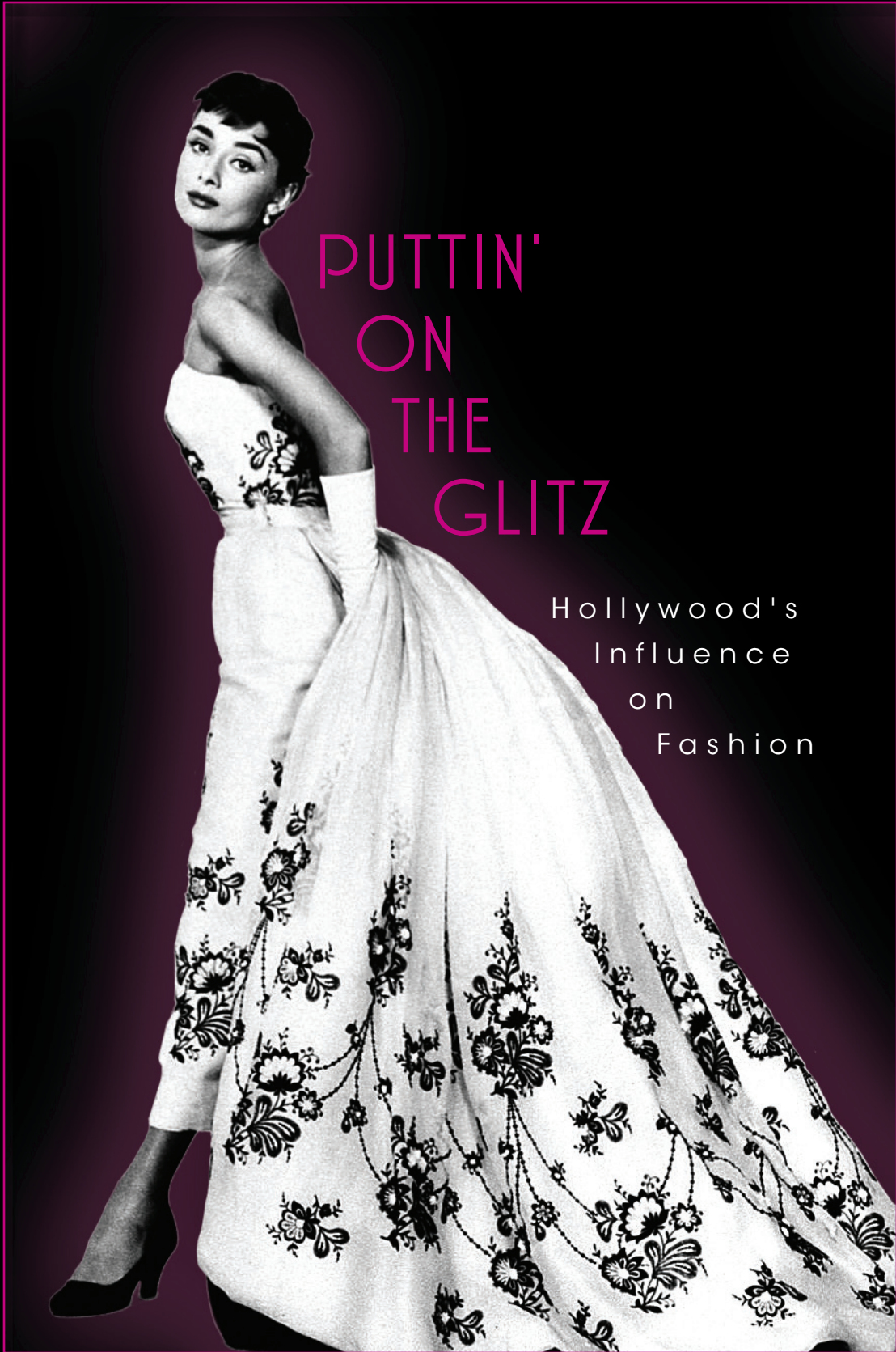


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PUTTIN'
ON
THE
GLITZ

Hollywood's
Influence
on
Fashion

OCTOBER 2010 - APRIL 2011

MURIEL ANSLEY REYNOLDS EXHIBIT GALLERY

PUTTIN' ON THE GLITZ

Hollywood's Influence on Fashion

An exhibit in the
UC Irvine Langson Library
Muriel Ansley Reynolds
Exhibit Gallery

October 2010 - April 2011

Curated by
Becky Imamoto,
Research Librarian for History

Welcome to the UCI Libraries' Fall 2010 exhibition. **Puttin' on the Glitz: Hollywood's Influence on Fashion** examines the major impact that Hollywood had and continues to have over fashion. This exciting exhibit highlights films and designers from Hollywood's golden years through the 20th century, all presented within a historical context. Items on display include significant books, journals, images, videos, and movie posters from the Libraries' collections, and stunning costumes from UCI's drama department. The curator is Becky Imamoto, Research Librarian for History.

I hope you enjoy the exhibit and return to view others in the future.

Gerald L. Lowell
Interim University Librarian

This exhibit examines the history of Hollywood costume design from its inception to the end of the 20th century. In the early 1910s, costume design was little more than an afterthought, with silent screen actresses providing costumes from their personal wardrobes. However, during the Golden Age (1930-1959), Hollywood realized how much publicity and money could be generated through its promotion of new fashion designs, and so set to work building an image of splendor, luxury, and endless consumption. Hollywood was, and is, a powerful social force that determines what is considered by the rest of the world to be beautiful and glamorous.

The Early Years 1900-1920

At the turn of the century, American films were produced mostly in the New York-New Jersey area. Costumes were never a priority and were procured either from Broadway costume-rental houses or provided by the actresses themselves. It has even been rumored that actresses who had extensive personal wardrobes received more roles than more moderately dressed women.

1. ***Birth of a Nation*** (1915). Directed by D.W. Griffith.
2. a. **Lillian Gish in *Birth of a Nation***. From *Fashion in Film* edited by Regine and Peter W. Engelmeier. New York : Prestel, 1997.
3. a. **Sarah Bernhardt in *Queen Elizabeth*** (1912). From *In A Glamorous Fashion: The Fabulous Years of Hollywood Costume Design*. W. Robert LaVine. New York : Scribner, 1980.

Sarah Bernhardt (1844-1923) was a famous theater actress who chose to move from stage to film because it was her "one chance for immortality." Miss Bernhardt decided that for her film, rental costumes would not do, so she personally commissioned the leading Parisian couturier, Paul Poiret, to design her costumes for *Queen Elizabeth* (1912). Poiret created ornate costumes that had little to do with historical accuracy.

- b. **Vanity Fair Portrait of Sarah Bernhardt in *Queen Elizabeth*** (1912). <http://www.artoftheprint.com>.

"It was the prestige of Sarah Bernhardt as an actress, combined with the luxury and elegance supplied by Poiret, which moved the American cinema out of the huckster world of the nickelodeon into the headier realm of dramatic art, combining the greatest artistry with an extravagant sense of showmanship." (Peter Wollen quoted in *Dressed: A Century of Hollywood Design*, 10.)

4. **Sarah Bernhardt in *Queen Elizabeth*** (1912). Image from Cinema Image Gallery Database.

