

Apple Box Talks – Interview with Lorraine Carson

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CB: Hello, everyone. It's Crystal here, one of your hosts for our IATSE 891's podcast, Apple Box Talks. It's been nearly two years since we released an episode of the podcast, and for many of us, a lot has changed in that time. Our industry, our people, have come through an incredibly challenging two years, and now we take stock of how we want to move forward with this work in the future. We're hoping to release season two of Apple Box talks in 2025. Season one introduced you to some of the creative artists and technicians that make up the membership here and gave you a peek behind the curtain with our episodes focused on helping those new to the industry learn more about what it means to be a part of our local. In season two, we want to take a step back, looking more broadly at IATSE 891's role in both the motion picture industry and the greater labor movement here in BC. We're really excited about the upcoming interviews and the stories we will get to share with you in 2025. In the meantime, we've gone back to our archive and edited six previously unaired episodes from season one, and we'll be releasing those monthly for the rest of 2024. Since they were recorded in 2022, there are a few dated references, but there's still some excellent stories for you. So until we see you fresh again in 2025, pull up an apple box and let's talk. IATSE 891 presents Apple Box Talks.

HB: The podcast where we get to talk to the very best in entertainment, the artisan technicians of IATSE 891.

CB: From prep to post and everything in between, we create worlds on screens of all sizes. Welcome to Apple Box Talks.

HB: Welcome to Apple Box Talks. I'm Hillary

CB: And I'm Crystal, and this week we're joined by the department where material matters and drape isn't just the curtains with credits to their names such as *Nothing Too Good for a Cowboy*, *Bag of Bones*, *To All the Boys 2*, and *Pirates of the Caribbean 5*.

HB: Taking the seat on in apple box this week is Costume Designer Lorraine Carson. So pull up in apple box and let's talk. Welcome Lorraine.

LC: Welcome you and me both.

CB: Thanks for coming in today.

LC: Happy Saturday morning.

CB: Yeah, you do. So tell us, you have been a 35 year costume department member.

LC: 38 now.

CB: 38?

LC: Yep.

CB: Wow, so –

LC: I'm old. (laughter)

CB: Take us to the very beginning. How did you start?

LC: Oh my goodness. I actually started in with a cutter in Stratford and I did seamstress work. I then moved into commercial work. Then I went back to sew with her 'cause she got a contract doing the uniforms for the RCMP. So I was making all the kilts and the formal dress for the RCMP. And then she moved into film as a costume designer and I went with her. So my background is right from the bottom up as a seamstress, so it was great because I got to learn actually every aspect. It's interesting, all the tools that I learned during that time, I have used so many times over and over again. So when I meet young people in the film industry, I always tell them that the basics are so important because that gives you a solid foundation.

CB: It's interesting. We also talked to Glenn McDonald and she started with the Olympics and that sort of thing. So these massive sort of scale projects that then sort of really paved the way into the actual industry. Can you tell us sort of what it is you gleaned from doing what you did previously and how those skills transferred directly into?

LC: Costume design? Yeah, absolutely. When I, if I design a garment, for instance, and I put it on paper, or I work with an illustrator and we put it on paper, it then has to become reality. And having been worked with a cutter so closely for five years and in theater, you learn about how, not just draping, but you learn about how garments fit, how they attach, how they hang. And so I can actually I've worked with, I've worked with cutters since that say I give them a piece of fabric and they say, well, I can't get that out of that piece of fabric. I make sure you can you just turn your pattern here, be a pattern here, and you still match up your your plaid on your pattern, they go, oh, I didn't think of doing it that way. So these are things that I've picked up from working with one of the best cutters Sharon Purdy, who was at Stratford for many, many years before I worked with her. And those kinds of traits help me decide whether it's feasible to do the garment that I wanna do.

CB: Are you making the patterns, are you?

LC: That's a cutter and a pattern drafter's job, which will work very closely with me, but at least I have the knowledge that I'm not designing something that's impossible to create and to see to fruition. And that happens a lot with people that don't have a knowledge of how to build a garment. Especially when you get into situations that you're designing things from your head, you're inventing fantasy or a period. If you don't have a knowledge of that, you don't know what fabric to choose. You don't know how to cut the fabric. Some garments, you can't use a bias fabric or some garments you have to use something that you can cut on the bias that will drape. And if you don't have that knowledge, you're not going to get the vision that you put on paper.

HB: So how does that translate with the range of genres that you work in, applying the balance of the stuff that we have available to us now, what you could buy off the rack and what was historically appropriate?

