

CAFTCAD

BESPOKE

THE CANADIAN ALLIANCE OF FILM & TELEVISION COSTUME ARTS & DESIGN



**THE
SPECIAL FX ISSUE**

ISSUE NO. 15 | FALL/WINTER 2021



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Echo from *The 100*

Work by: Allisa Swanson (Costume Designer),

Kit Pfeil (Breakdown) and team

This page:

Candy Taco (*Odd Squad*)

Work by: Christine Toye (Costume Designer) & team

Red High Tops by Converse available at Berman & Company

On Right: Dress by Diesel, Red Boots by Imperial

Photography for both: David Hou

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LETTER FROM THE CREATIVE DIRECTOR



JO JIN
Creative Director

When I think of what Special Effects Costuming is, the first thing that comes to mind is watching *Batman Returns* (1992) as a kid on my family's Sony television in Seoul. I mean really, all of the Batman movies had great special effects costuming. Everything about the movie was superb – the acting, the script, the production design – but without the costumes, it would not have had the same effect. These costumes helped build the narrative and made the wearer feel like the character they are supposed to be. Can you imagine Batman not in his bat suit and Poison Ivy

not in her green poison ivy suit? What about the other iconic Catwoman suit worn by Michelle Pfeiffer? Without it her role would not have been as convincing. Remember the way she moved in that costume? It truly did become her second skin.

In issue number 15, we celebrate the great special effects costume art and design here in Canada from the West Coast to East Coast. Mariana Sandoval-Angel and Ian Campbell created an easy-to-read timeline that really put the special effects costuming scene on paper, which is a helpful visualization of where Canada stands for special effects costuming. I also got to flex my producing, casting, and styling skills by doing another editorial shoot for *BeSpoke*. But none of this would have been possible without the CAFTCAD members who came on board the sub-committee and professionals outside of CAFTCAD who believed in the project and wanted to support us.

I want to give a special thanks to Berman & Co for letting us raid their

costume house to supplement the costumes that our CAFTCAD members were able to submit; IPAC Consulting for providing COVID testing to our editorial crew members so we were able to shoot safely; photographer, David Hou for helping us out again lensing the exciting projects coming out of Canada; make-up and hair stylist, Shawna Lee for prepping our models so they were like fresh canvas for us to adorn them with the wonderful creations. I also want to say thank you to Ciotti and Plutino Group for letting us shoot their models, Dinah van Egmond and Parker Murchison. They certainly wore these costumes beautifully. Last not but least, Tessa Hall and Emma Secord of CAFTCAD, you both have my greatest respect and appreciation. Thank you for all that you do. I am truly proud of the work that the Bespoke editorial team has put into this issue. We hope you will enjoy it.

A handwritten signature in black ink, appearing to read 'Jo Jin'.

LETTER FROM THE GUEST EDITOR



ALEX KAVANAGH
Guest Editor

As a founding member of CAFTCAD I have seen it grow and develop from a small group into a thriving national organization. I'm very excited by the new executive board that includes CAFTCAD members from across Canada and congratulate them on showing leadership and vision.

I'm thankful to the previous executive board, committee members, staff, volunteers, course instructors, course participants, and all CAFTCAD members for your time and support to help lift the costume community here in Canada. Starting out in the costume department in the early '90s, I've seen the costume department itself,

like CAFTCAD, grow and develop as technology, content, and production standards have changed. This issue, focusing on Special Effects Costuming, illustrates how costuming is constantly evolving, and how we as costumers rise to the challenge of bringing ideas into reality. We are also inspiring the next generation of artists, craftspeople, and visual storytellers of all kinds to dream big, and take those otherworldly dreams from concept to creation through the life of a costume.

Seeing as our *BeSpoke* magazine has solidified its concept of themed issues, we have decided to bring on a managing editor, Norah Murphy, who is greatly assisted by our staff Tessa Hall and Emma Secord, and have a creative

guest editor for content creation each issue based on the theme. Our creative director, Jo Jin, really ties it all together with imagery and style. Each member of the *BeSpoke* committee has contributed time and expertise to make this informative and entertaining magazine. Thank you for all your efforts.

A handwritten signature in black ink, appearing to read 'Alex Kavanagh'.

The Handler
(The Umbrella Academy)
Work by: Christopher Hargadon
(Costume Designer) and Milena Radeva (Special Effects Costume Builder)
Pink Jacket by David Dixon
Photography for both: David Hou





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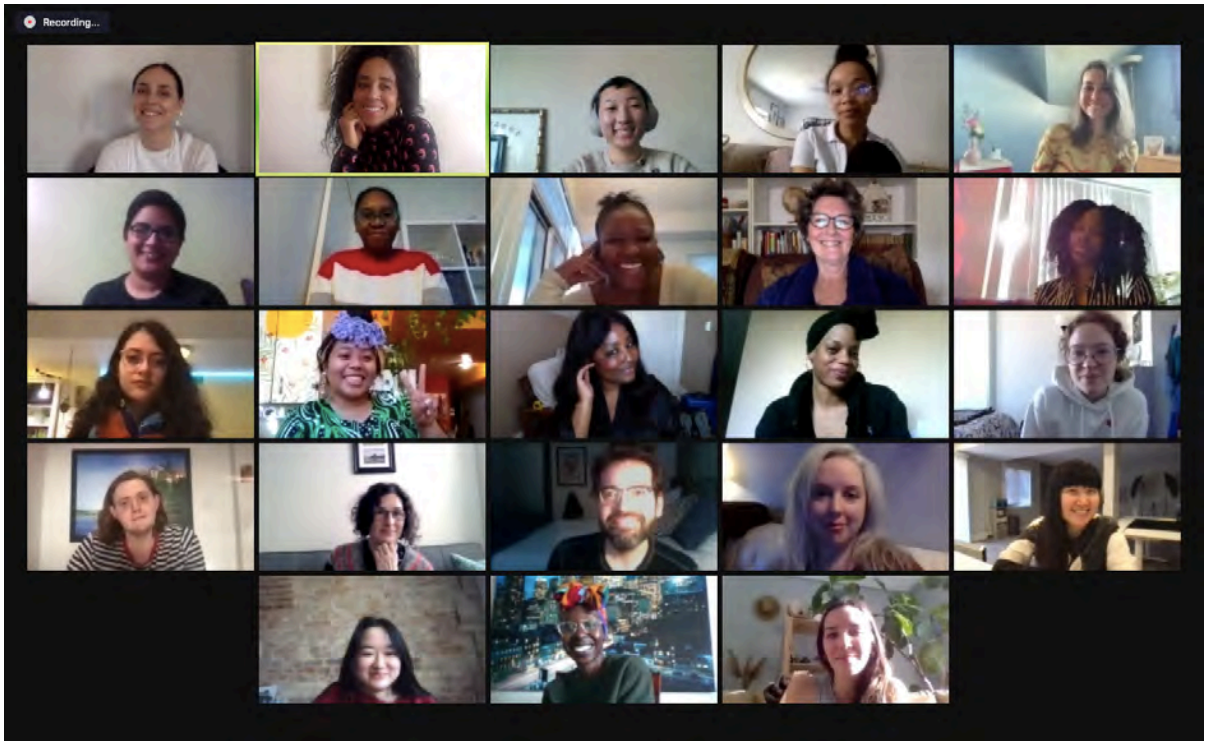
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CAFTCAD Year in Review

Overcoming the challenges caused by the pandemic has made CAFTCAD stronger and more united

By Tessa Hall

At this point in our history, everyone has become numb to the meaning of “unprecedented”, “unusual”, and “challenging” when describing the current situation and reflecting back on 2020 and 2021. The ever-looming effects of the COVID-19 pandemic are still making their mark all over Canada, and CAFTCAD is not immune to it. However, as it is in CAFTCAD’s nature to be resilient, adaptive, and push through any obstacle thrown our way, we dare say we’re emerging from this pandemic better than how we entered it.

