

CAFTCAD  
**BESPOKE**  
THE CANADIAN ALLIANCE OF FILM & TELEVISION COSTUME ARTS & DESIGN



ISSUE NO. 10

SPRING 2018

THE “MAKERS” ISSUE

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**MEET YOUR MAKERS**

A day in the life of four industry artisans....

**TALKING TAILORING**

Exploring the anatomy of a suit with Michael Ng of Garrison Bespoke...

**BREAKDOWN**

The Art of Destruction: Storytelling through costume breakdown...

**A LESSON IN TAMBOUR**

Laurie Lemelin recalls her first encounter with tambour embroidery...



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The Crow Knows

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## LETTER FROM THE EDITOR

Spring arrives with our latest edition of BeSpoke - our tenth in fact - which happens to coincide with the tenth anniversary of CAFTCAD.

There's much to celebrate within our community. Our industry has matured and as a result we've seen a sizable increase in accolades, both for the projects themselves as well as for the talent required to create them. We are delighted that our members Luis Sequeira, Gersha Philips, Delphine White and Anne Dixon have been nominated for prestigious international awards this year - we salute their outstanding achievements!

But for this, our Makers Issue, we decided to pull the curtain back and shine a light on the different members of our CAFTCAD community who also play an integral (yet less publicly visible role)

in helping realize the dream.

The well-worn Nigerian proverb, "It takes a village" gains new life when applied to the costume department. Appreciating the process of costume design from mood-board to principal and background costumes, means knowing that so much of it can be attributed to the collective work of the immediate and extended family that makes up the costume designer's team.

It is this supporting cast of artisans and costume professionals that help bring a costume designer's vision to life. They are there from start to finish - laughing, crying, arguing, problem-solving, dedicating huge amounts of time and energy, suffering sleep deprivation, and eventually sharing in the joy of the final product.

The same is true of this newly re-designed book. Our editorial team has worked tirelessly to create an exciting new format for BeSpoke 10, with some

fresh features, concepts and plans for the future. Special thanks to our new Creative Director Nicole Manek, CAFTCAD's Operations and Communications Manager, Lynsey Clark, and all our contributors for their invaluable contribution to this magazine - for you, about you, and in celebration of this incredible community.

Enjoy!



PHOTO: BRIAN DE RIVERA SIMON FOR GEORGE PIMENTEL

**LORETTA CHIN**  
Editor-in-Chief

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## LETTER FROM THE PRESIDENT

It's incredible to think that CAFTCAD began in 2006 as an assembly of costumers wanting to join forces - regardless of specific union affiliations - to promote and celebrate the work we do here in Canada in film, television, and media. But it wasn't until May 2, 2008, that we officially incorporated as a not-for-profit arts service organization.

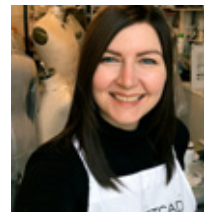
This May marks the beginning of our monumental 10th anniversary as CAFTCAD. There is much to celebrate! This spring we launched our newly re-designed mobile-friendly website, which features an events calendar that keeps you up-to-date with our expanding curriculum and events; we are raising CAFTCAD's public profile by participating in "Toronto's Doors Open," showcasing the work of our members in a costume display at City Hall, and planning an in-depth exhibit for later in the fall. I am excited to announce our own CAFTCAD Costume Awards is in development to recognize the work of Canadian costumers - the inaugural ceremony will be held spring 2019.

Times have really changed in the film industry since CAFTCAD's inception. Toronto has been experiencing record levels of production for several years and local costume designers are being hired for high-profile projects that in the past would have engaged solely imported designers. I'm thrilled to see that some of our members are up for prestigious awards this year, deservedly honouring their achievements in costume design.

CAFTCAD's first president, Luis Sequeira, received the Costume Designers Guild Award for Excellence in Period Film, as well as nominations for a Critics Choice Award and a BAFTA Award. He is also the second Canadian costume designer in history to be nominated for Best Achievement in Costume Design at The Academy Awards for his work on *The Shape Of Water*. Gersha Phillips is costume designing *Star Trek: Discovery*, a project that has earned her a nomination for a Costume Designers Guild Award and a Canadian Screen Award (CSA). Delphine White has been nominated for a Canadian Screen Award for *The Kennedys After Camelot*, and Anne Dixon has also been nominated for a CSA for *Anne with an E*.

Because locally based artists are designing more large-scale productions, local artisans have also been given more opportunities to build amazing costumes for these films and television shows. From science fiction costumes in *Star Trek* to period costumes in *Anne with an E*, the craftsmanship of our makers is on display for the world to see.

Within the pages of this issue, you will find the important contributions of various makers, including stitchers, cutters, breakdown artists, leatherworkers, armourers, jewellery makers, milliners, and breakdown artists. This issue is an ode to these artisans that are the creative force that breathes life into costume designers' visions.



**ALEX KAVANAGH**  
President of the Board

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THE shape of WINNING



STEFANIE KEENAN/GETTY IMAGES ENTERTAINMENT/GETTY IMAGES

CAFTCAD congratulates founding member and first president, **Luis Sequeira** for his incredible year of achievements.

**Luis**, we salute you for your passion and dedication to the craft of Costume Design. Your brilliance and generosity of spirit to your team and all who know you is matchless.

**Winner of the Costume Designers Guild Award for Excellence in Period Film – *The Shape of Water* (2018)**

Ten Nominations including:

