

PORTFOLIO
Carmela Lane



Costume Designer | Stylist | Wardrobe Supervision |
Founder of 26 Stars

NEW YORK CITY



About

Born in the south of Brazil, Carmela Lane moved to **New York City** at the age of 23 to pursue a career in fashion and costume design. She graduated from the **Fashion Institute of Technology** in 2006 with a degree in Fashion Design.

Film and music have always been central influences in Carmela's creative language. **Ken Russell's opera rock film Tommy** shaped her early **visual imagination**, and her work continues to draw inspiration from the **cinematic worlds** of Wes Anderson, John Hughes, Baz Luhrmann, Cameron Crowe, and the French New Wave masters, including Jean-Luc Godard.

Today, **Carmela's work** sits at the **intersection of fashion, performance, and storytelling**, where craftsmanship meets spectacle, and clothing becomes part of the narrative itself.

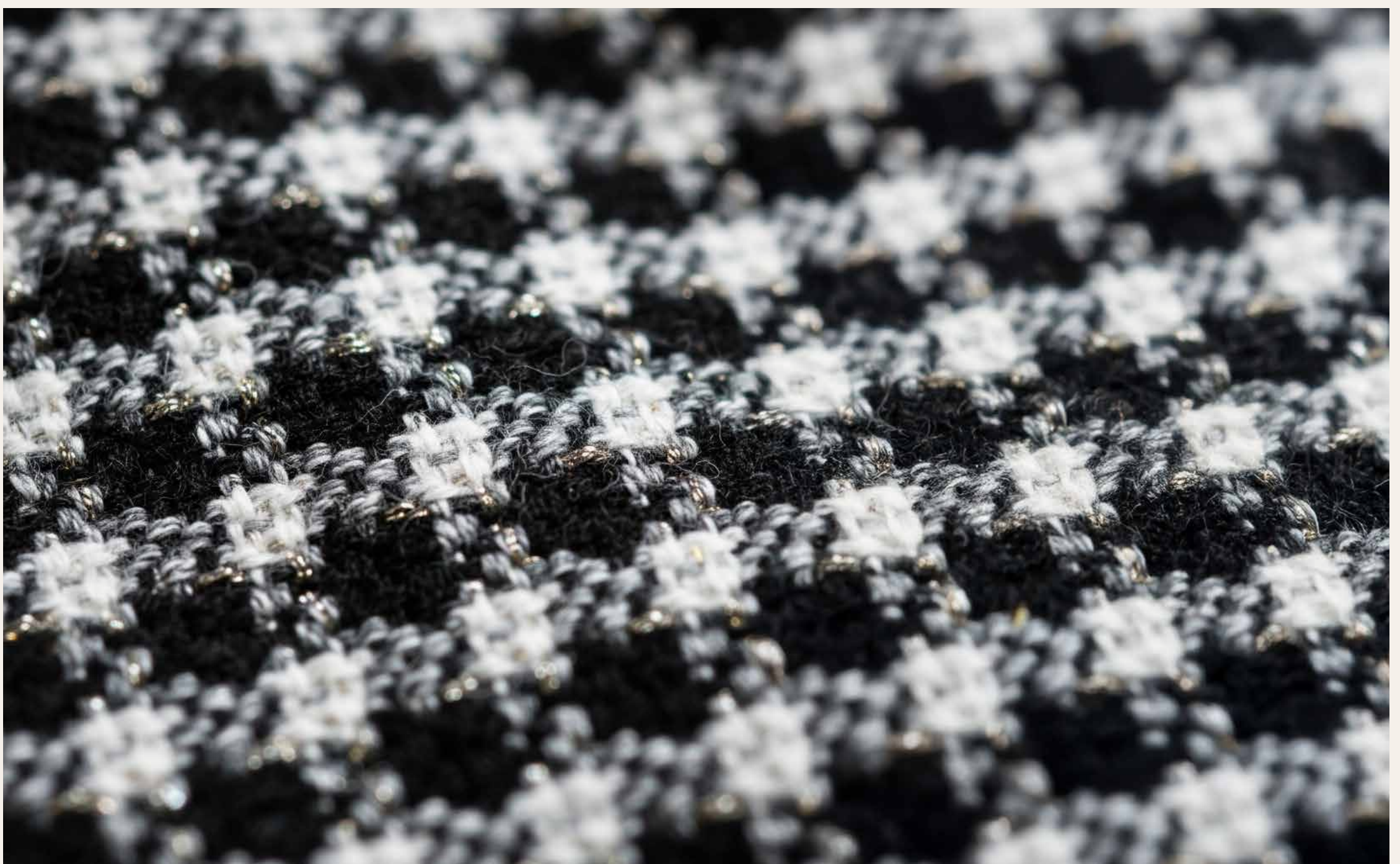
Academic Training & Certificates



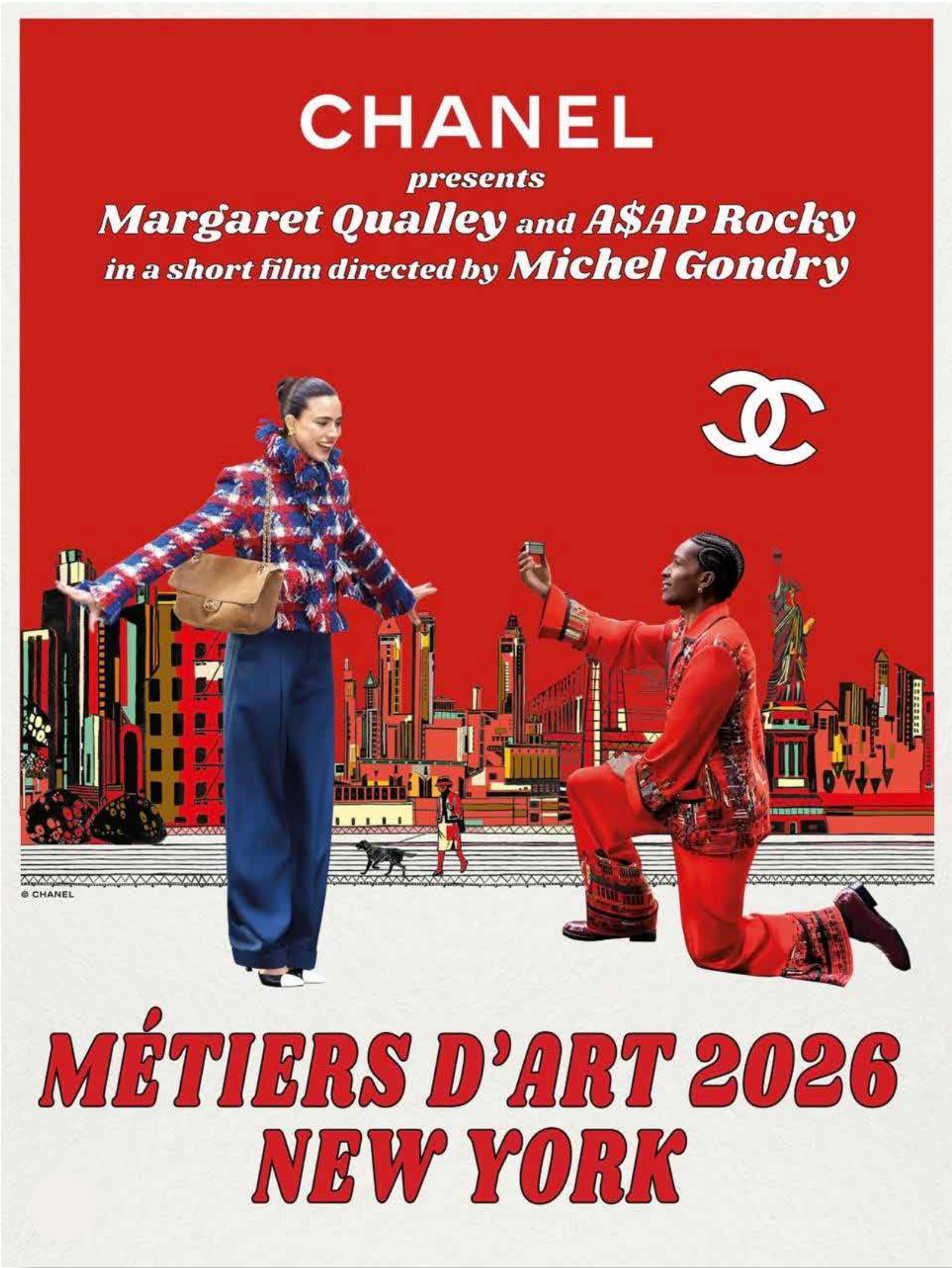
Degree in Fashion Design
Fashion Institute of Technology
2006



Special Effects
School of Visual Arts
New York City.



Luxury Collaborations



