



Rose Tyler in her final regular episode, *Doomsday* – by which time she dressed very differently from her earlier appearances.



Jackie Tyler slowly became more stylish in her dress-sense.



Rose looks pretty in pink, in the 1950s-set *The Idiot's Lantern*.

She stopped wearing loose jeans, and wore tight trousers instead. It was much sexier. She was more of a woman, really. The Punky Fish thing went, too. The Louise Page Rose is quite different from that."

Where does the BBC stand on designer labels? Wouldn't Editorial Policy have something stern to say if a brand name were splashed across the screen?

"You couldn't really use logos at all. We didn't even tend to use clothes with things written on them, like slogans. Russell hated them, and so do I. The Nike tick is completely forbidden. I did use Puma on Noel Clarke [Mickey], because it turned out that we could use the Puma animal, the emblem, just not the word itself. There's one top that Mickey wore in Series Two, when he went to the parallel world – an unusual grey top – which was a Puma prototype. It was made, but never went into production. There's also a certain pair of canvas shoes," she adds, referring to the Doctor's Converse trainers, "that have become incredibly popular, but had to have their logo painted out."

Back to Billie... on *The Idiot's Lantern*, Louise got to try something a bit different. "Rose in the 50s dress is special," she enthuses. "I've had more emails about that costume from female Rose fans than any other. Rose didn't usually get to do dressing up. My favourite shot is of her on the back of the Doctor's scooter as it pulls away, the skirt billowing out like a parachute. In my head, that's

the blue suit to the brown. But a lot of kids have come up to me and been very angry that I'd done a blue suit. I had one kid who shouted at me. He said he hated the blue suit and it wasn't the Doctor. Actually, I think David looks dashing in both.

"There's a whole list of inaccuracies that I've read concerning the outfit, but the worst is the coat being referred to as a trench coat. That drives me mad. It isn't a trench coat; it's simply a long coat. It started off much more theatrical and period-looking, with bigger lapels, but Russell asked me to pare it down, to make it narrower. I said, 'He's going to end up looking like a pencil.' Russell said, 'I like that idea!'"

Internet forums have speculated over the hidden meaning behind the number of buttons done up on David's jacket. (It varies from episode to episode, apparently. Not that *DWM* had noticed.)

"I preferred it when more of the buttons were done up," says Louise, "but when I wasn't there, I do believe that David got the crew to do a vote. At the beginning of each episode, he'd say, 'How many buttons this time?' But there's no code. In one episode, he had a gap, which I hated, but he liked to look messy. He loved a crumpled suit. He didn't do that in the early days –"

But then he got too big for his boots?

"Yeah, he got cheeky," she laughs. "No, I couldn't have asked for a more wonderful actor. I was really lucky. He wore the costume with such style. He's the loveliest man to dress and to work with. To have four years with somebody who looks that good in your clothes was so nice. It was very much our costume, and I'm proud of the fact that the suits and coats just about withstood the battering that they got from filming. I started *Doctor Who* with David, and I felt that the time to go was when he did. My biggest scare was when I thought he might stay for an extra year, because that would have made it difficult for me to go. I wouldn't have wanted someone to inherit my costume. I don't mind Matt Smith putting it on for a couple of scenes, but..."

Louise talks *DWM* through the suit that Matt wore for the regeneration: "We thought he'd probably end up in the stunt jacket, which was one size up from the other ones that David wore, but the normal jackets were a better fit in the end, so we went with one of them. But we had to use the stunt trousers, which were bigger, although they were taken in a bit for Matt. David is very slim-hipped, whereas Matt is, I think, an ex-footballer. He's slightly bigger trouser-wise. He needed more than one pair, so I had to give the new production

team a spare, to keep them going, even though all of David's trousers were on their last legs – literally. He'd trashed so many of them."

Having taken over from costume designer Lucinda Wright, who worked on Christopher Eccleston's one and only series, Louise inherited several characters – such as Mickey, Jackie, and Rose – for whom she had not designed the original costumes. Was she determined to put her own stamp on them?

"I've put a stamp on everything I've done on *Doctor Who*," she replies. "There is a definite look to my work. Rose was my first companion, and Billie [Piper] was fantastic to dress. She knew what looked good on her. Originally, I was told that they didn't see her changing much from Series One. In fact, we did move her on. Billie and I decided that Rose had grown up. She'd been travelling with the Doctor for a bit, so she was more streetwise and sophisticated. The trainers went almost immediately. I gave her boots with heels."

THE SYCORAX THE CHRISTMAS INVASION

"Picking a favourite monster costume is difficult, as they all had certain challenges. The Clockwork Men, the Ood, the Pig Slaves, the Host, the Hath, the Cybershades, the Tritovores... but there are two monsters that I'm most attached to, the first being the Sycorax. This truly was a baptism of fire, as my working relationship with both the producers and Millennium Effects was new. I remember getting a message from Russell, who I had only met once, briefly, at the Tone Meeting, in response to some pictures that I'd sent through of the Sycorax in progress. James Hawes [the director] had wanted to base them on Masai warriors, and we were working along the lines of the red fabrics being quite rough and distressed, but then Russell sent me a message saying that they should be more like sophisticated scavengers, more regal. My heart sank. I said, 'What does that mean? Are we talking red velvet robes now, then?' I went back to the drawing board. There's still a bundle of rough red fabric in a bag somewhere."

