

— BESPOKE —

THE INSPIRATION ISSUE



ISSUE #8 FALL 2015

BORN TO BE BLUE at TIFF

capturing the cool blue of a jazz legend

A HOCKEY DRESS

challenges Canadian Identity

SYNC ON SET

production management goes paperless

HEALTH ON SET - A SERIES

quick & easy workouts with Anya Taraboulsy

INSPIRATION FOR COSTUME DESIGN

museum walks at the MET



25 YEARS TO LIFE

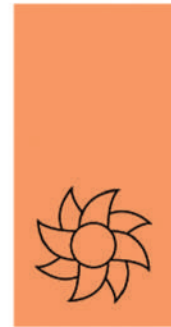
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LETTER FROM THE EDITOR

FALL ARRIVES WITH A BRAND new issue of BeSpoke, our magazine that celebrates our community of talented and creative members. In our eighth issue we touch base with some of our most prolific Costume Designers and gain insight into what inspires them and how they approach their craft, whether it's within the parameters of film, television or outside that medium. We've also looked at the tools of the game and had our writers look at the inspiration that can be found in taking a moment to see the various exhibitions from Toronto to New York that relate to our craft. And we've introduced the first instalment of a new series that will explore different ways to stay fit and healthy on set or off – it can be done.

Enjoy the issue!

Loretta Chin
Editor-in-Chief

LETTER FROM THE ACTING PRESIDENT LORETTA CHIN

THIS YEAR A NEW EXECUTIVE Board was elected and along with that the inevitable growing pains that comes with a changeover. Well, we made it and we have a dedicated group of individuals, some new, some old but all enthusiastic. This EB has great plans for CAFTCAD's

future. There is a renewed emphasis on new educational initiatives, outside of our highly regarded Costume 101 for Film & TV seminars, a directive to continue the successful public awareness profile of our community and affiliate with Toronto's burgeoning fashion and design community that was initiated by our last board, a re-affirmation to seek government funding through the grant process and plans afoot to give our members a dynamic, energetic reason to get involved, participate and be proud to be part of the CAFTCAD family. It's been a banner year with production and all our EB members and volunteers have been stretched, working well into the night or getting up extra early before the work day begins to work on our CAFTCAD Celebrates Costume during TIFF event, pre-planning initiatives – like searching for alternative spaces for our Movie Wardrobe Sale, formulating courses and getting our eighth issue of BeSpoke off the press and into your gift bag.

I hope you will applaud their efforts, as I do!

Loretta Chin
Acting President

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A HOCKEY DRESS? YES!

By Alex Kavanagh

Every year at the Miss Universe Pageant teams from 90 countries design and build gowns that represent their nation as part of the “National Costume” competition.

MISS UNIVERSE CANADA 2014 Chanel Beckenlehner, had competed on the world stage before as Miss World Canada. Her national costume for that event was a sassy take on a Mountie costume, definitely identifiable as Canadian, but nothing that compared to the elaborate feathery concoctions from more tropical countries. Chanel wanted to be *the* contender for Miss Universe. Needing an elaborate gown that would stand out from the competition, Chanel searched online, discovered CAFTCAD and reached out to the group looking for “a level of costuming that could compete, incorporate technology and ultimately be a real showpiece.” Chanel attached pictures of National Costumes from past pageants that were insanely intricate, elaborate, engineered and yet beautiful.

As a Costume Designer for film and television and as a founding member of CAFTCAD, I was intrigued by the opportunity to create something outrageously Canadian. I met with Chanel and, after exploring various facets of Canadian culture we agreed to work on a costume that involved a hockey theme. Although there had been a hockey player costume before, I suggested representing the entire game of hockey as opposed to a player. I wanted to create something big in scale, but different from the beaded, bejeweled, feathery carnival style costumes sported by others in the competition. A rococo gown with panniers from local rental house Berman and Co. was a major inspiration. ▶



PHOTO CREDIT: ALLUMSKI

◀ Each draft of the design added more elements; the hockey net skirt, the skate boots, the hockey stick wings. Chanel really wanted to add technology, preferably a light element into the design. The dress represented a hockey rink... what would be the most appropriate thing that lights up? A scoreboard. How does one make a scoreboard light enough to be a part of a costume? Luckily my husband John MacGillivray is a partner at ACME FX, a local special effects company (and CAFTCAD sponsor). John's team at ACME FX were impressed with the design concept and happy to help make it a reality. Chanel's back had to be molded to create a frame that could support the scoreboard and keep it from falling. Sam Mujkanovic built the hockey stick wings, and created the light-weight frame for the lights, and Chris Card custom designed the LED electronics so that the scoreboard could count down the time.

While talking about the National Costume, it was clear that Beckenlehner received minimal assistance from the pageant organization for her sartorial needs for her various public appearances. I introduced Chanel to CAFTCAD member Karen Lee, a stylist and supervisor with lots of great local fashion connections. They attended Canadian Fashion Week to help flesh out Chanel's closet for her pageant wardrobe.

The first fitting for the National Costume working in muslin to figure out shape went very well. Fabrics were chosen, and scale increased. I needed help as new elements were added. Jennifer Burton assisted at every level, and Karen Lee helped with the buying. CAFTCAD Member Adam Smith helped with leather elements, Susan Dicks & Co. made the final version of the corset and did the final alterations. Jeff Churchill at Jitterbug Boy engineered the new

soles for the "skate" boots. CAFTCAD Member Leslie Kavanagh helped during fittings.

As I wanted the hair to be part of the overall costume, I believed a wig would be best. Karen Lee introduced us to Lara Miller, CAFTCAD sponsor through Extinguisher, and hair stylist for TV. Lara created the Marie Antoinette inspired wig, and attached the mini Stanley cup created by Sam at ACME FX.

After two more successful fittings the dress was packed with step-by-step instructions on how to put the garments on, and shipped to Florida for the competition. The scoreboard had a malfunction

right before it had to be shipped, luckily the problem was fixed in time. The incident was worrying though, would the LED's withstand the journey to Florida? During the pageant contestants are very busy and don't have much access to communication with the outside world. Chanel sent a text on Jan 19th to let me know they'd be trying the costume the next day. The try-on went well, but they couldn't test the lights... we wouldn't know if the lights were functional until the actual competition.