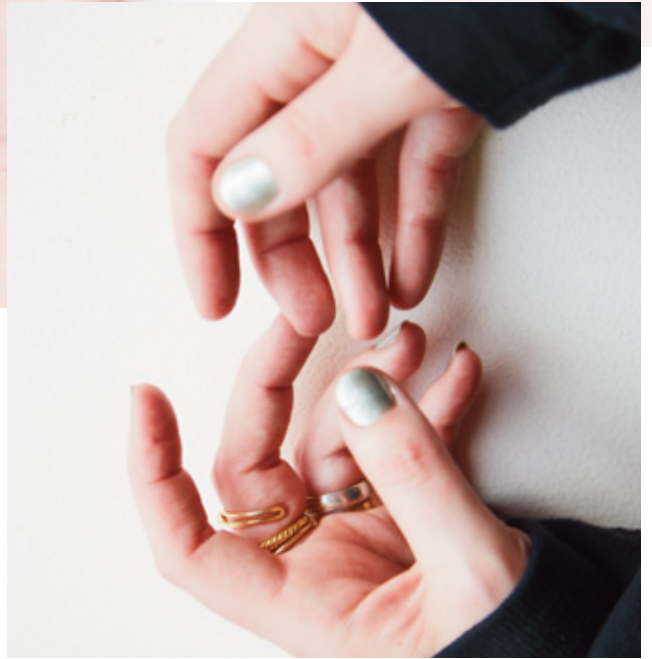
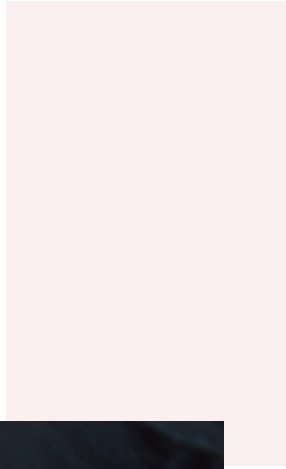
- The Academy Awards Oscar - Best Achievement in Costume Design
- BAFTA Film Awards - Best Costume Design
- Critic's Choice Award - Best Costume Design



YOUR

MEET





# MAKERS

.....

A DAY IN THE LIFE OF FOUR INDUSTRY ARTISANS >>



# ADAM SMITH

FX COSTUMER



“ I LIKE TO THINK I’VE PIONEERED SOME COSTUMING TECHNIQUES THAT HAVE NEVER BEEN EMPLOYED OUTSIDE OF A PROSTHETICS OR SFX SHOP. ”





### Describe a typical day when you are working on your craft.

Typically (when I don't have an early call-time for a show) I wake up 8:30 a.m. - 9:00 a.m., make some breakfast, check in with technology, then head to my workroom. I'll spend a couple of hours there working on whatever is on the slate, whether it's building inventory for weekend artisan shows or doing contract builds for a television show or movie. Then I'm off to the gym for about an hour or so. If I have errands to run in town, I'll take care of those before returning home. Then it's back to the workbench. I might be researching, designing a piece, patterning, building, or all of the above. Dinner is usually late, and I try not to work after dinner, but if I'm working on a pressing project, I'll continue at my workbench afterwards. I try to cut it off at around 11 pm. This routine often gets upended of course, but I try to roll with the punches as often as possible.

### What is the most challenging part of your job?

The most challenging thing is coming up with a quote for the estimated cost of a project or item with minimal preliminary information. Everyone wants a quote on the spot, but I prefer time away from the client to consider the job at hand, material costs, travel time for shopping for materials, research and design, and the actual number of hours I think it might require. Unfortunately, we can't always get what we prefer! In time, I've become fairly good at quoting, but it's definitely still my least favourite part of the gig.

### What is the most rewarding part of your job?

The most rewarding part of my job is seeing a project come to fruition that I may have initially thought was nearly impossible... but I'm a good problem solver, and when I can use a number of artisanal skills and unusual materials to make a project come together, it is very rewarding. Innovation is fun!



### Describe your dream project.

Something big, something whimsical, something that challenges me technically as well as creatively. Something well planned so that there are no 15+ hour workdays. Something I'd have to learn new skills for. Something I don't have to get up at 5:00 am for. Something with a happy crew that is relaxed and works well together. This might be a crazy film project like *The Dark Crystal* or it might not have anything to do with the entertainment business at all. It might be a largescale art installation, it might be building an artisan community in the middle of nowhere... I hope I recognize it for what it is if it passes my way.

### What are some projects you've worked on that you'd like to highlight?

Each "big gig" seems to fill me with more pride than the last, but that might be just because those are the ones that I grew as an artist to accomplish. But the highlights are:

*Star Trek: Discovery* - Working with designer Gersha Phillips. I wasn't there long, but I like to think I set the stage for some amazing alien costumes by initially setting up the alien mill-shop and later pioneering some costuming techniques that have never been employed outside of a prosthetics or SFX shop in Toronto before. Using thermo-plastics; molding and casting polymer resins; utilizing sculpting mediums - the technical challenges were large.

*Defiance* - Initially working with Alex Kavanagh and later with Simonetta Mariano, this Sci-Fi series had seven species of aliens. Some of my best "fly by the seat of my pants" work was done on this show.

*Suicide Squad* - With designer Kate Hawley, I got to build a wide variety of pieces that became part of larger outfits and costumes - some that made it to the screen, many that did not, but they were all interesting! It was a very positive work experience for me, and I'd work for Kate again in a flash. //



# ALYNNE LAVIGNE

COSTUME JEWELLERY DESIGNER





THERE'S A LOT OF PROBLEM SOLVING INVOLVED IN PRODUCING CUSTOM JEWELLERY... BUT WHEN YOU FIGURE IT ALL OUT, IT'S SO SATISFYING!



**Describe a typical day when you are working on your craft.**

Every day is totally different. I might be on my computer, working in 3D, or running around the city sourcing. I take appointments at my studio or I might be working at my jewellers bench finishing a project. I do spend most of my time at my studio in the back of Eleven Thirty Shop (1130 College St.), though. The only thing I absolutely do every day is take coffee breaks!

**What is the most challenging part of your job?**

There's a LOT of problem solving and logistics involved in producing custom jewellery (especially quickly), which can be difficult - but at the same time, it's really satisfying when you figure it out. Also, waiting forever for movies / shows to come out is the worst!

**What is the most rewarding part of your job?**

Seeing jewellery in action! And hearing that costume designers were really happy with it. Working on projects where you're already a fan of the show is pretty great too.

**Describe your dream project.**

If Daenerys and Jon Snow get married on *Game of Thrones*, somebody (Michele) PLEASE call me for that wedding look! Just throwing that out into the universe.

