

CAFTCAD

# BESPOKE

THE CANADIAN ALLIANCE OF FILM & TELEVISION COSTUME ARTS & DESIGN



## THE STUNTS ISSUE

ISSUE NO. 16 | FALL/WINTER 2022



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no. 16

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**Cover photo:**  
Stunt fall  
Courtesy of Marshall Virtue

**Background this page:**  
Cowboys from *The Harder They Fall*  
Photo: David Lee/Courtesy of Netflix





LETTER FROM THE EDITOR-IN-CHIEF



**LORETTA CHIN**  
Editor-in-Chief

When I was approached to return to *BeSpoke* as Editor-in-Chief of The Stunts Issue, I was reticent. As some of you know, I had held that position for eight issues and at a certain point I had felt I had neither the energy nor the focus to continue, ending my tenure with The Stylist's Issue.

The Stunt's Issue provided an opportunity to return to magazines and journalism and I was immediately reminded of the 1983 Bond film, *Never Say Never Again*. A film chock full of stunts which the Bond character was known for. It also recalls this sage idiom that Sean

Connery once uttered when he was told he would never play Bond again. Really, life is not about absolutes, and that no matter how you feel at one time, things change, and individuals change their minds. As you can see, I changed mine and I signed on.

With this issue we explore the world of stunts and how we as costumers work in tandem with stunt coordinators and performers to evoke character building, action, and performance safely, seamlessly and for the audience invisibly. Whether it's for a car chase, a fall from a building or setting a performer on fire or hiding the padding on an all-too fitted costume for a female stunt performer, that is the challenge for costumers. Which begs the question, how do they do it? In this issue we attempt to give you some of the answers and provoke some thought on how we can do it better.

How do they do it also applies to the myriad group of individuals who put this project together along with our various CAFTCAD volunteer committees and our committed membership who strive for excellence

with each project – note the tribute to Luis Sequeira and Antoinette Messam, two of our most celebrated founding members who despite hectic working schedules are still committed to the continued growth of this organization.

I'd also like to salute our CAFTCAD members who volunteer their limited spare time, which as you all know is far too little given the long hours our industry demands. Our volunteers do this because membership in CAFTCAD is rewarding, fulfilling, and an opportunity to be part of a greater whole, which is essentially what filmmaking is all about.

Finally, it is the *BeSpoke* team's hope that you enjoy this issue and glean some degree of knowledge about this significant element of the craft and that you also consider contributing and becoming active in CAFTCAD in whatever capacity your life allows.

LETTER FROM THE CREATIVE DIRECTOR



**JO JIN**  
Creative Director

Not a far departure from our last theme, Special Effects, we at *BeSpoke* felt it was only a natural transition to do an issue on Stunts Costuming. What does stunts costuming entail? Well, there's many things to factor in for all of the costume personnel involved. One scenario can look like this. First, a costume designer has to think about designing something

both for the actor and their stunt so that they can freely do any actions they are supposed to perform. Then a costume buyer is out on the field sourcing the best materials or pre-made clothing for that action, also considering the environment and weather conditions. We don't know how many takes it will take to get the perfect shot so we have to buy or build in multiples in case of anything. If the cutters, sewers, FX builders, and dyers are involved, they will have to work their magic a couple times to make sure they are replicated exactly. Other than the core costume team, stunt costuming can also involve other professionals like specialty costume builders, stunt coordinators, and intimacy coordinators.

In this issue we interviewed those individuals who do hands-on work in stunts costuming to give our readers a snapshot into who they are and how

they got into what they are doing today. I want to thank everyone who took the time to let *BeSpoke* interview them and I also want to welcome the new members who have come on board for this issue who contributed by dedicating their time with content planning, pitching ideas and turning them into articles. What once used to be called a newsletter, I am happy to present as our latest *BeSpoke* magazine.

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2022 CAFTCAD Awards Toronto screening. Photos: Semco Salehi

# CAFTCAD Year in Review

Our Alliance is bigger, stronger, and more national than ever

By Tessa Hall

It is always such a rewarding experience to reflect back on another year at the Canadian Alliance of Film and Television Costume Arts and Design (CAFTCAD) by means of writing this annual article. It seems now, more than ever, our organization is truly keeping up the momentum that we first started when this pandemic began. One could even say the CAFTCAD that we know now is quite the contrast to the CAFTCAD we all knew in 2019. We couldn't be prouder of the necessary shifts, promising growth, and exciting new initiatives that this "new normal" has afforded us.

To understand how much we've changed and grown over the past two years, here are some metrics we can share. Since 2019, membership has grown by 36% to a new record of 340 CAFTCAD members. In 2019, CAFTCAD offered 16 ticketed events and courses in its calendar year. In 2020, thanks to everyone being at home and ready to learn online, we hosted a total of

41 online courses and panel events, in addition to three pre-pandemic in-person courses, and one fabulous, live award show. In 2021, while the majority of the TV/film world went back to work, we maintained the momentum by offering 22 online courses and panel events. It is our goal to hit this same target for our 2022 online courses.

Focusing our programming online allows us to bring more content to more of our members. No longer a stationary organization, CAFTCAD's growth outside of Toronto cannot be ignored. After reaching a wider, national audience through our online programming, social media, national representation on our new Executive Board, and membership recruitment, we knew that our next step was giving CAFTCAD a physical presence outside of Toronto, for the first time in our history.

The 2022 CAFTCAD Awards gave us the opportunity, 14 years in the making, to bring a physical and in-person event to



CAFTCAD President Deanna Sciortino

our satellite members in both Vancouver and Calgary. These screening events marked the first-ever CAFTCAD events outside of Toronto and we couldn't have been more excited. The Bosa Centre for Film and Animation at Capilano University was the location of our largest screening event, welcoming more than

100 guests. CAFTCAD member Ralamy Kneeshaw hosted the Calgary screening at her costume shop, The Costume Collective, making for an intimate and memorable celebration. Thanks to the hard work and dedicated teams in both Vancouver and Calgary, these events were the first of what we hope to be many more to come.

Toronto hosted its own screening event at Alburn Studios to celebrate our local nominees and winners. The evening included drinks and light refreshments, catching up with friends that we haven't seen since the start of the pandemic, and watching the digital award show together.

Since 2019, CAFTCAD has vastly expanded its initiatives and the working committees that help execute them. CAFTCAD's committees now include CAFTCAD Awards, BeSpoke Magazine, Diversity, Equity, and Inclusion, Education, CAFTCAD Library, and CAFTCAD West. You can read more about what each committee is working on by checking out pages 22-23 or by reading our Awards article on pages 25-27.