LC: The knowledge that it gives me is it allows me to reinvent a garment. Because I have the knowledge of that period, which which theater has given me a tremendous knowledge of different periods. I've been very fortunate through my career to work in very many different periods from 1640s right up to current day. So when you have that knowledge, you can kind of envision what you can do if you're on a tight budget, let's say, and you need to use something

that's a current garment and but you want it to look period or retro. So you can you can do things and transform them into the essence of that period. But if you don't have that knowledge and you don't have that background, you can't really do it successfully.

CB: Can you think of an example of that? Because that sounds fascinating.

LC: Okay, so with Lara Jean on *To All the Boys* in three, I did two and three. So we wanted to give her a very retro feel. So I bought a vintage dress, which we wanted to transform it into a current day. So it was a 1950s dress. We added a pair of platformed Keds, changed the buttons to be a hot pink. I added a skinny patent belt. I took the sleeves and we created them into something more modern, that not a puff sleeve, but a little tiny cap sleeve. And then we had a dress that was a retro feel, but a very modern look. And now H & M is recreating it.

CB: Speaking of *To All The Boys*. So we did, we interviewed another member in the costume department. And I mentioned your chain of heart stress from *To All the Boys 2*. What a dress adventure that was. Can you talk to us about how you obtained that dress?

LC: Well, we had, we were looking online at various dresses and we had found one that Jenny Han, the writer, producer of the show, one of the producers, she fell in love with and we all went, that's a great dress. So, we started to look for it, and we couldn't find it in North America. And I sat one night online, which a lot of my job these days is. And that's another thing that I'd like to talk about is keeping yourself relevant. As you know, I'm going to be 68 in December, but I'm still relevant because I keep myself current with what's happening. And one of the ways is I have a younger crew, and I'm always online seeing what's happening. So I ended up searching and found it in France, on a website in France. I contacted them by email. Then I had phone calls with them. And then we had it shipped to Canada and it literally got there, I think, within two or three days before we needed it. But then we had a very specific colour palette on that show and so we had to put a pink background on it and it was silk so we had to have it dyed pink so it actually looks white on camera but it's actually pink with red hearts so it was quite an adventure just that dress alone but that's the type of thing you do in our job which is kind of exciting on one hand and stressful on the other and is it gonna make it before we need to go to camera and you always have to have a backup of course, if it doesn't make it. But it successively made it and it became, yet again, another huge featured garment that was from *To All the Boys 2*.

CB: Speaking of staying relevant, if you follow Lorraine on, is it your Instagram? You can see her fabulous collection of shoes. This woman has shoes to die for.

LC: I haven't done it for a while. That's right, I have a pair on today.

CB: They're amazing.

LC: My gold loafers, tassel loafers. I used to do that a lot. I haven't since COVID, but I know everybody's just chomping at the bit for me to get back on for my little shoe, my posting of my shoes. I had quite a following. Yeah, it was pretty funny. It was called comfy shoe of the day.

HB: I love a good shoe. My mom has a goal of having shoes of every colour of the rainbow.

LC: Yeah, it's fantastic. Why not? And the thing is, in my job, I can't wear heels. Oh my god, I'd last two, two minutes in them. So I had to find shoes that were comfortable, you know, current. And for me, I was able to find that. And I wanted to let everybody else know that you could do this without having to do high platforms or whatever the trend was, you could make it happen without following the trends.

HB: So for people who maybe aren't super familiar with film, how would you describe what your department does in a sentence?

LC: I think first I'll tell you what the costume designer in my mind is. We attempt to create a visual look of a character that the audience can recognize within five seconds or less. So we have to incorporate their economic level as well as the time period, as well as often the location. And we have to, on top of that, add a personality in. So in doing that, it takes an incredible team and I've been extremely fortunate through my career to have wonderful people around me to support my visions, which are also, I collaborate with the producer's vision, with the director's vision. If you're on a film, the director gets a lot more vision than on a series. It's usually the producers that want to keep the integrity of the characters. So it's a tremendous collaboration also with colour palettes with the production designers. So it's a very collaborative job that I'm part of a bigger team and then my team supports me in that endeavor. And I have wonderful assistant designers that help me stay on track, that help us get to camera, that organize fittings with actors. I have incredible shoppers. Then you have a team if you're building and even if you're not, you have to have wonderful seamstresses that can alter or cutters that can build for you. One of the parts of my department that isn't recognized as much are the people that are on the set who are extremely valuable in keeping that integrity of the look of the character and maintaining that and reminding the actors that that's not quite what the character would do. It's quite an elaborate group of people right down to the breakdown artists who can change colours and dye anything. You know, we have a character on the show I'm doing right now, which is *The Good Doctor* season five. and he's from Guatemala so his things are always a little more rumpled because he's kind of the doctor at large you know he was one of the doctors without borders type of characters and so we're buying things constantly new and sending it to be aged so I think that our department creates a visual look of the character so you recognize them as who they are. And we also help actors envision that character as well.

