

**EPISODE 612**

[INTRODUCTION]

[0:00:33.8]

**FT:** This episode originally aired on October 20<sup>th</sup>, 2015.

Welcome back to So Money everyone, ladies and gentlemen, this episode is an absolute dream come true for me. I'm actually having an out of body experience right now, I don't know how I'm doing this introduction but somehow it's happening. Tim Gunn is here. The Emmy award winning co-host of Lifetime's mega hit show, Project Runway. Tim is fashion royalty and he's had a very long-lasting career as a mentor and educator with roles like chair of the department of fashion design at Parson School of Design.

Fashion Dean at Fifth and Pacific and chief creative director at Liz Clayborn. He is also a New York Times bestselling author and most recently he has an upcoming show debuting this November, November 12<sup>th</sup> called Project Runway Junior. The show will focus on up and coming, emerging young designers age 13 to 17 and Tim will co-host alongside super model Hannah Davis, Kelly Osborne, Christian Seriano and Executive fashion editor at Cosmo and 17 Magazine's IKNI.

Be sure to tune in November 12<sup>th</sup> at 9 PM. Several takeaways from our time with Tim, things that I don't think you ever knew about him, particularly from his financial life. First of all, did you know that Tim did not get paid when Project Runway first launched? Not just the first season, the second season too. His So Money moment after years of living paycheck to paycheck as a "pauper educator" he describes.

How he received a surprise \$50,000 inheritance in the 1990's and how he used it strategically. By the way, a little fun fact for you, Tim and I used to live in the same building and you better believe that I brought that up. Here we go, here is, the lovely, the talented, charismatic, Tim Gunn.

Tim Gunn, welcome to the show, I am totally fangirling right now, it's such an honor to have you on So Money.

[INTERVIEW]

[0:02:34.6]

**TG:** Well thank you, I have to tell you, I'm fanboying because I'm such a fan of yours.

[0:02:38.5]

**FT:** Thank you. I have to confess to you Tim that we actually, physically crossed paths on more than one occasion but I was always way too start struck to properly introduce myself.

[0:02:52.4]

**TG:** No.

[0:02:53.5]

**FT:** Yeah, let me share with you, we used to live in the same upper west side apartment building and in fact, the day that I went to check out the unit that I was about to rent, I hit the elevator button and there you came walking out and I thought, "I am taking this apartment, if it's good enough for Tim Gunn, it has to be a great place to live."

You know what? I would actually dodge the elevator later on if I saw you entering it because I was often wearing gym clothes and I never felt dressed up enough.

[0:03:23.5]

**TG:** Were you going to the gym?

[0:03:25.1]

**FT:** I was coming back from the gym or going to the gym and I just felt like I wasn't in my best attire to be in your presence.

[0:03:34.0]

**TG:** Listen, I have such respect for people dressing appropriately for the occasion. You were coming back from the gym, you were dressed perfectly and appropriately. If you told me that you weren't going to the gym.

[0:03:44.1]

**FT:** Right, you'd be like... we would have some awkward elevator silence. You're the nicest man, and just one more thing about that, a couple of times, you actually saw me and you would hold the elevator door and say, "Would you like to come in?" and I would duck into the mail room and say "No, thank you" because I was wearing yoga pants.

[0:04:02.7]

**TG:** I feel terrible.

[0:04:05.1]

**FT:** Don't feel bad, this was totally me, this is all me Tim. This is just a little bit about who I am and it's funny because...

[0:04:12.6]

**TG:** I'm sorry, are we still neighbors?

[0:04:14.3]

**FT:** We're not, I live in Brooklyn now.

[0:04:18.9]

**TG:** Okay. Perfectly acceptable, I love this building though I'm talking to you from it now.

[0:04:23.0]

**FT:** It's lovely, I loved all the people who worked there, I miss them and it was a great neighborhood. Glad that you are still happy there. To say that you're the kindest person is an understatement. Although I must say Tim, you lost your cool a bit on this season's Project Runway.

