

Short Subjects

Acquiring Beauty Exhibition at L.A. FIDM Museum

Gallery of Wonders shows acquisitions made possible by FIDM Fashion Council

Acquiring Beauty, a new exhibition at the FIDM Museum in Los Angeles, California celebrates recent acquisitions made with the generous support of the FIDM Museum Fashion Council. A "Gallery of Wonders" dresses and accessorizes the human form from the 18th to the 21st century in great luxury and panache; all of the items were acquired specifically because they represent the very best of their kind.



Court Bodice worn by Lady Mary Douglas to the Coronation of King George III, London, England, 1761.

Highlights of the exhibition include a cloth-of-gold and silver Court Bodice worn by Lady Mary Douglas to the coronation of King George III of England in 1761 (below, left), eveningwear by Norma Kamali and Zandra Rhodes, a brocade 1967 Apple Boutique suit; and an Alexander McQueen evening dress from 2008-09 featuring peacock motif lace.

Established in 2011, the Fashion Council has underwritten (or as they say, "adopted") many rare and beautiful objects for our Permanent Collection. Members include professionals and those interested in fashion, education, and preservation, who support the FIDM Museum by donating their time and resources. These contributions help to shape future generations of designers and scholars from around the world. This exhibition celebrates their dedication

The exhibition *Acquiring Beauty* at the FIDM Museum in Los Angeles, California until 7 July 2018. Admission is free.

Props and Fine Art, and Working Objects Exhibitions

An exhibit features props from movies, television and theatre by Ross MacDonald

In film, television and theatre, a hero prop is any item intended to be held or used by one of the main actors. Examples of hero props might include Shylock's money box,



Props from the television show *Boardwalk Empire* by Ross MacDonald.

as used by Al Pacino in *The Merchant of Venice* at New York's Public Theater; the Red Apple Tobacco tin used in Quentin Tarantino's film *Hateful Eight*; or the Mendl's chocolate box from the film *The Grand Budapest Hotel*.

All of these objects, plus watercolors from *La La Land*, sketches from *Moonrise Kingdom* and other beautiful works of art, appear in two exhibitions: *Props and Fine Art from Movies, Television and Theater* and *Working Objects: Props* by Ross MacDonald, both at the Beard and Weil Galleries at Wheaton College in Norton Massachusetts.

Curator Elizabeth Keithline commented that "prop makers are required to make objects that integrate perfectly into

the action, both historically and aesthetically. Prop makers often have deep background knowledge on their subject, yet to create something that would take audience attention away from the action would be the worst kind of mistake. Hidden in plain sight, the props and artwork in this show often remained unnoticed by the audience, yet they drove plot completely.”

The exhibition at The Beard and Weil Galleries, at Wheaton College, in Norton, MA runs from March 1 – April 13, 2018. Visit the [gallery website](#) for more details.

Tinsel Trading Company Now in Berkeley California

Venerable store stocks a range of metal trims, fringes, and old-fashioned ribbons.

For almost a century, Tinsel Trading Company has been a New York City institution. It began by specializing in all varieties of metallic threads or “tinsel” in the early 1930s, and was a major supplier to the U.S. government for military uniforms during World War II. Later, it expanded to include trims, tassels, fringes, cords, and fabrics made of real metal threads, whether gold, silver, or a rainbow of metallic colors.

Originally selling only wholesale, they opened their first storefront in Manhattan in 1969, and began selling vintage and hard to find ribbons, buttons, tassels, fringes, raffia



ornaments and anything else that fit in to the category of decorative items – even Brazilian beetles from the 1930's.

In June 2017, Tinsel Trading Company moved from New York City to a storefront in Berkeley California at 1659 San Pablo Avenue. The new store is stocked with the same range of decorative items and one of the largest collections of “tinsel” and metallic threads and trims anywhere, including old and rare stock of metallics that has been stockpiled by the store founder and his family for decades.



The store has also begun selling online through their [website](#) and on their [eBay storefront](#). This is an amazing resource, especially for costumers who require real metallic trims and fabrics for historical costuming projects.



