

CAFTCAD

# BESPOKE

THE CANADIAN ALLIANCE OF FILM & TELEVISION COSTUME ARTS & DESIGN

A man and a woman are standing in front of a large, multi-tiered Japanese castle at dusk. The woman is on the left, wearing a shiny black puffer jacket, blue jeans, and a tan messenger bag. She is looking towards the man. The man is on the right, wearing a dark, heavy winter coat with a fur-lined hood and dark pants. They appear to be in conversation. The background features the castle's white walls and dark, ornate roof against a deep blue twilight sky. In the foreground, there are stone pillars and warm, glowing lanterns.

## THE LOCATIONS ISSUE

ISSUE NO. 17 | FALL 2023



# IATSE 873

**PROUD SPONSOR  
OF CAFTCAD**

**SINCE 2008**

Through sponsorship of CAFTCAD and the CAFTCAD Awards, IATSE 873 continues to support and encourage Costume Design and the costume arts within the film and television industry.

**[WWW.IATSE873.COM](http://WWW.IATSE873.COM)**

BeSpoke magazine  
no. 17

**President**

Allisa Swanson

**Editor-in-Chief**

Loretta Chin

**Creative Director**

Jo Jin

**Managing Coordinator &  
Advertising Manager**

Tessa Hall

**Production Coordinator**

Clara Noronha

**Copy Editor**

Lorelei Burk

**Contributors**

Isabel Bloor

Semco Salehi

Mariana Sandoval-Angel

Marcia Scott

Jennifer Stroud

Joanna Syrokomla

Michael Tenaglia

**Cover photo:**

*Snake Eyes: GI Joe Origins*

Engyō-ji Temple, Hyogo  
Prefecture Japan

Actor: Henry Golding

Set Supervisor: Isabel Bloor

Costume Designer: Louise  
Mingenbach

Photo: Niko Tavernise

[www.nikotavernise.com](http://www.nikotavernise.com)

**Photo this page:**

Gersha Phillips on the set  
of *The Woman King*

Photo: Carly Nicodemou

**Contact:**

CAFTCAD

The Canadian Alliance  
of Film & Television  
Costume Arts & Design

416-900-0955

[www.caftcad.com](http://www.caftcad.com)



**Find us on social media:**

@caftcad

# CONTENTS

- 06 **CAFTCAD Year in Review:**  
Our new normal
- 08 **The Perils and Pleasures of Location  
Shooting:** Real world filming with  
CAFTCAD Costume Designers Gersha  
Phillips, Anne Dixon and Carol Case
- 12 **Have (Almost No) Money, Will  
Travel:** With micro-budget shooting,  
ingenuity is key
- 14 **Shooting Around the World:** An  
interview with Costume Set Supervisor  
Isabel Bloor
- 16 **Don't Leave Home Without Them:**  
CAFTCAD's Set Supervisors reveal  
their essential set kit items
- 20 **CAFTCAD Committees:** CAFTCAD  
welcomes new Fundraising committee
- 23 **CAFTCAD Awards 2023:**  
Bye bye Zoom and hello red carpet!



## LETTER FROM THE EDITOR-IN-CHIEF



**LORETTA CHIN**  
Editor-in-Chief

Location shooting can involve a cascade of emotions, and love it or hate it, it's a fact of life in the filmmaking world. While technological advances in cameras and video where walls can create a location within the studio environment, you still can't beat the IRL experience of location shooting.

Whatever your personal feelings are about shooting on location, this issue of *BeSpoke 17* has your back. We talked with our members about what it takes to cheerfully and expertly navigate the minefield that sometimes comes with location shooting as well as appreciate the journey. Whether

you're on an indie with a micro budget or a feature or series with a full-scale budget, we have the down-low on what it takes.

On May 11, 2023, the pandemic was officially declared over by the World Health Organization. As memories fade, and the pandemic recedes to a near distant past, location shooting has become more prevalent – not that it ever stopped, even since the re-opening of our industry way back in the fall of 2020.

Away jobs can be daunting and exciting. They force you to think strategically, requiring preparation, ingenuity, flexibility, and patience. Whether you are dealing with climate, limited resources, unfamiliar terrain (literally and figuratively), time zones and language, every member of the costume department is impacted. But everyone, from office staff to onset crew and ultimately the designer, knows that the show will go on.

Regardless if you are on home turf or abroad, a seasoned professional or a novice to the process, how well the location experience plays out is dictated

by you and your team's preparedness. What you bring, what you pack to ship and when (remember customs doesn't care about your timelines), what research you've done on your location, to making sure you have a good liaison on the ground when you arrive, are essentials for successful location shooting. And while there will be bumps, the interaction of being in another place, working with other crews, in different environments and countries and the learning experience that goes along with it, is priceless. No matter what, the costumes must look good, authentic, and true to the costume designer's vision.

So, hone mad skills, think outside the box, trust in yourself and your team, and carry a big kit. We hope you enjoy this issue and gain some valuable insight from our members who have finessed the experience. Keep that passport up to date.

Photo credit: George Pimental

## LETTER FROM THE PRESIDENT



**ALLISA SWANSON**  
CAFTCAD President

As this, the 17th edition of *Bespoke*, hits your inboxes, we are also celebrating the start of a new Board term here at CAFTCAD, with our newly elected board made up of 50% Torontonians and 50% Vancouverites. We are also proud to have diverse committee members from coast to coast, as well as from overseas. I am

your new President and I am very excited to see what the next two years bring!

CAFTCAD has been experiencing massive growth for the last few years, and it is an exhilarating time. We have just announced our newest committee, Fundraising, bringing our total to seven. Our Annual General Meeting was a lovely blend of members, some who are very new to us, and some who helped found CAFTCAD over 15 years ago. We also have a new staff member, Clara Noronha, who along with Tessa Hall was instrumental in putting together our in person Awards at the Aga Khan in March.

I hope you really enjoy this issue about working on Location. There are once-in-a-lifetime stories, fantastic insights, lessons, and tips that can be used any time you step on a set. One

idea you'll see repeated by so many of our experienced costumers in this issue is that, next to your kit, the most important thing to bring on location is the ability to roll with the punches and think on the fly.

As COVID winds down and we find ourselves in a new normal, we at CAFTCAD look forward to more in-person events and activities where we can recount our own "on location" tales and muse out loud about where we hope our next project may take us.

Photo credit: Maxine Bulloch

# BESTWAY DONLANDS CLEANERS



circa 1954

Working together with the film and theatre communities for over 25 years, Bestway Cleaners uses a myriad of environmentally responsible methods suited to the individual garment using both dry and wet techniques. This has made us the leader and innovator in wardrobe cleaning and costume maintenance.



YOUR FOUR SEASONS CLEANERS

Visit us at:  
249 Donlands Ave, Toronto, On, M4J 3R5  
Tel: 416-461-6381 Fax: 416-461-0254  
Pick up also available. Please inquire.



## SUPPLIERS OF FINE LEATHERS

555 King Street West, Toronto, ON M5V1M1  
TEL: 416.205.9775 or 416.205.9949 | FAX: 416.205.9940  
[www.perfectleathergoods.com](http://www.perfectleathergoods.com) • [info@perfectleathergoods.com](mailto:info@perfectleathergoods.com)





Group shot at the CAFTCAD Holiday Party with Nobis

# CAFTCAD Year in Review

## A salute to our Alliance's dynamic growth

By Tessa Hall

Another year has come around and we've been keeping busy here at the Canadian Alliance of Film and Television Costume Arts and Design (CAFTCAD). As the world officially declares the end of the global pandemic, we are settling into a new normal at CAFTCAD, including a permanent hybrid of in-person and online courses and events, a fabulous return to a live and in-person CAFTCAD Awards Gala, and continued efforts to bring equal offerings to our members in a variety of membership hubs across Canada.

