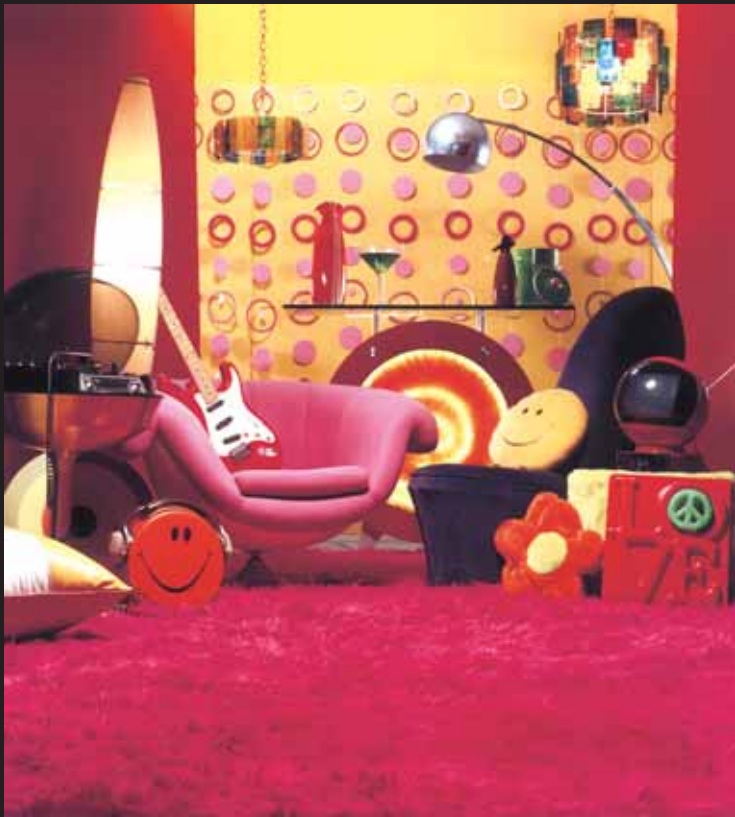
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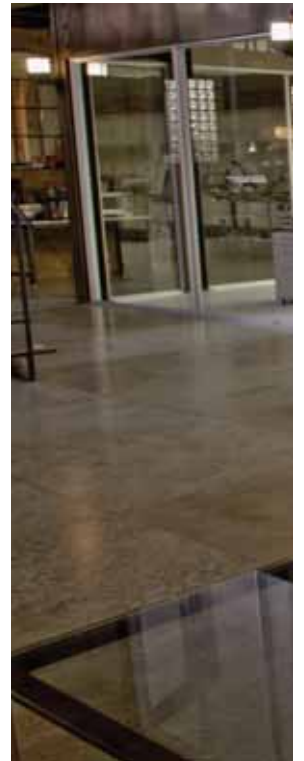
television



photo: Ken Haber



photo: Michael Hanan



# CSI: NY

Set Decorator **Cindy Coburn SDSA**  
 Production Designer **Carey Meyer**  
 Production Designer **Michael Hanan**  
 Production Designer **Vaughn Edwards**  
**CBS**

## CSI: NY Moves up to Rooms with a View



photo: Ken Haber

**I**t shouldn't take more than a New York minute to notice the colossal changes on the Big Apple crime drama CSI: NY. From a new state-of-the-art *crime lab* to a completely renovated *office space*, the show's permanent sets received a dramatic makeover just in time for the second season premiere.

"The network decided the series was too dark," reveals Set Decorator Cindy Coburn SDSA. "The subterranean feel was too claustrophobic. So the *CSI unit* moved to a new location."

Not just any location. The premiere will see the show's main characters moving into a new space high above Manhattan. Instead of heading underground to process evidence, the detectives and crime scene investigators will take a high-rise elevator to their sparkling new *offices*. "There will be no more basement labs," explained CSI creator Anthony Zuicker in a previous interview. "The labs and the sets will take place in a vertical city."

CSI:NY was originally intended to focus on grittier stories as a way of setting it apart from other New York based crime shows. Coburn and season one production designer Carey Meyer followed that template with sets that reflected stark contrasts. "The idea was that the CSI team had moved into an older building that was retrofitted," Coburn explains. "But all the medical technology was state-of-the-art. It was a nice contrast, the old and the new."

"The mistake we made was having no windows," says Zuicker. "Too much of the underbelly of New York." Meyer and Coburn worked to correct that as the season progressed, before getting the final order to completely reinvent the set.

When Meyer chose to take the second season off, Michael Hanan was contracted for the new permanent sets and the season's first episode. Vaughn Edwards will finish out the season. Coburn had worked with these production designers in the past, and has 'a great, great crew,' so transitions are not a problem.

Hanan describes the new look, "We were given the mandate to turn it into a showpiece in which Manhattan was always present. There would be something to see no matter where you looked. ►

## television

The set had to be a continuum of vast uninterrupted space where everything could be seen, including the Manhattan skyline."

That huge undertaking included moving the *CSI team's* offices into the same building as the *autopsy room*, which allowed the crew to give both spaces the same aesthetic quality. "Even though they are on different floors," Hanan relates, "they now have a common sensibility between them." From the *autopsy lab* (which contains a special body-wall corridor and body wash and prep area) to the team's newly added *community office* and *lunch room*, the entire set now has a new, clean, high tech feel.

Hanan, Coburn and crew even completely renovated the main character's *office*. "We gave *Detective Taylor* (Gary Sinise) a seating area, lightened up the colors in his upholstery and removed a lot of the black from the set dressing," describes Coburn. "We wanted him to appear warmer, so we placed more personal items in his office. Now, along with the latest gadgets, the viewer sees family photos, military awards and community service plaques."

While a lighter color palette and more cutting edge technology are indeed effective, the most dramatic transformation of the entire CSI:NY permanent set is the use of a simple material—glass.

"There are several layers of glass between the camera and the background," confirms Coburn. "This stacks up nicely so the camera can capture people working, the detailed set dressing and unique architecture between layers of glass with the Manhattan skyline evident in the background."

A multi-layer POV for the show's multi-layered stories and characters.

—Tom Castañeda



photo: Michael Hanan



photo: Ken Haber



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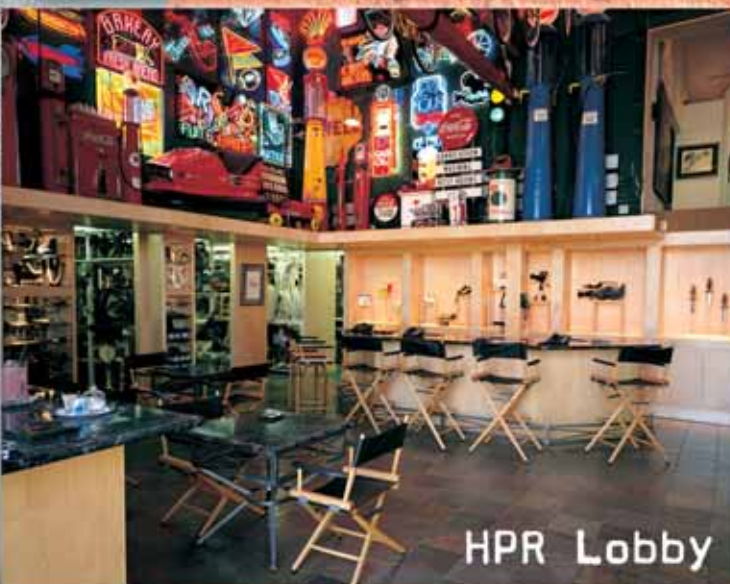


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film

# A Conversation with John Turturro

John Turturro puts a spin on the word *fantasy* with his self-described down and dirty musical love story *ROMANCE & CIGARETTES*. In this semi-autobiographical tale, the writer/director explores the cost and value of relationships throughout life and after death. The film is set in the environs of his childhood, but not held to the time. He states that "it was a milieu that I knew and could explode with my imagination."

Best known for his finely honed character acting, Turturro put his attention to detail into the choices of imagery for this artistic flight. According to *Variety*, he "unleashes a choice cast [James Gandolfini, Susan Sarandon, Kate Winslet, Steve Buscemi, Christopher Walken, Mary-Louise Parker] on some wonderfully salty dialogue, splashy song-and-dance routines and a mixed retro setting." That setting is the working class world, with a twist.



*left:* John Turturro directs Kate Winslet in front of the gigantic salt mound. *opposite:* Script cover made by Turturro of photos that supported and inspired his vision, including a family photo in the lower right that provided the original germ of an idea for the semi-autobiographical film.