Overnight, the dress became an Internet sensation. With Chanel fairly unreachable at the pageant, and the hockey dress making front-page news across the world, I received a flurry of interview requests. The media implied that the dress was controversial, but the way they were surveying the public was showing the dress completely out of context. Our gown was not the biggest or most outrageous in the pageant, but it was different which made it stand out. The hockey dress made the top 5 in the National Costume competition, but the winner would be decided by Twitter fan vote. My first inclination was to not do

interviews, this was Chanel's moment in the spotlight, not mine. I was very busy on a feature film and couldn't do press appointments during the day. But after speaking with Chanel I realized that we had to try and drum up twitter votes, so I started doing TV and radio interviews before and after work. That's when it got a little surreal for me, as I started getting emails and phone calls from friends and acquaintances across the globe congratulating me on the success of the dress. It was a social media frenzy. While many news articles and blogs were very positive, many were also extremely negative. I was genuinely surprised about how much dialogue was going on about a pageant costume. It was highly amusing. ▶



PHOTO CREDIT SUSAN BECKENLEHNER

Chanel posted a picture on Instagram of her try-on in the costume. All I could see were the things that were wrong... the corset wasn't tucked under the

◀ The National Costume contest was aired on the Miss Universe pageant January 25, 2015. I actually sat through the whole pageant and watched. Miss Universe Indonesia whose costume was an ode to the Borobudur Temple and weighed 44 lbs. won the National Costume title. Though I would have loved for our costume to have won the top prize, it was very satisfying to have made top 5, there were so many amazing costumes, it was a tough competition, not bad for my first try. Would I do it again? I am not sure. I clicked with Chanel and loved her pro-active attitude, it made me want to help her in her quest for the Miss Universe crown. Her goal is to be a media host and she the pageant was a springboard into that career. The object of our collaboration was to get Chanel noticed, and I feel we accomplished that. ♦

DRESSING MISS CANADA CONTESTANT CHANEL BECKENLEHNER

An Interview with Karen Lee

How did you get involved with Chanel?

I was approached by Alex Kavanagh to help style Chanel Beckenlehner for the Miss Universe competition. When we met we knew we needed to work on the big picture – media events and fashion outreach beyond the competition.

How did you tackle the ‘big picture’?

I contacted a lot of the Canadian designers for her everyday wear, which was a tough task in December as we were looking for colourful summer clothing. We reached out to Pink Tartan, Rachel Sin, Rudsak, Franco Mirabelli, Nobis, Stylist Box, Lotus Leaf Communications, Aleks Susak, Second Clothing Jeans, Jayu, Liliput Hats, Head Mistress, Brave Leather Belts. Chanel really wanted to wear as many Canadian designers as possible to support Canadian talent.



PHOTO CREDIT ALEX KAVANAGH

During her competition I styled her daily wardrobe. We prepped outfits ahead of time for her everyday activities, off stage. I styled and accessorized outfits with jewels, shoes and handbag. We photographed the outfit, stored the looks in a Google drive. That way Chanel could refer back to the outfit looks according to each event/activity assigned that

When we met we knew we needed to work on the big picture - media events and fashion outreach beyond the competition.

day. For her evening gown and competition gown we had fun attending fashion shows for inspiration. We outreached to Stephen Caras, Lucian Matis, Sunny Fong, and Mikael D. We discussed styles and fabrics, viewed sketches, and in the end decided to go with Luican Matis. The gowns took 4 weeks around the clock to build. Lots of hand-beading work was done by Lucian’s mom and additional

staff members. Lucian worked right up to the night before Chanel left for Florida.

Your role seemed to go beyond Styling, Google drive documentation for outfits? That’s intense.

Yes, well, costumers are very organized and the competition called for that. I packed all 8 suitcases that traveled to Florida, including the national costume (Hockey Dress). When the dress was shipped back from Florida it ended up in Toronto, California. That was a major detour as it travelled backed to Toronto Ontario by truck and had to appear in TV interviews. It arrived just in time, a few hours to spare.

Did you enjoy the experience? Would you do it again?

Yes. It’s a different world of fashion than what I’m used to in film and yet similar in many ways. It was a challenge to make sure the outfits were put together properly for each event and activity but it’s not unlike what we do when we breakdown a script. I was working in real time on this one. ♦

TORONTO COSTUMERS MEET THEIR STYLE MARKS WITH SYNC ON SET

By Becky Ebenkamp

IT'S 10:25 P.M. ON A WEDNESDAY night, but Judy Laukkanen's workday isn't over yet. As assistant costume designer for the USA Network's legal drama *Suits*, she's dressing a day player who has just arrived in Toronto to film scenes that will be shot the next morning. The big question: Should she go with paisley or polka dots?

In 2015 this isn't a terribly difficult decision to make, but three short years ago it would have involved late-night calls to team members and getting her hands on the production's wardrobe bible: a three-ring binder crammed with the most up-to-date details and printed photos of what each character was wearing in every scene. In the era of smart phones, the tech-savvy entertainment community was still tracking key assets on... paper.

That's changing thanks to Sync OnSet, which entered the scene in 2012. The first cloud-based Web and mobile app designed with TV and film production crews in mind, Sync OnSet is a sub-

Laukkanen is busy prepping for the upcoming episode of *Suits* as the current one is being filmed. Often, an actor arrives the night before shooting and needs to be outfitted quickly. The software helps her access the production's right-this-minute needs when she's immersed in the following episode's wardrobe.

As "many of the guys on our show are wearing suits, and there's a limited selection of colors and styles to choose from," Laukkanen explains. "We definitely don't want three actors all showing up in striped ties for a scene! With Sync OnSet, I don't have to call up a crew member late at night and ask them to send me pictures of how Harvey (Gabriel Macht) or Mike (Patrick J. Adams) is dressed—I can check my phone ►



PHOTO COURTESY OF SYNCONSET

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◀ and see exactly who’s wearing what.”

Sync OnSet is used by more than 150 films and TV shows each month around the world, from the lowest-budget indie to behemoth scale productions like *Game of Thrones*. Toronto was an early adopter of this technology and dozens of productions shot here currently rely on it.

