

THE OFFICIAL MAGAZINE OF THE COSTUME DESIGNERS GUILD
LOCAL 892

The Costume Designer

Winter 2007





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OF FILM AND TELEVISION ARTS
5 NOMINATIONS
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BEST COSTUME DESIGN

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BEST COSTUME DESIGN *Penny Rose*

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— DEAD MAN'S CHEST —

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The Costume Designer

vol. 3, issue 1

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Statuette designed by CDG member David LeVey and created in sterling silver by Bulgari. Original photograph by Line 8 Photography. Cover artwork reimagined and designed by Lisbet Thoreson and Sharon Day.

*Thank you to the volunteers
and contributors to this
Winter 2007 issue.*

Audrey Fisher
Jacqueline Saint Anne
Karyn Wagner
Leisel "Q" Quamie
Lisbet Thoreson
and
The Kobal Collection

CDG Awards Balloting
Mary Rose
Barbara Inglehart
Anna Bae
Hoda Meisany

EDITOR'S NOTE



Dear Friends,

What does it really mean to belong to the Costume Designers Guild? Is it a privilege or a responsibility? I'd like to suggest that it's both. I spent a number of years complaining that Costume Designers are overlooked, not paid what our peer collaborators are paid, and generally misunderstood. All that accomplished was to encourage frustration in my life. Then, I realized that I could continue to complain or I could choose to become a part of the solution.

The Costume Designers Guild has come so far in recent years. We are constantly exploring new ways to improve the work experience for the Costume Designer. We have developed this magazine as an outlet for you to express yourself. We have created various committees to focus our energy and expand our reach. But we cannot really change the world, or the industry, without you.

When you receive an e-mail blast or mailings from the Guild office, do you respond when asked for your input, your sources, your vote, or even your credits during awards season? Is your contact information current? We can only support you, if you support each other. We can only be as accurate as the information we receive. Fast growing, and with just under 700 members, only 10% of the CDG membership attends general meetings. Only a few respond when we ask for membership cooperation. Is there some aspect of your career that is not being addressed? Some accomplishment we should be celebrating? We'd love to help you make a difference. ***There is so much more we can do if we stand together.***

I hope that as a new member, or seasoned veteran, there is something about the art of Costume Design that you feel passionate enough to elevate and celebrate. Take a stand and become a part of the solution.

A Happy and Healthy
New Year to You! ❄️

Deena Appel
Dappel@costumedesignersguild.com

Calling all labels!!!

We're collecting new Costume Designer labels for an upcoming cover. If you were not included on the Spring '06 cover or if you've made new labels, please send at least three sample labels to the Guild office at 4730 Woodman Ave. #430, Sherman Oaks, CA 91423 Attn: Deena Appel. If you haven't made your labels yet, there's still time. Deadline for entry: April 10, 2007



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STEPHEN HOLDEN, THE NEW YORK TIMES

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BASED ON AN IDEA BY
GUILLERMO ARRIAGA AND ALEJANDRO GONZÁLEZ INÁRRITU
NOMINEE

3 —SCREEN ACTORS GUILD AWARDS—
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PRESIDENT'S LETTER



Why It Matters

Dear Friends,

In 1997, I invited some old colleagues for lunch. Albert Wolsky, Joanna Johnston, Michael Kaplan, Mary Rose, Hope Hanafin, Jeffrey Kurland and Ellen Mirojnick were among these 12 distinguished Costume Designers. While we ate under the trees, we debated the merits and potential pitfalls of inaugurating a costume design awards banquet. As a group known for its fiercely competitive nature, many were reluctant to add an award to this mix. We wanted to build solidarity among Costume Designers, not drive another wedge between us.

We absolutely agreed upon one important point. The story of costume design, our work, had never been told. Our prestige was low and our morale not far behind. Costume Designers' contracts and credit billing were weak and far below our creative collaborators. There was a persistent confusion between designers and costumers, and between costume and fashion design, in the press and in the industry. Costume Designers were fighting this education and marketing battle alone. At the release of each production it was every designer for him or herself. If Costume Designers stayed with this losing strategy, it would take another millennium to gain recognition for our field.

By the end of the afternoon our passion had united us. Certainly we had reservations; we feared the petty jealousies and compromises. But the goal was clear—Costume Designers would unite to celebrate costume design—or struggle on alone. We came to the same conclusion as Rabbi Hillel, "If I am not for myself, who will be for me? If I am not for others, what am I? And if not now, when?" We would not be victims of the voracious fashion industry. Costume design meant glamour to the world and we would reclaim our heritage and our sovereignty. We wanted and needed to promote the art of costume design and each other. The CDG Awards were born.

This year it is your turn to make the Costume Designers Guild Awards a success. After nine years of dedicated co-chairs and committees, the Costume Designers Guild Awards has flourished. In 2007, we pay tribute to Grady Hunt, a stalwart of television costuming, and Patricia Norris, esteemed production and Costume Designer. We will honor the consummate Helen Mirren, and Sandra Bullock, affectionately known as a "designer's dream." Show these celebrated artists you care—by attending. Make this year memorable, by a record attendance of CDG members. Ten years ago, we ate and imagined. Then we set about to make real what we imagined. Just like Costume Designers do. ✨

See you there,

Deborah

president@costumedesignersguild.com

“I was thrilled to be a part of the costume awards event last year. It had an amazing spirit of support, recognition and celebration of our craft.”

— KASIA WALICKA MAIMONE
2005 NOMINEE, *CAPOTE*

LEARNING CURVE: APOLOGIES ALL

The Costume Designer magazine strives to celebrate, enlighten, and inform. It is for this reason that we deeply regret that we have offended our brothers and sisters of Local 480, New Mexico. Our new column, Location: New Mexico, Fall 2006, contained insufficient and misleading information. Location: New Mexico was simply meant to provide some highlights of the resources available in New Mexico.

Laurie Hudson, Local Secretary Treasurer of 480 and 705 & 764 member, straightened us out. "To list six of our costumers implies that those are all of the crew members available here... Producers are obligated to give first consideration to crew members from the jurisdiction covered by the Local contract. To suggest otherwise shows a serious lack of respect for the Union brotherhood... I have never worked with better technicians than those who serve the film industry of New Mexico." Cathy Smith, a resident of Santa Fe for 20 years and member of both 480 and 892 wrote, "We have a substantial base of seasoned professionals, most of whom earned their

credits working in L.A. or N.Y. ... the advice 'to take everyone you can, especially your supervisor, ager/dyer, assistant designer and keys' is inappropriate and inaccurate information, not to mention debasing to our own Union sister and brothers."

Editorial oversight constitutes an important step in our learning curve. We hope to do better next time. ✨

Deborah Landis
Editor in Chief

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on working in New Mexico:**

New Mexico Studio Mechanics Local 480
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Santa Fe, NM 87502

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UNION



LABEL

From the Desk of the Executive Director



A Happy, Healthy, New Year!

2007 brings meaningful milestones to our Local 892. Elections will be held early this fall for Officers and Executive Board members. Pending approval of forthcoming Constitutional revisions, we will begin staggering terms. Every 1½ years, half the Board will be elected for a three-year term. This is common practice among Local and Guild boards and

it will allow for a smoother governing of our growing Guild.

