

PROMOTION OF CLASSIC HOLLYWOOD
FILM COSTUME IN 1930S AMERICAN
FASHION MAGAZINES

by

LINDSAY DANIELLE REAVES

VIRGINIA S. WIMBERLEY, COMMITTEE CHAIR

AMANDA J. THOMPSON

XIAO TONG

WILLIAM F. BOMAR

SHIRLEY P. FOSTER

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ABSTRACT

The world of twenty-first-century fashion evolves into new forms at a more rapid pace when compared with clothing developments of the past. Elements of previous fashion trends are constantly recycled into new clothing to appease the public's cravings. But, to whom does the public look for fashion inspiration? According to the "trickle-down" theory proposed by Simmel (1904) and Sproule (1985), the lower classes turn to the upper classes to find out what styles are in vogue at the moment. Although emulation of upper-class fashions appears to have been happening for some time, it seems fashion inspiration was "kicked into high gear" with the glamorous effects and global outreach of American Hollywood cinema, beginning in the 1930s.

When the American film industry boomed in the first half of the twentieth century, actors became the inspiration for fashion as well. The glamour exuding from the Hollywood films produced during the 1930s inspired and influenced the clothing choices of the American public. Well-known costume designers such as Gilbert Adrian, Edith Head, Travis Banton, Howard Greer, Walter Plunkett, and Orry-Kelly designed costumes and personal clothing for many Hollywood leading ladies. Greta Garbo, Marlene Dietrich, Joan Crawford, Norma Shearer, Bette Davis, Claudette Colbert, Carole Lombard, Katharine Hepburn, Jean Harlow, and Kay Francis were some of the Hollywood stars whose costumes and personal wardrobes inspired the fashion trends of the 1930s.

This research, using content analysis of photo layouts and advertisements in 1930s issues of *Vogue*, *Vanity Fair*, and *Harper's Bazaar*, documents examples of two costume designers—Travis Banton and Orry-Kelly—and four Hollywood stars (Bette Davis, Marlene Dietrich, Kay

Francis, and Carole Lombard) who influenced American women's dress during the 1930s decade. Thirty-seven advertisements and editorials featuring the costume designer, the actress, or the actress with her costume designer were analyzed for the timing of promotion, the type of promotion, and the garment or accessory pictured. The results of this research show that although Banton and Orry-Kelly were two-thirds of the great triumvirate of Hollywood costume designers, the promotion of their designs did not occur very frequently in the selected fashion magazines.

DEDICATION

This thesis is dedicated to my University of Alabama undergraduate film studies professor, Dr. Jeremy G. Butler, who inspired my love for classic Hollywood films, and to my thesis committee chair and major professor, Dr. Virginia S. Wimberley, who provided me with much appreciated emotional and academic support, as well as engaging conversations about old Hollywood during my master's studies.

LIST OF ABBREVIATIONS AND SYMBOLS

<i>a</i>	Cronbach's index of internal consistency
<i>M</i>	Mean: the sum of a set of measurements divided by the number of measurements in the set
<i>p</i>	Probability associated with the occurrence under the null hypothesis of a value as extreme as or more extreme than the observed value
r^2	Coefficient of determination: the statistic for determining the goodness of fit for predicting the outcome of the dependent variable based upon the inclusion of the independent variable
<	Less than
>	Greater than
=	Equal to

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CHAPTER 1

INTRODUCTION

According to Sproles's (1985) "trickle-down" theory which was an elaboration of the original concept of Simmel (1904), clothing fashions are generally transmitted from the "upper class" to the "lower classes." Miller, McIntyre, and Mantrala (1993) describe the trickle-down theory as, "Once a new object is adopted by the upper class, it is imitated by each succeeding lower class. When each class recognizes that the immediately lower class has become adopters, they move to adopt a new object" (p. 144). This function of dress as a means of denoting socio-economic status has occurred repeatedly throughout most all the centuries of human history. Dress also communicates: gender, age, marital status, occupation, group membership, ceremonial occasions, and sexual attractiveness (Tortora & Eubank, 2010). Costume historians associate the word "fashion" with clothing changes dating as far back as the Middle Ages in the Italian city-states, primarily around the fourteenth century (Breward, 2003; Tortora & Eubank, 2010), but what exactly does fashion mean? The *Merriam-Webster Dictionary* defines *fashion* as "the prevailing style (as in dress) during a particular time" ("Fashion," 2013). Depending upon a person's perspective, fashion can have different meanings, which reflect positive or negative beliefs about clothing choices. Garments can be considered "in fashion," "fashion forward," "out of fashion," "a fashion faux pas," or "a fashion must have." This research examines how 1930s Hollywood costume participated in the "trickle-down" fashion phenomenon of American women's clothing of the decade through its promotion in fashion periodicals.

Both Paris, France, and London, England, have been considered western fashion capitals for centuries. Paris became the preeminent fashion city in the mid-seventeenth century when Louis XIV sought to “harness the power of fashion propaganda for dynastic and nationalistic ends” (Breward, 2003, p. 24). After Napoleon Bonaparte’s abdication of the French throne in 1814, English ladies visiting Paris were astonished to find how different the English and the French truly were. They began to feel their clothing was outdated and immediately adopted the French mode of fashion (Laver, 2007). In the final years of eighteenth-century London, the English social climber George Bryan “Beau” Brummell propelled himself to the forefront of men’s tailored fashions by donning shirts with starched collars, specially tied cravats, and tailored trousers in his daily attire. His fame and influence were all made possible because he taught modern men how to dress (Kelly, 2006). Brummell’s impact was so powerful that it is said, “People copied what he wore, how he spoke, even how he shaved” (Kelly, 2006, p. 2). In addition, the London tailors of Saville Row with their superior skills in working with plain wool broadcloth led Frenchmen to accept English dress as the law of men’s tailored fashion. Wool broadcloth is stretchy and can be molded to the body, providing a snug-fitting silhouette which many dandies preferred at the time (Laver, 2007). In the mid-nineteenth century, Charles Frederick Worth further enhanced London’s fashion couture reputation with his eye for self-promotion, carefully controlling his self-image and elevating his status from dressmaker to artist (Breward, 2003). As U. S. designers adapted French styles to American tastes in the twentieth century, people began to push for an American style of dress (Farrell-Beck & Parsons, 2007). By the Great Depression of the 1930s, New York City had become the center of apparel manufacturing¹ as French dress imports declined and manufacturers competed to differentiate

¹ On March 25, 1911, one of the worst factory fires in America’s history occurred at the Triangle

their products for buyers with rapid style changes and prices, eventually earning it the right to claim the title of “fashion capital” (Farrell-Beck & Parsons, 2007).

Even today, New York City is still considered one of the fashion capitals of North America (Montreal and Toronto in Canada also vie for the title “fashion capital.”), but there is another area of the United States that should be considered for its fashion influence: Hollywood in Los Angeles, California. Costumes in the early days of silent films were not very elaborate, but as films gained popularity, the costumes became more detailed and extravagant. By the 1910s, movie stars became important models of the latest fashions (Farrell-Beck & Parsons, 2007). Metro-Goldwyn-Mayer Studios (MGM), Paramount Pictures, and Warner Brothers Pictures were the three largest film studios, each of which produced hundreds of films per year (Mast & Kawin, 2010). Willis-Tropea (2008) states, “M-G-M led the ‘Big Five’ studios (which included Metro, Paramount, Radio-Keith-Orpheum (RKO), Warner Brothers, and Fox) and dwarfed the ‘Little Three’ (Columbia, United Artists, and Universal)” (p. 23). In the late 1920s, “talkies” became the newest development in films, which allowed movie goers to finally hear the voices of the actors on screen. “Talkies” were an overnight sensation, especially when ticket prices were dropped and double features were shown during the Great Depression (1929-early 1940s) in order to increase theater patronage (Farrell-Beck & Parsons, 2007; Mast & Kawin, 2010). During this time, films were able to disseminate fashion to the general public by way of documentary-style fashion shows of European fashions. Starting in 1929, *Vogue* actively produced “cinema reports on fashion” using Paramount Pictures’s studio in Astoria, New York, and showed them in selected theaters across the country. Within its glossy pages, *Vogue* also

Shirtwaist Factory in New York City. In less than 20 minutes, 146 women and young girls working in the factory either burned to death or leapt from windows at 100 feet or higher to their deaths (Unites States Department of Labor, n. d.).

provided listings of these selected theaters and the corresponding stores in the cities where the featured fashions could be found so that any admirer could make an immediate purchase almost anywhere in the United States (Lorberfeld, 1994, pp.88-89).

Film production continued to increase through the 1930s as society suffered the effects of the Great Depression. Americans went to movie theaters as an escape from the daily stresses of their lives and desired to emulate the clothing fashions they saw on the silver screen² since the bleak economic picture of the time period was not necessarily reflected in the films (Farrell-Beck & Parsons, 2007; Tortora & Eubank, 2010). However, as Tortora and Eubank (2010) remark:

Although some trends began after they were seen “in the movies,” it is not entirely clear whether, as a general rule, the styles shown in films followed current trends or initiated them. If the costume designer for a film was effectively using costume to delineate character, the clothing could have been selected in order to make a specific point, and does not necessarily simply reproduce current styles. (p. 413)

“The Golden Age” of the American film industry is thought to have occurred sometime between the late 1920s and late 1950s, depending on the source (Hollywood’s Golden Age, n. d.; Jewell, 2007; Willis-Tropea, 2008). Although the United States was in the midst of the Great Depression at the beginning of this “golden age,” the glamorous costumes seen in films inspired female viewers to want to change their wardrobes (Farrell-Beck & Parsons, 2007). While ordinary women did not usually have the funds to buy or make exact replicas of the clothing they saw in films, they still had the desire to look like their favorite actresses. Department stores and magazines catapulted 1930s Hollywood film fashion by selling copies and publishing images of the most popular costumes in their glossy pages, respectively. Some stores reportedly sold thousands of copies of popular costumes not long after their corresponding film’s release

² Many American women had done this previously in the 1910s with silent film star Irene Castle (who introduced the 1920s flapper style) and in the 1920s with costume designer and silent film actress Natacha Rambova. Both were considered fashion icons during their decades of popularity (Dennis, 2008; Vaughan, 2006).

