

Short Subjects

Napoleon's Hat Auctioned

One of 19 surviving hats sold for US\$2.4M.

Napoleon Bonaparte's famous bicorne hat was sold at auction. The hat was on display next to the chateau where the French general lived when he wasn't leading troops into battle across Europe.

The 19 inch long black felt headpiece has a grey-green quilted silk interior and shows signs of wear — though no one has actually worn the hat since Napoleon's cavalry veterinarian, Joseph Giraud. The military leader is said to have changed his hat at least three or four times a year, and Giraud received this one in 1814 as a gift after Napoleon had finished with it. This was during his exile on the island of Elba, a year before the battle of Waterloo.

Part of a Napoleonic collection belonging to Monaco's royal family, which is distantly related to him, the hat fetched US\$2.4M at the November 15th auction.

In a note accompanying the catalog, Prince Albert II said the family decided to sell the items of the collection as part of the restoration of the palace "rather than see them remain in the shadows."



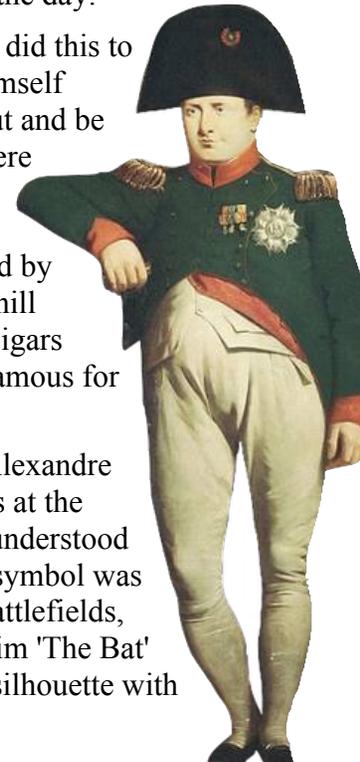
"It's the first time a veritable museum is going under the hammer," said Jean-Pierre Osenat, head of the auction house in Fontainebleau.

Osenat said only 19 of Napoleon's 120 hats have survived, and only two of those are in private hands. Prince Albert's great-grandfather, Louis II, bought it directly from the vet's descendants, Osenat said.

The hat is famously depicted in a painting (below) of Napoleon, pitched to the side, counter to the fashion of the day.

"He did this to make himself stand out and be easily identified. There are not that many historical people who can be identified by a single item. Churchill was famous for his cigars and Napoleon was famous for his hats."

According to Alexandre Giquello, who works at the auction house, "He understood at that time that the symbol was powerful." On the battlefields, his enemies called him 'The Bat' because he has that silhouette with this hat."



Hollywood Costumes

Academy exhibit explores the central role of costume design in cinematic storytelling.



The Academy of Motion Picture Arts and Sciences is presenting a multimedia exhibition, *Hollywood Costume*. Organized by the Victoria and Albert Museum, London, the exhibition explores the central role of costume design – from the glamorous to the very subtle – as an essential tool of cinematic storytelling

The exhibition includes more than 150 costumes. The Academy is adding over 30 costumes from its own collection from recent movie releases. The exhibition also features the Academy's pair of the most famous shoes in the world – the original ruby slippers from *The Wizard of Oz* (Adrian, 1939) shown with Dorothy's blue and white gingham pinafore dress.

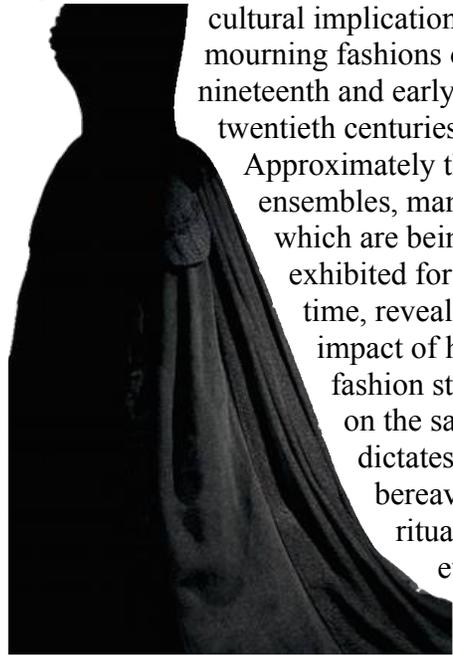
Hollywood Costume is curated by Deborah Nadoolman Landis, Academy Award® – nominated costume designer and founding director of UCLA's David C. Copley Center for the Study of Costume Design. The ticketed exhibition runs from October 2, 2014 to March 2, 2015 in the historic Wilshire May Company Building,

the future location of the Academy Museum of Motion Pictures, at Wilshire Boulevard and Fairfax Avenue in Los Angeles. Visit the exhibition [website](#) for further details.