Timeless Treasures Opens at NYC Ukranian Museum

Exhibition of recently acquired folk textiles and costumes opens in New York City.

A new exhibition, *Timeless Treasures: Recently Acquired Folk Costumes and Textiles* has opened at the Ukarnian Museum in New York City. The exhibition features more than eighty examples of textiles, including twenty complete folk costumes from various regions of Ukraine, intricately woven wrap skirts, richly embroidered shirts and ritual cloths, elaborate headdresses, accessories, outerwear,

Timeless Treasures is curated by Lubow Wolynetz, curator of the Museum's Folk Art collection, and guest curator, Ihor Perevertniuk, Ethnographic Researcher, Ivan Honchar Museum, National Center of National Culture (Kyiv, Ukraine).

The collection, purchased from private collector Ivan Bernatsky, reflects the ethnographic singularities of the mid-19th century to the first half of the 20th century. It is particularly notable in that it includes multiple examples of textiles from the major regions of Ukraine, enabling us to study not only regional variations but also the rich variety within specific regions. The six historic regions of Ukraine represented in this collection are: Bukovyna, Hutsul, Pokuttia, Polissia, Poltava, and Western Podillia.

According to Wolynetz, the range of styles, colors, and component parts of the

traditional costumes from one region to another will astonish the visitors to the exhibition. The effort required to produce the hand-made



embroidered and woven goods was considerable. Indeed, almost all the textiles needed for both daily and festive folk dress were home-produced across all regions, as factory-made textiles were very rarely used before the 20th century. The regional differences and similarities are seen in the specialized styling, choices in colors, and consistency of regional motifs, as well as in the embroidery techniques, woven patterns, textures, ornamentation, and costume accessorization.

Timeless Treasures is complemented by an accompanying exhibition of headdresses, important components of Ukrainian folk costumes. Traditional Ukrainian Folk Headdresses: The Borshchiv and Zalishchyky Districts, on loan from the private collection of Vasyly Nayda, is comprised of wedding wreaths for brides and bridesmaids, men's headwear, married women's headwraps, as well as accessories and decorative items such as woven sashes

and gerdany (seed beaded strips) from the Borshchiv and Zalishchyky districts of western Podillia.

Timeless Treasures and the accompanying exhibition are at the Ukrainian Museum in New York City through 23 September 2018. Visit the exhibition [website](#) for more details.

Fashion is Key to *Black Panther's* World

Interview with costume designer on creating style of fictional African Wakanda nation.

An interview with Ruth Carter on her designs for the Oscar nominated movie *Black Panther* in the February 15th Atlantic reveals how her costume designs shaped the world of the characters and the fictional African nation of Wakanda that they inhabit

According to Carter, the inhabitants of the *Black Panther's* tech-forward, eco-conscious country draws from the tradition of contemporary African fashion. She noted that, "Wakandans are serious about fashion." Her vision draws from both traditional and contemporary fashions. Carter also noted that this world was a kind of imagined or fantasy place for her. "It was intimidating. Creating a world is no joke."



Black Panther concept art depicting the Dora Milaje. (Anthony Francisco).

Carter kept four words in mind in designing the clothing: *Beautiful, Positive, Forward, and Colorful*. Her challenge was to make the costumes fit seamlessly into the film, but not compete with or distract from the plot.

Carter believes that African fashion has always been cosmopolitan, and she was careful not to depict it as frozen in the past.

To create these fashions, Carter and a team of over thirty designers searched world-wide to find robes, headdresses, and ornate jewelry to deliver on her vision. They collaborated with several leading fashion houses to reflect the range of construction and textiles that are part of the current African fashion scene.

Carter is reluctant to call herself an "Afrofuturist." Instead, her work is centered on a black conception of the future linked to both self-determinism and creative self-expression. However, she said that if the term does apply, the ethos is getting more recognition now because of the *Black Panther's* explicit use of technology. In the end, she sees clothing as a way for fans to step into a film that conjures up new possibilities for humanity.

Read the full interview with Ruth Carter by Tanisha Ford in the February 15th Atlantic article [online](#).