ANALYSIS AND CHARACTERIZATION OF "GOWNS BY ADRIAN": THE COSTUME DESIGN AESTHETIC AND PHILOSOPHY OF GILBERT ADRIAN, 1928-1941.

by

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A thesis submitted to the Faculty of the University of Delaware in partial fulfillment of the requirements for the Master of Science degree in Fashion and Apparel Studies

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GLOSSARY

aesthetic: visual qualities or attributes of an object

aesthetics: a structured means to raise one's awareness of an object within a culture and to articulate the relationships of form and meaning[1]

America: The United States of America

apparel: a term used to denote clothing[2]

asymmetric: unbalanced design element

balance: synthesizing visual design principle; the feeling of evenly distributed weight resulting in equilibrium, steadiness, repose, stability, rest

costume: apparel for theatrical purposes

"coat hanger" silhouette: outline of ensemble consisting of emphasized or extended shoulder line, narrow waist and hip line

designer: (fashion) an individual who designs apparel through selecting and/or combining aesthetic elements and manipulating shapes in order to create new styles of clothing[3]

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[1] Marilyn Delong and Kristi Petersen, "Analysis and Characterization of 1930s Evening Dresses in a University Museum Collection," *Clothing and Textile Research Journal 22*, no. 3 (2004), 110.

[2] The Berg Fashion Library. (n.d.). http://www.bergfashionlibrary.com/view/bdfh/bdfh-div10448.xml (accessed 17 Feb. 2013)

[3] Adapted from Susan B. Kaiser, *The Social Psychology of Clothing: Symbolic Appearance in Context*, 2nd ed. (New York: Fairchild Publications, 1997), 31.

dress: Visible clothing, costume or wearing apparel that can indicate a particular style or fashion and reflect prevailing customs about physical appearance[4]

ensemble: totality of clothing worn by an individual at one time; outfit

fashion: apparel connected to the prevailing style in a certain period of time[5]

fashion trend: new direction in fashion styling[6]

feminine: characteristic of a woman or women; having qualities traditionally associated with women; femaleness[7]

line: an apparel manufacturer's collection of styles; also, visual direction in a design caused by seams, details, or trimming[8]

market: a group of potential customers[9]

masculine: characteristic of a man or men; having qualities traditionally associated with men; maleness[10]

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[4] The Berg Fashion Library. (n.d.). http://www.bergfashionlibrary.com/view/bdfh/bdfh-div13305.xml (accessed 17 Feb. 2013).

[5] Adapted from Gini Stephans Frings, *Fashion from Concept to Consumer*, 9th ed. (New Jersey: Pearson Education Inc., 2008), 457.

[6] Frings, 457.

[7] Adapted from Dictionary.com. Dictionary.com Unabridged. Random House, Inc. http://dictionary.reference.com/browse/feminine (accessed: February 17, 2013).

[8] Frings, 458.

[9] Adapted from Frings, 459.

[10] Adapted from Dictionary.com. Dictionary.com Unabridged. Random House, Inc. http://dictionary.reference.com/browse/masculine (accessed: February 17, 2013).

primary source: a source that has direct involvement with the topic or event being investigated; examples include diaries, original maps, and transcribed interviews[11]

ready-to-wear: mass-produced apparel

secondary source: a source derived from a primary source; examples include history textbooks and information based on historical interpretation

silhouette: outline of a garment or ensemble[12]

style: certain characteristics that distinguish a garment from other garments; a particular look in fashion[13]

symmetric: balanced design element

visual characterization: a set of attributes or qualities that differentiate objects, or a set of objects, from one another[14]

visual literacy: the ability to interpret images and understand the ideas conveyed by them[15]

zeitgeist: mood or spirit of the times

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[11] Adapted from Burke Johnson and Larry Christensen, "Historical Research." In *Educational Research: Quantitative, Qualitative, and Mixed Approaches.* 3rd ed. (Los Angeles: Sage, 2008), 4.

[12] Adapted from Frings, 461.

[13] Frings, 461.

[14] Adapted from DeLong and Petersen, 100.

[15] Julia Gaimster, *Visual Research Methods in Fashion* (New York: Berg, 2011), 281.

ABSTRACT

Gilbert Adrian was a well-known and highly publicized costume designer in Hollywood, California working for MGM Studios from 1928-1941. Through film costume, he created the signature styles for several famous film stars, including Greta Garbo, Joan Crawford, Jean Harlow, Norma Shearer, and Katharine Hepburn. The costumes of Gilbert Adrian are cited in secondary sources as setting trends for contemporary American women's fashion.

As a ready-to-wear designer during World War II, Gilbert Adrian designed womenswear often referred to in the contemporary media as "The American Look." This look was based on a broad-shouldered silhouette often employed by the designer. He is credited with originating and popularizing this broad-shouldered silhouette, a look synonymous with American women's dress during World War II.[16] Discrepancies in secondary sources as to the exact origin of this masculine silhouette provided a point of comparison for the study.

The purpose of the research was to establish Gilbert Adrian's design aesthetic, based on his costume design work at MGM Studios. The study included documenting the visual characterizations of Adrian's design aesthetic, examining the origins and

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[16] Christine Reynolds Milbank, *New York Fashion: The Evolution of American Style* (New York: Harry N. Abrams, Inc., 1989), 137; Maggie Pexton Murray, *Changing Styles in Fashion: Who, What, Why* (New York: Fairchild Publications, 1989), 190.

development of said aesthetic, and contextualizing the findings within the pertinent Zeitgeist.

The methodology for the study consisted of visual and content analysis. Visual analysis was based on previous historical dress scholarship and adaptation of visual analysis instruments. Visual analysis included contemporary dress costumes designed by Gilbert Adrian in films dating from 1928-1941, that starred Greta Garbo, Joan Crawford, Jean Harlow, Norma Shearer, and Katharine Hepburn. A total of fifty-four films were reviewed and four-hundred and fifty-eight costumes were recorded for visual analysis. In addition, content analysis of contemporary periodicals was used as evidence of Gilbert Adrian's design philosophy, of the popularity and influence of the study subjects, and of dissemination of his costume design work to American audiences.

The predominant visual characterizations of the recorded costumes were silhouettes featuring a broad-shoulder line, exaggerated garment features, and masculine style features, high contrast value differences and motif repetition. The broad-shouldered silhouette originated with a costume for Greta Garbo in 1928, and was later widely disseminated to the contemporary American public with a costume for Joan Crawford in 1932.

The findings were contextualized within the Zeitgeist of American culture during the 1930s to early 1940s. The costumes of Gilbert Adrian were interpreted as cultural forms signifying American women during this time period. Suggestions for future research were outlined, such as extending the present study to include material culture research of ready-to-wear clothing designed by Gilbert Adrian during WWII.