(Esquevin, 2008; Landis, 2007). For example, Tortora and Eubank (2010) state, “In the film *Letty Lynton*, Joan Crawford wore a dress with dramatic, large ruffled sleeves. This dress inspired a host of imitations at all price levels” (p. 453). As a result, the fashion influence of a particular costume could be seen in the pages of national magazines for as long as two fashion seasons past the film’s debut (Esquevin, 2008).

Previous research by Prichard (1982) and Lorberfeld (1994) has examined fashion and costume designer Gilbert Adrian’s iconic impact on the fashion world with costume designs in the 1930s for Hollywood actresses Greta Garbo, Joan Crawford, and Norma Shearer. This study investigated the promotion of Hollywood costume for American women’s fashion of the 1930s using Hollywood costume designers Travis Banton and Orry-Kelly, who were two-thirds of a famous triumvirate of Hollywood costume designers which included Gilbert Adrian as the other third (Lorberfeld, 1994). Travis Banton, chief designer at Paramount Pictures, and Academy Award-winning Orry-Kelly of Warner Brothers Pictures are two other film costume designers who should be seriously considered for their impact on the world of women’s fashion. Since a movie star could be a fashion icon off screen (Tortora & Eubank, 2010), four actresses for whom Banton and Orry-Kelly designed costumes (i.e., Banton for Marlene Dietrich and Carole Lombard and Orry-Kelly for Bette Davis and Kay Francis) were also studied for their participation in 1930s women’s fashion. Without Banton’s and Orry-Kelly’s contributions and the use of these select actresses as promotional fashion muses, the contemporary fashion world may not have evolved as eagerly and quickly as it did throughout the entire decade of the 1930s.

Assumptions

1. Like those of the decade before, American women of the 1930s viewing the films of the decade may have been directly influenced by the Hollywood costumes promoted in theaters or pictured in fashion periodicals.
2. Direct influence would be the emulation of the fashion garment or accessory by silhouette, style features, and fabrications by mass-fashion manufacturers, local dressmakers' custom orders, or home-sewing projects.
3. Advertisements and magazine editorials were used as a means of promotion to persuade readers to purchase similar fashion items.

Limitations

1. The research was limited to the promotion of Hollywood film costume as American fashion. It was beyond the scope of research to acknowledge the film production of other nations and the costume designers employed for these films.
2. The research included only the visual materials from three American fashion periodicals, specifically *Vogue*, *Vanity Fair*, and *Harper's Bazaar*, and not all fashion periodicals produced or published in the United States.
3. Without the ability to travel to Los Angeles, California, to examine the fan magazines (such as *Modern Screen*, *Photoplay*, and *Silver Screen*) at the archives of the Margaret Herrick Library at The Academy of Motion Pictures Arts and Sciences, research was limited to the three fashion periodicals. Travel was made to Auburn University in Auburn, Alabama, to examine all 1930s issues of *Vanity Fair*, with travel also made to the University of Florida in Gainesville, Florida, to examine all 1930s issues of *Harper's*

Bazaar. All 1930s issues of *Vogue* were accessed at the University of Alabama via *The Vogue Archive* online database.

4. While Hollywood fashions were promoted by American newspapers, they were not a part of the present study.
5. While the Hollywood film industry began prior to the 1930s and continues to the present day, this research was restricted to the decade of the 1930s since that decade in Hollywood has been acknowledged as a major influence on American popular culture.
6. The research was restricted to just two active 1930s Hollywood costume designers, Travis Banton and Orry-Kelly, who were acknowledged as important costume designers per studio publicity and mainstream media.
7. The research surveyed only black and white images from the three fashion periodicals for only two film stars costumed in films by each designer: Banton with Marlene Dietrich and Carole Lombard; Orry-Kelly with Bette Davis and Kay Francis. Several other famous actresses were regularly dressed by these designers, but their inclusion was beyond the scope of this study.
8. Since the focus of the research was on the promotion of contemporary Hollywood fashions, only films using a contemporary time setting were studied, thus eliminating any period/historical films costumed by the designers in this study.
9. Considering the number of designers and actresses working for the major Hollywood film studios during the 1930s, other designers and actresses may yield varying results from these selected designers and actresses.

Operational definitions

Accessory: An item which is used as a supplementary contribution to the wearer's clothing ensemble. It can be categorized as one that is carried or one that is worn.

Costume: In this study, "costume" refers to an article or ensemble of clothing worn on screen in a film. It does not necessarily refer to a traditional national costume or clothing from a particular time period.

Costume Designer: The term "costume designer" refers to the person responsible for the final creative look of a costume. Other individuals may be involved in the film's budget, preliminary sketches, fabric swatch selection, and the cutting out and the construction of costumes; however, the costume designer is the final individual who modifies and presents the costumes as his or her own creative work.

Dress: Used as a verb, it means "to put on clothing." Used as a noun, it means "an article of clothing" or "the name of a particular article of clothing commonly worn by women."

Film: The term "film" is used interchangeably with the term "movie."

Film Release Date: The date in which a Hollywood film was presented for the first time in movie theaters.

Garment: An article of clothing used to cover the human body.

Initial Promotion of a Film: The first instance in which an upcoming Hollywood film was mentioned or featured in print or sound media.

CHAPTER 2

REVIEW OF LITERATURE

Thanks to the innovations of the Industrial Revolution, by the 1930s, fashion was readily transmitted to the general public by way of mass manufacturing and mass marketing. The accessibility of less expensive synthetic materials, the introduction and marketing of dress patterns, the appearance of department stores in large and small urban cities, and the increased representation of fashion in women's magazines and the film industry, placed the fashion styles of New York and Paris within the grasp of modern, middle-class women all across the globe (Hershfield, 2005). Annas (1987) remarks, "Legions of female fans, urged on by fan clubs and fan magazines like *Photoplay*, *Silver Screen*, and *Modern Screen*, tried to imitate the looks of their favorite stars" (p. 56). In response to the high demand for fashionable clothing that the movies created, the New York garment district and Parisian fashion houses often adopted ideas and patterns from Hollywood costume designs for the retail market (LaValley, 1987). The expression "going Hollywood," then and now, was used to express the fantastic and overdramatic quality and style of clothing; likewise, it was used to describe good taste in apparel choices (Bailey, 1982).

Films have been considered one of the most influential mediums of mass culture because Hollywood stars demonstrated new ways for men and women to dress, move, dance, and emote (Hershfield, 2005). According to LaValley (1987):

For decades many women have tried to appear like their favorite stars, to wear clothing that looked just like what they saw in the latest movie. These film wardrobes were often exquisite, innovative works of fashion, the work of highly talented designers. (p. 78)

While only a few thousand women saw the fashion shows in Paris and New York, millions of women across the globe flocked to theater houses to see Norma Shearer's and other leading ladies' latest displays of day or eveningwear (Bailey, 1982). When *The Jazz Singer* (the first full-length film to synchronize sound, music, and speech as a means of telling a story) debuted on Broadway on October 6, 1927, the era of "talkies" was born (Mast & Kawin, 2010). The introduction of "talkies" added depth and individuality to the on-screen characters, sparking women's dreams of grandeur and desires to reach new beauty goals (Rosen, 1973). Hollywood stars of the 1930s helped films become so profitable that the stars' names were used to differentiate one film from another, serving as means of promotional material (e.g., a "Clark Gable" film or a film "starring Olivia de Havilland") (Hershfield, 2005). Stars such as Greta Garbo, Joan Crawford, Bette Davis, and Norma Shearer marketed themselves around the world as icons of beauty and fashion through product tie-ins and as ready-to-wear models for French fashion designers. As a result, they engaged in advertising fashion in the 1920s and 1930s by promoting numerous ideals of modernity and iconic looks for the modern woman to American and international audiences (Hershfield, 2005; Maynard, 2009).

In the 1930s, film actresses were "almost arbiters of fashion" because their costumes were designed by fashion designers such as Gilbert Adrian and Coco Chanel (Laver, 2007, p. 241)³. A polite hostility developed between Hollywood and the fashion capitals; Paris and New York scoffed at Hollywood's bold impropriety for encroaching on their haughty domain, but when Adrian and Howard Greer opened respectable couture boutiques, they vociferously applauded the designers for their design geniuses (Bailey, 1982; Prichard, 1982). While the

³ In the early days of Hollywood films, an actress wore her own personal wardrobe when street clothing was required for her onscreen roles, and those actresses with the best clothes would often receive the more desirable roles (LaVine, 1980, p. 13).

Hollywood costume designers did not try to set fashion in the same way of Paris couture, they did not prevent studio promotion of their fashions (Bailey, 1982; “Does Hollywood Create?,” 1933). As studios’ publicity departments formed relationships with manufacturers to produce millions of knock-off versions of certain costume implements to generate free publicity for a film, millions of women were copying clothing styles worn by their favorite stars (Bailey, 1982; Lorberfeld, 1994). Bailey (1982) cites one example of this occurrence:

The Eugénie hat Adrian created for Greta Garbo in *Romance*, a period picture, was copied by more than one manufacturer and sold to thousands of Garbo fans. Each hat was a small advertisement for the movie, and the studio encouraged its sale. (p. 14)

Costume designers, such as Adrian and Travis Banton, offered advice to fashion-hungry American women in articles they wrote for fashion, fan, and ladies’ magazines (“ADRIAN, (Gilbert),” n. d.; “BANTON, Travis,” n. d.; Lorberfeld, 1994). In 1935, Adrian advised in one article:

...Don’t copy the screen costume you see exactly, because they are often too “stagey” for the average women’s wear. Our styles for picture purposes are many times the expression of the “mood” of the star in that sequence—and not the expression of the style of the moment—so don’t be led astray, and if you copy screen styles, do so in moderation and use the idea more than the exact gown or suit you admire. (p. 61)

Much like in contemporary society, classic Hollywood actors and actresses could be perceived as America’s version of royalty whom many Americans wanted to visually emulate. Women studied the appearances of their favorite heroines and attempted to copy the looks which they saw on screen. For example, they bought the first home permanent kits in 1934 to marcel wave their short hair and sweep it behind their ears like Norma Shearer; accentuated their eyes and wore wide-shouldered suits like Joan Crawford; tweezed their brows like Marlene Dietrich; bleached their hair into Jean Harlow halos; and generally tried to make themselves look as if they were near-perfect replicas of the stars (Rosen, 1973). Given that even menial jobs were in short

supply for women and the emphasis of a woman's individuality and independence was more or less removed during the Great Depression, concern with obtaining and maintaining a beautiful, fashionable appearance to insure admiration from others flourished as an acceptable time filler—even an obsession—as women sought to mark out an attainable identity within their social and economic constraints (Hershfield, 2005; Rosen, 1973). Ultimately, the glamorous images seen on the silver screen set social and industry standards for beauty and the concept of individual attractiveness faded away in favor of conformity to popular image (Rosen, 1973).

