

— BESPOKE —

SPECIAL TIFF EDITION

FALL 2013



# CAFTCAD CELEBRATES COSTUMES

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CREATING WORLDS WITH  
DANA SCHNEIDER

DAVID CRONENBERG AT TIFF



CAFTCADemy 101:  
AN INTRODUCTION TO COSTUMING  
IN FILM & TELEVISION



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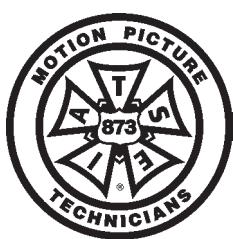
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## CREATING WORLDS WITH DANA SCHNEIDER

*By Kristen O'Reilly*

The Mortal Instruments: City of Bones

New CAFTCAD member jewellery designer Dana Schneider and I first met at the CAFTCAD Celebrates Canadian Costumes event during TIFF 2012. In town to work on *Robocop* with Costume Designer April Ferry, her enthusiasm for the supernatural genre was infectious and the conversation quickly turned into "how can we get you on our show?" At the time, I was assisting on *Wolves* and two days post-party, Dana came to the office to meet with Costume Designer Patrick Antosh. We were blown away by her intricately hand-crafted pieces and intrigued by her unique vision. Astonished over pieces with spinal cord detail and articulating jawbones, it was impossible not to imagine these pieces completing our costumes. Patrick invited Dana to meet with the actors, where they creatively collaborated on

accents to bring their characters to life. It is evident how much Dana loves collaborating with costume designers, as well as actors (when possible), giving them something custom-built for their character.

Dana's interest in craftsmanship came early, inherited and nurtured by her engineer father who taught her skills like casting and wrapping wire - basically, the art of 'making things.' Her interest in creating led her to study subjects like sculpture and jewellery design at the Rhode Island School of Design, earning her a Bachelor's Degree in Fine Arts. After graduation, education continued when Dana moved to New York City and began her career in jewellery by doing repairs at Tiffany & Co. After two years with the iconic jewellery company, she was ready to start her own business.

*continued on pg. 5*

## CAFTCAD CELEBRATES COSTUMES

Welcome to the Fall 2013 issue of BeSPOKE, our newsletter that celebrates our alliance of 100 plus members and showcases the talents of our members' creativity and craft. Straddling the worlds of film, fashion, and design, BeSPOKE features interesting and relevant stories on the work of both seasoned and neophyte talents, embracing the craft from both artistic and technical perspectives with a much needed sense of humour and fondness of the medium we've chosen to work in. This is our vehicle to create awareness for what we do at home and for the international community. We'd like to showcase the work of each and every one of you, so stay involved, reach out and let us know what you're doing. We hope you enjoy it!



## LETTER FROM THE PRESIDENT

Newly elected CAFTCAD President Joanna Syrokoma with former President Luis Sequeira, founding members Antoinette Messam and Alex Kavanagh

I'm thrilled to announce our newly elected CAFTCAD board for the 2013-2015 term, that counts new and familiar faces: Vice President Loretta Chin; Treasurer Sarah Armstrong; Secretary & Communications Officer Kristen O'Reilly; Board Members Anita O'Toole; Antoinette Messam; Anya Taraboushy; Debra Hanson; Deborah Burton; Jennifer Kelly and Urs Dierker. I am honoured to have served on the board since its inception, first as Secretary, then Vice President and now President. Back in 2006, at an early meeting at Vicki Graef's studio, when asked if I wanted to 'help out', I had no idea where it would lead. I thought I'd be volunteering at a CAFTCAD bake sale! Needless to say, I am thrilled I said yes.

My tenure with CAFTCAD has been filled with opportunities to meet so many of our incredible members who remind me why we initially created this organization: to acknowledge and illuminate the talents of the numerous professionals and artists that make up our membership both within our community and the general public.

It works both ways - I too, have benefited immensely and am grateful

for the opportunity to learn from my peers and am honoured to have found mentors within the association. After all, it is our membership that makes this organization great. I look forward to serving it, our community and executive board with diplomacy, dignity and joy.

I hope all our members from IATSE 873, Nabet 700 CEP, and our non-union affiliated members will be excited with our plans for the next term. We are redesigning our website which we encourage you to visit and use. We are continuing with our well-received CAFTCADEMY program with hopes to expand it further. We are moving forward with our popular

Movie Wardrobe Sale and plan to regularly publish BeSpoke, a well-crafted showcase of our members. Additionally, there are a couple of new initiatives in development which we hope you will all enjoy.

CAFTCAD wouldn't be the success it is today without the incredible vision of our past president Luis Sequeira. I want to thank him and our past executive boards for their commitment and leadership in the creation of this organization. They have truly set the bar high.

Joanna Syrokoma  
CAFTCAD President



From left to right: Sarah Armstrong, Urs Dierker, Deborah Burton, Loretta Chin, Kristen O'Reilly, Joanna Syrokoma and Anya Taraboushy. Missing from this photo are: Anita O'Toole, Antoinette Messam, Debra Hanson and Jennifer Kelly.

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In her thirties, Dana developed an interest in heavy metal music. This influenced her aesthetic, inspiring her to develop pieces with heavy, industrial, Goth, and fantastical themes of sub-culture. Creating accessories for tough, edgy, dark male characters quickly became Dana's forte – it's no wonder pop culture anti-hero Marilyn Manson has been adorned by Dana's designs throughout the years. Hollywood had long held Dana's interest, but without having a connection to the film industry, the time never seemed right. But in December 1998, she saw the first trailer for *The Matrix*, and knew immediately it was time to make the move to LA. It took her nine months to land her first gig on *From Hell* with Costume Designer Kym Barrett (of *The Matrix*). Dana's dreams were coming true. She fell in love with the work and never looked back.

One of the greatest challenges for any designer can be creating pieces that are written about in books. Dana understands how intertwined those items become with the characters and with the readers/fans that exist before the movies are made. Creating pieces like Jace's coin pendant and Ruby's snake bracelet for *The Mortal Instruments: City of Bones*



*Bones* with Costume Designer Gersha Phillips, and the mockingjay pin for *The Hunger Games* with Costume Designer Judianna Makovsky, are examples of how Dana has successfully risen to the challenge. In the sequel to *The Hunger Games*, *Catching Fire*, working with Costume Designer Trish Summerville (they previously worked together on *Girl with the Dragon Tattoo*) Dana was entrusted to bring to life a piece of

jewellery that was not only central to a character in the book, but one that doesn't even exist in real life. Dana had to create a new kind of piece - something that would not just look different, but function differently too.