Odds are good that CDG membership will surpass 700 by the end of 2007. There should be a great deal of design work to go around. Industry leaders are reading between the lines of the Writers Guild's decision not to start early negotiations (despite the Producers offering to do so), and predict a very busy year in '07. They caution that a slowdown prior to the expiration of SAG's contract (July 2008) is likely. Again, I urge you to work and save all you can this year in case 2008 brings a major strike. Did you know that your EBoard is also busy saving? This year we deposited a substantial sum toward buying Local 892 our own building.

2007 will start in the spotlight for the CDG with our glamorous Awards Dinner on February 17, this year at the Four Seasons Beverly Wilshire Hotel. I look forward to seeing you at this celebration, which both elevates and clarifies our creative role in motion pictures. J.L. Pomeroy's production of the event and our generous sponsors provide this evening with little cost to the Guild. Our Presenting Sponsor who makes this all possible is Swarovski. Their crystals and workshops have been appreciated by increasing numbers of our savvy members. You will all be invited to a delicious Swarovski Sunday Brunch and Crystal Seminar the morning after the Awards.

We have a new Education Committee gearing up under the leadership of Sharon Day. It's our desire to offer more seminars for our members ranging from deal-making to new technology. Got ideas? Contact Sharon Day SDay@costumedesignersguild.com and join this important committee. Sharon also oversees the soon-to-be-launched new CDG website. We're making it much more user-friendly for both members and non-members (such as the producers and directors who hire you!). We need your help with this project as well. Contact Sharon, Rachael or me!

As our Guild continues to move forward, we welcome Amy Williams, our new half-time Receptionist/Secretary. Suzanne remains as our Administrative Assistant. Amy, Suzanne, Rachael and I urge you to **send in your deal memos, log your hours and come by your CDG office and get involved.** This Guild is on the move! ✨

Cheryl
cdowneycdgia@earthlink.net

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Labor Report

Governor Schwarzenegger has a plan to mandate that all Californians have health insurance. Members of the IATSE Locals not qualifying for the Motion Picture Insurance Plan would have another alternative for health-care insurance coverage. However, under the Governor's proposal:

- Employers would only be required to pay 4% of their payroll to insure employees or pay the same amount to a state fund. This is considerably less than most good medical coverage plans that currently cost employers. Would plans with good coverage start to erode?
- It limits what employers pay but not what insurance companies can charge individuals for their insurance.
- Individual health savings accounts requiring employers to allow employees to put away pre-tax money to pay for unreimbursed medical expenses could be set up. But these accounts shift the cost and liability of healthcare from the insurance companies to the consumer.

Once again we are reminded of how fortunate we are to have a premier health plan through the IA's hard negotiation on our behalf throughout the years. ❄️

Betty Madden, CDG Labor Representative
bmadden@costumedesignersguild.com

CONGRATULATIONS MILENA!

*Thank you for your
beautiful and
unique work!*

Love, Sofia

Assistant Executive Director's Report



Facts About Your Dues

Have you ever wondered why you pay dues and who decides how much you pay? Our dues are regulated by the Constitution and Bylaws of our Local in Article IX Section 2 which states... *Annual dues are based on the Basic Agreement contractual weekly guarantee of the member's union classification... For each member of the Guild*

that amount shall be divided by 2.36%... What this means is that we do not arbitrarily raise dues but as we increase our scale each year, our dues increase as well. For the 2007 year the increase was \$4 per quarter for Designers and Assistants, and \$3 per quarter for Illustrators. This is a minor increase by today's standards. Dues and new-member initiation fees are the basis of our revenue for running the Local. Your dues pay the office rent, staff salaries, and the infrastructure that supports the Guild.

The Guild office is a *lifeline* for our members. We interpret and negotiate contracts and protect members' rights under the contract. We strive to create a better working environment for all our members. We are involved in industry outreach to help educate those with whom you work about the art of Costume Design. We participate with the Los Angeles County and California Federation of Labor to lobby for the protection of workers rights. We are actively involved with our brother and sister locals, as well as the IATSE, to keep abreast of the issues facing this industry. We explore new avenues of work for our members while ensuring that our jurisdiction is protected.

We will make more field visits this year to ensure that the CDG is current with the concerns of our members. ***We need to know about the issues you face daily on the job.*** Please remember to call in your work. We need to know where you are, and what you are working on, so that we may visit you.

I look forward to another year of serving this membership and to seeing (or hearing from you) in 2007. ❄️

Rachael Stanley
rmstanleycdgia@earthlink.net

DUES & MEETINGS

2007 DUES SCHEDULE:

TV, Film & Commercial Costume Designers
\$216 quarterly
Assistant Costume Designers \$177 quarterly
Costume Illustrators \$135 quarterly

GENERAL MEMBERSHIP MEETING

Monday, February 26
Important you attend to vote on
Constitutional revisions!
Eboard meetings held at CDG Offices
7 p.m.: February 5, March 5, April 9,
May 7, June 4.

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- Claudia Puig, USA TODAY

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cdg Awards



**Sandra
Bullock**

Swarovski
President's Award



**Helen
Mirren**

Distinguished Actor
Award



**Jane
Kaczmarek**

CDG Awards Host

Dear Patricia,

Congratulations
on this well deserved award.

Mel Brooks



H Grady Hunt

CDG CAREER ACHIEVEMENT IN TELEVISION

Grady was born on a farm in 1921 in Lone Oak, Texas. He always dreamed of one day designing costumes for the movies and he got his start with his own successful couture shop named Gradis, which he opened on Lover's Lane in Dallas, Texas. In the late '40s, Hollywood beckoned and Grady closed shop and moved to Los Angeles. He plunged into show biz with the 1950's *Colgate Comedy Hour*, *Saturday Night Review* and the *Milton Berle Show*. Grady recalls the costume collection of "Uncle Miltie," who kept his sketch costumes stored in New York in hundreds of different trunks. Berle could always remember which trunk number Grady should pull to have shipped to Los Angeles.

Grady designed three pictures with Edith Head, including the iconic old-lady disguise for Marlene Dietrich in *Witness for the Prosecution*. Grady says, "Of course, Edith

Head got all the credit!" In addition to his Emmy Award nominations, Grady has contributed to modern TV culture with the costumes for *Fantasy Island* (1982), *Beulah Land* (1981), *Fantasy Island* (1980), *Ziegfeld: The Man and His Women* (1978), *Quark* (1978), *The Quest* (1977) and *Columbo: Dagger of the Mind* (1973). His MOW's include: *The Other Side of the Mountain* (1975), *One More Train to Rob* (1971), *Jigsaw* (1968), *The Shakiest Gun in the West* (1968) and *The Perils of Pauline* (1967). Should Grady be met by St. Peter at the pearly gates of heaven, he hopes to hear the words: "I'll give you a front-row seat."

N Patty Norris



CDG LACOSTE CAREER ACHIEVEMENT IN FILM

Among Patty Norris's five Academy Award nominations are: the gender-bender musical *Victor Victoria* (1982), two dramas set in the Texas panhandle, *Sunset* (1988) and *Days of Heaven* (1978), urban Victorian England, *The Elephant Man* (1980), and an outer space adventure, *2010* (1984). Variety is her hallmark. Norris's work crosses the boundaries of budget, period and genre. In each instance, her talent for establishing character, class, color and scale allowed the audience a window into a different world.