**What are some projects you've worked on that you'd like to highlight?**

I got to produce a lot of the vintage jewellery replicas for Luis Sequeira for *The Shape of Water* (!!), and I was also involved in some work on *Star Trek Discovery*, *Fahrenheit 451*, and *Ocean's Eight* that I'm really excited to see come out! I was pumped about some of the work I did for *American Gods* too, particularly Judy Garland's brooch. //

# RITTA KOLEVA

COSTUME BUILDER



“ I JUST LOVE MAKING THINGS AND SEEING THE FINAL RESULT. I LEARN A LOT DURING THE PROCESS... ”



**Describe a typical day when you are working on your craft.**

My day starts the night before. I clean my workspace and I plan the next day. In the morning, I check my notes over breakfast, have some meetings, start working on project #1, go for a fitting, solve some emergency from set, mould some leather, work on the pattern for project #2, go for another fitting, have a very late lunch while making a shopping list for project #3, do some alterations, go back to project #1, have a quick chat with the designer and my coworkers, do some final touches to the dry moulded leather, prepare work for the morning, clean my workspace, plan the next day, do some midnight grocery shopping, do some chores, and finally, go to bed and hope to check my emails very fast because there are only five hours left until morning comes again!

**What is the most challenging part of your job?**

The deadlines. Not having enough time.

The beginning of the project is also challenging when I'm deciding how to do it.

**What is the most rewarding part of your job?**

I just love making things and seeing the final result. I learn a lot during the process.

**Describe your dream project.**

Something creative with a lot of details and that allows for the use of "hand made" techniques. Something that challenges my imagination.

**What are some projects you've worked on that you'd like to highlight?**

Everything I've worked on has something valuable. My #1 favourite movie I've worked on is *Crimson Peak*. Other favourites are: *Total Recall*, *Suicide Squad*, *Defiance* (TV series) and *Ant-man and the Wasp*. From my theatre experience, *The Lion King* is most memorable. //





MILLINER

# LORI-ANNE KRAUSEWITZ



“

MY DREAM PROJECT WOULD BE  
A PERIOD DRAMA MIXED WITH  
SOME KIND OF DARK  
FAERIE/ ELF / MAGIC... ”



**Describe a typical day when you are working on your craft.**

First - GIANT COFFEE. Then I cue a podcast or a favourite album (Patti, Portishead, PJ, or Bowie) and attempt to immerse myself in my craft. I usually have my materials and supplies in groupings of colours, themes, or shapes on my work table, which helps my headpieces and crowns come together pretty organically. I could have the same grouping sitting there for months and I just move one old brooch and then the headpiece appears. Once I have the idea, I usually like to get it done as soon as I can. I've recently started making waxed flower crowns from scratch, which has been really good for focusing my OCD habits and penchant for fine detail work.



**What is the most challenging part of your job?**

Finding a balance. Trying to keep my creativity flowing. Being happy with what I create. And making a living from my passion.

**What is the most rewarding part of your job?**

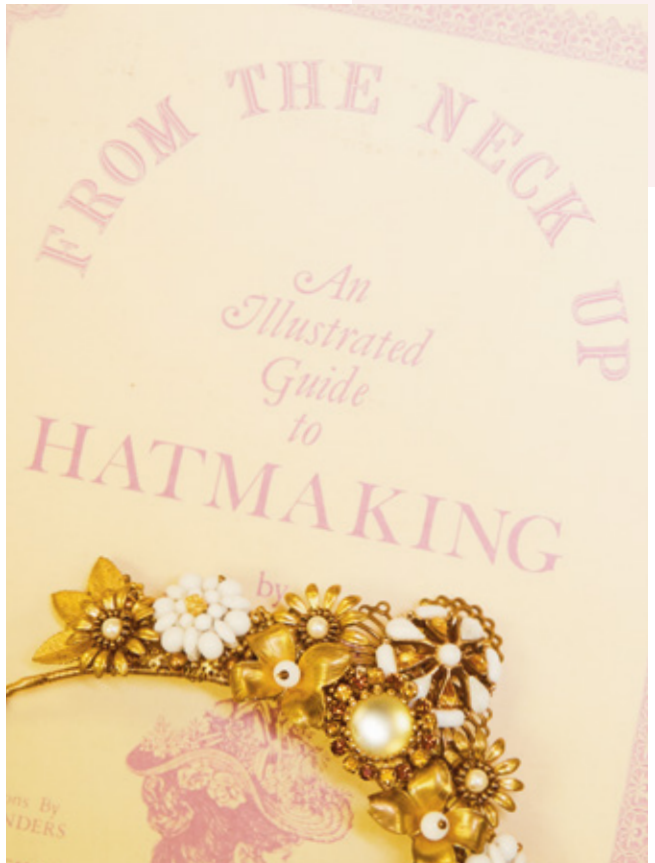
Hearing amazing feedback from clients and seeing their creative use / interpretation of my pieces.