Dana works on projects all over the world, recently working with Kym Barrett again on *Jupiter Ascending*,

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**Story Editor**  
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**Copy Editor**  
Kim Harkness

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**Contributors**  
Patrick Antosh, Deborah Burton, Loretta Chin,

Antoinette Messam, Anita O'Toole, Joanna Syrokomla, Anya Taraboulisy, Sarah Armstrong & Karynah Zeh

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*continued from pg. 5*

where she got to work at the Warner Brothers Studios, north of London, England. With the help of technology, she can meet costume designers anywhere online, but Dana is always happy to travel, because she believes 'nothing beats a face to face meeting to get a good understanding of the world a designer is creating.' Now based out of Ohio, Toronto is just one music-blaring road trip away.

It was CAFTCAD Costume Designer Antoinette Messam who brought Dana on to *Skinwalkers* and first got her interested in the industry here in Toronto. Dana describes Toronto as an artisanal community filled with artists who highly regard the integrity of craftsmanship and possess a personal investment in quality. It's likely the cause costume heavy projects are filmed here. "The ones where you are creating worlds from scratch," she notes, are the ones that excite her. "I love creating original pieces for the characters born into these made-up worlds."

When asked about her favourite project, Dana answers "the next one."

As an artist, she is always excited for something new, where she will continue to explore a variety of ideas, techniques, and aesthetics. "Film is never boring, never the same." Each project, each collaboration offers the opportunity to make new discoveries in an area she is already regarded as an expert in. For example, in *After Earth*, Dana created the crystal ball necklace that Cypher's (Will Smith) wife wears. The technique she used to create it was one she invented while developing prototypes for the Green Lantern ring. It is a labour intensive method that uses a new technique and a new material – the 'recipe' must remain a secret, but if you ever need an otherworldly stone type piece created, you now know who to call!

In addition to her impressive list of film credits, Dana recently added television to her repertoire with her designs seen on shows like *Glee*, *Nashville* and *Ray Donovan*. Dana's work represents the best of what a craftsperson can offer – inherent talent, inspired designs, explored materials, invention of



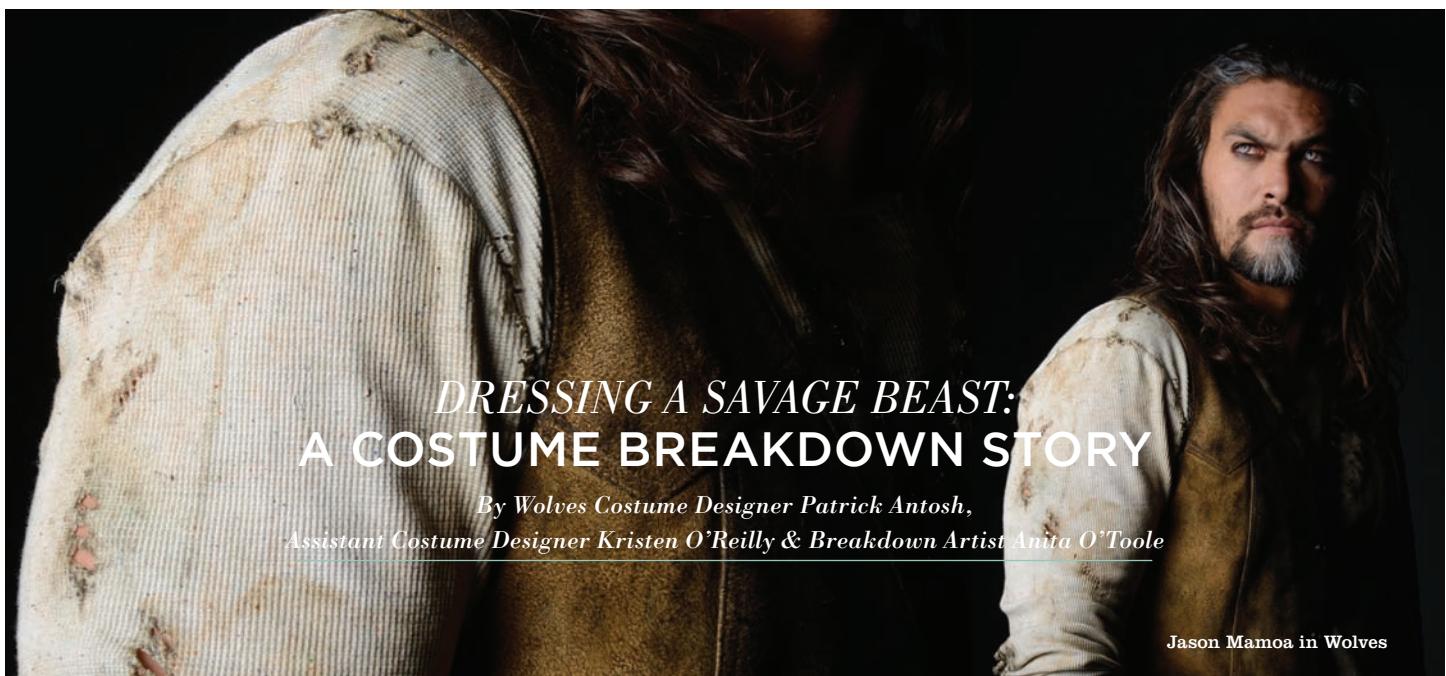
Mockingjay pin from  
The Hunger Games

innovative techniques, and mostly an irrepressible enthusiasm that grows with every project. Dana sums it up best, "The movies I want to work on are the movies I want to see - period. Science Fiction, Action, Adventure, and Fantasy. I am a fan and so I want to do the best job possible."

