

CAFTCAD

BESPOKE

THE CANADIAN ALLIANCE OF FILM & TELEVISION COSTUME ARTS & DESIGN

THE
CAFTCAD
AWARDS 2019

“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



THE AWARDS ISSUE

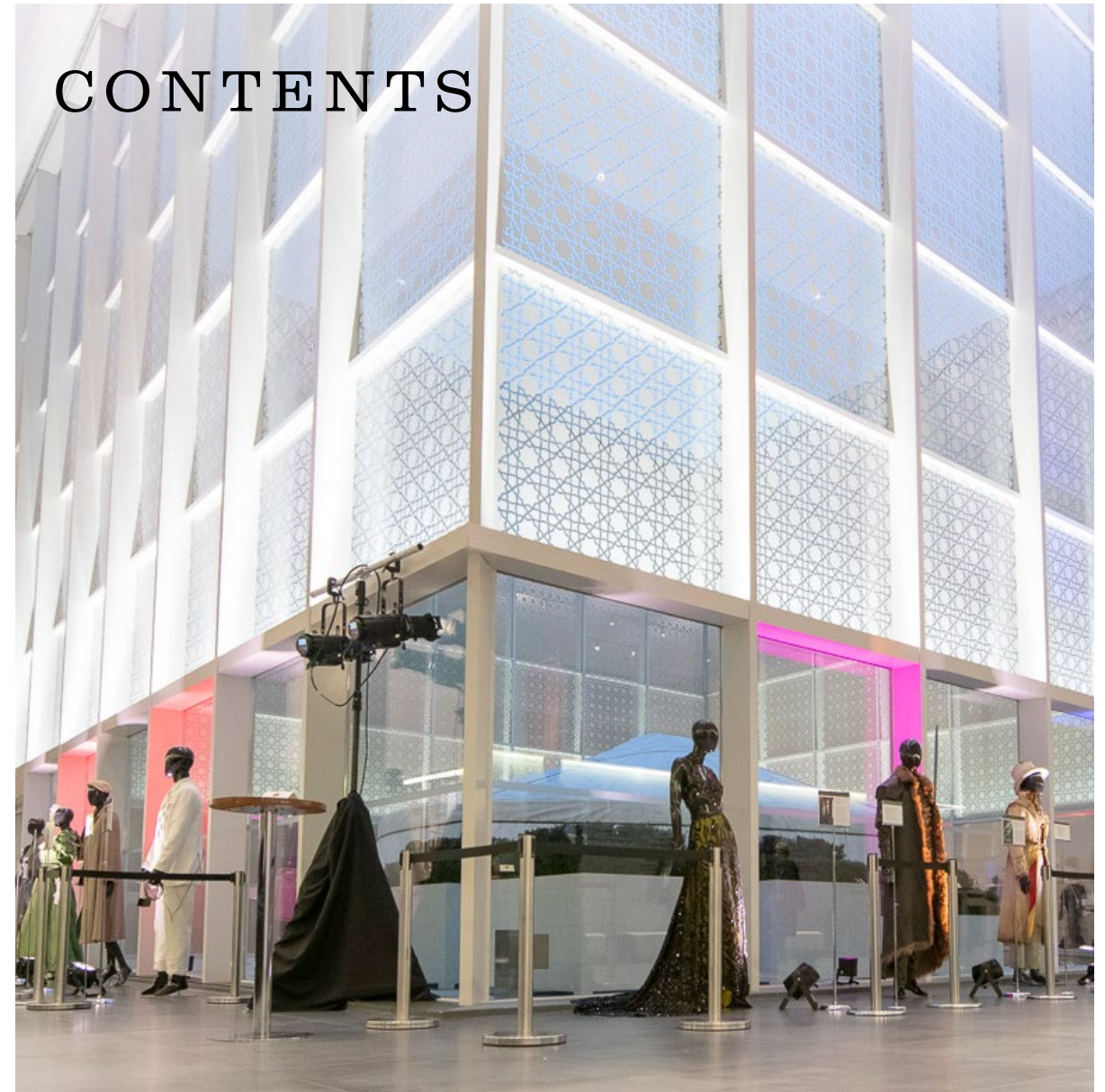


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LETTER FROM THE EDITOR

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 Award winner, Delphine White, in our cover story "A Life of Imagination". And for many of those who attended

LETTER FROM THE PRESIDENT

Spring has arrived bringing new blooms and a new Executive Board for CAFTCAD. This year's election had the most nominees running in CAFTCAD history. It is very exciting to see the membership grow in size and enthusiasm. It's pleasing to see an increase in our satellite members, many of whom were nominated for CAFTCAD Awards, as we continue our mission to be a truly national organization.

The positive energy during the historic first CAFTCAD Awards gathering was truly uplifting, the pages of this Awards Edition reflect the magic of the event. I'd like to offer heartfelt thanks to the outgoing E-board members for all of their hard work and insight – we accomplished so much in

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!



LORETTA CHIN
Editor - in-Chief

Photo Courtesy: @YYZEvents

the last two years and it wouldn't have been possible without your efforts.

We have found a new home for our headquarters at the Ildsjel Collective on Carlaw Ave, where we're enjoying the bright friendly space and the creative community spirit.



ALEX KAVANAGH
President of the Board

Photo credit: Sid Sawant

Game Changer

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

By Loretta Chin

Toronto: Arriving at the august edifice that is the Aga Khan Museum, one is struck by the scale and serenity of the building and its grounds. A bold choice of venue for the highly anticipated CAFTCAD Awards 2019 – the first of its kind for the organization and the country.