In 2025, Carmela returned to Métiers d'Art in New York City, the first fashion show under new **creative director Matthieu Blazy**, held at the historic Bowery train station. Carmela managed wardrobe operations for **over 200 staff members** during the **five-day event** following a three-month preparation period.



Watch Fashion Show





CHANEL

Lucky Chance Diner

In 2023, Carmela collaborated with Chanel on **Lucky Chance Diner**, an immersive experience celebrating the launch of **Chance Eau Fraîche**."





CHANEL

N°5 in the Snow

In December 2019, Carmela served as wardrobe supervisor for **Chanel N°5 in the Snow**, an immersive Alpine-themed pop-up at The Standard Hotel, **High Line in New York City**.

Watch Film





In 2018, Carmela continued to work with the house on major activations, including the **J12 Watch “Chanel Yacht Club”** celebration in Shelter Island marking the **20th anniversary** of the **iconic watch** and featuring a performance by **Billie Eilish**.





CHANEL

Métiers d'Art show

Metropolitan
Museum of Art

In 2018, she served as **wardrobe supervisor** for the supporting staff during the **Métiers d'Art show** at the Metropolitan Museum of Art in New York City.

Karl Lagerfeld's final show during his lifetime, overseeing **wardrobe operations** for more than **150 staff members**.