According to Hillmer (1990), the working girl of the 1930s took her dress cues from one of the great triumvirate of leading ladies at Metro-Goldwyn-Mayer Studios: Joan Crawford, Greta Garbo, and Norma Shearer. Of the Golden Thirties' films, Hillmer (1990) remarks:

The working girl of the thirties was a lady in a tailored, duotone suit, sometimes double-breasted. The skirt might be pleated or flared, the blouse with a jabot or bow. The emphasis was on the hats, and they were true creations. Price was no object; they were copied by salesgirls, secretaries, [and] the girl next door. (p. 13)

Garments made of bias-cut fabric were almost a required element of fashionable dress in the 1930s (Maeder, 1987). Although it created quite a stir when fashion designer Madeleine Vionnet introduced it in Paris in 1929, the bias-cut dress became the hallmark of satin elegance and evening fashion when Hollywood and its stars displayed the extremely daring style (Bailey, 1982). Kept simple, uncluttered, and in solid colors and good taste, the satin bias-cut dress was used to enhance the beauty and the near-perfect figure of the actress who wore it. Jean Harlow and Carole Lombard were two of the more noteworthy actresses who could readily pull off this look (Bailey, 1982). Fur was a staple of fashionable wardrobes in 1930s Hollywood films and those of the upper-echelon public; however, it became a rare commodity during World War II, making it an intensified item of luxury that women treasured as a last bastion of glamour (Dominková, 2008). According to Bailey (1982), "Paris had always projected a love of dressing

up for each and every occasion, but it took Hollywood's magic to truly inspire evening [and daytime] glamour for men and women of the middle class" (p. 18).

Just as films transmitted Hollywood fashions, studios also used print media to promote film stars and film fashions. "Every movie [and fashion] magazine had at least one and usually two or three features on fashions worn by the stars. Patterns were sometimes offered and homey advice given on how to duplicate a star's glamorous style—on a budget" (Bailey, 1982, p. 120). *Vogue* and *Harper's Bazaar* are examples of the women's magazines which many women turned to for fashion advice and inspiration. Those individuals and families, who retained their wealth during the Great Depression, frequently participated in social activities with movie stars; therefore, these fashion periodicals followed their activities for fashion news (Tortora & Eubank, 2010, p. 450).

Originally a British social, literary, and political review, *Vanity Fair* was purchased by American magazine publisher Condé Nast and combined with his fashion rival *Dress* to form a fashion, pop culture, and political magazine in 1914, which retained the title *Vanity Fair* (Collins, 2011). *Vogue* (1892-present) and *Vanity Fair* (1914-1936), both owned by Condé Nast Publications, had average yearly readerships of 133,072 and 303,501, respectively, in 1930 (Collins, 2011; Hoffman, 1980; Sumner, 2010). Unfortunately, due to the decline in revenue from magazine advertisers during the Great Depression and an increasingly glib slant toward nonsense stories related to Fascism and the economy, *Vanity Fair* suspended publication in 1936 and was absorbed into *Vogue* (Collins, 2011; Friend, 2011). As a result, *Vogue's* yearly circulation was bolstered to 208,933 by 1940 (Sumner, 2010). *Harper's Bazaar* (1867-present), published by Hearst Communications, Inc., and heralded as America's first fashion magazine (American Society of Magazine Editors, 2005), more than doubled its circulation from 97,075 in

1930 to 210,337 in 1940 (Sumner, 2010). With the resurrection of *Vanity Fair* in 1983 (Friend, 2011), all three magazines were still considered arbiters of all things fashionable.

The heyday of costume designers began to decline in the 1950s as the Golden Age of classic Hollywood films came to a close. In Howard Shoup's opinion:

The decline in glamour was due to the decline in the star system. It all goes back to money. Receipts were falling with the advent of radio and the loss of foreign outlets due to the impending war [the Korean War]. It became more the style for stars to use their own wardrobes for scenes. (Bailey, 1982, p. 122)

By the 1960s, Hollywood costume designers began to buy haute couture and prêt-à-porter from Paris and London, as well as American fashion designers' boutiques, to use as film costumes. From then on, Coco Chanel (who had designed for Hollywood herself), Yves Saint Laurent, André Courrèges, Pierre Cardin, and other couturiers determined the images on the screen, albeit they were short-lived looks (Berg & Engelmeier, 1990). Unfortunately, this development ultimately sealed the fate of on-screen couture; thus, the reign of glamorous leading ladies was over.

The Designers

Born in Waco, Texas, in 1894, and educated at Columbia University and the Art Students' League of Fine and Applied Arts in New York, Travis Banton started in the fashion design business working in the couture house of Madame Frances. In 1924, Banton's design success helped him to land a job at Paramount Pictures designing costumes for *The Dressmaker from Paris* (Leese, 1977). He became very popular with actresses and female audiences alike because of his lavish costume designs. Banton reached his design peak in the 1930s and became the head costume designer at Paramount Pictures, designing for beautiful and elegant stars such as Claudette Colbert, Carole Lombard, Kay Francis, and Marlene Dietrich. His designs were so

desirable that Carole Lombard demanded that he design her costumes for *My Man Godfrey* and *Love before Breakfast* (1936), *Nothing Sacred* (1937), and *Fools for Scandal* (1938), which were made by other production companies (Leese, 1977). He was even occasionally asked to design items for actresses' personal wardrobes. Unfortunately, due to his rumored heavy drinking, Banton left Paramount Pictures (in the hands of rising costume designer Edith Head) in 1938 to open his own design house, although he worked for the design house of Howard Greer (his former boss) and continued to freelance as a costume designer for Universal Pictures, Columbia Pictures, and other studios throughout the 1940s and 1950s up until his death in 1958 (Berg & Engelmeier, 1990; Leese, 1977; Lorberfeld, 1994; "Travis Banton," n. d.). Regardless of his fame and coveted designs, Banton never won any awards for his costume design work.⁴

Orry George "Orry-Kelly" Kelly (born John or Walter Kelly in Kiama, Australia, in 1897) studied art in Australia before relocating to New York to become an actor (Berg & Engelmeier, 1990; Leese, 1977). His failed attempt at acting led to a job painting murals at a night club, which eventually directed him to designing costumes and scenery for stage revues. By 1932, Orry-Kelly arrived in Hollywood and started working at Warner Brothers Pictures after actor Cary Grant introduced him to the Head of Wardrobe. His first important design work appeared in *The Rich Are Always with Us* (1932), and he was quickly in high demand to design for actresses such as Bette Davis, Kay Francis, and Dolores Del Rio. He left Warner Brothers Pictures in 1943 (supposedly because of his struggle with alcohol-related problems), returning only to design for Davis's films (Leese, 1977; Lorberfeld, 1994). Orry-Kelly continued to design for Universal Pictures, Metro-Goldwyn-Mayer Studios, and other production companies until his death in 1964. Despite designing costumes for hundreds of films over the span of his

⁴ The annual Academy Award for Best Costume Design was first awarded for films made in 1948 and thereafter ("History of the Academy Awards," n. d.).

career, Orry-Kelly only won three Academy Awards [*An American in Paris* (1951), *Les Girls* (1957), and *Some Like It Hot* (1959)] and earned one Academy-Award nomination [*Gypsy* (1962)] (Berg & Engelmeier, 1990; Leese, 1977; “Orry-Kelly,” n. d.).

The Actresses

Nicknamed “The First Lady of the American Screen,” Bette Davis was born Ruth Elizabeth Davis in Lowell, Massachusetts, in 1908. Davis began acting in plays while in high school, eventually making her way to Broadway in New York (“Biography,” n. d.). Never noted for her sex appeal but rather for her large, distinctive eyes, Davis eventually made her way to Hollywood in 1930. After being fired from Universal Studios in 1931, she signed a contract with Warner Brothers Pictures⁵ and appeared in *The Man Who Played God* (1932) in which she became a star, leading to her first starring role with *Ex-Lady* (1933) (“Bette Davis,” n. d.). After the accolades of the 1930s, her career had periods of highs and lows in the 1940s and 1950s, but she found new stardom with *What Ever Happened to Baby Jane?* in 1962 and continued to work until her death in 1989. Her career successes included winning 2 Academy Awards [*Dangerous* (1935) and *Jezebel* (1938)], the American Film Institute’s Lifetime Achievement Award in 1977, 18 other acting awards, and 19 award nominations (“Bette Davis,” n. d.).

Born Marie Magdalene Dietrich in Berlin, Germany, in 1901, Marlene Dietrich was discovered by Austrian director Josef von Sternberg while she was acting in a Berlin cabaret (Marlene Inc., n. d.). Although she had acted in a few European films with slight success, von Sternberg immediately took her to Hollywood and introduced her to the world in the film

⁵ During the Golden Age of classic Hollywood, actors and actresses alike were under multiple-year contracts with production studios; however, they were occasionally loaned out to studios to work on other films if scheduling allowed.

Morocco (1930). Dietrich quickly became the highest paid actress of her time following the success of *Shanghai Express* (1932) with many movie goers drawn to her “bedroom eyes” and low voice (“Marlene Dietrich,” n. d.). Dietrich was also well known for her tendency towards feminized masculine clothing by wearing trousers, slouch hats, and three-piece suits (Wermick, 2012; Wong, 2011). By the mid-1940s, Dietrich was only acting in a couple of movies a year. She continued with occasional stage acting roles in the 1960s, but effectively quit acting by the mid-1970s. Although winning a few small awards, Dietrich passed away in 1990 with only one Academy-Award nomination for her role in *Morocco* (“Marlene Dietrich,” n. d.).

