

The Costume Designer

The Official Magazine of the Costume Designers Guild

Costume Designers Guild

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MAGAZINE OF THE COSTUME DESIGNERS GUILD

LOCAL 892

The Costume Designer

SPRING 2009



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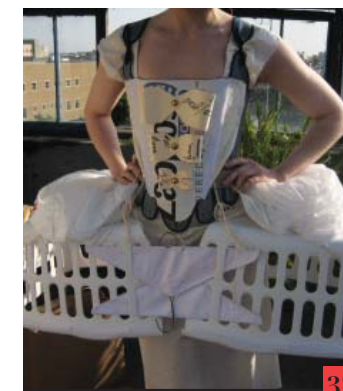
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COVER

Costume designed by CDG member
Kresta Lins for her "Let Them Recycle™"
awareness campaign, 2009

EDITOR'S NOTE



Hello from Portland, OR. Well, this is the true test of your editor. Mother of an under 2 year old on location designing a feature film and producing this our spring issue. Somehow, we Costume Designers always get it done, don't we?

This issue and its features have been brewing for some time. As you may know, I'm constantly seeking out new contributors to lend their voices to our story. Well, it seems we have a couple of fans outside of our Guild of 750 members.

The first, Contessa Kellogg Mankiewicz, I found in my own backyard so to speak. Contessa is my neighbor and an avid costume/film/fashion/style enthusiast. Lucky for me, she's also a writer. So

I "commissioned" her (more like begged) her to write something, anything that inspired her about what we do. I imagine some of our readers might share her belief that costumes done right can also inspire a closet.

As for the lovely Lorenzo Caprile of Madrid, Spain ... he has been receiving our little quarterly all the way across the globe for some time now. I believe it was Deborah Landis (in her travels) who added Lorenzo to our mailing list. Well, he's written letters to me over the years expressing his appreciation; but also worried that somehow he might be taken off the list. After all, the postage must cost more than the magazine?! I'm so thrilled that he agreed to contribute by documenting some of his work as a theater costume designer for us. It's a treat to know that we can touch people around the world. I hope you're as delighted by him as I am.

And as for our fabulous cover ... a contributor from within. Costume Designer Kresta Lins was meeting with Cheryl Downey, who had the brainstorm to suggest the

uniquely creative and original recycled dress for our cover. Please read the story behind the dress and the campaign "Let Them Recycle" on page 37 and check out the corresponding illustration/blue print on the Scrapbook page. I hope to include the rest of the campaign as it unfolds. ✨

Enjoy,

Deena Appel

dappel@costumedesignersguild.com

“No cowboy ever quit while his life was hardest and his duties were most exciting.”

— J. FRANK DOBIE, 1929



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AUDREY FISHER

(Associate Editor & A Look Back) joined the Guild in 2000 and is currently the Costume Designer for the new HBO original series *True Blood*. Fisher was in her second term representing Assistant Costume Designers on the Executive Board when she reclassified to Designer. "Associate editing the CDG magazine allows me to indulge one of my first loves and keeps up my writing chops. I appreciate the creative outlet and the opportunity to learn more about our colleagues and their designs."



JR HAWBAKER

(Meet the Assistants and Locations) joined the Guild in 2006 and currently works as an Assistant Costume Designer for film and television. Originally from Chicago and the Goodman School of Drama, she calls Los Angeles and the CDG home now. Excited to be writing again, Hawbaker is thrilled to contribute to the magazine. "Our Guild members are all storytellers, on screen and on the page, and I am only to happy to contribute to a magazine that narrates their stories"



SUZANNE HUNTINGTON

(Boldface Names) Came to the Guild in 2005 as the administrative assistant after two years with the Editors Guild as their project event coordinator. Educated and working in the fine arts and entertainment world keeps Huntington in an environment she enjoys most—a creative one. Huntington stays busy with member inquiries, managing special projects, shepherding Awards season info and mailings to members, serving as administrator of the CDG website, among other duties. "It's a pleasure to stay in touch with the members and make a contribution to *The Costume Designer*."



KRESTA LINS

(Recycle Cover and Story) hails from a family of musicians and performers. After majoring in fashion design at Otis College of Art and Design, her experience in stage and theater was key in the decision to pursue a career in costumes. "Costumes were always my favorite part of any performance." She started building walk-around character costumes, then moved onto film sets. Kresta joined the Guild in 2006 and started contributing to the Guild newsletter in 2008 by writing "green" articles.



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Contributors

CONTESSA KELLOGG MANKIEWICZ

(Fashion Pirate) held senior communications positions on Capitol Hill and with the City of Los Angeles before serving as Director of Marketing and Communications for the California Women's Law Center. Her lifetime love of fashion led to dispensing fashion advice and opinion on her own blog. After Audrey (AfterAudrey.blogspot.com) and then landed her a gig as the style and makeup expert on the lifestyle site HulaSwap.com. Contessa is one of 17 natives of Omaha, NE, who actually knows how to dress.



BONNIE NIPAR

(What's On/What's In and Locations) joined the Guild in 1997 and works as a Designer for TV. Born and raised in Pittsburgh, she was an art student at Carnegie Mellon before moving to Los Angeles and entering the industry. A huge fan of the CDG magazine, Bonnie happily took over two recurring columns. She adores the process of gathering new sources, thus writing Locations is a great fit. And for the What's On/What's In, "It's a treat to research 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 trained 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."



KARYN WAGNER

(History of Dress, Copy) A Costume Designer for film and television, Wagner ran for the CDG Board four years ago. "I wanted to give back a little of what the Guild has given me. I have found the experience to be rewarding and inspiring. I trained as a historian, and I love to watch the evolution of culture and clothing, so I volunteered to write the History of Dress column. I always learn something new and have so much fun writing it."



UNION



LABEL

PRESIDENT'S LETTER



Dear Members,

Once again, facing a deadline for *The Costume Designer* spring issue, it was as if we never had a real spring at all. Instead, we had summer-like scorching heat, with very cold nights while the northwestern states had an unusually high volume of rain and floods causing many to lose their homes. There is no denying that global warming is here.

The cover of this issue bears a very exciting project by a young CDG Costume Designer, Kresta Lins. After reflecting on global warming, she makes a strong statement by using wasteful byproducts that surround us from all sides of the film and TV industry. Using downtime created by the uncertain economy and SAG's indecision, Kresta spent more than three months researching, talking, and looking for all possible useable materials from the bins of wardrobe trailers, costume houses and the studios. I not only applaud and admire Kresta's undying pas-

sion, but also her ability to create this remarkably beautiful costume which I would like to call (if Kresta wouldn't mind) "Duchess Marie Antoinette"!

Regarding SAG ... we are still waiting to see how their membership will vote. You all know what we went through to get our own IA Basic Agreement passed. If you had time to read SAG's final agreement, you would have seen that after almost a year's dispute, they not only gained nothing for their members but caused tremendous financial damage to our industry, both above and below the line.