Watch Film



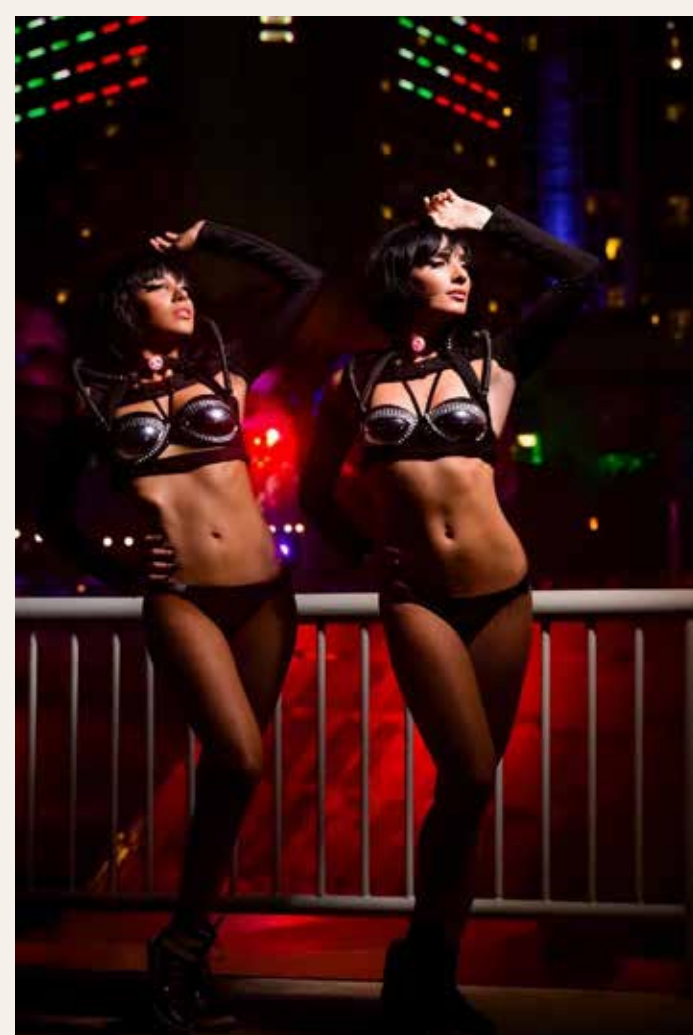
Experiential Events



Watch Film

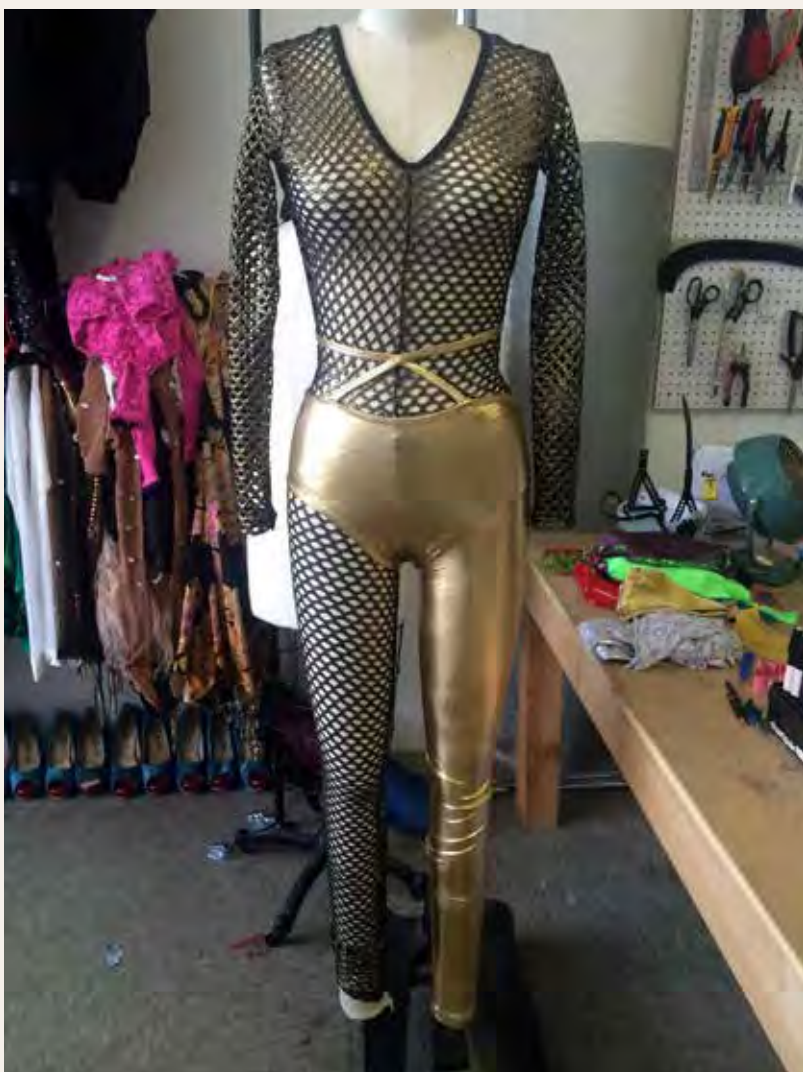
Since 2011, Carmela has maintained an ongoing creative partnership with **TAO Group**, collaborating on the **conceptualization and execution of large-scale experiential events** known for their bold visual identity.

