UCLA

School of Theater, Film & Television

David C. Copley Center for Costume Design

15TH ANNUAL

SKETCH TO SCREEN COSTUME DESIGN PANEL



Saturday, March 1, 2025

Oscar® nominees for **Best Costume Design:**

Lisy Christl: *Conclave*
David Crossman: *Gladiator II*
Linda Muir: *Nosferatu*
Arianne Phillips: *A Complete Unknown*
Paul Tazewell: *Wicked*
Janty Yates: *Gladiator II*

SKETCH TO SCREEN
COSTUME DESIGN PANEL

WELCOME

Chon Noriega
Interim Dean, UCLA School of Theater, Film and Television

INTRODUCTION

Deborah Nadoolman Landis, Ph.D.
Founding Director, David C. Copley Center
for Costume Design

COSTUME DESIGN VIDEO MONTAGE

CONVERSATION

AUDIENCE Q&A



About the UCLA TFT David C. Copley Center for Costume Design

Endowed in 2008 by a gift from newspaper publisher and philanthropist David C. Copley, with Oscar-nominated costume designer and author Professor Deborah Nadoolman Landis as Founding Director, The David C. Copley Center for Costume Design at UCLA is the first institution of its kind worldwide. The scholarly activities of the Copley Center serve UCLA TFT students, UCLA, the international community of historians, filmmakers and professional costume designers through publishing, exhibitions and teaching. The Center is devoted exclusively to the study of costume design, including history, genre research, costume illustration as an art form, and the influence of costume design on fashion and popular culture.

COSTUME DESIGNER
DAVID CROSSMAN
Gladiator II



David Crossman began his career in costume after leaving school to join Bermans & Nathans costume company, where he spent nine years developing his costume knowledge. He assisted costume designer Joanna Johnston as a military costumer on *Saving Private Ryan*, *War Horse* and *Lincoln*. Crossman was costume supervisor for Lindy Hemming for *Topsy Turvy*, and Jacqueline Durran on *Atonement*, *Mr. Turner* and *Blitz*. Crossman is credited as costume supervisor, associate military costume designer, assistant costume designer and associate costume designer on many prestigious productions including for costume designer Janty Yates on Sir Ridley Scott's *Kingdom of Heaven*, *American Gangster* and *Robin Hood*.

Crossman and co-designer Glyn Dillon designed two prequel films in the Star Wars franchise – *Rogue One* and *Solo*. He co-designed Sam Mendes film *1917* with Jacqueline Durran, followed by co-designing the Batsuit for Matt Reeves' *The Batman*, costume designer Jacqueline Durran. Crossman was Joanna Johnson's associate designer for Indiana Jones and the Dial of Destiny. Crossman co-designed Ridley Scott's *Napoleon*, for which he received his first Academy Award nomination alongside Janty Yates. They then went on to co-design *Gladiator II*, which has also been nominated for an Academy Award.



Costume Illustration for *Gladiator II* by Simon Thorpe

COSTUME DESIGNER
LISY CHRISTL
Conclave



Lisy Christl began her career in Berlin after graduating in Fashion from the Munich Masterclass. She first collaborated with director Michael Haneke on *The Castle* and went on to design further projects with him including *Cache* and *Funny Games*. In 2003, she received a LOLA (German Film Award) nomination for her designs for *Shadows of Time* and won the award for Best Costume Design in 2009 for *City of War: John Rabe*, both directed by Florian Gallenberger. Her first film with director Roland Emmerich, *Anonymous* (2011), earned her an Oscar nomination and another LOLA win. She continued her creative collaboration with Emmerich on *White House Down* and *Independence Day: Resurgence*.

Connecting with filmmaker Edward Berger, Christl designed the costumes for *All Quiet on the Western Front*, receiving multiple nominations, including a BAFTA. Their close partnership also includes Academy Award Best Picture nominated *Conclave*, featuring Ralph Fiennes and Stanley Tucci, and a recent project *The Ballad of a Small Player* about a high-stakes gambler laying low in Macau. Christl's distinguished career in television includes the science fiction thriller series *Counterpart* and *The Turncoat*, set in 1944, exploring the moral dilemmas of a Wehrmacht soldier. She currently resides in Berlin.



