One can have a wonderful imagination; however the crew one works with is everything to them. It is all about the team. The designer is nothing without the people she works with.”

– Delphine White, 
Industry Icon Award Recipient
CONTENTS

05 Game Changer: Who needs another Awards Show? We do!

06 From Concept to Creation: A review of CAFTCAD's 10th anniversary costume exhibit at Yorkville Village

10 A Life of Imagination: A talk with 2019 CAFTCAD Industry Icon Award winner, Delphine White

13 The Judy: Creating the CAFTCAD Award Trophy

14 And The Winners Are: Presenting the CAFTCAD 2019 Award Winners

18 West Coast Roundup: The inaugural industry awards show brought together members from coast to coast
LETTER FROM THE EDITOR

Welcome to The Awards Issue. BeSpoke’s salute to one of CAFTCAD’s defining moments.

In our tribute to the inaugural CAFTCAD Awards 2019, you will find stories that focus on the making of an extraordinary night of celebration, inclusivity, camaraderie, gratitude, and the esprit de corps of volunteerism that makes not-for-profit organizations like CAFTCAD tick.

This was an evening realized by Awards Co-chairs Joanna Syrokomla and Cynthia Amsden, whose unwavering vision along with an army of volunteers from within the CAFTCAD community and beyond, created an awards platform that was a true, if you build it they will come moment in CAFTCAD’s history.

And they did, as you’ll read in our West Coast Round-Up. It was also a night of gratitude – for an incredible body of work we honoured the first Icon of gratitude – for an incredible body of work we honoured the first Icon Award winner, Delphine White, in our cover story “A Life of Imagination”. And for many of those who attended we acknowledge their contribution to the evening with a fun style story that made for so many a great red-carpet moment.

I would also like to extend a heart-felt thank you to our newly expanded team of creative individuals from within the CAFTCAD community, especially our new members, who contributed their time and their talent to this digital edition of BeSpoke. I am truly grateful for all your hard work and enthusiasm.

This is our first Awards Issue and by no means our last!

ALEX KAVANAGH
President of the Board

Game Changer

Who needs another Awards Show? We do! At last … Costume professionals get their due.

By Loretta Chin

The 2019 CAFTCAD Award winners and their teams

President Alex Kavanagh and honorary member Juul Haslmeier, and CAFTCAD Awards President Joanna Syrokomla presented awards as did Canadian actors Karielle Horn, Sean Baek, Wendy Glimke Adelyj, McKenzie Small and Hélène Joy against a screen montage showcasing the nominees work. Thoughtful acceptance speeches from the winners were heartfelt and gracious. And there was overwhelming sense of the feels throughout the evening – a sense of pride and ownership that this was an awards show that really celebrated those behind the scenes who help create and tell stories through costuming on the screen.

And like all awards shows, the well-scripted and entertaining evening was capped with a hilarious tongue-in-cheek skit that highlighted the joys and perils of costuming, starring none other than the doyenne of CD’s “Edith Head” and Ms. Amsden as a real-life incarnation of the Incredibles’ Edna Mode. Perhaps one of the most moving moments of the evening was the presentation of the CAFTCAD Industry Icon Award. The recipient, esteemed Costume Designer Delphine White was presented with her Judy by her long-time collaborator, the award winning production designer Carol Siper, who flew in specially from Vancouver to present her friend with the inaugural award. Yes, we do need a CAFTCAD Awards. Here’s to 2020’s.

By Loretta Chin

Letter from Alex Kavanagh, in our Spring Round-Up. It was also a night of gratitude – for an incredible body of work we honoured the first Icon Award winner, Delphine White, in our cover story “A Life of Imagination”. And for many of those who attended we acknowledge their contribution to the evening with a fun style story that made for so many a great red-carpet moment.

I would also like to extend a heart-felt thank you to our newly expanded team of creative individuals from within the CAFTCAD community, especially our new members, who contributed their time and their talent to this digital edition of BeSpoke. I am truly grateful for all your hard work and enthusiasm.

This is our first Awards Issue and by no means our last!

ALEX KAVANAGH
President of the Board

Photo credit: Sid Sawant
From Concept To Creation
An Exhibition of Canadian Costume Art & Design

By Alex Kavanagh

Our ambitious goal for 2018 was celebrating CAFTCAD’s 10th Anniversary with an indepth costume exhibit that would highlight the talent, skill, and contribution to the visual storytelling process of CAFTCAD members in the film industry.