It is important to note that membership in CAFTCAD does not require membership in any of the numerous unions and guilds representing costumers in Canada. However, we do pay attention to what is going on outside of CAFTCAD. There have been many significant developments in the film and television industry in Canada and the United States of America. Early in the fall of 2021, the International Alliance of Theatrical and Stage Employees (IATSE) in the US threatened a momentous strike for its 40,000 film and TV industry workers. In mid-October, an agreement was reached with the Alliance of Motion Picture and Television Producers



2022 CAFTCAD Awards Calgary screening. Photo: Hugh Short

(AMPTP), which would improve wages and working conditions for streaming productions, provide a retroactive wage increase of 3% annually, and higher penalties for companies that don't provide meal breaks. The agreement also includes unspecified diversity, equity and inclusion initiatives and adding Martin Luther King Jr.'s birthday as a holiday.

But that wasn't the end of labour issues for creative film roles behind the camera. Following the 24th Costume Designers Guild Awards in March 2022, costume professionals across the states began taking a stand on what they believed to be major pay discrepancies within the industry.

According to a [video](#) by the Costume Designers Guild (CDG), in the US, costume designers, who are often predominantly women, make less than two thirds the scale rate of a production designer. This year, notable actors, directors, and costume designers have spoken out about this pay equity issue and are hoping to get the attention of

those in decision-making positions to start making some overdue changes to the way costume designers, and other costume positions, are compensated.

In Toronto, the commercial stylist community is currently in negotiations with the Association of Canadian Commercial Production (ACCP) to have a meaningful increase to the prep/wrap rate that has been stagnant for over a decade.

The pandemic has brought many societal changes that resonate locally and internationally. It has touched everyone and every industry. We believe CAFTCAD and the greater TV and film industry have risen to these challenges, and we feel fortunate we were able to grow and adapt. As always, CAFTCAD will continue to inform our members and our community, for the betterment of all that provides safe, inclusive and professional working conditions. We will navigate together through the current for our greater future. ✂



CAFTCAD Vice-President Allisa Swanson at 2022 CAFTCAD Awards Vancouver screening. Photo: Maxine Bulloch





Marshall Virtue with team from *The 100*

# Making the Impossible Happen, in Style

Interview with B.C.'s Marshall Virtue, Director and Stunt Coordinator

By Lorelei Burk

The most exhilarating movies and television shows to watch are ones that are full of action. This action can be car chases, people dropping from great heights, fight scenes, explosions, people riding horses or falling into oceans, anything that has any type of risk is done by our brave and daring stunt people. They are the real superheroes of the film world.

Making sure their costume helps keep them safe for whatever dangerous feat they are about to do is crucial. When you do fittings, you need to make sure that the stunt person can move in their costume. You should discuss what the stunt is and what they will need on the day. They may have to hide stunt padding, a wetsuit, or a layer of nomex fireproof clothing. It is your number one priority to work with the stunts coordinator to make sure they have whatever they need.

One of my favourite stunt coordinators is Marshall Virtue. He is a second generation film person whose father, Danny Virtue, is a legend in the British Columbia film industry. His family has been working in stunts for decades and they have worked on hundreds of television and movie sets.

**How long have you been working in stunts?**

I performed my first stunt when I was 11 years old.

**How did you get into stunts?**

I'm second generation, my dad is a legend in the film industry in B.C. I knew in high school that film/stunts would be my career path, I've never done anything else.

**When did your family start working in stunts?**

My dad started in the circus, that's when he fell in love with horses and learned to train them. He made friends with Dar Robinson and other well-known stunt people while he was in L.A. but his goal was to have a film career in B.C.

“I'm second generation, my dad is a legend in the film industry in B.C. I knew in high school that film/stunts would be my career path, I've never done anything else.”

- Marshall Virtue

**What does your family do?**

Everything film related, we also have a charity that helps kids and we put on a stunt show every year for kids in children's hospitals.

**Tell us about your family's ranch.**

I was blessed to grow up on a 200-acre ranch with 60 horses, it is so beautiful. They shot a show my father produced called *Neon Rider* for six years of my childhood. I grew up on a movie set. My dad's passion is training horses, he has also trained a lot of actors to ride for TV and movies.

**What are some of the challenges with working with stunts and costumes?**

Some of the challenges can be a costume that restricts movement or skimpy clothing that a stunt performer can't fit any pads under.



Brothers Marshall and Clay with their father, Danny Virtue

**Tell me a story of a difficult costume and a stunt and how it needed to be overcome?**

I'll be honest in saying female stunt performers must be tougher than men having to deal with high heels or small dresses that they can't fit any pads under. I have definitely had to request flat shoes for stunts that couldn't be performed in high heels. I have had good experiences with costume

designers altering costumes so a performer can pull off a stunt. Safety should always be first.

**From a director's point of view, what do you like to see in costumes?**

I directed two episodes of *Batwoman* last year. The last episode had a casino poker-themed party. I didn't give Maya Mani one note. I think sometimes the best thing a director can do is get out of the way and let the creatives do their job. Everyone looked amazing and it elevated the scene.

**What were the challenges working with the Batwoman supersuit for stunt work?**

Costumes did multiple fittings with our stunt double to make sure she could perform at the highest level. It still had to be tight, so getting pads under was always a challenge.

**What was the most challenging stunt with Batwoman in the suit?**

We did a lot of wire work, sometimes dropping either our actor or stunt double up to 100 feet to pavement.

**What was your favourite stunt costume that you worked on because of the stunt or the costume?**

In *Fantastic 4* I doubled the stretch guy. I got to put a superhero costume on every day. It took 45 minutes to get it on with the help of two costumers.



Team photo from *Batwoman*



**What was your biggest stunt challenge involving a costume?**

I have performed in a costume that I couldn't even hold my hands above my head. It was hard to perform to say the least.

**Do you ever get nervous when you have to light someone on fire? What advice can you give to costumers?**

I don't get nervous, but I always want my performers to go home to their families not injured. Only use natural materials like cotton, don't use things that could melt.

**What can you suggest is the best advice for costumes for wire work?**

Have multiple costumes because we are most likely putting a lot of holes in the costume.

**What are the best recommendations for underwater work?**

Even in a heated pool, I recommend a thin wetsuit. It gets cold after a couple of hours.