In September 2022, CAFTCAD was excited to be asked to bring back our costume display to the xoTO House Party hosted by the City of Toronto during the Toronto International Film Festival. This annual event showcases productions shot in the Toronto area. CAFTCAD displayed costumes from *The Handmaid's Tale*, *Murdoch Mysteries*, and *The Hardy Boys*, designed by CAFTCAD members Leslie Kavanagh, Joanna Syrokomla, and Judith Ann Clancy respectively.

As the first post-pandemic holiday season approached, CAFTCAD was able to once again celebrate with our members. Long-time CAFTCAD sponsor, Nobis, hosted CAFTCAD members and their guests at their flagship store on Queen Street West in Toronto in late November for the CAFTCAD Holiday Party. Partygoers got to catch up with friends and colleagues, toast to the holiday season, and shop Nobis' latest collection with a special offer just for CAFTCAD members.

The following weekend, CAFTCAD wiped

the dust off our extensive costume and fashion book collection, and brought some overstock to the Album Studios Holiday Market. The event brought local artisans and small businesses to Album Studios for the weekend to sell handmade pieces and one-of-a-kind art. CAFTCAD's booth sold collector magazines, fashion, art, and costume books, as well as "goody bags" of costume swag.

We started 2023 off already deep into the planning for our first in-person CAFTCAD Awards since 2020. We



*The Handmaid's Tale* costume display and CAFTCAD members at xoTO House

announced our Official CAFTCAD Award Nominees on January 11, including Academy Award-nominated Costume Designer Luis Sequeira for *Cabinet of Curiosities*, Gersha Phillips for the highly acclaimed *The Woman King*, and Emmy Award winner Laura Montgomery for *What We Do in the Shadows*, to name a few.

All our nominees were invited to an intimate sit-down dinner the evening before the Awards, hosted by our gracious sponsor, The Ian Drummond Collection. As Toronto was plagued with a catastrophic winter storm marked by thunder, lightning, and snow, it was an exciting treat to still have our out-of-town guests make it to the dinner, many of whom were meeting their fellow Toronto CAFTCAD members for the first time.

Finally, the highly anticipated CAFTCAD Awards Gala was upon us. Sunday, March 6 marked our triumphant return of the red-carpet event at the Aga Khan Museum. Guests were treated to an extensive costume display exhibiting over 30 costumes from various nominated productions as well as pieces from our amazing sponsors. The evening provided attendees the opportunity to catch up in person, congratulate nominees and winners, capture photos on the red carpet, and celebrate the immense talent of the Canadian costume industry.

To continue on our post-Awards high, CAFTCAD brought more new programming to its members in March,

including new courses and workshops. On March 26, CAFTCAD's Diversity, Equity, and Inclusion (DEI) Committee organized a workshop titled "And Action! on Diversity, Equity, and Inclusion - A Workshop on Mentorship and Hiring Practices in the Costume Industry". For some time now, CAFTCAD members (and the larger costuming community) have been looking for guidance and insight on hiring and mentorship practices, with special attention on BIPOC and marginalized groups. To meet this request, CAFTCAD hosted this workshop, moderated by acclaimed workshop facilitator Natasha Tony, that featured five panelists who have extensive experience in the hiring process. To watch the recording of this workshop and learn more about the discussion that was had, go to [youtube.com/watch?v=XRr-ZDKjtYQ](https://www.youtube.com/watch?v=XRr-ZDKjtYQ).

March also saw the start of CAFTCAD's 2023-2025 Executive Board Elections. On April 15, CAFTCAD was excited to announce the new, incoming board of directors, led by Allisa Swanson as President, Farnaz Khaki-Sadigh as Vice-President, Richard Crossman as Treasurer, and Lorelei Burk as Executive Secretary. The remaining eight board member positions were filled by Adriana Fulop, Ajithaa Thillainathan, Beverley Huynh, Beverly Law, Darci Cheyne, Glenne Campbell, Jennifer



Guests at the Vancouver Spring Social

Bunt, and Tracey Boulton. Many of these Board Members are long-time CAFTCAD members, award-winning costume professionals, and mentors in their fields. The new board was sworn in on Saturday, May 13, leading CAFTCAD into its fifteenth year as an incorporated not-for-profit organization.

The Vancouver Spring Social in Vancouver on April 30 was a fantastic event. Members and non-members got to socialize in person for the first time in Vancouver since the CAFTCAD Awards Screening event in May 2022. Great food, great fashion and shop talk was the order of the day. We had a variety of attendees, from eager students to CAFTCAD Award winners, all networking and enjoying each other's company. Everyone left with a smile and the final consensus was, "We have to do this again soon!"

CAFTCAD has come a long way from our humble beginnings back in 2008. As we commemorate our fifteenth anniversary, we are so proud of the growth we've experienced, the ability to adapt to an ever-changing world, and the opportunity to see our impact on the greater Canadian costume industry, and for that we are incredibly grateful. ✨



Guests at the CAFTCAD Awards Nominee Dinner; Selections from CAFTCAD Book Sale



Anne Dixon travelling to *The Dead Don't Hurt* set, Mexico

## The Perils & Pleasures of Location Shooting

CAFTCAD Costume Designers Gersha Phillips, Anne Dixon and Carol Case share their process, joys and challenges of real-world filming

By Marcia Scott

Location shooting overseas has become second nature to costume designers and Gersha Phillips is no exception. Travelling and working in Africa was an aspiration for her and that came through in a big way with the production of the acclaimed *The Woman King*. “The journey of *The Woman King* was one that I will always remember. It was special on many levels, obviously the trip to Africa, and the opportunity to tell the incredible story about these female warriors.”

Anne Dixon has predominantly designed period pieces overseas but recently had a hand in recreating the March of Women on DC for *The Comey Rule*. “We infused some of the huge crowd scenes with our pussy hats we had made in Canada peppered with some of their own and gave the authenticity of the actual march. It was quite moving to see all these women chanting and the Capitol in the background.”

Carol Case has spent multiple seasons costume designing for *Fargo*, so she is no stranger to shooting in the Rockies. “I love designing for mountains and winter and integrating the costumes into the stark beauty of it all.” That stark environment provides its own challenges. “I once saw someone step off the beaten path in the mountains in winter and literally disappeared from view under snow powder.”

### I // LOCATION

A location could be as simple as the park down the street or the use of the hallway entrance of the film studio, but it can get extreme with mountains, deserts, on water, underwater... wherever the story takes you. Dixon has worked in extreme locations, and has learned that you can plan for any possibility but still need to be agile and resourceful to handle the unexpected. “What I love is that at all times you fall back on the experience you have gathered and it feeds you solutions!”

For example, filming *The Marsh King's Daughter* included treks to sets in marshes, on rivers and in the deep woods: “It all makes for long days. We travelled an hour and a half to basecamp in a reserve, then half an hour to a marina. We



loaded the boats with our waterproof backpacks, motored for 30 minutes to an island, then hiked for another half hour up the mountain. Our main stock was helicoptered in at the beginning of the shoot. We had to be prepared for rain, bugs, ticks, sun and wet and of course costume changes as well! Quite the challenge but visually rewarding and we were so honoured the Dokis First Nation allowed us on their beautiful land. My blessing at the end of the day was riding the boat back in pristine nature.”

Costume designing has taken Phillips to the USA, Romania, France, Morocco and Columbia, “Working in other countries that’s definitely exhilarating because you get to do something different in a different place in a different environment, which can also help feed what you’re working on, especially like being an African and making *The Woman King* was quite a layered, incredible experience.”