[0:04:40.6]

**TG:** Did I ever? I have to tell you, it was a long time coming, it was a long time building. I saved up myself and I'm very flexible and accommodating. I bend and bend until I snap and it's not pretty when it happens and it happened. My frustration with Swapnil had been mounting since the first day he arrived, when he had absolutely no toolkit, nothing, not even a pair of scissors. He just felt that the sense of entitlement that we would just supply him with everything, well guess what? We're not.

From that moment, things spiraled down and having to do with his work ethic. I know how talented he is. I am so annoyed by how little he invested in his work. Time wise, creatively, this is not a good work ethic there. I don't care whether the designers work is good, better and different. What I care about is that they're investing a thousand percent into the work.

I felt that Swapnil was investing about 25% and it just annoyed and I will also add, I was getting more and more annoyed with the judges because I would say to them, "Look, he's still here, look at this work, you're saying it's subpar, but you're not doing anything about it, you do not want to challenge. He's been on the bottom several times but I need your help here because frankly he's bringing down the entire work room."

With last week's show, when I am presented with nothing and his model's presented with nothing, other than this leather that's draped around a dress model and it's pinned. What have you been doing for a day and a half? What have you been doing?

[0:06:29.3]

**FT:** Do you think he got it? Do you think that he understood his lack of work ethic?

[0:06:35.4]

**TG:** No, I really don't. I think it's just who he is and I should have simply accepted that, at the same time, I felt as though and this goes back to the judges, I felt as though my words were hollow. Because the judges, although they weren't heaping grace on him, he was still there and I was flabbergasted by it. I don't even want to start talking about the judges anymore because I don't know what they're thinking.

[0:07:05.0]

**FT:** As a viewer, you can't help but think sometimes, and not just with Project Runway with a lot of contest reality shows, that they sometimes keep people on simply because they're good television. The fact that you were getting upset with him, maybe that was worth another episode or two down the line, so people could come back and see what's Tim going to say next to this guy?

[0:07:26.3]

**TG:** Well, I will tell you that I'm very proud of this aspect of the show. I know it's rather unusual but we don't manipulate, the button bag is real, there was talk... I seldom read the comments that are posted on my Facebook page or on Twitter but I did because someone gave me a heads up and said, I think you need to look at this comments because you might want to respond.

People were saying things like the whole thing was a setup, that the producers intentionally gave Swapnil a difficult client. Well, if that were the case then why did we give Ashley the first opportunity she's had all season to work with a model who is larger than a hero or two. Ashley finally had what she had been talking about all season.

She wanted to work with someone who was larger, in this case, a 12. She blew it. She completely and totally blew it. There really is no manipulation and the judges know nothing about the drama. Unless it's enacted on them, or on the runway. They only, I purposely and the producers also don't tell them about what's going on in the workroom.

That's not altogether true. When I had my presentation of the models wearing the top and the bottom looks to the judges, that's when I can be a big mouth and this season I was. Especially about Swapnil. This thing, he's bringing down the whole tone and tenor of the workroom, he is lazy, he visits with the designers and distracts them from their work, he's out smoking 15 minutes every hour which collectively is more than two hours out of the day that he's not in the work room or in the selling room and it's just irksome. Anyway, I'm getting all heated and I apologize.

[0:09:17.6]

**FT:** As you said, it was a long time coming and Project Runway is now on its 14<sup>th</sup> season. Is it true that you had doubts about this show when you were originally asked to be a part of it? You didn't get paid the first season, is that true?

[0:09:30.1]

**TG:** First two seasons.

[0:09:33.0]

**FT:** Who was negotiating for you? You should have fired that person.

[0:09:36.1]

**TG:** Well, no one. I received a cold call in my office at Parson, at that time I was chair of the department of fashion design. It was a cold call from two of the producers of this new show and they said that they were looking for a consultant. I said, "Fashion reality?" I said, "This industry has enough trouble without that."

I really didn't want to meet with them and they said "just give us 10 minutes" I had written down their names and I Googled them and I found out that they were the Project Green Light producers. I thought, well they have a seriousness and integrity. This could be interesting. When I found out that they want to work with real fashion designers, I was instantly placated.

My role on the show was in no one's vocabulary at that time. It happened near days before the designers were arriving. No one said this to me but I just conjectured that the producers were afraid that the designers would go to the workroom and no one would talk, they would just work but by sending me in or someone like me in, just to probe and to query, they would be of sure of some conversation.

