

# OFF THE MAP

ISSUE 8

ON THE  
VERGE



# OFF THE MAP WEBZINE SUMMER 2011 / ISSUE 8 ON THE VERGE

COVER  
PHOTOGRAPHY | CORY VANDERPLOEG  
STYLIST | HEIDI ONDRUSEK  
HAIR | MATTHEW COLLINS  
MAKE UP | NATALIE KAINE  
MODEL | JESS (FORD)  
jacket H&M,  
bikini Top H&M,  
bikini Brief Spanx,  
necklace Lauren Elan Collections,  
bracelet Stylists' Own



THIS PAGE  
PHOTOGRAPHY | CHRIS PANGAN  
STYLIST | AIMEE LEGAULT  
MAKE UP | MARCIA SHIOTA  
MODEL | ALI

# IN THIS ISSUE

- 3 WE ARE OTM
- 4 EDITORS' LETTER
- 5 LUCK OF THE IRISH: NIGHTBOX
- 10 FREEDOM NEVER SOUNDED SO GOOD: FREEDOM OR DEATH
- 15 CREATE WITH HANDS, CONSUME WITH TEETH: HANDS & TEETH
- 20 NO NONSENSE: TEENAGE KICKS
- 25 THE PRINCE OF POP: PRINCE CASPIAN
- 30 WHERE DO I SIGN UP?: BROKEN BRICKS
- 35 OTHELLO GREY IS ENDLESS
- 40 VINTAGE VERNACULAR: JEREMY GESUALDO
- 45 A POSTCARD FROM ALLSTON: KIRA CRUGNALE
- 51 IMAGE MAKER: MONIKA TRAIKOV
- 56 INTO THE WOODS: JEN MANN
- 61 GOOD BONES: ADRIAN FORROW
- 66 KOREA'S SWEETHEART: CLAIR JANG
- 71 RISE OF THE EMPIRE: HUMBLE EMPIRE
- 77 MATCH CUT: ANDREW TURSKI
- 82 WHEN I GROW UP, I WANT TO BE KATHLEEN MUNROE
- 87 SONGS YOU CAN'T LIVE WITHOUT: THE ARTIST MIXTAPES
- 92 ONE WOMAN SHOW: HELLO DENJ
- 97 DRAWING DINNER: DRAWN & DEVoured
- 102 SELF MADE: WE ARE BUSY BODIES
- 107 DIEPO DUO
- 112 LONG-TERM RELATIONSHIP: 18 WAITS
- 117 HANDLE WITH CARE: MAUDE & COLETTE
- 122 THE THREE TASTEMAKERS OF THRIFT: THE ART OF REUSE
- 127 MODEL MOMENTUM: JESS
- 132 BOYLICIOUS: REGEN CHEN
- 137 SEXY MAD: LORA VERTUE
- 141 DREAM STATE: JEFFREY CHAN
- 146 NATURAL MESS: CORY VANDERPLOEG
- 150 SHORT STORY: LAVENDER PUMPS BY MOLLY M. MCGLYNN
- 151 LOCATION PROFILE: DUNDAS WEST





**EDITORS** TARA BARTOLINI & AIMEE LEGAULT

**ART DIRECTOR** TARA BARTOLINI

**EDITORIAL DIRECTOR** AIMEE LEGAULT

**BLOG EDITOR & LAYOUT ASSISTANT** ANGELIKA WILK

**WEB DIRECTOR** MOSES ENIOJUKAN

**MEDIA COORDINATOR** JESS ARNOLD

**FILM CREW** GALEN DRINNAN, MAX MCNAUGHTON-PARR,  
DANIEL PASCALE, MAX TAEUSCHEL, ROBERT VAN WART

**COPY EDITORS** HILARY KAINE, KIRSTEN ROSENKRANTZ

**WRITERS** CHELSEY BURNSIDE, REBECCA BURTON, JASMINE  
CHORLEY FOSTER, AMANDA CUDAS, SARA HAROWITZ,  
NATALIE KAINE, LINDSEY MATHER, BRONTE MARTIN,  
PATRICIA MONTLE, KIMBERLY RUPNARAIN, ANDREW WEIR

**CONTRIBUTORS** OLIVER BANYARD, JEFFREY CHAN, REGEN  
CHEN, MATTHEW COLLINS, KIRA CRUGNALE, RAE DRAKE,  
BRYAN HUYNH, JACLYN LOCKE, ADAM MOCO, JALANI  
MORGAN, HEIDI ONDRUSEK, CHRIS PANGAN, BRENDAN  
SMYTH, DANIELLE SUZANNE, MATT TAMMARO, CORY  
VANDERPLOEG, LORA VERTUE

WE ARE  
OTM







SUMMER  
2011

With endless pages of Moleskin notebooks filled with both realistic and wacky ideas on how we can improve the creativity and productivity of OTM, we are often forced to pick and choose what we want to pursue on any given day. With the launch of our eighth issue and the quickly approaching second anniversary of our baby, we are more than ready to shake things up and bring our many ideas to life. We're taking risks, overcoming challenges and maybe losing a bit of our sanity all in the name of revamping the platform on which we place the talented youth of our beloved city of Toronto. With the help of new team members, the loyalty of some old favourites, creative ideas and the same passion we started with, we're ready to take a giant step to the next level. We're on the verge of something, but you'll have to come along for the ride to find out what's next...

Tara & Aumée



# LUCK OF THE IRISH

WITH THEIR CHARMING BROTHERLY CHEMISTRY AND FEEL-GOOD DANCE BEATS, JUST TRY TO STAY IN YOUR SEAT WHEN NIGHTBOX TAKES THE STAGE.

BY CHELSEY BURNSIDE | PHOTOGRAPHY BY BRENDAN SMYTH



It was mid-October of 2010 when *Nightbox* took the stage at the jam-packed Hideout bar for their Indie Music Week set. By the time the five band members - all boyishly handsome in a laid-back, just-rolled-out-of-bed kind of way - launched into their new single, "Pyramid", seats were abandoned and the floor was flooded with dancing feet, as they ended the showcase of up-and-comers with a fast-paced, synth-heavy bang. Even the sound technician had left his booth, torn off his shirt and started gyrating with the rest of the crowd.

"I love those really intimate venues, where you can just pack the people in and it's a big sweaty mess," says charismatic frontman, Jake Bitove.

"We feed off the crowd just as much as they feed off us," adds the man responsible for the synth sounds, James Shelly. "It's a give and take."

"Nightbox" is the literal translation of the French term for nightclub, "boîte de nuit," an homage to Parisian nightlife and its avant-garde dance music scene. It's an appropriate title for the group - made up of brothers Jake and Nick Bitove, James Tebbitt, James Shelly and Andrew Keyes - whose ultimate goal with each show is to get everyone in the

venue on their feet. *Nightbox*'s brotherly chemistry isn't the only thing that bubbles over during their performances - it's the fun they have on stage that sets the mood for each show.

"It's like our mission statement," says Nick with a laugh. "I grab Jake and look him dead in the eye before every show and say, 'If they dance, we win.'"

From their stage outfits (think a mish-mash of floral button-downs, jean jackets, pinstripe vests layered over graphic tees and the occasional furry lumberjack hat) to their drum kit adorned with the *Star Wars* slogan 'THESE R NOT THE DROIDS U R LOOKING 4' in what appears to be electrical tape, it's clear these boys don't take themselves too seriously. Their *YouTube* videos feature them playing while crammed, instruments and all, into a bathtub, or goofing around during a recording session. Their infectious attitude and love of music has not only garnered somewhat of a cult following in Toronto, but has also caught the attention of legendary producers Sebastien Grainger and Al-P of *MSTRKRFT* fame.

"It was just unbelievable to get to work with them," says Jake. "First going in we didn't know how to act around them because of who they are, but as we got to know them and the whole recording process, we ended up becoming pretty





**"I GRAB JAKE AND LOOK HIM DEAD IN THE EYE BEFORE EVERY SHOW AND SAY, IF THEY DANCE, WE WIN."**





close with them.”

The five-piece group hails from Wicklow, Ireland – a small town just outside of Dublin – and had a rough adjustment period to the harsh winter after moving to Toronto to pursue their music. The band members who were less familiar with the sub-zero temperatures that give Canadians their igloo-dweller stereotype had only packed a couple of sweaters and windbreakers into their suitcases, and had to brave the winter in an uncle’s donated XXL jackets. But they say that in spite of the culture shock, the move to Toronto was definitely the career-changing move that thrust them into the indie music spotlight.

“Even in the world we live in today with the internet and music and ideas being transmitted so quickly, Dublin is slow to catch onto things. In terms of the local scene, there isn’t a lot of room for bands that are trying to push the envelope sonically,” says Nick Bitove, Jake’s brother and the group’s percussionist and background vocalist. “Here, you can walk into any club on a Saturday night and there’s a chance that you can see something pretty exciting. It’s not like that in Dublin; it all feels kind of stale.”

While Jake played the role of lead songwriter for the band’s four-song EP, writing is a collaborative process for the group. Jake writes and puts together a rough recording of a new song, then brings it to one of *Nightbox’s* daily rehearsals for constructive criticism and

approval from his bandmates.

“That’s the good thing about having four other guys – everyone always has their different input,” says Jake. “I’m more than happy when they tell me they want to change a certain part – I’m all for it. I think we’re all on the same page when it comes to the music that we like.”

*Nightbox’s* success hasn’t gone to their heads (all sporting shaggy brown rock-star haircuts), which may be part of the reason why each and every show is as energetic and crowd-pleasing as it is. The boys say they’re thrilled that they can now fill a bar with fans and passers-by that are drawn inside by their music.

“We continue to be amazed. Around the time that our EP was released, we were headlining at Wrongbar. It ended up being packed and we were shocked,” says Shelly. “We’re just coming to terms with the fact that we can now pack a small- to moderately-sized venue around here.”

“Over the course of the year the amount of recognition has snowballed a bit,” adds Andrew. “We’re hoping to keep this forward momentum going and see where we are at this time next year.”

They’ve grown in increments from the band that couldn’t fill a 45-minute set with songs to one that can sift through a repertoire of personal-bests and put together a show that will have its audience cheering for more. The group’s latest mantra when it comes to their shows?

“All killer no filler.” ▲



NIGHTBOX.CA



# FREEDOM NEVER SOUNDED SO GOOD

WITH THE RELEASE OF A NEW RECORD, FERNANDEZ AND SWAY OF FREEDOM OR DEATH ARE POISED TO WIN FANS ON THEIR OWN TERMS.

BY JASMINE CHORLEY FOSTER  
PHOTOGRAPHY BY JALANI MORGAN  
STYLIST SHEA HURLEY (PLUTINO)





**F**reedom or Death, made up of Fernandez and Sway, is by no means an average musical act. The two are passionate, critical and incredibly devoted to their craft. Their determination to prioritize art over business is embodied in their band's name. "Give us the freedom to create the kind of music we want to make or give us death," Sway explained to me in our interview. The result is an eclectic sound that is stirringly eloquent in its honesty. Their new record, *Ego*, is disarmingly enjoyable and distinct, incorporating rock, electro, soul, hip-hop and folk into the music. It's rare that a record can be listened to from start to finish, and while complete as a whole, *Ego* is comprised of eight tracks that are strong enough to stand on their own.

Fernandez and Sway are equal partners in production, the penning of music and lyrics and image creation. This arrangement was a decision made from the outset of the band's conception, and has yielded in impressive body of work. Fernandez compared a song to a newborn baby, "When it's first born, it doesn't have its personality or the right skills yet. We have to decide what's best for each of our songs so that they can be the best they can be." They have a rule where they don't say no to ideas. Whether a song needs more production or to be stripped down to one guitar, they stay true to their namesake and put the art first.

Interestingly, don't expect to see Fernandez on stage with vocalist Sway and their live band (comprised of Adam Doige, Keith Hamilton and Dan Miller) - or in the photographs accompanying this article for that matter. Although they're complete



**“GIVE US THE FREEDOM TO CREATE  
THE KIND OF MUSIC WE WANT TO MAKE  
OR GIVE US DEATH.”**





halves of a whole when it comes to song writing, once the songs are finished, distinct roles emerge. Onstage, Sway is the physical embodiment of the band, taking on the impressive role of representing both Fernandez and himself in public. Why isn't Fernandez onstage? It's not what's best for the music. "He conveys what our music means much better than a duo would," Fernandez says of Sway. The band's future successes will probably owe much to this unconventional expression of what it means to be a band.

So far, most feedback has been positive. They say that the greatest challenge they face is simply getting people to listen. We discussed the sad state of the music scene in North America, where people are surprised to discover music they truly enjoy. Sway explains, "I find it funny when our friends say, 'I actually like your music!' or, 'Hey! Sway can actually sing!' It shouldn't be like that." The *Freedom or Death* duo makes such exceptionally good music, however, that you can't help but feel taken aback when you first hear tracks like "This Crowded Room," "Virginia Woolf," or "Inside." Sway's strong vocals alone will catch your attention and draw you into the intricate layers of each song. Fernandez and Sway are an inarguably talented team and have a bright future ahead of them in Canada and beyond - I could not be more certain of that prediction. ▲







**FREEDOMORDEATHMUSIC.COM**



# CREATE WITH HANDS, CONSUME WITH TEETH

FIVE MEMBERS, A LARGE HOUSE AND AN UPSTAIRS  
RECORDING STUDIO. LET'S MAKE MUSIC.

BY REBECCA BURTON  
PHOTOGRAPHY BY TARA BARTOLINI





► Organic. Multifaceted. Solid. Juicy. Liberating. Combine this cacophony of words chosen by each band member and you have the formula to *Hands & Teeth*. The ensemble of Natasha Pasternak, Jeff Pinto, Adam Kolubinski, Kevin Black and Derek Monson challenge each other to push the limits to create new sounds that defy the formula of indie bands. Consider a recording studio, four of the five band members living together and the occasional band dinner with large amounts of cheap wine and you have entered their world. On the cusp of releasing their second album in early September as a follow up to their first EP, expect things to get loud.

Rebecca Burton: Four of you live together in one house - what is it like working and living together?

**Adam Kolubinski:** Pretty good for the most part. As good as it can be having four people in one house. We all enjoy each other's company but we all get on each other's nerves in different ways, which is kind of cool. We write songs about it.

**Jeff Pinto:** You have to check yourself once in awhile because you have to ask yourself, is it the idea I don't like or is it the dirty dishes I don't like?

RB: What should we expect to hear on your second album?

**JP:** On the first album, we had the first four songs. The songs were very fresh to us even when we started recording them. Some of them were finished in the studio so we had a general idea of what we were doing and then we just went in and laid them down. With this album, we've been in the band for a while so we've played a lot of our new songs live already. A lot of these songs have been informed by our live shows. So they're a little louder cause it's much easier to be louder on stage than quieter. It's going to have a little more teeth and a little less hands.

**Kevin Black:** It'll be a little more thought out too because we learned a lot from the process of recording the first album; we know what we need to change and we put more thought into it.

RB: Where is the inspiration coming from for this album?

**JP:** There is a huge number of ideas in this band from things we listen to and things we see. Sometimes it is difficult to choose what idea to work on.

**AK:** We more or less get inspiration from each other.

**JP:** Someone in this house got really into *Roxy Music* and it started spinning con-



stantly in this house so it led to some inspiration.

RB: What idea are you working with right now?

**AK:** We're working on two in particular; the two freshest songs that will end up on our next album. One of them we've played acoustically before, it is called "Missing". We've reimaged it so it'll end up in a slightly different shape on the album. The other song is totally new; we've had a skeleton for awhile. We're colouring it in now.

**KB:** It's the keystone to the album. We felt like there was one missing piece.

**JP:** It rounds out the album.

RB: Who is the voice behind the lyrics?

**Natasha Pasternak:** If you are singing the melody you tend to come out with the working lyrics. Sometimes, not always.

**Derek Monson:** There are a lot of voices contributing to the album, but oddly enough it focuses around similar themes at times. It's interesting and bizarre at the same time. We are writing about similar things.

**NP:** We found this band and each other at similar times in our lives even though we're not all the same age. We're all at a sort of crossroads in our lives. It might not be word for word the same but it has a similar feel.

RB: Looking back - what do you think of your first album?

**JP:** I love it but I just want to punish it with this second album.

**NP:** It was a snapshot of who we were at the very beginning. Like a time capsule of the beginnings of our band. I will listen back and remember recording these vocals in Jeff's old apartment and all you can hear is his neighbours' dance music bleeding through the floor and their cats meowing. Those were our obstacles that day.

**KB:** I think we still find ways to enjoy playing the songs but sometimes it's like karaoke.

RB: What were the responses to your first album?

**AK:** It was really nice to get four Ns in *Now*. It was the first review we got and the fact that it was in *Now* and it was a good review was so cool.







**NP:** A reporter sent me a link at 1 a.m. in the morning to the online *Now*. I tried calling everyone in the band and no one was picking up. I was losing my mind. On the way to work I picked up the *Now*, and I went to Starbucks. I said to them, 'Can I tell you something? I can't get ahold of anyone.' I showed them my band in the magazine. Now they always hook me up!

**KB:** With reviews, it's really interesting to hear what people say about the album. You get a different response every time; the things they pick out or the adjectives they use to describe the music.

**NP:** It's gratifying too when what you try to convey or how you feel about a song is identified by a reviewer.

**JP:** It's not yours anymore in a weird way. It gets out there and it gets turned on its head. One of the songs that got the most attention was one we just slipped in at the end because the guy recording our album said we needed one more song for it to be recognized it as an EP.

**RB:** Where did the name *Hands & Teeth* come from?

**NP:** I didn't really like it in the beginning. Our first show we played nameless. It was from Jeff's solo project, a song called *Hands & Teeth*. We went to

Ronnie's, a bar in Kensington where we make a lot of decisions. That's where we came up with the name.

**JP:** We texted people we knew and we got overwhelming support for it.

**DM:** One of the things that we talked about was that we create with our hands and consume with our teeth.

**KB:** We're about dichotomies. Visceral abrasive sounds but also mellow sounds. The band name works along those lines - creation and destruction.

**RB:** What sets your band apart?

**JP:** I know the answer to that: people are interested in the same sort of final product.

**NP:** It's a fresh sound; it's a new sound. A lot of things have been done in the indie scene and a sound is coming out of that. Most bands are taking on the same template. We are doing something with a twist and including different elements.

**KB:** There is less of a boundary on this band. We can be more creative. We push ideas further than I have with every band I've been with in the past.

**JP:** The band is our release valve. It has that "this isn't for public consumption" feel to it.

**DM:** We don't like the same things but we know what sounds good. ◀





**HANDSANDTEETH.COM**



BY AMANDA CUDA  
PHOTOGRAPHY BY OLIVER BANYARD

# NO NONSENSE

TEENAGE KICKS BRINGS US INDIE  
ROCK WITHOUT ALL THE FRILLS.





► If you're looking for your typical indie band, then you've come to the wrong place. Teenage Kicks may have only been around for about one year now, but their grungy brand of rock and roll has been leaving crowds in the city wanting more. We talked to guitarist Pat Marchent about their music, recording their new EP *Rational Anthems* and what's next for the Toronto quartet.

Amanda Cuda: If you had to describe Teenage Kicks in one sentence, what would it be?

**Pat Marchent:** Hopefully timeless. I guess that's it. That's not a sentence; that's too short. I can explain later. In a different sentence if you need.

AC: Go on! Explain.

**PM:** Well, it's supposed to be just rock and roll in its most refined form. That's what we're all the biggest fans of. We take the biggest influence from bands that you would listen to and you couldn't really call them anything specific, other than just normal, like, pop rock songs that are made up of guitars and drums. All those songs that just in their most refined form seem to be pretty timeless. Like you could have a band play them today and they

would sound like a song on the radio today. That's what we go for.