While I'm on the subject of ratification and voting for our own Basic Agreement, I would like to share with you the CDG voting record as it was brought to my attention. Out of 750 CDG members, only 281 members actually voted, which is 29% of the total membership. This was for the IA Contract Basic Agreement that decides our health & pension, and pay raise over the next three years. A sad statistic isn't it? I'm also finding that this magic number of 29% coincides with our April partial Executive Board election vote and the RSVPs for our educational seminars, and other events. This percentage also aligns with an apathetic local LA political election. Please, CDG members! Take more interest in your Guild/Union, especially three years from now.

Now, shifting gears to lighter fare... Emmy season is upon us, and I hope that those of you who wanted to compete entered your submissions in time. For any questions regarding Emmy Awards, contact Primetime Manager Sheri Ebner at (818) 754-2881.

Lastly, save the date for the 4th Annual FIDM/ATAS Joint Exhibition, Opening Gala & Nominees Reception for "Outstanding Television Costume Design" on Saturday, July 25. My assurances that it will be a wonderful show. Please join the nominees and me for this newly annual celebratory occasion. ✨

In solidarity,
Mary Rose
mrose@costumedesignersguild.com

IMPORTANT DATES

TUESDAYS

SATURDAY

MONDAY

MONDAY

THU.-SUN.

SATURDAY

SUN.-FRI.

May 30

June 1

June 15

July 23-26

July 25

July 26-31

Tea & Technology from 10 a.m. to noon, CDG

HOW TO NEGOTIATE YOUR DEAL SEMINAR

Executive Board Meeting at 7 p.m., Guild offices

General Membership Meeting at 7 p.m., Guild offices

Comic-Con at San Diego, CA, Guild panels

Opening of FIDM/ATAS television exhibit

IATSE 66th Quadrennial Convention at Orlando, FL

From the Desk of the Executive Director



Hello, Members,

With SAG's contract ratification hopefully within reach, we look forward to your faxes and calls **reporting new jobs, whether union or non-union.** Use these tips as you negotiate your deal:

- **Copy all start paperwork you sign**, whether or not it has yet been signed by company representatives. Make sure you know what contract you're being hired under. Call the office if you're unclear about contract terms or "going" rates.
- Then keep checking with the UPM or your agent to make sure you **get a fully executed deal memo/personal services agreement before you complete the job.** Without receiving back a fully signed copy, any future grievance based on its terms becomes problematic.
- **Save every pay stub.**
- Make sure you or your agent checks that MPI hours reported are 60 per week in town and **75 per week on distant location, whether the sixth and seventh days are worked or not.**
- **Never accept a check with no deductions as payroll.** You will have no union protections or health and pension benefits at all.
- Ensure that any **deal memo involving distant location is based on a five-day rate** with sixth and seventh days worked paid additionally at premium rates.

- **Unworked sixth and/or seventh days on distant location must be paid as idle days.**
- If you are hired outside Los Angeles *and* you're are vested in MPI Health & Pension, be sure to request a **"Home Plan" form from your employer** when you start work, so your benefits come back to MPI.
- **Do not use your personal credit card on behalf of the company;** the Basic Agreement does not cover credit card reimbursement protection. As soon as your deal is set, ask the UPM to issue you a company credit card and set up any necessary store accounts so they are ready to go when you start prep.
- Add this simple phrase to **every deal memo: Reimbursement of reasonable and customary expenses.** This legally helps to collect any disputed petty cash or box/computer rental (which also are not covered under our IA Basic Agreement).
- Do not let any producer pressure you to use a PA. **No PA can do 892 or 705 or any other IA Local's covered work**, so why let any of your budget go to one?
- If at any time during the show you are called to a meeting that could be an investigatory or disciplinary one, **agree to do so only with your union representative present.** Call me immediately. ☘

Protect yourselves and do excellent work,
Cheryl
cdowney@costumedesignersguild.com

Assistant Executive Director's Report



Keeping Your Record Straight

Why is it so important for the Guild to have your current name, address mailing and billing, phone (cell and home), and email? Without your most current information you are missing out on full participation with the Guild.

NAME: Without correct name changes it is very hard for us to locate your records. Many members have married or divorced and never made a name change with us. When you use a "nickname" be sure to note that as well.


ADDRESS: This is the most important piece of information the office needs to be current. Did you know that according to the Constitution and Bylaws that if your dues statements are sent to the address on file, you are responsible for them and all late fees, suspensions, and terminations that might arise from you not receiving your statements? You will also miss out on DVDs during awards season, the magazine, newsletter, elections, and award voting. Please be sure to provide a current billing address if it is different from your mailing address.

PHONE: We often need to reach our members urgently so cell phones are the first number we call. If we can't reach you on cell, we will try your home.


EMAIL: Most of our communication with members is done by email. We hope to send a weekly grouping of emails each Friday to consolidate news for you.

We have made the process of updating your information simple and quick. Log on to the Members Only section of the website, to the "my info" page and make the corrections. They will automatically update your records with the Guild. If you don't know your log in, please call the office and we will give it to you. ☘

In Solidarity,
Rachael Stanley
rstanley@costumedesignersguild.com

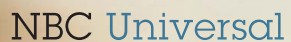

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UNION LABEL



Labor Report



As we go to press, the IATSE is on strike against Larry Levinson Productions. Levinson has long signed DGA and SAG contracts, but not ours, despite the IATSE's willingness to work out low-budget agreements wherever applicable. The crew members on the long form "Mega Storm" voted for IATSE representation on March 23 and were promptly fired and replaced. After weeks of the crew and IATSE picketing, they met at Congressman Adam Schiff's office to discuss this current example of

how crew members have been denied the right to organize. We need the Employee Free Choice Act!

Additionally, on May 4, a former LLP crew person, joined 15 IATSE Local representatives (Betty Madden represented the CDG) in speaking out at a meeting in Senator Feinstein's office.

We workers and our returning vets, not employers, need to have the chance and the choice on how to form a union. Senator Feinstein has not yet committed her support to Labor's effort to pass the Employee Free Choice Act, which President Obama has promised to sign.