In 2011 CAFTCAD partnered with the TIFF Reference Library to host the successful “Otherworldly: The Art Of Canadian Costume Design”. Otherworldly’s theme centred on Horror, Fantasy, and Science Fiction genres. For our new exhibit we wanted to include all genres and budget levels and focus on the process of costuming – showcasing the work of a costume designer, and the entire costume crew – how each element is important to the final product. A dedicated team of CAFTCAD members formed a committee to bring the exhibit to reality. Thus was born “From Concept To Creation: An Exhibition of Canadian Costume Art & Design”.

We partnered with Yorkville Village and Toronto Fashion Week to launch “From Concept To Creation” in two phases, working with exhibit designer Breanne Woods who had also designed Otherworldly. The first phase was a costume display in the atrium of Yorkville Village timed to coincide with Toronto Fashion Week (TFW). In CAFTCAD’s largest costume exhibition ever, forty-three costumes from sixteen different productions were displayed. It was a gorgeous display of craftsmanship with detailed explanatory write-ups of how the various genres of storytelling require different approaches from a costume team.

The second phase of “From Concept To Creation” opened the night of our annual “CAFTCAD Celebrates Costumes” event two weeks later on the second floor of Yorkville Village in a retail space that allowed for more indepth displays. The exhibit, curated by Tarah Burke, included costume pieces, accessories, reference materials and sketches showing “The Life Of A Costume” in four stages: Concepting (script breakdown & research), Design (design & illustration), Sourcing & Making (building, fitting), and Tracking & Wrapping (continuity, dispersal). This free exhibit used exceptionally constructed examples from sixteen productions to illustrate each step in the process. The general public were invited to guided tours that highlighted behind-the-scenes information on each show.

Countdown to Curtain Call at the inaugural CAFTCAD Awards

By Cynthia Amsden, Co-Chair of the 2019 and upcoming 2020 Awards

TORONTO
February 10, 2019
High: -3°c, but dry enough for heels

10 AM: Gird your loins, folks. The day has finally arrived.

The doors of the Aga Khan Museum open. In a rush the first wave of CAFTCAD volunteers and a most determined Display Committee arrive. Waiting patiently in the museum basement, an army of 24 mannequins are brought upstairs to the foyer outside of the auditorium to be dressed, representing 21 civilians move aside as the marvel of the costumed elephants. We are in good hands.

1 PM: The show hosts, Thom Allison and Sharron Matthews, arrive, mingle and complete each other’s sentences. Presenters filter in, happy greetings all around. It’s like a table read without a table. Everyone seems quite pleased to be a part of something fresh and ground-breaking. The director starts blocking the show with live humans. The cast (who for once don’t have to memorize their lines) play with the teleprompter. There’s an inordinate amount of swanning about on stage. These are professionals. No one is worried (except me).

1:30 PM: Hair and Makeup (Stella and Sassoon) arrive and get to work removing all traces of lack of sleep, replacing it with the healthy glow of panic (which, I kid you not, is the name of a NARS blush and it’s lovely).

2 PM: The full rehearsal. I sit alone in the auditorium in my 2 PM: The show hosts, Thom Allison and Sharron Matthews, arrive, mingle and complete each other’s sentences. Presenters filter in, happy greetings all around. It’s like a table read without a table. Everyone seems quite pleased to be a part of something fresh and ground-breaking. The director starts blocking the show with live humans. The cast (who for once don’t have to memorize their lines) play with the teleprompter. There’s an inordinate amount of swanning about on stage. These are professionals. No one is worried (except me).

1:30 PM: Hair and Makeup (Stella and Sassoon) arrive and get to work removing all traces of lack of sleep, replacing it with the healthy glow of panic (which, I kid you not, is the name of a NARS blush and it’s lovely).

2 PM: The full rehearsal. I sit alone in the auditorium in my emergency koala position. I have interviewed many a screen-writer about how it feels to watch their script come to life. Now, I am experiencing that firsthand. The words from my script are coming out of actors’ mouths, rather than bouncing around in the infinite echo chamber of my brain. This must be a similar experience to designing a costume and then seeing it on an actor, wordlessly telling the character’s story. I am having a revelatory moment: these awards which, for 18 months, have been a collective effort of thousands of speed-dialed phone calls, late night emails, volunteers magically appearing, Google docs multiplying and dividing, fires spontaneously lighting up and being doused, have suddenly lifted off the page and become a full-on reality. This is going to work.

3 PM: Photographers, videographer, and DJ arrive. I have spent too much time on set. There’s something about the arrival of a camera, any camera, that adds gravitas to a situation.

4 PM: The museum is still open to the public until 5 PM, yet civilians move aside as the marvel of the costumed mannequins are situated around the perimeter of the museum’s courtyard; as the step and repeats are put in place, as 200 feet of red carpet is rolled out. Photographers take test shots, and the coloured Atrium lights are fine-tuned. This gala appears to have sprung fully-formed from our sponsors’ generosity and the goddess Athena’s brow.