AC: You guys recorded and produced *Rational Anthems* on your own. How was that?

**PM:** Peter did the most work. He was the one with the knowledge of how to make it sound the way we wanted. So he took it on. And it was a pretty hefty thing for him to do in his basement, but he did it. We rerecorded "Hearts of Darkness" because we weren't happy with the way it came out first; we thought we could do better. And actually, there were a couple other songs that got recorded that we chose not to use. So, it was a lengthy process compared to what we had planned. We tried to do it in a month, over December, but that didn't really work out. So, everything's gotten pushed back a lot but we couldn't be happier with it. Every change that we've made we don't regret at all. We had more freedom than we could imagine recording anywhere else.

AC: And you've been really involved in building anticipation for the album by releasing a new song with a video online each week. How important was that process for you?







**PM:** We planned to release the EP in February and then due to complications that show didn't happen and there was even a second show where we were supposed to release it. And it was just like, this third time, we had to do something to actually make it count because we couldn't tell people that we're going to release the EP again and then just not do it. So, we just came up with the idea for videos and we, like on the album, just did them all ourselves, kind of the only way we know how. They're all pretty home-grown and they're all with the help of very close friends so they suit the album pretty well.

**AC:** How has being a band in Toronto influenced your music, or even the band as a whole?

**PM:** Before I joined the band, Peter and Jeff lived in Guelph and our drummer Cam lived down here and they would kind of meet in the middle in Georgetown, where we're all from, to jam. As soon as they moved down here and I joined the band, there were a bunch of opportunities because there were all these bands and people working

in and around the music industry who wanted to promote us and they were so eager to hear new things.

**AC:** What are the plans now that EP is released?

**PM:** That's a good question. We're going to start booking shows. All last summer and through the fall we were playing almost every weekend, and now, well, we stopped. Our last set of shows was in December and we started recording and then we just never stopped recording and never stopped doing the videos. Doing all this stuff that we had to do to release the album the way we wanted took up a lot of time, so we didn't really focus on booking shows.

**AC:** Ideally, where do you see *Teenage Kicks* in five years? Best possible scenario . . . go!

**PM:** Hopefully we haven't changed. If this is the style of music that we like as much as we say we do, hopefully it won't change much within five years. As long we're still together and we're still playing songs and people still like us then we'll be good. ◀







TEENAGEKICKSTEENAGEKICKS.TUMBLR.COM



BY CHELSEY BURNSIDE  
PHOTOGRAPHY BY TARA BARTOLINI

# THE PRINCE OF POP

ELORA NATIVE DAVID FISCHER HAS CROWNED HIMSELF  
PRINCE CASPIAN AND IS READY TO TAKE ON THE BIG CITY.



► Not to be confused with his Narnian namesake, *Prince Caspian*'s frontman David Fischer is a 22-year-old quadruple-threat - vocalist, songwriter, guitarist and pianist - whose love of pop was too big to be contained within his hometown of Elora, Ontario. Now that he's relocated to Toronto, Fischer is armed with his 'Harriet the Spy' notebooks full of songs and is ready to get his name (well, pseudonym) out there. *Prince Caspian* is pure, unapologetic, guilty-pleasure pop: a perfectly sugary-sweet recipe of get-up-and-dance melodies, lyrics that get stuck in your head for days and the kind of smile that's sure to have teenage girls chanting his name. Fischer sat down to talk pop, John Mayer and why he wants to get better at Twitter.

Chelsey Burnside: How did *Prince Caspian* get its start?

**David Fischer:** I've been writing songs forever, but I've always felt that I couldn't just call myself David Fischer, because that sounds lame. I figured that I'd never want to buy a t-shirt with my name on it, or with my face on it - I mean, I like John Mayer but I would never, ever buy a John Mayer t-shirt. I think I just wanted an identity.

CB: What is your EP *Nineteen* all about?

**DF:** It's only three songs and it's a bit all over the place. One of them has auto-tune on it and another is a slow jam, acoustic track. I think I was just trying to figure out what I wanted to do. My next EP, *Late Night Call*, is more cohesive - I felt that *Nineteen* was pretty scattered, but in the best way because I was just doing everything that I like.

CB: Now that you're 22, how would you describe your writing or performance style?

**DF:** I love pop music, and I'm getting into songwriting for a lot of other people as well. I just like the whole songwriting process and I love dissecting pop songs. I enjoy thinking about how to make the best pop song I can.

CB: Have you always loved the spotlight?

**DF:** Yeah - I want to say no to that and sound humble, but I definitely do (laughs).

CB: Do you have a dream artist to share the stage with?

**DF:** I would love to do a tour with Lights. I just think that it would be the greatest market for me to get into.







CB: Do you remember the first time you ever took the stage?

**DF:** I used to play in a ska band, and I used to have long hair and play trombone and sing. It was horrible, but it was fun. It was definitely how I figured out I wanted to write songs. I remember it clearly though; it was at my high school in Elora in Grade 10, and we had a Battle of the Bands. We didn't make it to the finals (laughs).

CB: Has getting your start in Elora and performing in Toronto helped shape your sound in any way?

**DF:** It definitely did. When I was younger I never listened to pop music - I listened to ska and reggae and then I did the metal thing. It only dawned on me late in high school that pop music was the love of my life. Elora is a small town and no one really understood what I was trying to do with pop music. With that said, growing up there forced me to work harder to get where I am today.

CB: You use Twitter to spread the word about Prince Caspian - do you

like the social networking and promotion sides of the music industry, or is it more of a chore?

**DF:** I started doing it reluctantly to spread the word, but it's addictive. I feel like I'm not very good at Twitter. It's something I need to get better at (laughs). I'll read somebody's and I'll be like, 'Damn, that's good.' I don't know what I have to change, but I want to be a better Tweeter. That's my New Year's resolution. Like John Mayer - that guy is a Tweetmaster.

CB: Is there any group or musician you wish you would be compared to?

**DF:** When I put out *Nineteen*, everyone told me I sounded like *Owl City*. I was so mad - if I could go back, I would definitely take the auto-tune off my voice in that song (laughs). Not that I don't like *Owl City* - I'm a fan - but the guy is such a novelty act and I feel like the public wouldn't accept someone doing what he's doing again. But if someone compared me to John Mayer, I wouldn't say no...I'll stop talking about John Mayer now. ◀





[MYSpace.COM/THEPRINCECASPIAN](https://myspace.com/theprincecaspian)



# how do i SIGNUP?

A PASS ALONG INTERVIEW BY PETTY VICTORIES  
PHOTOGRAPHY BY BRYAN HUYNH





► On a drizzly, grey day Colleen Dauncey, Zoe Jordan and Steve Witt of Petty Victories joined their friends from Broken Bricks for a beer and a pass along interview at the Cadillac Lounge. With the release of their new EP and imminent New York tour dates, they had a lot to talk about with the up-and-coming indie rockers.

Petty Victories: Begin by telling us how you got started. How did you meet? How did you become a band?

**Luke:** I was playing guitar for the national anthem at our high school and a friend of Marlon's ran into the office after I was done. He was like, "Meet me at the Christmas concert during the break." So, when I went to the Christmas concert we all started jamming in a circle.

**Marlon:** We got together, formally, when I was walking down the hallway at school and Luke was playing harmonica around the corner. I followed the sound, and we started jamming. I had just left the band I was with at the time, and wanted to start a new one. I explained my situation to him and we kind of got together a couple days later.

**Luke:** He invited me to his house, and I had stayed up the night before and written a couple of songs, because I needed something to show Marlon when I went over. And that's how we started writing songs for Broken Bricks.

**Joey:** I answered an ad on craigslist.

**PV:** Yeah!

**Joey:** This was the first time a band's list of influences on Craigslist actually matched their sound. So I was like, "How do I sign up?"

**Matt:** I also answered a craigslist ad... about two years before I actually met the guys and joined the band.

**PV:** Tell us about your writing process.

**Marlon:** There's no real process at all. I never know how I'm going to write a song because I'm like, "How did I do that last time?" Usually I'll be really into a band at the time, and I'll be just at a piano or have a guitar in my hand, and a little melody will come into my head. It's some mysterious weird thing that I can't really describe.

**PV:** Do you write songs mostly separately or together?



**Marlon:** I don't think we've ever written a song 50/50. We usually just bring in our songs, then maybe I'll add a bridge to his, or he'll add his own flare to mine that wasn't there before.

**Luke:** In high school, it was more or less a way to kill time for me. There were rooms in my high school called practice rooms with pianos. So I just went there to fool around and stuff. Sometimes it starts with a set of lyrics, or a melody. I can't really describe it.

PV: Do you write stuff too [Joey and Matt]?

**Joey:** We have the freedom to do what we want. The more we get comfortable with each other, the easier it is to add our own ideas or suggest things for our parts.

**Marlon:** The more comfortable we get with Joey and Matt, the lazier we get, because we've actually realized they're great musicians.

PV: You have a new EP called Little Fugitives; how is it different from your previous record, Pasquale.

**Marlon:** It's totally different because we recorded Pasquale entirely alone in our basement.

**Luke:** The ways in which we've recorded songs over the years are all over the place. Once we were recording in a basement kitchen, so we'd have really weird encounters. Like when I was holding a cymbal on my hand because we didn't have a stand. For Little Fugitives, we at least tried to get the rhythm tracks done all at the same time to get more of a live feel.

**Marlon:** It also took us so long to finish. Like nine months. Then we actually came across a bunch of songs we forgot we had recorded and they sounded great so we threw those on there. The point I'm trying to get at is how weird and Frankenstein-like our recording experiences were for Pasquale. We learned a lot about making music in Fugitives that we didn't in making Pasquale. They were polar-opposite ways of doing it.

**Luke:** But we had so much fun experimenting on Pasquale, using feedback in new ways or turning an amp in a dif-







ferent direction to get a different sound.

PV: Tell us about playing in New York this summer.

**Marlon:** My other band has been playing a lot down there since the new year, so our friend Gus who's been setting up a lot of shows for us has been gracious enough to help Broken Bricks out with that. And I think what's happening in New York is so different than what's happening in Toronto right now. I think in Toronto it takes a lot more to get people to go out to see music than in New York. I think they're a little more open, a little friendlier. I'm just really excited to go.

PV: How do you think you'll be received?

**Marlon:** I think we'll go down really well there.

**Joey:** I'm not Toronto hating, but a lot of Torontonians are looking to New York and that Williamsburg vibe and twisting it up here. When you actually go down there it's a totally different idea.

PV: And what are your dates and venues?

**Marlon:** We're playing on July 12th at a place called Spike Hill in Williamsburg and July 13th at Pianos and on the 15th at Lone Wolf in Brooklyn.

PV: What's it like to tour with Broken Bricks? And who gets most homesick?

**Marlon:** Touring's hard. I've been on the road for 2 years. I never see my family.

PV: Where can we get your album and where are you playing in Toronto next?

**Marlon:** Online! You can search us on Bandcamp and download Pasquale for free. And "Pop Song", the single off Little Fugitives, is free as well. And you can buy Little Fugitives on Bandcamp too.

PV: What's "Jigsaw"?

**Marlon:** Jigsaw is a new song that's going to be featured on Degrassi. We gave them a demo version and a really well-polished version to pick from and they're using the demo version on the show.

PV: What do you hope will be happening on Degrassi while your song's being played?

**Marlon:** I'd like to see some psychedelic craziness, but I don't know what those chances are like. I already know what's happening actually. I think there's going to be some couple fighting and a shot of the skyline. I'm obsessed with Degrassi right now actually. ◀



**BROKENBRICKS.BANDCAMP.COM**



# OTHELLO GREY is endless

TORONTO ARTIST OTHELLO GREY TALKS WITH OTM ABOUT BLOGGING, PHOTOGRAPHY AND POP-UP STORES.

BY ANDREW WEIR



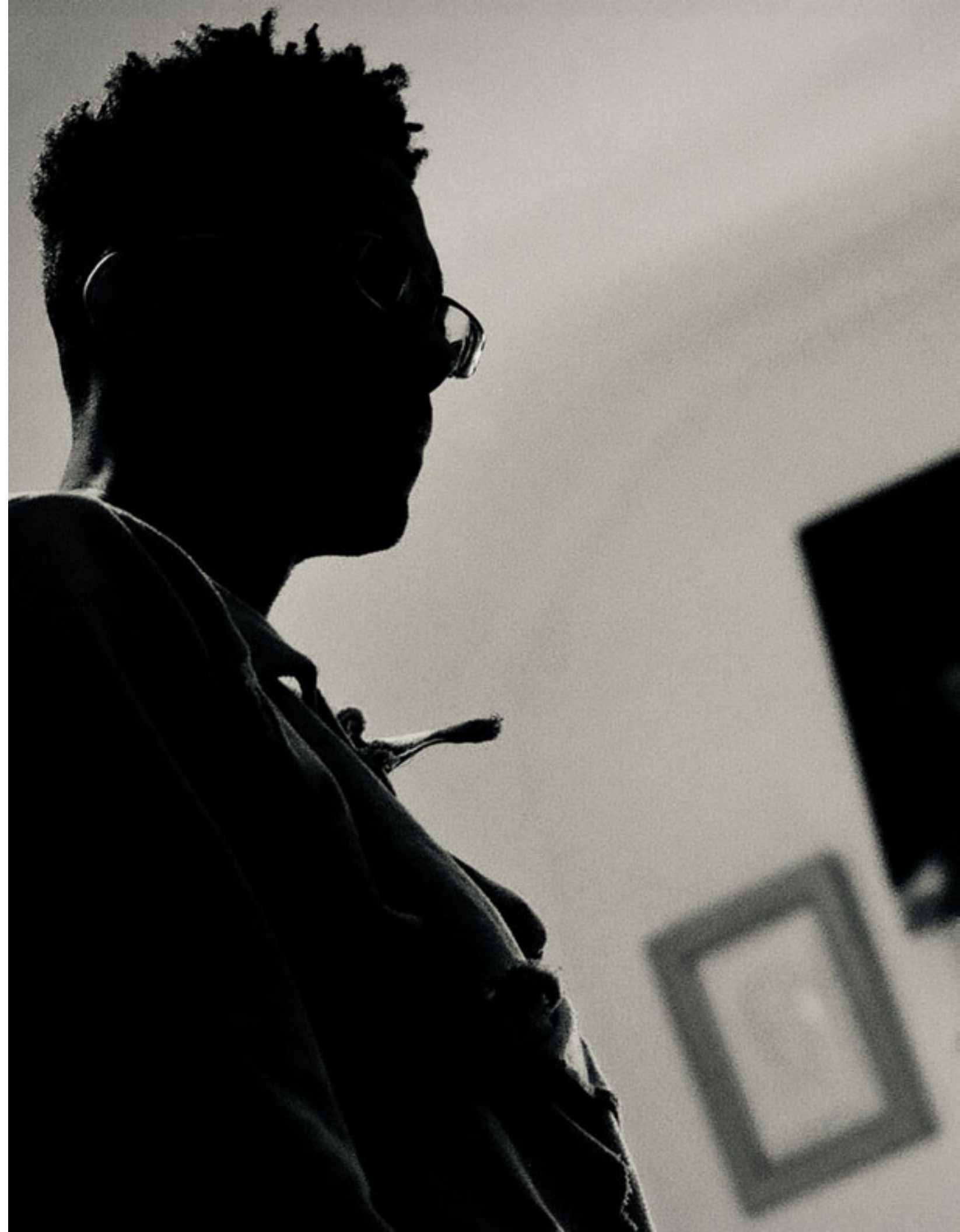
**A**cross the table, in an impressive grey woolen sweater – the kind that seems to get progressively bigger in memory – Othello Grey describes *Penelope Moon*: his counterpoint; his creative muse. “I wanted my blog to be a character in and of itself,” he says, “I wanted her to be a person...something that could stand alone, and I didn’t want to just name it after myself. I wanted to give it its own personality and actually create something real.”

*Penelope Moon* showcases Othello’s photography and videography. However, it is conceptually much more than an online portfolio – it is an entity unto itself. While treating a blog like a person on the other end of a conversation is nothing new, crafting it as a dynamic person really is. Othello is taking a very original, unbounded approach to his online space that sets it apart

from the way most people treat the web with regards to their art. “All the images and everything that you see there,” he says, “are her emotions.”

“She’s free flowing,” he says, “she is a recognizable person but at the same time I don’t allow her to be contained to a style or aesthetic. As time progresses she becomes a better person, she matures, she laughs, she cries, all through the different imagery. She is ever changing...I want her to continuously take on new forms, because as people that’s what we do; we explore new horizons and become enlightened...or we find a comfort zone and remain inside of it. I prefer for her to be an explorer.”

Othello had, at the time of our interview, curated and uploaded two series to *Penelope*. *First Generations* and more recently, *Endless*. In the manifesto for *Generations*, Othello takes on a post-modern approach, urging viewers







# "TORONTO IS AS BEAUTIFUL AS WE MAKE IT."

to break from the modern dreams, aspirations and ideas that we take for granted as natural. He stresses authentic, personal feeling: "winter will eventually elude us," he writes, "and summer will eventually lose its allure. In fear of this I leave behind fragments of myself, hoping they will act as portals to take me back in time."

His manifestos are short and remain the only real written content on his site - the rest must be felt through his imagery and visuals.

There's a definite quietness to his work. When focusing on subjects, they are lost in thought. "I love that," he says, "That quiet, third person perspective when there's something great going on. There's always that one guy that's not really involved, but he sees it and no one ever hears his story. For a while I liked to play that role. To see great things happening, capture them and put them out."

In that sense then, *Penelope* is playing that same third person role for Othello during his own moments of creativity.

Many of these scenes come from Othello's own involvement with *Interim* - a series of one-day pop-up thrift boutiques that the *Art of Re-use* collective has been setting up across Toronto over the last 18 months. The group of three spend six months planning for each shop which involves collecting appropriate second hand clothing, promotion and choosing a new location, as it changes every time. Each of the three shops they have created to date has been extremely successful, often selling out their entire inventory very quickly, despite a 3 item per person limit, according to Othello. Better yet, they never price anything above \$50.

There is something very intimate and revealing in the contrast between the calmness of Othello's *Interim*-related photography and the craziness that inevitably followed it.

The ideas supporting Othello's second series, *Endless*, flesh out the post-modern call for the authentic feeling of *Generations*. "*Endless* is about the idea of leaving behind



those fragments of you to become a lasting memory. After we're all gone and after everything transpires in the world, everything we've done is *Endless*. We in ourselves are becoming *Endless*... We're translating our stories into memorable forms, and in turn becoming people who will be around forever."

"I'm not at that many views on my blog," Othello says, "but through those people that have seen it and enjoyed it, I am becoming *Endless*. That's an ideology that I've now translated into myself."

For Othello's personal and artistic development, as well as for the *Interim* projects, Toronto has been a receptive and nurturing environment. "For me, I think Toronto has been great, especially for the thrift boutique - the response has been incredible. It made us understand that there are people here who are fashion conscious but have started realizing, 'I don't have to spend that much.'

For me, personally, even if Toronto was the most boring, cliché city in the world, I don't think that would rub off on me... Toronto is as beautiful as we make it. We often forget how much it takes to make a building. How much it takes to design it. I try to keep those sorts of things permanent in my mind"

Look out for the drop of the first *Art of Re-Use* magazine: a chronicle of the stores along with interviews, photography and inspirational pieces. Their fourth pop-up shop is destined for New York in the fall.