Keywords: Film, Costume, Aesthetic, Zeitgeist

Chapter 1

INTRODUCTION

Gilbert Adrian was an American fashion designer from 1941-1952.[1] His ready-to-wear career began at a tumultuous time in American history. With the attack on Pearl Harbor in December 1941, the United States entered a war already raging in Europe since 1939. Japan, Germany, and Italy had united in battle against the Allied Forces of Great Britain, France, and now the United States.

World War II was also a pivotal event for the American fashion industry. Circumstances provided American fashion designers with the unique opportunity to showcase domestic talent. Parisian designers had for centuries been providing inspiration for American women's fashion. With the Nazi occupation of Paris throughout World War II[2], French designers were no longer the sole arbiters of American style. American designers took this opportunity to create their own looks, ones which did not draw inspiration from, or directly copy Paris.

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[1] Christian Esquevin, *Adrian: Silver Screen to Custom Label* (New York: The Monacelli Press, 2008), 11.

[2] Jane Farrell-Beck and Jean Parsons, *20th Dress in the United States* (New York: Fairchild Publications, 2007), 120. The Nazi Party was the German political party under the leadership of Adolph Hitler during World War II. German Nazi soldiers invaded and occupied Paris, France in June 1940. Lucien Lelong, president of the Chambre Syndicale was able to keep Parisian fashion houses open, after the failed attempt to relocate French couturiers to Berlin or Vienna. With the inability to export goods to Allied Nations, many French fashion houses closed. Those remaining open catered to a new clientele of wives of Nazi leaders, as well as black marketeers.

Gilbert Adrian was one of the many fashion designers who took this opportunity to assert a distinctive American style, which represented the unique qualities and practical needs of American women. Adrian designs were often referred to in the media as "The American Look." This look was based on a broad-shouldered silhouette often used by the designer. He is credited with originating and perpetuating this broad-shouldered silhouette, a.k.a. the "coat hanger" silhouette which, due to its popularity and prevalence, became synonymous with women's dress during World War II.[3]

Prior to opening his ready-to-wear business in 1941, Gilbert Adrian was a well-known and highly publicized costume designer in Hollywood working for MGM Studios from 1928-1941. Through costume, he created the signature styles for several famous film stars, including Greta Garbo, Joan Crawford, Jean Harlow, Norma Shearer, and Katharine Hepburn. He is remembered as one of the most popular and talented costume designers in film history, not only for his work in film, but also for the trendsetting influence his costumes had on contemporary mass market fashion.[4]

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[3] Janet Nancy Eiger, "The Effects of World War II Shortages and Regulations on American Women's Fashions, 1942-1945" (Master's thesis, University of Texas at Austin, 1980), 75; Christine Reynolds Milbank, *New York Fashion: The Evolution of American Style* (New York: Harry N. Abrams, Inc., 1989), 137; Maggie Pexton Murray, *Changing Styles in Fashion: Who, What, Why* (New York: Fairchild Publications, 1989), 190.

[4] Esquevin, 22; Susan P. Prichard, "The Influence of Hollywood Film Costume on American Fashion in the 1930s," (Master's thesis, San Francisco State University, 1982), 22; Robert Riley, "Adrian". In *American Fashion: The Life and Lines of Adrian, Mainbocher, McCardell, Norell, and Trigere*, ed. Sarah Tomerlin Lee (New York: Fashion Institute of Technology, 1975), p.3.

Statement of the Problem

With his retail business, "Adrian, Ltd.," Adrian designed not for movie actresses per se, but for the American woman. He designed ensembles with broad shoulders, narrow waists and streamlined details that today serve as the referenced silhouette of American women during WWII. This design aesthetic became known during the war as "The American Look." Gilbert Adrian has been cited in secondary sources as the originator of this masculine silhouette while working as a Hollywood costume designer.[5] Did this wartime aesthetic truly originate from his costume design career and philosophy? Moreover, did he bring his sensibility as a costume designer to designing for ready-to-wear? What then is the relationship between Adrian's costume design work and fashion design work? Due to the historical and social significance of Gilbert Adrian's ready-to-wear work and wartime dress, further research is needed to document his design aesthetic. This process of establishing the design aesthetic of Gilbert Adrian necessitates examining his preliminary career as a costume designer in Hollywood films.

Research Objectives

The primary research objective was to conduct an analysis of Gilbert Adrian, in his role as a Hollywood costume designer. The purpose of the research was to establish Gilbert Adrian's design aesthetic and philosophy, based on his costume design work at MGM Studios. The study included examining the origins and development of Adrian's design aesthetic and documenting the visual characterizations of said aesthetic. This research provided visual data to compare to primary and

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[5] Esquevin, 13.

secondary source material, thereby creating a foundation to interpret Gilbert Adrian's design work and subsequent career and impact as a ready-to-wear designer. The secondary research objective was to determine the relationship between the visual characterizations of Gilbert Adrian's costumes and 1930s - 1940s women's dress as an American cultural form.

Research Questions

1. What are the predominant visual characterizations of Gilbert Adrian's costume design aesthetic while working at MGM Studios?

2. What is Gilbert Adrian's design philosophy, and how is it reflected in his costume design aesthetic?

3. What is the relationship between Gilbert Adrian's design aesthetic, design philosophy, and the inherent social psychological framework of costume design, as demonstrated in the sample films?

4. What do Gilbert Adrian's costume designs signify about American women during the 1930s-1940s?

Theoretical Framework

The theoretical framework for the analysis of Gilbert Adrian's costume design work was based on a cultural research perspective. As stated by fashion scholar Susan Kaiser, a cultural research perspective identifies the signs and meanings embedded in clothes that are shared within a common social group.[6] Historic dress carries "historical memories" shared by a group within a certain period of time.[7] This data is information from which to glean relationships between men and women during a

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[6] Kaiser, 48.

[7] Ibid.

specific time period. As such, historical dress is a cultural form, which "represent[s] more abstract ideas that are ingrained within a culture. These forms often refer to social relations."[8] This research perspective comprised the cultural and feminist historiographical foundation for the study (Figure 1).

Figure 1 Theoretical framework for analysis of costume design

Dress as a Cultural Form

The cultural approach to clothing interpretation is based on semiotics, the theory that appearances are representative of a culture and can be "read."[9] Dress, as a

[8] Kaiser, 49.