4:45 PM: Two very enthusiastic journalists arrive – (wait for it) guests were having too good a time at the cocktail party and were slow getting to their seats. I am remembering back to the first meeting in 2017 for the CAFTCAD Awards. That was a hush in the auditorium and then the announcer begins, “Good evening, ladies and gentlemen…”

30 minutes early. This is a very good sign.

5:05 PM: More guests arrive.

5:10 PM: Even more guests arrive.

5:15 PM: (you get it)

5:20 PM: Guests are laughing, mingling, toasting each other and chuffed to be the stars of their own evening. It’s about time! This is an 18-month overnight success.

5:30 PM: The show hosts, Thom Allison and Sharron Matthews, arrive, mingle and complete each other’s sentences. Presenters filter in, happy greetings all around. It’s like a table read without a table. Everyone seems quite pleased to be a part of something fresh and ground-breaking. The director starts blocking the show with live humans. The cast (who for once don’t have to memorize their lines) play with the teleprompter. There’s an inordinate amount of swanning about on stage. These are professionals. No one is worried (except me).

5:45 PM: The DJ kicks in, the bar blessedly opens.

5:57 PM: The sun sets and the Aga Khan Atrium transforms into a jewel box of lights.

6 PM: Even before the doors officially open, guests are arriving. A lot of them. And they are all decked out for the occasion which is edifying in itself. The lineup at the check-in is enormously satisfying.

6:05 PM: More guests arrive.

6:10 PM: Even more guests arrive.

6:15 PM: The house lights dim. 20 minutes late because (wait for it) guests were having too good a time at the cocktail party and were slow getting to their seats. I am remembering back to the first meeting in 2017 for the CAFTCAD Awards. There is a hush in the auditorium and then the announcer begins, “Good evening, ladies and gentlemen…”

6:20 PM: Guests are laughing, mingling, toasting each other and chuffed to be the stars of their own evening. It’s about time! This is an 18-month overnight success.

6:30 PM: The show hosts, Thom Allison and Sharron Matthews, arrive, mingle and complete each other’s sentences. Presenters filter in, happy greetings all around. It’s like a table read without a table. Everyone seems quite pleased to be a part of something fresh and ground-breaking. The director starts blocking the show with live humans. The cast (who for once don’t have to memorize their lines) play with the teleprompter. There’s an inordinate amount of swanning about on stage. These are professionals. No one is worried (except me).

5:45 PM: The DJ kicks in, the bar blessedly opens.

5:57 PM: The sun sets and the Aga Khan Atrium transforms into a jewel box of lights.

6 PM: Even before the doors officially open, guests are arriving. A lot of them. And they are all decked out for the occasion which is edifying in itself. The lineup at the check-in is enormously satisfying.

6:05 PM: More guests arrive.

6:10 PM: Even more guests arrive.

6:15 PM: (you get it)

6:20 PM: Guests are laughing, mingling, toasting each other and chuffed to be the stars of their own evening. It’s about time! This is an 18-month overnight success.

6:30 PM: The house lights dim. 20 minutes late because (wait for it) guests were having too good a time at the cocktail party and were slow getting to their seats. I am remembering back to the first meeting in 2017 for the CAFTCAD Awards. There is a hush in the auditorium and then the announcer begins, “Good evening, ladies and gentlemen…”

6:45 PM: The DJ kicks in, the bar blessedly opens.

6:57 PM: The sun sets and the Aga Khan Atrium transforms into a jewel box of lights.

7 PM: Even before the doors officially open, guests are arriving. A lot of them. And they are all decked out for the occasion which is edifying in itself. The lineup at the check-in is enormously satisfying.

7:20 PM: The show hosts, Thom Allison and Sharron Matthews, arrive, mingle and complete each other’s sentences. Presenters filter in, happy greetings all around. It’s like a table read without a table. Everyone seems quite pleased to be a part of something fresh and ground-breaking. The director starts blocking the show with live humans. The cast (who for once don’t have to memorize their lines) play with the teleprompter. There’s an inordinate amount of swanning about on stage. These are professionals. No one is worried (except me).

7:30 PM: The house lights dim. 20 minutes late because (wait for it) guests were having too good a time at the cocktail party and were slow getting to their seats. I am remembering back to the first meeting in 2017 for the CAFTCAD Awards. There is a hush in the auditorium and then the announcer begins, “Good evening, ladies and gentlemen…”

7:45 PM: The DJ kicks in, the bar blessedly opens.