At the same time, I never dreamed I'd be in the cut of the show. I thought, as long as they have the designers responding to me, no one needs to see me, no one needs to hear my voice and you're quite right, the first two seasons I wasn't paid at all and I didn't know that people were paid for reality television.

I was at a Glad Media awards dinner in Los Angeles and this gentleman came up to me and introduced himself and he asked me "Who represents you?" I said "No one" He said, "you have no representation?" I said, well why would I need representation, he said "Contracts, payments" I said, "The only payment I got is from Parson school of design and no one need going to need to negotiate that and it's not like I'm getting paid for anything."

"They're not paying you?" I said "No, it's reality television." He said "We need to talk."

[0:11:42.3]

**FT:** Yes.

[0:11:43.0]

**TG:** That was...

[0:11:44.4]

**FT:** That agent saw dollar signs in his eyes, yes.

[0:11:48.7]

**TG:** He's been wonderful for me I have to say, he's been a Godsend.

[0:11:53.6]

**FT:** Project Runway Junior is your latest project, it launches in November 12<sup>th</sup>, I love that you're featuring young people, ages 13 to 17. How did you have to adjust, if at all, your teaching style with the younger class. Has your approach had to change?

[0:12:11.3]

**TG:** I have to tell you, I was very nervous about it. I had occasionally worked with teens through the Cooper Hewlett's national design of the Smithsonian, they had the teen education program, in fact I'm hosting the team design service this afternoon.

[0:12:28.2]

**FT:** Amazing.

[0:12:30.5]

**TG:** I was apprehensive, I'm used to college students and adults. I thought, appropriate to your question that I really have to amend my whole manner and style for these young people. I have



to tell you, they completely and totally blew my mind. They are so talented, they are so deft at execution, they are so mature and professional in their behavior, they're old souls, I couldn't get over it.

I thought, they're more mature than the season 14 designers and their work is better. I didn't adjust at all.

[0:13:10.3]

**FT:** That's amazing, that's really nice to hear because I guess they're not really the Millennials, they're the Gen Z right? Millennials are largely who is coming on Project Runway now.

[0:13:20.5]

**TG:** Yes.

[0:13:22.5]

**FT:** The marquee show but this is the next generation. What have you deducted from them as far as personality. They seem to be not as entitled perhaps? Yet?

[0:13:33.0]

**TG:** They're not. I was expecting that. I was expecting a workroom full of decent talented young people, a lot of it I attribute to excellent parenting and the parents are on the set, they're not on camera but they're there because of child labor laws and I was blown away by them and by the discipline that which they held, which they interacted with their son or daughter or guardian.

The tough love aspect. I was really impressed by it and I have to tell you, we were old when I say we, the judges and I were all dreading the first elimination. Thinking, "What are we going to do? These kids are going to fall apart.", Well, they didn't. They were stoic, they were professional, they thanked everyone for the opportunity, they were amazing. Who's balling and in tears? The judges and me.

[0:14:30.6]

**FT:** I want to cry right now just the thought of this. It's got to be heart breaking and I understand...

[0:14:36.2]

**TG:** Also, I just wanted to add that when the judges saw the designer's work from the first challenge, they turned to me and after the show and said, "Who made the work?" "What do you mean who made the work?"

[0:14:52.0]

**FT:** Really?

[0:14:53.4]

**TG:** "The designers designed it but who made it?" I said, "They made it." They said, "What?" They had help?" "No, they have no help. They have extra time, no, they have no extra time. Same parameters as regular Runway." They could not believe it and I don't think the viewers will either but I'm happy to tell you that it's true, they execute everything, no extra hands.

[0:15:20.0]

**FT:** Well, everybody reserve Thursday, November 12<sup>th</sup> at 9 PM on your DVR, just run home to watch it, that's going to be a great kick off. I understand that Michelle Obama, first lady Michelle Obama will be making a cameo?

