

CAFTCAD

BESPOKE

THE CANADIAN ALLIANCE OF FILM & TELEVISION COSTUME ARTS & DESIGN





Some people need sequins, others don't.
— Edith Head



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CONTENTS

- 05 Letters from your CAFTCAD President & BeSpoke's Editor-in-Chief
- 06 Ten years of CAFTCAD: Learn about our fascinating history from some of the many members involved
- 12 Doors Open: CAFTCAD brings "From Concept to Creation" exhibit to Toronto's unique public festival

- 14 Rental Run: Our go-to guide for rental houses in Toronto and beyond
- 18 Close Up: Discover what CAFTCAD members have been up to in 2018
- 20 Heavenly Bodies: Fashion meets art at The Met in our member review

BeSpoke magazine

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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, low-budget 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 Syrokomla.

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.

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.

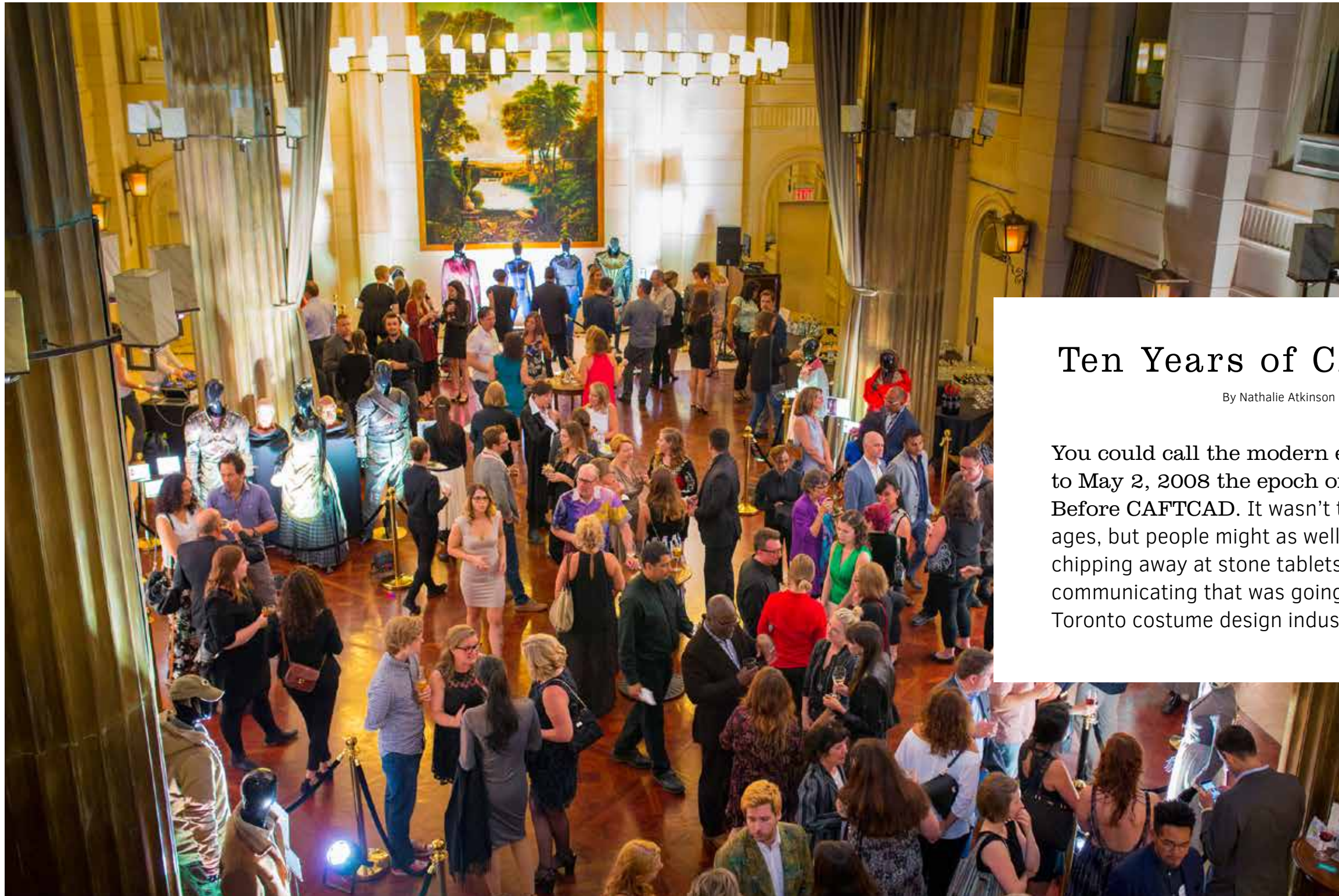


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President of the Board

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Ten Years of CAFTCAD

By Nathalie Atkinson

You could call the modern era leading up to May 2, 2008 the epoch of “B.C.” — Before CAFTCAD. It wasn’t the dark ages, but people might as well have been chipping away at stone tablets, for all the communicating that was going on in the Toronto costume design industry.



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