Carmela has contributed to TAO Group's activations at **the Sundance Film Festival since 2016.**



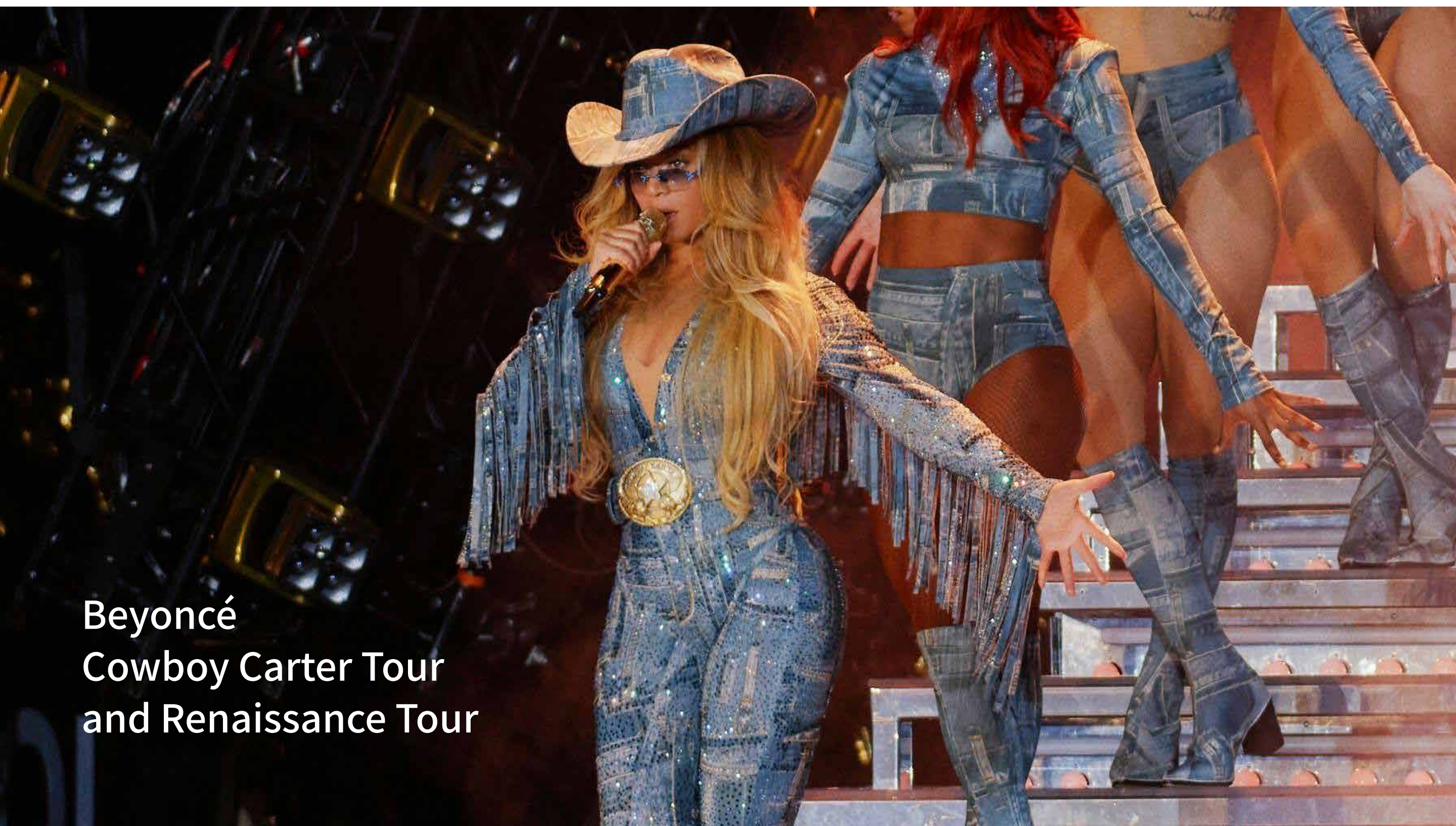


Carmela has also worked with **Ultra Music Festival in Miami since 2012**, designing and dressing the **Ultra Angels**, working with **Creative Director Katie Krause**.

