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ISSUE #7, FALL 2014

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BOLLYWOOD CRUSH

By Shinan Govani

Baz Luhrmann's *The Great Gatsby* swooped into theatres a couple years back – arriving, indubitably, to a surfeit of adjectives that protested its pomp and its grandiosity. Going by my lonesome, one afternoon, to watch the film that at least one critic had described as a “high-school costume party on prom night invaded by Cirque du Soleil”, I sat back, slurped it in, and was progressively confused: wait...what was so OTT about this?

The colourful costumes, sumptuous party scenes, the high-on-something cinematography...it all distinctly reminded me of something. Minus the 3D hijinks, it was kinda like every Saturday night in my childhood stead. Growing up on a steady diet of Bollywood films – where suspension of reality was not only de rigueur, but compulsory – nothing in Baz-world had ever cowed me, and this carnival of flappers was hardly going to be the first time. A few scenes in, it was further confirmed that this film was perhaps nothing but F. Scott Fitzgerald in Bollywood drag: an actual Indian icon - Amitabh Bachchan, who's a mega-star among mega-stars on the sub-continent - showed up in the role of the gangster. He had apparently been hand picked for the role by Luhrmann. Wink, wink.

The Eye has to Travel. Diana Vreeland's most famous dictum - a how-to thesis, essentially, on crafting an aesthetic, courtesy of the legendary Vogue editor. I've long subscribed to that idea, but believe strongly that where the eye starts is equally as, if not more, important. Though my own cinematic absorption would rove and flower over the decades, and my taste now also extends to directors such as Britain's Mike Leigh and the late French auteur, Eric Rohmer – minimalists, both – there's a part of my palette that can't escape the more-is-more declarations of my Bollywood youth. Melodrama? Check. Unrequited love?

Bring it. People breaking out to dance like Tasmanian devils, anywhere, anytime? Signed, sealed, delivered, dunzo.

The extent to which I “read” clothes on film has, unsurprisingly, also been informed by my earliest cinema-intake, even if in contrast to, at times. Meandering across the mountain range of mainstream movies, I see that, much like Hollywood's penchant for low-carb, the thrall for “realism” continues – a mania that actually began in earnest the day Marlon Brando showed up in a tight, sticky, stand-alone, outerwear T-shirt (just the thing for accentuating his miracle torso and rippling biceps). On Broadway, and then in the movie version of *A Streetcar Named Desire*, his feral portrayal of Stanley Kowalski would not be complete without that tee, his street-wise exhibitionism being telegraphed for the ages in that he-man garment. As a film aficionado, I'm down with that genre of uncomplicated threads – my favourite flick of the year is even the gloriously too-real *Boyhood* – but can't help but feel that movies, these days, could also use a corresponding blast of make-believe. Except in superhero movies, and the odd period piece, we really don't get much of that.

In Hollywood, like Bollywood, it used to be that clothes didn't just service the story, but the story very often flowed from the clothes. Even in the now iconic example of Audrey Hepburn's Givenchy

black dress in *Breakfast at Tiffany's* – a dress from which a trillion LBDs flow – it's important to remember that what is now considered capital-C Classic was actually revolutionary for the time. Though a style favoured to some extent in the 1920s, by the 50s “only the bitches wore black,” as film writer, Sam Wasson, has noted. Exhibit A: Bette Davis as Margo Channing, in *All About Eve*. By the time Audrey – wholesome Audrey – became associated with the colour in her eternal outing as Holly Golightly, the colour black, with all its insinuations of power and sexual knowing, had pulled off a giant fashion ruse. Glamour had been redefined, and, best of all, the LBD was “easy to emulate: any young woman in 1961 could make or even afford to buy one (and did they ever),” as Wasson goes on. So what if it wasn't Givenchy, “any little black little dress would do the trick...that was the beauty of it.” And, as far as the vernacular of fashion-in-film goes, it was as much an act of imagination, and not simply sticking to the script.

In its own way, Audrey traipsing around in her LBD was, and continues to be, every bit as radical as one of the sari-clad phantoms of my youth. Both of them, entwined forever in the eye of my imagination.

Shinan Govani is the author of Boldface Names, a well-travelled bon vivant and the social columnist for Hello! Canada.

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**DESIGNER GENEROSITY:
THE PHILANTHROPIC
STYLE OF THE
ONTARIO ARTS
FOUNDATION**

By Kim Harkness

Is there a costume inspired artistic project you've always wanted to undertake if you had the time and funds to do so? What if, midway through your career you were awarded a nice sum of money to explore that thing you've always been curious about but keep putting off? The Bandhani Tie-Dying technique of India? Beaded moccasin slippers made by the Dene in the North West Territories? The Ontario Arts Foundation (OAF) provides such an opportunity. Every other year the OAF awards the Virginia and Myrtle Cooper Award to a Costume Designer in Film and Television. (It oscillates between theatre and film designers.)

The monetary award allows a designer to pursue an inspired project in their field, 'for the love of creation'. Dr. Virginia Cooper, for whom the award is named, served as a director of the Tarragon Theatre. She had a particular interest in costume design, and was creating a book titled "Pins and Needles", which documented dresses that her mother, Myrtle Cooper, designed and made for her.

The OAF is an organization that manages endowments for arts organizations in Ontario and funds created by generous philanthropists and patrons of the arts that support artists by assisting their creative endeavours through awards and scholarships. Established in 1991 the OAF is a nongovernmental foundation that holds over 300 endowments and funds established by individuals, private foundations, corporations and arts organizations. When the organization came about 22 years ago, the Ontario government provided

the foundation with 60 million dollars over a 10-year period to serve as a matching fund to donation amounts from the private sector. There is also a federal government matching program through Canadian Heritage. "Lots of arts organizations like the certainty of receiving endowment income every year. The income is unrestricted and they can determine where to use it that best meets the needs of the organization that year. Unlike a grant, there is no annual application process," says Alan Walker, Executive Director of the OAF. "There are not many comparable organizations like the OAF in Canada."

The OAF has an endowment fund that contributes to the Canadian Film Centre, a launching pad for many directors, writers, and producers in the Canadian film industry. They also award four graduating students from Sheridan College, who receive an award from the William and Mary Corcoran Craft Fund which recognizes achievement to students working



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The OAF works closely with the Ontario Arts Council (OAC) and has a long list of awards that are available to a wide range of artists across media. Visit their website www.ontarioartsfoundation.on.ca for more information on how the OAF might have an award for you.

The OAF made a generous donation to the CAFTCAD Celebrates Costumes 2014 event held at the Spoke Club on September 9th, 2014.

THE FASHION & FILM ISSUE

Welcome to the Fall 2014 Fashion & Film issue of BeSpoke, our magazine that celebrates our alliance of 100 plus members and showcases their talents, 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.

With this issue we've outreached to the greater film and fashion community in Toronto, and invited a handful of guest writers to expand the conversation that revolves around the relationship between clothes and the silver screen. As multi-media platforms prompt the convergence of daily reality with art, the landscape's changed. Emerging from behind the scenes, CD's are enlisted to create fashion collections inspired by their shows or features, websites can track what a star wears on a show, and stylists take their turn creating electricity on the red carpet or creating their own collections. The current zeitgeist is the synergy that exists between fashion and film – summer's trending news story was HBO's *Orange is the New Black* – forcing inmates back into prison stripes in one U.S. county.

BeSpoke is *your* vehicle to create awareness for what we do at home and for the international community. We'd like to showcase the works of each and every one of you, so stay involved, reach out and let us know what you are doing. We hope you enjoy the issue!