Sync OnSet is the brainchild of entertainment technology company Wymsee and its founders Alex LoVerde, Jeff Impey, Brett Beaulieu-Jones and Dan Stefanis. The idea was born out of their belief that entertainment design has a profound influence on viewers. They were initially inspired to make products on TV more discoverable, but the “aha moment” was when they learned of how few resources creative teams had to manage their complicated workflows.

“We thought it was crazy that this

The idea was born out of their belief that entertainment design has a profound influence on viewers.

valuable information was being stuck in binders,” CEO LoVerde recalled. “As millennials who are accustomed to accessing everything we need on demand, we felt these creative people deserved professional tools.”

AFTER COMING UP WITH THE idea, Sync OnSet’s founders eagerly quit their corporate jobs. With very little savings between them, they slept on air mattresses and bootstrapped over that first summer. They got their first break when they were accepted into TechStars—a program for startups—and received initial funding from angel investors. Wymsee has since grown to 19 employees and has offices in Los Angeles and Boston. It

continues to expand its operations to improve Sync OnSet and develop new products and services for the filmmaking community.

Wymsee’s first clients were based in New York, but Canadian productions quickly followed. In fact, Sync OnSet’s first group training session was held in Winnipeg, Manitoba. Within a year, the company was invited to train industry pros at Toronto’s local trade unions. Word of the software’s cost savings and ease of use has spread quickly among crewmembers, and studio executives love the security features – you can access the site by invitation only and productions have control over who has access to what. It’s an asset to the network in that when they are looking for specific information to share with media, they can see what they need for themselves, without bothering a designer who may be working in a different time zone. ▶



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◀ The costume department of *Suits*, like many other episodic productions, have a seven day prep that overlaps with a current episode's shoot. Up-to-date script revisions land when shooting is already underway. Costume designer Jolie Andreatta needs to know how many wardrobe changes and day players each episode has and what the budget is. In the real world of make-believe entertainment, on-time delivery doesn't always happen, so once a script arrives, it's show time: Laukkanen uploads it and the software breaks down each scene, character and article of clothing—in real time. It's then just a matter of filling out the locations, outlining what's happening in each scene and of course, updating information once clothes are shot on camera.

"I need to break that script down as quickly as possible, and I can now do that in about half an hour—it's a major time-saver," Andreatta says, and her entire team can view and update the department's always-evolving costume details. "We've gone from having one hard copy to anyone being able to access information securely at any time from anywhere in the world."

Laukkanen has worked in TV and film costuming for 15 years and has been with the series *Suits* for five years—two before Sync OnSet and three after. After attending a Sync OnSet training sessions at IATSE Local 873 in March of 2013 she's never looked back.

Laukkanen stays in touch with Impey, Wymsee's Chief Marketing Officer, for support and suggestions. She used to manually color code the script by character and day, and repeat the chore for each rewrite. On her tip, Sync OnSet incorporated this feature into the software.

"There's no way I could return to the three-ring binder," Laukkanen says. "It's as easy as posting a picture to Facebook—who can't do that?" ♦



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by Alex Kavanagh

BORN TO BE BLUE

How do you approach the costume design for a biopic about the career of American jazz trumpet legend Chet Baker when it's set to film in Sudbury?

Illustrations by Anne Dixon

COSTUME DESIGNER ANNE Dixon decided to create an essence of the period and enjoyed the incredibly creative journey of designing *Born To Be Blue*. Often biographies are slavish historic reproductions; and while she used a lot of research and reference, Anne was able to lend her artistic talents to interpret the story and character.

The film is not a typical biography – it's a human story. The plot shows jazz legend Chet Baker finding love and redemption when he stars in a movie about his own troubled life in an attempt to mount a comeback. The script depicts scenes from the 50s and 60s in Oklahoma, LA and NYC. "I painted tableaux with the costumes and the extras trying to give it a mood. There's a recurrence of shades of blue. Chet's music is sensuous, smooth, soft. I tried to keep the colours and textures in the same visual tone and mood."

Anne recounts the experience of her second costume fitting with Ethan

Hawke, who stars as the jazz legend. "He had put on one of his costumes, then all of a sudden you could feel the energy, he needed to get his hair wet and slick it back... barefoot he rushed to the sink, fixed his hair, then went to get his trumpet and that magical moment happened that gives you the

“Chet’s music is sensuous, smooth, soft. I tried to keep the colours and textures in the same visual tone and mood.”

shivers – when he came back he was no longer Ethan but had transformed into Chet!" Ethan is mesmerizing as Chet, he truly brings the character to life.

Carmen Ejogo plays a double role of Elaine and Jane in the film. To give Jane an artistic bohemian feel Anne Dixon sculpted an Annie Hall version of the early 60s.

"Carmen was fabulous, we created something very unique with Jane," Anne recalls.

Anne pulled vintage costumes from local rental houses Home-made Tarts, Berman & Co., The Ian Drummond Collection, and The Wear and Now. She also had custom pieces made by her cutter CAFTCAD Member Anita O’Toole, and at Martino Nguyen Designs. Her team Brittany Wall – Assistant Costume Designer, Josie Conte – Set Supervisor, and Jessie Gibbs – Truck Supervisor had a great experience shooting the film in Sudbury. ♦



A CONVERSATION WITH COSTUME DESIGNER GERSHA PHILLIPS

How did you come into film and what was your journey to becoming a Costume Designer?

I studied Costume and Fashion Design, and had designed a few small theatre productions, but I'd never thought about costume design for film. One night I was watching the film *Beaches*, and when I saw the opening credit: Costume Designer, I had an "aha" moment. It just clicked; this was what I wanted to do.

I had designed a clothing line, and was cutting and drafting patterns for Jim Pope and Lana Lowon of *Lowon Pope*, but that night I was inspired to pursue a career in film. Jim and Lana put me in contact with someone they knew, but nothing really came of that. Later, I was working for a floral company, but still dreaming of working in film. I met a boom operator at a wedding I was working on, and he suggested I call the Canadian Film Centre and volunteer. The next day I did, and I got in touch with Ann Tree Newson, who was the costume designer on *House* - Laurie Lynd's feature film written by Daniel MacIvor. She hired me as a Wardrobe Assistant, although I may have been considered the Assistant Designer, it was all such a blur. Lea Carlson was the set supervisor, and when she had to leave the show early, I took over for her. I loved the experience and working on the film, and a year later I joined Nabet 700 Unifor and the rest is history.