Norris's director collaborators include: Stanley Donnen, Brian de Palma, Stephen Frears, Terrance Malnick, Arthur Penn, Bob Rafelson and Herbert Ross. *The Elephant Man* began her darkly iconic costume designs for director David

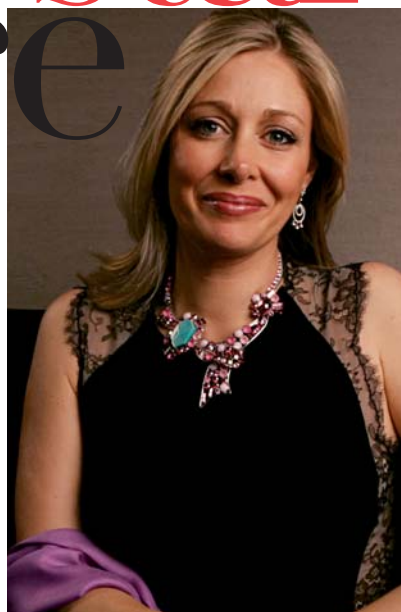
Lynch. For his next five films, Patty Norris served as both his costume and production designer. Her designs for three Mel Brooks's films reveal Patty's sly humor and an encyclopedic knowledge of popular and cultural history. A Stanford University graduate with a degree in anthropology, her love of research inspired her to establish her own "Private Collection." A valued costume resource, many of us have benefited from this superb collection of period costume.

Whether it is the heart-breaking realism of *Days of Heaven*, the distressed swagger of 2007 release *The Assassination of Jesse James*, or the off-center costumes for her Emmy-winning designs for *Twin Peaks*, Norris' work succeeds in expanding and deepening our understanding of our world. ❄️

Crystal Culture

Nadja Swarovski is passionate about crystal. She treasures the continuity and legacy of her illustrious family. The distinguished Presenting Sponsor of our 9th Annual CDG Awards shares her history and her vision for her legendary company. "Before the turn of the 20th century, the great Parisian couturier, Charles Frederick Worth, used crystals to adorn the gowns and veils of Queen Victoria. This was the first time we can trace the use of Swarovski stones on clothing.

Nervous about theft or loss while traveling; diamond-loving European royal families replicated their magnificent jewelry in crystal. This was when my great, great-grandfather Daniel Swarovski, invented the incredible crystal cutting machine that cut crystals faster, with greater quality and precision in less time. He also created the chemical composition which actually made the glass a bit softer. The softer it was, the easier it was to cut, the easier it was to cut, the smoother the surface, the smoother the surface, the higher the refractive index, the 'brilliance.' Daniel was from Bohemia, the crystal heartland, just prior to World War I he moved the company to Austria. Two decades later, during the Cold War, the rest of the crystal



manufacturers were paralyzed behind the Iron Curtain. This made Swarovski the only supplier in the entire industry. For many years we had one dealer who distributed the stones to everyone in

North America and there was no direct contact between us and the consumer, or us and Hollywood Costume Designers. But, there was nothing available except Swarovski crystal.

For the style icons of the '20s, '30s, '40s and '50s; Christian Dior, Coco Chanel, and Elsa Schiaparelli, crystal meant challenging the boundaries of the fashion industry. Coco Chanel defied convention and the preconceived notions of fine jewelry. She had short hair. She smoked. She was a working woman. Her point was this, "It's all about the creativity; it's all about the design." *Who cares if it's a diamond or a crystal?* She deliberately mixed materials. Chanel was the revolutionary, as was her fashion and her jewelry.



Clockwise from top, Nadja Swarovski, Coco Chanel, Victoria, 1819-1901 Queen of England, 1886 engraving after photograph by Alexander Bassano. The Art Archive/Bibliothèque des Arts Decoratifs Paris/Dagli Orti, Daniel Swarovski

The emphasis of Swarovski is in our research, development, and innovative ways of applying crystal. I put technological innovation hand in hand with creativity. That's what's going to be interesting, and remain interesting, to fashion and Costume Designers. We have a huge color palette and can make crystals in any shape or size. Innovation has improved the application of crystal onto fabric. We've developed a technology called hot fix for transfers. These are the diamond stones that are flat backed with a layer of glue. It's a smoother and cheaper application, requiring less labor. We're now experimenting with tiny, tiny, crystal dust put on a silicone layer. It can be cut out in any shape and applied to fabric. Our crystal mesh, which is metal based, can be produced in any pattern. We treat these mesh sheets like pixels within a photo.

Swarovski's heritage lies within the production of jewelry for fabric; we only started giftware in the '70s. We've been producing the jewelry stones since 1895. We don't call our jewelry "costume" jewelry. It is *fashion jewelry* because it is an extension of fashion. Its design changes according to the fashion trends, with smaller, intricate and colored pieces. It's much more subtle but still impressive. Not, "Oh, crystal," just "Wow. Interesting!" Our strongest market is China, where there's a human evolu-

tion going on. People dropped their Mao suits and are now allowed to individualize themselves. The role of the female is changing. What easier means of self expression is there than jewelry? Coco Chanel felt that ornamentation was absolutely crucial, in an affordable way. That goes full circle back to my great, great-grandfather; Daniel Swarovski, who wanted to create "a diamond that every woman could afford." Whether for fashion or costume design, Swarovski crystal will always make our world more beautiful. ❄️

Deborah Landis
president@costumedesignersguild.com

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M.^{Helen}Mirren



Over the course of her illustrious career, our 2007 Distinguished Actor Honoree, Helen Mirren, has collaborated with dozens of talented Costume Designers. Three of my favorite Mirren productions, *Excalibur*, *Elizabeth I* and *The Queen*, feature her portraying legendary queens. Mirren's extraordinary costumes enable her transformation from mythic sorceress, to fabled Renaissance queen, to a contemporary British monarch.

Helen Mirren first caught my teen-aged attention as Queen Morgana in the 1983 film *Excalibur*, John Boorman's brutal vision of the King Arthur legend. Designer Bob Ringwood's costumes graced Morgana with a malicious brew of sex, greed and wickedness, perfectly tracing her descent into evil. As Morgana seduces her half-brother, King Arthur, Ringwood dressed her in a web-like negligee, making her a ravenous Black Widow.

In *Elizabeth I*, Ms. Mirren portrays the flame-haired Virgin Queen. She is outfitted by Designer Mike O'Neill in a sumptuous Renaissance wardrobe, always signifying Elizabeth's preeminence in her court. When Elizabeth joins her troops on the battlefield, she wears a dazzling silver chest plate tapered like a corset and worn over a

golden gown. This feminized armor symbolizes a willingness to fight and serves to remind her men that she is a divine icon.

For Stephen Frears' *The Queen*, Designer Consolata Boyle transformed Ms. Mirren into a cool and reserved Elizabeth II. Wearing heavy silk dresses with demure rounded collars, important brooches, double-strand pearls, large square handbags, and sensible pumps, Mirren captured Elizabeth's restrained demeanor in the aftermath of Princess Diana's death. While vacationing in Scotland, Consolata dressed the Queen in modest but luxurious clothes and evoked her simple, precise, elegance with the colorful Hermès scarves she wore when motoring around the moors.

These three films offer a small taste of the fruitful collaboration between Helen Mirren and her many Costume Designers. *Excalibur*, *Elizabeth I* and *The Queen* illustrate how costumes create character by providing a historical reference for an actor. Whether the character is legendary or ordinary, historical or modern, costumes provide the context. Congratulations to Ms. Mirren and her Costume Designers, for bringing so many wonderful characters to life.