## II // DESIGN

How does the vision become reality? Are resources available? Environmental considerations?

It’s been said of working in scenes in pools or water tanks that chlorine can affect the colour of costumes. Even altitude matters, as Case has learned. “One of the things I notice about designing in the mountains here is that the air is thinner and the sun is very bright so it tends to flatten out colours more than you would expect. More breakdown is required.”

Incorporating weather-appropriate pieces into costume design can be a starting point. Case remarks, “If that is not possible, then there are things we can do to help. Layering is the big thing and now with a lot more electric pieces available that helps too. Lately they have improved a lot and can be quite slim in silhouette.” Additionally, “a lot of directors and producers forget about the coat in the original costume

design and I have found in the end that it is the vital piece in a winter picture. On *Fargo* we start with figuring out what the coat should be and then work on the under layers. In the end it’s a safety thing so being smart about it in the design process will save a lot of headaches later.”

When filming remotely, Case says that “simplifying the costume changes, if possible, helps. On period shows in the snow and mountains all these challenges are amplified. Wool is very heavy when wet or snow covered.”

According to Dixon, “Every project, every out-of-town location will have its own distinctive way of working and its resources. I love going to local antique markets and flea markets. You can find gems and something distinctive from the area.” However, that local flavour is not guaranteed and certainly not all you need, In the case of *The Dead Don’t Hurt*,



Top photo: Gersha Phillips with cast on location for *The Woman King*; above: Carol Case on location for *Hell on Wheels*



Left: Anne pre-cutting and pre-setting multiples for *The Song of Names*; right: Gersha Phillips prepping leatherwork for *The Woman King*

a Viggo Mortensen film set in the 1800s and predominantly shot in Mexico, Dixon resorted to rummaging through her basement for trims, buttons, fabrics, and then gathered more in Spain to enable her to achieve the look she envisioned for the concept for the film. Experience, contacts, preparation and creativity are all required. “I have a variety of costume houses I lean on for their support and their specific stock,” Dixon says. “But depending on the type of film it will vary. You have to keep extremely fluid and nimble in your approach when on location, as all of your usual ways of doing things go out the window and you must find an alternative way of approaching solutions.”

While preparing for the shoot in Mexico, which is set in the 1830s and 1860s, Dixon and team had to be resourceful in procuring rentals as Mexico does not have any large costume rental houses. So the team approached Peris Costumes International, whose Mexico City office facilitated bringing in Dixon’s extensive pull from their stock in Spain. They also made a number of dresses and specific costumes to Dixon’s requirements. “One has to find a variety of solutions to every project” she insists.

“I absolutely love the process of world building,” Phillips says. “On something like *The Woman King*, you’re leaning more on history. Research helps inform what you’re doing, and there can be a lot of filling in the gaps as well as making it relatable in terms of the world today in the movie. I am taking some license with different things here and there to make them work for the story.”

Of her experience working overseas with makers, Phillips

points out that the “workmanship was more hands-on but, it was nice for those things to have been made that way because it works for the story that we were telling. By being open to things, sometimes you can create some really interesting surprises, and some great questions.”

*The Song of Names*, which Dixon refers to as “this remarkable cinematic journey set over half a century and two continents,” enabled her team to prep and film in Europe for more than four months. The costume team searched a number of costume rental houses in Europe and Canada to get the palette and look for the film, including Peris Costumes, Angels, Cosprop, Carlo Manzi, Ma Films, Ian Drummond Collection, F.M.R., Espace Costume and Le Grand Costumier.

The crew was largely based in Budapest for a good part of the film, and the city’s long Jewish community history allowed Dixon first-hand visual research through museums, antique stores and collectors. Her Budapest costume supervisor also connected the team to an Orthodox Rabbi who had a contact in Romania to get men’s Orthodox hats custom made. The blood-pressure-rising process ended with the hats arriving the night before the scene was shot!

### III // CREW

Crewing is a vital part of the equation when venturing onto an out of town or foreign production. “It’s really smart to always bring at least one person if not more if you can.” Phillips advises. When working with local crews, “be open to experiencing what they can bring to the table. One of the things I found, especially when I was working in Romania and also I



Carol Case working on Season 2 of *Fargo*

think Morocco and South Africa, was that the way that they worked was a little bit more organic. But ultimately it's a very rewarding experience. You get their teaching, you're teaching them — everybody's learning new things, and it's kind of like a win-win situation all around you. I definitely like the chal-

lenge of it and I definitely would love to do more!

Dixon says, "The joy — and at times challenge — of working in different locations, different countries and different languages is the flexibility you must have to adapt quickly and focus on the end result. They all have different ways of separating the responsibilities and the job requirements, from Set Supervisor to Set Costumer to Costume Assistant Set. It's kind of the same but each country slightly divides the tasks differently. The thing is the camera will roll whatever may come and you have to meet it."

On *The Song of Names*, Dixon had three teams around the world: London, Budapest and Montreal. "One needs to quickly and easily read the room — your team — and figure out how to manifest collaboratively together the end result. You have to work within their ways but with your result. Keeps you very nimble, focused & versatile!!"

Phillips has worked on out-of-town locations in Canada. "I mean I have to say Canadian crews are amazing and we are extremely hard-working," she proclaims. Phillips grew up in Edmonton, which could seem like a remote location to some. She advises aspiring costume designers from small towns to "persevere and believe in your talents, be open to talk to people, seek advice and to be nice on the way up because the person who is a PA (Production Assistant) for you one day, could be your boss a couple years down the road." ✂



# Berman & Company

**Film Costume Rentals**  
Victorian ~ Vintage ~ Contemporary

55 Logan Ave. Unit A, Toronto  
info@bermanandco.com  
© bermanandco  
416-214-2474



Communal change room, ready for quick change. Costumes from *Level 16*, costume designed by Jennifer Stroud

## Have (Almost No) Money, Will Travel

Costume Designers Melissa Bessey and Jasmine Murray-Bergquist agree that when it comes to location shooting on a micro budget, ingenuity is key

By Jenn Stroud

There is no department more determined than wardrobe on a micro budget, shooting on location. They are a scrappy bunch, willing to turn anything they can find into the fabulous costumes required for the project. These designers and their small but mighty teams are willing to raid the local shops and breathe new life into unusual finds, turn Walmart clothing into designer duds, and pray that their Amazon order arrives to their Airbnb in a cabin in the woods in the tiny town that Google Maps couldn't find as they drove in circles the day before.

Over the years I have had the pleasure to design several films on location with extremely low budgets that allowed my team and I to really think outside the box and get creative with what we had. With the resourcefulness of MacGyver, we have had to do things like dumping out our only two kit bins to turn them into a dye station to dip 25 dystopian,

school girl uniforms that we had built out of Old Navy blouses and discount linen, in the dirty basement, which became the wardrobe room, of an abandoned police station with no hot running water and a kettle absconded from craft services.

I reached out to two wonderful CAFTCAD designers to ask about their experiences working on location with a low, micro budget.

Melissa Bessey was the costume designer for the series *Chateau Laurier*. While working on location in Ottawa, Bessey experienced many obstacles dressing 12 cast members and 24 background performers in 1900s attire. "We filmed on location during the height of COVID lockdowns so not only were rental houses not open, once we got on location, STORES were not even open! We were filming a period piece so there's not a lot that regular retail stores could have done for us, but prior to that I'd

taken for granted the simple logistics of sending a PA to the dollar store for pantyhose, or small, everyday supplies! It was a challenge to work with only what we brought, knowing there was no option to source anything additional, or beyond what we arrived with."