[9] Kaiser, 25.

historical artifact, becomes a cultural form. The form represents the society in which it was produced.[10] According to Kaiser, fashion designers intentionally manipulate signs for novelty, and thereby create new meaning.[11] Although the intention of costume designers is the same (i.e., the manipulation of signs to create meaning), film costume is intended to visually support and convey narrative.[12] As described by costume designer Richard La Motte,

> Symbolism is the root of theatrical costume design. Costumes become metaphors for your characters' character. The clothes reflect the times, action, station, conditions, and even inner turmoil of your screen characters, while the background costumes create the world that your characters populate.[13]

The subsequent design combines aesthetics (must be visually pleasing) and semiotics (illustrates character and supports the plot). In this way, costume design makes overt what ordinary clothing makes subtle: dress as a tool for communication.

Through the application of semiotics, this research examines cultural forms, in the manner of visual analysis of Gilbert Adrian's design aesthetic to interpret the codes connected to relevant aspects of women's dress. A code is the culturally based meaning connected to an object, or signifier.[14] For example, how did Gilbert Adrian's

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[10] Kaiser, 58.

[11] Kaiser, 220.

[12] Jane Gaines, "Costume and Narrative: How Dress Tells the Women's Story," In *Fabrications: Costume and the Female* Body, ed. Jane Gaines and Charlotte Herzog (New York: Routledge, 1990), 180.

[13] Richard La Motte, *Costume Design 101: The Business and Art of Creating Costumes for Film and Television*, 2nd ed. (Culver City, CA: Michael Wiese Productions, 2010), 70.

[14] Kaiser, 221.

film costume aesthetic impact the American public and thus shape cultural cues about American women's roles during the Great Depression? Use of a cultural perspective entails examining aesthetic cues to explicate these cultural forms as "cultural representations of social relations and ideology,"[15] and provide a framework with which to interpret Gilbert Adrian's oeuvre.

Dress and Gender Codes

An integral component of the semiotic interpretation of dress for this study is the identification and analysis of gender codes. As described by fashion scholars, gender is a social construction and is coded through appearance cues.[16] The cultural perspective of gender identifies fashion as the tangible representation of these constructions.[17] In times of societal upheaval, such as economic depression and war, these representations can become symbolic of the social ambiguities of gender differences, via women's adoption of hyper-feminine or masculine gender codes. Kaiser asserts that the foundation of these social representations is based on the societal acceptance of the "symbolic separation of men and women."[18] From this perspective, gender forms must be separate, or there must be an assumption of ideological differences, for manipulation of gender forms to be significant. The

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[15] Kaiser, 56.

[16] Kaiser, 67; Alison Lurie, *The Language of Clothes* (New York: Random House, 1981), 215.

[17] Kaiser, 68.

[18] Ibid.

historical time period selected for the study (America during 1928-1941) is apt in this regard.

Zeitgeist

The use of semiotics for the interpretation of clothing is related to the time and place in which the artifact was originally worn.[19] Fashion is subject to the Zeitgeist, or spirit of the time, and is responsive, even reactive, to "social and political changes."[20] As noted by Joanne Entwistle, changes in fashion are often contextualized in fashion historical texts, with reference to the Zeitgeist.[21] This theory suggests that fashion can respond to and/or stimulate societal constructs. For instance, "hemlines drop during economic depressions, as was the case in the 1930s, and rise in times of economic boom."[22] "Fashion expresses the zeitgeist [sic], the spirit of the times, and in turn can influence it."[23] In other words, fashion is the Zeitgeist made visible.[24] Fashion designers (and arguably influential costume designers) then play a prominent role in the creation of said Zeitgeist.

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[19] Fred Davis, "Clothing and Fashion as Communication". In *The Psychology of Fashion*, ed. Michael R. Solomon (Massachusetts: Lexington Books, 1985), 15.

[20] Joanne Entwistle, *The Fashioned Body: Fashion, Dress and Modern Social Theory*. (Cambridge: Polity Press, 2000), 63.

[21] Entwistle, 63.

[22] Ibid.

[23] Ernest Dichter, "Why We Dress the Way We Do." In *The Psychology of Fashion*, ed. Michael R. Solomon (Massachusetts: Lexington Books, 1985), 29.

[24] Barbara Vinken, *Fashion Zeitgeist Trends and Cycles in the Fashion System*, trans. Mark Hewson (New York: Berg, 2005), 41.

To place this concept within research parameters, understanding of the Zeitgeist for a particular point in history provides an additional framework with which to apply semiotic interpretation of visual characterizations. In the case of the present study, this framework is focused on presenting the Zeitgeist of America from 1928-1941 within a cultural and feminist historiography. Moreover, if fashion is the Zeitgeist made visible, then "reading" dress through this lens would provide supporting material with which to evaluate signification of the identified design aesthetic.

Tamara Clayton explored this relationship between fashion and the Zeitgeist, in her research examining World War II wedding dresses.[25] Clayton noted that contemporary fashion, as a component of the Zeitgeist, is based on the processes of conformity and collective selection.[26] Clayton cites Paul Nystrom's 1928 seminal work *Economics of Fashion*, which outlined an explanatory framework of the Zeitgeist and the three cultural factors affecting fashion change. According to Nystrom, these factors are "(a) outstanding or dominating events; (b) dominating ideals which mold the thought and action of large numbers of people; and (c) dominating social groups that rule or lead and influence the rest of society."[27]

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[25] Tamara Clayton, "World War II Wedding Dress as Presented on United States High Fashion Magazines: 1939-1945." (Master's thesis, Oregon State University, 2007), 7.

[26] Clayton, 8; For further discussion of collective selection, see Abby Lillethun, Introduction to "Part II: Fashion Theory," In *The Fashion Reader*, eds. Linda Welters and Abby Lillethun (New York: Berg, 2007), 80.

[27] Paul H. Nystrom, *Economics of Fashion* (New York: The Ronald Press Company, 1928), 83.

For the purposes of the study, the Zeitgeist for the 1930s and early 1940s America was examined, with reference to the cultural factors apposite to Nystrom's framework. The study included visual analysis and evidence from relevant primary sources. This data was interpreted by synthesizing concepts presented in the literature review, and by "reading" Gilbert Adrian's design aesthetic based on the semiotic theoretical framework inherent to a cultural research perspective and social psychological fashion theory inherent to costume design.

Justification

There is limited scholarly analysis of American women's fashion during the 1930s and early 1940s, and none which specifically explores the contemporary design work of American fashion designers in general, or Gilbert Adrian in particular[28]. There are several secondary sources, specifically encyclopedic fashion history academic and popular culture texts that mention Gilbert Adrian. However, these secondary sources highlight the cultural and historical relevance of Gilbert Adrian as an influential costume designer, yet accounts differ as to the origin and nature of his design aesthetic. As Adrian is cited by costume and film historians as not only the most famous and influential costume designer in Hollywood history, but also as the originator of the broad-shouldered WWII silhouette, this disparity underscored the necessity for engaging in this scholarship.[29]

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[28] With the exception of Joseph Simms' article for *Dress* (Joseph Simms, "ADRIAN-American Artist and Designer," *Costume* 8 (1974)) which is mostly a biography of the designer.