*Turturro describes the process in a recent conversation with SET DECOR:*

I didn't want the place to be just Queens, NY, because when people think of New York, they only think of the same old things. And what we were trying to do was take a new look at relationships between people, as they are and in the place that they live. When you know a place really well, your ►

## romance and cigarettes



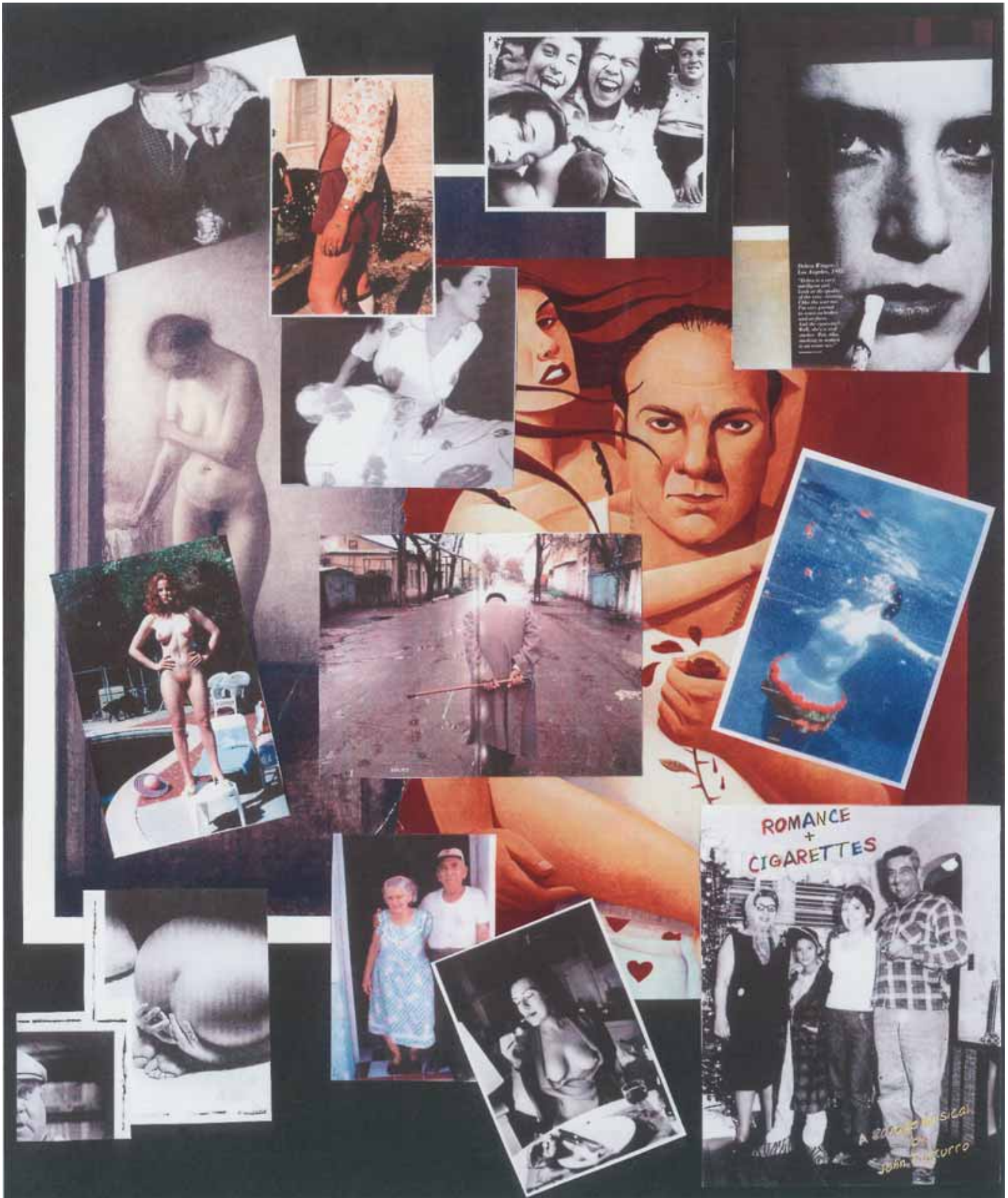


photo: Courtesy John Turturro

## film



photos above and top: Michael Hunold



photo: Mario Ventenilla

view is not the tourist panorama.

We wanted a certain 'pink' house, because where I grew up (Rosedale, the very end of Queens) there were all these little pink houses. We used soft pastels, very feminine color-wise. You have these little houses and big families, and the people were almost too big for their house, too much for their environment. That's why they break into song. It's a way of getting away, of escaping. It's also a way of articulating what is too much for them to express.

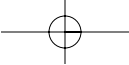
We purposely tried to make the family not of any particular culture, as if they were in the world of *Everyman*, *Everywoman*. Visually poetic.

I wanted to show relationships and situations that did and do exist. Even though there's a lot of fantasy in the film, the

fantasy is coming out of something that does exist. It was important to show the elements of a neighborhood without limiting them to that particular place, to make it real but almost distort it.

We looked at William Eggleston's photographs, the way he *painted* that hyper-realism. Eggleston, among others, has taken the mundane and turned it into something poetic. When I saw his pictures, I thought, "That's like the world I came from." His work is distorted in a beautiful way. I wanted to *distort* the neighborhood, that way of life, in the same way; to control the palette of the film in that manner, too.

For example at the location house we used, the owner had made his own porch railing, a bizarre pipe-like creation that he had welded together and was very proud of. Donna (Donna



photos above: Mario Ventenilla



photo: Michael Hunold

Zakowska, Tuturro's design partner on the film) painted it this delicate light blue, and it became very interesting. In another Eggleston-esque moment, we photographed a pile of cigarette butts that people had thrown right off their porch into the snow next to one of these little houses.

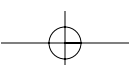
Where I grew up, there were a lot of these houses that were built, like this one on the edge of a swamp, in an airport's flight path. Airplanes would be constantly flying over these tiny houses. And the planes flew low. As a matter of fact, if a plane went over your house, you couldn't hear. We used to watch the planes take off at Idylwild/JFK. We never went anywhere in a plane, but we would imagine it as we watched them take off.

Because no one could go anywhere, most of the houses

had a mural or a painting of a far away place. We had a whole wall in our living room that was a Japanese mural, done in a very delicate way with leaves and cherry blossoms. Other people had the canals of Venice. And we had wallpaper with little Eiffel Towers. It was very pretty wallpaper of another unreachable place. We did re-create both of these elements. Along with music, this was the way these people *traveled*, escaped their little world. I wanted to re-create those specifics, because I thought they were evocative.

Often the colors are juxtaposed: the pastels and then vibrant reds for the sexual expression, the bright, dense colored cars against the soft colored houses, masculine versus feminine.

There are other juxtapositions. I like bridges. So the story ►



## film

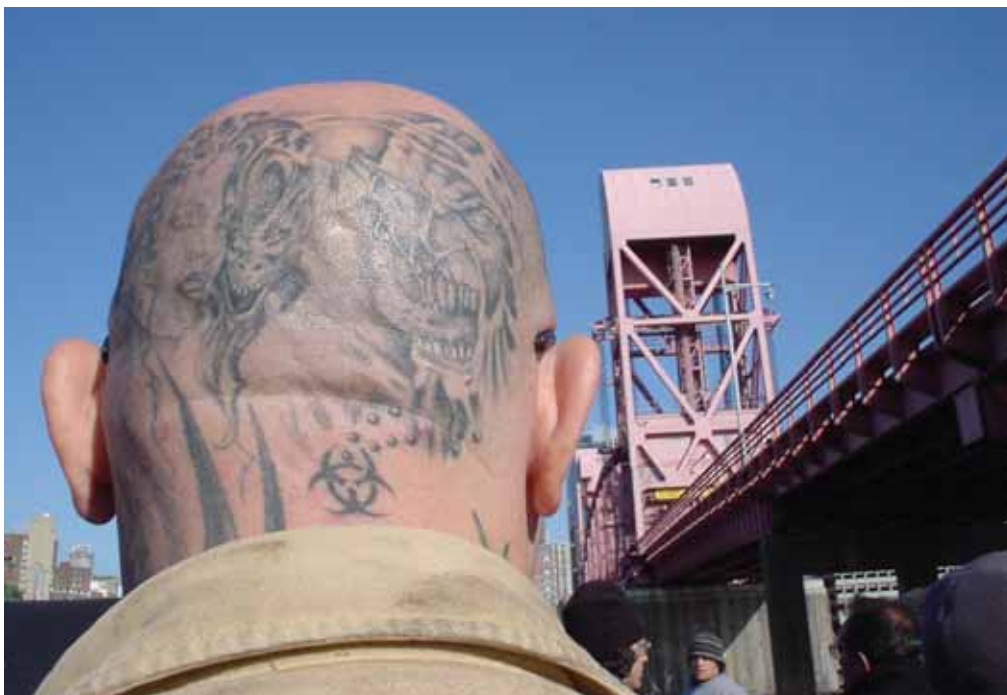


photo: Michael Hunold



photos above and right: Mario Ventenilla

is centered on a big man [James Gandolfini], an iron-worker who each day after working on a vast steel bridge, comes home to this neighborhood of pastel doll-houses. In the basement of the little house, we have his daughters' porno-ish den/rumpus room in deep blood reds next to his wife's [Susan Sarandon] bridal 'shop' all in whites and pastel pinks. Sarandon's character makes wedding dresses and communion gowns. She helps fulfill women's wedding fantasies but exemplifies the reality of living through a long relationship.