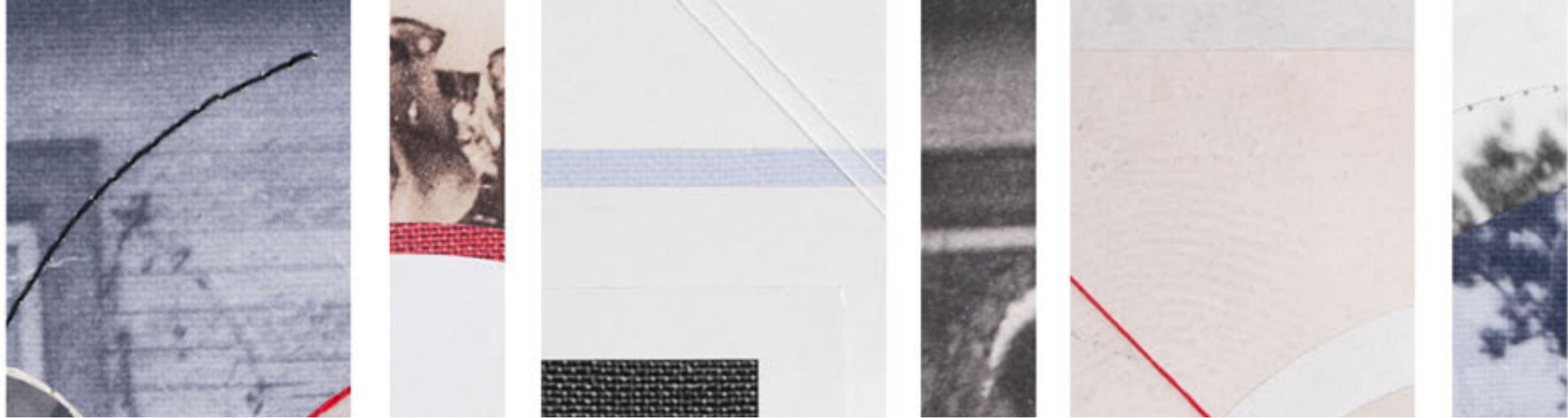
"Closing words?" asks Othello. "In general, for everyone to avoid capture. Avoid being caught up in what you're being fed by the media, general population - anything. There are always waves of things happening, everyone telling you what is cool. Everything around you that says things should be a certain way: just receive it all differently. Avoid capture." ▲







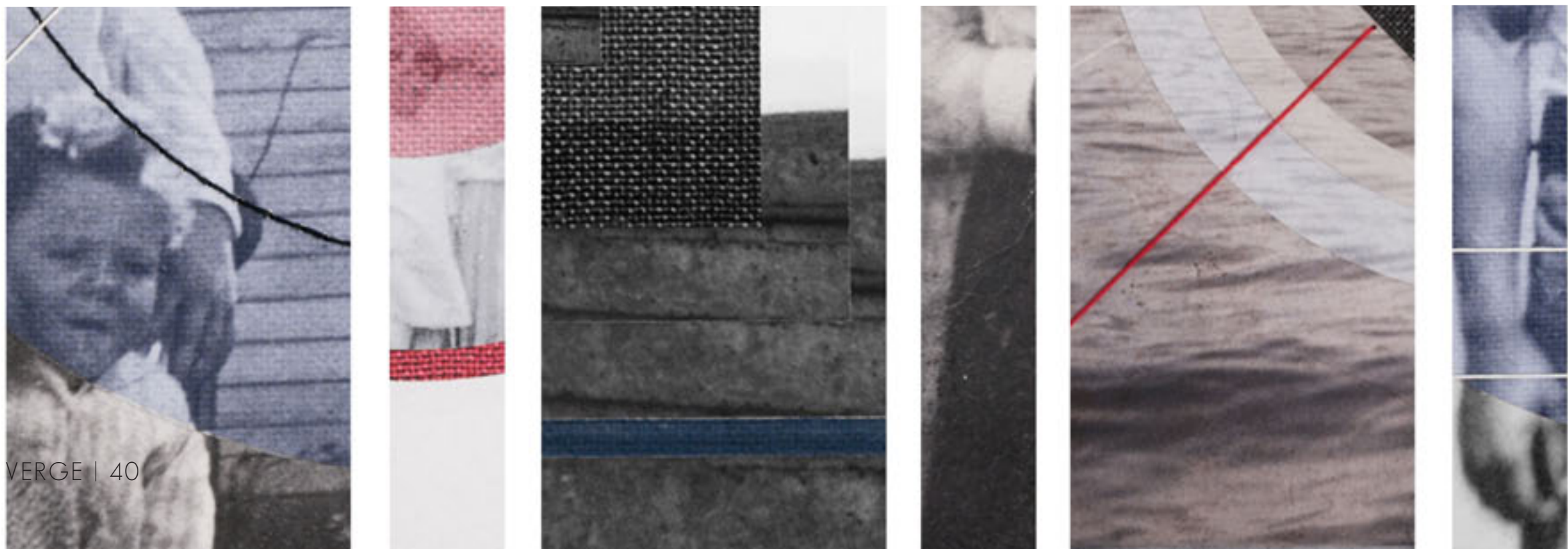




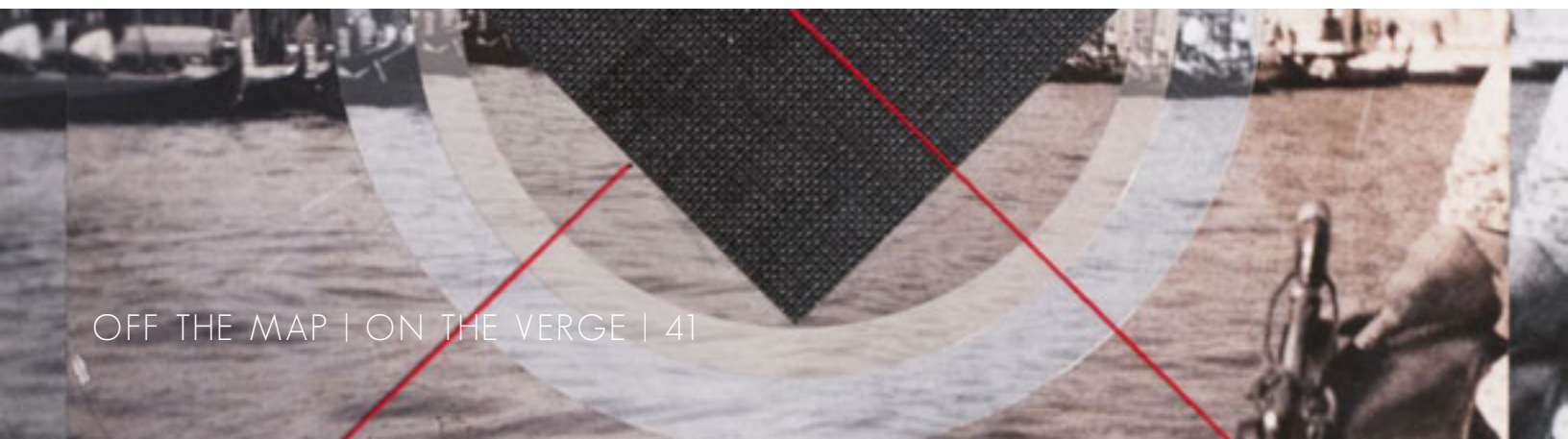
# VINTAGE VERNACULAR

TORONTO-BASED PHOTOGRAPHER JEREMY GESUALDO CRAFTS A SENSE OF FAMILIAR BY EXPLORING THE NOTION OF NOSTALGIA.

BY BRONTE MARTIN







► Ryerson grad Jeremy Gesualdo's creative constructivism blurs the line between formality and sentiment. His work is fabricated with brilliance, changing the way we, as viewers, conceptualize vernacular photography. Jeremy plays on the idea of removing the mundane aspects of a vintage family photograph and reconstructing it into a captured, revisited 24" by 24" piece. Over chocolate frappes, I was able to decode the man behind the lens.

Bronte Martin: Who is Jeremy Gesualdo?

Jeremy Gesualdo: I'm an emerging photographer working as a graphic designer trying to make it as a photo-based artist. I grew up in Toronto, specifically Scarborough, and have now graduated from the Ryerson photography program. Currently, I'm working at a beauty website that's basically all about celebrities, make up and all that jazz. Not exactly

where I want to be but it's a good steppingstone to get into the commercial side of the creative field.

BM: Who and what inspires you as a photographer?

JG: It's kind of funny, my favorite photographer is David Hockney, but he doesn't even associate himself as a photographer, he actually hates the medium altogether. I've always loved Sophie Calle as well. She's my favorite documentary photographer because of the raw subject matter she shoots. She did a series called "The Hotel", where she documented stranger's belongings. It's just so intrusive and revealing of one's character to photograph other people's things. I love that.

BM: What's your creative process?

JG: A lot of *Smashing Pumpkins*. I like to blare them while I work. I don't know what it is, but their stuff is so calming to me. The work



that I do is kind of intuitive. I like to work in large square format, usually 24" x 24" in dimension. For the bodies of work where I've incorporated vintage photographs, I decided to blow up the images because of the whole idea of fabrication, and how it's cheating the way we see vernacular photography. I also use the tools of constructivism to take that mundane aspect out of them completely. Constructivism is essentially art for art's sake. There's no conceptual meaning to it; it's all formal. That's what I want to do with this work, and because we're looking at them as formalist pieces, it's changing and challenging our outlook since there are these objects of sentiment incorporated into it. And vice versa.

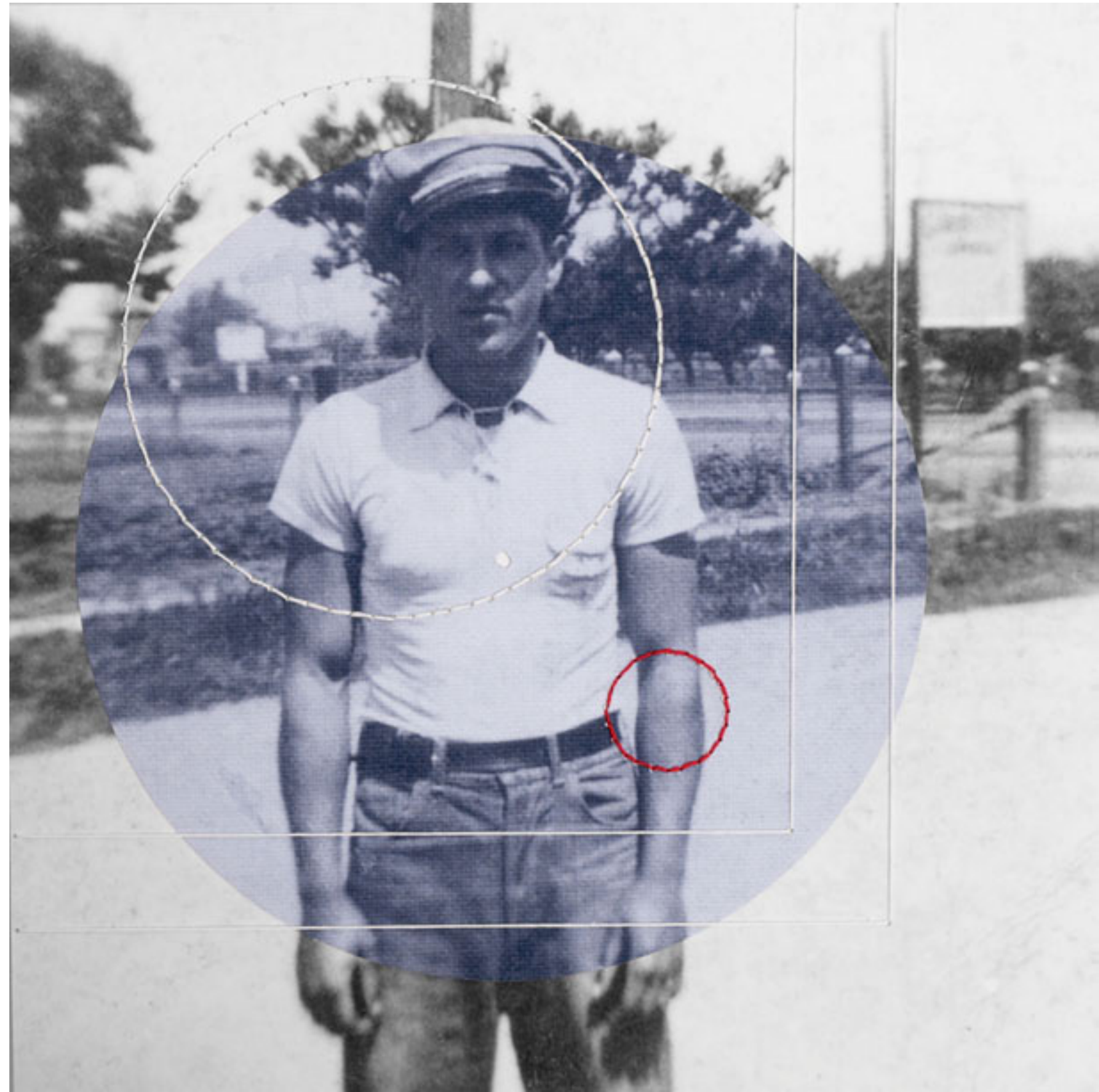
BM: Your collection of pieces called "Lines, Squares, and Cir-

cles" is featured in this issue. Tell me about your approach.

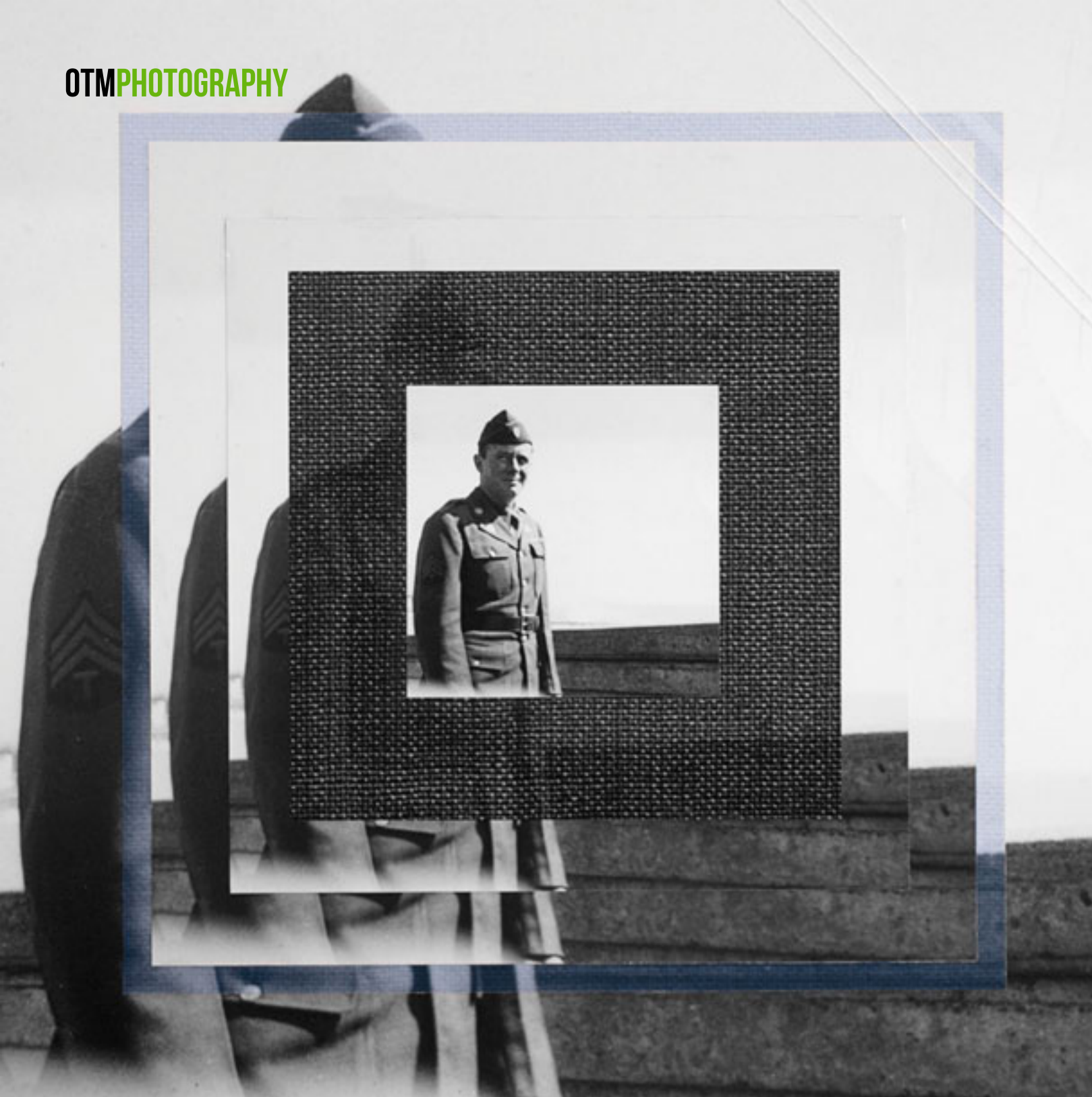
**JG:** Well I have this fascination with vintage photographs right now so I have been collecting them for over two years now. I have about 1500 of them stored in my crawlspace. There's something about them that's so intriguing to me. "Lines, Squares, and Circles" is kind of doing the opposite of how I feel about these photographs. It's removing the sense of the mundane and that feeling of sentiment completely.

BM: You "represent the mundane aspects of everyday life in a way which glorifies what we at times take for granted." Expand on that.

**JG:** These vintage photos sit in this numb state where the next step would be to discard them. These are people's families and memo-







ries, and personally if I ever lost my family photos, I'd be devastated! That's what I'm touching on: what we take for granted. The act of vernacular photography is mundane in itself; you're simply going around shooting everyday life.

BM: Relating to Issue 8's theme of "On The Verge," do you believe that you are constantly in the midst of surpassing yourself?

**JG:** For the last few years I've been building on this theme of using vintage photographs and removing the sense of family. For my thesis project, which I just finished, I took that process even further by looking at how these photographs are categorized when sold. They are stamped with numbers and sorted without regards to the memories on the other side. I try to address that point, and my work keeps moving forward with those notions in mind.

BM: What has been your biggest accomplishment to date?

**JG:** In terms of my art, the online gallery *Eye Buy Art* just picked me up, which is a huge accomplishment for me. They are the sister organization of the *Flash Forward Festival* for emerging photographers.

BM: What is your definition of a perfect picture?

**JG:** If one exists...which I don't think one does! The best photos are those taken by accident. The mistakes are awesome.

BM: Any plans for the future?

**JG:** Getting my stuff out there and running with this *Eye Buy Art* opportunity. I'm going to submit my thesis, which explores the development of "Lines, Squares, Circles", for the upcoming *Flash Forward Festival*, and continue to show my work whenever I can! ◀



JEREMYGESUALDO.COM



# A POSTCARD FROM ALLSTON

A PHOTO STORY BY KIRA CRUGNALE





















[KIRACRUGNALE.COM](http://KIRACRUGNALE.COM)



# IMAGE MAKER

MONIKA TRAIKOV OPENS UP  
ABOUT VISUAL COMPOSITION,  
COOKING OBSESSIONS  
AND HER UNIQUE APPROACH  
TO NOSTALGIA.