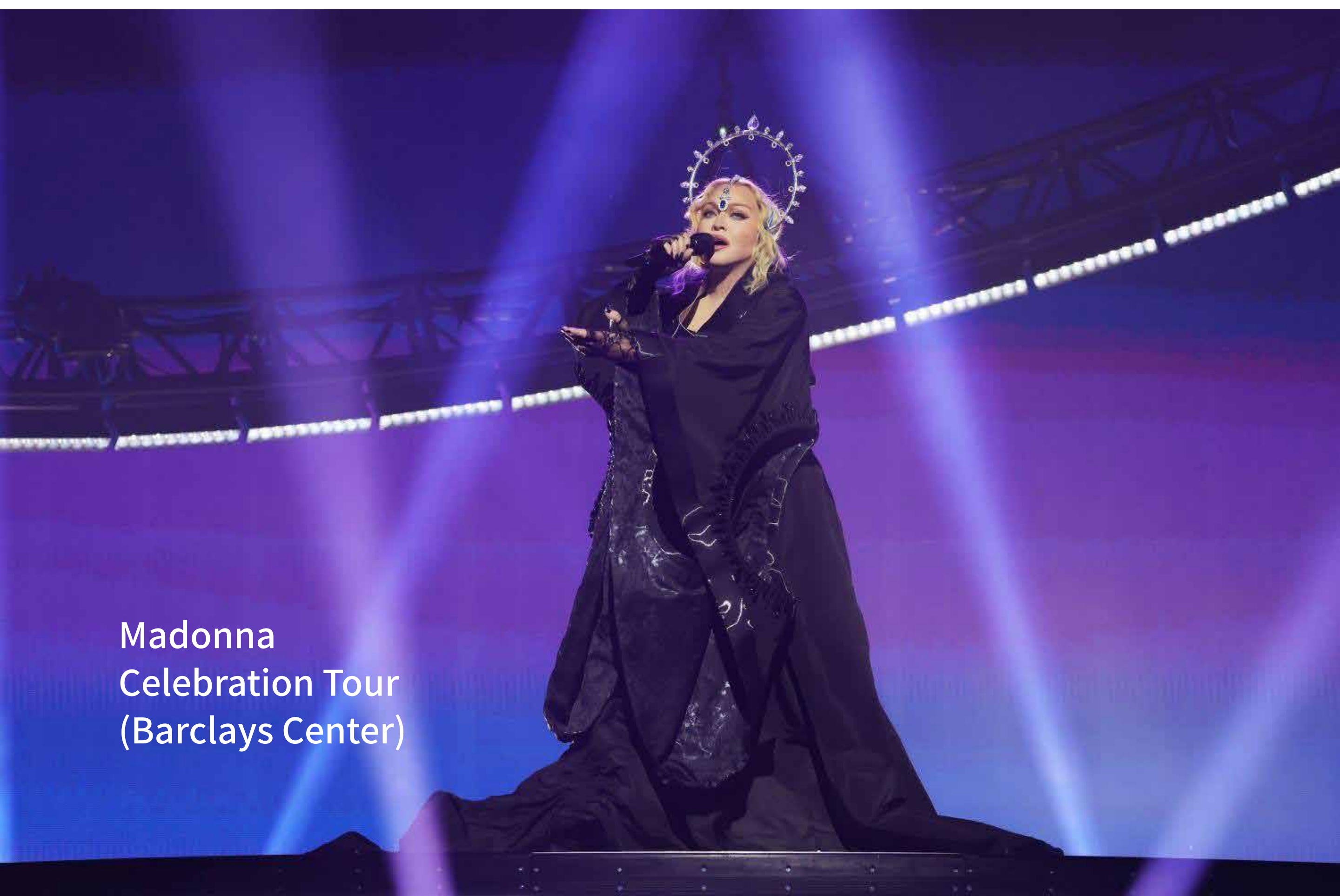


Live Performance

Tailoring for Live Performance



Beyoncé
Cowboy Carter Tour
and Renaissance Tour



Madonna
Celebration Tour
(Barclays Center)

Justin Timberlake
Forget Tomorrow World Tour



Janet Jackson
Together Again Tour





Little Miss Drama Tour

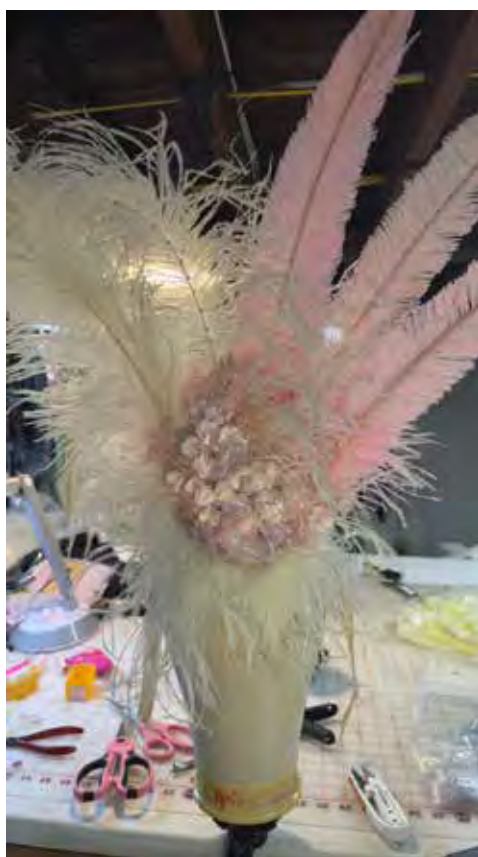
Carmela worked as a **tailor** on a custom stage **costume for Cardi B** during her “**Little Miss Drama**” tour. The piece required precise fitting, structural adjustments, and detailed **hand-finishing to support both performance and movement**. Her work focused on refining the garment’s construction, ensuring durability, flexibility, and a flawless fit under **high-performance conditions**.





Burlesque Costume

This is a custom-made costume designed for actress and burlesque performer Pearls Daily for her performance at **Viva Las Vegas 2026** inspired on the iconic **Lucille Ball**.