Portrait of Lisy Christl by Florian Liedel

COSTUME DESIGNER
LINDA MUIR
Nosferatu



Over a long and celebrated career, Linda Muir has collaborated on plays, feature films, short films, television MOWs and series projects, embracing contemporary, period and fantastical scripts. From 1975 to 1991, Linda designed costumes for the theatre, including Manhattan's Mabou Mines; she received Dora Mavor Moore awards for Daniel MacIver's *Jump* and Richard Rose's innovative first production of *Tamara*.

Muir transitioned to film and television, where she has successfully utilized an eye for detail and a real talent for capturing character in clothing. Linda's hallmark is extensive research and voracious reading: solid footings for her imaginative designs for productions that have received numerous nominations and awards, including Robert Eggers' *The Witch*, *The Lighthouse*, *The Northman*, and *Nosferatu*; Atom Egoyan's *Exotica*, and *Sarabande*; Patricia Rozema's *When Night Is Falling*; John Greyson's *Lilies*, and Rhombus Media's *September Songs*, *Long Days Journey Into Night*, and T*hirty-Two Short Films About Glenn Gould* directed by François Girard. Most recently, Muir was immersed in 1838 Biedermeier Germany (with side trips to Hunedoara and Bukovina, Romania, and 16th Century Hungary) to design the costuming for Eggers' *Nosferatu*. lindamuircostumedesign.com



Costume Illustration for *Nosferatu* by Sharon Smith
Portrait of Linda Muir by Aidan Monaghan

COSTUME DESIGNER
ARIANNE PHILLIPS
A Complete Unknown



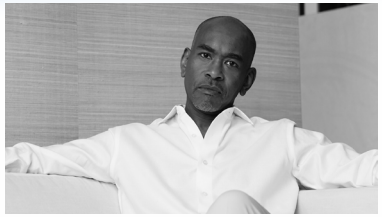
Arianne Phillips is a creative force in fashion and entertainment. Phillips's career has been recognized with four Oscar nominations, including Jim Mangold's *A Complete Unknown* and *Walk the Line*, Quentin Tarantino's *Once Upon a Time in Hollywood*, and Madonna's *W.E.* She has received three BAFTA nominations and eight Costume Designers Guild Award nominations with a win for *W.E.* Her films include Todd Phillips's *Joker: Folie A Deux*, Tom Ford's *Nocturnal Animals*, Jim Mangold's *3:10 To Yuma* and *Girl, Interrupted*, and Milos Forman's highly acclaimed *The People Vs. Larry Flynt*.

Phillips's stage work includes a Tony nomination for the Broadway musical *Hedwig and the Angry Inch*, the Go-Go's Broadway musical, *Head Over Heels*, and the opera *Marnie* at The English National Opera, and The Metropolitan Opera. For twenty years, Phillips has collaborated with Madonna on music videos, album covers, photo shoots, and designing costumes for six of her world tours. Phillips created "Costume to Collection" retail projects with Levi's for A Complete Unknown, and with Mr. Porter for the Kingsman films. She has contributed to advertising campaigns for Tom Ford, Dolce & Gabbana, Gucci, and Valentino. Phillips has also directed a short film for Prada, continuously pushing her creative boundaries. Arianne Phillips was the first woman honored with the "Campari Passion Award" at the Venice Film Festival.



