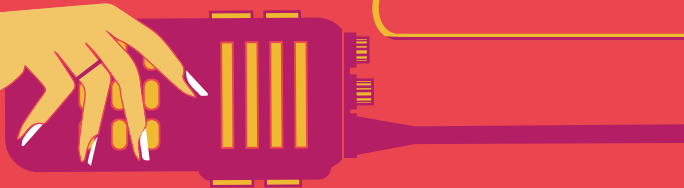


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BeSpoke magazine
no. 14

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On the cover:

Keith Lau is an illustrator based in Vancouver, B.C. Lau is a two time recipient of the CAFTCAD Awards and has been a member of CAFTCAD for the past two years. Aside from working on concept illustrations for productions like *Shang Chi*, *Snowpiercer*, *Lost in Space*, and *A Series of Unfortunate Events*, he likes to spend his time with his two boys and his wife.

LETTER FROM THE PRESIDENT

When I think of our 2019 *Bespoke* issue this same time last year, I can't believe how much has changed.

At CAFTCAD, some of that change is quantifiable. Lori-Anne, our administrative assistant who was hired for a three-month contract but stayed with us for two years to help organize and move our library (twice!), has herself moved on to pursue other goals. Thank you for all your help, Lori-Anne.

Our operations and communications manager, Lynsey Clark, welcomed baby Jessica in March and is taking a year off. Before she left, Lynsey was able to train her maternity-leave replacement, Tessa Hall. She quickly teamed up with Emma Secord, our new assistant, to work on both CAFTCAD and CAFTCAD Awards. We are happy to welcome them both to the team.

Another big change for CAFTCAD was the closing of Ildsjel, the collective where we had our office. Yet again, we had to find a new home for our HQ and costume library. Our new new space at 400 Eastern Ave in Toronto was still being set up when everything changed.

On March 1st we celebrated our 2nd annual CAFTCAD awards successfully, but by Friday the 13th the entertainment industry was effectively shut down. 2020 had been gearing up to be the busiest year ever, and when the shutdown was initially announced as a precautionary hiatus, few could have foreseen it becoming a months-long worldwide quarantine.

CAFTCAD members and costumers across the industry put their skills – and suddenly available hands – to work sewing much-needed non-medical PPE; long-hoarded fabric stashes were quickly raided to make masks, caps, and gowns.

As the shutdown continued, CAFTCAD realized the only way to offer our annual CAFTCADEMY 101 was to take it online. With time donated by top professionals from across Canada, we were able to offer our popular introductory courses as webinars, as well as a series of 200 level courses. With basically everyone out of work, we kept the costs low, and the courses sold out.



ALEX KAVANAGH
President of the Board

In May the murder of George Floyd by police sparked world-wide protests against police brutality and systemic racism. I am grateful to our executive board for their willingness to have challenging discussions and for thoughtfully considering how CAFTCAD would respond. We issued a statement of solidarity, donated funds to organizations that support Black and Indigenous people, and revised our mission statement to add clear anti-discrimination language. We will continue the discussion about diversity

and inclusivity at executive board meetings. Meaningful change takes time, and CAFTCAD will continue this important work.

In the spring we decided to create a digital costume exhibit, "The Life Of A Costume," in place of our annual "CAFTCAD Celebrates Costumes" cocktail gala that we normally hold during TIFF. While we won't have a physical gathering, it does mean more people will get to explore the work of our members. (See page 9.)

We don't know what the rest of 2020 holds in store. What we do know is that our community found connectivity in a time of isolation. That when harsh truths were revealed in society, our costume community showed support and allyship. I am very excited by the contributions made by our members for this powerful edition of *Bespoke* that celebrates our work and illustrates how individuals bringing their unique experiences to our community make us stronger..

LETTER FROM THE CREATIVE DIRECTOR


The week of March 16, 2020 I was frantically trying to wrap out a commercial job for Neutrogena in partnership with *Canada's Drag Race*. Like many of you, I was running all over Toronto trying to get to various shops, as they started to close their doors. As our Prime Minister, Justin Trudeau's daily briefings urged everyone to stay home due to COVID-19, and the world started to shut down in efforts to stop the spread of the novel Coronavirus, it was clear we all faced an uncertain future. The world was in despair as death tolls rose globally, and more questions than answers became apparent. As people's spirits dimmed, we all started to spend more time online trying to stay connected with the people we loved and cared about.

One day I was aimlessly scrolling through my Instagram feed and noticed *Vogue Italia* had taken the unprecedented step to print an all-white cover for their April issue to showcase respect,



JO JIN
Creative Director

reflection and rebirth. As Editor-in-Chief, Emanuele Farneti noted, the choice represented "The colour of the uniforms worn by those who put their own lives on the line to save ours... It represents space and time to think, as well as to stay silent." "Above all: white is not surrender, but a blank sheet waiting to be written, the title page of a new story that is about to begin."



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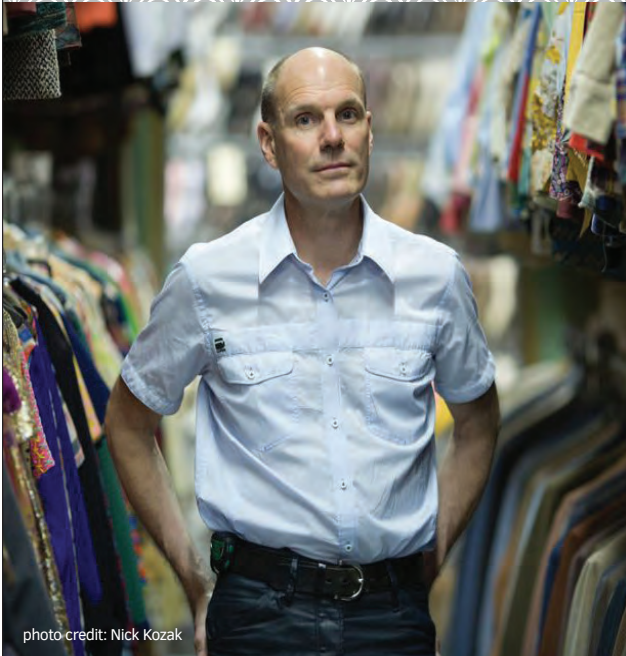


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LETTER FROM THE CREATIVE DIRECTOR cont'd

Harper's Bazaar Mexico rolled out their June/July issue with an illustrated cover by Roberto Sanchez from being unable to conduct a photo shoot for their cover. But this did not make me think twice about the disadvantages we currently faced, but excited me to see other mediums used to deliver the magical essence fashion carries. Their Instagram post read, "Looking for different routes from fabulous strokes, today we rethink how to appreciate, enjoy and live fashion without losing our true essence." And shared a quote by Karl Lagerfeld: "Change is the healthiest way to survive."

I went into this year with the idea of "2020, a year of clarity". On May 25th George Floyd, a black American man was killed by a white police officer. The video of Floyd's death reached millions of viewers globally, sparking calls for justice and a long overdue examination of deeply rooted systematic racism. The "great pause" has created a way of living and the opportunity to reflect on the realities of social economic, cultural and professional

disparity, and accountability. We are better for it. For *The Costumer Issue*, we look back at the great times we had before social distancing - the camaraderie at the CAFTCAD Awards and all various initiatives. We check in with our



current CAFTCAD members about their activities before and during the stay at home order. We created a survey for our BIPOC community - to hear their voices in order to do our part to help facilitate our commitment to inclusivity and diversity.

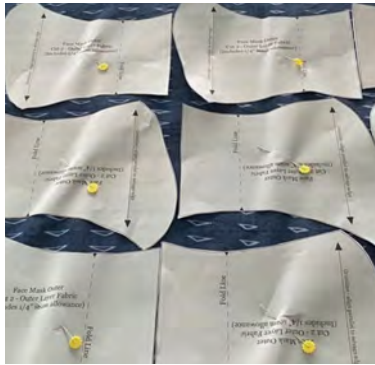
For the cover we commissioned illustrator Keith Lau, a CAFTCAD awards

recipient. Operating under the "New Normal," Keith and I bounced back many ideas through Facetime. We wanted to create an inviting and inclusive image that celebrates the many talents our community represents. While 2020

has unveiled many uncomfortable truths, we now have been forced to rise to the challenges and I am truly excited for all the good changes to come. CAFTCAD is a community, we need to step up into this new world, right the wrongs, elevate each other, and champion injustice. Above all, we need to be flexible, and this artwork symbolizes this spirit. As we move to a digital format for this issue, we are making this cover art to be digitally available for anyone to download and print.