Bessey's advice to fellow costumers is "you're only as strong as your set kit so prep, prep, prep and be sure you're well stocked on the day. For ultra low budget productions, adopt a mindset of resourcefulness. Think of how to make things that you can't buy."

Melissa also drew inspiration from the location where they were shooting. "I'm a total textile nerd and tend to notice the lush fabrics in historic hotel lobbies, hallways and common areas. This is very true of working inside Chateau Laurier!"

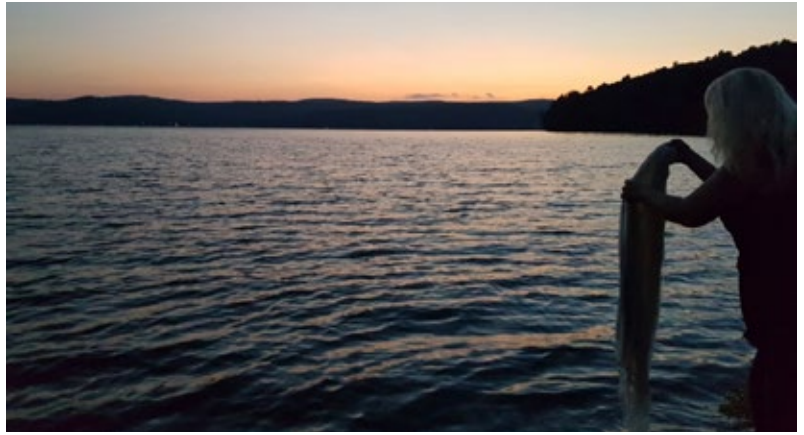


Left: *Château Laurier*, costume designed by Melissa Bessey; right: *The Traw*, costume designed by Jasmine Murray Bergquist



Jasmine Murray-Bergquist is an incredible designer and ACD (assistant costume designer) from Ottawa, and has worked on location on several micro-budget films. She was ACD on *A Nightmare Wakes*, shot in Cooperstown, New York, and *Level 16*, shot in Toronto. Most recently, she designed a short film, *The Thaw*, shot in black and white in the mountains of Stowe, Vermont. It featured three characters in 1890s costumes which got bloody and broken down through the course of the story, for a budget of \$800.

“Laundry is definitely the biggest thing that productions have a tendency to not think about at all until you ask where you can do it,” Murray-Bergquist says. “It almost never gets sorted out, which leads to a lot of handwashing long johns and petticoats in sinks while



Left & right: *Nightmare Wakes*, costume designer Jennifer Stroud

the crew is constantly knocking on the door of the only bathroom of the cabin in the woods where you’re all living together because they desperately want showers and you’re dyeing a dress in the bathtub.”

Like Bessey, Murray-Bergquist advises to get creative in those situations. “Without the space or resources to have a full breakdown setup, you use what you have. When shooting in the middle of a state park, we took the hero dress and literally dragged it through the water and mud and beat it against the rocks.”

That resourcefulness gets noticed, Murray-Bergquist says. “I have felt like my work is much more acknowledged on these types of shoots! When the producers are in much closer quarters with you, and seeing first hand how much work is going into the wardrobe, they are much more appreciative of what you’re doing.”

Last-minute requests, so beloved by costumers, are always even more exciting on a micro budget, “My favourite was when we were shooting an intimate scene for *A Nightmare Wakes*,” says Murray-Bergquist. “The director asked me if there was any chance I had period correct underwear for Percy Shelley. We had a sort of faux peasant blouse that had a wide elasticized neckline with a drawstring tie. I chopped off the sleeves, stitched the sides closed, cut the body into two legs and sewed them together, and voila — vaguely period appropriate men’s underwear!”

The costume team on a micro budget are a determined and gritty crew willing to use whatever they can to get the job done because in the end the final product has to look as good as their multimillion dollar counterparts. “Champagne tastes on beer money” is a saying never more evident than in these wardrobe rooms. ☘

## Quick Tips for Low-Budget Location Shooting

### 1. SHOP LOCAL

“I have found some amazing pieces in tiny second-hand shops that with a little imagination became just what we needed,” says Murray-Bergquist. “The treasures in some of these local places are better than anything you could find in your usual stomping grounds.”

### 2. DON'T SKIMP

“Always invest in Topstick, period,” says Bessey. “And if you really want to be covered for on-the-fly alterations, get Superstick too. Always have safety pins, 1” and 2”, the good ones, definitely NOT dollar store, or you’ll have regrets. And a good camera for reference pictures of every single detail of your work.”

### 3. PACK STRATEGICALLY

“There’s never enough space to store all the kit you’ll want to bring,” says Murray-Bergquist. “Keeping it condensed goes a long way to maintain some level of sanity.”



IMAGINE.CREATE.INSPIRE  
www.arrabyaradhana.com





Filming *Snake Eyes: GI Joe Origins* in Engyo-ji Temple, Hyogo Prefecture Japan. Actor: Henry Golding. Photo: Niko Travernise.

# Shooting Around the World

## An interview with Costume Set Supervisor Isabel Bloor

By Mariana Sandoval-Angel

Isabel Bloor has worked as a costume set supervisor on top of glaciers, in rainforests, arid deserts and at iconic global cityscape landmarks. She has experienced first-hand the wonders and rigours of filming in Canada, Greece, Hungary, USA, Mexico, Spain and Japan. For several decades, Isabel has felt fortunate to be a costumer that has laughed with, learned from and worked alongside amazing crews dealing with costumes, actor's action, and story elements.

### What are the main essentials you need to work as a Set Supervisor on location?

"The first essential for me is to learn 'please', 'thank you', and 'good job', in the country's language. You need to have a grasp of where you are filming, what you are filming and the range of experience the crew have had before you arrive."

### What has been a challenge of working overseas?

"I have learned that you have to be ready to roll with what comes your way. You never know what the challenges are going to be. You need to follow the lines of communication to get where you need to go and trust that everyone is moving to the same goal in their own way. I experienced this in

Athens. I was working with a shopper to get a few things organised before we started filming. She arranged for us to visit stores while riding together on her scooter. We drove through the crazy traffic of Athens and I could see the Acropolis from a distance. It was wild and amazing. This was her way of getting me to the end goal and I just had to trust her that it was the best way."

### What do you normally have to do regarding maintenance of costumes?

"One of the key things is having multiples. In Spain we were alternating two stunt singlets and the colour was fading with washing. We then began to wash them with a bit of tea and coffee to restore colour. It worked out perfectly. That same show, we



Making use of hero dogsled for costume transportation. Photo: Isabel Bloor

had two units that alternated day and night shifts in different locations. We were overlapping costume pieces, so, to avoid mistakes that happen with language differences, drivers, and costumers, we started sharing photos to indicate where pieces were put in the office for the next shift exchange. That helped everybody. For maintenance of costumes, vodka plus rubbing alcohol mix is universal. Vodka will help you get rid of some of the smells and rubbing alcohol will get rid of bacteria."



**What kind of “vehicles” have you used on location to move your kit or multiples?**

“In Santorini we were filming a scene with many stairs. As part of resetting a costume piece at the top and bottom of the stairs, multiples were loaded into a donkey’s saddle bag that was being used in the scene.”

“In northern B.C., on a snow movie, I loaded myself and the “continuity stages” of costumes onto the hero dog sled for actor changes.”

“In Washington D.C., I had to follow the actor running through the streets. The costume multiples and I rode in a police car — garment bags in the trunk and me in the back seat. Wow!”

“In Athens, I had to load a truck kit onto two Vespas. They were stacked so high the driver became the counterbalance! We had an ironing board and a rolling rack tied on with the wheels hanging up in the air.”