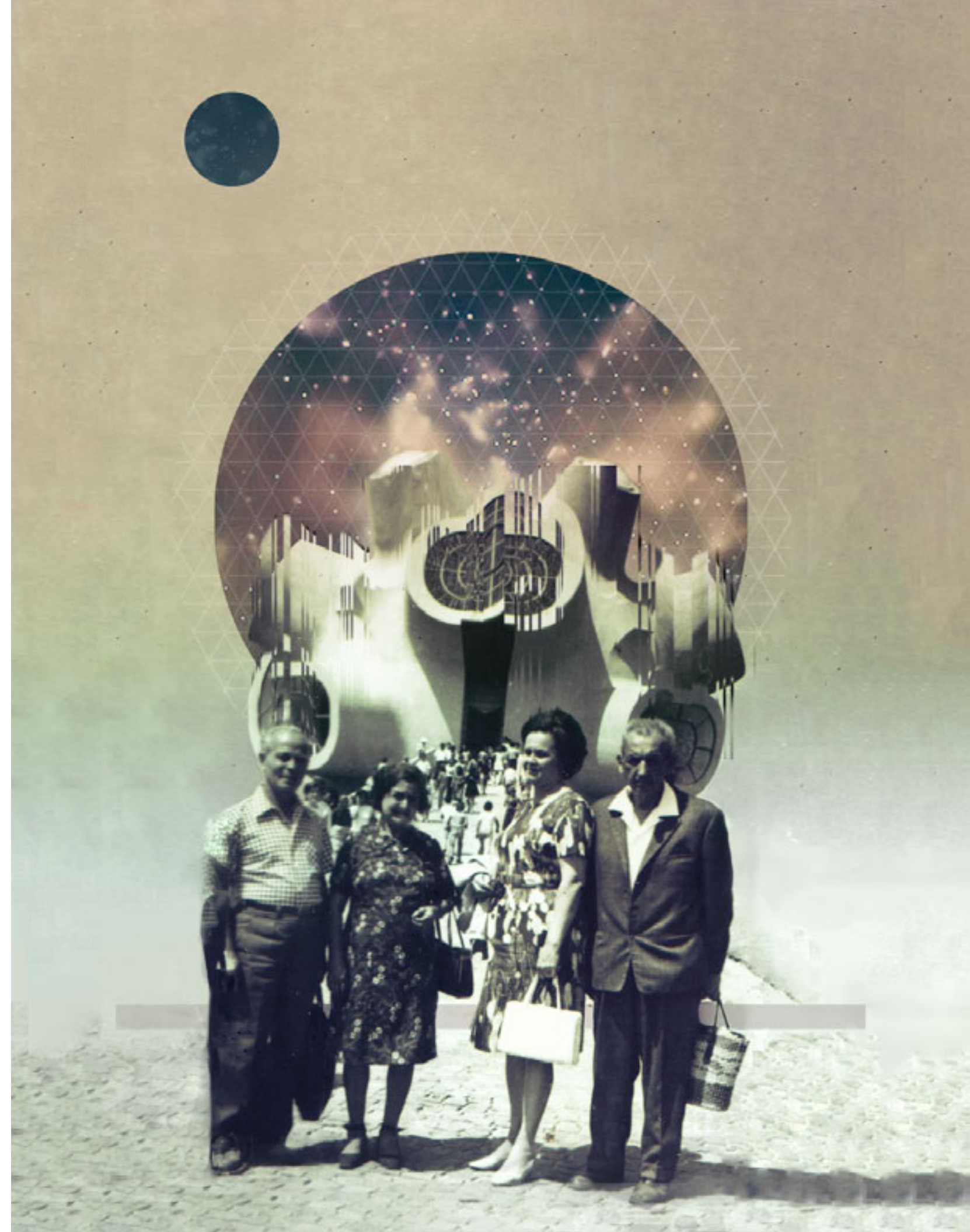
**BY BRONTE MARTIN**



There's more than meets the eye when it comes to Ryerson grad Monika Traikov. On the exterior, the pretty blonde appears long, lean and red-lipped, but after diving into a casual conversation over coffee, I felt like I'd known her forever. Traikov grew up in Mississauga and made the decision to attend Ryerson for fashion, but quickly realized this wasn't her true calling. "I delved away from the fashion industry and went into visual communications, illustration and graphic design," she explains. That's where it all began, and here she is now, talking to me about her aesthetic, inspirations and future plans.

Starting out, Traikov focused her artistic abilities on illustration and painting, but it was a media class that really made things click for her. "The class integrated *Photoshop*; we had to do drawings, scan them and distort them on the computer." This was all very interesting to Traikov, and she recognized it as an opportunity to transition her work from traditional to technological. She took advantage of what she had learned in class and began to make collages out of scanned vintage family photographs which kick-started her unique style of composition.

Being obsessed with typography and layout, you could say it was in the stars for Traikov to become a graphic designer. Nostalgia and deconstruction are two key elements that combine to form each piece of her







# “COMPOSITION IS REALLY IMPORTANT TO ME.”

artwork. In short, Traikov uses the scanner as a medium to allow the computer to react to the old subject matter. Alongside this, she uses “graphic collage to disassemble photographs” to ultimately stress the contrast between old and new. This creative process results in a detailed yet uncluttered appearance and an individual end result that catches the viewer’s eye in an instant. “Composition is really important to me; how an image can draw you in, take you around the subject matter and still manage to tell a different story upon each view,” she continues as her blue eyes sparkle with enthusiasm.

Traikov states that her capstone book, which touched upon the semiotics of technology and communication, is her favorite piece that she’s produced to date. “It deconstructed certain elements and then put them back together to form a new meaningful story,” she replies excitedly. “This was a real breakthrough moment for me because it wasn’t just one piece, they all corresponded in unison.”

Behind that genius comes inspiration, and there sure is a lot that impacts Traikov’s aesthetic on a daily basis. She finds various collage artists such as



Mark Weaver and Claire Pestaille very influential, along with the notion of technology and error. Since the vintage photos she uses are rooted in her own family, Traikov can make connections to the relatives she knew, but is left to make up her own mind about individuals she never got the chance to meet. "That's very inspiring for me because I am able to make my own assumptions about these people on my own terms," she reveals with a pleasant smile.

Along with aspirations to live comfortably as a graphic designer and illustrator, the creative go-getter has dreams of continuing to travel and keeping up with her hobbies, all of which influence her work. On the side, Traikov spends her free time taking photographs on her Canon Rebel, reading and analyzing magazines and cooking. "I love challenging myself by making really intense gourmet meals," she explains. Her cooking fetish segues into her adoration for travel, and lately, her favorite dish to make is coconut curry. "I was supposed to go to Thailand this summer, but plans fell through and I thought to myself, 'If I can't go to Thailand, I'll make Thailand come to me!'"

Instead of spending her summer of 2011 across the world, she's made other exciting arrangements right here in the city. Traikov will be contributing her talents to *Toronto Life Magazine*, where she just landed a graphics and layout internship. After that, she's excited to see what's in store for her career. "I have a strong belief that something will come up for the best of my artwork, and until then, I'll get as much life and work experience as I can." ▲





[FLICKR.COM/PHOTOS/MONIKACAEUM](https://www.flickr.com/photos/monikacaelum/)





# INTO THE WOODS

ON A WARM AFTERNOON, INTERNATIONALLY RENOWNED ARTIST JEN MANN WELCOMES OTM INTO HER OUT-OF-THE-WAY (AND SEEMINGLY MYSTICAL) MISSISSAUGA HOUSE.

BY NATALIE KAINE





► Behind her family home is an endearing and endless forest where she grew up climbing trees and discovering nature. Inside, her huge, stunning paintings coat almost every wall in sight, and many more are stacked in the basement. Hauntingly beautiful women fusing into animals set on an expanse of serene white space; her pieces celebrate the raw, animalistic side of humans, the side, she feels, that is too often overlooked.

est, climbing trees. My inspiration comes from my childhood, feeling free. A lot of my pieces are a reaction to the wildness you feel inside; an animalistic, spiritual kind of person that is restrained by society.

NK: Can you explain the connections you make between femininity and animals?

**JM:** Usually I use a female because that's what I relate to; you understand what you are. A lot of times women are thought to be something specific: not really anything other than really pretty. I think there's something else, aside from that, a wilder side, a side that's more feral. My first series is called *Fera* because it's the Latin origin of feral.

Natalie Kaine: Did you go to art school? How did you get started?

**Jen Mann:** I did. I went to art high school and then I was at OCAD from 2005 to 2009.

NK: What are your inspirations? Where do your ideas come from?

**JM:** I've lived in this house my whole life; I grew up in the for-

NK: Can you explain the mediums you like to work in and why?

**JM:** Right now I use oil, it's so much richer; the smell, the tex-







ture, the fact that it's toxic. It's so much more authentic than other stuff.

NK: How do you feel about being an artist in Toronto/Mississauga?

**JM:** Toronto is an interesting city. I feel more like an artist on the internet - I'm more well known in countries and cities outside of Toronto.

NK: What would like to be doing in the future? How do you see your career progressing?

**JM:** I just want to keep making art. The big dream is to have a huge studio and make art all the time and have shows all over the world. In the near future I see myself doing a lot of different series like what I'm doing now.

NK: Are you on the verge of any new projects or breakthroughs?

**JM:** I'm working on a new series called *Toxic Love*, exploring the ideals of beauty and how something beautiful can have a toxic effect on the inside, something running through the veins, and when we consume too much of this toxic beauty it can be fatal. I was actually surprised to find that half the flowers we grow in our garden are toxic, such as Lily of the Valley, Delphinium, even Daffodils.

Also, I'm really starting to feel like my art is becoming a career. I'm realizing it's starting to pick up, and I'm selling paintings and getting commission work. I'm on the verge of feeling like I'm an actual artist. ◀







JENMANN.COM



# GOOD BONES

THE FLANNEL-CLAD AND GRACIOUS ILLUSTRATOR, ADRIAN FORROW, CHATS WITH OTM ON A BRISK MORNING IN AN OSSINGTON CAFÉ.

BY NATALIE KAINÉ







# High Tide

A teacher once told me that the artists (of any kind) that eat, sleep, breathe; essentially live their work, are the most successful. From our brief meeting, Forrow seems to fit right into this category.

2010. "I was an older student but I'm really glad I did it," he explained. Since, he has worked with clients like Sony, Nintendo Wii, Bruce Mau Design, OCAD U and *Eye-Weekly*. His favourite project to date was for a graphic design agency called *Concrete*, doing a series of posters for a film festival called *Film North*. The posters were of various Canadiana themes. "They were really good people to work with, great art direction, and they told me to do my own thing. It was a really positive experience," he says.

Perhaps the passion I saw in him sprouted from spending so much time doing something he didn't particularly live, let alone like. Before he went to art school, Forrow worked in construction, and hated it. "If you work any job that's really difficult and you don't love it at the time, you do a lot of thinking about what would make you happy. I realized that I had to go back to school," he explains. He attended OCAD's illustration program and graduated in 2010. "I was an older student but I'm really glad I did it," he explained. Since, he has worked with clients like Sony, Nintendo Wii, Bruce Mau Design, OCAD U and *Eye-Weekly*. His favourite project to date was for a graphic design agency called *Concrete*, doing a series of posters for a film festival called *Film North*. The posters were of various Canadiana themes. "They were really good people to work with, great art direction, and they told me to do my own thing. It was a really positive experience," he says.

To me, his style is particularly hard to describe. There is so much variation among his work, done in ink, acrylics or "anything he can make a mess with," and yet it's obvious it's all by the same artist. His use of bright colour and block shapes



seems to reoccur among the diverse subject matter, all within a sort of rash, boyish tone.

"I like processing things; taking things in from my surroundings. I like a lot of Swiss design and I'm really into furniture design. When I come up with an idea, I sit on it for a bit and write it down. If I like it then I come back to it. It sounds like a really long process but it can happen in an hour. I need time to see if it has good bones, if it'll turn out well," he says of his typical process. He tries not to look at other illustrators to get ideas but rather fine art, especially sculpture, an influence which you can see quite clearly in his pieces.

Adrian seems to be surrounded by artistic minds, and knows a lot of artists in the city. "I'm fortunate enough to know a couple of really cool people who I'm really inspired by. I don't think Toronto has the greatest scene out there but it's growing and there's some people doing some really awesome stuff," he explains.

He seems enthusiastic

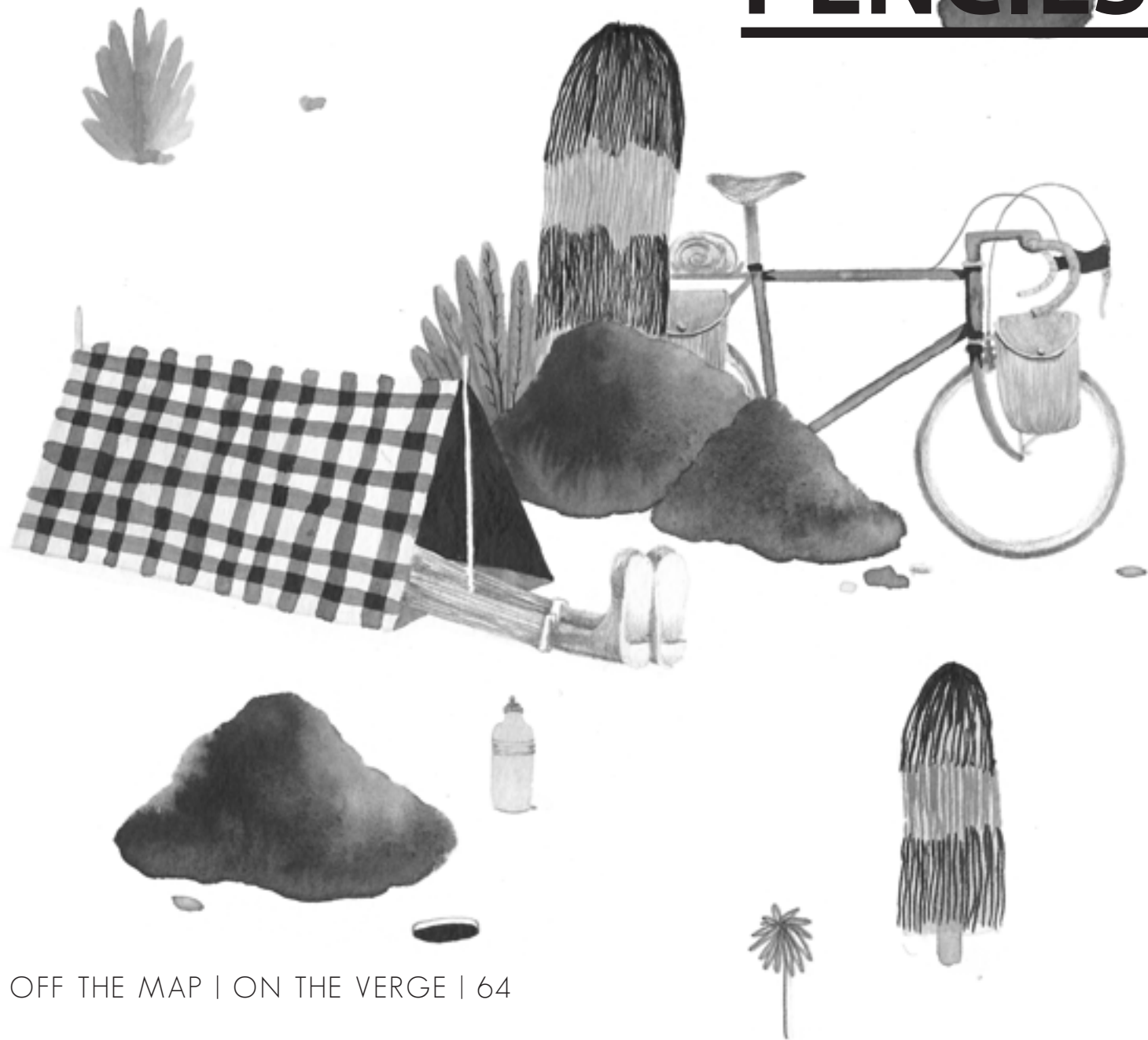
about the importance of drawing every single day. "My roommate Jim is always doing stuff, we motivate each other. It's great having someone around who is also an illustrator, and always working on something. We work together and feed off each other's vibes. But yeah, got to draw every day, got to sharpen your pencils," he laughs.

Adrian seems to be surrounded by artistic minds, and knows a lot of artists in the city. "I'm fortunate enough to know a couple of really cool people who I'm really inspired by. I don't think Toronto has the greatest scene out there but it's growing and there's some people doing some really awesome stuff," he explains.





# “GOT TO DRAW EVERY DAY, GOT TO SHARPEN YOUR PENCILS.”



His roommate he spoke of is that's going to happen," Jim Mezei, another illustrator he says sarcastically of with a somewhat similar his future. The root of his aesthetic. Forrow's girlfriend motivation seems to be and studio-mate, Jacqueline simply creating and using his Lane, is a talented jewelry hands to shape new ideas. designer. He also mentions "I just want to do really cool a generous list of other projects and collaborate artists who he's inspired by, with really cool people and including, "The whole *Magic Pony* thing, which is really same time; that would be cool." ideal. I don't think I could

When he's not drawing, stop making stuff, whether Forrow is on or around people want to pay me or bikes. He works as a bike not is irrelevant."

Adrian's primary goal for the future is to be able to make illustration his sole focus. "I'd love to get to a point where it's full time," he says. With the promising concoction of his enthusiasm, talent and a network of like-minded support, something

"I'd like to have a Ferrari tells me that point is not so by next year...but I don't think far off. ▲



OTMART



ADRIANFORROW.COM



OFF THE MAP | ON THE VERGE | 65





# KOREA'S SWEETHEART

ILLUSTRATOR CLAIR JANG MAKES TIME FOR A QUICK, CROSS CONTINENTAL SKYPE CHAT WITH OTM TO DISCUSS HER WORK, ASPIRATIONS AND LONGING TO RETURN TO HER LONG LOST FRIEND: TORONTO.

BY NATALIE KAINE







► Born and raised in Korea, Clair lived in the Toronto area for a few years, four of which she spent at OCAD studying illustration. There, she honed her playful and child-like aesthetic and experienced living far away from home at a tender age. She continues her whimsical artwork back in Korea, for individual clients, but is also working with a collaboration of artists to create 'public art' in small towns to express local identity and communicate with residents. Although public art is understood differently in Canada, I'd let her paint on my house any day.

Natalie Kaine: How long have you been an illustrator; how did you get started?

Clair Jang: I don't know how I got started, but ever since I went to school for illustration, I

was always open to opportunities around me. My first commission work was three pieces for a local café called "Barista" in Korea where I often spent time during the summer break. I was excited when I had a chance to create work for those who needed it.

NK: How often do you work? How do you spend your spare time?

CJ: I work Monday to Friday at the company. On the weekends I do other things to give myself more freedom and to try to do something new and exciting. I try to relax for the whole day and not think of anything else; I hang out with friends to share my ideas and thoughts. Recently I became interested in looking at blogs to see what other people are doing. I am also making little dolls and flow-



ers using fabric and learning traditional Korean painting.

NK: How does your work change based on where you live?

