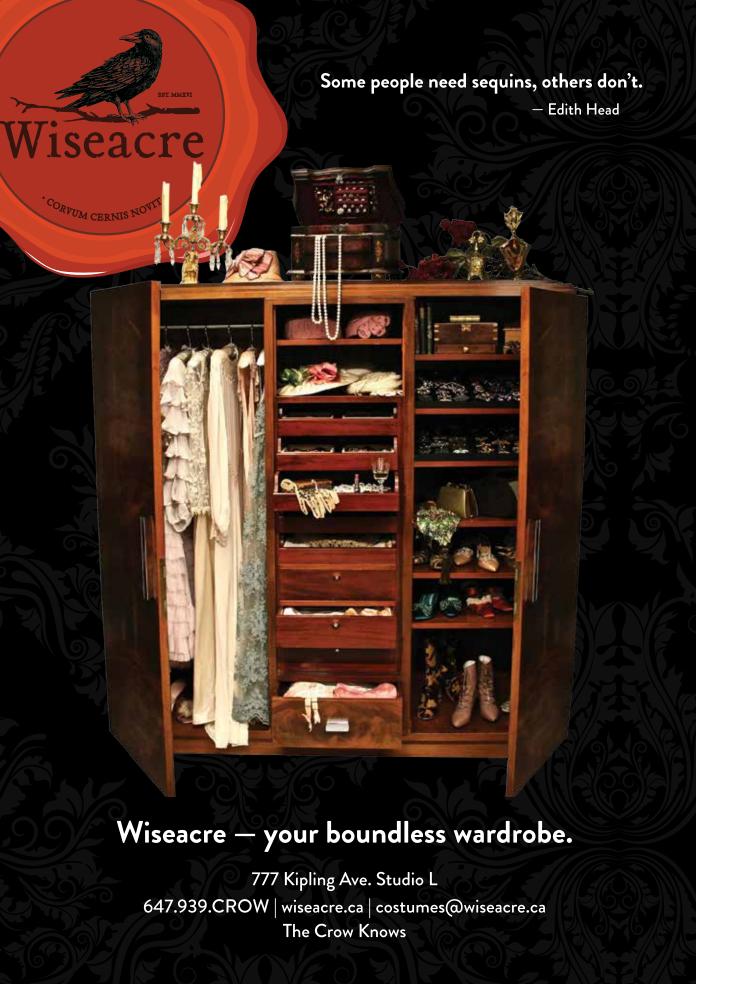
BESPOKE



ISSUE NO. 11 FALL 2018





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BeSpoke magazine

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Find us on social media: @caftcad



The Launch of the First CAFTCAD Awards – Call for Submissions

By Joanna Syrokomla & Cynthia Amsden

Cresting on the excitement of awards season, the first annual CAFTCAD Awards will take place within the white granite walls of the majestic Aga Khan Museum, in Toronto on February 10, 2019.

The celebration will showcase the breadth of Canadian costume design. A broad range of categories are open for entry ranging from contemporary, period and fantasy elements, differing media platforms, short and full-length feature, lowbudget and studio or broadcast-backed film, television and media arts.

"A ceremony which honours the excellence in design achievements of Canadian costumers and artisans is long overdue. Their contribution to the evolution of the Canadian film and television industry cannot be underestimated and recognizing these immense talents with a proper event that allows for nation-wide eligibility is something I am very proud to be spearheading," remarked Event Chair, Joanna

The Aga Khan Museum designed by Japanese Pritzker prize-winner Fumihiko Maki and Indian modernist Charles Correa, will provide the perfect stage to an evening that will begin on a red carpet where media will greet guests, take photographs and conduct interviews. Cocktails and hors d'oeuvres will be prepared by noted Chef Mark McEwan, and an array of nominated costumes will be on display throughout the grand promenade that surrounds a majestic courtyard encased in glass walls etched with ornamental patterns.

The ceremony, hosted and presented by Canadian actors and costume design icons, accompanied by striking media presentations, will take place in the Aga Khan's state-of-the-art auditorium which features exquisite architecture and excellent acoustics. Following the ceremony, guests will return to the atrium for the afterparty.

Costume designers and artisans who are either Canadian citizens or permanent residents of Canada and have worked on projects (feature film, short film, television, music videos, web series, commercials) which have been produced in Canada (costumes must have been primarily built/created in Canada) are eligible. The eligibility period for the 2019 CAFTCAD Awards is December 10, 2017 to December 10, 2018 for projects that have been released theatrically, online, on streaming services, on television/cable, or participated in accredited film festivals.

For sponsorship opportunities, please contact: sponsorship@thecaftcadawards.com.

LETTER FROM THE EDITOR

CAFTCAD is celebrating a milestone our 10th anniversary has arrived.

Our BeSpoke committee is always looking for new ways to excite you and keep you up-to-date with what is happening with our community. That said, this issue of BeSpoke explores the history of CAFTCAD, written by noted culture journalist Nathalie Atkinson. It's an insightful piece that examines our past, present and growth and will prove fascinating reading for both long-standing and new members. We also pay homage to our valued industry partners with

Rental Run our go-to guide of indispensable resources – the rental houses. The Doors Open story explores CAFTCAD's second public exhibition of the artistry of our members. A teaser of what to expect at our month-long official exhibit at Yorkville Village in partnership with Toronto Fashion Week. And yes, in this anniversary issue we are pleased to give you an update on our first upcoming CAFTCAD awards.

There's lots more but we'll leave that to you to discover. Our editorial committee is thrilled for you to see this next issue in our new format. Thanks to this wonderful community for their continued support and for allowing us to be their voice.

Happy Anniversary CAFTCAD! To the next ten!





LORETTA CHIN Editor - in-Chief

LETTER FROM THE PRESIDENT

This edition of BeSpoke continues our celebration of 10 years as a costume organization, and as a united community of artists and craftspeople. As I review the 10 previous issues I am struck by the depth of accomplishment we have achieved; the pages (which are archived on our website, I encourage you to check them out) feature the involvement of so many individuals and businesses who have helped create, support, and grow CAFTCAD.

Over the past 10 years we have developed specific industry training under our CAFTCADEMY banner. We have hosted our ongoing speakers series MILESTONES, our annual **CAFTCAD CELEBRATES COSTUMES** event during TIFF, our fundraiser MOVIE WARDROBE SALE, maintained a comprehensive costume library,

and an informative website. I am particularly grateful to the members who have volunteered for committee work – from our Executive Board who meets monthly, to the various committees that spearhead all our various initiatives - thank you for your time, hard work, and good ideas.

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Last year we decided to celebrate our 10th anniversary by showcasing our members' talent through a public costume exhibit "From Concept To Creation: An Exhibition Of Canadian Costume Arts And Design" which we showcased at City Hall for the Doors Open as well as at the Toronto Reference Library. It was quite gratifying to see the public amazed to have an up-close and personal experience with the work of our members. We are pleased to now be collaborating with xoTO (Spotlight on Toronto), a City Council initiative to support the local film industry.

We are excited to have partnered

with Toronto Fashion Week to expand our "From Concept To Creation" exhibit and have it on display for the month of September at Yorkville Village. Special thanks go out to all the members who submitted work. the Anniversary Exhibit Committee, our Operations and Communications Manager Lynsey Clark, our Exhibit Designer Breanne Woods, and Curator Tarah Burke.



