

# BRENAU

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## Window



The June 2004 Celebrity  
Special features: Justin Bieber  
and other fashion and culture  
designs and more information  
from your favorite celebrities

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## 4 News & Events

Brenau will host international best-selling author Khaled Hosseini for an Oct.13 campus event in the Ivester lecture series. Meanwhile, on April 15 Brenau will hear the moving story of the Masai who shared their wealth to aid a wounded nation, America.



## 8 Athletics with an International Flavor

You won't find Hahira or Hiawassee listed among the hometowns of Brenau's intercollegiate tennis players. Also, the university's new swimming coach is the first Brazilian woman to head a U.S. university-level sports program.



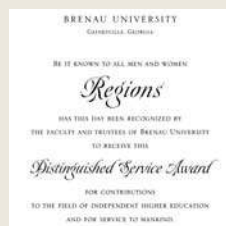
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Forget Paris, Rome and New York. With a new international study collaboration with Chinese universities and the enviable Princess Shirazi collection, Brenau brings part of the fashion design world to Gainesville.



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Janie Bryant inhabits a world of pimps, prostitutes, gunslingers, chauvinistic Madison Avenue advertising executives and assorted other characters. The Academy graduate blossomed into one of Hollywood's top period costume designers – and she has an Emmy to prove it.



## 31 One for the Books

Regions Financial Corporation has never asked "what's in it for me" in years of supporting Brenau with money and "human capital." As the world of corporate giving to universities changes dramatically, the banking company's vision remains tightly aligned with that of the university.

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FOR THE RECORD: The correct name of the father of Hall County Sheriff Steve Cronic is John Cronic. The sheriff's grandfather was Clyde Cronic Sr.

COVER: Janie Bryant sketch for *Deadwood* character Calamity Jane.



Dr. Schrader with Afghan students Shamim Siddiqi, Geety Shams and Khadija Safi

## Open Wider

A transformational event occurred in late February. The New York Philharmonic Orchestra performed in Pyongyang, the first appearance in North Korea by any U.S. artists in 60 years. From 7,000 miles away White House spokesmen continued the usual chilly rhetoric, but only a few feet away, as the musicians concluded their opening rendition of the much-beloved Korean folk song *Arirang*, the audience responded with a five-minute standing ovation.

It was pleasantly reminiscent of President John F. Kennedy's "*Ich bin ein Berliner*" speech in 1963. Although circumstances were quite different, the underlying message of both events is the same – we all live together on this globe.

Paraphrasing the often-quoted line from Sun Tzu's *The Art of War*, we should strive to know other cultures better than our own. Knowledge of global societies is not only intellectually and artistically enriching; in today's "flat world" it is almost mandatory.

The university's new vision is represented by four "portals of learning" through which future Brenau graduates must pass to acquire a well-rounded liberal arts education. One portal symbolizes our goal to provide students with a better understanding of the world they inhabit so they can be informed global citizens.

Brenau offers many opportunities for international study, which provide invaluable, life-changing experiences. Sometimes, however, students' visiting another culture is not possible, so we also provide unique opportunities on campus to allow people from many nations to interact and learn from one another. For example, we recruit some of our intercollegiate athletes from abroad, but that fits with our mission to bring the world to our doorstep. Our fashion design program has launched a unique collaborative program involving sending some Brenau students to China; for those that cannot go, however, the program also

includes bringing Chinese students here to work with more of our students. In April, Brenau will host a young Kenyan who moved the world to tears in the wake of 9/11 when he and fellow Masai offered a great portion of their wealth, 14 cows, as aid to our nation. In the fall – thanks to the foresight of Douglas and Kay Ivester in the lecture series they endowed – Brenau will host the internationally best-selling author Khaled Hosseini, whose novels provide us with insight into a country we know little about, Afghanistan.

Much of what we do already know, however, comes from two of our students. Brenau is one of only 17 U.S. institutions supporting a program that provides scholarships to some remarkable women from that war-torn and emerging nation. Not only have they become Brenau emissaries to Kabul and every future port of call through which they may pass, but also they provide daily learning opportunities here for other students, faculty and members of our community.

When we nudge Brenau University students through that global portal, the other three portals also open wider. The world becomes infinitely more interesting. The more we learn, the more curious we become. The more we know other people, the more we want to communicate with them. The more of our culture we share with people in other nations, the more we want to experience theirs.

Then, the other side of Sun Tzu's seminal comment on war engages us with possibilities and hope for the future. The more we know our adversaries, and the more our adversaries know us, the more likely it becomes that we cease being adversaries. If we truly believe that Brenau students can change the world, then we have no choice but to open the portals that will enable them to do it.

*Ed L. Schrader*

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# From the chicken house to intensive care

**A**fter what many would consider a lifetime of nursing strawberry plants and taking the temperature in his chicken houses, **Tommy Fields, EWC '06**, now checks on the comfort and well-being of seriously ill human patients in the intensive care unit at Northeast Georgia Medical Center in Gainesville.

"I had always wanted to go into nursing when I was in my 20s," says Fields, who was 45 when he graduated from Brenau University with a bachelor of science in nursing. His interest in medicine was sparked early when he worked as a paramedic after high school. He had earned some college credits before he joined the Navy and found himself working as an electrician on a nuclear submarine. After six years in the service, he married and went back to school. He began working on his grandfather's farm. Children came along and eventually, between family obligations and the opportunity to expand the farming operation, Fields let his education slide into the background.

Several years ago Fields was doing some odd jobs at the home of Dr. Tom Murray, a pulmonologist at Northeast Georgia Diagnostic. In a casual conversation with the doctor's wife, Donna, Fields mentioned that he always wanted to go into medicine but, then in his 40s, felt he was too old. That struck a chord with the woman: she had gone back to college as a non-traditional student when she was in her 20s, with two children and working two jobs. Fields' youngest child was already a senior in high school and Donna Murray told him that, if he was waiting for his kids to grow up, he had probably reached that time. Fields took the comment to heart, and then decided he'd better talk it over with his own wife, Shelby.

"She has worked as hard as I did to make this happen," says Fields. "It's never been her plan to be a farmer." The couple looked into grants and financial aid. "We tried to be as creative as we could," he adds. He continued to do some of the farming and started in the weekend program at Brenau, but quickly switched to the day program, which was faster. He and Shelby hired out some of the farm work, and Fields dug in to achieve what he realized had been a lifelong dream.

The couple's home is in Commerce, which gave him access to several schools in the area, but he chose Brenau's nursing school because of its reputation. "Brenau is a good nursing school and they really worked with me," says Fields. He's heard comments from other nurses that indicate Brenau was more accommodating than other schools.

"Everybody has something that they were meant to do. I enjoy farming, but I believe nursing is the thing I was called to do," says Fields. "I guess it's something that I would do without pay. I appreciate the opportunity to go back and fulfill a dream.

In his average 12-hour shift he provides care to surgical patients, teaches families what's going on and interacts with doctors and other medical professionals to get the best care for his patients.

It's a long way from raising tomatoes, peppers, corn and strawberries, and from cleaning out a hen house, but Fields is satisfied with his new career. "I'm thankful that I'm able to do it," he says.

— Linda M. Erbele



*Tommy Fields thought he had left his dreams of a health care career in the clutter of too much time out of the classroom dealing with parental obligations and helping run the family farm. A chance conversation with a woman who herself had been a non-traditional student sent Fields in his 40s to Brenau for a degree in nursing.*





## Making Our Mark

At its 130th birthday, Brenau University unveiled a new logo that celebrates its allegiance to tradition and history and symbolizes its vision for becoming the pre-eminent liberal arts institution of the future. Designed by Rytter and Associates of Baltimore after close to a year of study and development, the emblem, rendered in Brenau's black and gold colors, contains four arches representing the four "portals of learning" through which future Brenau graduates must pass. At the center is a golden flame, derived from the Brenau name – a combination of German and

Latin that means "gold refined by fire."