**How important is the collaboration of the costume designer and costume team with the stunts department?**

Communication is everything. The stunt coordinator should be able to guide you on things like padding and if multiples are needed.



Danny and Marshall Virtue at the Emmys

**What advice can you give to costumers who are new to fitting a stunt person?**

I'd just ask the performer if they think they are wearing a harness or any big pads. I think it helps if the performer brings the equipment they will be wearing to the fitting. Then we know for sure if the costume is going to work.

**What questions do you appreciate costumers asking you when it comes to stunt work?**

I'm just really appreciative when

costumes want to collaborate and make it so we all succeed while keeping people safe.

Stunt people make our movies and television shows come alive with their awe inspiring, death-defying feats of remarkable skill, courage and talent. They are the unsung heroes of film making and they deserve our appreciation and gratitude for the incredible work they do. ✂



Marshall set on fire in Watchmen, 2008



Virtue Ranch in Mission, British Columbia

**The Virtue Foundation helps kids be their best**

Danny Virtue started his foundation in 2000 to help children and young people develop their self worth and meet their potential despite physical, mental or financial challenges. The non-profit's goal is to work with families to help children overcome obstacles from disabilities to illnesses. Whether it's events at the ranch or training and mentoring in film work, the foundation offers youth a welcoming, inclusive environment where they can have fun while learning to succeed. One of the foundation's biggest events is "A Day at the Ranch". Children come to the ranch where they get to learn stunt work and even give it a try.

The Virtue Foundation has also set up an equine therapy program for policemen, firemen and other first responders suffering from PTSD (post traumatic stress disorder).

If you would like to learn more about the Virtue Ranch or contribute to their charity, please go to the [Danny Virtue Foundation online](#).

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Screengrab from *The Girlfriend Experience Season 2*

## Sex on the Ceiling

### The art of choreographing intimacy

By Marcia Scott

For the longest time intimate scenes in the film and television industry were epitomized by a costume supervisor standing by with a couple of robes and the 1st assistant director announcing “this is a closed set.” Things have changed with the dawn of intimacy coordination. The profession came into prevalence in Canada in 2019 after former set medic Lindsay Somers became the first intimacy coordinator in the country the year prior.

As the liaison between actors and collaborators, intimacy coordinators (ICs) have taken the sometimes sensitive conversation out of the costume department’s court. One set costume supervisor relayed, “In the past it was often the set costume people that would break the news to the actors that they were going to be naked, and would try to find information about what they would be doing or what the camera angles were so we could cover appropriately. I’m sure it was very unsettling for actors to not know what was going on, and now with intimacy coordinators that is a thing of the past.”

This isn’t to say that the costume department didn’t take this responsibility seriously. For years the costume department was the production support for performers, with the 1st AD as gatekeeper. Louisa Krause (Anna in *The Girlfriend Experience Season 2*) commented on the costume department, “They always had my back. The department went above and beyond to make sure I was comfortable,” and in preparing for intimate scenes “would make subtle alterations that ensured my confidence in whatever I was or wasn’t wearing so that I could focus completely on my job as an actor.”

Season 2 of *The Girlfriend Experience* was shot early 2017, and while visiting a friend on set, Lindsay Somers recognized that intimacy scenes posed unique challenges, and helped propel her to take on an advocate role. A former medical consultant for film and television, she started working as an intimacy coordinator in 2018, eventually founding [Intimacy Coordinators Canada \(ICC\)](#) the following year.

The main pillars of ICC are implementing proper protocols for scenes containing intimacy, simulated sex, nudity or high emotional content, and offering choreography when needed. Many intimacy coordinators have a background in stunts, which also uses choreography to reduce risk, helping make for an easy transition into their new role. Sexual violence or sexually charged scenes are often the crossover where stunt and intimacy coordinators join forces. The work is distinct and each is specific about what they take care of.

CAFTCAD Award recipient Avery Plewes, nominee for Costume Design on *Sex/Life* Season 1, sums it up: “The part about working with an intimacy coordinator that I find most interesting is that they treat the art of it like a stunt coordinator. It’s not just about the actor having an advocate, but the coordinator works like a stunt coordinator in that they figure out a very distinct choreography for the director to get their shot and the actors to feel safe. The costume department comes into play when we help the coordinator cover up in spots

the camera won’t see. I found it all very interesting!”

Somers wants to elevate best practices and etiquette around discussions of intimacy in the industry, and collaborates across departments to achieve this. While no longer the only player in intimacy planning, the costume department is still one of the main participants, and costumers need to understand the important role they play. (Note: Somers is a frequent guest speaker at CAFTCAD’s Fitting Room Etiquette & Actor Relations course).

Lindsay Somers’ expertise is needed even in space. In Season 1 of *Star Trek: Strange New Worlds* costume designed by Bernadette Croft, Somers supervised scenes of implied nudity and kissing. Plewes agrees that the role of the IC is proactively coordinating collaboration, “Not just to protect the actor in such a vulnerable moment, but also to be a liaison between departments to mitigate awkward conversations that actually don’t need to be!”

From prep to set, Somers advocates for all performers by ensuring clear communication and consent. In one instance she stepped in to address a production request that may have put stand-ins on the spot on the day. By sharing details with potential stand-ins, they had advance warning of what would be required of them, giving them the information they needed to decide whether to consent.



Nathan Rival and Rachel Archer prepare Louisa Krause for *The Girlfriend Experience Season 2*. Photo: Marcia Scott

Krause describes her experience on *The Girlfriend Experience* Season 2 as positive despite not having an intimacy coordinator on board. “I spoke with the director before signing onto the job. Because the writing was so specific, there was never any question when it came to what was being asked of me and I trusted my director completely.” She goes on to say, “My personal boundaries were never jeopardized and everything was handled with such care.”

Whether your show has an official IC or not, Plewes advises anyone working on these scenes to be as direct and factual as possible when having conversations with actors. “Don’t make jokes about the scene or body part. And don’t come to the table meek or in an awkward manner. It will make it harder than it needs to be. It’s just business!”

When it comes to shooting intimate scenes, a delicate balance is required to handle what is asked of the performer and what the director needs for the scene. It is here that the Costume Department and the IC can assist in the creation of an equilibrium that blends reality and illusion seamlessly. ✂

## Modesty Kit List

*Based on recommendations from the team at Sex/Life.*

Make sure to leave a variety of options in the actor’s trailer. This means size options, double-sided tape, bra and underwear choices. Plus scissors, a robe, a zip-front hoodie, oversized sweatpants, slippers and flip flops. They will feel extra taken care of if they know you’ve covered every scenario possible.