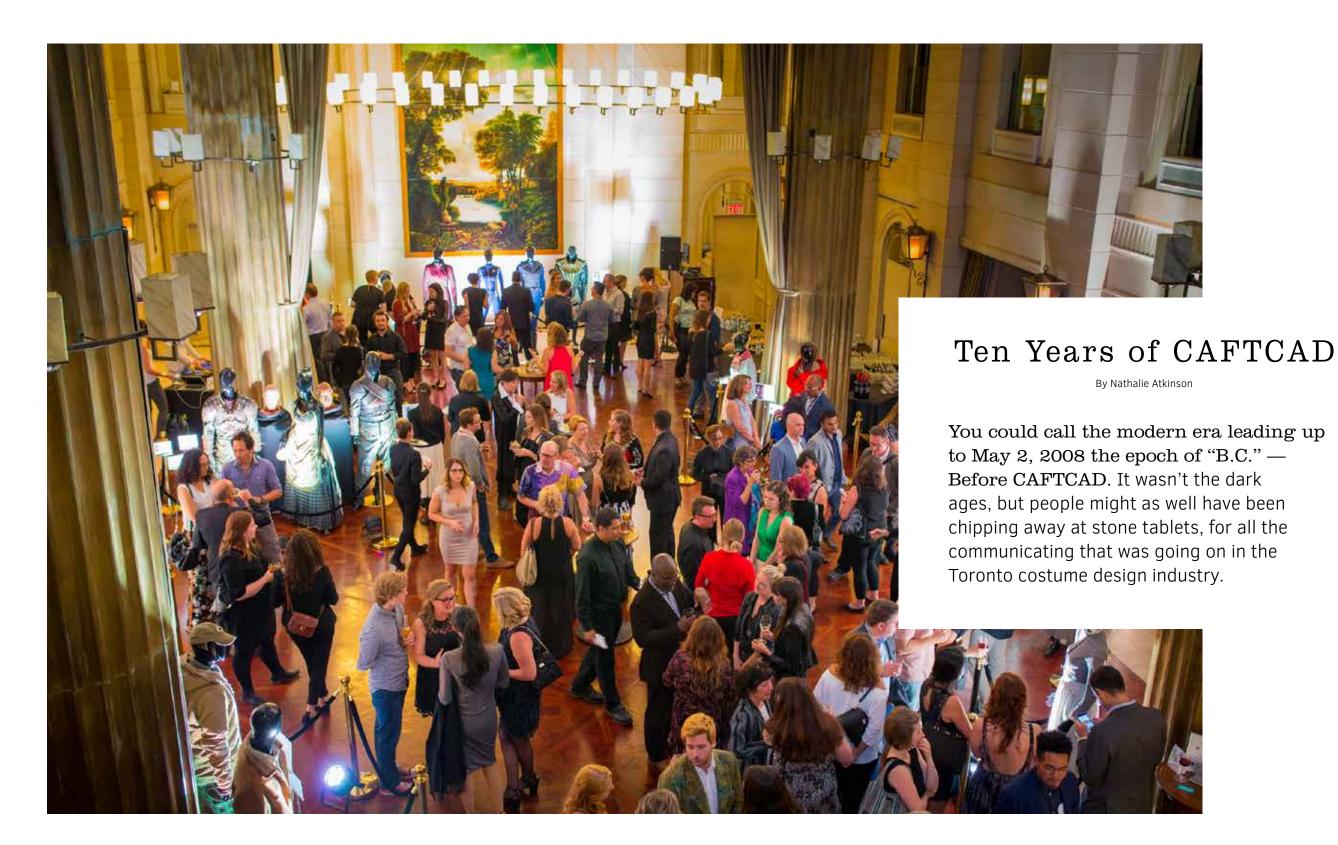


ALEX KAVANAGH President of the Board



BESPOKE no. 11

BESPOKE no. 11



BESPOKE no. 11 BESPOKE no. 11



L to R: Antoinette Messam, Delphine White, Anne Dixon, Luis Sequeira, Alex Kavanagh, Gersha Phillips, Joanna Syrokomla

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There was no natural way for IATSE 873, NABET 700 and non-union affiliated members to connect with each other and talk, several founding members recall. "Prior to CAFTCAD we were three groups and those divides were quite prevalent," says costume designer Luis Sequeira, the Alliance's first president. "We were finding our unions were having difficulty selling us and celebrating us and looked to come together as a means to become a community."

Antoinette Messam is also among the costume designers instrumental in forming CAFTCAD and remembers a small, tentative group of a dozen professionals that assembled in 2006 for initial discussions. "One of the things that I didn't quite understand was the lack of community in the costume department," she explains. "Because we're separated by different unions, and then you also have non-union; collaboration and training was a whole *other* issue." After that first meeting it took another two years to form the Alliance's philosophy, structure, develop by-laws with membership eligibility criteria and to officially incorporate as a not-for-profit arts service organization.

Ian Drummond, the principal of Ian Drummond Collection, remembers the two unions as silos. "Nobody talked to anybody else. The only people who saw both sides were the rental houses." Early talks were focused on opening communication. "There wasn't the social aspect of things either," Sequeira adds. "That again was an instrumental part of organizing."

As Canadian Alliance of Film and Television Costume Arts and Design celebrates its first decade, it's worth

appreciating how much CAFTCAD has done to bridge the intractable union divide—and even worked the framework to its advantage. In the United States, for example, the Costume Designers Guild is a workers' union that represents costume designers, assistant costume designers and costume illustrators but doesn't include any other specialists or costume industry support professionals. In Canada, CAFTCAD crosses disciplines and categories that make it possible for emerging costume arts and seasoned pros alike to gain experience and access a level of community that helps nurture careers.

The Doors Open exhibit of costumes at Toronto City Hall and a partnership with the Toronto Public Library of a satellite exhibit of costumes from *The Shape of Water* launched CAFTCAD's anniversary celebrations. The "Concept to Creation" exhibit (Sept 4-30) at Yorkville Village takes place during two landmark events in the city - Toronto Fashion Week and the Toronto International Film Festival, and demonstrates the breadth and diversity of the membership and its talents.

CAFTCAD was formed as neither a union shop nor a technicians guild but as a non-partisan alliance of mostly freelance costume professionals working in a number of areas. What started as twelve individuals is now more than 120 strong; with non-union members that include Christine Toye, the Emmy Award-winning costume designer of the *Odd Squad* children's program and membership categories that vary from assistant CDs to breakdown artists, tailors, buyers, stitchers and truck supervisors.



Otherworldly: The Art of Canadian Costume Design Exhibit at TIFF Bell Lightbox in 2011

"Every position is really represented in the organization and is welcome," Sequeira says of the range of member experience and talents. "It was important to be inclusive. We are celebrating not only the costume designer but costume arts, and *all* the people that bring that together."

Another reason CAFTCAD was started, current president Alex Kavanagh explains, "is that we were frustrated at the lack of understanding about what we *do* as a department. Costume[ing] is a visual storytelling process. We help define characters through their clothing, we help tell the story through the manipulation of that clothing."

That lack of understanding wasn't just from the public: "We talked about ways in which we can promote and educate our peers — our directors, producers, union heads," Kavanagh says, "about what it is we do in our day-to-day." CAFTCAD's mission to elevate and promote Canadian costume design has been multi-pronged, including a commitment to the health of the industry and cultivating the next generation. "If you want to loop back to ten-plus years ago it was busy in Toronto," she continues. "But it was busy with a lot of the costume designers and their assistants being American. We were assistant or co-designers, not part of the creative elite sometimes not even being able to interview [for the job]."

"There were so many things we discussed," Drummond recalls, "but one of them is that we were all getting older and we needed to start bringing in the next generation to start taking our places and to train them properly, a more formal mentorship. Teaching."

"No one was ever *near* a movie that was getting nominated for an Oscar, let alone getting nominated themselves," Kavanagh says. "That's come from department sizes increasing, and from us having training and the opportunity for people to do jobs that weren't being done in Toronto before"

Around 2015, under then-president Loretta Chin, there was a renewed focus on educational initiatives and specialty training workshops for members. The range of formulated courses expanded from Costume 101 (a popular primer on the workings, positions and skillsets within the costume department) to include in-demand skills like the Art of Destruction, an intensive two-day hands-on introduction to the basic techniques of textile and costume breakdown, career seminars on how to market oneself through Instagram, and specialized classes in surface embellishment. Consider that in fashion design school or theatrical costume training, "you don't really learn how to do continuity or how to break down clothes," Messam says, and "embroidery is a skill level people don't think why you would need it," Messam says, "but when you look at Games of Thrones clothing you see the level of detail."

It's fair to give CAFTCAD some of the credit for the elevated industry landscape.