"Respecting the past was really important to us in developing this logo," says Robert Rytter, president of the design firm. At the same time, the mark's three-dimensional feel of portals within portals evokes the idea of a pathway to the future with the traditional flame lighting the way.

"We are opening doors to a new way of thinking about liberal arts education," says Brenau President Ed Schrader. The logo will be used uniformly on signage, publications, letterhead and other materials across all divisions of the university and on all campuses.

## Barnes & Noble takes over campus bookstore

Starting April 15, the Brenau University campus bookstore will be under the management of Barnes & Noble College Booksellers, Inc., which runs stores on eight other Georgia college and university campuses, not to mention those at a few other private institutions – Harvard, Yale and Penn.

Executive Vice President Wayne Dempsey and Scott Briell, senior VP for enrollment and student service, closed the deal with the Basking Ridge, N.J.-based company to improve services not only for faculty and students in Gainesville, but also for those involved with online programs and on Atlanta, Augusta and Kings Bay campuses. With some 600 institutions in its customer base, Barnes & Noble deploys sophisticated technology and logistics systems for managing textbook ordering and inventory to ensure everybody has the books they need when they need them. Plus, Briell says, the company owns the leading used textbook brokerage, and liberal buy-back policies will help students reduce the overall cost of buying books.

The bookstore will also carry a wide range of great university-branded merchandise.

## Brenau Window wins three CASE awards

*Brenau Window* won three awards for design and publishing excellence at the recent regional meeting of the Council for Advancement and Support of Education and was a grand award finalist in the "Best Alumni Magazine" category. These were the first awards the university has ever received from CASE. In addition to the second-place finish behind Furman University in the best magazines in the smaller circulation category, *Brenau Window* picked up special merit awards for magazine publishing improvement and improvement in design.

Issues under consideration began with the Summer 2007 magazine, which previously won an award of excellence from the University & College Designer's Association in editorial spread design for the "Yucatan Diaries" feature – the first issue of the magazine produced by Editor David Morrison and Creative Director Christie Gregory.

Past issues of *Brenau Window* online can be found at <http://alum.brenau.edu/Development/BrenauMagazine>.

## French-fried economics

Jacky Musnier, the retired French diplomat who as scholar-in-residence is teaching a course on the politics and economics of the European Union at Brenau this spring, possesses such smooth, charming European manners that he could



Scholar-in-Residence Jacky Musnier

easily pass for a boulevardier, bon vivant or the former ambassador that he was – if only, when he talks about economics, he did not sound so much like a veritable fifth horseman of the apocalypse.

Musnier won't come right out and say that we hear the hoof beats of global economic collapse charging toward us alongside those of death, war, pestilence and conquest. Now that he has retired from the fence-straddling necessities of diplomacy, however, on the subject of the U.S. economy and its impact on the world, no matter what your political leanings, he will get in your grill.

In a recent presentation for students and the public on the Gainesville campus that ostensibly dealt with the fallout from the subprime mortgage loan mess, Musnier took to task the U.S. president, Congress, the Federal Reserve board and everybody else, in his judgment, playing politics with the economy instead of taking tough, hard and probably unpopular steps to fix it. Musnier prescribes more government regulation of the financial industry that is "making a bundle of money out of nothing;" putting the U.S. government's financial house in order and forcing it to live within its means; stopping the decline in U.S. manufacturing prowess; and "learning the difference between free trade and fair trade" in dealing with international partners.

"The subprime debacle is the tip of an iceberg about which no one wishes to talk. I suppose I sound rather pessimistic," Musnier adds, shrugging, "but I think we should be prepared for some unpleasant days ahead."

## Kite Runner author Hosseini to appear at Brenau

Best-selling author Khaled Hosseini will appear on the Gainesville campus at Brenau University on Monday, Oct. 13 – one of only five speaking engagements the 43-year-old physician-turned-author-turned-global-humanitarian accepted for next fall.



John Dolan

Author Khaled Hosseini

Hosseini's Brenau appearance, part of the ongoing lecture series endowed by Brenau trustee M. Douglas Ivester and his wife, Kay, is "a real coup for the university" and "a perfect fit" for the author, says Brenau Provost Helen Ray. It helps Brenau fulfill its mission to expose students to international thought leaders.

*The Kite Runner*, Hosseini's 2003 debut novel that has been published in 38 countries, is a tale of the divergent lives of two boys of different faiths in war-torn Afghanistan. His second novel, *A Thousand Splendid Suns*, which has been close to the top of *The New York Times* best-seller list since its May 2007 publication, focuses on the lives of two Afghan women.

Born in Kabul in 1965, Hosseini grew up in California after his family won political asylum following the 1980 invasion by Soviet forces and the subsequent takeover of his homeland by the radical Muslim *mujahideen*. The internist was in private practice until he put his medical career on hold in 2004 following *The Kite Runner's* success. In addition to writing, he devotes considerable time to his role as goodwill envoy for the United Nations High Commissioner for Refugees. Hosseini will donate a portion of his Brenau lecture to charity – one supporting Afghan women or one related to his UN refugee work.

"Kay and I are delighted Dr. Hosseini agreed to come to Brenau for the lecture series," says Ivester. "I found his books to be an incredible learning experience. He provided insights into a way of life that most of us will never experience, but he did it in an entertaining way. While reading the pages would both amaze and anger me, his stories left me with great admiration for the people of his country who suffer the cruelty of their fellow countrymen. Dr. Hosseini gave us a window to a world that we must understand better."

Brenau currently has two Afghan students, Women's College sophomores Shamim Siddiqi and Khadija Safi, who say they are delighted Hosseini will visit Brenau and that they look forward to engaging him personally in a frank discussion of his work.

Although Safi says the second novel may not be "100 percent true" in its portrayal, "it is more detailed about Afghan culture and the history of Afghanistan. I

really like and appreciate the use of the words and the flow of the world in that story."

Brenau University President Ed Schrader said the Ivester lecture series "advances the university's goal during the next decade to redefine and enrich the academic notions underpinning liberal arts education. By exposing our students and community to a wide array of ideas and information, we provide the opportunity to reflect on our personal understanding of the global community. As Brenau grows in stature from a mainly baccalaureate institution with graduate programs at the masters degree level to a doctoral degree-granting university with a national reputation and global reach, we will enjoy the added benefit of introducing more internationally renowned guests like Dr. Hosseini to our community."

## Provost Helen Ray to retire

Helen Ray, Brenau provost and vice president for academic affairs, plans to retire at the end of 2008, capping a 15-year career with the university. She notified trustees of her decision in a March 1 letter, saying she was "ready to enjoy other interests and possibilities in life and to spend more time with close family and friends."

Ray, a French language professor, also said, "I hope to remain a part of this community as a friend and supporter and to continue to serve the university in whatever capacity you and [President Ed] Schrader may request in the future."

## '14 Cows' for Brenau

In June 2002, in remote Enosaaen, Kenya, the resident Masai – the warrior tribe known for high bounding dance and colorful attire – blessed their most sacred possession. They had accumulated 14 cows from individual donations to aid the American people's recovery from the Sept. 11 terrorist attacks. Masai elders heard a story they did not totally understand from tribesman Kimeli Naiyomah, a U.S. student on 9/11; still, they wanted to help. The moving gesture inspired Peachtree Publishers' forthcoming children's book, *14 Cows for America*. Author Carmen Deedy and Naiyomah will speak to Brenau students, faculty and the public Monday, April 15, at 6:30 p.m. (following a reception) at the Northeast Georgia History Center at Brenau University.



