

Short Subjects

Metropolitan Museum Releases 400,000 Images

New open-access collection provides a wealth of material for historical costumers.

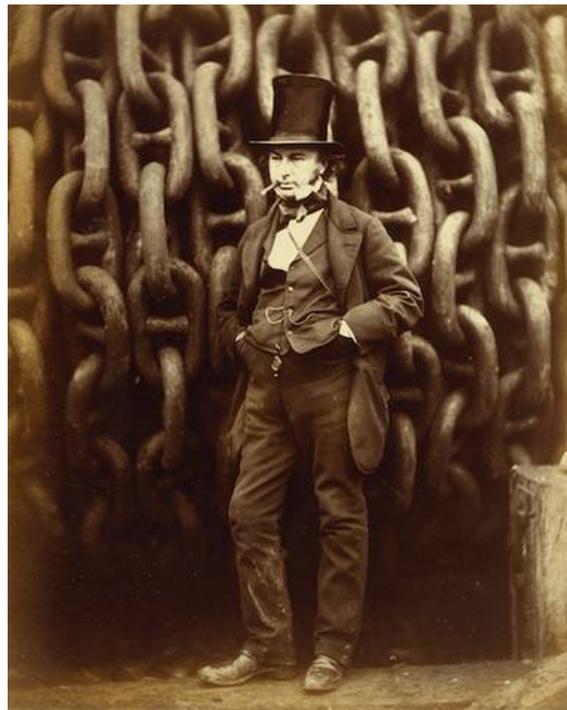
The Metropolitan Museum of Art has released a vast archive of over 400,000 (mostly) hi-resolution digital images online that can be downloaded for non-commercial use purposes. The collection includes over 18,000 photos that includes images of historical clothing from many parts of the world that will be useful for historical costumers as research material.

The Metropolitan Museum's initiative, called Open Access for Scholarly Content (OASC), provides access to images of art in its collection that the Museum believes to be in the public domain and free of other known restrictions; these images are now available for scholarly use in any media. Works that are covered by the new policy are identified on the Museum's [website](#) with the acronym OASC.

Certain works are not available where: the work is still under copyright, or the copyright status is unclear; there are privacy or publicity issues; the work is owned by a person or an institution other than the Metropolitan Museum; restricted by the artist, donor, or lender; or for lack of a digital image of suitable quality.

OASC was developed as a resource for students, educators, researchers, curators, academic publishers, non-commercial documentary filmmakers, and others involved in scholarly or cultural work. Prior to the establishment of OASC, the Metropolitan Museum provided images upon request, for a fee, and authorization was subject to terms and conditions.

Additional information and instructions on OASC is on a [OASC Frequently Asked Questions page](#) of the Museum's website.



Isambard Kingdom Brunel Standing Before Launching Chains of the Great Eastern / Robert Howlett / 1857



Street Minstrel, Gose / Shinichi Suzuki / 1870s

McCalls Introduces Its Own Cosplay Line

New line of patterns targets cosplayers.

Cosplay is big business, according to McCalls Patterns, who have just introduced a new website for the cosplay community.

The new [Cosplay by McCalls](#) website includes two collections: *Cosplay by McCall's Brand Collection*, and the *Vault Collection*. Also featured on the website is an index of McCalls patterns for costume pieces that cosplayers can use to assemble their own costumes.

The *Cosplay by McCalls Brand Collection* includes three pieces: *Flight*, *Trenched*, and *CloakX*. *Flight* is a



gorgeous pair of wings secured by a chest belt and straps around the shoulders. The feathers are made of foam. *Trenched*

is a set of lined coats with collar variations. *CloakX* is a set of capes and detachable, lined capelets targeting *Game of Thrones* fans.

All the patterns in the new Collection feature:

- Bonus tips for each pattern
- Clear, step-by-step instructions
- Durable, bright white pattern tissue paper
- Cardstock-weight, high-gloss envelope

The *Vault Collection* offers thirty-eight patterns, including complete historical and fantasy-themed costumes and pieces that are suitable for cosplayers. The web page includes a “Lookbook” with forty-eight pages of images showing finished costumes created from the Collection.

The index on the new Cosplay website breaks down the available patterns by type, including bodysuits, corsets, skirts, bustles & petticoats, capes & robes, dresses, jackets, vests, coats, tops, shirts & tunics, pants, aprons, and accessories. Also available is a selection books of interest to cosplayers.

FIDM Hosts Art of Motion Picture Costume Exhibit

Los Angeles California Museum has more than 100 costumes from 2015 movies.

The Fashion Institute for Design and Merchandising (FIDM) hosts the 24th annual Art of Motion Picture Costume Design exhibit at their downtown Los Angeles museum and Galleries.



“Fen” costume from *Star Wars*.

Over 100 costumes from 24 of 2015's most notable films,

including all five for “best costume design” are on exhibit. Designer Jacqueline West was nominated for *The Revenant*, and she revealed that her director, Alejandro Inarritu, gave her a pair of waders and boots. “He said, ‘Jacqueline, I wanted you to stand in this river and feel how the actors are going to feel,’” said West. “You would be informed how you’re going to have to keep them warm in these costumes.”

Paco Delgado was nominated for *The Danish Girl*. “I like to think about myself as a person who is helping tell a story,” Delgado said. “I call myself a costume designer, but I think costumes have to help the story be unraveled.”