5. a. **Theda Bara as *Cleopatra***. <http://www.squidoo.com>.

It is no wonder that Theda Bara (1885-1955) was the sex symbol of her day. She played so many femme fatale characters, that Ms. Bara became known as "The Vamp". She certainly made for an exotic (if scantily clad) Cleopatra. *Cleopatra* was her most popular movie but a fire at the Fox Studios in 1937 destroyed the last remaining prints of the film. Only 40 seconds of the film remain.

b. **Theda Bara as *Cleopatra***. Image from Cinema Image Gallery Database.

c. **Movie Poster for *Cleopatra*** (1917). Image from Cinema Image Gallery Database.

6. **Scene from *Intolerance*** (1916). Cinema Image Gallery Database.

Intolerance, written, produced, and directed by D.W. Griffith was the first film to design costumes not only for the leads but the extras as well. This was a massive undertaking as there were over 3,000 extras. Griffith made *Intolerance* in reaction to critics' claims that his previous film, *The Birth of a Nation* was overly racist and historically inaccurate. While *Intolerance* was well received by critics, it was a box office failure.

"I want clothes that will make people gasp when they see them. Don't design anything that anyone could buy in a store." (Cecil B. DeMille quoted in *Dressed: A Century of Hollywood Costume Design*, 24.)

7. **Gloria Swanson in *Male and Female*** (1919). From *Dressed : A Century of Hollywood Costume Design*. Deborah Nadoolman Landis. New York : Collins Design, 2007.

The theme of this silent film directed by Cecil B. DeMille is the strict distinctions made between social classes. Therefore it was important that the main character, British aristocrat Lady Mary Loam, played by Gloria Swanson, wear beautiful expensive clothes highlighting her status in society.

8. **Movie Poster for the serial *Iron Claw*** (1916) starring Pearl White. From *Pearl White: The Peerless Fearless Girl*. Manuel Weltman and Raymond Lee. South Brunswick : A. S. Barnes, 1969.

This poster demonstrates the studio's capitalizing on Pearl White's reputation for wearing fashionable clothing.

9. **Pearl White in *Plunder*** (1922). From *In Fashion : Dress in the Twentieth Century*. Prudence Glynn. New York : Oxford University Press, 1978

In 1914 actress Pearl White starred in the weekly serial *Exploits of Elaine*. In these films, Pearl White wore some of the first costumes made specifically for film. French director Louis Gasnier designed Ms. White's outfit himself – a black velvet two-piece suit with a white silk blouse and narrow black ribbon tie, complemented by a black velvet beret. This outfit proved to be so popular with secretaries and shop girls that it became almost a uniform for the middle-class working girl. From then on, the clothes worn by Pearl White in movies were avidly copied by the female audience.

10. a. **Sketch from *The Mystic*** (1925). Costume Designer Etré. From *Dressed : A Century of Hollywood Costume Design*. Deborah Nadoolman Landis. New York : Collins Design, 2007.

Designers had to create clothing that would look good on black and white film, which usually meant using contrasting colors and fabrics. In the 1920s Hollywood tended toward simple designs covered with furs, enhanced by hand-sewn sequins, and bugles that shone for the camera.

- b. **Production still from *The Mystic*** (1925). From *Dressed : A Century of Hollywood Costume Design*. Deborah Nadoolman Landis. New York : Collins Design, 2007.

11. **Motion Picture Magazine article**. "Are You a Screen Shopper?" Dorothy Donnell. September 1930.

12. **Vogue Magazine cartoon**. From *Vogue History of 20th Century Fashion*. Jane Mulvagh. New York, N.Y. : Viking, 1988.

13. **Vogue Magazine article**. "Does Hollywood Create?" February 1, 1933.

14. **Chicago Herald & Examiner article**. "Preview of Hollywood Studio Fashion." Jean Stevens. February 27, 1933.

15. **Los Angeles Times article**. "Designers of the Screen Fight Style Pirates." Alma Whitaker. December 17, 1933.

16. **Photoplay article**. "Hollywood Snubs Paris." William P. Gains. April 1934.

"Part of the reason for claiming Hollywood to be better than Paris was the depression-era 'Buy American' campaign aimed at promoting the U.S. garment industry which used socialites and fashion journalists to endorse Hollywood design and American production over imports." (Sarah Berry in *Screen Style: Fashion and Femininity in 1930s Hollywood*, 21)

17. **New Movie Magazine article**. "Women Rule Hollywood." Samuel Goldwyn and Eric Erenbright. March 1935.

Rise of the Costume Designer

The harsh East Coast winters made it difficult to film outside year-round, so production companies began to search for milder climates. The first film shot in California (Laguna Beach) was in 1907, *The Count of Monte Cristo*. Soon other film companies followed and set up shop in Southern California. The area that became known as Hollywood offered other perks besides gorgeous weather—the Los Angeles basin still had considerable natural scenery and could be made to look like the Alps, the South Seas, or the Sahara.

However, there was one downside to filmmaking in Hollywood; studios no longer had easy access to New York fashion houses or costume rental shops. They had no choice but to design their own costumes, and thus costume designers became an important part of the Hollywood machine. By the end of the 1920s, every major studio had a large costume department filled with accomplished staff.

In 1929, the Depression dramatically changed the prevailing fashion trends. Hollywood found itself out of touch with the current style. Movies could take up to a year after filming to be released, meaning that all new pictures would be out of date. Studios realized that the only way to avoid “such a haute catastrophe” was to launch Hollywood, not Paris, as the fashion trendsetter. Official word went out to costume heads that they were to produce original designs. Studio publicity departments began a large-scale effort to use fashion as a means to draw women into movie theaters.

18. **Photo of costume designer Adrian.** *Gowns by Adrian : the MGM years, 1928-1941.* Howard Gutner. New York : Harry N. Abrams, 2001.

Adrian Adolph Greenburg (1903–1959) was one of the most famous costume designers of Hollywood’s Golden Age. Adrian designed clothes for over 250 MGM films, mostly for such great actresses as Greta Garbo, Joan Crawford, and Norma Shearer.

“It took Paris three hundred years to become the fashion capital of the world . . . it only took Hollywood twenty-five.” (Adrian quoted in *Hollywood Dressed and Undressed*, pg xiv)

19. **Romance** (1930). Costume Designer Adrian.
20. **Greta Garbo in Romance.** From *Hollywood Dressed & Undressed : A Century of Cinema Style.* Sandy Schreier. New York : St. Martin’s Press, 1998

During the Depression, most women could not afford to buy a dress on a whim. A hat however, was a relatively inexpensive accessory that could change the look of an outfit. Headwear inspired by the “Eugénie” hat landed in small boutiques and department stores almost overnight following the release of *Romance*, 1930.

21. a. **Greta Garbo in production still from *Romance***. <http://my.opera.com>

"A pert, audacious hat which Greta Garbo wore in a picture called *Romance* left the women in the audience gasping with astonishment. . . Quicker than it takes to tell, every woman bought and wore that kind of hat, christened Empress Eugénie. It blazed a wide and devastating trail through women's hat fashions, because Garbo's wearing it gave them courage to be equally daring, and I have heard it said that every milliner's rise to fortune dated from the profits of its enormous sale. (Helena Rubenstein, "In Defense of Glamour", *Cinema Arts*, July 1937, pg 66.)