Audrey Fisher

Asst.CostumeRep@costumedesignersguild.com



Clockwise from top, *Elizabeth I* / Giles Keyte / HBO Films, *The Queen* / Laurie Sparham / Courtesy of Miramax Films, *Excalibur* / Orion / Warner Bros., *Elizabeth I* / Giles Keyte / HBO Films

*Anne Sweeney
Marc Cherry
&
George W. Perkins
wish to congratulate
Cate Adair*



*on her remarkable accomplishment of 3 nominations in
3 seasons for her design work on
Desperate Housewives.
Cate, you are incredible & we can't imagine this show
or life without you.*

**DESPERATE
HOUSEWIVES**

Excellence in Film Contemporary

BABEL

Costume Designers: **Michael Wilkinson, Gabriela Diaque, Miwako Kobayashi**

Assistant Designer to MW: **Christine Bieselin**

MW **What attracted you to this project?** A smart, relevant script with a story that I felt could bring about a shift in the audience's perception of the world. **The most challenging aspect?** Trying to convey the cultural intricacies and overwhelming richness of contemporary Moroccan dress. Avoiding clichés and helping the actors feel the complexity of their situations—the clothes were layered and full of surprising details and contradictions. **Most rewarding?** At the end, we donated our wardrobe stock to the Moroccans who lived in the village that we shot in.

CASINO ROYALE

Costume Designer: **Lindy Hemming**

Assistant Designers: **Maria Tortu, Gabriella Loria, Guy Speranza**

What was most challenging aspect? It's always a challenge adapting the Bond look to a new actor, and keeping it contemporary. Daniel Craig had a more physical and raw approach to the character. His Bond required more rough and tough costumes at the beginning that develop slowly into the tailored, suited and booted Bond. **What was the most rewarding?** Especially funny was during the Royal Premiere, when Daniel Craig eventually dons his tuxedo in the film, the British audience spontaneously broke into cheering and clapping. Lovely !!!!!!!



THE DEVIL WEARS PRADA

Costume Designer: **Patricia Field**

Assistant Designers: **Molly Rogers, Wendy Stefanelli, Tracy Cox**

What attracted you to this project? The director, David Frankel, and designing for Meryl Streep in a film that shows how gorgeous she is. **How did you approach the research?** The actor, the character and the costumes are each one point of an equilateral triangle. I research the classics. My model was *Breakfast at Tiffany's*. **What was the most rewarding?** The scene when Annie Hathaway enters the room after her transformation was a REWARDING success. Really pinning the character with the actor. It was a very real moment of triumph.

LITTLE MISS SUNSHINE

Costume Designer: **Nancy Steiner**

What attracted you to this project? My friends are the directors and I loved the script. **What was the most rewarding aspect?** The whole thing. Working with friends on their first feature, the actors, the crew. Then of course, the response to the film which was overwhelmingly positive! **How does Costume Design expand the story?** It is the first thing you see when you look at a person, their clothing. I think it defines a personality and character. **What do you like most about designing?** Making people into something they are not.



THE QUEEN

Costume Designer: **Consolata Boyle**

Assistant Designer: **Nigel Egerton**

What was most challenging? Princess Diana's death is so burned into the collective memory. Opinions on the event are strong—but divided. The seamless matching of our actors with archive footage had to be close to flawless. **Approach to research?** An in-depth investigation of two separate worlds: the Blairs—energetic, chaotic, informal and the Royal Family—arcane tradition and formality. Lifting the veil on this mysterious world's hierarchies and loyalties, the details have to be perfect. Research is not an end, it's a jumping-off point for the creative process to begin.





Excellence in Film Period

CURSE OF THE GOLDEN FLOWER

Costume Designer: Chung Man Yee

Assistant Designer: Jessie Dai

What attracted you to this project? I was a big fan of *Thunderstorm*, a famous Chinese theatre work so I was doubly excited to work with the very talented director, Zhang Yimou, on the movie. **Most challenging aspect?** We spent most of our energy creating and realizing the armor, the dragon & phoenix coats. **Approach to research?** I studied the Tang Dynasty in written, pictorial & history books, fashion magazines, international military uniforms, tribal costumes, animation & movies for inspiration. **Most rewarding?** The big smile on the director's and the actors' faces in our fittings.

DREAMGIRLS

Costume Designer: Sharen Davis

Assistant Designers: Carol Cutshall & Liz Wolfe

Illustrator: Felipe Sanchez

What do you love about being a Costume Designer? I love the creative puzzle. Integrating all these ideas, to motivate an actor, complement the set, accentuate the lighting, and enhance the director's vision. **What was the most rewarding?** Seeing the first cut and with the balance of camera, set design and costumes. Creating the arc for the characters—Deena, from her youth and shyness in the '60s to her fashion & beauty success in the '70s. Effie's diva confidence in the '60s and then her rise from poverty to fame in the '70s.



ILLUSIONIST

Costume Designer: Ngila Dickson

Assistant Designer: Liz McGregor

What attracted you to this project? The director, Neil Burder, who was dedicated to doing something so ambitious with no money. **Most challenging aspect?** 1900 was not the most fabulous fashion period with the heightening duality of an anarchic society. There was the nobleman's socially mandatory military service and contrasting it, the intellectual community of writers, designers and artists. **Most rewarding?** The seamless relationship with the director and production designer. Realizing that we were all restricted by the same budget. We constantly consulted to make sure we were on the same page.

MARIE ANTOINETTE

Costume Designer: Milena Canonero

What attracted you to this project? Sophia Coppola! **Approach to the research?** I start with the original source; then move away—I am not a teacher. I am a Costume Designer. I cross-reference the relationship of colors from many periods. Every film reflects a new angle stimulated by my past experience. **The most challenging?** Making high-quality costumes with a mid-range budget. I would like to start all over again. Now I am ready! **The most rewarding?** Through our work you see the folly of people as the many strata of a characters is revealed.



PIRATES OF THE CARIBBEAN: DEAD MAN'S CHEST

Costume Designer: Penny Rose

What attracted you to this project? Gore Verbinski and Jerry Bruckheimer offered me complete artistic freedom to do 1720 for real. I wanted the comedy to come from the actors not the costumes. **The most challenging aspect?** The huge extent of CGI. Incorporating the real and the magical. A willing collaboration when I discovered that the experts were experimenting with the process as much as I was. **Most rewarding?** A 40 minute fitting with Johnny Depp that resulted in the iconic character "Jack Sparrow" which has since spawned innumerable toys, copies and images worldwide.

Excellence in Film Fantasy

ERAGON

Costume Designer: **Kym Barrett**

Assistant Designer: **Holly Davis**

The most challenging aspect? My situation was atypical. I was called in to take over the day before shooting. The first week of shooting I redesigned and built all costumes for the following week and continued for five months redesigning the rest of the costumes, armies, and extras. **Most rewarding?** I was fortunate to bring some of my crew from London and Los Angeles. Having us all together and seeing the amazing things we achieved in such a short time, under such extreme pressure and language barriers, was a rare moment where the stars aligned.

THE FOUNTAIN

Costume Designer: **Renee April**

Assistant Designer: **Martine Gangnon**

What attracted you to this project? I admired the director, Darren Aronofsky's work, his vision and charisma. Early on I learned that this was the best way for me to decide. **How did you approach the research?** I researched the Mayans and Conquistadors; but this wasn't a historical movie. I chose to represent an accurate silhouette with more freedom in the textiles. **What was the most challenging?** The three periods: contemporary, 16th century and the future. **Most rewarding?** Working with the most beautiful actors, Rachael Weiss and Hugh Jackman.