### Essentials

- blankets
- button-down classic pyjamas
- alcohol swabs
- spare nudity patches
- Intimacy tape – topstick, medical tape, K tape
- nipple covers (petal and silicon)
- variety of skin tone shades in matte spandex/Lycra
- bras, including classic (not textured or lacy), strapless and bandeaus
- a range of underwear cuts in different skin tones, including laser-cut thongs, string thongs, boy shorts, laser-cut bikini-cut underwear
- men’s dance belts
- drawstring pouches for men can be made in-house (most actors like a variety of size options provided on the day)
- men’s underwear in all shades
- H&M white briefs (dye them and switch out the elastic)
- Spanx/shapewear
- yoga mat (intimacy coordinators use as a barrier - great to insert into a dance belt)
- a piece of black fabric, even a black sock, can come in handy for creating a shadow to hide stuff!

### Recommended brands and shops

- [Nubian Skin](#) modesty bras, etc.
- [Cuup](#) bras
- [Natori](#) bras
- [Aerie](#) bras (great for small cup sizes)
- [Skims](#) bras and underwear
- [NuBra](#) self-adhesive and strapless bras
- [Nue](#) breast tape (excellent for tops and dresses the actor can’t wear a bra with)
- [Intimask](#) range of items in skin tones and sizes, including skin tape and nipple covers (Tips: bra cups are handy to put in Intimask instead of the silicone insert because it’s lighter; wipe area with alcohol swab before applying tape for better stick)
- [Shibue](#) (and Hibue) disposable frontal coverage underwear
- [Braza](#) flash tape is a must-have for underwater and bath scenes
- [K tape](#) (Tips: Stretch K tape when taping, and use correct colour for skin type)
- [Wotever](#) (Toronto) carries Shibue and has a great selection of nipple covers
- [The Modesty Shop](#) (Vancouver)

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Zazie Beetz as Mary Fields, *The Harder They Fall* (2021). Photo: David Lee/Courtesy of Netflix

# Celebrating our Award-Winning Costume Designers

Congratulations to CAFTCAD founding members  
Antoinette Messam and Luis Sequeira

By Mariana Sandoval-Angel

This year we celebrate the work of our fellow Canadian costume designers, Luis Sequeira and Antoinette Messam, for their work in *Nightmare Alley* and *The Harder They Fall*. Both designers not only are founding members of CAFTCAD, but their incredible work has undoubtedly brought esteem to Canadian costume design. We are truly honoured to have them in our community, and we are happy for the well-deserved recognition they received this year for their work.

Luis and Antoinette, CAFTCAD congratulates you and we can't wait to continue to follow and support your careers every step of the way!

Luis's costume design for *Nightmare Alley* garnered him his second Academy Award nomination. The film is his third with director Guillermo del Toro. They first worked together on *The Strain*, and their second project, *The Shape of Water*, gave Luis his first Academy Award Nomination for costume design. They are with

no doubt an incredible creative duo. For *Nightmare Alley*, Luis brought together a masterpiece with his use of colour, textures, and silhouettes that were accurate to both the period and storytelling. He presented two distinct worlds and the journey of the characters in an extremely cohesive and stunning way.

"The biggest challenge was to create two distinct worlds, with completely different senses of aesthetic, design and form." - Luis Sequeira, CAFTCAD Awards Show.

Antoinette's costume design for *The Harder They Fall* won multiple awards. Directed by Jeymes Samuel, the film tells the story of black urban cowboys in the 1800s. Antoinette blended into every costume some Native-American, Mexican and African symbols, which reflected the West's multiculturalism. In addition, she used period Western pieces and contemporary fashion and textiles to create the looks of these memorable characters.

"When I started doing research to prepare for the interview, I discovered that, 'Oh, my God, look at all these beautiful Black people in western attire; look at all these beautiful Black people in Victorian clothes.' I'm not looking at slaves. I'm looking at homeowners, merchants, cowboys — that blew my mind." - Antoinette Messam as quoted by Ashante Infantry in "Canadian Costume Designer Antoinette Messam Talks Styling Black Cowboys in 'The Harder They Fall'", [everythingzoomer.com](http://everythingzoomer.com)

Both films, just like the rest of the world, were interrupted when the COVID-19 pandemic hit. The designers were forced to shut down and pick up again many months later when the industry resumed. Working in films of such magnitude, this only demonstrates their incredible talent to lead, empower their teams and conceive such stunning costumes as the end goal. As always, both Luis and Antoinette are immensely grateful to their teams, who worked tirelessly by their side during this entire process. ✂



Clockwise from above: *The Harder They Fall* (2021) Fitting process Photo: Antoinette Messam; Idris Elba as Rufus Buck; Regina King as Trudy Smith. Photos: David Lee/Courtesy of Netflix



Clockwise from top: *Nightmare Alley* (2021) Mark Povinelli as The Major and Ron Perlman as Bruno; Cate Blanchett as Lilith Ritter and Bradley Cooper as Stanton Carlisle; Luis Sequeira dressing Bradley Cooper; Toni Collette as Zeena the Seer. Photos: Kerry Hayes/ Courtesy of Searchlight Pictures

## List of Accolades

### *The Harder They Fall*

Black Reel Awards  
• Outstanding Costume Design - Winner

CAFTCAD Awards  
• Costume Design in Film & TV: International - Winner

Hamilton Behind the Camera Awards  
• Best Costume Design - Winner

SDFCS (San Diego Film Critics Society)  
• Best Costumes - Nominated

NAACP (The National Association for the Advancement of Colored People)  
• Outstanding Motion Picture - Winner  
• Outstanding Ensemble Cast in a Motion Picture - Winner  
• Outstanding Breakthrough Creative - Winner

AAFCA (African American Film Critics Association)  
• Best Picture - Winner  
• Best Director - Winner  
• Best Ensemble - Winner  
• Best Song - Winner

### *Nightmare Alley*

CAFTCAD Awards  
• Excellence in Crafts: Building - Winner  
• Costume Design in Film: Period - Winner  
• Excellence in Crafts: Textiles - Nominated

Academy Awards  
• Best Costume Design - Nominated

British Academy Film Awards  
• Best Costume Design - Nominated

Critics Choice Movie Awards  
• Best Costume Design - Nominated

Costume Designers Guild  
• Excellence in Period Film - Nominated



With thanks, from our team to everyone at CAFTCAD



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Ian Campbell in his studio

## Life As A Special Effects Costumer

Ian Campbell on his career and working on stunt-safe costumes

By Fidge Fletcher

**I**an Campbell is a multi-talented special effects costumer who has worked on television series such as *Star Trek Discovery*, *The Boys*, *American Gods*, *Titans* and *See*. Ian started off working in the makeup department doing prosthetics for film and television shows such as *Cardinal*, *Man Seeking Woman*, *Shadow Hunters* and *Defiance* before transitioning into the world of costuming. Now five years later, Ian and his studio mates, Jenn Burton-Aulbrook and Robin Careless, operate a special effects studio called Builders Anonymous where they work as third-party builders working with Costume Designers.