Inside, the red carpet was ready to receive guests. The step and repeat hopping as actor Susan Claassen as a reincarnated Edith Head greeted guests and handed out her official gold seal of style approval. Cocktails in hand and hors d'oeuvres savoured, guests and nominees mingled and exchanged hugs, kisses and admiration for each other's gala ensembles and extended congratulations on nominations.

Surrounding the perimeter of a glass-enclosed open-roof courtyard that housed a Mongolian yurt, a curated collection of 21 mannequins proudly displayed the nominees' creations. Serving not only as silent sentinels of the yurt but observers to the goings on of a crowd that was elated that at long last an awards show that celebrates Canadian costumers and their crews was finally realized. Magic was happening that night and everyone who was there knew it.

The sorceresses behind the event were co-chairs, CAFTCAD founding member and former President Joanna Syrokomla and renowned film publicist Cynthia Amsden, who also wore the mantle of Head of Publicity. Along with a dedicated group of volunteers, it was this dynamic duo who through hard work, sleepless nights and steely resolve – willed the evening into existence – starting a new chapter in CAFTCAD's decade long history.

Truly national in scope, a West Coast contingent that numbered over 20 nominees were warmly welcomed by the Toronto-based organization. Costumers and costume professionals from Winnipeg, Montreal, and LA attended, as did Toronto fashion designers and Canadian media. Getting the audience into the 350-seat auditorium was a challenge as former colleagues were re-uniting and new friendships were being kindled.

Eventually the show got on the road, hosted by award winning actors Sharron Matthews and Thom Allison. CAFTCAD pres-



The 2019 CAFTCAD Award winners and their teams

ident Alex Kavanagh, and honorary member Juul Haalmeyer, and CAFTCAD Awards President Joanna Syrokomla presented awards as did Canadian actors Kaniehtio Horn, Sean Baek, Wendy Olunike Adeliyi, 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 room – 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 Spier, 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.

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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.

Photos: Above and opposite 1 to 6 - Exhibit installation at Yorkville Village venue (Alex Kavanagh); Exhibit costumes (Nick Wons) 7. Murdoch Mysteries; 8. Killjoys; 9. Star Trek: Discovery; 10. The Shape Of Water; 11. Legends Of Tomorrow; 12. The Lie; 13. Saw II; 14. Hold The Dark; 15. The Handmaid's Tale



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 different shows. There are simply not enough rolling racks on the planet.

Noon: Liz Whitmere, the director of the gala show, arrives. Her style is to give direction, sotto voce, and you just know she could wrangle and choreograph cats, squirrels and flying 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 emergency koala position. I have interviewed many a screenwriter 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 6 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 Zeus's brow.

4:45 PM: Two very enthusiastic journalists arrive – 30 minutes early. This is a very good sign.

5:15 PM: The rest of the press check in. Presenters and CAFTCAD dignitaries reappear, this time buffed, polished and dressed, justifiably preening for the cameras.

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.

7:20 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..."

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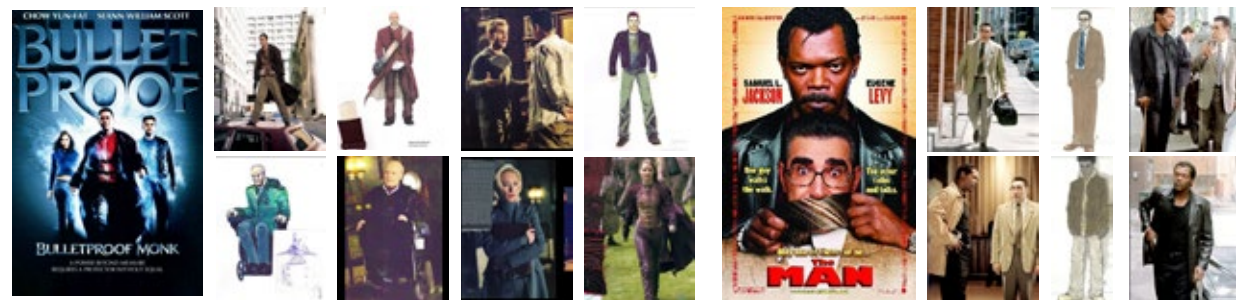
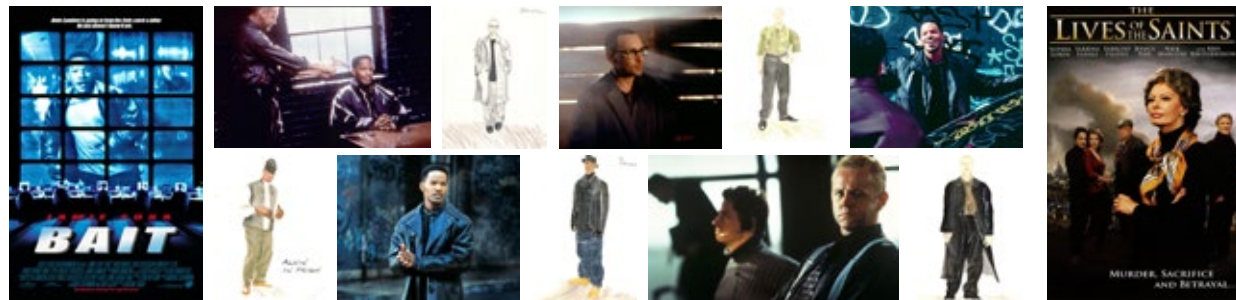
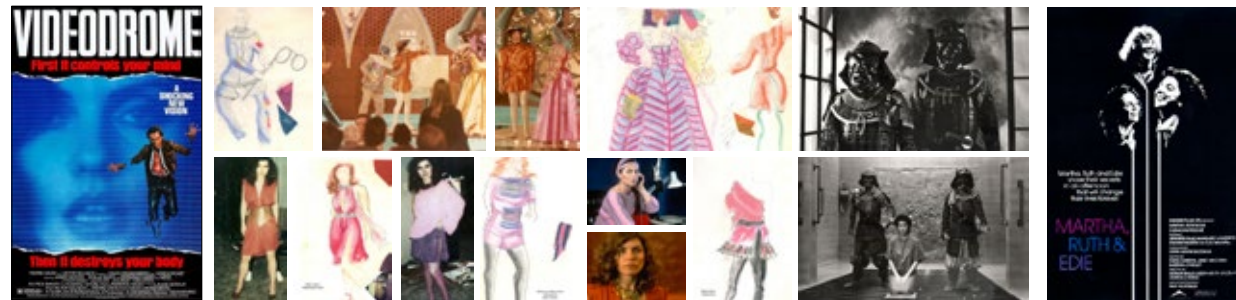
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A Life of Imagination

