

# — BESPOKE —

ISSUE #9 SEPTEMBER 2017

## CAFTCAD Celebrates Costumes 2017

### WELCOME from the New President

Plus introduction to the new Executive Board


### Catching up with CAFTCAD

Spotlight on workshops & members' work

### CAFTCAD Celebrates Costumes

Featured works on display at Annual Gala

 CAFTCAD

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CAFTCAD  
65 Heward Ave.  
Building C, Suite #220  
Toronto, ON M4M 2T5

416-900-0955  
416-900-0395  
1-855-CAFTCAD  
info@caftcad.com

www.caftcad.com  
Twitter, Instagram & Facebook  
@CAFTCAD

CAFTCAD is an association of individuals interested in promoting costume for film, television and media from both an artistic and technical perspective. Our goal is to enrich our community with a national organization that is inclusive of experience and talent.

The Alliance provides an open forum for discussion, networking and knowledge sharing for our members through periodic seminars, workshops, exhibits and an online forum. We explore the areas of individual design approach, illustration, and advancements in film technologies. We celebrate the richness of historic and contemporary fashion and its relationship to our craft.

Our vision is to increase awareness and the value of costume arts and design as a powerful element in the collaborative process of filmmaking; furthering international recognition of the creative talent we have in Canada.



## NABET 700-M | UNIFOR

Ontario Film, Television & New Media Technicians



### Who We Are

**NABET 700-M UNIFOR** is a union of film, television, and new media technicians that has serviced the greater Toronto area for over 45 years. **NABET 700-M UNIFOR** formed in 1970 to supply videotape technicians then later expanded to provide television and film technicians in multiple departments, including wardrobe, to Toronto's growing industry.

We currently have over 3,000 qualified technicians in fifteen departments of the film and television industry.

### Want to know more?

Visit [www.nabet700.com](http://www.nabet700.com) for more information on how to apply for membership!

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# Message from the CAFTCAD President

**It's an exciting time for CAFTCAD.**

Our recent election has produced a new Executive Board, with new faces bringing new voices, and familiar faces to keep the continuity flowing. I'm delighted to be a part of it. We're all very thankful for the hard work of our outgoing board members specially Loretta Chin our past President, Karen Lee our past Treasurer, and Alexandria Goldman our past Secretary. The last board instituted the streamlining of financial and membership procedures to bring them up to date with current technology as well as more evenly reflecting our diverse membership in the costume arts.

It's amazing to see the talented members of our organization volunteer their time to spearhead CAFTCAD's various initiatives. It's what makes this group so wonderful, the opportunities for costumers to network as we create learning opportunities, social activities, and professional development for our members and the costuming community at large. We have had our first Executive Board meeting and we're all looking forward to continuing our traditional events like CAFTCADEMY and the Movie Wardrobe Sale, but also engaging our members in new opportunities to network, learn, and grow.



Last fall we hired a full time Operations and Communications Manager, Lynsey Clark, and it was exactly what CAFTCAD needed to take us to the next level. Having a full time staff member who is experienced in programming and public relations has brought a level of consistency and professionalism to CAFTCAD that is helping us gain new members, new

sponsors, and deliver more programming than ever before. Among many things, Lynsey is coordinating our social media, which has seen a huge jump in outreach and positive feedback; our Instagram following alone has nearly doubled since the beginning of the year. We've been able to better utilize our fantastic volunteers who have contributed so much to all our events over the last year.

We are currently looking ahead to the tenth anniversary of CAFTCAD's incorporation next year in 2018. It's a huge achievement for everyone, especially those of us who are Founding Members and all who have been involved from the beginning of CAFTCAD to see it grow to be a thriving organization ten years later! We will be planning some special events to celebrate, details to follow!

In the pages of this TIFF mini edition of Bespoke you will see the details of what our members have been up to over the last year. The amount of talent and experience that is represented is astounding. I hope you enjoy it!

**Alex Kavanagh**  
CAFTCAD President

## Introducing the new CAFTCAD Executive Board for 2017-19



President  
Alex Kavanagh



Vice President  
Tracy Alves



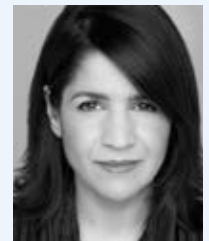
Treasurer  
Richard Crossman



Executive Secretary  
Daina Valiulis



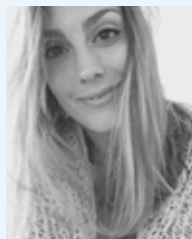
Alynne Lavigne



Izzy Camilleri



Jennifer Bunt



Jessica Chambers



Jonathan Hagey



Julia Cronin



Leslie Kavanagh



Nicole Manek



**CAFTCADEMY**  
*Highlights in pics*

*Above and right:*  
*Embroidery 101 and 102*

*Below: Spring Movie*  
*Wardrobe Sale*



## CAFTCAD News

2017 has been a busy year for CAFTCAD so far with lots of new training courses and initiatives since the last CAFTCAD Celebrates Costumes event in 2016.