LETTER FROM THE PRESIDENT JOANNA SYROKOMLA



The relationship between film costumery and fashion has always been cyclical where the runways inspire costume design and costume design inspires the latest trends. This Fashion and Film issue of BeSpoke is made possible by the dedicated members and supporters who helm incredible initiatives spanning the Costume 101 for Film & TV seminars, The Costume Illustration courses, Breakdown courses, the bi-annual Movie Wardrobe Sales, and the CAFTCAD Celebrates Costumes event during the Toronto International Film Festival®. Branching out across Canada, we're excited to team up with Film Training Manitoba to present our 2nd CAFTCADEMY Breakdown course instructed by Alex Kavanagh in Winnipeg in September.

A special thank you goes out to the Ontario Arts Foundation for recognizing costume design excellence in film and television with their Virginia and Myrtle Cooper Award to costume designer Anne Dixon this year.

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**WINNER'S CIRCLE:
LEA CARLSON AND ANNE DIXON DISCUSS WINNING THE VIRGINIA AND
MYRTLE COOPER AWARD IN COSTUME DESIGN**

By Lea Carlson

I think that it is incredibly touching that somebody thought enough of our profession to bestow an endowment. As costume designers it is rare, if ever, that we are in a position to initiate a project completely of our own creation; our work is collaborative and our job is about supporting a director's vision. For someone who is "mid career" it can be the opportunity to take a breather and get in touch with why we got into this field in the first place.

Upon hearing that I had won this award, I felt like I had been given the gift

of time and that someone had made me promise myself that I would take the time to pursue a project that meant something personally and professionally. When I first sat down to write about what I would do if awarded the \$15,000 grant, I found the task daunting. I really wanted the project to be something that rang true to me, that would allow for me to visit a place that I wouldn't otherwise have the opportunity to travel to.

I have always been interested in the production of narrative textiles, works that present cultural and historic

narratives through their use of imagery and symbolism. Jessie Oonark was a well-known native artist from Nunavut who produced large scale works of this nature utilizing traditional native sewing techniques but depicting the intersection between traditional native life and aspects of Christianity brought by people from the south. Although she is deceased, work of this kind is still produced today at a co-op that she started in Baker Lake, Nunavut. My proposal is to take a trip to Baker Lake to visit the people that are still creating this work.



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Photo courtesy of the OAF: Lara Bryant / Sudz Sutherland / Anne Dixon/ Paula Devonshire

My interest in documentary photography and filmmaking would be called on to create a visual document exploring this art form along with my partner, who is a cinematographer.

Below is a conversation with Anne Dixon, the 2014 winner of the Virginia and Myrtle Cooper Award in Costume Design.

Congratulations Anne! How do you feel about having won this award?

I am tremendously honoured, grateful and thrilled to be this year's recipient of the Virginia and Myrtle Cooper Award in Costume Design. The generosity and the thoughtfulness of the late Dr. Virginia S. Cooper in establishing this award is incredible.

The insight and the reason for the award is outstanding and so thoroughly needed and appreciated for costume designers. The ability and the financial resources to travel, research, nourish and replenish one's creative juices is extremely exciting and invigorating.

Did you have a sense, when you were first nominated what you wanted to do?

Once nominated I knew exactly where I wanted to keep exploring and pushing the boundaries creatively - the West Coast in BC. To experience the islands of Haida Gwaii and the rich history of the West Coast native art scene; the cultural richness of the diverse groups from Haida to Tlingit, Tsimshian, Kwakwaka'wakw and Coast Salish. To

explore the complex mythical stories, symbolic animal crests from totem poles to elaborate painted cedar bark robes and contemporary translations of Dorothy Grant's pulsating clothing designs. Then to Emily Carr and her dark rhythmic forests, vast spiritual skies and monumental totemic structures that embody yet another view of the wild spirits of the West Coast.

After seeing it all first hand, with my own eyes, getting up close, breathing it, and physically examining rare pieces from totem poles to carved masks and

Chilkat robes, the forests and the environment. I will be attending a number of workshops in mask making, weaving, life drawing, and painting which I have lined up. I will be going in the spring next year.

Have you done any part of your proposal yet?

I have already taken a number of drawing classes at the Toronto School of Art. I have also taken an intensive Photoshop workshop. I feel energized and inspired simply "For the Love of Creation" as Dr. Virginia S. Cooper mandated.

Any other thoughts about the process of writing the proposal or the award?

This extraordinary award is incredible, it gives the capacity to a costume designer to keep searching, expanding and exploring the arts and its humanity. I am extremely honoured and so very grateful to be this year's recipient allowing me to further develop my creative talents, sow the seeds and nourish ideas and designs.

CAFTCAD congratulates both Lea Carlson (2011) and Anne Dixon (2014) on winning the Virginia and Myrtle Cooper Award in Costume Design.

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WELL FRAMED: A CONVERSATION WITH MARIE WILKINSON

By Loretta Chin

"I believe designing a frame is like designing clothes," says Marie Wilkinson, design director for the heritage optical brand, Cutler and Gross. Wilkinson knows, she has been with the London based firm for 30 years, and began her career at a time when opticians were required to know how to make frames.

Since 1969 the UK firm founded by optometry school fellows Graham Cutler and Tony Gross, have been producing handcrafted frames that appeal to a diverse array of clients, including the late Ava Gardner, Hugh Grant, Victoria Beckham, Madonna, and Lady Gaga. Nicole Kidman wore a pair of C&G sunnies at Cannes this year, and Rhianna sported a pair front row at the Chanel A/W 2014 collection.

Sir Elton John has in the realm of 32 pairs. "He never phones ahead, parks his Bentley outside the [Knightsbridge] shop blocking traffic and pops in," says Wilkinson with a smile. A-lister or not, "the brand does not gift their celebrity clients glasses, they all buy them," she adds.

I'd first met the striking brunette with a bob at the 2011 opening of the brand's Toronto flagship shop – a first in North America. Row upon row of coloured frames lined the shelves of the predominantly white interior – creating a kaleidoscopic array of eye candy.

Her dress was elegant Brit wit designer style - punctuated by a pair of signature Cutler and Gross specs. Were they red or black? I don't recall, but they were there. As expected Wilkinson has a wardrobe of frames but I later learned only one pair of trousers – a concession to when she learned to fly, some years ago.

Since January 2014 that first location in Yorkville has been shuttered, following a massive three-alarm fire to the heritage building the shop had been housed in. The loss was devastating; the original shop was home to the largest archive of C&G eyewear outside of London.

"Over 8000 original frames were lost," says Golta Mohammadi, the GM of both Toronto and NYC's locations.

Relocating this summer to 758 Queen St. W., Wilkinson returned for the celebratory opening of the new C&G flagship. This time, she was wearing a lipstick print candy floss coloured topper over a photo print dress from the S/S 2014 collection of UK designer GILES, who frequently collaborates with the brand. Her frames – C&G ink.

The new location is similar to the old, a wee bit smaller but the rows of eye candy are there. Bold, striking, updated retro shapes, rounded 70s styles and reflective mirrored sunnies, along with new models that include novel materials and elements like palladium, silver and gold, a departure from the acetate models the brand is known for.

A fitting area provides an intimate setting to chat, have your frames fitted and perhaps consider the option of a bespoke frame. The company is recognized for its custom service, which has been used by eyewear enthusiasts and costume designers alike. Any number of variations and personal touches from colour to shape can be incorporated to create a one-of-a-kind frame.

