

The Costume Designer

The Official Magazine of the Costume Designers Guild

Costume Designers Guild
 Local 892-I.A.T.S.E.
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 costumedesignersguild.com



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THE OFFICIAL MAGAZINE OF THE COSTUME DESIGNERS GUILD
 LOCAL 892

The Costume Designer

SUMMER 2011



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The Costume Designer

vol. 7, issue 3



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COVER

The Academy of Television Arts and Sciences® 2011 Emmy nominees for Costume Design. Top row L-R: *Cinema Verite/Downton Abbey/Mad Men/* Middle L-R: *Mildred Pierce/Boardwalk Empire/* *The Borgias/Game of Thrones/Bottom L-R: Upstairs Downstairs/Glee.* For details, see page 18.

Join the fashion revolution: mcd.woodbury.edu/fashiondesign

EDITOR'S NOTE



Constant change? Does everything that changes remain the same? Let's hope not. For decades, the Costume Designers Guild functioned with an Executive Director overseeing all of the daily business of the office. In more recent years, an Executive Director and Assistant Executive Director divided the growing needs of the membership. Now, as the Executive Director, Rachael Stanley continues to serve the members with regard to our contracts, union business, education & seminars, and the office staff; with Suzanne Huntington

(Member Services Administrator) by her side, now... we begin a new dawn. As our office reorganization begins to take shape, Communications Director Gina Silverstein will help us soar into the future with the speed of the Internet. Publicity outreach, website features, press oversight, and our Facebook & Twitter accounts will all be revived with Gina on board. Look for more about Gina in this issue and watch for her in-depth and on-camera designer interviews on the CDG website at www.costumedesignersguild.com.

On the subject of change, I sorely neglected to point out the end of a constant feature in this magazine—History of Dress A-Z. As we say goodbye to A-Z, we have launched History of Dress 1800–Today. A giant thank-you to CD Karyn Wagner for researching and writing the copy from A-Z, which took almost six years to accomplish starting with issue no. 1! And Robin Richesson—what can I say? Robin has sketched all of A-Z and has agreed to stay on to help us illustrate the history of dress through the decades with a new and enthusiastic partner in Marcy Froehlich, who, by the way, adores the adventure of good research. We look forward to traveling through time with you both.

Remaining the same? Relationships and loyalty. We love to tell a good story about the collaboration that happens between Designers and directors who work past the “getting to know you” phase to the place of true partnership and trust. Those relationships are not only forged behind the big screen, but also in the hard-working trenches behind your television set. Please explore the team of John Wells and longtime collaborator Lyn Paolo on page 12.

And lastly, if the final page of this magazine doesn't show you the light, I don't know what will. Make your labels and take authorship for your work. ✨

Enjoy the rest of your summer!
Deena Appel
dappel@costumedesignersguild.com

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MARCY FROEHLICH
(History of Dress, text) Joined the Guild in 1992 fresh from New York and Broadway. Her designs have run the gamut from theater and opera to film and TV, from *Waiting for Godot* to the *Miss America Pageant!* She is also a co-author (with Barbara Inglehart and Pamela Shaw) of *Shopping LA: The Insiders' Sourcebook for Film and Fashion*. Marcy has long had an interest in historical costume and research, so she is delighted to contribute to the magazine in this way.



COURTNEY HOFFMAN
(Meet the Assistants) This Los Angeles native and CDG newbie is thrilled to join the writing staff of *The Costume Designer*. A graduate of New York University, she is happy to be back in Los Angeles working alongside her Costume Designer heroes. She currently works as an Assistant Costume Designer for film and TV. "I am ecstatic to have the opportunity to know my fellow ACDs and share their stories. I enjoyed the magazine long before I was a member and being able to contribute is a dream come true."



SUZANNE HUNTINGTON
(Boldface Names) Has made a home with the IATSE, starting in 2002 as an event coordinator with the Editors Guild, and moving to the CDG in 2005, now as the Member Services Administrator. Creativity blossoms in a variety of mediums beyond her fine arts degree—writing being a favorite, followed by making Zen-inspired jewelry. Huntington's contribution includes the weekly Friday GEMS. She loves the day-to-day contact with members and is only a phone call away!



BONNIE NIPAR
(Associate Editor, Locations, Nominee Q&A, What's On/In) Joined the Guild in 1997 and works as a Costume Designer for television. Born and raised in Pittsburgh, she was an art student at Carnegie Mellon before moving to L.A. and entering the industry. A huge fan of *The Costume Designer*, Bonnie happily took over the alternating columns. With her sense of wanderlust, Bonnie enjoys searching for the treasures of Locations and also finds "It's a treat to honor the latest accomplishments of our peers."



ROBIN RICHESSON
(History of Dress, Illustrator) Joined the Guild in 1992 and works currently as a costume illustrator, a storyboard artist, and an educator. "I'm trained to work as an illustrator for print (publishing) so when the CDG began the magazine, I was pleased to be asked to illustrate for it. I love working in film, but I have to admit, I missed seeing my work in print! The History of Dress column is a great way for me to learn more about clothing and participate in this publication."



GINA SILVERSTEIN
(Boldface Names) Joined the CDG in June, 2011 as Communications Director after 20-plus years working in the arts, entertainment and fashion—executing advertising, public relations and integrated marketing initiatives for Fortune 500 and entertainment powerhouses, as well as managing artists and producing international editorial and advertising shoots. Gina is happy to apply her experience and skills to grow positive awareness of CDG Costume Designers, Assistant Designers and Illustrators. A portion of Boldface Names is just one of the many communications activities she is taking on at the Guild.

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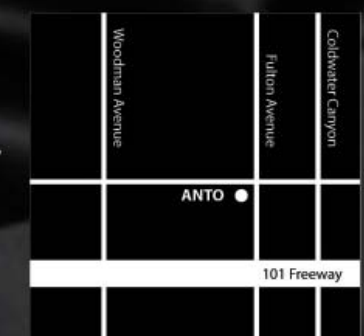
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PRESIDENT'S LETTER

EXECUTIVE DIRECTOR

Dear Colleagues,

When I opened the business section of the *Daily News* on Friday, July 8, and saw the caption "Copyright Alerts to Combat Piracy," I couldn't help shouting, "YES!" The article stated: "Hollywood studios, recording labels and Internet service providers have created a program to alert Internet subscribers when their accounts are used to access movies, songs and other content that entertainment companies consider unauthorized. The new Copyright Alerts system is intended to educate consumers about online piracy by sending up to six electronic messages notifying subscribers when their accounts are used to download or share such content message." This may not sound earthshaking to you, but taking a *force majeure* stance on piracy won't help us at all. It is about time that we all realize the impact of piracy and what direct damage it is causing not only to the studios, but eventually to all of us.

Among the many things on IA President Matt Loeb's plate is this particular issue that he has been passionately confronting for many months now. In a recent letter to me, he stated: "...on Thursday, May 12, PROTECT IP Act was introduced in the U.S. Senate. This legislation will give U.S. law enforcement agencies much needed and far more effective tools to fight the growth of illegal international rogue websites and foreign profiteers who directly attack our members' livelihoods by knowingly traffick in stolen content."

What can we do to help, you ask? The IATSE has launched an online campaign and is asking for the participation of all IA members. This campaign will allow members to participate by sending their senator a message seeking support for the passage of this critical legislation. Members may gain access to the campaign by going to the following link on the IATSE website: <http://www.iatse-intl.org/home.html>

Let's do what we can to participate in this important movement. Campaign for your own good. Piracy will do great damage to our careers and to our livelihoods if it continues. Think about it. The loss of income to the Pension Plan affects "you."