Theatre

Alice in Wonderland

Carmela Lane designed and constructed **all costumes** for the youth **and children's** production of **Alice in Wonderland** at Joffrey Ballet, creating over **150 original looks**. Working from a thematic direction, she developed the full costume world **from initial sketches through draping, fittings, and final build**.

Her work balanced imagination with precision, **delivering character-driven designs that supported movement**, durability, and the demands of live performance. The result was a cohesive, visually dynamic production that **brought Wonderland to life while ensuring every performer felt confident on stage**.



The Nutcracker

Over a six-year Carmela Lane worked with **Joffrey Ballet in New York City** on annual productions of **The Nutcracker**, serving as a **costume designer, costume maker, and wardrobe supervisor**. Her work spanned the full costume process, **from design development and construction to fittings, alterations, and final execution on stage**.

Balancing artistry with the technical demands of dance, she created and maintained **costumes that supported movement, durability, and quick changes**. In her wardrobe role, she **managed backstage operations and continuity**, ensuring each performance ran smoothly while maintaining the **visual integrity of the production**.



Can Can

Can can costumes created by using a original 1880's pattern. These costumes were all **hand made by Carmela Lane** as part of her **wardrobe archives**.



Film & Television



Set Costumer & Tailor

Worked across multiple filming days as **part of the wardrobe team**, supporting on-set costume management, continuity, and quick changes to maintain **visual consistency throughout production**.