[29] Howard Gutner, *Gowns by Adrian: The MGM Years 1928-1941* (New York: Harry N. Abrams, Inc., 2001), 8; Satch LaValley, "Hollywood and Seventh Avenue: The Impact of Period Films on Fashion," In *Hollywood and History: Costume Design in*

Moreover, no scholarly articles were discovered that focused on American women's fashion or American fashion designers of the 1930s and 1940s. Pertinent research on related subjects, was found in theses, dissertations, reference books and journal articles. Thus, the study would fill a gap in the body of knowledge, while also suggesting a framework through which to interpret historical and contemporary costume and/or fashion designers.

In addition, the adaptation of previous visual analysis instruments and methodologies created a new instrument which was used to analyze costume through the medium of film. Fashion scholars Sarah Cosbey, Mary Lynn Damhorst, and Jane Farrell-Beck[30] created a visual instrument for fashion illustrations, which was used as a guide in the creation of the present study's tool for documenting fashion in film. This creation of a new visual analysis instrument for dress research would add to the body of knowledge for future dress scholarship, either for fashion in film or object-based study.

Furthermore, this study provided supporting visual documentation of the relationship between social change and dress. The Great Depression and World War II have been cited as significant events impacting American women's social history.

Film, ed. Edward Maeder (New York: Thames & Hudson, 1987), 88; Kate Mulvey and Melissa Richards, *Decades of Beauty: The Changing Image of Women 1890s to 1990s* (New York: Reed Consumer Books, 1998), 108; Prichard, 3; Charlie Scheips, *American Fashion* (New York: Assouline Publishing, 2007), 41; Simms, 17; Drake Stutesman, "Costume Design, or What is Fashion in Film?" In *Fashion in Film,* ed. Adrienne Munich, (Indiana: Indiana University Press, 2011), 19.

[30] Sarah Cosbey, Mary Lynn Damhorst, and Jane Farrell-Beck, "Development of an Instrument for a Visual Analysis of Dress from Pictorial Evidence," *Clothing and Textiles Research Journal 20,* no. 2 (2002):110-124.

As women's roles changed, so too did their dress. By analyzing protypical women's dress, in the form of film costumes, this study provided insights into the relationship between women's fashion and women's roles. In addition, the research showed the relationship between a contemporary costume designer and the Zeitgeist, thereby highlighting the social psychological impact of apparel designers.

Analysis of this topic additionally benefits diverse stakeholders. As mentioned, this research provides insight into the relationship between fashion design and culture. Contemporary fashion designers could utilize research of this kind to help inform their work. Additionally, fashion scholars in general would benefit from this type of multidisciplinary approach to dress, as it could be applied to other social-psychological aspects of dress, as well as consumption theory. Also, examination of politics, economics, and other societal influences on dress would be of value to researchers in those fields, as well as researchers in cultural studies.

Lastly, the study of history in and of itself is worthwhile, especially in an under-researched area. Fashion is always viewed within the context of history. As stated, the styles worn in a certain time period reflect the spirit and culture of an era. By examining dress through this lens, researchers attempt to provide "a deeper understanding of the role dress and appearance play in cultural and social transformation."[31]

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[31] Annette Lynch and Mitchell Strauss, "Millennium Dress History: Artifacts as Harbingers of Change." In *Changing Fashion* (New York: Berg, 2007), http://www.bergfashionlibrary.com/view/CHANGFASH/chapter CHANGFASH00010010.xml (accessed March 21, 2012).

Limitations

Gilbert Adrian was a Hollywood costume designer at MGM Studios from 1928-1941.[32] However, Adrian's career actually began in theater in 1923, while he was working for Irving Berlin.[33] Gilbert Adrian began designing costumes for American film in the mid-1920s. The study was limited to costumes designed by Gilbert Adrian while he was working at MGM Studios from 1928-1941. Any reference made to years outside of this time frame will be brief and for the purpose of stylistic comparison. The designated time period covers the first film Adrian made with Greta Garbo[34] to the last film of he made before starting his ready-to-wear business in California in 1941.[35]

During his costume design career, Adrian designed the costumes for over 200 films including period films. In order to more clearly connect Adrian's costume design work with contemporary American women, the number of films was reduced in scope based on historical setting and cast. Therefore, to be included in the analysis, films must have been set in a contemporary time relative to the production date. In addition, the cast of the film needed to include one or more of the following American actresses: Joan Crawford, Greta Garbo, Jean Harlow, Katharine Hepburn, and Norma Shearer. These actresses have been documented as famous during the specified time

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[32] Howard Gutner, *Gowns by Adrian: The MGM Years 1928-1941* (New York: Harry N. Abrams, Inc., 2001), 195.

[33] Gutner, 14.

[34] *A Woman of Affairs* in 1928.

[35] *Keeper of the Flame*, filmed in 1941.

frame (1928-1941). These actresses' sartorial and cultural influence on the American public is further documented.

Every costume from the selected films was documented. However, only costume ensembles reflecting daywear and eveningwear were included in numerical analysis of costume silhouette and aesthetic elements. Adrian was known for his daywear and eveningwear, rather than his lingerie and bathing suit design. For the purposes of this study, daywear is defined as all daytime dress including dresses, suits, and sportswear. Eveningwear is defined as evening gowns, ballgowns, and special occasion wear. Further, all costumes were considered for purposes of design aesthetic assessment. Meaning, recurring themes relevant to Adrian's characterizations were noted per the inclusion of all garments. A pre-test of three unrelated Adrian-designed films from the designated time period was used to determine the documentation process and suitability of the instrument.

A further limitation of the selected films was related to audio visual format. Some films were limited to video cassette recordings, and thus picture quality was reduced in comparison to re-mastered films available on digital video disc. Costumes documented from films viewed on video cassette were subject to fewer discernible design components, such as armscye or surface details.

Costumes from one film were visually analyzed via production stills available online.[36] The 1932 film *Letty Lynton* is not available for viewing purposes.

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[36] Neil Maciejewski. Legendary Joan Crawford, http://www.legendaryjoancrawford.com/lettylyntona.html (accessed November 6, 2012). Maciejewski's website includes extensive production stills and a plot synopsis of every Joan Crawford movie, including the 1932 film *Letty Lynton*.

Exhaustive measures through University of Delaware film librarians, national film List-Servs, and contact with the United States National Film Archives have confirmed its non-availability. As this film's costumes are heavily referenced in secondary sources as a prototypical example of Gilbert Adrian's work and sartorial influence, stills were included for visual analysis.[37]

Many contributing variables affected Gilbert Adrian's designs and American women's fashion during this time period. The analysis was limited to include those factors deemed relevant. Therefore, there is a justifiable concern about researcher bias in the selection of the topics presented in the literature review.