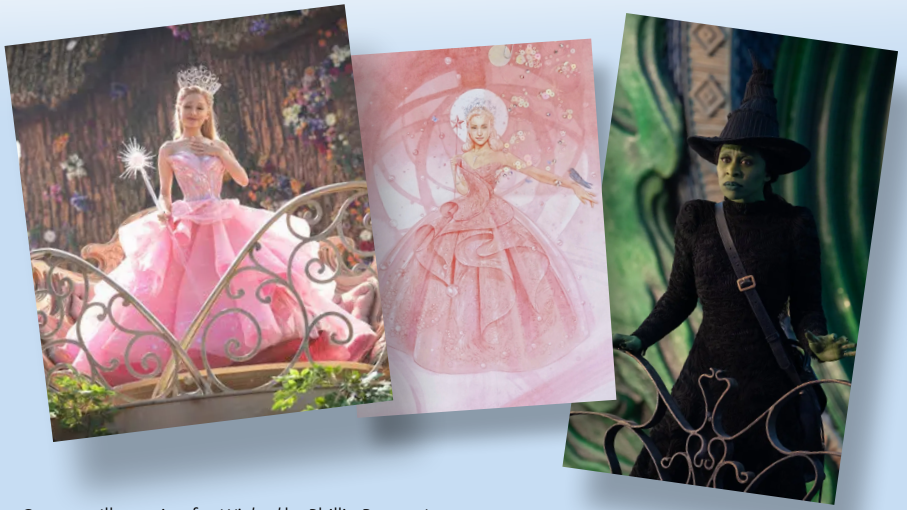
Costume Illustration for *A Complete Unknown* by Eduardo Lucero
Portrait of Arianne Phillips by Frank Ockenfels 3

COSTUME DESIGNER
PAUL TAZEWELL
WICKED



Paul Tazewell has designed costumes for the theatre, dance, opera, television and film. Tazewell made his Broadway debut as a costume designer for *Bring in 'da Noise, Bring in 'da Funk* in 1996, receiving his first of nine Tony Award nominations. His distinguished career on Broadway also includes, *Death Becomes Her; Summer; Caroline, or Change; Side Show; Jesus Christ Superstar;* and *A Raisin in the Sun*. His Tony-nominated theater designs include *The Color Purple, In the Heights, Memphis, A Streetcar Named Desire, Ain't Too Proud, MJ the Musical*, and *Suffs*. He received the Tony Award for Best Costume Design of a Musical for Lin-Manuel Miranda's international blockbuster *Hamilton* in 2016.

Tazewell has also designed for the big and small screens including *The Immortal Life of Henrietta Lacks* (HBO), *Jesus Christ Superstar Live in Concert* (NBC), and received a Primetime Emmy Award for designing *The Wiz Live!* (NBC). His films include *Harriet*, Steven Spielberg's *West Side Story*, for which he was nominated for an Academy Award and a second nomination for *Wicked*, the first of a two-part film adaptation of *Wicked the Musical*.



Costume Illustration for *Wicked* by Phillip Boutte Jr.
Portrait of Paul Tazewell by Brian Isom

COSTUME DESIGNER
JANTY YATES
Gladiator II



During her career, Janty Yates has worked with directors Michael Mann (*Miami Vice*) Jean Jaques Annaud (*Enemy at the Gates*), Irwin Winkler, (*De-lovely*), John Amiel (*The Man Who Knew Too Little*), Michael Winterbottom (*Jude*; *Welcome to Sarajevo*) Gillian Anderson (*Charlotte Grey*) and Jake Scott (*Plunkett & Macleane*).

Her collaborative relationship with Sir Ridley Scott began with *Gladiator* in 2000, for which she won an Academy Award - one of the 8 Oscars garnered by the film. For *Gladiator II*, Yates has received several nominations including an Academy Award and a CDG Award for costume design achievement. During her collaboration with Sir Ridley, Yates has designed such diverse films as *Hannibal, Kingdom of Heaven, American Gangster, Robin Hood, Prometheus, Exodus: Gods and Kings, The Martian, Alien: Covenant, All the Money in the World, The Last Duel* and *House of Gucci*. For Scott's *Napoleon*, Yates and military designer David Crossman received a number of accolades including Academy Award and BAFTA nominations. Yates current work on Sir Ridley Scott's *The Dog Stars*, marks their 19th collaboration. She has worked abroad in most countries and is fluent in French.



Costume Illustration for *Gladiator II* by Lora Revitt

MODERATOR
DEBORAH NADOOLMAN LANDIS, PH.D.