Since the spring of 2020 all of our programming has been equally accessible to our satellite members and Toronto members alike. While this was in response to the pandemic, it has allowed our educational programming to welcome participants from Vancouver to Los Angeles to Taiwan to Scotland. CAFTCAD is impacting costuming industries not just nationally anymore, but globally.

Operating in a new online landscape wasn’t the only thing CAFTCAD had to start prioritizing over the last year. Since our inception, we have strived to be an organization that is inclusive of experience, identity, and ability. However, we knew that we could, and should, do more to embody these principles through our activities, not just words.

Last summer, we saw a global call to action in the wake of multiple instances of Black and People of Colour being murdered at the hands of police. These instances of blatant racism prompted new conversations around diversity and inclusion. As a result, CAFTCAD formed our first Diversity & Inclusion Committee to explore and take action on how CAFTCAD can include, promote, and reach a more diverse audience and member base within the costuming community.

This committee spearheaded CAFTCAD’s first ever Accessible Education Initiative, which aims to eliminate financial barriers for members and non-members alike in attending events and courses by covering some or all of the cost of tickets. The committee is also working towards creating a discussion or workshop around Indigenous artist relations and CAFTCAD. Our goal is for Indigenous CAFTCAD members, CAFTCAD leadership, and the Indigenous community to talk about how CAFTCAD can reach and cater to this audience better with the work that we do in the costuming industry.

In November 2020, CAFTCAD launched its first-ever virtual exhibit titled *The Life of a Costume Exhibit: An Exploration of Canadian Costumes* (see our article in *BeSpoke Issue 14*). Finally, people from around the world could access and

view the incredible costume work that CAFTCAD members have worked on over the years. This virtual exhibit saw over 2,500 unique visitors from 40 countries; a reach that we've never been able to accomplish prior to the pandemic! In celebration of the launch of this virtual exhibit, we hosted **A Conversation With...** events with CAFTCAD members and award-winning costume designers, Cynthia Summers and Adriana Fulop.

As everything turned virtual this year, so did all our meetings and committees with a fully engaged member base from all corners of Canada. We've grown in our programming offerings, and ideas presented, and are getting to understand the needs and wants from members outside of Ontario. Not only that, with the move to make all our course offerings virtual, we went from offering 12 educational courses in 2019 to 42 in 2020. We are so proud of this growth! This opened up the realm of possibilities like never before and with an Executive Board election on the horizon, we were keen to keep our satellite members involved.

After the nomination and voting process, our newly elected board was announced. Former CAFTCAD Vice-President Deanna Sciortino took on the role as President. Satellite member and board member Allisa Swanson was elected as Vice-President. Richard Crossman maintained his role as



Treasurer, and board member Sophia Rickson was elected to the role of Executive Secretary. Of the 4 officer roles, 8 board member roles, and 5 associate board member positions, 47% of those positions are held by satellite members; the most we've ever had on a CAFTCAD board!

In the spring of this year, we started gearing up for the third edition of the CAFTCAD Awards; the first that would be hosted digitally. Pushed from its regular March date, the Awards were streamed for all the world to see on May 1, featuring hosts Amanda Brugel and Steven McCarthy. This year the Nobis Industry Icon Award went to costume legend (and new CAFTCAD board member) Glenne Campbell for her impressive and extensive career! If

you missed out on the show, you can watch it on YouTube on our [CAFTCAD channel](#).

We can see on the horizon the wonderful glow of the end of the pandemic and we will continue using our online programming to reach people wherever they are. We are committed to making CAFTCAD and costuming more welcoming, inclusive and accessible. We started a lot of important work in the past year, and we will build on this momentum to reach new heights in 2021 and beyond. None of this could be possible without the continued support of our Executive Board, volunteers, sponsors, and of course, our invaluable members. You all deserve a pat on the back for believing in CAFTCAD's dream with us. <3





Unmasking the Super Suit

Arrowverse Costume Designer Maya Mani reveals how new technology and classic craftsmanship come together to create contemporary hero costumes

By Nathalie Atkinson

After nearly a decade as the costume designer on *Arrow* and *Batwoman*, and a contributing designer for the Arrowverse super suits, Maya Mani is a superhero in her own right when it comes to super suits.

“You zip up and you go,” Mani says of her design tendency. “I think that’s the one thing in how I approach superhero suits. Does this work? Can you put it on by yourself?” As a result, she prefers to do two-piece suits, rather than more constricting onesies, to maximize the actor’s mobility. “What makes a superhero fantastic is that interaction between the movement and aesthetic.”

Just as costume designs evolve with narrative and character development, the construction of the super suits themselves have evolved and kept pace with advances in technology, always sprinkled with Mani’s idiosyncratic ingenuity.

Leather wears well and can take a beating in stunts, “but the one thing about it is that it can be quite hot.” To enable air flow, the fabric of the actual suit is perforated. “Underneath the *Batwoman* cape, for example, there are perforations across her back and under the armpit for breathability.”

Typically, super suits now combine Eurojersey and thin Neoprene that can be painted, take on a texture, or be etched, Mani says. “They have to be able to receive all that treatment without falling apart.” The department also keeps an airbrush gun on hand for shading and trompe l’oeil to achieve visual dimension “and make actors’ legs look longer!” she laughs.

Specialty fabric like Eurojersey is ordered in, “and we have some fabric printers that can do the sort of raised plasticized printing, but we haven’t found anybody who can do it quite the same, so that goes to Los Angeles.” But

she figures the local capability is only a matter of time.

The speed at which materials and technology have evolved over the last few years is incredible, Mani observes. Case in point: Ocean Drive Leather, her go-to collaborator on the super suits, who have gone from strength to strength as they expand technological capabilities. Originally a fashion design house with a shop front in Yaletown, the custom and made-to-measure leather specialists known for intricately cut, tailored, seamed, piped, and sculpted leatherwork have contributed to dozens of B.C. productions over the past twenty years. Mani relies on their prowess in design and immaculate fit for all her ‘big major builds.’ “I don’t know anybody who’s better at leather than them.”

In 2019, Ocean Drive introduced a custom textures department that uses digital techniques and laser engravings to create next-level textural detail. It’s



all done in-house on leather and other fabrics. For a costume designer, details like custom textures create thematic continuity, and can also help to establish symbolic connections between characters.