Just ask Sequeira, who in addition to several seasons as the costume designer of F/X series *The Strain* was recently nominated for an Academy Award for his work on *The Shape of Water* (and for which he won the Costume Designers Guild



Clockwise from above: Participants at the popular Costume Breakdown: The Art of Destruction course; Hands on at Embroidery 101 class; Loretta Chin and Antoinette Messam at CAFTCAD Celebrates Costumes event; scene from a CAFTCAD Movie Wardrobe Sale; CAFTCAD presents A Conversation with Edith Head









of America award for Excellence in Period Film, and a slew of other nominations). "The industry as a whole has obviously become a lot more sophisticated," he says, "and the need for specific artisans has become more important." He rhymes off a few other Oscar-nominated movies produced in Canada, from *Chicago* to *Spotlight*. "Now when a producer or a studio is looking at Toronto as a possible location there is a track record for good technicians, good artisans."

"You have projects like *The Expanse*, *Star Trek: Discovery* and *Suicide Squad* — big shows that require a large team," Kavanagh continues. "Those types of features used to make and process all the costumes in Los Angeles and ship them to Toronto. Now we're making them *here*, developing the talent and people are really honing their skills, learning new ones, developing techniques. We're able to have crews of six breakdown artists - textile art dying, decorating, creating new techniques to manipulate fabric—not just basic stuff like extreme aging in zombie movies but making spacesuits and aliens, molding and sculpting fabrics, using products we never really had a chance to play with that much before."

That's a measure of the organization's success. "One of the things that I'm so proud of with CAFTCAD is that we've set up one of the best foundations for training, anywhere," Messam says, "and I talk about it everywhere I go, from Atlanta or Calgary or Vancouver or Oakland."

"You learn from your peers," longtime member Lea Carlson chimes in. "And people hold things close to their chest, so the best thing about CAFTCAD has been getting to know other designers because it's a shared project, a common goal which is to try to find a way to organize and unify ourselves better. It's brought people together," the *Room* and *Ginger Snaps* costume designer adds, "and made people visible that I didn't know about before." One of Carlson's favourite perks is the private Google chat group where members share resources and knowledge. "It's opened up access to craftspeople through our private online message boards, finding and outsourcing to specialized contractors."

In recent years, costume design has enjoyed a higher public profile thanks to the rise of cosplay and conventions, as well as landmark international exhibitions like "Hollywood Costume" curated by designer-turned-scholar Deborah Nadoolman Landis, as well as the ongoing seasonal display of nominated film and television costume award finalists works at the Fashion Institute of Design and Merchandising in L.A. It all helps foster insight into costume and generate regular press coverage of what it contributes to film and television in mainstream media like Vogue, The Hollywood Reporter and WWD to Racked, Fashionista and the New York Times. Public interest is higher than ever, especially as films shows set up their own branding on social media and encourage behind-the-scenes glimpses that often includes the costume arts. "That's a step forward for us as a craft," Kavanagh says, as are new media formats and platforms like podcasts.

The organization had an original commitment to raise the profile within the costume industry, but that also extends to cultivating a better understanding of costume design among

the press and general public.

Costume artists work hard, long hours and the documentation of process is not necessarily something that comes naturally. That, Kavanagh says, and intellectual property of shows and features make it a challenge for designers to self-promote while being work-for-hire artists. There's where events that feature the costumes themselves come in. "It has been a really great way for us to contact productions and access costumes to display," she says, "and a way for a costume designer to get their picture with it and claim ownership of their work."

In 2011 Messam shepherded the organization's major "Otherworldly: The Art of Canadian Costume Design" retrospective, a public exhibition of horror, science fiction and fantasy costumes displayed at the TIFF Bell Lightbox in partnership with the Toronto International Film Festival. Created with CAFTCAD's frequent exhibition collaborator Breanne Woods, it showcased the work of more than a dozen members. Since then, the CAFTCAD Celebrates Costume press and industry reception has become an annual Toronto International Film Festival tradition.

Later, under then-president Joanna Syrokomla, the organization brought "A Conversation with Edith Head," Susan Claassen's one-woman show about Hollywood's most famous and decorated costume designer, to Toronto for a brief theatrical run in 2014. Syrokomla herself started volunteering with CAFTCAD as a young non-union designer and remembers being shy sitting in that first meeting with illustrious designers like Delphine White and Martha Mann. "You only hire *one* costume designer per show, there was not a lot of other opportunity for collaboration together," she continues, "so the organization expanded all of that immensely."

Over the years other CAFTCAD initiatives have included a sleeker redesigned newsletter and an expanded and mobile-optimized website, and regular "Milestones" talks with costume veterans like Monique Prudhomme (*The Imaginarium of Doctor Parnassus*), the first Canadian costume designer to be nominated for an Academy Award, and Julie Weiss, Wendy Chuck, and Ane Crabtree that help given dimension to the profession's different creative processes.

"We're all in this because we love it," Syrokomla adds. It's worth the hours they all fit in around long days and nights on productions "because no one else is creating opportunities for us to showcase our work." The next phase in domestic and international recognition comes thanks to a committee she chairs on CAFTCAD's inaugural Costume Design and Arts Awards, newly created to further their mandate and honour Canadian industry talent. It debuts in late winter 2019 and means that the artists who create the memorable costumes the actors wear will finally have their own hardware to show for it.

Culture journalist Nathalie Atkinson is the creator and host of the Revue Cinema's monthly Designing the Movies film series that explores art direction, production and costume design as a lens for analysis; designingthemovies.com

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DOORS OPEN

By Loretta Chin

When actors wear a costume on screen, they provide a snapshot of a whole character, both physically and psychologically. It's a collaborative process that involves the director, the costume designer and the actor themselves.







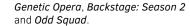
Apart from award shows, museum exhibitions, or dedicated conventions like Comic-Con, there aren't many opportunities for the public at large to engage with the work of the costumers and artisans who create costumes that give life to the countless characters that inhabit the film and television universe.

For a couple of days in May that changed when Toronto's **Doors Open** 2018 threw a spotlight on Toronto's flourishing film industry. There to illuminate the creative process behind costume design, was CAFTCAD's engaging, educational and entertaining exhibit From Concept to Creation: An Exhibition of Canadian Costume Art and Design - CAFTCAD's homage to the work of our members and some productions they have worked on. Now in its 18th year, Doors Open is an annual free city-wide event that allows residents and tourists an all-access pass to explore the city via various



themes that have included architecture, literature and sacred spaces. This year's theme, *Film: The Great Romance* gave the public a behind-the-scene look at the craft of costuming with a display of 26 costumes divided into six genres.

Displayed in the rotunda of City Hall, the exhibit was a film and television tableaux showcasing "Creating New Worlds," costume design for the fantasy genre; "Bringing the Past to Life," period costuming; "Fashioning Fear", costume design for the horror genre; "Right Here Right Now", contemporary costume design; "Discovery and Diversion", costuming for children's programs and "Fashion Future", costuming for science fiction. Productions represented included costumes from the Academy Award winning film The Shape of Water, The Handmaid's Tale, Murdoch Mysteries, The Strain: Season 4, Anne with an E, Star Trek: Discovery, Saw II, Repo! The



Over 11K visitors passed through City Hall for the Doors Open weekend and our CAFTCAD members and volunteers that oversaw the exhibit reported the public was thrilled by the opportunity to experience rare up close and personal viewing of costumes from their favourite shows while engaging with our members on the process of designing costume or how to get into the industry.

A satellite exhibit from *The Handmaid's Tale* was housed at the Toronto Reference Library followed by an exhibit of the "Elisa" costumes from *The Shape of Water*. CAFTCAD's founding member, past president and Academy Award nominee Luis Sequeira, gave a riveting talk about his career and work during Doors Open at this venue.

The Doors Open exhibit marks the second public offering showcasing our member's talent since the highly successful 2011 Otherworldly Exhibition at the TIFF Bell Lightbox in CAFTCAD's ten-year history.

