

UCLA

School of Theater, Film & Television

**David C. Copley Center
for Costume Design**

**14TH ANNUAL
SKETCH TO SCREEN
COSTUME DESIGN PANEL**



Saturday, March 9, 2024

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

David Crossman and Janty Yates: *Napoleon*

Jacqueline Durran: *Barbie*

Ellen Mirojnick: *Oppenheimer*

Holly Waddington: *Poor Things*

Jacqueline West: *Killers of the Flower Moon*

SKETCH TO SCREEN

COSTUME DESIGN PANEL

WELCOME

Brian Kite
Dean, UCLA School of Theater, Film and Television

UCLA VIDEO MONTAGE

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

Napoleon



After leaving school at age 16, David Crossman joined Bermans & Nathans Costumiers, where he spent nine years assisting on international film and television productions. He assisted costume designer Joanna Johnston as a military costumer on *Saving Private Ryan* (1998), *War Horse* (2011) and *Lincoln* (2012). Crossman was costume supervisor for Lindy Hemming for *Topsy Turvy* (1999), and Jacqueline Durran on *Atonement* (2007) and *Mr. Turner* (2014). Crossman is credited as costume supervisor, associate military costume designer, assistant costume designer and associate costume designer on many prestigious productions. Before *Napoleon* (2023), Crossman assisted costume designer Janty Yates in different capacities for *Kingdom of Heaven* (2005), *American Gangster* (2007) and *Robin Hood* (2010). Crossman and co-designer Glyn Dillon collaborated on two prequels in the *Star Wars* series, *Rogue One* (2016) and *Solo* (2018). After six years contributing to the *Star Wars* franchise, he returned to the First World War with co-designer Jacqueline Durran, for *1917* (2019). Crossman was Joanna Johnson's associate designer for *Indiana Jones and the Dial of Destiny* (2023). For the upcoming sequel, *Gladiator 2* (2024), he reteamed with Janty Yates to design the military costumes for Scott's sword and sandal drama.



Concept Illustration for *Napoleon* by Simon Thorpe

COSTUME DESIGNER JACQUELINE DURRAN

Barbie



Barbie is Durran's second collaboration with director Greta Gerwig having previously designed *Little Women* which garnered an Oscar and BAFTA for Best Costume Design. Durran had previously won the Academy and BAFTA for Best Costume for Joe Wright's *Anna Karenina*. She received Oscar and BAFTA nominations for Wright's *Darkest Hour*, *Atonement* and *Pride and Prejudice*. Durran's other collaborations with Wright include *Cyrano* for which she was nominated for an Academy Award, *Pan* and *The Soloist*.

Before *Barbie*, Durran has recently collaborated with director Matt Reeves on *The Batman*, director Pablo Larrain's *Spencer*, and Sam Mendes for *1917* (with David Crossman). She partnered with director Garth Davis for *Mary Magdalene*, and Bill Condon for *Beauty and the Beast*, which garnered Academy and BAFTA nominations. A frequent creative collaborator of director Mike Leigh, Durran designed costumes for *Peterloo*, *Another Year*, *Happy-Go-Lucky*, *Mr. Turner*, and *Vera Drake*. She received Academy and BAFTA nominations for her designs for *Mr. Turner* and won the BAFTA for *Vera Drake*. Other notable credits include Justin Kurzel's *Macbeth*; *The Double*; *Tinker, Tailor, Soldier, Spy*; *Nanny McPhee Returns*; *Young Adam* and Sally Potter's *Yes*. Durran also designed for Steve McQueen's BBC series *Small Axe* for which she received the BAFTA TV Award for Costume Design.



Concept Illustration for *Barbie* by Richard Merritt

COSTUME DESIGNER JACQUELINE WEST

Killers of the Flower Moon



After graduating from the University of California at Berkeley, Jacqueline West followed in the footsteps of her mother, a popular avant-garde fashion designer in the 1940's and 50's. From 1988 to 1997, West ran her own company and designed a nationally acclaimed line of clothing. West went on to own retail stores in the Bay Area and her clothes were featured in Barney's New York and Tokyo. West met filmmaker Philip Kaufman while

acting as a creative consultant on the set of *Henry and June*. (costume designer Yvonne Sassinot de Nesle). This led to their future collaboration on the award-winning *Quills*. West has collaborated with such illustrious filmmakers as David Fincher (*Social Network*); Alejandro González Iñárritu (*The Revenant*); Ben Affleck (*Argo*); Denis Villeneuve (*Dune: Part I and Dune: Part II*); and Martin Scorsese (*Killers of the Flower Moon*). She has designed five films with Terence Malick including, *The New World*, *The Tree of Life*, *To the Wonder*, *Knight of Cups*, and *Weightless*. Jacqueline West has earned Academy Award nominations for her contributions to *Killers of the Flower Moon*, *Dune*, *The Revenant*, *The Curious Case of Benjamin Button* and *Quills*.



COSTUME DESIGNER JANTY YATES

Napoleon



Janty Yates has collaborated with Sir Ridley Scott since the great success of *Gladiator* in 2000, for which she won an Academy Award. She was also nominated for a BAFTA, a Golden Satellite, and a Saturn Award. *Napoleon* marks their 17th collaboration. Janty has also garnered CDG Nominations for *De-lovely*, *The Martian*, *House of Gucci* and *Napoleon*. During her career she has worked with 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 & Maclean*). Janty has collaborated with Sir Ridley Scott on many of his noteworthy and diverse films including *Hannibal*, *American Gangster*, *Robin Hood*, *Prometheus*, *Exodus Gods & Kings*, *The Martian*, *Alien: Covenant* and *All the Money in the World*. Recently she completed work on *Gladiator 2* and *Napoleon*, now streaming on Apple TV+. Janty is a member of the Costume Designers Guild, has worked abroad in most countries and is fluent in French & has good working Spanish.



Concept Illustration for *Napoleon* by Lora Heath

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* (2024).

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. Costume Designers Guild Award-winning costume designer Karen Patch (*The Royal Tennenbaums*, *School of Rock*, *Team America: World Police*) will serve as the David C. Copley Designer-in-Residence in 2024.

Past Costume Designer-in-Residences include Academy Award winner Deborah L. Scott (2023); Kym Barrett (2022); Academy Award nominee Bina Daigeler (2021); Academy Award nominee Arianne Phillips (2020); 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).

UPCOMING EVENTS & NEWS

DESIGN SHOWCASE WEST PORTFOLIO REVIEW SATURDAY, JUNE 1, 2024

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. The 2024 keynote speaker will be distinguished production designer Bill Brzeski (*Aquaman 2: The Lost Kingdom*; *Aquaman*; *The Hangover*; *As Good As It Gets*).

For more information, please contact dsw@tft.ucla.edu

THE DOROTHY RICHARDS COSTUME EDUCATORS' LUNCHEON SUNDAY, JUNE 2, 2024

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, please contact Natasha Rubin, Director of Research nrubin@tft.ucla.edu

ACKNOWLEDGEMENTS

DONORS

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David C. Copley Foundation
Mr. & Mrs. Calvin E. Davis
Karen Richards Sachs and David A. Sachs
Dr. Robert Singer



SPECIAL THANKS

Brian Kite, Dean, UCLA School of Theater, Film and Television
Natasha Rubin, Copley Center Director of Research
Crystal Santana, Director, UCLA TFT Marketing and Communications
John Soliman, Video Editor

**FOR MORE INFORMATION ABOUT OPPORTUNITIES TO SUPPORT
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