Cutler and Gross often partners with both local and international designers and artists. There are design collaborations with established fashion designers: GILES, Maison Martin Margiela, ex-pat Canadian designers Erdem, Thomas Tait, and others - expect a men's capsule launch by Margaret Howell F/W 2016. In Toronto, their collections have supported runway presentations for up and coming homegrown labels like Klaxon Howl, Beauville, and a trio of collections at Toronto's first Men's Fashion Week (TOM).

Like fashion design ideas new frame shapes come from assorted inspirations - furniture, rare slices of film noir, and the world at large. Similar to designing a garment, an idea is conceived and a



Image courtesy of Cutler and Gross

sketch is translated to a paper cutout. "When we design the frame we incorporate measurements for each of the components...bridge, frame rim and temple in 3D" says Wilkinson, who likens the process to "doing a toile for a frame."

The distinctive acetate frames, handmade in Cadore, Italy are made as they were 40 years ago - each pair riveted with pins and hinges affixed by hand. They take four weeks to make, with 43 steps to completion, and can be re-polished to renew their lustre. With a repertoire of styles numbering over a



thousand, each model is always referred to by its style number which is etched on one arm while the other bears the brand's name - Cutler And Gross of London in gold foil.

Achieving cult status amongst eyewear aficionados, C&G manages to bridge the delicate gap between exclusivity and inclusivity. I once boarded a flight to Brussels when the steward after greeting me, complimented me on my glasses and then asked, "Are those the Cutler and Gross 1044's?" They were.

Bearing no visible logos, the statement frames are perfect for stylists or CDs who want a designer frame without going through legal for permission, or clients who prefer discrete luxury. They're also an invaluable resource for costume designers. "A frame helps the person get into character and - having poor eyesight informs your character," says Wilkinson.

For Gary Oldman in *Tinker Tailor Soldier Spy*. The actor deliberately chose a vintage frame from the C&G archive. "He made a thoughtful and connecting decision on behalf of George Smiley and when he put them on he became the character," says Wilkinson.

From Michael Fassbender in *The Counselor*, to Anthony Hopkins as Hannibal Lector in a lime green pair in *Silence of the Lambs*, to Matt Damon's bookish model in *The Talented Mr. Ripley*, the brand has had many memorable star turns.

A favourite resource of CD Arianna Phillips, the two-time Oscar nominee used Cutler and Gross in Tom Ford's debut film *A Solitary Man and W.E.* a film directed by Madonna. The CD who is also the star's long time stylist "bought 50 pairs in different shades of tortoise shell for one look before the clothing was made," says Wilkinson.

For Phillips latest project, a stylized espionage film rife with gentlemanly sartorial style, Wilkinson traveled to a "secret location in the south of France and one at Leavesden Studios in London" to fit lead Colin Firth for *Kingsman: The Secret Service*. "I selected an edit of 36 frames and from these he (Firth) and the director Matthew Vaughn made their final choice." Wilkinson's first time on a film set required she be deft in selecting the right pair - the frame plays a significant role in one of the scenes.

Included in a capsule collection of clothing and accessories from the prestigious British brands Phillip's used to create the film's wardrobe closet, those same frames will be available on Mr.Porter.com prior to the film's release October 24.

Loretta Chin wears Cutler & Gross 1044's in smoky quartz and 1013's in ink.

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A GEM OF A COLLECTION:
**CAROLE TANENBAUM ON FILM, FASHION AND
 “FABULOUS FAKES”**

By Angela Koszuta

As a stylist for 25 years, it may sound unusual that I've never had much of an affinity for jewelry of any sort. I don't even wear earrings. My daily adornment consists of a classic men's Rolex I purchased in a pawnshop at the age of 17. So when asked to interview one of the world's leading collectors and retailers of fine vintage costume jewelry (VCJ) it didn't seem like a perfect pairing. But from the chic leather-trimmed A-line dress she was sporting to the eclectic oversized art on the walls, my first impression was that Carole Tanenbaum was a style force I could instantly relate to.

In an era of fast-fashion and cheap baubles, VCJ has consistently upped its cool quotient and become de rigueur. While often thought of as the younger, less respected sister to fine gemstones, the design and workmanship (often handmade and signed by the artists) that goes into these highly collectable pieces can't be denied. What started as a necessity to work with whatever materials were abundant and readily available - think chrome, Bakelite, aluminum and copper - created a “wow” factor by the scale of the items which often overshadowed the craftsmanship.

The level of detail and the sheer beauty of these objects are what first won Carole over in the late 70s. Her passion for collecting has since turned into a global brand that's been carried at luxury retailers around the globe including Saks, Bergdorf's and Barneys, while her book *Fabulous Fakes* remains a must-have for stylists, costume designers and jewelry fans alike.

Upon entering her flagship office in Toronto it was love at first sparkle. Custom built cabinets are divided by designer, style and era and then colour-coded to make things easy to find. Having recently collaborated on a Chanel



Bakelite bracelets, Courtesy of Carole Tanenbaum

project, it had its own dedicated display case. Schiaparelli, Givenchy, Haskell, Armani, YSL, Dior, Henry Schreiner, and many others represent a collection made up of approximately 35,000 pieces. Every door, drawer and cabinet opened to a magical display of the most decorative accessories imaginable. These were not pieces for the faint of heart. While the Carole Tanenbaum Vintage Collection may be a serious player in the eclectic world of costume jewelry, the stunning pieces evoked a feeling of happiness and, dare I say, giddiness in me. Frankly, when I left, I wondered why I didn't wear more jewelry.

At what point did your passion for costume jewelry morph into an acclaimed brand?

My business definitely started as a passion. My first exposure, in the late 70s, hooked me. I saw a fabulous group of jewelry in London, England and fell in love. As an avid collector I bought whatever I loved. At the time the pickings were vast as costume was still regarded as “Grandma's closet” or throwaways. When I realized how quickly my collection was growing I wanted to share my passion. I approached Holt's thinking that they may give me a trunk show at the very most. However Joel Rath, president at the time, loved the collection,

thought outside the box and took me on as a department. Holt Renfrew branded me the Carole Tanenbaum Vintage Collection. And so my passion turned ultimately into a worldwide business.

What jewelry designer(s) do you most admire?

My favorite designer is Henry Schreiner, a New York-based manufacturer. Presently I am working on a book with Eve Townsend, illustrating about 500 examples of these objets d'arts. They are original and unconventional and appeal to the creative juices in me! We're aiming for a spring 2015 release date.

When evaluating a piece, how do you determine make, pedigree and value?

Many of the vintage pieces are signed. When they are not, there are characteristics that define a designer - their signature style, how they use the material, their colour sense. In Vintage Costume Jewelry, construction is also key in identifying a designer.

What period/style of jewelry do you yourself favour?

I only buy what I love, despite trends in the market. I love the deco designs, the Bakelite pieces of the 30s and the glam of the 50s. Dior, Coppola e Toppo, early Hobe and Henry Schreiner are designers that continue to wow me.

Is there one film or television series in particular that you feel focuses on and celebrates the magic of beautiful jewels? Does the film do it justice?

I have supplied *Chicago*, *The Devil Wears Prada*, television series *Suits* and *Reign* and feel that the jewels set a mood of the period and inform the audience in many subtle ways. A diamante necklace indicates wealth, a brooch on a working girls jacket often reveals something about that character. Certain films and



A Schreiner piece, courtesy of Carole Tanenbaum

series get it just right. *Downton Abbey* and *Mad Men* are examples of getting style and scale perfect. Other projects such as *The Great Gatsby* (the remake) had me anticipating the “wow” factor but I left feeling disappointed.