- b. **Sketches of the original Empress Eugénie hat from 1859 and the reimagined design by Adrian**. From *The Mode in Hats and Headdress*. R. Turner Wilcox. New York, C. Scribner's sons, 1945.

22. a. **Adrian's sketch of *Madam Satan***. *Gowns by Adrian : the MGM years, 1928-1941*. Howard Gutner. New York : Harry N. Abrams, 2001

Adrian designed more than 100 outrageous costumes for *Madam Satan*. This movie features a costume party aboard a moored zeppelin where each guest tries to outshine and astound the other guests with their daring costumes. The main character, Madam Satan, wears a bias-cut silk sheath dress with a dragon cap. This is one of the first instances of the bias-cut being used and celebrated in a film.

- b. **Kay Johnson as Angela Brooks/Madam Satan**. From *Dressed : A Century of Hollywood Costume Design*. Deborah Nadoolman Landis. New York : Collins Design, 2007.

“Any list of Hollywood-born clothes would be silly without mention of the “Letty Lynton” dress. Every little girl, all over the country, within two weeks of the release of Joan Crawford’s picture, felt she would die if she couldn’t have a dress like that. With the result that the country was flooded with little Joan Crawfords.” (Quote from *Vogue* Feb 1, 1938 cited in *Gowns by Adrian*, 116)

23. **Joan Crawford in *Letty Lynton*** (1932). From Cinema Image Gallery Database

Joan Crawford’s dress in the movie *Letty Lynton* (1932) has been called “the single most important influence on fashion in film history.” (Edith Head quoted in *Joan Crawford: A Biography* by Bob Thomas, 82) A few months after the film was released, Macy’s sold 15,000 copies of the gown; eventually the department store claimed that some 500,000 copies were sold in stores nationwide.

24. a. **Butterick dress pattern based on Letty Lynton dress.** From *Stardom: Industry of Desire*. Edited by Christine Gledhill. New York : Routledge, 1991

“*Letty Lynton* was a breakthrough film for it showed that film fashions could do more than just elicit interest in a picture and draw women to theaters. Ready-to-wear copies or reproductions of motion picture gowns could carry new fashion ideas into the emporiums of America on a mass scale.” (*Gowns by Adrian*, 119)

b. **Gimbel’s Department Store Ad for Letty Lynton style coat.** *New York Times*. September 10, 1932.

“I became conscious of the terrific power of the movies some months after *Letty Lynton* was released,” Adrian said. “I came to New York and found out that everyone was talking about the ‘Letty Lynton’ dress. In the studio we thought the dress was amusing but a trifle extreme. The copies of it made the original ‘Letty Lynton’ look very modest and shy, which proves a fact that I have long suspected, namely that the movies are giving the American woman much more courage in her dress and a much more dramatic approach to the whole subject of clothes.” (*Harper’s Bazaar*, February 1934, 135-136).

25. ***The Women*** (1939). Costume Designer Adrian.

26. **Norma Shearer, Joan Crawford, and Rosalind Russell in a production still from *The Women*.** From *Dressed : A Century of Hollywood Costume Design*. Deborah Nadoolman Landis. New York : Collins Design, 2007.

Adrian designed 237 gowns for the cast of *The Women*, including all the outfits modeled for the fashion show scene. This scene was shot in Technicolor (the rest of the film was in black-and-white) to better show off his whimsical designs.

27. a. **New York Times advertisement.** Macy's Department store ad featuring Paris Fashions September 17, 1933.

Even though Letty Lynton created a huge fashion trend it was short lived. Note the line near the bottom of this advertisement, "The Letty Lynton frou-frou craze is dead as a doornail."

- b. **Los Angeles Times article.** "Oracle of Film Fashion Gives Style tips for 1934." Alma Whitaker. February 25, 1934.

Further proof that fashion trendsetters were moving beyond the Letty Lynton look – note the line early in the article, "Puffs and leg-o'-mutton sleeves are also passé.

28. a. **Sears' Catalog featuring Claudette Colbert as design inspiration.** From *Everyday fashions of the thirties as pictured in Sears catalogs*. Edited by Stella Blum. New York : Dover Publications, 1986.

- b. **Sears' Catalog featuring Loretta Young autographed clothes, hats, shoes, and handbags.** From *Everyday fashions of the thirties as pictured in Sears catalogs*. Edited by Stella Blum. New York : Dover Publications, 1986.

29. **Autographed fashion worn by Ann Sothern.** From *Fashionable Clothing from the Sears Catalog : Late 1930s, with Price Guide*. Tammy Ward and Tina Skinner. Atglen, PA : Schiffer Pub. Ltd., 2006.

1930s The Era of the Merchandising Tie-in

In 1930, Bernard Waldman established Modern Merchandising Bureau, Inc. The bureau supplied exclusive reproductions of dresses and accessories (selected from production stills) to more than 1,400 shops across the nation. The first store to install a "cinema shop" was Macy's department store. Initially, the studios had agreed to such a partnership in return for one percent of the gross sales. However after seeing how much the clothes helped promote the films to which were connected to, studios waived their rights to any profits. By 1937, there were over 400 official stores in the bureau's network, and 1,400 other shops that occasionally would sell cinema fashions.

Stores that carried these screen styles were listed in movie magazines, such as Photoplay and Modern Screen. Fan magazines further whetted the audiences/readers appetite for cinema fashions by writing headlines that encouraged women to "Dress Like Claudette Colbert!" or "Win a copy of Elizabeth Taylor's dress!" The magazines even provided patterns of the dresses for women who sewed. These fan magazines did everything possible to sell their reader on the idea that if one dressed like / wore the same makeup as /had the same haircut as [fill-in-the-blank star], then they, too, would be just as glamorous and adored.

30. **Window display of Merle Oberon's wedding dress in *Wuthering Heights* (1939).** From *Grand Design: Hollywood as a Modern Business Enterprise, 1930-1939*. Tino Balio. New York: Scribner, 1993.

Designer Edith Head commented on the studio moguls efforts to make Hollywood the fashion capital of the world: "The publicity departments went to work immediately, promoting every 'A' picture as a fashion extravaganza." (*Edith Head's Hollywood*, 19). Designing window displays helped promote the film while selling the fashion.

31. **Advertisement from Cinema Fashions in Photoplay December 1934.** From *Screen Style : Fashion and Femininity in 1930s Hollywood*. Sarah Berry. Minneapolis : University of Minnesota Press, 2000.31.

32. **Patterns for outfits worn by Bette Davis in the magazine *Modern Screen*.** From *Best of Modern Screen*. Mark Bego. New York : St. Martin's, 1986.

33. **Photoplay magazine advertisement.** "Hollywood Fashions by Seymour." June 1933.

This page lists all the stores in the United States where one could purchase the Hollywood-inspired clothes found in the magazine.

34. **Logo for Original Photoplay Fashion.** Featured in *Photoplay* magazine issues from the 1930s.

35. **Men's jacket from Hollywood Sportswear Company.** On loan from the UCI's Costume Department.