PAN'S LABYRINTH

Costume Designer: **Lala Huete**

Assistant Designers: **Rocío Redondo & Asunción Arreche**

Illustrator: **Clara León**

What attracted you to this project? The mix between fantasy and reality. I was impressed with director Guillermo del Toro's detailed drawings of the magical characters. **Approach to research?** Historical documentation taught us the realities of that era and then enabled us to transform it. I tried thousands of fabrics until I found the right color and texture, shape and volume. We modified everything to create the characters we were looking for. **Most challenging aspect?** Dealing with an era I know very well, postwar Spain, and at the same time adding a touch of fantasy.

X-MEN: THE LAST STAND

Costume Designer: **Judianna Makovsky**

Co-Costume Designer: **Lisa Tomczeszyn**

Assistant Designer: **Courtney Anderson**

What attracted you to this project? It was a genre I hadn't designed before and I found that very appealing. I like to do different kinds of films and I have been lucky enough to have those opportunities. **The most challenging aspect?** A change in director six weeks before shooting, and all the script and concept adjustments that entailed. **Most rewarding?** Actually getting everything done in a short amount of time and up on the screen. That was only possible with the collaboration of my entire crew.



V FOR VENDETTA

Costume Designer: **Sammy Sheldon**

What attracted you to this project? V's roots—set between the 16th and 17th century, giving a period essence with a modern style and edge. **Most challenging?** Designing for a character whose emotion is conveyed through a mask. He had to look timeless, powerful, elegant and sexy, and be completely covered; from the Elizabethan collar to knee-high boots. We made many versions for different lighting, action and camera situations. **Most rewarding?** Re-creating a military standoff in Parliament Square was overwhelming and exciting. Seeing the logistics of these characters come together was hugely rewarding.



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Excellence in TV MOW, Miniseries or Special

BLEAK HOUSE

Costume Designer: **Andrea Galer**

Assistant Designer: **Charlotte Morris**

How do you feel Costume Design expands the story? Personally, I feel it is key to creating believable characters, which enhances an actors' performance. **What was the most challenging?** Sadly, budgets these days generally restrict ones' vision, and lead time with actors are to say the least, challenging! What part of this project was the most rewarding? Seeing the end result and feeling that it was different to other Dickens' interpretations. **What do you like most about designing?** Achieving a look that has my signature, which really happens through builds.



ELIZABETH I

Costume Designer: **Mike O'Neill**

Assistant Designer: **Samantha Horn**

How did you approach the research? This was an opportunity to revisit Elizabethan costume, which I had done at the Royal Shakespeare Company for stage. This was the first time I produced the period for film. **What was the most challenging aspect?** Not one Elizabethan costume was available for rental anywhere because the BBC's *Elizabeth I* had started eight weeks earlier. I had to make every single costume in Lithuania, teaching craftspeople from prototypes I developed. **What part of this project was the most rewarding?** Elizabethan costumes from scratch within the budget constraints of television.



HIGH SCHOOL MUSICAL

Costume Designer: **Tom McKinley**

What do you like most about designing? I enjoy the attention. **How do you feel Costume Design expands the story?** Clothing often has the possibility of providing its own narrative. **What attracted you to this project?** The unique art form that is the American musical. **What part of this project was the most rewarding?** Discovering great sushi in Salt Lake City.



INTO THE WEST

Costume Designer: **Michael Boyd**

Assistant Designer: **Kelly Fraser**

What attracted you to this project? The idea that I could design for a span of 65 years of the U.S. multi-culture westward expansion movement. **How did you approach the research?** In the era prior to photography, I had to translate written accounts, paintings and drawings to be accurate. After 1839, I utilized photos, journals and other documents. **What was the most challenging?** The budget to make a silk purse and building what I was excited about. **Most rewarding?** Achieving the goal of showing the passage of time through the costumes.



MRS. HARRIS

Costume Designer: **Julie Weiss**

What attracted you to this project? Headmistress kills Scarsdale Diet doctor. She was poise, class, preppy clothes & gowns. He was smart, famous, expensive suits, polyester patients. Domestic violence crosses all levels of society, all costume eras, I wanted to be part of addressing this issue. Annette Bening, Ben Kingsley, Cloris Leachman, Chloe Sevigny. All can turn costumes into clothing. And, I love the period. **Most fulfilling?** This project made us all think about the ramifications of our own darkness, while dancing in period formal wear to Roy Orbison's "Crying." A Costume Designer's pertinent bliss.





Excellence in TV Contemporary

BIG LOVE

Costume Designer: **Chrisi Karvonides-Dushenko**

What attracted you to this project? I was initially turned off by the beliefs of the extreme fundamentalists. The scripts are so captivating, I sensed it would shed light on this lifestyle and initiate change. **Approach to the research?** To start, there was very little. Now, we have tons of visuals and hired photojournalist students to be our polygamist paparazzi. **Most rewarding?** Creating unique characters with the greatest writers, producers and phenomenal cast who aren't afraid to look the part. There's no glamour on this show unless you consider our own "compound chic" fashion statement.

ENTOURAGE

Costume Designer: **Amy Westcott**

Assistant Designer: **Roemehl Hawkins**

What attracted you to this project? Mainly, HBO. That gave it more creative possibility. Also, the writing was hilarious. **How did you approach the research?** The four main characters on the show are from NYC, where I have lived for 14 years. There is inspiration everywhere! **What part was the most rewarding?** Working with quality people every day. **How does Costume Design expand the story?** If you want to know how much they make, what kind of mental state they are in or what type of personality they have? Look at their clothes.



DESPERATE HOUSEWIVES

Costume Designer: **Catherine Adair**

Assistant Designer: **Jacqueline Wazir**

What is the most challenging aspect of a long running show? The design and logistical challenges of *Desperate Housewives* remains just as difficult (if not more so) than the first season. In addition to keeping the individuality of the five female characters, this past year we've had an amazing slate of guest stars with their eccentricities, all needing to be woven into the story. **What do you love about being a Costume Designer?** Through this medium I can best express my fascination with color, texture, and character development.



THE SOPRANOS

Costume Designer: **Juliet Polcsa**

Assistant Designers: **Lauren Press & Lorraine Calvert**

How does Costume Design expand the story? It's the visual element that audiences relate to more than anything. Costumes help lure the audience into the story. **How did your costumes help define the characters?** Tony Soprano, while in a coma, had an alter ego "Kevin Finnerty" who was such a departure that it wasn't until the fitting that Gandolfini figured out how to play him. **The most rewarding?** The mob wedding. Every principal, day players, wedding party, band and U.S. marshals. The logistics were staggering, but when everyone was dressed to the nines, there was such satisfaction!



UGLY BETTY

Costume Designer: **Eduardo Castro**

What attracted you to this project? The sophisticated and ultra chic world of "High Fashion" publishing in Manhattan, and the working class in the vibrant neighborhoods of Queens. Designing funny, chic and serious costumes at the same time. **Most challenging?** The lack of time, out-of-town actor's unavailability, last-minute scripts and very specific writer requests that evolve with the polishing of each script. **Most rewarding?** Seeing all the hard work on the screen. I am constantly amazed at how it gets done, thanks to an incredibly talented crew.