**CAFTCADEMY 101** kicked off what was to be our busiest spring training calendar to date, with eight courses provided in the first half of the year. Many of those who attended this course have become more involved with the organization through volunteering, joining and some have even made connections that have led to work opportunities.

Our brand-new **Embroidery 101** course instructed by CAFTCAD Member, Laurie Lemelin of Abrash Embroidery, was so well received it led to the development of our next level class **Embroidery 102**. Due to the popularity of these courses, more dates will be coming this fall.

Award-winning photographer and master Instagramer, Elaine Chan-Dow, shared her insight and experience (along with many tips and tricks) in the new course **Instagram for Costume Professionals** in April. Attendees learned how to enhance their Instagram presence to reach a wider audience and increase their following.

Alongside these new courses, CAFTCAD was delighted to offer seminars in **Photoshop 101** and **Costume Breakdown: The Art of Destruction**. The two-day costume breakdown course, led by four expert instructors, gave participants hands on experience in various breakdown techniques providing everything from safety instruction and supply information to expert training on adding





special effects to different fabrics and materials.

On top of the many training opportunities provided by CAFTCAD, our members have been involved in a number of exciting opportunities throughout the year so far.

Members Jonathan Hagey and Anne Dixon individually discussed costume design as guest speakers at the *Globe and Mail* columnist, Nathalie Atkinson's "Designing the Movies" series at the Revue Cinema.

In March, CAFTCAD hosted a member networking night where Nathalie discussed working with the media, providing advice from her specialist expertise.

Despite the cold weather in late April, the **CAFTCAD Movie Wardrobe Sale** received record attendance! Held at Cinespace Film Studios and partnered with *The Strain*, which has just aired its fourth and final season, the sale welcomed over 2,200 visitors over the course of the two-day event.

In June, CAFTCAD members were invited to guest judge the annual **Spadina House Gatsby Garden Party**. They were hugely impressed by the fantastic efforts everyone attending put in to make the event a roaring success and CAFTCAD is proud to have been able to support it.

It has been a busy and exciting year for CAFTCAD, with much to come. If you want to keep informed of all upcoming CAFTCAD events and training, visit our website at [www.caftcad.com](http://www.caftcad.com) and follow us on Instagram, Facebook and Twitter (@caftcad).

Left and top: Costume Breakdown: The Art of Destruction

Bottom: Spadina House Gatsby Garden Party

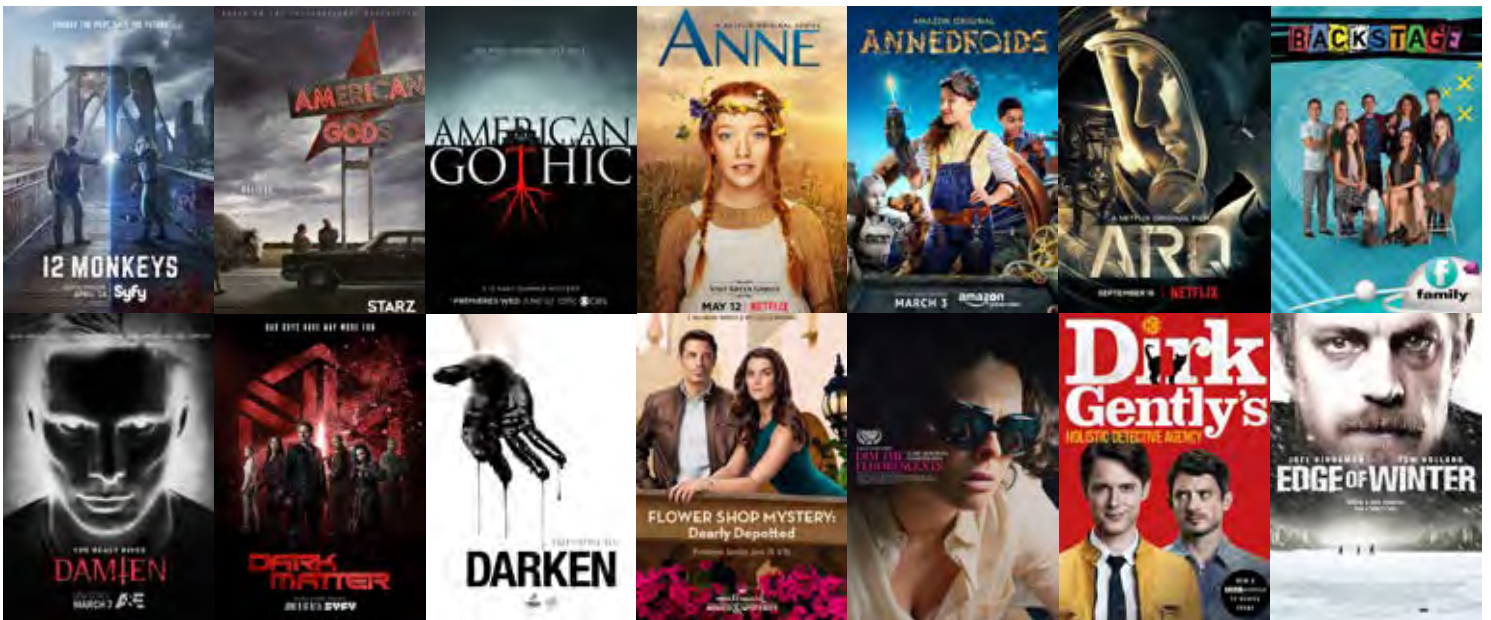
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## Some of the great productions CAFTCAD