Once called “The Queen of Warner Brothers,” Kay Francis was born Katherine Edwina Gibbs in 1905 in Oklahoma City, Oklahoma. She started acting in the mid-1920s after quitting her jobs of selling real estate and arranging parties for wealthy socialites (“Kay Francis,” n. d.). Though she started with Paramount Pictures, she moved to Warner Brothers Pictures after being released from her contract in 1931. Francis quickly became known for her innate sense of style, and she earned the reputation of “Hollywood’s best dressed woman” from the costumes she wore which were designed by Gilbert Adrian, Travis Banton, and Orry-Kelly. After starring in many 1930s films, Francis’s star power began to dwindle as her typical type of lead roles were given to Bette Davis and Barbara Stanwyck, resulting in her “title” being passed on to Bette Davis (“Kay Francis,” n. d.; O’Brien, n. d.). She continued to act in lesser films in the 1940s and officially retired in 1952. By the time of her death in 1968, Francis had been honored with a star on the Hollywood Walk of Fame (“Kay Francis,” n. d.).

Carole Lombard was born Jane Alice Peters in Fort Wayne, Indiana, in 1908. Although earning a role in *A Perfect Crime* (1921) at the age of 12, her first starring role did not happen until four years later with *Hearts and Spurs* (1925) (“Carole Lombard,” n. d.; Vick, 2011). After

recovering from an automobile accident which scarred the left side of her face, Lombard was released from her contract with Fox Films in 1926. Fortunately, her light and breezy voice helped her to easily transition into talkie films, and she soon landed a contract with Paramount Pictures (“Carole Lombard,” n. d.). Lombard quickly became one of the studio’s top stars earning one of the highest salaries in the business. Lombard chose to only do one film a year, thus allowing her to take her time to make sure she accepted a good role. With her popularity and successful films, Lombard was awarded one Academy Award for *My Man Godfrey* (1936) before her untimely death in a plane crash in 1942 (“Carole Lombard,” n. d.).

Previous Research

Previous research by Prichard (1982) in the area of 1930s Hollywood costumes’ influence on fashion focused on the iconic designer Gilbert Adrian’s costume designs for Greta Garbo, Joan Crawford, and Norma Shearer. In her data collection process, Prichard (1982) selected a contemporary film (1932) and a period film (1936) for each actress. She then chose two specific costume items that were each found as part of five costume ensembles for each film and compared those selected costume items to fashions in *Vogue* two years before and two years after the films’ release dates. The results of Prichard’s (1982) study determined that more costume items were found in *Vogue* immediately after the films’ release dates instead of persisting for two years after the release date as hypothesized. The second hypothesis was supported in that costumes worn in 1930s Hollywood films confirmed rather than established new fashion trends because virtually every costume item appeared in *Vogue* before each film’s release date even though there were a few costume items that were innovative and seen infrequently before the films were released (p. 81).

Using Prichard's (1982) research methods as an inspiration for research, an investigation of the photographic evidence of Travis Banton's costume designs for Marlene Dietrich and Carole Lombard and Orry-Kelly's for Bette Davis and Kay Francis from the decade of the 1930s was performed to evaluate the separate and combined effect in the promotional images of the two costume designers and the four actresses by examining: (1) the frequency in which the costume designers' work or actresses appeared in issues of *Vogue*, *Vanity Fair*, and *Harper's Bazaar*; (2) the quantities of different costume and/or clothing items featured in the magazines' advertisements and editorials; and (3) the lengths of time between the associated films' release dates and the initial promotion of the films. Feeling that Prichard's (1982) study using only the two years prior and the two subsequent years after the film's release date was limited, this researcher developed the idea that there needed to be a comprehensive study that would include other variables, such as the total number of films which the costume designer styled per year, the total number of films in which the actresses appeared, and the timing of the promotions for each of these films in three fashion periodicals.

Hypotheses

H₁: There will be no difference in the year of most frequent promotion for each actress and the year of her largest number of film appearances in the 1930s decade.

H_{2o}: There will be no difference in the year of most frequent promotion for each costume designer and the year of the largest number of films for which he designed in the 1930s decade.

H_{2a}: The year of most frequent promotion for each costume designer will be positively related to the year of the largest number of films for which he designed in the 1930s decade.

H_{2b}: The year of most frequent promotion for each costume designer will be negatively related to the year of the largest number of films for which he designed in the 1930s decade.

H₃: There will be no difference in the year of most frequent promotion for each costume designer and actress pairing and the year of the largest number of films in which the pairing worked together in the 1930s decade.

H₄: There will be no difference in the number of months before or after a film's release date and its promotion in either an advertisement or editorial.

H₅: There will be no difference in the number of months before or after a film's release date and the promotion of the film's actress.

H₆: There will be no difference in the number of months before or after a film's release date and the costume garment or accessory being promoted in the three fashion magazines.

These hypotheses were formed based on the information that the researcher acquired during the literature review process. Regarding the first three hypotheses, it is almost certain that the years in which a costume designer or actress was most often promoted in fashion magazines would coincide with the years in which all parties worked the most frequently. The same could also be said of the pairings of the costume designers and actresses. The remaining three hypotheses were formed based on the idea that the efforts of fashion periodicals to relate current fashion news and trends to the masses would also attempt to do the same with promoting upcoming and current film releases.

CHAPTER 3

METHODOLOGY

The premise of this thesis was based upon Esquevin's (2008) statement about classic Hollywood's influence on 1930s fashion:

In 1930, an average of 80 million viewers attended movies every week in the United States. This huge audience for film fashion caused even the Paris-oriented *Vogue* magazine to state that Hollywood "is certainly the most perfect visual medium of fashion propaganda that ever existed." (pp. 17-19)

This influence of the Hollywood film fashion was both praised and criticized. As Bailey (1982) further elaborates:

When a freakish fad swept the country, Hollywood was inevitably blamed, guilty or not. Travis Banton complained about this once in 1937 when he said that Hollywood was given undeserved credit for eccentric styles frowned upon by Paris designers. He did admit that the movies sometimes began disturbing vogues—like going hatless. Banton thought the hatless fad started in Hollywood generally because of the great weather there and the healthy hair of its stars. (p. 201)

Even though Banton attributes the hatless fad to Hollywood, many costume historians relate this trend to a later time period when President John F. Kennedy chose not to don a hat at his inauguration in 1961 (Morago, 2005).⁶ The rising popularity of fan and fashion magazines during the economic hard times of the 1930s may have certainly aided in disseminating new fashion trends to masses of women. The three most popular magazines for women's fashion of the 1930s (i.e., *Vogue*, *Vanity Fair*, and *Harper's Bazaar*) were examined to determine how quickly and to what extent certain Hollywood fashions were advertised within their glossy pages

⁶ Like American actors and actresses, the Kennedy family has been mythologized to be like American royalty that the general public has desired to emulate; hence, the associated popular family title of "Camelot."

using content analysis methodology, which identifies recurring patterns or themes (Flynn & Foster, 2009).

The research focused, in particular, on the designs of Hollywood costume designers Travis Banton and Orry-Kelly, two prolific designers known for their work with some of Hollywood's most famous leading ladies. Costume designs by Banton for Marlene Dietrich and Carole Lombard and by Orry-Kelly for Bette Davis and Kay Francis were reviewed to determine their influence as operationalized as frequencies of occurrence in the issues of the chosen magazines, which were published prior to, at the same time, and up to several months after the release date of the films in which they were shown. These actresses were chosen for their box office appeal and popularity with movie goers, as well as their frequent film appearances in Banton's and Orry-Kelly's costume designs. Banton and Orry-Kelly were selected based upon their extensive work with separate production companies (Banton with Paramount Pictures and Orry-Kelly with Warner Brothers Pictures) (Leese, 1977) and the popularity of their designs. While these designers developed period costumes for historical films, the present research analyzed only those films with 1930s contemporary dress as the costumes designed by Banton at Paramount Pictures (with 60 films) and Orry-Kelly at Warner Brothers Pictures (with 199 films).⁷ See Appendices A and B for a list of films with costumes designed by Banton and Orry-Kelly, respectively.

Every issue of *Vogue*, *Vanity Fair*, and *Harper's Bazaar* from the decade of 1930 was examined for the work of Banton and Orry-Kelly and the appearances of Davis, Dietrich, Francis, and Lombard. This led to a total of 242 issues of *Vogue* (published bimonthly with three issues printed in March and September of 1930), 74 issues of *Vanity Fair* (publishing

⁷ All information obtained from the Internet Movie Database [(“Orry-Kelly,” n. d.); (“Travis Banton,” n. d.)] and cross-checked with Halliwell (1999) and Maltin (2005).

ceased after the February 1936 issue when the magazine was subsumed into *Vogue*), and 124 issues of *Harper's Bazaar* (published monthly with two issues printed in March and September of 1938 and 1939) to be examined for this study. Editorial articles with photographs were counted based upon either mention of each costume designer's name, the names of his films released during the decade, the names of the selected actresses whom they dressed in those films, and/or photographs of the actual garments and accessories from those films. Additional editorials were tallied if they promoted Banton's or Orry-Kelly's costume design for any actress not included in the focus of this study. Notation was made of the length of time between the initial press promotion of the film and the public release date. Other editorials were counted that promoted the image of one of the selected actresses in her personal wardrobe or in clothing chosen for the photographs. Advertisements were tallied that included mention of each designer's name associated with a manufacturer's product he designed or the selected actress used to promote a manufacturer's product, which may or may not have been associated with a film in which the designer or actress took part. A total of 14 advertisements and 21 editorials were gleaned from the 440 total magazine issues. Each advertisement or editorial used in the data analysis featured one or more clothing or accessory items. Multiple items in one advertisement or editorial were coded separately instead of as a single ensemble. In addition, advertisements and editorials were coded as associated to a particular designer, actress, or a pairing of the two.

Data was entered into Minitab® 16 for calculation, development of analysis, and visual representation of the data in graphs. One-way analyses of variance (ANOVAs) and a regression were used to test whether the variables were significant; therefore, ANOVAs were conducted on the data to determine the relationship between (1) the actress and year of promotion; (2) the

costume designer and year of promotion; (3) the costume designer and actress pairing and year of promotion; (4) the point in time in which the advertisement or editorial for a film was featured and the corresponding film's release; (5) the point in time in which the actress was featured and her corresponding film's release; and (6) the point in time in which the designer's garment or accessory was shown in the magazine and the corresponding film's release (S. Cover, personal communication, June 24, 2013). After the ANOVAs were conducted, a regression analysis was run on the data to determine the relationship between the year of a film's release (x -variable) and the number of months prior to or after a film's release (y -variable) in which it was featured in a magazine advertisement or editorial. While it is more common for regression to be performed using continuous variables, one can do regression on categorical data as performed here to determine if one variable is still significant in the presence of the other (S. Cover, personal communication, June 24, 2013).