Other costumes in the exhibit include the Oscar-nominated designs from *Star Wars: The Force Awakens*, *Mad Max: Fury Road*, *Cinderella*, *Mission Impossible: Rogue Nation*, *Trumbo*, and *Carol*.

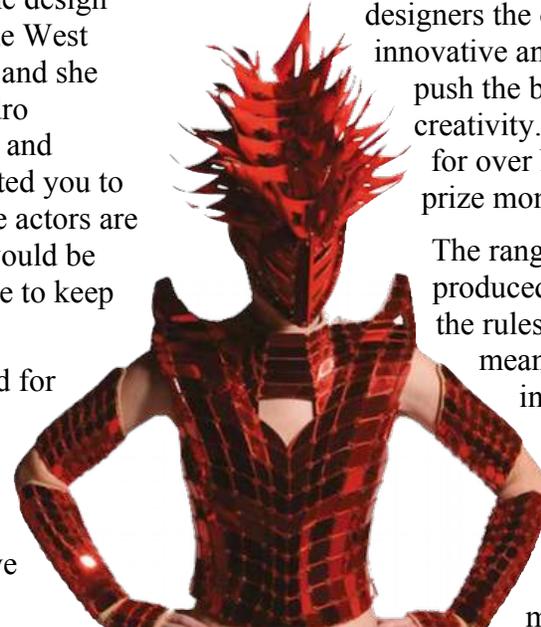
The exhibit runs Tuesday through Sunday from February 9–April 30, 2016, from 10am–5pm. Admission is free. For more information, visit the [FIDM Museum website](#).

World of Wearable Art Costume Design Contest

Entries for the ultimate competition for creative costume designers are due April 5th.

The World of Wearable Art (WOW), is the ultimate international costume design competition, attracting hundreds of entries from all over the world. WOW gives designers the opportunity to be innovative and original, and to push the boundaries of creativity. Finalists compete for over NZD\$165,000 in prize money.

The range of garments produced for the event and the rules of competition mean that anything that is in any way wearable can find a place on stage, as long as it is original, beautifully designed and well-made.



Entries opened on December 1, 2015. Contestants indicate their intention to enter by filling on an online entry for on the World of Wearable Art website by April 1, 2016. Those who have never had garments selected to be in previous shows will be notified sometime after April 1, 2016 whether they have been selected. Entries that are selected must arrive in Nelson, New Zealand by 5pm, June 20, 2016.

The actual judging takes place the weekend of July 8-10, 2016. It includes up-close judging and a catwalk style fashion show where entries are worn by professional models with sets, lighting, music and highly choreographed presentations. Judging results are available online on July 18, 2016 and awards are announced on September 23, 2016. An international touring show of the winning entries takes place in multiple cities world-wide between September 23 and October 9, 2016.

Sections for competition include “Air New Zealand Aotearoa,” “Bizarre Bra,” “American Express Open,” “Creative Excellence,” “Weta Workshop Costume & Film – Baroque/Rococo Period,” “Wellington Airport Avant Garde,” and “Performing Arts – The Greatest Show on Earth.” There are also a number of special awards.

For more information about the competition and an entry kit, or for tickets to attend the event, visit the World of Wearable Art [website](#). An illustrated book of designers telling their stories is also available.

RIP Canadian Costumer François Barbeau

Master in the art of costume design passes away at age 80.

A Dollar Store might not seem like a place to inspire creativity, but it was a source of inspiration for François Barbeau. A master in the art of costuming, he redesigned *The Nutcracker* for Les Grands Ballets Canadiens in 1987 by getting his ideas from just such a place.

Barbeau also liked to rummage through hardware stores and shops in Montreal’s Chinatown, collecting such everyday items as cleaning sponges, Christmas ornaments and paper doilies to realize his out-of-this-world theatrical visions.

His designs gave life to more than just the ballet. During a career than spanned more than 50 years, Barbeau worked on nearly 700 productions for theatre, opera, film, television and the circus.

His nickname was “Le maître” – the master – and he lived up to the name. Barbeau was a pioneer of costuming in Canada.

At the time of Mr. Barbeau's death on January 28, at home in Montreal, at the age of 80, he was working on a new concept for *The Nutcracker* (or *Casse-Noisette*, as the ballet is known in French), and was



discussing how the company could use some of his new ideas while working within their budget.

A costume designer who was also a highly regarded art director, teacher and theatre director, Mr. Barbeau worked for every major theatre company in Montreal. His costumes also graced the stages of the Stratford Festival, Theatre New Brunswick and the National Arts Centre.

While Mr. Barbeau created spectacles for a living, he was an intensely private person. It was his wish to depart this world without fanfare, and to be cremated and buried in his garden.

Mr. Barbeau will be remembered for how he made costuming a vital element of theatrical performances. He used bric-a-brac and the shiniest and most unusual materials, like twist ties and netting, for example, to create the illusion of fur – Mr. Barbeau’s costumes were never just clothes. They were a creative statement.

As he once said, his costumes went beyond superficial decoration to communicate deeper reality: “In the first 20 seconds, the costume exists, and after, should not exist any longer. After that, it is up to the spectator to discern the character. For me, the costume has nothing to do with fashion. I want to make costumes that are psychologically appropriate on the imperfect bodies of the actors. It is very lifelike, and not at all glamorous.”