CB: So you've, your career has run the gamut, film, television, feature films, movies of the week, all of it. And you've been nominated for some pretty incredible awards. Is there anything that really stands out in your mind as being, you know, when you just sat back and went, yeah, I did that, like that happened.

LC: They're all so wonderful, and I've been extremely fortunate in my career to have done the jobs that I've done and had the opportunities that I've had over my lifespan in 38 years of the business. But I think that one of the ones that steered in my heart is *Nothing Too Good for a Cowboy*. It was a CBC production, so close to home. It came from books that were written about BC, again, close to my now home. And I think that it was period, which everyone you know dies to do. And we built and created things from scratch. And we followed the storyline, which was late 30s into the mid 40s, very closely. And I think that that one for me was one of the ones that was dear to my heart. I'm very proud to be a Canadian, although I am also an American, but a Canadian by birth. And so when I work on things that are successful, that are Canadian projects, it means a lot more to me.

HB: Is there a particular genre that holds a special place for you that you really enjoy working in? Yes, of course. It's period. Have I said that word 20 times already? (laughter) Yeah, I think that, you know, it's either period or fantasy and very rarely do you get to do fantasy here in Canada. It's something that's usually a much bigger budget and in the US or Britain. But I think that you can still do wonderful period things until recently before COVID. I would do once every two years, I do a gratis thing for a friend, a non-union project or smaller project and independent, because there's a lot more freedom to design on those. And that's where you get creative. The industry is an amazing industry, although it's also a business. So therefore, one of the things, and again, another position that I should have mentioned earlier, is the costume supervisor, which is also called the coordinator in Canada. That's the lady that keeps us on track on our money. She holds the purse strings, she does the budgets, she does the petty cash. It's tireless her job and endless. And she also runs the ship on the crewing and she's kind of the

facilitator of the department is how I would put it. And because of the way that the industry has developed over the years and it is a money making industry, budgeting is a very big part of it now and staying on track. So I think that when you're able to do independent projects, you have a little more creativity and a lot less of that.

CB: So you mentioned, you mentioned fantasy. Is there any specific fabric or something that you really love working with?

LC: So that's a tough one, because it depends on what you're doing. And I think, I mean, one of the things that's wonderful and lush is silks. Cashmere is fabulous because of the way it reads on camera.

CB: How does it read on camera?

LC: Cashmere, it just, it has a lot of depth and texture, especially with 4HD these days, which we film in. Again, talking about staying relevant, these are all the things that you need to know in our industry to stay relevant. It's about HD and 4HD and we're going into 6HD now. So all of those have a tremendous effect on what fabrics you can use on camera and how they read on camera. And then on *To All the Boys* with a specific colour palette, and then they used specific lighting and filters, we had to alter the colour of things to make them come out the way they wanted them to be. So every day of my job, which I think is a challenge, but also exciting because I love learning, every day there's a learning curve. Even now, after this long a time I've been in the field. You never stop learning.

CB: So we offer at 891 we offer a whole host of training suites for every different department. If someone were to call you and say hey, you know, I want to get into the costume department, what is it that I need to take right away that makes me—

LC: Somebody did that yesterday. My suggestion was the best program I know right now out there is Capilano College and I feel that they give the broadest overview of what we do in the costume department. And they touch on everything as well, give you aspects of making your own movies and how your job relates to directors and how your job relates to lighting. And I think that's where I always recommend people to go. And over the years, I've actually, when I've been on my independent projects and even on IATSE projects when we are crewed out, that's the first place I go to is to call up Cap and say, "Okay, who are some of your senior members? Who graduated last year? I need help." And I get wonderful, wonderful, talented students coming from there.

CB: That makes sense because, well, I went to Cap College.

LC: Oh did you?

CB: I took the very first year they offered film school.

LC: Okay.

CB: So I was the very first class, but I remember Jane Still was the one. Yeah, and she's what, number two or three on seniority?