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 costuming, 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.

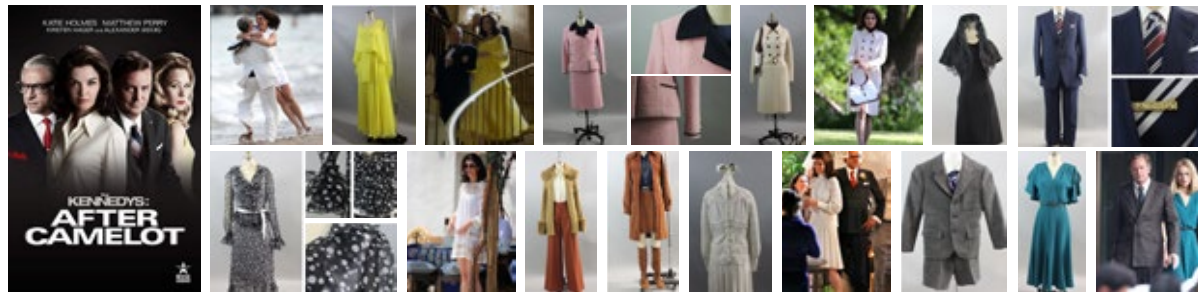
You know, in film we have the advantage of being able to get into other cultures and meet people you never would. I remember doing a film on bike gangs and visiting a house in the suburbs. It was owned by one of the gangs we have all heard of. There were Dobermans chained to the house every 10 feet. 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 timeline 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 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 colours 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 in sharing that with folk coming into the film and theatrical world and seeing the excitement." How do you foster that excitement?

Madeline Stewart developed a course through IATSE 873 called Costume 101, and I teach that fairly frequently. Some students are really established in theatre and already have a passion. It's usually there. I never try to discourage anybody,

but I tell them: be prepared to be tired, and in close quarters with your co-workers, and that every person there is working their hardest. I tell them to sit in airports and look at people, and take courses frequently.

And if they are really anxious to begin?

There's a difference between a romantic notion and the reality of what it takes. Eventually people who are very dedicated are weeded-in, they stay in. Those people I give them a list of places they can go to: LIFT, the Film Centre, they can go up north and work there.

With 3D printing and the blending of traditional methods of craftsmanship with technology, how do you see the future of costume design?

When I was doing (the television series) Copper I was aware of Iris Van Herpen and her work and wanted to get a project that could use that technology. I went to the extent of visiting Phillip Beesley. The technology that he was using in his studio was incredible. He talked about his relationship with Iris, how they were really interested with using space. I kept thinking I had to get a project to use it, but I didn't.

Anything you want to say to those currently working in costume departments?

It's all about the team you assemble. It really is about people. Designers are truly influenced by everyone in the department. I would say, just don't ever give up. Go further than my generation did because you can now. Work on a global level. Demand that excellence of yourself. There should be no borders when it comes to design. Pursue working abroad. Don't lock yourself in one mode, push yourself to work in all genres. I always say, be nice to the coffee boy, they can be your next producer.

For Delphine's full bio please go to www.thecaftcadawards.com/delphine-full-bio.

The Judy

Creating the CAFTCAD Award

By Natalie Galloway

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 MGM's 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 Bvlgari, 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 such as *The Shape Of Water*, *Room*, and *Maudie*, as well as exceptional TV programs 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 Syrokomla 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 Sztaba, Sarah Friedlander, Monica Frangulea and Ritta Koleva answered. With the criteria defined as centering around the dressmaker's form and great minds thinking rather alike, several similar designs were presented.

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 finessed 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 *Sgaway 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 - Darci 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, Antoinette 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 **The 2019 CAFTCAD AWARDS**, visit: www.thecaftcadawards.com

RED CARPET REVIEW



National Velvet

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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. Craftspeople 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 They!

Here are some impressions from the event:

“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.” – **Beverly 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*

“I was excited to be a part of this new event and drawn to participate because I knew I would meet people with whom I share many interests, and I was keen to expose my work to individuals who would appreciate its challenges and successes. I was overjoyed to win the award, and it meant so much to me to be acknowledged by my creative community.” – **Athena They**, winner *Best Costume Design in Low Budget Feature, Sgawaya K'unna- The Edge of the Knife*

“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 Pitts**, nominated for *Excellence in Crafts – 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, To all the Boys I've Loved Before*

“For me, 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/prep costumers Athena They, 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*

“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, The 100*

ALEKSIA PAVLOVIC

CONNECT: @aleksiapavlovic
CAFTCAD AWARD HIGHLIGHT: Meeting all the talented people in our community and celebrating costume excellence in Canada!