To limit the scope of the research, historiographical material gleaned for the literature review was restricted to American fashion and culture. This material comprises broad categories and thus omits the complexities of American society in general, and of women's experiences in particular. Based on the available source material, the resulting study will by default be biased towards mainstream or dominant American culture during the 1930s and early 1940s, and the experiences of white, middle-class American women during the same time frame.

Organization of the Thesis

Gilbert Adrian's career as a costume designer reached its zenith during the 1930s. Since the focus of this research is Adrian's film career and subsequent impact on women's dress, the literature review in Chapter 2 begins with an overview of

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[37] The stills limit the ability to fully discern costume design details. For this reason, the *Letty Lynton* costumes were documented in general terms (such as silhouette and prominent feature(s) as opposed to sleeve shape).

America in the 1930s, including women's fashion. Special attention is paid to the cultural impact of film in American society during this time, as well as the role and influence of film costume designers.

Gilbert Adrian's costume career is presented, along with his effect on contemporary ready-to-wear trends, as described by secondary source references. These references underscore the research problem statement. To justify the sample, the relevance of the actresses selected for this study is included, within the context of Adrian's MGM career. For interpretation of data, the literature review includes secondary source documentation of the changing roles of American women during the 1930s and early 1940s.

Chapter 3 outlines the research approach and rationale, followed by a discussion of the general methodology. The specific data collection technique is presented, along with a description of source materials.

Chapter 4 presents the results of data collection. The full film data is included (see Appendix A). A table is provided with basic information pertaining to the totality of the selected films. Subsequent tables define the data by trends and themes related to the research questions. Descriptions of the tables further outline the findings.

Chapter 5 interprets the data, within the framework of the research questions outlined in Chapter 1. Material from content analysis of primary sources is cited as supporting evidence for visual analysis data interpretation. The findings are then contextualized within the historical timeframe. Chapter 5 concludes with research implications, followed by suggestions for future related scholarship and a final summation.

Chapter 2

LITERATURE REVIEW

There is limited scholarship examining American women's fashion during the 1930s and early 1940s, and none addressing the contemporary work of American fashion designers, including that of Gilbert Adrian.[1] However, there is scholarship on related topics, and there are secondary sources that cover aspects of the topic germane to the study. In order to fully comprehend the scope of the research, it is necessary to explore these interrelated topics. The following chapter is comprised of the relevant inter-related topics, as delineated in the available literature. These topics are organized chronologically, as a narrative presentation of secondary source material, providing a cultural and feminist historiography with which to explicate the relevance and impact of Gilbert Adrian and his design work.

For both decades, the literature review first builds toward an understanding of the pertinent Zeitgeist. For the 1930s, this includes discussion of the Great Depression and its effect on women's societal roles. Relative to the career of Gilbert Adrian, the cultural and sartorial impact of film on American society will be chronicled, including Adrian's career and resulting influence. In addition, examples of 1930s silhouettes and fashions will be illustrated.

For the 1940s, historical analysis will begin with an examination of the wartime Zeitgeist. The focus will be on patriotic propaganda and the changing roles

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[1] Noted exception of Simms article.

of women in American society. Women's fashion from the early 1940s will be discussed, concluding with a brief mention of postwar fashion, to confirm documented assertions regarding the wartime silhouette.

America in the 1930s

> Toward the end of the decade the bubble of the 1920s prosperity burst. Business had been faltering after about 1927, but the stock market continued to rise to what astute financial observers felt were dangerous heights. On October 29, 1929, the stock market collapsed, the last of several drops that had each been followed by recovery, but this time the recovery never came. The United States and Europe sank into the period now known as 'The Great Depression'.[2]

Zeitgeist

The United States in the 1930s is defined by the "outstanding event"[3] of the Great Depression and the start of the Second World War.[4] With the Wall Street crash of 1929, many Americans were left poor and unemployed. The reality of a depressed economy affected everyone, from those families who lost jobs, to those who lost fortunes. With rising tensions in Europe and extensive drought impacting Midwestern farms, the social dynamics of the 1930s often center on the massive unemployment and economic decline experienced by millions of Americans.

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[2] Phyllis G. Tortora and Keith Eubank, *Survey of Historic Fashion: A History of Western Dress.* 4th ed. (New York: Fairchild Publications, 2005), 389.

[3] Nystrom, 83.

[4] Maria Constantino, *Fashions of the Decade: The 1930s* (New York: Chelsea House, 2007), 6.

However, some scholars claim this focus tends to revolve around the lives of men.[5] The experiences and social history of men have shaped public consciousness of 1930s culture. Moreover, historians such as Ellen Carol Dubois and Lynn Dumenil assert that social instability felt during the Great Depression caused a cultural shift, with security and reassurance being sought in the domestic sphere.[6] Women as caregivers became the archetype and informed social norm of femininity.[7] For the most part, women working outside the home were aberrant within mainstream America. These attitudes which comprised the dominant culture of 1930s America correspond to Nystrom's "dominating ideal".[8]

Traditional Gender Roles

The normative role of women in American society in the 1930s was exemplified by the traditional gender constructions of men as producers and/or providers and women as wives and/or mothers.[9] "Womanhood," as such, was equated

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[5] Ellen Carol DuBois and Lynn Dumenil, *Through Women's Eyes: An American History with Documents* (Boston: Bedford/ St. Martin, 2009), 537.

[6] Ibid.

[7] Ibid.

[8] Nystrom, 83.

[9] Catherine Gourley, *Rosie and Mrs. America: Perceptions of Women in the 1930s and 1940s* (Minneapolis: Twenty-First Century Books, 2008), 12.

with domestic life.[10] The cultural perception was that a woman's ultimate goal was to be married and to have children, a concept perpetuated by contemporary society.[11]

Media pressure on women exacerbated the issue, in one case literally defining women's role and stressing its maintenance.[12] *Ladies Home Journal*, a leading women's magazine, coined a new term during the 1930s: "*homemaker* – noun. Feminine: one who makes a home, who manages a household, cares for her children, and promotes happiness and well-being for her family."[13] Women, as homemakers, were portrayed as vital to the successful socioeconomic status of the family unit, and consequently to an improved American economy. It was through creative use of meager food stuffs and household supplies, as well as leaving public sector employment to men, that women could ensure an end to the Depression.[14]

Jobs and the Great Depression

Despite the cultural expectation for women primarily to be homemakers, some women, usually of lower socio-economic status, continued to work outside the home out of financial necessity.[15] These women held various jobs, from service to manufacturing. However, middle-class and/ or married women working outside the

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[10] Sherna Berger Gluck, *Rosie the Riveter Revisited: Women, the War, and Social* Change (Boston: Twayne Publishers, 1987), 4.