8:05 PM: More guests arrive.

8:10 PM: Even more guests arrive.

8:15 PM: The house lights dim. 20 minutes late because (wait for it) guests were having too good a time at the cocktail party and were slow getting to their seats. I am remembering back to the first meeting in 2017 for the CAFTCAD Awards. There is a hush in the auditorium and then the announcer begins, “Good evening, ladies and gentlemen…”

8:45 PM: The DJ kicks in, the bar blessedly opens.
A Life of Imagination
A talk with the CAFTCAD Industry Icon Award winner Delphine White

By Kim Harkness

Delphine White has worked on a show you know. From Alfred Hitchcock Presents, Scanners, and Videodrome. From Road to Avonlea, War of the Worlds, and more recently The Kennedys After Camelot and The Strain, you have, no doubt, seen her work. Delphine was the recipient of the inaugural CAFTCAD Industry Icon Award and I got to ask her a few questions about her lifelong passion.

Her curiosity has gleaned her an extensive library collection of over 1200 books that she has recently made available for sale to those who are equally desirous of expanding their knowledge of all things related to textile crafts. She told me that she has “been getting rid of my library but I’m so happy it’s going to costume people. I really want it to be with people who can appreciate it and really use it.” She’s recently retired from the film and television industry yet continues to study and work with textiles and textile arts.

You mentioned that you are working on a production right now, of The Lion King.

Yes, it’s for a small theatre company, it’s all volunteer work. I recently spent time carving linoleum blocks and later today I’m going to block print fabrics using them for the show. I have a bunch of donated fabric and the colour range of those fabrics are perfect for me to print on. There are a group of us that have a workshop here at the farm every Wednesday, and we make things. We all come to the table with a different talent. This is the first time I have block printed. I’ve been watching Dorothy Caldwell, a renowned Canadian textile artist who is coming here. We will work together, at her studio and I can probably print 15 meters at a time, with Dorothy overseeing it. It’s a really nice way to still stay involved. I love costing, I just can’t imagine it ever being out of my world.

When not working on a show, what do you love to do?

It’s always related to costume. I love studying. I’ve learned InDesign, Adobe Illustrator and Lightroom etc., all of the Adobe programs. I studied at George Brown. I would take courses, in sketching, and silk screening. Most of my travels have been related to where I can look at costumes.

When you first read a script and meet a character on the page, do you immediately envision what they might wear?

I try not to. I just want to feel the script, feel the environment, and hear what it has to say. It’s on second reading I ask, where are they located? What’s the light in the scene? When I’m putting a presentation together, I will look for the whole picture – all things, the character’s background, how the scene is going to be lit, this is even before I know the stock of film, and what possible digital treatments might happen to the film. I’ve always felt that part of my responsibility is to come with a vision, but to also be flexible.

How do you maintain inspiration on a series?

I’ve never stayed on a series past a second season, generally I would move on. Except perhaps with Alfred Hitchcock Presents – that I stayed with. It’s exhausting work, but I think it invigorates me. There is always something different or interesting in a script, as time goes by, I listen as much to the actor, as they really begin to exist in that character. It’s about growing. You don’t wear the same clothes from 3 years ago. It’s fluid. It’s really a fluid process.

You know, in film we have the advantage of being able to get into other cultures and meet people you never would. I remember doing a film on bike gangs and visiting a house in the suburbs. It was owned by one of the gangs we have all heard of. There were Dobermans chained to the house every 10 feet. I also did a movie on professional wrestling. These are worlds I never would have entered had it not been for film.

Do you have a favourite colour?

(chuckles) No. It’s always the one I’m working with. I’m really into saffron right now, earth tones and burnt sienna because of The Lion King.

Do you have a favourite fashion decade? Favourite designers?

No, I don’t have a favourite decade. It’s the decade I’m working on, which also influences the way I dress, but next week I may not have the time of day for it. It really depends on the focus of the project. We are so lucky to go into all these different worlds and decades and be able to adapt.
them with the work we can do in the present day. I do have some favourite designers, Maurizio Millenotti and Gabriella Pescucci are two.

Have you ever hit a creative road block?

Yes. I've had the feeling of I can't do this. It happened when I was filming in Malta, and it's awful when you're under pressure. I got over it with research, which has always been a big part of the job for me. I love research because you learn the rules and then you can break them. In Malta, we were working in the timeframe of about 75 AD. We were talking about Roman soldiers, and Jewish people living on top of a mountain and finally the excitement came from seeing fragments of fabric that she had survived. I went on a tech survey, which I don't always do, and in this cave, the walls had layers and layers of paint from over the centuries and I realized all the colors of the costumes were there in the walls. Again, that's when I got more excited about this particular project. That and knowing that these people had actually existed.