I hope you enjoy this issue.

Stay safe out there.



Mask patterns photo credit: Gersha Phillips

CAFTCAD Year in Review

Gala celebrations, new courses, and COVID-19

By Tessa Hall

What a year! CAFTCAD has surely never had one with so many changes, gear shifts, and life-altering events! Despite the challenges, we persevered with the help of our members and supporters, all of whom have been impacted just as much. To understand how much we've been through, let's start where we left off, *BeSpoke 13: The Stylist Issue*.

Our last issue was distributed at the annual "CAFTCAD Celebrates Costume", on the Wednesday prior to the start of the 44th annual Toronto International Film Festival, held at Arta Gallery in Toronto's historic distillery district. The event allowed CAFTCAD members to meet, mingle, and admire the dozens of costumes on display from productions across Canada that featured CAFTCAD members.

In October 2019, CAFTCAD also had the opportunity to display the costume work of TIFF 2019 selections, *The Song of Names* (Costume Designer and CAFTCAD member Anne Dixon) and *The Lighthouse* (Costume Designer and CAFTCAD Member Linda Muir), at the Toronto Reference Library. Accompanying this was a fabulous "In Discussion With" event featuring Anne Dixon and Linda Muir moderated by our very own Vice-President, Deanna Sciortino. This was in partnership with the Toronto Reference Library and was free to visitors.

In addition to celebrating our members' achievements, CAFTCAD also responded to their requests to expand our

training options. Our first ever "Special Effects Costuming" course was held in November at Ildsjel Collective with instructors Robin Careless, Jenn Burton, and Ian Campbell. The hands-on, practical learning course gave participants the chance to work with real materials, test out techniques, and create a mini special effects piece of their own. We cannot wait until we have the opportunity to offer this in-person workshop again. We finished 2019 off with an inspiring Milestones talk from award-winning costume designer Robert Blackman.

We started off 2020 with great expectations, exciting future projects, as well as fresh, new staff. In anticipation of Lynsey Clarke, our driving force of CAFTCAD since 2016, starting her maternity leave, the CAFTCAD team brought on two new full-time staff members, Tessa Hall (Operations and Communications Coordinator) and Emma Secord (Operations Assistant).

Tessa has a bachelor degree in Fashion Communications from Ryerson University. Prior to her role with CAFTCAD, Tessa

Top row: Detail from Embroidery course; CAFTCAD Celebrates Costume display with *The Song of Names* costumes & Designer Anne Dixon; Fall Movie Wardrobe Sale

Bottom row: Milestones with Robert Blackman; mask patterns; Ian Campbell, Jennifer Burton & Robin Careless at Special Effects costuming workshop

worked at the Toronto International Film Festival (TIFF) for three years in a variety of roles, from the Volunteer Office to the Festival Programming Department to the Executive Office.

Emma joins the team with an honours BA in Communications from Wilfrid Laurier University and experience across diverse industries, including tourism and hospitality. While new to the costume industry, she is eager to be a part of the team at CAFTCAD and learn more about the exciting world of costuming.

We started March with another successful CAFTCAD Awards, held at the Aga Khan Museum. With prizes awarded in 16 different categories, ranging from “Excellence in Building” to “Costume Design in Film”, the range of talent on display was remarkable.

This year, the “Nobis Industry Icon Award” was presented to Juul Haalmeyer for his decades of work and contribution to the Canadian and international film industries. The organizers of the event created an amazing tribute video to Juul with video messages from some of Canada’s top talent, including Eugene Levy, Martin Short, Andrea Martin, and Rick Moranis. It was a funny and affectionate ending to the awards, and one of many highlights of a truly memorable evening.

The CAFTCAD Awards also marked a sweet goodbye to our Lynsey as she anticipated the new adventure of motherhood. On March 16 Lynsey and her partner, Neil, welcomed sweet baby girl Jessica (Jessie) into the world. For the next year, Lynsey will be making the most of her first year of motherhood and take in all the joys this new addition



brings. Her efforts, initiatives, and passion for the work that CAFTCAD does have been greatly appreciated since 2016. We cannot wait to have her back!

Then COVID-19 hit. No one anticipated how much this with affect our industry and our world. Film and television productions across Canada came to a screeching halt on that fateful Friday the 13th. Our anticipated “Spring Movie Wardrobe Sale” was sadly no more and our in-person courses had to move online.

While CAFTCAD members hands were staying busy (see more about their incredible mask-making initiative on page 14), we wanted to help keep their minds busy too! Quarantine and self-isolation brought us an opportunity to finally implement something CAFTCAD had discussed for years: online learning! We quickly released our lineup of online classes, both existing favourites and completely new courses. For the first time, we had the opportunity to have instructors from outside of Ontario, and to make those courses available to our satellite members without having to make the trip to Toronto! Going forward, CAFTCAD knows that it cannot go back to a solely physical course model, and we are exploring what else we can do with digital learning.

Another outcome of COVID-19 was that we had to completely change our approach to our annual CAFTCAD Celebrates Costume event. Thus was born “*The Life of a Costume: An Exploration of Canadian Costumes.*” To create it, we scoured our bank of images, costumes, and didactics, and with the incredible help of curator Tarah Burke, creative director Vanessa Smikle, and CAFTCAD President and

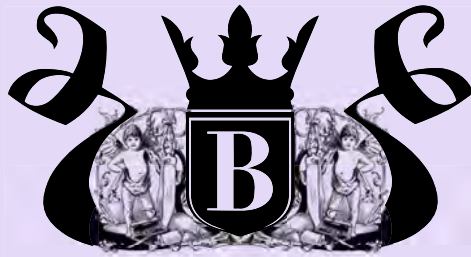


Above: President Alex Kavanagh with Jo Jin & Loretta Chin at CAFTCAD Celebrates Costume; Tessa Hall, Emma Secord & Lynsey Clark at the CAFTCAD Awards

Below: Lynsey Clark with baby Jessie

Vice-President, Alex Kavanagh and Deanna Sciortino, we curated, selected, and designed the digital experience. For more on this project, see page 9.

2020 has been the opposite of “business as usual” here at CAFTCAD. Our new staff had no idea of the curveballs they’d face. None of our successes this year would have been possible without the generous aid and support of our executive board and our members who stepped up to the plate to bring you interactive online learning, further social media engagement, and create a digital exhibit like none other. Kudos to all who contributed this year and helped CAFTCAD not only survive but thrive! ✂



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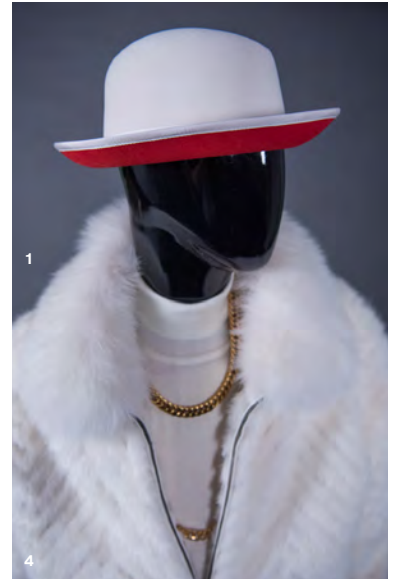
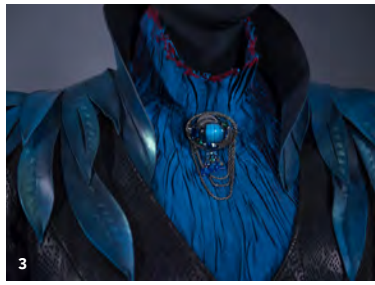
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The Life of a Costume

An Exploration of Canadian Costumes

By Jennifer Bunt

Since its inception, CAFTCAD has hosted the signature event of its calendar during the Toronto International Film Festival. Featuring costume displays from film and television productions, CAFTCAD Celebrates Costumes has become a much-anticipated opportunity for member costumers from Toronto and beyond to dress up and mingle with producers, directors, industry stakeholders, and other costumers to promote their work.