This legacy continues with the organization's 10th anniversary exhibit September 4th-30th in Yorkville Village, which coincides with Toronto Fashion Week and the Toronto International Film Festival (TIFF).

Photography by Nick Wons (L to R clockwise): The Strain Season 4 (Costume Designer: Delphine White), Star Trek: Discovery (Costume Designer: Gersha Phillips), Anne with an E Season 1 (Costume Designer: Anne Dixon), Star Trek: Discovery (Costume Designer: Gersha Phillips), Odd Squad (Costume Designer: Christine Toye), The Shape of Water (Costume Designer: Luis Sequeira), The Strain Season 4 (Costume Designer: Delphine White)



THE RENTAL RUN

WHEN YOU

JUST CAN'T SHOP IT.

TURN TO BESPOKE'S

COMPREHENSIVE GUIDE TO RENTAL

HOUSES

IN TORONTO

(AND BEYOND).

BY LORETTA CHIN



BERMAN & COMPANY LTD.

55 Logan Ave. Unit A Toronto, On M4M 2M9 416-214-2474

bermanandco.com

THE HOURS: Mon-Fri: 8:30am - 6:00pm Saturday: 11:00am - 4:00pm

SOCIAL MEDIA:

@berman and co, @SELECTED by Berman

THE LAYOUT: On the site of a retrofitted Brinks building, Berman & Co. is the Fort Knox of Costume Rental – its vintage and historical collections occupy the building's original money vaults. This is the largest costume rental house in Toronto, with over 23,000 sq. ft. and 20 ft. ceilings. Double-decker rolling ladders access the 13' high mostly triple-hung racks. Work areas for costumers and stylists to go over their lists are provided. Ample parking is available.

THE BACKSTORY: Established in 2007 by costumer Linda Petty and stylist Debra Berman, the duo acquired the collections of both the CBC Costume Department and RDS. Linda went "Solo" in 2015 when Debra Berman took on the role of Rogers "National Stylist."

THE GOODS: With over a million costumes, there's a strong emphasis on 70s & 80s clothing - the decades that could be described as the CBC's costume department heyday. Source vintage Western shirts, suits and boots or plaid shirts from vintage eras to workwear categories, and a massive array of accessories, from hats to jewellery to glasses from all eras, and an impressive array of costumes too numerous to mention including: school uniforms; flight attendants; graduation robes; tuxedos; skating outfits; an ethnic collection; variety show costumes; and a section of broken down clothing. Complementing the historical, vintage and contemporary collections are the new acquisitions on the "Specialty Garment" racks - higher-end designer items that are rented at a premium.

AS SEEN: The go-to for almost all local film and series, the house has shipped goods across Canada, to Romania, and Cuba, and most recently to Budapest for *Blade Runner 2049*. In 2016, Enya Vandenhende from the Balenciaga womenswear design team, spent a day pulling a rack of interesting pieces (which were photographed to spec) as potential inspiration for the Spring 2017 RTW collection.

FUTURE PERFECT: Generating interest in our Instagram account and Etsy store which can be found at "selectedbyberman". On this site you will find hand-picked gems from the Berman & Co. archive which offers worldwide distribution.



HOMEMADE TARTS/ JUUL HAALMEYER DESIGNS

38 Camden Street. Suite 102 Toronto, ON M5V 1V1 416-504-5646

THE HOURS: By Appointment SOCIAL MEDIA:

Facebook: Homemade Tarts/Juul-Haalmeyer Designs

THE LAYOUT: In the heart of Toronto's old garment district, owner Juul Haalmeyer has maintained two floors of double-racked wardrobing since 1980.

THE BACKSTORY: Juul worked as a costume designer for over 40 years on such shows including the iconic SCTV and was personal costumer to the late Canadian comedy legend, John Candy.



THE GOODS: Offering a vast selection of character clothing from the 1940s to 1980s, the collection also includes an incredible selection of costume jewelry. The space is filled with colour, pattern, texture, and sequins. It has rightfully been a go-to for vintage costuming for decades, not only for the stock but for the wealth of costuming anecdotes Juul supplies.

AS SEEN: Practically everything period that was shot in Toronto has rented from here.

FUTURE PERFECT: "I hope the sci-fi/ fantasy trend fades, and 'Movies of the Week' make a return," says Juul.



IAN DRUMMOND COLLECTION

222 Islington Avenue, Unit 8 Entrance on Eighth Street, Door 18 Toronto, ON M8V 3W7 416-531-2591

iandrummondcollection.com

THE HOURS:Mon-Fri: 8:30am - 5:30pm SOCIAL MEDIA:

Instagram: @iandrummondcollection Facebook: Ian Drummond Collection

THE LAYOUT: A climate-controlled ware-house space with individual lighting for each rack, covered with drop sheets to protect from dust and light. This roughly 7,500 sq. ft. single-level space boasts 14' ceilings and a triple-tiered rack system. Parking is available.

THE BACKSTORY: Both an ACD and Background Coordinator, owner Ian Drummond has worked on major blockbusters like *Hairspray* and *Cinderella Man*. He was also a buyer for *Chicago*, which swept the 2002 Oscars (including the award for Best Costume Design). A passionate collector, he established his eponymous collection in 1996, which rents directly to industry professionals. He also operates a trio of Etsy Shops, has a dominant presence at many vintage shows, and is a regular vendor at CAFTCAD'S own Movie Wardrobe Sale.

THE GOODS: Fastidiously organized and impeccably maintained late 19th and 20th century civilian vintage clothing for men, women and children. Providing a valuable history lesson in period costume, the 30,000+ piece collection consists of everything required to outfit a cast from head to toe - individually labelled by gender, decade and size. Amongst the collection of interesting and valuable pieces, you'll also find a selection of 1920s beaded and embroidered evening capes.

AS SEEN: This year's Oscar nominated Shape of Water, as well as Anne (Season 1), Murdoch Mysteries (Season 11), Man in the High Castle (Season 3), Damnation (Season 1), The Good Witch (Season 4), Feud, The Last Tycoon, Murder on the Orient Express, Dumbo, Fantastic Beasts 2, On the Basis of Sex, and the Ruth Bader Ginsburg bio-pic.

FUTURE PERFECT: Upgrading both the inventory and invoicing system, installing new studio lighting, acquiring more vintage and retailing boy's period footwear.



IMIJ WARDROBE

250 Emerson Avenue Toronto, ON M6H 3T8 416-890-0063 imiiwardrobe.com

THE HOURS: Mon-Fri: 8:30am - 5:30pm or by appointment.

SOCIAL MEDIA:

Instagram: @imijwardrobe Facebook: @ImijWardrobe

THE LAYOUT: A converted former art gallery, this 1000 sq. ft. space features 11' ceilings divided into two rooms – one offering a workspace for stylists/ designers, fashion reference, and fuel (a Nespresso machine with milk frother) plus some healthy snacks. The larger open space showcases floor-to-ceiling racks on one wall, and shelves of footwear, bags, knapsacks, totes, jewellery, hosiery, and foundation garments on the other. There's a large, pull-up shipping door for load-ins and outs. Some parking is available.

THE BACKSTORY: This new-kid-on-the-block was established in May of 2017 by Meileen Son Hing. Touting a well-curated selection of classic and directional fashion (ranging from basic to designer), this rental collection benefits from the extremely informed POV of a veteran stylist with over twenty years of industry experience.

THE GOODS: Source elevated men's, women's and children's premium clothing and accessories - from Aldo to Z Zegna, H&M to Rag and Bone. Creative and editorial-worthy pieces address the aspirational needs of commercials as well as plenty of offerings for long format vehicles. A barcoding system is in place for quick and easy write-ups and Imij's Instagram account highlights items available to rent. Price points align with industry standards.

AS SEEN: Commercials, film, print advertising and fashion shoots.

FUTURE PERFECT: Actively seeking a new location with a larger racking system and an area for fittings. Continuing the process of creating an online image bank that can be accessed by stylists and costume designers.