CHAPTER 4

RESULTS

This research analyzed the influence of 1930s Hollywood costume on American fashion by way of its promotion in issues of *Vogue*, *Vanity Fair*, and *Harper's Bazaar* of the decade. The costume designs of Travis Banton and Orry-Kelly were chosen for review based on the popularity of the costume designers' work. Not only were these designers' costume designs reviewed, but their designs for different manufacturers' products were also recorded. The promotion of the four actresses for whom Banton and Orry-Kelly designed costumes (Bette Davis, Marlene Dietrich, Kay Francis, and Carole Lombard) were evaluated to determine if the photographic images were used to promote the actress and her personal fashion style or the film and its associated costumes in which she was involved. Table 4.1 shows the frequencies in which each costume designer, actress, or costume designer/actress pairing appeared in the advertisements and editorials of the issues of the three magazines. Of the 37 total advertisements

	<i>Vogue</i>		<i>Vanity Fair</i>		<i>Harper's Bazaar</i>		TOTAL
	Advertisement	Editorial	Advertisement	Editorial	Advertisement	Editorial	
Banton	2	-	-	-	2	3	7
Orry-Kelly	3	1	-	-	3	1	8
Davis	-	-	-	-	-	-	0
Dietrich	-	-	-	3	-	1	4
Francis	-	1	-	1	-	-	2
Lombard	-	2	-	2	-	-	4
Banton/Dietrich	-	1	-	2	-	2	5
Banton/Francis	-	-	-	1	-	-	1
Banton/Lombard	-	1	-	-	-	-	1
Orry-Kelly/Davis	4	-	-	1	-	-	5
Orry-Kelly/Francis	-	-	-	-	-	-	0
TOTAL	9	6	0	10	5	7	37

Table 4.1. Frequencies of promotion of costume designer, actress, and costume designer/actress pairing found in 1930s issues of *Vogue*, *Vanity Fair*, and *Harper's Bazaar*.

and editorials used in the data analysis, seven advertisements and nine editorials were associated with a particular film, which is approximately 43% of the total advertisements and editorials. Two editorials were multiple pages in length and contained either separate promotions of (1) Banton and Orry-Kelly's costume designs or (2) Banton and Lombard; therefore, they were reviewed separately. None of the issues of *Vanity Fair* contained advertisements promoting a manufacturer's product with the use of any of the designers' or actresses' names or visual images. Orry-Kelly appeared in just over two times more advertisements than Banton with a total of 10 advertisements (four of which were with Davis); however, it was determined that five of the advertisements in which Orry-Kelly appeared were the promotion of new styles of swimsuits which he had designed for swimwear manufacturer Catalina Swim Suits. One of these five swimsuit advertisements also contained a headshot photograph of Davis in the advertisement. Although the swimsuits were modeled by different Hollywood actresses not under review in this research study, none of the swimsuits were associated with a Hollywood film. The other five advertisements in which Orry-Kelly visually appeared or was mentioned were associated with his collaboration with Mojud Clari-phane Silk Stockings (two total advertisements; both with Davis also featured) and clothing manufacturer Studio Styles's copies of his costume designs for particular films (three total advertisements; one with Davis also featured).

Of the 10 editorials that featured only the actresses reviewed in this study, nine of the editorials were not associated with a Hollywood film, which showed the promotion of the actresses' glamorous images was the focus of the editorials and not the film in which they were starring. Davis did not appear in any advertisements or editorials on her own; however, she was

paired with her preferred costume designer Orry-Kelly in five advertisements. It was also noted that although Orry-Kelly designed costumes for Francis in 21 films (see Appendix B), the pairing of the two never appeared in any film promotions by way of advertisements or editorials in any of the three reviewed magazines. However, Francis did appear in four films in which Banton designed costumes (see Appendix A), and the pairing of the two appeared in an editorial for the film *Let's Go Native* (released August 16, 1930) in the June 1930 issue of *Vanity Fair*.

Once all 37 advertisements and editorials were reviewed, a tally was taken of the number of garments and accessories that were featured in the promotions. Once again, notes were made on whether or not the advertisements and editorials were helping to promote a particular film and/or manufacturer's product. A total of 81 various garments and accessories (49 garments and 32 accessories) were recorded. Of those 81 garments and accessories, 36 were associated with a film for which Banton (23 total costume items) and Orry-Kelly (12 total costume items) designed. An evening dress for Lombard in *Lady by Choice* (1934) was noted although it was designed by Robert Kalloch and not Banton or Orry-Kelly. Figure 4.1 shows the quantities of costume garments and accessories designed by each designer.

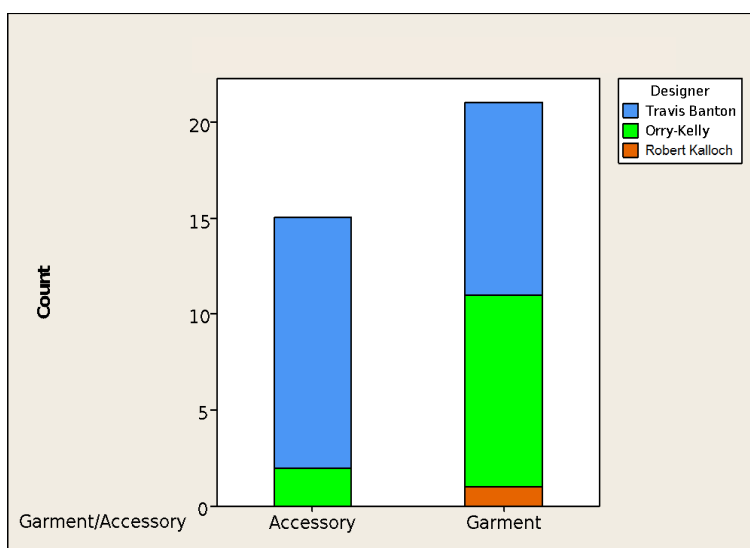


Figure 4.1. Count of occurrences of Hollywood costume designers' designed film garments and accessories appearing in 1930s issues of *Vogue*, *Vanity Fair*, and *Harper's Bazaar*.

In addition, Figure 4.2 displays a detailed breakdown of the types and quantities of garments and accessories designed as costume pieces that were attributed to each costume designer.

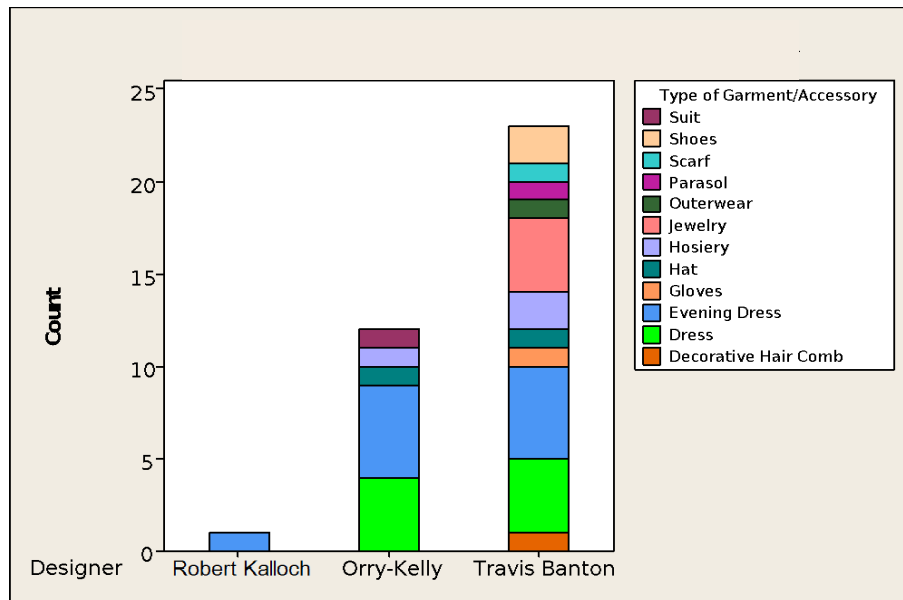


Figure 4.2. Detailed count of occurrences of Hollywood costume designers' designed film garments and accessories appearing in 1930s issues of *Vogue*, *Vanity Fair*, and *Harper's Bazaar*.

After the frequencies of the promotions of costume designers, actresses, and designer/actress pairings had been reviewed, a series of analyses of variance (ANOVAs) were conducted with a level of significance at $\alpha = 0.05$. For Hypothesis 1, an ANOVA of the differences among the group means for an actress and the year of promotion in a magazine advertisement or editorial was found to have a p -value (or significance) of 0.000. Since $p < 0.05$, the null hypothesis was rejected, and it could be concluded that the means of the years for each actress's promotion in the issues of *Vogue*, *Vanity Fair*, and *Harper's Bazaar* were not the same for all four actresses. The resulting means (M) of the ANOVA were: Davis ($M = 1934.86$), Dietrich ($M = 1933.96$), Francis ($M = 1931.00$), and Lombard ($M = 1935.00$).

Considering Hypothesis 2 as null and its two alternatives, an ANOVA of the difference between the group means for a costume designer and the year of promotion in a magazine advertisement or editorial was found to have significance of 0.972. Since $p > 0.05$, the null

hypothesis failed to be rejected, which meant there was no difference between the means of the years for each costume designer's promotion in the three magazines because they were almost the same for both costume designers [Banton ($M = 1935.35$) and Orry-Kelly ($M = 1935.36$)]. Since the null hypothesis failed to be rejected, the two alternative hypotheses were rejected. According to this analysis, the peak year of promotion for both costume designers was 1935.

Hypothesis 3 tested the differences among the group means for an actress/designer pairing and the year of promotion in a magazine or editorial, which was found to have a significance of 0.000. With $p < 0.05$, the null hypothesis was rejected, which showed the means of the years for each actress/designer pairing's promotion in the three magazines were not the same: Banton/Dietrich ($M = 1935.15$), Banton/Francis ($M = 1930.00$), Banton/Lombard ($M = 1934.00$), and Orry-Kelly/Davis ($M = 1934.86$). Recall that there was no Orry-Kelly/Francis pairing to be found in the magazine but rather a Banton/Francis pairing instead.