Thinking ahead to 2012, and I don't mean the CDG Awards or the FIDM Costume Exhibit (although, it is true that I'm involved in those projects already), but the coming presidential elections... Remember the year 2008? When we were so excited and energized that Barack Obama was elected as our new president? Since then, with an uncertain economy and high unemployment, conservatives and liberals alike are disappointed with the state of affairs. President Obama's meetings with congressional leaders over the debt-limit crisis to settle on the fiscal budget is also sending many of us into high anxiety. What we are experiencing now is a big game. As the old saying goes ... they are both confusing us with facts ... one thing is clear, the conservatives' goal is to make President Obama a one-term president. They have blocked every policy he has proposed at the expense of the American people. What have the Republicans proposed to get us out of this mess that they created? Wiping out the middle class? Letting the rich pay less taxes? With a Republican at the helm, can unions exist? The only rational choice for our future is to elect Obama for a second term in 2012. ✿

With love and respect,
Mary Rose
mrose@costumedesignersguild.com

2011 CALENDAR

- August**
- 8 Executive Board Meeting
- September**
- 5 Labor Day Holiday
- 12 Executive Board Meeting
- October**
- 3 Executive Board Meeting
- 24 General Membership Meeting



What's new for us?

What does a Costume Designer do and how do they do it?

It has always been a challenge for us to relay this message to the entertainment industry and the public. With this in mind, the Guild has hired Gina Silverstein as our first Communications Director. She will be responsible for our external and internal outreach to increase awareness of the Costume Designers' contribution to the motion picture industry. Gina will be contacting the trades, magazines, newspapers and online media to spread the word about the visual art of Costume Design and the Designers behind the scenes who tell the stories we love on screens, large and small. Our ever-growing website will include Gina's monthly articles about the varied talents of our members, new technology, new media and how we employ those skills in our projects. Along with the monthly "spotlight" on a Costume Designer, Gina will be adding clips of interviews with our members about their projects—check out

Gina's first on camera interview with *True Blood* CD Audrey Fisher currently online. It was not that long ago that the word "tweeting" entered our vocabulary as something other than aviary chatter. Now, here we are with the first-ever presidential town hall meeting being carried over Twitter. So what does this mean for Costume Designers? Gina will handle our Twitter and Facebook accounts along with other media venues. Now your fans will know what is going on with your career and your show with up-to-the-minute speed. Events like the CDG Awards, Comic-Con, exhibits, film openings and premieres, and costume-related news, will be speeding over the Internet. We have always loved hearing from our members and now the public can enjoy that treat as well. This is another reason for members to keep us updated on what they are doing and how it is going. Costume Designers are storytellers at heart and have honed that in to a talent few can claim. We expertly change the written word into visual creations to support and drive the story forward. Now we can flex our storytelling muscles in a brief written format. So send us your info, and we will get it out in the atmosphere.

We also have two new members on our Executive Board. Beth Pasternak joined us in October of 2010 as our Secretary/Treasurer when two-term member Ann Major left for continuing education full time. Beth has volunteered before as our election chairperson in 2005 and is a welcome addition to our Eboard. Brigitta Romanov took the reins of the Assistant Costume Designer Representative seat in October as well. She started off running when we hosted the first speed interviews between Costume Designers and Assistant Costume Designers. The event was such a success that it will be repeated again in September.

The CDG is always open to incorporate new ideas and changes to benefit our members. We look forward to your feedback on our new direction. ✿

In Solidarity, *Rachael Stanley*
rstanley@costumedesignersguild.com

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Collaborations



John Wells

WRITER, DIRECTOR, PRODUCER

Lyn Paolo

COSTUME DESIGNER

From what I can tell, Costume Designer Lyn Paolo and writer, producer, director John Wells seem to be having a professional love-fest. Their collaboration goes back to a little known pilot called *Mystery Dance* in the spring of 1994. The next time they worked together was on a slightly more popular show, make that, the mammoth hit called *ER*. They have worked together ever since; on the wildly successful *The West Wing*, *Smith*, *Southland*, the Showtime series *Shameless* and the feature film *The Company Men* to name just a few. Over the years, when the topic of contemporary shows comes up, I've heard many whispers that sound something like this ... *ER* is just *Scrubs* or *The West Wing* is just *Suits*. Is there any such thing, as just anything?

Both John and Lyn have spent most of their careers defining contemporary characters. Lyn used to find the "isn't it just" question slightly upsetting, considering that they were dressing a couple hundred background players a day, and a cast of 50 plus, with multiple changes. Until it finally dawned on her, "That question was really a compliment. On *ER* we wanted the show to look like everyone showed up dressed for below-zero temperatures in Chicago, when we were actually shooting in 100-degree heat on the WB back lot. It's flattering that the audience thought we were able to make the show look REAL, so real that people assumed 'it just happened.' After all, how do you sell *who* a person is in only

Shameless/Courtesy Showtime



ER



The West Wing



Smith



The Company Men

30 seconds, on a gurney that is being rushed into a hospital emergency room? A lawyer, a homeless person, a drug addict, a mother who has just lost her child?" Lyn feels that "Working on *ER* and *The West Wing* was a true training ground. Those shows helped me to become a better and more creative Designer. The best moment for me is when an actor turns to you in a fitting and says, 'This is it. We have him/her!' It's a wonderful feeling to know that you've helped your actor in their creative process by giving them another tool to define their character." From John Wells' point of view, "The writers often suffer the same misconception that 'actors are making up their own dialogue.'" He goes on to say, "People take costumes for granted, because you only notice contemporary clothing when it seems obvious or inappropriate. It's in the subtlety. In the best sense, when an actor's costumes seem to disappear into their character, the job has been done beautifully. So many people define their personal style with the clothes that they wear and Lyn makes sure we understand the characters."

John Wells grew up in the theater so he had a personal understanding of the importance of costumes (to the setting) from the start. As he puts it, "If you can't afford the physical representation of the French court, you can put the actors in perfect period costumes, in front of a black curtain, and understand that you've been transported to a different time

and place." John spent several years in class with a "wonderful Costume Design professor at Carnegie Mellon University" named Barbara Anderson, studying the history of costumes and spending plenty of time in the costume shop. "I grew to appreciate the extraordinary importance of texture and drape, the movement of fabric and color. And it's all of those things that Lyn brings to everything that she does and for that I am so appreciative."

Lyn's route to the Warner Bros. lot was much more circuitous. Growing up on the northeast coast of England, she studied English literature and education. As part of her school work, she was expected to produce her own productions working as actor and crew. She learned early on that she preferred working behind the scenes. It wasn't until moving to Los Angeles in the mid-'80s that she was thrown into the world of music videos and commercials. There she began as an assistant, then stylist, next a set costumer, a supervisor—finally joining the Guild as a Costume Designer in 1994.

Since their paths crossed all those years ago, John and Lyn have become great friends; and having boys the same age (both named Jack), they certainly have a lot in common. "Lyn has a wonderful way of working with the actors in which they feel confident and comfortable that she's looking after their interests. So very little of the rare actor anxieties make it to me. It's

a luxury to work with someone who has Lyn's talent and ability, which in turn, allows me the freedom to focus on other worries." And on a personal level, John continues, "I'm grateful for her tremendous good humor and patience with my truly bland fashion sense." Lyn shares this: "I have to say that after so many years of working with John, I am constantly surprised by his availability. No matter how busy he is, he always returns a call and is always ready to discuss his characters. John's vision is clear and he remains hands-on without micromanaging the look." Lyn is also fortunate to have John's support with the studio and network, which in turn protects the heart of the characters and the integrity of his creative team. "I don't think there is anything the man cannot do. He is a consummate producer, a brilliant writer, a talented and evolving director and honestly just an all-around wonderful boss." Lyn goes on to say, "I have been surprised to see more of John's humor in this last year, since a lot of the shows we have worked on together have been serious dramas. Now that we're working on a dark comedy, it is great to see him having such a great time, truly embracing the genre."

That dramedy is their latest collaboration. The acclaimed freshman series and Emmy hopeful, *Shameless*, is where the filmmakers regularly have to walk the thin

line between reality and audacity. William H. Macy plays an alcoholic man who lives in a perpetual stupor while his six children with whom he lives cope as best they can. They had the model of the successful Chanel Four British series to draw from, but how do you translate that story and those costumes to an American audience? John sees the parallels to writing and designing once again. "It's true of story as well—a lot of things people tell you, you could never put in [just as with real clothes vs. costumes] so part of that is, don't be outrageous unless you *want* it to be outrageous. I want the story and the costumes to be an appropriate representation of the characters." Lyn struggled to find that balance when she realized she had to separate from the original show that she was familiar with. She had also worked with Bill Macy on two previous shows, but those characters were fairly patrician—a far cry from the character "Frank." Lyn took a more creative approach to her research for *Shameless*. "I decided to drive around downtown L.A. and take candid pictures of anyone who looked vaguely like the character Frank to me. I also went back to my old research pictures regarding homeless people in Chicago. This helped to lend a more American sensibility to the look of the show."