BESPOKE no. 11 BESPOKE no. 11



LE GRAND COSTUMIER

2225 rue Montcalm Montréal, Quebec H2L 3H8 1-438-896-4646

www.grandcostumier.com

THE HOURS: Mon-Fri: 9am - 5pm. Extended business hours available by appointment.

SOCIAL MEDIA:

Facebook: legrandcostumier

THE LAYOUT: Occupying five floors in downtown Montreal, the facilities cover 16,000 sq. ft. of space. A fully equipped : 700 sq. ft. workshop will be open by publication.



THE BACKSTORY: Established in May 2016, this non-profit social enterprise was created by members of the film and television community, says Directrice générale, Marie Houde. "Its mission is to preserve the integrity of the costume collection received from Radio Canada, and to expand and manage it for the costume design community. The intent is to allow designers to use its priceless collections, and to promote the different facets of the costume profession through a variety of activities aimed at the creators' community," she adds.

THE GOODS: Initial acquisitions began in the 1950s and since then, offerings both designed and acquired have culminated into over 100,000 items, forming one of the largest collections in • North America. Specializing in head-totoe dressing for men and women from the early 18th - late 20th century, LGC has a "superb collection of hats, gloves and accessories for each period," says Marie, who adds, "the corsets and undergarments that ensure the proper silhouette are also available." Costume selection as well as packaging and shipping services are offered.

FUTURE PERFECT: A series of courses aimed at costume professionals as well as emerging designers is slated to begin in early 2019.



LIBERTY WARDROBE HOUSE

186 Munro St. Backdoor Entrance Toronto, Ontario M4M 2B9 libertywardrobe.com

THE HOURS: Mon-Fri: 8:30am - 6pm. Saturday: 10am-4pm.

SOCIAL MEDIA:

Instagram: libertywardrobehouse

THE LAYOUT: This two-storey building covers an area of 7,000 sq. ft. It's brightly lit and offers floor-to-ceiling racks of well-organized, colour-blocked, contemporary wardrobe and accessories. Signage and sizing is clear. Women's and children's and some men's workwear are found on the second floor. while men's clothing and shoes for all genders are found on the ground floor. Work areas with computers and printers, and a coffee and snacks area are provided. A private parking lot, large enough for truck load-ins and outs is available.

THE BACKSTORY: Established in 1990 by former stylist and costume designer Ken McGuire, the torch was passed to working stylists and costume designers Kate Day and Maeve McKee who purchased Liberty in September 2017. With the duo's extensive knowledge of current industry demands, "It's less about the back story and more about the future story for this rental house," says Maeve - one half of the entrepreneurial duo.

THE GOODS: New stock that is aspirational and relatable arrives weekly adding to the over 300,000 women's, men's, children's, and specialty items available to rent. Their stock list includes: Santas; all types of padding; vintage; sports teams/uniforms; cheer; dance; ethnic; headwear; footwear; accessories; fantasy; clubwear, workwear; medical, hospitality; tuxedos, prom; bridal and western. A full one-piece suit and head made entirely of human hair extensions, a la Cousin It - is a favourite for editorial pulls.

AS SEEN: An A-Z of films, television shows, pilots, and print jobs from prestigious award-winning projects, to bizarre and wardrobe-centric jobs. It's the starting point for many commercial styling pulls and many jobs have been pulled solely from this collection.

FUTURE PERFECT: The possibility of a second location in the future and "keeping our stock current and in line with what television, film, and commercial productions and most importantly the stylists and costume designers that we work with need is incredibly important to us," says Maeve.



THE WEAR AND NOW INC.

222 Islington Avenue, Unit 8 Toronto, Ontario M4M 1T8 416-603-9889

www.thewearandnow.ca

THE HOURS: Mon-Fri: 10am - 6pm or By Appointment.

THE LAYOUT: This 4000 sq. ft. singlefloor space offers boulevard private parking and load-in and out ramps for cube trucks. The 16 ft. walls are racked three tiers high, with the highest reaching 14 ft.

THE BACKSTORY: Initially operating under the name the Wearhouse upon launching in 2006, this uniform facility was incorporated to The Wear and Now Inc. in 2009. Owned by Caitlin Webster and Nicholas Ryan, the duo recognized that the production industry had few key staples in place and if you wanted the ubiquitous 'visual stereotype' uniforms - chef, cops, first responders/ paramedics etc. you had to source. purchase ship and receive your item in the hopes it was the right colour, size, fabric and would arrive on time for shootina.

THE GOODS: Uniform pants, shirts, jackets and hats. Many items are available in plus sizes, multiples and wherever possible, multiple colours. The all-important flashes - badges, cresting, ranking and insignia are available for authenticity. Workwear sections include hospitality industry employees (hotel, flight attendants, pilots), school uniforms, cheerleaders, police (FBI, NYPD, CSI etc.), fire, EMS/First responders, chef, hospital, dental, factory, construction, religious (bishops, cardinals, popes, military). Breakdown items are available as are biohazard/hazmat suits and foammoulded pregnancy padding.

AS SEEN: A long list of long-format projects have come through these doors - The Shape of Water, Little Mosque on the Prairie, The Rick Mercer Show, Designated Survivor, After Camelot, Handmaid's Tale, Suits, The Good Witch. The Indian Detective. Taken, Cardinal, Orphan Black, Shadowhunters, and Suits have all been serviced by the house. The same applies to commercials, music videos, Harlequin romance covers, student projects, creatives, and editorial projects.

FUTURE PERFECT: Launched TWN (The Wear and Now) Instagram account this year to increase media profile within the industry.



THUNDER THIGHS

16 Busy Street Toronto, Ontario M4M 1N8 416-462-0621 thunderthighscostumes.com

THE HOURS: Mon-Fri: 10am - 6pm SOCIAL MEDIA:

Instagram: thunderthighscostumes

THE LAYOUT: Formerly an old barn and stable house from the late 1800s. the building has been renovated to two floors, which equal 20,000 sq. ft. In the first half of the building, the clothes are held on two-tier, 9-foot-long racks. In the second half, the clothes are housed on three-tier, 12-foot-long racks. Street parking is available with a couple of private spots at the end of the facility.

THE BACKSTORY: Initially established by the late costumer, Lynda Kemp, in 1971, TT moved to its present location 31 years ago, when she bought the building in 1986. It remains a family affair, owned by husband Otta Hanus and son Doane.

THE GOODS: Specializing in historical and period costumes, the most interesting pieces are military uniforms:1750 French and British Uniforms: WWI and WWII Canadian and British Uniforms; WWII American Naval; WWII Nazi Uniforms and modern-day American Uniforms. It's most valuable pieces are historical dresses from the 1750s. Find real furs ranging from coats, wraps, headpieces, gloves and stoles and a strong selection of clothing from the 19th and 20th centuries. A great source for Métis and Inuit wear and leather First Nations tunics and leggings, the indigenous furs include parkas, pullovers, capes and tunics are from animals ranging from rabbit to caribou. Accessories include jewelry, mukluks, and moccasins.

AS SEEN: The longevity of TT has seen a varied history of productions including: Mrs. Soffel, the first Anne of Green Gables and the current Anne TV series, Frontier, Damnation, Murdoch Mysteries and the new spinoff of Murdoch. Franke *Drake*. along with countless commercials

FUTURE PERFECT: "Organizing the stock to service clients' needs more efficiently and purchasing new stock. We launched our first website thunderthighscostumes. com this summer which highlights archetypal costumes from our collection and helps us reach a new generation of costumers and independent filmmakers and facilitates the needs of our longterm clientele.'



WISEACRE INC.

Cinespace Film Studios, 777 Kipling Ave, Etobicoke, Ontario Studio L - Entrance off Norseman Street 647-939-CROW

wiseacre.ca

THE HOURS: Mon-Fri: 8am - 6pm Saturday: 10am - 4pm.

SOCIAL MEDIA: @wiseacreprops THE LAYOUT: Located in a former CBS lockup, this expanded and retrofitted warehouse possesses a robust inventory of set dressing, props, greens, backdrops, rigging, and production/location supply. The 6,000 sq. ft. of inventory that comprises the costume department sits within • toward shooting in Canada's varied the studio. Expertly organized, the main floor holds a comprehensive selection of contemporary men's, women's, and children's clothing, high-end brands, uniforms (police, SWAT, firefighter, military, medical, restaurant and work-wear, etc.), shoes, jewellery, and accessories.