You studied political science before your encounter with a writer turned your career path around. After working in the costume department for a few years you went to college, studied design and pattern drafting. That took some time. Were you working during that time as well?

No. In the 70s there was a government-funded program and it was 9 months straight through.

You said in an interview with EBoss, “I am honoured to receive this award from my peers. The real reward comes among people. It is all about the team. The designer is nothing without the people she works with.”

“Tell us about your situation and then return to the image and share your thoughts.”

We've all heard of 'The Oscar', the instantly recognizable statuette of the Academy Awards so much that the ceremony is more commonly known as "The Oscars" instead of The Academy Awards. Originally known as the Knight, the statuette stands on guard on a film reel holding a crusader's sword, the name change to Oscar has become part of Hollywood's moveable mythology. The statuette was originally designed by Hollywood Art Director Cedric Gibbons in 1928 and brought to life by sculptor George Stanley.

Perhaps not quite as recognizable to most, but costume design specific, The Gilda was created by costume designer and Costume Designers Guild member, David Le Vey. Realized in silver by Greek jeweller Bvlgiari, the Gilda has been honouring excellence in Costume Design in the United States since 1999.

When CAFTCAD was created in 2008 it helped to bring Canadian costuming talent into the spotlight. Why ship a designer in from abroad when there was local talent right where you’re shooting? Regardless of affiliation, CAFTCAD has welcomed Canadian and international professionals, nurturing burgeoning designers and creators, illustrators, independent artists and hobbyists. So why not honour the accomplishments of those Canadians working in the film and television industry with their own award?

In the decade since its inception, CAFTCAD Members have gained renown working on award winning films like Star Trek: Discovery, Frontier, Anne With An E, and A Series Of Unfortunate Events. While the CAFTCAD Awards were first conceived by the organization’s first Executive Board, it took a decade before they were brought to fruition. Spearheaded by past CAFTCAD president and founding Board member Joanna Syrko-Roma both the awards and the statuette the Judy were born. What better symbol to honour designers but an indispensable tool that brings images of hundreds of years of textile crafting excellence to mind?

The call was sent out to CAFTCAD's artistic and illustrator members – design a logo for the upcoming awards. A design to be used on everything from the press packages, website, signage and eventually, the award itself. Members Mack Sataba, Sarah Friedlander, Monica Frangulea and Ritta Koleva answered.

While it was agreed that the Judy was fated to be the main image, the iconic maple leaf seemed the next logical step. The challenge was how to make the award more “costume” and less “hockey logo”. One design of Ritta Koleva’s had the leaf wrapped around the judy in a striking haute couture fashion.

Monica Frangulea envisioned the leaf as a set of wings behind the dress form, and an aura of light, radiating from behind.

The ultimate decision was a Judy with a deep-red maple leaf stretched out behind, an image firesized and finalized by Amanda McArthur and Sarah Friedlander. It made its way to Adam Smith, who then formed the trophy. The leaf was tooled in leather and a silicone mould was made. The copies were then cast in a translucent scarlet resin. The judy had a two-part mould made, and subsequent judys were made in black resin. Adam designed a base that was accepted immediately and got to work building the awards.

The Judy was born through the culmination of the work, talent, vision, drive and style of a community of artists to honour their own. The award made its debut at the inaugural CAFTCAD Awards ceremony on Sunday February 10th, 2019 at the Aga Khan Museum in Toronto. After 18 months of planning the Judys left for their new homes, held in the grateful hands of winners for excellence in everything from illustration, crafting and breakdown, to design and building, from low to high budget productions, ranging from web series to feature films.

Congratulations winners, see you next year. Who knows by then the CAFTCAD Awards may become synonymous with its own unique trophy – the Judy.
CONGRATULATIONS TO ALL THE CAFTCAD AWARDS 2019 WINNERS

Winner Excellence in Crafts: Illustration, Keith Lau for A Series of Unfortunate Events (Season 2)

Winner Excellence in Crafts: Textile Arts, Sage Lovett for A Series of Unfortunate Events (Season 2)

Winner Excellence in Crafts: Building, Tamiyo Tomihiro for The Shape of Water

Winner Best Styling in Music Video or Commercial, Marie-Eve Tremblay, Woods Canada “Is There"

Winner Best Costume Design in Web Series (Chateau Laurier) & Best Costume Design in Short Film (ROPED), Joanna Syrokomla

Winner of the NABET 700 M Unifor Best Costume Design in Low Budget Feature: Athena Theny for Sgawaay K’unna – The Edge of the Knife