Showcasing costume talents from across Canada – both in design and in the many technical and creative arts that go into creating a costume and delivering it to screen – has always been a central tenet of CAFTCAD’s mandate. The annual exhibit is a way to promote the incredible costuming skills available here in Canada. As we grow and reach out to costumers in production hubs outside of Ontario, the exhibit brings more and more national talents to the forefront every year.

However, like many other aspects of everyday life in 2020, things have changed. In light of social distancing mandates and governmental



“CAFTCAD Celebrates Costume 2020” virtual display costumes: 1. *See*; 2-3 *Killjoys*; 4-5 *Superfly*; 6. *DC’s Legends of Tomorrow*

restrictions on gatherings due to the COVID-19 Pandemic, a new approach would be required to produce the event. Consequently, The CAFTCAD Executive board seized upon the idea of a “virtual exhibit”.

To replace the live event and celebration, the board decided to create an online display platform that could be viewed from anywhere. Since previous exhibits were hosted in Toronto to coincide with the TIFF calendar,



attendance was limited to those who lived in the city or could travel there during the festival. Now, for the first time, the archive of displays from previous live events would be easily available to satellite members and the general public. The inability to host an in-person celebration has thus turned out not to be a loss, but an opportunity.



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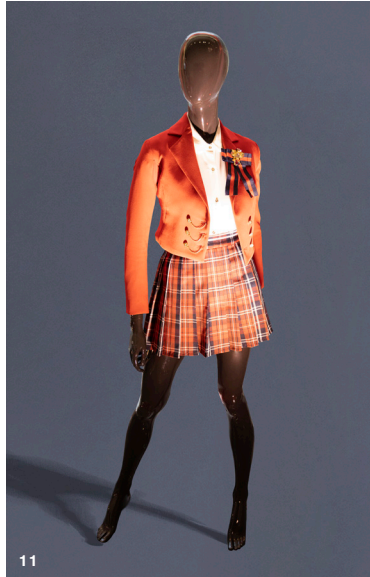
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With our virtual exhibit, costumers, costume enthusiasts, and even producers, directors and other film professionals from across the country and around the world will be able to view up close and personal the incredible work created by our Canadian costumers.

CAFTCAD's online virtual celebration of Canadian costumes is a collection of various costumes designed and/or created by CAFTCAD members. It consists of extensive photographic archives from exhibits over the last two years at both CAFTCAD Celebrates Costumes events, CAFTCAD's Concepts to Creation Exhibit, and the CAFTCAD Awards. Accompanying these photos are audio commentary from costumers who were involved in the creation of these pieces. The exhibit features 26 different TV shows and feature films, many of which were screened at TIFF, and others that are available for streaming online.

These productions include high-profile projects like *The Shape of Water*, *Star Trek: Discovery*, and *The Umbrella Academy* as well as art house films like *The Lighthouse* and *Song of Names*. Perennial Canadian classics *Murdoch Mysteries* and *Anne with an E* will be featured as well as offerings from unique and exciting series such as *Twilight Zone*, *A Series of Unfortunate Events* and *Chilling Adventures of Sabrina*.

Costumes on display: 7. *Hold the Dark*; 8. *The Strain*; 9. *Maudie*; 10. *The Shape of Water*; 11. *Riverdale*; 12. *Odd Squad*

Visitors to the online exhibit can look for commentary from many different contributors. Costume designers Anne Dixon (*Song of Names*), Antoinette Messam (*Hold the Dark*), and Rafaella Rabinovich (*The Detour Season 4*) will speak to their creative processes and the challenges of designing for their productions. CAFTCAD Award-winning costume illustrator Keith Lau will detail his process of working with costume designers to create the first visual representations of a new costume design. Specialty costume builder Milena Radeva will provide insight on the concrete challenges of

building never-before seen sculptural costumes.

With plans to keep the exhibit online indefinitely, CAFTCAD plans to grow the content as opportunities arise. Changes and updates to the displayed costumes will share new achievements of our members. This online experience offers CAFTCAD the potential to grow and expand the offerings of the exhibit in the future, while potentially reach a global audience of industry insiders.

The exhibit is being created with the help of several key players. Tarah Burke



13



15



14



16



17

is Exhibit Curator and also serves as Co-Creative Director along with Vanessa Smikle. CAFTCAD President Alex Kavanagh and Vice President Deanna Sciortino have been the lead contributors from the Executive Board, with Clarke Stanley serving as Content Assistant, sifting through archives and acquiring content. CAFTCAD staff members Lynsey Clark (Operations and Communications Manager), Tessa Hall (Operations and Communications Coordinator) and Emma Secord (Operations Assistant) have been indispensable in the process of putting together this fantastic collection of works.

CAFTCAD plans to launch this virtual experience to coincide with the September start of TIFF, in keeping with the traditional timing of CAFTCAD Celebrates Costumes. Look for news and updates on this fantastic new initiative in your email and on our social media channels (Instagram: @caftcad, FaceBook: CaftCad, Twitter: @caftcad). We can't wait to share this exciting new experience with you. ✂

Costumes on display: 13-14. *Disappearance at Clifton Hill*; 15. *Star Trek: Discovery*; 16-17. *The Lighthouse*; 18. *Pacific Rim*; 19. *Jump, Darling*

To visit the virtual exhibit, check out our website at caftcad.com in September



18



19



The Unknown Artist

Sometimes when your peers don't understand your history and background within both your career and culture, it's harder for them to trust your skills and talent. My experience and skill both come from an unknown industry that mirrors the TV/Film industry in so many ways.

By Sophia Rickson

I started in the television and film industry in March 2018 as a student in CAFTCADEMY 101. I had previously researched transitioning into the industry, however I thought it would never be possible because I had once read a costume designer say in a book that the word "costume" was made vulgar by things like Carnival and Mardi Gras.

I grew up in what we call Mas Camps. We literally set up camp each year, a few months at a time, to create the immaculate costumes showcased at the annual Caribbean Carnival. It was all I knew as a child growing up, and as an adult I made a career out of creating these costumes for Carnivals in other cities and countries, then branching out to pageants, dance schools and other types of parades, including Pride.

I was spreading my art and culture everywhere, with every new project.

It was immensely fulfilling to create that style of costuming, called Mas, incorporating techniques lost to the newer generation. Sketching, wire/metal bending, welding, body forms, fabric/material selection....Creating was always in my blood and passed down to me by my parents, who met in the Mas industry.

Eventually I became a "Section Leader," responsible for not just designing the costumes, but the full production of hundreds of costumes annually. The process was simple to understand, but intense to execute. With strict deadlines, custom sizes and options per Masquerader, I began learning

what it really meant to be under pressure while managing their high expectations.

We showcased each look around April and then began taking orders from Masqueraders. Next came ordering materials. We sometimes ordered hundreds of thousands of one style of gem.

Then we'd start production. In a typical season we'd make six-hundred leg pieces, three-hundred tops and bottoms and so on, all to be finished by mid-July.

Every year, the theme changed, and each costume became a different character that was portrayed on the streets. I thought that we did was unique, and that my family was lucky to have spent so many years within a community of artists and friends. We all watched each other grow and spread out into the world. I thought we were the only industry that got to work on crazy, creative projects and be a little competitive in order to push each other to our creative limits. I had no idea I would find Carnival's twin sister with the TV/ Film's Costume Department.

Both industries were rooted in the same goals, just executed a little differently. With Carnival, I fill every role in the department: Designer, Money Tracker, Buyer, Builder, Cutter, Sewer, Assistant. I get coffee for my team in between doing fittings. I was responsible for every aspect from beginning to end and worked with a team that sometimes fought through 18 hr days to make sure every piece was a hand-made masterpiece.

With TV/Film's Costume Department, a talented, veteran, craft person takes the reigns on a portion of one piece of a garment, or one entire aspect of the department, making sure it runs smoothly.

I started volunteering at every CAFTCAD event and on any production that I could squeeze into my days. This has allowed me to meet so many costumers with a variety of skills.