Kimeli Naiyomah (center) talking with Masai elders about Sept. 11.

Photo courtesy of Kimeli Naiyomah





Barry Williams

Connie McIntyre, left, and Suzanne Sitherwood, were Brenau students at the same time. Now they're "classmates" in the officer suite of a \$3.3 billion Fortune 1000 company.

## Brenau alums cross paths in AGL Resources' executive suite

**S**uzanne Sitherwood, EWC '97, and Connie McIntyre, EWC '98, once crossed paths in classrooms on Brenau's Atlanta campus on their way to M.B.A. degrees. Now they pass in the hallways of a Fortune 1000 corporation. Sitherwood is president of three utilities operated by AGL Resources: Atlanta Gas Light, Chattanooga Gas and Florida City Gas. McIntyre, customer experience vice president, manages service for those utilities as well as others in New Jersey, Maryland and Virginia.

The Brenau connection is a nice coincidence, but both executives already were rising stars on different tracks in the company. About 25 years ago Sitherwood co-oped in the company's pipeline protection unit while she was an industrial engineering technology student at Southern Polytechnic State University. Her subsequent positions were in engineering, construction, rate making and regulation, and corporate competitiveness. McIntyre started as a clerk in the AGL Milledgeville, Ga., office in 1977. Eight years later she joined a management training program in Atlanta where she "received a crash course in every aspect of the company" accompanying service personnel to set meters, fix gas leaks and repair pipelines and visiting every office in corporate headquarters. Now she oversees call center operations, customer logistics, credit and collections, and supporting technology.

"Diversity for businesses today is not an option; it is a must," Sitherwood says of the glass ceiling-breaking example set by her company, one of the first major corporations to have a female chief executive. "However, diversity is not simply about the percentages of females and minorities in a particular department. It is also about a culture of inclusion in order to generate diverse ideas and critical thinking. The challenge is to get diverse

thinking around that table, to challenge and collaborate, to work towards the best solution most efficiently."

McIntyre concurs, pointing out that diversity in today's business world is much more than gender or race. "It has to do with family upbringing, the generation you were born in and your overall experiences," she adds. "I also think our own behavior styles and thoughts bring about diversity in the workplace."

The women are anomalies in another way, too: they've spent their entire careers working for one company. Both credit their Brenau experience with opening their eyes to diversity in the rest of the business world. The executives recall some of their best days at Brenau when the textbooks stayed closed and students ran classroom debates about business. Fellow students were business veterans who, like themselves, were back in school after a decade of working. Professors also had come from the business community, and the give-and-take among peers was a valued learning experience.

"We got into great debates on key business issues, such as organization, risk management, ethical issues in the workplace, all kinds of relevant topics," says Sitherwood. "It would have been difficult to have those kinds of discussions without business experience."

"Every project in my Brenau classes was relevant to my work," McIntyre says. "I was managing our customer service center at that time and was able to take real life examples and use them in my course work. I got an overall knowledge of how businesses operate from all aspects."

— Martha Woodham





## International court: Tennis team boasts athletes from all over the world

by Julie W. Boley

Shkurte Ejupi, a native of Kosovo who grew up in Germany, comes from a family of competitors. Her father, a former Yugoslavian sprinter and sports professor, trained her and her four older sisters to be athletes. Ejupi competed in track and field and basketball, but, as she says, “I like to reach more.” She didn’t pick up tennis until age 17, but her talent and ambition landed her a scholarship at Brenau University.

Her six teammates could all relate similar stories: All came to Brenau from other continents. From as far away as Russia and Singapore, the athletes with the shortest trip home are junior Natalia Aranguren and senior Diana Cardenas, both from Colombia.

For Brenau athletic director and head tennis coach Gordon Leslie, working with a multicultural group is nothing new. A native of Scotland who grew up in England, Leslie lived and worked in at least eight countries as an international insurance executive.

“It helps, culturally, because I speak Spanish and

Portuguese,” he says. “And I understand the differences when you move to a new country.”

Motivating his players to succeed is easier, Leslie says, because he has experienced the same challenges they are facing with living and competing in a different culture. Even so, Leslie says the team’s diversity was not deliberate.

“It just kind of happened that way,” he says. In fact, in his attempts to recruit American athletes to the team, he has found that many only apply to NCAA colleges. Aside from the few schools that make up the NCAA’s top 20, Leslie says the National Association of Intercollegiate Athletics, in which Brenau competes, is “just as good as they are.”

Leslie is confident that this young team can compete better than last year’s record of 15-9 overall and 6-1 in conference play, with a conference championship and eighth-place finish in national rankings.

The three new freshmen give his team a good op-



The international flavor of the Golden Tigers intercollegiate tennis team can be summed up in a caption, clockwise from the top left: Assistant Coach Zora Gyoreova (Slovakia); Paula Ghilardotti (Argentina); Shkurte Ejupi (Kosovo); Liubov Orlova (Russia); Coach Gordon Leslie (Scotland); Diana Cardenas (Colombia); Jolene Wong (Singapore); Natalia Aranguren (Colombia); and Nelli Martirosyan (Armenia).

Rudi Kiefer



Colombia’s Diana Cardenas, left, and Argentina’s Paula Ghilardotti contribute more than national diversity to the Brenau team, which maintains almost a 3.7 GPA scholastically.

Rudi Kiefer

## Donor Provides \$333,000 Grant for Indoor Tennis Courts

Construction is expected to begin in May on a 14,400 square-foot enclosure for two tennis courts at Brenau University’s Smithgall Tennis Complex, thanks to a \$333,000 contribution from a donor who wants to remain anonymous.

Plans for the steel enclosure for two of the complex’s eight courts have been on the shelf for close to four years as the university looked for a way to pay for the construction. Athletic Director and tennis coach Gordon Leslie, however, says the donation means that the enclosed courts could be ready for use when students return to campus for the fall semester in late August.

“We are overjoyed and extremely grateful to receive this donation,” says Leslie. “This will enable our intercollegiate team to practice year round and that will help us achieve our goal of winning another national championship.”

The building, 48 feet tall at its highest point, will also feature a roll-up door and pedestrian doors that can be opened during fair weather. The facility will be illuminated by metal halide high bay light fixtures.

The gift of the new building was made in memory of the late Charles Smithgall, whose generosity paid for construction of the existing tennis center. Smithgall and his wife, Lessie, an emeritus member of Brenau’s board of trustees, in 1947 founded *The Times*, Gainesville’s daily newspaper, and the city’s first radio station, WGGA, six years earlier. Charles Smithgall not only was a tennis enthusiast, but also supported the Brenau program. Likewise, his wife Lessie, who resides in Gainesville, played tennis regularly for decades, starting out on Brenau’s clay courts when she was about 12.

portunity for the national championship, which Brenau won in 1999 and 2002.

“They want to win for themselves and for Brenau, too,” he says.

Winning takes a lot of work. Assistant coach Zora Gyoreova of Slovakia says the girls get up at 7 a.m. to run and then have two to three-hour practices most afternoons. Once the competitions begin, it’s nonstop tennis. A former Brenau tennis player herself, Gyoreova remembers scratching off tournament dates from her calendar in a countdown to the end of the hectic season. Surprisingly, Gyoreova says the athletes usually get better grades during the tennis season, a testament to their ability to buckle down and focus when time is short. Leslie reports that the team holds a cumulative GPA of 3.68.

Ejupi, a business major who aspires to do international banking, sees her academic responsibilities at Brenau as a privilege.

“In Germany, you have to focus on sports or education,” she says. “Here, you can have the combination.”