Death Becomes Her

Metropolitan Museum show features a century of mourning attire.

This Costume Institute exhibition explores the aesthetic development and cultural implications of mourning fashions of the nineteenth and early twentieth centuries.



Approximately thirty ensembles, many of which are being exhibited for the first time, reveal the impact of high-fashion standards on the sartorial dictates of bereavement rituals as they evolved over a century.

The thematic exhibition is organized chronologically and features mourning dress from 1815 to 1915, primarily from The Costume Institute's collection, including mourning gowns worn by Queen Victoria and Queen Alexandra. The calendar of

Above: Mourning ensemble (detail), c. 1870. Silk. U.S. Metropolitan Museum of Art, New York.

bereavement's evolution and cultural implications is illuminated through women's clothing and accessories, showing the progression of appropriate fabrics from mourning crape to corded silks, and the later introduction of color with shades of gray and mauve.

This [exhibition](#) in the Anna Wintour Costume Center runs from October 21, 2014 through February 1, 2015. Free with museum admission.

The Passing of a Legend

World-renowned fashion designer Oscar de la Renta dies at age 82.



Legendary fashion designer Oscar de la Renta, who shaped the wardrobes of socialites and film stars for over four decades, died at age 82 on October 20 at his home in Kent, Connecticut. He was diagnosed with cancer in 2006.

De la Renta was Born in the Dominican Republic and moved to the United States in 1963. He became a US citizen in 1969 and was the first American to become the top designer of a French fashion house.

Right: Helena Christensen on a de la Renta catwalk in 1992. Photo: Neville Matriner.

"When I first arrived here in 1963, all the names on clothes were the name of [the store]," he told [Gotham magazine](#) last year. "You made your clothes, you sold them to the store, and they quickly removed the label and put the label of the store. If it was a dress at Saks Fifth Avenue, the label was Saks Fifth Avenue. Bergdorf Goodman was Bergdorf Goodman. But it was a time of transition."

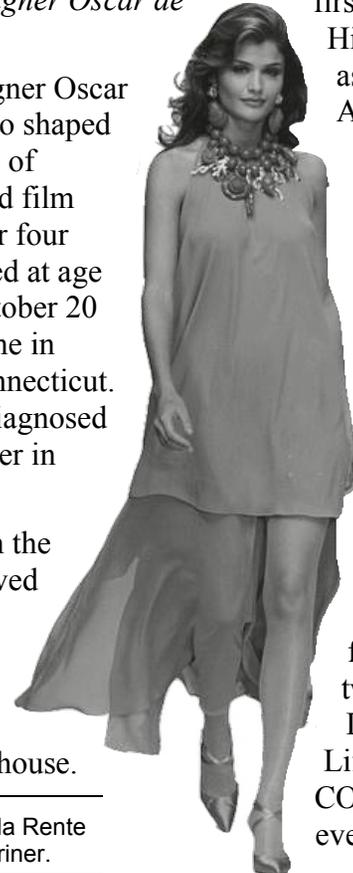
In 1965, de la Renta launched his own label, and soon caught the eye of former U.S. first lady Jacqueline Kennedy. Other first ladies including Nancy Reagan and Hillary Clinton would follow suit, as well as a bevy of A-list stars, from Amy Adams to Sandra Bullock to Jessica Biel and countless others.

His style was described as a mix of European luxury clothing and American casual wear.

"He makes a woman look like a woman, feel like a woman," designer Diane von Furstenberg once said about him.

"He has that old-fashioned elegance, and yet he's able to interpret it in such a modern way."

De la Renta, won numerous fashion awards in his lifetime, including two Council of Fashion Designers Designer of the Year Awards, a CFDA Lifetime Achievement Award and two COTY Awards. He always appreciated every moment of his high-profile life.

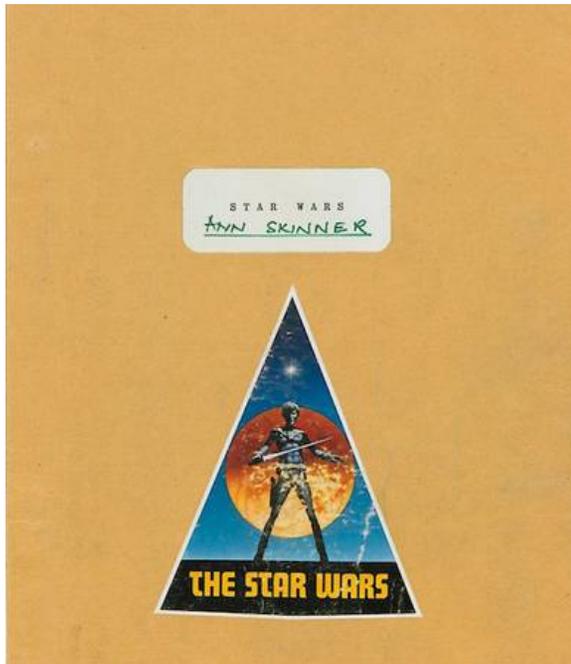


Star Wars IV - On-Set

British Film Institute exhibit of previously unseen material from Star Wars Episode IV.