ALL-TIME FAVOURITE AWARDS SHOW LOOK: Lauren Hutton, 1975 Academy Awards.
WHERE WILL YOU BE DURING THE 2nd ANNUAL CAFTCAD AWARDS? In attendance, of course!
YOUR WORK: Excited to start on *Tallboyz* as Truck Supervisor, and work on some custom pieces for clients under my own label.



ALEX KAVANAGH

CONNECT: @costumealex
CAFTCAD AWARD HIGHLIGHT: Delphine White receiving the Icon Award
ALL-TIME FAVOURITE AWARDS SHOW LOOK: 1997 Juliette Binoche in head to toe velvet with portrait collar.
WHERE WILL YOU BE DURING THE 2nd ANNUAL CAFTCAD AWARDS? Probably dressing the mannequins again!
YOUR WORK: Teaching CAFTCAD seminars, doing contract breakdown & dyeing at my studio. Also helped *Mrs. America* get set up.

ALYNNÉ LAVIGNE (A.Marie Costumes)

CONNECT: @amariecostumes
CAFTCAD AWARD HIGHLIGHT: I was so happy to see west coast costumers make the trip for the awards!
ALL-TIME FAVOURITE AWARDS SHOW LOOK: Zendaya Channels' Joan of Arc inspired custom Versace look at the 2018 Met Gala, stylist Law Roach.
WHERE WILL YOU BE DURING THE 2nd ANNUAL CAFTCAD AWARDS? 15 rows and 2 drinks deep?
YOUR WORK: Holding my breath for the finale of *What We Do In The Shadows!* Huge fan, most fun I've had working on a project to date.

APRIL POPPE

CONNECT: aprilpoppeatpm@gmail.com
CAFTCAD AWARD HIGHLIGHT: Re-connecting with colleagues was the best! We sometimes don't see each other for years!
ALL-TIME FAVOURITE AWARDS SHOW LOOK: Lena Waithe's classic black tux at the Met Gala, 2018. Every day is a costume. You be you. Express yourself.
YOUR WORK: Much of my work and



thrills have been as a Buyer and I'm about to be a Supervisor. I tried to leave, but there's nothing like it! Always learning! Fascinating industry.

CHEMAGNE MARTIN

CONNECT: chemagne1010designs@yahoo.com
YOUR WORK: Fashion Designer / Costume Design / Stylist: Dance Troupes, Models, Individual Clients. In the film and television industry: Buyer, Set Supervisor, Truck Supervisor, BG Coordinator. Current project: Clothing line called Chemagne 1010 Designs



DANA SCHNEIDER

CONNECT: @danaschneiderjewelry
 www.danaschneider.com
YOUR WORK: In the last year it has included making new jewellery for Jennifer Connelly in *Top Gun: Maverick*, new Thistle Wedding ring for Caitriona Balfe in *Outlander* (Season 4); it's my second season making jewellery for Mae Whitman in *Good Girls* and the second season of making pieces for *Star Trek: Discovery* with the amazing CD Gersha Phillips! I'm currently making jewellery for Jodie Comer in *Free Guy* and the pilot *Jane The Novela*. I'm continuing to make custom rings for Marilyn Manson.

EMMA DOYLE

CONNECT: @woohoowitchywom-an
ALL-TIME FAVOURITE AWARDS SHOW LOOK: Cher wearing Bob Mackie at the 1986 Oscars.
WHERE WILL YOU BE DURING THE 2nd ANNUAL CAFTCAD AWARDS?: Hope to be at them next time!
YOUR WORK: Just wrapping an indie feature I costume designed, *Castle in the Ground* and moving on to a new collection of work under my label 'Best Time'.

IRIS SIMPSON

CONNECT: iris.simpson7@gmail.com
CAFTCAD AWARD HIGHLIGHT: When I was able to leave backstage and saw all the award winners on stage having their group picture taken....that was a very powerful moment!
ALL-TIME FAVOURITE AWARDS SHOW LOOK: 2002 Academy Award for Best Actress winner (first African American woman) Halle Berry in Elie Saab's sheer floral bodice and burgundy taffeta skirt gown.
WHERE WILL YOU BE DURING THE 2nd ANNUAL CAFTCAD AWARDS?

Probably backstage overseeing the flow of award winners and presenters.

JEANA MACDOUGALL

CONNECT: Gigimacdougall@gmail.com
WHERE WILL YOU BE DURING THE 2nd ANNUAL CAFTCAD AWARDS? I will buy a ticket and be there, for sure.

JENNIFER BUNT

CONNECT: @nifferdesign
CAFTCAD AWARD HIGHLIGHT: Seeing the incredible work of talented CAFTCAD members up close.
WHERE WILL YOU BE DURING THE 2nd ANNUAL CAFTCAD AWARDS? On hand cheering on friends and colleagues.
YOUR WORK: BG coordinator on *Dare Me*, entering my third term on the CAFTCAD executive board, and looking forward to a busy year.