Obviously we could do a whole story just on this, but - In a nutshell. How would you describe your design process?

It really depends on the project. After I read the script I start doing research, which begins the creative process. I like to refer to this as the honeymoon period, it's a time where you're allowed to be as creative and imaginative as you can, before the limitations of the

budget become real. Sometimes I like to go and look at fabrics for inspiration, sometimes I read or look at photography books, I watch films, and the Internet has also become a huge resource for research and inspiration. There are so many places your research can take you.



KELLI GARNER IN
THE SECRET LIFE OF MARILYN MONROE
PHOTO CREDIT KEVIN LYNCH

The biopic – You seem to have worked on a few this last year including: the miniseries *Secret life of Marilyn Monroe* and two features - *Life (The story of James Dean)* and *Miles Ahead (Miles Davis)*. Apart from being period pieces, what would you say is the greatest challenge when working on these kinds of projects?

I think the biggest thing is trying to get the look right and the essence of the character. The actor's bodies are not always the same as the people you're depicting, so it's a matter of trying to recreate an iconic image on someone who does not have the same body shape as say Miles Davis and Marilyn Monroe.

With Marilyn, one of the major challenges was sourcing fabrics that would feel the same as the original garments. For example, the gold lamé dress: it was very hard to find fabric that would hold the pleating and also drape at the same time. We tried several lamés from Toronto, LA, and we ended up finding a silk crepe lame in New York that did everything we needed.

The hunt for the right fabric and notions is a great challenge especially when you are dealing with historical figures that everyone knows. I wanted ours to be really authentic and to be as flawless as it could be. I wasn't completely happy with the Seven Year Itch dress, but was happy with the Happy Birthday dress and the Gold Lamé dress. You win some battles and you lose some, especially when time is not on your side!

Is there a particular project that stands out for you design wise? If so, why?

I was particularly fond of the work we did on *The Mortal Instruments: City of Bones*. We were very creative and we did things I hadn't done before- working with leather, printing on garments, the breakdown. Having said that, the character Marilyn had 98 costume changes, so that was something.

For aspiring Costume Designers out there – do you have any words of wisdom?

Watch movies, go to exhibits, and travel. I love going to costume exhibits, I've seen the Alexander McQueen show twice. I love seeing how things are constructed. I love going back and seeing old movies, every show has something to offer. See it all. Inspiration doesn't just come from clothes, it comes from art, from architecture, from everywhere. ♦



PHOTO CREDIT RON WOOD

STANDING TALL: The Curious History of Men in Heels at the Bata Shoe Museum

By *Alexandra Busgang*

AS THE FALL IS UPON US AND we're trading flip-flops for ankle boots perhaps you need a little inspiration on where to take your fall footwear fashion. Toronto is not shy of museums and cultural centres waiting to inspire you and the current show on exhibit at the Bata Shoe Museum will do just that. An array of brocade pumps, silk mules, embellished boots, and bejeweled platforms sparkle across the floor of the Bata Shoe Museum's current exhibition, *Standing Tall: The Curious History of Men In Heels*. The show follows 400 years of footwear that challenge our notion of the heeled silhouette as a display of femininity. Elevated riding shoes from 17th century Persia, embroidered shoes with colored soles fit for British court, and stacked, angular heels created for the runway, are just a

The show follows 400 years of footwear that challenge our notion of the heeled silhouette as a display of femininity.

few of the magnificent examples that show how the heel has shifted in exuberance. In various moments in history, the heel emerges as a symbol of power and wealth, before it is swept away by fears of appearing too feminine. Nonetheless, many of the shoes in the collection have left a lasting impression on contemporary fashion, not just elongating the body, but adding height to an authoritative riding boot or a sleek lift to a 1930s dress shoe. Highlights of the exhibition include

John Lennon's own 1960s Beatle boot as well as the red, thigh high, lace up Kinky Boots worn in the Broadway production of the same name. This rich history of men's footwear provides a glimpse into the poise and flamboyance of many eras in fashion, as well as the opportunity to view rare examples of fluctuating attitudes in design. *Standing Tall: The Curious History of Men In Heels* runs until June 2016. ♦



PHOTO CREDIT RON WOOD



PHOTO CREDIT MATHIEU DUTAN

Alexandria Goldman

ALEXANDRIA IS A GRADUATE OF THE CRAFT and Design program at Sheridan College, where she majored in textile design. From there she continued her education at George Brown College where she studied Millinery and Pattern Drafting. After completing her studies at George Brown Alexandria volunteered in the wardrobe department at the National Ballet School of Canada. When she met costume designer Alex Kavanagh she knew the film industry was the place to apply all her skills.

Alexandria has been working in film for just over two years yet has already held many positions of the costume department. She is a permit in both IATSE 873 and Nabet 700 Unifor, and has worked on many independent features. She's exercised her passion for sewing and textile arts on a number of projects, including the 2014 TIFF selection *Bang Bang Baby* where she sewed costumes for actress Jane Levy, and the 2015 TIFF selection *Hellions* where she worked as a breakdown artist and truck supervisor. Most recently she was a textile artist on the DC comic book movie *Suicide Squad*. Currently, Alexandria is working as the Assistant Costume Designer on the new sketch comedy show *Baroness Von Sketch Show* that will air on CBC in 2016.