**Have language, religion or other cultural customs been a challenge?**

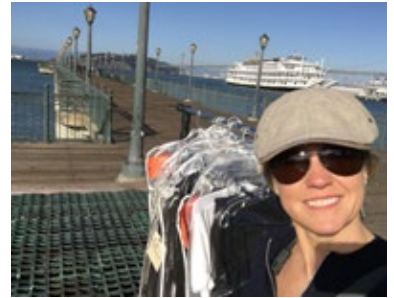
“Yes, particularly language. In 2001 I went to Hungary. It was my first time there and an interpreter was assigned to me as English was not spoken by a lot of people. In this instance I also learned how to say shoes, shirt and pants. One night, we were filming under Buda Castle and two stuntmen were unfortunately hurt. So, I grabbed my radio, and on the main Hungarian speaking radio channel (the other channel was primarily English speaking) I said ‘shoes, shirt and pants’ in Hungarian, the character’s name, and Joshi, the name of my wonderful (Hungarian-speaking only) truck costumer. Within minutes, he



appeared with what we needed and we all started clapping and cheering. It was a very special moment of bilingualism for the team. A couple of words helped tackle barriers.”

**What is the most significant memory you have from working on location?**

“This one is part of the “toughest and most rewarding days” list. I learned a lot and it was memorable, but it was hard! We were filming at Himeji Castle in Japan. This location is also a UNESCO (United Nations Educational, Scientific and Cultural Organization) site, so there were certain restrictions that we didn’t know about. Base camp was very far away from the castle, and many costumes had to be dressed on set. To get everything to the set, we started with a miniature sized half-ton truck. At a certain point we had to unload everything and drag rolling racks across gravel and up a long ramp. Next we carried everything by hand up 185 stairs! When we got to the bottom of the interior temple, we took



Left to right: A new highest rainfall day on record was set on this day filming in the lower GVRD; Adjusting super suit on actor Henry Golding on a rooftop in Tokyo; In San Fransisco moving a rolling rack along Pier 7. All photos this page provided by Isabel Bloor.

our shoes off, and climbed up small wooden stairs to the top level of the castle. It was a really tough logistical load-in for day one, but it was amazing how everybody stepped up to the challenge.”

“Another memory is of the Enkoji temple area. The buildings were high up in the forest and filming was very spread out. So, I told them I needed one place to send costume items and crew. I laughed out loud when I started to get bags labelled “To: Tom Cruise House Attn:Izzy Costumes.” One of the last movies that had filmed there was *The Last Samurai*. It was amazing, I kept a few of those tags and they still make me smile. These were significant memories for me as a person but also as part of a team.”

These were just a few of the memorable experiences that Isabel has collected through the years. Whether your next project takes you to an arid desert or an ancient temple, remember Isabel’s tips, and enjoy the ride. ✂



Isabel on location in snowy northern B.C.

# CAFTCAD's Set Supervisors Reveal Their Top Essential Set Kit Items

By Lorelei Burk

Crew are always asking each other for recommendations for the best clothing to wear on set and the most crucial items to have in their set kits. I interviewed a few of our incredibly talented CAFTCAD Set Supervisors to get their recommendations for what to bring to make those long days on set a little easier.

## What are the most important items in your set kit?

"Umbrellas, hot shots, foot/shoe bag with band aids, blister protectors, insoles, foam, heel covers, laces, Moleskin, socks, plus my personal kit which has pre-threaded needles, thread, lint roller, buttons, pins, hook and eyes, Topstick, Superstick, Snot tape, collar extenders, nipple covers, underarm protectors, sharpie/pen, scissors, zap straps, scrub brush, Tide to Go pen, Crazy Glue, and tagging gun." – *Kelly Allyn Gardner*

"Thread, sewing needles, a thimble and scissors; along with my skill to sew well by hand." – *Isabel Bloor*

"Rechargeable, electric hand warmers, SecondSkin wrap that tattoo artists use (sticks inside clothing as a waterproof barrier), umbrellas, hot water bottles, blankets, feet/body warmers, waterproof socks, and cozy coats." – *Carolyn McCauley*

"My sewing kit, travel-sized hand steamer and duct tape to cover up logos quickly." – *Rochelle Sewell*

## What type of set bag do you like to keep your set kit supplies in?

"I have a variety of shoulder bags and hip pouches. I also have a backpack so I can keep moving on trails with my hands free." – *Isabel Bloor*

"I use a tool belt on my hip filled with my quick essentials that can solve 90% of my problems." – *Kelly Allyn Gardner*

"I love my fly-fishing vest to hold what I use regularly." – *Carolyn McCauley*

"A large, one-shoulder storage bag, and travel mesh bag." – *Rochelle Sewell*

## What type of coat keeps you warm on location?

"I love wearing my Nobis coat whenever I am working on set to keep me warm." – *Allisa Swanson*

"A maxi length, super puff from Aritzia." – *Kelly Allyn Gardner*

"My down vest." – *Isabel Bloor*

"My West Coast dive coat and Ororo heated vest." – *Carolyn McCauley*

## What brand of coat keeps you dry and warm when working in the rain?

"An Adoretex dive coat. Underneath I wear a down-filled, puffy jacket (Joe Fresh), waterproof gloves (Mark's) and a baseball cap to keep rain off my face." – *Kelly Allyn Gardner*

"Woodpecker, a Canadian brand that is vegan. Their windbreaker prevents wind and water from transferring through and the hood protects the hair and face." – *Rochelle Sewell*

"A dive coat, Eddie Bauer coat, and a waterproof hooded cape/poncho." – *Carolyn McCauley*



## What footwear do you find most comfortable for long hours on set?

"Blundstone boots. They are rain resistant, warm, and comfortable with good tread for safety." – *Kelly Allyn Gardner*

"Good wool socks (Icebreaker). The best thing you can do for yourself on cold, wet days is to change your socks at lunch." – *Isabel Bloor*

"HOKA Bondi and New Balance Mores. HOKA also has a Gore-tex hiking boot called the Kaha that is great for snow, rain, and mud with good traction." – *Carolyn McCauley*

"Adidas. They are water resistant with good grips." – *Rochelle Sewell*

Juul Halmaayer's rental house is now

# Victory Girl

COLLECTION

Visit today for your period wardrobe rental needs  
[victorygirlcollection.com](http://victorygirlcollection.com)



**What type of clothing do you wear on set when working on location?**

“Comfortable clothes with lots of handy pockets. Layers that I can take off or add on. I always have thermals, shorts, sunscreen and deodorant.” – *Kelly Allyn Gardner*

“I wear leggings. That way I can easily throw on my waterproof pants (Woods) or snow pants overalls if needed. I always have a base thermal layer, t-shirt, and a sweatshirt or hoodie.” – *Carolyn McCauley*

“I wear athletic tracksuits with an undershirt.” – *Rochelle Sewell*

**What were the must-haves to take with you when you shot outside of Canada?**

“My Foldit brand metal cart. It enables me to independently carry my set kit, garment bags, and even a collapsible rolling rack.” – *Isabel Bloor*

**Do you have a special set rack that you use for your kit and costumes?**



“I have a garden cart that I built up with a rack to hold clothes, a salesman rack with big fat wheels for off-roading, and a foldable buggy. The one I had made has a light, extension cord, a bar for hanging garments, hooks, hanging organizer for quick grab items, space for my ZÜCA, breakdown box, and chair, and the cover completely zips closed and has a umbrella pocket in the back with a wagon’s pull handle.” – *Carolyn McCauley*

“I have several racks depending on the terrain and location. One option is a salesman rack that I narrowed, and I have a wooden or fabric base available depending on the need. I change out the wheels so that I can roll through gravel or keep quiet on a soundstage.” – *Isabel Bloor*

“I have a wagon with a giant waterproof rubbermaid bin inside that I use as a table to lay garment bags on top of.” – *Kelly Allyn Gardner* <



**FIND YOUR FIT IN THE 891  
COSTUME DEPARTMENT AT  
OURWORK.CA**



# HAND SEW

**LEATHER, HARDWARE, TOOLS**

Canada's most unique selection of high quality leathers, tools, and supplies.