## INDUSTRY FILMS

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## DRESSING A SAVAGE BEAST: A COSTUME BREAKDOWN STORY

*By Wolves Costume Designer Patrick Antosh,  
Assistant Costume Designer Kristen O'Reilly & Breakdown Artist Anita O'Toole*

Jason Momoa in *Wolves*

Breakdown is the art of giving a garment character. **ANITA**

It isn't often that a script calls for brand new clothing. Breakdown can be as basic as running garments through the washing machine so they look like they've been worn before. Or, as in the case of *Wolves*, it's just not that easy. The costumes had to illustrate life as a savage animal. Literally. Wolf pack members needed costumes that told tales of rooted ancestries, of kills, of everyday life lived in the wild, and of battle scars earned throughout the years of in-fighting. **KRISTEN**

The artistry of breakdown is one of the most underrated skills. Most people think you just have to dirty things and it's done. But it takes a skilled artist with the ideas and skills (and tools and materials) to tell the right story. Deciding what a character wears is my challenge, but I am fascinated watching a skilled breakdown artist methodically work the life map of a character into a garment. **PATRICK**

When doing breakdown you have to have an understanding of the

character and their history, you have to be able to answer the questions, why is it ripped or why is it dirty and how did it get there? **ANITA**

Connor, our leader of the savage wolves was played by Jason Momoa. Having previously worked on heavy costume driven projects like *Game of Thrones* and *Conan the Barbarian*, he came to the table with strong ideas. He was extremely collaborative and we came up with a unique look utilizing materials like raw leathers and furs. The fabric went through extreme distressing and had to be matched exactly (for multiple takes and stunts), often by memory, as the originals were already on location. **PATRICK**

If you have to breakdown multiples, it is easiest to do them all at once. But the challenge comes with having to replicate once the original is no longer available. Generally, I recommend the KIS rule (keep it simple) – use notes to document your process and take photos. But whenever possible have the original to copy, pictures don't tell the whole story and colours get distorted in photography. **ANITA**

We had a big curve ball thrown at our department midway through the shoot. SPFX prosthetic suits demonstrating the transition to wolf form were built in LA and when they arrived in Toronto, 48 hours before needing to be on camera, we discovered they were built to different proportions than we expected. New costume multiples had to be built from scratch overnight to accommodate them! **KRISTEN**

Connor's Carhartt pants (overalls that were cut into pants) were very difficult to breakdown because the brand caters to construction workers. Their garments are sturdy and stain resistant. A colour remover was first used on the pants, then paint was sprayed on them. Then, I sanded them to give them an aged finish. Really good breakdown begins with the fabric and natural fibers are generally the easiest to work with. **ANITA**

Jason loved his custom distressed pants so much that he wore them in a photo for *Men's Health U.K.* even crediting Anita and I for them in the byline. **PATRICK**

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*continued from pg. 7*

One of our specialty pieces was a leather vest built by Izzy Camilleri. We needed the vest in multiples in both human and wolf-suit proportions. We also needed an additional vest built and rigged for a tear-away gag – it had to sustain action throughout the scene, but then be easily ripped apart by an actor on cue. The built vest also had to accommodate quick and easy re-attachment on set, in order to shoot multiple takes of the scene.

**KRISTEN**

When doing a tear-away garment you have to keep in mind the before and after effect. Before, to make it look like it's a solid garment and after, so it actually looks torn. The breakdown needs to be consistent in both. In this case we added extra pieces of leather that looked ripped that would only be seen after basting stitches

were broken away. I was lucky as I was able to suggest split cow for the vest construction, so a little petroleum gel and makeup powder were all that it needed for successful breakdown.

**ANITA**

As designer you have your own integrity to protect, but in the end we are there to create the vision of the writer, director, producers and actors. No designer succeeds alone. I may design a costume, but from there it goes through the hands of many skilled costumers from shopping the materials for construction to a dusting of powder during finals on set. *Wolves* was an amazing experience, it offered many challenges to our department, but I had an excellent crew who overcame every obstacle with skill and determination. **PATRICK**

## CAFTCADEMY 101

### AN INTRODUCTION TO COSTUMING IN FILM & TELEVISION

"For someone like myself, who is just entering the wonderful world of wardrobe, CAFTCADEMY 101 was the perfect crash course. It was fascinating to learn about the intricacies of all the different jobs and structure of the costume department. The chance to meet and ask questions of not only my experienced and knowledgeable instructors (and hopefully future bosses!) but also my fellow participants was absolutely invaluable. Nowhere else would you find all this information and networking in the same place, and I am so glad I had the chance to attend – can't wait for CAFTCADEMY 202!"

**Samantha Rice**

*Student*

"Watching the interchange of information and the excitement as people in the industry share their knowledge is inspiring. Even though I've been in the industry for close to 20 years I learned a huge amount myself and CAFTCAD is the only organization I know that enables this to happen - such an inspiration!"

**Sarah Armstrong**

*Instructor*

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Caftcademy 101 Weekend Instructors and Students

## THE WEEKEND HIGHLIGHTS

*By Karynah Zeh*

Having some experience in the costume department, I'm aware I still want to grow, which is why I'm so grateful to the educators at CAFTCAD for sharing their expertise with us season after season. The following are my golden nuggets from this season's CAFTCAKY 101 weekend seminars.

Having admired Alex Kavanagh's (who taught Intro to Costuming & The Workroom) work for years (but admittedly needing to use the fast-forward button occasionally on the scarier parts of the gory anthology just to study the art), it was fantastic to discover her costumer's must-read list and discover what it takes to be considered a 'true sewer.'

It's easy to be fooled by the perky presence of stylists Alexis Honce and Loretta Chin (Commercial and Print Stylist), that the world of fashion is more glamour than grit. However, listening to them describe the business as a lifestyle, including personal sacrifices to stay relevant in a pop culture world, we begin to realize the styling world is a lot more complex

than just creating a 'pretty picture.'

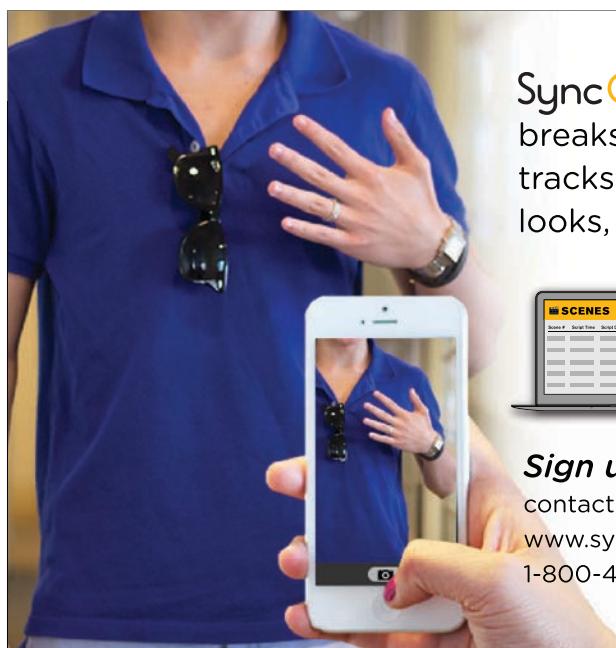
In areas where a rookie may feel insecure about their 'green spots', a cheerful Laurie Drew (Costume Designer) reassures us that a newcomers fresh and positive energy is a valuable asset in an overworked department.