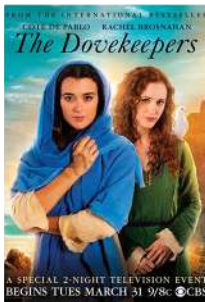


PHOTO CREDIT NICOLE MANEK

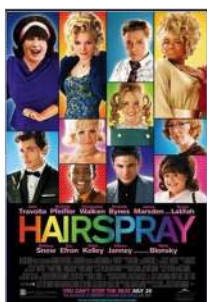
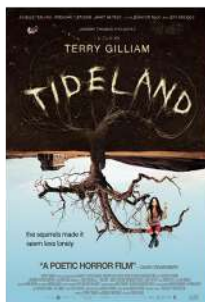
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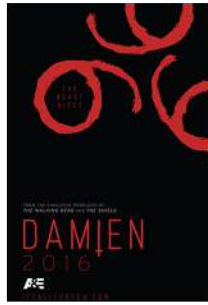
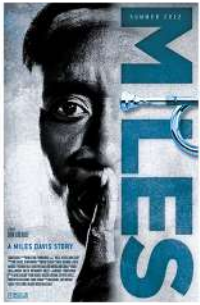
YEARS BEFORE FILM SETS AND CREW CALLS were a reality, Ann had been working as a rep for a high-end denim line from France. The day she decided to quit her job CD Antoinette Messam walked through the doors. A week later Ann was a buyer on a television series. It's been 20 years since that pivotal day. Having held various roles in the costume department Ann is most often an assistant costume designer. She is currently working on a luxury handbag line with Nicole Manek. She is a member of Nabet 700 Unifor and is a permit with IATSE 873. Even when immersed in her work, Ann is always on the lookout for the perfect designer handbag.



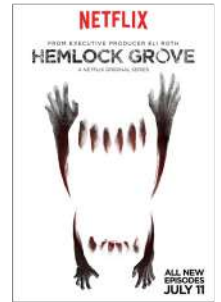


SOME OF THE GREAT CAFTCAD MEMBERS





PRODUCTIONS THAT HAVE WORKED ON...





PORTFOLIO
NICOLE MANEK
Costume Designer

FIFA Women's World Cup
2015 for TSN

Recreated costume from
1968

Photos courtesy of Devon
Burns



PORTFOLIO
TERRY PITTS
Illustrator

Mistresses Season 3

Illustrations courtesy of
Terry Pitts

China: Through the Looking Glass

THIS SPRING THE METROPOLITAN MUSEUM OF ART OPENED ITS DOORS TO SHOWCASE THEIR LATEST EXHIBITION ...

By Joanne Jin, Prop & Wardrobe Stylist

THE EXHIBITION CONSISTED OF EXQUISITE HAUTE COUTURE gowns to avant-garde ready-to-wear pieces inspired by the East juxtaposed with various masterpieces of Chinese art and artefacts. The entire show was an examination of Orientalism and the way the West has been impacted by the Chinese aesthetic since the 1700s to present.

Spread out between 16 separate galleries in the Anna Wintour Costume Center and the Chinese Galleries on the second floor, it was The Costume Institute's largest project to date. I began my tour by entering from the Florence and Herbert Irving Asian Wing and immediately saw an enormous display of glass bamboos on the right side of the room. The display was dimly lit and I walked around slowly discovering emerging British fashion designer Craig Green's work intertwined between these clear, glass tubes. Green graduated out of Central Saint Martins about three years ago. It was great to see a mix of fresh new designers included in the exhibition.

Then I started to walk further into the galleries discovering various pieces from the House of Dior, Yves Saint Laurent, Valentino, and many other notable power fashion houses. The majority of the designers explored and played with intricate embroideries and beading; some others experimented with unusual materials like blue and white porcelain shards. It was clear they all have been influenced by the Eastern culture at some point in time not just with clothes but with perfume bottles as well. These designers are not reproducing exact copies from paintings or movies but rather reinterpreting them through seemingly paradoxical postmodern constructions; they are product of our cultural fantasies.

The gowns are what initially brought me to the exhibition but the way everything was displayed left a lasting impression. Internationally renowned filmmaker, Wong Kar Wai acted as the artistic director, Nathan Crowley handled the production design, and Andrew Bolton curated the exhibition.

The exhibition has outstripped attendance records for the MET's 2011 blockbuster show, Alexander McQueen: Savage Beauty. Although now closed, you can still get an idea of what the show was about from the guided gallery tour by curator Andrew Bolton at met.org/1ikP9hi or purchase the exhibition's catalogue with photographs by Platon, that explores the Chinese art and film influences that inspired fashion designers from Dior to YSL. Available at the MET store and online. ♦





PHOTO CREDIT JOANNE JIN

STAY FIT ON SET

By Anya Taraboulsy

Early call times and late nights can make squeezing in a workout seem impossible for costumers - but 20 minutes is all it takes for an effective energy boosting and strength building workout...

WE ALL KNOW THAT A TYPICAL DAY OF WORK for a costumer is a lot longer than the average 9 to 5 job. Often we have such early start times that an early morning yoga class is out of the question, and by the time the work day is over, the idea of going to the gym seems unimaginable. It's easy to keep using that as an , but sneaking in a quick 20-minute workout at lunch time will give you all the energy you need to get through the rest of the day and make you feel great.

Next time they call lunch, try doing this 20-minute TABATA workout before going to grab lunch. A TABATA

workout is high intensity circuit training performed in intervals of 20 seconds of work and 10 seconds rest or active recovery. You repeat each movement for 6 rounds for a total of 3 minutes and then rest for 1 minute before the next movement. You can download a free TABATA timer app for your smart phone to help you keep track of your rounds.

This fast pace workout will immediately raise your metabolism and heart rate, which will help you burn fat throughout the rest of your day. They are easy to do in any space, with no equipment required. Your own body weight is everything you need for a full body burn.

1 JUMP SQUAT start with your feet shoulder width apart, squat down until your knees are bent at about 90 degrees while making sure your knees do not go past your toes. Jump up explosively and land softly back in a squat. Repeat for 20 seconds then rest for 10 seconds OR hold a squat for an active recovery to enhance the burn. Modification: if the jumping is too intense, stick to a regular fast-paced squat.



2 V SIT-UP Sit on your bum with your legs suspended in the air at 45 degrees and your torso leaning back to 45 degrees so that you create a V with your body. Crunch inwards, bending your knees as you bring them towards your chest to and return to starting position with your legs straight. Repeat for 20 seconds then rest for 10 seconds OR hold the V-sit start position. Modification: you can keep your hands on the ground for EXTRA SUPPORT OR straighten your legs to make the exercise more challenging.



DIPS Sit on the edge of a chair or bench and place your hands by your side and your feet together bent at 90 degrees. Lower your body down, bending your elbows to 90 degrees or getting your bum as low as possible and then straighten your arms. Repeat for 20 seconds then rest for 10 seconds OR flip around and hold an elevated plank on the chair. Modification: The further out you move your legs, the more challenging the exercise will be.