## On the upstroke: young swim team wins with passion

When they arrive at the pool at 10 a.m. on a Saturday morning, many other college students are still sleeping in. But for the six women on the Brenau swimming team, sleep after sunrise is a break. Their daily schedule includes rising at about 4:30 a.m. to be at workouts by 5:15 a.m. “First comes school, then comes swimming, then comes everything else,” says freshman swimmer Melissa Bofto. But on days like today, when the humid pool room windows fog against the cold outside, all that work pays off.

While their competitors warm up in the water, the Brenau women are alert,





Brenau swim coach Gabby Matthews is the first woman from Brazil to head a U.S. intercollegiate athletics program.

Rudi Kiefer

full of anticipation, but not anxiety. They know they’ve trained well, and their performance shows it. During the regular season, the swimmers consistently beat their personal bests and won against much bigger and more experienced teams, like Agnes Scott and LaGrange. Their hard work in those predawn practices propelled them to a first-place finish in their final season meet, fifth in the conference and 13th in the NAIA national meet in San Antonio, Texas. Getting to that point has been far from easy for the team. First-year head coach Gabby Matthews, who took over from Jim Young in August, says the team was left without leadership when many of the older players quit for personal reasons, such as starting families and pursuing careers. Fortunately, Matthews was up for the challenge.

### Individuals make a team

The best coaches are said to be ones who instill good qualities in their players. Matthews literally bestows vir-

tues to her swimmers like a monarch dubs her knights. At their final meet of the season, Matthews identified her co-captains, freshmen Melissa Bofto and Lindsay Duprey, with a tap on the head: “Responsibility and spirit” she says. The title of responsibility goes to Bofto, a calm but focused pre-med student whose parents recently moved to Japan. But her positive reaction has surprised even her coach. “She’s trying to fill her world with things to do,” Matthews says. Bofto’s counterpart Duprey has spirit, yes she does. At meets, Duprey is the voice who cheers on her teammates, Matthews says. The interior design major is more than ambitious; she’s downright competitive. From the center of the racing lanes to her future career, Duprey knows where she’s going, and she’s got enough confidence to fill an Olympic-sized pool. “I hate losing, and I want to be number one,” Duprey says, “so I strive even more to be the best that I can be.”

Matthews identifies and harnesses each of her

swimmers’ inner strengths, but she says there is one quality that unites them all – passion. “We have to fight for everything we get and to be known,” says Ali Sapp, a freshman who confides that she lives for swim meets. The schedule was tough at first, but her goals keep her going. “The other girls on my team and working toward nationals motivate me for swimming,” she says.

What makes these girls leaders is that they apply the same passion in everything they do. The team’s only junior, Mandy Ulseth, must have twice the passion because she splits her time between two sports; she is also captain of the soccer team. Whether it’s sports or schoolwork or sorority philanthropies, “Brenau women are more focused on their goals, and they know what they want to do with their lives,” Duprey says. “We’re here to work and learn.”

### A coach is born

Matthews seemed destined for a career by the pool. Her father, a swim coach in Brazil, met her mother at a championship in Sao Paulo. Matthews says she was swim-

ming by 6 months old. In the 1980s, her father was Brazil’s national swim coach, and during that time, he made connections in the United States and started swim clinics here. As a child, Matthews tagged along to the camps, which included a week of swimming and Disney World. Growing up, she was surrounded by world-class swimmers and coaches.

After graduating from high school, she took an assistant coaching position at the University of Hawaii, got homesick and returned to Brazil where she earned her bachelor’s degree in physical education. From there, she coached at her father’s swim camps in Alabama, then went to work at the University of Georgia for men’s and women’s swimming head coach Jack Bauerle, who was named the head swim coach of the 2008 U.S. Olympic Women’s Swimming Team. While at UGA, she lived in a spare room in associate coach Harvey Humphries’ house. Although Matthews had only intended to work one summer at a swim club in Athens, she stayed six months and became an assistant swim coach at UGA.

Ask Matthews when she became

head coach of the Brenau University swimming team, and she’ll tell you: Aug. 23, 2007, at noon. “When you dream about something, you know about the time and the minutes and the seconds,” she says. Matthews came to Brenau to be a graduate assistant, coach a club team and run swimming lessons, but when Young retired, she made history. “I always remind my girls that sports open special doors. For me, it opened the door that I’m the first female in my country in the history of swimming to coach at the collegiate level,” Matthews says.

### The season to remember

Like her swimmers, Matthews also balances sports and schoolwork as she pursues a master’s degree in organizational leadership at Brenau. When stress levels get too high, she says the team sits down and talks through it. “We’ve just became real close and united because we’ve been through so much,” Matthews says.

“It’s about respect, it’s about leadership. It’s about organization, it’s about responsibility, effort, sportsmanship, who in the team has most stayed close to all those qualities.”

As Matthews recruits for next season, she is eager to fill out her swim team with talent that will eventually break all the school’s records. Years from now, the women on this team hope to be able to look back and see that they were the continuation of a great legacy in swimming at Brenau. For Matthews, however, this season’s team will always be close to her heart, reminding her of how far she’s come and how a young, six-member team can exceed expectations.

“I tell them that they are my dream come true. And I hope that I am theirs and Brenau’s,” she says. “And I hope to stay here a long time.”



The only “seasoned” swimmer on the young Brenau team is junior Mandy Ulseth, recruited from Young Harris College where she was captain of the soccer team. She’s a two-sport athlete at Brenau, too.

Rudi Kiefer





# Reorganizing the Closet:

## Brenau fashion design program adds more international flair

After this spring two Brenau fashion design students and their faculty adviser, Lori Gann-Smith, will travel to China. They will carry with them some preliminary designs for apparel and accessories inspired by clothing items once worn by a woman who married into one of Iran's royal families – the daughter of a Belgian railroad magnate, sister-in-law of Hollywood screen siren of Rita Hayworth and a pioneer of pursuits benefitting the arts and the environment. If all goes according to plan, the Brenau students and their Chinese counterparts will embark on the first leg of a journey that will lead to some of their designs turning up on racks in about 1,600 women's apparel stores under the private label of a women's clothing company.

Brenau's bachelor of fine arts program in fashion design is a relatively new offering for the university, spun out just a few years ago from the larger fashion merchandising program in the Department of Art & Design. As Brenau explores its move toward expanding both undergraduate and graduate offerings, including

terminal degrees like the Ph.D., clinical doctorates and M.F.A.s, fashion design clearly is an area of interest because it provides a convergence of virtually every area of emphasis in Brenau's cross-discipline curriculum-driven vision of the liberal arts institution of the future.

"We have a lot of work to do," says Gann-Smith, who joined the Brenau faculty in the fall 2007 semester, "but we really have some excellent building blocks that you won't find anywhere else."

Case in point is that upcoming China trip. For the past couple of years, Brenau has been working diligently to expand its relationships with Nanyang Teachers College in Nanyang and Zhongyuan University of Technology in Zhengzhou City, both of which offer fashion design programs to prepare students for China's fast-growing



Left: Princess Lucy Shirazi wearing her red and white leather platform sandals with decorative nailhead accents. 1940s. Right: A dress from the Shirazi collection.



apparel manufacturing industry. The idea is to get students from Brenau and Chinese students collaborating on work, visiting each other's campuses and sharing ideas on a project that has real-world applications.

But what work? As luck would have it, Brenau University is a repository for a unique collection of couture and made-to-measure dresses, gowns, suits, sportswear ensembles, hats, purses, shoes and other accessories that once were owned by the Princess Lucie Jadot Shirazi, who died in 1996 at age 84. Perhaps best-known as a founder of the World Wildlife Fund

and a driving benefactor for other environmental and arts passions, Princess Shirazi grew up wealthy, led the high society life in Europe and Hollywood, married the son of the Shah of Iran and, in the process, collected a fabulous wardrobe.