LC: Yeah, when I moved to Vancouver from Toronto, Jane was one of the first people I worked with. Jane and I still communicate. You know, she's an amazing woman. And I worked as her assistant for a number of years. Yeah, she's fantastic.

CB: Yeah, a lot of 891 members actually teach courses out of town.

LC: Yes, they do. Yes, I've been approached a number of times to come and speak, but I'm just usually always working. As you kind of do when you get in this industry you go from show to show to show, you know.

CB: And you talked to earlier about breakdown artists and cutters and you kind of describe you kind of got into what cutters do but can you describe to us what the breakdown artist does?

LC: Absolutely.

CB: And if there's a couple of other positions that might be kind of specialized like that?

LC: Definitely. There's a couple of people that I work with closely. Karen Durant is one. She's an incredible breakdown artist. And Sage Lovett, another one. And her mother before her, Joan Lovett. So those are the three people that I've worked closely with. And these are women that can take something that's brand new and turn it into something that looks 20 years old. And to do it successfully, you have to have a good eye, and Joan and Karen both are artists, and Sage gets that from her mom. And I think that you can't just put some shoe polish on something and expect it to look real. As in a painting, there's layering and layering and layering to get it to be at the value that you need to have an actual real look to it, so it doesn't look like it's been painted on. You know, there's aging, then there's airbrushing, then there's dry brushing, just like an artist would do with a painting. To make it come to life, they're bringing a life to the clothing, so that it looks well-loved, or it looks beaten up, or it looks tired. And even if you want something new, but you need it to look like it's been lived in, then it's our favorite jacket of the last year, we still get it aged.

CB: Can't just run it over with the car a few times.

LC: That's right, I've done that. Tied the boots to the back of the car and gone through a field. But they're incredible talented, talented people. And as I said, it's so much more than just turning something a different colour, although that's an incredible talent to be able to have the technology to take something from one colour and turn it to another. And even just to do a camera white shirt, there's a science to it, and they're very good at it. Honestly, if I could start all over again, the two fields I'd go into are either breakdown or special effects, makeup.

CB: Wow.

LC: I like prosthetic, but again, it's because it's the creativity of it all.

HB: So how do you find the balance between creating something bespoke like that. And then the reality of shooting where you might have to have six of the same item.

LC: You do it. And you do it. If you have the time to build, which is a tremendous luxury when you're doing a series, a contemporary series especially. But if you have the time to build, these are the ladies and gentlemen at the Lovett Studio that can turn that overnight. I mean, I sent them some pajama bottoms on Thursday morning and I said I know I'm sending you 16 pairs of pajama bottoms and they all have to be the same but can you make them look like he's been working on his car and greasy and and within six hours they were back to me and they were perfect.

HB: Wow.

LC: They were bagged out they had the grease in the right spaces and I think Terrence was wonderful he worked on that and He, it just looked fantastic. They did the same with the two leather jackets and they did them in a day with the wax cotton jackets. They did those in a day and Sage herself and her team have won awards for their work with Cynthia Summers on those

shows. And they just are used to turning things around fast. You get a rhythm in this industry and you learn how to do things quickly. And that's only through trial and error. It's only through experience that you gain that. And you gain the confidence also to know, well, this is exactly what they want. I don't know how other people work, but I always send photographs. This is how much I want it aged. I want it to look like this, you know, and I'll send a photograph. And they nail it every time. Every time. Karen was worked with me on the last limited series I did called *Maid*, and we were in Vancouver Island and we set up an Atco trailer for her. And she had breakdown tables and a spray booth outside in another trailer. She also had washers and dryers in there. So it just shows you how transportable our industry is and can be. They're now renting that atco trailer out to other shows because it's now a mobile breakdown studio.

HB: So with such a creative host of things that you do, do you face like a costumer's version of writer's block sometimes?

LC: Gosh, I haven't had that yet. Knock on wood or knock on my headset. I go back to my start and my basics. And when you have the resources to pull from, and I did theater on my own where I would mount shows, and in theater you have to be extremely creative because you usually have zero money, and you have to come up with things on the spot, you know, borrowing, begging, and stealing from people. And I think once you have that, and you know that you can do that, you always have those resources to pull from, from deep inside.

CB: So can you think of a place that your job as a costume designer has taken you that you never thought you'd ever be in your entire life?