Costume designer and historian, Distinguished Professor Deborah Nadoolman Landis, Ph.D., is Chair and Founding Director of the David C. Copley Center for Costume Design at the UCLA School of Theater, Film and Television. Landis received an M.F.A. in Costume Design from UCLA and a Ph.D. in the History of Design from the Royal College of Art, London. Her distinguished career includes *Animal House* (1978), *The Blues Brothers* (1980), *An American Werewolf in London* (1981), *Raiders of the Lost Ark* (1981), *Trading Places* (1983), *¡Three Amigos!* (1987), *Coming to America* (1988), for which she received an Academy Award nomination, and the groundbreaking music video *Michael Jackson's Thriller* (1983). A two-term past president of the Costume Designers Guild, Local 892, and past Governor of the Academy of Motion Picture Arts & Sciences, Professor Landis is the author of six books including *Dressed: A Century of Hollywood Costume Design* (2007), *FilmCraft: Costume Design* (2012), *Hollywood Sketchbook: A Century of Costume Illustration* (2012) and the catalogue for her landmark exhibition, *Hollywood Costume*, which she curated at the Victoria & Albert Museum in London. She is the editor-in-chief of the upcoming three-volume *Bloomsbury Encyclopedia of Film and Television Costume Design* (2025) and a revised textbook version of Dressed: The History and Practice of Hollywood Costume (2026). www.deborahlandis.com

UPCOMING EVENTS & NEWS

COSTUME DESIGNER-IN-RESIDENCE AT UCLA TFT

Each year the Copley Center welcomes an esteemed Designer-in-Residence to campus to work with costume design students. Four-time Academy Award-nominated costume designer **Arianne Phillips** (*A Complete Unknown*, *Walk the Line, W.E.*) will serve as the David C. Copley Designer-in-Residence in 2025.

Past Costume Designer-in-Residences include Karen Patch (2024), Academy Award winner Deborah L. Scott (2023); Kym Barrett (2022); Academy Award nominee Bina Daigeler (2021); Academy Award nominee Judianna Makovsky (2019); Academy Award winner Mark Bridges (2018); Academy Award winner Ruth E. Carter (2017); Emmy Award winner Michele Clapton (2016); Academy Award winner James Acheson (2015); and Academy Award winner Sandy Powell (2014).

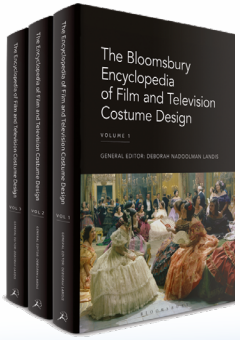
DESIGN SHOWCASE WEST
PORTFOLIO REVIEW
SATURDAY, MAY 31, 2025

UCLA TFT presents Design Showcase West Portfolio Review, the only national entertainment design showcase on the West Coast featuring the work of students graduating from the nation's top university design programs. Exhibits include costume, scenic, sound, lighting and production design. Industry professionals including film and television producers, theater artistic directors and professional designers attend DSW to meet the industry's rising stars. Located in UCLA TFT's Freud Playhouse in Macgowan Hall, the afternoon review session is open to the public.
For more information, please contact **dsw@tft.ucla.edu**

THE DOROTHY RICHARDS
COSTUME EDUCATORS' LUNCHEON
SUNDAY, JUNE 1, 2025

An annual roundtable that focuses on best practices for the teaching of film and television costume design. The emphasis is on professional preparation, updating curriculum to align with current professional practice, and encouraging dialogue between university film and theater departments often siloed by outdated teaching models. Past presenters include union leaders, demonstrators of 3D printing and construction techniques; specialty costume making; artisanal dyeing; digital illustration; and software from emerging tech companies. This event is open to all costume design educators. The Educators' Luncheon is generously underwritten by Copley Center donors Karen Richards Sachs and David A. Sachs. For more information on this event, please contact **nrubin@tft.ucla.edu**

INTRODUCING
The Bloomsbury Encyclopedia of Film and Television Costume Design (2025)



A new and exclusive reference work, The Bloomsbury Encyclopedia of Film and Television Costume Design, edited by Deborah Nadoolman Landis, PhD, costume designer, and Director of the UCLA David C. Copley Center for Costume Design. It provides comprehensive, thematic coverage of global costume design across film history. Available online as part of the Bloomsbury Dress and Costume Library.

ACKNOWLEDGEMENTS

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