I got to jump in, first, as an assistant on a short film. The designer, Vanessa Magic, brought me to fittings, showed me how she organized her design binder with the looks for each scene, etc. She showed me how to read a call sheet,



Video still from CP24 coverage of Pride Toronto. Visit PrideToronto.com to watch footage from virtual parade.

how to do your daily line up, taught me about continuity, set etiquette....She was willing to share everything she knew with someone she didn't know.

I kept volunteering even though I was now working on more productions. There have been so many people that have helped me along the way and I will be forever grateful. Because of them, I went from volunteering, to having one of my first real jobs, as a set/truck supervisor on a movie featured at TIFF.

I met Breakdown Artists, Set Supervisors, BG Coordinators... all willing to teach me whatever they could. And it went beyond just the day to day tasks of their various roles, but also their own personal experiences, their goals, their motivations and what drove them to be the best they can each day they came out to work. I began delving into other roles. I've been an Assistant, Buyer, Breakdown Artist, Builder and of course I was fortunate enough to be given the opportunity to design a few projects.

It's not just the technical skills that artists from the Carnival and TV/Film have in common. It's undeniably their need to bring a character to life. I call it "character conceptualization."

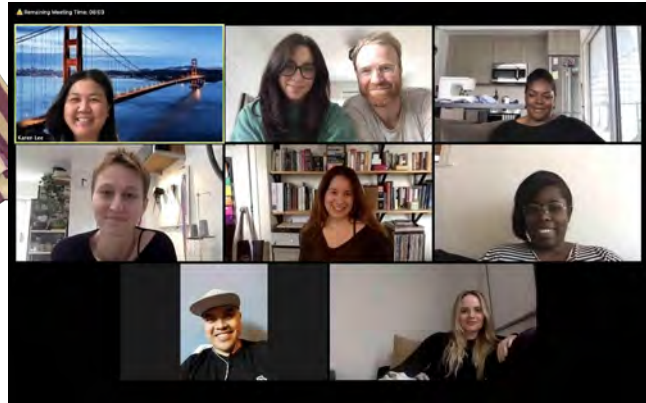
My design jobs have of course been my favourite. I love reading a script and visualizing what the character looks like throughout. What they're feeling at that moment, and how it translates to the audiences' own emotions when they view it. Emotion is my motivation when designing. Viewers, actors, everyone, must feel a connection to the visual impact of the costume. It's truly my driving force.

Being nominated at the CAFTCAD Awards 2020 has of course been the highlight of my career so far and being on CAFTCAD's Executive Board has been one of the most rewarding things I've done and I want to use my position to help other people like me get the same and better opportunities I've gotten.

The past two years have been filled with incredible memories and people, all starting with a one weekend course. I can't wait to see what comes next on this journey, but I'm prepared to grind hard and always, always create. ✨



[Click here to view a segment of how we showcase the costumes at events called **Band Launches**.](#)



Costumers vs. COVID-19

Star Trek: Discovery S3 costume department launches 1000MasksTO

By Kim Harkness

It was as though everyone was thinking the same thing at the same time – because we were. When COVID-19 came to Toronto (and the rest of North America) and everything went into lockdown, a group of *Star Trek: Discovery* costume co-workers joined forces. Many of us had seen the call to action from the Michael Garron Hospital asking for a thousand masks to be made every week, going so far as to offering a pattern on their website. We were recently unemployed and wanted to do something to help. With a global mask shortage, sewing masks was a no-brainer.

While Hayley Stolee-Smith was contacting costumers to get involved, Karen Lee reached out to Magali Simard, the Programme Manager of the Film Sector of the city of Toronto, and *Star Trek* fan Toronto Mayor John Tory. (He spent last Halloween dressed in a Discovery uniform, custom-made for him by the department with blessings from CBS.) The city and xoTO, joined by CAFTCAD and IATSE 873, supported the initiative, and 1000MasksTo was born.

The word soon spread, and hospitals began requesting handmade masks. We knew we had a lot to plan to respond effectively, but how to coordinate during the lockdown?

A number of us got on a Zoom call. Costume Designer Gersha Phillips, ACD Carly Nicodemo, Supervisor Karen Lee, Supervisor Kim Harkness, Tracker Tova Harrison, Buyer Kaitlyn Fifield, Lead Builder Ray Wong, Build Artist Hayley Stolee-Smith, and Breakdown Artist David Webb worked out some details. We opened up two hubs, East End and West

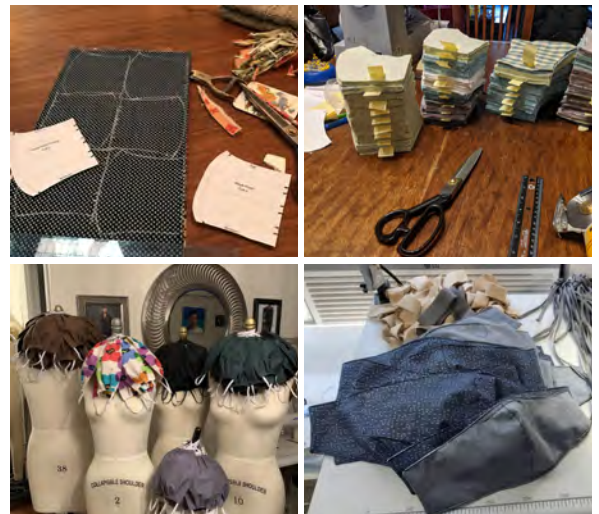


Photo credits from top: masks (Deanna Sciortino), Zoom call (Carly Nicodemo), pattern cutting (Hayley Stolee-Smith), prepped pieces (Lisa Creelman), being sewed (Ray Wong), finished masks (Wing Lee)

End. The plan was for sewers to use these hubs to pick up supplies and drop off their completed masks.

Suppliers were generous. From fabric to toggles to dry-cleaning, bags and delivery services. IATSE873 donated funds to keep our supplies in stock. Both Hayley and Ray drafted patterns to accommodate an around-the-head tie mask version, different from a pleated version, and perfected some shaping details on both styles. Since feedback of ear-loops was often negative, we sourced toggles that became a key design element in the around-the-head style.

While we became busy with everything it takes to get fabric washed and cut and into sewers hands, we joined forces with The Sewing Army, so sewers at large could access our supplies and we could ship donations beyond places that had contacted us. At the date of this publication we

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had distributed over 5,000 masks. It's quieter now, but the hubs are still offering pre-cut masks, elastics, toggles, nose wires and fabric to anyone who wants to continue to make them.

This was all made possible by local sewers – both in unions and not – by anonymous individuals in the community, and by the following: Robert Allan, baby parka, Bestway Cleaners, Cador Textiles, DIVO Calabretta, Cansew, Eurofab, The Fabric Room, IATSE873, Alex Kavanagh, King Textiles, Leather Sewing and Supply Depot, Leo's Textiles, L'MOMO, Lyn Lucibello, Michael's Bespoke, Nobis, Platis Cleaners, Gersha Phillips, Prosperous Manufacturing, Quilted Memories, Redwood Classics, ToolBx, TSC Wetclean, Uline, & Wotever.

It was an initiative that kept us all busy and feeling like we were contributing in a positive way during an uncertain time. ✂

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Building a Costumer

Increasing diversity is often seen as challenge in our industry. But the reward is growing creative richness in our costume departments

By Fidge Fletcher

To my fellow thrill seekers and fairy-tale lovers, the life of a costumer is filled with raw creativity, colour and imagination, balled into human flesh of cloth and trimmings.

It is an intimate experience when your mind and hands have to tell a story with a script, and millions of ideas have to be narrowed down to, maybe, one hundred? The costume department in a production has many tentacles and all are vital to keeping the operation moving seamlessly: Costume Designer, Assistant Costume Designer, Costume Supervisor, Buyer, Background Coordinator, Set Supervisor, Breakdown Artist, Agers, Dyers, Cutters, Tailors, Stitchers, Specialty Costume Makers, Illustrators, Truck Supervisors and all the assistants that are there shadowing and learning from their

leaders – some of whom hope to become a HOD (Head Of Department) one day.