"*Shameless* is fun, just plain old fun. Bill Macy and I have yet to have a fitting, I just throw a heap of rags on the floor of Bill's trailer and what emerges is the 'Frank' look for that episode." John reflects, "Unfortunately, both countries have substantial low-

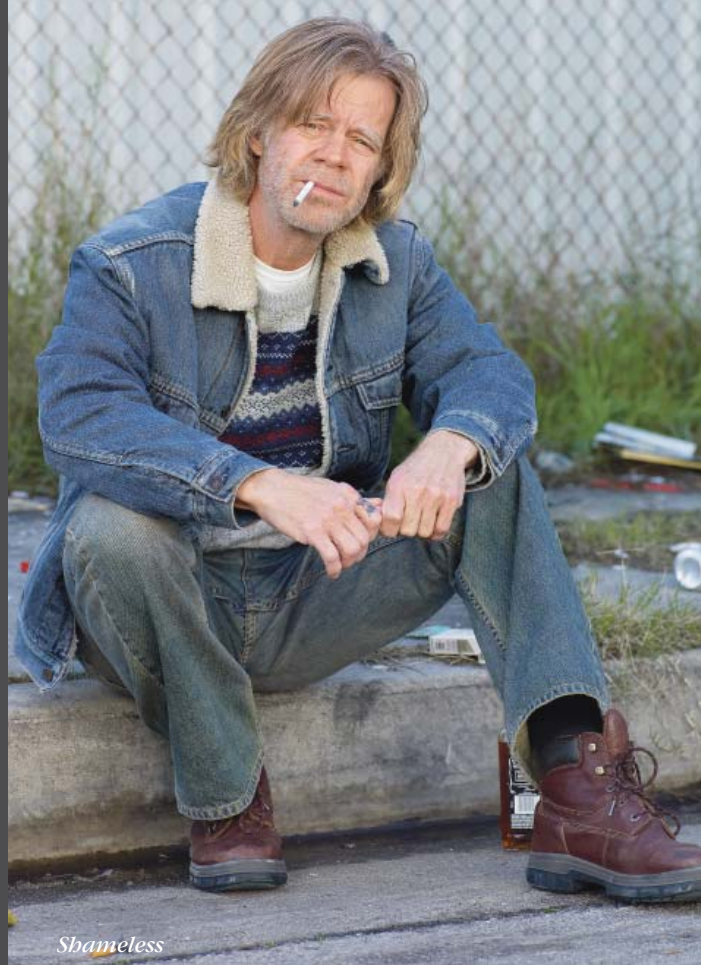
Above left to right: ER/Warner Bros. TV, The West Wing/Warner Bros. TV, Smith/CBS/Warner Bros. TV, The Company Men/Company Men Productions/The Kobal Collection

income poverty, but those looks are very different. Lyn did a wonderful job of finding what looked right on these characters. They're not slovenly or dirty, they care about their clothes, and they don't have a lot of them, so they have to be careful with what they have."

The Company Men was John Wells' feature film directorial debut. A drama set against the backdrop of affluent Boston suburbs that vividly portrayed the struggles of families coping with the ongoing economic meltdown. Of course, John took Lyn along for the ride, literally and figuratively. The pair had the opportunity to have much lengthier conversations while driving around in passenger vans on location in Massachusetts. John outlined who the men of his story were and where they were from and Lyn returned with very detailed ideas about the exact costumes. Once John assembled the extraordinary ensemble cast that included Ben Affleck, Kevin Costner, Tommy Lee Jones, Chris Cooper, Craig T. Nelson and Maria Bello, they were in constant communication about what Lyn was hearing back from the actors. Wells describes Lyn's choices for Tommy Lee Jones's costumes as "masterful." The project was a special one for John and Lyn recalls, "All of us who were asked to be involved, loved the whole experience of seeing him finally get his movie made."

After building a steady and solid career as a Costume Designer, Lyn can still say, "I love my career, I love working with actors and I truly look forward to going to work every day. Even on those rough days where nothing seems to be working, I am still thrilled to drive through the Warner Bros. gate on a daily basis." When I asked John Wells what advice would you give to first-time directors & producers (and studio execs) who believe that contemporary Costume Design is 'just shopping?' His answer: "Send a PA out to shop, and see what you get."

Deena Appel
dappel@costumedesignersguild.com



Shameless



Shameless



Shameless



Southland

Top left and middle: Shameless/Courtesy Showtime
 Top right: Shameless/Gavin Bond/Showtime
 Bottom: Southland/NBC Photo/Mitchell Haasetch



Emmy Nominees: Outstanding Costumes for a Miniseries, Movie or a Special

CINEMA VERITE

Costume Designer: **SUTTIRAT ANNE LARLARB**
Costume Supervisor: JOSEPH MASTROLIA

The biggest challenge? Most of the film takes place in 1971, a transitional period for clothing, which isn't at all the "definitive" and flamboyant '70s, and very definitely not the '60s. This particular family is so unique, so un-generic, and comprised of seven incredible and distinct individuals who mix up, define AND defy the fashions of the decade the film is set in. **What makes a MOW different from a film?** The difference was purely technical—the size of screens that audiences would be watching. In terms of the design process, I'll always approach from the platform of telling the story of a particular world, no matter the medium.



DOWNTON ABBEY

Costume Designer: **SUSANNAH BUXTON**
Assistant Costume Designer: CAROLINE McCALL

Most challenging aspect? Balancing historical accuracy with the sensibilities of a modern audience. It was important to maintain the high production values being set by everyone working on *Downton Abbey*. **What makes a miniseries different from a feature?** In a miniseries the Costume Designer is able to devote more time to developing the characters. As the audience gets to know those characters, they become more and more defined by their clothes. I could not work without my team. My assistant, Caroline McCall, was invaluable in helping me draw together the specialists' skills needed to create these costumes.



MILDRED PIERCE

Costume Designer: **ANN ROTH**
Assistant Costume Designer: MICHELLE MATLAND

What was the most challenging aspect to this miniseries? The director was quite specific about the look of the series. We shot in New York but the series was set in California, so I really had to tell a Los Angeles story through the clothing on both the principles and background. We had Kate Winslet in every scene and about two thousand extras to dress.



UPSTAIRS DOWNSTAIRS

Costume Designer: **AMY ROBERTS**
Supervisor: GILES GALE

What was the most challenging aspect to the series? Achieving high-quality costumes in a relatively short space of time with a restrictive budget. This is of course, the norm on most productions, but reviving a much loved and popular series made it even more important to get it right. **What makes a miniseries different from a feature?** One has longer to develop visual journeys with the characters. Often when you start, you have no idea where that person is going to end up, which I love!

Emmy Nominees: Outstanding Costumes for a Series

BOARDWALK EMPIRE

Costume Designer: **JOHN DUNN**
Assistant Costume Designers: CHRIS PETERSON, COURTNEY McCLAIN

Most challenging? The incredibly tight scheduling. I'm astounded that my crew produces a beautiful-rendered period-costume episode every 12 days with the detail and nuance of a feature film. Also, it's hard not knowing in advance the full arc of the characters we are dressing. With film I can map out how we will help visually tell the story from beginning to end; with a series like *Boardwalk Empire*, I have to live in the moment with the characters and trust my instincts and their past to guide my choices. Not knowing where the story will take each of my many characters is a bit of a high-wire act for a designer.