Excellence in TV Period/Fantasy

COLD CASE

Costume Designers: **Patia Prouty & Maria Schicker**

Assistant Designer to MS: **Conan Castro**

PP What part of this project was the most rewarding? The cast because they trusted me, and the opportunity to design for a different period every eight days.

MS What attracted you to this project? This show is a Costume Designer's dream! What was the most challenging? Highly demanding episodically work—24 episodes all with different time periods and sometimes even three time periods in one episode. Most rewarding? It is most rewarding to see *Cold Case* on Sundays at 9 p.m.

DEADWOOD

Costume Designer: **Katherine Jane Bryant**

Assistant Designer: **Andrea Sweet**

What attracted you to this particular project? Originally, I was excited because of David Milch. I designed his previous show and loved working with him, then he informed me that the project was a period piece and I was over the moon! How did you approach the research? Initially, I did a lot of research on the people that actually lived in *Deadwood*. It was an ongoing process, hunting for new inspiration throughout the three seasons. The most challenging aspect? Creating costumes that were surprising and unique while maintaining a realism of the period.



Cold Case CBS, Deadwood HBO, Rome HBO

ROME

Costume Designer: **April Ferry**

Assistant Designers: **Guiseppe Avalone & Rosano Marchi**

What attracted you to this particular project? I've been in love with ancient Rome since Bob Fletcher and I went there in 1973. How did you approach the research? Starting with my own books and hundreds more. A marvelous historical consultant. Rome's great museums and ancient physical beauty is inspiring. What was the most challenging? The huge numbers and the pace. Most rewarding? The great reward is looking at the show and being really proud of almost everything. I see things I wish I could change, but who is ever completely satisfied?



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GEICO "Caveman"

Costume Designer: **Casey Storm**

Assistant Designer: **Kammy Lennox**

What attracted you to this project? Getting to work with Wil Speck, an up-and-coming comedy director. He is a gifted man with incredible talent. **How did your costumes help define the characters?** We treated the characters as real people and took away any cartoony elements so that the spot played straight and therefore became very funny. **What do you love about being a Costume Designer?** Working on creative and exciting projects with fun, smart, productive people.

TARGET

"Branding Circles" & "Holiday Home Décor"

Costume Designer: **Jennifer Rade**

Assistant Designer: **Michelle Bush**

What attracted you to this project? I love the brand, their commercials are cutting edge and visually strong. **How did you approach the research?** I create a concept for each commercial, with color and silhouette research and sketches. I make a look-book to help focus the vision of the commercial. **What was the most challenging aspect?** "Branding Circles" was technically very difficult, fabricating the specialty gowns with the Target circles. We had to nail the gown on the girl sitting on the piano so it would function correctly. For "Holiday Home Décor" the most difficult thing was creating winter looks in the middle of June! Commercials are generally challenging because of all the opinions that you have to balance...but it's also really fun! **Most rewarding?** Getting to the finish line, especially on commercials because of the extremely tight turnaround! The successfully finished product is the best reward!



Ivana Savic and Susan Grant
proudly congratulate
Patricia Field
on her
Academy Award and
Costume Designers Guild Nominations
for her brilliant work on
The Devil Wears Prada

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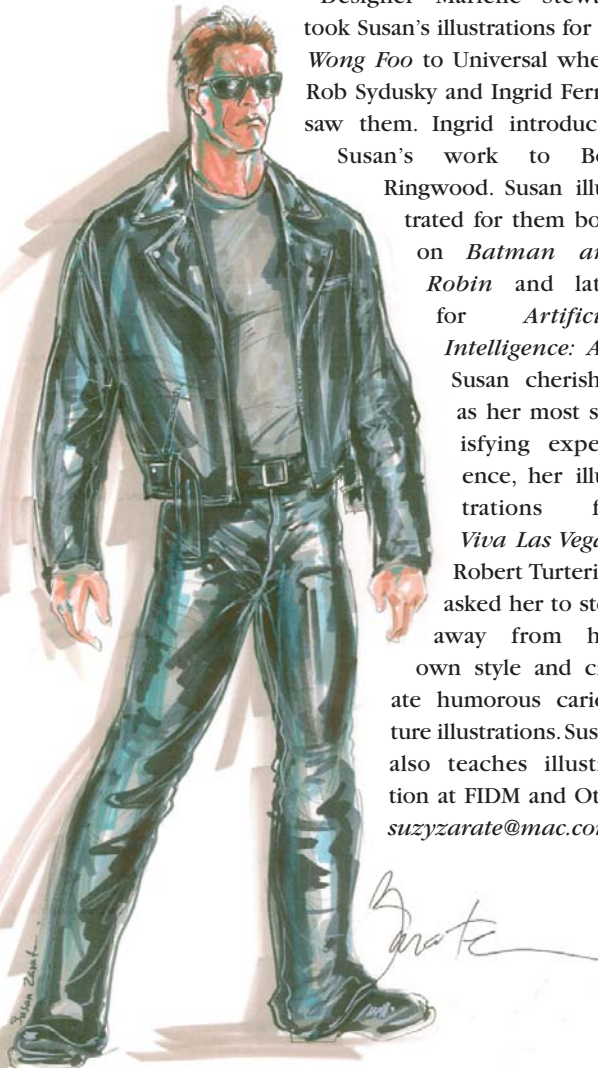
MEET THE ILLUSTRATORS



Susan Zarate is our Baltimore-born Illustrator. Susan drew what she wanted to wear from the age of 4 and her mom made what she drew. Newspaper fashion illustrations inspired her. She was mesmerized by the glamour of Ginger Rogers and Hedy Lamarr, who she drew while watching old movies on television.

Susan garnered degrees in history and philosophy but midway through a master's degree in philosophy, asked herself what she would do without any economic pressures. Susan said the answer landed her in Fashion College. There she met Don Hendrix, a representational fine artist who mentored her and gave her "her eye." Hendrix guided Susan from a quick and loose style to observant and detailed drawing. His lasting lesson to her was, "You've got it—so go for it!"

Designer Marlene Stewart took Susan's illustrations for *To Wong Foo* to Universal where Rob Sydusky and Ingrid Ferrin saw them. Ingrid introduced Susan's work to Bob Ringwood. Susan illustrated for them both on *Batman* and *Robin* and later for *Artificial Intelligence: A.I.* Susan cherishes as her most satisfying experience, her illustrations for *Viva Las Vegas*. Robert Turterice asked her to step away from her own style and create humorous caricature illustrations. Susan also teaches illustration at FIDM and Otis. suzyzarate@mac.com



Cendra Martel is a fashion designer turned Costume Illustrator. In her charming French accent, Cendra describes growing up in a tiny town 400 miles north of Montreal where in her very early years she was allowed to draw on all the walls of her bedroom. She created a virtual storyboard of her life. As a girl, Cendra was an avid moviegoer and was inspired by *Auntie Mame*, *Hello, Dolly!* and *Cleopatra* to study the designs of Orry-Kelly, Irene Sharaff, and other Hollywood greats. Cendra designed for her school friends and began noticing the transformational effect of costumes on the models at her mother's modeling agency. Pursuing her dream, Cendra attended Bauder Fashion College in Miami. Soon, she moved to Los Angeles where she became a fashion designer, designing for multi-national companies, private labels and private clients.