The final three hypotheses examined the relationships regarding the promotion of the film, the type of promotion, the release date, the actress, and the type of costume item (garment or accessory). Another set of ANOVAs were run (with a significance of $\alpha = 0.05$) which examined the differences among the group means of the number of months before or after a film's release and (1) the type of promotion (advertisement or editorial), (2) the actress starring in the film, and (3) the costume garment or accessory for the film being promoted. The first ANOVA, which examined the difference between the group means of the number of months before or after a film's release in which a promotion appeared and the type of promotion (Hypothesis 4), was found to have a significance of 0.211. Since $p > 0.05$, the null hypothesis failed to be rejected, which meant there was no large difference between the means of the number of months before or after a film's release in which a promotion appeared for either an

advertisement or editorial [advertisements ($M = -0.706$) and editorials ($M = -1.421$)] in the three reviewed magazines. The second ANOVA determined the differences among the group means of the number of months before or after a film's release in which a promotion appeared and the actress starring in the film (Hypothesis 5), which was found to have a significance of 0.059. While $p > 0.05$, the significance of 0.059 was so close to $\alpha = 0.05$ that the null hypothesis was rejected. The resulting means of the ANOVA were: Davis ($M = 0.000$), Dietrich ($M = -2.111$), Francis ($M = -2.000$), and Lombard ($M = 0.500$). The last ANOVA evaluated Hypothesis 6, which examined the differences between the group means of the number of months before or after a film's release in which a promotion appeared and the costume garment ($M = -1.000$) or accessory ($M = -1.200$) for the film being promoted. A significance of 0.733 meant that the null hypothesis failed to be rejected since $p > 0.05$.

As a last step in the statistical evaluation, a regression analysis was run on the data to determine the relationship between a film's release date and the months before or after the film's promotion in the reviewed magazines. The resulting coefficient of determination (r^2) showed $r^2 = 7.2\%$. With this outcome, it was determined that 7.2% of the variation in months before or after a film's promotion could be explained by the relationship to a film's release year. This would not be considered a good fit to the data; thus, the year of a film's release would not be a good predictor for the number of months before or after a film's release that it would take for the film's promotion (via advertisement or editorial) to appear in either *Vogue*, *Vanity Fair*, or *Harper's Bazaar*.

CHAPTER 5

DISCUSSION

The results of the data analysis provided evidence of several things regarding the promotion of 1930s Hollywood costume in the pages of *Vogue*, *Vanity Fair*, and *Harper's Bazaar* magazines. As the popularity of Hollywood films and their associated glamorous costumes was on the rise during the Great Depression, the costume designers developed new, fashionable clothing styles that would be copied by members of the general public. The publicity departments of the film production companies were partially responsible for how a film would be promoted. The actresses themselves were the selling features of the films with their images often appearing in fashion and fan magazines prior to and after their corresponding film's release; however, a review of the data showed that these promotions were shown once and occasionally twice in the magazines. The data analysis showed that advertisements and editorials featuring Bette Davis, Marlene Dietrich, Kay Francis, and Carole Lombard in their film costumes designed by Travis Banton or Orry-Kelly were often released two months prior and up to a month after the film's release in which they starred, depending on the actress. Although viewing a film's costumes could be an enjoyable bonus to watching a classic Hollywood film, the actresses were the focal points and not the film fashions. If this had not been the case, the promotion for the films' costumes would have been more heavily promoted and for longer periods of time than they were. Occasionally, some film costumes were so popular among audiences that copies were made for mass consumption; nevertheless, the advertisements and editorials involved in the promotion of the films' costumes appear to have

lasted about as long as one fashion season of just a few months. On average, magazine editorials involving film costumes appeared one to two months prior to a film's release and their advertisement counterparts appeared one month prior or during the month of the film's release. According to the data analysis, Banton's and Orry-Kelly's designs of particular costume garments and accessories often appeared in promotions one and two months prior to a film's release, respectively. Figures 5.1 and 5.2 show photographic examples of editorial promotions of Banton's and Orry-Kelly's costume designs.



Figure 5.1. Travis Banton's costume design for Carole Lombard in *Now and Forever* (1934) ("Made in Hollywood," 1934, p. 35).



Figure 5.2. Orry-Kelly's costume design for Bette Davis in *20,000 Years in Sing Sing* (1932) ("A Boston ingénue," 1932, p. 50).

The years in which Banton's and Orry-Kelly's costume designs were more frequently promoted in *Vogue*, *Vanity Fair*, and *Harper's Bazaar* appear to nearly coincide with the years in which they designed for the largest number of films in the 1930s. According to the data analysis, the average for which both designers and their designs were most frequently promoted was 1935. Appendix A shows 1936 and 1937 as the years in which Banton designed costumes for the largest number of films for Paramount Pictures, with a total of 10 films each year. For Orry-Kelly, 1934 was his most productive year with his costume designs for 52 films for Warner Brothers Pictures (as shown in Appendix B). It is worth noting that many of Orry-Kelly's 1930s

costume designs were readily translated into ready-to-wear women's fashions, as evidenced by the advertisements for Studio Styles's copies of his designs (see Figure 5.3).

THE FASHION-ELECT

Look
TO THE STARS!

STUDIO STYLES
present a - i - Claret
in the Modern Mood
Created by the Great
Hollywood Designer
**O R R Y -
K E L L Y**
for Famous Stars of
**WARNER BROS.
PICTURES**

Having the perfect answer to a woman's quest for the best wardrobe designer she finds ORRY KELLY is the leading Warner Bros. artist. "The Morning Star"

ANN DIVISION of "Warner Bros." fame, Kelly is back on his feet, showing you his drafts for a new season of his original designs for the national professional market.

As shown in "Colleen", ELEANOR PAINE wears the masterpiece of professional artist ORRY KELLY with a very feminine, girlish air.

"The Colonel" - a very feminine woman's dress, shown in ELEANOR PAINE's own hand, showing the new styling and of ORRY KELLY's original and girlish lines.

Studio Styles
inspired by the world's most original of fashion-artists, ORRY KELLY, whose ideas are based on the art and the real life.

AKRON—The M. O'Neil Company	BUFFALO—L. Berger, Inc.	DICHAUGH—Stewart-Tucker App. Sew.
ANN ARBOR—McGee & Co.	BUTLER, Pa.—The Fashion	DUNN—The May Company
ASHVILLE, N. C.—Bee-Maria	CANTON—The Brock & Hixon Co.	DETROIT—Bassett
ATHENS, Ga.—Meredith Bros., Inc.	CEASARS—Riedel's	DUBUQUE—Riedel Bros. Co.
ATLANTA—Hawley's	CHARLESTON, S. C.—Sturges & Co.	DULUTH—George A. Gray Co.
AUBURN, N. Y.—Kalela	CHARLESTON, W. Va.—Holtz's, Inc.	EL PASO—The Warner Co.
BALTIMORE—Jennette Ross	CHICAGO—Meredith Felt & Co.	EL PASO—Popular Dry Goods Co.
BATTLE CREEK—Sexton, Inc.	CINCINNATI—Huntley & Huntley	EVANSTON, Ill.—Egan M. Say
BIRMINGHAM—The Martin Co.	CLARKSBURG, W. Va.—Kane Millie	FARGO, N. D.—C. E. Damm
BIRMINGHAM—Buckley	COALBURG—The Fashion Co.	ST. WATINE—Wall & Dussan Co.
BOSTON—C. Crawford Holdings	DALLAS—Felix	ST. WOOD—Warner's
BRADFORD, Pa.—Rose E. Stewart	DAVENPORT—John Ross	GALVESTON—Dempsey May
BROOKLYN—Lewars	DAYTON—Eberfeldt, Inc.	GAST, Ind.—Hudson's, Inc.

FOR FURTHER INFORMATION ADDRESS: STUDIO STYLES, 1500 BROADWAY, NEW YORK, N. Y. (COMMERCIAL DISTRICT)
18 CANADA STREET, TORONTO, CANADA (R. C. M. C.)

Figure 5.3. Studio Styles advertisement for multiple Orry-Kelly costume designs (Studio Styles, 1935, p. 30).

In addition, during data collection, it was determined that Orry-Kelly's costume design popularity transferred into his popularity with general, mass-market women's clothing design in the 1930s. His image appeared alongside his designs for several advertisements for Catalina Swim Suits (see Figure 5.4).



(a)



(b)

Figure 5.4. Advertisements for Orry-Kelly's designs for Catalina Swim Suits (Catalina Swim Suits, February 1, 1936, p. 98; Catalina Swim Suits, May 15, 1936, p. 120).

Similar to the years of most frequent promotion of Banton and Orry-Kelly in the issues of *Vogue*, *Vanity Fair*, and *Harper's Bazaar*, Davis, Dietrich, Francis, and Lombard were found to be promoted in editorials during the beginning or peak in their acting careers in the 1930s. Davis was the only one of the four actresses to appear in advertisements. Starring in five to six roles every year between 1933 and 1935 ("Bette Davis," n. d.), according to the data analysis, Davis was most often promoted in 1934 to 1935. Never promoted by herself for her fashionable image, she was always promoted with her upcoming or current film role in which Orry-Kelly designed the costumes. Francis was promoted most frequently in 1931, which coincides with her largest number of film roles in 1930 (10 total roles) and 1931 (eight total roles) ("Kay Francis," n. d.). Lombard's year of most acting roles was 1934 with a total of six films ("Carole Lombard," n. d.); however, the data analysis showed that 1935 was the year in which she most frequently appeared in editorials for the three reviewed fashion magazines. This could be because her popularity among audiences had reached its zenith. Although the data analysis determined that 1934 was the approximate year in which Dietrich most frequently appeared in the magazine editorials, 1930 was the year in which she had the most film roles. Her entrance into Hollywood occurred with her starring role in *Morocco* (1930) and her popularity among audiences quickly skyrocketed; however, her most notable film roles occurred in *Shanghai Express* (1932), *The Scarlet Empress* (1934), and *The Devil Is a Woman* (1935) ("Marlene Dietrich," n. d.).