Are there any projects you have worked on, that you are particularly proud of?

I was recently asked by Asian Inflight Services to put together a large

collection of vintage Chanel jewelry for Cathay Pacific Airlines. This was the first time vintage was presented on any airline. I felt proud, if somewhat overwhelmed. It was a huge success and we set the bar! That is gratifying. Also, when Cooper Hewitt Museum, New York had the Van Cleef and Arpels Exhibition, we provided their gift shop with vintage pieces that reflected this style and basically sold out.

Have you ever designed your own line of costume jewelry?

Although I am frequently asked to design or partner in designing lines, I have virtually no interest. My love, my passion, is in collecting.

How would you describe your clientele?

My clientele is broad. I have 18-year-olds wanting to be chic. I have nostalgic 80-year-olds wanting a memory of their past. My clientele includes the very wealthy, but also the person who has to sacrifice for a piece, or pay in installments. As we sell to 40 venues all over Canada, the US, Europe and Asia, it is hard to gauge where our mean age or socioeconomic market actually is.

Final thoughts about particularly memorable clients?

Jessica Lang bought Drew Barrymore a 1920s crystal necklace and her daughter a Bakelite bangle. Beyoncé who collects Chanel bought from us via jpegs. We just finished working on the film currently called *Crimson Peaks* with Jessica Chastain. She loved the pieces bought for her in the movie and came here to do a personal shop. Richard Gere sent his stylist to select 14 pieces for staff and actors in *Chicago*. But the juiciest story is that Sarah Jessica Parker wanted to borrow a piece from my personal collection to launch her perfume ad. She is wearing it in the launch. Press printed it over and over. And of course Michelle Obama wore a brooch of ours for the first inaugural on her yellow dress, again very visible.

Carole can be reached at www.carole-tanenbaum.com or through her U.S. representative Ellen Carey in New York.

Angela Koszuta is a veteran stylist and the “Shop Like a Pro” columnist for The Toronto Star.

JEAN LUC GODARD – STYLE

By Pasquale Casullo

When Jean Luc Godard, French film’s terrible child, set sail on directing his first Nouvelle Vague film, *À bout de souffle* (*Breathless*) in 1960, he hadn’t any intent on creating a tsunami in women’s fashion. But, that he did. Godard said, “All you need for a film is a girl and a gun,” explaining his Cahiers du Cinema theory, a theory that was based on going against any and every tired Hollywood filming practice – fashion, of course, being one Hollywood thing that the director didn’t deliberate over.

With a tiny production budget Godard didn’t have extra francs to spend on something as extravagant as a costume designer. He simply advised the actors



Film *Socialisme* Courtesy of TIFF Film Reference Library

in *À bout de souffle*, to wear their own clothes that reflected their characters. Actress Jean Seberg’s innocent gamine look: a cropped blonde pixie haircut, pegged black pants, ballet flats, and A-line dresses, became iconic in a flash. The looks are still style references today,

seen on well-dressed women in every city, on runway shows, and in fashion magazine editorials.

A new wave of French style came into play.

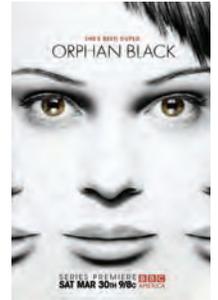
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— BESPOKE —

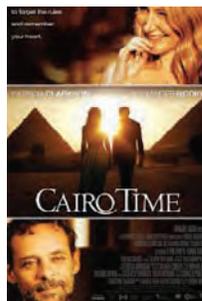
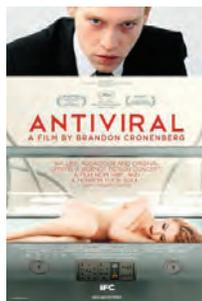
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SOME OF THE GREAT PRODUCTIONS THAT

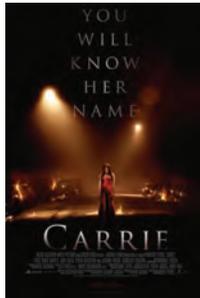


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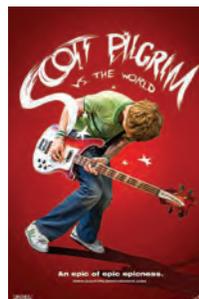
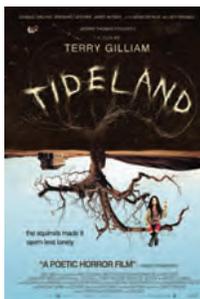
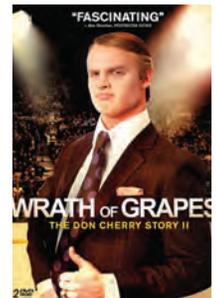
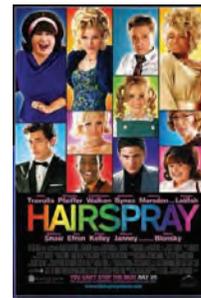
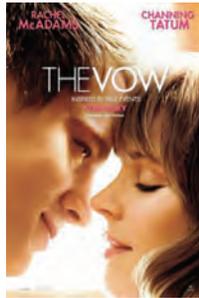
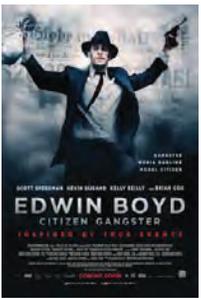
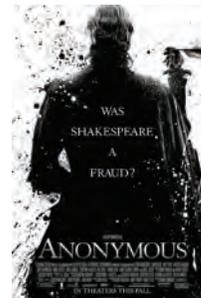
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CAFTCAD MEMBERS HAVE WORKED ON...



Con't from page 13

The look was simple, somewhat child-ish, somewhat sultry, and always chic. Godard's influence on cinematographic and fashion design is everywhere.

Also in *À bout de souffle*, Seberg brought the classic Breton stripe shirt to the big screen, to a wider audience than the French sailor shirt's original landlubber supporter, Coco Chanel. In *Bande à part (Band Of Outsiders)*, actress Anna Karina's crewneck sweater and pigtails along with the film's spirit, inspired Scott Sternberg's 2003 launch of *Band Of Outsiders* line of fitted, school-boyish Oxford shirts, suits, and casual men's and womenswear. In *Pierrot le fou*, there's Anna Karina – again – in smart, plain shift dresses, and a fringe of bangs over her forehead, a proto Zoëy Deschanel look.

Godard's fashion inspiration from that early period goes on and on. In *Vogue's* October 1990 issue, thirty years after

À bout de souffle was released, Ellen Von Unwerth photographed Christy Turlington in Seberg's wardrobe from the film – right down to that longed-for New York Herald Tribune t-shirt.

Fashion houses are using the director's films to put a special touch on short films for their companies. For Louis Vuitton, Purple Magazine editor Oliver Zham shot a two-minute short based on *Le Mépris (Contempt)*, a diary entry about his time at the house's Spring 2012 show, which has a nod toward Brigitte Bardot's sexy, come-hither look with long, knee-length dresses. In 2014 Carven shot a short as a digital campaign strategy, parlaying the houses' swinging sixties-inspired looks through a Godard filter.