The Hays Code and the Depression

By the early-1920s there was increasing government censorship of films due to public outcry over perceived indecency in films as well as various scandals involving film stars. In response, the major Hollywood studios formed the Motion Picture Producers and Distributors of America (MPPDA) in an attempt to censor its own productions rather than allow the government to censor them.

The Motion Picture Production Code, more commonly referred to as the Hays Code (after its creator former U.S. Postmaster General Will H. Hays), set the industry guidelines of decency and refused to give its approval for any films that did not meet these standards. Writers, directors, producers, and even costume designers had to ensure that “no picture shall be produced that will lower the moral standards of those who see it.” (Hays Code)

In 1937, the average weekly attendance at movie theaters was around ninety million. The movie-going public saw one or two films per week during the Depression, when admission was twenty-three cents, more than the price of a dozen eggs. (Hollywood Dressed and Undressed, pg 113). In 1939 the movie industry was the nation’s eleventh largest industry, grossing \$700 million that year, attracting more than fifty million Americans to the nation’s theaters every week.

36. **Hollywood Censored: Movies, Morality & the Production Code.** Written, produced and directed by David Espar. Alexandria, Va. : Distributed by PBS Video, c2000

Film documents the mass appeal of movies, including their portrayals of sex and violence, that have made them a target of censors since the early days. In the 1930s, Hollywood studios enforces the Production Code, a set of guidelines for movie content, to answer growing charges of immorality. The Code lasted 20 years and still influences moviemaking today.

37. **Copy of the Hays Code (introduced 1930, enforced 1934-1968).** From *The Dame in the Kimono : Hollywood, Censorship, and the Production Code from the 1920s to the 1960s*. Leonard J. Leff and Jerold L. Simmons. New York : Weidenfeld & Nicolson, 1990.

38. a. **Johnny Weissmuller and Maureen O'Sullivan in the Pre Hays Code movie *Tarzan and His Mate* (1934).**
- b. **Johnny Weissmuller and Maureen O'Sullivan in the Post Hays Code movie *Tarzan Escapes* (1936).**

"Censorship was kind of crazy in that period because we could show a girl in the shortest little abbreviated underclothes as long as they looked like sportswear. But if they had lace on them we couldn't show them because they were then considered underwear. The navel was something you never showed. We used to stuff pearls in the navels with glue. Sometimes we'd have a whole row of dancers with jewels in their navels. I don't know why navels were so censorable, but they were. And why only women's navels? Male bellybuttons seemed to be okay. I could never understand the discrimination." (*Edith Head's Hollywood*, 25-6.)

39. ***It Happened One Night* (1934).** Costume Designer Robert Kalloch.

40. **Clark Gable and Claudette Colbert in *It Happened One Night*.** From *Dressed: A Century of Hollywood Costume Design*. Deborah Nadoolman Landis. New York : Collins Design, 2007.

During the scene where Mr. Gable undresses in front of Claudette Colbert, he is not wearing an undershirt, something unheard of at the time. In the biography *Long Live the King*, the author explained that Gable wore no undershirt "because it was impossible for him to remove one with any grace, and it was essential for him to look naked enough to threaten Claudette's virtue" (pg 174). Audiences, unaware of the actual reasons, assumed that Gable wore no undershirt "because real men didn't wear them" (pg 175). The sale of masculine underwear declined so sharply immediately afterwards that knitwear manufacturers and garment worker unions claimed that Gable's bare chest was bankrupting them.

41. **Movie Poster for *It Happened One Night*.** From *Film posters of the 30s : The Essential Movies of the Decade*. Edited by Tony Nourmand and Graham Marsh. Köln : Evergreen, 2005.

Temple wrote in her autobiography *Child Star*, "Licenses were awarded for dresses, hair ribbons, and headbands, all to help transform other girls into my curly-haired likeness . . . Before 1935 ended my license royalty income would reach \$100,000, doubling my earnings from movies. During the next year licensing income would crest in a floodtide of over \$200,000".

42. **Baby Take A Bow** (1934). Costume designer Royer.
43. **Shirley Temple in Baby Take A Bow**. From *Hollywood Costume Design*. David Chierichetti. New York : Harmony Books, 1976.

During the period of uncertainty and anxiety caused by the Depression, people flocked to the theaters to see Shirley Temple's wholesomeness, innocence, and plucky attitude towards adversity. In 1934, Royer designed Miss Temple's dresses in the movie *Baby Take A Bow*. The pink ruffled dress was then mass produced and marketed by a manufacturer who shared the profits with Shirley's parents. Designer, Lewis Royer received no royalties associated with these sales.

44. **Baby Take a Bow Poster** (1934) From *Film posters of the 30s : The Essential Movies of the Decade*. Edited by Tony Nourmand and Graham Marsh. Köln : Evergreen, 2005.
45. **Shirley Temple clothing for sale** (1935). From *Everyday fashions of the thirties as pictured in Sears catalogs*. Edited by Stella Blum. New York : Dover Publications, 1986.
46. **Roberta** (1935). Costume Designer Bernard Newman.
47. **Movie Poster for Roberta**. From *Starstruck : Vintage Movie Posters From Classic Hollywood*. Ira M. Resnick . New York : Abbeville Press Publishers, 2010.

Roberta is a 1935 film starring Irene Dunne, Ginger Rogers, and Fred Astaire. The film takes place at a famous dressmaker's shop in Paris and includes a lengthy fashion show scene. *Roberta* had more merchandising tie-ins than any other film up to that point. (For more information see "Cinema Fashions", *Fortune Magazine*, January 1937.) One fact highlighted by the film's publicity department was the cost of the gowns – nearly a quarter of a million dollars, quite a lot of money during the Depression.

48.
 - a. **Ginger Rogers and Fred Astaire in Roberta** (1935). From *Screen Style : Fashion and Femininity in 1930s Hollywood*. Sarah Berry. Minneapolis : University of Minnesota Press, 2000.
 - b. **Lucille Ball as an extra playing model in the fashion show**. From *Hollywood Costume Design*. David Chierichetti. New York : Harmony Books, 1976.
 - c. **Scenes from the fashion show in Roberta**. From *Fabrications : Costume and the Female Body*. Edited by Jane Gaines and Charlotte Herzog. New York : Routledge, 1990.

49. a. **Sketch of Juliet by Adrian.** From *Gowns by Adrian : the MGM years, 1928-1941*. Howard Gutner. New York : Harry N. Abrams, 2001
- b. **Norma Shearer as Juliet.** From *Gowns by Adrian : the MGM years, 1928-1941*. Howard Gutner. New York : Harry N. Abrams, 2001
50. **Norma Shearer and Leslie Howard in *Romeo and Juliet* (1936).** Image from Cinema Image Gallery Database.

For *Romeo and Juliet* (1936), Adrian shared designer responsibilities with Oliver Messel. Messel spent four months in Italy researching paintings and frescos for the costumes and settings. More than 1,200 costumes using over 18,000 yards of cotton, silk, satin, velvet, and wool were created for the film. Adrian's cap, worn by Norma Shearer in the balcony scene, became very popular, and copies were made out of materials from string to pearls and sold in department stores. The movie is responsible for initiating a mini-revival in Italian Renaissance design.

51. a. **Dorothy Lamour in *The Jungle Princess* (1936).** Image from Cinema Image Gallery Database.