Donna and Elaine [Set Decorator Elaine O'Donnell SDSA] did a great job creating the basement dichotomy. Donna knows how I see things, and Elaine's attention to detail was fantastic. She worked really, really hard and you see it in the movie. You know ashtrays, pillows,

lamps—she always brought us terrific things.

It is really important because the beginning of the movie starts on a shot of this man on a couch. The camera is going above the couch and behind the couch. And how he photographed on this couch was a big thing. We had to consider what their economic status would be. There were many considerations, and she covered them all.

There's a lot of terrific imagery in the film. Some of it is based on research, some is hunting down the right thing, some based on inspiration or art. We have an amazing shot of Kate Winslet standing in front of a huge salt mound. What is interesting is to see her small figure against the mound. The gigantic mound is the industrial world. ▶

When it came time for **John Turturro** to begin to make his vision for **ROMANCE AND CIGARETTES** unfold, it seemed only natural that he would tap long-time friend **Donna Zakowska** as his conceptual designer for the musical film. Originally roommates at Yale School of Drama, the two share a work studio in New York, a love of Fellini and Japanese films, and have collaborated on several projects. Zakowska explains, "For this film, John liked the idea of having only one person to talk to, one person as the overseer of the entire look. Most of the time when that's done, it's with a musical." Thus, Zakowska became in charge of both the production and costume design.

Having established their long-term collaboration, Turturro and Zakowska sought to build similar connections with the other artist/professionals who would have a significant impact on the project. This was achieved when Set Decorator **Elaine O'Donnell** SDSA was brought on board. Zakowska recalls, "We had an inherent chemistry in the sense of the visual. I think she just sort of knew what I wanted. That was a very lucky collaboration."

"As a decorator she has the means by which to communicate the visual. And we both had an openness to the degree of eccentricity and abstraction that was needed in decorating these environments," continues Zakowska. "I think that was the key thing. If we had had a decorator that was absolutely literal, it wouldn't have worked as well because there is a sort of metaphorical quality to the decorating of the film. That's certainly the way I work, and I felt very lucky that she was right with me from the beginning. I think if you work that way, it never diminishes the importance of a lamp, a chair. Everything becomes something very significant."

"This was a very poetic landscape to fill. I think these things become crucial. You want to put the poem together. I think decorating is very much like a poem or music. In a way, you are creating a visual rhythm with these objects, and it all adds up to the final visual song of the decoration."



photo: Roman Paska



photo: Michael Hunold

# romance and cigarettes

Set Decorator **Elaine O'Donnell**  
 Production Designer **Donna Zakowska**  
 United Artists/Sony



photos except noted: Mario Ventimilia

# film

## romance and cigarettes

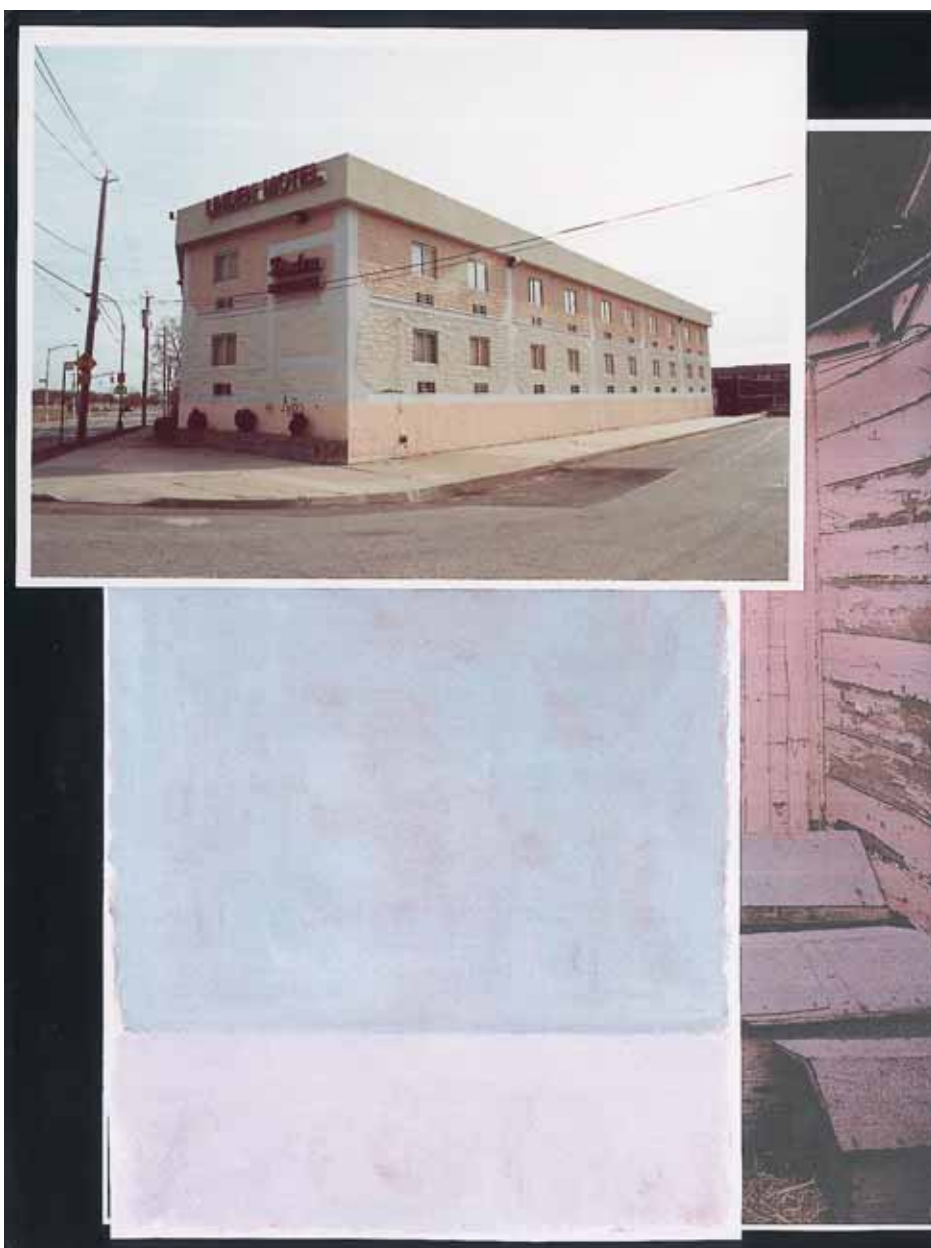
Sometimes instead of showing exactly what they were, by tying relationships to things that exist and people in certain situations and showing that in a new way, you get the feeling of life. Fantasy based on reality, on the metaphors that real things represent.

The film is an allegorical tale where people burst into song when they can't fully express themselves with mere words. But it's not a regular musical. It's like the people Bruce Springsteen writes songs about, and it's about how music is a kind of escape for them. So people sing along to songs they're *hearing* in their heads, just like we do in real life. It's the way people relate to music on an everyday level.

And how they fantasize. ■



photo: Mario Ventenilla



### **SETDECOR:**

*Although this is a musical, what if the sound suddenly went out in the theater?*

### **Turturro:**

There would still be music. There is a visual music.

*above: A page from Turturro's notebook of visual inspiration for ROMANCE AND CIGARETTES. Courtesy of John Turturro.*



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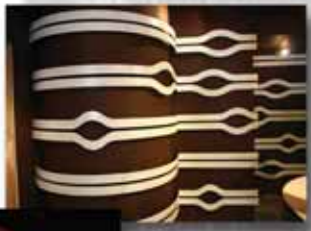
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# film

STAY, the latest film from Marc Forster (FINDING NEVERLAND, MONSTER'S BALL) will be released at the end of October. Set Decorator George DeTitta Jr SDSA gives us an inside glimpse.

# stay

Set Decorator **George DeTitta Jr SDSA**  
Production Designer **Kevin Thompson**  
20th Century Fox





*Sam's Apartment:* Ewan McGregor as *Sam Foster* and Naomi Watts as *Lila Culpepper*. Architectural details and a machined esthetic mark the decoration of *Sam's loft apartment* this page and opposite.

Photos: Sam Emerson © Twentieth Century Fox. All rights reserved.

## *Notes from Set Decorator George DeTitta Jr SDSA*

**Director Marc Forster** and Production Designer Kevin Thompson decided on a visual approach to *STAY* unlike any New York film I've ever worked on. With a sense of fantasy dancing on the fringe of reality, the approach for this film was *things are not quite what they seem to be*.

**Design elements of the Brooklyn Bridge** were incorporated into the main loft set, since the bridge itself is where the story departs reality. The film centers around two of New York's typical identifying icons, the bridge and Columbia University, but it's there that the familiar NYC and the film's version depart. We are plunged into a world where architecture and design convey a state of mind.

**Visually, we approached the look** of the film in a very mod-

ern sense, favoring modern design and furniture to tell the story that really takes place in the mind of our character. The darker tone of the film is reflected in all elements of the design, from locations that favored more of a post-modern approach, to furniture and color choices that had more in common with bridge construction elements and a car accident. Steel, twisted metal, broken glass, colors of asphalt, trusses—all played a role in decisions concerning what type of set dressing might be appropriate.