Accepting for Debra Hanson, Winner of the IATSE 873 Best Costume Design in TV: Contemporary, for Schitt’s Creek – Darcy Cheyne & Amanda Woods

Winner of the IATSE 873 Best Costume Design in TV: Period, Alex Reda for Anne with an E

Winner Best Costume Design in TV: Sci-Fi/Fantasy, Cynthia Summers for A Series of Unfortunate Events (E210 “The Carnivorous Carnival”)

Winner Best Costume Design in Film: Contemporary, Antoniette Messam for Hold the Dark

Winner Best Costume Design in Film: Period, Luis Sequeira for The Shape of Water

Winner of Industry Icon Award, Delphine White with presenter Carol Spiers

To view gallery of the 2019 CAFTCAD AWARDS, visit: www.thecaftcadawards.com
RED CARPET REVIEW

National Velvet

Cool threads

The Midas Touch

Seeing Red

Leather and Lace
West Coast Roundup

The Inaugural CAFTCAD Awards brought together members from coast to coast

Compiled by April Poppe and Iris Simpson

The first annual CAFTCAD awards event to honour excellence in design achievements of Canadian costumers and artisans, came on the heels of the organization’s 10th anniversary since forming in 2008. The long overdue event took place in February of 2019 at the stunning Aga Khan Museum and saw talented costumers travel from across the country gather in Toronto to honour and celebrate all aspects of costume design.

The awards are symbolic of the character of CAFTCAD itself in that both the organization and the event contribute towards bridging the divide between individuals, regions and genre or project type. Craftpeople working in all areas within the costume department were nominated for their skills and accomplishments in: illustration, textile arts and breakdown, building and cutting and styling, but also within the framework of projects such as commercial styling projects, rock videos, film, television and web series. They came from far and wide…

Two lucky individuals, had their travel expenses taken care of when I.A.T.S.E. Local 891 organized a raffle that included, among other perks, travel to and accommodation while in Toronto. Congratulations Naomi Lazarus and Athena Theny!

Here are some impressions from the event:

“I was thrilled to be nominated for the first annual CAFTCAD awards. What an honour it was to represent the BC Film Industry and revel in the long overdue recognition for the work that Ager/Dyers/Textile Artists do. My highlight was listening to ‘Edith Head’ announce our category while clutching my fellow nominee, Samantha Stroman’s hand. Edith really nailed it, describing beautifully the depth and breadth of our work. Clearly, she had some inside information. Thank you CAFTCAD for an amazing event.” ~ Denise Gingrich, nominated for Excellence in Textile Art, Altered Carbon

Representing Canadian Costume illustration was particularly important to me. I have been contributing to Vancouver productions since 2006 and each year I’ve been working with designers from Canada and the U.S. (a dream of mine from my youth!). It was a tremendous honour to be nominated for Excellence in Costume illustration! Being recognized for my freehand illustrations of DCs Legends of Tomorrow Season 3 was important to me to promote the mighty pencil and paintbrush. Attending the CAFTCAD Awards proved invaluable as it gave me an opportunity to share my work and meet others, creating invaluable friendships through sharing stories and experiences. I am thrilled to have been nominated and am already prepping for my entries for next year!” ~ Terry Potts, nominated for Excellence in Textiles – Illustration, Legends of Tomorrow

“It was a great privilege to go out to Toronto for the CAFTCAD awards. Being nominated was a huge honour and I am super grateful for the recognition of my design, and of my team’s hard work. Seeing the community come together, lift one another up, and celebrate each other’s success was incredibly beautiful. It was also humbling to meet designers I’ve looked up to for many years. I could really see the heart and hard work that went into making this event happen and I’m really excited to see it grow and become a staple in the Canadian film community and culture.” ~ Rafaella Rabinovich, nominated for Excellence in Costume Design in Film-Contemporary, Altered Carbon, The Exorcist, Legends of Tomorrow, Siren, The 100

“I would like to thank all of the individuals who created the national Canadian costume awards for film and television at CAFTCAD. It’s great that the whole costume team on a nominated production was included. I would especially like to thank them for the effort made in reaching out to us on the west coast. The warm welcome we received in Toronto at both the dinner and the awards made for a wonderful event.” ~ Beverley Wowchuck, nominated for Costume Design in TV – Period, Bletchley Circle

“The event gracefully celebrated our country’s talent with class and Canada’s distinct comedic charm. I’m grateful that CAFTCAD has developed the awards which effectively showcase all members contributions from a costume department’s team and unifies the Canadian costume community from coast to coast.” ~ Keith Lau, winner Excellence in Crafts – Illustration, Lemony Snicket: A Series of Unfortunate Events