Although advertisements were solely dedicated to persuading fashion magazine readers to purchase a manufacturer's product, it appears that the actresses were the focal points of any editorials in which they appeared. The actresses were often featured wearing fashionable clothing or glamorous film costumes, but their overall striking image was used to promote themselves or the film in which they had a role. In these editorials, no comment or little

comment was made about the clothing or the costumes that they were wearing in the editorial photographs. If anything was mentioned, a few descriptive words about the garment(s) and/or accessory(ies) gave information about the color, fabric composition, and/or designer. The advertisements, on the other hand, had written descriptions of the desirable qualities (e.g., current fashionable silhouette and styling) of the manufacturer's fashion product alongside a modeled picture of that garment or accessory. The use of costume designers' and actresses' names were only used to help sell the products.

Most of the advertisements and editorials for the study featured day and evening dresses, especially those associated with film costumes designed by Banton and Orry-Kelly. Both costume designers' names and/or images appeared in a few advertisements for Mojud Clari-phane Silk Stockings because of their consulting work with the manufacturing company or their use of the product in a film's costume design. Banton also worked with Berktwist Stockings. In addition to being known for designing different types of dresses and helping to develop different brands of hosiery, Banton and Orry-Kelly were also frequently promoted for other design projects. As discussed earlier, Orry-Kelly regularly designed new styles of swimsuits for Catalina Swim Suits while Banton was repeatedly endorsed for the jewelry he designed for his film projects; however, these costume designers were consistently known for their glamorous design work for films and their work with clothing and accessories manufacturers.

CHAPTER 6

IMPLICATIONS AND FUTURE RESEARCH

The reported research has given evidence that 1930s Hollywood film costumes had a role in women's fashion during the 1930s. While Prichard's (1982) research evaluated Gilbert Adrian's role as a costume designer who influenced American women's fashion, the results of this study have determined that Travis Banton and Orry-Kelly also played a part influencing 1930s American women's fashion through the promotion of their costume designs. The extent of the role that these costume designers had on American women's fashion should be further examined to determine if their costume designs influenced women's fashion in the United States and beyond. Another question to be asked is what particular elements of their costume designs influenced women's fashion and how long it took for these elements to be accepted into mainstream fashion. Were Banton and Orry-Kelly actually creating innovative new fashions, updated versions of past fashions, or confirmations of current fashion trends? Regardless, these costume designers were frequently promoted for both their film design work and work with women's clothing and accessories manufacturers.

The actresses involved in this study (Bette Davis, Marlene Dietrich, Kay Francis, and Carole Lombard) were certainly involved in furthering the glamorous ideal of Hollywood life and acted as sources of fashion inspiration (some more than others) for many 1930s American women. Francis was known to have been a bit of a clotheshorse during her time at Warner Brothers Pictures ("Kay Francis," n. d.) while Dietrich was commonly associated with her preference for a feminized masculine style of dress. Dietrich's popularity and fashion choices

may have persuaded many American women to toss out their skirts and dresses and accept trousers as a newer (and possibly better) clothing option. Prichard's (1982) research examined Greta Garbo, Joan Crawford, and Norma Shearer as fashion influences, but only as it pertained to their costumes designed by Adrian. Future research using the four actresses from this study and truly any classic Hollywood actress could determine the extent of influence their personal wardrobe, their film costumes, or the clothes they wore during an advertisement or editorial photo shoot had on 1930s American women's fashion and beyond. For women's clothing and accessories manufacturers' advertisements, newspapers may have been a better medium of promotion than fashion periodicals since their cost would have been more affordable. An examination of the more common women's magazines (e.g., *Women's Home Companion* and *Ladies' Home Journal*, which had a considerably larger circulation) may prove to be more influential towards the average woman. Newsreels and the *Vogue* fashion films are two additional resources to be investigated for their promotion of Hollywood film costume. An examination of manufacturers' sales revenue for items advertised with and without classic Hollywood actresses as featured models would more accurately provide evidence of classic Hollywood's influence on 1930s women's fashion.

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APPENDIX A⁸

TRAVIS BANTON'S CONTEMPORARY DESIGN WORK FOR PARAMOUNT PICTURES (1930-1938)⁹

1930

- ‡*Street of Chance* (February 8, 1930)
- ‡*Let's Go Native* (uncredited) (August 16, 1930)
- Monte Carlo* (uncredited) (August 27, 1930)
- †**Morocco* (uncredited) (December 6, 1930)

1931

- The Lawyer's Secret* (June 6, 1931)
- ‡*Girls about Town* (November 7, 1931)

1932

- ∞*No One Man* (uncredited) (January 22, 1932)—color tinted during post-production
- ‡*Shanghai Express* (gowns) (February 12, 1932)
- One Hour with You* (gowns) (March 23, 1932)
- ∞*Sinners in the Sun* (May 13, 1932)
- Une Heure Près de Toi* (*One Hour with You* – English translation) (June 1, 1932)
- Devil and the Deep* (uncredited) (August 12, 1932)
- ‡*Blonde Venus* (uncredited) (September 16, 1932)
- Love Me Tonight* (uncredited) (October 14, 1932)
- ‡*Trouble in Paradise* (gowns) (October 21, 1932)
- ∞*No Man of Her Own* (December 30, 1932)

1933

- Tonight Is Ours* (January 21, 1933)
- International House* (uncredited) (May 27, 1933)
- ‡*The Song of Songs* (uncredited) (July 19, 1933)
- Three-Cornered Moon* (August 8, 1933)
- Torch Singer* (September 8, 1933)
- Sitting Pretty* (uncredited) (November 24, 1933)

⁸ “†” denotes Marlene Dietrich in a film role; “‡” denotes Kay Francis in a film role; “∞” denotes Carole Lombard in a film role; and “*” denotes first Hollywood film role.

⁹ All information obtained from the Internet Movie Database [(“Carole Lombard,” n. d.); (“Kay Francis,” n. d.); (“Marlene Dietrich,” n. d.); (“Travis Banton,” n. d.)] and cross-checked with Halliwell (1999) and Maltin (2005).

Design for Living (uncredited) (December 29, 1933)

1934

Miss Fane's Baby Is Stolen (uncredited) (January 12, 1934)

All of Me (gowns – uncredited) (February 1, 1934)

Death Takes a Holiday (uncredited) (March 30, 1934)

The Great Flirtation (June 15, 1934)

The Notorious Sophie Lang (uncredited) (July 20, 1934)

∞*Now and Forever* (August 31, 1934)

1935

†∞*The Fashion Side of Hollywood* (documentary short)

Enter Madame (January 4, 1935)

The Lives of Bengal Lancer (uncredited) (January 11, 1935)

The Gilded Lily (January 25, 1935)

∞*Rumba* (February 8, 1935)

†*The Devil Is a Woman* (Marlene Dietrich's costumes) (May 3, 1935)

Accent on Youth (gowns – uncredited) (August 23, 1935)

Two-Fisted (October 4, 1935)

∞*Hands across the Table* (Carole Lombard's costumes) (October 18, 1935)

1936

Give Us This Night (March 6, 1936)

∞*Love Before Breakfast* (Carole Lombard's gowns) (March 9, 1936)

†*Desire* (April 11, 1936)

The Bride Comes Home (April 27, 1936)

∞*The Princess Comes Across* (May 22, 1936)

Yours for the Asking (July 24, 1936)

My American Wife (August 7, 1936)

Wives Never Know (September 18, 1936)

Valiant Is the Word for Carrie (October 7, 1936)

The General Died at Dawn (October 30, 1936)

1937

Bulldog Drummond Escapes (uncredited – wardrobe supervisor) (January 22, 1937)

Champagne Waltz (February 5, 1937)

Clarence (uncredited) (February 12, 1937)

∞*Swing High, Swing Low* (March 12, 1937)

Internes Can't Take Money (April 16, 1937)

I Met Him in Paris (May 28, 1937)

Easy Living (July 16, 1937)

Sophie Lang Goes West (September 10, 1937)

†*Angel* (October 29, 1937)

∞*True Confession* (December 24, 1937)

1938

Bluebeard's Eighth Wife (March 18, 1938)

Romance in the Dark (April 17, 1938)

APPENDIX B¹⁰

ORRY-KELLY'S CONTEMPORARY DESIGN WORK FOR WARNER BROTHERS PICTURES (1932-1939)¹¹

1932

- †*So Big!* (uncredited) (April 30, 1932)
- †*The Rich Are Always with Us* (gowns – uncredited) (May 21, 1932)
- Winner Take All* (uncredited) (July 16, 1932)
- Crooner* (August 20, 1932)
- Two Against the World* (gowns) (September 3, 1932)
- Life Begins* (gowns) (September 10, 1932)
- Tiger Shark* (gowns) (September 24, 1932)
- The Crash* (gowns) (October 9, 1932)
- ‡*One Way Passage* (gowns) (October 22, 1932)
- †*Three on a Match* (gowns) (October 29, 1932)
- ∩*They Call It Sin* (gowns) (November 5, 1932)
- I Am a Fugitive from a Chain Gang* (gowns) (November 19, 1932)
- You Said a Mouthful* (gowns) (December 8, 1932)
- Central Park* (gowns) (December 10, 1932)
- †*20,000 Years in Sing Sing* (gowns) (December 24, 1932)
- The Match King* (gowns) (December 31, 1932)

1933

- Lawyer Man* (gowns) (January 7, 1933)
- Frisco Jenny* (gowns) (January 14, 1933)
- Hard to Handle* (gowns) (January 28, 1933)
- †*Parachute Jumper* (gowns) (January 28, 1933)
- Ladies They Talk About* (gowns) (February 4, 1933)
- ∞*Employees' Entrance* (gowns) (February 11, 1933)
- Mystery of the Wax Museum* (February 17, 1933)—filmed in color
- The King's Vacation* (gowns) (February 25, 1933)

¹⁰ “†” denotes Bette Davis in a film role; “‡” denotes Kay Francis in a film role; “*” denotes first starring film role; “∞” denotes production by different film company, but controlled by Warner Brothers Pictures; “∂” denotes Warner Brothers Pictures as credited or uncredited distributors; and “∩” denotes Warner Bros. as uncredited producers.

¹¹ All information obtained from the Internet Movie Database [(“Bette Davis,” n. d.); (“Kay Francis,” n. d.); (“Orry-Kelly,” n. d.)] and cross-checked with Halliwell (1999) and Maltin (2005).