Godard's later work such as *Tout va bien (All's Well)*, *Éloge de l'amour (In Praise Of Love)*, and *Adieu au langage (Goodbye To Language)*, may not be as influential as his earlier works were – perhaps, because he has employed a costume

designer. Yet, the films are still sensitive to the character's clothing. TIFF Bell Lightbox hosts the second part of retrospective (Oct 3 – Dec 20) with Godard Forever: Part II, covering the director's films from 1970s onward. The films are still absorbed with a magical style. In the director's newest, *Adieu au langage*, a heroine wears a fantastic, classic trench coat. Godard seems to know that a great outfit can take one's breath away.

Godard's early period spirit lives on: his 2014 Cannes Palme D'or Jury Prize co-winner (it was a tie), is Canada's own Xavier Dolan (director/actor). Dolan, a young spiffily dressed director hasn't used a costume designer since his first feature, *J'ai tué ma mère*. A director can, indeed, make a good costume designer, or costume consultant, it appears!

Pasquale Casullo is a young-old gent, writer, sometimes editor, flâneur, city-galopper, society reporter, and a Truman Capote-in-training who has written for Toronto Life.

CAFTCADEMY 101 WEEKEND SEMINARS REVIEW

By Robyn Macdonald

Creating beautiful garments for glamorous movie stars is a very seductive image. For a long time I've wanted to be a costume designer but despite my interest, I ended up studying both fine art and interior design before returning to what I love most - fashion and costume. After finishing Fashion Design at George Brown College I began working at Berman & Company, one of Toronto's fine wardrobe rental houses. I no longer have any illusions. I see the dedication, hard work and long hours required to get the job done, yet somehow, I know more than ever that this industry is for me.

So what does it actually mean to work in wardrobe?

The CAFTCADEMY 101 weekend seminars answered many questions. It was an excellent introduction to the different

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positions within the wardrobe department. Taught by talented members of the Toronto film community, speakers broke down the roles and responsibilities of each member on the wardrobe team.

On day one Alex Kavanagh gave an

overview of the industry, including offering advice on how to write a resume, how to approach the people you'd like to work for, and what to have in your kit. Kim Harkness then discussed how to prep your job including how to read and breakdown a script, source costumes,

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organize fittings and take proper fitting photos, and how to decipher call sheets and other set paperwork.

After lunch Leslie Kavanagh talked about the roles of the Set Supervisor and Truck Supervisor, including how to take care of the cast as well as the garments. Elizabeth Walter Gregg followed with information on being a Daily and proper set etiquette. She also gave an introduction to breakdown, which if you like getting your hands dirty, is a great combination of mess and artistic skill. Closing the day was Cutter Michel Proulx, who discussed the workroom and construction side of wardrobe, as well as touching on the need for skilled cutters in the industry. This, to a room containing many fashion design students, was clearly an inspiring thing to hear.

The second day began with NABET 700 UNIFORM Vice President of Wardrobe Patrick Antosh talking about the many roles and responsibilities involved in being a Wardrobe Assistant, as well as offering further advice on getting a start in the industry. Sarah Armstrong taught us about being a Buyer - a dream job for any shopaholic willing to do physical

labour and who can stay organized, on schedule, and stick to a budget. Madeline Stewart discussed the intricacies of being a Background Coordinator and how to manage an entire department practically on your own (not a big deal at all).

Madeline was back after lunch and talked about the roles of the Assistant Designer and Costume Supervisor, giving us insight into the practicalities of setting up the office and the financial organization needed to make a wardrobe department run. Georgina Yarhi discussed what a Costume Designer actually does. Yes, it's creative and exciting, but it's also a lot of planning, countless meetings, and long hours. Definitely not for the faint of heart! To finish off an excellent weekend Stylists Michelle Lyte and Richard Singh breezed in and discussed the jobs of being a print or commercial stylist as well as touching on the nature of fashion and its role in the film industry.

A key point that was stressed throughout the weekend was the importance of organization and communication. Ask as many questions as you need and write it all down. If you die tomorrow,

can someone step into your shoes and takes over where you left off? A morbid thought? Perhaps. But also a great question to ask yourself to make sure you have everything accounted for on paper.

The weekend was peppered with anecdotal stories of difficult actors, grand successes, and times when it seemed like everything was falling apart but somehow didn't. These stories brought to life an industry full of passionate, quirky, and talented individuals all in the business of making movie magic.



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Gersha Phillips
"Life" Feature Film
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Christopher Hargadon
"Hannibal"



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*DRAWING ON THE
SIDELINES:*
**DANIELLE MEDER
ON FASHION
ILLUSTRATION**

By Robyn Macdonald

Danielle Meder has become somewhat of a trendsetter in the world of fashion illustration. Cutting her teeth sketching at Toronto Fashion Week, Danielle became increasingly skilled at an analog medium while social media and instant photography were exploding. While this may seem like a counterintuitive path, it put her in good stead in the last few years. It has definitely paid off for her. She has worked with Bloomingdale's, Women's Wear Daily, The New York Times, New York Magazine, and The Hudson Bay Company among others. Anyone can take a snapshot of a runway show and post it to their blog, Twitter, Instagram or Facebook page, but only a few can draw what they are seeing. Inspired by her passion for the re-emergence of a fading art, I sat down with her to find out a little about her niche in the fashion industry.

How did you get your start?

I graduated from Ryerson University in Fashion Design in 2006 but started being an illustrator full time in 2007. As any creative freelancer I have done different types of projects. I've done speaking, teaching, costume design projects for theatre, avatar games, paper dolls and live sketching. There was a time where I was demonstrating how to sketch on tablets.

You have two very distinct styles.

I have the live sketching style and the more traditional, computer generated 'paper doll' style. One tends to inform the other and some jobs seem to hybrid them, so it's interesting to see a third style emerge.

Can you tell me more about your live sketching?

I've been sketching for about 6 years and recently it started being quite trendy. Now I see lots of sketchers at fashion



Image courtesy of Danielle Meder

shows. I think there's a huge interest in creativity and the creation process, and when you're live sketching, it's also about the performance. I'm finding that more and more I have eyes upon me while I'm working.

What does it take to get a really good quick fashion sketch?

Basically, you're trying to have controlled accidents. Sometimes the show presents a nice colour combination or a repetitive design so you're drawing the same thing over and over again until you get into a groove. And that's what you're trying to do. When it comes to watercolour you're moving so fast you don't have time to think, "is this the right line? is this the wrong line?" Sometimes you'll get the right line and it'll feel like an accident.

You want to be able to let go of anything that puts you in that careful mode. While working I'm trying to be a conduit, the whole scene is coming in through my eyes and my ears and down my arm and

out my hand. It's less about the product and more about the performance. The goal is to strip away all the extraneous and to allow myself to completely fall into the moment. If I'm successful, then I'm going to have successful work. At the end of the show you'll have a lot of 'garbage', but a couple sketches will turn out really amazing.

What do you feel is the appeal drawing has over photography?

One of the main things it can do that photography cannot is show an idea that doesn't exist yet, it's in that niche where my career really lies. Translating ideas into pictures so that other people can receive them. There are a million cameras and phones at every fashion show now so the value of photography has become diminished. As we understand fashion, once something become ubiquitous it becomes passé. It's over. So illustration, because there's a higher level of skill, it's not at that point of ubiquity yet.

What projects are you working on?

An art project I'm working on is an 8 piece clothing collection inspired by a talk I did at the Drake Hotel called 'Silhouettes and Signals'. I was drawing as I spoke about different silhouettes, where they come from, and what they mean. I had the idea that if I'm talking about fashion, the best way to talk about it in terms of performance is to be interacting with clothing. This is a talk and performance piece where I'm going to be wearing and adjusting all of these items of clothing, the theme being gesture in clothing. Much as I've talked about gesture in terms of illustration, I'm also obsessed with gesture in terms of clothing. How it's the invisible aspect of the design. We all wear clothes, but our gestures incorporate something into them. The most obvious example of that would be when you see a picture of President Obama and his sleeves are pushed up, that's a gesture in the clothing.