Paramount Picture's *The Jungle Princess* featured Dorothy Lamour as a native Malaysian woman who rescues a hunter and nurses him back to health. The designer, Edith Head, knew she would not be allowed to use an authentic Malaysian sarong (those sarongs tied at the waist, leaving the chest uncovered) so she adapted one that was more acceptable to the censors. Audiences fell in love not only with the design but with Dorothy Lamour herself. The sarong was considered her trademark look, and she wore one in another eight films.

- b. **Dorothy Lamour in *The Jungle Princess* (1936).** From *Hollywood Dressed and Undressed: A Century of Cinema Style*. Sandy Schreier. New York : Rizzoli, 1998.

Edith Head: "I was getting calls from newspapers all over the world to ask about this 'new fashion innovation.' Swimsuit companies were calling every day to ask me to design sarongs for them, and the ones that didn't call were putting sarongs into their collections." Hollywood had such a major impact on the swimsuit business that by 1947 California's largest swimwear house, Catalina, contracted with Edith Head and several other film designers, to lead their names to a collection of 'Hollywood swimsuits' that were promoted in fashion and fan magazines all over the country. (*Edith Head's Hollywood*, 32)

52. **Snow White and the Seven Dwarfs** (1937). Director David Hand.
53. **Movie Poster for Snow White.** From *Starstruck : Vintage Movie Posters From Classic Hollywood*. Ira M. Resnick . New York : Abbeville Press Publishers, 2010.
54. a. **New York Times advertisement.** Bonwit Teller Snow White dress. January 13, 1938.
- b. **Hat for sale based on Dopey's design.** From *New York Times Magazine* article. "Movies à la Mode." Lillian L. Churchill. January 7, 1941.
55. **Pride and Prejudice** (1940). Costume designer Adrian.
56. a. **Greer Garson and Laurence Olivier in Pride and Prejudice.** From *Studio*. "Scenes from the Shows." Grace Lovat Fraser. January 1941, volume 121, issue 574.
- b. **Production still from Pride and Prejudice.** From *Hollywood and History : Costume Design in Film*. Edward Maeder. Los Angeles : Los Angeles County Museum of Art ; 1987.
57. **Fashion Plate.** From the Irene Saltern Salinger Collection of European Fashion Plates, 1819-1886.

For *Pride and Prejudice* (1940), Adrian convinced MGM to set the movie in the 1830s instead of the 1800s (the time period of the novel) because he felt that the costumes could then be more excessive and decorative than those worn in the earlier era. An example of the type of resource Adrian would have used are these hand-colored fashion plates which depict popular clothing for upper-class men and women from the correct time period.

Films with Iconic Fashions

Walter Plunkett's designs for *Gone With the Wind* (1939) dazzled audiences. Women revived the wearing of snoods, petticoats, and corsets after seeing the movie. This film produced a merchandising blitz unequaled in the history of period film publicity tie-ins. Brassieres and corsets, dress patterns, hats and veils, snoods, scarves, jewelry, even wrist watches, were marketed as 'inspired' by the film.

Another designer making a name for herself in the 1940s was Edith Head (1897-1981). Ms. Head was and still is one of the most well-known and respected Hollywood costume designers. During the fifty-seven years that she worked for Paramount and Universal, she designed costumes for over five hundred films, was nominated for thirty-five Academy Awards for Best Costume and won eight Oscars.

58. ***Gone with the Wind*** (1939). Costume Designer Walter Plunkett.

From a 1940 magazine article: "As an influence on screen entertainment, *Gone with the Wind* is causing a magnificent splash in the cinema sea, and as an influence on women's dress it has created a great stir in the pool of fashion . . . [The] bouffant, girdles, minute waistlines, and ostrich-feather trimmings . . . are sure to have an influence on the creations of Paris and New York." (Lillian Churchill " Movies à la Mode" *New York Times Magazine*, Jan. 7, 1940)

59. **Movie poster for *Gone with the Wind***. From *Starstruck : Vintage Movie Posters From Classic Hollywood*. Ira M. Resnick . New York : Abbeville Press Publishers, 2010.

60. a. **Sketch of red velvet gown for Scarlett O'Hara**. From *Dressed: A Century of Hollywood Costume Design*. Deborah Nadoolman Landis. New York : Collins Design, 2007.

b. **Vivien Leigh as Scarlett O'Hara**. From *In A Glamorous Fashion: The Fabulous Years of Hollywood Costume Design*. W. Robert LaVine. New York : Scribner, 1980.

61. a. **Sketch of Scarlett's famous green velvet curtain dress**. From <http://dialbforblogger.blogspot.com/>

b. **Vivien Leigh in the curtain dress**. From *In A Glamorous Fashion: The Fabulous Years of Hollywood Costume Design*. W. Robert LaVine. New York : Scribner, 1980.

c. **Vivien Leigh in the curtain dress**. From <http://www.women-wear.net>.

62. a. **Sketch of Scarlett's barbeque dress**. From *Dressed: A Century of Hollywood Costume Design*. Deborah Nadoolman Landis. New York : Collins Design, 2007.

b. **Vivian Leigh in the barbeque dress**. From *Dressed: A Century of Hollywood Costume Design*. Deborah Nadoolman Landis. New York : Collins Design, 2007.

c. **Vivian Leigh in the barbeque dress**. From *Hollywood and History : Costume Design in Film*. Edward Maeder. Los Angeles : Los Angeles County Museum of Art ; 1987.

63. **New York Times Magazine article.** "Movies à la Mode." Lillian L. Churchill. January 7, 1941.
64. **Bonnets for sale based on *Gone With the Wind*.** From *Everyday Fashions of the Forties as Pictured in Sears Catalogs*. Edited by JoAnne Olian. New York : Dover Publications, c1992.

Edith Head told a reporter in February of 1942, "This year a woman has a new duty, as her wardrobe must reflect the spirit of sacrifice through its adaptability. It must reflect the spirit of determination through its lack of ostentation. This sacrifice, enthusiasm, and determination will make the woman behind the man in the defense lines a willing and inspirational factor in winning the war." (*Edith Head's Hollywood*, 51)

65. **Costume designer Edith Head with her eight Oscars.** From *Fashion in Film*. Edited by Regine and Peter W. Engelmeier. Munich ; New York : Prestel, 1997.
66. **Velvet Light Trap article.** "The Power of the Screen: The Influence of Edith Head's Film Designs on the Retail Fashion Market." Robert Gustafson. 1982.
67.
 - a. **The Incredibles** (2004). Director Brad Bird.
 - b. **Edna 'E' Mode from *The Incredibles*.**

Edna 'E' Mode is the fashion designer who creates the hero suits worn by the Parr family. With her short stature, gigantic glasses, and no-nonsense attitude, she is a direct homage to Edith Head.

68. **Vogue dress pattern designed by Edith Head.**

Edith Head was well known to the public as she was a regular guest on Art Linkletter's radio show (and then television show) *House Party*. Ms. Head would provide the audience with fashion tips, such as the types of clothes to wear for certain body shapes. Edith Head was so respected outside of Hollywood that she was asked to design the women's uniforms for the Coast Guard and for Pan American Airlines. Later in her career, Ms. Head toured the country displaying her costumes and promoting sewing patterns for *Vogue*.