Blondie Johnson (gowns) (March 1, 1933)
Girl Missing (gowns) (March 4, 1933)
42nd Street (gowns) (March 11, 1933)
Grand Slam (gowns) (March 18, 1933)
‡*The Keyhole* (gowns) (March 25, 1933)
The Mind Reader (gowns) (April 1, 1933)
Central Airport (gowns) (April 15, 1933)
†*The Working Man* (gowns) (April 20, 1933)
Elmer, the Great (gowns) (April 29, 1933)
Picture Snatcher (gowns) (May 6, 1933)
∞*Lilly Turner* (gowns) (May 13, 1933)
†**Ex-Lady* (gowns) (May 15, 1933)
The Little Giant (gowns) (May 20, 1933)
Gold Diggers of 1933 (gowns) (May 27, 1933)
The Life of Jimmy Dolan (gowns) (June 3, 1933)
Private Detective 62 (gowns) (June 10, 1933)
The Silk Express (gowns) (June 10, 1933)
∂*Heroes for Sale* (gowns) (June 17, 1933)
The Mayor of Hell (gowns) (June 24, 1933)
Baby Face (gowns) (July 1, 1933)
The Narrow Corner (gowns) (July 8, 1933)
∂*She Had to Say Yes* (gowns) (July 14, 1933)
‡*Mary Stevens, M.D.* (gowns) (July 22, 1933)
∞*Goodbye Again* (gowns) (September 9, 1933)
The Kennel Murder Case (gowns as Orry Kelly) (October 28, 1933)
College Coach (gowns) (November 4, 1933)
Female (gowns) (November 11, 1933)
∞*Havana Widows* (gowns) (November 18, 1933)
Lady Killer (gowns) (December 9, 1933)
Convention City (December 14, 1933)
‡*The House on 56th Street* (gowns) (December 23, 1933)
Son of a Sailor (gowns) (December 23, 1933)

1934

†*The Big Shakedown* (gowns) (January 6, 1934)
Easy to Love (gowns) (January 13, 1934)
∞*Massacre* (January 20, 1934)
Hi, Nellie! (gowns) (January 20, 1934)
∞*Bedside* (gowns) (January 27, 1934)
∞*Dark Hazard* (gowns) (February 3, 1934)
Mandalay (gowns) (February 10, 1934)
†∞*Fashions of 1934* (gowns) (February 14, 1934)
As the Earth Turns (gowns) (February 15, 1934)
I've Got Your Number (gowns) (February 24, 1934)
Heat Lightning (gowns) (March 3, 1934)
Journal of a Crime (gowns) (March 10, 1934)

†*Jimmy the Gent* (gowns) (March 17, 1934)
Gambling Lady (gowns) (March 31, 1934)
 ‡∞*Wonder Bar* (gowns) (March 31, 1934)
Harold Teen (gowns) (April 7, 1934)
 ∞*Registered Nurse* (April 7, 1934)
A Modern Hero (gowns) (April 21, 1934)
Upperworld (gowns) (April 28, 1934)
Merry Wives of Reno (gowns) (May 12, 1934)
Smarty (gowns) (May 19, 1934)
 ∞*The Merry Frinks* (gowns) (May 26, 1934)
 ∞*Twenty Million Sweethearts* (gowns) (May 26, 1934)
 †*Fog Over Frisco* (gowns) (June 2, 1934)
He Was Her Man (gowns) (June 16, 1934)
 ‡*Dr. Monica* (gowns) (June 23, 1934)
 ∞*The Circus Clown* (gowns) (June 30, 1934)
 ∂*Return of the Terror* (July 7, 1934)
 ∞*Midnight Alibi* (gowns) (July 14, 1934)
 ∞*A Very Honorable Guy* (gowns) (July 18, 1934)
Here Comes the Navy (gowns) (July 21, 1934)
Friends of Mr. Sweeney (gowns) (July 28, 1934)
The Personality Kid (gowns) (August 1, 1934)
 †*Housewife* (gowns) (August 11, 1934)
 ∞*Side Streets* (August 14, 1934)
 ∞*The Dragon Murder Case* (gowns) (August 25, 1934)
Dames (gowns) (September 1, 1934)
Desirable (gowns) (September 8, 1934)
The Case of the Howling Dog (gowns) (September 22, 1934)
A Lost Lady (gowns) (September 29, 1934)
Kansas City Princess (gowns) (October 13, 1934)
 ∂*I Sell Anything* (gowns) (October 20, 1934)
 ∂*Happiness Ahead* (gowns) (October 27, 1934)
The Firebird (gowns) (November 3, 1934)
The St. Louis Kid (gowns) (November 10, 1934)
Big Hearted Herbert (gowns) (November 13, 1934)
 ∞*Gentlemen Are Born* (November 17, 1934)
I Am a Thief (gowns) (November 24, 1934)
Flirtation Walk (gowns) (December 1, 1934)
Babbitt (gowns) (December 8, 1934)
 ∂*Murder in the Clouds* (gowns) (December 15, 1934)
The Secret Bride (gowns) (December 22, 1934)

1935

Maybe It's Love (gowns) (January 12, 1935)
 †*Bordertown* (gowns) (January 23, 1935)
The Right to Live (gowns) (January 26, 1935)
The White Cockatoo (January 29, 1935)

Devil Dogs of the Air (uncredited) (February 9, 1935)
 ∞*The Woman in Red* (gowns) (February 16, 1935)
Sweet Music (uncredited) (February 23, 1935)
 ‡*Living on Velvet* (gowns) (March 2, 1935)
While the Patient Slept (gowns) (March 9, 1935)
Gold Diggers of 1935 (gowns) (March 15, 1935)
Traveling Saleslady (March 28, 1935)
The Florentine Dagger (gowns) (March 30, 1935)
 ∞*The Case of the Curious Bride* (gowns) (April 13, 1935)
Go Into Your Dance (gowns) (April 20, 1935)
'G' Men (wardrobe – uncredited) (May 4, 1935)
In Caliente (gowns) (May 25, 1935)
 †*The Girl from 10th Avenue* (gowns) (June 1, 1935)
Oil for the Lamps of China (gowns) (June 8, 1935)
 ‡*Stranded* (gowns) (June 29, 1935)
Bright Lights (gowns) (July 27, 1935)
Broadway Gondolier (gowns) (July 27, 1935)
The Irish in Us (gowns - uncredited) (August 3, 1935)
We're in the Money (uncredited) (August 17, 1935)
Going Highbrow (gowns) (August 23, 1935)
Page Miss Glory (gowns) (September 7, 1935)
Little Big Shot (uncredited) (September 7, 1935)
 †*Special Agent* (uncredited) (September 14, 1935)
 ‡*The Goose and the Gander* (gowns) (September 21, 1935)
I Live for Love (gowns) (September 28, 1935)
Shipmates Forever (gowns) (October 12, 1935)
Personal Maid's Secret (gowns) (October 26, 1935)
The Payoff (gowns) (November 9, 1935)
 ‡*I Found Stella Parish* (gowns) (November 16, 1935)
Stars Over Broadway (gowns as Orry Kelly) (November 23, 1935)
Frisco Kid (gowns) (November 30, 1935)
Broadway Hostess (gowns) (December 7, 1935)
Miss Pacific Fleet (gowns) (December 14, 1935)
 †*Dangerous* (gowns) (December 25, 1935)

1936

Ceiling Zero (uncredited) (January 16, 1936)
Freshman Love (gowns) (January 18, 1936)
The Widow from Monte Carlo (gowns) (February 1, 1936)
 †*The Petrified Forest* (uncredited) (February 8, 1936)
The Walking Dead (gowns) (March 14, 1936)
Colleen (gowns) (March 21, 1936)
Snowed Under (gowns) (April 4, 1936)
The Singing Kid (gowns) (April 11, 1936)
I Married a Doctor (gowns) (April 25, 1936)
Times Square Playboy (gowns – uncredited) (May 9, 1936)

The Law in Her Hands (gowns) (May 16, 1936)
†*The Golden Arrow* (gowns) (May 23, 1936)
Murder by an Aristocrat (gowns) (June 12, 1936)
†*Satan Met a Lady* (gowns) (July 22, 1936)
Public Enemy's Wife (gowns) (July 25, 1936)
Jailbreak (gowns) (August 5, 1936)
∂*China Clipper* (gowns) (August 22, 1936)
Stage Struck (gowns) (September 12, 1936)
‡*Give Me Your Heart* (gowns) (September 17, 1936)
Cain and Mabel (gowns) (September 26, 1936)
Isle of Fury (gowns) (October 10, 1936)
Here Comes Carter (gowns) (October 24, 1936)
Three Men on a Horse (gowns) (November 21, 1936)
Polo Joe (gowns by) (December 8, 1936)
Gold Diggers of 1937 (gowns) (December 28, 1936)

1937

‡*Stolen Holiday* (gowns) (February 6, 1937)
Green Light (gowns) (February 20, 1937)
The King and the Chorus Girl (gowns) (March 27, 1937)
†*Marked Woman* (gowns) (April 10, 1937)
Call It a Day (gowns) (April 17, 1937)
The Go Getter (gowns) (May 22, 1937)
†*Kid Galahad* (gowns) (May 29, 1937)
‡*Another Dawn* (gowns) (June 26, 1937)
The Singing Marine (gowns) (July 3, 1937)
Ever Since Eve (gowns) (July 15, 1937)
‡*Confession* (gowns) (August 28, 1937)
†*That Certain Woman* (gowns) (September 18, 1937)
†*It's Love I'm After* (gowns) (November 20, 1937)
‡*First Lady* (gowns) (December 4, 1937)

1938

Hollywood Hotel (gowns) (January 15, 1938)
‡*Women Are Like That* (gowns) (April 23, 1938)
‡*My Bill* (gowns) (July 9, 1938)
Four Daughters (gowns) (August 9, 1938)
Four's a Crowd (gowns) (September 3, 1938)
‡*Secrets of an Actress* (gowns) (October 7, 1938)
Angels with Dirty Faces (gowns) (November 26, 1938)
‡*Comet Over Broadway* (gowns) (December 3, 1938)

1939

‡*King of the Underworld* (gowns) (January 14, 1939)
Wings of the Navy (gowns) (February 11, 1939)
‡*Women in the Wind* (gowns) (April 15, 1939)

†*Dark Victory* (gowns) (April 22, 1939)
Indianapolis Speedway (gowns) (August 5, 1939)
On Your Toes (October 14, 1939)