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
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 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 Syrokoma 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 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 Tidgel Collective in Carlaw Ave, where we’re enjoying the bright friendly space and the creative community spirit.

Spring has arrived bringing new blooms and a new Executive Board for CAFTCAD. This year’s election blooms and a new Executive Board for CAFTCAD. This year’s election for CAFTCAD. This year’s election for CAFTCAD’s 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
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”.

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.

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

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. They 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-dialied 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. The sun sets and the Aga Khan Atrium transforms into a jewel box of lights.

 5:15 PM: The rest of the press check in. Presenters and CAFTCAD dignitaries reappear, this time buffed, polished and preening for the cameras. 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. The sun sets and the Aga Khan Atrium transforms into a jewel box of lights.

 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 (you get 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-dialied 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.

 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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Photo credit: Nick Kozak
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 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?

If they are really anxious to begin?

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 weed-ed-in, they stay in. Those people 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 craftmanship 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 your generation did because you can now. Work on a global scale.

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.

For Delphine's full bio please go to www.thecaftcadawards.com/delphine-full-bio.
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 Lourier) & Best Costume Design in Short Film (Roped), Joanna Syrokoma

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, 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 2019 CAFTCAD AWARDS, visit: www.thecafcadawards.com
RED CARPET REVIEW

National Velvet

Cool threads

The Midas Touch

Seeing Red

Leather and Lace
Here are some impressions from the event:

Toronto. Congratulations Naomi Lazarus and Athena Theny! Two lucky individuals, had their travel expenses taken care of, and 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 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. – Raphaela Rabchovicz, nominated for Excellence in Costume Design in Film-Contemporary, The 100

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 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

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 Khahi-Sadigh, nominated for Excellence in Costume Design, The 100
THE SCOOP ON YOUR CAFTCAD COLLEAGUES, FROM A-Z

ALEXIA PAVLOVIC
CONNECT: @A.MarieCostumes
CAFTCAD AWARD HIGHLIGHT: Delphi White reception in the Azores, now starting season 13 (!)
YOUR WORK: Excited to be working on our new Truck Supervisor, and work on some custom pieces for clients under my own label.

CHEMAGNE MARTIN
CONNECT: chemaghen1010designs@yahoo.com

DANA SCHNEIDER
CONNECT: @dana.a.nash.designer.jewelry
YOUR WORK: In the last year it has included making new jewellery for Jennifer Connelly in Top Gun: Maverick, new Thistle Wedding ring for Catriona Bale in Outlander (Season 4), it’s my second season making jewellery for Max Whitman in Good Girls and the second season making pieces for Coming 2 America. 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 Monroe.

EMMA DOYLE
CONNECT: @woowoohtwohtyewoman
YOUR WORK: ALL-TIME FAVOURITE AWARD SHOW LOOK: Cher wearing Bob Mackie at the 1986 Oscars.
WHERE WILL YOU BE DURING THE 2nd ANNUAL CAFTCAD AWARDS? 15 rows and 2 drinks deep?
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: Bringing costumers across Canada together to celebrate the incredible talent we have here.
WHERE WILL YOU BE DURING THE 2nd ANNUAL CAFTCAD AWARDS? I will be working on a leading editorial photo shoot and hoping to jump on more union shows.

JOANNE SYORKOLMA
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? I will be working on a leading editorial photo shoot and hoping to jump on more union shows.

JONATHAN WOOLDR
FASHION HISTORIAN MUSEUM
CONNECT: curator@fashionhistorymuseum.ca
CAFTCAD AWARD HIGHLIGHT: The great atmosphere of camaraderie with everyone at the event and the fried artichoke hearts - they were DELICIOUS!
ALL-TIME FAVOURITE AWARD SHOW LOOK: Edna Mode and Edith Head share the stage!
WHERE WILL YOU BE DURING THE 2nd ANNUAL CAFTCAD AWARDS? Hopefully on stage receiving a Judy Award!

LEONIE REID
CONNECT: leonier@reidrogers.com
ALL-TIME FAVOURITE AWARD SHOW LOOK: Jennifer Lopez in the Versace gown at the 1999 Met Gala.
WHERE WILL YOU BE DURING THE 2nd ANNUAL CAFTCAD AWARDS? I don’t know

LESLIE KAVANAGH
CONNECT: @igiskostumes
CAFTCAD AWARD HIGHLIGHT: The voting was going on... but seeing the amount of Canadian talent in one room, and then deciding whether or not to celebrate one another
ALL-TIME FAVOURITE AWARD SHOW LOOK: Oh gosh... there were too many to choose from!
WHERE WILL YOU BE DURING THE 2nd ANNUAL CAFTCAD AWARDS? Hopefully on stage receiving a Judy Award!

MARYA DUPLAGA
CONNECT: @maryaduplaga
CAFTCAD AWARD HIGHLIGHT: Seeing all the hard work of Joanna and the Awards committee come together in such a spectacular manner and also, that everyone was wearing.
WHERE WILL YOU BE DURING THE 2nd ANNUAL CAFTCAD AWARDS? Costume Coordinator on the set of Star Trek: Discovery Season 3.

IMIJ WARDROBE
CONNECT: @lorettachin @imijwardrobe or imijwardrobe@gmail.com
CAFTCAD AWARD HIGHLIGHT: Designing the Netflix TV Series The OA.
WHERE WILL YOU BE DURING THE 2nd ANNUAL CAFTCAD AWARDS? On the red carpet.

Loretta Chu
CONNECT: @glorettachin
CAFTCAD AWARD HIGHLIGHT: Experiencing the energy and camaraderie of all who attended this unique and about time moment.
WHERE WILL YOU BE DURING THE 2nd ANNUAL CAFTCAD AWARDS? On the red carpet.

LORI-ANNE KRAUSEWITZ
CONNECT: @lori.anne.caftcad
CAFTCAD AWARD HIGHLIGHT: Seeing all the hard work of Joanna and the Awards committee come together in such a spectacular manner and also, that everyone was wearing.
WHERE WILL YOU BE DURING THE 2nd ANNUAL CAFTCAD AWARDS? Costume Coordinator on the set of Star Trek: Discovery Season 3.

LORELEI BURK
CONNECT: loreleiburk@gmail.com
CAFTCAD AWARD HIGHLIGHT: Seeing people giving awards and hearing their stories. This year, people in the industry, the red carpet, cocktail party and the dinner the night before where we got to meet everyone.
ALL-TIME FAVOURITE AWARD SHOW LOOK: Marilyn Monroe Oscar gown 1951. I love when women dress to the nines, 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.
YOUR WORK: I am the ACD for Bat Woman TV Series.

MARYA DUPLAGA
CONNECT: @maryaduplaga
CAFTCAD AWARD HIGHLIGHT: Seeing all the hard work of Joanna and the Awards committee come together in such a spectacular manner and also, that everyone was wearing.
WHERE WILL YOU BE DURING THE 2nd ANNUAL CAFTCAD AWARDS? Costume Coordinator on the set of Star Trek: Discovery Season 3.

MEILEEN SON HING
founder of IMJ Wardrobe
CONNECT: @imjwardrobe or meileen@imjwardrobe.com
ALL-TIME FAVOURITE AWARD SHOW LOOK: Sharon Stone wore to the 1998 Academy Awards, a white Gap shirt
Tips from a Publicist

Awards Savvy

By Cythina Amsden

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 shirts (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 judy! Document cool aspects of the design, detail shots of the costuming.

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, butler, breakaway artist, investor who 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 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 kilijos, I controlled the sticks 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 see actor images ever. 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 before the sale happens in case you want to keep any pieces.
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