JO JIN

CONNECT: @stylist_jo
CAFTCAD AWARD HIGHLIGHT: Going from the planning stages at the first meeting held at the old CAFTCAD office to the completion at the beautiful Aga Khan Museum was quite exciting for me. The event came together wonderfully and I'm very excited for the other award shows to come.
ALL-TIME FAVOURITE AWARDS SHOW LOOK: Margot Robbie, 2018 in white Chanel; Cate Blanchett, 2011 in lilac Givenchy Couture; Mila Kunis, 2011 in lavender Elie Saab; Nicole Kidman, 2007 in red Balenciaga; Michelle Williams, 2006 in mustard Vera Wang; Julia Roberts, 2001 in vintage Valentino; Nicole Kidman, 1997 in chartreuse Dior by John Galliano; Cher, 1986 in black cut out ensemble with an over-the-top headpiece.
YOUR WORK: I am currently working on a wedding editorial photo shoot and hoping to jump on more union shows.



JOANNE SYROKOMLA

CONNECT: @josycostume
CAFTCAD AWARD HIGHLIGHT: Bringing costumers across Canada together to celebrate the incredible talent we have here.
WHERE WILL YOU BE DURING THE 2nd ANNUAL CAFTCAD AWARDS? Pacing backstage.
YOUR WORK: Just finished an indie film called *Echoes* that shot in Toronto & the Azores, now starting season 13 (!) of *Murdoch Mysteries*.



JONATHAN WALFORD, FASHION HISTORY MUSEUM

CONNECT: curator@fashionhistorymuseum.com
CAFTCAD AWARD HIGHLIGHT: The GREAT atmosphere of camaraderie with everyone in attendance...and the fried artichoke hearts - they were DELICIOUS!
ALL-TIME FAVOURITE AWARDS SHOW LOOK: Edna Mode and Edith Head sharing the stage!
WHERE WILL YOU BE DURING THE 2nd ANNUAL CAFTCAD AWARDS: Hopefully in attendance.
YOUR WORK: Just opened our 2019 exhibition *Made in France!*

JUUL HAALMEYER

CONNECT: @HOMEMADETARTS/a
 division of JUUL HAALMEYER DESIGNS, INC.
CAFTCAD AWARD HIGHLIGHT: Finally seeing the recognition we deserve come to fruition, and enjoying the camaraderie.
ALL-TIME FAVOURITE AWARDS SHOW LOOK: Simplicity with character.
WHERE WILL YOU BE DURING THE 2nd ANNUAL CAFTCAD AWARDS: Hopefully dancing with our senior members in the opening number!

KAREN LEE

CONNECT: @princesspiggy8
YOUR WORK: Heading back to *Star Trek: Discovery* (Season 3) as Costume Supervisor.

LAURIE LEMELIN

CONNECT: @abrashembroidery
CAFTCAD AWARD HIGHLIGHT: Seeing so many wonderfully talented people being honored for shaping the visual of a film, tv series, etc.
ALL-TIME FAVOURITE AWARDS SHOW LOOK: I can't pick just one!
WHERE WILL YOU BE DURING THE 2nd ANNUAL CAFTCAD AWARDS: Celebrating at the awards, of course!
YOUR WORK: I've been restoring vintage clothing for most of this year. I was lucky enough to create a beaded piece for *Spinning Out* and am working on becoming a permit.



LEONIE REID

CONNECT: leoniereid@rogers.com
ALL-TIME FAVOURITE AWARDS SHOW LOOK: Jennifer Lopez in the Versace green dress.
WHERE WILL YOU BE DURING THE 2nd ANNUAL CAFTCAD AWARDS: I don't know

LESLIE KAVANAGH

CONNECT: @lkcostumes
CAFTCAD AWARD HIGHLIGHT: The venue was gorgeous...but seeing the amount of Canadian talent in one room coming together to celebrate one another.



ALL-TIME FAVOURITE AWARDS SHOW LOOK: Oh gosh...there were too many to choose just one!
WHERE WILL YOU BE DURING THE 2nd ANNUAL CAFTCAD AWARDS: Hopefully on stage receiving a Judy!
YOUR WORK: I recently completed designing the Netflix TV Series *V Wars* (coming out at the end of this year) and have moved on to be ACD on the Cate Blanchett show *Mrs. America*.

LINDSAY FORDE

CONNECT: @reliena or LFordeDesign@gmail.com
CAFTCAD AWARD HIGHLIGHT: Re-connecting with colleagues in all our fabulous finery and getting our Edith Head's seal of approval.
ALL-TIME FAVOURITE AWARDS SHOW LOOK: Diana Ross 1982 - red beaded fringe and the biggest white fur boa. Opulence.
WHERE WILL YOU BE DURING THE 2nd ANNUAL CAFTCAD AWARDS: In the audience supporting our Canadian talent!
YOUR WORK: I recently took a theatre costume design break, after a busy fall as the BG Costume Coordinator on the miniseries *The Hot Zone*. The rest of the year I'll be assisting with BG on a new Netflix superhero series.

LORELEI BURK

CONNECT: loreleiburk@gmail.com
CAFTCAD AWARD HIGHLIGHT: Seeing people get awards and hearing their speeches, meeting new people in the industry, the red carpet, cocktail party and the dinner the night before where we got to meet everyone.
ALL-TIME FAVOURITE AWARDS SHOW LOOK: Marilyn Monroe Oscar gown 1951. I love when women dress to flatter their figure and don't follow fashion trends.
WHERE WILL YOU BE DURING THE 2nd ANNUAL CAFTCAD AWARDS: Hopefully I will be attending the 2nd annual awards. I hope they add Assistant Designers and Coordinators to the awards as well like they do with the Emmy's.
YOUR WORK: I am the ACD for Bat-woman TV Series.