THE BORGHIAS

Costume Designer: **GABRIELLA PESCUCCI**
Costume Supervisor: ULIVA PIZZETTI

What was the most challenging aspect to this season? To re-create the mood and feeling of a painting I'd admired. But really, there is nothing too challenging because I am very optimistic and know we can manage any obstacle! **What makes this series unique for you?** The joy and happiness that it is being recognized with an Emmy nomination! I found great happiness in designing a series set in the 15th century, because I've never done that period before. And working with our talented writer/director Neil Jordan and a fantastic group of actors also made it special.



GAME OF THRONES

Costume Designer: **MICHELE CLAPTON**
Costume Supervisor: RACHAEL WEBB-CROZIER

Most challenging aspect? The sheer scale, but this was also the joy! The room for experimentation was enormous, and then to distill and separate all the ideas into societies took time. Because the story is complicated, I felt it was important for the audience to be able to visually identify where we were quite quickly. Production Designer Gemma Jackson and I worked closely to marry the characters to their environment. **What makes this series unique to you?** I didn't use an Illustrator. I find drawing and developing the ideas to be my way to make sense of the characters. It's my time with them.



GLEE

Costume Designer: **LOU EYRICH**
Costume Supervisor: MARISA ABOITIZ

Most challenging? As with most TV, the allotted time to create. I feel like we are always compromising the look, because it shoots tomorrow! **What makes this episode special to you?** I intended to submit an episode with four big dance numbers, and Gwyneth Paltrow singing and dancing. But when we got to NYC, the cast started dancing on the steps at Times Square, and Kurt and Rachel were outside Tiffany's, I realized that we'd never done anything like this, so it was fresh. A risky choice because we didn't have a complete script, and I had no idea what else would be in the episode.



MAD MEN

Costume Designer: **JANIE BRYANT**
Supervisor: LE DAWSON

What was the most challenging aspect to this season? When designing *Mad Men*, it is always a wonderful challenge to keep the continuity of the characters, especially when considering the impact of external events and costume pieces that illustrate the passage of time. The reward is the ability to merge the seasons together seamlessly and finding a natural flow. **What makes a series different from a feature?** All television series are very fast-pasted compared to feature films. At *Mad Men* we practically create a film each week! Also, a television series allows me to develop a character through a longer amount of time.



Above, top to bottom: Cinema Verite/HBO, Downton Abbey/PBS, Mildred Pierce/HBO, Upstairs Downstairs/PBS
Opposite page, top to bottom: Boardwalk Empire/HBO, The Borgias/Jonathan Hession/Showtime, Game of Thrones/HBO, Glee/Adam Rose/FOX, Mad Men/AMC

dappel@costumedesignersguild.com

MEET THE ASSISTANTS



Approachable and friendly, Lindsey Kear hails from Yorktown Heights, New York, where she began her path to costumes and styling. After attending Ithaca for speech communications and FIT for fashion styling, the New York cynicism was getting her down. She tried assisting stylists in Manhattan but still wanted more, so her love for sunshine and the film industry brought her out west.

Upon her arrival, Lindsey relied on social-networking sites and blind e-mailing any contacts she could get her hands on. After some responses and great advice, she's been working ever since. As of late, Lindsey has been working on commercials and live television, but loves the constant changes and possibilities of the field. She admits one of the toughest lessons was learning to "set boundaries and know your self worth," but tries to surround herself with positive colleagues and friends. CD Maya Lieberman explains, "Lindsey has a lot of heart. She is a grounding force in the department and smart and sassy to boot!" CD Erin Benach adds, "Her attitude saves mine, even on the hardest of days."

When she's not on set or shopping, Lindsey has a passion for rescuing dogs and can often be found looking for homes for her extra canine companions through the Ace of Hearts Dog Rescue. She also makes jewelry and participates in a gluten-free lifestyle. She tries to remember to take in her surroundings and enjoy "the greatest studio lots in the world, full of history while at the same time creating it." Kear adds, "Transforming creativity into resourcefulness is an art."

Lindseykear1@yahoo.com

can't live without

her King Charles Shea, supportive parents and topstick



Ken van Duyn was well prepped for a field full of strong women, having an Air Force lieutenant colonel for a mother. His dynamic upbringing taught him "never to be overwhelmed by unexpected circumstances" and to be at ease problem-solving amidst the chaos of the costume department. After corporate buying for the apparel industry, Ken knew he needed more creativity at work. He moved to Los Angeles with no contacts but was welcomed by Worthie of Elizabeth Courtney and later joined the Bob Mackie Design Group.

As an ACD, Ken has worked with "many amazing women," but credits CD Julie Weiss for taking him under her wing. "She was vested in my career, took me from an entry-level costumer writing notes on my arm to an ACD in love with his craft." The respect is mutual. Weiss notes, "I knew immediately that Ken's curiosity about Costume Design exceeded his ego. His high standards are his own. His attitude toward research is not that it is 'law' but instead, inspiration." CD Laura Jean Shannon enthusiastically adds, "Ken is the consummate professional. He makes you feel well taken care of while juggling every aspect of the job with a smile on his face."

Ken is a self-admitted computer geek who loves being the go-to-guy in the department with his know-how of graphic design and all things computers. Weiss adds, "He gently eased my fears about the merger of technology with what appeared to be the wet paint of blurred imaginary vestments. Soon, he will be designing on his own. I should have had him stay in the car."

ken@vanduyne.net

can't live without

uncontrollable laughter on a night shoot, new electronic gadgets



When her head wasn't in a colorful storybook, Chloe Ji Yoon lived amidst a sea of grey, in industrial Ulsahn, South Korea. Ten years ago, that all changed when she left everything she knew to pursue Costume Design in America. She attended FIT in New York City to study illustration and then went on to USC for her MFA in Costume Design. With a host of degrees behind her, Chloe was ready to make Los Angeles her home. After working in commercials and music videos in South Korea, Chloe was looking forward to working in the States. She explains, "I thought I was going to be a fashion designer, and my parents thought I was going to be a screenwriter. I think Costume Design is a perfect mixture of the two."

Now this new member of our Guild is looking forward to expanding her skill set but in the meantime, relies on her sense of color and style. Chloe attributes CD Ruth Carter for her first big opportunity in the field. Carter expounds, "She created costume illustrations for my TV pilot effortlessly and is eager to learn." Chloe embraces the opportunities and challenges of working here in the United States—there are no unions, health insurance or paid overtime for Costume Designers in Korea. Aside from exploring new tastes, Chloe lets loose by snowboarding, surfing and painting. Chloe describes an ACD as someone who "carries the designer's vision everywhere the designer can't go." From South Korea to Los Angeles, it's pretty clear this ACD isn't afraid to go the distance.

chloejiart@gmail.com

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straw hat, GPS and the anticipation of true love

Courtney Hoffman
courtneyhoffman@gmail.com

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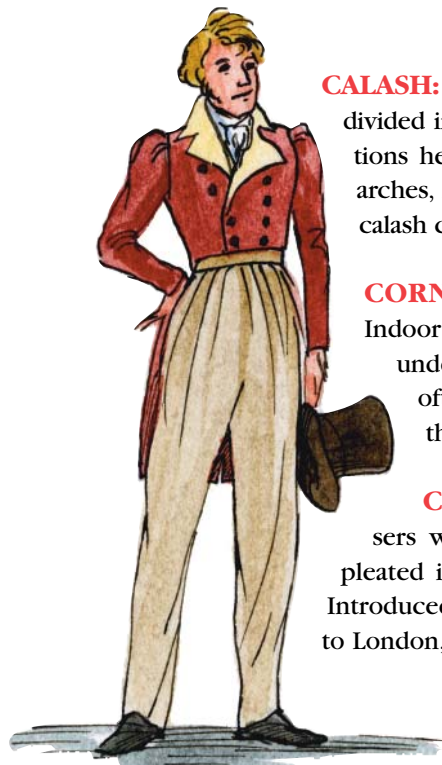
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October 2008 Men's Vogue

HISTORY OF DRESS 1810-1820



CALASH: Bonnet of fabric divided into folding sections held up by cane arches, named after the calash carriage.

CORNETTE: Indoor cap tied under the chin, often worn under the bonnet.