69. **Samson and Delilah** (1949). Costume designer Edith Head

70. a. **Edith Head's sketch for Delilah.** From *Dressed: A Century of Hollywood Costume Design*. Deborah Nadoolman Landis. New York : Collins Design, 2007.

When Paramount Pictures produced the film *Ms. Head*, was sent out on a national tour to speak to women's groups and to host fashion shows of the film's pseudo-Minoan designs. Seventh Avenue manufacturers produced Delilah-inspired gowns, some even bearing an Edith Head signature on the hangtags, implying that Edith had helped design them. In actuality, Paramount had sold the rights to the use of her name in conjunction with the marketing of the film and the clothes; Edith had done nothing but approve the manufacturer's sketches. Tie-ins had been arranged with more than seven hundred manufacturers to flood the market with everything from Delilah sandals to perfumes to costume jewelry. Edith received no financial reimbursement for these design exploitations, but her name was fast becoming a household word. (*Edith Head's Hollywood*, 86)

- b. **Hedy Lamarr as Delilah.** From *Dressed: A Century of Hollywood Costume Design*. Deborah Nadoolman Landis. New York : Collins Design, 2007.

The Hays Code was still enforced in 1949. Therefore Edith Head carefully designed Ms. Lamarr's costume to include a narrow jeweled belt to hide her naval.

71. a. **Sketch for the famous peacock dress and cape worn by Hedy Lamarr.** From *Dressed: A Century of Hollywood Costume Design*. Deborah Nadoolman Landis. New York : Collins Design, 2007.

- b. **Peacock dress from *Samsun and Delilah*.** Image from Cinema Image Gallery Database.

Edith Head had difficulty finding 2,000+ peacock feathers for this dress and cape. The director, Cecil B. DeMille, came to the rescue by offering his own pet peacocks' feathers. The wardrobe people had to wait for peacock molting season and then went and collected the feathers from Mr. DeMille's ranch. Each one was hand sewn onto the garment.

72. **All about Eve** (1950). Costume designer Edith Head.

73. a. **Bette Davis as Eve**. Image from Cinema Image Gallery Database.

"The off-the-shoulder dress for the big party scene was an accident. Someone had miscalculated and the entire bodice and neckline were too big. A change would delay the shooting and I told Bette not to worry, that I would personally tell Joe Mankiewicz [the director] what had happened. I had just about reached the door, my knees feeling as if they were going to give out, when Bette told me to turn around and look. She pulled the neckline off her shoulders, shook one shoulder sexily, and said, 'Don't you like it better like this, anyway?' It looked wonderful and I could have hugged her." (Edith Head in *Edith Head's Hollywood*, 93).

b. **Edith Head's dress sketch for All About Eve**. From *Edith Head's Hollywood*. Edith Head & Paddy Calistro. New York : Dutton, 1983.

74. **Place in the Sun** (1951). Costume designer Edith Head.

75. a. **Elizabeth Taylor in Place in the Sun dress**. Image from Cinema Image Gallery Database.

b. **Edith Head's sketch for Elizabeth Taylor dress**. From *Dressed: A Century of Hollywood Costume Design*. Deborah Nadoolman Landis. New York : Collins Design, 2007.

c. **A copy of Elizabeth Taylor's dress worn to a high school prom**. From *Hollywood Dressed and Undressed: A Century of Cinema Style*. Sandy Schreier. New York : Rizzoli, 1998.

Edith Head's designs for Elizabeth Taylor in *A Place in the Sun* (1951) were quickly taken up by a manufacturer of debutante party dresses. The white tulle dress with little violets was especially popular and helped popularize the sweetheart neckline. So many copies were sold that a fashion writer commented: "Go to any party this summer and you'll see at least ten of them." (Quote from *Hollywood Costume Design* by Chierichetti, 69)

76. **The Birds** (1963). Costume designer Edith Head.

77. **Tippi Hedren action figure**. On loan from UCI's Costume Department.

Edith Head worked with Alfred Hitchcock on eleven films spanning the 1940s-1970s. For *The Birds* (1963), Edith designed a durable suit for actress Tippi Hedren that birds were tied to (with nearly invisible threads). Tippi Hedren spent five days filming with birds constantly attacking her. Afterwards, she had to be put on hospital rest for a week to recover from exhaustion and fright.

the 1940's

During World War Two, the War Production Board initiated General Limitation Order L-85 in reaction to wartime shortages and restrictions. The law ordered that new clothes could not be made out of silk, velvet, or gold lame. Designers had to drastically cut back on use of ribbons, pleats, ruffles, cuffs, or frills. Women's suits could not exceed 72 inches wide at the hem and jackets could not exceed 25 inches in length. Hollywood fashion designers had to use creativity and ingenuity to still produce fashionable garments for the screen.

Film designers were also enlisted by the government to help promote its "Make-Do-and-Mend" recycle program.

Hollywood had its best year in 1946, when servicemen returned from the war with time and money to spend. Movie theaters sold more than 4 billion tickets that year. Films like *Gilda* now had the freedom and the bankroll to spend lavishly on fashion again.

78. ***This is the Army*** (1943). Designer Orry-Kelly. Image from Cinema Image Gallery Database.

This was the highest grossing film following the War Production Board's restriction on fabric.

79. **Ronald Reagan in *This is the Army***. Image from Cinema Image Gallery Database.

80. **War Production Board Yardstick** (1942). From *Costume: The Journal of the Costume Society*. "'She Saves Who Sews for Victory': Home Sewing on the American Home Front." Tara Maginnis. Vol. 26 1992.

81. **Advertisement for Hollywood Premiere clothing line**. Designer Irene Saltern. Courtesy of Tom and Lynda Salinger.

Hollywood designer Irene Saltern used influences from World War II military clothing in her creations.

82. **Irene Saltern watercolor** (1942). Reproduction. Courtesy of Tom and Lynda Salinger.

Hollywood designer Irene Saltern's winning sketch for the Waldorf Astoria competition to design the best dress within the parameters of wartime restrictions on fabric.

83. The American Academy of Motion Picture Arts and Sciences began awarding Oscars to recognize excellence in the film industry in 1929. However, it wasn't until 1948 that the Academy included a category for Best Costume Design. In 1948 Roger K. Furse won for *Hamlet* (Black and White Film category) and Dorothy Jeakins and Barbara Karinska won for *Joan of Arc* (Color Film category). In the late 1950s the two categories were combined into one award.

a. **Poster for the movie *Hamlet*** (1948). <http://www.doctormacro.com>.

b. **Ingrid Bergman as *Joan of Arc*** (1948). Costume Designers Dorothy Jeakins and Barbara Karinska.

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84. ***Gilda*** (1946). Designer Jean Louis.

Jean Louis created the famous black strapless gown for Rita Hayworth that not only launched her as a star, but also became a fashion statement that would last for decades.

85. ***Life Magazine***. February 4, 1946.

86. **Rita Hayworth in *20th Century Fashion: A Scrapbook 1900 to Today***. Ernestine Carter. London : E. Methuen, 1975.