**From the concept through the creation** of hinterlands of reality, *STAY* was a unique film experience. A great collaborative effort with a vibrant, talented designer and a wonderful director made it all the more meaningful for me. *STAY* is a film I will urge people to see. ▶

# film



*above left: Sam Foster's Office.  
above right: Diner location in  
Brooklyn redressed for STAY.  
below: Lila (Naomi Watts) alone in  
Sam's Living Room. Background  
reveals the loft's dining area and  
kitchen.*



*Editor's note: DeTitta Jr is currently involved in another unique film experience,  
working with Production Designer Wynn Thomas [See CINDERELLA MAN,  
p 76] on the Spike Lee film INSIDE MAN.*



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film



Claire Danes as the title character at the couture glove counter.

photo: Sam Emerson © 2005 Buena Vista Pictures. All rights reserved.

# Shopgirl

Set Decorator David Smith SDSA  
Production Designer Bill Arnold  
Buena Vista Pictures

## *A symphony in five movements.*

Through music, form or color sensation, art can elicit an emotional response or reflect an emotional state. So it does in the upcoming feature film SHOPGIRL, a funny and poignant story of love in the modern age.

Set Decorator David Smith SDSA explains, "The film was divided into five movements, much like a symphony, reflecting the central character's emotional condition via color in design and decoration."

The filmmakers assigned a distinct palette to each movement, in concert with wardrobe and artwork evolutions. They went so far as to repaint walls and change the decoration of the same room between movements.

Based on the Steve Martin novella, the story revolves around *Mirabelle* (Claire Danes), a shopgirl in her mid-twenties. While dwelling in a fringe community as a struggling artist, quiet *Mirabelle* sells gloves in a haute couture section of Saks Fifth Avenue Beverly Hills to earn a living. Her artwork consists of very small drawings based on photos she has staged and taken of herself in the nude.

### THE FIRST MOVEMENT

In the first *movement*, we are introduced to *Mirabelle's* world. The famous Modigliani painting *Red Haired Girl* served as the inspiration for imagery that reveals her world. As *Mirabelle* attends an art gallery exhibition, she happens to stand in front of a painting that replicates the background of the Modigliani.\* She becomes the porcelain-skinned *Red Haired Girl* of the painting in this film-created tableau. For the first movement, we see beiges and ivory, then evidence of blues, greens, cool colors.

### THE SECOND MOVEMENT

In the second movement, two men enter *Mirabelle's* world. At Saks, she meets wealthy entrepreneur *Ray* (Steve Martin) and an emotional journey begins. *Ray* is older, has homes in the Hollywood Hills and Seattle, and is charming. A young, attractive, successful graphic artist, *Jeremy* (Jason Schwartzman), also enters the picture. Subdued *Mirabelle* blossoms under the affection of these men in her ▶



photo: Ken Haber

\*Executed by artist Sofia Nuccio to elicit the look of the Modigliani painting *Red Haired Girl*, arranged by Mardine Davis Art Consulting

## film

*Ray* (Steve Martin) and *Mirabelle* (Claire Danes) at his Hollywood Hills house.



photo: Sam Emerson © 2005 Buena Vista Pictures. All rights reserved.

life. Her skin glows warmer, earth colors are evident.

#### THE THIRD MOVEMENT

But life soon proves too much for fair *Mirabelle*, and she begins to unravel in the third movement. She attends another gallery exhibit, with art that is more graphically LA themed: palm trees, bright colors, some valleyscapes. Her skin pales; her mood and clothes are dark, blue, cold colors.

#### THE FOURTH MOVEMENT

In the fourth movement, *Mirabelle* rebuilds herself. She becomes more self-assured, brighter and cheerier. *Ray* finds that he has unexpectedly fallen in love with *Mirabelle*. She brings him into her haunts, and she is taken to his. *Ray* flies *Mirabelle* to a top echelon party in New York where the hosts own the Modigliani *Portrait of the Artist's Wife*.\*\* We see the emerging artist wearing muted colors in a room filled with 'original' art by

\*\*Licensed for use in the film by the Norton Simon Museum, printed on canvas by Film Art LA



photo: Ken Haber



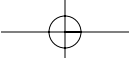


photo: Sam Emerson © 2005 Buena Vista Pictures. All rights reserved.



photo: Ken Haber

Gauguin, Cézanne and Gris.

**THE FIFTH MOVEMENT**

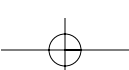
In the fifth and final movement, *Mirabelle*, now much stronger, is included in a gallery exhibition. She is considerably more confident. We see her working at her art and enjoying her life. Primary colors are evident, evoking strength and vibrancy.

**THE SYMPHONY**

How to put this high concept across convincingly in just forty-five shooting days on a moderate budget? The formidable task was set before Set Decorator David Smith, Production Designer Bill Arnold and Director Anand Tucker.

Smith's background in costume design, textiles and theater fueled his ability to help develop the backstory and backdrop details of the characters and the setting within the confines of a limited budget. He says, "Theater is a great training ground, where one learns to look from the character's point of view."

Collaboration was key to the success of con- ►



# film



photo: Ken Haber

veying the subliminal backstory to the viewers. Smith credits the great relationship that Arnold and Tucker developed prior to his arrival as having provided a clear foundation upon which the symphony of color and concept were built. They established the reference 'bible,' images of art and life, from which they proceeded to conduct their visual symphony.

Enthusiastic cooperation came from Saks Fifth Avenue. More than two-thirds of their Beverly Hills Men's Department was given over for filming. Four display managers from across the country were active consultants and Saks Public Relations representative Laurie Richards provided Smith with their signature stylized mannequins.

Couture designers provided exquisite gowns for use on the mannequins. Smith attended trunk shows

researching for the film and discovered several designers, while others were suggested by Saks. Both emerging and established designers contributed elegant wear, the fashion colors varying to help reflect each movement of the film's design.

The presentation of the ghostly mannequins in couture gowns in a plush setting gave a nod to the 50's, where couture was never bought off the rack; a personal modeling presentation was made to each guest.

Couture fashion, carefully chosen paintings, living spaces both bohemian and high end, art galleries and elegant stores were among the many physical elements of the décor for the film. The unusually specific parameters defining each choice gave physical expression to the arc of the story, and all flowed into the final symphonic vision of SHOPGIRL. ■

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# film



*Mae (Renee Zellweger) comforts Jim (Russell Crowe) in their humble abode after their fortunes take a downward turn.*



*Power monger/fight promoter Jimmy Johnston (Bruce McGill) flexes his muscle.*

photos: George Kraychyk/Universal Studios





Set Decorator Gordon Sim SDSA channels *Mae Braddock* who gamely tries to make the best of the family's reduced circumstances.

# CINDERELLA MAN

Set Decorator **Gordon Sim SDSA**  
Production Designer **Wynn Thomas**  
**Universal Studios**

**C**INDERELLA MAN is quintessential Ron Howard. Like *A BEAUTIFUL MIND* and *APOLLO 13*, the film chronicles a very real story set in a very real world. Whether it is schizophrenia, mechanical failures, or the economic depression of a nation, the odds are stacked against the heroes. Still, the human spirit triumphs.

In *CINDERELLA MAN*, *Jim Braddock* [Russell Crowe] becomes more than a hero. He becomes an archetype of everyman, and every man fighting the helplessness of poverty in Depression-era America embraces him as one of them. His victories ignite the hope and spirit of a country.

So for the film production, Set Decorator Gordon Sim and Production Designer Wynn Thomas had the task of creating sets that expanded beyond the microcosm of an individual life. Visuals served to indicate the macrocosm of a country caught up in the deadening frustration of poverty. To raise the hero and a country from the ashes, Sim and Thomas had to show how grim those ashes were.

To visually set the time, Sim had to find items that reflected the era of New York from about 1928 to 1936. The volume needed was immense. *Hooverville*, the shack city in New York's Central Park, required truckloads of personal ►



Careful color choices and attention to detail convey “home” life during the Great Depression.

items and the things people would have collected to help them live and survive.

Thomas explains, “*Braddock’s* walk through *Hooverville* is one of those large ‘operatic’ moments in the picture. I wanted it to be visually striking and dramatic. Gord and his dressing team had the difficult job of coming in and adding the human element to this environment. It is the clash of those harsh shacks and the ‘glimpses of humanity’ that make this moment so heartbreaking in the film.”

The film’s color palette was a find. Thomas and Sim were looking through a magazine from the 1930s and came upon a lithograph of a boxer sitting in a corner. Sim recalls, “Wynn and I both knew that was it—the right tones, the right reds and grays and greens, a bit of gold and browns—muted hues. They were all on the same level, none of them jumped out any more than the others. That’s what we tried to do with the film, to keep those colors quiet.”

The *Boxing Club*, Sim’s favorite set, was almost entirely built. It is the men’s club where *Braddock* comes to beg. The place was a hangout of the affluent boxing managers and promoters and a sharp contrast to the neighborhood grittiness where *Braddock* and his wife and children had to live. As Sim describes, “Here we showed a bit of wealth. We found one table that fit, and we copied it [several times]. We did the same for end tables and lampshades.”