A lot of the shows, Mani points out, are dark—and often, so are the super suits. “We would often shoot at night so that’s another reason I would go for leather, so it would shine a little bit—and I would put little rivets in there so we’d get these little pings of light,”

she recalls. Today as other techniques have become more accessible, if not ubiquitous, “what was unheard of nine years ago is now just, oh yeah, we’ll do that.” With the advent of 3D printing and 3D etching, for example, there’s more potential for layering fabrics to create visual interest—like the metallic she once set underneath the etched-out lightning bolt on the Flash costume to catch the light. She also makes use of surface treatments; “I like to add textures such as ‘steroid veins,’ which we did to Reverse-Flash.”

Even on a superhero budget, a DIY ethos can inspire creativity. “There are lots of different costumes where I would go to Canadian Tire and prow the aisles of the car parts,” Mani says of looking at different applications for existing objects, especially in the days before Vancouver had the capability for molding, 3D-printing, and laser etching costume pieces. “I used a lot of placemats, because they had interesting textures.” They are part of League of Assassins Katana’s armor, for example: “I wouldn’t need to airbrush them because they had interesting textures and I wanted a woven grass cloth that could go outside and work, and the fact that they were plastic is perfect for Vancouver rain!” she recalls with a laugh.

Throughout her designs Mani always pays respect to the original DC comics (which have a huge and vocal fan base) but she also likes to acknowledge street style, and what designers like Prabal Gurung and Ann Demeulemeester are doing as well as emerging talents like Berlin-based Esther Perbandt and avant-garde Los Angeles designer Jonny Kota. “I’ve used some of the pieces in shows and I am also inspired by some of the details.” She also looks at photography for ideas on fabric finishes and textures. Ideas for construction and design details come from a variety of places, be they origami elements or industrial design icons. “Noguchi lamps, I used that once on a costume, it was kind of cool!”

Sometimes the big builds can still stump you. “When producer Marc Guggenheim first told me I was going to design the Atom, I actually went into shock because I’m not an engineer,” Mani recalls. “I didn’t know how to approach it and started punching ‘exoskeleton’ and that sort of thing into Google.” Inspiration turned out to be close at hand: the incredible A.T.O.M. (Advanced Technology Operating Mechanism) exosuit worn by Ray Palmer (Brandon Routh) ended up being based on Mani’s own knee brace (“a result of a skiing



Above & opposite: *Arrow*
Left: *Batwoman*



Maya Mani | Photographer: Colin Bentley

accident—I'm not athletic"). Once she realized the costume was really just one massive brace, she was able to create it in collaboration with prop master Ken Hawryliw and professional tinkerer Paco Don at Unlimited Design, who happens to be a systems robotic engineer.

"In keeping the costumes grounded and because a lot of the costumes I've designed incorporated armor," she elaborates, "I look at various sports like archery, fencing, horseback riding, etc. for the shape and function and how the body is protected for those sports." She also consults the

fight coordinator on the fighting style the character will have. "Are they an archer, do they use a sword or do they practice a martial art?" An articulated super suit knee that looks like vintage motocross gear is as much about how it looks as about being functional. "Putting a Eurojersey in there makes sense so they can bend their knee and we don't end up with a big baggy knee over time." And its construction can vary depending on who's in the super suit. Toward the end of *Arrow*, for example, she noticed how a particular stunt man seemed to spin around on his knees a lot. "Rather than constantly replacing them, we put in a hard knee

just for his little gravel spins, as I called them, painting it and making it look like it belongs."

Mani also ensures that they always land on their feet—comfortably. "Footwear is really important," she stresses, "because superheroes fight." The variety of boots for her super suits are always built on a running shoe base like Nike Free or Adidas; regular soles "just don't give the same footing—and that's really where they get grounded and how they get to do all their fantastic things." Last season alone, Mani enumerates, *Batwoman's* stunt double had her regular boots, her 'descending' boots "for hard drops—I was worried about their knees so we had some made with cushy soles, like moon boots," as well as running boots.

Early on *Arrow* she approached Lobel & Son, a family-run orthopedic modification and custom footwear maker in the area dating back to 1949. Lobel & Son's expertise is in footwear for high-risk diabetics who have wounds or partial forefoot amputations, carving spring plates to compensate for missing toes and other gait issues. When Mani contacted Jared Lobel, third-generation maker, he realized that his know-how dovetailed perfectly with the from-scratch, totally custom work required for super suits. "I'm used to having to make safety boots for people whose feet are deformed," Lobel recalls, "and I've transferred this knowledge over."

"The first pair they brought us was actually an upper that had been stitched over top of the Nike runner. But I don't do work that way. I make the boot so it's properly lasted and then finish it with the running sole." For a main character like *Batwoman*, Lobel works from her specific custom last, whereas for a stunt they use footwear sizing, with tweaks. His work ranges from Sidi motorcycle boots re-lasted with a running sole in order for the stunt to safely jump from one roof to another to elaborately designed leather boots that require meticulous hand-stitching. Lobel can even invisibly create the equivalent of a steel toe boot inside the cap of a men's dress shoe with hardened layers of raw carbon fiber, epoxy, and resin.

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Above: *The Flash*; right & below: *Arrow*



In addition to the creative problem-solving, “I think the most exciting part for us is the push to detail,” he adds; “to be really precise with everything down to the last stitch.” “It’s great to be challenged artistically,” Lobel says. “We’ve always thought of ourselves as creative people but not everybody who came in before saw that. They’re dealing with us as artists.”

“It’s about people who have been doing other things and just don’t know that they can do this yet,” Mani enthuses of being a cultivator of the local creative economy. “We asked if they could give something a whirl and said they’d take a stab at it. Now I think most of Vancouver goes there!”

Indeed: since making that first pair of boots for Mani on *Arrow* about seven years ago, Lobel’s production work has become a significant part of the business—about thirty percent, he estimates. Besides the Arrowverse and some of the CW’s other Vancouver-based shows, like *Riverdale*, Lobel estimates that they’re crafting footwear for at least ten different Amazon, Netflix, and Disney projects filming in Vancouver this season.

“The thing about doing things in Los Angeles—and they do brilliant

things in Los Angeles,” Mani says, “—is that they’re not here. So, if we need something changed or fixed, or anything needs to be addressed, it’s a big deal. Sourcing out local suppliers is important.” That priority goes beyond simply ensuring that the super suits fit well. That’s something the costume designer is proud to emphasize. “We are building the film community.” ✂



An Incomplete History of Notable FX Costumes

Costumes in stage and screen productions have largely used the same techniques and tools for ages. In the last half century, new tools, materials and techniques have been added to the kit and grouped under the umbrella of "FX Costuming". This has allowed audiences to be treated to sights previously unimaginable. Aliens, spacesuits, monsters, superheroes and endless applications that allow stunt performers to safely do their job; FX Costuming has revolutionized the industry and it has only just begun...

By Ian Campbell and Mariana Sandoval | Illustrations by Sarah Symons



Batman Begins, 2005



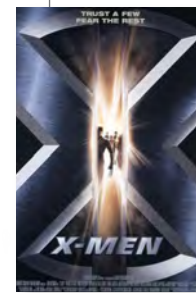
The Shape of Water, 2017



1954 1966 1973 1987 2000 2008 2012 2013 2014 2016 2017 2018 2019 2020



Alien, 1979



Umbrella Academy, 2019



Star Wars: A New Hope, 1977

To purchase Sarah Symons' featured drawings, [CLICK HERE](#), search "CAFTCAD"

The Cutting Edge

Special effects costuming combines unusual materials with innovative technology and Canadian costumers are up for the challenge.