3.



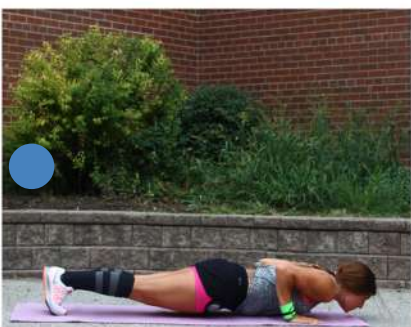
SIDE PLANK Lie on your right side with your legs stacked and your forearm supporting you and pushing into the ground. Lower your hips only, pressing your shoulders away from each other, keeping the back and chest wide and strong while you return to the starting position. Repeat for 20 seconds then rest for 10 seconds OR hold your plank. Switch sides after 4 rounds. Modification: You can lower your bottom leg so that your knee touches the floor to reduce the amount of weight or lift your top leg to add a stability challenge.

4.



BURPEES Form a standing position, place your hands on the ground and jump back to the ground so that your chest hits the floor then pop back up to a standing position with your core engaged. Repeat at a steady pace that you can maintain for 20 seconds. Rest for 10 seconds.

5.



Try and do this quick workout at least 3 times a week. You can always make the movements more challenging or even switch up the exercises. Get creative and use whatever might be available to you; if you're shooting in the park, you can use the swings to perform suspended pike pushups or a bench for step-ups or jumps. Borrow a sandbag and do weighted lunges or sprints. You can even pack a skipping rope to amp up your cardio. If you're concerned about getting too sweaty to go back to work, don't be. People might be inspired to break a sweat themselves and may even join you for your next midday pick-me-up. Another great trick is using Action Wipes body wipes to freshen up...although I'm sure a Wet One will also work in a pinch.

Questions? You can reach out to Anya, ACE Fitness Instructor on Instagram @anya_exposd or via email: anyataraboulsy@gmail.com

WHO, WHAT, WHERE

By Loretta Chin

BESPOKE CAUGHT UP WITH **Patrick Antosh**, VP Wardrobe of Nabet 700 Unifor, the day after his wrap party for *ROGUE* the Direct TV and eOne project that moved from Vancouver to Toronto for Seasons 3 and 4. For this psychological political thriller that stars Thandie Newton, Cole Hauser, Derek Luke, and Twilight's Ashley Greene, the 416 subs for Chicago. There have been no breaks for this busy CD whose prep on the fast-paced project coincided with the ending of *Remedy*, the two seasons hospital-based series that ended in February. Patrick's already attached to the independent feature *Milton's Secret* for Buck Productions based on the Eckhart Tolle novel *The Power of Now*. Starring Donald Sutherland, Michelle Rodriguez, and Mia Kirshner, the contemporary feel-good coming of age story helmed by Barnet Bain, shoots for eight weeks. Patrick is also looking forward to the premiere of *Zoom*, at TIFF, the Brazilian and Canadian co-production starring Gael Garcia Bernal and Alison Pill.

After starting the year with a slew of commercial and personal styling projects Stylist **Loretta Chin** applied her shopping acumen to the Netflix series *Hemlock Grove Season 3*. Loretta was shown the ropes of episodic television by Costume Supervisor **Leonie Reid** on the werewolves and vampires horror/thriller featuring Famke Janssen and Bill Skarsgård. Loretta returned as Costume Designer for a second season of

the W Network's *Say Yes To The Dress* (Canada), before jumping on as Costume Buyer for CD **Gersha Phillips'** latest project – the CBS CN Pilot *Incorporated*, a futuristic thriller. Previously elected Vice-President of CAFTCAD for the 2013-2015 terms, Loretta returns to the EB as Acting President and Editor-in-Chief of BeSpoke.



EUGENIE CLARMONT (MONTREAL) AND NOLA CHATERS ON DEFIANCE.
PHOTO CREDIT: TANIA RYNDENKO

NBC Universal's Syfy series *Defiance Season 3* featuring Julie Benz, Grant Bowler, and Stephanie Leonidas kept Assistant Costume Designer **Nola Chaters** and Costume Buyer **Anita Bacic** busy. The sci-fi series called for ingenuity when dressing the cast of humans and aliens who live together in the town of *Defiance*. Challenges included building costumes with practical lights and crewing the show with skilled labour, due to the high volume of production in Toronto.

Born To Be Blue, written and directed Robert Budreau and featuring Ethan Hawke and Carmen Ejogo is one of the 79 Canadian films selected to show at the 40th anniversary of TIFF. Accomplished CD **Anne Dixon** applied her considerable skill set to create costumes for a story about troubled jazz musician Chet Baker's life in the mid 50s to mid 60s as he attempts a comeback. Her team included CAFTCAD's **Anita O'Toole** (Cutter) and **Martino Nguyen** (Builder). The period piece required numerous CAFTCAD Costume Industry Support Suppliers including **Homemade Tarts**, **Berman & Co.**, **Ian Drummond Collection** and **The Wear & Now**. Since then the CD has finished *Lavender* a psychological thriller with flashes of the early 80s, helmed by Ed Gass-Donnelly for South Creek Pictures and is working on *Shoot The Messenger*, an eight-part serialized hour-long drama, created by Jennifer Holness and Sudz Sutherland.

Marya Duplaga returns to *Beauty and the Beast*, as ACD for a 2nd season. The 13-episode vehicle now in its fourth season, is a modern day interpretation of the children's fairy tale with a contemporary twist, featuring Kristen Crook and JJ Ryan. Member **Lindsay Jacobs** is Costume Supervisor, EB member **Sherri Lawrence** is BG Coordinator and former CAFTCAD office manager **Sara Brozowski** is Truck Supervisor. *Beauty and The Beast* hits numerous contemporary style beats, with a strong hi-designer fashion quotient and a fair share of Jimmy Choo shoes. ►

◀ Marya is constantly looking at beautiful looks – the challenge though is the multiples required for both heroes and stunts. The ACD credits the folks at Ted Baker, Heather Dann at John Varvatos, Hanan at Holt Renfrew, Harry Rosen, and Deborah Ingram and Tori Ludwig at The Bay for their production friendly ethos.