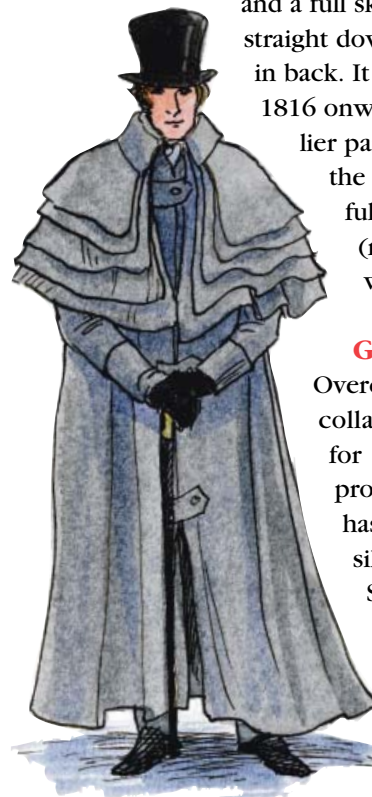
COSSACKS: Loose trousers which are full at the top and pleated into the waist, with peg legs. Introduced in 1814 when the Czar came to London, lasting into the 1830s.

FROCK COAT (AKA PRINCE ALBERT OR P.A.):

Jacket usually with a waist seam and a full skirt which hung straight down in front, vented in back. It was worn from 1816 onward. In the earlier part of the century, the jacket's skirt was fuller and the waist narrower (mirroring the silhouette of women's dresses).

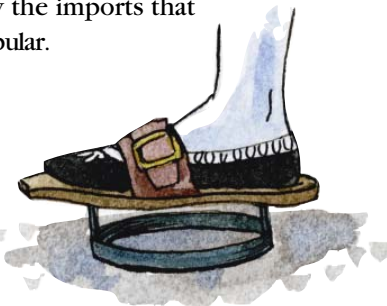
GARRICK COAT:

Overcoat with 3-5 cape collars, possibly named for the English actor and producer David Garrick. It has become ubiquitous as the silhouette of the coachman. Sometimes called a greatcoat.



PAISLEY: Teardrop floral pattern originally from India and Iran. Shawls were woven in the Scottish town of Paisley to copy the imports that had become popular.

PATTEN: Overshoes of wood or metal with leather straps which would raise the foot up from the mud.



POKE BONNET:

Bonnet with long sides that shade the face. Poke denoted that it was large enough to poke all the hair back into the hat.



WELLINGTONS:

Boots named for the Duke of Wellington (victor over Napoleon at Waterloo, 1815) adapted from the Hessian boot but with a straight cut top, calf height and no trim. Today, denotes waterproof boots usually of rubber aka "Wellies."



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Labels

The **Costume Designer**
THE OFFICIAL MAGAZINE OF THE COSTUME DESIGNERS GUILD LOCAL #97
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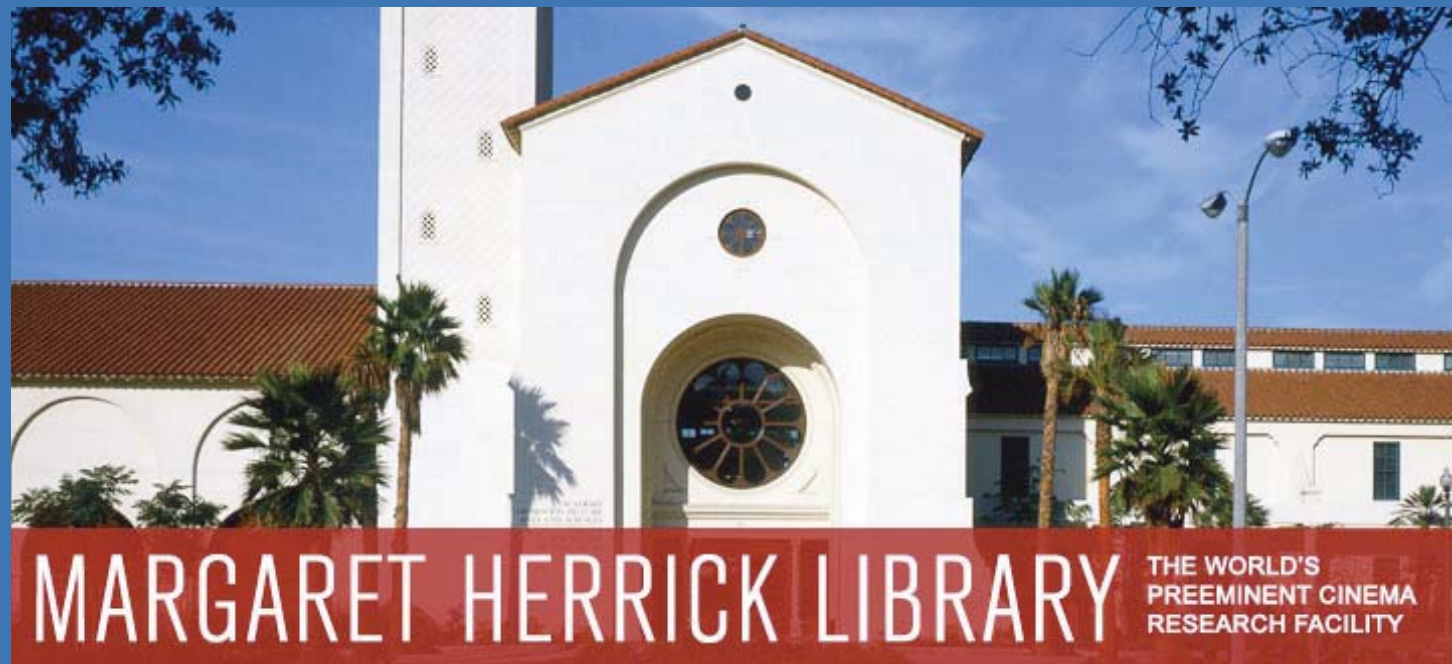




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MARGARET HERRICK LIBRARY: Production art now available online

The Academy of Motion Picture Arts and Sciences' Margaret Herrick Library has launched its latest online research tool, the Production Art Database. The database contains records for more than 5,300 items from the library's collection, including motion picture costume and production design drawings, animation art, storyboards and paintings. Nearly half of the records include images, making this an invaluable online resource for researchers interested in motion picture design.

The Production Art Database allows users to search, view and study motion picture design materials from the 1920s to the present. One of the earliest items featured is a costume design drawing by Howard Greer for the 1923 film *The Spanish Dancer*. Other notable pieces in the collection include a Hans Dreier production design drawing for *Wings* (1927), Albert Whitlock's matte painting study for *The Birds* (1963) and Jeannine Oppewall's drawing of the Victory Motel for *L.A. Confidential* (1997). The collection



also includes materials on very recent films, including drawings by Academy Award®-nominated Production Designer Eve Stewart for *The King's Speech* (2010).

"We're very happy to be able to make this database more widely available to researchers, students and film enthusiasts," said Library Director Linda Mehr. "Our hope is that it will bring much deserved attention to the costume and production designers, sketch artists, animators, and other artists who have contributed so much to filmmaking."

Anne Coco is the graphic arts librarian for the Margaret Herrick Library. She would like to personally invite our CDG members to explore the site and feel free to contact her with any questions.

**Anne Coco, Graphic Arts Librarian, Margaret Herrick Library
Academy of Motion Picture Arts and Sciences
Tel. 310-247-3628 • Fax 310-657-5193 • acoco@oscars.org**

Anne's tips for utilizing the site:

- To search for a specific kind of production art such as a "costume design drawing," "production design drawing" or "storyboard," use the "type of art" field on the advanced search screen
- "Select from a list" box allows users to select information from a list and eliminates a lot of guesswork. Don't want to waste your time searching for something that we don't have? Use the list to get a preview of what's included in the database.
- Subject headings are based on Library of Congress Subject Headings and Thesaurus for Graphic Materials.
- Records are being added constantly and the online database is updated monthly.