Some of the Shirazi collection has been on display at Brenau from time to time both as works of art and as a peek for the curious into the lifestyles of the rich and famous. Gann-Smith, who is also curator of all Brenau clothing collections, says the collection's greatest value is as a teaching tool. Students can learn a lot simply by studying the way garments are constructed, the use of fasteners, the boning, stitching in the bodices so that there would be no need for "a whole lot of specialty under-garments. Many of these pieces show fine dressmaking and couture sewing skills, and those are things that you just are not going to see in clothing you buy at a discount store."

The American and Chinese students will study the Shirazi collection, using it as an inspiration to come up with their own designs for clothing and accessories. "They're not going to be copying, but they will select pieces from a specific period or style," says Gann-Smith. This is not merely an academic exercise: initial funding for the program comes from the North Carolina-based company that operates women's apparel specialty stores in 32 states under the names "Cato" and "It's Fashion." The company also sells private label merchandise. It will evaluate the students' designs when they are completed and may use them to develop actual products.

The program intentionally picked two juniors, Gabrielle Moss and Marie-Claire Willis, for the first China trip. "Both are very talented, very good students," says Gann-Smith. The plan, however, is to

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## Putting costume design at center stage



When Fred Lloyd started his career, he never thought he would be standing by a dress form talking with a student about the best technique for using darts to make sleeves shorter on a chiffon jacket. But there he is in the costume shop in Brenau University's theater department telling student assistant Casey McLeroy, "take the edge here, do a half-and-half, and just top stitch it down."

Although "I ultimately want to direct" is the hubris of many a young actor, when Lloyd landed in New York with a degree in dramatic arts from the University of North Carolina in his native Chapel Hill, he quickly learned that he could make a living easier working behind the stage instead of on it. After almost three decades in theater, television and film rising through the ranks from wardrobe assistant to costume designer, he returned to the classroom to get an M.F.A. at the University of Southern Mississippi. He joined the Brenau faculty in the fall of 2007 as an associate professor of theater.

The university currently offers costume design as the technical/design emphasis area for its bachelor of arts degree in theater and as a course requirement for B.F.A. in musical theater. Lloyd is charged with helping add some building blocks to the program that ultimately could result in creation of a B.F.A. in technical theater, which includes such behind-the-scenes roles as sound and lighting, set decoration and costume design. In the next academic year, for example, he will add advanced courses in costume design, costume construction and costume crafts.

When Lloyd first began his career, necessity very much was the mother of invention for young people coming up in the theater world. He concedes he had no formal training in drawing, making clothes, building millinery, making dress patterns or anything else one would assume to be basic skills of a costume designer. "If you had good sense and some basic hand-eye coordination, you could sort it all out," he says. Today, he adds, "with some aspects of technical theater, you almost need an engineering degree."

Lloyd initially was more involved in sound, lighting, building sets and the like. He broke into costuming almost by accident, landing a job as a wardrobe assistant in a traveling company of the musical, *The Wiz*. After work on other musicals, including *A Chorus Line* and *Dreamgirls*, he became costumer for an expansive 1986 TV biopic, *Dream West*, based on the life of John Charles Fremont. Lloyd's subsequent TV and film credits cover an eclectic mix including *Don Juan Demarco*, *Ace Ventura: When Nature Calls*, *Barbarians at the Gate* and, more recently, assisting his wife, Peggy Stamper, on early episodes of the popular *October Road* series. He was costume designer for last fall's production by Brenau and the Gainesville Theatre Alliance of *Children of Eden*.

"After a 30-year career, the thing that impressed me most was the quality of work that is going on at Brenau and with the Gainesville Theatre Alliance," he says. "This is a great program for people who are interested in professional theater. We get prospects on campus and show them what we have; we really don't have any trouble recruiting them."



Fred Lloyd acted his way into costume design.

Tom Askeew





Lori Gann-Smith “likes crazy stuff” as some of her designs above illustrate.

## Changing the shape of the head

**W**hen you ask Lori Gann-Smith what sets Brenau’s fashion design courses apart from others, she quips, “Because I’m horribly talented and Brenau is lucky to have me.” This ignites her explosive, infectious laugh and belies Gann-Smith’s initial fear that she might not have been qualified for the assistant professorship to head the Brenau fashion design program.

Her background is in costume design for theater and film. Between undergraduate studies at Middle Tennessee State University and studies toward her M.F.A. in theater at the University of Georgia, Gann-Smith spent time as assistant artistic director for a theater company. Then again, she says, many of her MTSU and UGA professors had fashion backgrounds, and they were teaching her costume design. She maintains a design studio and has done freelance work, specializing in made-to-measure clothing and wearable art. Plus, she adds, she has “been a student of fashion for a very long time,” influenced by the eclectic mix of the more traditional *haut couture* designer Elsa Schiaparelli, surrealist Jean Cocteau, the Bauhaus school applications to costume, and Japanese designers who “are trying different materials in different ways.”

“I like crazy stuff,” she says. “I’m drawn to designers who have a sense of humor about themselves and the clothes they’re wearing. I like head dresses and hats because I like to change the shape of the silhouette, and that’s really easy to do with a head because it’s a round ball.”

In a way, that changing the shape of the head metaphor probably marks her best qualification for the Brenau job. Students today, she says, “have a tendency to think only of the clothes, instead of thinking about all the inspiration and then distilling that into the clothes. All of our students have a ton of potential – they’re good at researching the market and the consumer; they’re good at illustrating; but they’re still struggling a bit with opening up to the possibilities and with feeling comfortable branching out and trying new things.” Once she started applying that philosophy to herself, she got past fretting over whether she was qualified. “That was my biggest concern when I came here, but I feel very comfortable that I’m giving students what they need,” she says. “I’m committed to making sure that Brenau is offering one of the best programs in the country.”

In addition to continuing to refine the infrastructure of a new major emphasis program, Gann-Smith also has responsibility for the university’s clothing collection. She spent her first semester going through hundreds of boxes of clothing, including those containing the Bete Todd Wages and Princess Shirazi collections that have been taken off permanent display to give the fabrics a chance to “rest.” Students have been working with her cataloging, sketching, writing condition reports and generally organizing the collection of graduation dresses, children’s clothes and designer items fit for a princess. She ultimately wants to photograph the items, particularly those in the Shirazi collection, inside and out, so 3-D images will be available for students, not only for Brenau students but for students around the world. “A lot of people are disappointed that the collections are not on display now, but it’s important for the health of the collection,” she says. “You can’t stop a piece from deteriorating. It’s cloth. But you can slow the process and take steps to protect items better when we do put them back on display.”



Lori Gann-Smith

Rudi Kiefer

*continued from page 13*

continue the mini-student exchange program year after year, so as seniors next year, the two will return with two new juniors – making a total of four Brenau students who will spend a few weeks in China each year, two of them rookies and two of them already experienced. How many Chinese students will come to Brenau and when they will come hasn’t been decided.

As she talks in the theater department’s costume studio in the small white house near the Burd Center, there are minor distractions. Gann-Smith, whose educational and professional background primarily is in costume design rather than fashion, had been working on costumes for the recent theater production of *A Flea in Her Ear*. Her sketches are taped to the wall like kindergarten finger paintings. As theater professor Fred Lloyd prepares to get a student busy on building a dress, he consults on a detail with Gann-Smith, who pointing to one of the drawings advises that some of the material needs to be “schmutzed around a little here,” schmutzed, she explains later, being “a highly technical term that you don’t learn until you get to graduate school.”

Gann-Smith’s joke, however, reveals her philosophy of what Brenau’s mission should be in the fashion design program. The liberal arts institution makes a better option for future students than narrowly focused institutions, which teach only technical skills, and larger university environments that preclude students from dabbling in other disciplines.