CJ: My style of illustration is still progressing so I don't think I can say it's something particular, but I definitely think my colour schemes change based on where I live. I think the biggest difference is the way illustration is seen in different places based on the cultural differences and styles of illustration that art directors prefer. I think compared to Toronto, illustrations in Korea are more focused on children's books, educational use and the stationary market. Toronto seems more focused on editorial and concept illustration. I also think the inspiration I get

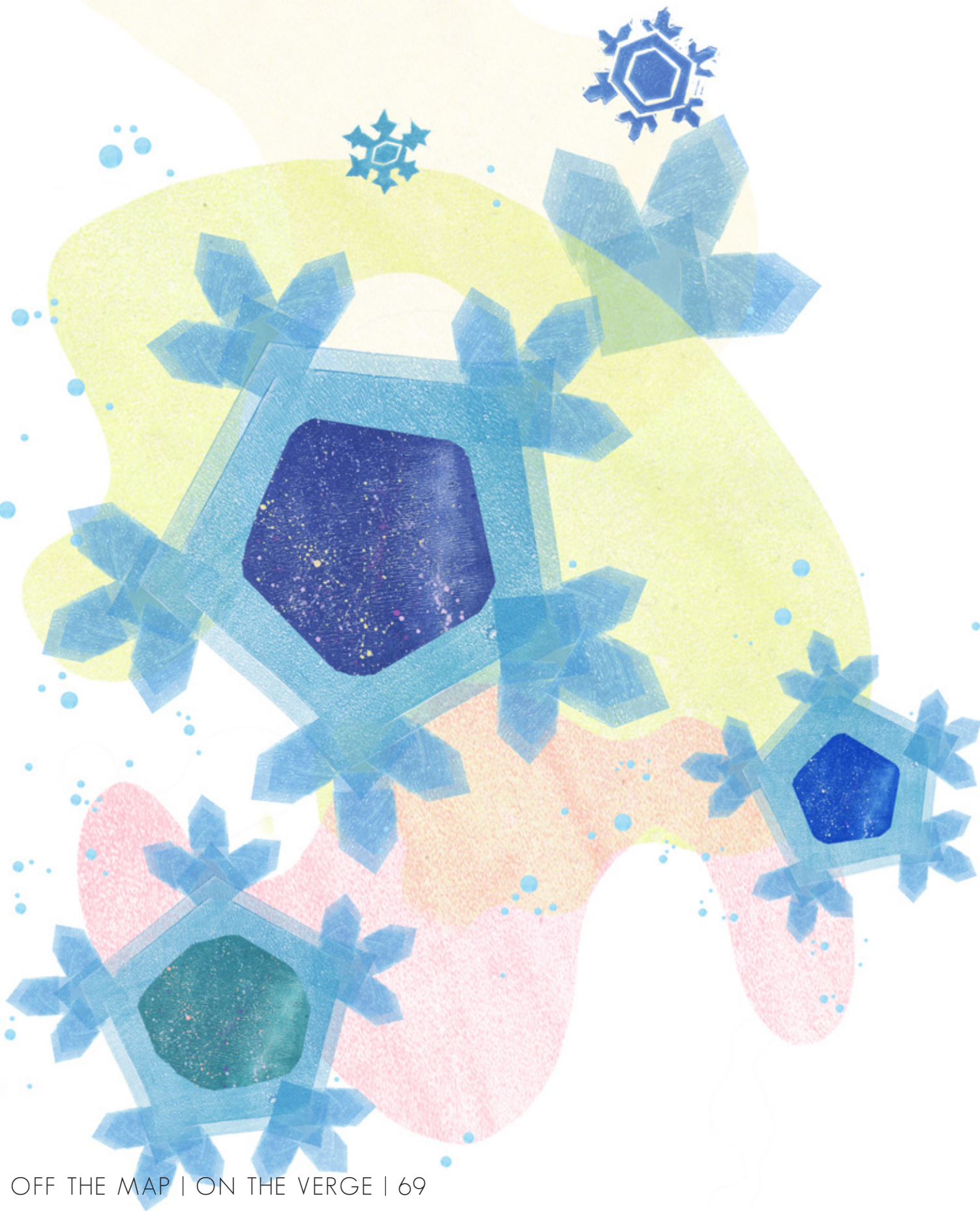
is different because people, lifestyles, cultural background, and interests are different in Toronto and Korea. I really miss the atmosphere of Toronto and I want to come back sometime soon. Being an illustrator is not easy in either Korea or Toronto, but I love the fact that no matter where I live, I'm able to illustrate.

NK: What are your influences? Where do your ideas come from?

CJ: I get inspiration from many random illustrators and artists. Some of them are Sam Weber, OLAF Hajek, Christopher Silas Neal, Chagall and Lee Soodong. I try to look at many artists' works to open my eyes. I also get inspired from passionate people. I get ideas from







relationships from the past or when I talk to people about something I am interested in; so mostly from memories, thoughts and daily life.

NK: What mediums do you work in? How has your style developed?

CJ: I used to use mixed media. I used acrylics, oil paint, water colours, print making; it all looked good on me. And then I scanned them into *Photoshop* to finalize the piece, because I like to collage to create my work. I also like the randomness of processing work by using computer programs; it fits my work style. I love to play with my images so I think *Photoshop* is a good tool. I love painting on wood because I like textures. My style of illustration is still progressing, but I am trying to use different ma-

NK: How do you see your career progressing in the future?

CJ: I hope I can get more illustration jobs and I want to publish my own book and children's book in the future. Of course, I would like to have more gallery shows with interesting artists and illustrators. I like the idea of creating a collective like *Team Macho*. I think being an illustrator is lonely sometimes so I think it would be nice to share thoughts and work together with others at the same place. It would be wonderful to collaborate with a fashion designer. I would like to try many different things and meet interesting people in the future. ◀







# RISE OF THE EMPIRE

VIDEO VIKINGS MIKE JUNEAU AND KYLE MCCREIGHT  
ARE TURNING THEIR HUMBLE EMPIRE INTO THE FUTURE.

BY KIMBERLY RUPNARAIN  
PHOTOGRAPHY BY BRENDAN SMYTH  
PHOTOGRAPHED AT THE OSSINGTON



If you walk into *The Ossington* on the second or fourth Wednesday of any given month, you're likely to be met with a few sights: patrons dancing on the small space in-between the venue's windows and long wooden bar, friends drinking a pint or two under the slightly creepy gaze of many stuffed, dead animals and the screening of *Humble Empire's* latest videos, in the dimly lit red room behind the curtained-off section of the bar.

Welcome to *HumbleMania*.

The event, which has featured special acoustic guest performances from the likes of Dave Monks, Allie Hughes and Maylee Todd, is just one of the ways *Humble Empire* creators, Mike Juneau and Kyle McCreight, have been sharing their work - including their ongoing original film series, *Live in Bellwoods*. The videos, which feature musical artists

performing against the backdrop of Toronto's Trinity Bellwoods Park, began when the pair moved into the neighbourhood.

"Trinity Bellwoods has a large role in inspiring Mike and I for any sort of creative project we take on," says McCreight. "For years, we lived footsteps from the park, and it's where we had a lot of our meetings."

Upon befriending each other in residence at Humber College, McCreight found that Juneau already had the beginnings of an empire in the works.

"I met Mike and he already had something going on called Human Empire," says McCreight. "He would make t-shirts and then he would give all the proceeds he made from them to homeless people."

After joining forces to continue the cause and undergo a slight name change, the friends moved in near Bellwoods and quickly







became inspired by the culture and community in the park while spending time there.

"It added a lot to the whole park," says Juneau. "It showed that people can be free, play music, do whatever they want. We saw it as an opportunity to invite friends to come and play music."

Since they first began documenting musicians in the stretch of land between Dundas and Queen St. W., the duo has focused on a simple, intimate style of capturing a performance. Crediting it to *La Blogothèque* and his takeaway shows, the videographers' main goal is to recreate the live experience.

"We want it to feel like it feels when you're standing there," says McCreight, "so we try to use basic, single feed audio, and shoot it so that it's not too jarring. It's almost like you can immerse yourself in the park."

Though the Bellwoods experience may be influenced specifically by *La Blogothèque*, both Juneau and McCreight cite

directors like *The Wrestler's* Darren Aronofsky, as a life-changing influence.

"There was one movie specifically that made me more serious about filmmaking as an art, and that was *Pi* by Darren Aronofsky," says McCreight. "That really made me want to learn more because there were a lot of styles that I had no idea about, and still, today I really have no clue."

With the addition of several official music videos to their name, including *Ruby Coast's* "Made to Change", most onlookers would have no clue that the pair didn't place too much emphasis on planning. "Made to Change", which features seamless transitions between birds and figure skaters against a stunning snowy backdrop, is a prime example of the pair's on-the-fly technique, done right.

"We thought we were just filming figure skaters, says Juneau, "We didn't know there were going to be birds - the combination happened to be better than I could have imagined."



"We got up there - it had just snowed the day before - and it was the most beautiful location," says McCreight. "It was perfect."

The images accompanying the music are indeed, serenely striking, and a testament to the importance of imagery alongside music.

"Immediately, if you're listening to something but you're seeing something you don't like to see, you're going to have a negative connotation to that song you hear," explains McCreight. "But if there's something visually stimulating, I think it helps to present the song the way the artist wants it presented."

"Or at least, open your mind," adds Juneau. "More distractions are taken away."

Make no mistake about it, Juneau and McCreight take their craft seriously. Their dedication to the details is evident in videos like *Tokyo Police Club's* "Wait Up", which earned them a nomination for the *MuchFact* Best Indie video

award at the 2011 *MMVAs*, and their newest video for *Dinosaur Bones'* "N.Y.E." The video showcases meticulous preparation, from the coordination of about 20 children in an old-school Cowboys and Indians battle scene, to working around the stubborn weather.

"We had a plan, but because of the lightning we had to change it," says McCreight. "We had a bunch of kids working so we couldn't have them out in the empty field."

"In those situations, you have to work with everything involved and pull it off," says Juneau. "I'd never worked with kids, I'd never been to the field and it wasn't until I got there that I knew what I was going to do."

The duo's passion for filmmaking doesn't stop with music videos. With the career models of directors like Aronofsky and David Fincher in mind, Juneau says music videos are just the first step in expanding their borders.



**"I THINK MORE  
THAN ANYTHING,  
WE NEED COMMUNITY."**





"The goal is to direct and write feature length movies and be better at directing," says Juneau, "but the bands we've worked with have inspired me to understand music videos as they can lead into more. I never want to stop doing music videos, but I'd love to direct features."

Knowing that film-like music videos such as Kanye West's 35-minute short for "Runaway", or the star-studded, 30-minute "Fight for Your Right: Revisited" video by the *Beastie Boys* are quickly gaining attention, the duo agrees that, "The future of albums will really evolve and include more than just music."

But even with their sights on the future, the *Humble Empire* creators remain present by grounding themselves in their community. With plans to revive their t-shirt making, the duo's appreciation for others is the foundation for its rising empire.

"People are what keep people alive," says McCreight. "I think more than anything, we need

community. It's easy to segregate everyone into certain groups, but at the end of the day we're all skin and bones and we need to support each other."

Juneau adds that the joy of doing something they love is only improved by being able to share it with others.

"If I hear a song, or see an image that I think is beautiful, I want to be able to share that with people. And if they enjoy it too, then that's the best reward."

And though Juneau and McCreight will always have their own interests, the pair is confident they'll continue their joint reign over *Humble Empire* together.

"We'll always have our own things, but we'll always work together. Maybe we'll have a dramatic breakup or something, someday" says Juneau with a laugh.

"But I'm sure we'll have a reunion," says McCreight.

Juneau agrees, "We'll definitely have a reunion." ▲



HEISTHEFUTURE.COM



# MATCH CUT

PHOTOGRAPHER AND FILMMAKER ANDREW TURSKI FUSES  
THE ART OF BOTH CRAFTS SMOOTHLY IN HIS CINEMATIC STYLE.

BY KIMBERLY RUPNARAIN  
PHOTOGRAPHY BY MATTHEW TAMMARO



► When Andrew Turski first stepped through Ryerson University's doors in 2007, it was to learn everything he could about taking photographs. Fast-forward to present day and Turski is not only leaving as a skilled photographer, but a featured filmmaker. Selected as one of 14 exhibits for Ryerson's *Meta 2011*, as well being featured in the school's *Maximum Exposure* show, Turski's seamless merge from photo into film has created a distinctive style, worthy of a double-take.

Kimberly Rupnarain: When did you begin exploring photography?

Andrew Turski: I did it for fun in high school, with a simple point-and-shoot camera. There was never really a distinct moment when I was like, 'I love photography,' it kind of just came naturally but I always liked digital art and describing myself visually.

KR: When did you realize you wanted to explore film?

AT: I took this media course in high school where I got to make a lot of short films and that's when I started to really enjoy it. I actually applied to Ryerson for film, but was waitlisted and instead, got into photography. I've always loved film, I've always wanted to do film - I just took a different path. I also thought creating a strong photographic background would be a way to stand out.

KR: How has photography influenced or helped your filmmaking?

AT: Lots of times in film, the focus is on the narrative. In photography, you set up every individual shot painstakingly. I kind of want to transition that into film by trying to construct every shot as if it was a photograph and then turning it into a motion picture.







KR: How important is the relationship between photo and film in your work?

AT: I find it interesting that people put this big barrier between the two media even though one kind of bleeds into the other. For me, they go hand-in-hand and that's what I try to emphasize in my work with stop-motion, or cinematic photography. When it comes to film, I find it important to have really good lighting and photography. My favourite films of all time have gorgeous cinematography.

KR: What are your favourite films?

AT: *Shawshank Redemption*, *No Country for Old Men*, I confess, *The Matrix* - which is actually a movie where they were highly collaborative with photography - *Life is Beautiful*, the list goes on and on.

KR: OTM loved your interactive film *Purge*, co-created by Moses

Eniojukan at Meta 2011. What was the creative process like?

AT: Moses and I met in third year when we took this professional elective and decided to work together on that class' major project. We created this stop-motion video called *The Way Out*, about a detective and it was pretty simple. After, we talked about it over the summer and decided to take it further in terms of production quality and interactivity. I insisted on a detective narrative, just because I've always been into film noir and mystery novels.

KR: So film noir is an inspiration, who or what else inspires you?

AT: After school I want to study cinematography, so one pairing I'm inspired watching is Christopher Nolan and his cinematographer Wally Pfister. For *Purge*, I loved watching a lot of old film noir movies. One of my favourite directors is Fritz Lang, an Austrian filmmaker who directed movies



like *Metropolis* and *M*, and also Alfred Hitchcock.

KR: How do you move from being inspired by something, to actually creating something?

AT: When I have an idea I internalize a lot of it, I don't go out and shoot right away. I think things over, sketch things out, write ideas down before I actually go with an idea. As I work, the idea constantly changes until it's finally perfected. *Purge* was something almost completely different at the beginning of the year compared to how it turned out.

KR: How has your work changed during your time at Ryerson?

AT: I remember at the end of first year, we got to look at the portfolios we submitted to get in and how horrible they were. There's only so much you can learn be-

fore you have to do your own thing. The first two years helped me grasp photography on a technical level and then I was able to produce imagery that I could see in my head before, but couldn't get to.

KR: You said you want to study cinematography, what are your plans for the future?

AT: We came up with more ideas for *Purge* as we were making it, so we could implement those, or maybe work on another interactive film. For photography, my final pieces were about motion and I still have models contacting me to be photographed so I think I'm going to do more of that project. I find it amusing and interesting - it's just really entertaining to do. Finally, I've been accepted to grad school in Prague for film, which is exciting because I really want to live in Europe. ◀









# When I grow-up, I want to be Kathleen Munroe.

THE MULTI-TALENTED ACTRESS IS TAKING OVER YOUR TELEVISION.

BY JASMINE CHORLEY FOSTER | PHOTOGRAPHY BY ADAM MOCO | MAKE UP BY LAURA TAVENIER



I spent my childhood dreaming of becoming an actor one day. I studied the actors in my favourite films, and I was never as thrilled as I was onstage. That dream has been replaced by others, but it will always have a piece of my heart as an abandoned desire. As I prepared for my interview with Kathleen Munroe, I became increasingly aware of this bittersweet former dream of mine, and increasingly inspired by a woman who has achieved it.

Kathleen's resume is nothing short of intimidating, and she is stunningly modest and a pleasure to work with. In her decade-long career, she has worked on *Durham County*, *Without A Trace*, and *CSI: New York*. In 2010 she received an ACTRA Award in the

category of Outstanding Female Performance for her role on *Flashpoint* in 2009.

Kathleen Marie Sammon Munroe grew up with her two brothers and her parents in downtown Hamilton, where her love of acting was fostered. When she was young, both her parents were beginning their careers and put her in all kinds of afterschool and weekend activities. She loved music, writing and theatre, and began to do little plays at around age five. By the time her years at high school came to an end, she found an agent and began auditioning.

Her first serious, professional role was on an MTV pilot. She described the stage-to-film learning curve as one of her greatest challenges. "I had to learn the language of film acting; it was totally new to me," she said. Interestingly









**"I COULD JUST IMAGINE A YOUNG VERSION OF MYSELF WATCHING AND SCREAMING 'OH MY GOD!' BUT I GOT OVER THE BRANDON WALSH THING QUICKLY."**



enough, the experience changed the way she acted. Adjusting to performing for a camera, she acted very "big". "It was the first time I had ever seen myself act," she said. In reaction to this, she then swung to the opposite end of the spectrum, becoming a very "small, boring actress for a while" before finding her footing in between the two extremes.

Kathleen's most recent role is that of Ali on *HBO Canada's Call Me Fitz*. Ali is a lawyer who "tries to keep her life together, but doesn't have much luck." It has been one of her favourite roles she says. "I love playing someone who tries so hard to be a good person, and just fails every time." Ali also happens to be in a tumultuous love/hate relationship with the lead character, Richard Fitzpatrick, played by Jason Priestly of *Beverly Hills, 90210* fame. She admitted to being a little star struck at first, especially when the time came for their first on-screen kiss. "I could just imagine a young version of myself watching and screaming 'Oh my God!' But I got over the Brandon Walsh thing quickly." She describes him as very funny in the part, and very different from his role on *90210*.

One of the many enviable things about a career in acting - aside from kissing the stars of one's childhood - is the periods of downtime between projects. Kathleen splits her work time and down time in and amongst Hamilton, Toronto, Montreal, and Los Angeles. In Toronto she hangs out around Ossington, Dundas West, and Queen West, and loves *Parts & Labour*, *Aunties and Uncles*, and the vintage shopping at *Penny Arcade*. Kathleen fills her down time by writing short fiction, making music, and photography.

Expect big things from this multi-talented Hamiltonian. You're definitely going to like them. ▲



[TWITTER.COM/KATHLEENMUNROE](https://twitter.com/KATHLEENMUNROE)



# SONGS YOU CAN'T LIVE WITHOUT

LUCAS SAMUELS KEEPS IT SIMPLE AND LETS THE  
MUSICIANS DO THE TALKING WITH THE ARTIST MIXTAPES.

BY CHELSEY BURNSIDE  
PHOTOGRAPHY BY BRENDAN SMYTH  
PHOTOGRAPHED AT COSMOS RECORDS



► When it comes to music, Lucas Samuels knows when to step back and let the artists do the talking. Though the blogger himself has an ear for up-and-comers that could rival that of big-name producers and an ever-expanding iTunes collection that eats away at his hard drive, his independent project *The Artist Mixtapes* lets musicians handpick the five songs they're loving lately and the three they can't live without. A regular contributor to *BlogTO*, *Sticky Magazine* and *Relix Magazine*, Samuels has slotted some time into his hectic schedule to regularly update *The Artist Mixtapes*, keeping music fans' melodic appetites whetted with the songs that are making their favourite artists click replay. Only started in February 2011, *The Artist Mixtapes* is already beginning to generate buzz in the indie music community - and among the artists themselves.

Chelsey Burnside: How did the idea come about to put together this style of blog?

**Lucas Samuels:** I was kind of sick of doing interviews with artists, to be honest. I was getting starstruck. I was interviewing a lot of my musical heroes and I fig-

ured this would be an easier way to do things. At the end of interviews I kind of sprung it upon people and asked, "Do you mind if you do this little additional exercise for me?" and a lot of them said, 'No problem.' I didn't think Sam Cohen, of *Yellowbirds*, was actually going to do it because I took up a lot of his time with the interview to begin with, but needless to say he shot me an email a couple of hours later and I was like, I think artists are really going to go for this.

CB: And where did you go from there?