members have been working on...



# CAFTCAD Members On Display

CAFTCAD is thrilled to have an array of fantastic costumes, designed and created by members, on display at the annual event celebrating Canadian costume arts and design during the Toronto International Film Festival. Read on to find out more about each of the productions, costume design, inspiration and techniques used by our members.



## Angelique's Isle

Based on a true story, *Angelique's Isle* is an Indigenous tale of perseverance and survival that unfolds during the great copper rush of 1845 on Lake Superior.

Since the character Angelique arrived on Isle Royale with only her summer clothing, Costume Designer Adriana Fulop's challenge was to create an interesting and realistic vision of the clothing surviving through the hardship of nine months stranded on an abandoned island.

The base costume is built in the style of a blue pioneer dress, sometimes worn with a brown apron and a brown wool jacket that Adriana created in three different sizes and various stages of distress, showing the aging affected by constant wear and weather. On display at our 2017 gala are two different stages of the costume, at the beginning and the end of Angelique's journey.

CAFTCAD Member: Adriana Fulop (Costume Designer)

## Anne with an E/Anne The Series

Visceral, gritty, real, turn of the century PEI was the essence of the costume designs for *Anne with an E* achieved by creating tableaux of colours, tones and shapes. Characters were conceived, sketched and fabricated, then tweaked and enhanced to create a specific feel for each individual. For instance, the costume design team infused and stained all the hems and coats with a washed out tint of red earth.

The inspiration for the schoolyard costumes on display was a field of wild PEI flowers. From the raw straw transformed into boaters, poplin print into dresses or the wool of the boys breeches, everything was dyed, overdyed, painted, broken down and manipulated to achieve that tableau.

Fishermen were designed and created from head to toe, translating the coastal pulse. A very distinctive rawness and realism was given in all aspects of designing and creating the costumes on *Anne with an E!*

CAFTCAD Members: Anne Dixon (Costume Designer), Anna Dal Farra (Assistant Designer), Anna-Claude Biron (Seamstress)







## Blood Honey

*Blood Honey* follows Jenibel Heath on her return to her family's secluded island lodge to help her siblings care for their dying father, ten years after the mysterious suicide of her mother. Set to inherit the bulk of the family's estate, Jenibel learns of a horrific plot against her and finds herself stuck in a life-threatening nightmare, where she must struggle to survive.

Set in the backdrop of an isolated island, where characters had limited access to the outside world, the costumes were designed to reflect the cottage-style setting of this production.

CAFTCAD Member: Nola Chaters (Costume Designer)



## Shape of Water

An other-worldly fairy tale, *The Shape of Water* is set against the backdrop of Cold War era America circa 1962. In the hidden high-security government laboratory where she works, lonely Elisa (Sally Hawkins) is trapped in a life of isolation. Elisa's life is changed forever when she and co-worker Zelda (Octavia Spencer) discover a secret classified experiment.