But the pinnacle of power had to be expressed in

*Johnston’s office*. Played by Bruce McGill, *Johnston* was the leading fight promoter of his day and pulled the strings that could make or break *Braddock’s* life. *Johnston’s* importance is expressed through the visual. A giant bas relief looms on the wall behind his desk inferring an emperor’s throne room. Thomas’ research guided the pictures on the wall. In that era, cartoons in *Ring* magazine of fighters and fights were frequently clipped and framed. Similar graphics were created by the film’s storyboard artist, which Sim had framed and subsequently hung in the *Johnston office*. An elegant sofa began as a discovery in a shed in Buffalo. Sim recalls, “The sofa had springs coming out of it. We had it [refurbished and] reupholstered, and it was wonderful.”

Shots of the scene show little of the sofa, and visuals only hint at the framed cartoons, but the set still made a difference. According to Thomas, when actor McGill came on set, he took it all in and said, “It reeks with power—now I don’t have to ‘play’ the power.”

Sim understands the job of set decorator as larger than its technical boundaries. He feels that one cannot skimp even though some painstakingly produced elements never make it to the final cut. As he puts it, “I think what we do is create surroundings for the director to create his film with the actors.”

The *Basement Apartment* that becomes the *Braddock family ‘home’* after they lose their house and livelihood was the backdrop for the inspirational relationship between

*continued on page 99*



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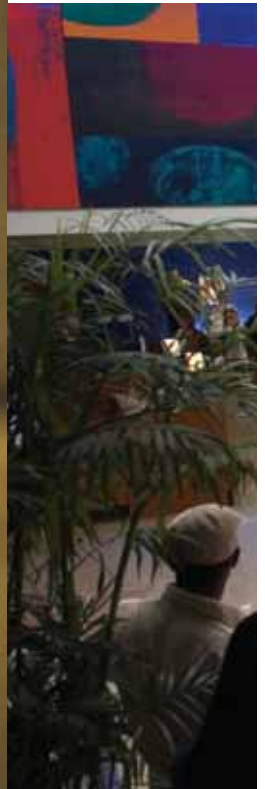
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film



Plane Interior  
with villain  
*Jackson Ripner*  
(Cillian Murphy).



Set Decorator **Maggie Martin SDSA**  
Production Designer **Bruce Alan Miller**  
DreamWorks

Photos: Gemma La Mana SMPSP © DreamWorks 2005



## TO BE OR NOT TO BE DESTROYED...

and other challenges of decorating the sets for the Wes Craven thriller RED EYE.

Set Decorator  
Maggie Martin SDSA  
gives us her notes...



**top:** Lux Atlantic Hotel Lobby.  
**above:** What is left of Lux Atlantic Hotel's Suite 4080 with Jayma Mays as Cynthia.

### **The plane:**

When I came aboard RED EYE, the script was being re-written. The only sure thing was the airplane. The plane set had to allow plenty of room for filming while maintaining a feeling of claustrophobia. Creating the plane was part scavenger hunt and part jigsaw puzzle. We gathered bits of set dressing from prohouses and aviation graveyards far and wide. The art department cleverly managed to combine rented sections of several airplanes. Once painted, papered, upholstered, and carpeted, it became a realistic and unified look. Mainly, the airplane represented hours of tedious work: hundreds of lights, latches, phones, buckles and seats had to be repaired, installed and tested; specialized seating sections had to be created for shooting. We had a compressed prep-time with the rented airplane parts, so Construction, Set Dressing, Grip and Electric were all in the cramped set together — it was a masterpiece of cooperation!

### **Airports:**

We filmed on location at LAX, Ontario [CA] and Miami airports. The sets were pretty straightforward. We built a newsstand, two gate areas and a Mexican restaurant, in addition to shooting in operating exteriors, hallways, ticketing areas, etc. The airport challenges were primarily logistical. *The bottom line:* We didn't get much sleep while we were shooting at the airports.

### **Reisert family home:**

Originally, we were going to build the Reisert house, but most of the devastating action was cut, so a Hancock Park home location was selected instead. Naturally, after it was too late to build the house, the devastating action returned to the script (a car smashes through the front door and comes to rest in the foyer—only one of many of this type of scenario), and a frenzy of retro-fitting ensued. Of course this took place during continual rainfall. ►

# film



*above: Lux Atlantic Hotel Suite 4080, pre-explosion.  
right: Reisert Family Home Brian Cox as Lisa Reisert's father practices his putting skills.*



Photos: Gemma La Mana SMPSP © DreamWorks 2005

### ***Miami hotel suite:***

The Miami hotel suite explosion and aftermath was shot in Los Angeles prior to shooting the suite in Miami, so for matching purposes, it made sense to shop the hotel suite in Los Angeles and ship most of the dressing to Miami. It was a rush to find everything and get it on the truck, but it saved money and made the Miami experience more relaxed. I should point out that the hotel suite location was vast and virtually empty — we filled a forty-foot truck with the dressing for just that set.

### ***Miami hotel lobby:***

The set for the Miami hotel lobby was in Los Angeles. Location requirements didn't allow us to do a complete re-dress, so we shuffled the existing furniture and made some additions. Several months later, when the company went back to the location for re-shoots, key

pieces of the hotel's furniture had been reupholstered! I'm glad I wasn't there for the re-shoots!

### ***as the credits roll...***

Like all movies, RED EYE had its frustrating moments. I haven't worked as many all-nighters since my theater days, but from top to bottom the crew was congenial and collaborative, and that was worth staying up for.

### ***Would she do it again?***

I think it's important to stretch, to not limit yourself to one genre or one area of film-making. In the end, set decorating is set decorating. We bring in the details and define the place or personality, whatever the era, the location or the budget. ■

*[Editors' note: Martin's current project is the film FLICKA.]*

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## film



*above: Jake's Boathouse, John Cusack as Jake and Ben Shenkman as Charlie in Jake's boat-building workshop.*  
*right: Armenian Restaurant: Sarah (Diane Lane) and Jake (John Cusack) discover opposites can attract.*  
*opposite: Sarah (Diane Lane) contemplates while her dog, Mother Theresa, watches TV.*



photos: © 2005 Warner Bros Entertainment Inc



# must love dogs

Set Decorator **Kathryn Peters-Cardinale SDSA**  
 Production Designer **Naomi Shohan**  
**WB**

**M**UST LOVE DOGS could be called a tale of two opposites. In this romantic comedy, Sarah Nolan (Diane Lane) and Jake Anderson (John Cusack) are recent divorcees on a quest to find a second chance at love, even if they aren't exactly ready for the many challenges of dating. But the two lovebirds seem to be diametrically opposed, each with a contrasting state of mind and a distinct way of dealing with the world around them. Nothing seems to reflect that contradiction more than their unique living spaces.

"Production Designer Naomi Shohan designed a beautiful home for Sarah Nolan's character," remarks Set Decorator Kathryn Peters-Cardinale SDSA. "It was a large traditional house with a lot of built-in cabinets and nooks, and I needed ▶

# film

photo: © 2005 Warner Bros Entertainment Inc



photos: Kathryn Peters-Cardinale except as noted

*opposite, clockwise from left: In the kitchen with Sarah (Diane Lane); kitchen detail; Sarah's Kindergarten Class detail; Jake's Loft Kitchen.*

to fill it with furniture and decorative elements a kindergarten teacher with undeniable class and style would own."

From the strategically placed deck of cards and unfinished puzzle in the living room to the assortment of furniture and accessories that cluttered the home, Peters-Cardinale filled every nook and cranny with a potpourri of styles. "I shopped where I thought Sarah would shop, a lot of flea markets and thrift stores. I reupholstered old furniture and intentionally made her home appear eclectic and disorderly."

Peters-Cardinale's goal was to create a comfortable, lived-in space for a woman who was still in a state of shock over being dumped by her husband for a younger woman. "I wanted to reflect the personal state of turmoil that Sarah was experiencing. She is a lady with no social life. She spends all her non-working time at home. There are pillows and quilts on much of the furniture, which seemed right since she lives in her pajamas."

Sarah's students hold a special meaning in her life, evidenced by a wide assortment of children's artwork Peters-Cardinale framed and placed throughout Sarah's house. "Sarah loves children and wants her own," declares Peters-Cardinale. "She is from a loving, close-knit family with lots of children, and she wants to duplicate that for herself. Living alone is not an option for her."

Being eternally single isn't really an option for Jake Anderson either. After surviving the break-up of his marriage, he yearns to find a passionate relationship. But instead of putting himself on the market, Jake repeatedly watches DR ZHIVAGO inside his uncluttered loft.

"Jake's loft has no hint of an involvement with children, as opposed to Sarah's home," Peters-Cardinale describes. "Hers is a reflection of someone who has received all of the community property in a divorce, as opposed to Jake who got very little."

Contemporary dark leather furniture, Native American rugs and limited accessories exemplify Jake's minimalist state of mind. "He's a good man, with wit and a big heart," according to Peters-Cardinale. "He's just trying to recover from a really painful divorce and he doesn't want to be encumbered by things."