As a costume designer and stylist for the past 14 years, I've had the opportunity to meet dozens of different costumers from many different walks of life, from many corners of the world. That's another thing that is great about being a costumer: you never know where this career will take you and how many roller coasters you have to get on to enjoy the ride.

To anyone trying to break into the industry, you must recognize that training is extensive, and talent and expertise, although important, also require opportunities to express themselves. Until recently, diversity within the costuming community was, admittedly, the exception. Those who were not the majority

were not as readily welcomed. Minority background, gender fluidity and identification sometimes posed a challenge to gaining entry or respect in the film community. At CAFTCAD, we reached out to our members to find out their experiences of diversity, both positive and negative, and how that has shaped their development.

The truth about being the head of the costume department, is it can be one of the best and worst experiences. The best because of your creative and artistic expression, the worst because of the detailed pressure that comes along with team management and team dynamics. Part of the problem is that we never really get taught what defines great leadership, either in our early education or in our careers.

On a production, leadership is very important, so an HOD must figure it out, usually based on their past experiences of working in the department. But sometimes that does not prepare you for the reality of being a leader. And when you are not White, you can have the additional challenge of the unacknowledged biases of others on your team.

Antoinette Messam, an exceptionally talented and seasoned HOD costume designer and stylist, has significant years of knowledge of being on set and running her own department. She is known for being a direct and clear communicator, yet, she has faced difficulties with lack of understanding and – not from a lack of skill but ultimately because of racism.

She recalls, “I had a couple of members of my team challenge me on my creative choices in front of other crew members and did not think there was anything wrong with publicly undermining me. It was disrespectful. I addressed the issue with them, but neither felt they were doing anything wrong. Yet others in the department told me that they would not speak to

another designer like that. One was blunt and said if I had been a White designer, ‘this would not have happened.’ It was frustrating because I could not do anything about it at the time. HR policies were there to support my crew but not the costume designer. It made me angry and beyond frustrated. It took my stating ‘I would leave,’ before the studio supported me in being able to remove toxic crew members from my department.”

Unfortunately, racism is a reality in the film industry, and it is extremely vital for the HOD to be able to rely on their production heads for support. With all your years of being on set, you are never ready for such a moment. But how you handle it plays a big part in garnering you the respect you deserve as an HOD.

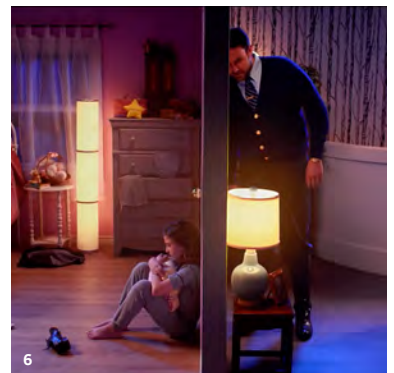
Too often we find BIPOC costume designers, actors and filmmakers not having a voice to tell their stories. This reality was called out in 2015 when the hashtag #OscarsSoWhite was created by activist April Reign to hold the awards ceremony to account for their lack of diversity. Finally, at the 91st Academy Awards in 2019, cos-

tume designer and creative giant Ruth Carter became the first Black costume designer in Hollywood’s history to win the Oscar for her incomparable work for *Black Panther*.

Costume designer Odessa Bennett believes in the crucial importance of diversity within the Canadian and global film and live theatre industry. “As a queer nonbinary costume designer, I am drawn to tell stories that reflect my experience. I am always excited to help create characters that are not cisnet (CIS gendered and heterosexual). I am often the one in BG meetings who suggests more BIMPOC or female representation. I find this diversity especially important when we are dressing character types who are predominantly shown as older White men. When doing initial wardrobe boards, I make sure to include visibly diverse people. I hope this can trigger directors and producers to think outside of the White cisnet box while casting.”

Advocates like Odessa, who are cognizant of their “White privilege” and what advantages they have, are few. Rarely do we see other costumers advocating for BIPOC stories to be told,

Photos below: Stills from 1. *Colossal*, 2. *Gubagude Ko*, (Costume Designer: Antoinette Messam); 3. Antoinette Messam; Stills from 4. *1 Night* (Costume Designer: Antoinette Messam); 5. & 6. *Hekademia* (Costume Designer: Odessa Bennett)



and we still have few BIPOC costumers represented in the industry. The power and depth of the Black Lives Matter movement and the resulting sweeping changes in many parts of our society can only make costumers and other fellow industry members richer and more inclusive going forward. In 2020 we have all witnessed a tilt in favour of increased diversity in front of and behind the camera.

Yet that diversity that is often a target for discrimination is also a source of creativity. Marcia Scott, a brilliant costumer with many years of experience under her belt, finds she draws inspiration from years of travelling the globe and working with people with different backgrounds. "Along with my extensive travels, I have several identities that I draw from. I believe this makes me an aware and perceptive artist. These qualities lend to the development of authentic characters and collaboration," says Scott. Adding, "The most positive experiences have always been where there has been real cooperation and collaboration. As a costume designer my collaboration with cutter Ritta Koleva on *Come Play* is a highlight. We were able to take an abstract idea and or-

ganically create a costume the director was 'over the moon' about. Definitely a positive career experience!"

Costume designer Lara Berry is living proof of how your environment shapes your creative work as a person, how you grow and begin to piece together the different aspects of your identity and the idea of how you see yourself formed through their experiences. "I come from a family of artists, so I think growing up in an environment where artistic expression was encouraged was part of my growth as an artist. It has given me the personal freedom to feel safe in a creative mindset," says the CAFTCAD Awards recipient.

Each person's identity is formed by the cultural and artistic settings they are immersed in. Ultimately your life's experiences seep slowly into your creative design outlet and will manifest a new purpose and value. Costumers appreciate that the nature of creating art through cloth and trimmings is a powerful and cathartic way to express what inspires you and the environment you create from.

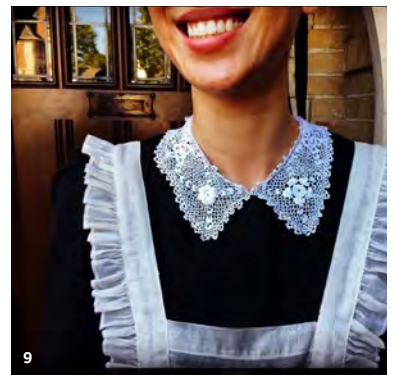
The creative DNA of an artist should be easily identified through their work. It

is a mark of a great costume designer that you can look at their costumes and immediately see their stamp of identity, whether it be a certain flair of styling, costume construction, their specific set of sewing skills or use of colour patterns.

That has certainly been my experience. My identity shapes my work as an artist. I am a melting pot of creativity, culture and flavour. I am a Black woman with deep Caribbean, Asian and African roots. The creativity and storytelling in my work reflects my culture, which is an extension of my identity. It is important for anyone viewing my work to see who I am through this particular lens.

The works produced over the life of a costume designer is not only a testament to their skill and creativity but also a reflection of their culture and life experiences. All that is woven together to make them into the costumer they become. By helping to remove barriers in our departments to costumers with diverse identities and backgrounds, we can all contribute to the creative richness of our Canadian film and television productions. ✂

Photos below: Stills from 7. *Liam and May* & 8-9. *The Case of the Massey Bodice Ripping*, (Costume Designer: Lara Berry); Marcia Scott on set of 10. *Undercover Brother* & 11. *Knockaround Guys*; 12. Still from *Taken* (Costume Designer: Marcia Scott)





Top row from left: Michael Ground, Jaida Hay, Elise Taylor, Tish Monaghan, Aleksia Pavlovic, Anne Dixon, Clarke Stanley, Anna Dal Farra, Gigi Gardiner, Alex Kavanagh (CAFTCAD President), Juul Haalmeyer, Roma Wnuk, Carolyn Bentley, Kristin Thurber, Kieu Nguyen, Lanny Campbell, Samantha Stroman, Tannis Hegan, Shelby Page, Jennifer Whalen (Host), Kelsey Chobator, Aurora Browne (Host)

Second row from left: Cynthia Summers, Nicole Manek, Ralamy Kneeshaw, Odessa Bennett, Lara Barry, Adriana Fulop, Avery Plewes, Joanna Syrokomla, Keith Lau, Sage Lovett, Chance Lovett, Magdalena Shenher

CAFTCAD Awards 2020

An evening of celebration and community

By Cynthia Amsden

As one of the very last awards shows to get in under the COVID-19 wire, the sophomore 2020 CAFTCAD Awards took place on March 1st at the Aga Khan Museum in Toronto. Lucky, yes, but CAFTCAD makes its own luck through a firm mandate to gather and support Canadian costume talent. The Awards event and the Nominee Dinner have become crucially important in realizing the identity of this community.