LORETTA CHIN

CONNECT: @lorettachin
CAFTCAD AWARD HIGHLIGHT: Experiencing the energy and camaraderie of all who attended this unique and about time moment.
ALL-TIME FAVOURITE AWARDS SHOW LOOK: Academy Awards: Nicole Kidman, in chartreuse Chinoiserie-inspired Dior by John Galliano, 1997; Gwyneth Paltrow, in the white Tom Ford Cape Dress, 2012; Wild card, Sharon Stone, in white Gap shirt and Vera Wang evening skirt, 1998. J. Lo at the Golden Globes in marigold Giam-battista Valli, 2016.
WHERE WILL YOU BE DURING THE 2nd ANNUAL CAFTCAD AWARDS: On the red carpet.
YOUR WORK: Did a couple of fun period commercials, including one for Cineplex. Yes, it showed on the big screen. Worked as a buyer for the CW pilot, *Glamorous*. CD, Catherine Ashton. Moving on to *Star Trek: Discovery*, with CD Gersha Phillips. Styled non-binary writer, filmmaker, and advocate Joshua M. Ferguson for their *Me, Myself, They* book launch and tour.

LORI-ANNE KRAUSEWITZ

CONNECT: @lakrausemillinery
CAFTCAD AWARD HIGHLIGHT: Seeing all of the hard work of Joanna and the Awards committee come together in such a special evening, and also, what everyone was wearing.
ALL-TIME FAVOURITE AWARDS SHOW LOOK: Forever in my mind: Bjork's Marjan Pejoski's swan dress at the 2001 Oscars. One I would wear: Evan Rachel Wood's Moschino three piece suit at the 2017 Emmys.
WHERE WILL YOU BE DURING THE 2nd ANNUAL CAFTCAD AWARDS: In the audience.
YOUR WORK: I'm currently repairing Ian Drummond's hat collection and helping CAFTCAD behind the scenes. I'm excited to take on work as a new IATSE permit.



MARYA DUPLAGA

CONNECT: mjduplaga@gmail.com
WHERE WILL YOU BE DURING THE 2nd ANNUAL CAFTCAD AWARDS? I hope to attend.
YOUR WORK: I am working on *Dare Me* as a Costume Buyer.

MEILEEN SON HING,

founder of **IMIJ Wardrobe**
CONNECT: @imijwardrobe or imijwardrobe@gmail.com
ALL-TIME FAVOURITE AWARDS SHOW LOOK: What Sharon Stone wore to the 1998 Academy Awards, a white Gap shirt

CLOSE UP

THE SCOOP ON YOUR CAFTCAD COLLEAGUES, FROM A-Z

with a lilac Vera Wang skirt, just because it was a gutsy move.
WHERE WILL YOU BE DURING THE 2nd ANNUAL CAFTCAD AWARDS? In attendance for sure, I can't wait!
YOUR WORK: Expanding the contemporary fashion rental collection at IMIJ Wardrobe while styling on-air hosts at the CBC.

NICOLE MANEK

CONNECT: @lifeofmanek
CAFTCAD AWARD HIGHLIGHT: I honestly couldn't pick a moment. The evening was filled with high-lights from the incredible work that the CAFTCAD Awards Committee did in executing an incredible evening, Antoinette's speech, Darci's speech, watching Delphine receive the lifetime achievement award. It was an evening of highlights!

ALL-TIME FAVOURITE AWARDS SHOW LOOK: Cate Blanchett 2011 in Givenchy. Sigourney Weaver, 1980 in her jumpsuit.

WHERE WILL YOU BE DURING THE 2nd ANNUAL CAFTCAD AWARDS? Hopefully in attendance.
YOUR WORK: I'm currently designing a new show for CBC called *Tall-Boy*, it's a comedy show by *Kids in the Hall's* Bruce McCulloch. It's gonna be a ride.

PEGGY LI

CONNECT: @plcpeggy
ALL-TIME FAVOURITE AWARDS SHOW LOOK: Has to be Michelle Williams in yellow Vera Wang at the Oscars.
WHERE WILL YOU BE DURING THE 2nd ANNUAL CAFTCAD AWARDS? In the USA, but with you in spirit!
YOUR WORK: I'm a jewellery designer with my own small business. For over twenty years I've worked with costume designers in film and TV and I love working with a team of creatives. My work can be seen on *Riverdale*, *The Bold Type*, *Arrow* and much more.

RAFAELLA RABINOVICH

CONNECT: @costume_designr101
CAFTCAD AWARD HIGHLIGHT: Meeting the amazing community and seeing everyone being honoured for their beautiful work.
ALL-TIME FAVOURITE AWARDS SHOW LOOK: Anyone that shows up on the red carpet feeling great about themselves is my favourite.
YOUR WORK: I'm currently designing *Me You Her*.

RICHARD CROSSMAN

CONNECT: ractenor@yahoo.com
CAFTCAD AWARD HIGHLIGHT: Seeing all the costumes up close and having been a part of the selection process.
ALL-TIME FAVOURITE AWARDS SHOW LOOK: Billy Porter - grey suit and cape with embroidery.
WHERE WILL YOU BE DURING THE 2nd ANNUAL CAFTCAD AWARDS? In the audience.
YOUR WORK: Mostly private commissions and interactive theatre costumes.

ROBERTA VECCHI

CONNECT: robertavecchi68@gmail.com
ALL-TIME FAVOURITE AWARDS SHOW LOOK: Nicole Kidman, in red Balenciaga, 2007 Oscars...the best!
WHERE WILL YOU BE DURING THE 2nd ANNUAL CAFTCAD AWARDS? In Canada I hope
YOUR WORK: I'm an Italian costume designer working in the cinema for 25 years. One of the last films I worked on, *Nico 1988* was in theaters in the US and Canada last summer. The film won the Leone d'Oro as Best Film at the 54th Mostra D'arte Cinematografica Venezia 2017 Orizzonti section and was at the Tribeca Film Festival 2017 in the Spotlight section. I am really interested in working in Canada, my aim in work has always been about quality.