Liz Walter-Gregg (Being a Daily Set Etiquette), is one of the most

approachable teachers you can encounter on set. She is always ready to teach those around her, pulling tips out of her sleeve that will assist anyone making their foray into an industry heavily influenced by professionalism and reputation.

The passion that Peter Webster (Set Supervisor/Truck Supervisor) brings to his job as set supervisor inspires one to think about which role within the department best fits with your inherent skill set and interests. He demonstrates how every position has an impact on the success of the costume designer's vision.

One of my personal goals is to become a 'fan-freaking-tastic' designer so I heed the advice from Patrick Antosh (Wardrobe Assistant) who explains how working through different positions of the department will help you understand the entire costume process and will later influence and shed insight into your work as a designer.



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# DO YOU EVER CHANGE YOUR CLOTHES?

By Urs Dierker

This fall, TIFF Bell Lightbox unveils the David Cronenberg: Evolution exhibition in the HSBC Gallery. It will display costumes and props from various feature films of Canadian filmmaker David Cronenberg.

Throughout his career David has worked with a great selection of costume designers such as Erla Gliserman on *Rabid* (1976), Olga Dimitrov on *The Dead Zone* (1983), Delphine White on *Fast Company* (1979), *The Brood* (1979), *Scanners* (1981) and *Videodrome* (1983). Since *The Fly* (1986) Denise Cronenberg has costume designed all his films to date. Her latest project with David is *Map of the Stars* which is scheduled to be released next year.

David Cronenberg is well-known for his horror movies like *Scanners*, *Videodrome* and *The Fly*, as well as for his use of stunning and explicit special effects and make-up. In his later films, he shifted from the adaption of literature, like *Naked Lunch*, and *M. Butterfly* to films about the foundation of violence in the lives of the main protagonists as demonstrated in *The History of Violence* and *Eastern Promise*. "Cronenberg's films equip the human body with a will of its own."<sup>1</sup> The human body becomes a matrix which can be altered by diseases or mutations, extended with prophecies or camouflaged by costumes.

Costume design is known as the art which works best when it merges with the character and remains invisible. This is true in Cronenberg's work except on occasion when costumes play a significant role in developing a character or supporting the story. For example, the red dress of Nikki Brand (Deborah Harry) in *Videodrome*.



Photographer Liam Daniel®

Recorded Picture Company 2011

"A DANGEROUS METHOD" appears courtesy of Entertainment One, Sony Pictures Classics Inc

**Max:**

*Then why did you wear that dress?*

**Nikki:**

*Sorry? That dress.*

**Max:**

*It's very stimulating. And it's red.*

Or in *The Fly*, where Brundle's (Jeff Goldblum) selection of clothes makes him a stereotypical scientist until Veronica (Geena Davis), his female counterpart, buys him a new outfit.

**Veronica:**

*Do you ever change your clothes?*

**Brundle:**

*What?*

**Veronica:**

*Your clothes, you're always wearing the same clothes.*

**Brundle:**

*No, these are clean. I change my clothes every day.*

**Veronica:**

*Five sets of exactly the same clothes?*

**Brundle:**

*Ordered from Einstein. This way I don't have to spend any thought on what I'm going to wear, I just grab the next set on the rack.*

By buying him new clothes she emotionalizes his character and takes possession of him. She later loses it, but her act connects both characters for the rest of the film.

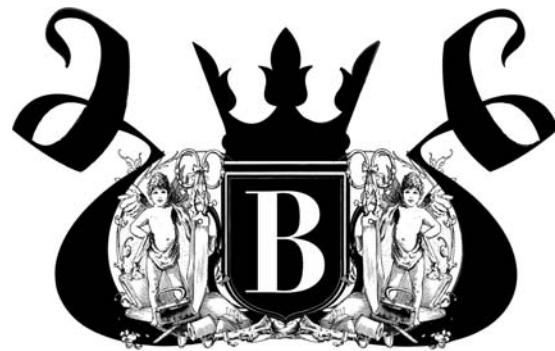
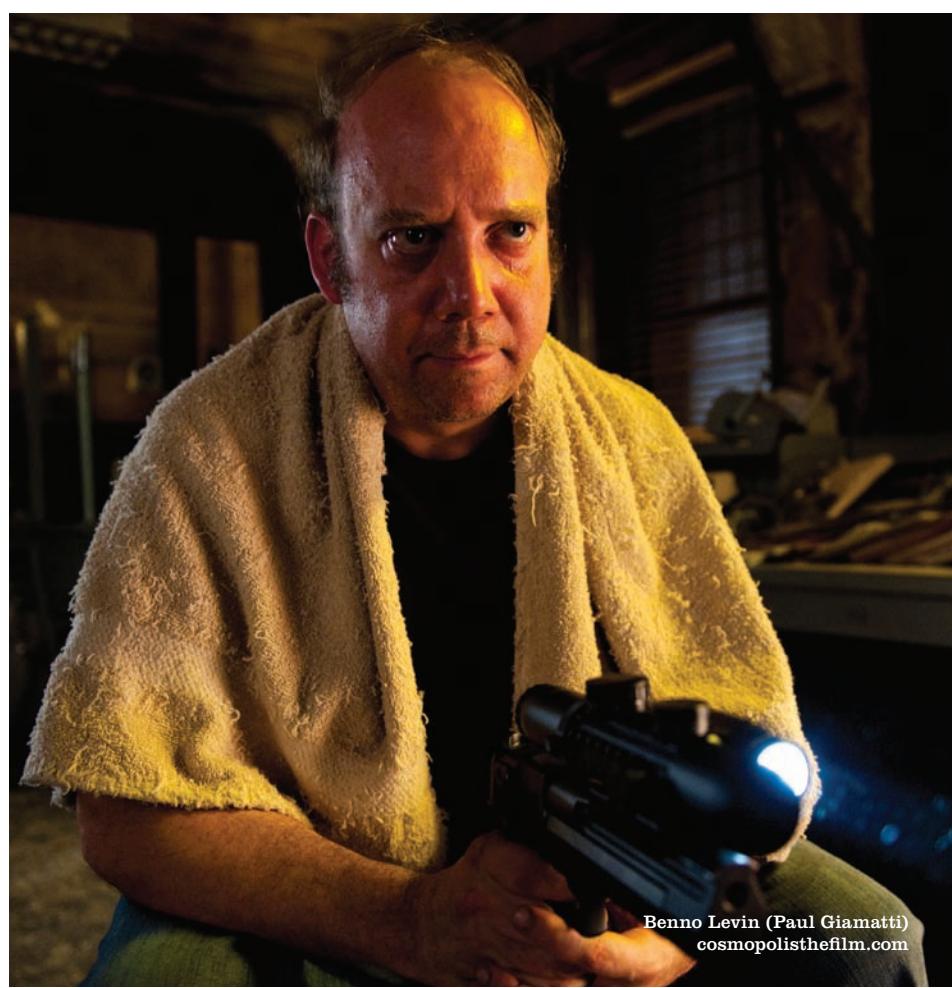
For Cronenberg, directing is about creating the identities of his characters. "When you are prepping for a movie with an actor there is a lot of directing that goes on before you start shooting with them on camera. You're saying what clothes, how is he shaving, can he shave, does he shave? What is his hair like? What are his shoes like? How does he walk? How does he speak? And that's directing."<sup>2</sup> Costume design gives the actor an essential part of their identity, like Benno Levin's towel in *Cosmopolis*. This simple towel, which

is so beautifully aged, functions like a shroud symbolizing his wish for death and destruction.