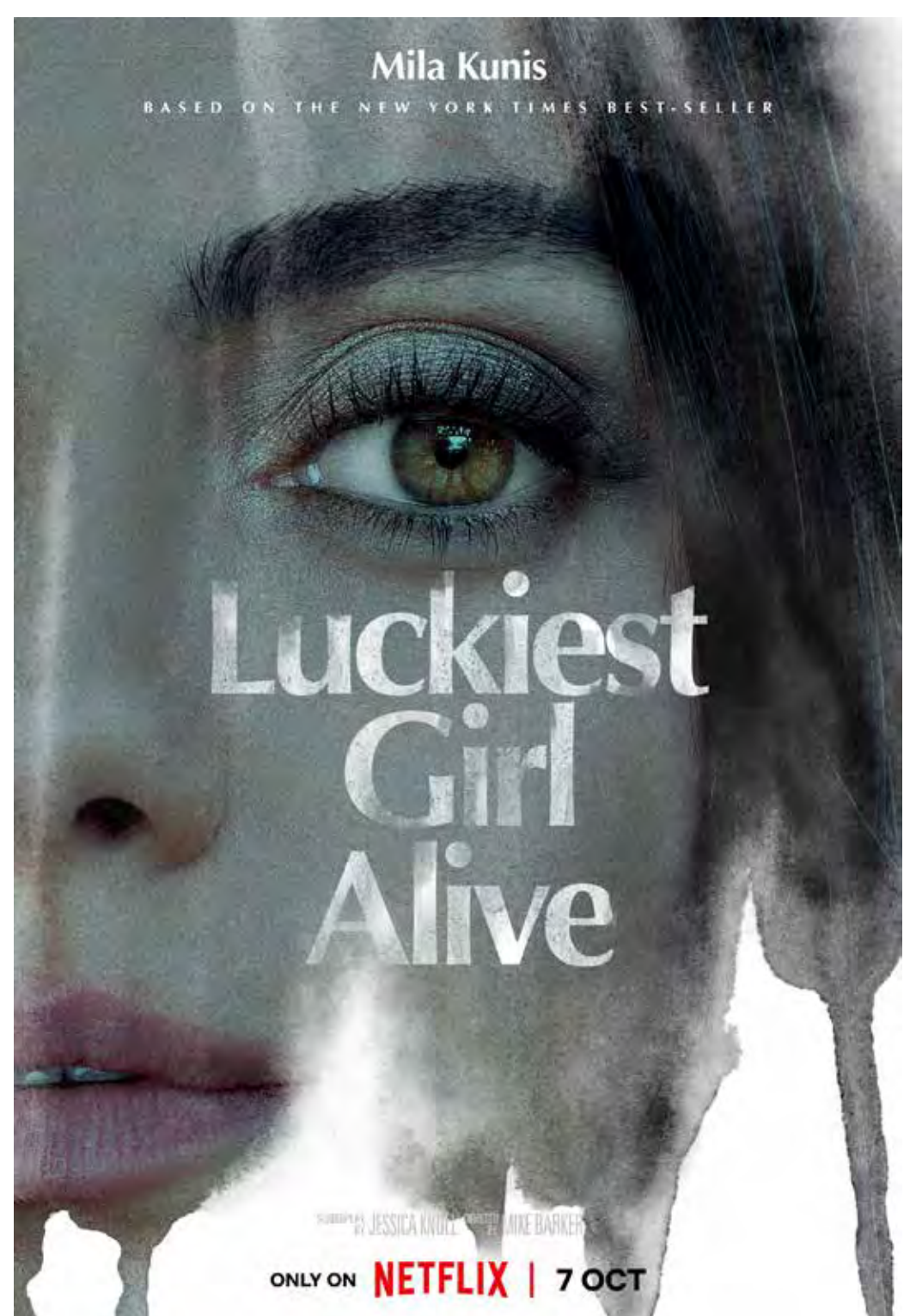
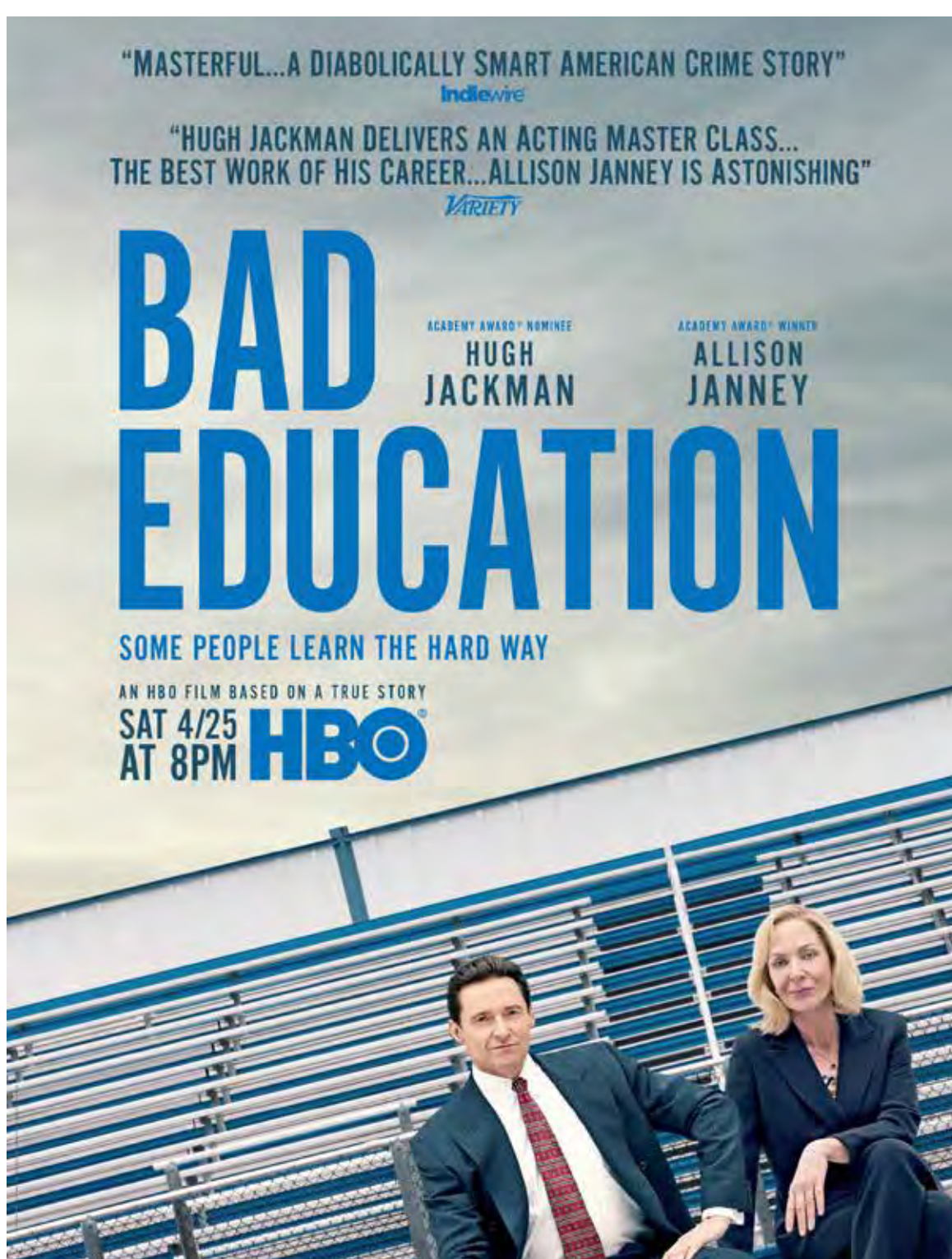
Also contributed as a **tailor**, executing **on-the-spot alterations, fittings, and garment adjustments** to ensure precise fit and camera-ready results under tight production timelines.

The film's costume design was led **by Molly Rogers**.

Film (Selected Work)