By Alex Kavanagh

Special effects costumes come in many shapes and forms; body padding, super suits, creature suits, space suits, armour, and everything in between. It requires working with materials and techniques that are not typical of normal garment construction, whether it's sculpted leather, laser-cut latex, custom-printed neoprene, shaped metal, sculpted foam, moulded silicone, a 3D print or a combination of these and other materials. The designers, concept artists, fabricators, technicians and dressers must work together to create these costumes and bring a character to life. It's important to remember, though, that in each costume is a performer. These costumes must allow for movement, breathing, body functions and performance.



The Mighty Jungle

My first film job in Toronto was working on the sitcom *The Mighty Jungle* as an animatronics trainee. London company Image Animation was employed to do the special effects. It was exciting to work with Dave Keen, Shaun Harrison, and Paul Jones. They had worked on projects like *Hellraiser*, *Aliens* and *Nightbreed* (and some of the biggest films since, including *Star Wars*, *Harry Potter* and *Avengers*). My trainee job entailed helping move around the animatronic animals between scenes; an alligator, a seal, a tiger, and a toucan. The show was filmed weekly in front of a live studio audience, and my job on show night was puppeteering the toucan's body, while an actor puppeteered the mouth in a bunker under the set.

The most impressive creature was the orangutan, a realistic suit worn by an actress with an animatronic head that was also puppeteered by two people. Paul Jones was responsible for the sculpting/molding and animatronic portions of the orangutan. The body suit was created by artists hired from the Henson's Creature Shop and the hair work was primarily done by Vicky Stockwell, a very experienced hair person in the UK. Several layers created the ultra-realistic ape—a sculpted muscle suit, a Lycra body suit painted with

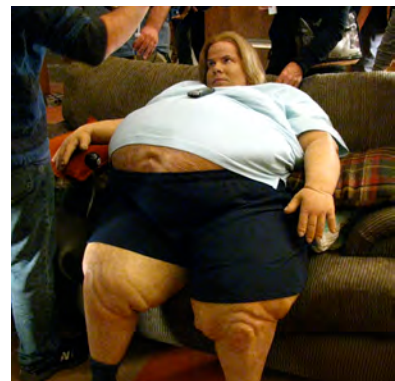


Ginger Snaps II

a splatter wash of different colours, the mesh-backed hair body suit, and the animatronic head.

I designed the costumes for *Ginger Snaps II* and *III* shot back-to-back in Edmonton. The werewolves were made by a team from KNB FX, headed up by Howard Berger. Howard had worked on some of my favourite genre films including *Predator*, *Aliens*, *Army of Darkness*, *Spawn*, *From Dusk Till Dawn*, and many others. (He would soon win an Oscar for his work on *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe*.) KNB does everything in-house, from design fabrication, prosthetic make-up and animal replicas, to specialty props and costumes. They have a full-time seamstress department at the shop that handles anything that needs to be sewn; it could be sewing core socks or foam runs into robot suits to armour for covered creature suits, depending on the job.

On *Kids in the Hall: Death Comes to Town*, an eight-part miniseries we shot in 2010, we required extreme body padding for a character. The Lycra bodysuit, filled with foam and Styrofoam balls to give it a bouncy ability to move, was built by David Scott. The costume was worn by Bruce McCulloch, but we used a body double to do the preliminary costume fittings.



Kids in the Hall: Death Comes to Town



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Alex Kavanagh on *Resident Evil: Retribution*

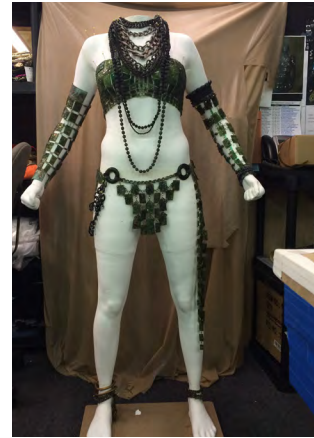
On *Resident Evil: Retribution* (RE5) I worked as one of the assistant designers for costume designer Wendy Partridge, who had designed *Hellboy*, *Blade II* and *Underworld*, among others. RE5 was the first time I had a lot of exposure to working with neoprene, fabricating specific elements using materials like silicone, and printing our own fabrics. Wendy adapted the character looks from the video game into reality by paying attention to the silhouette, texture, and detail of each costume. The costume for lead actress Milla Jovovitch was developed over several prototypes, adding more unique details each time. The final version featured thin sharkskin neoprene with mesh inserts, vinyl piping, ski boot buckles, silicone painted elastic, earth magnet inserts (to attach the guns to her back) and custom-made metal pins.

After principal photography ended for RE5, we required additional photography. Wendy was now in England working on *Thor: The Dark World*, so I coordinated from Toronto while keeping her in the loop. A new character was added: "Uber Axe Man," a 7-foot tall hooded monster wearing an apron made from the skin of its enemies. Paul Jones sculpted the body padding and hood, while the costume department provided his clothing and made the apron, a patchwork of different leathers that breakdown artist Madeline Brian painted to look like flesh, adding prosthetic bits provided by PJFX. The final product was perfectly gruesome.

As costume supervisor on *Suicide Squad*, I coordinated with the various companies outsourced to do some of the super-villain costumes. Our costume designer Kate Hawley did concepts for all of the various characters, but some of these costumes were sent out to special-effects companies to be fabricated. The variety and large number of high-maintenance special effects

costumes for this film required a large team with specialized skills.

Ironhead provided the hero super suits from *Batman v Superman* as well as a team to maintain them along with local costumers Damion Saliani and Robin Careless to assist. The costumes had to be locked up in a secure space considering their value and the secrecy surrounding the characters and plot. Part of the costume department's responsibility was making sure no one could see the costumes as the actors travelled. We had special capes made to cover actors when they were not on set.



Suicide Squad

We had additional Batman costumes fabricated as we were going to damage the suits with an underwater scene. The local costume team took over dealing with the Batman costumes once the actor's scenes were finished and only stunt scenes remained. As the costume was made from foam latex, which is quite buoyant, weights had to be covertly added to different parts of the costume so that the stunt performer would be able to submerge.

Legacy Effects were already creating creature FX for the demon characters and were engaged to create Will Smith's Deadshot look.

Shaped foam pieces were inserted into a custom-printed fabric top, and his body armour was custom made. With many water sequences, the costume took a beating, and costumer Wayne Godfrey spent a lot of time regluing and repairing the costume at the end of each day.

The main Enchantress costume was built in-house by Ritta Koleva, made of custom-made green tiles held together with metal rings. It required each tile to be shaped individually and each tiny metal ring to be soldered closed so the pressure of the performer's movement would not pull it apart.

The finale costume for the Enchantress was created by CGI, so we worked closely with VFX to help provide elements they needed to generate the final effect.