Danielle Meder will be teaching the upcoming CAFTCAD Illustration course. Visit www.caftcad.com for more information.

MEET A MEMBER: STUART FARNDELL



Photo by Chris Nefs

Stuart is originally from the UK where he obtained a Master's Degree in Accessory Design from the London College of Fashion. In London he was a personal shopper at the renowned Liberty's of London, where he acquired a good knowledge of fashion styling for a vast clientele.

Stuart moved to Toronto in 2006, and was taken under the wings of Julian Finkel & Georgia Groom at the well-known retail and design store Model Citizen. In 2008 he joined the team at the wardrobe rental house Berman & Co. Ltd, where he became a wardrobe aficionado, identifying, researching and cataloguing period and contemporary costumes.

Since leaving Berman & Co. in 2012 Stuart has enjoyed a successful

freelance styling career in film, TV, theatre, commercials and print. A favoured contract is his print work for Harlequin books, where he gets to flex his historical muscle by creating scenes anywhere from the Roman through to the Regency and Victorian eras up to the 1940s. For two seasons he's worked with Big Brother Canada, with the fabulous stylist Lisa Williams. Stuart is a permittee with both I.A.T.S.E 873 and NABET 700 UNIFOR. He joined CAFTCAD after taking The Art of Destruction breakdown workshop which gave him great skills that he used for a series of teen zombie novels. He loves Toronto and working in this awesome industry and plans to keep moving onwards and upwards enjoying every new project and challenge.

FASHION PIONEER IZZY CAMILLERI SHOWS IZ ADAPTIVE AT THE ROM

By *Barbara Somerville*

Inspired! Innovative! Indomitable and incredibly talented, Izzy Camilleri has done it again!

From a career that spans decades and has seen the creation of at least three distinct fashion lines, it was no wonder that in 2009 Camilleri launched IZ Adaptive after a request to design a shearling coat for a quadriplegic client. The experience provided an unparalleled task resulting in absolute gratification and the recognition of how traditionally constructed clothing does not provide comfort, nor function for those whose mobility relies on a wheelchair. After tremendous research Izzy Camilleri created both a fashionable and functional line of adaptive clothing for both men and women who use wheelchairs. Designing for the sitting form rather than the standing form required a great deal of investigation, but Camilleri is a master problem solver.

The IZ Adaptive collection is so innovative and important that the Royal



Photo Courtesy of Izzy Camilleri

Ontario Museum (ROM) has created a revolutionary exhibition showcasing how fashion has been made accessible in Fashion Follows Form: Designs For Sitting. The exhibit opened in June and closes on January 25, 2015.

"Creating IZ Adaptive has allowed me to think out of the box and create a line of clothing that has never existed before, not only for design, but also function. This line of clothing offers dignity, sense of self and is compassionate to a demographic that is usually not considered, especially [in] fashion,"

Camilleri states. IZ Adaptive is worn by a number of well-known Canadians who have contributed to the ROM exhibit. Among them is actor/producer Russell Winkelaar who performed in *Borne*, a theatre piece created by award-winning playwright Judith Thompson in collaboration with nine performers who use wheelchairs.

Camilleri's iconic pieces from her designs over the years are also included in the exhibition. An exciting exhibit of this kind is not to be missed!

Camilleri's designer pieces stem back to the 1980s, the early beginnings of her career as a leather craftswoman. Her attention to detail and her personal standard for high quality gave the Canadian fashion scene pieces that have become collectibles for some lucky people. Her success motivated her and in the 90s she opened a studio on Adelaide Street that catered to building costumes for the film and television industry. Everyone relied on Camilleri's talent to translate concept into reality.

Exploring fashion design continued to challenge and gratify Camilleri and in 2010 in collaboration with the former CBC host of Fashion File Adrian Mainella, (now Editor-In-Chief of *The Aesthete*), IZMA fur innovation was formed. Their philosophy that fur is the original "green"

fashion staple inspired them to design "with longevity and legacy in mind." Canadian wild fur is transformed into practical, yet luxurious iconic pieces. A defining and outstanding moment in Camilleri's career was designing the silver fox coat for Meryl Streep in *The Devil Wears Prada*.

Camilleri's intuitive connection with the fashion industry saw her design and develop a collection targeted at the Boomer generation, focusing on comfort and style under the label MIZ. Ageing bodies dictate the need for comfort in

clothing but not at the cost of sacrificing fashion and Camilleri grasped this understanding to the delight of her dedicated clients, when she debuted her Fall 2013 collection as the opening show of World Mastercard Fashion Week. The sophisticated collection struck a chord and crossed the unspoken fashion divide - stylish young women were found wearing it alongside their Boomer contemporaries.

Izzy Camilleri is an important Canadian designer, but more importantly she is an empathetic designer, who cares about

everyone being able to access fashion that makes them feel confident and beautiful.

For more information on Fashion Follows Form: Designs for Sitting at the ROM go here: <http://www.rom.on.ca/en/exhibitions-galleries/exhibitions/fashion-follows-form>

More information on Izzy Camilleri's lines can be found at www.izadaptive.com, <http://miz-collection.com/> and www.izma.ca.

DATELINE: BERLIN

By Urs Dierker

Berlin is not only the capital of Germany it's the hipster place to go to. Shots from the streets of Berlin appear in style blogs around the world and Berlin Street Style: A Guide to Urban Chic, was published earlier this year. The city is also known for filming great blockbuster movies. Movies about the Second World War, like *Inglorious Bastards*, *Valkyrie* and *The Monuments Men*. Spy movies like *The Lives of Others*, *Unknown* and *The Bourne Supremacy*. Science fiction movies like *Cloud Atlas*, *Hanna* and the last part of *The Hunger Games* film quadrilogy: *Mockingjay* were partially shot at the Babelsberg Film Studios.

The *Hunger Games* films are wonderful examples of fashion and film. Now designed by the CD's Kurt and Bart, who followed Trish Summerville (2013) and Judianna Makovsy (2012) the story is about the people of 13 Districts and the ruling Capitol, visually divided by elaborate couture of the Capitol inhabitants and the working class clothes of the districts.

Capitolcouture.pn, a website created alongside the films, features the newest fashion trends of the fictional Capitol with clothing designed by Trish Summerville, Thom Browne, Mary Katrantzou and Sam H Snyder. You can purchase items and dress like one of the decadent Capitol figures or like Katniss



Photo Courtesy of Lions Gates Films

Everdeen, your *Mockingjay*.

I went back to Berlin earlier this year to work on the last piece of the *Hunger Games* quadrilogy for three months. Here's a practical Berlin review for costumers.

Berlin was divided into West and East for 40 years until 1989, meaning most establishments you're looking for you'll find twice. Berlin has two Opera houses, two Zoo's and two famous currywurst houses - Konnopke in the East and Curry 36 in the west. The same is true of the

film industry. Berlin has two old festival cinemas the Zoo Palast in the west and the Kino International in former East Berlin. The city is home to two big costume rental houses Theaterkunst and the Kostümfundus Babelsberg. Both are amazing rental houses with a long history in German and International film productions and both house costume workshops and a fine selection of every kind of German military uniforms, period and contemporary wear. This spring *The Strain* rented World War II Uniforms and KZ (Concentration Camp) clothing from Theaterkunst for an extensive concentration camp scene.