[0:15:33.2]

**TG:** She will indeed.

[0:15:36.8]

**FT:** Tim, describe her style in one word, because she's so stylish.

[0:15:40.6]

**TG:** Can I use three words?

[0:15:42.5]

**FT:** Yes.

[0:15:44.6]

**TG:** Elegant and accessible.

[0:15:45.7]

**FT:** I love it. Very accessible. A lot of her stuff is made here, she loves Jake Crew.

[0:15:51.5]

**TG:** Can I ask you a fundamental question though?

[0:15:53.4]

**FT:** Sure.

[0:15:53.8]

**TG:** How is it that this exceedingly fashionable yet accessible first lady hasn't had more of an impact on help women on Capitol Hill dress? How can it be? I just don't understand it, I spend a

good deal of time on Capitol Hill, not recently but I spend a good deal of time a number of years ago when the Obama's had first come into office.

I was advocating for the Design Piracy Prohibition Act which would give fashion designers in this nation their intellectual property which they actually don't have. People were running from me saying, "I didn't know you were going to be here, I would have dressed up." I'm thinking "You're a direct representative from your constituencies. What do you mean?"

[0:16:41.5]

**FT:** Well, I don't know, maybe it's a combination of – Michelle has a team, she's not going online to JakeCrew.com and buying the clothes and she has people making stuff for her and perhaps it's that they just feel they don't have the time or the resources, I don't know.

[0:16:57.8]

**TG:** She does pay for everything.

[0:16:59.5]

**FT:** That's true.

[0:17:00.4]

**TG:** Mrs. Obama, she pays for everything. You're right, she certainly doesn't have the time to be browsing webpages.

[0:17:09.9]

**FT:** I agree with you, DC is just full of gray, navy blue and black. There is not even any color there.

[0:17:16.7]

**TG:** I know, most women are wearing clothes that are too big and it's just so unflattering. I just didn't understand it. Our appearance is important. I come from the world of academia where the pervasive attitude was, "I'm too smart for clothes. I'm just going to wear my flannel pajama bottoms and a sweatshirt." What? You're standing in front of a classroom filled with students. You are a role model, what do you mean you're too smart for this?

[0:17:51.7]

**FT:** I mean, I wish there were more Tim Gunn's in the universe and speaking... really, I do. Speaking of classroom though Tim, you spent as we know, many years behind the scenes as a teacher, college administrator. It wasn't until age 50 that you embarked on this world of television and the red carpet and bestselling books. In what ways have you grown by all of these relatively recent experiences and what are you learning about yourself as you amassed all these fame and fortune?

[0:18:23.3]

**TG:** Well you flatter me by saying fame and fortune, thank you. I mean, I have to tell you, I never expect to know who I am. I'm on the subway a couple of times a day and I walk the streets of New York constantly. I'm surprised when people say hello. But I will say they're lovely. You know? That's a really wonderful question about how I have evolved in my own thinking about myself.

It's a huge honor to believe that I'm a positive role model especially in this day of so many horrible, awful role models out there and bad behavior. Ever increasing and though again, I had a lot of bad feedback about my behavior last week but that was an exception. Actually my behavior in last week's show speaks to, I have an operative mode which is take the high road. No matter what strife and consternation you're faced with, take the high road.

However, when the high road gets so high that you get a nosebleed, get off it. That's what happened to me last week. I'm not stumped by your question as much as I'm trying to be

thoughtful in how I answer it. For me, this whole thing, I'm now 62, this happened 12 years ago, this whole phenomenon is so surreal for me. I still have difficulty wrapping my brain around it.

[0:20:03.2]

**FT:** Really?

[0:20:04.9]

**TG:** I feel so lucky, so fortunate, there isn't a single day I don't thank my lucky stars. I think part of it comes from having spent most of my life as a pauper educator. I worked tremendously hard. I loved my work and it was so fulfilling. I never dreamed I'd be a teacher, from my point of view, not on the stars but it happened and then it ended up sticking.

I'm always talking about life [Inaudible 0:20:31]. You never know where it's going to take you and you need to be ready, you need to be ready to seize opportunities and when something is percolating in front of you or beside you, you need to be ready to nurture it just to see what it might become. Because you just don't know, otherwise we're just stagnant and nothing happens to us.