### Who is Ian Campbell?

I am a sculptor, painter, fabricator and mould maker in the Costume department of the International Alliance of Theatrical Stage Employees Local 873 (IATSE 873). I started my career in film and television in the prosthetics department, and when the chance came to make the switch to the costume department, I leapt at the opportunity since I felt it was much more in line with the types of things I wanted to create.

### When was the moment you knew you wanted to work in film?

I think I knew as a child watching the sci-fi and fantasy movies of the '80s and '90s that I wanted to somehow be a part of that world, but it wasn't until much later as an adult, while struggling to get through a sociology degree at university,

that I realised exactly what aspect of the film world I wanted to work in. I had always been an artist in one way or another. I did oil portraits, abstract paintings, wood carvings, lino cutting and many other art forms, but it wasn't until I rediscovered sculpting that I really found what I loved.

### You have vast experience working in costumes and prosthetics/makeup. Do the two have any cohesion with one another or are they completely different to work with?

There are definitely a lot of areas of crossover when it comes to the making of stunt costumes and prosthetics. The reason I am able to create stunt-safe costumes is my training and time spent in the prosthetics department. I learned how to use all the products and tools of the trade, like liquid foams, plastics and rubbers, vacuum chambers and pressure pots,

as well as necessary skills like sculpting and mould making. It's important to have a full understanding of products and materials used in stunt-safe costumes and props to know which ones to use in different situations, and that is certainly something I learned during my time in the prosthetics department.

### Share with us your process in reading scripts, working with the Costume Designer and Assistant Costume Designers (ACDs) and starting the creation, sketching and choice of palettes of each character?

Generally by the time I am brought in on a costume the script has been broken down and the designer and ACDs know more or less what they are looking for, so it's rare that I'm involved at that stage. However, when the conversations start about what the costume should look like, I like to make a scale model or maquette to quickly create something three-dimensional that can help define a look. I like to think of them as 3D concept art. I've been doing it more and more over the last few years and I have found that when designers, producers and directors can see the costume concepts in the form of a small model it really helps clarify what is going to work and what will need changing. They're also nice to have as reference or inspiration as the project moves forward.

### Is it challenging keeping the costumes true to the characters and having your own creativity shown through each costume?

I haven't really found that to be the case. I know that in my own work I definitely have a particular style and way of doing things, but when I am working for a designer on a project I try to think of myself as simply their instrument for creating their vision. If the style or look that the designer is looking for has been explained through a conversation or mood boards, then I do my best to stick to what they want. Other times, however, designers will come to us with general ideas or the vibe of a costume and want to see what we come up with. I love collaboration and projects where I can have a little creative input. They are always a lot of fun.

### What inspires you to work on costumes for stunt actors?

The same thing that inspires me to create costumes for non-stunt actors: I want to build pieces that allow them to do their jobs, to inhabit their roles, and to feel safe and comfortable while doing it. Creating a costume that an actor can use to

fully invest themselves in a role is a wonderful feeling, but making one that looks amazing and keeps a stunt performer safe is somehow a better feeling for me. I know that they put their bodies on the line for their craft, and helping them stay safe while doing it is a responsibility I don't take lightly.



“Creating a costume that looks amazing and keeps a stunt performer safe is somehow a better feeling for me. I know that they put their bodies on the line for their craft, and helping them stay safe while doing it is a responsibility I don't take lightly”

- Ian Campbell

### What's the key element a designer needs to keep in mind when creating for a stunt actor?

I think there are quite a few things to keep in mind for stunt costumes. Movement, comfort, durability, overheating, the ability to get in and out of the costume quickly, these are all really important things to think about, but safety is and has to be the number one consideration. Everything else needs to take a back seat to providing the stunt actor with whatever they need to do to be safe while wearing the costume.

### Any favourite stunt costumes you have done so far in your illustrious career that you can speak about?

On *Star Trek Discovery*, I was involved in making stunt-safe versions of a number of the Klingon costumes. They were very ornate and complicated costumes, so it presented a real challenge to replicate that detail in stunt-safe products like foam and soft rubber. They are some of my favourite stunt costumes not only because they are among the first ones I made as a costumer, but also because the feedback we got from some of the stunt actors was really positive and it was nice to know that we made their hard job a little easier.







**What is your favourite movie involving stunts you grew up watching?**

I think I would have to say *The Matrix*. I watched that movie over and over as a kid. On the VHS copy that I had there was a short making-of featurette after the final credits that covered a bunch of the stunt scenes and how they were filmed. I found that absolutely fascinating and I still consider it to be a real landmark achievement in film making.

**Creating is one of the greatest gifts we could ever receive. If you could create your own character, who and what would it be?**

Well, whatever the character is, they would likely be in some variety of armour. I've always been fascinated with armour, both historical and fictional, and it has been a dream of mine to design a full armour costume from the ground up. Generally though, I'm content to take the brilliant concepts costume designers come to me with and help them make their vision come to life.

**Where does your inspiration begin?**

Often, I find my inspiration comes from the excitement and passion that a costume designer brings to a project. Whether it is mood boards, sketches or just a vivid description of what they are envisioning in their mind, I do my best work when the person I am doing it for shares my love of the craft of making beautiful things.

**If you got to keep ONE item from any of the films you have worked on what would it be?**

I think if I had to pick one item it would have to be a holster I made for the props department on *See* for Jason Momoa's character. It was a real challenge to create because it had to hold not one, but two very large knives with antler handles. The real blades were



quite heavy so it had to be really strong, but it couldn't be so tight that it would pinch or damage the stunt versions of the weapons which we also made. It needed to stand up to the rigours of an absolutely crazy stunt sequence without the blades clanking against each other or putting the actor or stunt actor in any danger. It's something I'm quite proud of because it was functional, safe and aesthetically pleasing!