In *History of Violence*, the shirts of Tom Stall, aka Joey Cusack (Viggo Mortensen), are like a red line which guides us through the movie. In three stages we see Tom Stall transforming back to Joey Cusack. The shirts are the tool used to camouflage his identity, to blend in and to become common. Later in the film his son Jack Stall (Ashton Holmes) rescues his father by shooting the killer Carl Fogarty (Ed Harris). In that scene Tom wears his shirt open with a white T-shirt underneath, like he has opened his armour. After Tom kills his brother Richie Cusack (William Hurt), he cleans himself in the lake and takes off his shirt - his camouflage - and returns to being Joey again.

Costume design is an art which is closely connected to the bodies of the actors; the costumes define and shape the characters and give them security and a foundation. It helps the actor to bring his or her character to life.

David Cronenberg: Evolution is part of The Cronenberg Project curated and hosted by TIFF Bell Lightbox. It includes the exhibition; a full retrospective of Cronenberg films; a digital extension of the exhibit called Body/Mind/Change (BMC); the fine art exhibition David Cronenberg: Transformation at the Museum of Contemporary Canadian Art (MOCCA) and TIFF's Higher Learning program David Cronenberg: Virtual Exhibition. For more details visit the TIFF Bell Lightbox or go to [tiff.net](http://tiff.net).



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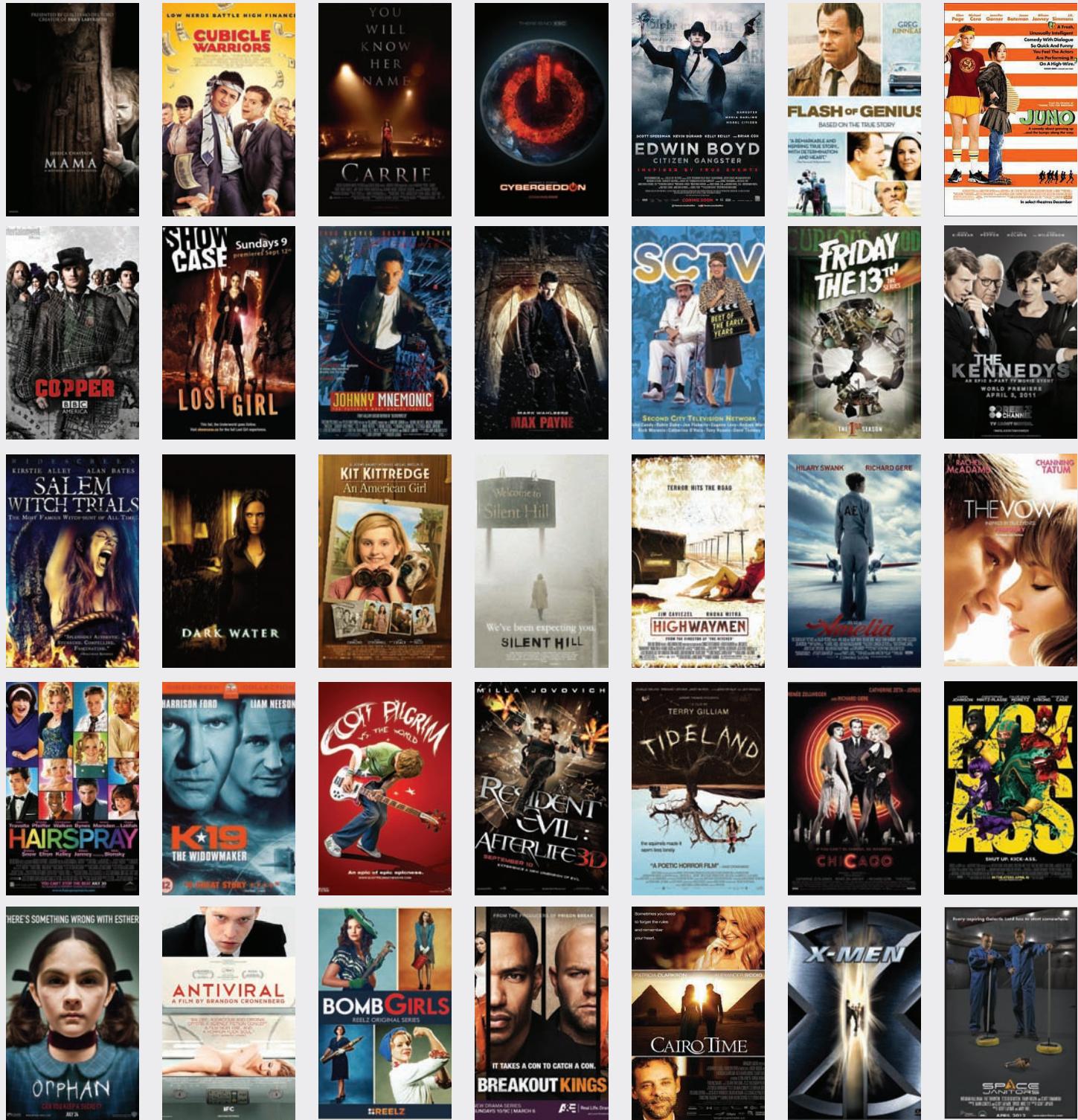
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1. Ernest Mathijs, *The Cinema of David Cronenberg: From Baron of Blood to Cultural Hero*. UK: Wallflower Press, 2008.