“As a Canadian, the inaugural CAFTCAD awards was a must to be involved in! I could not be prouder that my show Lemony Snicket: A Series of Unfortunate Events was nominated, and in 3 categories! My costume team of uber talented, committed people are family to me, and

that we are the CAFTCAD Awards first ever “hat trick” made this whole adventure that much more special!” ~ Cynthia Summers, winner Best Costume Design in TV – Sci-Fi/Fantasy, Lemony Snicket: A Series of Unfortunate Events

“Thank you to the CAFTCAD Awards for putting together such an amazing evening of talent, creativity and style and bringing all of us together to celebrate and honour each other. I am truly honoured to have been nominated amongst all my peers and to have been a part of the first ever CAFTCAD Awards ceremony. The highlight of the night was the fabulous ‘Edith Head’ portrayed by the talented Susan Claassen.” ~ Farnaz Khaki-Sadigh, nominated for Excellence in Costume Design, TV Contemporary, The Exorcist and Siren

“Thank you for being recognized by CAFTCAD was a very special honor for a number of reasons; I was nominated for 2 projects, both very different projects, each with their own major challenges. Only your peers can really appreciate those challenges. Toronto is my hometown, so coming home to see friends and colleagues (also nominated) that I haven’t seen some in 25 years was magical for me. One of my shopper/prop costumers Athena Theny, was a winner! Ironically, she was not going to travel for the awards until she was chosen in a Local 891 draw to be sponsored for the trip. Another fantastic moment for myself and my team. We, the West Coast contingent were generously welcomed. Thank-you so very much!” ~ Lorraine Carson, nominated for Excellence in Costume Design, TV Contemporary, The Exorcist and Siren

“I honour all the winners of Excellence in Crafts – Illustration, Lemony Snicket: A Series of Unfortunate Events. But most of all, I salute those who, among their many professional and personal challenges, still managed to create and share inspiring and influential work. They were the real winners of the night.” ~ Susan Claassen, CAFTCAD awards winner in Best Costume Design for Lemony Snicket: A Series of Unfortunate Events.

Here you can see our colleagues and their hard work recognized... Congratulations to all of our winners and nominees. The CAFTCAD awards celebrate our Canadian film and television costume and production community. Thank you CAFTCAD for an amazing event.” ~ Amanda Ager, President of CAFTCAD, winner Excellence in Costume Design in Film-Contemporary, Altered Carbon, The Exorcist, Legends of Tomorrow, Siren, The 100

**GADABOUT**

VINTAGE CLOTHING, CURIOS, TEXTILES AND ANTIQUES

Open Everyday
1390 Queen St. East, Toronto, ON
M4L 1C1 Tel: 416-463-1254
(1 Block East of Leslie)
www.gadabout.ca
PROP AND SET DEC RENTALS WELCOME

Gadabout Vintage Clothing
CLOSE UP   THE SCOOP ON YOUR CAFTCAD COLLEAGUES, FROM A-Z

ALEXIA PAVLOVIC
I dyeing at my studio. Also helped seminars, doing contract breakdown & 2nd ANNUAL CAFTCAD AWARDS?

1997 Juliette Binoche in head to ALL-TIME FAVOURITE AWARDS SHOW -

ALEX KAVANAGH
my own label.

Meeting all the talented people in our CAFTCAD AWARD HIGHLIGHT:

YOUR WORK:

Lena Waithe’s classic best! We sometimes.

HIGHLIGHT:

WHERE WILL YOU BE DURING THE 2nd ANNUAL CAFTCAD AWARDS?

WHERE WILL YOU BE DURING THE 2nd ANNUAL CAFTCAD AWARDS?

WHERE WILL YOU BE DURING THE 2nd ANNUAL CAFTCAD AWARDS?

WHERE WILL YOU BE DURING THE 2nd ANNUAL CAFTCAD AWARDS?

WHERE WILL YOU BE DURING THE 2nd ANNUAL CAFTCAD AWARDS?

WHERE WILL YOU BE DURING THE 2nd ANNUAL CAFTCAD AWARDS?

WHERE WILL YOU BE DURING THE 2nd ANNUAL CAFTCAD AWARDS?

WHERE WILL YOU BE DURING THE 2nd ANNUAL CAFTCAD AWARDS?

WHERE WILL YOU BE DURING THE 2nd ANNUAL CAFTCAD AWARDS?

WHERE WILL YOU BE DURING THE 2nd ANNUAL CAFTCAD AWARDS?

WHERE WILL YOU BE DURING THE 2nd ANNUAL CAFTCAD AWARDS?