Special Effects costuming requires experimentation, ingenuity, and collaboration. Helping performers and directors create reality from imagination is always part of costume design, but the challenges (and rewards) are amplified in special effects costuming. To succeed, costumers need to develop new skills, and work closely with people from many other departments in order to take the script to the screen. More shows featuring special effects costuming are being filmed in Canada than ever before, and Canadians are ready to take on this work. ✂

On season 4 of *The Strain*, costume designer Delphine White was tasked with creating a look for a new breed of uber vampires. Their look was sinister, made completely in-house from moulded leather armour and detailed leather garments painted to look rusted and decayed.

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Photography
David Hou

Stylist
Jo Jin



Oliver Queen/Arrow (Arrow)
Work by: Maya Mani
(Costume Designer) and team



The Handler (*The Umbrella Academy*)

Work by: Christopher Hargadon (Costume Designer),
Milena Radeva (Special Effects Costume Builder) and team



Osyraa's Regulator (*Star Trek: Discovery*)
Work by: Gersha Phillips (Costume Designer) and team



Echo (*The 100*)

Work by: Allisa Swanson (Costume Designer),
Kit Pfeil (Breakdown) and team



Neck Piece and Bustier by Adam Smith
Gold Chain Dress by Unknown,
Pants by All Saints available at Berman & Company



The Stone Warrior (*Odd Squad*)

Work by: Christine Toye (Costume Designer) and team



Deer-masked Assailants (*Dark Web: Cicada 3301*)

Work by: Anne Dixon (Costume Designer) and team

3 Piece Suit by Topman, Button Down Shirt and Shoes by Joseph Abboud, Belt by Suit Supply, available at Berman & Company

Special effects editorial:

Makeup and hair by Shawna Lee

Nails by Simona Nicolescu

Models: Dinah van Egmond (Plutino), Parker Murchison (Ciotti)

Photo Assistant: Hitomi Iwatani

Stylist Assistant: Rizelle Sadcopen

Editor-in-Chief: Alex Kavanagh

Produced by Jo Jin

Special thanks to Berman & Company, Robert Watson, and IPAC Consulting



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Costuming in the Time of COVID

Innovative safety measures and conscientious crew keep the film industry going through the global pandemic.

By Fidge Fletcher

Working in film is a very unique situation, especially under the world's current circumstances with COVID 19. I can speak from my own experience working in film during this unprecedented pandemic. I have had the opportunity to work on production sets that take this pandemic very seriously.

Working during a pandemic comes with so many different emotions—good, bad and ugly. There are so many COVID 19 protocols within the costume department that you feel very safe. It's interesting that during this time you are taking the small stuff way more seriously.

Washing or sanitizing your hands more than ten times a day, always having a PPE kit by your side, wearing a KN95 mask 10-14 hours a day (with 15-minute mask breaks in between) and, the most fun of them all, getting COVID-tested three times a week if you are working closely with actors, like I do. This pandemic has opened my eyes to lots of new ways to work more safely than I did pre-COVID.

I have had to measure, fit and style up to 50 background actors for an episode. Yes, even during COVID! The thought of fitting and styling so many people during the

second wave of the pandemic was a lot to take in, but if you take your precautionary measures the thrill and ride will be more exciting and yet very safe.

I got into the habit of always checking in with my actors. "Have you been tested? When was the last time you were tested?" It can be quite the daunting experience to ask actors about rapid testing, but it is the new normal for costumers, along with:

- Sanitizing your hands and making sure the actor's hands are sanitized
- Wearing your face shield
- Sanitizing in between costume looks

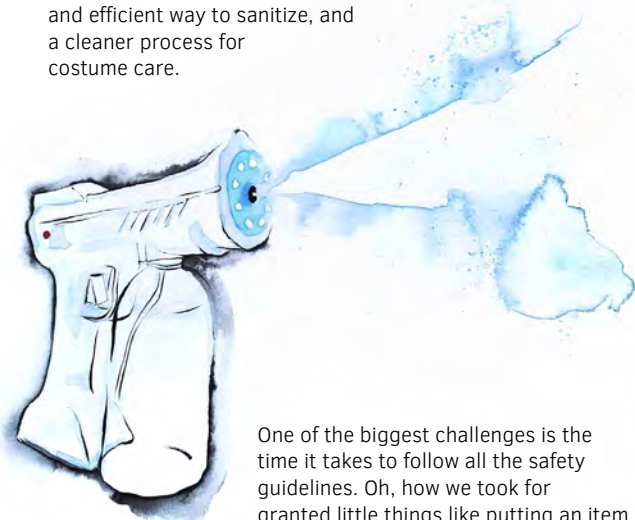


My least favourite part of working during this pandemic and being creative with actors is wearing a protective face shield. The shield is amazing in theory, but not the most practical while trying to fit and style. Let's face it—they're unfashionable and not very comfortable.

I understand the practicality of its protection, but maybe the film and production world could develop a face shield that's comfortable and gives us costumers better vision so we can do our jobs more creatively and accurately.



Quarantining is also another huge factor within the costume department. I'm talking about our costumes, which we need to keep sanitized and personalized for our actors. Fortunately, there are a few tools a costumer can use to quarantine and keep the costumes safe. Technology has evolved so much during COVID 19, including our cleaning tools. I personally have used some great cold fogger electrical spray guns that make the quarantine and disinfecting process fun and interesting. They're also an easy and efficient way to sanitize, and a cleaner process for costume care.



One of the biggest challenges is the time it takes to follow all the safety guidelines. Oh, how we took for granted little things like putting an item of clothing back on a rack right after

someone had worn it, or trying the same item on multiple background actors. Now, any outfit that an actor wears for a fitting or on set must be sanitized with the proper cleaning agent, then quarantined for a minimum of an hour.

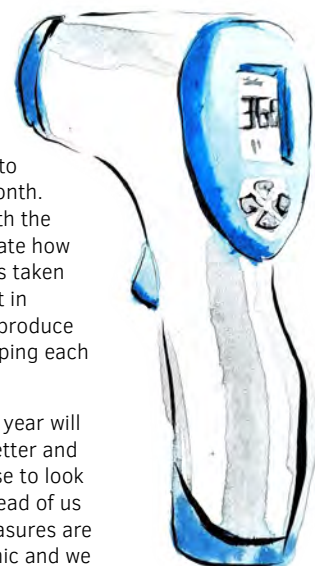
When you're working in a costume department for a show call that is more than a few months, you spend so much time with

your team that they become family. Not being able to give someone a hug or shake their hand has also become our new normal. This has been a huge adjustment for myself.

Overall, working in film and the costume department during this pandemic has been such an eye-opening experience. As a costumer, I'm always thinking of the safety of others, while also being mindful of the range of emotions they are dealing with as they try to work during this pandemic. It's a huge responsibility, and we always have to remember that keeping each other safe as individuals and as a team at all times is our first priority.

I've found that in order to maintain a healthy emotional balance I have to just take it day by day, month by month. I don't know what's coming next with the pandemic, but I've come to appreciate how the production and film industry has taken the pandemic seriously, and has put in processes that have afforded us to produce ground-breaking projects while keeping each other safe.