Since becoming a member of the CDG, Cendra has generously volunteered for the Publicity Committee. She is committed to enlightening the general public and directors, producers and production managers about the role of the Costume Designer. She is adept at understanding direction and seeing a vision. Cendra draws very quickly; capturing the character within a few seconds, then develops the layers of the character with the Costume Designer. While period movies are her favorite, Cendra has also illustrated horror, sci-fi and contemporary films. withstyle42561@aol.com

Jacqueline Saint Anne
jsaintanne@costumedesignersguild.com

HISTORY OF DRESS A-Z



Fagoting: Thread, yarn, ribbon, braid, etc. used straight or crisscrossed in open an seam to form openwork trimming or wide drawn work with threads caught together to form design.

Faille: Twilled, slightly glossy silk fabric in rib cave with light, flat, crosswise grain or cord made by heavy filling yarns. Sometimes faille is stiff: other times, limp with a draping quality.

Fautleroy Suit: Inspired by the novel *Little Lord Fautleroy* by Frances Hodgson Burnett. The suit was usually of black velvet. It consisted of a hip-length jacket with a wide sash tied at the side in a knot. The shirt usually had a wide ruffled collar, trimmed with lots of lace at collar and cuffs. Knee-length breeches accompanied black stockings and black "slippers," a sort of soft shoe. Long, blond ringlets and

floppy hat topped off this look for small boys, popular in the 1890s.

Feather Mail: Ceremonial armor made of feathers, worn by Aztecs and their gods before the Spanish conquest in 1521. Various birds were used for the colors they contributed and hummingbird feathers were especially prized.

Fibula: Ancient type of pin or brooch, used for fastening clothing by Celts, Romans, Greeks, and throughout the ancient world.



Fichu: Draped scarf or shawl worn about shoulders and tied in knot across the breast, with ends hanging down loosely.

Foundation Garment: Girdle, corset, usually combined with brassiere or bandeau. Moulds the body to the trendy silhouette; in the '20s it made women more boyish, in the '50s more feminine.

Frangipani Gloves:

Marquis Muzio Frangipani, an Italian nobleman, lived in Paris in the 16th century when neither public sanitation nor personal hygiene was all it could be. He took fine leather gloves and invented a perfume for them. They became madly popular and were introduced to the court of Francois I.

Fuller's Earth: A nugget from one of my sources dating back to the '50s. At that time, fuller's earth was described as a powdered form of grayish clay used in removing grease and other stains from cloth ... and sometimes also used as a facial mudpack! ❄️



Karyn Wagner; karynwagner@earthlink.net

Illustrations by Robin Richesson, robins.nest@verizon.net

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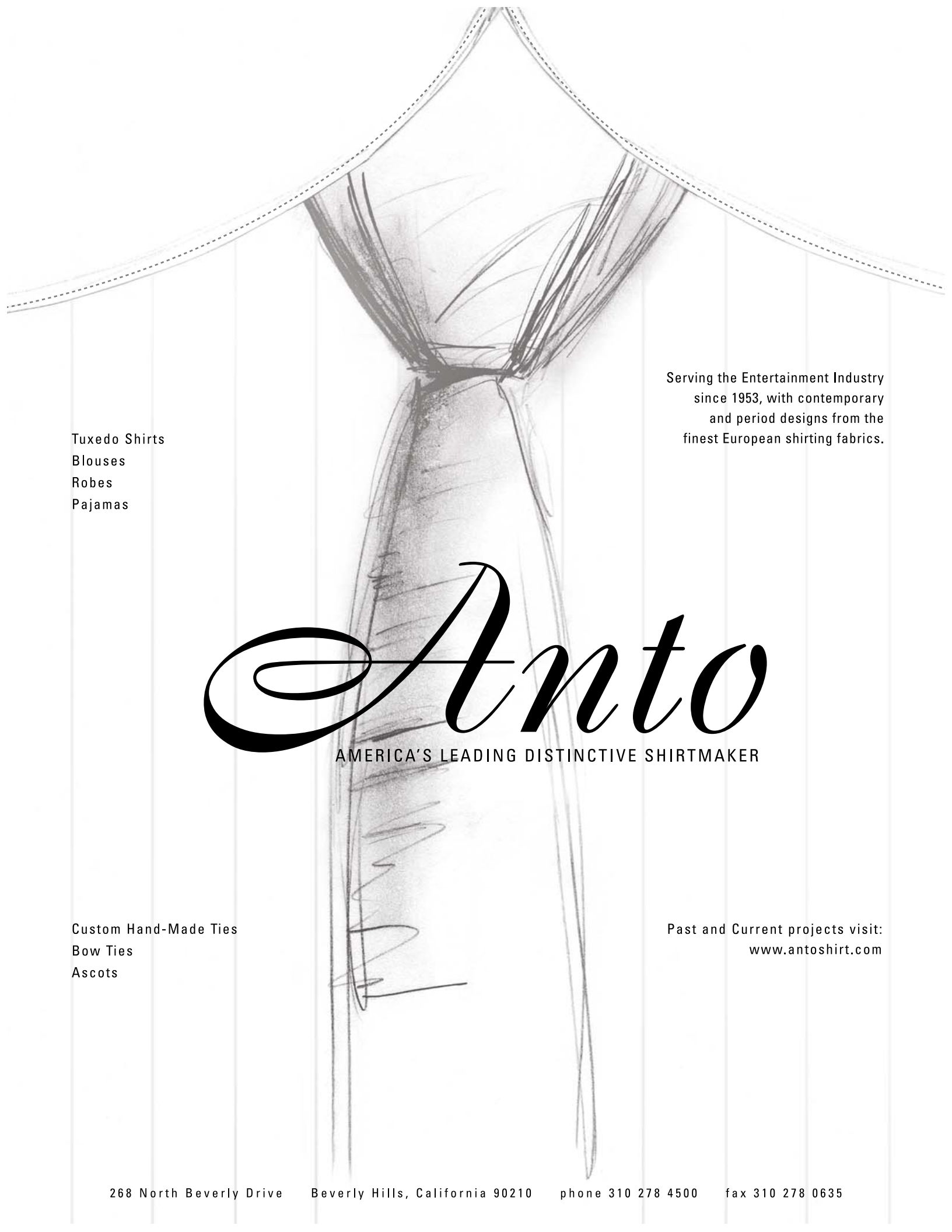
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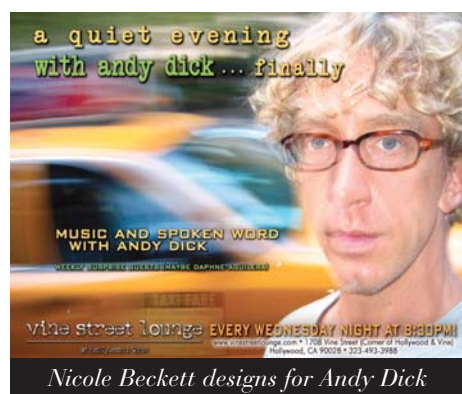
Mary Zophres is prepping *Lions for Lambs* for director Robert Redford, starring Tom Cruise, Meryl Streep and Redford. **Deborah Hopper** is keeping it in the family designing for longtime collaborator Clint Eastwood's daughter, Alison Eastwood, who's directing *Rails and Ties* starring Kevin Bacon and Marcia Gay Harden. **Ruth Carter** is gearing up for the comedy, *Starship Dave*, with Eddie Murphy leading a team of tiny aliens trying to save their planet from destruction. Costume Illustrator **Felipe Sanchez** is sketching for Ruth. **Laura Jean Shannon** continues her collaboration with director Jon Favreau on Marvel Comics' *Iron Man*. A troubled billionaire (Robert Downey Jr.) creates a life support suit to assist him after a life-threatening accident. Designer **Alexandra Welker** reports that she is shooting the contemporary comedy *Smother* in Los Angeles (after three years/five projects on location!) starring Diane Keaton, Dax Shepard and Liv Tyler. **Ivan Ingermann** just completed Jeff Daniels' newest play, *Escanaba in Love*. Set in 1944, a prequel to his cult classic film *Escanaba in da Moonlight*. Designer **Johnetta Boone** has been working in Los Angeles, designing *The Great Buck Howard* with John Malkovich, Colin Hanks, Emily Blunt and Tom Hanks and *The Jane Austen Book Club* centering on six Californians who discuss Jane Austen's novels. Marriages are tested, and love happens. **Judianna Makovsky** is returning to design the *National Treasure* sequel, *The Book of Secrets* after a wonderful collaboration with director John Turteltaub and producer Jerry Bruckheimer on the first installment. **Astrid Brucker** designed the costumes for the psychological thriller *Joshua*, nominated for the Sundance Film Festival's Grand Jury Prize in the Dramatic Category. Designer **Swinda Reichelt** designed *Expired*, making its world premiere in the 2007 Sundance Film Festival. **B.** is designing the movie *Horsemen* in Winnipeg with Dennis Quaid starring as a bitter detective discovers a shocking connection between himself and the serial killers linked to the Four Horsemen of the Apocalypse. **Bonnie Stauch** just finished principal photography on a feature called, *Already Dead*. **Dan Moore** is back designing with a vengeance for *The Bronx Is Burning*, an eight-hour miniseries for ESPN about the New York Yankees' attempt to win the 1977 World Series. In January, Moore began prepping *Bolden!*, an independent feature about that charismatic figure at the birth of jazz. Designer **Janie Bryant** and Assistant Designer **Allison Leach** are off to New Orleans on the feature *Black Water Transit* starring Bruce Willis and Samuel L. Jackson. **Carol Cutshall** took over designing *One Tree Hill*, now in its fourth season. **Dahlia Foroutan** is now designing