The upper floor is dedicated to period

wardrobe from the 1920s to 1980s and

the complete collection of *Reign* stock

accumulated over four seasons.

THE BACKSTORY: Described by GM, Peter Miskimmin as "a repository of goods to complement your vision," the facility is owned by Frank Siracusa of Whizbang Films and John Weber of Take Five Productions. "Rosemary Della Serra was brought on board to lend her expertise to establish the costume department," says Peter. The move is apropos; Della Serra is Toronto's 'Godmother of Costume Rental' and has launched many a stylist's career. THE GOODS: Home to the entire costume

inventory from *Incorporated*, *American* Gothic, Transylvania, Beauty and the Beast, find handmade Reign pieces - from princes to paupers, chainmail, armour, furs, cloaks, footwear and accessories. Plus, racks of gorgeous contemporary gowns and vintage designer originals in impeccable condition from a variety of shows. One of the most recent acquisitions is the "carefully crafted concentration camp uniforms from The *Strain* – the only existing stock of this kind in North America," says Peter.

AS SEEN: Since opening in June 8, 2017, productions serviced include: Star Trek: Discovery, Titans, Falling Water, Umbrella Academy, The Romanoffs, 12 Monkeys, Condor, Shadow Hunters, People of Earth and HBO's upcoming series, Jett. FUTURE PERFECT: Expect the launch of a footwear and accessories boutique, and an area dedicated to fittings and

photo shoots



WOTEVER INC.

11 Dickens Street Toronto, Ontario M4M 1T8 416-461-1033

www.wotever-inc.com

THE HOURS: Mon-Fri: 8am - 6pm. Saturday: 12pm-4pm.

SOCIAL MEDIA: @woteverinc

THE LAYOUT: Wotever occupies a ground-floor space of 3040 sq. ft. The front is dedicated to a retail shop that services everything from Costume Department set-up to kit expendables and workwear. The rear of the building offers necessary rental items that are geared seasons. Parking is available.

THE BACKSTORY: Owner Bridget Faroo, had previously helped establish and manage RDS (Rosemary Della Serra's former costume house). Recognizing the need for an operation that specialized in all-weather gear on and off camera and noting that costumer supply stores were moving out of the downtown core, she established Wotever in 2003. Partnering with CD Anne Dixon, the pair's expertise in the mechanics of what's required for costumers and stylists to efficiently execute their projects with increasingly shorter lead times created this "one stop shop for all weather gear, supplies and expendables."

THE GOODS: There's an oftenoverlooked rental aspect, available at this retail and online operation. Costumers will find a wide range of sizes and styles of gear for all elements for the diverse Canadian climate. Warmup • gear includes: parkas; rain gear; fleece; thermals; gloves; hats; scarves; blankets; socks; winter and rain boots. Safety gear includes CSA safety boots, vests, hard hats, and PFD's (personal flotation devices). There are wetsuits, chest waders / hip waders; cooling and heating vests, and bug suits. Items like robes, towels, flip flops and every stage of pregnancy padding can be found. The facility also carries a selection of "Vintage/heritage" Canada Goose parkas, and "Bunny Boots" - military grade extreme cold arctic grade winter boots. Equipment offers include: racks, steamers, irons, ironing tables, bins, dye pots, and mannequins.

AS SEEN: Open over 15 years, numerous films and commercials have been supplied.

FUTURE PERFECT: Expansion and the acquisition of "hard to find retail and rental products that make everyone's job easier and more pleasant, and the manufacturing of specialty items," says Bridget.

${ m CLOSE}$ ${ m UP}$ the scoop on your caftcad colleagues, from a-z

ADRIANA FULOP

CONNECT:

@ @intergalacticgyspy THE WORK: Since finishing the feature, The Incredible 25th year of Mitzi Bearclaw, I have been working

with Kahawi Dance Theater on **Blood Tides**. I also designed costumes and styled the INDSPIRE Awards ceremonies, a celebration honouring indigenous cultural achievements. **HIGHLIGHTS**: I was honoured to design a dress for Inuit

singer Kelly Frazer for the Indspire Awards. It was based on Sedna, the Inuit sea goddess and incorporated wearable technologies, seal skin, and a 40ft custom printed train.

ALYNNE LAVIGNE

THE WORK: Really excited to be working with season 2 of American Gods, the last season of Killjoys and SHAZAM! HIGHLIGHTS: Par Ici. (@paricijewellery) a jewellery line I design with my BFF was nominated for a CAFA

ANNA DAL FARRA

Award! (The Canadian

Art and Fashion Awards).

THE WORK: Frankie Drake Season 2 -Assistant Costume Designer.

ANTHOULA MAMALOS

CONNECT: linkedin.com/in/anthoulamamalos-242674b2 THE WORK: I was in the Art Department. for a BBC mini series, The Little Drummer Girl and was the assistant to both the Art and Costume Departments for a Greek feature film. I was the ACD for a big commercial in Greece, HIGHLIGHTS: Working for Maria Djurkovic and Tatiana McDonald in The Little Drummer Girl. A big achievement of '18: successfully applying for sponsoring my husband and child, packing and selling everything in Greece while working up until the last week, and moving to Canada and starting from zero!

BLAKE HYLAND

CONNECT:

@ @blakehylandofficial THE WORK: I've worked on a couple of Indie films as well as being hired in a cutter position on *Star Trek*: Discovery (Season 2). HIGHLIGHTS:

Having Janet Jackson wear one of my garments and having that published in Essence Magazine. Christina Aquilera also performed in a jacket of mine. I designed artwork for Travis Scott's new album Astroworld, featured on his album cover.

CIARA BRENNAN

CONNECT: www.ciarabrennan.ca THE WORK: Costume Concept Artist for Star Trek: Discovery (Season 2). American Gods (Season 2), In The Shadow Of The Moon, and Frontier (Season 3). HIGHLIGHTS: Being fortunate to draw for projects ranging from historical to futuristic, thanks to designers Gersha, Michelle & Michael! Oh, and getting to draw my all-time fav Kurt Russell for 12/24...thanks Luis!

CYNTHIA SUMMERS

CONNECT:

@cynthiasummers THE WORK: Wrapped the 3rd season of Lemony Snicket - A Series of Unfortunate Events for Netflix and started prep on Snowpiercer the series for TNT/Netflix, HIGHLIGHTS: Being nominated this year for an Emmy for Best Costume Design Fantasy/Sci-Fi for Season 2 of Lemony Snicket -A Series of Unfortunate Events. So excited for our whole team!

DEANNA SCIORTINO

CONNECT: ② @ deannabiancas THE WORK: 2018 started with daily calls finishing up season one of Impulse. I then moved on to commercial styling work with Budweiser for their Blue Jays and NFL promotions. I also costume designed a couple of Proof of Concept videos. Since April, most of my year has been with the costume department

at *American Gods* as a Costume Assistant, HIGHLIGHTS: Working on *American Gods* (Season Two) has been this year's highlight so far. Having the opportunity to learn countless new skills and the inner workings of a high level costume department has been a fantastic training ground for my future as a Costume Designer.

EMMA DOYLE

CONNECT:

@ @wooohoowitchywoman THE WORK: Costume Designer for The Communist's Daughter and Mole. ACD on Killer High. For Wayne, I was Key Breakdown Artist. I taught a course for the AGO's Style Club. I designed.

consulted on and produced a Virtue/ Victory bomber jacket for Sid Lee for the Canadian Olympics promotional use. **HIGHLIGHTS**: Teaching a new wave of artistic youth at the AGO Style Club. Delving into history for *The Communist's* Daughter, set in 1986, Toronto and my ongoing custom fashion

IAN DRUMMOND COLLECTION INC.