If you can't find it, WE CAN!  
Reach out for any of your leather related needs!

**info@handandsew.com**

**www.handandsew.com**

**Theatrix**  
COSTUME HOUSE  
est. since 1965

## PROFESSIONAL THEATRE COSTUME RENTALS



416.977.3113 or 289.389.3884  
[www.theatrixcostumehouse.com](http://www.theatrixcostumehouse.com)



**COMPREHENSIVE  
SOLUTIONS**

**3D SCANNING  
3D MODELLING  
3D PRINTING  
PAINT & FINISHES  
ELECTRONICS  
LASER CUTTING  
TEXTILES & LEATHER  
MOLD MAKING**

**WALTERKLASSEN.COM**



**COSTUME DESIGN  
BERNADETTE CROFT**

## A COMMUNITY MAKER SPACE AND SEWING STUDIO

FOR FITTINGS AND SEWING PROJECTS BIG & SMALL

# BOOK NOW



SHORT & LONG  
TERM STUDIO  
RENTALS



COMMUNITY  
BUILDING



WORKSHOPS &  
EVENTS

428 OSSINGTON AVE  
TORONTO  
647-350-3988  
INFO@SHOPPEANDTAILOR.COM

WWW.SHOPPEANDTAILOR.COM

SHOPPEANDTAILORSTUDIOS



STUDIOS

## Custom Knit & Crochet



Amanda Kaffka

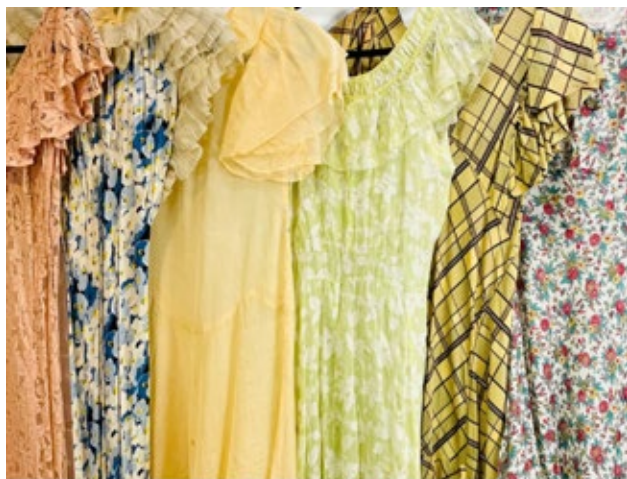
amanda@thecraftyjackalope.com



Americana crochet top & knit sweater set, as seen on Firefly Lane

- Custom design, handknits & crochet
- Knit consultant/yarn supplier
- Specializing in period & era fashion
- Knitting & crochet lessons for actors

*Knitwear that evokes the look and  
storytelling of your production*



## Ian Drummond Collection Inc.

Vintage Wardrobe Rentals

1920s-1990s Costuming for Cast and Background Performers

- Screen ready collection of 30,000 inventoried pieces
- 20+ years as an industry resource
- 30+ years working with vintage clothing
- World wide shipping with quick turnaround

iandrummondcollection.com

222 Islington Avenue, Unit #8, Etobicoke ON, M8V 3W7

## Digital Textile Design

*for your costume department  
from concept to printed fabric*

- Custom digital designs  
from a variety  
of mediums
- Repeatable and  
scaleable designs
- Print ready files or  
printed fabric

Heather Campbell  
IATSE 873 Costume Member

416-427-7364  
heathercampbelldesign@bell.net

heathercampbelltextiles.com



# CAFTCAD Committees

All of CAFTCAD’s initiatives are created, produced, and executed by one or more of our seven working committees of dedicated CAFTCAD members interested in supporting the work that CAFTCAD does year-round.



## DIVERSITY, EQUITY, & INCLUSION COMMITTEE

The DEI Committee was excited to present our DEI Workshop on mentorship this past March. With the help of Natasha Tony as our moderator and a panel of our peers we were able to answer many questions regarding what it takes to get into costumes, what we are doing to ensure growth in diversity within the costume department, and what we can do to bring more awareness and opportunities to our community. This was a great learning opportunity and we hope that we can bring more opportunities like this workshop to our fellow members so that we can pave the way for a more equal and diverse future in our community.

Watch video here: <https://youtu.be/XRr-ZDKjtY0>

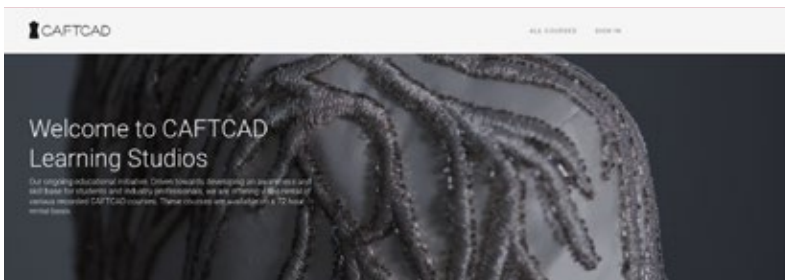
## FUNDRAISING COMMITTEE

CAFTCAD’s newest committee! Starting in the summer of 2023, CAFTCAD introduced the Fundraising Committee, which strives to bring in the necessary fundraising dollars that CAFTCAD needs to run as a not-for-profit arts organization. The committee is tasked with working on sponsorship outreach, researching potential grants, and ideating new and effective ways to raise funds.



## BESPOKE COMMITTEE

Our BeSpoke Committee is the group effort of a dedicated crew of individuals who annually plan, write, edit, art direct and publish this magazine that celebrates all things CAFTCAD. It is available not only for our membership but to the public at large. Our mandate is to offer a lively vehicle that keeps the membership up to date with current achievements of our members, and addresses different aspects of our industry from an informative, entertaining and educational perspective.



## EDUCATION COMMITTEE

The Education Committee continues to provide intense, quality learning experiences and classes for our membership. **The Learning Studios** have grown exponentially and now include 13 classes for rent. World-class instructors and take-away materials keep our members coming back each quarter. We are already hard at work on the fall lineup of classes so watch for the notifications in your inbox.



## CAFTCAD WEST COMMITTEE

CAFTCAD West is excited to have held a second, in-person event in Vancouver this year with our Spring Social! We have an enthusiastic group of individuals who are looking to expand our West Group, and many have joined our Board this year to help make it happen. We have new, fresh ideas for more in-person events and hope to have an in-person class here in Vancouver within the year.

Photo: Vancouver Spring Social Brunch  
Credit: Brandon Peterson



## CAFTCAD LIBRARY COMMITTEE

The Library Committee is excited that **Edition 3: Part One of An Open Book Blog** was released this past May. It is titled *A Story is Sewn In: First Nations, Métis and Inuit Artisans and Clothing Designers Share Insight About Their Creative Journeys*. It will be a two-part issue as this blog theme offers valuable insight and connection. Stay tuned for more!

## CAFTCAD AWARDS COMMITTEE



The CAFTCAD Awards Committee strives to uplift and recognize the talent of those in the Film, Television, and Media Arts Costume Design and Arts industries across Canada. We are always looking to expand our team with dedicated individuals who want to be a part of the action of planning such an event. Read about the amazing work the Awards Committee does on page 23.