[0:20:57.3]

**FT:** You totally took a leap of faith, you took an entirely leap of faith with Project Runway. You were unpaid for two seasons.

[0:21:05.6]

**TG:** Well, I never dreamed there be a second season, never. Even the whole, Runway had a very rocky beginning in many ways. The producers and I had quite a number of conflicts and I'm happy to say that I won most of them. I'm on the conflicts, they wanted a sample room, they didn't think that the designer should make the work, they're going to do sampler room with seamstresses and pattern makers and tailors.

I said, "Wait a minute, if the audience doesn't see the designers getting real and metaphorical blood all over their hands, who would believe this, who does Heidi send home?" I wouldn't, if I were the designer I blame the sample room. I wouldn't accept responsibility myself. The other big difference that we had, had to do with workroom access. The show was never intended to be taped at Parsons, that was not in the cards.

We were outfitting a loft space in the apartment building in which the designers were living and the producer's idea was, give them 24 hour access to the loft. I said, 'Wait a minute, this is enough of a stamina test without now blowing their shoes of serious severe sleep deprivation because that workroom is open. Let's open it and close it at the same time so it's an even playing field for everyone.'

If the designers decide to stay up all night in their apartment, that's a whole other matter, but at least we're not fueling this.

[0:22:49.0]

**FT:** Right.

[0:22:50.6]

**TG:** We know that didn't happen either but the loft space didn't happen because we didn't have the budget. I knew we were taping in August and I said well, summer school's over, fall semester hasn't begun, we're empty. If you want to come over and look at it, look at it. That's how it landed at Parsons.

[0:23:08.6]

**FT:** You often say that "You have to make it work." It's your famous catch phrase on the show. It's not just in reference to the fashion world, this is really a universal ideology for you and you've written that this wisdom arrived for you, Tim at a really young age, growing up in DC. Can you share with us a story about when this was relevant to you in your personal life at a young age?

[0:23:32.7]

**TG:** Well, I spent most of my childhood running from unpleasantness and controversy and anything that made me feel ill at ease and it was bad because as we're growing up and it's true as adults but especially for when we're growing up. There's so much that we face that is difficult and challenging and it's important to face it. Not to run and deal with the existing conditions and make them work.

It's so easy to write a fantasy scenario about what you'd like that circumstances and conditions to be, but they're not. You just have to own responsibility for that and as I keep saying, make it work, just accept that the circumstances aren't going to change, how do you address this?

[0:24:29.1]

**FT:** Now, on this show, guests often share with me their number one financial success story, their So Money moment. It could be anything from a great investment to when they paid off all their debt, maybe a time when they were able to be very charitable. What is one of your So Money moments Tim?

[0:24:48.8]

**TG:** Well, actually, I'm proud to say that I have a lot.

[0:24:54.6]

**FT:** You're So Money.

[0:24:56.9]

**TG:** Yes, exactly, I mean, I really have a lot. When I was, I refer to myself as a pauper educator because I was. I mean even though I was running, having ended my academic career, I was running the largest academic department at Parsons and of the new school, the mother



university, I was making nothing. I'm literary living paycheck to paycheck to paycheck and that's how I've spent my life, amassing debts. My father died and left me, I don't know sharing how much, but it wasn't a lot but it wasn't a little either. He died and left \$50,000. This was in the mid 90's and it was a total surprise. I did not have the best relationship with him. In fact, my mother was even alarmed like, "He left you what?"

[0:25:48.1]

**FT:** Oh no.

[0:25:50.1]

**TG:** And I used it to pay off my credit card debt which I then completely stayed out of debt and was committed to staying out of debt and then of course, well, reality television doesn't pay you a lot of money. It doesn't paying nothing but it doesn't pay a lot but I bought an apartment. It's the apartment, or the building, where we met each other. I bought an apartment in 2009 when the New York market had just gone sour and I talked to my financial manager and asked, "I'm spending an exorbitant amount of money in rent. Do you think I can actually afford to buy something?" and he said, "Well, within the limits, yeah".