In 2019, there were 384 people nominated in 12 categories. In 2020, 477 people received nominations in 16 categories. Speaking volumes, it tells us above all else, the community needs each other, and that no one works alone.

With our superlative hosts, Baronesses Jennifer Whalen and Aurora Brown, overseeing the CAFTCAD dancers and the presenters, the 2020 Awards offered up a glittering night filled with a bumper crop of ingenuity and talent as demonstrated by our winners and their teams: Keith Lau, Lanny Campbell, Erika

Fulop, Kieu Nguyen, Tannis Hegan, Lara Berry, Odessa Bennett, Kristin Thurber, Adriana Fulop, Nicole Manek, Tish Monaghan, Cynthia Summers, Avery Plewes, Linda Muir, Anne Dixon, Michael Ground, as well as Nobis Industry Icon Award winner, Juul Haalmeyer.

Yet, it is the gathering together that is key. Coming in from across the country, costumers were able to put faces to names and get invaluable introductions to people they had only ever heard of by reputation. Co-Chairs Joanna Syrokomla and Cynthia Amsden had one objective for the event – to offer an entertaining insider’s evening to a hugely talented group of people.

The sponsors who have supported the event demonstrate a wisdom that goes well beyond the financial investment. They see the value of not simply supporting a community but actualizing it. Thank you to all our sponsors: OPAL – Platis Drycleaners, Mokuba, Cactus Sewing Studio, IATSE 634,

William F White, and Sassoon Salon; JADE – Grand Costumier, Canada Life, Sync On Set, and IATSE 856; SAPPHIRE – City of Toronto; RUBY – NABET 700-M UNIFOR and Berman & Company; Industry Icon Award – Nobis; and DIAMOND – IATSE 873 and IATSE 891

March 1st seems like a distant memory, but the awards themselves, as well as for those who were nominated, has a staying power that goes the distance until next time. ✂

We missed you!

2020 CAFTCAD winners, Erika Fulop (left) and Linda Muir (right)





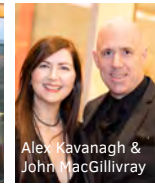
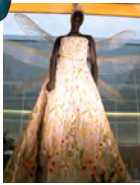
Kendra Terpenning, Billy Gridley & Stephanie Smethurst



Kristin Somborac, Gwen Barton, Melinda Dempster & Crystal Silden



Eyob Desalgne & Octavio Caceres



Alex Kavanagh & John MacGillivray



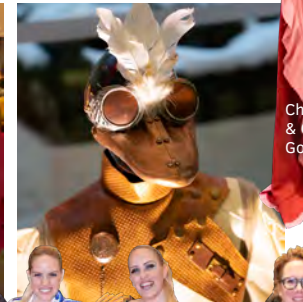
Linda Petty & Ian Drummond



Hosts Jennifer Whalen & Aurora Browne



Morganna LeBlanc, Gaye Gardiner, Nathan Laws & Samantha Stroman



Christine Toye & Courtney Goldman



Gary Grant & wife Orla



Joanna Syrokomla



Philip Sparks, Odessa Paloma Parker, Sam & Cailli Beckerman



Anne Dixon & Clarke Stanley



Brenda Shenher, Richard Krogh & Graham McMaster



Alam Najjuallah, Alyx Melone & Steven McCarthy



Priyanka Love, Cynthia Amsden, & Helena Poison



Judith Ann Clancy, Clarke Stanley & Deanna Selortino



Iris Simpson & Cynthia Amsden



Ralamy Kneeshaw & Odessa Bennett



Lara Berry



Emma Secord, Tessa Hall & Lynsey Clark



Terry Pitts, Tish Monaghan & Jaida Hay



Michelle Lyte



Carolyn Bentley



Anthea Mallinson & Emily McIntyre



Kieu Nguyen, Tannis Hegan & Roma Wnuk



Keith Lau, Cynthia Summers, Shelby Page & Chance Lovett



Aisha Lee and her mother



Stephanie Kong & Nick Sartore

ADAM SMITH

spike@ica.net

QUARANTINE DIARY:

I'm exploring new artistic methods and mediums. Pendulum and poured acrylic painting have been fun.

DREAM PROJECT: Any project that would give you enough time to get things done without burnout. That lets you get enough sleep. That doesn't have toxic people involved. A fantasy, I know.

WATCH FOR: Netflix's *Age of Samurai: Battle for Japan* sometime in the future.

ALLISA SWANSON

@allisa_s, Allisa M Swanson, allisa_swanson

QUARANTINE DIARY: Home schooling, baking, writing, teaching, editing CAFTCAD courses. Read 12 books, knit two scarfs, did five puzzles, took courses: Scriptation and Photoshop.

DREAM PROJECT: A Fantasy TV series or series of movies, where I would get to design and build entire worlds of peoples. Something with a long prep, that would last for a few years (think LOTR, GOT).

WATCH FOR: *When Calls the Heart: Season 2*, *Harvest Moon*, *The 100: Seasons 3 & 4*, *Another Life: Season 1*, *QUAT: Season 7* (second half), and *Coffee and Kareem*. All on Netflix now. Soon to be released, *Firefly Lane*.

ANNA DEL FARRA

annad789@yahoo.com

QUARANTINE DIARY: Moving my sewing/creative area from the basement to the third floor and cleaning out excess everything.

DREAM PROJECT: Anything with a great script, crew, cast and budget, in an environment where everyone works collectively, respectfully and joyfully.

WATCH FOR: *The Comey Rule*.

ANNA PANTCHEVA

@anna_pantcheva

QUARANTINE DIARY:

I finally set up a sewing/workroom at home. I made this amazing quilt out of my late Mom's wool jackets!



DREAM PROJECT: A feature set in the Victorian period.

WATCH FOR: *What We Do in the Shadows: Season 2* is now on FX and Hulu.

ANNE DIXON

dixon_anne, www.anne-dixon.com

QUARANTINE DIARY: Got my old sewing machine out and made masks for my Mother's seniors residence, baked focaccia bread, read Marie Antoinette's biography and binge-watched tons of series!

DREAM PROJECT: My dream project would be creating and building an epic film across Europe with one of my favourite directors and close team!

WATCH FOR: Viggo Mortensen's first feature film *Falling* is selected at Cannes and the San Sebastian Film Festival. Billy Ray's CBS mini-series *The Comey Rule* is airing on September 27th.

CAROL CASE

@carolcase36

QUARANTINE DIARY: After my last couple of shows I have become obsessed with mid-century clothing, so I've spent a lot of time watching shows of the period and researching the fashion of the '50s and '60s.

DREAM PROJECT: I think my dream job would be a period piece in an interesting locale where I could design and build most everything from scratch. Fantasy meets period or something like that.

WATCH FOR: *Twilight Zone: Season 2* and *Let Him Go*

CIARA BRENNON

@ciaradrawsstuff

QUARANTINE DIARY: Reading books like *The Henna Artist*.

DREAM PROJECT: Anything mid-century.

WATCH FOR: *Umbrella Academy 2*, *Star Trek: Discovery 3*

CRYSTAL SILDEN

sildencrystal@gmail.com

QUARANTINE DIARY: Recently watched the entire Season 5 of *Queer Eye*. The humanity and genuine love and care the fab five bring to the screen is really needed now. I'm at my cottage a lot with my dog, so lots of hikes. I

created a headpiece made of sticks and bark. My daughter put it in the bathroom and shut the door because she thought it was too creepy.

DREAM PROJECT: My dream project would have an unlimited budget and it would be a psychological thriller with a serial killer, lots of blood, and set in a fantastical world of high fashion and maybe some zombies. Or a Western, which I've never done.

WATCH FOR: *Private Eyes: Season 4* will be released soon.