LC: Every day. Well, I mean, I started, as I said, in theater in Toronto. I moved to Vancouver. I went to Los Angeles for 12 years, worked there. Atlanta, Nova Scotia. I've had the wonderful opportunity to travel with my job over to Britain. And I think that it's an incredible life experience to be able to travel just on its own, but to be able to travel and work in wonderful places and to meet incredibly talented people all over the world, I think it just expands who you are as a person. And that's what I think this job and being in the union has helped because it also has garnered me the opportunity to work on better and bigger projects. I can look back and write my memoirs happily, you know, which I'll be doing in Nova Scotia.

CB: I get this question sometimes from people who aren't familiar with the industry about folks who are able to obtain agents. Do you have an agent?

LC: I do. I've had one for many, many years.

CB: Of course, so can you explain to us what that process looked like for you and what point in your career you had one, secured one?

LC: I had one right from the beginning. I had a local agent here. I was with Characters for a while and then I found that, although they're wonderful, their reach wasn't as far as I needed to go. So I then after a few years switched to a Los Angeles agent. As a matter of fact, the union is involved again. And this is the truth. I worked, when I was in LA, I worked on *The Spy who Shagged Me*. And I was a costume supervisor on that, which is the coordinator position slash. And I came back to Vancouver because I was at that point green card holder, not a dual citizen. So, I came back to Vancouver working part of the year and the costume designers had put together kind of a little group to bring up an agent from Los Angeles to talk about how to make ourselves more viable and more appealing to US producers. And John Fury came up and he spoke to everybody individually and told them what to do in their portfolios. I did what he suggested. I tripled my work immediately within the first year and it consistently tripled and at that point I said I want this man as my agent and I went to Los Angeles, I booked an appointment with him. I said, do you remember me? I was from IATSE from from Vancouver and

blah, blah, blah. And by the way, I worked with a costume designer that you already have named Dina Pell. And he's like, "Oh, I remember you." And he interviewed me. And he interviewed me as if he was hiring me for a job. And he asked me some very difficult questions, which is another part of my job, is to be very politically correct and politically adept. and I, at that point, went with them, Montana Artists, and then they switched, and now I'm with APA, because they dissolved Montana Artists. And so, for me, it's a crucial part of getting better jobs, more quality jobs, better pay, and you do need the credits to get into them to start with. I started locally and built those credits up to where I was appealing to a U S agent. And then once you have that, you get to broaden your horizons and work in other places.

CB: So many folks I know are so keen to get into, you know, the top positions, like I'm costume designer right away, but your sort of life story throughout being a costume designer, starting from the bottom and working every single position makes your tapestry so much more rich.

LC: It does. And it also helps you understand your own crew. I worked as a truck customer for years. I worked on set for 12 years. I worked as an assistant designer for 15 years. So as well as, at the same time, doing my own small independent projects as a costume designer. And if you don't have the background, again, in every field that you're the head of the department, then you can't manage that department well, in my opinion. I think that anybody who wants to be at the top first is setting themselves up for failure, because you don't know how to communicate with actors, you don't know how to communicate with directors, producers, and you certainly don't know how to manage people. There are some courses, I believe, on management skills that are through the union, which I know a number of my coworkers have gone to and I think they're tremendous because they have skills that I actually have picked up on and went oh I'm gonna use that that's a good one so you really I think that the more you could educate yourself just generally the better you are as an all-round head of department and that's what I am you know the buck stops with me you know the if it's good, we're all happy. If it's bad, it's on my shoulders. I can't point to the truck person and go, well, she put them in the wrong clothes. That's my responsibility, and that's what I get paid for. So, and that's another thing that I find young costume designers are not aware of, that it's their responsibility, the entire department.

CB: So, hair, makeup, wardrobe, those departments are typically some of the first contact actors have outside the cast driver, of course, and whoever's on the catering truck that they have in their workday. And can you speak to how important that interaction is?

LC: Yes. Costumes are the first people to meet the actors. The relationship between the costume designer and the costume team and the actor is vital. It has to be harmonious, we have to find if there's any kind of things that you're not seeing eye-to-eye on, you have to compromise and find something that works all around. The vision that the producers, directors, and my vision collaborating with theirs, that vision I have to bring to the actor. And sometimes I have to convince them that that's the best way to go, because they may have a different vision of their character, or we need to collaborate together. But it's crucial to welcome them and to present them. I try to present them with as much research that I've done on the character to make them confident that I can do the job for them and to make them happy because they're on screen, I'm not. So if that doesn't work for them, I need to find something that does within the realm of what guidelines I've been given. So I kind of often find myself a den mother and think of myself as such to keep everybody happy because I'm keeping the producers happy and the director happy and the actors happy and then hair and makeup for me is another collaborative field, a huge collaborative field. The costume designer used to be overseeing all those departments years and years ago in the 40s to the 60s, and now each of them have their own head of departments. But it's a tremendous collaborative group, and being again that I'm on first, and I usually have the research, I will share it with them. And I try to share on a daily basis what new