Photo: Awards Committee Chair, Joanna Syrokomla addresses the audience at the 2023 CAFTCAD Awards. Credit: Michael Tenaglia

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



www.hollynorth.com

info@hollynorth.com

+1 (604) 299-2000 | toll free: 1-877-299-2077

3735 1st Ave, Burnaby, BC V5C 3V6, Canada

## Wardrobe & Costume Dept Supplies

HollyNorth Production Supplies Ltd.

JARED LOBEL  
KENN LOBEL

BOOTMAKERS  
SINCE BOYHOOD



Lobel & Son  
ESTABLISHED 1949

CUSTOM MADE FOOTWEAR FROM NEANDERTHAL TO  
SUPERHERO. LEATHERWORK. MODIFICATIONS. REPAIR.

LOBELANDSON@GMAIL.COM

WWW.LOBELANDSON.COM

418 COLUMBIA ST NEW WESTMINSTER BC V3L1B1

604-522-8210



**MOKUBA  
IN CANADA**

RIBBON | PASSEMENTERIE | LACE

**New Location**  
3146 DUNDAS STREET WEST  
TORONTO ON M6P 2A1  
T: (416) 504-5358  
mokubatoronto@rogers.com  
www.mokubacanada.com  
@mokubatoronto

**NABET 700-M | UNIFOR**  
Ontario Film, Television & New Media Technicians

We are an established entertainment union with almost 3,000 qualified technicians. We represent 14 unique departments - including **Costumes**. These dedicated technicians have worked on our signatory productions across the GTA.



Join Us!



For more information about joining the Union visit: [www.nabet700.com](http://www.nabet700.com)



At **NABET 700-M UNIFOR**, we are committed to growth, development and creating diversity within our Membership as well as the film, television and digital media industry. As part of that commitment, NABET 700-M UNIFOR has created an Apprenticeship Program that is designed to provide paid placement opportunities to anyone who would like to begin a career in the film, television and digital media industry.

Want more hands-on experience?  
Find more information about our  
Apprenticeship Program at our website.



DONNA B

fashion

jewelry

artwork

208-861-4331  
donnabernstein.com



As seen on So Help Me Todd



Clockwise from top left: Tina Tam & Carla Kelly; 2023 CAFTCAD Award winners; Host Samora Smallwood performing the opening number; nominated costume illustrations on display; guests viewing costume display during reception; *Star Trek: Strange New Worlds* costume display

# CAFTCAD Awards 2023

Bye bye Zoom and hello red carpet! This spring, we returned to celebrating the best of our costuming community with the glamour and pageantry they deserve

By Joanna Syrokomla

When I first approached the CAFTCAD executive directors with the idea that a murder would take place on stage, and our opening number would be called “Why Costumers Would Kill”, I was surprised not to have even one voice against it. Instead, everyone thought it would be an event to remember because, who kills off their director (as much as we may all want to) while presenting awards for Canada’s best in Costume Design and Arts?

On March 5, the 2023 CAFTCAD Awards again brought glamour and celebration to our community. Surrounded by our largest exhibit yet of jaw-dropping nominated costumes, the excitement of everyone who attended and the styles brought to the red-carpet by all our guests and nominees were history

making. I was so excited to celebrate our talented winners from across the country whose skills astound me. Their imagination and attention to detail enriches the stories with texture and fabric, and helps garner the realisation that Canadian costumers are some of the best in the world.

It takes an entire year with passionate people, almost all volunteering their time to be part of the CAFTCAD Awards team, to make this prestigious event such a success. I am hugely grateful to all those who share their time to work on this event. I hope you were all rewarded with new friendships, networking connections and, of course, great fashion advice!

As we approach our sixth year, being

nominated or selected as a winner by our peers has been gaining prestige in the industry across Canada. Submitting your work or that of your team is something we should all be thinking of whenever we do a project we’re proud of. Take lots of photos, make voice notes about your process (and note the proper spellings of your crew mates’ names!) to get ready for the 2024 submission period. And of course always be thinking of your next red carpet look. ✂

Link to watch the 2023 CAFTCAD Awards Show: <https://youtu.be/xcsGjlm9Zds>

PEGGY LI  
handmade jewelry  
peggyli.com





**2023 CAFTCAD Award Winners List**

**Excellence in Crafts - Textiles**  
*Star Trek: Strange New Worlds Season 1*  
Key Textile Artist: Anna Pantcheva

**Excellence in Crafts - Building**  
*Star Trek: Strange New Worlds Season 1*  
Cutters: Sue Furlong, Susan Dicks, Geoff Hughes, Olena Fedorenko

**Excellence in Crafts - Costume Illustration**  
*Station Eleven*  
Illustrator: Keith Lau

**Excellence in Crafts - SPFX Building**  
*Station Eleven*  
Key Speciality Builder: Tamara Rigby-Funke,  
Specialty Builder: Sarah Blostein

**Costume Design in Web Series**  
*Les Liaisons dangereuses: correspondances inédites 101/108*  
Costume Designer: Beatriz Arevalo

**Costume Design in Short Film**  
*Eli Roth's Haunted House: Trick-VR-Treat*  
Costume Designer: John Dunnett

**Costume Design in Indie Feature**  
*Rosie*  
Costume Designer: Ginger Martini

**Costume Design in TV West - Contemporary, Sponsored by IATSE 873**  
*Snowpiercer 302, The Last to Go*  
Costume Designer: Caroline Cranstoun

**Costume Design in TV East - Contemporary, Sponsored by IATSE 873**  
*Cabinet of Curiosities 104, the Outside*  
Costume Designer: Luis Sequeira

**Costume Design in TV - Period, Sponsored by IATSE 873**  
*Cabinet of Curiosities 106, Dreams in the Witch House*  
Costume Designer: Luis Sequeira

**Costume Design in TV - Sci-Fi/Fantasy, Sponsored by IATSE 873**  
*Star Trek: Strange New Worlds 108, The Elysian Kingdom*  
Costume Designer: Bernadette Croft

**Costume Design in Film - Contemporary**  
*Violent Night*  
Costume Designer: Laura DeLuca

**Costume Design in Film - Period**  
*Bones of Crows*  
Costume Designers: Jessica Kalan, Carmen Thompson

**Costume Design in Film - Sci/Fi**  
*Slash/Back*  
Costume Designer: Emma Doyle

**International Costume Design in Film, Sponsored by IATSE 891**  
*The Woman King*  
Costume Designer: Gersha Phillips

**International Costume Design in TV, Sponsored by Berman & Co.**  
*Monarch, 106, The Night Of*  
Costume Designer: Mandi Line

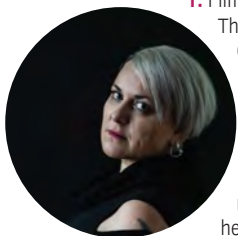


We asked our members:

1. What is your most memorable experience from working on location?
2. What is one thing you wish you had brought on location with you?
3. What are you looking forward to in the next year?
4. What was your biggest challenge while working on location?

**ADRIANA FULOP**

@intergalacticgypsy



1. Filming in a forest in Thunder Bay in -29 Celsius and my snow pants caught on fire. I was applying dirt onto a coat and the actor wanted to stay really close to the heaters.
2. Full bodynet outfit

4. Trying to glue sandpaper on the bottom of period boots so they wouldn't slide on giant rocks.

**ALEX KAVANAGH**

@costumealex



1. Doing a 2nd unit in Chicago, they added a scene where I had a few hours to recreate the costumes and nailed it!! Thrilled to find the exact dress months later.
2. I am always over prepared but you always seem to need something you don't have!
3. Working on behalf of the costume department on the IATSE 873 costume committee.