EB member **Alexandria Goldman** returns for another term, as Secretary. She jumped onto one of the city’s biggest show’s to date, *Suicide Squad* (working title *Bravo 14*) as a textile artist. Alexandria is currently the ACD on the new sketch comedy show *Baroness Von Sketch Show*, airing in 2016 on the CBC.

Between print shoots, commercials and the launch of her website, stylist **Georgia Groom** has started to creatively direct and style for Binky, an online kids’ lifestyle magazine that launches its premier print edition later this year. Georgia’s favourite commercial project aired during Christmas 2014, a Coke spot that was more realistic and character driven – directed by Aaron Ruell, who played Kip in *Napoleon Dynamite*.

She recently travelled to Vancouver for a fashion spot directed by Kathi Prosser for Sonicare toothbrushes and got a taste of how the commercial industry works there.

Hanne Whitfield just completed work on the sequel to *GOON* (*GOON: The Last Of The Enforcers*) designed by CD **Lea Carlson**. The hockey-themed show featured Seann William Scott, Jay Baruchel, Lieke Schreiber, Alison Pill and Elisha Cuthbert found the Costume Shopper

“learning much more than she ever knew about hockey gear.” Since then Hanne is now ACD, attached to an untitled studio project with a “huge fantasy element.” The EB member is also a consultant and partner in a made in Toronto children’s clothing line, FORT. The stylish fashion collection for infants to 6Y can be viewed at www.fort-kids.com.

EB Member **Kim Harkness** has been wearing many hats on *Heroes Reborn* – acting as Costume Supervisor and ACD when full-time staff was away. She’s re-

adaptation of the DC comic book series featuring Will Smith, Jared Leto, and Cara Delevingne recruited CAFTCAD EB member **Alex Kavanagh** as CS to oversee a costume department that at times counted 50 costume professionals. The project included CAFTCAD members Leslie Kavanagh (2nd Unit Supervisor), **Karen Lee** (Costume Coordinator), **Alexandria Goldman** (Textile Artist), **Adam Smith** (FX Costumer), **MeriLee (MJ) Helmer** and **Miranda Lipovsek** (Breakdown Artists), new CAFTCAD member, **Cristina Guaglio** as the office assistant, and many other CAFTCAD members doing weeklies and dailies for the 8+ months-long project.

Alex also made national news as the 2014 Miss Universe competition aired on NBC. Her experience creating one of the stand out costumes in The Parade of Nations is an enlightening must-read. As of press time, the CD is waiting to hear about the features *No Stranger Than Love* with Alison Brie and *The Dark Stranger* with Kate Findlay.

New EB member **Leslie Kavanagh** racked up the air miles as Co-Costume Designer on Season 2 of *Reign*, Leslie spent



2014 TIFF COMMITTEE ALEXANDRIA GOLDMAN, ANYA TARABOULSY, ANTOINETTE MESSAM, LORETTA CHIN, BREANNE WOODS, SHERRI LAWRENCE PHOTO CREDIT RYAN EMBERLEY

mained part of the team as a second CS. Earlier this year she was the money tracker in the costume department of *The Expanse*. She’s co-chair of the TIFF event for CAFTCAD and is otherwise busy writing for CAFTCAD’s BeSpoke, UpParentingCreek.com and updating *Cravings*, an upcoming novel to be published with Foreverland Press.

Warner Brothers feature *Suicide Squad* (working title *Bravo 14*) created an unprecedented industry and public buzz in the T-dot. The wardrobe heavy

10 days in Ireland shooting exterior scenes for five episodes of the popular CW series. The show that shoots at 777 Kipling with a small village set and an exterior Castle Courtyard includes member **Bernadette Croft**. Leslie’s *Reign* costume, displayed at last year’s CAFTCAD Celebrates Costumes during TIFF was one of the hi-lights of the event. As the CS on 2nd Unit for *Bravo 14* (a show that was so shrouded in secrecy that no paper work existed to prevent leaks), Leslie was also sent to London, England for five days. ▶

◀ Her mission: to consult with bespoke tailor, Chris Kerr in Soho, for a costume for the movie and to deal with the Batman costume. Her next project is CD on *Man Seeking Woman* with Jay Baruchel, a ten episode series for the FX Network.

Kelly-Francis Costumes Inc. has been busy working on over a dozen series and MOWs and features – *The Good Witch, Hemlock Grove, Beauty And The Beast, Reign, Hannibal, Spun Out, Heroes Reborn, Anne of Green Gables, Dark Matter, Lavender, The Secret Life of Mrs. Claus, Bravo 14, and Secret Correspondents* among others. **Richard Crossman's** company is one of CAFTCAD's Industry Support Members has also built costumes for the Dubai Shopping Festival, and both the Stratford and Shaw Festivals.

Shelley Mansell, CD on the Don Carmody Production *Shadowhunters*, dresses leads Katherine McNamara, Dominic Sherwood, and Alberto Rosende for this ABC series adapted from the feature *The Mortal Instruments: City of Bones*. Toronto subs for NYC as the story follows the Brooklyn-based character Clary Fray, a descendent of a line of demon killing hunters in this 13-episode save

lead actress in Los Angeles on the horror series that also counted member **Vickey Saito** in the department.

Upon her return to Canada, Antoinette sourced and bought for CD **Barbara Somerville's** new project *Heroes Reborn*, all while raising sponsorship money for CAFTCAD's annual event CAFTCAD Celebrates Costume.



ANTOINETTE MESSAM, JOANNA SYROKOMLA, LUIS SEQUEIRA, ALEX KAVANAGH, GERSHA PHILLIPS

Prolific CD **Gersha Phillips** took on a trio of biopics that focused on three of the 20th century's most iconic film and musical legends. *Life*, a Toronto and LA shot feature helmed by renowned Anton Corbijn, explored the relationship between photographer Dennis Stock and the soon to be famous James Dean. The independent feature starred Robert Pattinson, Dan Dehaan and Sir Ben Kingsley, called on **Berman & Co's Linda Petty** as Costume Super-

EB Member **Sherri Lawrence** is the Background Coordinator on Season 4 of *Beauty and the Beast*, and has returned as Exhibit Co-ordinator for the upcoming CAFTCAD celebrates Costumes event during TIFF.