I went back up to the counter of disclose and we went into whatever you go into and the deal was done. It was a matter of public record and there was a fair amount of bad mouthing of me for what I paid for the apartment because they felt that I had taken in such gross advantage of the owners. Well, the owners had a price. I offered 200,000 less, they came back and counter offered at 100,000 more, so a compromise that they tried and accepted it. What happened to be 300,000 less than they'd paid for it in 2000, well that's not my fault.

[0:27:16.3]

**FT:** Right.

[0:27:17.1]

**TG:** So we all know that sub-story that happened.

[0:27:17.9]

**FT:** They should be happy they found a buyer. They should be happy they found a buyer.

[0:27:20.4]

**TG:** I know.

[0:27:21.3]

**FT:** Frankly, it's just business people, my goodness.

[0:27:24.4]

**TG:** It's just business but the apartment has done nothing but appreciate. I took my 30 year mortgage and turned it into a 15 year mortgage. I said, "I don't want the apartment to out last me." And it's been just wonderful. I will also add, I have a wonderful, wonderful financial plan/manager who takes care of all my finances. Having been a pauper educator for so long and living paycheck to paycheck. I don't have a lot of wants.

[0:27:59.7]

**FT:** Really?

[0:28:01.1]

**TG:** I have basic needs and I certainly don't practice self-deprivation, but I don't take vacations, I don't have a second home, I don't own a car and never will. I am responsible for my own wardrobe on any show that I do and I shop with a budget accordingly because I need a lot of clothes.

[0:28:25.0]

**FT:** They don't give you a wardrobe budget? I'm sure Heidi Klum gets a wardrobe budget.

[0:28:29.5]

**TG:** You know, I don't know how it operates with Heidi but I also know that I don't want to know.

[0:28:36.5]

**FT:** That's a good policy.

[0:28:36.5]

**TG:** She lives in a verified universe. She's in a very different category than I am and I have great respect for that and I feel lucky to work with her.

[0:28:45.2]

**FT:** Yes. Yes, you don't have a lot of wants but is there one expense that you have, something that you spend on that makes your life easier or better? I ask this with all of my guests.

[0:28:59.3]

**TG:** Well, to be perfectly blunt, it's Paula Perez, who's my housekeeper. She takes care of my house and I met her through the person who's become my go-to handy man for everything, Gilberto Gonzalez and they have a partnership, not in life, but in business. I met Paula through Mr. Gonzalez and I've never let anyone paint an apartment of mine or clean it because no one does it better than I do. Well, Mr. Gonzales and Paula do. They're my splurge. I love having them come and make everything in ship-shape.

[0:29:46.4]

**FT:** Nice. I hear that quite a bit from guest that investing in other people helps them make their lives easier and better.

[0:29:55.1]

**TG:** It does.

[0:29:55.4]

**FT:** I have a question for one of my best friends, Kate, she knew I was going to interview you. She's a reporter/editor in DC. In fact, a journalist, she's fabulous. She's trying to spend more money on fewer high-quality clothes but she says that they even seem to rip and fray. Any advice on finding garments that last. Where to shop, what to look for in the make of the outfit because I think that a lot of times, there are markups on clothing. You think you're getting a quality piece and you're really not. You're just getting the brand name or a look.

[0:30:29.8]

**TG:** Well and exacerbating all of that is the fact that every wholesaler is looking for economies because retailers are demanding that the markup be less and less and less. Rather than having, let's say 12 stitches per inch, we'll have six. Or rather than having four buttons on the jacket sleeve, we'll have two, or none. I mean, vents on jackets. On a double vent of course, it's going to cost incrementally more than a single vent and that will be incrementally more than no vent at all. Everyone is looking for these economies. I always say when you're buying a garment, take it into the dressing room and really examine it. Put it on, see how it feels, look at whether it's a top, a shirt or a jacket, whatever it may be, you can't see it on the hangers. See how the sleeve is set into the bodice. Your eye will tell you. Your eye will really tell you.

The only thing I want to add about fraying and things falling apart, do look at the care instructions. Because I know people who just think, "Well, everything can be dry cleaned or everything can be washed, or things could be steamed." Well, some of that care that's not correct will really ruin a garment that otherwise, would be just fine. People would have to be very mindful of that.