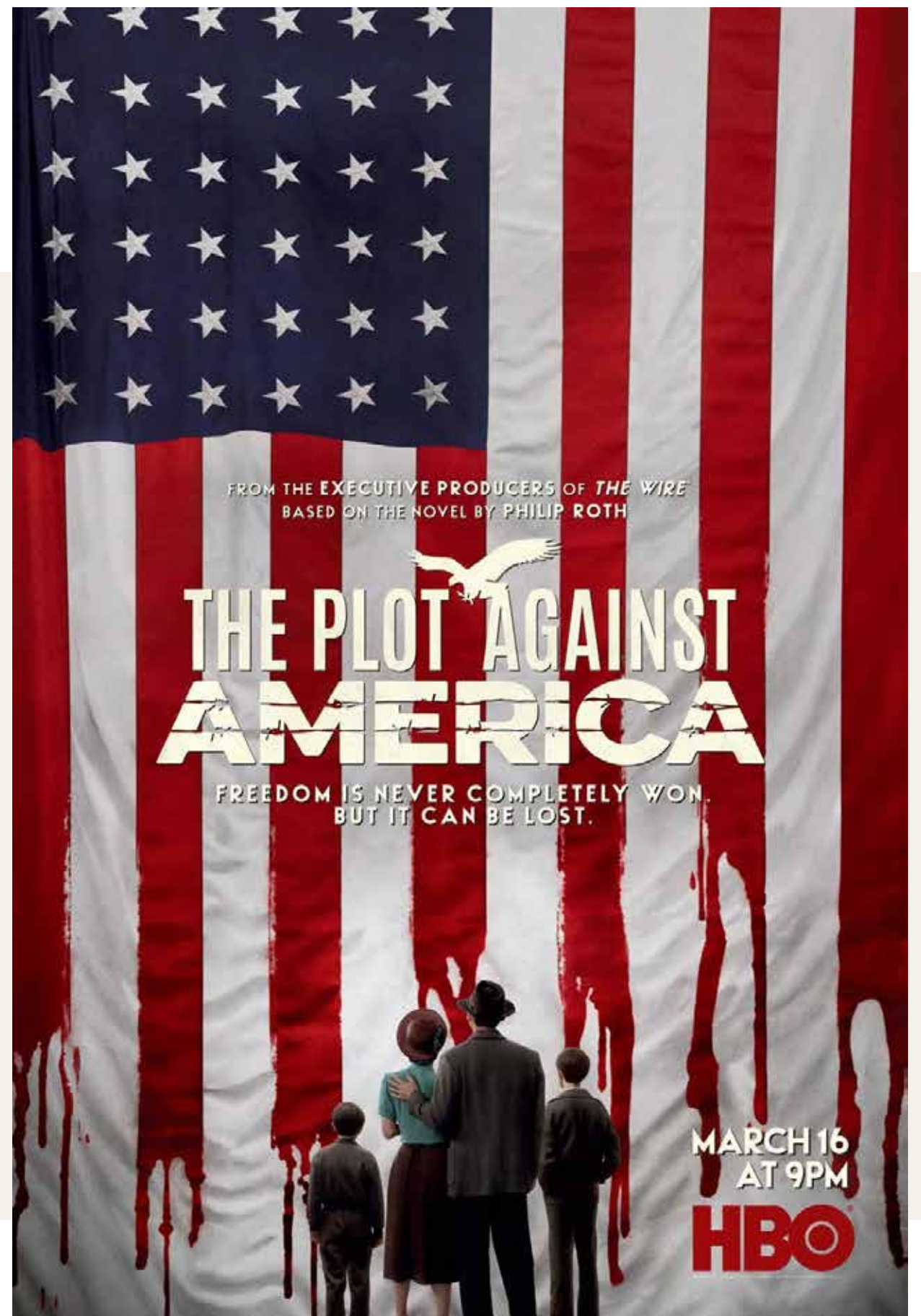
Carmela joined **IATSE Local 764** in 2016,
expanding her **work into film**.

Her credits include **Killers of the Flower Moon**,
directed by Martin Scorsese; **Mr. Harrigan's
Phone**, based on the novel by Stephen King
and directed by John Lee Hancock; **Bad
Education (HBO)**, starring Hugh Jackman; and
Luckiest Girl Alive, starring Mila Kunis.



Television

Carmela worked on the HBO limited series *The Plot Against America*, contributing to the wardrobe department on a production defined by its historically grounded and detail-driven costume design.



On *The Marvelous Mrs. Maisel*, Carmela contributed to a visually rich, award-winning series known for its vibrant aesthetic and meticulous period styling.

Lead Actor Support

Carmela served as **personal costumer** to **James Spader** for his role **as Raymond Reddington** on **The Blacklist**, ensuring wardrobe continuity, precision fittings, and on-set execution throughout production.



Studio

Carmela Lane



Founder & Creative Director

In 2011, Carmela **founded 26 Stars**, a **creative studio** dedicated to high-fashion, avant-garde, and custom-made costumes for bespoke events, live performances, and private clients.

T

The studio merges **fashion craftsmanship** with **theatrical storytelling**, creating pieces that exist between fashion, spectacle, and performance art.



Selected clients include:

- Gloria Gaynor
- Leonardo DiCaprio
- NARS
- Messika
- Kim Kardashian
- Josephine Skriver
- Melanie Brown
- Brian Atwood





While still in school, she interned at **Harper's Bazaar** in the fashion closet, working alongside renowned stylists such as **Brana Wolf** and **Deborah Afshani**.



Simultaneously, she trained in the **Anna Sui sample room**, building a strong foundation in garment construction and couture-level craftsmanship.

Costume Archive

Carmela Lane



Costume Archive

Carmela's archive brings together a collection of **handcrafted costumes developed across a range of projects**, from live performances to immersive events. Each piece reflects a strong emphasis on material exploration, intricate embellishment, and couture-level construction. Richly detailed with crystals, textures, and custom finishes, these garments embody her approach to costume as both object and spectacle.



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