Please write a letter **NOW** (handwritten letters carry more clout):

Senator Dianne Feinstein, 331 Hart Senate Office Building, Washington, D.C. 20510. Or pick up the phone and call: 1-877-762-8762 and tell Senator Feinstein to vote for the Employee Free Choice Act. Email Senator Feinstein, www.feinstein.senate.gov

In solidarity,

Betty Madden

bmadden@costumedesignersguild.com



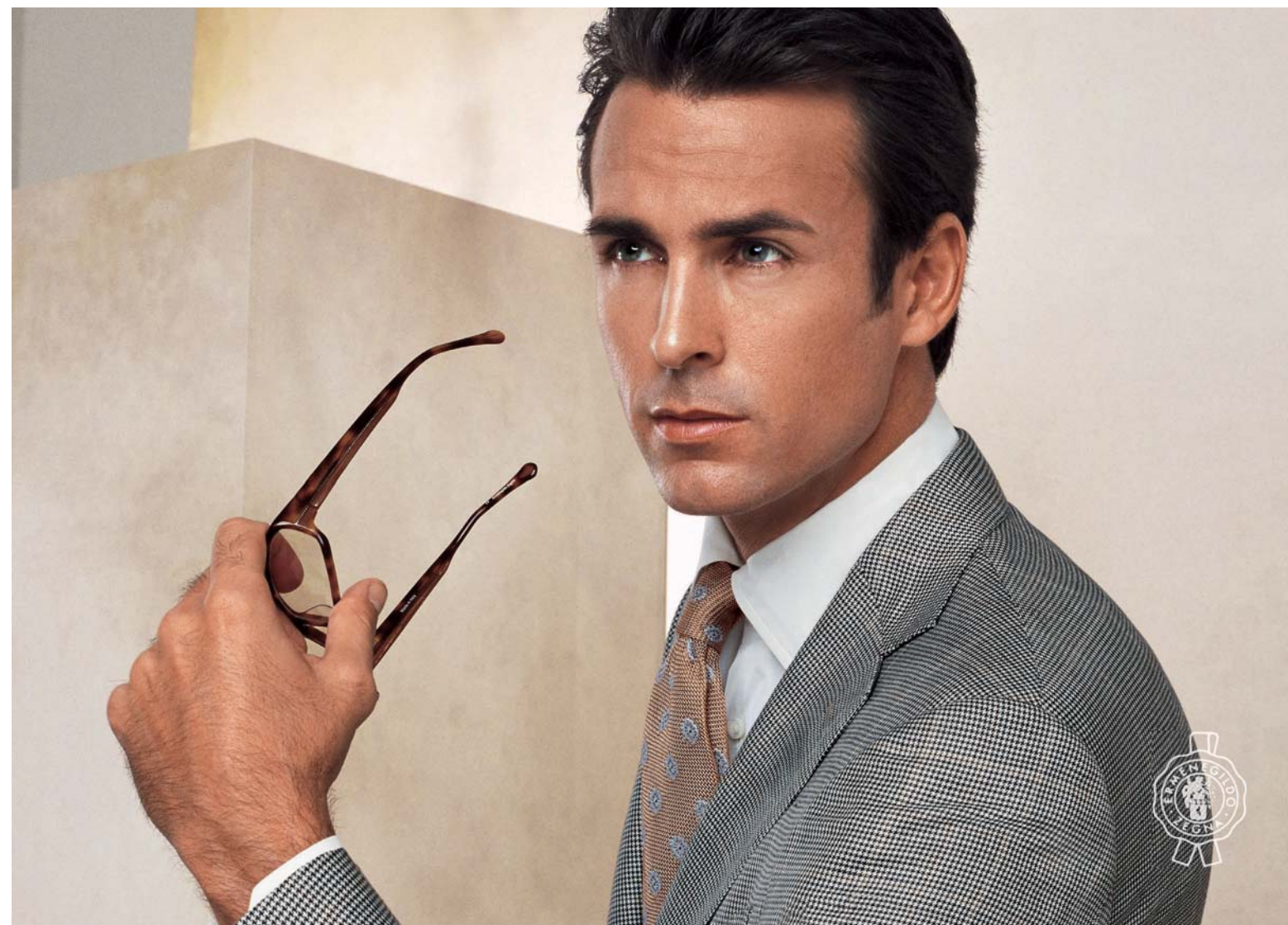
NEW MEMBERS

L-R: Gara Gambucci, Sparka Lee Hall, Kathryn Orindgreff, Melissa Meister, Johnna Lynn Gross, Marcelle McKay-Chamlee

BLACK TRADE UNIONIST BANQUET

CDG members Sandy Ampon and Tashiba Jones-Wilson flank Maria Elena Durazo and Rusty Hicks of LA County Federation of Labor

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Confessions of a Fashion Pirate



The Graduate

Patricia Zipprodt

“Without the guidance provided by Costume Designers, I have no idea what my wardrobe would look like.”



Cat on a Hot Tin Roof

Helen Rose

I shop a lot. Last weekend after a run at a boutique on Melrose, I joked with the sales associate that the dresses in my bag were influenced by the fabulous, if a bit tragic, Mrs. Robinson from *The Graduate*. She nodded knowingly and I went on to the next shop, determined to do my part for the sagging economy. Costume Designer Patricia Zipprodt created the look that made Mrs. Robinson an iconic character. Were it not for her vision, I'm not sure I would have a passion for tasteful animal prints.

This isn't the first time my clothing has been influenced by the costumes of a fictional character. Characters truly come to life on screen when everything about them registers as authentic; and a leading indicator of authenticity for me is clothing. When it all comes together seamlessly, the viewer can't help but want a little of the character's sartorial lives for their own. The list of visually arresting films is extensive but here are a few that inform my clothing wish list.

Without knowing it, I have long cribbed elements of my personal style from the looks that Helen Rose put on film. It turns out I am one of her biggest fans. For my wedding rehearsal dinner, I wanted a dress reminiscent of the one worn by the ill-fated fiancé in *The Courtship of Eddie's Father*, which also echoed the perfect white dress worn by



Butterfield 8

Helen Rose

Elizabeth Taylor in *Cat on a Hot Tin Roof*. As I settle into my 30s and shed the desire to chase every trend, I realize I draw from Rose's designs for *Butterfield 8* more than I consciously realize. Though Taylor's Gloria is no role model, the film is a "how to" incorporate a touch of glamour into your life. Has anyone ever looked more elegant than Gloria in that neckline, nipped-in waist and pearls while she rages at Weston in the bar? And every time I see Gloria scribbling her declaration of independence on the mirror in lipstick, I am glad to own my handmade faux fur but feel compelled to rush off and buy another fabulous slip. While I can't wear clothes inspired by Helen Rose's designs every day, there's almost never a day when I don't pull some small inspiration from her work out of my closet.

Even if I am not a woman who spends her days at the spa—lunching, shopping, gossiping and overseeing the help—I still want to know those women. I want to listen to their successes and complaints and, occasionally raid their closets. My curiosity is surely because of the work of Costume Designer Adrian, and his creations for the 1939 film *The Women*. From the fluttery culottes worn at the spa to the beautifully tailored day suits; from the impeccable hats worn about town to the elegant gloves paired with each ensemble, the wardrobe of the women in *The Women* is truly captivating.

The elaborate get-up worn by Rosalind Russell as she sits by Joan Crawford's bath is too "too" to ever see the light of day, the drape and sheer yardage of fabric and the tiny head ornament set off with what looks like an Arabian veil, accented by a smoldering cigarette, is too costumey to ever be a part of real life. But that's exactly what makes the wardrobe in *The Women* so decadently fun! If Hollywood can create a believable world where women travel across the country and never actually see a man, then of course it can create one where such an outfit makes absolute sense.