**Working during the pandemic has been a challenge for all of us fellow costumers. What was it like working in film, creating FX costumes during this pandemic?**

The first few months of the pandemic were certainly difficult, but having our own workshop to escape to was immensely helpful. I'm the kind of person who can't sit still for long without going a bit stir crazy, so the thought of spending months on end without a creative outlet was terrifying.

I'd bike through empty streets to the shop nearly every day, seeing no one on the way, and spend my days learning

new skills or honing old ones alone.

Once the industry started back up, we were full tilt working on season 2 and 3 of *See*, but for a while I was able to just create and experiment for the fun of it. It was a hectic and anxious time for everyone, but I feel very lucky to have had a place to vent my stress in a positive way.

**What do you want to be most remembered for in working in film with all the brilliant costumes you have left in tv and film.**

If I am lucky enough to be able to work on projects that are iconic or more memorable than most, that would be amazing, but more than that I want to be remembered as appreciative of the help I was given when I was starting out in this industry, and that I did the same for the people who came after me. ✂

All original art works by Ian Campbell; Photo credit for all images: Worker Bee Supply, [www.workerbeesupply.com](http://www.workerbeesupply.com) or Instagram @workerbeesupply



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# CAFTCAD Committees

All of CAFTCAD's initiatives are created, produced, and executed by one or more of our six working committees of dedicated CAFTCAD members interested in supporting the work that CAFTCAD does year-round. These six committees include: BeSpoke Magazine; Diversity, Equity, and Inclusion; Education; CAFTCAD Library; CAFTCAD West; and the CAFTCAD Awards.



## DIVERSITY, EQUITY, & INCLUSION COMMITTEE

The Diversity, Equity, and Inclusion Committee is an integral part of CAFTCAD's striving for action toward diversity hiring in the costume community. In addition to hiring, we encourage mentorship to ensure BIPOC individuals experience respect and longevity in the industry.

We've heard many stories of racism and discrimination, and are determined to create change through not just mentorship, but also bringing everyone together with events like our quarterly CAFTCAD Movie Club meet-ups and annual Diversity, Equity, and Inclusion-related workshops.



## EDUCATION COMMITTEE

The Education Committee is a pillar in CAFTCAD's mandate to bring educational courses and training to our members and the larger costuming community. We are beyond excited with how much has happened in the last year, offering courses world-wide via online platforms, as well as now having a library of courses available for rent through our Learning Studios platform.

You can explore CAFTCAD's Learning Studios by visiting <https://caftcad-school.thinkific.com>. We aim to continue growing CAFTCAD's education program, and can't wait to bring new and exciting courses to the membership.



## BESPOKE COMMITTEE

The BeSpoke Committee is responsible for everything involved in this magazine that you're reading right now! Released annually, CAFTCAD's published magazine features biographies and current projects of our members, as well as important and relevant industry news. BeSpoke's contributors come from all corners of the industry and offer many insights on the inner workings of the costume industry. To see everyone involved in this issue, check out our credits on page 3.



CAFTCAD Awards Vancouver Screening. Photo: Maxine Bulloch

## CAFTCAD WEST COMMITTEE

The CAFTCAD West Committee is focused on how CAFTCAD can gain a better presence in Canada's West as our second largest hub of members resides in the greater Vancouver area. This committee looks at practical steps CAFTCAD can take to grow our Western Canada member base and support our members there.

CAFTCAD West is excited to have had our first ever, in-person event in both Vancouver and Calgary, with the screenings of the 2022 CAFTCAD Awards. They were both fantastic events and everyone loved the opportunity to mix and mingle within our own department. We're looking forward to so many more such events in the not too distant future.



## CAFTCAD LIBRARY COMMITTEE

The Library Committee is actively working towards creating Full Circle CAFTCAD Libraries that will transform and bring accessibility back to CAFTCAD's collection of 2,000 Costume/Fashion books and periodicals. This committee has recently launched a new initiative called "An Open Book," a series of blog articles on various topics that combine the insight and expertise of people in the Canadian Fashion & Costume industry with the literary references that taught them valuable lessons along the way. You can find the blog at [caftcad.com/caftcad-library](https://caftcad.com/caftcad-library).



## CAFTCAD AWARDS COMMITTEE

The CAFTCAD Awards Committee is made up of enthusiastic volunteers who believe strongly that Film, Television and Media Arts Costume Design and Arts in Canada deserve their own recognition at an annual gala event. Read about the amazing work the Awards Committee does on page 25.

CAFTCAD Award Photo: Maxine Bulloch

JOIN US: If you are interested in joining any of these committees, email [membershipservices@caftcad.com](mailto:membershipservices@caftcad.com) to learn more





Left to right: Roger Gingerich, Martine Gingerich with co-hosts Steffi DiDomenicantonio and Anand Rajaram; Nobis Industry Icon Award winner, Jeff Churchill; catering at event



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## 2022 CAFTCAD Awards x 3!

Celebrating our members' achievements in style  
in Vancouver, Calgary, and Toronto

By Joanna Syrokomla

With live screening events in Vancouver, Calgary, and Toronto the 4th annual CAFTCAD Awards was an exceptional national event, bringing together costumers from across Canada on May 7, 2022.

Starting with a top secret shoot in February where we seemingly locked up our vivacious hosts Anand Rajaram and Steffi DiDomenicantonio, Berman and Company generously donated their Toronto-based costume rental house, along with costumes and props, to provide an entertaining setting for the filmed segment of the show. Hilariously written by Liz Whitmere and Joanna Syrokomla, with direction also by Liz

Whitmere, the costume in-jokes started with an epic battle between costumers for the perfect striped dress (which, of course, was torn in the struggle), with phone calls from the network requesting 50 vintage coats to be coated in icing sugar, coffee-making experiments made with a steamer and filtered through an evening glove, an incredible evening gown made of coffee filters, a James Bond tribute where the weapon was a tagging gun, and ending with our hosts being granted the power to yell "Cut!" from their appointed Costume Director chairs. Treasurer Richard Crossman provided the voice overs, and Christine Toye designed the costumes for our hosts. We were very

proud to find a joyful way to celebrate the immense costume talent presented for the CAFTCAD Awards.