2. 3sat. Interview with David Cronenberg. <http://www.3sat.de/mediathek/index.php?display=1&mode=play&obj=35323>

# SOME OF THE GREAT CAFTCAD MEMBERS



# 'PRODUCTIONS THAT I HAVE WORKED ON



# PORTFOLIO

RITA KOLEVA  
THE SHIFT & TOTAL RECALL



# PORTFOLIO

## ANNE DIXON THE RIGHT KIND OF WRONG



Directed by Jeremiah Chechik  
Produced by Robert Lantos and Ari Lantos,  
Serendipity Point Films

Top: Leo (played by Ryan Kwanten) and Colette  
(played by Sara Canning)  
Copyright © Photo Credit: Alex Dukay

Lower left: Leo (played by Ryan Kwanten) and  
Tess (Catherine O'Hara)  
Copyright © Photo Credit: Sabrina Lantos

Middle: Colette (played by Sara Canning)  
Copyright © Photo Credit: Sabrina Lantos

# PORTFOLIO

## LEA CARLSON THE F WORD

Director: Michael Dowse  
Production Co.: No Trace Camping,  
Fastnet Films, Caramel Films  
Principal Cast: Daniel Radcliffe, Zoe Kazan





The Mortal Instruments: City of Bones

## THE SKINNY ON SKINNY BLACK LEATHER PANTS

*By Kim Harkness*

It might be easy now, but a year ago, in Toronto, when looking for a variety of styles and sizes of skinny leather pants for men and women for the movie *The Mortal Instruments: City of Bones*, it was a challenge. A number of designer labels were producing them (mostly for women), but paying close to a thousand dollars a pair was out of the question. The cast was large. We needed multiples for most characters because of stunts, rips and/or blood and just because leather stretches and tears. You always need multiples. The solution? Custom made garments and augmenting existing pairs. We worked out a percentage discount from the lines we worked with. (There is of course, a third option - working with a cheaper made pair - but for various reasons that wasn't going to work for this show. We needed the garments to perform on a number of

levels - unique style, fit, and durability, both in the wearing of, and to endure the intense breakdown process they would undergo). Negotiating with clothing companies involved dealing with the studio and the clothing labels' public relations personnel. Often, though not in this case, you need to send a synopsis of the show for the label to okay any said character wearing their goods. We did that anyway, it's good PR. When people think all I do is shop at the Room, dine at the Holt Renfrew Café and order online from Saks Fifth Avenue I usually say yes, I do. One day out of twenty. I've also spent time driving to all the Value Villages in the greater Toronto area, getting custom size 20 wrestling boots designed and shipped from Milton, Florida, which is no small feat (pun intended, but seriously, try it), spent hours in the

basements of second hand clothing stores in Kensington market, and far too much time talking to Joe about rifle holders at Al Flaherty's Outdoor Store. In other words, working in costumes is one part glam, one part sleuth, and three parts psychologist. We're in constant collaboration with producers, directors, production managers, actors, public relations, retailers, and our own team. There's no such thing as a typical day in the life of a costumer. Street level store shopping is only a part of it. Global shopping is but a tap away. Our job has been made that much easier and at the same time difficult because though resources seem to be within our reach, they don't always arrive within our ridiculously tight deadlines. Here's a closer look, with great omissions, at what it took to outfit a number of cast (nine leads and

*continues on pg. 18*



*continued from pg. 17*

many more background performers) in sleek, unique and often gadget laden leather ensembles. After solidifying the looks through discussions and illustrations with the director and producers Gersha Phillips, Costume Designer addressed the team.

**Gersha:** We need black leather. Black leather pants for everyone. Off the rack, custom, let's figure out how many we need for each character. Let's source here, New York, everywhere.

Phone calls were made, emails were sent. Samples arrived.

**Gersha:** We need hardware. Buckles and D rings – notions for harnesses, weapons, gloves, wrist guards, shin guards and belts. Does anyone know where to get waxed linen? That's a good look for someone.

**Buyer:** I've brought it in from England before.

**Gersha:** Great, get on it. How many more of these (holds up the chosen one) leather jackets can we get?

**Costume Supervisor:** Seven. They

*can build one more for us in Uruguay, the rest are in a warehouse in Illinois. (Said jacket arrived via India in the end, with days to spare and wasn't exactly the same jacket. The lining was a different fabric, the shade of the leather was off. Both the sewing and breakdown team had major work to do to make it match).*

**Gersha:** How's our budget?

**Costume Supervisor:** Do we really need ten of those jackets?

**Gersha and Assistant Costume Designer:** Yes!

**Assistant Costume Designer:** We've bought the last of the stamped leather from New York. Apparently they have the same stock in the LA location. Shall we bring it in?

**Gersha:** We have to. Let's do it. Anyone know any other leatherworkers and sewers that work with leather? We're tight on time.

**Costume Supervisor:** Let's advertise through CAFTCAD. The word spreads fast.

Once the goods arrived the cutter, sewers and breakdown artists - the magicians and sorcerers of the costume world - transformed leather skins and basic garments into character pieces. Magic happened. Everyone weighed in on how to achieve the final look. One breakdown product we used had sold out in North America. It had to be used sparingly, the next batch wasn't available for months. Nothing was easy.

**Gersha:** Can we get someone to build leather shin guards? This stud work is too time consuming for our team.

**Buyer:** Camden Town can do it.

And so it goes. The adage "it takes a village to raise a child" is very much true in this world. It takes a team, and outreach with octopus arms to produce a costume.

### The CAFTCAD Reference Library is Now Open!

The CAFTCAD Reference Library is an invaluable resource open to all members. Want to learn about the Amish? Leather jackets? The Kennedys? With over 1500 book titles spanning thousands of years of history and 500 magazines and periodicals dating from the 1920s to present day, our library is the ideal place to research a specific era, obtain general costume history knowledge or simply be inspired. All library materials have been donated by generous individuals in the costume design community and may not be removed from the library. A photocopier/scanner is available for use.

*Library hours: Every Friday 10am until 4pm.  
Location: 65 Heward Avenue Building C #223  
For more information call: 416 900 0955 or  
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## SMALL TALK WITH BITTEN'S COSTUME DEPARTMENT

*CD Joanna Syrokomla, ACD Hanne Whitfield, SS Billie Blast,  
Anya Tarabously, TS Erika Larner & CA Samantha Rice*

**What is your must-see film of the summer?**

*Pacific Rim (made in Toronto and great wardrobe)! - Samantha*

**What fictional character would you swap closets with in a second?**

*Emma Peel from the original 60s series The Avengers - Erika*

**What celebrity would you most like to have dinner with?**

*Solange Knowles - Hanne*

**What television show keeps you on the edge of your seat right now?**

*Orange is the New Black. You'd think with everyone in beige scrubs you'd lose the characters, but they're so strong and shine through. I also love Jenn Rogien's costume design.  
- Joanna*

**What film do you most want to see remade for audiences today?**

*Harold and Maude - my coming of age story - Billie*

**What book are you enjoying right now?**

*The Great Fire by Shirley Hazzard - Erika*

**What is your go-to source for creative inspiration in your daily life?**

*Refinery 29 - Hanne  
The Sartorialist - Erika*

**What do you look forward to most during TIFF season?**

*The CAFTCAD Celebrate Costumes during TIFF party of course! - All  
And dressing up for it! - Joanna*

## MINI CAFTCADEMY THE IMAGINATION BANK

*By Monique Prudhomme*



Each script is a unique story, creating its own world of characters, periods, motivations and visuals. The locations, sets, lighting, they all work together to create a coherent ensemble in which the characters move and live. The costume designer, being part of this group, has to find a voice, an angle that will enrich the film.