In the ultimate powder room showdown, we're treated to clothing as the very essence of character. The dowager-like older women are clothed in heavy fabrics and sturdy heels, while the wives slip into luxurious but understated gowns. In this famous scene, Joan Crawford—our villainess Crystal Allen—is just like her gown ... glittery and glamorous at first glance; however, her flashy style is ultimately abolished from the land of privilege. If you were to peek into my closet when I was a young staffer on Capitol Hill, you'd find suits modeled after the beautiful tailoring of Adrian's costumes.

I long ago declared that *All About Eve* is among the best films ever made. The dialogue crackles with the perfect blend of wicked humor and pathos. The cast is pitch perfect and the direction superb. But the goodies don't end there. This film is also blessed with one of the most amazing wardrobes seen on film. Eve, Anne Baxter's young and hungry ingenue, is made all the more real by the fabrics, the cut and the condition of the garments she wears when she first befriends her idol Margo, played by Bette Davis. As the star in decline, Davis benefitted from the hand of Edith Head,



who designed the famous gown Margo wears when she warns, "Fasten your seatbelt. It's going to be a bumpy night." With her perfectly tailored ensembles, luxurious fabrics and fur, Head reminds us that Margo is a star in every scene, even before a line of dialogue is uttered.

The Edith Head touch was perhaps never as fabulously eccentric as in *What a Way to Go!* starring Shirley MacLaine. When we meet Louisa May Foster, she's already a very rich woman. MacLaine's character is the beneficiary of four incredibly industrious husbands who keep dying, leaving her richer and richer despite her desire to live a simple life. The film is a feast for fashion-philes, filled with jaw-dropping ensembles. Not one piece is ordinary, each one contributing to the story and adding to this outrageous tale.



All About Eve

Edith Head & Charles LeMaire

One of my favorite film montages of all time consists of the evenings gowns Louisa May wears when married to an international businessman (Robert Mitchum). Each gown is more impressive in size, structure and material than the one before it. It's a treasure trove of ideas for those who like to inject fabulously outrageous touches to their own looks.

Without the guidance provided by Costume Designers, I have no idea what my wardrobe would look like. I am an unrepentant fashion pirate. But I must give thanks for all that Costume Designers have given me. Their impact lasts far beyond the joy we get from seeing their designs on the screen, they have also become a part of our culture. Their work provides an instantly recognizable shorthand for mood and style and a common language that allows us to immediately bond with others just as I did in that shop on Melrose.

The work of a Costume Designer is an integral part of what makes film both inspirational and such a sweet escape. You can't diminish the obvious contributions of writers, directors and stars to a truly great film, but I'm always vexed that the critical role of the Costume Designer is never given its full due. Perhaps it's because what Costume Designers do is the exact opposite of obvious. A talented Costumer Designer works magic, adding texture and dimension to the story and creating that indefinable sense of authenticity in the characters we grow to know and love ... and emulate.

Contessa Kellogg Mankiewicz
cmankiewicz@yahoo.com

The Women

Adrian

What a Way to Go!

Edith Head

The Kobal Collection

Postcard from Madrid



Hi! My name is Lorenzo Caprile and I live and work in Madrid, Spain, where I combine my job as a couturier with my secret calling ... to be a Costume Designer.

At the moment, although I have worked on a film, my job is to design for the theatre. That experience has been incredibly valuable and a great lesson in volume, texture, colour and little tricks of the trade. The whole process is much quicker, there are fewer pieces and, most importantly, I do not have to go to far-off locations, allowing me to attend to my clients in my Couture atelier.

I have been receiving *The Costume Designer* regularly and have been able to keep up to date with my true passion: the wardrobe for cinema productions. Which is why I am so honoured to contribute this “postcard from Madrid.”

It starts with a photo of the Puerta de Alcalá, one of the most important monuments in this marvellous city. It is in the centre of the city, just a few minutes away from my workshop, and I ride past it every day on my motorbike. I am astonished by its solid and ancient beauty, which is always a source of inspiration for me. The granite and marble statue was built to honour the arrival of King Carlos III from Naples in the middle of the 18th century, the period of my latest work as a Costume Designer: dressing the theatre production *Las Manos Blancas no Ofenden* by Calderón de la Barca, one of the most famous Spanish writers of all time, for the Compañía Nacional de Teatro Clásico.

It is a pleasure to work for this company, and the director, Mr. Eduardo Vasco, who gives me a lot of freedom in my work. I started working with Mr. Vasco four years ago and this is our fifth project together. We usually read and discuss the chosen text and the first ideas about characters arise from that. After I gather my inspiration and research, I make various muslin toiles to get an idea of the volumes and proportions. I prefer to show this material to the director because, although drawings are very beautiful, they can



Photos: *Las Manos Blancas no Ofenden* behind the scenes, courtesy of Lorenzo Caprile, black & white image Juan Oliver



sometimes be deceptive. Once approved, I select the materials: fabrics, fastenings, embellishments, and follow my own intuition and vision when choosing the colours and textures for each character. But I never lose sight of the instructions of the director, set designer and lighting technician.

I usually do three fittings, as there is no time for more than that with the actors. Perhaps this is one of the main differences between cinema and theatre. During the fittings, I always check that the actors feel comfortable, and above all, that they feel attractive and confident. The actors have to like how they look; this is essential in order for everything to work properly

and for the Costume Designer's work to shine.

To make the costumes, I have help from my own workshop as well as Sastrería Cornejo, quite an institution for Spanish Costume Designers! Since it was established in the early 20th century, five generations of "Cornejos" have worked to make Costume Designers' ideas a reality. If you come to Madrid, you must pay them a visit. They have an amazing stock and all the members of the Cornejo family are wonderful people!

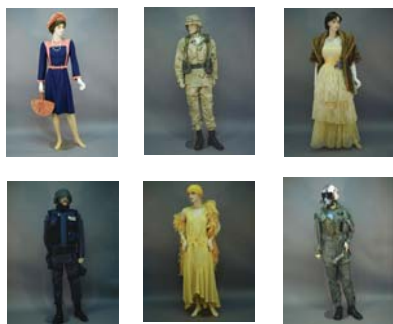
In Madrid, it is relatively easy to take on our work. Despite globalisation, there are still a lot of small artisan embroidery, dye, braid trimming, and leather goods workshops as well as a large flea market, el Rastro, where if you are lucky, you can find very interesting materials and even authentic pieces of costume jewelry or lace.

The theatrical field is intense and varied. The theatre tradition in Spain has a long history. One of the first theatre plays in Western culture was *La Celestina*, which was written by the Spanish writer Fernando de Rojas at the end of the 15th century! The theatre world in Madrid is very healthy and as Mr. Vasco says, it is something that will survive the Internet phenomenon because you cannot download it, so there is always plenty of work going on.

Thank you for allowing me to share this brief summary of my Madrid experience with all of you. I am honoured to be included in the CDG magazine. And if there is anything you ever need in Madrid, feel free to contact me!