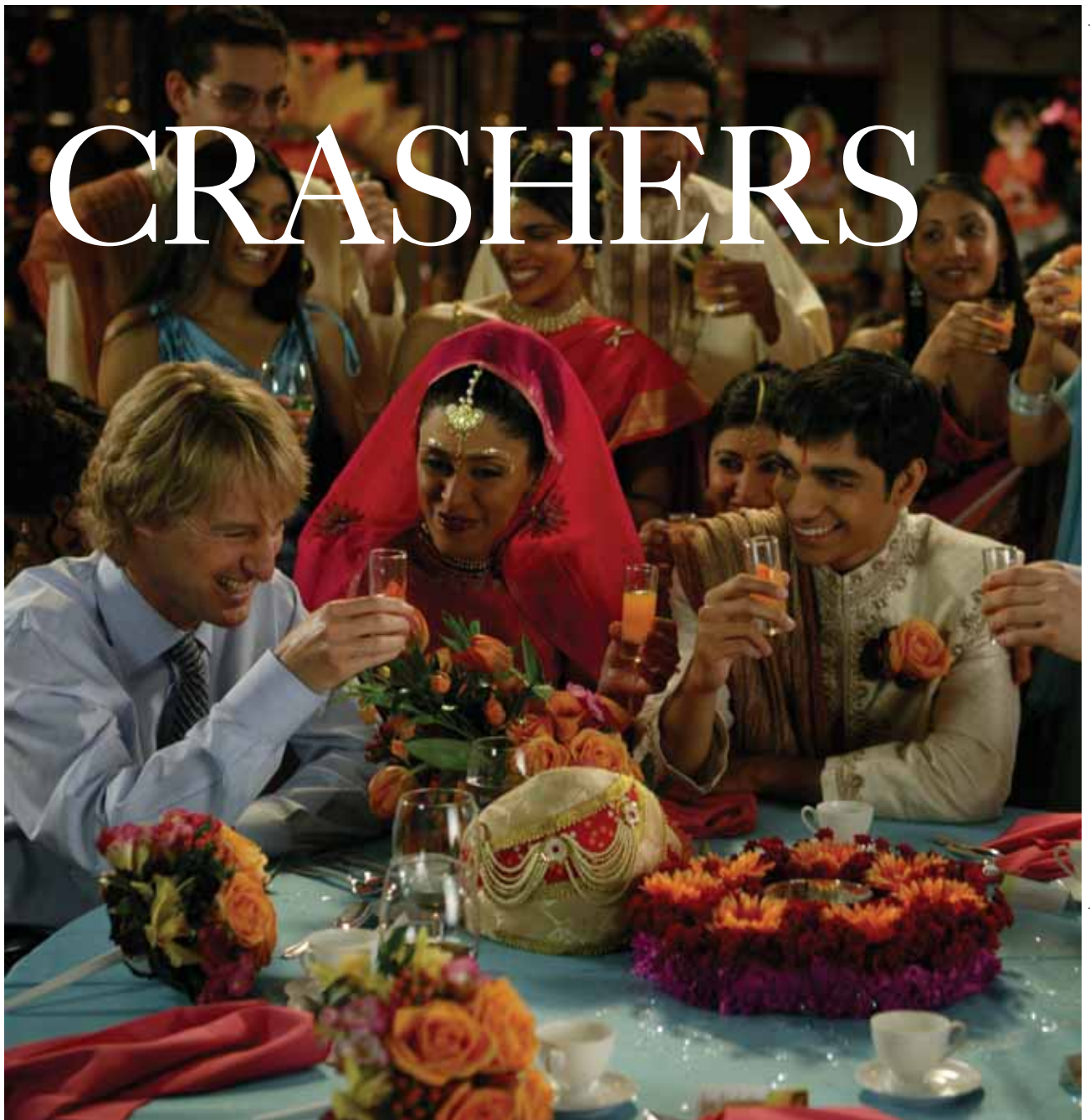
But a trip to Jake's workshop downstairs reveals one important thing about him: he is a truly hopeless romantic who is deeply passionate about building boats. "Jake is an artist and an heir to a fortune, which allows him to build beautiful wooden boats that nobody buys," says Peters-Cardinale. "The boats and models we used were owned by Mike Lawler of Santa Barbara who actually built them himself, just like Jake builds boats in the film."

*continued on page 104*



film

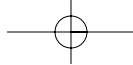
## WEDDING



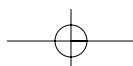
Set Decorator **Garrett Lewis SDSA**  
 Production Designer **Barry Robison**  
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**T**he opening montage of the film *WEDDING CRASHERS* presents a kaleidoscope of weddings, all of which were densely decorated, the backgrounds giving immediate visual clues to the ethnicity of each wedding. Like most studio publicity stills, the tight shots of the actors seen here let us only see the foreground! The red globes in the corner of one photo were actually part of a tiered effect of balconies dangling many, many Chinese lanterns. A flower bedecked huge wheel, bolts and bolts of sari fabric, paintings, special lighting and intricate floral arrangements diffuse into a dream-like backdrop for the set of a *Hindu Wedding*. All of which Set Decorator Garrett Lewis SDSA graciously shrugs off, saying, "We create the environment. That's what's under and behind all the people. You do your job, create ambiance for the characters, make it interesting, make it pretty and enjoy it." Lewis and crew decorated seven weddings and receptions, two full churches, several church exteriors and two principal weddings, one large and one huge. Here are studio peeks of a few from the opening montage. ■



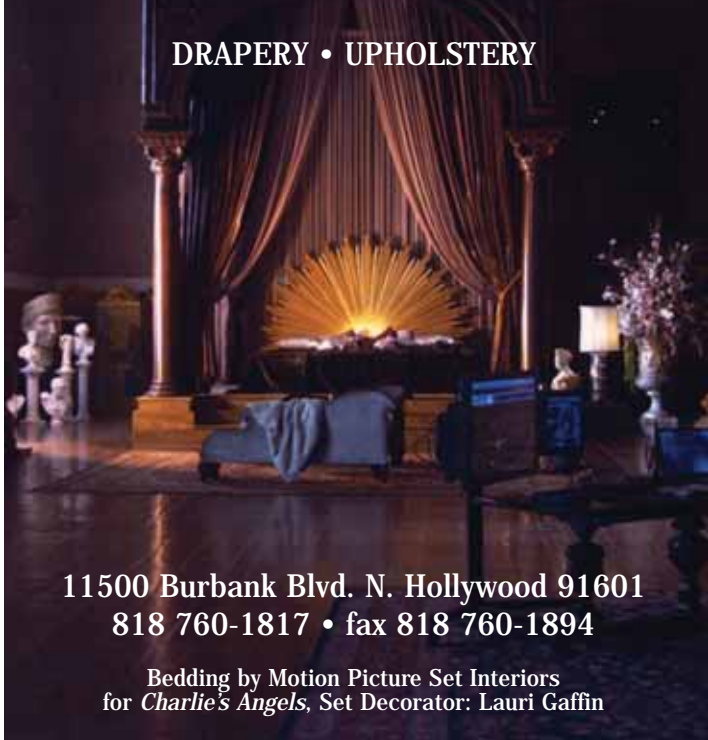


From the film's opening montage, *clockwise from left:*  
*Hindu Wedding Reception, Protestant Wedding Reception,*  
*Chinese Wedding Reception, Italian Wedding Reception*



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film



Set Decorator **Jon Danniells SDSA**  
 Set Decorator **Sandra Cabrida**  
 Production Designer **Cecelia Montiel**  
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THE LEGEND OF

ZORRO

*Jon Danniells' very candid description of set decorating a film in another country.*

**M**ovies can make the most desperate and desolate of experiences seem romantic and glamorous, as can the making of movies. Then there are those experiences that have you questioning your sanity for staying in this business. THE LEGEND OF ZORRO, the sequel to the MASK OF ZORRO, was that film for me.

Initially, I was very excited about getting the opportunity to be the set decorator on a big budget, period film shot in a foreign country. I was looking forward to re-creating San Francisco and its environs during the year of 1850, the Gold Rush, statehood and the edge of a very, very wild west; and I was eager for the challenge of working in Mexico, of working with an international cast and crew.

Reality struck pretty quickly, but I remained determined to forge ahead and to try to make the best of a situation that was beginning to look not so good.

#### The scavenger hunt...

We were not in Mexico City, nor the coast, nor anywhere near the border. We were in San Luis Potosi, a town right in the middle of the country. It had some great resources, AND it was very limited. One never knew which it would be. We could not assume that we wouldn't be able to find the furnishings locally, because with enough determination we might find someone who had the perfect period dining set, or at least knew someone who did, or someone who knew someone...This scavenger hunt, one of the things I love most about what we do, led to some amazing discoveries.

I found an extraordinary store in San Miguel Allende. Their artisans fabricated things for us as varied as gas streetlamps and sconces and an enormous solar system that *Zorro's son* swings around on in the schoolroom. They even made a cou- ▶

# film



Quiet on the set! Catherine Zeta-Jones as *Elena de La Vega* and Antonio Banderas as *Don Alejandro de la Vega/Zorro*.

ple of life-size gilded chariot and horse teams that served as moving buffet tables for one of the count's extravagant affairs.