All that we have learned during this year will forever stay with us and make us better and safer costumers. I will always choose to look at the glass half full with what is ahead of us for years to come. These safety measures are working during this current pandemic and we will continue to do our part and pay it forward.



✂

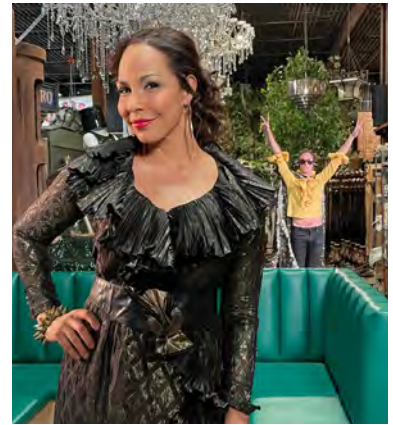
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Co-hosts Amanda Brugel and Steven McCarthy



2021 CAFTCAD Awards Go Digital

Live-streamed show has our largest viewership ever

By Joanna Syrokomla

What a difference a year certainly makes. The [2021 CAFTCAD Awards](#) went digital this year and premiered on May 1st on our Youtube Channel. More than five times the usual attendees of the live event have now seen it at this moment of writing. For the first time, our celebration and acknowledgment of the artistry of Canadian costumers can be seen around the world, bringing our talents even further forward on the world stage.

There wasn't such a clear vision of what the awards would be back in the spring of 2020. For months we tried to figure out how to bring the costume community together virtually while keeping the show interesting and entertaining. We also knew that no matter the outcome, it was the quality of the submissions and nominations that we needed to focus on.

Our brainstorming led to the thoughtful interview segments to learn more about the nominees and their processes. Cynthia Amsden, CAFTCAD Awards Co-chair, had been keeping her eye on what audiences were responding to in the current landscape, from both award shows and costume dramas. She fashioned a terrific script that brought both humour and information, and scaled it to a very successful and efficient 55-minute production. That's when we realized we were producing a TV show. Who thought that one day

CAFTCAD would turn into an actual production company?

Bringing together the hosting talents of Steven McCarthy and Amanda Brugel (who had played fashion interns together in a Disney film many years back), and our enthusiastic production team of Peter Mabrucco (Director), Rentia Van Der Bijl (Producer), Lize Van



Der Bijl (1st AD), Andrea Cuda (DP), and many amazing crew and volunteers, it was shot over a quick weekend behind the scenes of the whimsical Wiseacre Costume and Props Rentals (a perfectly-timed-just-wrapped base camp — or circus depending which coast you're from). The assembly and post team of Lorraine Clark, Triple Threat Entertainment, Giant Maverick Studio, James M. Woods and Lisa Billingsley marvellously combined all the various efforts helmed by Cynthia Amsden. Many kudos of course to Emma Secord, CAFTCAD Awards Office Coordinator, who kept all the spinning plates from shattering. Also a wonderful surprise was having Jury Coordinator, Iris

Simpson, in front of the camera for the moving In Memoriam segment that was gorgeously shot in the Wiseacre garden, with photos and commemorations supplied by family and friends of those who had left us in the past year.

A delicious website showcasing many of our nominees was created by the display committee and can be seen at www.caftcadpresents.com/awards.

The tireless group of Deanna Sciortino, Clarke Stanley, Vanessa Smikle, Tarah Burke and Tomas Hartl went above and beyond in creating a digital portal to see the costume pieces up close with commentary from the designers and artisans themselves.

We are so very grateful to our committed jury of more than 30 people, who took all the submissions, watched them on their own time, and had the very difficult challenge in trying to distill them down to the 65 nominees showcasing talent from across Canada. CAFTCAD Members voted in each category to chose the final winners. The beautiful, handmade Judy award statues were crafted again by



Nobis Industry Icon Award winner, Glene Campbell



CAFTCAD Awards Co-chairs Joanna Syrokomla & Cynthia Amsden

Adam Smith, who also assisted on the floor of the shoot along with the talents of Jessica Panetta (Hair and Make-up) and Charlene Seniuk (Costumes).

Incredible thanks to all our sponsors and supporters who donated financially, or with their time, costume rentals, props, knitted segments, mask-making prowess or fake snow.

Lastly, thank you to the CAFTCAD Awards Directors, Alex Kavanagh (Vice

President) and Nathan Laws (Treasurer and Sponsorship Coordinator) without whom we would not even have the framework to build this incredible event.

We look forward to discovering even more of your costume talents and can't wait to share them with all those who want to watch. Fingers crossed we can all stand at a buffet again together and clink our champagne glasses in excitement over what we decided to wear to the 2022 CAFTCAD Awards. ✨



Top row from left: Allisa Swanson & daughter; John Dunnett & Goji; Joanna Syrokomla; Middle row: Sarah Blostein; Terry Pitts; Glene Campbell; Bottom row from left: Mariana Sandoval-Angel; Jacki Lyons, Allison Chesher, Amanda Collie, Iwan Fay-Fright, Jasmine Murray-Bergquist, Inset: Jennifer Stroud

2021 CAFTCAD Awards Winners List

Excellence in Crafts - Illustration

The Twilight Zone, S2 - Terry Pitts

Excellence in Crafts - Building

Star Trek: Discovery 301, That Hope is You, Part 1 - Tanya Batanau-Chuiko, Carla Mingiardi, Ryan Smith, Gülay Cokgezen

Excellence in Crafts - Textiles

The Chilling Adventure of Sabrina, S2 - The Dye Dept: Anthea Mallinson; Emily Kathleen McIntyre, Ahra Ko, Layne Eustace Beck & Katie Blecker

Excellence in Crafts - Special Effects

Costume Building - TIE

Odd Squad Mobile Unit Season 1 - Bonni Burns, Henchmen Studios, Ashley Gennuso

Star Trek: Discovery 303 People of Earth - Ray Wong, Hayley Stolee-Smith, Blake Hyland, Andrew Cook

Costume Design in Short Film

The Rabbit Hunters - Sandra Soke

Costume Design in Web Series

Queens, 103, Naomi - Vanessa Magic

Styling/Costume Design in Music Videos and Commercials, Sponsored by

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Heritage Minutes: Elsie MacGill - Nicole McCormick

Costume Design in Indie Feature, Sponsored by

Wisecre Rentals

Jump, Darling - John Dunnett

Costume Design in TV - Contemporary, Sponsored by

IATSE 873

Trickster 104 Episode 4 - Adriana Fulop

Costume Design in TV - Period, Sponsored by

IATSE 873 - TIE

Murdoch Mysteries 1312, Fox Hunt - Joanna Syrokomla

Age of Samurai; Battle for Japan 104, Enter the One-Eyed Dragon - Lyndsay Reader

Costume Design in TV - Sci-Fi/Fantasy, Sponsored by

IATSE 873

Star Trek: Discovery, 301: That Hope is You, Part 1 - Gersha Phillips

Costume Design in Film - Contemporary, Sponsored by

IATSE 891

The Craft: Legacy - Avery Plewes

Costume Design in Film - Period, Sponsored by

IATSE 891

Salt N' Pepa - Michelle Lyte

Costume Design in Film - Sci-Fi/Fantasy, Sponsored by

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Z.O.M.B.I.E.S. 2 - Trysha Bakker

Costume Design in Film - International

The Banker - Aieisha Li

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Production: Star Trek Discovery | Costume Designer: Gersha Phillips



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We asked our members:

- 1. Favourite special effects costume**
- 2. The most complicated or outrageous costume you've created or worked with**
- 3. What are you most looking forward to in 2021?**



ADAM SMITH

spike@ica.net

1. Any of Eiko's costumes in the film *The Cell*
2. *Klingons Star Trek: Discovery*
3. Seeing friends and family again!

AKSHAY TYAGI

@thetyagiakshay

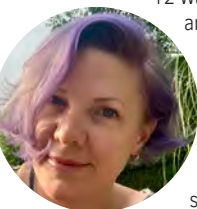
1. *Black Panther* suit
2. Working on *Krrish 3*, an Indian superhero franchise. The outfit had 12 different versions whether he was running or flying or just standing, with strings attached to keep it looking like it was floating effortlessly!
3. The return of creativity and passion post pandemic!