The Scarlet Empress (1934),
CD and Illustrator Travis Banton



Cheech & Chong's Next Movie (1980),
CD and Illustrator Joe Tompkins



Harlem Nights (1989),
CD Joe Tompkins, Illustrator Haleen K. Holt



Monsieur Beaucaire (1924),
CD George Barbier, Illustrator Natacha Rambova



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Top row L-R: Designing for Television Production panel from left: CD Giovanna Melton (moderator), CD Jim Lapidus, CD Shauna Trpicic & ACD JR Hawbaker; Red Queen costume worn by JD Hawbaker
 Middle row L-R: Jim Lapidus; JR Hawbaker
 Bottom row L-R: CD Joseph Porro; Catwoman costume worn by Oksana Nedavniaya

Top row L-R: CD Jacqueline Sainte Anne; Comic-Con logo
 Middle row L-R: A young Joker fan; CDG Masquerade Award presentation with Jacqueline Saint Anne (middle), ILL Alan Villanueva (far left) & ACD Carrie Grace (far right)
 Bottom row L-R: CD Christine Biesel Clark (left), CD Jennifer Dios & ILL Christian Cordella taking a break with their Western Costume Co. bags; A devoted Joker fan

Comic-Con photos by Steven Silverstein

BOLDFACE NAMES

BOLDFACE AT WORK

This summer, CD **Olivia Miles** and ACD **Brigitta Romanov** wrapped up the final season of *Entourage* and no sooner moved on to the new ABC Family series *Jane by Design*, about a teenager who accidentally lands a job as an assistant in the cutthroat world of fashion with Andie MacDowell. The duo will wrap in early October. CD **Cynthia Bergstrom** is currently designing the new CW



CD Blackman's Good Christian Belles

series *Ringer*, and is happy to be working with Sarah Michelle Gellar again after the iconic *Buffy the Vampire Slayer*. Gellar stars as a woman on the run, hiding out by assuming the life of her wealthy identical twin sister. CD **Robert Blackman** is currently over at Disney

designing the new ABC series *Good Christian Belles* (note the tamed-down title) happily reteaming with *Pushing Daisies'* Kristin Chenoweth. CD **Anita Cabada** has finished prepping a new half-hour comedy for ABC, *Suburgatory*, shooting through November, starring Cheryl Hines and Jeremy Sisto. CD **Jill Ohannesson** is in town on the new ABC drama *Revenge*, about a mysterious woman who comes to the Hamptons seeking revenge from those who destroyed her family, starring Emily VanCamp and Madeline Stowe.

After designing the CBS pilot *2 Broke Girls*, CD **Trayce Gigi Field** launched straight into designing the series created by Michael Patrick King (*Sex and the City*), starring Kat Dennings and Beth Behrs. Field loves the crew and cast and can't wait for it to air. CD **Kathleen Felix-Hager** was thrilled to step aboard as Designer for Season 6 of Showtime's *Dexter*, filming into mid-October. CD **Rita Ryack** recently completed the DreamWorks pilot *Smash*, produced by Steven Spielberg. The highly anticipated series set to air in January 2012,



CD Ryack's Smash

stars Anjelica Huston, Debra Messing and Katharine McPhee, and centers around a Marilyn Monroe-based Broadway musical, the show's songwriting team, and the two choices vying for the lead. CD **Heidi Kaczenski** is designing the new, crooked workplace/romantic comedy *Free Agents* for NBC with Emmy Award-winning director Todd Holland (*Malcolm in the Middle*). The show takes on the cult UK series of the same name that explores the trials

and tribulations of two public relations executives on the rebound. ACD **Jennifer Marlin** has teamed up with CD **Keri Smith** for the second season of *Happy Endings*, about an altar-bound couple who break up on their wedding day and force their friends to pick a side. CD **Julia Schklair** and her assistant, new ACD **Courtney Stern**, are busy at work on the ABC Family hit show *Switched at Birth*, starring Lea Thompson and Marlee Matlin. CD **Shoshana Rubin** recently moved over to the TNT series *Rizzoli & Isles*, starring Angie Harmon and Sasha Alexander. CD **Sherry Thompson** was happy to design the locally shot Lifetime TV project, *We Have Your Husband*, starring Teri Polo and Esai Morales. The drama is based on the true story of the kidnapping of Eduardo Valseca



CD Perez with Ealy and Henson

in Mexico, and his rescue through the heroic efforts of his American-born wife. In other Lifetime network news, CD **Salvador Perez** wrapped *Bling Ring* this summer. The TV movie is based on the real-life story of a group of L.A. suburban, middle-class teens burglarizing celebrity homes, directed by Michael Lembeck, starring Jennifer Grey. Perez also did a fluid TV-to-film transition with *Think Like a Man*, a title based on the book by radio host Steve Harvey, starring Gabrielle Union, Michael Ealy and Taraji P. Henson. Perez wraps the project this month with a team comprised of ACD **Devon Patterson** supervising and CD **Dalhia Schuette** as key costumer.



CD Hazel Yuan in action

CD **Ruth Carter** recently tied a bow around a Fox pilot from *Heroes'* creator Tim Kring, titled *Touch*, with CD **Hazel Yuan** assisting, here in Los Angeles. Sure to move into a fall series, the pilot stars Kiefer Sutherland, Titus Welliver and Danny Glover, and follows the story of a father and his young deaf and autistic son, who develops precognitive abilities. In addition to working with Carter, Yuan keeps a steady flow of activity by designing and styling for commercials and a hugely popular video game that is still tightly under wraps until the release.

This July in Los Angeles, CD **Wendy Chuck** designed the feature *Struck by Lightning* within the constraints of a tight schedule and budget, written by and starring Chris Colfer (Kurt Hummel from *Glee*), with Allison Janney and Dermot Mulroney playing his parents. Colfer's character is struck and killed by a bolt of lightning and then the story unfolds in flashbacks chronicling his blackmail-filled quest to publish a literary magazine. CD **Christopher Lawrence** is delighted to spend his summer designing *The Hive*, with

two of last year's CDG Awards honorees, director Joel Schumacher and actress Halle Berry. The suspense thriller is shooting in Los Angeles through August. CD **Trayce Gigi Field** has jumped from series to film this summer with the '90s-inspired comedy feature *To Do List*, starring Rachel Bilson as a high school overachiever feeling the pressure to become more sexually educated before entering college.

CD **Kathleen Detoro** has headed to the lush locale of Portland, Oregon, after spending all that time in the dust of New Mexico to design the new NBC series *Grimm*, a dark but supernatural cop drama about a world in which characters inspired by *Grimm's Fairy Tales* really do exist. CD **Mark Bridges** was recently up in the Bay Area to collaborate on a sixth feature film with Oscar-nominated writer/director Paul Thomas Anderson. *The Master* is a 1950s-set drama centering on the relationship between a charismatic intellectual known as "The Master," whose faith-based organization begins to catch on in America, and a young drifter who becomes his right-hand man. It stars Philip Seymour Hoffman, Joaquin Phoenix and Amy Adams. CD **Kristin Burke** is poised to begin work on *Winter in the Blood*, up in Montana. The moving drama is an adaptation of *Blackfeet/Gros Ventre* author James Welch's highly acclaimed first novel, about a Native American's struggle in a modern world and the destruction of their proud heritage. CD **Bonnie Stauch** was recently in Oklahoma working on the Nick Cassavetes feature *Yellow*, starring Heather Wahlquist, Sienna Miller, Melanie Griffith, Gena Rowlands, Ray Liotta and Brendan Sexton. The dramatic story reads like a drug-induced fantasy of an incest survivor returning to face her demons in her hometown of Seminole, Okla., all with an Esther Williams water sequence and a Busby Berkeley dance number, including gold-coined costumes and green-dollar corsets!