One of the best places to research period costumes is the Lipperheide Costume Library at the Kulturforum close to the Potsdamer Platz. Aside from the international literature on fashion, uniforms and weapons the Lipperheide Costume Library also hosts fashion related collections of prints, drawings, photographs and paintings.

Glanz und Grauen (Gloss and Gray) is a very detailed and interesting exhibition I saw about fashion in Germany in the 1930s and 40s. Of course the exhibition shows the kind of costumes we all know from this period, but also talks about everyday wear and how it was altered by the political changes in Germany. You will find costume drawings from the Berlin costume designer Ilse Naumann and a video compilation showing costume design in Nazi German films. The most interesting detail in the exhibition

is a look at the propaganda about clothing made by the Nazis and the Allies that show how everyday clothing was changed by the facts of war. Fabric for clothing was produced in lower quality to save more resources for the “war important” industry and clothing was more often reused and altered to fit the new requirements but also look fashionable. Interestingly, Dr. Kraft, the curator of the Glanz und Grauen exhibit, points

out that American films have formed the German view of the Nazi regime.

Last, I want to introduce you to a German organization VSK - Verband der Berufsgruppen Szenenbild und Kostümbild e.V., a non-partisan costume organization which has similar goals to CAFTCAD. They also focus on the legal aspects of costumes within the film industry.



DISCONNECT: CANADA'S PREMIER FASHION FILM FESTIVAL

By Brian A. Richards

In 2010, the members of Toronto fashion firm, THE COLLECTIONS launched Canada's premier fashion film event, DISCONNECT (DFFF). The festival featured contemporary Canadian fashion photographers who were asked to experiment with the medium of film. Hosted at Toronto hot-spot Parts & Labour, seven short films were projected against a flat stone surface to a packed audience of industry members, tastemakers, peers and fashion followers. Afterwards, electro-goth ensemble Trust properly punctuated a celebratory night representing a once subversive form, somewhat still in its infancy, emerging from the “underground scene” to the “mainstream”.

Seven seasons later, taking place during each semi-annual Toronto Fashion Week, Canada's premier fashion film festival has featured international emerging and established talents including Canadians Miguel Jacob, Francisco Garcia, Eva Michon, Adam & Christopher Levett, Renata Kaveh, Norman Wong and Hannah Sider; American Vogue regular Marcus K. Jones and from the UK Gabriel Gettman and Zaiba Jabbar. In May of



Gabriel Getman's Circus

2010 Jabbar's film was also featured in Diane Pernet's A Shaded View Of Fashion Film, currently the world's most prestigious fashion film festival.

The relationship between a filmmaker and wardrobe (fashion) is crucial, as clothing dictates everything from mood to movement. No one else but Ralph Lauren could dress the dreamy socialites in Francis Ford Coppola's 1974 adaptation of *The Great Gatsby*. Director Luc Besson could not have realized his sci-fi dystopia in *The Fifth Element* without the enigmatic designs of Jean Paul Gaultier. Directors can also depend on a costume designer(s), like duo Kurt Swanson and Bart Mueller, in *Dallas Buyer's Club*, to transform the likes of heartthrob Jared Leto into an HIV-positive transgender woman, or 82-year-old costume design legend Patricia Norris envisioning the antebellum era in *12 Years a Slave* with expert precision. A filmmaker can be

great, but is truly made legendary by banking on the genius of others.

Continuing to showcase the brightest talent(s) where creative teams collectively produce world-class content, DISCONNECT historically collaborates with filmmakers and their creative teams, to produce its own film exploring a theme. This year's, theme Electric Era was brought to life by Canadian born, UK based filmmaker Sarah Blais. Along with Toronto wardrobe stylist Dwayne Kennedy, hair and make-up artist Claudine Balthazar and nail technician Vanessa Luciano, together they envision a dark future disconnected from any human empathy and riddled with anxiety—a fate eerily foreshadowed by media forefather Marshall McLuhan decades ago.

Evolving from solely a platform for 'fashion photographers to experiment with fashion film' the festival now prides

itself in promoting 'filmmakers experimenting with fashion film'.

Technically trained filmmakers (who may not be *that* familiar with fashion) relish in creating surrealist, abstract pieces of moving art steeped in fashion, trend and luxury. Given the easy access to a myriad of technological tools, fashion films allow brands to literally come alive and speak to their customer. Filmmakers love it, from Frank Miller for Gucci (2010) to David Lynch for Dior (2011) to Roman Polanski for Prada (2013) to Sofia Coppola for Marc Jacobs (2013). Locally, in 2013 Norman Wong debuted an official fashion film to mark Mulberry's Toronto flagship boutique opening. What was once considered a creative luxury, the 'fashion film' has graduated to a marketing necessity and (on some levels) cinematic art. It's clear: fashion has filmmakers fascinated!

DISCONNECT happens on October 22, 2014, during World MasterCard Fashion Week, and for the first time will be held at TIFF Bell Lightbox.

Author Brian A. Richards is a founder of the DISCONNECT Fashion Film Festival along with Mel Ashcroft and Dwayne Kennedy.

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WHO, WHAT, WHERE

By Loretta Chin

VP Wardrobe of Nabet 700 Unifor CD **Patrick Antosh** worked on *Zoom*, a Brazilian co-production shot outside Sao Paulo, Brazil and at Revival Studios in Toronto. Gael Garcia Bernal and Alison Pill star in the story that follows three characters who write a graphic novel about each other. After *Zoom* Patrick jumped onto the much-anticipated 3rd season of *Remedy*.

\$1, \$2, \$3, more, **Berman and Co.** (55 Logan Ave.) held the first of a monthly series of Wardrobe Blow Out Sales mid-July to make way for new stock. Held in their parking lot, the first "Rack and Roll" sidewalk sale offered 30 rolling racks of stock great for breakdown, BG, indie budget-challenged projects, would-be zombies and post-apocalyptic types. For upcoming dates, visit the CAFTCAD Google Group and FB. Berman's co-owner **Linda Petty's** future plans for the rental house include an online vintage

store and shopping showroom.

CD **Brenda Broer's** newest project *Coconut Hero*, is a dark comedy drama about a teenaged boy living in a small northern Ontario town. The Six Island Productions feature helmed by award winning director Florian Cossen, stars Alex Ozerov in this contemporary coming-of-age-tale scheduled to release later this year.

Mid-August CD **Lea Carlson** began designing Room, a feature based on Irish-Canadian author Emma Donoghue's 2010 novel. The Irish co-production shooting in Toronto, directed by Lenny Abrahamson, stars Brie Larson. Currently, the CD has a number of projects in release: features *The F Word* starring Daniel Radcliffe and Zoe Kazan and Dr. Cabbie a Canadian comedy dealing with the immigrant experience, and the HBO Series *Sensitive Skin* starring Kim Cattrall.

CD **Julianna Clarke** just wrapped on the first season of *The Stanley Dynamic* a multi-cam sitcom about a family that has a son who is an animated cartoon. Her team included CAFTCAD member **Sam Rice** on Truck.

Stylist **Loretta Chin** is now CD on the first Canadian version of the long-running U.S. based reality bridal show *Say Yes To The Dress*. The Temple Street Production for the W Network follows brides as they search for the dress of their dreams under the scrutiny of friends and family in tow.