**LS:** I figured if I had someone like Sam on board, if I started off with someone with that kind of indie cred, it would give me the right kind of momentum. I also have some buddies in the band *Mookie and the Loyalists*, so I knew I could get them on board no problem. It kind of just started snowballing - I figured that once I had a few, other artists would be inclined to do it. There are so many people out there with music blogs who are giving their opinions on music, and I just got bored of doing that. I was never trying to make a really successful blog, it's just something I was doing for fun to build up my writing and to find my voice that









started getting a little bit of attention.

CB: Is music journalism something you want to keep up in the future?

**LS:** I'm definitely going to keep it up - it's a great way for me to go see free concerts (laughs). As long as I do the write-ups for sites like *BlogTO* and *Sticky Magazine*, I get to go to the shows for free, which is nice. Keeps my budget in check.

CB: Has any artist ever listed one of their own songs as part of their mixtape?

**LS:** I don't think anyone's ballsy enough - I think it would be pretty funny if they did though. A bunch of the artists that I've featured are friends with each other, and I've definitely seen a few putting in their friends' new songs from their new albums... Either they're promoting each other or just really like each other's music. It's always nice to see though.

CB: Have there been any musicians that you've been particularly excited to interview?

**LS:** I was really, really happy when I got a mixtape from *The Barr Brothers*, because they're one of my favourite bands.

*Yellowbirds* was great too, because Sam's a super nice guy and the *Yellowbirds* project is incredible - it's one of my favourite albums. I've been listening to it nonstop. Another one I was really excited for was Joe Russo of *Furthur*, because he's playing with the guys from the *Grateful Dead*, and that's pretty crazy. Maybe one day I'll get the guys from the *Grateful Dead*. They're wicked old though (laughs).

CB: What would be your five-song Blogger Mixtape of songs you've been listening to lately?

**LS:** 1. *The Barr Brothers* - Old Mythologies  
2. *Fleet Foxes* - Bedouin Dress  
3. *Paul Simon* - Dazzling Blue  
4. *The Rural Alberta Advantage* - Under The Knife  
5. *Phosphorescent* - Nothing Was Stolen (Love Me Foolishly)

CB: And three songs you couldn't live without?

**LS:** 1. *The Slip* - Paper Birds  
2. *The Grateful Dead* - New Speedway Boogie  
3. *The Band* - Caledonia Mission ◀





[THEARTISTMIXTAPES.COM](http://THEARTISTMIXTAPES.COM)



# ONE WOMAN SHOW

---

BY LINDSEY MATHER | PHOTOGRAPHY BY DANIELLE SUZANNE





► It goes without saying that Danielle Dengerink lives and breathes style. There's her textile design career, her hand-dyed scarf business and her street-style blog *hellodenj* - not to mention the hundreds of tweets Dengerink sends out to keep her growing number of fans in the loop. Dengerink's professional life is a balancing act, one thing perfectly poised on top of another, yet she juggles it all with a grace that appears effortless.

Lindsey Mather: What drew you to textile design?

**Danielle Dengerink:** I was originally in drawing and painting in my first year at Ontario College of Art & Design and I thought, 'I like designing things and I like making things but I don't really want to make stuff just to hang on the wall.' So I switched into the Material Art and Design Program, focusing on Textile Design. I thought, 'I like clothes and I like to make things and I like to work with materials so maybe I should do that program!' That's pretty much how it happened and it was the silliest decision, but it was the best decision because it totally worked out.

LM: How do you make your textile designs?

**DD:** I paint or draw something first and then I transfer that to the computer. Even when it's something really simple, I like to give it that extra element of hand incorporation.

LM: Are there benefits to selling one of your scarves at *Bicyclette Boutique* rather than online?

**DD:** I find the tactile qualities of fabric are so much better in real life. It just makes you fall in love with it. It's harder to leave it there when you try it on.

LM: It must be nice to have a support group of small business owners in Toronto.

**DD:** Paige, the owner of *Bicyclette Boutique*, is so great because she's doing it all on her own and she knows the in's and out's now. Lauren, the designer behind *Lauren Elan Collections*, is doing the same. We can talk about our problems and our ideas.

LM: What are your favourite things to do in Toronto?

**DD:** I love going to the Beaches and walking along the boardwalk, and I love Ossington and vintage shopping. I also really like walking down the Queen West area and exploring all the independent boutiques along there.







LM: Who are your style inspirations?

**DD:** My sisters are a big part of my inspiration. We would always share our clothes and make outfits. Growing up, we were all essentially the same size so we always had three closets instead of one. We all have the same size feet too! We were always playing around a lot and just trying things out.

LM: What inspiration did you find while traveling through Europe?

**DD:** A lot of architecture. You see a lot of shapes like tiles on the floor or stained glass windows. There's a lot of ornateness in the buildings that you can take inspiration from; the shapes and the style they used. I always find that when you travel you are a lot more aware of your surroundings so you notice things you might not when you're at home.

LM: How do you think street-style shapes fashion?

**DD:** People can see real girls wearing trends; they can see how people interpret them rather than just seeing them on the runway or in editorials. That will still always have a place, but street-style brings fashion onto a level where people

feel more daring because they see other people doing those things that they dream of doing. They feel like they can do it too.

LM: What is it about fashion that drives you to keep going everyday?

**DD:** I love the way it feels to wear something that you absolutely love; it makes you feel so great. I love playing around with it. Sometimes I'll just make outfits up in my closet and I can't wait to wear them. It always pushes you to try different things and go outside your box.

LM: Do you ever get overwhelmed?

**DD:** Some days I do but I find it always works out. I always write lists because it keeps my head organized. Even if I have a long list, I know exactly what I need to do.

LM: Any advice you would give your younger self?

**DD:** Trust your own judgment. If you have a feeling about something, it's probably true. Do what you love. You know how they always say, 'If you do what you love you'll never work another day.' I feel like that. ◀





HELLODENJ.COM

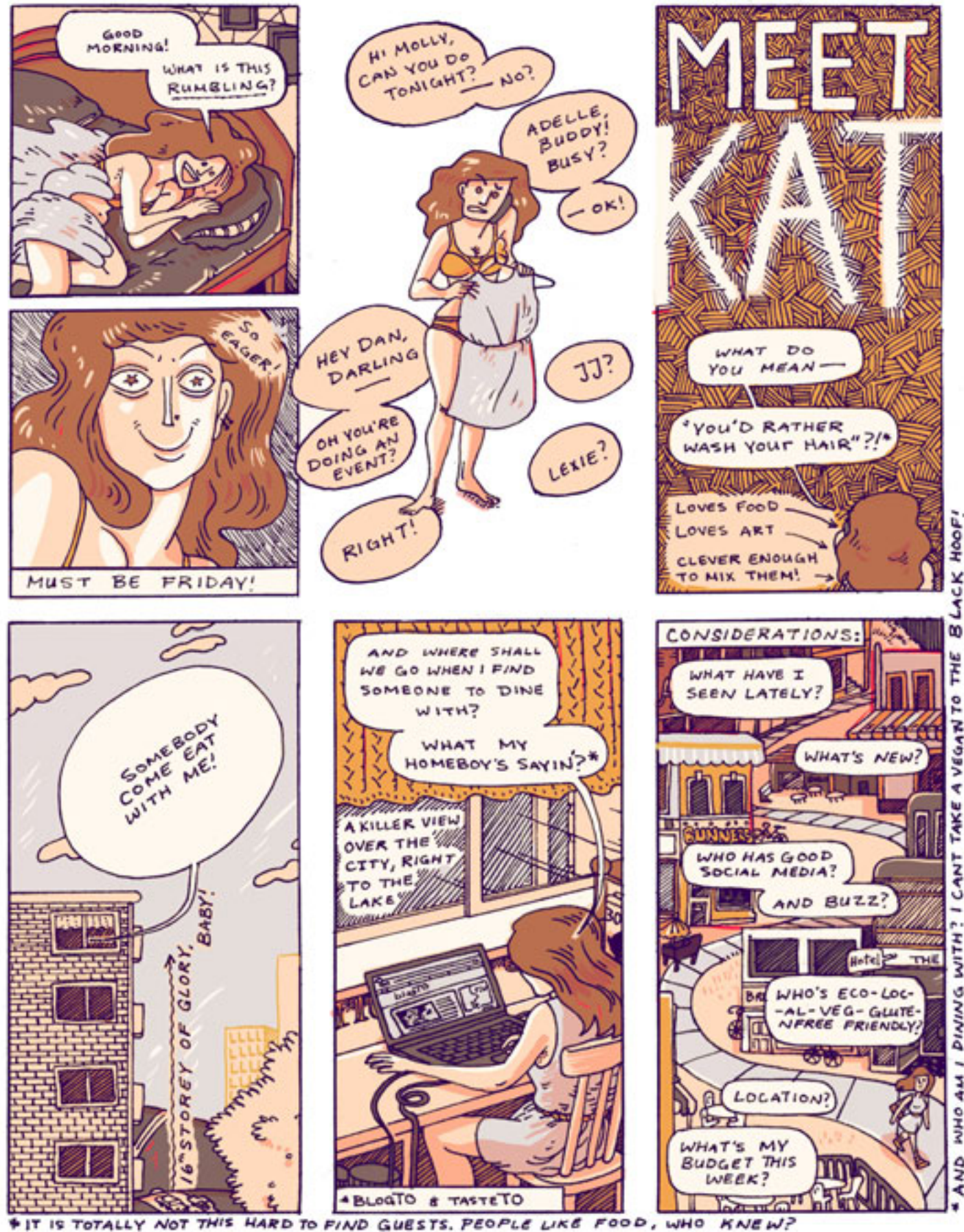


# DRAWING DINNER

BY REBECCA BURTON  
PHOTOGRAPHY BY TARA BARTOLINI  
MAKE UP BY NATALIE KAINE

RESTAURANTS BE WARNED - TORONTO ILLUSTRATOR AND BLOGGER  
KATHERINE VERHOEVEN IS BRINGING A SKETCHBOOK TO DINNER.





► She's eaten horse and even drawn about it, but this is just another week in the illustrative world of Katherine Verhoeven, who writes, critiques and illustrates her blog *Drawn and Devoured*. Every week Verhoeven picks a restaurant, grabs some friends, eats away then spends almost an entire day rehashing the meal on paper. We met up with the Torontonion illustrator in her self-proclaimed 'colourful' apartment, decked out in a collaboration of pieces done by herself, her roommate, or both collaboratively. She dished on how she got her start, tarot cards and the blog, all while we kept our feet off the ground after news her three-foot-long spotted python escaped over three weeks ago. Let's just say - she's bold.

Rebecca Burton: How did you get your start?

Katherine Verhoeven: It's kind of the typical story. As long as I can think of doing anything, I was drawing something. The hard part was to decide what I was going to study - fine art, sculpture, illustration. In the end, I had gotten into comic books as a kid so that leads more into illustration, in my mind. Scott Pilgrim, Maus, manga, superhero comics, like everyone else, were things I got into. I was really into reading comics

by French artist Moebius because he has a great visual style. I like the way comics are drawn but for storylines I am into anything based on fairytales and fantasy or old folklore.

RB: What type of comics have you done?

KV: I've done a range but recently the comics I have done are weird poems about one thing, but when I draw them they're not what I've written about at all. They make a lot less sense, actually, but they are really fun visuals. Right now I am doing a comic book/graphic novel that is a 25- page-long mix of cooking and slightly erotic art. I am planning to release it for the iPad or e-readers. I'm not sure if I want to print it yet, unless I choose to do print on demand. Still trying to figure out how I'm going to get it out there, but I have started drawing it. Hopefully I will have it drawn within the next two months.

RB: Is *Drawn & Devoured* your first and only blog?

KV: No, I do another blog called "TetradTarot." It's a group project with three other ladies who are illustrators (Lisa Vannin, Jesse Durham, Erin Ornstein). We're posting a tarot card a week to redesign a whole deck. It's a 16-month project.



Once it's done, we're planning to do a show of all the pieces and print out the deck, and do readings. It's going to be pretty cheesy and pretty funny. We're up to our tenth card so far, so it's pretty new.

RB: Where did the idea to blog come from?

KV: I met this girl Myra Phan who just started talking to me about all these projects she's doing and how starting projects is a great way to get recognized and work with the artist community. So then my mind went into hyperdrive. So I was like 'I need to start like 10 projects - what can I do?' The two first things I thought of were the food blog and the tarot blog. The tarot blog was easy because you can divide it into four suits, one for each illustrator, so it came quite naturally and is low maintainance.

RB: Why did you choose to write about food?

KV: It is all my mom's fault. She's a really good cook, and I inherited her love of food. But we lived in Kingston - it's not nearly as culturally diverse as Toronto. She was a great cook but she was

cooking pretty standard stuff. So then when I came to Toronto, I was eating really good Japanese food, Thai food, Ethiopian, and all this stuff I didn't even know existed. I really enjoy making food and eating food and finding new places around the city. It sort of made sense to try to combine that with illustration.

RB: How do you pick restaurants?

KV: I have a couple of criteria. I try to find newer places, usually that have opened within the last year or two. I try to find really different places. I think I did three Latin American restaurants in a row, so I won't do anymore of those for a very long time. I try to have a variety. I try to go to places that have a good vegetarian selection. I'm not a vegetarian but I think it's important to put an emphasis on that. Anyone who's trying to do something unique, or hit a new niche.

RB: Do you tell the restaurants about your blog?

KV: Not while I'm eating. I tell them afterwards when the blogs go up. I feel kind of weird saying, "Hey, I'm a blogger." I don't like doing it. I like going in to







see how they treat anybody no matter what and take my notes on that. It's probably pretty obvious what I'm doing anyhow; I have a camera and a notebook on the table.

RB: What responses have you received?

KV: I've done two bad reviews and they don't usually write back. But I have done a couple lukewarm and a few great reviews where I've heard back from people. There is a place down my street called 'Merry Berry' that makes the nicest provincial French cuisine, though I gave them a lukewarm review at the time. I heard a response from that owner saying that he found the blog really honest and he really liked the illustrations. It was nice.

RB: How do you capture the look of the food?

KV: When I did the 'Merry Berry' review, I was drawing it while I was there and the food was getting cold and I barely ordered anything. I ended up having to do these really quick drawings that were not my best. Now I usually take one picture so I can remember the colours or perhaps if there was a garnish. I'm not a realistic

artist so it usually ends up not looking like the picture at all.

RB: Describe the process of the blog.

KV: I only do one post per week because between posts I need to find people that are available and go to a restaurant (which is the more simple part - you go, you eat and enjoy yourself). I do the actual illustrations sometime between Sunday and Tuesday and the blog always goes up on Tuesday. It takes the better part of an entire day depending on how big it is. I have one coming up where I went to a Tapas place and tried about 10 different things, so it's going to take me forever to draw. Each illustration takes about five hours.

RB: What other work would you like to do?

KV: I am looking at magazines and editorials. What you would see in newspapers or the Walrus or the New Yorker. It's normally conceptual stuff where you have a complicated theme to interpret. It's challenging and it's fun, which is why I want to do it. Right now it seems sensible to jump from the food blog to doing food illustrations as well, of course. ◀



**[DRAWNANDDEVoured.BLOGSPOT.COM](http://DRAWNANDDEVoured.BLOGSPOT.COM)**



# SELF MADE

THE BUSY MAN BEHIND  
WE ARE BUSY BODIES.

BY AMANDA CUDAH  
PHOTOGRAPHY BY JALANI MORGAN



► Eric Warner's ideology is this: he wants to always be learning, always be challenging himself and always have fun in the process. By independently starting up a record label and management company by the name of *We Are Busy Bodies*, he has not only been able to live by that ideology, but he's also made himself a staple in Toronto's music community.

Amanda Cuda: Can you tell us a bit about *We Are Busy Bodies*?

**Eric Warner:** It started in the format that it is now in 2005. Prior to that it existed, and still sort of does, as a concert promotion entity, but the name was different. The label, by the end of 2011, will have about 40 releases out for bands from all over the world. I primarily release vinyl, and I do everything, for the most part, in limited release. I want to have fun with everything I release and I want to make it some-

thing that I would be interested in purchasing. Everything or everyone I release are friends of mine. It works out very nicely in that sense because I get to work with people that I respect and value as friends and also for their music and their creative process. On the management side, I manage a rotating cast of bands. Right now I manage *DD/MM/YYYY*, *METZ*, *Meligrove Band*, *Forest City Lovers*, *Doldrums* and *By Divine Right*. I ran the Over The Top festival for eight years, and then everything kind of evolved.

AC: With all of the stuff that you do, how do you think it reflects what's going on in music in Toronto?

**EW:** Well, some of the bands that I release are, of course, Toronto-based, and there are so many incredible, amazing bands that are in Toronto. It's just amazing to see how vibrant a music community











it is. *METZ*, who I've released three 7"s for, are on the brink of something really big; I think that they're going to definitely have the world's attention in a matter of months, once their full-length record is done. For every genre there's something interesting going on in Toronto and I think that's very wonderful because it shows how artists from Toronto and southern Ontario can have an impact on a much larger level, be it national or internationally.

AC: Is there any one particular accomplishment that you're most proud of?

**EW:** I don't think there's one specific thing. I've been able to have a lot of fun and I've taken a lot from different experiences. I would have never thought that I'd be able to travel the world for music and marketing. To be able to put out records and to be able to involve myself in furthering someone's career in even the smallest way is amazing. Last

year I wanted to see what I could get away with in life. So I had an art show, I started doing stand-up comedy, I started a band that I never thought would play more than a show and all those things went well. So I don't have one thing that I can say I've accomplished and look back proudly on. I'd like to say there's a lot of things.

AC: Is there anything big that's coming up in the near future for you?

**EW:** This year there's a full 7" series for bands all over the world. It's not genre-specific and all the copies of the records are limited to between 100 and 200 records. Besides that, I'm releasing a full-length record for *Mayor McCa* - that's the biggest release in terms of a full-length record with a full campaign behind it. I'm trying to get through this year because this is my most ambitious year yet with 15 records. So, one step at a time. ◀



**WEAREBUSYBODIES.COM**



# DIEPO Duo

INSPIRED BY CARTOONS,  
COLOUR PALATES AND VINTAGE LINGERIE,  
KRISTIN POON AND JUSTINE DIENER  
FUSE DAYWEAR AND SHAPE-WEAR.

