



Photo: Lifetime.

**Claire Nadon**  
*House of Versace*

The biggest inspiration for *House of Versace* was Versace himself. The challenge was to find sufficient documentation in the time given to build four fashion shows. Not even 10 percent of vintage Versace could be found in the period we were creating. The Avedon-Versace photo collaboration was a priceless reference. The fashion television documents of the period were also very useful, but did not give any idea how the backs of the dresses were made, so we tried to stay as close as possible to the house style.

For the characters, the inspiration came through the pictures of the persons portrayed. We tried, with director Sara Sugarman and Gina Gershon playing Donatella, to stay as close to reality as possible. Although, Sara had the wonderful idea of following a color wheel for the entire production, which is a way I love to work. It was a Lifetime production, and that was an experience as well. It is so rare that Costume Designers work on a subject so close to their craft, and have the opportunity of re-creating a period that they lived through and loved. It was also a great boost to be on a team that gives constant feedback about the work. I am very thankful for Robyn Snyder's huge help as a producer, which made the whole thing possible, and to my faithful and talented head seamstress, Cristina Carvalho.

ACD Nicole Magny  
ACD Josée Boisvert



**Debra McGuire**  
*Phil Spector*

Researching *Phil Spector* was like digging up a buried treasure. The chest was full of jewels and mystery.

There were a few discoveries that sent my creative juices flowing. One was that the "white" blazer he had worn on the night of the murder, which was held in evidence and had only a few microscopic pinpoints of blood. The other, more incredible discovery for me, is that when I blew up the photo, I could see the label in the jacket. It said, "Laundry," which meant, of course, that it was a woman's jacket. On closer examination I saw the buttons on the female side, as well as darts.

This discovery inspired me to address his flamboyance and to design his clothing accordingly! The wigs greatly informed the look of the character and became the focal point for designing the wardrobe.

The use of rich colors, fabrics, wigs, and accessories enhanced the world of *Phil Spector*, and then Al Pacino brilliantly made magic!

ACD Lorraine Calvert



Photo: HBO.

# Outstanding Made for Television Movie or Miniseries

# Distinguished Collaborator

## Judd Apatow



“ I think costumes being perfect is essential to the comedy working. What they are wearing lets us know who we are dealing with instantly—whether it is Ron Burgundy’s ridiculous suit in *Anchorman*, Steve Carell’s work uniform in *The 40-Year-Old Virgin*, or Seth Rogen’s childish T-shirts in *Knocked Up*. That accuracy of character design is what sets up the core joke, which makes these films work.

—JUDD APATOW

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Bridesmaids. CDs Leesa Evans and Christine Wada

I was the Costume Designer for *Freaks and Geeks*, *Undeclared*, *Anchorman*, *Sick in the Head*, *The 40-Year-Old Virgin*, *TV Set*, *Superbad*, *Knocked Up*, *Walk Hard*, *Year One*, and *Wanderlust*. These films covered 13 years! I was working on *Friends* when I began *Freaks* in 1999. I felt like the luckiest person on earth. *Friends*' characters lived in a heightened 1999 reality and *Freaks*' characters were so real that you were sensually transported to the Midwest, 1981. I was back and forth between these worlds. All the clothes in *Freaks* were aged and over-dyed to perfection. The actors were brilliant, though unknown, and I was greeted daily by them with enthusiastic hugs and kisses. Each script was poignant, witty, and full of heart. This was Judd's world and it was unlike any other that existed. The actors, writers, and directors went on to blossom under Judd's guidance and inspiration and the projects kept on coming. My career has followed many of these tributaries (of extraordinary artists) and I am eternally grateful for this joyous and creative ride!

—DEBRA MCGUIRE

The joy in working with Judd—whether he's writing, directing, producing, or all of the above—stems from his commitment to the story, his comedic sense, and the authenticity of his characters. Judd's inclination to portray real people brings a unique range of one moment being 'styled down' and the next requiring high fashion, giving me a great opportunity for professional creativity.

Judd's communicative approach creates an air of loyalty and personal connection that I love. My conversations with him are characteristically direct and easy, whether we're discussing an upcoming project or the particular nuances of one we're currently working on. This creates a shorthand which keeps things moving along as smoothly as possible given the multitude of unknown factors that can emerge on a film.

The nature of Judd's team—emphasis on 'team'—is in a word collaborative. From the producers, ADs, Art Department, Camera Department, to the PAs. The environment on set is that of a tight-knit family. Everyone on the crew knows they're an integral part of the group and that begins with Judd's inclusive approach to the work.

Judd possesses a remarkable ability to spot talent and champion their craft. He believes in people, wants them to do what they do best, and expects that they will. My experience with Judd has been nothing short of rewarding both professionally and personally.

—LEESA EVANS

Designing the costumes for *Girls* is an incredibly collaborative process. While I do a ton of research and prep work in deciding how to dress the characters, the inspiration and cues come from the show's creators—Judd Apatow, Lena Dunham, and Jenni Konner.

I love working with them because they are my inspiration. They write the script. They give me constant feedback. But I have the freedom to create the characters' looks as the script describes them. Judd, Lena, and Jenni have allowed my vision to become a clear statement to help develop each character's signature style. I love that about *Girls*. I am designing the costumes for one of television's best shows and working with one of the top writing, producing, and director teams there is. It is a dream job.

—JENN ROGIEN



Anchorman 2: The Legend Continues. CD Susan Matbeson.

*Funny People* was about the subculture of standup comedians; how they live their lives on and off the stage. Working with Judd, who started out in standup, gave me rare insight into that subculture. It was a great leaping-off place for me to research and re-create the world and then bring what I learned to the costumes for the film.

—BETSY HEIMANN