Currently **Anna Dal Farra** is ACD on *Lost Girl*, Season 5. The long-time CAFTCAD member also found time to CD director Tanya Lemke's *Static*. Based on the award-winning script, the short film shot in Toronto features Eric

Peterson, Janet-Laine Green, Yannick Bisson, Chantal Craig, Matt Murray, and Supinder Wraich. Anna also styled the WAC Hair Salon submission for the Davines World Style Competition, shot by photographer Rino Noto.

CD **Anne Dixon** has started the feature *Total Frat Movie* about what else – a frat house. Later in the year Anne moves on to shoot the feature *Born To Be Blue* about the late legendary jazz musician Chet Baker.

The independent film *A Date With Miss Fortune* challenged CD **Marya Duplaga** to use all her ingenuity to wardrobe a project that required multiple wardrobe changes for all cast members over a 15-days shooting schedule. The independently funded project starring the project's writers and producers,

Jeannette Sousa and Ryan Scott, pairs the couple who are married in real life in this Rom Com that unfolds with all the Portuguese traditions.

The Disney/Family Channel TV movie, *How To Build A Better Boy* directed by Paul Hoen, is a 21st century twist on the 80s John Hughes classic *Weird Science*. The contemporary comedy shot in Toronto, was CD'd by **Alex Kavanagh** who created a colourful palette for the cast of quirky characters including former Canadian Idol competitor Marshall Williams. Alex's team included CAFTCAD members ACD **Leslie Kavanagh**, Extras Coordinators, **Sarah Goodwin** and **Christina Barry**, Set Supervisor **Lindsay Walker** and **Jenn Burton** on Truck. In September Alex heads to Winnipeg to teach CAFTCAD's two-day

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breakdown workshop for Film Training Manitoba. Her company Off With Her Head Inc. offers dyeing and breakdown services at her studio. Contact: Go4AlexK@gmail.com.

Leslie Kavanagh returns to *Reign* as Co-Designer while the project's American designer Meredith Markworth-Pollack takes maternity leave. CAFTCAD member **Sarah Goodwin** assumes Leslie's former role as ACD. Both have been busy shooting the second season of *Reign* whose key cast includes Adelaide Kane as the teenaged Mary Queen of Scots, Megan Follows and Torrance Coombs.

Costume cutter **Wing Lee** designed and produced three characters for the fantasy romantic short, *The Portal* featuring Tahmoh Penikett and Erin Karpluk. Currently he has signed on to the TV biopic *Aaliyah: Princess of R&B*. The Lifetime project delves into the life of the late hip hop princess known not only for her enduring influence on music but also on 90s fashion and style - singer Rita Ora, was recently spotted wearing an "Aaliyah Baby Girl" tribute tee. The show's CD Michelle Lyte, spoke at CAFTCADEMY 101 on the art of styling earlier this year.

For anyone looking for **Martino Designs** new location it's at 966 Dundas St. E., east of Broadview. It's the white house that's been turned into a studio. One of the go-to makers and alterationists in the city, Martino has been working on contemporary pieces like *Pixel and Killjoys* as well as period shows like CW network's *Reign* and AMC's *Hell on Wheels* which is shot in Alberta.

Veteran cutter **Anita O'Toole** is keeping busy on the hit Showcase fantasy series *Lost Girl*. The lion's share of costumes run through her hands in this sci-fi series that moves between past and present. O'Toole, a CAFTCAD EB member also helped organize this year's successful CAFTCADEMY 101 and the CAFTCAD lounge at the spring 2014 MWS.

It's official, *The Strain* has been renewed. Guillermo del Toro's much touted pilot and series has picked up a

second season. The gripping contemporary vampire crime series found CD Luis Sequeira and his talented CAFTCAD crew working their magic in a delicate chess game between production and costumes. The director, well-known for input on every aspect of production challenged this veteran costume department with the concept of creating iconic costumes in multiples - oft-times 20. Check. Add the challenge of finding winter stock in multiples out of season, well...checkmate. Kudos to Luis, ACD **Lindsay Jacobs**, Costume Supervisor **Suzanne Aplin**, Buyers **Nathalie Gysel** and **Anita Bacic**, Cutter **Tamiyo Tomihiro**, 1st hand sewer **Wing Lee**, Textile Artist and Dyer **Silvana Sacco** and Extras Coordinator **Sarah Armstrong**. Off site help included CAFTCAD members **Martino Designs**, Cutter **Loreen Lightfoot**, and Special Builds by **Adam Smith**.

Charged with ensuring actor Maggie Q "always looked stealthy, sexy and practical in her mission costumes" for *Nikita*, CD **Barbara Somerville** and her team became experts at keeping Q warm and hiding her mic pack despite the challenges created by the need for body-con costumes. Life after four seasons of the acclaimed action driven CW series found Barbara designing the CBS pilot *Agatha*, a crime drama shot over the winter of 2014. Mid-July found the veteran CD starting prep on the series *12 Monkeys*, a re-imagined interpretation of the 1995 Terry Gilliam film. The show gives Barbara an exciting opportunity to create unique characters that will span time and travel and includes CAFTCAD member Textile Artist and Dyer **Urs Dierker**.

Anya Taraboulsy served as Costume Consultant on *Transporter Season Two* to Paris based CD Agnès Flaque. Shot in Toronto over the summer for an October airdate, The Movie Network project is a contemporary drama featuring Chris Vance, Violante Placido, and Mark Kendall. The project's CAFTCAD crew includes ACD **Hanne Whitfield**, Set Supervisor **Billie Blast** and Truck Supervisor **Samantha Rice**.

CAFTCAD CALENDAR OF EVENTS

SEP 9

CAFTCAD Celebrates Costumes 2014 during the Toronto International Film Festival® at the Spoke

SEP 27-28 & NOV 8-9

CAFTCADEMY: Illustration Course with Danielle Meder at Artscape

SEP 27-28

CAFTCADEMY: 'The Art of Destruction' 10AM - 5PM
At Asper Centre for Theatre and Film, University of Winnipeg.

OCT 5

CAFTCAD Annual General Membership meeting 2:00PM 65 Heward Ave.

OCT 18

MWS Location TBA

Noteworthy:

Fashion Follows Form: Designs for *Sitting* at the ROM until Jan. 25, 2015.

Godard Retrospective Part II at TIFF Bell Lightbox Oct 3rd- Dec 20th, 2014.

DISCONNECT, Canada's premier fashion film festival, is on Wed October 22, 2014, during World MasterCard Fashion Week, at TIFF Bell Lightbox.

The **Stanley Kubrick** exhibition makes it's Canadian premiere at TIFF Bell Lightbox from Oct 31, 2014 until Jan 25, 2015. Kubrick is said to have given the celebrated costume designer Milena Canonero her first design job.

— BESPOKE —

FILM & FASHION ISSUE

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EVENT PHOTOS



Richard Singh and Michelle Lyte at CAFTCADEMY 101



John Hagey and Ian Drummond at Tie One On



Alex Kavanagh at Tie One On



Juul Haalmeyer and Anna-Claude Biron at MWS



MWS Poster



Designer & Stylist dinner hosted by Holt's. Photo by Scarlet Agudelo



Erika Parra and Anita O'Toole at MWS



Anita Bacic and Joseph Eigers at MWS



Sarah Armstrong and Nicole Manek at MWS

*MWS Photos by Riley Found

*Tie One On Photos by Joanna Syrokomla

CAFTCAD MEMBERS LIST

Although we strive for accuracy in our membership list, due to our bi-annual publication schedule there may be some omissions. Please feel free to let us know and we will happily amend in our next issue. - The BeSpoke Committee

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