87. **Rita Hayworth in *Gilda***. *Hollywood Dressed and Undressed: A Century of Cinema Style*. Sandy Schreier. New York : Rizzoli, 1998.

the 1950's

By the early 1950s, movies attendance had been steadily decreasing from the postwar high as many Americans stayed home and watched television. Studios looked for new ways to lure audiences such as drive-in theaters and 3-D special effects. They also dismantled the costly studio system that tied individuals to one Production Company. Costume designers were now free to work on whatever projects they wanted, or more importantly, the projects for which they could be hired. In 1953, costume designers united to form the Costume Designers Guild which provided support while designers weathered the transition from studio staff to freelance designer.

A new breed of actors like Marlon Brando and Jimmy Dean took on roles of angry outcasts with rebellious natures. They “ignited a large teen audience that had been alienated from the mainstream films of the time. Their tight jeans and their jackets—Brando’s black leather motorcycle number, with plenty of zippers, buckles, and epaulettes, and Dean’s red windbreaker – made an enormous sartorial impression. The trend took to the street, as American teens emulated their antiheroes by aping their hip threads.” (Deborah Landis, *Dressed: A Century of Hollywood Costume Design*, 181)

This signaled the beginning of the growing demand for utter realism in costumes. Directors demanded a straight-from-the-rack look that turned designers into more ‘shoppers’ than ‘artists’.

“In film after film, Audrey wore clothes with such talent and flair that she created a style, which in turn had a major impact on fashion. Her chic, her youth, her bearing, and her silhouette grew ever more celebrated, enveloping me in a kind of aura or radiance that I could never have hoped for. The Hepburn style had been born, and it lives today.” (Hubert de Givenchy quoted in *Dressed: A Century of Hollywood Costume Design*, 256)

88. **Sabrina** (1954). Costume Designer Hubert Givenchy.

Sabrina (1954), Audrey Hepburn’s character Sabrina Fairchild spends two years in Paris. The time in France transforms her from awkward young chauffeur’s daughter to chic, sophisticated woman. The director, Billy Wilder, decided that while Edith Head was a great designer, he wanted a French designer for Sabrina’s post-France transformation. Audrey Hepburn sought out Hubert de Givenchy to provide her with some sketches. One of Givenchy’s designs is the famous black cocktail evening dress with two bows on either shoulder. The high square neckline became known as the ‘Sabrina neckline’ and was an instant fashion sensation. Although this was Givenchy’s design, Edith Head took credit for it (as head costume designer for the film) and won the Oscar for best costume design for *Sabrina*. Givenchy and Hepburn formed a lasting friendship and he would continue to design clothes for her for the rest of her life.

89. **Audrey Hepburn, production still from Sabrina.** <http://www.peatom.info>.

90. **Audrey Hepburn as Sabrina.** From *Dressed: A Century of Hollywood Costume Design*. Deborah Nadoolman Landis. New York : Collins Design, 2007.

91. a. **Emma Hope's "Sabrina" shoe.** On loan from UCI's Costume Department.

The Sabrina heel (also known as a kitten heel) became popular after Audrey Hepburn wore them in the film with the same name. It is a short v-shaped heel that narrows at the bottom with a slight curve, setting the heel in from the edge of the shoe.

- b. **Jimmy Choo's "Sabrina" shoe.** On loan from UCI's Costume Department.

92. **Rear Window** (1954). Costume Designer Edith Head.

93. **Grace Kelly in Rear Window.** From *Dressed: A Century of Hollywood Costume Design*. Deborah Landis. New York : Collins Design, 2007.

Grace Kelly is one of Hollywood's most enduring fashion icons. She popularized (both on and off screen) a classic, understated, impeccably-groomed look that fans rushed to emulate. Calling an outfit the 'Grace Kelly look' was a surefire way for designers to sell clothes. Hermès even named one of their handbags 'the Kelly bag' after Grace Kelly was photographed with it on numerous occasions. (The 'Kelly bag' is still being sold today.)

This elegant black bodice with deep V neckline and white tulle and chiffon skirt designed by Edith Head is probably the most famous and copied outfit Grace Kelly ever wore.

94. **Mannequin wearing Grace Kelly's wedding dress.** *Grace Kelly: Icon of Style to Royal Bride*. H. Kristina Haugland. Philadelphia, PA : Philadelphia Museum of Art, c2006.

At the height of her popularity, Grace Kelly married Prince Rainier III of Monaco in April 1956, and became Her Serene Highness Grace of Monaco. Grace Kelly selected Helen Rose, the designer for Kelly's home studio, MGM. Ms. Rose's wedding dress was a *peau de soie* gown with an eleven-foot train covered in 125-year-old Belgian lace. The dress was so complicated that Ms. Rose had to send along instructions on how to assemble the four different parts, and the bride had practiced getting into it several times.

95. **Sketch of Grace Kelly's wedding dress.** From *Grace Kelly: Icon of Style to Royal Bride*. H. Kristina Haugland. Philadelphia, PA : Philadelphia Museum of Art, c2006.

96. **Grace Kelly Wedding Dress Pattern from Vogue.**

On the same day as the wedding, *Women's Wear Daily* reported that New York had caught 'Monaco Bridal Fever,' with Grace Kelly's bridal dress already being copied, presumably using sketches. (H. Kristina Haugland, *Grace Kelly: Icon of Style to Royal Bride*, 61)

97.
 - a. **Marlon Brando in *Streetcar Named Desire*** (1951). From *Dressed: A Century of Hollywood Costume Design*. Deborah Nadoolman Landis. New York : Collins Design, 2007.
 - b. **Marlon Brando in *The Wild One*** (1953). Image from Cinema Image Gallery Database.
98. ***Rebel Without a Cause*** (1955). Costume Designer Moss Mabry.
99. **James Dean in *Rebel Without A Cause*** (1955). Image from Cinema Image Gallery Database.

1960s through the 1990s

By the 1960s studio fashion designers were becoming a thing of the past. Instead, clothes were increasingly being purchased from department stores in Los Angeles and Beverly Hills. Designer Edith Head sadly reflected on the demise of the extravagant movies that had been produced in the Golden Age. "Then a designer was as important as a star. When you said Garbo, you thought of Adrian; when you said Deitrich, you said Banton. The magic of an Adrian or Banton dress was part of the selling of a picture. Sets, costumes, and makeup just aren't considered the art forms they used to be." (Quoted in W. Robert LaVine, In *A Glamorous Fashion: The Fabulous Years of Hollywood Costume Design*, 210)

100. **Bonnie and Clyde** (1967). Costume Designer Theadora Van Runkle.

101. **Faye Dunaway in Bonnie and Clyde** (1967). Image from Cinema Image Gallery Database.

Costume designers were still occasionally making clothes that inspired fashion trends. Theadora Van Runkle's designs for *Bonnie & Clyde* (1967) initiated a revival for 1930's apparel.

"The night after the Paris premiere, a box full of berets was delivered to my room in the Hotel George V. They were from a small village in the French Pyrenees where the traditional French berets are made. After the release of *Bonnie & Clyde*, demand had pushed production from 5,000 to 12,000 berets a week, and they wanted to thank me." (Faye Dunaway quoted in *Looking for Gatsby: My Life*, 127-8)

102. a. **Warren Beatty Sketch for Bonnie and Clyde** (1967). From *Dressed : A Century of Hollywood Costume Design*. Deborah Nadoolman Landis. New York : Collins Design, 2007.

b. **Warren Beatty in Bonnie and Clyde** (1967). From *Dressed : A Century of Hollywood Costume Design*. Deborah Nadoolman Landis. New York : Collins Design, 2007.