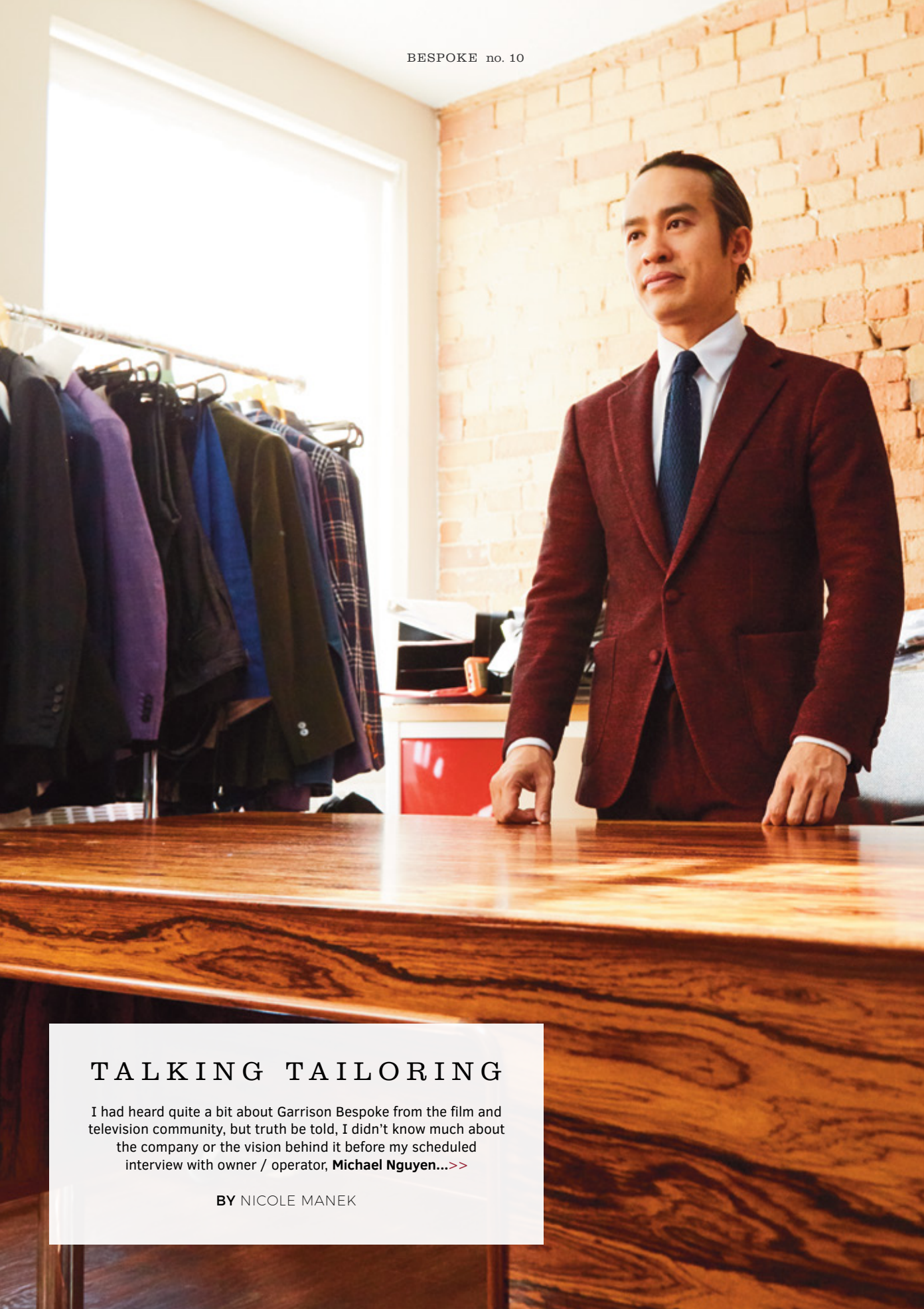
**Describe your dream project.**

Oh that's a hard one to narrow down... Give me a period drama mixed with some dark faerie / elf / magic so I can make weird bonnets, over-the-top hats and lots of crowns and headpieces.

**What are some projects you've worked on that you'd like to highlight?**

I had numerous headpieces featured in Seasons 2 and 3 of CW's Reign. My inner child screamed in delight when I saw Anne - errrr... I mean, Meagan Follows - donning several of my one-of-a-kind pieces. //





## TALKING TAILORING

I had heard quite a bit about Garrison Bespoke from the film and television community, but truth be told, I didn't know much about the company or the vision behind it before my scheduled interview with owner / operator, **Michael Nguyen...>>**

BY NICOLE MANEK



**Upon entering the shop,** I expected to encounter some good ol' traditional, film-friendly, bespoke tailoring – but I found so much more. The innovation and design at Garrison Bespoke blew me away - from bulletproof suits (yes, I said bulletproof - as in, a suit that looks and feels like a normal suit but can withstand a BULLET!), to suits custom designed to help actors brave Canadian winters while shooting outdoors.

I learned more than I have in a long time about suiting and tailoring, and I'm excited to share my conversation with Garrison Bespoke's very own, Michael Nguyen.

*How did you come into the bespoke business?*

I founded Garrison in 2007 at the beginning of a kind of renaissance of men being interested in tailoring and dressing well. The big menswear tradeshow in Florence, Pitti Uomo, really influenced men through street style shots shared on social media (namely Instagram); through this, men became more open to wearing colour, patterns, and a slimmer fit. I saw an interesting opportunity emerging.

My mother worked as a dressmaker and my grandfather was in the fabric trade. Fabrics and tailoring elements were always around in my family life. Perhaps the defining moment, at least in terms of what fuelled my personal interest in suits, happened at a very young age. I was dressed in a pristine white suit for my first communion and I remember descending the staircase to my family and friends. It was a really exciting thing coming from a big family; everyone was so happy and excited, telling me how good I looked. That was the moment I realized the importance of the way we dress, the feeling of confidence it can give you, and how it can make you feel really special. Since that day, I've been obsessed.

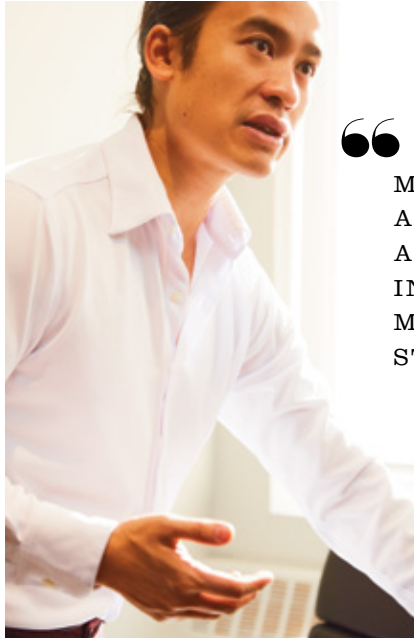
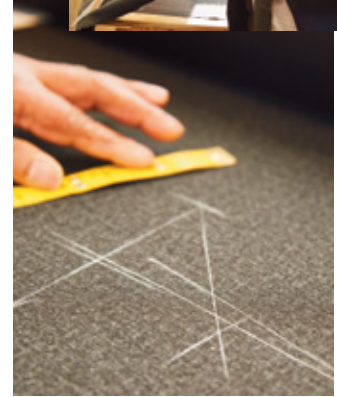
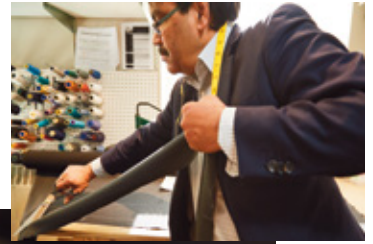
*Describe some of the innovations you are working on in suiting.*

One of our core innovations is infusing stretch and comfort into a lot of our pieces. As the tailor for the four major sports teams in Toronto, fitting difficult body

types and making the athletes feel comfortable in their clothing is very important. We have been developing suits and shirts made of stretch knit fabrics; fabrics you never see used in tailoring.