BY BRONTE MARTIN  
PHOTOGRAPHY BY ADAM MOCO  
MAKE UP BY NATALIE KAINÉ



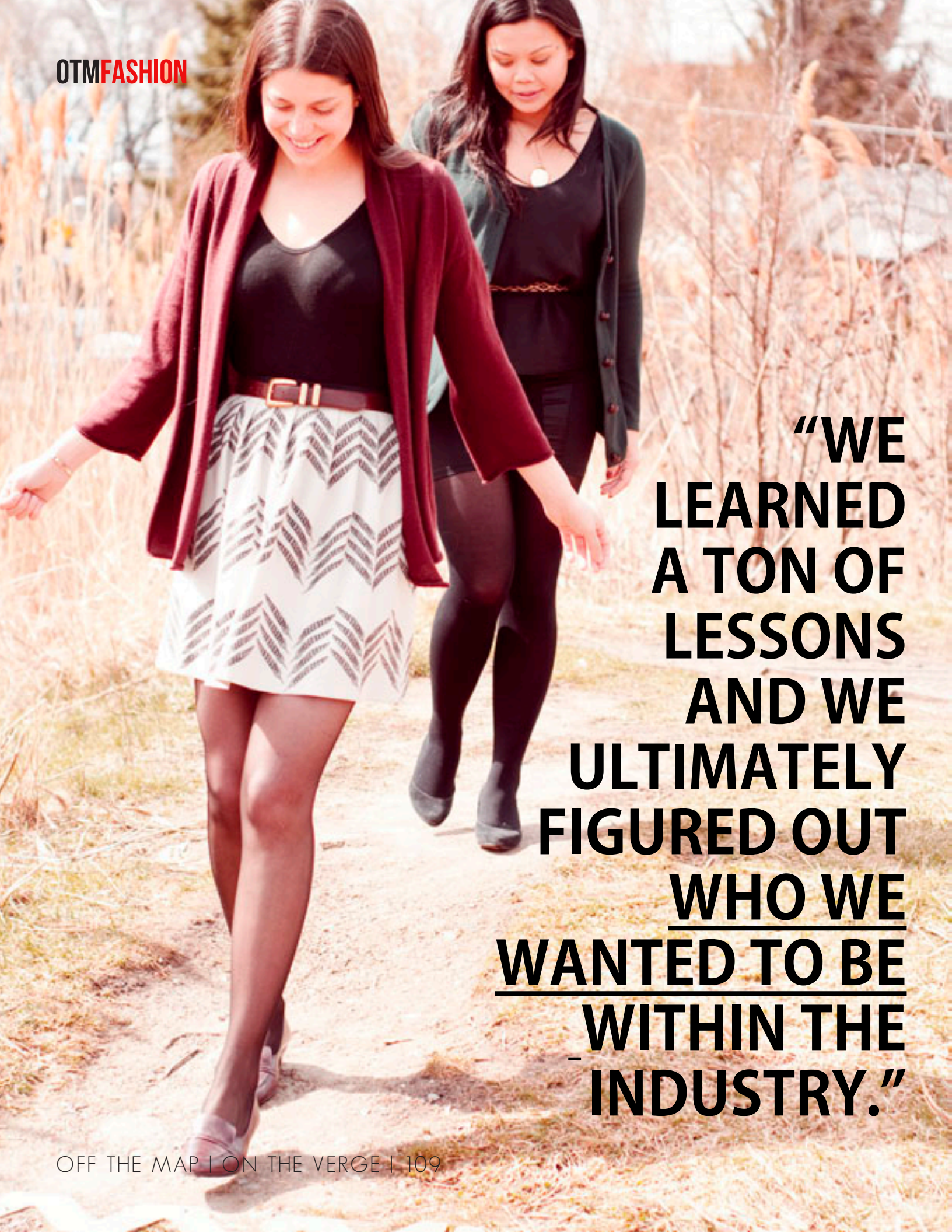
**D**iepo: a blend of sporty aesthetic and clean, tailored lines compiled by two recent fashion design graduates. On the outside, the collaborative pair of Justine Diener and Kristin Poon seems to contrast but the two share identical interests. After Kristin graduated from the University of Western Ontario with a degree in Kinesiology, she decided to pursue another degree, heading to Ryerson University for the Fashion Design program to follow her true passion. "In first year, I only had friends who were in the Communications program and I was like, 'Who am I going to talk to?'" explains Kristin, with a laugh. "Then I saw Justine and thought, 'That lady looks like a secretary; I think she would make a good friend!'"

It was there that it all began. A love for vintage lingerie influenced both of the young go-getters to dive into the hard-to-crack world of fashion design, but that's not all that inspired them to produce such versatile pieces. The shape wear was made with a certain customer in mind, "For those girls who wear Spanx and end up going home with a guy and are wearing nude Spanx...it's just not cute," they laughed. Being big believers that women should feel beautiful on a daily basis, Kristin and Justine also think that, "It's sexier to be covered up; it's more glamorous." For *Diepo's* Fall/Winter 2011 collection, adaptability was important as most pieces that rocked the runway could be worn with a blazer, a skirt, layered or on their own.

When it comes to the designing process, a specific regime is followed. "We love classic silhouettes, childhood memories and film," begins Justine. "From there, we collect







**“WE  
LEARNED  
A TON OF  
LESSONS  
AND WE  
ULTIMATELY  
FIGURED OUT  
WHO WE  
WANTED TO BE  
WITHIN THE  
INDUSTRY.”**

images to make a mood board and things take off from there!” References to film are where Justine’s father, a former filmmaker, comes in. “He’s always been my go-to guy for movies. I’ll call him with an idea that I want to see visually and he’ll list for me a bunch I should check out,” she admits.

Although sometimes their individual takes on the garments varies drastically, Justine believes this is what makes *Diepo* so luxurious. “We come up with ideas together that we never would have on our own. It’s a blend of, ‘I have this detail and you have that detail,’ and we incorporate the separate ideas to create one unified piece.”

The garments are nothing short of exquisite but still remain gentle - and this has not gone unnoticed. The two have received an extremely impressive response from the public, especially in the last couple of seasons. “I would say our turning point was when we did *TFI New Labels*,” explains Kristin. “We learned a ton of lessons and we ultimately figured out who we

wanted to be within the industry.” *Diepo* has been seen on the runways of *Alternative Fashion Week* and *Fall/Winter LG Fashion Week* of 2011. Looking back at their small Spring/Summer 2011 collection, regrets are non-existent and a feeling of pride surfaces. “It was a really good example of what defines *Diepo* as a brand, so it made us really proud,” exclaims Justine flashing a smile.

Designing clothing isn’t all fun and games, and this lesson has been learned. In order to make *Diepo* a sustainable business, a lot of hard work and determination is needed, which Justine and Kristin have in spades. Justine works two shifts a week as a waitress at night while the two balance studio-time, sewing their own products and keeping up with the demands of owning their own fashion label. Together, Justine and Kristin constantly overcome obstacles and see it all as a learning experience. “We’ve gone through those times where we have doubted ourselves. I remember thinking to myself, ‘Are



we actually good at this?’ ” answers Kristin. “But that’s why it’s so great to have each other, so if I have concerns, Kristin will reassure me and vice versa,” finishes Justine. They also help each other through what they call “post-show depression” and the daunting matter of the financial aspect of the business.

With such a competitive industry, the *Diepo* girls realize that starting out as an independent company does not promise a steady income, but they cut costs wherever possible to make up for it. “We make all of our own samples, not only because we can’t necessarily afford for someone else to do it for us, but because we’re perfectionists,” reveals Justine, “That’s a huge part of the process for us. I love having that control.”

As they still have their whole lives ahead of them, the *Diepo* designers have had an incredible kick-start into the industry, which

can only take off from here. Their collections can already be found in *Rac Boutique* in Yorkville, *jacflash* and *Robber*, but they are looking to expand across the pond. “Our large goal is to sell internationally and have a beautiful, bigger studio with a warm atmosphere. Canada is such an amazing market but our next step is to explore new perimeters that include the US and hopefully Europe,” explains Kristin.

The driven designers finish each other’s sentences and have made quite the name for themselves in the short span of four years. Fortune and fame are not specific aspirations for both of them, but being able to pay their rent and live comfortably is what they’re aiming for. “I never thought I’d want to have my own business, but now that I do, it’s kind of addictive,” finishes Justine. *Diepo* is a living and breathing lovechild of an unexpected match-up, and damn does it work. ▲





**DIEPO.CA**



# LONG-TERM RELATIONSHIP

BY LINDSEY MATHER  
PHOTOGRAPHY BY MATTHEW TAMMARO



► When you discover the brand 18 Waits, you can't help but think each piece is meant just for you. You and each garment or accessory are designed to last a lifetime together. As the season's trends come and go, there is no need to stray from each other, because each piece manages to stay absolutely relevant. Co-owner Daniel Torjman reveals the secrets behind 18 Waits' happy marriage of style and longevity.

Lindsey Mather: Describe the lifestyle of 18 Waits.

Daniel Torjman: We don't just create clothing; we design jewelry, we design accessories. What I'd like to do is get into small furniture and household pieces. I don't just view 18 Waits as one thing. It's not just a clothing brand. It's something that every season we try to expand on, but eventually, when we really start getting there, it's a much broader idea of style and aesthetic. It rings true with the artists, photographers, and musicians we collaborate with. It goes beyond simply a shirt or pair of pants.

LM: Why do you love fashion?

DT: It's not strictly about fashion; it's more about styling, art and creative collaboration. That's what I really love about being in this industry. In this day and age, everything in the creative field is interconnected. I've always had a very keen interest in music, magazines, photography, art and clothing. It allows me to work within all those realms whether through a photo-shoot, styling with musicians or creating new pieces of clothing or jewelry. It's a good outlet for me to be able to touch on the things I enjoy.

LM: What do you love about Toronto?

DT: It's incredibly multicultural. You see a great diversity and many walks of life. Also, music is such an integral part of my life, and therefore of 18 Waits, and there's terrific music here. I used to dislike Toronto, but in the past five years, it's really found its voice and it's only continuing to do so.

LM: Tell us more about your careful attention to detail in each collection.











DT: There two types of detail: structural and design. I think for something to be a really great piece it has to have a good balance of both. Where you put rivets, where you put stitches and seams can affect durability, wearability and longevity. We're not the brand that's going to make a shirt or pair of pants that looks great but that you'll only be able to wear twice. Our pieces aren't meant to be fad-ish or go out of style. It has to work structurally, but in terms of design details, everything is considered as well. It's exhaustive. A button that works for one shirt won't work for another. It's not a detail that's necessary, but for us it is.

LM: What's the story behind your antler accessories?

DT: We produce everything in Canada other than our antler pieces. Our antler pieces are made by a 65-year-old man in Kentucky. He lives in a town of 340 people; it's tiny. He walks along his property in the woods and finds these shed deer antlers. He collects them and makes items for us in his barn with his bare hands.

LM: Who shops at 18 Waits?

DT: I think that it's people who get the idea of a well-made garment. There are a lot of people who go to a store and say, "These pants look really cool but they're \$250; that's outrageous to me." And that's the end of that. And then you get another customer who comes in and says, "Wow, these pants are gorgeous and they're \$250; that makes sense." A well-educated customer will know that they not only like a pair of pants like this, but they'll have them for years and years. It's not a fleeting style. There's not going to be tears after a few wears. Our demographic is well versed in style. Not necessarily fashion, but style.

LM: How have you grown as a designer since the beginning of 18 Waits?

DT: Every new item we try to produce is a learning experience. You find out what's doable and what's not, and what's feasible and what's not. Just because it's doable doesn't mean it's feasible. I'll have something that looks and works perfectly in my head but trying to convey that into reality is a challenge. That's a constant struggle, but in a good way. ◀









# HANDLE WITH CARE

BY LINDSEY MATHER

PHOTOGRAPHY BY JACLYN LOCKE | STYLIST CARLA POIRIER

HAIR SHAWNA NEGGERS | MAKE UP NATALIE BLOUIN



► Jacqueline Lane is the owner and designer behind *maude & colette* jewelry. The collection showcases timeless pieces that are the perfect decoration for any occasion. Each piece is crafted by hand and meant to embody the human networks that make us who we are. Lane opens up about what jewelry means to her.

Lindsey Mather: What do you love about creating jewelry?

**Jacqueline Lane:** I find it relaxing, it's calming. I love using my hands. I love the process of it - taking it from a two-dimensional drawing and, two weeks to month later, you're wearing that drawing as a 3D piece and it's all sparkly and shiny.

LM: When did you first start making jewelry?

**JL:** It all started in grade two; I was really into seed beads and making

friendship bracelets with embroidery thread. I was always making jewelry. It obviously started off in a totally different spot but it's something I've always been doing. Maybe in grade five, I found a bead store and I used precious stones and silver chains to make Christmas gifts for friends and family.

LM: What inspired the "love knot" design?

**JL:** The knot was the first piece that launched my collection. I sell a bunch of them monthly. I was playing around with wax to cast and I was trying to make something for my boyfriend. I noticed that one of the knots that I was forming looked like a heart and I thought, "love knot." I thought I invented the love knot, but it turns out I didn't. It has history and an awesome meaning behind it. It was a happy accident, to be honest. Each of the love knots together makes one love knot. I ac-







tually created it originally to be a contemporary, modern day friendship bracelet or necklace.

LM: Describe your jewelry collection.

**JL:** I want it to be something you can wear infinitely. It's not going to distract from your outfit. It's not meant to be the showstopper, statement piece. I didn't want it to be something that is overly trendy and popular one season. I wanted it to transcend seasons and be able to last. I wanted to create pieces you would want to wear forever. It's understated and has a classic feel to it but there's a hint of contemporary fashion without being too loud.

LM: What are the pieces of jewelry you never take off?

**JL:** I made the very first prototype love knot; I wear it everyday. It's smaller than the ones I sell and it's a little bit wonky; it has tons of imperfections. I really like it; I hold it near and dear. I also wear these bracelets that family members bought me

in France and New York. They are just really simple silver bracelets. I didn't make them but I love them.

LM: How does your Tumblr tie in with *maude & colette*?

**JL:** I try to put stuff that might relate in some way or another to *maude & colette* for whatever reason. Sometimes, I think it's really out there, but in my brain it relates. I did a post recently about surfing, the nostalgia of it. I think I'm inspired by it so I threw it up there; I post about whatever I think is cool.

LM: What do you love most about Toronto?

**JL:** I've travelled to a variety of cities around the world. Concerning Toronto - as much as I love Europe, New York, and the west coast of Canada and the United States - I always find myself happy to be home. I find Toronto is really special. It's young. We don't have the history that anybody else has yet but we'll get there. It's just comfortable; I find it's friendly and there's



something for everybody.

LM: What lessons have you learned as a businesswoman?

**JL:** Always go the extra hour or distance. You'll never regret putting the extra time and care into something. And, just always be nice. Always say thank you. Always respect people and be thankful for the people who are supporting you, no matter on what level. I think that's really important.

LM: The name of your line is unique. What was it inspired by?

**JL:** The names Maude and Colette are actually the first names of both my grandmothers. Maude is the grandmother from my father's side and Colette is from my mothers. I really did not want to use my own name, but wanted to have some sort of personal connection - so when I stumbled across *maude & colette* as the name of my jewel-

ry line, it just felt really great. I've told both my grandmothers about this and they seemed pretty impressed - Colette wears one of my love knots every time I see her - it's pretty cute.

LM: What's the story behind the *maude & colette* logo?

**JL:** It's meant to be an abstract representation of a stone or a gem. It also represents, in a very abstract way, connections. The many paths, channels, and connections I felt jewelry had the ability to create between people. Jewelry is one of those things I found, through research, is gifted a lot. Or if you buy it for yourself it's a special thing, more so than a t-shirt or shoes. Jewelry is something that is passed down through generations; for example, I have my great-grandmother's brooch. Jewelry just allows connections to be made and kept. ◀





MAUDEANDCOLETTE.COM





# THE THREE TASTEMAKERS OF THRIFT

BY PATRICIA MONTLE | PHOTOGRAPHY BY JALANI MORGAN



Tucked away in a tiny, non-descript coffee shop on the outskirts of Toronto's vintage shopping Mecca, Kensington Market, I meet the three masterminds behind a new concept sweeping Toronto's fashion scene - *The Art of Reuse* or *Interim*.

It's clear from the moment I slide my way into the booth directly facing them, that these boys know a thing or two about style. Sean Brown, the ring leader (a.k.a. brand manager), is decked out in a camo hat, vintage *Levi's* jean jacket, a fascinating wood carved Navajo Indian necklace and one of his favourite finds. "Bean boots,"

he says with an endearing gap-toothed smile, as he raises his foot up to show me - just like a kid during show and tell. His second in command, Mr. Courtney Eastman, is dressed a little more casually for this meet-'n-greet in a white *Su-*

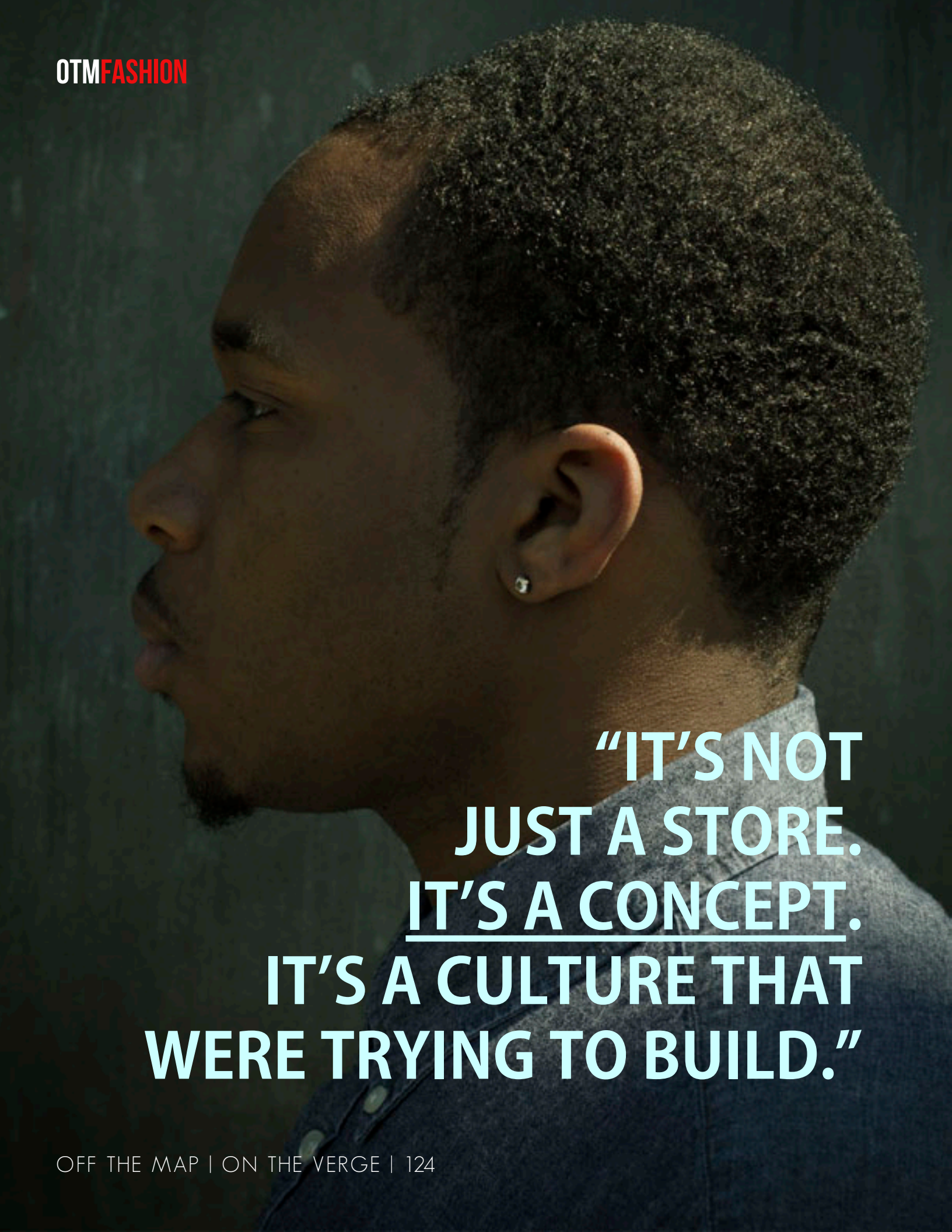
*preme* trucker hat and grey vintage *Lafayette* hooded sweatshirt, but manages to pull this particular look off with an air of confidence and swagger unmatched by most. The third member, with the name of Othello Grey, is running late from his current day job - no, not as a soap star - but as a salesperson in a retail outlet (the same goes for the other two). When he finally arrives, he too is dressed to impress.

Sipping from their coffees, it's hard not to feel a certain aura of excitement surrounding them; an eagerness to share their concept - more importantly - their dream. Or maybe that's just the caffeine. Either way, it's contagious. And I can't wait to learn more.