In between running her vintage and contemporary shop Life of Manek, Costume Designer **Nicole Manek**, worked on a TSN project that re-created a 50s Soccer Uniform for the Women's team of McGill University – the first university in Canada to create a Women's soccer program. The national commercial built around the team's captain Gail Eakin, aired during the women's FIFA 2015 games played across Canada. The experience involved sourcing appropriate fabrics and researching old photographs of the historic team.

the world fantasy/action vehicle. The show is based on the series of best selling books by author Cassandra Clare.

Dividing her time between Toronto and LA CAFTCAD member **Antoinette Messam** worked as the LA ACD and LA Buyer on Lifetime's *The Secret Life of Marilyn* which shot in both LA and Toronto and on the CBS CN Pilot production *Incorporated* both designed by CD Gersha Phillips.

The CD then worked in Philadelphia on the MGM feature *Creed* - the Sylvester Stallone and Michael B. Jordan vehicle that finds the iconic Rocky character mentor the son of his late rival Apollo Creed. On her return to LA, Antoinette then worked on Toronto TV series *Damien*. For this show she pulled and purchased outfits for fittings with the

visior, and **Urs Dierker**, for the position of Textile Artist/Dyer. Well-known photographer Caitlin Cronenberg, scion of one of Canada's first film families, took the film's publicity stills.

The Lifetime mini-series *Marilyn (aka The Secret Life of Marilyn)* starring Kelli Garner, Susan Sarandon, and Emily Watson that explored Monroe's private life from birth to her tragic death, had Gersha and her team sourcing fabrics and notions to create costumes from the earlier 20s to the late 60s. EB member **Jennifer Bunt** took on the duties of Assistant BG Coordinator and **Sheryl Willock** was the Buyer. Costumes from the film are currently on display at the Hollywood Museum in LA.

Miles Ahead, shot in Cincinnati and ▶



PRODUCTION STILL FROM
THE SECRET LIFE OF MARILYN MONROE

◀ New York, starring Don Cheadle and Ewan McGregor, had Gersha jump decades forward to recreate and re-imagine the world of jazz musician Miles Davis as he journeyed back to playing music in 1979/80. The show is premiering in the New York Film Festival.

As of press time the CD has just finished shooting *Incorporated*, a CBS CN Pilot, whose Executive Producers include Matt Damon and Ben Affleck. The futuristic project had Gersha viewing TED Talks for inspiration and, as all pilots do, moving at warp speed during prep. This US-Canadian co-production stars Julia Ormond, Sean Teale, Georgina Haig and Eddie Ramos, and is a co-production with one of our corporate sponsors Whizbang Films and Take 5 Productions.

CD **Luis Sequeira** has been busy on back-to-back shows. The FX Network's hit show *The Strain – Season 2* wrapped in May. The show is scheduled to begin filming again in November and included CAFTCAD members CS **Suzanne Aplin**, and Cutter **Tamiyo Tomihiro**. The Netflix

feature *Special Correspondents* directed by Ricky Gervais starring Ricky Gervais, Eric Bana, America Ferrera, and Benjamin Bratt among others harnessed the creative energy of Luis and CAFTCAD's **Ann Steel** as ACD, Suzanne Aplin as CS and Tamiyo Tomihiro as the Cutter.

Barbara Somerville is attached to the other massive project shooting in town – *Heroes Reborn* that airs on NBC this fall. The show includes both *Heroes* alumni from the original hit show plus new additional cast members. The CD will also exhibit a costume from *12 Monkeys* the sci-fi mystery series she designed last year, at our CAFTCAD Celebrates Costume Event.

Setting up the costume department in a North York middle school shop classroom, former CAFTCAD president, **Joanna Syrokomla** served as CD on *BackStage Season 1*, a new series about a performing arts high school with for Fresh TV/DHX Media/Family Channel. Her team included former EB members **Samantha Rice** (Costume Buyer) and

Anita O'Toole (Costume Builder) and member Billie Blast as Set Supervisor. For eight weeks Joanna and her team worked full tilt creating 65 costumes every four days including dance and music performances – the project shot two full units simultaneously and block shot two episodes on each unit, which meant the costume department was doing four half-hour episodes every four days while prepping the next four. "This show really expanded my creativity and I got to revisit my training in theatre design to outfit a Cinderella hip-hop ballet." Joanna is looking forward to the screening of *The Steps*, a family comedy designed with ACD **Billie Blast**. Shot in Parry Sound, and featuring Jason Ritter and James Brolin, the film is one of the selections to be screened at TIFF 2015.

Costume cutter **Wing Lee** is doubling down, after working as a costume cutter on *My Big Fat Greek Wedding 2* and season two of the highly-rated CW Series *Reign*, Wing Lee is currently working on *12 Monkeys, Season 2*. ♦

CALENDAR OF EVENTS

SEPTEMBER 16

CAFTCAD CELEBRATES COSTUMES
2015 DURING THE TORONTO
INTERNATIONAL FILM FESTIVAL
@ THE SPOKE CLUB

FALL CAFTCADEMY

COMPREHENSIVE SCRIPT BREAKDOWN
COURSE WITH ALEX KAVANAGH
CHECK OUR WEBSITE FOR LOCATIONS
AND DATES

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2:00PM
@ 65 HEWARD AVE.

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~The BeSpoke Committee

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Martha Mann
Olga Dimitrov

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Anne Dixon
Antoinette Messam
Anya Taraboulsy
Brenda Broer
Barbara Somerville
Debra Hanson
Delphine White
Eydi Caines-Floyd
Gersha Phillips
Joanna Syrokomla
Kristen O'Reilly
Laurie Drew
Lea Carlson
Luis Sequeira
Marya Duplaga
Monique Prudhomme
Nicole Manek
Patrick Antosh
Shelley Mansell

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Bernadette Croft
Ian Drummond
Marie Grogan-Hales
Nancy Granfield
Leslie Kavanagh
Vickey Saito

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Beverly Law
Georgia Groom
Jessica Chambers
Karen Lee
Loretta Chin
Lori Gardner
Richard Singh
Shannon Pomakov

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Alexandria Goldman
Amanda Bone

Anita Bacic
Anita O'Toole
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