Costumers who attended the screenings were overjoyed to meet up with their old comrades and make new connections at Capilano University in Vancouver, The Costume Collective in Calgary, and Album Studios in Toronto. Everyone was busting out cocktail wear that had been begging to be released from their closets for more than two years. ✂

If you haven't had a chance to watch, or want to see it again, you can see the show at <https://www.thecaftcadawards.com/>



Left to right: Pre-show at The Costume Collective; Screening at The Costume Collective





### 2022 CAFTCAD Award Winners List

**Excellence in Craft – Illustration**  
**Sponsored by IATSE 891**  
*Schmigadoon! 102, Lovers' Spat* - Keith Lau

**Excellence in Crafts Award – Building**  
*Nightmare Alley* - Nightmare Alley Cutting Team

**Excellence in Crafts Award – Textiles**  
*Snake Eyes: G.I. Joe Origins* - Lanny Campbell, Samantha Stroman, Ellie Schultz, and Carolyn Bentley

**Excellence in Crafts Award – SFX Building**  
*Stranger, Airbnb* - Tannis Hegan and Keith Arbuthnot

**Costume Design in Short Film**  
*Kiri and the Girl* - Carmen Thompson

**Costume Design in Web Series**  
*Kidoodle TV, Story Snacks: What's the Word?*  
 Rebecca Toon

**Styling / Design in Music Videos & Commercials**  
**Sponsored by Berman & Co.**  
*Ontario Power Generation / Dam Ridiculous*  
 Marie-Eve Tremblay

**Costume Design in Indie Feature**  
*A Nightmare Wakes* - Jennifer Stroud

**Costume Design in TV West – Contemporary**  
**Sponsored by IATSE 873**  
*Maid 109, Sky Blue* - Lorraine Carson

**Costume Design in TV East – Contemporary**  
**Sponsored by IATSE 873**  
*Sort Of 101, Sort of Gone* - Shelley Mansell

**Costume Design In TV – Period**  
**Sponsored By IATSE 873**  
*Schmigadoon! 101, Schmigadoon* - Tish Monaghan

**Costume Design in TV – Sci-Fi/Fantasy**  
**Sponsored by IATSE 873**  
*Star Trek: Discovery 401 Kobayashi Maru*  
 Gersha Phillips

**Costume Design in Film – Contemporary**  
*Night Raiders* - Kendra Terpenning

**Costume Design in Film – Period**  
*Nightmare Alley* - Luis Sequeira

**Costume Design in Film & TV – International**  
*The Harder They Fall* - Antoinette Messam

**Nobis Industry Icon**  
 Jeff Churchill

Jojo Macdowall

Elena Gregusova, Martin Gregus, & Barbara Gregusova

Kurtis Reeves & Allisa Swanson

Courtney Mitchell & Meghan Torrado



## We asked our members:

1. When you think of stunt costuming, what do you think of?
2. What is one costume that was heavily influenced by stunts that you wish you had worked on?
3. What has been a highlight of your past year?

### ADRIANA FULOP

@intergalacticgypsy

1. How am I going to inconspicuously hide all the padding and/or harnesses under the costumes?

2. *Dune*

3. Can't decide. It's either my two award nominations for my costume work OR that I got to film on remote beaches of Vancouver Island.



### ALEX KAVANAGH

@costumealex

1. Having worked on so many stunt heavy shows it's a hard question to answer!

Multiples, harnesses, fireproofing, gussets, and trying to hide stunt pads, wet suits, or worse — dry suits!

2. Everything in *The Fifth Element* (CD Jean-Paul Gaultier). I love that film! They were able to deliver on unique over-the-top style and crazy interplanetary action, I would love to have seen how it came together.

3. I was really impressed with this year's CAFTCAD Awards, bravo to all involved!!



### ALLISA SWANSON

@allisa\_s, Allisa M Swanson, allisa\_swanson

1. I think of multiples of multiples, in varying sizes for different stunts and pad accommodation.

2. ANY of the *Star Wars* films or TV series. *Star Wars* was one of the reasons I knew about costume design, and made me want to join this field.

3. Being present at the CAFTCAD awards. Being part of an event, and having our first CAFTCAD event here in Vancouver made it extra special.



### ANNALISA FERRARA

@annalisa\_ferrara07

1. A costume may be wonderful, but if it can't dual the necessary action scenes as well, it just won't work. The use of a wrong material or cut can deeply impact the performance and the end result of a scene, it is vital to consider every little detail.

2. I really admire Bina Daigeler's work on *Mulan's* costumes for her stunt scenes. There was a balance of beauty and functionality that got to my eye. I would have loved to witness the process.

3. Full of new adventures in my career, I was able to challenge myself and keep learning. I was also finally able to hug my parents again after being apart for more than 2 years due to COVID.



### CANDACE CRUIKSHANK

@auntycandy9

Candace Cruikshank

1. Harnessing and multiples.

2. *Deadpool*

3. Working with Randall Park — making him and his stunt double a dinosaur "Clever Girl" Halloween costume was dope.



### CLARKE STANLEY

@clarkestanley

1. The amazing collaboration of the many talented people involved. As well all the workings underneath the costume that the viewer doesn't see.

3. Being a part of the amazing costume teams here in Nova Scotia!



### EMMA DOYLE

@woohooowitchywoman

@emma.dot.doyle

1. How many multiples do we need??!

2. I got to work on some really fun ones for *The Boys Season 2* with my pal Sarah Blostein. Aya Cash's Storm Front costume — airbrushed by us! And Black Noir's suits, expertly burned/blown apart by Sarah and partially made by Builder's Anonymous.

3. Doing double duty as Costume and Production Designer on a few films/TV shows — always cool to build the whole world!



### FARNAZ KHAKI-SADIGH

fksdesigns@gmail.com

1. Multiples, comfort and flexibility.

2. I have had the fortunate opportunity to work on many stunt-influenced costumes, especially on my current project.

3. The opportunity to design the costumes for *Avatar: The Last Airbender* live action adaptation.



### GLENNE CAMPBELL

@GlennCostumes

1. Innovations

2. Dr Frank Poole's space suit on *2001: A Space Odyssey*. Made in 1968, the stunt work and costume of Frank while doing a space walk and being set adrift by HA, the computer with a human personality, set the tone for many, many stunts to come.