*What new technologies are you working on?*

Deconstructed tailoring - Making garments that are unpadding and extremely lightweight that still have the sharp lines and drape of a traditional suit. It allows more movement for the client, whether they wear it for business or in a film scene. We're also interested in body mapping right now – specifically its application



MY MOTHER WORKED AS A DRESSMAKER, AND MY GRANDFATHER WAS IN THE FABRIC TRADE... MY INTEREST IN SUITS STARTED AT A YOUNG AGE.



in patternmaking and construction. We use artificial intelligence and machine learning to collect and review designs from our archives in order to create even better /more comfortable garments.

*What is the process that your company employs in Bespoke Tailoring?*

Measurements of your body are taken by one of our in-house tailors, as well as detailed notes on things like your body shape and the way you stand. We then make an individual pattern, unique to you. We use the Rock of Eye approach in drafting and cutting for our clients.



Our focus is to create a shape that contours and flatters your body, while diverting attention away from the not-so-ideal areas. Our goal at Garrison Bespoke has always been to build garments that look sharp and crisp, but at the same time, are comfortable enough to throw a ball in. It's a delicate balance to say the least. //

# BREAKDOWN:

the Art of Destruction

Costume breakdown or “ageing” is any technique used to give a garment the appearance of being used or worn. It is a process that allows costume designers to visually tell the story of a character.

Simply washing new garments is often the first step. They can then be hung with weights in the pockets and steamed to create “bagging and sagging” effects. Steel wool, sand paper, rasps, and graters help achieve more extreme signs of wear and tear; then depth and movement are created through dyeing, colour removal, and painting.

Breakdown can create a broad spectrum of wear – from making a pair of sneakers look “broken in” for a student character, to producing the supernatural effect of decayed rags for a zombie character.

Here’s a great example: *Man Seeking Woman* is a quirky comedy series that utilizes a lot of visual hyperbole and fantasy sequences. In Season Three, a new character, Lucy, is introduced as a “perfect match” for the (awkward & clumsy) hero of the show. In a montage of scenes depicting a series of unfortunate events, we first see Lucy set her arm on fire, then fall into a pile of garbage, and finally get randomly attacked by a puma while sitting at her office desk.

To achieve the progression of the montage, it was important for costume designer Leslie Kavanagh to choose a costume that not only suited the character but allowed for the complicated gags as well. The burn gag required a 100 percent natural fibre garment, and because she would be playing both in and outdoors, a sweater was selected in a soft, neutral grey that would help show the levels of aging. Multiples of the same garment were required for both the actress and her stunt double, and to allow for the many stages of breakdown.

For the fire scene, the sweater was coated with a solution of fire retardant by the special effects department. The next scene shows Lucy walking to work with



one charred arm. To achieve this effect, Schmere sticks were employed in “Raw Umber” and “Black.”

In the following scene, as she walks along (arm still charred), she trips on a skateboard, sending her flying into the air, subsequently landing her amidst a pile of garbage. Dirt effects were added in this case by lightly sponging on acrylic paint and applying Schmere sticks with a stencilbrush.

Mustard and relish stains were then added for comedic effect. The mustard stain was acrylic paint, but what about the relish? In order to achieve its classic clear-yet-chunky green appearance, bits of green cardboard and small chunks of coloured glue stick were mixed with green acrylic paint, gloss and glass beads mediums. **Delicious, right?**

The final stage - the puma claw rips were placed with red basting stitches at the front of the shoulder, then reinforced using grey thread that matched the sweater. This allowed us to stabilize the knit to ensure the finished garment wouldn't stretch out or unravel when cutting open the slashes along the basting lines.

This is just one of many examples of storytelling through costume design. Breakdown - the art of destruction - is often vital to the audience's understanding of a character's experience. // by Alex Kavanagh

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# A LESSON IN TAMBOUR

**In the fall of 2012**, I took a course in Tambour embroidery that would forever change my relationship with the art. It has proven to be an invaluable skill for my work in costume design; it has allowed me to produce beautiful pieces of beading and embroidery, and most importantly, it has allowed me to do so within the tight timeframes required of film and television projects.

**Tambour is the art of applying beads, sequins, and threads to fabric using a Tambour hook.** The beads are strung on thread and attached on the underside (right side) of the work, while the hook creates a small chain stitch on the top surface (wrong side) of the work. The technique dates back to the eighteenth century, and although popular at

its prevalence today is mostly limited to European couturiers.

Six years ago, by a stroke of luck, it came to my attention that a weekend workshop on Tambour was set to be held at the Ryerson Fashion School by Professor Robert Haven, who taught at the University of Kentucky and went to Paris to learn Tambour at the famed *École Lesage*. I eagerly signed myself up and spent the weekend learning the basics - the most difficult part of which was learning to use the hook itself.

Twist and snap the thread into the hook. Rotate the hook. Pull the hook (with the thread) back up through the fabric. Move forward to the next stitch. Sounds simple, right? **Not at all!**

There were a lot of expletives employed that weekend and many more would escape from my mouth over the following months as I toiled away to master this way of working, but by the spring, I felt ready to tackle the advanced course. I still had a long way to go, but Bob kept us motivated by instructing us on new techniques, and of course, teaching us a few tricks of the trade that he'd learned along the way. Fast-forward to today and the Tambour hook has become an integral part of my embroidery process. I still occasionally use a needle and thread to achieve specific textures, but there's no looking back now.

In the name of speed and accuracy, consider me a convert. **Tambour embroidery is the future.** // by Laurie Lemelin

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*Want to learn more? Check out Laurie's recommended reading on the subject at [www.indigo.ca](http://www.indigo.ca):  
***The Stitches of Creative Embroidery*** by Jacqueline Enthoven  
***18th Century Embroidery Techniques*** by Gail Marsh*

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# CLOSE UP

THE SCOOP ON YOUR CAFTCAD COLLEAGUES, FROM A-Z...



aleksia pavlovic

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**2017 HIGHLIGHTS:** *Baroness Von Sketch* (Costume Supervisor)  
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**2017 HIGHLIGHTS:** *The Marilyn Denis Show* (Stylist); *Dragons' Den* (Stylist); *Just like Mom and Dad* (Costume Designer)  
**ANECDOTES?** For *Dragons' Den* - most people don't know this - they actually only wear one outfit the entire season... We buy multiples so that pieces can be dry cleaned, but it's still only one look!



