

# Short Subjects

## TV Emmy Costume Exhibit at FIDM Museum

Work of Emmy nominees for Outstanding Costumes for TV programs on exhibit .

The FIDM Museum in Los Angeles hosts its 9<sup>th</sup> annual exhibition of Primetime Emmy® Nominated Costume Designers and Costume Supervisors, including costumes from *Bessie*, *Better Call Saul*, *Marvel's Agent Carter*, *Once Upon a Time*, *Peter Pan Live!*, *Reign*, and 2015 Emmy nominees for Outstanding Costumes *Gotham*, *The Mindy Project*, *Olive Kitteridge*, and *Wolf Hall*.



Costume from *American Horror Story: Coven*, 2014 Emmy® winner for Outstanding Costumes for a Miniseries, Movie or a Special.

The exhibition is organized by guest curator Mary Rose, costume designer and past member of the Board of Governors of the Academy of Television Arts & Sciences. It opened on July 21, 2015 and runs through September 26, 2015. It is open from 10am to 5pm Tuesday through Saturday, and admission is free. Visit their [website](#) for more information.

## Earliest Pants Worn by Horse Riders

*Oldest known trousers originated in Asia 3000 years ago.*

One of two men whose remains were recently excavated from tombs in western China was likely a warrior in his mid-40s who was buried with other horse-related implements, including a bit, whip, bridle and a horse tail, in addition to weapons. The men were nomadic herders buried between 3,300 and 3,000 years ago. According to a team led by archaeologists Mayke Wagner and Ulrike Beck and of the Berlin German Archaeological Institute, the trousers are the oldest known examples of this apparel.

According to a report in the May 22 issue of *Quaternary International*,

*“The tailoring process did not involve cutting the cloth: instead the parts were shaped on the loom, and they were shaped in the correct size to fit a specific person. The yarns of the three fabrics and threads for final sewing match in color and quality, which implies that the weaver and the tailor was the same person or that both cooperated in a highly coordinated way. The design of the trousers from Yanghai with straight-fitting legs and a wide crotch-piece seems to be a predecessor of modern riding trousers.”*

The discoveries, uncovered in the Yanghai graveyard in China’s Tarim Basin, support previous work suggesting that nomadic herders in Central Asia invented pants to provide bodily protection and freedom of movement for horseback journeys and mounted warfare.



3000 year old wool trousers with woven leg decorations belonged to nomadic horseman in Central Asia. Photo: M. Wanger/German Archaeological Institute.

The work, part of the project, “Silk Road fashion: communication through clothing of the 1st millennium BC in Central Asia,” is applying methods of archaeology, textile and leather research, dye analysis, ornament custom, cut analysis, paleopathology, vegetation and climate research, cultural anthropology and linguistics to clothing and equipment of the 1st millennium BC in Central Asia.

## 1960s Costume Designer Julie Harris Dies at 94

*Beatles and James Bond Costume designer captured the mood of the swinging 1960s*

Julie Harris, an Academy Award-winning costume designer who outfitted the Beatles and Roger Moore as James Bond, died May 30 in London. She was 94.

Harris captured the look of 1960s “Swinging London” on film. She dressed the

Beatles for *A Hard Day’s Night* (1964) and *Help!* (1965). She once said, “I must be one of the few people who can claim they have seen John, Paul, George and Ringo naked.”

She won an Oscar for *Darling* (1965), a style-setting film about London models and media types that starred Dirk Bogarde and Julie Christie, and a British Academy of Film and Television Arts award for the 1966 Michael Caine comedy *The Wrong Box*.

Harris worked on the James Bond spoof *Casino Royale* in 1967, in which she



Costume designer Julie Harris (right) with actress Ursula Andress on set of 1966 James Bond spoof *Casino Royale*

gowned Ursula Andress and created costumes for Roger Moore’s first outing as 007 in *Live and Let Die* in 1973. She designed for Frank Langella in a 1979 version of *Dracula*, and for *The Great Muppet Caper* (1981).

Diana Julie Harris was born March 26, 1921, in London, and she attended an art school there before launching a career as a high-fashion dressmaker. After being seriously injured in a German bomb attack on a London nightclub, she served in the women’s branch of the British army during World War II. She subsequently became a design apprentice in the film industry, and she earned her first lone credit on the 1947 film “Holiday Camp.” She never married and had no immediate survivors.

## Smithsonian Star Wars Costume Exhibit Tours

*Exhibit shows unique challenges and triumphs of dressing Star Wars universe.*

The Smithsonian Institution has launched a new touring exhibit, *Star Wars and the Power of Costume*. The exhibit illustrates the creative people and process of costuming the Star Wars universe, from George Lucas, to the concept artists who put these ideas to paper, to the artisans and costume designers who produced these iconic wardrobes.

*Star Wars and the Power of Costume* has over 60 original Star Wars costumes. The exhibit also includes concept and design drawings, production notebooks, and fabric

swatches. Two exhibition videos and multiple digital flipbooks allow visitors to see and hear from the designers, actors, and George Lucas himself.

The exhibit will be at the EMP Museum in Seattle, Washington until October 4, 2015, and continues to other venues starting in November. An [website](#) offers an online preview of the exhibit includes photos of some of the costumes, videos, and a gallery section. Visit the EMP Museum [website](#) for hours, prices, and additional information.



Production drawing of “Darth Vader” from *Star Wars: Return of the Jedi*. Source Smithsonian Institution.

