



Donna's wedding day arrives at last. No strobing ties, green shirts, spots, stripes or checks please.



In 2008, Louise had to design *The Next Doctor's* costumes in a week...

“People came in with **these terrible strobing ties**. They’d say, ‘**I borrowed it off my Dad!**’ But they’d look like they’d just **stepped out of the 80s...**”

terrible strobing ties. They’d say, ‘I don’t wear ties. I borrowed it off my dad,’ but they’d look like they’d just stepped out of the 80s.”

episodes, but I had a horrible time doing them. It wasn’t very good for me. My dad died on the first day of shooting and... what can you say? Life gets in the way. This is what happens, and it’s difficult.

Luckily, for those episodes, I’d fitted all the principals for the first week, all the costumes had arrived, and I’d photographed all my fittings, so I handed everything over to my wardrobe supervisor, and just left. Other times, it might not have been possible to do that.”

There was never any let-up in the schedule. “If it was a six-day or five-day week, I’d spend every other weekend, on my day off, driving backwards and forwards between London and Cardiff, with costumes in the boot of my car. Most of the crew wrapped at seven o’clock, and then went home, but I could still be emailing Russell photographs at eleven o’clock at night. Other episodes, like *The Next Doctor*, I designed in a week. Every costume, in a week! A week isn’t long enough. The Cybershades were crazy.”

It’s no surprise, then, that Louise opted to leave before the 2010 series got underway. How will she

As a child, Louise loved dressing up her Barbie dolls, and now, of course, she has a shelf full of action figures of her designs.

“There’s probably nothing more fabulous than that,” she says. Her favourite *Doctor Who* costumes include Tallulah and the showgirls from 2007’s *Daleks in Manhattan/Evolution of the Daleks* (“We spent hours decorating feather fans and trying to get the diamante halo to stay on top of that tiara,” she says), the Sibylline sisterhood from the aforementioned *Fires of Pompeii* (“I used 200 metres of red Fortuny-style pleated fabric”), David Morrissey’s outfit from 2008 Christmas Special *The Next Doctor* (“I had a week to make three versions of the costume, with no actor confirmed and a pile of fabric waiting!”), and more spacesuits than you can shake a sewing needle at...

“I’ve done four varieties of spacesuit now, which is enough to last me a lifetime. Every time I got a script with a spacesuit in it, I’d think, oh no, not again. I was pleased to make *River Song* [in *Silence in the Library*] look sexy in hers, as that was the brief, although I don’t think many people other than Alex Kingston could have pulled it off.” One of Louise’s favourite images is Professor Song at the end of *Forest of the Dead*, in a flowing white satin dress, “looking like an angel from heaven. It was only one scene, but she looked so beautiful in it. It was so perfect.”

But when *DWM* asks Louise about her least favourite costumes, she nominates, perhaps surprisingly, the Scarecrows from *Human Nature/The Family of Blood*. “They look great, and I loved watching the finished



Tallulah and the showgirls - among Louise's favourites.



The Scarecrows were Louise's least favourite costumes to work on...

ASTRID PETH

VOYAGE OF THE DAMNED

Astrid Peth! Kylie Minogue! What a sweet lady. This was a crazy costume to put together. Kylie is a fashion icon! It was quite nerve-racking. I’ve still got a text from Phil Collinson on my phone, from April 2007, telling me that reports in the papers about Kylie joining us on *Doctor Who* are rubbish. I keep it as proof that I never got told things either! I had so little time, and the pressure was immense, because none of my team or the costume-makers could be told which actress the costume was for. “My influences for this costume came more from old Hollywood movies, cigarette usherettes and ice-cream girls, rather than saucy French maids. When I first met Kylie, I had only 30 minutes to show her my ideas, and the fabrics that I’d selected. Luckily, she loved them. We made five sets of everything, in various sizes, for Kylie, the stuntwoman, and a double. The dress was made of black stretch Duchesse satin, and I fell in love with the white silk organza ruffle fabric that made the apron, trim and petticoats. We decided to make her little bloomers, too, so should you see up her skirt when she was on a wire for the flying sequence, where she falls to her death, all you’d see were ruffles.

“The biggest compliment for me was that Kylie said it was one of the most comfortable costumes that she’s ever worn. She loved the boots so much that she went on to use the boot-maker on her tour, and loved my staff so much that she borrowed one of them to go on tour with her as her quick-change dresser.”