The three costumes kindly on loan from 20th Century Fox are all worn by lead character, Elisa, and include her fantasy dress, nightgown and robe, and her finale outfit. Elisa's Fantasy dress, is a late 1930's inspired, 4-layer silk evening dress in chiffon, charmeuse, a sequin underlay and French lace appliquéd overlay with ostrich feathers — finished in multi-toned Swarovski crystals. Her silk nightgown with lace trim accents and paisley robe were extensively over dyed, faded and ombréd to enhance the vintage look for the production.

The Elisa finale outfit includes a late 50's polished cotton shirt dress with a cashmere crewneck sweater. The deep red, wool-knit, box-cut coat is complemented by red shoes made by Jeff Churchill of Jitterbug Boy and a red butterfly brooch replica made by Alynne Lavigne, of A. Marie Costumes.

CAFTCAD Members: Luis Sequeira (Costume Designer), Ann Steel (Assistant Costume Designer), Suzanne Aplin (Costume Supervisor), Hanne Whitfield (Background Set Coordinator)

## ROPEd

Based on Margaret Atwood's poem "Half-hanged Mary", *ROPEd* is a short film about a fiercely independent Mary Webster, a healer and landowner, who is confronted by her Puritan neighbours with accusations of witch craft. Mary is not one to go down without a fight. Now, with all her strength and spirit, she will fight for her very life.

For this 'feature film requirements' of a short film, Mary required multiples as she was being hung and dragged through the dirt-literally. Finding inspiration in two identical skirts borrowed from the *Reign* costume department, (they were the perfect colour for the blonde actress and would stand out against the hanging tree at night), Joanna sourced the matching fabric that there was just barely enough left of and had it dyed to match the skirts for the three bodices they had made. One bodice needed to be built around a hanging harness as the whole shape shifted as soon as the actress was raised on the hanging cable. At the last moment on location, Joanna and Robyn dyed white linen scraps in a Styrofoam cup of tea, hand sewed and gathered it to make the cuffs and collar.

CAFTCAD Members: Joanna Syrokomla (Costume Designer), Robyn Macdonald (Assistant Costume Designer), Berman & Co



## Star Trek: Discovery

"Star Trek," one of the most iconic and influential global television franchises, returns to television 50 years after it first premiered with STAR TREK: DISCOVERY. The series will feature a new ship, new characters and new missions while embracing the same ideology and hope for the future that inspired a generation of dreamers and doers.

This iteration revives and reinvigorates the original Star Trek series, bringing it into the 21st century with a complete redesign of the Starfleet uniforms as well as the Klingon and Vulcan costumes. The journey to create these costumes was a long and adventurous haul, which had many iterations and many collaborators.

The Captain's Log puts the star-date as May 11th, 2256 – 239 years in the future. The gauntlet had been drawn, we were tasked with recreating some of the most iconic costumes in film and television history. What an honour! We were extremely excited and more than a little overwhelmed!

**CAFTCAD Members:** Gersha Phillips (Costume Designer), Karen Lee (Costume Supervisor), Damion Salianni (Assistant Costume Designer Episodes 1-6), Bernadette Croft (Assistant Costume Designer Episodes 2-6), Deanna Sciortino (Assistant Costume Designer Episodes 6-15)



## The Strain

"Season 4 picks up nine months after Zack pulled the trigger, unleashing a nuclear winter that allows the Strigoi to walk by day, finally fulfilling the series' ongoing Holocaust parallels with the vision of a world reborn to serve the Master and his bloodsucking ilk. Humanity is forced into "The Partnership," a one-sided union with the Strigoi in which the humans regularly donate blood in return for food and medical help, trudging terrified through the streets with identifying badges wrapped around their arms while armed Strigoi guards hiss and sneer from the sidewalk."

- Haleigh Foutch, *Collider*, July 14, 2017

Mongrels are a new breed of super Strigoi. Costume Designer Delphine White's intent was to mirror the vascular and muscle structure of hounds standing on two hind legs, demonstrated by a hyper extended chest, muscular shoulders and well developed thighs. Part human, part unspecified species. Leather was used to realize the costumes, incorporating claw like gloves, and aging with paint to create a texture reminiscent of loam.

The series time travelled back to 1888 and revealed Quinlan's first love, Louisa. Her theatre gown was designed and custom made from gold and black silk, decorated with handmade flowers and accessorized with a fascinator built in house and a capelet from the period.

**CAFTCAD Members:** Delphine White (Costume Designer), Victoria Dobson (Assistant Designer), Sarah Armstrong (Assistant Designer), Alex Kavanagh (Costume Supervisor), Mack Sztaba (Illustrator), Marya Duplaga (Costume Buyer), Ritta Koleva (Cutter), Milena Radeva (Leather Cutter)



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