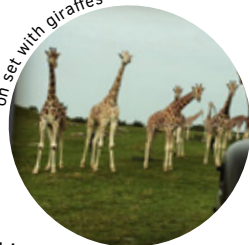
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**2017 HIGHLIGHTS:** *Hold the Dark* (Assistant Costume Designer); *Locke and Key* (Asst. Costume Designer); *The Christmas Chronicles* (Asst. Costume Designer)

**ANNE DIXON**  
ae.dixon@sympatico.ca  
**INSTAGRAM:** @dixon\_anne  
**2017 HIGHLIGHTS:** *Smitten By Giraffes: The Anne Innis Dagg Adventure* (Costume Designer)  
**ANECDOTES?** **Giraffes!** OMG! It was a gift to be so close! And Anne Innis Dagg was such an incredible inspiration - the Jane Goodall of giraffes. It truly was an honour to have been a small part in this documentary of a pioneer researcher and scientist.



on set with giraffes

**ANTOINETTE MESSAM**  
antoinettemessam.com  
**INSTAGRAM:** @antoinettemessam  
**2017 HIGHLIGHTS:** *Wish Upon* (CD); *Hold the Dark* (CD); *Logic's 1-800-273-8255 music video* (Stylist). The video features Don Cheadle, Matthew Modine, Nolan Gould, Luis Guzman, and Coy Stewart... and at 7 minutes, is more like a short film; *The Weekend* (Costume Designer), a small independent film directed by Canadian filmmaker Stella McGee; Started prep on the remake of the iconic 70s Blaxploitation film *Superfly* - helmed by Director X.  
**ANECDOTES?** It was extreme shooting in Calgary at -30C then trying to adapt to shooting in the Moroccan desert, where I used my first hand-held washing machine. On *Logic* - it was a nice surprise to find out my director Andy Hines, was a Canadian.



antoinette messam with... alexander skarsgard

**BARBARA SOMERVILLE**  
beeze3@gmail.com  
**INSTAGRAM:** @babs12monkeys  
**2017 HIGHLIGHTS:** *Falling Water* (Costume Designer)  
**ANECDOTES?** A show about lucid dreamers influenced (it seems) by the dreams of those of us who worked on the show. How crazy is that!



crazy dreams on falling water...

**BLAKE HYLAND**  
(Fashion Designer)  
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**INSTAGRAM:** @blakehylandofficial  
**2017 HIGHLIGHTS:** Launch of capsule collection for my eponymous menswear clothing line; Forged exclusive retail partnership with The Church Boutique in Los Angeles; Signed with The Residency Experience, the L.A.-based PR agency and showroom.



hanne whitfield

**CHRISTINE TOYE**  
christinemtoye@gmail.com  
**INSTAGRAM:** @christinetoye  
**2017 HIGHLIGHTS:** *Odd Squad* (Costume Designer)  
**ANECDOTES?** 80 episodes - 160 stories - over 300 custom-made agency uniforms and countless whimsical villains. The timeline from concept to camera was very tight >>

>> but our incredible team of costume technicians and assistants (including CAFTCAD member Deanna Sciortino who contributed to Season 2), were paramount to pulling off the fantastical designs.

**EMMA DOYLE**  
emmadotdoyle@gmail.com  
**INSTAGRAM:** @woohoowitchywoman  
**2017 HIGHLIGHTS:** *The Handmaid's Tale* (BG Coordinator); *Star Trek: Discovery* (Textile Artist on The Breakdown Team); A small collaborative collection of garments for my clothing label, *Best Time*.  
**ANECDOTES?** We shot a lot of *The Handmaid's Tale* at The Royal York Hotel. One particularly long day I was taking a little break and walking around the hotel when I heard one of my favourite classical songs, "Claire de Lune." I wandered the third floor until I found the source - a teenager was seated at the grand piano that sits in the hallway... I told him it was my favourite song, so he started it again and I got to hear a beautiful piece of music played live in front of me, all by myself in a very lovely setting.



emma doyle

**GERSHA PHILLIPS**  
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**TWITTER & INSTAGRAM:** @gershaphillips #houseofgersha  
**2017 HIGHLIGHTS:** *Star Trek Discovery* (Costume Designer)  
**ANECDOTES?** I was nominated for a CDG Award and did three weeks of research for *Black Panther*.



**HANNE WHITFIELD**  
hanne.whitfield@gmail.com  
**INSTAGRAM:** @hannewhitfield  
**2017 HIGHLIGHTS:** *The Shape of Water* (Background Set Supervisor); *Fahrenheit 451* (BG Coordinator)

**JENNIFER BUNT**  
Nifferdesign@gmail.com  
**TWITTER & INSTAGRAM:** @Nifferdesign  
**2017 HIGHLIGHTS:** *After Camelot* (Buyer); *The Strain*, >>

# CLOSE UP

>> *Wonderful World* (Asst BG Coordinator); *Carter* (Wardrobe Supervisor); *Blowback* (Costume Designer)



**ANECDOTES?** Helping to create an opium den and a funeral in 1880s London for *The Strain* was fun... So was populating a pink and blue candy-coloured town in a zombie musical... So was shooting a murder scene under an overpass in the year's first snow storm... Never a dull moment!

## JOANNA SYROKOMLA

www.joannasyrokomla.com **INSTAGRAM:** @josycostume **2017 HIGHLIGHTS** *Nellie Bly* (Costume Designer) **ANECDOTES?** I was called on a Saturday and asked to come to Winnipeg on Monday morning. We flew in Adam Smith as a Specialty Costume Maker to build 30 pairs of ankle manacles that would 'tighten' with a hex key, but just having him in Winnipeg with us was such a bonus. Also, new CAFTCAD member Lisa Creelman was our head cutter and a joy to have in the very hectic workroom.