“I’m encouraging my students to plan to concentrate on honing their technical skills in graduate school,” she says. “We are going to give them the basics here so they will know what they are doing and can go to work [when they graduate] if they want to. But we’re also encouraging them to get a good, firm foundation in other areas. The narrower you are focused as an undergraduate, the less open you are going to be to other things that will actually make you a better designer. You’ve got to know math. You’ve got

to know history. You’ve got to know art and art history.” And, you’ve got to know what’s going on in the world.

All that plays into the transformation of the fashion design industry, Gann-Smith explains. In the past, work from a few top designers in Paris, Rome, Milan and New York and a few rigid styles “trickled down and dictated what was in stores,” she says. Many fashion designers merely executed variations of those influences. “Now we are truly global. You have so many influences coming from so many different places, so many points of view in any given season that it is not so much about conforming anymore as it is finding something you personally are drawn to.”

Can you make a living as a fashion designer, even if you are not Donna Karan? Absolutely. According to the U.S. Bureau of Labor Statistics, in 2006 there were more than 370,000 individuals employed in the “fashion designer” job description. The average annual salary for those at the manager level or above was about \$69,000. However, fewer than two percent of the total employed in the field worked in the glamorous specialty area, which includes the designer label firms and costume design, while the majority were scattered through industries like apparel manufacturing and clothing retailing.

Brenau’s program started in 2004 with only five students. Gann-Smith currently advises about 17 students who are majoring in fashion design, including Moss, Willis and graduating senior Janna Clayatt, who was scheduled to showcase evening gowns she designed and made at an April 18 show on the steps of Burd Center. Gann-Smith works closely with Karen Garbow, the fashion merchandising professor who has close to 40 students in her program, because there is so much cross-pollination in the two disciplines. And, in spite of some distinct differences, there also are linkages with aspiring costume designers in Lloyd’s technical theater program, which – with costume design as one area of study – could eventually grow into a B.F.A. and M.F.A. degree offerings, too.

Gann-Smith says that, despite great support from the university in providing new equipment and facilities, more resources will be needed if the program continues its growth trend. For example, just as medical students need cadavers, fashion design students need dress-making forms, especially the full-size models with legs, so they can design and make pants. There are different size forms for men, women and children’s apparel, and they can cost from about \$500 each to more than \$1,000 for the full-

length models. And the seemingly natural expansion of the program into new graduate studies or undergraduate offerings on other campuses would require more faculty and “laboratory” facilities.

The global organization for textile and apparel scholars, the International Textile and Apparel Association, publishes a “manifesto” of key elements that universities should have in place for world-class fashion design education. Gann-Smith and Garbow have evaluated those against Brenau’s offering and found the university currently meets those criteria.



Cast of *Children of Eden* with costume design by Brenau professor Fred Lloyd.

Meanwhile, in the fine-turning phase, Gann-Smith and her colleagues are marshalling current resources – with special attention focused on cataloging and working to preserve such invaluable resources as the Shirazi collection, the Bete Todd Wages collection of vintage clothing and other apparel collections the university has acquired over the years, resources that just are not available to students at any other institution.

“It is very important for students to have a historical perspective on what has come before because, in design, there is nothing new under the sun,” she says. “It is all recycled, reused, redone. If you are going to be a fashion designer, it is very important that you understand where fashion has been in the past so that you don’t repeat mistakes, and so you can pull the best stuff out of it and use it. You’ve got to be a good thief.”

– David Morrison





# Revealing Character

by David Morrison

From the dirty, drunken Calamity Jane in *Deadwood* to the dapper, duplicitous Don Draper in *Mad Men*, Brenau Academy graduate Janie Bryant outfitted some of the most memorable characters in recent television and motion picture history. She won an Emmy for her sharply detailed designs. When describing her uncanny abilities to help expose on screen the depths of a character, actors who've worn her clothes and peers in her profession automatically toss around terms like, well, genius.

Janie Bryant lives in a Los Angeles home built by legendary silent movie pioneer D. W. Griffith purchased from the daughter of fashion designer Diane von Furstenberg. On the next page, she is in Morocco, where she worked on the set of We Craven's *The Hills Have Eyes 2*. Photo this page by Carin Baer.







Photo courtesy of Janie Bryant

Jane Cannary's biography reveals the real-life Calamity Jane as one of the Wild West's most complex characters: a foul-mouthed, tobacco-chewing, bawdy, gender-bending sharpshooter, muleskinner, Indian scout, public health nurse, mother, sometimes prostitute and wanna-be lover of Wild Bill Hickok. In the critically acclaimed HBO television series *Deadwood*, creator/screenwriter David Milch added more depth to his fictionalized Calamity in the rough-and-tumble 1876 mining camp, Deadwood, S.D. It was up to another Jane, however, the costume designer Katherine Jane Bryant, to show us the essence

of the character. When we first encountered Calamity on our TV screens in filthy, heavy buckskins, fringed trousers, ratty homespun undershirt and well-oiled pistol and cartridge belts, we knew that this was one multilayered lady.

"A huge part of what I was able to do with that character had to do with what Janie Bryant put together for me as costume," says actor Robin Weigert, who portrayed Calamity. "Everything she contributed added something. The hat for me was a big part of it. It was like a picture of Calamity's spirit. There was just something about that big, tall hat, all punched in at the middle with that little quivering feather, that lets you know that she's vulnerable at her core. She puts on such bravado and such airs, but you don't have to look far to see how damaged she is."



Prashant Gupta/HBO



Janie Bryant

Robin Weigert in normal Calamity Jane attire, below, gets cleaned up by the sexually conflicted Joanie Stubbs (Kim Dickens) at left. Janie Bryant's costume designs helped peel away masks of these multifaceted *Deadwood* characters by layering them in an array of Victorian and western dress. Weigert says Bryant "will give you period costumes, but never in a clichéd way. She goes down these unexpected avenues. She is kind of a genius, in a way."



Albert Watson/HBO

Dented crown and delicate feather on bold headgear show Calamity's bravura and fragility.

Splash of color over ragged homespun undershirt reveals some spunk.

Tattered, distressed buckskin coat depicts her roughness and earthiness.

If riled, or drunk, Miss Cannary would pull a pistol on you.

Cross-dressing 1870s woman maybe wore holes in her soul as well as her buckskin britches.

Dirt and dust become more than mere "fashion accessories," says TV Week editor Michelle Greppi, as Bryant costumes help create the "grittiest Western ever."



BRYANT, A 1985 BRENAU ACADEMY GRADUATE, won the 2005 Emmy award for the series. She was nominated for all three seasons that the series ran for both Emmys and prestigious Designer Guild awards. Costumes for her current series, *Mad Men*, have garnered similar praise and admiration and have, by one blogger's account, created a revival in fashion influenced by the 1960s-era costumes on the show.

Costume designer Deborah Nadoolman Landis, noted for creating the iconic Indiana Jones look, says on television and in the movies, it is people who move the audiences. In *Deadwood* and *Mad Men*, both intensely character-driven stories, Bryant "contributed to those characterizations because she made them real with those clothes. Her contributions with those costumes were as great a contribution as the screenplay."

Having the perfect costume "is essential to me in acting," says Alabama-born Kim Dickens, who portrayed the fictional Joanie Stubbs character in *Deadwood*. "When you are able to work with somebody as brilliant as Janie Bryant, it's just a pleasure and a joy. She knew the period so well, and within the period, she was just wildly creative. Each of the characters has a twist in their outfits." Dickens, currently involved with a new HBO series, *12 Miles of Bad Road*, met Bryant as they both were beginning their careers on the 1996 film *Palookaville*. They reunited on Milch's short-lived 2001 cop

show *Big Apple*. As a result, they knew each other well when they collaborated on *Deadwood*.