## Hawaiian Featherwork at the de Young Museum

*First-ever exhibition of Hawaiian featherwork on U.S. Mainland opens*

The first exhibition of Hawaiian featherwork on the U.S. mainland explores the distinctive art, culture, and history of Hawai'i. Developed in partnership with the Bernice Pauahi Bishop Museum in Honolulu, the exhibition is presented by San Francisco's de Young Museum of Fine Arts.

The exhibition features approximately 75 rare and stunning examples of the finest featherwork capes and cloaks in existence, as well as royal staffs of feathers (kāhili), feather lei (lei hulu manu), helmets (mahiole), feathered god images (akua hulu manu), and related eighteenth- and nineteenth-century paintings and works on paper.

Handcrafted of plant fiber and rare feathers from endemic birds of the islands, the cloaks ('ahu'ula) and capes provided spiritual protection to Hawaiian chiefs, proclaiming their identity and status. The abstract patterns and compositions of royal feathers (nā hulu ali'i) are both beautiful and full of cultural meaning. While the arrangements of their forms—crescents,

triangles, circles, quadrilaterals, and lines—and fields of color appear contemporary, they are ancient. Symbols of the power and status of Hawai'i's monarchs at home and abroad, these treasures of the Hawaiian people endure today as masterpieces of artistry, technical skill, and cultural pride.

A related exhibition, "Featherwork: A Conservator's Approach," explores the unique challenges around the study and care of feathered objects and textiles. The diverse objects on view are drawn from the de Young's permanent collections, and include western hats, African headdresses, an Inuit parka, and a Peruvian feathered wall panel.

An interactive touch screen allows visitors to learn more about each feathered object, the damage sustained by these delicate and fragile pieces, and the scientific testing and conservation techniques that help to preserve them. The exhibition is a result of collaboration between the conservation departments for Textile Arts and Objects at the de Young.

Both exhibitions run from August 29, 2015 through February 28, 2016. Visit the exhibition [website](#) for hours and prices.



'Ahu 'ula (cape), pre-1861. Bernice Pauahi Bishop Museum. Photograph by Hal Lum and Masayo Suzuki.

## New Article Makes Case for First Sci-Fi Convention

*New online article makes the case for Leeds England as site for first Sci-Fi convention.*



Group of 1937 Leeds science fiction convention attendees (Arthur C. Clarke is 2nd from left).

A recently published [article](#) by David Wilding discusses conflicting claims about the first science fiction convention. In 1936, a group of British fans planned an organized gathering, with a program of events, in a public venue. The conference took place in Leeds on January 3, 1937.

On October 22, 1936, a group of six or seven fans from New York City traveled by train to Philadelphia, Pennsylvania where, for several hours, they visited a similar number of local fans at one of their houses; they subsequently declared that event to be the first "science fiction convention."

Wilding's article reviews the facts of both meetings and makes the case that the Leeds event is actually the first true sci-fi convention. The interested reader will ultimately have to reach her or his own conclusion. [The first sci-fi convention with costuming was [NYCon](#) in 1939. – ed]

## Parting Shot

*A photo that's just too good not to use.*

Sometimes a story has a great left-over photo that deserves to be used, but there's no room for it in the article or it's slightly off-topic and doesn't fit in. A case in point are these two photos of Annie Oakley riding – a bicycle? Yes!

According to biographer Glenda Riley in *The Life and Legend of Annie Oakley* (1994), Annie was influential to thousands of women. One of her quieter campaigns was to encourage the 1890's fad of riding bicycles (“wheels”), which she considered an excellent sport for women, providing both pleasant and healthy exercise.

While on tour in England in 1892, Annie purchased a Premier Safety bicycle from Sterling Bicycles in Coventry, England. According to Annie herself, “I am equally fond of it as my horse.”

Annie pedaled the thirty-five pound bicycle around the streets of London for exercise and shopping, causing more than one raised eyebrow as she passed. Annie claimed she was the first lady to ride a bicycle in London. When she returned to America, she brought it with her.

“Concerned with maintaining her ladylike appearance,” says Riley, “Annie soon devised a special outfit for cycling. In 1894, she explained that she 'abominated' the bloomer costume that women bicyclists wore; she considered bloomers to be inconvenient and ungraceful. Oakley



Top: Annie Oakley riding a Sterling Bicycle, 1894. Source [Smithsonian Libraries](#). Bottom: She could ride no-handed while shooting a gun. Source: [Wikipedia](#).

preferred instead the five-piece costume she had designed herself. On her legs, she laced gaiters about six inches above the knees. She then added a pair of knickerbockers (short, loose trousers gathered at the knee), a skirt extending halfway below the knee, a loose-fitting bodice of white silk, and an Eaton-style jacket. Annie completed the tan-and-white outfit with matching tan shoes and tan gloves.

“Although this outfit may not sound unusual, Annie's special contribution to it lay hidden beneath the skirt. She sewed an eyelet to each gaiter, and a corresponding elastic with a hook on the underside of the skirt. When mounting her bike, she gracefully hooked her skirt to the gaiters. While she rode, the elastic provided sufficient room for movement of the skirt, but prevented it from raising above Annie's knees.

“A few year later, in 1897, Oakley credited the cycling craze with opening the way for women shooters. Women who refused to shoot in their cumbersome Victorian outfits and feared wearing short skirts now had examples on nearly every street in the nation. 'Ladies can be seen on the most crowded streets of our largest cities wearing dresses short enough to get through any brush or briars where man can.' Annie hastily added, however that she was not advocating the bloomer costume, for she thought 'nothing so detestable.'”

Once again, Annie proved that she was an able costumer as well as a sharpshooter.