[11] Gluck, 4.

[12] Gourly, 13.

[13] Gourley, 12.

[14] Ibid.

[15] Gluck, 6-7.

home were publically criticized and perceived as taking jobs away from unemployed men.[16] In fact, many employers would not hire married women, with some states making efforts to bar them from paid work completely.[17] By 1936, more than one-half of US states prohibited married women from working outside the home, except under extraordinary circumstances.[18] During this decade, the American Federation of Labor, one of the oldest trade union associations in the U.S., published statements declaring that American businesses should not hire married women.[19] This sentiment resonated with contemporary society: a "1936 Gallup poll revealed that 82% of respondents felt that wives should not work if their husbands had jobs."[20] With the depressed economy, job scarcity forced many women out of the public sphere and back into the home.[21]

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[16] Karen Anderson, *Wartime Women: Sex Roles, Family Relations, and the Status of Women During World War II* (Westport: Greenwood Press, 1981), 10; William Chafe, "World War II as a Pivotal Experience for American Women", In *Women and War: The Changing Status of American Women from the 1930s to the 1950s*, eds. Maria Diedrich and Dorothea Fischer-Hornung (New York: Berg, 1990), 21; Gluck, 4; Doris Weatherford, *American Women and World War II* (New York: Facts on File, 1990), xi.

[17] Weatherford, xi.

[18] Nancy A. Walker, ed., *Women's Magazines 1940-1960: Gender Roles and the Popular Press* (Boston: Bedford/ St. Martin, 1998), 11.

[19] Sandra Stansbery Buckland, "Fashion as a Tool for World War II: A Case Study Supporting SI Theory," *Clothing and Textiles Research Journal* 18, no. 3 (2000): 143.

[20] Buckland "Fashion as a Tool," 143; Emily Yellin, *Our Mothers' War: American Women at Home and at the Front During World War II* (New York: Free Press, 2004), 39.

21 Gourley, 12.

However, some historians assert that jobs for women were not so scarce.[22] Women who wanted to work outside the home were often able to secure jobs in stereotypically feminine employment, as domestic servants, clerks, secretaries, and teachers.[23] Job placement only became problematic with work that was considered masculine, such as manufacturing.[24] It was within these non-traditional, i.e. non-normative, ascribed roles that women faced discriminatory practices.[25]

Cultural Impact of Hollywood Films

American culture in the 1930s was influenced by the newfound popularity of the cinema, representing a second "dominating ideal."[26] Entertainment for the average American was found in the low price of a movie ticket. During the era of the Great Depression, Hollywood provided a much needed distraction from the harsh realities of everyday life. In this decade, seventy-five million Americans went to the movies on a weekly basis.[27] As described by fashion historians Tortora and Eubank, "[T]he movies brought visions of glamorous actors and actresses into every small

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[22] Richard Cardinale, "Women in the Workplace: Revisiting the Production Soldiers, 1939-1945," *Work Study* 51, no. 3 (2002), 122.

[23] Cardinale, 122.

[24] Gluck, 8.

[25] Cardinale, 122.

[26] Nystrom, 83.

[27] Mulvey and Richards, 83; Stutesman, 33.

town across America. Life depicted in films . . . helped to spread urban tastes, urban dress, and an urban way of living."[28]

Hollywood films reflected and thereby confirmed normative contemporary gender roles. Actresses often depicted women as domestic, albeit with the added drama of an independent spirit.[29] Although the female characters might begin the film with career aspirations, their goal was ultimately identified as domestic life.[30] Women shown as having jobs were either single or working out of extreme financial necessity.[31]

Costume Designer as Fashion Designer

Fashion during the 1930s was being pulled in two seemingly opposite directions: by the economic climate of the Great Depression and by the influence of luxury and drama depicted in Hollywood films.[32] While the clothes for sale tended to be more practical, with many designers offering their ready-to-wear collections at reduced prices, Hollywood, with its glitz and glamour, still became the fashion trendsetter for the average woman.

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[28] Tortora and Eubank, 390.

[29] Gluck, 6-7.

[30] Ibid.

[31] Ibid.

[32] Constantino, 10.

Many fashion historians highlight the sartorial impact of film in general, especially on 1930s American society.[33] The wardrobes of actors and actresses influenced styles of dress, makeup and hair.[34] Stutesman describes the cultural power that film had as a medium; as a result, costume in film had a powerful influence on society.[35] He notes that this influence was at its peak in the pre-television days of the 1930s, when going to the movies was an immensely popular form of entertainment.[36] Stutesman asserts that costume in film "helped to define American identity."[37]

Film historians reaffirm this concept.[38] Satch LaValley documents the effect of period costume design on mid to late 20th century American ready-to-wear fashion.[39] He describes costume design in the 1930s as a relatively new concept to film-making.[40] Previously, studios would purchase and/or alter ready-made apparel for stars' wardrobes.[41] "By the early 1920s the studios were placing a greater emphasis on costume, and these clothes in turn were attracting great interest among viewers."[42]

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[33] Constantino, 10; Valerie Mendes and Amy de la Haye, *20th Century Fashion* (London: Thames and Hudson, 1999), 87; Murray, 106; Tortora and Eubank, 390.

[34] Constantino, 11.

[35] Stutesman, 18

[36] Ibid.

[37] Stutesman, 19.

[38] See Jane Gaines, 180-211; Satch LaValley, 78-96.

[39] LaValley, 78.

[40] LaValley, 86.

[41] Ibid.

Gaines discusses the history and role of costume design, noting that as film popularity rose, costume designers were hired to create specific clothes to flatter the actors and actresses, while still providing character support.[43]

Film historian Satch LaValley focuses on the public fascination with the sartorial styles of film stars.[44] As stated by the author, "[O]ne of the most important attractions in woman's pictures from the depths of the Depression until Pearl Harbor, were the clothes worn by the female stars."[45] He cites case studies, from the actress Mae West inspiring fashion designer Elsa Schiaparelli, to Gilbert Adrian's costumes providing inspiration for numerous Parisian designers.[46] LaValley describes the Parisian fashion designers Molyneaux and Lelong as having been directly inspired by Gilbert Adrian's costumes for the film *The Barretts of Wimpole Street*.[47]

As the popularity of film grew, so too did the increased publicity of the "vital and well-publicized role"[48] played by costume designers. Gilbert Adrian, as a leading costume designer for MGM Studios, had the unique opportunity to assert influence on the sartorial style of American women.

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[42] Ibid.

[43] Gaines, 188.

[44] LaValley, 78.

[45] LaValley, 87.

[46] Ibid.