ALLISA SWANSON

@allisa_s, Allisa M Swanson, allisa_swanson

1. High Priestess Ayesha, from *Guardians of The Galaxy Vol. 2*
2. *The 100*, "Die All, Die Merrily." We had 12 Warriors, all in post-apocalyptic armour, that needed to emulate their clan and the resources they would have repurposed, while also being completely functional for our stunts and actors.
3. Having my kids go back to school!



CAROLE MCDONALD

www.CaroleMcDonald.com

1. Nightwing superhero body suit with muscle suit
2. Hand-embroidered corset and fabric for a Padme recreation gown
3. I'm currently working on a new fashion series using LED lighting and movement. I always enjoy blending technology and clothing whenever possible. I'm also looking forward to reopening my studio after the COVID shut downs to accept new work for film and puppet projects!

CHRISTINE TOYE

@christinetoeye

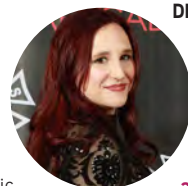
1. Any and all costumes from *Star Trek: The Next Generation*. Robert Blackman's incredible work stuck in my psyche growing up, and I believe it's what set me on the path to theatrical and over-the-top costuming.
2. My hands-down favourite, retire now because your dreams are realized, outrageous costume was the Candy Taco for *Odd Squad: Season 3*. Only a BG character, but I had waited over 80 episodes across previous seasons and finally the opportunity came up.



DAINA VALIULIS

@dainavaliulis

1. Anything made by LAICA Studios (stop motion puppets) and The Jim Henson Company
2. *Star Trek: Discovery* uniforms ;-P
3. Continuing to work as a concept artist/illustrator. And eventually, being able to share the work I have done this year. It has been very cool to see my growth as an artist (thus far) and I hope to continue to grow and work on interesting projects until forever!



DEANNA SCIORTINO

@deannabiancas

1. The costumes as a whole from *Black Panther*. The beauty, time, effort, creativity and ingenuity to create them all is astonishing
2. Having to create Jerome. A costume I designed and for a CFC short titled "Bye Jerome". An imaginary friend of a child who happens to be a bird. It was daunting to have to work with new materials that I've never considered before.
3. The ability to go to a movie theatre again!

FARNAZ KHAKI-SADIGH

fksdesigns@gmail.com

1. There are too many to pick from. I like them all as there is something unique and special about each one.
2. It was the giant spider man (not the superhero) from an episode of R.L. Stine's *the Haunting Hour*. It was on 8-foot hand and foot stilts, and we had to create a giant spider web that hung from his arms and legs and moved eerily as he



maneuvered on the stilts.

3. I have an opportunity to work on a very exciting project that I have been waiting for for a while. It will be very challenging, very nerve racking but super exciting. I can't wait to be able to share my upcoming adventures with everyone. So stay tuned for updates ;D

FIDGE FLETCHER

@thestylefactorinc, thestylefactorinc@gmail.com

1. *Avatar*, *E.T.*, *Species*, *Aliens*
2. A costume made from real glass.
3. 2021 has been so amazing to me so far! I got the opportunity to work on an amazing show and I am looking forward to closing out 2021 with a BANG!!! with happiness in my heart and continue working on this amazing project. I am also looking forward to focusing some more on my personal life and space and continued growth. Life is a very funny thing and you have to live in the moment and appreciate things as it comes to you. I am ready to end this year on a bang! and start looking towards 2022!!



FRANCISCA ALVARADO

@franciscacaceres_

1. I've been fortunate to have seen a few SPFX Costumes come to life so it would be hard to choose favourites. The process is always the most exciting.
2. Witnessing the creative process of *L'RELL*, *Star Trek: Discovery S2*. Costume Design by Gersha Phillips
3. Wrap parties & no more face shields.

IAN CAMPBELL

@iancampbellfx

1. Ben Affleck's Batman
2. Ian McShane's Odin costume on *American Gods*
3. I'm looking forward to taking some time off at the end of season 3 of *See*, and hopefully going to see movies in theatres again when it's safe! I'm especially excited to see *Dune*, *The Suicide Squad* and *The Green Knight*. The costumes in those films cover such a wide array of what FX costuming can be in different genres.



JENNIFER BUNT

@nifferdesign

1. It's a classic... C3PO and R2D2
2. On season 3 of *American Gods* we had to make a human sized corn husk doll made of layers of finely pleated fabric. One worn by



a stunt person who was to "fly" on a wire rig and a double with tear-away pieces to be worn by the actor to reveal them.

3. I'm looking forward to doing a deep dive into Old Colony Mennonite culture as part of my work as ACD on the feature film *Women Talking*. Exploring the dress and customs of this society that is noted for its reluctance to interact with the mainstream is a challenge.

JOHN DUNNETT

@whodunnett

1. Anything & everything Eiko Ishioka has ever gotten her hands on (especially *The Fall*)
2. Probably my "tap dancing hot dog" dresser track with the original Broadway company of *"Bullets Over Broadway"*
3. Shopping malls & seeing everyone's faces again.



LESLIE KAVANAGH

@lk_costumes

1. Anything *Star Wars* ... love love love all the worlds that are created.
2. Hmmm...I've had a few !! lol I think on *KICK ASS* (the first one) figuring out all the components for the Armenian Superhero costume...HUGE fibreglass wings that had to be assembled and put onto a stunt guy who was hanging off a 35 story building!
3. Hmmm... well 2021 as we all know has still been tough in this Covid world. However there really seems to be a light at the end of the tunnel and things could possibly get to a sense of normality. With that I think it will just be amazing to see friends and family and actually hug them.



LINDSAY FORDE

@reliena

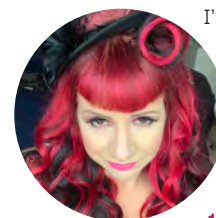
1. The Borg Queen in *Star Trek: First Contact*, because of how much collaboration and creativity there clearly had been between departments.
2. In my costume building youth I spent two weeks shaving fun fur seam allowances to do a 40' long purple velvet and "ermine" king's robe, complete with little black tufts and a satin lining.
3. Hugs, health and working with the best in the biz!