Love, Lorenzo

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MEET THE ASSISTANTS

KATHRYN BATTISTONE



"The right foundations make the difference." Whether talking about how a past job as a bra fitter still serves her well or how a bevy of skills (including communication, listening, notetaking and organization) make up an ACD's underpinnings, this Long Beach native emphasizes loyal advocacy of the designer's vision and knows the importance of a "Can-Do Attitude."

After receiving her degree in fashion design & merchandising from Cal State Long Beach, she landed a job at Nordstrom's studio services department at the Grove. As an expert within the system, she perceived the importance of store knowledge and benefited from an honest look into the lives of the designers "learning what [the job] really takes, as well as what it takes out of you." She advocates keeping a close eye on the main task of "protecting what the designer has envisioned. For each character, I always ask myself what would he/she have wanted?" Kathryn currently works with Cynthia Bergstrom (*Private Practice*) and this dutiful assistant's advice: "be loyal, honest, upfront and always on your toes!"

kathrynbattistone@gmail.com

can't live without

notepad, emergency,
soy lattes & fruity gum

TIMOTHY WONSIK



Tim is a born and raised New Englander hailing from Connecticut and attended the Massachusetts College of Art. He traded the East Coast for the West Coast and transformed his major in ceramics and minor in design into a career as an editorial stylist in Los Angeles. Tim graciously credits Kimberly Adams, whom he knew from back east, with giving him a leg up, as well as, designer Eduardo Castro who "was very generous and helpful giving me my big break as an assistant on a film that organized."

His past experience of running a workroom explains his comfort with the day-to-day communication with the cutter fitter and tailor. And while he admits to illustrating "just for myself," he turns over "100% of himself in energy and knowledge to the production for the benefit of the department." There is a collaboration between assistant and designer, and the ACD contributes "knowledge, experience, loyalty, endless energy and a sense of humor." His tips for survival are elegantly simple and crucial: "be nice, be on time and work hard."

timothywonsik@yahoo.com

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my morning coffee

LAURA FRECON



This assistant designer-yoga instructor-personal trainer grew up on a Pennsylvania orchard, holds a BA in theatre/business and MFA from the NY Actors Studio Drama School/ New School University. Laura speaks on the role of the ACD with a refreshing and invigorating sense of balance: "Introduce yourself to everyone on the first day, be pleasant, polite & always stay calm in the eye of the storm." She knows the importance of cultivating lessons on the job like ditching the crafty table (otherwise, you'll regret it later!), benefiting from the designer's teachings & using past experiences to guide her through the new ones.

With an obvious respect for the research process, she suggests constant "research, research, research ... of undergarments, hairstyles, fabrics, patterns, books that were written at the time, and music that was hot!" A vision board packed with positive phrases, photos & swatches as well as constantly rereading the script keeps her eye on the prize. For newbies, Laura suggests working as much as possible on everything & anything & put your name out there, someone will notice!"

laura@laurafrecon.com

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Google maps, Internet,
great music, coffee



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HISTORY OF DRESS A-Z

O
cepa: Andean shift worn under dresses.

Officer's Collar: Woman's collar of the mid-1880s with stiff upstanding neckband, sometimes with frill of lace around the top. An ornate jabot with Vandyke edges was often worn in center front.

Oilskin: Yellow waterproof fabric made by coating cotton with linseed oil, gum or other forms of waterproofing. Used originally for raincoats worn by fishermen, sailors, and children. Term also used for fabrics given waterproof finish. Also refers to garments made of waterproof fabrics worn by sailors and cowboys in rainy weather.

Ombre: Closely-related tones of color with monochromatic shading from light to dark of single color, i.e., pale pink to red, or, in several colors, each fading into the other. Comes from the French "shaded."

Ooryzer: Traditional headwear, similar to a gold skullcap, worn by Frisian women in The Netherlands. Earrings were attached near temples to spiral ornaments. A lace cap was placed over top toward back of the head showing some gold in front. It started out a simple headband made out of reeds, meant to keep hair out of the eyes.

Oreilles de Chien: Nickname for two long curls worn at either side of face by men from 1790-1800. From the French, literally "Dog's Ears."



Orhna: Head veil worn by women of India when sari is not pulled over the head.

Orphrey, Orfray, Orfrey: Is a band of elaborately embroidered fabric. They were often made as separate elements so that they could be changed from one garment to another. Henry II spent lavishly on them, so at one point, they were worn by both lay and clergy. The root of the word comes from Orphism, an ancient mystical worship and Phrygiae, referring to the Phryngians who produced the finest gold embroidery. Later, the word came to refer to ecclesiastical garments, in particular, the Y-shaped band of embroidery decorating the chasuble.

Ouch: Term used from the 13th through the 15th century for a collection of jewels or a jeweled clasp or buckle.

Oxford Cloth: Men's shirting fabric made in a basket weave. Maybe bleached, dyed, have yarn-dyed strips or small, fancy designs. Originally produced by a Scottish firm which also produced fabrics named Yale, Harvard and Cambridge!



Illustrations by Robin Richesson
rrichesson@costumedesignersguild.com
Text by Karyn Wagner
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fashion design



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Judith Encerrado “Eden’s Burlesque” -Green, dried flowers, decorative paper, pine cone needles.
Burlesque & nature combined with a large bustle; **Heather Dodd** 18th Century- Embroidered
bronze dress w/ruffles & all supporting understructures; **Cristina Osorio** 18th Century- Gold weskit,
white shirt w/lace, fiddle back jacket, fall front pants.

Photo by Volker Corell



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SPECIAL THANKS TO CONTRIBUTORS

Marie France, Brie Harris, Brenda Maben,
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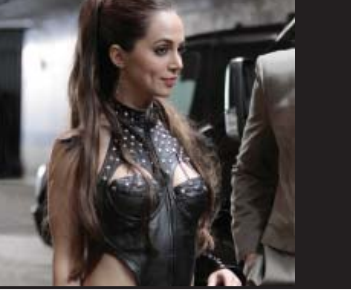






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WHAT'S ON

	Better Off Ted Costume Designer: BRANDY LUSVARDI		Castle Costume Designer: SALVADOR PEREZ
In the Motherhood Costume Designer: LINDA BASS		Harper's Island Costume Designer: JENNI GULLETT	
	Parks and Recreation Costume Designer: KELLI JONES		Dollhouse Costume Designer: SHAWNA TRPCIC
Lie to Me Costume Designer: JILL OHANNESON		Sons of Anarchy Costume Designer: KELLI JONES	
	United States of Tara Costume Designer: KIRSTON MANN		Trust Me Costume Designer: DANIELLE LAUNZEL
Leverage Costume Designer: NADINE HADERS		The Secret Life of the American Teenager Costume Designer: SHERRY THOMPSON	

Better Off Ted, Castle, In the Motherhood/ABC; Harper's Island, Parks and Recreation/CBS; Dollhouse, Lie to Me/FOX; Sons of Anarchy/FX; United States of Tara/Showtime; Trust Me, Leverage/TNT; The Secret Life of the American Teenager/ABC Family