[47] LaValley, 80.

[48] Ibid.

Adrian's early life

Adrian Adoph Greenburg was born in 1903 in Naugatuck, Connecticut.[49] Both sides of his family were established in the fashion industry, working as milliners and furriers.[50] His parents took over Adrian's mother's family business, producing extravagant custom hats. As a child, Adrian was a gifted artist, a talent which was encouraged by his parents.[51]

In 1921, Adrian left home to study at the Parsons School of Fine and Applied Art in NYC, but moved to the Paris branch after his first year.[52] In Paris, he made elaborate costumes for his peers' attendance at the various French balls, including The Bal du Grand Prix at the Paris Opera House. At this ball, Irving Berlin, was so impressed with Adrian's designs that he recruited him as assistant costume designer for Berlin's theatrical production *Music Box Revue*.[53] Adrian worked for Berlin for three years, designing extravagant and fantastical costumes for the New York stage.[54]

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[49] Simms, 13.

[50] Milbank, 187.

[51] Simms, 13.

[52] Riley, 12.

[53] Riley, 19.

[54] Simms, 13.

Adrian as costume designer

Adrian's career as a costume designer in film began in the mid-1920s. Natacha Rambova, the wife of the famous silent film star Rudolph Valentino, noticed the quality costume design and workmanship of Berlin's productions.[55] She was able to persuade Adrian to leave the theatre and work with Valentino in Hollywood.[56] Rambova wanted Adrian to design the costumes for her husband's next film, which was scheduled to film in Hollywood. Adrian, attracted to the perceived glamour of film, accepted the job.[57]

His first designs were for *The Hooded Cobra*, a Valentino film which was never released.[58] When Valentino's Hollywood contract expired and he and Rambova headed to New York for filming, Adrian decided to remain in California.[59] He soon found work with Cecil B. DeMille.[60]

In his early work for DeMille at Pathé studios, Adrian created costumes very similar to his work with Berlin. DeMille was interested in fantastical creations meant to evoke epic drama or inspire awe.[61] DeMille would often request a "fashion parade"

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[55] Ibid.

[56] David Chierichetti, *Hollywood Costume Design* (New York: Harmony Books, 1976), 15; Riley, 19.

[57] Riley, 19.

[58] Simms, 14.

[59] Ibid.

[60] Ibid.

[61] Gutner, 22.

prior to filming, in order to ensure the quality and beauty of the costumes.[62] From the beginning, Adrian learned the value of using high quality materials and construction techniques. He insisted that his workshop maintain the highest possible standards.[63]

When DeMille moved to MGM Studios in 1928, Adrian went with him.[64] Prior to Adrian's employment with MGM, the head of wardrobe was Erté, considered a master of Art Deco design.[65] Erte's work was exquisite, but his talent lay more with illustration, rather than with clothing design.[66] The designs were thought difficult to replicate from his drawings, and the studio pattern-makers and seamstresses were often at a loss as to how to engineer his designs.[67] Erté was insistent that his creations not be altered, either by the wardrobe department or by the actresses.[68] Furthermore, Erté's work was decidedly one note: everything he designed was intensely dramatic, focusing on fashion for fashion's sake, rather than providing a costume suited to the actress' character.[69]

Adrian, on the other hand, was able to move beyond fantastical designs and to create wardrobes that both reflected the psychology of the character and flattered the

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[62] Ibid.

[63] Ibid.

[64] Gutner, 23.

[65] Simms, 13.

[66] Gutner, 28.

[67] Ibid.

[68] Ibid.

[69] Ibid.

actor or actress.[70] He was considered unique in Hollywood, as he became known for his lack of ego and gentle demeanor.[71] Actresses felt that they could consult with him, and he at least gave the impression of collaboration regarding their onscreen wardrobes.[72] Adrian shared illustrations and ideas for costumes, in addition to requesting actress' feedback about personal preferences.[73] This practice allowed Adrian to establish long-term relationships with many Hollywood stars.

In Adrian's first film with MGM, he worked with a new young Swedish actress named Greta Garbo. The film was *A Woman of Affairs*.[74] It had not been expected to be a box-office success, but audience reaction was immediate.[75] The public loved Garbo, and she has often been cited for her magnetic onscreen persona and especially for her style.[76]

Greta Garbo and Gilbert Adrian worked together until they both left the Hollywood film industry in 1941.[77] She was notoriously difficult for costume designers to work with, as she hated wardrobe fittings and the cultural obsession with

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[70] Gutner, 38.

[71] Ibid.

[72] Ibid.

[73] Gutner, 40.

[74] Simms, 14.

[75] Gutner, 73; Riley, 24.

[76] LaValley, 81.

[77] Gutner, 73.

actresses' sartorial style.[78] However, she remained immensely popular with American film audiences. One contemporary critic wrote, "Miss Garbo, as it happens, is dark, beautiful, and rather exhilarating to look upon . . . Once seen, she will not be soon forgotten."[79]

Gilbert Adrian followed *A Woman of Affairs* with numerous other films, and in addition to Greta Garbo, worked with various famous actresses, including Joan Crawford.[80] Adrian began working with Joan Crawford in 1929.[81] She had been under contract at MGM Studios since 1925. At the time, Crawford was known for her Flapper[82] characters, frequently playing women who embodied youth and vitality.[83] Her roles often had a "rag to riches" theme with which Depression-era audiences could identify.[84] By the 1930s, with the continued help of Adrian's costumes, Crawford had solidified her reputation as a fashion plate.[85] Adrian pursued his career

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[78] Gutner, 72.

[79] Ibid.

[80] Gutner, 9.

[81] Gutner, 104.

[82] The moniker "Flapper" refers to the popular culture image of the young modern woman of 1920s American society (the term deriving from the trend of unfastened galoshes that would flap when walking). This new woman was the embodiment of youth culture, with her carefree attitude, modern wardrobe, and raucous social life.

[83] Ibid.

[84] Gutner, 112.

[85] Gutner, 103;

at MGM, working with many other stylish Hollywood actresses, such as Jean Harlow, Norma Shearer, and Katharine Hepburn.[86]

Jean Harlow was a major star of the 1930s, under exclusive contract with MGM Studios.[87] One of Adrian's most famous films was *Dinner at Eight* (1933), starring Harlow.[88] Harlow's wardrobe for the film was highly publicized as "Hollywood style," due to the glamour and drama of her bias-cut evening gowns.[89]

By the 1930s, Norma Shearer had been making films for over a decade, including her Oscar-winning role in the 1930 film *The Divorcee*.[90] She was dubbed the "Queen of the Lot" at MGM Studios in reference to her box-office status and to her 1927 marriage to Irving Thalberg, head of production.[91] Like Crawford, Shearer began her film career playing Flapper characters, but by the 1930s had transformed into a sophisticated leading actress.[92] As with Garbo's, Crawford's, and Harlow's, Norma Shearer's film wardrobe was heavily publicized by MGM Studios.[93]

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[86] Ibid.