The British Film Institute's new exhibition, *On-Set – Star Wars Episode IV: A New Hope* provides a wealth of behind-the-scenes material from the making of the first episode of the Star Wars series.

The material comes from script supervisor Ann Skinner's own collection. Ann's role as continuity supervisor required her to analyze scenes and look for continuity problems. She was also on-set taking Polaroid snapshots to ensure characters, costumes, and the props were exact from one scene to the next. This was especially important as scenes are shot out of sequence.



Ann Skinner's original Star Wars continuity script.

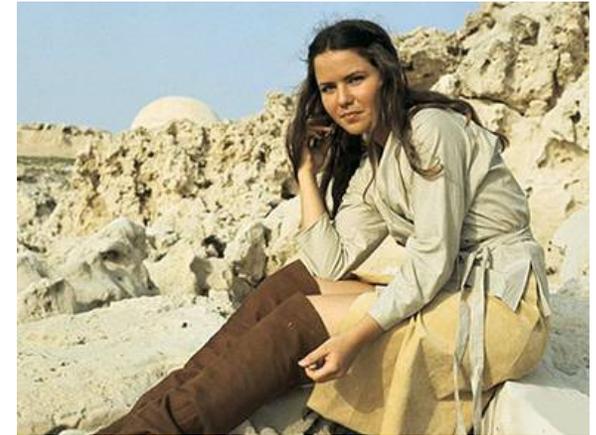


The exhibition shows notated script pages, and photos of deleted scenes and even deleted characters, such as Luke's friends on Tatooine, including "Fixer," "Windy (Windom) Starkiller," and "Camie," who do appear in the National Public Radio dramatization of the original script.

Several of the more unusual shots in the gallery include behind-the-scenes photos of Peter Cushing ("Grand Moff Tarkin") with a smile on his face, and David Prowse ("Darth Vader") without his helmet and sporting a massive pair of sideburns.

A [webpage](#) on the IGN Games Newsletter includes a photo album of Ann's shots, and a video of BFI archive curator Nathalie Morris giving a brief tour of the exhibition.

On Set – Star Wars Episode IV: A New Hope is part of the Institute's Sci-Fi Season [Days of Fear and Wonder](#), and is housed in the BFI's Atrium until January 4. The BFI will also be celebrating [Star Wars Day](#) on December 13 (sold out), playing the special editions of Episodes IV-VI back-to-back followed by a Star Wars-themed after-party.



Koo Stark ("Camie") was deleted from the final cut.



Peter Cushing ("Grand Moff Tarkin") relaxing on set.



David Prowse ("Darth Vader") without his helmet.

Parting Shot

Two photos that are just too good not to use.

Sometimes a story has a great leftover photo that deserves to be used, but there's no room left or it's slightly off-topic and doesn't fit in. A case in point is the photo below of Venessa Koch, who wrote the "DeLorean Time Machine Transformer" article in this issue.

Venessa had brought her costume to FanExpo 2012 in Toronto, Ontario, hoping for a certain photo opportunity.



Venessa Koch, with *Back to the Future's* Christopher Lloyd ("Doc Brown") in replica time machine, at FanExpo 2012.

"Actor guests typically do 'photos with fans' at this convention and the Ontario DeLorean Owner's Club founder Ken Kapalowski had his replica time machine set up for fan photos with Christopher Lloyd. This was the convention at which I debuted the costume and it was a glorious bonus when "Doc Brown" was announced as a guest while I was still working on it.

"It makes me wish I had a real time machine so that my ten-year-old *Back to the Future* obsessed self wouldn't have to wait 16 years to meet him."

A second case is a photo submitted by Martin Jaquish, for his "Behind the Scenes at a 'Mega Fan Convention' Masquerade" article. According to Martin:



"Often the costumes I secretly love most, but never publicly show favoritism to, are the ones unexpected and that have little to do with current movies or comics.

Yes, Ironman costumes are great and can take an immense amount of work, and with on-board lighting even more so, but it's charmingly wonderful to see originals or a recreation from the past that have never been on our stage before, such as the *Yellow Submarine*

Beatles, complete with a 'Blue Meanie' and a giant hand that we had a year ago."

Martin is pleased to share this green room photo he took of the "Blue Meanie" who so tickled his fancy with *VC* readers.

Above: "Blue Meanie" Comic-Con Masquerade entry.