CONNECT: iandrummondcollection THE WORK: From historical to fantasy to frightening, we've enjoyed everything from: Anne (S2); Goalie; Murdoch Mysteries; American Woman; Frankie Drake: On the Basis of Sex: The Bletchley Circle; Fantastic Beasts II; Dumbo; Titans; Man in the High Castle; American Gods; Scary Stories to Tell in the Dark...we are never not busy! HIGHLIGHTS: We've expanded our rental and sale stock of unique vintage items from 1900-1990 by hundreds of pieces – particularly in the 20s & 30s - and are also adding quality repro items in multiples!

JENNIFER BUNT

CONNECT:

@ @nifferdesign THE WORK: Buyer on American Gods Season 2. HIGHLIGHTS: Working with two outstanding international costume designers, as well as the rest of the amazing costume team on AG2.

NIL OF

CONNECT: @ @stylist_jo THE WORK: Editorials, tv commercials, and designing the kid's show, Detention Adventure for the CBC's website. HIGHLIGHTS: Definitely being able to work on my first show as a Costume Designer.

JOANNA SYROKOMLA

THE WORK: Murdoch Mysteries Season 12. HIGHLIGHTS: When I was 19 in theatre school, I had an idea of what costume design in film would be - I think I've found it. I'm ridiculously lucky, as CD on this show. I'm also spearheading the CAFTCAD Awards 2019.

JOHN DUNNETT

CONNECT:

@ @whodunnett THE WORK: Costume design for the features Perpetual Motion and Things I Do For Money and scenic and costume design for the Orlando Ballet's production of Arcadian Broad's Wonderland: Mad Tales of the Hatter. **HIGHLIGHTS**: Recently designed and shot four



weeks in Havana Cuha & 2 weeks in Busan. South Korea on my first international feature!

JONATHAN HAGEY

CONNECT: kingpin_chic THE WORK: I've been busy this past year expanding the customer base for men's estate and vintage

clothing and accessories in Toronto. HIGHLIGHTS: Our clients from the last year included the Stratford Festival (various productions), Star Trek: Discovery, Murdoch

Mysteries, American Gods and The Cuban among others.

KAREN LEE

THE WORK: Star Trek: Discovery as Costume Supervisor HIGHLIGHTS: Being part of Season 2 of Star Trek: **Discovery** and attending the Star Trek Convention in Las Vegas.

LESLIE KAVANAGH

THE WORK: Designed the feature Between Earth and Sky for Blumhouse Productions, directed by Veena Sud and staring Peter Sarsgaard, Mireille Enos, Joev King, and Cas Anvar, I am currently designing the Netflix show V-Wars, a vampire series starring Ian Somerhalder, Adrian Holmes, Jacky Lai. Peter Outerbridge. Kimberly-Sue Murray, and Laura Vandervoort. **HIGHLIGHTS:** Working with Michael J. Fox, Dennis Hopper and Will Smith.

LORETTA CHIN

THE WORK: Started the year of with a host of commercials; worked as a buyer for Gersha Phillips on Star Trek: Discovery (Season 2). Honoured to be brought on the SCTV Reunion Show as ACD by Anne Dixon, Landed the position of Lead Buyer on the HBO show *Jett*, featuring Carla Gugino and Giancarlo Esposito, directed by Sebastian Gutierrez. Editor-In-Chief for BeSpoke Issues 10 and 11. HIGHLIGHTS: There is no sci-fi shop, so buying for *Star Trek: Discovery* required thinking outside the box. Seeing legendary director Martin Scorsese at work on the SCTV Reunion Show. I was delighted our BeSpoke team was able to create a newly designed version of our magazine and continue to work on making it better.

LORI-ANNE KRAUSEWITZ

CONNECT:

@ @lakrausemillinery THE WORK: Developing and honing my creative skills for my next big project while for the past six months working in the CAFTCAD office, helping organize, expand and contribute to the continued success of the organization. **HIGHLIGHTS**: Got my first taste of breakdown as a daily on Wayne.

MEILEEN SON HING/IMIJ WARDROBE

CONNECT:

@imijwardrobe THE WORK: Whilst expanding my boutique wardrobe rental business. Imij Wardrobe, I am CBC's stylist for The National, Marketplace and **Power in Politics**. I have also styled commercials and designed a capsule clothing collection for a corporate client. HIGHLIGHTS: Working with a high profile client editing and cataloging her expansive fashion collection. Styling models in fashion looks from the 1950s to the 1990s for a photo/video shoot for L'Oreal Paris that will be featured during TIFF and on the Internet.

NICOLE MANEK

CONNECT:

@ @lifeofmanek THE WORK: I designed a film called Natalei due for release at TIFF this fall. Designing another season of Baroness von Sketch as well as dressing some great hosts for a new (top secret) show. HIGHLIGHTS: Designing some blouses from vintage tablecloths that people appreciated. Shooting in North Bay was lovely too, it was better than I remember it.

NICOLE PICARD

THE WORK: Falling Water (US Network), Stitched (Slice TV), The Umbrella Academy (Netflix). **HIGHLIGHTS**: Design producing for *Stitched*, created by the Project Runway producers.

RAFAELLA RABINOVICH

CONNECT: @ @costume_designr101 www.RafaellaRabinovic.com THE WORK: Peace, a WWII drama based on Richard Bausch's novel, directed by Robert Port. Love and Oatmeal with Black Label Media directed by Peter Sattler and the 4th Season of The Detour for TBS. **HIGHLIGHTS**: Receiving a Daytime Emmy nomination for my work on Project MC2; winning a Leo Award for my work on *Final Vision*, and the August release of my Netflix project To All the Boys I've Loved Before.

RICHARD CROSSMAN

richardcrossman THE WORK: Mainly private commissions, but have also created for a kids show tentatively called *Does*

19

It Fart? HIGHLIGHTS: So far. I've completed 3 superhero-style padded bodysuits for various clients.

CLOSE UP

SOPHIA RICKSON

CONNECT: • @sophiaricksondesigninc THE WORK: Design and production for Cayman Islands Carnival and the Toronto Carnival, Launched a line of faux fur coats and scarves and compact mirrors as SDR, Sopia Rickson Design Inc. HIGHLIGHTS: Excited to transition into TV and Film. I was afraid my background in Carnival wasn't enough, but I know that all my hands-on skills with production, building, and material knowledge will be a great asset.

TERRY PITTS

CONNECT: @ @terry_studio27 www.terrypittsillustration.com THE WORK: Recent works include illustrating for *Twilight Zone* (Season 1), DC's Legends of Tomorrow, (Seasons 3 & 4), Van Helsing (Season 3), Possibility and the pilot Motherland. HIGHLIGHTS: While illustrating for Disney's Possibility, I was involved with creatively collaborating costume concepts for the liveaction recreation of the animated series Kim Possible. Characters came to life, cast to my illustrative vision where many elements of this new show were of specialty interest to the Disney brand.

VANESSA FISCHER

THE WORK: CBC's From the Vaults, a reenactment web series on CBC called *True Datina Stories* about dates that don't work out, and a short film based on Margaret Atwood's

short story "Torching The Dusties". HIGHLIGHTS: Winning an Indie Series award for my work on Filth City and teaching youth workshops on costume and styling at the Art Gallery of Ontario.

YVONNE PENNEY

THE WORK: Replicating costumes for friends from movies such as *Black Panther*, *Harry Potter* and comic books, this new CAFTCAD member is pursuing her passion of costuming. and taking courses in sewing, tailoring and CAFTCAD's Breakdown: The Art of Destruction. HIGHLIGHTS: Joining CAFTCAD, meeting and networking so I can get my feet on the ground.

BESPOKE no. 11







TRAVELLER'S TIP:

While some will lament the end of The Met's little-known pay-as-you-wish admissions policy, this museum has instituted a multiple visit option to view the galleries and special exhibitions. For the \$25 full-priced admission fee, tickets are honoured for three consecutive days across the museum's three locations: The Met Fifth Avenue, The Met Breuer (modern and contemporary art) and The Met Cloisters (art and architecture). Alternatively, if you travel to NY on a regular basis, the museum offers an Out of Town Membership for \$80, which gives both you and a guest entry, discounts in the museum dining room, gift shop plus a host of other benefits. For an outstanding view of Central Park and the New York skyline visit the museum's Cantor Rooftop Garden Bar. One of the best viewing decks for the city.