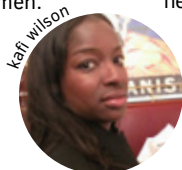
## JULIA CRONIN

**INSTAGRAM:** @julia.costumes & @svea.swim **2017 HIGHLIGHTS** *The Handmaid's Tale* (Buyer) **ANECDOTES?** Buying for *The Handmaid's Tale* has been a great balance between fabric sourcing, vintage shopping, and mall shopping. It's the

first show I've worked on where fabric sourcing has been a major aspect of the buying position. Work aside, it was inspiring that CD, Ane Crabtree spoke at the 2017 UN International Day for the Elimination of Violence against Women.

## KAFI WILSON

info@thestyleminr.com **INSTAGRAM:** @kafievwilson & @thestyleminr **2017 HIGHLIGHTS** *Brown Girl Begins* (Asst. Costume Designer); Relaunching my online shop *thestyleminr.com* which retails >>



>> globally sourced vintage clothing and accessories as well as upcycled/repurposed "one-of-a-kind" pieces.

## KAREN LEE

kflee5@hotmail.com **2017 HIGHLIGHTS** *Star Trek: Discovery* (CS)

## LESLIE KAVANAGH

leslie-kavanagh.format.com **2017 HIGHLIGHTS** *Seven in Heaven* (CD); *Designated Survivor* (Asst. Costume Designer)

## LORETTA CHIN

lretta@lorettachin.com **TWITTER & INSTAGRAM:** @lorettachin **2017 HIGHLIGHTS** Styling: Jennifer Beals of NBC's *Taken* for her HFPA and InStyle TIF appearance; Stephen Jackman-Torkoff for his biographical spoken word performance at The Children's Aid Foundation of Canada Gala, 2017; New England Patriots tight end, Rob Gronkowski ("The Gronk"), for Tide, as well as Raptor's Norman Powell for Go Daddy; Chef Christine Tizzard for the cover and inside photos of her cookbook, "Honest to Goodness;" Worked as a buyer for *Designated Survivor*.



## MONICA FRANGULEA

monica@musesa.com **INSTAGRAM:** @monica\_frangulea **2017 HIGHLIGHTS:** Runway Features: *Fashion Art Toronto* (with Tala Nehlawi Collection), and TOM\* (*Toronto Men's Fashion Week*) with TFL Couture. Editorial Features / Appearances: intELEGANCE; SHUBA; ELEGANT; *Celebrity Clients:* Olivia Newton-John, Amy Sky, Beth Nielsen-Chapman, and host of Leap! with Chere Francis **ANECDOTES?** I made a custom statement necklace for a client using a rare and beautiful gemstone called Coprolite. She was so happy when it arrived and couldn't believe how perfectly it matched her gala dress. Then her husband asked about the gemstone specifically and I explained to them what Coprolite really is... fossilized dinosaur feces\*!



## >> NICOLE MANEK

www.lifeofmanek.com **INSTAGRAM:** @lifeofmanek **2017 HIGHLIGHTS:** *Baroness von Sketch* (CD & stylist for appearances); *BeSpoke Magazine* (Creative Director); Stylist for singer / songwriter Avery Raquel; Nicole Manek accessories line made from reclaimed materials - sold online, at select stores and at The One of a Kind Show. **ANECDOTES?** *Baroness von Sketch* was my first time working in sketch comedy and I got schooled. We shot almost 200 sketches and were responsible for almost 900 costumes. It was so intense, but it was also the most fun I've had in a really long time.



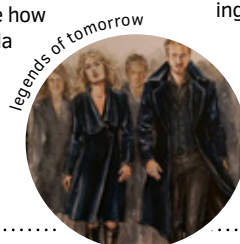
## PATRICK ANTOSH

patrick.antosh@sympatico.ca **2017 HIGHLIGHTS** A series of commercials for the rebranding of *Advertising Standards Canada*, shot & produced by Nimble-Content.tv; Working with Director Kevin Saychareun on his film *Foot Prints* (CD); *Dreamland* - Director Bruce McDonald's comedic, fantasy, horror mashup (CD). **ANECDOTES?** Not only have the director Bruce McDonald and I worked together many times in the last 25 years, but his lead actor was Stephen McHattie... Stephen plays both leads and I ended up doubling him in the film. By the last few weeks I was doing my own job but in full character costume every day.



## TERRY PITTS

www.terrypittsillustration.com **INSTAGRAM:** @terry\_studio27 **2017 HIGHLIGHTS** *Timeless* (ACD/Illustrator) *DC's Legends of Tomorrow* (Illustrator/Prep Costumer) *Blue Book* (Illustrator); *Tin Star* (Illustrator); *Van Helsing* (Illustrator). **ANECDOTES?** I'm a former Instructor of Fashion History, so working with historical / period productions allows me to use my passion for the past to contribute to the accuracy of the costumes I help build. //



# CAFTCAD

THANKS OUR MEMBERS...

## HONORARY

Juul Haalmeyer  
Martha Mann  
Olga Dimitrov

## COSTUME DESIGNER

Adriana Fulop  
Alex Kavanagh  
Anne Dixon  
Barbara Somerville  
Brenda Broer  
Christine Toye  
Delphine White  
Gersha Phillips  
Joanna Syrokomla  
Lea Carlson  
Leslie Kavanagh  
Luis Sequeira  
Marie-Eve Tremblay  
Marya Duplaga  
Nicole Manek  
Nola Chaters  
Patrick Antosh

## ASSISTANT COSTUME DESIGNER

Anna Dal Farra  
Bernadette Croft  
Karen Lee  
Leslie Kavanagh  
Sarah Armstrong  
Victoria Dobson  
Vickey Saito

## STYLISTS

Adriana Fulop  
Alexis Honce  
Jessica Chambers  
Loretta Chin  
Shannon Pomakov

## BACKGROUND COORDINATOR

Beverly Law

## BUYER/SHOPPER

Hanne Whitfield  
Shannon Pomakov

## BREAKDOWN ARTISTS, AGERS, DYERS

Alex Kavanagh  
Beverly Law  
Miranda Lukaniuk-Lipovsek

## CUTTER, TAILOR, STITCHER

Daniela Barbat  
Lisa Creelman  
Ritta Koleva

## ILLUSTRATOR

Amanda MacArthur  
Ciara Brennan  
Mack Sztaba  
Terry Pitts

## SET SUPERVISOR

Bernadette Croft  
Leslie Kavanagh

## SPECIALTY COSTUME MAKER

Adam Smith  
Alynn Lavigne  
Milena Radeva

## TRUCK SUPERVISOR

Hanne Whitfield

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Aimée Tobolka  
Aleksia Pavlovic  
Aleya Gibson  
Allegra Klein  
Amanda MacArthur  
Ann Steel  
Anna-Claude Biron  
Barbara de Kat  
Blake Hyland  
Daina Valiulis  
Damion Saliani  
Deanna Sciortino  
Debora Siegel  
Elizabeth Marics  
Emma Doyle