[0:32:19.3]

**FT:** And here I am thinking that you can dry clean everything and you can steam everything because that's probably the gentlest way to make something look better but...

[0:32:28.6]

**TG:** If you take a jacket that's tailored, there is an infrastructure behind the exterior textile and the lining. It will be horsehair or buckram or something. When that gets moist, it tends to lose its purpose which is to give the structure to the garment, through this infrastructure. It's like a foundation of a house, once the integrity of that begins to dissipate, you're in trouble. Anything tailored shouldn't be steamed.

[0:33:02.2]

**FT:** Good to know. I'm writing that down. By the way Tim, we love you in our household even more now since you started voicing the character Bailiwick.

[0:33:10.3]

**TG:** Oh, I love Bailiwick.

[0:33:10.3]

**FT:** I have a son, I have a little boy. How do you get a gig like that? I would love a voice over job like that and apparently, they created that character for you.

[0:33:14.1]

**TG:** Well, that's exactly how it happened. They've sent me a script for a 16 minutes film. Yeah, it's a movie and the producers sent the script. They sent a drawing of Bailiwick and they said, "We just want you to know, we'd really build Bailiwick based on you. I mean he looks like you,

we hear him having your voice and we would be so happy if you would agree to do this.” Well, I’ve read the script and I thought, “Good heavens, this is feel good television with a nice morality tale.” I didn’t know it would develop into a whole series. I said, “I’d love and be honored to be a part of this” so that’s how it happened.

I just wanted to say because your question was a catalyst for this thought. I mean the wonderful thing about my life and why I say I’m so lucky and I am knocking wood right now as I say that, I never chased anything. I’ve never said, “I want to have that. Let’s go find out if we can get it.” Things come to me and with my agent, we weigh the pros and cons and the liability or lack of, and that’s how things around me happen. I mean it’s just been a phenomenon.

[0:34:42.5]

**FT:** Well, you are a very lucky guy but you also make your luck Tim. You go after these opportunities, you take the risk sometimes and I think that’s a wonderful lesson for everyone. I will end here now with your quote, which you sort of mentioned already but I have it now. I copied and pasted it from the internet because I loved it so much. It’s about taking the high road, right? “Take the high road,” these are your words.

[0:35:06.8]

**TG:** Yes.

[0:35:07.9]

**FT:** “No matter how much strife, consternation, frustration and anger you might be confronted with, don’t go to that level.” You know?

[0:35:14.4]

**TG:** I believe it.

[0:35:15.3]

**FT:** Unless you're on that one episode of Project Runway and you just... [laughter]

[0:35:19.2]

**TG:** Well, that was a case of the high road getting so high that I was getting a nosebleed and that it was time to get off. Time to get off this high road.

[0:35:26.2]

**FT:** Well Tim, thank you so much for joining us. This was such an honor and a treat for me. I'm selfishly saying this, I've wanted to have you on this show since it launched on January and good luck with your new program, Project Runway Junior. We'll all be tuning into that and wishing you continued success my friend.

[0:35:44.9]

**TG:** Well Farnoosh, thank you so very, very much and as I said, I'm a huge fan. I have your books and you have been an inspiration for me and will continue to be, so we have to stay in touch.

[0:35:53.9]

**FT:** For sure. If we happen to cross paths again, I will definitely extend my arm and shake your hand next time.

[0:36:00.7]

**TG:** Wonderful.

[0:36:01.7]

**FT:** Have a good day.

[0:36:02.8]

**TG:** Thank you so much. Take care.

[0:36:06.1]

**FT:** So, I'm thinking about doing a big old mic drop now. I mean I could just end the show right here, right now, right? Tim Gunn, Farnoosh, So Money. See you later. I have done everything I ever have wanted to do with this podcast but of course, that's not going to happen. I'm just going to say that if you like to follow Tim and I'm sure you already are, if you haven't, do it. He is @timgunn on Twitter and of course as always, the transcript and comments from this episode over at [somonypodcast.com](http://somonypodcast.com). In there, you could click on "Ask Farnoosh" and send me your questions every Friday. I turn the tables and answer your money questions. Thanks again to my guest Tim Gunn. Thanks to all of you for tuning in. I hope your day is so money.

[END]