SARAH ARMSTRONG

CONNECT: saraharmstrong333@gmail.com
WHERE WILL YOU BE DURING THE 2nd ANNUAL CAFTCAD AWARDS? Not sure.
YOUR WORK: Background Co-ordinator on *Locke & Key*.

SYLVIA KESERU

CONNECT: sylviaabo@hotmail.com
YOUR WORK: Love of vintage clothing, couture & fun & whimsical clothing. Started as an antique dealer & found my way to clothing. I will have a studio at 81 Beech Ave. starting in July. Will be open to the public on weekends, Caftcad members anytime by appointment.

TANIS DEUTERS

CONNECT: tdeuters@mail.com
CAFTCAD AWARD HIGHLIGHT: For me there really wasn't a highlight. I found it to be so well written and performed from beginning to end.
ALL-TIME FAVOURITE AWARDS SHOW LOOK: Golden Globes.

WHERE WILL YOU BE DURING THE 2nd ANNUAL CAFTCAD AWARDS? At the CAFTCAD awards.

YOUR WORK: Had a wonderful time working for Joanna Syrokomla on a non-union film.

TERRY PITTS

CONNECT: @terry_studio27
 terrypittsillustration@gmail.com
CAFTCAD AWARD HIGHLIGHT: Nomination for Excellence in Costume Illustration and experiencing the Canadian community of Costumers. The event was incredibly beautifully put together with such an honour to all in our industry.
WHERE WILL YOU BE DURING THE 2nd ANNUAL CAFTCAD AWARDS? My intention is to submit work for nomination from the 2019 season so I will be attending!!
YOUR WORK: I just wrapped from Season 1 of the *Twilight Zone*, as an illustrator and am currently working with Carol Case on a feature film *Let Him Go* being filmed in Calgary. I've done her illustrations and they have just recently gone to camera.

VANESSA FISCHER

CONNECT: @vanessismagic
CAFTCAD AWARD HIGHLIGHT: The biggest highlight was being nominated for Best Costume Design in a web series for the *Amazing Gay Pile*.
ALL-TIME FAVOURITE AWARDS SHOW LOOK: Tie between Bjork's swan dress at the 73rd Academy Awards and Rhianna's Comme Des Garçons look at the 2017 MET Gala.
WHERE WILL YOU BE DURING THE 2nd ANNUAL CAFTCAD AWARDS? I will be in attendance. It is the most well dressed event in the city. It is an event not to be missed.
YOUR WORK: I am starting pre-production for two comedy web series on CBC. And starting new initiatives as an Executive Board member for CAFTCAD, as well as with @inclusive-stylisttoronto.

YANA BRIKKER

CONNECT: @ask_yana
WHERE WILL YOU BE DURING THE 2nd ANNUAL CAFTCAD AWARDS? In Toronto and will be there.
YOUR WORK: I work as a personal wardrobe stylist.

YVONNE PENNY

CONNECT: Penneys@bell.net
CAFTCAD AWARD HIGHLIGHT: I didn't attend but I helped put the swag bags together in the afternoon. //

Tips from a Publicist Awards Savvy

By Cythina Amsden

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.

1. Start early.

2. Make friends with the stills photographer.

Ask the 2nd AD who the stills photographer of record is on the show. The same photographer may not always be on set (it's an availability thing - long story, don't ask), but get to know the main shooter. Sometimes you can charm them into taking shots of your work and have them give them directly to you - if you promise not to post them.

Another option is tricky, yet so obvious. On *The Expanse*, I asked the stills photographer to get set-up shots of an actor who was wearing a gown that was clearly inspired by McQueen's gold feather coat and tulle skirt. Because the production owns all the stills (which means you may never get access to them), what you do is stand right next to the photographer and shoot it yourself on your phone.

3. File sizes. When you take photos, make sure they are a decent file size. 72KB are all pixels. You need a minimum file size of 750KB or 1MB. JPGs are fine. TIFF files are overkill.

4. 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. What you shoot in the costume department and on the wardrobe truck is, technically, different. And you are not doing this to post on social media.

- **Get behind-the-scenes shots of your team at work.** Go into the breakdown department and photograph the team. Get a decent shot of the costume designer on set being a costume designer.
- **Document your work.** Photograph the costumes on judys. Document cool aspects of the design, detail shots of the... detail!
- **When it comes to the actors in costume, the production 'owns' all the stills.** When it comes to streaming services, like Netflix, the images go directly from the stills photographer to Los Angeles, do not pass go, do not collect \$200. Production never sees what is shot.

That's why the next step is important.