**ALLISA SWANSON**

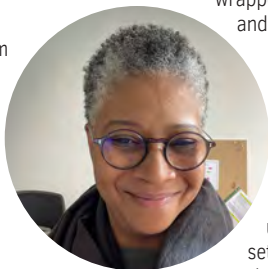
allisa\_swanson



1. Sleeping in a tundra bus overnight after flying into location via helicopter.
3. Finishing a 22-episode show so I can take a long break.
4. Getting supplies. In Churchill, MB, everything had to be shipped in, so if something was forgotten we were hooped.

**ANTOINETTE MESSAM**

@therealantoinettemessam  
 antoinette@istyle.ca



2. Crystal hangers.
3. Seeing all our hard work on the big screen,
4. Navigating the shipping nightmare that came with Brexit.

**BEATRIZ AREVALO**

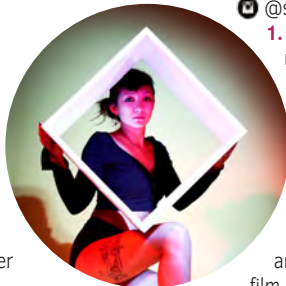
@biaarevalo

2. A UV umbrella to protect me from the sun
3. Moving to BC; I am excited to work on new projects over there!
4. Dealing with weather conditions — too cold or too hot.



**BEVERLY LAW**

@sewbevy



1. Getting to know new cities.
2. A second battery pack.
3. Juggling new mom life, my CAFTCAD Board responsibilities, and working in the film industry.

**CASEY JANE TUNINGA**

@sailorparc



1. The penthouse suite at the Royal York for *The Handmaid's Tale*.
2. The right weather gear, it can make or break a day on set for you.
3. Working on more comedy series, I just

wrapped Designing CTV's *Shelved Season 1* and *Run the Burbs Season 2*.

**DARCI CHEYNE**

@redfireae



1. *Camp Rock*, shooting in Haliburton, ON! Nothing like waking up early to go to set after sleeping in a cabin in nature!
2. A GPS.
4. No cell phone reception! Standing on a picnic table on a hill trying to get reception, calling Toronto to rush costumes to set, what a riot.

**EMMA DOYLE**

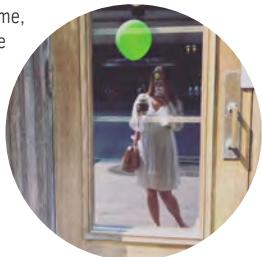
@emma.dot.doyle



1. Filming in the fjords of Pangnirtung, Baffin Island in Nunavut! We often had to boat there and sometimes the tide came in so our grip team and even some producers had to carry us across the water.
2. A case of club soda! (Production sent some up halfway through the film shoot.)
3. Using my pattern cutting/design skills. More opportunities to combine costume and production design.

**GINGER MARTINI**

@thegingermartini



1. Walking onto set the first time, a boys' summer camp in the 1920s, in Wawa, ON, for *Brotherhood*. The location on the shore of Lake Superior was one of the most beautiful places I have ever seen.
2. Cold medication, I got a

cold halfway through the shoot, and I couldn't get cold meds for three days.

3. Costume Designing our new season of *Shoresy*.

**GLENNE CAMPBELL**

@GlennCostumes



1. Learning about and meeting fascinating people of various cultures.
2. More time. If possible, extend your stay for some personal exploration of the area.
4. Learning that customs brokers, while helpful, do not fully know the priorities for processing shipments to various countries, such as our location in Guam where they prioritised food over film gear!

**JENNIFER BUNT**

@nifferdesign



1. Working on St. Vincent and the Grenadines on a period pirate docudrama. I had to ship down everything. It's an amazing location, but it has many challenges, like cows on the beach!
2. More shoes! A sizing conversion issue caused stock problems. Thankfully the local background actors were used to going barefoot. Hard lesson on a Caribbean island!
3. The release of my current project as ACD: *How to Die Alone* on Hulu Onyx.

**JOANNA SYROKOMLA**

@josycostumes



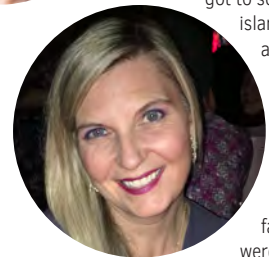
1. Rolling racks on cobblestone hills, laundry that can't dry because of the humidity, eating lunch in a parking lot surrounded by palm trees and mountains.
2. A label maker. Label

EVERYTHING because everyone else is also on location and it's so easy to mix up phone chargers, black windbreakers and even your underwear (true story). Pretend it's summer camp but with credit cards.

3. The new executive board at CAFTCAD to bring novel approaches to enrich our entire community.

**LESLIE KAVANAGH**

@lk\_costumes



1. Working in the Dominican Republic on *xXx: Return of Xander Cage* with all the amazing locations we filmed in. You got to see much more of the island than you would as a tourist.
2. The costume truck from Canada
4. There was a language barrier, but ultimately being on an island where all your favourite "go to's" were not available made you have to think outside the box.

**LUIS SEQUEIRA**

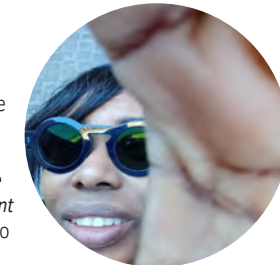
@Luis\_sequeira\_



2. Snake gaiters
3. My next vacation!
4. Suppliers — finding new, good ones on location is always a challenge.

**MARCIA SCOTT**

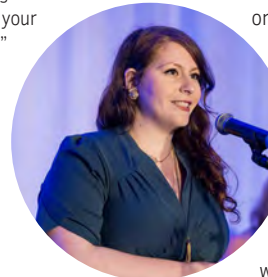
@marciascott\_costumdesign



2. Static guard and basic men's singlets
3. The release of three films I designed over the last year and a half. *Flint Strong*, *Code 8: Part II*, and *The Silent Hour*, which took me to Malta.
4. Budget! Prepping in a zone where there's limited options with the added challenge of items being out of season; when actors fly in at almost the last minute for fittings. Did I mention stores don't give refunds?

**RAFAELLA RABINOVICH**

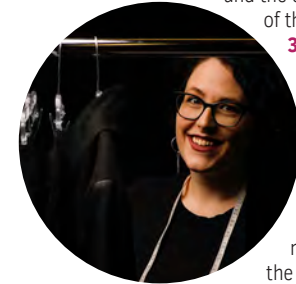
@costume\_designer101



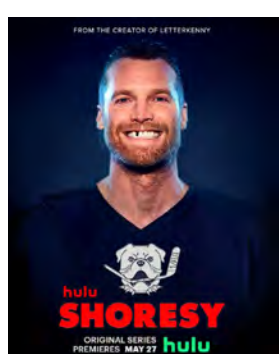
1. The double rainbow getting on camera after a storm while shooting a beach montage.
2. More portable and personal batteries — you can never have enough power on location.
3. Watching my fellow costumers' beautiful work coming out!

**REBECCA TOON**

@rebeccatoondesigns



1. At Fortress Mountain in Alberta, the snow was so deep that no vehicles could get up the mountain, the tents collapsed, and the director helped push my car out of the parking lot.
3. I just started a project set in 1854. This will be filled with chases on horseback, water work, gunfights and even a ball!
4. How to get the costumes from point A to point B. Hauling hockey bags of costumes up a mountain trail. Some locations, the only way to get to set was via a dune buggy! <



SOME OF THE GREAT PRODUCTIONS



MEMBERS HAVE WORKED ON...





nobis