Hannab Montana for the Disney Channel. **Lisa Davis** is having fun on the TV show *Saul of the Mole Men* for the Cartoon network and is proud to have designed two features in the Hollywood Film Festival. *Heaven's Fall*, which won Best Feature and *Callback*. **Diana Eden** continues to garner press attention with her designs for daytime's *Passions*. Whitney's and Kay's weddings have been featured in recent issues of *Soap Opera Weekly* and *Soap Opera Digest* with commen-

tary by Eden. **Emily Draper** is in Phoenix, designing a show called *Hidden Palms* for the CW network. Draper's also designing for Leslie Jordan (in drag), as Tammy Wynette—with the help of the masterful Worthy of EC II. **BJ Rogers** has returned for season two of *Criminal Minds*. BJ was featured on the DVD for season one and is eyeing the season two DVD! **Julia Schklair-Schultz** started shooting the new series *Sarah Connor Chronicles* in Albuquerque, N.M. Connor was a character created for *The Terminator* films. **Christopher Lawrence** is designing costumes for arguably the most photographed woman in the world—Paris Hilton. He's also just worked with director Simon West on a series of Frys.com commercials featuring aliens! **Nicole Beckett** is designing Andy Dick's live show at the Vine Street Lounge every Wednesday night in Hollywood. "Join us for a really fun show." Nicole recently joined the CDG Publicity Committee. With her PR background, we welcome her participation! **Cynthia Obsenares** designed the costumes for two Farnet.com commercials that will air



Christopher Lawrence's Frys Aliens



Nicole Beckett designs for Andy Dick

this spring, an on-demand free source of horror films. Obsenares also just started work on the new Smashing Pumpkins album. **Sandy Ampon** will be designing *Beyond the Break* shooting in Hawaii starting early 2007. She also designs *Cake* and *Dance Revolution* on CBS, Sunday mornings. **Robin Burkle Kennedy** is now designing *My Name Is Earl*. **Keri Smith** just wrapped eight episodes of *I Hate My 30s* for VH1's first scripted single-camera comedy. **Erin Lareau** just completed a Canon commercial and promos for *Animal Planet's* new season. **Judith Brewer Curtis** just completed designing the second season of *Campus Ladies*, an improv comedy series for the Oxygen network, produced by Cheryl Hines of *Curb Your Enthusiasm*. **Marilyn Matthews** is continuing her work as a costume consultant for the UCLA Department for World Arts and Culture. This time for Debbie Allen's Dance Academy's *Bayou Legend*. The nonprofit program develops the self-confidence and creativity in young dancers. **April Ferry** reports that sadly, *Rome* has finished its second and final year and she will be back in Los Angeles after three wonderful years in Italy.

BOLDFACE NAMES

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Dewey Designers

Designers **Maya Lieberman** and **Gretchen Patch** have opened a high-end shoe and accessory boutique on Abbot Kinney Boulevard in Venice called DEWEY. They tell us "we opened three months ago and business is GREAT! and has allowed us to continue our work as designers. We would love the support of the Guild and offer studio services to our fellow designers." www.deweeshoes.com Gretchen recently designed *Rocky Balboa*, Maya just finished *Vacancy* with Kate

Beckinsale and Luke Wilson. **Hala Bahmet**, who recently designed *In Bloom* starring Uma Thurman and Evan Rachel Wood, and her business partner, writer-producer Amadea West, have launched an eco-friendly luxury clothing line called VIRIDIS LUXE. Their first collection of hemp



cashmere is available at Lost and Found, and Blonde L.A.

hala@viridisluxe.com Illustrator **Nijklas J. Palm** is launching STYLISTrws. A virtual fashion magazine, with your own virtual stylist and shopping section. www.stylistrws.com Costume Designer **Barbara Tfank** was featured in the December issue of *W* complete with photos of her fashion line on famous clients. Rachel Griffiths was also photographed in the November *Vogue* wearing a silver brocade coatdress by Tfank. Her designs are available at Barneys, Browns in London and



Barbara Tfank

Harvey Nichols/Hong Kong. **Rochelle**

Best just launched the Rochelle Best jewelry line using semi-precious stones, sterling silver, 14 karat gold fill and gold. Her website is under construction. Custom orders are welcome with a quick turn around. rochellebest@sbcglobal.net **David Chick** is expanding his acting resume. He's appeared on *Desperate Housewives*, *ER*, and *General Hospital*—



Rochelle Best

his fave. His most recent claim to fame is appearing in *Dreamgirls* but warns, "don't blink or you might miss me."

BOLDFACE FESTIVALS & EVENTS

Our very own **Mary Rose** is curating a new Hollywood Costume Exhibit that will begin March 1 at the Daimaru Museum in Tokyo and travel to the Daimaru Museum in Kyoto through September 2007. The current show will include costumes from *Basic Instinct* (Ellen Mirojnick), *Fight Club* and *Mr. & Mrs. Smith* (Michael Kaplan), *Titanic* (Deborah Scott), *The Matrix* (Kym Barrett), and this year's *Hollywoodland* (Julie Weiss). Mary who also lends her expertise to the FIDM exhibits has been curating costume exhibits since 1995. ❄



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