Finding inspiration is very exciting. It leads to imprinting the characters in an efficient and clear way. To do that, we have to create an "IMAGINATION BANK" by looking at everything: images, concepts and ideas. Travels, Fine Arts, Contemporary Art, music, graphic novels, theater, opera, photography (fashion, journalistic, artistic). Animal, vegetable, mineral; color combinations in nature, textures and tones of insect's carapaces, rock, paper, earth. The Internet gives access to the contemporary world at large. I like books on everything: fabrics, embroidery, accessories, tribes, foreign cultures, lost worlds, armies and uniforms. The birds and the bees!!!

The world of movie is entirely visual and sensory driven and through our own personal experience we can express it in a genuine way.

## WHO, WHAT, WHERE

By Loretta Chin

CD **Georgina Yarhi** dresses her "dream cast" of Gil Bellows, Ellen Burstyn, Donald Sutherland, Topher Grace & Susan Sarandon in *The Calling*, a Sony produced whodunit helmed by Jason Stone. Georgina also designed the quirky fantasy film *Patch Town*.

For *The Mortal Instruments: City of Bones*, CD **Gersha Phillips** and ACD **Kim Harkness** costumed a modern day NYC populated with vampires & shadowhunters. Phillips also CD'd on *Black Nativity*, featuring Forest Whitaker, Angela Bassett & Jennifer Hudson, based on a libretto by Langston Hughes. Kim's latest project is her newborn son Jackson.

**Jennifer Kelly**, owner of Kelly-Francis Costumes, recent projects include summer blockbuster *Pacific*

*Rim* directed by Guillermo del Toro, a Stratford production of The Who's musical *Tommy* and travel to Saudi Arabia for the Dubai Shopping Festival where she made stilt walker costumes for the first time!

**Patti Henderson**, a Gemini Award and Canadian Screen Award nominee, put a different look and feel to *Curse of Chucky*, the sixth installment of Don Mancini's horror franchise about a serial killer doll. Henderson worked as CD on the Samuel L. Jackson & Dominic Cooper crime thriller *Reasonable Doubt*.

Shot in the UK, Scotland and Tenerife, *Fast and Furious 6* features work by **Silvana Sacco**. Working in remote locations with limited space and supplies was admittedly a challenge

for the Key Textile Artist & Dyer whose personal highlight is the final scene where T-shirts worn by Vin Diesel went through four levels of ageing (10 shirts per level) for a total of 40 T-shirts.

CD **Monique Prudhomme**, has completed S1 of the A&E drama *Bates Motel* and is now shooting S2 of the "prequel" of the Alfred Hitchcock's classic horror film *Psycho*. She continues to "create a contemporary look paying tribute to the film noir style of the 40s and 50s."

CD **Patrick Antosh** recently travelled to Mexico City for *The Boy Who Smells Like Fish* starring Zoë Kravitz, where he dressed 20 synchronized swimmers in custom Esther Williams' gold lame. Patrick is currently prepping *Remedy*, Global's new hospital comedy drama with ACD **Kristen O'Reilly**, who went straight from her gig as CD on *Manhattan Undying* to working in Manhattan on indie film *Mania Days*, starring Katie Holmes. Kristen CD'd the short film *We Wanted More* screening at TIFF 2013.

**Deborah Burton**, CD on *Dame and the Game*, a kids' heist short set in 1992 values research in any project, noting a lot can happen in two decades.

**Sarah Armstrong** worked as CD on Sarah Polley's autobiographical film, *Stories We Tell*, and as ACD on Canadian sci-fi film *The Colony* with Laurence Fishburne and Bill Paxton.

**Joanna Syrokomla**, recently CD'd the TV series *Bitten* that centers on Elana Michaels, "the world's only female werewolf." *Bitten*'s ALL-CAFTCAD crew includes ACD **Hanne Whitfield**,

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**SS Billie Blast, TS Erika Larner, CB Sarah Armstrong, Daily Anya Tarabously, & Costume Assitant Samantha Rice.**

Currently organizing the upcoming Steam on Queen **Adam Smith**'s third Steampunk fair, the leather worker & lead armourer reflects on his work on *Pompeii*, set in 79AD. Adam fit both Keifer Sutherland and Kit Harington for leather Roman armour. Adam and his team Peter Stuckless and Jenn Burton had to combat the special effect volcanic ash that "sticks to everything."

LA-based CD **Antoinette Messam** is currently working in Toronto on the USA Network pilot *Horizon* with ACD **Jay Du Boisson**, CS **Nola Chaters**, CB's **Shannon Pomakov** & **Anita Bacic**, BGC **Jennifer Bunt**, ABGC **Anya Tarabously**, and TS

**Urs Dierker.** The 40s period alien drama developed by Gale Ann Hurd of the AMC hit *Walking Dead*, is helmed by Quebec director Yves Simoneau. As CD on *Reckless* an ABC pilot shot in New Orleans, Antoinette worked with Director Martin Campbell and his team where the project was treated like a feature with creative involvement from all department heads.

**Alex Kavanagh** took on a Canadian film *Skating to New York*, shot in New Liskeard, north eastern Ontario. The CD admits that shooting on a frozen lake in -42 degrees was hard on both cast and crew. Alex also designed the indie romantic comedy *No Stranger to Love* with Alison Brie, Colin Hanks, & Sheila McCarthy.

Stylist **Loretta Chin**, who writes "The Drop", a weekly fashion column

for *The Grid* recently CD'd the short film *Flutter* produced by Ugly Island Films, before serving as CD on CBC's reality show *Recipe to Riches*, S3. Loretta also dressed dancers wearing deer heads in period looks for *My Prairie Home* - a music doc on the Canadian singer Rae Spoon.