Down south, CD **Stacy Ellen Rich** put the finishing touches to her recent design project *The Pbbilly Kid*, in Baton Rouge while CD **Denise Wingate** is in Atlanta shooting *The Three Stooges*, with the Farrelly Brothers directing. Stars Chris Diamantopoulos, Sean Hayes and Will Sasso play the stooges while Sofia Vergara, Jane Lynch, Jennifer Hudson and Larry David round out the slapstick cast. CD **Susan Lyall** is now in Boston getting ready to shoot the film adaptation of graphic novelist Peter Lenkov's *R.I.P.D.*, starring Jeff Bridges and Ryan Reynolds. The comedy about a murdered cop recruited to work in the Rest in Peace Department—a ghostly division that solves the unsolvable, shoots in September and wraps in January. CD **Ane Crabtree** is planted in NYC for the next six months designing the new ABC series *Pan Am*, starring Christina Ricci, Kelli Garner, produced and directed by Thomas Schlamme. CD **Ernesto Martinez** took a trip to NYC to shoot the Comedy Central pilot *Black Jack* for director David Gordon Green (*Pineapple Express*), starring Ving Rhames, and reports it was a hilarious time from start to finish, with Rhames being a surprisingly funny, funny man. Martinez wrapped the pilot and quickly flew down to Wilmington, N.C., for a *K Swiss* campaign with Danny McBride and found the *Costume Designer* Location article on Wilmington to be incredibly helpful. CD **Melissa Bruning** has teamed up again with director Taylor Hackford in New Orleans and Palm Beach for the crime feature *Parker*, starring Jason Statham and Jennifer Lopez, about a thief with a code of honor. CD **Amy Westcott** designed the new *Charlie's Angels* pilot for ABC, with CD **Roemehl**

Hawkins assisting down in Miami. Hawkins will be stepping up to design the series since Westcott has signed on to the new M. Night Shyamalan feature *One Thousand A.E.*, ramping up in this fall.

Shooting on a broader scope is CD **Shay Cunliffe**, who is taking on her second *Bourne* adventure: *The Bourne Legacy* for director Tony Gilroy. The international production will start shooting in New York City, head to the Yukon and finally to Manila to finish off the year. CD **Jacqueline West** is also shooting an action-packed, globe-trotting feature, *Argo* with Ben Affleck directing in Los Angeles, London, and Istanbul. The wryly-humored political thriller is based on the true story of the CIA using a fake movie project to smuggle Embassy hostages out of Tehran during the 1979 Iran hostage crisis with help from Hollywood and the Canadian government. ACD **JR Hawbaker** has moved from HBO's *True Blood* with CD **Audrey Fisher** to assist West, and they are due to wrap in November.

BOLDFACE ENTREPRENEURS

COSTUME CO-OP

Cliff Chally

CDG Executive Board member and ex-officio **Cliff Chally** and his two partners in Costume Co-Op, David Matwijkow and John VanHout, recently completed work for CD **Kristin Burke's** film *Seeking a Friend for the End of the World*, starring Keira Knightley and Steve Carell and for CD **Danny Glicker's** film *My Mother's Curse*, with Barbra Streisand and Seth Rogan. In July, work began on *Peter Pan* for Disney on Ice. Costume Co-Op alters and manufactures costumes for the entertainment industry (818) 752-7522.

After CD **Janie Bryant's** successful teaming with Brooks Bros.

in 2009, the Emmy Award winning designer has partnered with Banana Republic for a *Mad Men*-inspired fashion line, hitting stores this month. It includes 65 pieces carrying both the *Mad Men* and Banana Republic logos. Bryant collaborated closely with the label's creative director on the capsule collection, which offers women's trench coats, high-waisted skirts and '60s-style dresses, as well as men's suits, knitted sweaters and money clips.

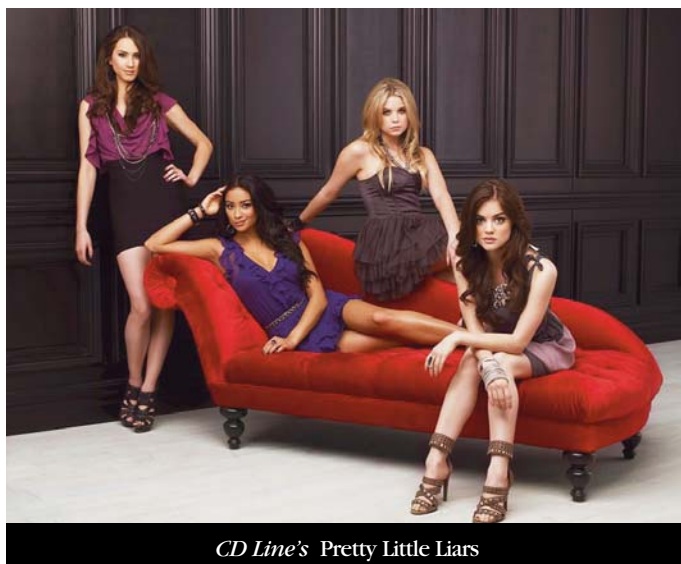


CD Bryant's Madmen for BR

BOLDFACE NAMES

BOLDFACE PRESS

Press attention still continues for CD **Lou Eyrich's** work on the hit show *Glee*, including a *Deadline Hollywood* feature on the Emmy submission process. Eyrich shared why *Glee's* season finale, shot in New York, was submitted. "It was just so fresh, different, and fun for me," Eyrich explained. "We popped all the color, and there was such excitement from the adrenaline of shooting there." In June, *The Hollywood Reporter* (*THR*) covered CD **Mandi Line** in back-to-back weekly and



CD Line's *Pretty Little Liars*

special editions for her work on the ABC Family popular teen mystery *Pretty Little Liars*. Since Line once mentioned thinking of the characters as her "paper dolls," *THR* printed a full page of cutout costumes from this summer's second season. And, in an article appropriately titled "Best Dressed Cast," Line says fans tune in for different reasons but "one of them is for the fashion."

Multiple award-winning CD **Gabriella Pescucci** was featured in *THR's* annual Emmy piece on contenders to watch. Pescucci received praise for her Renaissance period costumes on the Showtime series *The Borgias*, shot in Budapest. In describing her research for the show, Pescucci told *THR*, "I look heavily at painters' books, sketchings and drawings, and choose fabrics and garnishments that match."



CD Gabriella Pescucci

CD **Susan Nininger** was the subject of a podcast interview by Film Method, an online emporium that educates aspiring filmmakers on the nuts and bolts of filmmaking. In the "Costume Designing for Film" episode, Nininger discussed her background in studio arts, a big break designing for *The Bodyguard* and an insider's look at the industry.



CD Steiner

Racked LA, which touts itself as a purveyor of "Shopping and Style Intelligence," did just that in a recent Style Icon segment on CD **Nancy Steiner**. The focus was Steiner's work for a string of breakout films including *The Lovely Bones*, *The Virgin Suicides*, *Lost in Translation* and *Shopgirl*. Steiner also shared favorite shopping haunts and a design wish list including Victorian, '40s and the L.A. punk scene.

This May, *Forbes* answered the question: What does it take to dress Michelle Obama? CD **Barbara Tfank** (*A Midnight Clear*, *The Beautician and the Beast*), who has dressed the First Lady twice, and quite by surprise, gushes, "I met with the First Lady's team in Paris last year and both dresses were selected at that time. My studio made them and that was



CD Tfank's Mrs. Obama

the last we heard from them for a while. I was totally unaware until one day I happened to visit the blog Mrs. O and saw Mrs. Obama in my dress." Tfank is known for her dresses with a 1950s silhouette in rich and wonderfully printed fabrics. In an industry that favors black, she uses a lot of jewel tones and bright colors that make her clothes even more luxurious and glamorous.



CD Trpcic's man

In July, MTV Geek spoke with CD **Shawna Trpcic** about her work on the new series *Torchwood* on Starz. On designing for the show, Trpcic confessed, "I love to show the strength of the man behind the suit, the sensuality of the woman and their power. So I work very hard to develop their best qualities and show them off!"

Who knew Johnny Depp has a penchant for lace? In a recent *Entertainment Weekly* interview, Depp in discussing *Pirates of the Caribbean* noted, "When we were doing *Pirates 2*, the Costume Designer, **Penny Rose**, was asking, 'Any changes on anything you want to make?' I saw this tattered lace. 'I'd like to have a piece of that.'" Rose, of course, obliged.