Dragonball: Evolution/20th Century Fox; 17 Again, Ghosts of Girlfriends Past/New Line Cinema; Sunshine Cleaning/Overture Films; Star Trek, Imagine That, Dance Flick/Paramount; Angels & Demons/Sony; Management/Samuel Goldwyn Co.; State of Play/Universal; Terminator Salvation/Harner Bros.; The Proposal/Hall Disney

WHAT'S IN

	Dragonball: Evolution Costume Designer: MAYES C. RUBEO		17 Again Costume Designer: PAMELA WITHERS-CHILTON Assistant Designer: JENNIFER STARZYK
Ghosts of Girlfriends Past Costume Designer: DENISE WINGATE		Sunshine Cleaning Costume Designer: ALIX FRIEDBERG	
	Star Trek Costume Designer: MICHAEL KAPLAN Assistant Designer: STACY CABALLERO		Imagine That Costume Designer: RUTH E. CARTER
Dance Flick Costume Designer: JUDY L. RUSKIN Assistant Designer: LAURA FRECON		Angels & Demons Costume Designer: DANIEL ORLANDI Assistant Designers: ANA LOMBARDI, MARJORIE MCCOWN	
	Management Costume Designer: CHRISTOPHER LAWRENCE		State of Play Costume Designer: JACQUELINE WEST Assistant Designer: HOLLY DAVIS
Terminator Salvation Costume Designer: MICHAEL WILKINSON Assistant Designer: ANN FOLEY Illustrator: PHILLIP BOUTTE		The Proposal Costume Designer: CATHERINE MARIE THOMAS Assistant Designer: MICKEY CARLETON	

BOLDFACE NAMES

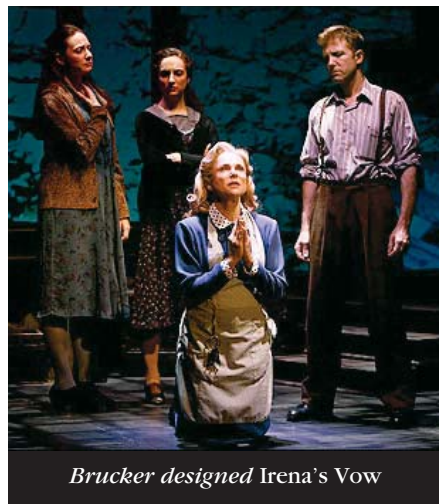
BOLDFACE AT WORK

CD **Laura Goldsmith** recently designed the ABC pilot *Inside the Box*, a new show set in a fast-paced Washington, D.C. news bureau from the creators of *Grey's Anatomy* and *Private Practice*; Kim Raver stars as a knockout blonde reporter “who once was considered the next Diane Sawyer.” ACD **Alison McCosh** is moving up to CD to design the series *A Secret Girlfriend*, and no hope of sleep is in sight with 4-month-old twin girls at home. CD **Erin Lareau**'s designs are currently featured in a DirecTV advertisement campaign directed by Christopher Guest and starring Julia Louis-Dreyfus. CD **Aggie Rodgers** is thrilled to be working on the low-budget film *Leonie*, a period piece set in 1892 to 1933 produced by Kurosawa's daughter. CD **Karen Patch** is busy designing the romantic comedy *The Back-Up Plan*, starring Jennifer Lopez as a woman who conceives twins the same day she meets the love of her life. **Jennifer Antony** joins Patch as ACD, and they'll be filming in LA and NY through July. CD **Dana Rebecca Woods** recently designed the costumes for two plays here in LA: *Stick Fly* at the Matrix Theater, and *Crowns*, a summer co-production between the Ebony Repertory Theater and the Pasadena Playhouse.

In Lake Havasu, AZ, CD **Sanja Hays** is designing the Weinstein thriller *Piranha 3-D* with ACD **Irena Stepic-Rendulic**. High temperatures, blood and water are keeping Hays as well as star Elizabeth Shue busy! CD **George Little** and ACD **Luellyn Harper** are currently working on *The Crazies*, a thriller shooting in Georgia and Iowa. CD **Lynette Meyer**, along with CD **Robin Bush** as her Costume Supervisor, is designing the 1950's Southern noir-thriller *The Killer Inside Me*. Based on the Jim Thompson novel, the film shoots this spring and summer in Oklahoma and New Mexico, with Michael Winterbottom directing. CD **Nancy Steiner** is in Santa Fe designing *Paul* with director Greg Mottola. The film follows two British tourists on a road trip across the United States to San Diego's geek festival, Comic-Con. CD **Michael Wilkinson** is in New Orleans designing *Jonah Hex* for Warner Bros., with CD **Dan Moore** assisting. The 1871 wild Western, based on a comic book by John Albano, tells the story of a scarred bounty hunter and a voodoo practitioner bent on liberating the South by raising an army of the undead. Josh Brolin, John Malkovich and Megan Fox star.

Looking east: This summer, CD **Juliet Polcsa** will design the costumes for the WB comedy *A Couple of Dicks*, with Kevin Smith directing Bruce Willis and Tracy Morgan. In mid-production, Polcsa plans to get married in upstate New York. CD

John Dunn is in pre-production for a new HBO pilot about 1920's Prohibition entitled *Boardwalk Empire*, directed by Martin Scorsese, which will shoot this summer in NYC. **Astrid Brucker** designed the costumes for the Broadway hit *Irena's Vow*, which is currently running at the Walter Kerr Theatre in NYC. For more info, visit www.Astrid-Brucker.com. CD **Hope Hanafin** is happy to join colleagues Margaret Nagel (writer, *Warm Springs*) and Jason Ensler (director, *Grilled*) in Connecticut on the CBS pilot *The Eastmans*. The one-hour drama follows a dysfunctional family of doctors led by a patriarch (Donald Sutherland) and his wife (Jacqueline Bissett) who have five children, all physicians.



Danny Glicker and ACD **Michele K. Short** are traveling all over the country working on Jason Reitman's *Up in the Air*, starring George Clooney as a professional business traveler who is a “career transition consultant.” The film is being shot in Detroit, Chicago, St. Louis, Omaha, Miami, and Las Vegas. CD **April Ferry** will be in Boston a bit longer designing *Surrogates* thanks to an added car-chase sequence. **Laura Jean Shannon** is in Toronto designing *Scott Pilgrim vs. the World*. The romantic comedy, based on Bryan Lee O'Malley's graphic novels, stars Michael Cera as a boy who battles his girlfriend's seven evil former boyfriends to win her heart. CD **Ane Crabtree** recently wrapped a pilot about the U.S. Attorneys Offices on location in New York and Toronto and is currently collaborating with DVD company TellX to create an interactive costume site featuring her designs for the film *Thick as Thieves*. In Vancouver, CD **Shawna Trpcic** designed the costumes for Joss Whedon's new film *Mordecai* and is waiting to hear if Fox picks up Whedon's TV show, *Dollhouse*.