"Today it's been approximately one year and four months since we opened the first pop-up shop," says Brown, which was held in Toronto's Junction neighborhood at *SMASH* boutique. This was a very







**“IT’S NOT  
JUST A STORE.  
IT’S A CONCEPT.  
IT’S A CULTURE THAT  
WERE TRYING TO BUILD.”**

strategic choice for the trio, as it set the perfect back-drop for not only the brand’s overall vision and esthetic but helped to further emphasize the concept of Interim. “It was a perfect partnership,” explains Eastman. The shop, which sells things like salvaged furniture and art, speaks to the *Art of Re-use*’s idea of taking something old and making it new again. “Continuing the story,” interjects Brown. In their case, that something old happens to be fashion. ‘Thrift’ fashion, to be specific. Not to be mistaken with ‘vintage’, the guys are quick to clarify. “Vintage is more of a novelty item, something taken from a specific era or time,” Brown clarifies, “Whereas ‘thrift’ shopping finds could be items that are still available in current stores, maybe that have only been worn once or twice and end up at your local *Value Village* or *Salvation Army* for a fraction of the cost.”

When asked what sparked his interest in thrift shopping specifically, Brown had a rather interesting anecdote to tell regarding

an ex-girlfriend, her stepfather and an eye-opening shopping experience. “You know, he was just a really well dressed cat, always wearing dapper suits. So one day I decided to ask him where he got them...that’s when he asked me if I was prepared to get a little dirty...” The following weekend, on a fateful day in 2004 – with their sleeves rolled up – the two arrived at a little-known thrift store in Toronto’s west end called St. Vincent de Paul. Scouring rack upon rack of clothing, Brown stumbled upon some amazing brands like *PORTS International*, *Ralph Lauren* and *London Fog* for mere pennies in comparison to what these high-end brands usually cost. He immediately knew he was hooked.

Since that day, Brown and his two counterparts have made it their sworn duty to spread their knowledge of carefully selected thrift finds to the masses. Having started in Toronto with their first three immaculately curated (and highly successful) pop-up shops, one might ask, ‘Where is their



next stop?’ Brooklyn, NY – with the *Art of Reuse*’s new theme or “story” entitled “Coming to America” happening sometime during New York Fashion Week in September of this year.

Using promotional tools like the *Art of Reuse*’s ‘thriftcasts’ – a play on the podcast, clever-one, guys; hand-written postcards to clients; promotional videos; and their soon-to-be-released *Art of Reuse Magazine*, a tastemaker’s guide to thrift shopping (thrift shopping beginners, rejoice!), they hope to educate the public on the benefits of thrift shopping while continuing to expand their brand. They hope to put a stop to mass consumerism. “Why buy an acrylic sweater at *H&M*, when you can get pure-virgin wool for half the price?” Brown says, shaking his head. They’ve even spoken at a couple local high schools and *Boys and Girls Clubs* about the benefits of thrift shopping and how we shouldn’t just buy what the various ads in magazines tell us to; we should be individual, create an individual image for ourselves. What a wonderful and positive message for the youth of today and, well heck, everyone for that matter.

“It’s not just a store. It’s a concept. It’s a culture that we’re trying to build,” says Grey, and to me, it feels like just that: a brilliant idea with loads of room for growth and at its heart a wonderful message for not only Toronto, but the world at large.

As I leave the coffee-shop and walk-away from the interview I catch a reflection of myself smiling back from the glass of a boutique window and for the first time it’s not because of what’s in the display that’s caught my eye; it’s that I see myself in all its individuality. And for a split-second, I feel a little bit of hope for humanity. ▲







**THEARTOFREUSE.CA**



## A woman with long, wavy blonde hair is shown from the chest up, looking slightly upwards and to the right. She is wearing several colorful bangles on her left wrist. The background is a soft, out-of-focus grey. Overlaid on the left side of the image is the text "MODEL MOMENTUM" in large, pink, sans-serif capital letters. The word "MODEL" is solid pink, while "MOMENTUM" is outlined in pink.

BY NATALIE KAINE | PHOTOGRAPHY BY CORY VANDERPLOEG  
HAIR MATTHEW COLLINS | MAKE UP NATALIE KAINE | STYLIST HEIDI ONDRUSEK





top American Apparel,  
shorts Vintage,  
bracelets Lauren Elan Collection

She may be an absurdly pretty, bubbly blonde but she's no high school cliché from a teen drama. *FORD* model Jess seems strangely mature and articulate for her tender age. Perhaps this comes with balancing so many considerable commitments. Along with being a successful model (having done campaigns for *Bluenotes*, *Old Navy* and several lookbooks for designers), Jess is also a competitive track and field athlete, a high school student and a soon-to-be fashion show director. She arrives at the cover shoot, perky and smiley, with a very supportive mother in tow.

At first, she was scouted while modelling in her high school fashion show in 2009 by an agent at *Elite*. "They weren't interested in signing me at that time, I had my braces on and I was too young. The agent I was working with transferred to *FORD* so I followed her there and got signed the day I went in," she explains. That was August of 2010. Since then she's done a bit of everything, but especially likes being part of videos. "They are really fun, well everything's fun, but I've done three videos, and everything's so fluid, it keeps moving, and everything's documented."

Although this season she missed the week of castings while on vacation, she hopes to walk in more runway shows in Toronto fashion week in the future. "It's such an adrenaline rush, you're there three hours early and you're on for like 30 seconds. The energy back there is amazing."

It wasn't hard to tell that she is an athlete. While some models seem a tad noodley, with their endless slender limbs, Jess has some serious lean muscle, which she admits she gets a lot of comments about. "I'm always the biggest one," she laughs, "I weigh a lot more than I look because of muscle; everyone's always surprised."

With legs seemingly up to my shoulders, it's easy to imagine why Jess is so good at track and field. She is part of the University of Toronto Track club, which she started in 2006. She currently trains there for 8 hours a week and specializes in High Jump, 400 metre sprint and 400 metre hurdles. "High jump is just the fun and relaxing one, I go, I jump, I do my thing," she says completely seriously. Heaving my body over a dauntingly





top American Apparel,  
shorts Alwear,  
belt Vintage,  
bracelets Stylist Own



lofty bar seems anything but relaxing to me.

With summer comes many track competitions for Jess. "I'll be going to OFSAA, Youth Nationals in August; I'm trying really hard to go to world youths in France, if not I'll go to Junior Nationals," she says excitedly.

Track is not her only passion. She has been involved in her school fashion show every year and loves it. It's a big high school and a "pretty big deal" that usually raises \$25 000 for charity. She has been selected to be next year's director (a.k.a. the big cheese of the event.) "It's a huge honour for me. It's going to be absolutely crazy and a ton of work but I'm really excited," she smiles.

Although we joke about the tedious 'model' question, 'How would you describe your style?' she seems to have a good answer. "I really love walking around Kensington and finding cool vintage pieces; *Value Village* and *Goodwill* can also be great. I'm obsessed with jewelry, especially antique. But on an everyday basis at school, I'm just a jeans and *Converse* kind of girl. But I love, love, love to dress up when I get the chance."

On the subject of Toronto, Jess names the island as one of her favourite spots. "I love Centre Island. It's a little town, it feels like you're not in Toronto, everything seems so funny." She also loves awkward humour (*Modern Family* and *The Office*), having fun with friends (which she somehow has time for) and finding places in the city that she's never been before.

Juggling her responsibilities seems rather stressful but it appears that she's very level-headed about it, "I have to stay on top of my work and talk to my teachers; my mom's rule is that school comes first, track comes second, and modelling is third." She explains that she's had to make a lot of sacrifices but it's totally worth it to be so involved in the things that she loves.

"Fashion and modelling is such a great outlet for creativity. I'm a very creative person but I've never been artist. I can't draw or paint, but I do love tie dye," she laughs. "Modelling allows me to be creative and artistic at the same time and I'm grateful I can be a part of it." ▲

jacket H&M,  
bikini top H&M,  
bikini brief Spanx,  
necklace Lauren Elan Collections,  
bracelet Stylist Own,  
shoes Betsey Johnson





**“I’LL BE GOING TO OFSAA,  
YOUTH NATIONALS IN AUGUST;  
I’M TRYING REALLY HARD TO GO TO  
WORLD YOUTHS IN FRANCE,  
IF NOT I’LL GO TO JUNIOR NATIONALS.”**



# BOYLICIOUS

PHOTOGRAPHY | REGEN CHEN  
STYLIST | TROY LYTE  
GROOMING | DELIA LUPAN  
MODEL | TRAVIS | ELITE

blazer, smooth&co  
white short sleeve shirt, cheap monday  
bleached khaki shorts, life after denim  
teal belt, j lindenbug  
watch, stuhrling  
teal blue specks, retro super future





oatmeal blazer, smooth&co  
crotch shorts, smooth&co  
brown belt, club monaco  
dog tags, stylist own  
glasses frame, stylist own







*oatmeal hoodie, cheap monday  
sunglasses, sisley  
belt, club monaco  
shorts, smooth& co*







large gingham plaid shirt, smooth&co  
pleated khaki's, cheap monday  
silver oxford's, topshop london







pvc blue cargo short, ksubi  
white v neck, life after denim  
blue and gray tank, cheap monday  
fleece shorts, after denim life  
nave blue specks, retro super future





# sexy mad

PHOTOGRAPHY | LORA VERTUE  
STYLIST | NELLY TSURLIN @ JUDY INC  
MODEL | MADELEINE @ IMG NY  
MUA | WENDY RORONG @ PLUTINO GROUP





Top: Denis Gagnon  
Pants: Balmain



Dress shirt and shorts: Alexander Wang  
Shoes: Christian Louboutin  
Gloves: Chanel





Men's shirt, vest and pants:  
Alexander Wang  
Gloves: Chanel





Vest: A Moveable Feast  
Pants, shoes and bracelet: stylist own



Dress: Dsquared G  
Gloves: Chanel  
Cap: Vintage



# DREAM STATE

PHOTOGRAPHY | JEFFREY CHAN  
STYLIST | HAYLEY BREHL  
MAKE-UP | WHITNEY KRIL (JUDY INC)  
MODEL | NATASHA (FORD)









headwrap J. Crew  
mesh tank Jeremy Laing  
shorts LABEL  
bracelets Jenny Bird & The Leather Atelier



romper Pink Cobra  
belt vintage  
bracelets Jenny Bird & The Leather Atelier









*bustier & top worn as skirt Diepo*

*head dress Lara Vincent  
panties American Apparel*





# NATURAL **MESS**

PHOTOGRAPHY | CORY VANDERPLOEG

STYLIST | TALIA BROWN

STYLIST ASSISTANT | GENEVIEVE

MAKE-UP AND HAIR | AMY BETH DUCLOS (JUDY INC)

MODEL | ELIZAVETA (SUTHERLAND MODELS)



dress For Love & Lemons,  
necklace Biko,  
bracelet Lauren Elan



romper Charlie Jade,  
necklace & bracelet Lauren Elan,  
ring Eden





hat The Hatter,  
top MINKPINK,  
shorts MINKPINK



jacket Audrey,  
shorts Factory,  
shoes Manolo Blahnik,  
ring Eden



top: Piko 1988,  
shorts MINKPINK,  
shoes Steve Madden

top One Teaspoon,  
dress Sole Mio,  
necklace Lauren Elan




My fingers drag along the rows of polyester blend shirts, pilled jumpers and mothball tainted winter coats. I find comfort in Value Village and the feeling of being surrounded by clothes that had already lived many lives, real or put on, broken telephones that held the trace whispers of confessions and congratulations – news of births and deaths and marriages and betrayals. But of all these, the sole worn shoes have my loyalty. The feeling of putting my foot in a shoe that had already walked a thousand miles, to places I'd never know or see or understand gives me solace on days like this. My uneasy steps of indecision are dwarfed by the unselfconscious determination of a shoe that had seen a day or two. “You’re just a kid”, they say to you as you parade around in them. But sometimes they say, “I’ve missed you”.

On that Tuesday in November, feeling particularly uneasy with my day and my life, I found myself perusing the shoe aisle again. Size 8.5, let’s see what you have for me today. Satin, lavender pumps. They radiated a comfortable elegance that my twenty-four years could not. I picked them up carefully off the rack like a lost prize reclaimed. They seemed familiar. I flipped them over. They were my mother’s shoes. She wore them to my sister Claire’s wedding with a matching silk dress and blazer. She is dancing, laughing, spinning, head back, mouth agape in revelry. She is kicking them off – they can’t keep up with her. She was alive in these shoes.

I felt shame that they ended up here for any old foot to step, stomp and clomp in. What else does one do with the wardrobe of a dead mother? You turn your heart off, tell yourself they are just clothes and drop them off in the dark like a gangster with a secret to dispose of.

I paid \$7.99 plus tax, donated a dollar for the Children’s Aid Society of Toronto, and brought my mother home to dance. ◀



# LAVENDER PUMPS

BY MOLLY M. MCGLYNN  
PHOTO BY TARA BARTOLINI



## 1. BROCKTON GENERAL

1321 Dundas Street W  
The design and layout of Brockton General reminds me of my Grandparents' basement, and I mean that in the best possible way. The quaint and cozy atmosphere lends itself to a very relaxing dining (and drinking) experience. The nightly menu is scribbled down on a hanging roll of butcher paper, an interesting and inventive approach to menu design, which says a bit about the menu creations themselves. With the menu items changing daily to accommodate fresh and seasonal ingredients, it's hard for me to make recommendations. However, if you're lucky they'll have the ricotta dumplings (\$9). I think the name speaks for itself. They're bloody delicious.

## 2. ENOTECA SOCIALE

1288 Dundas Street W

If you haven't heard of Enoteca Sociale by now, well then, I don't really want to know you. This particular 'Enoteca', which literally translates to 'Wine Repository' -but has since been used to refer to a more rustic, bare-bones dining experience in Italian culture - is anything but "bare-bones." Fully equipped with a cheese cave and 'house made water' (whatever that means) this menu is chock-full of mouth-watering, homemade delicacies. For antipasti, I highly recommend the melt-in-your-mouth delicious arancini with stracciatella (from their cheese cave...sorry, just wanted another excuse to say cheese cave), arugula and caramelized onions. For secondi, non-veggies will rejoice at the braised oxtail and polenta (TIP: Let your waiter help you pick a perfect red to pair with it, you get to choose how much you want...). As for the fresh pastas...I couldn't recommend just one...they're all delicious! Order a few to share amongst friends. When dessert rolls around, if there's room, let your waiter suggest a cheese plate for the table - you won't regret it.

## 3. LOST AND FOUND

1255 Dundas Street W

Finally a boutique that actually encourages you to sip your latte while you finger their high-end, yet affordable goods. So much so that they've even got an espresso bar INSIDE their shop (take THAT Over-The-Rainbow a.k.a SO-Over-It-Rainbow). The lines carried at Lost & Found are all handmade, locally or U.S. produced merchandise. Best part about it? It's the only store in Canada with exclusive rights to Charlotte Ronson (rejoice!) It's going to become every party-girl's go-to shop for the best dresses. While you're there you can also pick-up a piece or two of their to-die-for jewellery such as lines like Joomi Lim (NYC) and Ax+Apple (Austin). For dudes, they've got Uniqlo...that is all. Just go. Drink caffeine. And shop. You won't be disappointed.

## 4. CHURCHILL

1212 Dundas Street W

Churchill is like the younger, and some might debate better-looking, cousin of The Beaconsfield. This newly opened Dundas West bar is the newest hot-spot for anyone and everyone in the 'hood'. It's not a place where you can grab food per se, except for a few snacky tid-bits. This nicely designed bar-space (think: reclaimed wood, neon bulb light fixtures, utility lighting sconces and a chalk-board drinks menu equipped with signature cocktails) is pretty much the perfect date-night spot. Grab a mini Piper-Heidieck Champagne for two and let the bubbles and dimly lit space do the rest. Or, better yet, roll-out on a Motown-Philly Wednesday and let the soothing, swoon-worthy tracks hand-picked by little miss DJ Aja Mix herself set the perfect baby-makin' mood.

## 5. PENNY ARCADE

1177 Dundas Street W

This could quite possibly be one of the best vintage clothing stores in Toronto. Beautifully curated and laid-out, this boutique has the best finds. Everything from stunning white lace summer dresses to the perfect pair of high-waisted leather shorts. Make sure to peruse the rack of hand-knit wool sweaters and cardigans in a variety of shapes and colours. As for accessories, they're all a hit: vintage eye-glasses and frames, leather Coach purses and satchels in impeccable shape and the best collection of totally wearable boots and shoes - you'll want every pair! You'll never leave empty-handed at Penny Arcade. That's a guarantee.

## 6. SHOW & TELL

1161 Dundas Street W

Show & Tell gallery is only THE hippest, coolest contemporary art gallery that Toronto has to offer. Right at the corner of a new street, I don't know if you've heard of it, it's called Ossington? (note: sarcasm) and Dundas - et voila, art! Starting Friday May 13, 2011 will be a show entitled Double Rainbow Rainbow (<http://news.showandtellgallery.com/>) by artists Maya Hayuk and Jen Stark and my spidey senses tell me that it'll be...colourful!? Spoiler alert: there's a sneak-preview on their website. If you miss that colourful showcase, not to fear, there are usually monthly installments. Oh, and also - killer art openings (hint: free booze!)

## 7. DAKOTA TAVERN

600 Bloor Street W

Not just ANY brunch...some might debate that The Dakota Tavern's Sunday brunch is one of the best home-made brunch spots around these here parts. What's better than some flapjacks and bluegrass to help soothe your Sunday morning hangover? (well, other than Vitamin water and Advil) Common down to the Dakota and help yourself to a heaping plate of some darn good greasy-spoon and some tunes.

## 8. THE TAMPERED PRESS

256 Crawford Street

Just across the street - the "other" street a.k.a Dundas Street West - from Trinity Bellwoods Park sits The Tampered Press, the West-end elite's favourite coffee joint. In the summer try one of their spectacularly roasted iced Americanos and if you're craving a tasty treat try one of their 'Awesomes'...the name speaks for itself, but if you MUST know...they're oversized, homemade Oreo cookies (!!!) Did your inner 9-year-old just yelp with joy and than crash and burn from the sugar-high!? Just try one, okay?

## 9. MADE

867 Dundas Street W

Since opening its doors back in 2006, this housewares boutique has MADE quite a name for itself. Don't let the former Asian Herb store sign fool you, this store is known for selling products that are locally designed and sourced (Canadian only!). There is also a strong focus on environmentally and eco-conscious materials present in the products they sell. They've got everything from design-conscious throw pillows to beautiful ceramic bowls and plates and bigger-ticket items like gorgeous hand-crafted wooden furniture and everything in between!

**DUNDAS WEST IS THE NEWEST UP N' COMING PART OF TOWN THAT EVERYBODY WHO'S ANYBODY SHOULD SEE AND BE SEEN FREQUENTING. FROM CREAM OF THE CROP UPSCALE DINING EXPERIENCES (AT DOWNSCALE PRICES) TO SOME OF THE BEST HOLE-IN-WALL BARS AND CAFES THIS LOVELY CITY OF TORONTO HAS TO OFFER, THIS FORMERLY DESOLATE STRIP HAS QUICKLY TRANSFORMED INTO TORONTO'S GO-TO PART OF TOWN FOR HIP, YOUNG 20-SOMETHINGS. QUICK. GO FAST BEFORE IT TOO GETS INVADED BY OUT-OF-TOWNERS**

**BLURBS BY PATRICIA MONTLE  
ILLUSTRATION BY RAE DRAKE**

# Street Spotlight DUNDAS WEST





# RELAUNCH FALL 2011

PHOTO BY DANIELLE SUZANNE