Pretty Little Liars, Andrew Eccles/ABC Family; Gabriella Pescucci, costume designer/The Borgias, Courtesy of The Hollywood Reporter/Shouttime; Torchwood's Captain Jack, Courtesy of MTV Geek

BOLDFACE FESTIVALS & EVENTS



Goldsmith, Chan Luu & Kevan Hall at FIDM's LBD



Multi-talented CD **Sharon Day** is on the festival circuit as executive producer for *The House I Keep*, a short film centering on miscarriage, stillbirth and early infant loss, and one woman's struggle and transformation after losing her child. HollyShorts Film Festival in Los Angeles will screen it between August 11 and 18. Watch a trailer here: <http://bit.ly/iMWMtu>.

CDs **Laura Goldsmith, Marlene Stewart, Julie Weiss, Audrey Fisher** and several other CDG members were asked to participate in the LBD: An Homage to *Breakfast at Tiffany's* exhibit honoring the little black dress at FIDM's Museum & Galleries. Running until August 13, it includes Goldsmith's ebony dress worn by Jennifer Garner in the hit show *Alias*. On July 19, a FIDM panel discussion on the implication of the little black dress was moderated by CDG President **Mary Rose**.

In July, CDG Costume Designers and Illustrators made the trek to San Diego's annual Comic-Con event, participating in three panels sponsored by Western Costume. CD **Giovanna Melton** (*Numbers*) was the moderator for Costume Designers: Designing for Television Production, with CD **Jim Lapidus** (*24*), CD **Shawna Trpcic** (*Torchwood*) and ACD **JR Hawbaker** (*True Blood*) discussing the characters they bring to life through costumes.

Designing the Superhero Costume: Costume Designers, Costume Illustrators and Superhero Costume Builders was moderated by CD **Deborah Nadoolman Landis** (*Raiders of the Lost Ark*) with a roster of CDG members and industry players discussing how designers and illustrators translate renderings into cinematic costumes, including CD **Christine Biesel Clark** (Co-CD, *TRON: Legacy*), ILL **Constantine Sekeris** (*Green Lantern*), ILL **Christian Cordella** (*Captain America: The Last Avenger*), Christian Beckman of Quantum Creation FX (*TRON: Legacy*) and cutter/fitter Marilyn Madsen (*TRON: Legacy*).

LBD Exhibit, Alex J. Berliner/Imagines, Courtesy of FIDM

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IN FOCUS

BOLDFACE NAMES

BOLDFACE FESTIVALS & EVENTS

The last panel was Costume Designers and Costume Illustrators: Designing for Feature Films, moderated by CD **Jacqueline Saint Anne** (*Quantum Leap*) with CD **Joseph Porro** (*Stargate*), CD **Wendy Chuck** (*Don't Be Afraid of the Dark*), ILL **Christian Cordella** (*G.I. Joe 2: Cobra Strikes*), ILL **Constantine Sekeris** (*Thor*), ILL **Phillip Boutte, Jr.** (*Superman: Man of Steel*) and ILL **Brian Valenzuela** (*Star Trek XI*) speaking about the collaborative process and artistry of transforming characters for the big screen.

CDG's "Outstanding Costume" Masquerade trophy and \$100, sponsored by International Silks and Woolens, was presented to the most deserving costume on the convention floor. A big thanks to our Comic-Con Committee Co-chairs CD **Susan Nininger**, ILL **Phillip Boutte, Jr.** and ACD **Cynthia Obsenares**, who did a terrific job again this year, along with Committee members CD **Jennifer Dios**, CD **Jill Ohanneson**, CD **Valerie Laven-Cooper**, CD **Giovanna Melton**, CD **Shawna Trpcic**, CD **Frank Helmer**, ILL **Lucas Culshaw**, ILL **Alan Villanueva** and ILL **Oksana Nedavniaya**. In addition, CD **Bonnie Nipar** and ACD **Carrie Grace** helped CD **Deborah Nadoolman Landis** with a Saturday-evening cocktail party thrown by David Copley of the Copley Center for Costume Design at UCLA for CDG members attending the convention. Comic-Con volunteers outside of Local 892 included Rachel Parkin (Local 705), Dave Parkin, Marcia Dios, Shirley Pierson, Jim Willford and Jack Shepard (Local 495, San Diego). Panelist video reels were provided by Bruce Dickson of bcurious Productions. He and Chris Sachs also shot footage during the convention. Photography was by Steven Silverstein.

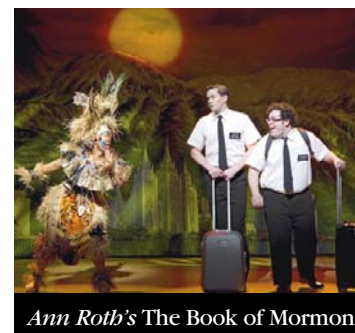
BOLDFACE HONORS

CD **Milena Canonero** was in good company on June 16 at New York's Center 548, where Persol's Magnificent Obsessions exhibition opened, honoring Canonero, actor Sir Ben Kingsley and director Terry Gilliam. Paying tribute to obsessive craftsmanship on iconic films, it includes sketches, video interviews and other materials used in the development process. Canonero is heralded for her ingenious detailing in films such as *Marie Antoinette*, having created the entire color palette from a box of macaroons.



Canonero, with Terry Gilliam and Ben Kingsley

Milena Canonero with Terry Gilliam and Sir Ben Kingsley, Neilson Barnard/WireImage for Persol



Ann Roth's The Book of Mormon

CD **Ann Roth**, still a powerhouse after six decades in the business, was nominated for a Tony Award for Costume Design on the Broadway hit musical *The Book of Mormon*. Known for her exacting research, Roth prepared by attending the Hill Cumorah Festival, an impressive costumed event organized by the Church of Latter Day Saints for 10,000 revelers. This was her fifth Tony nom.

CD **Lizzy Gardiner** shared the 2011 Tony Award with Designer Tim Chappel for their outrageous costumes in the hit Broadway musical *The Adventures of Priscilla, Queen of the Desert*. Gardiner, an Aussie living in Los Angeles, also took home the 1995 Oscar for the movie version about cross-dressing divas on a trip across the Outback in a bus called Priscilla. The duo created more than 500 costumes, starting with a somber palette and ending with a brilliant display of colors and detail.



CDs Gardiner and Chappel

CDs **Danny Glicker** and **Sarah Edwards** were invited to join the elite membership of the Academy of Motion Picture Arts and Sciences by its Board of Governors. Glicker has worked on a number of well-received films including *Up in the Air* and *Milk*, which garnered him an Oscar nom. Edwards has also designed for acclaimed films such as *Salt* and *Michael Clayton*.

CD **Joyce Kim Lee** and Costume Supervisors **Gene Barnhart** and **Kiki Garwood** were nominated for a Daytime Emmy for Outstanding Achievement in Costume Design/Styling for their work on *The Fresh Beat Band*, a Nickelodeon series about four friends going through music school together. Also nominated in the same category was CD **Kellen Richards**, who designs for *The Ellen DeGeneres Show*. CD **Mary Iannelli** also received a nom in the Drama Series category for Outstanding Achievement in Costume Design on *General Hospital*, the longest-running daytime soap currently in production. Iannelli's been on the *GH* set since 2008.



CD Lee's nominated Beat

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The Book of Mormon, Courtesy of Playbill; The Adventures of Priscilla, Queen of the Desert at the Tony Awards, Jason Kempin/Getty Images; Joyce Kim Lee for The Fresh Beat Band/Courtesy of Nickelodeon

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MILLION

Debbie Reynolds began collecting costumes and movie props 45 years ago. On June 19, 2011, Reynolds broke all records for auctions of this kind with sales totaling approx. \$22.8 million. Marilyn Monroe's dress from *The Seven Year Itch*, designed by famed Costume Designer William Travilla (which graced our very first cover), sold for \$4.6 million, far exceeding expectations, shattering records for a single costume sold at auction and reportedly bringing Reynolds to tears. The 316-page auction catalog was a worthy research bible on its own, chronicling four decades of film design while crediting almost none of the designers who made this historical sale possible. Why? Because the auction houses will only credit the designer named in the garment label. If there's no label, there will be no credit. Make your labels and be a part of the legacy.

Photo courtesy of The Kobal Collection

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