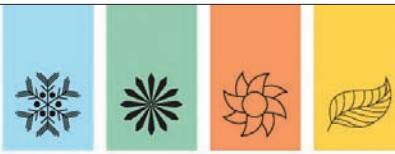
CD **Delphine White** lovingly recreates NYC circa 1864 in *Copper*, starring Ato Essandoh, Tessa Thompson, & Franka Potente. Costumes from the first season were displayed in time for the premiere at the Museum of Modern Art in NYC in August 2012. She is currently the CD of the feature *Poltergeist*.

**Urs Dierker** worked as Key Breakdown Artist for *Copper* Season 2. He supervised the truck on the pilot *Horizon* with SynOnSet. Currently he is working as Textile Artist on *Poltergeist*.

CD **Anya Tarabously** teamed up with ACD **Bernadette Croft** on Hallmark Channels *Star Spangled Banners*, *Christmas With Tucker*, & *Be My Valentine*. The CD's work can also be seen in *The White Buffalo*, a comedic drama shot in Montreal and Val-David, Quebec.

CD **Luis Sequeira** has started the journey of Guillermo Del Toro's *The Strain* with ACD **Lindsay Jacobs**, CS **Suzanne Alpin**, CB **Nathalie Gysel**, Cutter **Tamiyo Tomihiro**, 1st hand **Wing Lee**, Textile Artist **Silvanna Sacco**, BG **Sarah Armstrong** & BG assist **Deborah Burton**. **Berman & Co.** has recently acquired amazing stock from Luis' previous show *Carrie* as well as recent films *Still Seas*, *Resident Evil*, and *KickAss 1 & 2*. The costume rental house is operated in partnership by CS **Linda Petty** and **Debra Berman** whose gig as national stylist for Rogers has her traveling from coast to coast.

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## MEET A MEMBER



### DEE JARRETT-FISCH

Dee entered the film industry in 2010 after studying film at both Centennial College and Sheridan College since 2006. From there she interned (and then worked) for veteran costumer / set supervisor, Billie Blast, whom Dee counts as one of her mentors. Eager to learn, Dee spent time volunteering for the Ian Drummond Collection, Canadian Film Centre and CAFTCAD. Currently Dee is a permittee with NABET 700 CEP and IATSE 873. She works as a breakdown artist, truck supervisor and set supervisor with recent credits on shows like *Manhattan Undying*, *SOS: Save Our Skins* and now, on the truck for *Lucky 7*. Dee is often recognized for her attention to detail, her talent in breakdown / aging and her enthusiastic drive to continually develop her range of costuming skills, evident by her recent choice to take up sewing and alterations in her time off. Her passion and dedication to the craft is visible through the work she puts out. Dee is a talented individual with a bright future ahead of her in this industry.



### RICHARD CROSSMAN

Richard has been an actor on stage for over 50 years and in film and television for ten. Since 1998 he has been designing and manufacturing primarily historical costumes for fairs, festivals, education groups and interactive theatre. He has worked as designer, wardrobe supervisor, costume supervisor, and wardrobe assistant in various local theatre groups. Along the way he has assisted many costume departments as a daily on indie films. A year ago, long time friend Adam Smith suggested a transition into film and television costuming. Currently a permittee with NABET 700 CEP and working toward the same status with IATSE 873, Richard is hoping to get into workrooms and further his construction skills. Richard would like to thank Jennifer Kelly for the recent opportunity to work with Kelly-Francis Costumes. In addition to historical costuming, he has begun replicating costumes from films like *Alice in Wonderland*, and *Harry Potter*. Training in leather work with Adam Smith, Richard now produces handcrafted leather masks for dance troupes, individual collectors, theatre and just plain fun.

### CAFTCAD CALENDAR OF EVENTS

#### SEPTEMBER 11TH

CAFTCAD Celebrates Costumes  
during TIFF  
Event at the Spoke Club

#### OCTOBER 19TH

Fall Movie Wardrobe Sale

#### NOVEMBER 16TH & NOVEMBER 17TH

CAFTCADEMY Breakdown Course

#### DECEMBER 7TH

CAFTCAD's Holiday Party

## CAFTCAD MEMBERS

### HONORARY

Juul Haalmeyer  
Martha Mann  
Olga Dimitrov

### COSTUME DESIGNER

Alex Kavanagh  
Anne Dixon  
Antoinette Messam  
Anya Taraboulisy  
Arthur Rowsell  
Brenda Broer  
Debra Hanson  
Delphine White  
Eydi Caines-Floyd  
Georgina Yarhi  
Joanna Syrokola  
Joyce Schure  
Kim Harkness  
Kristen O'Reilly  
Laura Montgomery  
Laurie Drew  
Lea Carlson  
Luis Sequeira  
Marya Dupлага  
Melissa Stewart  
Patrick Antosh  
Sarah Armstrong  
Shelley Mansell

### ASSISTANT COSTUME DESIGNER

Anna Dal Farra  
Bernadette Croft  
Ian Drummond

Jay Du Boisson  
Marie Grogan-Hales  
Nancy Granfield  
Roslyn Hanchard  
Sheila Pruden  
Vickey Saito

### STYLIST

Alexis Honce  
Alisa Krost  
Loretta Chin  
Lori Gardner  
Shannon Pomakov

### PROFESSIONAL

Adam Smith  
Alexandra Boulitz  
Alexandria Goldman  
Amanda Bone  
Anita Bacic  
Anita O'Toole  
Anna-Claude Biron  
Billie Blast  
Dee Jarrett-Fisch  
Deborah Burton  
Donna Martin  
Elizabeth Marics  
Erika Larner  
Hanne Whitfield  
Jane Flanders  
Janice Skinner  
Jeana MacDougall  
Jennifer Bunt  
Julianna Clarke  
Karynah Zeh  
Kimberley Stanley

Leonie Reid  
Leslie Kavanagh  
Lindsay Jacobs  
Madeline Brian  
Nathalie Gysel  
Nola Chaters  
Ofelia Liu  
Richard Crossman  
Ritta Koleva  
Rosemary Della Serra  
Samantha Rice  
Sandra Ardagna  
Sara Schilt  
Sheryl Willock  
Sidney Sproule  
Silvana Sacco  
Sophie Lennox-King  
Suzanne Aplin  
Tara McLeod  
Tamiyo Tomihiro  
Tish Northrup  
Urs Dierker  
Wing Lee

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Iris Simpson  
Kathleen Pattinson  
Marion Ferneyhough  
Patricia Thoun  
Sally Han

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Gersha Phillips  
Glenne Campbell  
Monique Prudhomme  
Patricia Henderson

### STUDENTS

Ashley Lotecki  
Jessica Chambers

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