costumes are coming up, and at night I'm sending texts or emails saying hey this is a new costume for tomorrow. So it helps them with what makeup they do, what hairstyle they do, and again we're all a big collaborative team and that's one of the things I've learned over my many years is to be flexible because you have to and to be pleasant. Try and have a very happy department and a happy outlook, because that's what gets you through those 15 hour, 16 hour, 17 hour days. And for those new people who come and go, oh, I really want to do your job because I love to shop. It's such a small part of what we do. But it's a vital part, but it's a very small part. And being around actors is not, you can't be awestruck, which a lot of new people come into the field thinking I'm gonna make big money be with the actors I rarely see them except when I fit them, you know, so the reality of my job is it's an exciting challenging very rewarding job, but it's very very very much hard work. Self-education has always been something for me. We all used CPlotPro for years for years, which is a continuity program. And also it helps us with our budgeting. And there were many issues with that. So when SyncOnSet came along and everybody was jumping to it, it wasn't until the union held the courses here that I went, "Okay, I'm going to go see what that's all about." You know, kind of a little bit like, "I don't know about this." It's incredible, makes a world of difference to what I do in my job and I can do budgeting and we can track costuming, we can do assets from there. There are still flaws to the program as all and it's in developing stages itself but it is amazing and once again I got that through the union courses.

HB: Historically, our industry hasn't always been the most diverse place to be and we're seeing now a long overdue shift of a lot more different characters, different storylines, different actors and actresses coming through. How has that shaped what your department does and how do you see that shaping the future of costume design?

LC: For me, whenever I go into a project, I will research the characters, whatever nationality they be, whatever diversity they be, whatever age they be, whatever economical level they be. So for me, it's just another layer of that character that I need to research. It's much more interesting in some cases because that background of those characters, for me, is a learning curve in some areas. And I think that it's showing the world as it is, and not as Hollywood wanted it to be. And I think that it's brought more reality. I think that the old, skinny Hollywood actresses have changed. And there's much more diversity in body types. And I think that television and film are seeing a much truer sense of themselves than they did before. And I think that that's important to get rid of those old stigmas that you can't actresses had to, you know, throw up before they went on and they had to be only a double zero. I don't see double zeros anymore. I don't. I see, you know, normal sizes on people. And those body types are being accepted. And I think it's long overdue.

CB: Where do you see yourself in five, 10 years from now.

LC: Oh my God. Well, I recently bought a home in Lunenburg, Nova Scotia thinking that I would retire to a nice little community. And when my real estate agent, which I bought my house online, and my real estate agent was showing me on his phone, we did a walkthrough and he turned around to show me the front of the house. And I'm like, wait, wait, stop. Go back. Go back to that street. it was lined with film units.

CB: You can't escape.

LC: So I've bought my house in one of, little did I know, in one of the most popular film locations in Nova Scotia, which is Lunenburg, and I'll open my front door and see film people all the time. So I doubt that I'll ever escape it. But my intent is to open a little gallery art studio where I can fight all my wonderful film people with all their talents to come and work in the studio for one or two weeks and so all the tourists can see them.

CB: That's fantastic.

LC: And that was only because of the film industry and the savings and the money that I made gave me the opportunity to do that.

CB: And you really have to be conscious of that as you're working through your career in film because of the the peaks and valleys really, right?

LC: Absolutely. You have to be wise and invest your money. You have to be wise with how you spend your money. I started saving, well, I've always owned property because it's one of the best investments you can have. And owning property in Vancouver is an amazing investment 'cause it never goes down, knock on wood. But I think that we can take advantage of what this wonderful field offers us if we choose to do so.

CB: Great advice. Thank you so much for giving us your insights into your career and costume design. We really appreciate you.

LC: Thank you so very much. I welcome all the new members. I'm constantly welcoming people and telling people you need to join the costume department. I think it's an imperative to keep youth coming into our organization because the turnover when people like myself are leaving, we need good, solid people to take over. So thank you for the opportunity to be here.

HB: Thank you for coming in. And that's a wrap for another episode of Apple Box Talks.

CB: For more episodes and to find your fit in the film and TV industry, check out ourwork.ca.