"For the Joanie Stubbs character, we were trying all these things on to suit the role," says Dickens of the first day of costume fitting. "She was a madam; she was an entrepreneur; she was a con artist; there was some bisexuality in the nature of that role; and there was this wounded, wounded bird." Bryant dressed Joanie in very feminine velvet cinched with a very masculine tooled leather belt and a cross-over top hat with a big buckle holding a chiffon train. "For me in trying to get into that role, I think, it all came together with that top hat. When Janie put that on my head in the first fitting, we realized that was the key."

DESPITE BRYANT'S APPARENT KNACK FOR PICKING HATS, her costuming savvy germinated from the other end of the body. Her family made and sold socks. "People assumed that I would stay in the South and go into the textile business," says Bryant, who is from Cleveland, Tenn., "but that was never really part of my plan."

"It wasn't like, 'see you later; I'm going to Paris,'" she recalls. She started drawing at age six. When she played with her Barbie dolls, she made clothes for them "out of anything I could get my hands on – from my sock drawer, from my mother's design swatches." She loved movies from the time her mother took her to the Tivoli Theatre in Chattanooga for a revival of the 1939 classic

*Wuthering Heights*, which led to her early addiction to "the old Technicolor movies – things like *An American in Paris*, *Singin' in the Rain* and *Guys and Dolls*."

BRYANT AND HER OLDER SISTER, LAURA, CAME TO BRENAU on encouragement of an Amelia Island, Fla., summer vacation chum. Atlanta artist Bonnie Beauchamp-Cooke spent her sophomore year at the academy and convinced the



Bryant and assistant costume designer Allison Leach must make the right clothing choices to suit characters and sets.

Bryant sisters to join her there the following fall.

"I just loved the all-girl atmosphere," Bryant says. "I'd grown up in this quaint, conservative little town where people had to fit into a certain mold. But I was an artist. Brenau was a place where I was free to express myself." Even then, recalls Beauchamp-Cooke, "Janie was all about clothes, that's for sure. I know she redecorated my closet." Bryant also was named best dressed in her senior class. After graduation, Bryant tried several colleges, including Brenau. With parents still pressing her to study something more practical than art history, painting and drawing, she used tuition money her father had sent her for the next semester at Georgia State to enroll in fashion design at American College for the Applied Arts. "I didn't give him an opportunity to say no," she says. "By the time he found out, I'd already done it."

Bryant envisioned then a life as an *haut couture*

designer, like her idols Chanel, Valentino and Christian Lacroix. She studied briefly with Lacroix before realities of the world set in, forcing her to trade Paris for a paycheck from a New York design firm. A few months later, however, she had a casual Christmas party conversation with a movie costume designer, and that changed her life.

"I knew that's what I wanted to do," she says. "I love fashion, but costume design is character based. I will tell the stories of characters through their costume designs, and that's just fine for me."

NOT ONE TO ALLOW MOSS TO GROW ON A DREAM, Bryant at 23 worked on her first movie, *Blessing*. Then came *Palookaville*, directed by Alan Taylor, with whom she would collaborate again on *Deadwood* and *Mad Men*. By the turn of the century she had costume designer credits on 12 films with a variety of directors and actors, including David Strathairn, Frances McDormand, Annabella Sciorra and Kevin Spacey. In 2001 she got a shot as costume designer for a CBS television cop series set in New York, *Big Apple*, the brainchild of acclaimed writer and producer David Milch, who with *Hill Street Blues* and *NYPD Blue* revolutionized the police story genre.

The only evidence contradicting Bryant's assertion that she had never been a big fan of the western movie genre is her senior page in the Brenau Academy *Chatthall* yearbook. In the obligatory snapshot showing her as a little kid, she is wearing a cowgirl hat. After Milch enlisted her for *Deadwood*, however, she put on the hat that must be worn by all good period costume designers, that of the indefatigable

**Unlike *haut couture*, in costume design Bryant must "get into the psychology, motivation and intent on all these different characters."**

history and anthropology researcher. *Deadwood* of 1876, she says, "was more about Victorian style meshed with a lot of different influences – people who came from cities, Europeans, Chinese, the Indians, miners, prostitutes and gamblers, such a clashing of so many different worlds. I didn't want to do a traditional cowboy design show, so it definitely had more of a city flair to it. Living conditions in the camp were so bad, and it was important to show that. It was important to have the characters so filthy and dirty. I really wanted the audience to smell them on the screen."

She began studying madams and prostitutes of the period. Since many of the characters were based on real

Two of the *Mad Men* characters, Don Draper (Jon Hamm) and his wife, Betty (January Jones) showcase the stylish 1960s fashion that helped solidify Janie Bryant's reputation as a go-to designer for historical period costumes. The series reunites Bryant and director Alan Taylor, with whom she had worked earlier on *Deadwood* and the theater film *Palookaville*. Before Bryant returns to work on season two of *Mad Men*, she has to make a stop in South Africa for a stint with horror master Wes Craven's remake of his first movie, 1972's *The Last House* on the Left.



Cain Baer (both photos)



people, she studied them, reading books and newspapers, and examining old photographs. She was in constant contact with the Deadwood library and historical society, which routinely supplied her with photographs and other materials from their vast archives, all of which were “pieces of the puzzle,” Bryant says.

“When I got the script from David Milch, I sat with it for a few days. I really loved it. It was really dark, really textured and really multilayered, and that’s what was implemented in all the costumes.”

The Bryant’s-eye-view of 1876 Deadwood included bold plaids, checks, velvets and brocades, as in the elaborate costume she designed for Keith Carradine’s Hickok. Bryant wanted him in something that “showed lots of flourishes without being over the top” – a low-slung double-breasted brocade vest with the lace shirt front peeking out, a black wool cape with a plaid lining draped over his shoulder, and a Spanish-style hat.

Bryant has now worked three times with Milch and Taylor because they trust her as a collaborator, says former Designers Guild President Deborah Landis. “She is a great communicator; she gets along with other people, and she has tremendous talent to back it up. Film-making is a team sport. As a costume designer, you can be the most talented person in the world, but if you are impossible to work with, you’re gonna be very lonely.”

**“I was an artist. Brenau was a place where I was free to express myself.”**

Mad Men, set in a high-pressure Madison Avenue advertising agency, is right in Janie Bryant’s sweet spot. It is a period piece, which she confesses is her true passion, and the period happens to be one she’s fondest of – the 1960s, the eve of tremendous political, social and cultural upheaval. In the series, the well-coiffed men who run the place are fashion plates. Subservient women wear everything from poodle skirts and mohair sweaters to tight Marilyn Monroe/Jayne Mansfield suits and designer gowns.

WHEN A SERIES IS IN FULL PRODUCTION MODE, for the costume designer there is no typical day – which Bryant says suits her temperament and work style just fine. She might begin by meeting the director and executive producer about upcoming episodes, sharing thoughts about costume designs for all characters. Then there will be jaunts to costume shops to pull items off the racks to help execute the ideas. Costume fittings with actors occur every day, “until the bitter end,” and Bryant oversees her team of assistant costume designers on that chore. She also has numerous discussions

during the day with her costume supervisor, Le Dawson. For the past five years he has helped her with budgeting and other “business” aspects of her operation, and he is the guy who usually is on the set dealing directly with shooting crews, costumers and actors, or in the costume shop supervising cutters and fitters in the work of building costumes.