RESTAURANT RECOS:

I highly recommend **TsuruTonTan Udon Noodle Brasserie** for their delicious uni cream udon and the truffle cream wagyu beef udon (yes, you read that right). They were to die for! I would go back to

New York just so that I can eat another bowl of these udon. Five stars in my opinion! $\star\star\star\star\star$

The Butcher's Daughter is a good brunch spot but really, it's not worth "the over 30 minute wait". $\star \star \star$

SHOPPING:

I'm a big believer in not everyone having to get the latest finds. It's a weird time where everyone wants to look like a cookie cutter because they've been inspired by some Instagram blogger or influencer. I think shopping at consignment stores can help add eclectic and unique angle to one's wardrobe so I recommend **Beacon's Closet**. It's the best consignment shop I have been to. You will find brands like Alexander Wang for a very reasonable price here. The other cool thing about this place is that you can bring a bag of clothes to swap for credit to shop with which is what I used to do quite frequently when I was a starving art student. I would swap out my old and tired clothes for "new" ones to keep my wardrobe interesting. FYI, they give higher shopping credits for vintage clothes.

Heavenly Bodies

Fashion And The Catholic Imagination

Story and Photography by Jo Jin

It's hard to tell what you see first when you enter the exhibition, "Heavenly Bodies", the current exhibition at the Metropolitan Museum of Art in New York.

"Heavenly Bodies" is showcased in three different areas of the museum, the Medieval and Byzantine Art being where the majority of the work is displayed. I started in a room that, divided by walls, exhibits the museum's permanent collection. The center houses towering plinths commanding viewers to look up to see the works of Gianni Versace dating back to his autumn/winter 1997-98 haute couture collection. The neighboring hall houses the works of Dolce & Gabbana from their autumn/winter 2013-14 collection. The intentional placement of these specific garments makes sense. The Dolce & Gabbana autumn/winter 2013-14 pieces are inspired by the mosaics of the Byzantine period (of which an example is displayed on the wall) and mimic the look of coloured glass, stone, and other materials.

As I walked around the exhibition I looked at the official guide and read that "Heavenly Bodies" features "the work of designers who, for the most part were raised in the Roman Catholic tradition. While their current relationships to Catholicism vary, most acknowledge its enduring influence on their imaginations."

The exhibition primarily features the works of designers in the 21st century. Some of these designers grew up Catholic, some not. Garments worn by the clergy and religious orders were on loan from the Vatican, located in the Anna Wintour Costume Center.

I continued to walk further into the exhibition, browsing through the works of Elsa Schiaparelli, Christian Lacroix, Jean Paul Gaultier, from the 55 designers works exhibited. Lot of these pieces took 200 to 500+ hours to create as lots of the appliqué and embroidery work has all been done by hand. It is absolutely mind-blowing, the intricacy of every detail, true craftsmanship is shown.

There is no arguing about how beautiful these works are. Even though some of the pieces I would normally think are too much, the exhibition convinces and eases you to be submerged into that world and appreciate it. "Heavenly Bodies" displays expert craftsmanship, highlighting the best artisans and designers out there when it comes to garment construction.

The other thing is, this exhibition is the most provocative to date. Some of the holy garments displayed at the Met, have never left Italy before. There were controversies and logistical matters that the Met had to deal with by contacting all of the representatives from various Catholic groups in order for the displays to happen. This show pushes boundaries, takes risks, and gives people the opportunity to enjoy and appreciate fashion that religion has created, and allowed today's designers to continue to be inspired by, and use it as reference to creating their next thing.

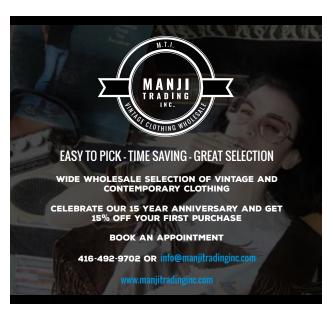
The following excerpt "The Costume Institute Takes On Catholicism", by Vanessa Friedman, published in the New York Times on November 7th 2017, sums up my thoughts on the experience: "Greg Burke, the director of the Holy See press office, said, "The Roman Catholic Church has been producing and promoting beautiful works of art for centuries. Most people have experienced that through religious paintings and architecture. This is another way of sharing some of that beauty that rarely gets seen." I couldn't agree more.

"Heavenly Bodies" is on view at the Met until October 8th, 2018.









BESPOKE no. 11 BESPOKE no. 11

TOP 10 KIT ITEMS

By Nicole Manek

We surveyed our members to find out what the top items in their kit bag were and here are the results. For those of you new to "kitting it" this is great place to start.

Clockwise from top: 1. Black safety pins – trust us, these rule; 2. Neutral shoe shine – why have many colours when you can have just one? 3. Flashlight – sets are dark places, and so is the bottom of a kit bag; 4. Magic Wand – the must-have stain remover; 5. Belt punch – need we say more?
6. Unique stitch – sewing on set is not an option; 7. Pre-threaded needles – no reading glasses required. 8. Stick It (formerly known as Top Stick) – this baby is #1 in most people's kit bags, its uses are endless; 9. Shoe horn – might we suggest a long-handled one? 10. Wet Ones – you never have too many.

All Items are available at Wotever.

Note: Magic Wand is being discontinued so go stock up on this set-life favorite while it's still around.

Photography by Anna Bertram



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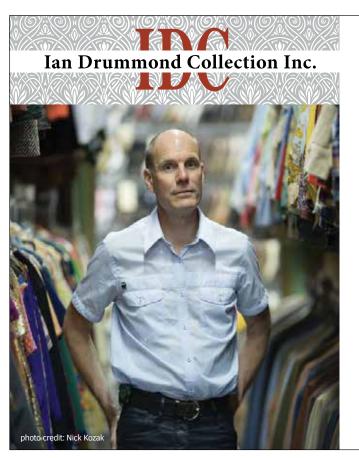
Anyone know where I can rent a morning coat,
a pregnant belly and a Nefertiti?
Or even better, anyone know of a good workshop space
I could rent to build them from scratch?
While we're at it, do you know
someone who could build them for me?!



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Antoinette Messam
Barbara Somerville
Brenda Broer
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Christine Toye
Claire Nadon
Cynthia Summers
Gersha Phillips

Joanna Syrokomla Lea Carlson Leslie Kavanagh Luis Sequeira

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Sophie Lennox-King Trysha Bakker Vanessa Fischer

Vicky Mulholland

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Shannon Pomakov

Vanessa Fischer

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BUYER/SHOPPER

Jennifer Bunt

BREAKDOWN ARTISTS, AGERS, DYERS

Alex Kavanagh Beverly Law

Miranda Lukaniuk-Lipovsek

CUTTER, TAILOR, STITCHER

Daniela Barbat Lisa Creelman Ritta Koleva

ILLUSTRATOR

Ciara Brennan Mack Sztaba Terry Pitts

SET SUPERVISOR

Bernadette Croft

SPECIALTY COSTUME

MAKER Alynne Lavigne Milena Radeva

COSTUME SUPERVISOR

Leslie Kavanagh

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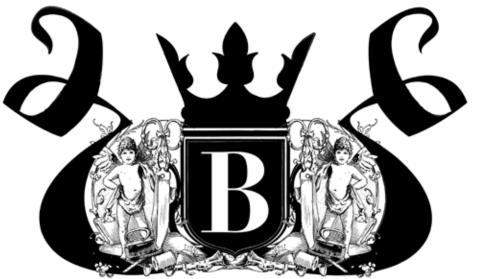
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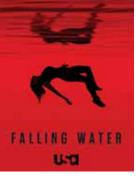


















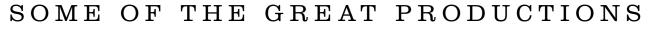












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