## PROFESSIONAL cont.

Francisca Alvarado  
Hannah Snow  
Hanne Whitfield  
Ida Jokinen  
Jane Mallory  
Jeana MacDougall  
Jennifer Bunt  
Jonathan Hagey  
Julia Cronin  
Kafi Wilson  
Lisa Creelman  
Marie-Elyse McGuire  
Meg Bonenfant  
Milena Radeva  
Miranda Lukaniuk-Lipovsek  
Niki Gerety  
Nola Chaters  
Robyn MacDonald  
Sarah Friedlander  
Suzanne Aplin  
Sylvia Defend  
Sylvia Platsis  
Tanis Freitas  
Terry Pitts  
Tracey Glas  
Tracy Alves  
Vanessa Vandenberghe  
Victoria McKay  
Yana Brikker

## SATELLITE

Antoinette Messam  
Beverly Law  
Kelly Jane Bruton

## STUDENT

Edoardo Emanuele Rossi Caiati  
Emma Scott  
Rin Ishikawa

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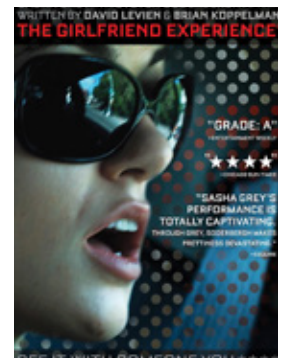
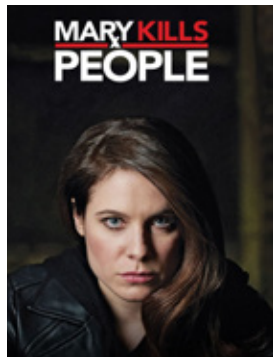
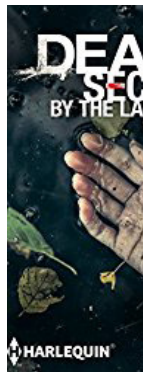
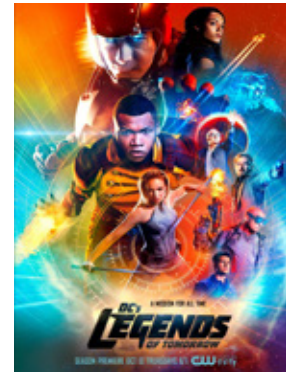
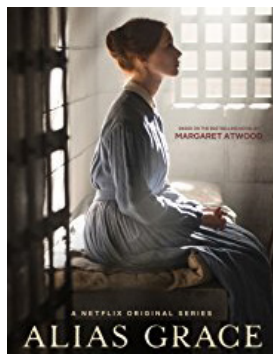
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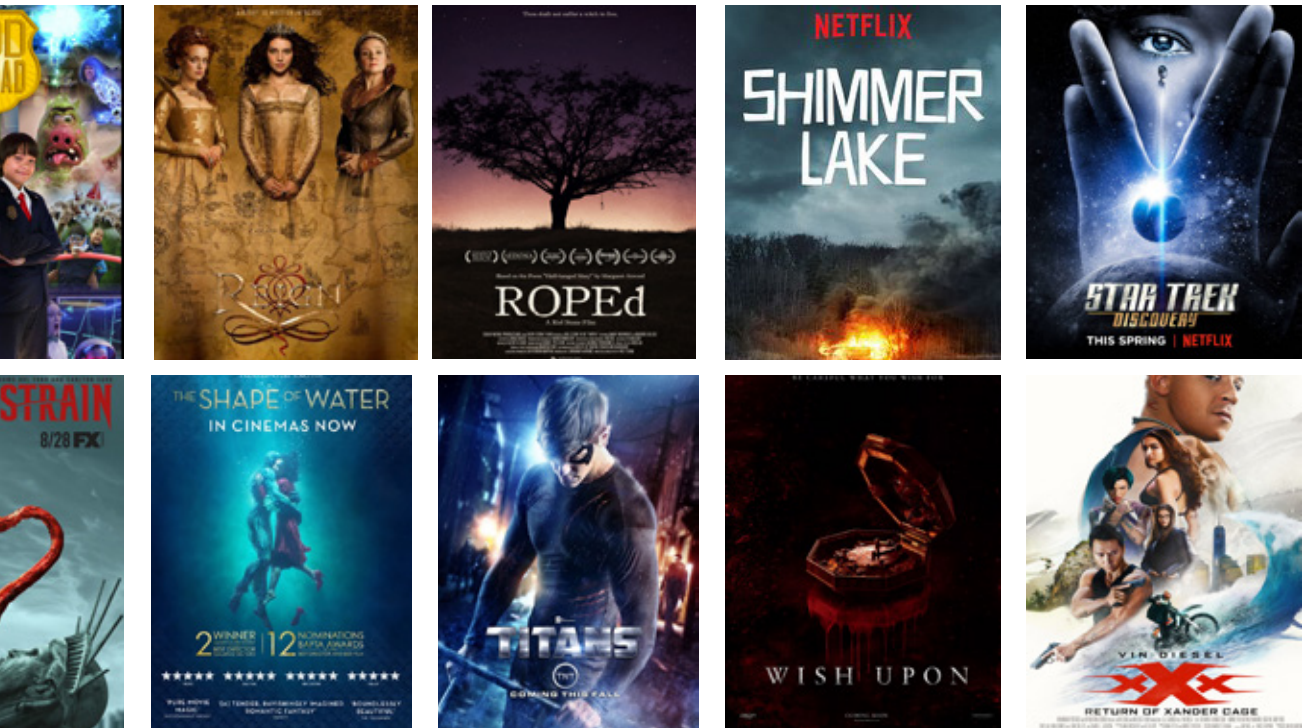
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