3. Volunteering with CAFTCAD.



### HEATHER NEALE

@YoKitsch

1. Safety

2. *Indiana Jones*

3. Had fun designing costumes for Hilary Swank & Alan Ritchson on the film *Ordinary Angels* set in the early 1990s.



### ISABEL BLOOR

www.isabelbloor.com

@izzybizzybloor

1. I think of all the under layers that are strategically hidden or disguised under the costume, from harnesses, hard and soft shell knee, hip, elbow and shin pads and more, in order for stunt performers to amaze us with their calculated risk action.

2. I am always impressed and actually glad it was not me that worked on *Die Hard* with Bruce Willis and his stunt doubles in all the action that his white singlet went through!

3. I felt in my element working with stunt performers on-set of a 2nd unit project in Canada & Spain. From the unexpected of having a sewing machine come to set in the snow to add gussets, to pre-planning the right underlayers for a motorcycle stunt in the tropics, it was great.



### JENNIFER BUNT

@nifferdesign

1. MULTIPLES MULTIPLES MULTIPLES for stunt doubles, breakdown and blood.

2. All the costumes on *Mad Max: Fury Road* were amazing and created not just for aesthetics but with all the incredible stunt work required in the film in mind. Form and function and Furiosa fashion!

3. Working with 3 amazing Toronto designers on three very different projects all of which featured stunts in different ways



### JONATHAN HAGEY

jon.hagey@gmail.com

1. Duplicate wardrobe that allows movement.

2. Anything from *The Kingsmen* series!

3. Designing and making WWI uniforms for a battle sequence with horses!

### LESLIE KAVANAGH

@lk\_costumes

1. Action Action Action, wires, harnesses and pads! And how to hide them all under a costume.

2. Great Question!!

*Wonder Woman* and *The Matrix*. Sadly I didn't work on either show. *Wonder Woman's* look is so iconic but not much to work with and *The Matrix* had such cutting edge wire work when it first came out.

3. Designing the MGM TV series *Clarice* and then rolling right onto S5 of *The Handmaid's Tale*, both are such costume-driven shows that tell the story of strong female lead characters.



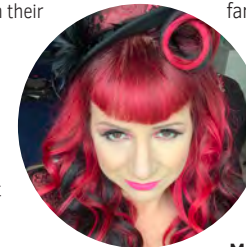
### LORELEI BURK

lorelei.burk

1. I think of super heroes, car chases, wire work, explosions, fire, gun shots, horseback riding, motorcycle chases, people free falling, fight scenes, martial arts and anything in water.

2. I always wanted to work with superheroes like *Batman* or a fantasy show like *Game of Thrones*. I did get to work on *Batwoman* which was very thrilling.

3. Working on my current show (NDA) which is full of incredible stunts.

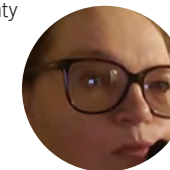


### MARIKA NITSKI

marika\_nitski@hotmail.com

1. Exact copy (replica) and ease of movement.

2. I can't say with certainty that there is one, but I work on all projects with great pleasure and interest, gaining more experience with each costume.



### NOREEN KAJEE-VARETA

@noreenkajeevareta

1. Costumes that work effortlessly on the actor to allow them ease of movement to perform stunts.

2. *Black Widow*. I love Latex and would love to learn how to mould/make garments and costumes from pure latex.

3. Joining the industry and expanding my portfolio from fashion to costumes.

### PATTI HENDERSON

@wildwoodrose

@PattiJHenderson

1. I think of how a particular costume will function well with all of the action required by the performance while also maintaining my design concepts.

2. *The Batman*

3. Costuming a fantastic stunt that required rigging and flying actors off of a funeral pyre set 30 feet off the ground.



### REBECCA TOON

@rebeccatoondesigns

1. The inevitable fitting room question. "Is there enough room in there for your pads?"

2. *Moon Knight*.

Meghan Kasperlik did an amazing job and I can imagine that there was a lot of collaboration

with stunts for the entire season, such thoughtful work.

3. Winning a CAFTCAD Award!!!



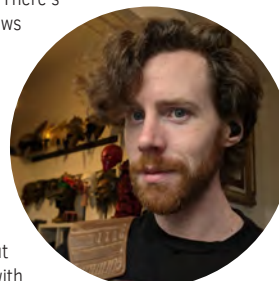
### ROBIN CARELESS

@robincareless

1. I think of making things in softer versions. Armoured pieces in foam, things like that. Just the general concepts of safety and freedom of motion.

2. The armoured look that Batman has on in *Batman V Superman*. There's a great video that shows he could do pushups in it, which shows an impressive range of motion for armour of that size, and with the coverage it has.

3. None of the things we've done this year have come out yet, but I would say working with Charlene Akuamoah has been a really wonderful experience and I'm excited for people to see what she's cooking up, so likely that.



### SEQUOIA ERICKSON

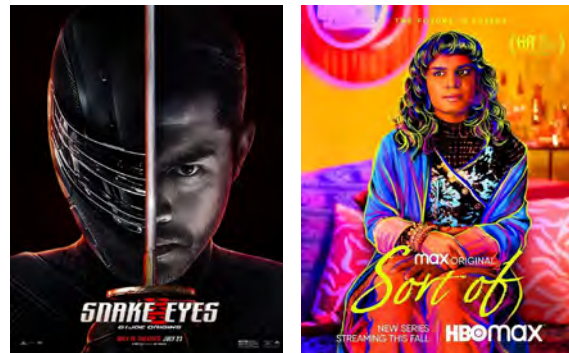
@kikithemoa

1. Split pants.

2. Honestly not something I've thought much about. Maybe the monkeys on *The Wizard of Oz*, just because it's such an iconic movie.

3. Personally, seeing the world open back up. Professionally, I'm working on a project at the moment with Builder's Anonymous that I'm excited to tell people about (but can't just yet). ✂

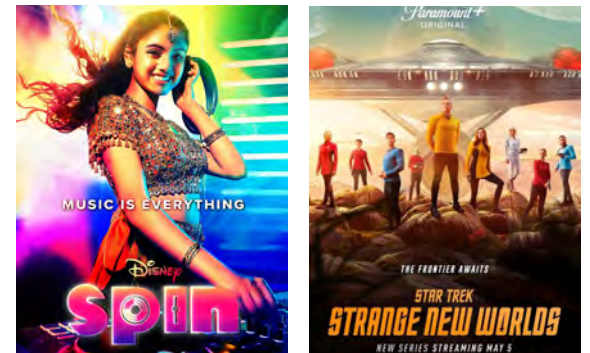




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