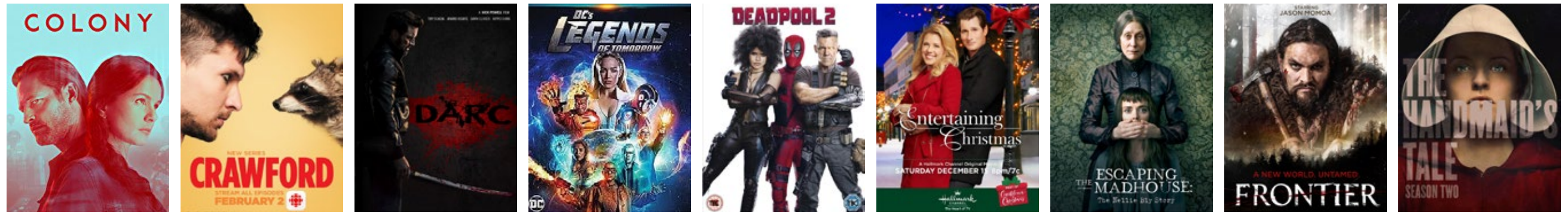
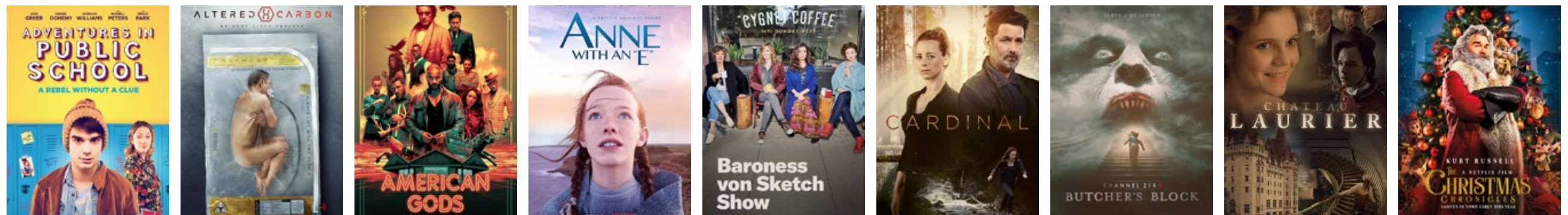
5. Get to know the producers - not just the Canadian ones, all of them. When it comes to submitting, it is surprising how many production companies will pay for the submission fee. But you (and this means the costume designer, illustrator, builder, breakdown artist, or whomever thinks they might submit to the Awards) have to first know who to ask at the production company. Once you know, ask in-so-many-words, for them to pay. And when I say "ask" I mean, start early and ask often - verbally and in writing. Trust me, production companies love winning awards. They will put up less resistance than you might expect.

6. If there is a proper unit publicist on your show, get them on your 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 cleared it with the producers and the network and once the show launched, I was free to send any images over. It's good for your portfolio and it's great for the award submissions.

Also, the unit publicist can, if they are willing, connect you to the right producer to start the process for both submissions and to find out what will become of the costumes after wrap. If there is a wardrobe sale at wrap, you need to know that well before the sale happens in case you want to keep any pieces.



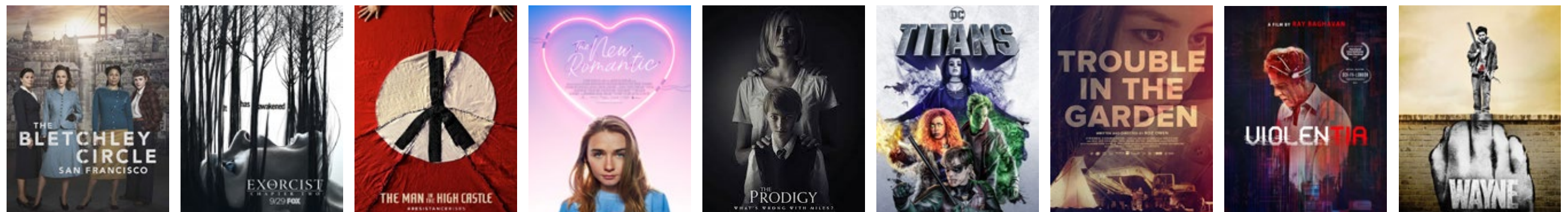
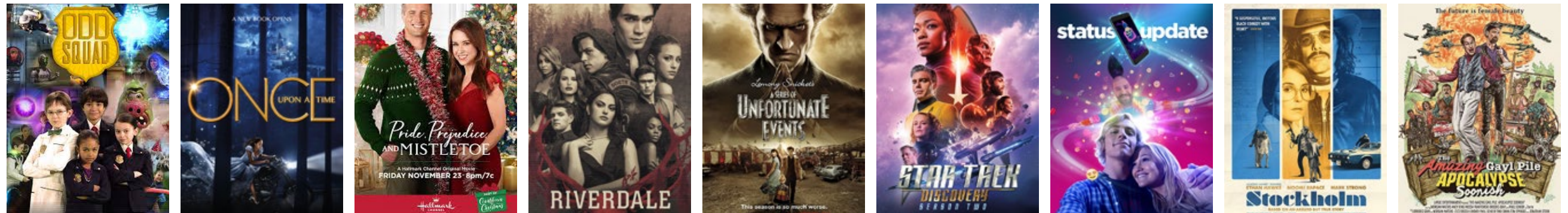
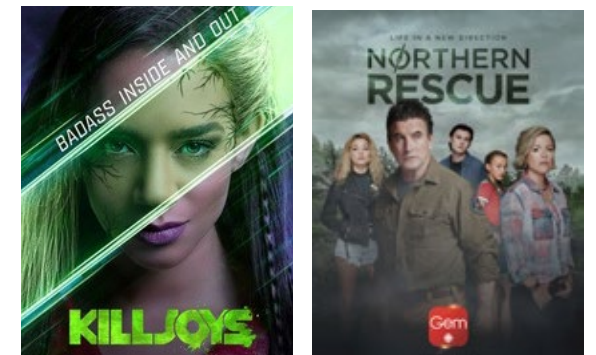
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SOME OF THE GREAT PRODUCTIONS



MEMBERS HAVE WORKED ON...





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 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