I met a sweet old man who was the only one left in his tiny village who still made rebozos from spun wool. His tragic and humorous stories always had us in tears, either of sadness or of laughter.

## Fallacies

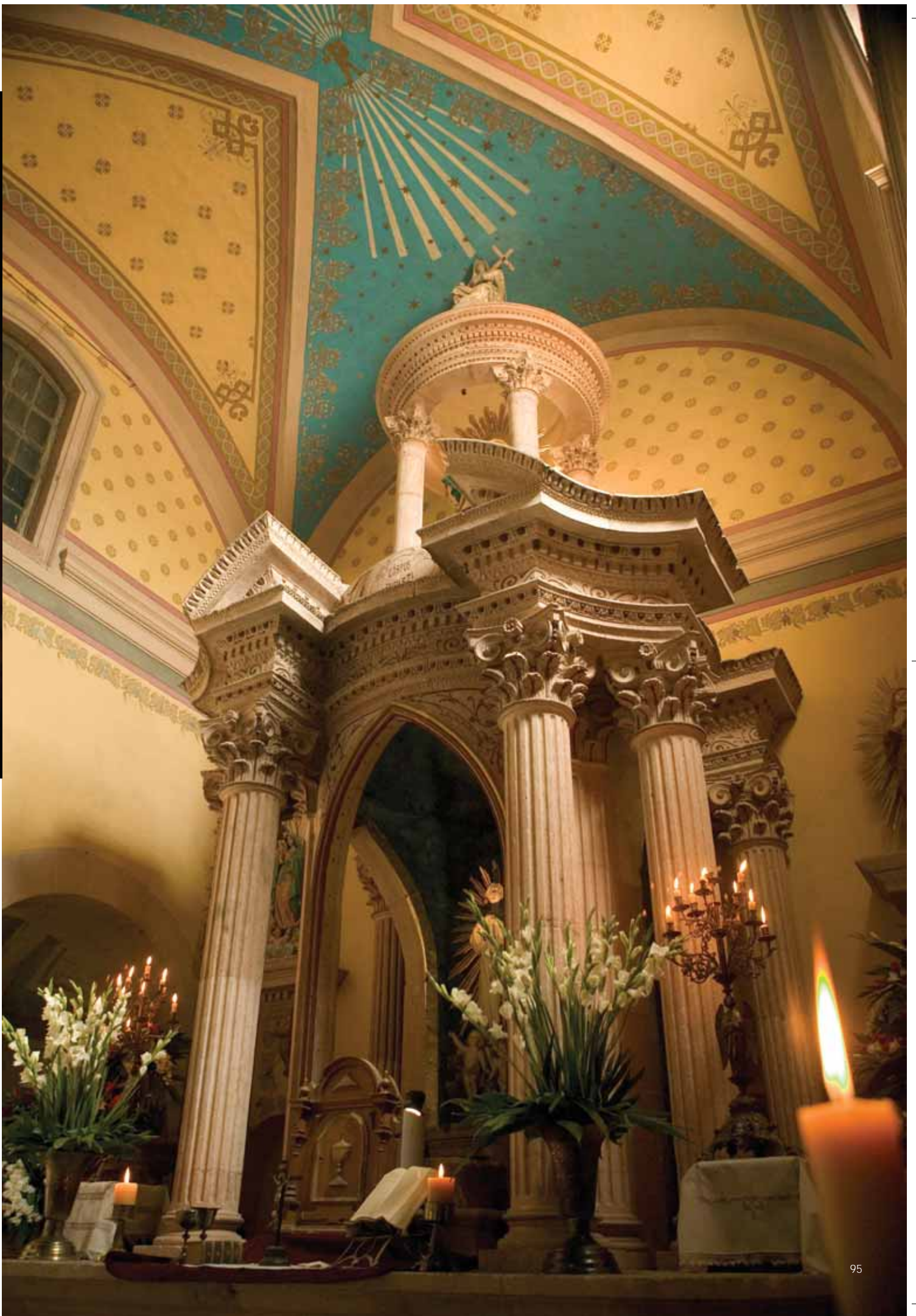
Mexico, a very large and diverse country and culture, is full of stereotypes and generalizations, some more and some less deserved, and many totally fallacious. For instance, in many ways Mexico is not inexpensive. Most goods cost about what they do here.

I shopped in Mexico City a couple of times and the Mexican set decorator, Sandra Cabrada, and her staff were there quite regularly. Mexico City has wonderful antique stores, but they are definitely not inexpensive. There were just a few places that rented for a reasonable fee, and only one was anything like a prothouse. But they had that one, and we used it extensively. What I found to be hugely expensive was fabric -- at least, anything out of the ordinary, which we needed in substantial

amounts. In Mexico City, you can get high-end fabric like you would find in the Pacific Design Center in Los Angeles; but if it cost \$95 a yard in the states, it would cost \$450 a yard there. Nothing was available in the \$20 to \$65 range. I ended up going to Los Angeles twice to shop for materials.

## The crew

The labor, however, is cheap — particularly the unskilled labor. In fact, the disparity in wages among the Mexican crew was startling, and at times caused resentment. I came to find the same kind of inconsistencies in quality and standards in the set decorating crew as I did with the resources. They were immensely talented, incredibly resourceful. They pride themselves in being true artists, and they were. Our carpenter could make anything you could think of, very quickly, with great detail. But most of them had not been on a big American or British production and didn't know the needs or demands that were particular to such a project. The same intense pride they had in their workmanship and artistry often got in their way. This, of course, is a generalization and did not hold true to all of the crew or to any of the crew all the time, but it happened often ►



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film

*...you quickly begin  
to learn about  
compromise and  
determining what  
really matters.*



photos: © 2005 Columbia TriStar. All rights reserved.



enough to make things problematic.

The crew that made this movie was very international, coming literally from all ends of the earth. We had Australians, New Zealanders and Brits, people from South Africa, Brazil, Poland, Bulgaria and, of course, the majority were from Mexico. The mix of cultures and ways of working was very enlightening, often refreshing, but cliques and alliances inevitably were formed. I was allowed to bring no one from the States. There were moments when I felt very alone. There was reason for my wariness at times and at others it was pure paranoia. I actually made many deep friendships along the way.

### Action!

Making a period film in Mexico that doesn't take place in Mexico is quite an undertaking. Add to that an unusually wet and long rainy season where it doesn't typically rain and a film-

ing schedule with many more exteriors than interiors, and you quickly begin to learn about compromise and determining what really matters.

*Zorro* is an iconic hero like *Superman* or *James Bond*, but the story of *Zorro* is also a fable. I am a huge researcher and a stickler for details, but this is an action movie with horses jumping impossible obstacles and trains moving at blinding speeds. I learned to worry a lot less about historical accuracy and much more about providing a setting that the director, actors, stunt team and effects crew could utilize, have fun with and be inspired by. I ended up getting quite involved in carts and carriages, the background animals (goats, chickens, donkeys), the majority of the signage, some action set pieces.

It was an unforgettable experience that I often try to forget. But its richness seeped in too deeply and I'm brought back to San Luis Potosi, Mexico, at the oddest of times. It has become a part of my personal movie lore. ■





THAT 70s SHOW continued from page 46

**SD:** What about the sets now that the time frame has moved on?

**TS:** I do get more freedom with the new sets, but the *Formans* like their house and the audience is used to being in their kitchen, their living room and basement. So Bill's original vision is not going to be tampered with. New situations in the storyline give me plenty of opportunity to stretch with my own vision.

**SD:** What is your history with Production Designer Garvin Eddy?

**TS:** He worked for my father 31 years ago, and often thereafter. [Tara Stephenson's father, Edward Stephenson, is a production design legend. The list of his shows include: MAUDE, THE JEFFERSONS, THE COSBY SHOW, BLOSSOM, GOLDEN GIRLS] I've known Garvin my whole life. I started working for him ten years ago, when I was set designing for GRACE UNDER FIRE. He asked me to be the set decorator for this 'fun new sitcom,' 3RD ROCK FROM THE SUN! We've worked together many times since.

**SD:** Since you mentioned it, what has been the most fun?

**TS:** Well, working on sitcoms is fabulous—consistent hours, great people, happy scripts—but the best part, other than the

crew, has also been the biggest challenge: the 70s!

**SD:** What has helped you grow as a set decorator?

**TS:** Experience, like the research gelling. I mean, the look of the 70s and the 60s is imbedded in my mind, probably in my psyche! And learning not to take *it* seriously—whatever *it* is at the time. If there's a problem, we'll find a way to solve it. If there isn't a problem, enjoy!

**SD:** When the show wraps, what will you most look forward to?

**TS:** {Laughing} Doing a contemporary show! Sometimes I miss doing 'today.' That's why I love set decorating pilots, though I feel the need to put a token 70s object in every show! Thankfully, that works since mid-century and 70s design are so 'in' at the moment.