WHERE WILL YOU BE DURING THE 2nd ANNUAL CAFTCAD AWARDS?

WHERE WILL YOU BE DURING THE 2nd ANNUAL CAFTCAD AWARDS?

WHERE WILL YOU BE DURING THE 2nd ANNUAL CAFTCAD AWARDS?

WHERE WILL YOU BE DURING THE 2nd ANNUAL CAFTCAD AWARDS?

WHERE WILL YOU BE DURING THE 2nd ANNUAL CAFTCAD AWARDS?

WHERE WILL YOU BE DURING THE 2nd ANNUAL CAFTCAD AWARDS?

WHERE WILL YOU BE DURING THE 2nd ANNUAL CAFTCAD AWARDS?

WHERE WILL YOU BE DURING THE 2nd ANNUAL CAFTCAD AWARDS?

WHERE WILL YOU BE DURING THE 2nd ANNUAL CAFTCAD AWARDS?

WHERE WILL YOU BE DURING THE 2nd ANNUAL CAFTCAD AWARDS?

WHERE WILL YOU BE DURING THE 2nd ANNUAL CAFTCAD AWARDS?

WHERE WILL YOU BE DURING THE 2nd ANNUAL CAFTCAD AWARDS?

WHERE WILL YOU BE DURING THE 2nd ANNUAL CAFTCAD AWARDS?

WHERE WILL YOU BE DURING THE 2nd ANNUAL CAFTCAD AWARDS?

WHERE WILL YOU BE DURING THE 2nd ANNUAL CAFTCAD AWARDS?

WHERE WILL YOU BE DURING THE 2nd ANNUAL CAFTCAD AWARDS?

WHERE WILL YOU BE DURING THE 2nd ANNUAL CAFTCAD AWARDS?

WHERE WILL YOU BE DURING THE 2nd ANNUAL CAFTCAD AWARDS?

WHERE WILL YOU BE DURING THE 2nd ANNUAL CAFTCAD AWARDS?

WHERE WILL YOU BE DURING THE 2nd ANNUAL CAFTCAD AWARDS?
Tips from a Publicist

Awards Savvy

By Cythina Amsden

1. Start early.
2. Make friends with the stills photographe.
3. Get a decent shot of the costume designer on set being a costume designer.
4. Document your work.
5. Get to know the producers – not just the Canadian ones, but all of them.
6. If there is a proper unit publicist on your show, get them on side.

Want to submit your work for an award and are wondering what to do? Here are some great tips from a publicist on making the process a smooth one.

Keep these points in mind:

1. Take your own stills. Many productions add an advisory to their call sheet, usually at the top, saying no photography on set or no posting of photos on social media. That’s on set.
2. Photographe. The stills photographe is the person who takes the photographs on set. They are responsible for capturing the visual story of the show and are usually hired by the production company. If there is a proper unit publicist on your show, get them on side.
3. Get a decent shot of the costume designer on set being a costume designer. If you’re working with a costume designer, make sure you get a shot of them on set. It’s important to get a portrait shot of the costume designer on set, as well as behind-the-scenes shots of the team at work. Go behind-the-scenes and document the process. You can show the audience what your show is really about.
4. Document your work. Take photos of the set, of the production team, and of the costumes. This will help you build your portfolio and prepare for award submissions.
5. Get to know the producers – not just the Canadian ones, but all of them. When it comes to submitting, it is surprising how many production companies will pay for the submission fee. Many productions add an advisory to their call sheet, usually at the top, saying no photography on set or no posting of photos on social media. That’s on set.
6. If there is a proper unit publicist on your show, get them on side. On Killjoys, I controlled the stills and I kept a special file of actor-approved images for the costume designer (and for hair and makeup as well, but that’s another story). I created it with the producers and the network and once the show launched, I was free to use their images. It’s important to keep things organized and to have a plan in place. That’s why the next step is important.
SOME OF THE GREAT PRODUCTIONS

CAFTCAD

MEMBERS HAVE WORKED ON...
Who we are

NABET 700-M UNIFOR is a union of film, television, and new media technicians with over 3,000 qualified technicians in fifteen departments, including Costume, who work on our signatory productions across the GTA and surrounding areas.

Our Union is dedicated to workforce development and diversity which we are achieving through various initiatives including, training opportunities, our apprenticeship program, and intern partnerships with the "Black Youth! Pathway to Industry" and Regent Park Films' "Live It To Learn It" programs.

Want to know more?

For more information on how to apply for membership, please visit us at:

www.nabet700.com

Want to gain more hands-on experience? Enquire about our Apprenticeship Program by emailing:

info@nabet700.com