LORELEI BURK

loreleiburk@gmail.com

1. Falkor the luck dragon from *The NeverEnding Story* and Bluto from *Labyrinth*.
2. The Octopus Dress from *A Series of Unfortunate Events* and building mascots.
3. Creating more beautiful costumes.



MAYA MANI

@mayupapayu

1. There's a lot of talented designers in this country - hard to pick just one.
2. I would've said Atom but I think Batwing has out complicated that costume. They seem to be getting trickier and trickier!
3. Like everyone, an easing up on COVID and being able to see people without a mask again.



RICHARD CROSSMAN

ractenor@yahoo.com

1. The Diva from *The Fifth Element*.
2. A sailboat hat
3. Some actual paying work.

ROBIN CARELESS

@robincareless

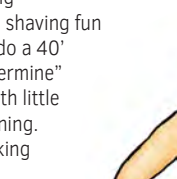
1. Ben Affleck's Batman suit in *Batman v Superman* and *Suicide Squad*
2. The Odin God Armour in *American Gods Season 3*
3. Personally, I'm really looking forward to travelling again once we're all vaccinated and it's safe again. I haven't seen my family in over a year, that'll be nice to do again. Professionally, I'm excited for people to see what we've cooked up on *See: Season 2* (and then season 3 next year). They're some really fantastic looking costumes designed by Natalie Bronfman, and I think people are really going to love them.



SARAH BLOSTEIN

@breakdownbadass

1. There are too many to name!
2. I can't pick just one, but certainly the most outrageous costumes I've created have been on *Station 11*. Featuring a theatre troupe post-apocalypse, costumes are made from tin cans, cardboard, coat hangers, plastic bags, and other found objects!
3. The airing of the *Station 11* on HBO Max!

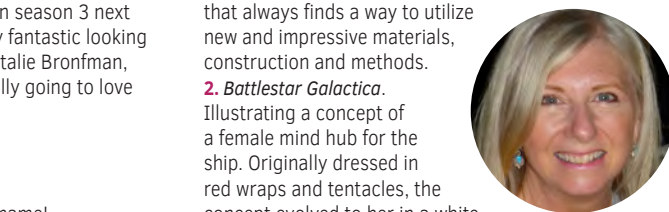


I've spent the past 8 months building and doing breakdown on this show with Key Tamara Rigby-Funke. It features a lot of specialty costumes, many of which were literally built from literal garbage!

SEQUOIA ERICKSON

@kikithemoa

1. Probably Aunt Marge's inflating suit from *Harry Potter and the Prisoner of Azkaban*. Just a stunning practical effect that took an intense amount of collaboration between costumes, prosthetics, stunts and SFX.
2. Odin's gold scalemail armour for *American Gods*. We built two of those suits (plus the two for Tyr) in just two weeks, admittedly two very intense weeks. We were over the moon with the final look and were thrilled that Ian McShane was too.
3. Maybe this is supposed to be a work related thing, but honestly travelling to see my family. I haven't seen anyone in my family since before Covid so yeah, that's at the top of my list.



SOPHIA RICKSON

@sophiadrickson

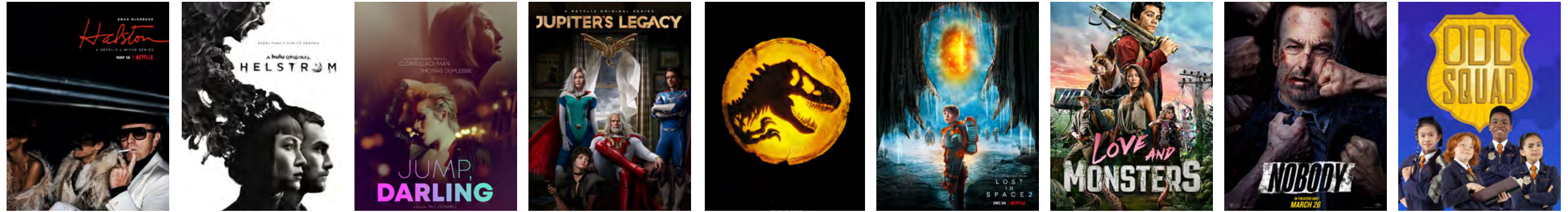
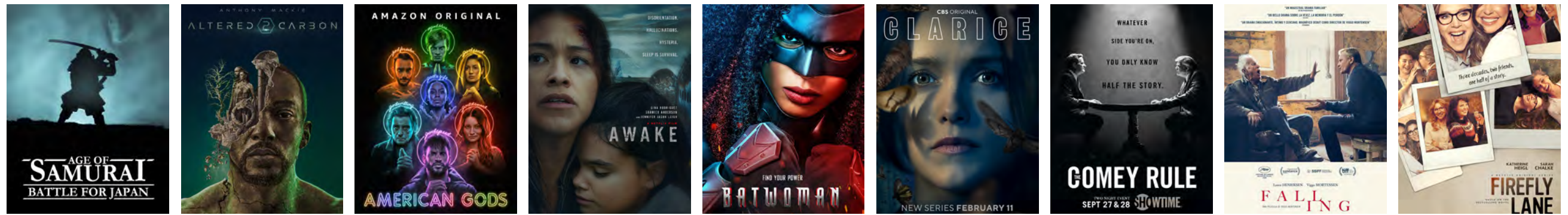
1. Everything *Silent Hill*!!
2. I've done a lot of crazy carnival costumes as small as just a feathered backpack to something with 40 ft wings. Not a film costume unfortunately, but I hope to one day create something insane for a tv show or movie.
3. Designing more. I love being a costumer in the department, supervising, and tracking money, but I can't wait to get back to being creative. I'm naturally a creative person and definitely miss working with my hands and conceptualizing a character. That vision coming to life is euphoric.

TERRY PITTS

@terrypitts_27

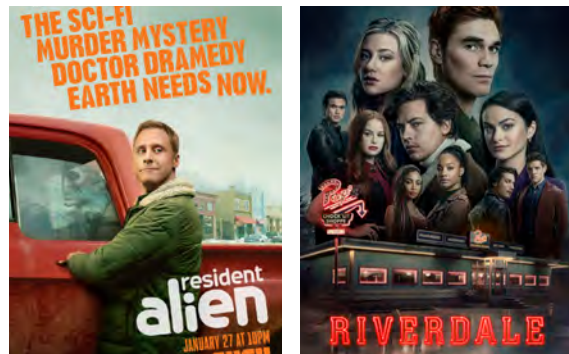
1. Always impressive sci-fi/fantasy work that always finds a way to utilize new and impressive materials, construction and methods.
2. *Battlestar Galactica*. Illustrating a concept of a female mind hub for the ship. Originally dressed in red wraps and tentacles, the concept evolved to her in a white glowing tub, her tentacles attached to the sides of the tub.
3. Continued collaborations illustrating for designers. Currently working with Ivy and Bean and following through with my concept illustrations to final costumes. Also, the second costume illustration online class. It is extremely rewarding to contribute, encourage and inspire others!





SOME OF THE GREAT PRODUCTIONS

 MEMBERS HAVE WORKED ON...





EMBRACE THE ELEMENTS