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 dyeing, 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





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-scenes 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*

Genetic Opera, *Backstage: Season 2* and *Odd Squad*.

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.

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Toronto, ON M4M 2M9
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bermanandco.com

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

SOCIAL MEDIA:

@bermanandco, @SELECTEDbyBerman

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.



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M5V 1V1

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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 warehouse 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

imijwardrobe.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.



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ThierryMugler

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.

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! ★★★★★

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

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.

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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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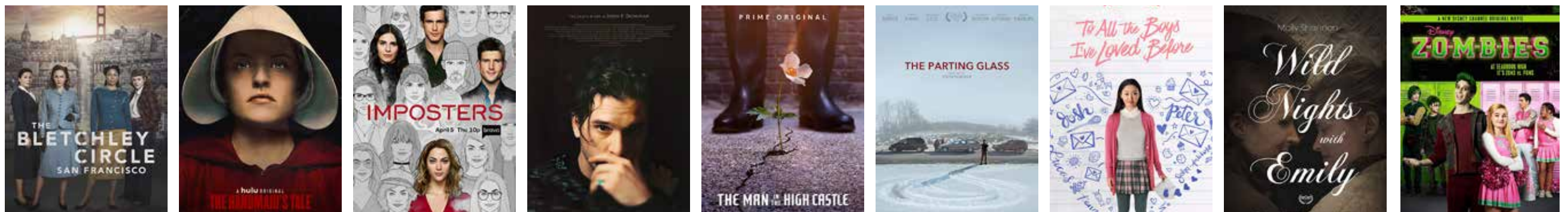
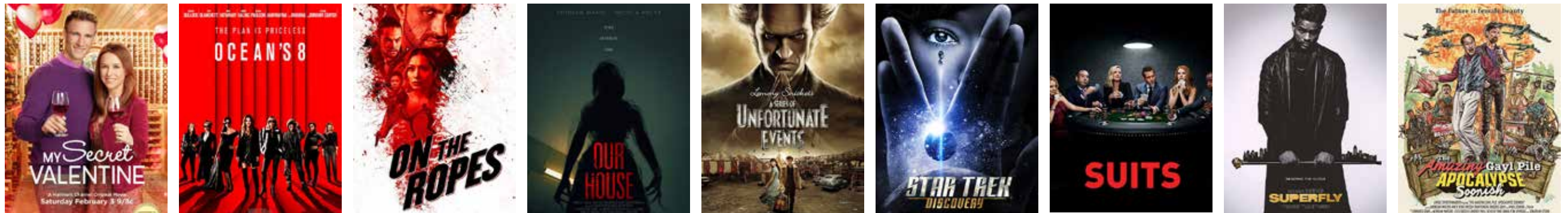
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