**SD:** What will you miss the most?

**TS:** First, the camaraderie. I really, really love the crew - my crew and the whole crew. I know it sounds trite, but we really have become a family. Second, it's got to be that double-edged sword of the challenge of the 70s. Love it. Hate it. Love it. And of course, the experience that it's brought to my life. ■

**CINDERELLA MAN** *continued from page 78*

Braddock and his wife Mae [Renee Zellweger]. As Sim explains, "The set was Mae's base because she was maintaining a home for the children. It was complicated because there had to be a kind of cold coziness to the place. The coldness was because of the times and situation they were living in, and the coziness was because of Mae."

Thomas brought Zellweger to visit the set before shooting. As Thomas describes, "To my surprise, no one had ever asked Renee to view a set before she started working on it. Renee's response was overwhelming. She was devastated and visibly moved by the bleakness. But almost immediately she began to respond to the details. She took ownership of the set. Soon she was providing her own history for the items/dressing in the space." Sim adds, "Mae said to us, 'You know, in spite of the bleakness—people live here. I can feel there's a home here.' And that was the perfect thing to say to us. It meant we hit the right note."

The 'right note' for Sim vibrated through the entire production. "Wynn is very close to Ron, and he and Ron had talked a lot about the film. So he had a very good sense of how the film should look. Wynn is an enormously generous man, and he allowed us to take a great role in decision-making and proposals of ideas." Thomas further describes the association, "I believe in giving the set decorator the freedom to fill in all those wonderful juicy details—The work of the set decorator is essential to defining character, and I had a very talented collaborator with Gordon Sim."

"I thank my lucky stars that I got to work on that film, to work with Wynn and with Ron," says Sim. "Ron Howard has a certain kind of respect for the film process and an understanding of how



**Johnston's Office:** The commanding bas relief based on research by Production Designer Wynn Thomas on early-Deco offices in New York. Set Decorator Gordon Sim had a scenic artist carve it in Styrofoam, then paint as faux wood.

it all comes together. At the film opening, we were all congratulating Ron and he turned to me and said, "I really thank you for the detail."

That understanding becomes contagious. It permeates the production. Sim shares, "It was very nice to work with a group who has that feeling collectively, that you are doing worthwhile work, that you are producing something of importance to the body of the film. You feel that we are actually giving subtext and moving the story along with the set decoration. It makes what we do worthwhile."

—Susan Ory Powers, Associate Editor



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Set Decorators Society of America Events

# MarketPlace

**MarketPlace Saturday October 8th at Paramount Studios** - the place everyone wants to be! A festive urban county fair with great resources, old friends, games for children of all ages—all set within the cityscapes of *Paramount's* new *Chicago Street* and venerable *New York Street*.

Industry vendors showcase their inventories and custom capabilities. A Designer Bake Sale offers delectables made by set decorators competing to produce the most innovative presentations - a perfect gift, if you can make it out the gate without succumbing to the treats! A Silent Auction and raffle tickets for valuable prizes - *Plasma TV anyone?*

Portions of the proceeds will go to SDSA friends who are dealing with the devastation from the recent hurricanes.

Since the event is on the Paramount Studios lot, **RSVP is required: 323-956-4488.**

# Day with Set Decorators

The next in the series of the SDSA's ever popular **Day with Set Decorators** is scheduled for Saturday, November 5th, with an inside look at shows currently filming at **20th Century Fox Studios**. Set decorators serve as mentors at this all day behind-the-scenes event, including dialoguing during an informal box lunch session. At \$50 per person, this event always sells out. So sign up immediately!

*More information can be found on the SDSA website:*  
[www.setdecorators.org](http://www.setdecorators.org).

**Inquiries:** [DayWith@setdecorators.org](mailto:DayWith@setdecorators.org)



*Production credits are available online at [www.setdecorators.org](http://www.setdecorators.org)*

continued from FILM HISTORY page 24

**FILM - RELATED EXHIBITIONS**

*Film buffs have opportunities to see different aspects of the art of film design with several exhibitions throughout Los Angeles.*

- From September 9 through December 11, 2005, The Academy of Motion Picture Arts & Science is presenting: *Hans Dreier and the Paramount Glow: The Golden Age of the Studio Art Department*, an exhibition showcasing 150 original set design drawings. Featuring elaborate artwork and stills from 31 films between 1927-1938, the exhibition presents Dreier's most notable set drawings and sketches in pencil, ink, charcoal and watercolor.
- *Once Upon a Time in Italy: The Westerns of Sergio Leone* opened in July at the Museum of the American West - Autry National Center, Griffith Park, Los Angeles and runs through January 2006. This engaging exhibition includes set artifacts and a wealth of graphic elements, particularly reproductions of sketches by Carlo Simi, Leone's production and costume designer. A handsome oversize book, titled *Once Upon a Time in the West*, has been published in conjunction with the exhibition.
- Over 100 original costumes, photos, set elements and ephemera from all six films in the STAR WARS saga will be on display in the FIDM Museum & Galleries and Lucasfilm Ltd exhibition *Dressing a Galaxy: the Costumes of Star Wars*. The exhibition opened September 12 and will run through December 10, 2005.

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- Erica Rogalla, Set Decorator  
*Desperate Housewives*



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## MUST LOVE DOGS *continued from page 87*

The boat-builder served as Peters-Cardinale's inspiration for this particular set. In fact, she modeled Jake's workshop after his real-life shop. "We rented a lot of his equipment and boats," admits Peters-Cardinale. "We learned about the process of making boats to help us create a more authentic workshop."

Peters-Cardinale's attention to detail really pays off in the end. From Jake's authentic and minimalist loft to Sarah's eclectic and crowded home, the characters' unique living spaces not only create a warm and inviting background, but they even

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**Teatime at the trailer park: Dolly (Stockard Channing) gives Sarah (Diane Lane) advice with her tea and honey.**

manage to provide incredible insight into the characters' complicated lives. "Both homes offer the notion that what Sarah and Jake do for a living is very important to them," shares Peters-Cardinale. "The clutter versus the minimalism is an indication of each character's state of mind at the onset of the film."

However, by the time the film credits roll, we have discovered that the characters' distinct homes and different takes on life and love have not derailed their relationship. Instead, *MUST LOVE DOGS* helps one see that sometimes, opposites do attract!

—Tom Castañeda

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## resources

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

### GEORGE LOPEZ

pages 38-40

*Colorado:* Bischoffs, Charles & Charles, CP2, Lennie Marvin, Warner Bros Drapery

*Dream sequences:*

*Jetsons:* Modernica, WB, RC Vintage

*Munsters:* History for Hire, WB

*Cleavers:* Lennie Marvin, Omega's Early American, WB

### SHOPGIRL

pages 70-75

*Artists participating in exhibits:* Art Tribe: Mike Puccio; FilmArtLA: Peter Alexander, Casey Hanrahan, Vicky Hanrahan, Luc Leestemaker, Marta Rogoyska, Sharon Ryan; Mardine Davis: Sofia Nuccio, Dauna Whitehead

*Couture gowns:* Bradley Bayou, Donald Deal, Oscar de la Renta, Bob Mackie, Bagley Mischka, Angel Sanchez, Zhang Toi

### MUST LOVE DOGS

pages 84-87

*Sarah's Den:* Daybed: Sony property/Brenda Antin; *vintage pillows:* flea markets; *drapery:* Warner Bros drapery, Schumacher & Scalamandre fabrics

*Sarah's Kitchen:* Center island: Objects; *range & hood:* Kitchen Aid; *table:* Warner Bros Property; *chairs:* Disney Property; *drapery:* Warner Bros Drapery, F&S Fabrics; *vintage pillows:* flea market

*Jake's Boat Building Workshop:* Boats & models: Mike Lawler, Santa Barbara

*Jake's Loft:* Leather chairs: Sony Property; *art:* Pinacoteca; *African ladders:* Ernie Wolf Gallery

*Jake's Kitchen:* Orange European refrigerator: Sonrisa; *butcher block counter, stools, rug:* Objects

### RED EYE

pages 80-82

*Airplane parts:* Air Hollywood, Aero Mockups Jets & Props, Aviation Warehouse

*Attendant call box:* Studio Art and Technology

*Carpet and rubber floor:* Linoleum City

*Fabric:* Arc Com, Douglas Interior Products, Momentum

*Galley bins:* Warner Brothers Metal Shop

*Seat upholstery:* Universal Studios Upholstery

*Miami Vendors:*

*Art & décor:* Art Center South Florida, Details; *Florist:* Pistols and Petals, Tony Kohler

*Other Los Angeles Vendors:*

*Drapery:* Warner Bros Studio Drapery; *Art, furniture, and lighting:* Blueprint Furniture, Fantasy Lighting, Hollywood Studio Gallery, Mardine Davis Art Consulting, Objects, Omega Cinema Props, Practical Props, Sofa-U-Love, Sony Property, Universal Studios Property

### WEDDING CRASHERS

pages 88-89

Charles & Charles, Little India, Michael Levine, Objects, Omega Oriental collection (including the giant Buddhas); Sandy Rose: extensive floral designs, giant topiaries, Indian floral wheel

### THE LEGEND OF ZORRO

pages 92-97

*Los Angeles:*

*Fabrics:* F&S Fabrics and Silk Trading Company

*San Francisco streets:*

History for Hire and Hand Prop Room

*flags and banners:* James Perry Flags

*San Miguel Allende:* Casa Armida