And now to our globetrotters: After designing the ABC pilot *Flash Forward* in LA, CD **Kathleen Detoro** traveled to Prague to work on Fox's show *Masterwork*. CD **Michael Dennison** will soon be traveling to Rome, Naples, Bali, and India while designing *Eat, Pray, Love*, the film adaptation of the popular Elizabeth Gilbert memoir, directed by Ryan Murphy. CD **Lizz Wolf** is on location in Rio de Janeiro design-

ing the mercenary action flick *The Expendables*, her second project with director Sylvester Stallone. She is having a blast with cast members Stallone, Mickey Rourke, Jason Statham and Jet Li. In London, CD **Susan Matheson** is designing the underwater opera *Five Fatboms Deep My Father Lies*, scheduled to premiere this May. Biggest challenges: creating a 30-foot-long dress which functions and flows beautifully in water without suffocating the opera singer, and integrating scuba tanks into costume design! For some great images of this exciting project, go to <http://www.aksioma.org/opera/index.html>.

BOLDFACE PRESS

This April, CD **Randall Christensen** and his *Dancing With the Stars* costumes were featured on camera and in print: ABC's Saturday show *Eye on L.A.* did a segment on Christensen and his design process, highlighting a fitting with Denise Richards in a hot pink cha-cha costume and footage of that finished costume. *TV Guide* also did a piece on the *DWTS* costumes: <http://www.tvguidemagazine.com/dancing-with-the-stars/dancings-costume-drama-772.html>.

Award-winning CD **Ann Roth** is currently featured in the first of a three-part series of exclusive interviews for MakingOf. The newly launched website showcases directors, writers and other film artists explaining their process. Roth is the first Costume Designer to be included. Check-out www.MakingOf.com.



Riding the press wave that accompanied release of *Hannah Montana: The Movie*, **Christopher Lawrence** joined director Peter Chelsom on the nationally syndicated weekly TV



series *Made in Hollywood* to answer questions about the job of the Costume Designer. Other fun and informative interviews can be seen at Time.com, film.com, alloy.com and the *Hannah Montana Fan Magazine*. Lawrence was also interviewed and Illustrator **Susan Zarate**'s sketches were featured in a recent *LAT* image section article about teen fashion: <http://www.latimes.com/features/lifestyle/la-ig-miley5-2009apr05,0,4066846.story>. Hannah Montana singing dolls and girls' play costumes, both based on Lawrence's designs, are now on sale at Target, Walmart, Toys R Us and Amazon. Genius in Motion, an online site which celebrates the contributions of people of color behind the camera, recently interviewed CD **Jennifer Bryan** about her craft, background and current projects. Check out <http://www.geniusinmotion.com>.

BOLDFACE FESTIVALS & EVENTS

This April, CDG President **Mary Rose** served as interpreter and emcee for a kimono lecture and demonstration at the LA Japanese American National Museum in commemoration of the Japan America Society's 100th Anniversary. Mary Rose translated for world-renowned Japanese kimono designer, Nobukai Tomita, whose designs have been featured in thousands of Japanese TV programs, movies, and magazines. Samurai and geisha kimonos of varying status made with beautiful custom fabrics designed by Tomita were modeled, and Tomita demonstrated draping a kimono and tying an obi sash on our own CDG receptionist, Cheryl Marshall.



BOLDFACE NAMES

BOLDFACE FESTIVALS & EVENTS

This spring, **Wendy Benbrook** participated in an exhibition at Culver City's Corey-Helford Gallery with well-known LA artist Gary Baseman. She designed costumes for 15 of Baseman's well-known characters. For more info: <http://www.coreyhelfordgallery.com>. **Juliet Polcsa** recently contributed her design talent to the charity Sewing Hope, which pro-



Polcsa supports Sewing Hope

vides Ugandan women who have been widowed by AIDS, vocational training to help them provide for their children and support their community. Polcsa incorporated Ugandan fabrics for designs featured at the charity's fundraiser in New York this April. Check out <http://sewinghope.net/> and click on NYC event button to see photos.

The Academy of Motion Picture Arts and Sciences' Science and Technology Council explored the challenges facing Costume Designers in the era of digital technology with the



AMPAS Digital Technology A-list Panel

April program Costume Design in the Digital Age, hosted by former CDG Board President **Deborah Nadoolman Landis** and Academy Governor Bill Taylor. The eminent panel included CDGers **Jeffrey Kurland**, **Ellen Mirojnick**, **Michael Wilkinson**, **Ruth Myers**, cinematographer Daryn Okada and color scientist Joshua Pines. The evening was followed by a special viewing of Dressed in Color: The Costumes, an exhibition examining Costume Design for color films from the 1940s through the 1960s. AMPAS special exhibitons: <http://www.oscars.org/events-exhibitions/exhibitions/index.html>.

Also in April, the Motion Picture Association of America (MPAA) hosted the symposium American Creativity at Work at the Smithsonian Institute in Washington, D.C., to discuss the impact of movie and TV production on the American economy. Said MPAA Chairman and CEO Dan Glickman: "So much goes in to making a film—from local crews and catering to handmade period costumes and innovative special effects—this event is a forum to showcase America's off-screen stars ... behind the movies." **Deborah Nadoolman Landis** served on the panel Show Business: At Work Behind the Scenes.



Dan Glickman, CEO & Chairman, MPAA, CD Deborah Landis, and Dan Maboney, Asst. Director, Motion Picture and Television, LATSE

This June, the UCLA School of Theater, Film and Television announces Design Showcase West 2009, featuring the work of Costume Design graduates from UCLA, USC, CalArts, Carnegie Mellon, University of Missouri, Kansas City, University of Nevada, Las Vegas, NYU, Yale, University of Texas, Austin, Northwestern, and the North Carolina School of the Arts. The Showcase is hosted by the UCLA School of Theater, Film, and Television; the CDG; the Art Directors Guild; and United Scenic Artists. An invitation-only review session by top industry professionals will open the Showcase. For more information or to RSVP, call (310) 825-2261 or contact Teri Bond, teri@tft.ucla.edu. Also, visit: www.designshowcasewest.com.



UCLA's annual Design Showcase

BOLDFACE NAMES

BOLDFACE ENTREPRENEURS

CD **Sharon Day** has partnered with colleague and 705er Jean Rosone to launch the social networking site, Great Gift Circle, in tandem with the West Coast Gift Show. The site will be a place to fine-tune your gift giving and communicate with friends, family and others. Beta version coming in early summer at www.greatgiftcircle.com.



CD **Ellen Falguiere** has relocated her clothing and accessories boutique, Elle Jolie, to the Ocean Park Merchants Mart at 2411 Main Street in Santa Monica, CA. Contact Ellen at ellefab@gmail.com. CD **Ane Crabtree** stays busy when not designing films with an eclectic Internet business which offers vintage clothing, art and fashion books, paintings, antiques and ephemera: www.rarebird-bohemia.com. ACD **Liuba Randolph** recently had a baby, and her birth experience inspired her to become a provisional teacher of The Bradley® Method. Her second 12-week session, starting in August at \$80/couple, will feature tips on nutrition, labor relaxation methods, and breast-feeding, and help coach husbands and partners about their role throughout pregnancy and beyond. Contact Liuba at (323) 397-1274 or ryanliuba@sbcglobal.net. Check out www.bradleybirth.com for more general info.