CYNTHIA ANN SUMMERS

@cynthiasummers

QUARANTINE DIARY: Trying to get back to self, starting and stopping the two projects I had on the go before the pandemic, and enjoying my pups!

DREAM PROJECT: I think that may have already happened. *Lemony Snicket: A Series of Unfortunate Events* – for so many reasons.

WATCH FOR: *Snowpiercer*, *Altered Carbon: Season 2* and just dropped *The Babysitters Club* – all on Netflix!

DEANNA BIANCA SCIORTINO

@deannabiancas

QUARANTINE DIARY: I've been keeping busy with CAFTCAD course creation and development as well as ceramic pottery creation for the many plants I've acquired.

DREAM PROJECT: A period piece with a post-apocalyptic sci-fi twist.

WATCH FOR: *The Umbrella Academy: Season 2*

DIMITRII

QUARANTINE DIARY: Netflix, Amazon Prime, and painting pictures.

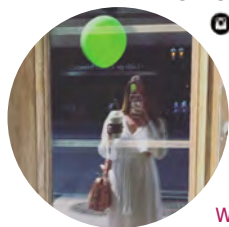
DREAM PROJECT: Make a beautiful movie about Canada's indigenous people.

WATCH FOR: My paintings. I've worked in IATSE and Nabet but still looking for my first opportunity as a costume designer. In 2012 I received a Harlequin Award for best artist in Russia in costumes and scenography.

EYOB DESAIGNE

@eeeyeb

QUARANTINE DIARY: I've taught myself how to sew! Having excelled, I'll soon be launching two separate masks



lines. Also, LOTS OF CHOCOLATE!

DREAM PROJECT: To work for Ruth E. Carter and assist Antoinette Messam or Gersha Phillips! Until then I'd like to Key a commercial by 2021.

WATCH FOR: *Becky* out on Digital & Demand and select drive-ins. *Queens* was released on CBC Gem. Airing now, is a six-part docu-series for Netflix called *Age of Samurai: Battle for Japan*. It's described as "a real-life *Game of Thrones*."

GILLIAN "FIDGE" FLETCHER

@thestylefactorinc, www.thestylefactorinc.com

QUARANTINE DIARY: Researching, sketching, applying to and getting accepted into IATSE, perfecting sync on set and creating costumes.

DREAM PROJECT: Working on a major feature film and doing costume design like an *Avatar* or *Black Panther* along with a syndicated TV show that will require costume design like *Scandal* or an FX horror along with a civil rights activist film for my culture.

WATCH FOR: A film called *Rude Boy*

GINGER MARTINI

@thegingermartini

QUARANTINE DIARY: Started an Etsy shop to make fun and comfortable cotton masks.

DREAM PROJECT: A Wild West story of a Saloon Girl turned International Art Thief.

WATCH FOR: *Letterkenny* on Crave and *In The Tall Grass* on Netflix.

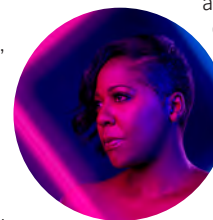
IAN CAMPBELL

@iancampbellfx

QUARANTINE DIARY: Making ear savers for frontline workers who need them, and working on personal projects. Practice makes perfect.

DREAM PROJECT: I'd love to work on a Batman costume.

WATCH FOR: I worked on a helmet and suit of chain mail for *What We Do in the Shadows*, which just recently aired. I'm very excited to see some of the work I did on *The Boys: Season 2* in September.



IAN DRUMMOND

iandrummondcollection@bellnet.ca

QUARANTINE DIARY: Organizing the collection, planting the cottage gardens, and watching the series *Good Omens*.

DREAM PROJECT: A biographical series based on the lives of two legends – Nancy Cunard and Kiki de Montparnasse.

WATCH FOR: *The Billy Holiday Story*

JENNIFER BUNT

@nifferdesign

QUARANTINE DIARY: I delved into an old past time making artisanal cocktails with homemade syrups and mixing unusual flavours and ingredients. I used to make my living as a mixologist and it was fun to play with that again after so many years.

DREAM PROJECT: I enjoy anything period and delving into other times and societies. But it might be fun to do a Zombie Western.

WATCH FOR: I recently wrapped *American Gods: Season 3*, which premieres on Starz in September (Seasons 1 & 2 on Amazon now). *Zombies: Season 2* from Disney is out now.

JO JIN

@stylist_jo

QUARANTINE DIARY:

I've been re-watching all of *Sex and the City*. I started *Ozark* and *Killing Eve*. I started an IG Live show on my Instagram called "Living Room Sessions" where I invite different guests from my network to talk openly about whatever issues I may be having or thoughts I've been pondering.

WATCH FOR: The first show I have ever costume designed is currently airing on CBC on Saturday mornings. It's called *Detention Adventure* directed by Joe Kicak. I worked on Season 3 of *Star Trek: Discovery* as a Digital Costumer.

JOHN DUNNETT

@whodunnett

QUARANTINE DIARY: Lots of sleep and many margaritas, I just finished re-watching *Dexter* and I'm currently reading *Pachinko* by Min Jin Lee. I also wrapped up the Joint Health & Safety Committee training program this week through IATSE 873.

DREAM PROJECT: *Ragtime* the musical – as a feature film.



WATCH FOR: Prior to the shutdown I had just wrapped a feature in Orlando, FL. called *The Kid Who Only Hit Homers*, for Nickelodeon. Now prepping a series based on the podcast and reddit feed *No Sleep*.

JUDITH ANN CLANCY

@jac_costumes

QUARANTINE DIARY: I've been drafting and sewing for myself more and taking time to do those projects that I've said I've always wanted to do. It feels like the most personally productive time I've had in years!

DREAM PROJECT: A fantasy TV show or film trilogy where worlds collide. Aliens, folklore, advanced humans from the future – anything weird really!

WATCH FOR: *The New Romantic* on Crave, *Hey Lady!* and *How to Buy a Baby II* on CBC Gem. A large portion of my 2019 was occupied with designing the new reboot of *The Hardy Boys*.

LARA BERRY

@iamlaraberry

QUARANTINE DIARY: Loving the show *Killing Eve* right now. I taught my seven-year-old son and nine-year-old daughter how to use the sewing machine.

DREAM PROJECT: I would love to dive into a 1970s piece. I love that era in fashion.

WATCH FOR: *Liam & May* was released in its entirety in July. *Far Cry 6* and *Watch Dogs: Legion* by UBISOFT are video games I worked on.

LELA STAIRS

@costumecutterbyday

QUARANTINE DIARY: Making fabric masks, exploring bathing suits and stretch (practicing my craft).

DREAM PROJECT: Anything onstage right now! *Chicago* @ stratfest would be a dream come true.

LESLIE KAVANAGH

@lk_costumes

QUARANTINE DIARY: Reading lots of books, not scripts! Catching up on TV series and movies. I've been hosting the "Meet a Member" series



on Instagram Live, along with teaching some courses.

DREAM PROJECT: A war movie.

WATCH FOR: My latest feature called *Seance* should be coming out soon (it was pushed due to COVID-19) but you can check out *VWars* on Netflix.

LINDSAY FORDE

@reliena

QUARANTINE DIARY: Other than taking care of myself, I've been finding my green thumb, and taking a writing class.

DREAM PROJECT: Beautiful period or fantasy costumes filmed somewhere beautiful or maybe in Jon Favreau's *The Volume* soundstage!

WATCH FOR: A mini-series based on James Comey's *A Higher Loyalty* will be out in September, in time for the election! Assisting in the BG office on *Jupiter's Legacy* and BG Coordinator on *The Comey Rule*.

MACK SZTABA

@macksztaba

QUARANTINE DIARY: Mostly working on my own concept designs and catching up on my long reading list. Also watching a lot of movies from the '80s and '90s.

DREAM PROJECT: A *Star Wars* film or show.

WATCH FOR: *Umbrella Academy: Season 2*, *Jupiter's Legacy* and *Locke & Key: Season 2*.

MARCIA SCOTT

@eye.marcia

QUARANTINE DIARY: Can't say I was particularly productive. Binge-watched way too much Netflix in the beginning. Contributed to the start-up of the BCDC. Attacked building a website...