103. a. **Faye Dunaway Sketch for Bonnie and Clyde** (1967). From *Hollywood Dressed and Undressed: A Century of Cinema Style*. New York : Rizzoli, 1998.

b. **Faye Dunaway in Bonnie and Clyde** (1967). From *Dressed : A Century of Hollywood Costume Design*. Deborah Nadoolman Landis. New York : Collins Design, 2007.

104. **Richard Roundtree in *Shaft*** (1971). From *Dressed : A Century of Hollywood Costume Design*. Deborah Nadoolman Landis. New York : Collins Design, 2007.

In 1971, the catchy opening song and über cool stylings of the main character made ***Shaft*** a movie that is still quoted today. While everyone wanted to look like Shaft, the movie also signified the beginning of the black exploitation films of the 1970s. The lead actor, Richard Roundtree, knew how important his character was for many people.

“Kids are running around in black leather jackets and are swaggering—that whole *Shaft* number, man. In Washington D.C., after I spoke in a high school auditorium, a lot of the kids ran around to the side door and were grabbing at my leather coat. They wanted to take it.” (Judy Klemesrud, “*Shaft—A Black Man Who is for Once a Winner*,” *New York Times*, March 12, 1972)

105. ***Shaft*** (1971). Costume Designer Joe Aulisi.

106. **Richard Roundtree in *Shaft*** (1971). From *Undressing Cinema: Clothing and Identity in the Movies*. Stella Bruzzi. New York: Routledge, 1997.

107. ***Saturday Night Fever*** (1977). Costume Designer Patrizia Von Brandenstein.

108. **John Travolta in *Saturday Night Fever*** (1977). Image from Cinema Image Gallery Database.

Saturday Night Fever is remembered for John Travolta’s disco dancing, the Bee Gee’s soundtrack, and its fashions. Travolta’s three-piece white leisure suit, Cuban heeled shoes, and clingy polyester shirts popularized a new style and became a virtual Saturday night uniform for young men in the late 1970s.

109. **Newsweek article**. “The Travolta Hustle.” Susan Cheever Cowley. May 29, 1978.

110. ***The Matrix*** (1999). Costume Designer Kym Barrett.

“Andy and Larry [Wachowski] were very descriptive in their character description. They wanted Trinity to feel like ‘an oil slick, slippery like mercury, like she can slip through your fingers.’ They definitely weren’t thinking about a period or fashion. The characters in *The Matrix* would need functional clothes for the roles they played in their own universe.” (Kym Barrett in *50 Designers, 50 Costumes : Concept to Character*. Deborah Nadoolman Landis. Beverly Hills, CA: Academy of Motion Picture Art and Sciences, 2004.

111. **Sketch of Trinity in *The Matrix*** (1999). From *Dressed : A Century of Hollywood Costume Design*. Deborah Nadoolman Landis. New York : Collins Design, 2007.

The Matrix is an incredibly stylish innovative movie that propelled an interest in glossy black leather, long trench coats, Airwalk boots, and slick sunglasses. Many fans clamored for information on how to obtain copies of the outfits worn by the main characters Neo, Trinity, and Morpheus.

112. **Carrie-Anne Moss in *The Matrix*** (1999). From *Dressed : A Century of Hollywood Costume Design*. Deborah Nadoolman Landis. New York : Collins Design, 2007.
113. **Trinity Action Figure**. On loan from UCI's Costume Department.
114. **Uma Thurman and John Travolta in *Pulp Fiction*** (1971). Image from Cinema Image Gallery Database.
115. ***Pulp Fiction*** (1994). Costume Designer Besty Heimann.
116. **Uma Thurman in *Pulp Fiction*** (1994). From *Hollywood Dressed and Undressed: A Century of Cinema Style*. New York : Rizzoli, 1998.

Designer Betsy Heimann can attest to the power movies have over fashion trends. "People want to emulate characters they find appealing. If they find Uma Thurman's character in *Pulp Fiction* intriguing, they want to look like her. She's six feet tall, and every pair of pants I put on her was too short. So I said, "Let's just go with it. Let me cut off another two." People said, 'Wow, I want that.' I made all her clothes, but every designer in the world has claimed credit for her white blouse, because they knocked it off." (Betsy Heimann, *Entertainment Design*, March 2000)

Researching Costume Design in Films at UCI Libraries

For more information on Hollywood's impact on fashion, see the following treasures from our library collection.

Fabrications: Costume and the Female Body. Edited by Jane Gaines and Charlotte Herzog. New York : Routledge, 1990.

In this work critics survey the connections between the female consumer and the female viewer, the motion picture industry and the ready wear industry.

Undressing Cinema: Clothing and Identity in the Movies. Stella Bruzzi. New York : Routledge, 1997.

Undressing Cinema examines the significance of clothes in film, and proposes new and dynamic links between cinema, fashion and costume history, gender, queer theory and psychoanalysis.

Grand Design: Hollywood as a Modern Business Enterprise, 1930-1939. Tino Balio. New York : Scribner, 1993.

In this fifth volume of the series History of American Cinema, author Tino Balio examines every aspect of the filmmaking and film exhibition system as it matured during the Depression era.

Screen Style: Fashion and Femininity in 1930s Hollywood. Sarah Berry. Minneapolis : University of Minnesota Press, 2000.

Screen Style reveals the impact of celebrities on women filmgoers to show how Hollywood presented women with models for self-determination during a time of rapid social change.

Hollywood Goes Shopping. Edited by David Desser and Garth S. Jowett. Minneapolis : University of Minnesota Press, 2000.

This book explores the connection between cinema and consumption that emerged as soon as the film industry was born and illustrates how it quickly developed into a complicated, ever changing, symbiotic relationship.

A Woman's View : How Hollywood Spoke to Women, 1930-1960. Jeanine Basinger. New York : Knopf, 1993.

Jeanine Basinger investigates the "woman's picture", a Hollywood genre that flourished in the '30s, '40s, and '50s.

Film Costume: An Annotated Bibliography. Susan Perez Prichard. New Jersey: The Scarecrow Press, 1981.

This annotated bibliography compiles more than 4,000 books and periodical articles on costume design in the film industry for the first eighty years of the 20th century.

Star-gazing: Hollywood Cinema and Female Spectatorship. Jackie Stacey. New York: Routledge, 1994.

This book investigates how women viewers understood Hollywood stars in the 1940s and 50s.

Film Posters of the 30s : The Essential Movies of the Decade. Edited by Tony Nourmand and Graham Marsh. Köln : Evergreen, 2005.

This compilation includes full color reproductions of film posters from the 1930s arranged by genre.

Fashion in film. Edited Regine and Peter W. Engelmeier. New York: te Neues Pub. Co., 1990.

This book features 370 film stills and studio portraits from all the major fashion designs of Hollywood.

Flyer for Berg Fashion Library Database.

Flyer for Cinema Image Gallery Database.