CD **Kristin M. Burke** recently spoke to students of film, TV, drama and costume design at Brigham Young University in Provo, UT. Also, Kristin’s artwork has recently been shown at two galleries: Ghetto Gloss Gallery in Silverlake, and Mail Me Art, at the Red Gate Gallery in London, England. The Mail Me Art project challenged illustrators and designers to create works of art on packages and postcards, and then post them to designer Darren de Lieto; the beautiful catalogue, *Mail Me Art: Going Postal With the World’s Best Illustrators and Designers*, can be purchased at Amazon.

CORRECTION

Ryn Rina, a handmade felt accessory line by ACD **Kathryn Battistone**, was mistakenly mentioned in the previous issue as being a collaborative venture with CD **Cynthia Bergstrom**. Ryn Rina is exclusively Battistone’s baby and will be debuting at Anthropologie in June.

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The Costume Designer

Let Them Recycle™

“Can this be recycled?” “Where are the recycling bins?” “Is this really getting recycled or am I just wasting my time?” I hear questions like these all the time from crew members when I talk about recycling. About a year ago, I started writing the “green” article in the CDG newsletter in answer to a small meeting held at the AFL-CIO convention in San Jose, CA. The purpose of the meeting was to brainstorm on how to get union labor to lead the way in the new “green economy.” That got me thinking about how much waste the film industry produces and how little recycling is done. The task is daunting, but I resolved to do my part. While doing research for the “green” articles I started to realize how much was never recycled due to lack of information and support. Later, after writing an article about recyclable materials in the costume department, and watching *The Duchess* for the 15th time, I realized that panniers look a lot like laundry baskets... “That’s it!” The rest hit me like a bolt of lightning. My mind raced as I realized that my two greatest passions—costume design and recycling—could come together to make a difference.

The “Costume Department” dress is the first in a series of posters that will hopefully inspire members in the film making community to use less, recycle more, and help make Hollywood a greener industry. This first poster will be available within the next month. My hope is that the poster will be fun to put up in our costume offices, trailers and rental houses to serve as a reminder and conversation-starter on recycling.

A lot has happened since the start of this project. I’ve teamed up with Lauren Selman of Reel Green Media, a company dedicated to making the film industry sustainable. Together, we aim to empower all departments with knowledge and resources for recycling and sustainability. No crew members we’ve talked to want to not recycle, and the studios and networks we’ve talked to want to be greener, so why are so many scripts, water bottles, food and other recyclable materials still going in the trash? Somewhere there is a disconnect. Hollywood still has a long way to go, but it’s moving in the right direction. My hope is that our project will help bridge the gap between talking and doing. I love that this project demonstrates how costume design can inform and inspire!

Kresta Lins
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“Let Them Recycle™” A Public Service Campaign to Create Awareness of Waste and Recycling in the Film Industry by Kresta Lins.



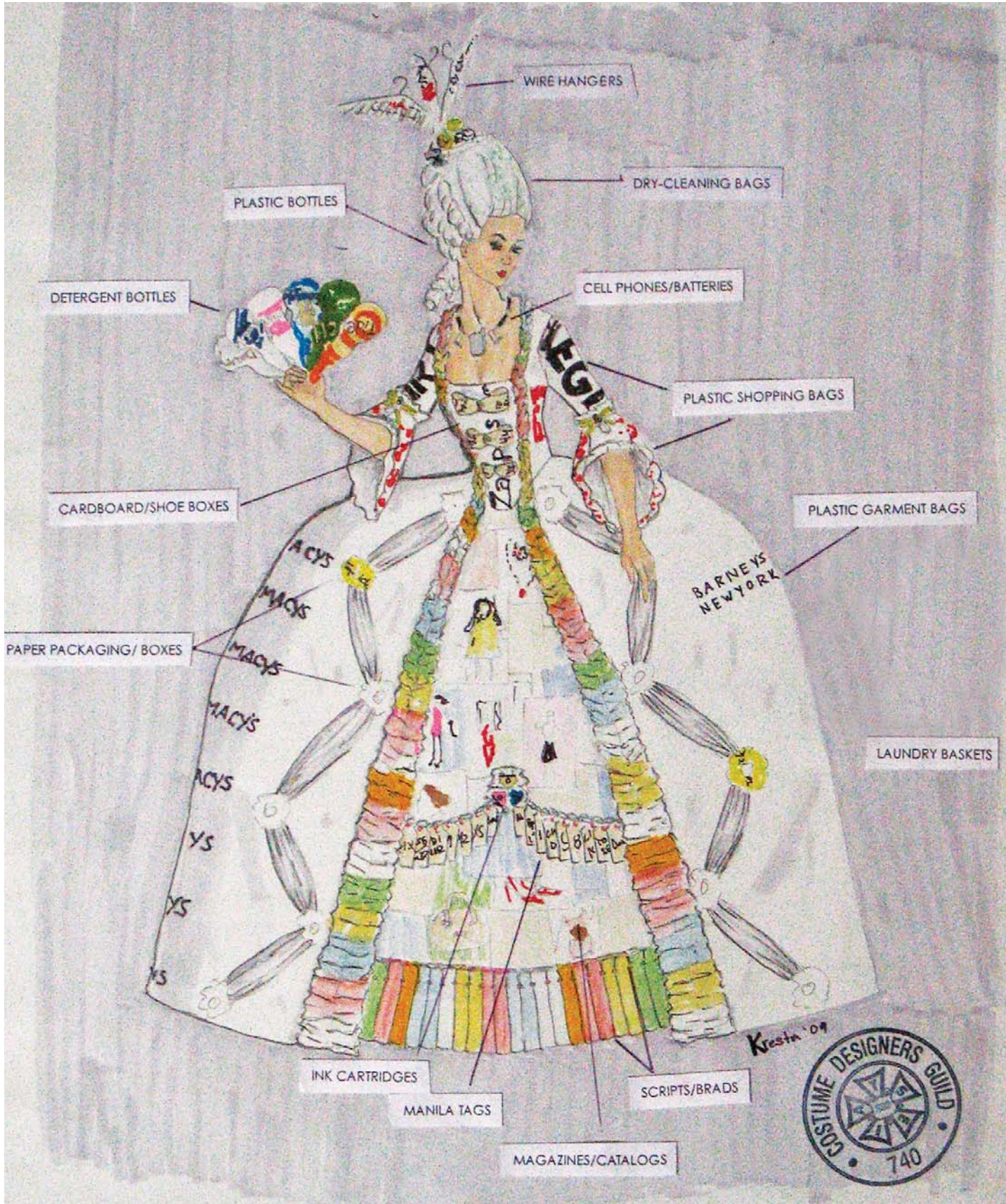


Illustration and blueprint for cover image, Kresta Lins 2009

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