DREAM PROJECT: *Lawrence of Arabia* meets *Interstellar* or something like that. Two extremes clash! Basically, a sci-fi requiring imagination.

WATCH FOR: Can't wait to see *Come Play*, which was shot two years ago as *Larry*. There's a notable costume that I look forward to seeing on the big screen.

MAUREEN VORSWIJK

@maukevjewelry



QUARANTINE DIARY: I have worked on a series of six metal headpieces inspired by Ancient African hairstyles and completed two styles.

DREAM PROJECT: Designing custom-made masterpieces for a fantasy film.

WATCH FOR: My handcrafted jewelry including my metal corsets are available via my online shop. But the one of the ancient African inspired headpieces can only be seen on my Instagram page for now. As planned, I will release one piece every two months.

MONIKA ONOSZKO

@onoszkomonika



QUARANTINE DIARY: I focused on personal growth, meditation, good parenting and business. My best discovery of this time is Vishen Lakhiani. He is my everyday smart guru.

DREAM PROJECT: Without any doubt it is the opera *Madame Butterfly*. Thanks to my mother I grew up loving opera, I also studied kimono design in Japan, and "MB" is a mix of my two big loves.

WATCH FOR: *Bordello*, a period film – 1890s with very bright script written and directed by Carlo Liconti, which should be released soon.

NATALIA TJIANG

@talitjiang

QUARANTINE DIARY: Catching up on personal projects and then joined in on sewing masks for my hometown.

DREAM PROJECT: Literally anything where I get to apply my knowledge and skills in Luneville embroidery.

WATCH FOR: I am currently building up content, but I have finished work posted on my Instagram page.

NEGAR NEMATI

@negarnemati

QUARANTINE DIARY: Enjoying my time with my family, reading *Man and His Symbols*, by Carl Jung and watching one movie a day!

DREAM PROJECT: My next project as Costume Designer is Asghar Farhadi's, *A Hero*.

WATCH FOR: You can watch *Pig*, directed by Mani Haghighi on imvbox. I designed the costumes of this feature, which was shown at the Berlin Film Festival to great acclaim. In the past year I've worked as on the FX series *Mrs. America*.

PATRICIA BOULDEN

pboulden8@gmail.com



QUARANTINE DIARY: Gardening and following LA Interior Designer Kelly Wearstler.

DREAM PROJECT: Costuming that explores several different time periods for the story.

WATCH FOR: *Jett* on HBO – a nine-part series.

PEGGY LI

info@pegglyli.com

QUARANTINE DIARY: I'm bingeing *Star Wars Clone Wars* and continuing to work on my jewelry biz. I'm very lucky to be an online shop and be able to work from home.

DREAM PROJECT: I'd love to have my jewelry on *Good Trouble* (love that show) and on *Dead to Me: Season 3* (just renewed)!

WATCH FOR: Both *Dead to Me: Season 2* and *Good Witch* recently aired with some of my jewelry pieces.

RALAMY KNEESHAW

www.thecostumecollective.com

QUARANTINE DIARY: Photographing stock at my business, Costume Collective rentals in Calgary, buying Harris tweed, MoMA class, designing D&D drag, and studying the design of uniforms.

DREAM PROJECT: I have all the dreams, so anything with big-hearted, creative humans.

WATCH FOR: *The One Hit Die* web series: catch Seasons 2 and 3 on YouTube. *The Devouring Dungeon* was the CAFTCAD win! Co-designed with Odessa Bennett.

REBEKKA SØRENSEN-KJELSTRUP

@7sistersnorway

QUARANTINE DIARY: After four seasons of *Riverdale* I've been taking some well-deserved time to rest. I've been focusing on spending quality time with family: gardening, working out, eating

healthy. Some of my favourite shows to watch have been *Girlfriend Guides to Divorce*, *The Politician*, *Sweet Magnolias*, *Hollywood*, *Ozark*, *Imposters*, *You*, *Schitt's Creek* and *Katy Keene*. I'm always doing a little research for *Riverdale*, such as fabrics, patterns, accessories, vintage designs, new designers and connecting with different vendors.

DREAM PROJECT: I want to design for all eras. I dream of a period feature film where I have the proper time and budget to design and build all the costumes needed to tell the story.

WATCH FOR: *Riverdale*

ROBIN CARELESS

@robincareless

QUARANTINE DIARY: I've been editing a short film I directed right before quarantine. I've also been making masks and leather pieces at my shop, to keep my hands busy.

DREAM PROJECT: I'd love to do a fantasy show à la *The Witcher* and get to build lots of fun armour pieces.

WATCH FOR: *The Boys: Season 2* premieres September 4th! I got to do some fun pieces for *American Gods*, and *What We Do in The Shadows*, and worked on *See: Season 2*.

SHANNA MAIR

Shanna Mair, shannabanana74

QUARANTINE DIARY: Taking courses, reading, zooming with old friends, home repairs, spring cleaning, buying and decorating a second apt, cooking, TV.

DREAM PROJECT: High-end fashion, 1920s genre, or super fun fantasy land that's unlike anything I have seen or done.

WATCH FOR: *Chesapeake Shores*, *You Me Her*, *Lucifer*, and *Supergirl*.

TERRY PITTS

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terrypittsillustration@gmail.com

QUARANTINE DIARY: I've been revisiting my portrait and fashion illustration sketching, trying to make daily sketch time. A time to explore new techniques and network with other illustrators through FIDA WORLDWIDE. Also, Netflix bingeing: *Vikings*, *The Last Kingdom*, *Shetland* and I had to re-watch *The Marvelous Mrs. Maisel*!

DREAM PROJECT: I'd love to illustrate an extensive period project, historical or fantasy – *Outlander* or a *Game of Thrones* style of costuming. Lots of creativity, texture and character!

WATCH FOR: *The Twilight Zone: Season 2* just released on CBS All Access. I'm

also looking forward to the release later this year of CBS All Access Stephen King's *The Stand* and Netflix: *A Babysitters Guide to Monster Hunting*.

VANESSA MAGIC

@vanessaismagic

QUARANTINE DIARY: I have been watching *I May Destroy You* and reading *There are More Beautiful Things Than Beyoncé*.

DREAM PROJECT: Anything speculative fiction or magical realism based.

WATCH FOR: *Bit Playas* and *Queens* are both on CBC Gem.

WINIFRED CALLAGHAN NADASON

winifredsoffice@gmail.com

QUARANTINE DIARY: Creating lampshades, cushions, fabric masks, upcycling chest of drawers, lamps, re-upholstered a chair. Chair slip covers. Restyled some clothing. Took some courses.

DREAM PROJECT: Working in a Paris couture studio!

WATCH FOR: Loved having a brief tailoring stint on *The Green Room*. Beautiful suits to alter. ✂

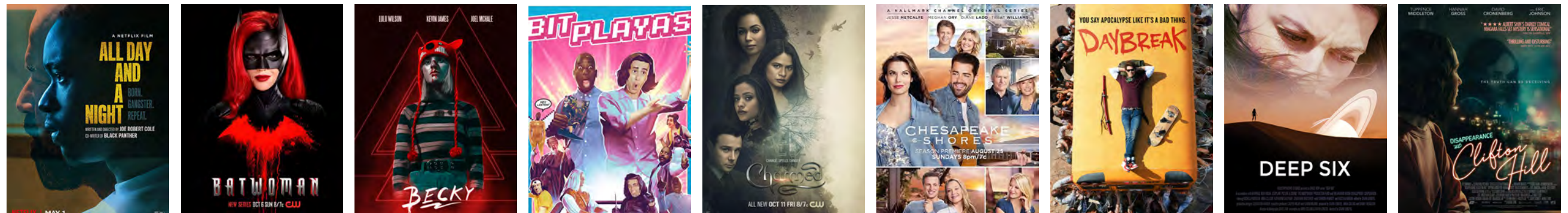


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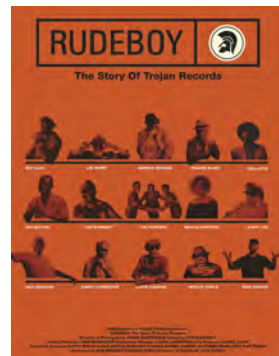
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