“I always have to be off set because my job is about prepping for the next episode and making sure everything is a good flow with the crew,” she says. “There are lots of meetings. Lots and lots of meetings. Many of these are creative meetings, like speaking with the production designer about new sets to be built, getting their vision on things like colors



Carin Baer

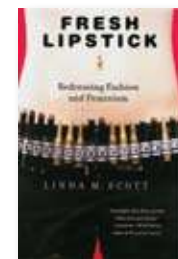
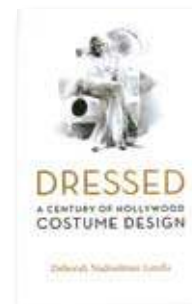
Bryant’s Brenau Academy art teacher Suzanne Gaines Gordon recalls her former pupil as “very mature and considerate for her age, very well put together and fashionable with fun earrings and clothes” while former social studies instructor Peter Gordon recalls “a certain elegance, style and reserve about her.... There was nothing small town about Janie.”

and how the colors will coordinate with my costumes so it will all work together artistically.”

While we talk, Bryant takes a call related to another costume designer task. She and other members of the *Mad Men* crew attended the Screen Actors Guild awards show the evening before and one of the actors – apparently a bit impatiently – wants to deal with returning the designer dress she had borrowed for the occasion. “That’s my life,” Bryant giggles. “Champagne headaches and dirty dresses.”

JANIE BRYANT HAS REACHED THAT POINT IN HER CAREER when she can pick and choose what she wants to work on and with whom she wants to work. She recently signed on for a Bruce Willis movie to be shot in New Orleans “because I wanted to work with Bruce Willis,” she says. When Willis pulled out, so did Bryant. How she reached that enviable career plateau is simple: she took the advice she would offer today’s Brenau students. “It’s about following your dream and not taking advice of others too strongly,” she says. “People will tell you what they think you ought to do, but you have to remember that advisers speak from their own perspectives. You have your life to live. When you’re young, it’s hard because you don’t have experience, but you really have to go out there and do what makes you happy.”

## book reviews



I thought it would be an easy feat to highlight novels about the fashion industry in keeping with this issue’s theme. Just a quick call to three of my closest Brenau friends who were fashion design majors: Clarissa Esguerra, WC ’03, has a masters in historic costume from the University of Georgia, Abra Bazydlo, WC ’03, is working on a graduate degree in design at Savannah College of Art and Design, and Nicky Riale, WC ’05, has a career in retail management. But, no! Oh, I discovered several “chick lit” books (complete with lurid pink covers) that all seemed to center around vain women clicking in heels around New York searching for Mr. Right while dealing with jobs that mostly consist of relaying vicious office gossip. My roommate Nicky also laments the void of good literature on the subject, a void that fills with things like *The Devil Wears Prada*. Sounding like a review blurb, Nicky says these amount to little more than “cattiness and stereotypes” and are “simply reflecting popular misconceptions related to the industry.”

So, fearing I would find dull textbooks or statistics-laden business tomes, I looked for non-fiction on the fashion world. To my surprise, I discovered some awesome work, books that are not only for folks in the industry, but also are well-written, insightful and all-round good reads for the general public.

**Dressed: A Century of Hollywood Costume Design** by Deborah Nadoolman Landis

Written by an Academy Award-nominated costume designer, this book chronicles the last 100 years in the realm of Hollywood costume design. Thoroughly researched and illustrated with sketches and photographs, this well-written historical treasure trove – by the woman who gave us that great Indiana Jones look – will captivate those interested in fashion design, costuming, film history, and great movies.

**American Fashion** by Charlie Scheips

This 2007 publication is a snapshot view of the history of American fashion since the 1930s. In a book lavishly produced with photographs and illustrations, Scheips takes readers on a journey through American fashion, highlighting historical events that shaped what we wear. Containing the work of more than 100 professionals, this book is a veritable primer for budding designers and fashion buffs.

**Fresh Lipstick: Redressing Fashion and Feminism** by Linda M. Scott

In the past, feminism and fashion have been at odds with one another. In this controversial book, Scott defends fashion as a mode of self-expression, creativity, and freedom – not a tool of male oppression. Grounded in thorough research and filled with powerful anecdotes, *Fresh Lipstick* is a thought-provoking read.

**History of Beauty** by Umberto Eco

More famous for experimental fiction, Eco undertakes the enormous task of explicating beauty: what it is, why we like it, and how it shaped Western culture. Eco’s discussion covers antiquity to the present day and covers art, fashion, philosophy, religion, mathematics and literature. Also be sure to check out his 2007 antithesis, *On Ugliness*.

**Queen of Fashion: What Marie Antoinette Wore to the Revolution** by Caroline Weber

Published slightly before Sophia Coppola’s 2006 Marie Antoinette biopic, *Queen of Fashion* details the queen’s fashion rebellion. She often refused to wear a corset, dressed masculine for horseback riding and showed off in ostentatious court costumes – all leading to her reputation as one lacking morals. Weber asserts that Antoinette’s rebellion was not pure vanity but a way for her to express herself within the suffocating confines of her milieu.

– Amanda Addison WC ’04



## Brand Equity

When Brenau University handed out its top service award in December at the annual president's club dinner, it broke precedent and gave its Distinguished Service award not to an individual but to a corporation.

Brenau cited Regions Financial Corporation and its predecessor, First National Bank of Gainesville, for recognizing the intellectual, cultural, social and economic significance of the university in the community. Presenting the award to Ray McRae, retired president of First National, and to Peter D. (Pete) Miller, the southeastern regional CEO for the Birmingham, Ala.-based financial corporation, Brenau President Ed Schrader said Regions, "through its corporate philanthropy and leadership, has made this community a better place to live and has helped make Brenau a better university."

The award was without a doubt a hearty thank you for a corporation, which over the years has contributed both money and human capital. Miller, for example, currently serves as chair of the board of trustees and, while accepting the award, announced impromptu that Regions would donate \$200,000 to this year's capital campaign.

However, the award also presages things to come. Like virtually every other not-for-profit entity, universities will place increasing reliance on corporate generosity. According to *The Chronicle of Philanthropy*, corporate donations to higher education increased from \$4.6 billion to \$4.8 billion in 2006-07, while donations from foundations, many of which are tied to corporations, jumped 16.5 percent from \$7.1 billion to \$8.5 billion. Contributions from alumni and non-alumni individuals dropped 4.2 percent and 3.5 percent respectively.

Today corporations are under greater scrutiny than ever before on how they spend their dollars. With stockholders and government regulators demanding more accountability on spending and equitable distribution of charitable resources, the days of companies' doling out money to any worthy cause that asks are long gone. A by-product of that reality is the emergence of corporate money with strings attached. That goes well beyond any *quid pro quo* such as

universities' buying products and services exclusively from companies that give them money. It is corporately funded research projects that benefit the donor through improvements to products or services. It is more visibility on campus for corporate marketing or branding. Universities in turn must justify better that corporate largesse does not compromise academic independence – or their own fiduciary responsibility to spend wisely.

Miller conceded those realities during an interview in which he spoke as a corporate executive. "From Regions perspective," he said, "the number of requests we get are far greater than our capacity to give." As a result companies partnering with universities in the future will be "more and more focused on what that partnership is and what the tangible returns are," he added. Even if you view contributions purely as "advertising," you have to meet the same return-on-expenditure test as any other advertising: does it enhance the corporate brand or does it help sell products and services?

All that makes the Regions gift more remarkable. He pointed out that the financial company in its dilemma over allocating limited resources places top priority on education, particularly education of minorities and women. "The recent gift is unrestricted, which means Brenau can do what it thinks best with the money," Miller said. "Hopefully, over time, it will become seed money for the development of programs that will improve business education for women."

That seems like a perfect hook for future support. The Women's College remains the cornerstone of the university and, although many of the university's business programs reside in the coeducational Evening and Weekend and Online colleges, women make up a large majority of the overall student body. Will that be enough, however?

"A company does not want to link its brand to an entity that does not reek of quality," Miller said, "and the quality of Brenau education will remain a key factor for us. I think Brenau has benefitted from our presence and we have benefitted from Brenau's presence. We're both better off because of that."