[87] Gutner, 130.

[88] Gutner, 54.

[89] Ibid.

[90] Gutner, 145.

[91] Ibid.

[92] Ibid.

[93] Gutner, 146.

Katharine Hepburn worked with Gilbert Adrian from 1940 – 1941.[94] Although her career with Adrian was short, her MGM films during this time are cited as responsible for her renewed onscreen popularity.[95] Prior to moving to MGM, Hepburn was under contract at RKO Studios, where her career floundered.[96] Audiences did not positively respond to her "privileged characters, often stubborn, and always independent and temperamental."[97] However, while she was working for MGM Studios, Hepburn's popularity grew, with some crediting Adrian and her fashionable film wardrobe.[98]

Adrian's Impact on Fashion

As head designer at MGM, Adrian would have spared no expense, and his "screen creations were an immense influence and inspiration in deciding the tastes of women everywhere."[99] Authors Charlotte Herzog and Jane Gaines confirm that fashion in film was a common ploy to attract female audiences, with supporting press in film and women's magazines.[100] The authors discuss the consumption of dress and the influence of fashion leaders, such as actresses, to promote style.[101] The public,

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[94] Gutner, 187.

[95] Gutner, 188.

[96] Gutner, 187.

[97] Ibid.

[98] Gutner, 188.

[99] Simms, 15.

[100] Herzog and Gaines, 78.

[101] Herzog and Gaines, 84.

especially during the Depression, yearned to assume the glamorous lives of actresses, as perceived through film roles.[102]

Howard Gutner writes that Adrian was aware that his costumes, as well as work by other Hollywood costume designers, influenced commercial fashion trends.[103] Gutner describes Adrian's keen understanding of a movie star's power and influence on the public, especially in relation to female audiences. [104] Hollywood studios were aware as well, taking advantage of such knowledge when crafting movie publicity campaigns.[105] Some studios highlighted a film's costumes, or rather the anticipation of seeing certain costumes, as the main draw for audiences.[106]

Several authors cite a variety of Adrian's costumes, from his days with MGM Studios, which later were adopted by the female public. Trends based on his costume work became so predictable that Louis B. Mayer, the head of MGM, felt pressure to expand Adrian's responsibilities to include exclusive wholesaling to big name department stores.[107] Accounts of these trends vary depending on the source material. Some authors focus on the impact of Greta Garbo's onscreen wardrobe on millinary fashion, while others discuss the mass adoption of Garbo's trenchcoat from *A Woman*

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[102] Ibid.

[103] Gutner, 51.

[104] Ibid.

[105] Ibid.

[106] Ibid.

[107] Riley, 24.

of Affairs.[108] However, nearly every author cites the *Letty Lynton* dress as the quintessential example of either the sartorial impact of film and/or the origin of the late 1930s/ early 1940s "coat hanger" or broad-shouldered silhouette.[109]

The *Letty Lynton* dress refers to a costume worn by Joan Crawford for the title role of the 1932 movie of the same name. The dress is a white organdy evening gown, with a fitted bodice and tiered, flared skirt.[110] The distinguishing feature of the design is the dress's enormous, ruffled short sleeves. The gown's sleeves emphasize the shoulder and provide a focal point for the design, cited as a key element in Adrian's work.[111] Macy's Cinema Shops, one of the exclusive retailers of Adrian-inspired movie costumes, reported selling an estimated 500,000 copies of the gown.[112]

Many costume and film historians discuss the public impact of the *Letty Lynton* dress[113]; however, only some authors specifically credit it with establishing the

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[108] For a complete discussion of Adrian's trendsetting hats for Garbo, see LaValley; and Gutner; for discussion of Garbo's trenchcoat from *A Woman of Affairs*, see Esquevin, 13; Mendes and de la Haye, 96.

[109] Patricia Baker, *Fashions of a Decade: The 1940s* (New York: Chelsea House, 2007); Larry Carr, *Four Fabulous Faces: Swanson, Garbo, Crawford, Dietrich* (New York: Penguin Books, 1970), 8; Gutner, 116; Herzog and Gaines; Mendes and de la Haye, 88; Jennifer M Mower, "'Pretty and Patriotic': Women's Consumption of Apparel During World War II" (PhD diss., Oregon State University, 2011), http://www.worldcat.org (accessed March 18, 2012); Prichard, 27; Simms, 15; Jonathan Walford, *Forties Fashion: From Siren Suits to the New Look* (New York: Thames & Hudson, 2008), 184.

[110] Gutner, 118-119.

[111] Mendes and de la Haye, 88.

[112] Gutner, 119; Mendes and de la Haye, 88; Prichard, 27; Scheips, 41.

[113] Baker, 52; Carr, 3; Esquevin, 17; Gutner, 118; Herzog and Gaines, 75; Mendes and de la Haye, 88; Prichard, 26-28; Simms, 15.

broad-shouldered aesthetic, subsequently synonymous with Gilbert Adrian's name.[114] For example, Adrian biographer Howard Gutner writes,

> [Adrian's] instincts led him to seek out certain elements of fashionable dress from Parisian couture – details of cut and line – and translate them into the larger-than-life images seen on the screen. Frilly sleeves and padded shoulders had made fleeting appearances sauntering down the runways of Paris in 1930 and 1931. It was Adrian who selected these features, popularized them through the narrative drive of film, and made standards of fashionable dress, ultimately turning them into American icons: Jean Harlow's bias-cut white satin evening gowns and Joan Crawford's puffed sleeves and broad-shouldered power suits can summon up an era in a few yards of cloth.[115]

Biographer Larry Carr reiterates the effect actresses have on the public, with aspects of their costumes becoming synonymous, both with their celebrity persona and with the concept of fashionable dress: "When Swanson bobbed her hair, millions of women rushed to imitate her. Remember Garbo's long bob, Empress Eugenie hat and her famous slouch? And Crawford's enormous mouth and eyes, broad shoulders and 'Letty Lynton' dress? They are part of our fashion heritage."[116] Carr states that Hollywood designers, including Gilbert Adrian, established fashionable dress for American women:

> By the 1930s, the screen clothes of Adrian, Travis Banton, Rene Hubert, Edith Head [and other costume designers] were on a parallel with those of Paris in deciding the taste of women everywhere. By the mid-30s, it was these designers who set styles and started fads: they

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114 Chierichetti, 18;Gutner, 117.

115 Gutner, 8.

116 Carr, 3.

> were unrivaled in their influence and inspiration. During the war, when Paris was sealed off, they were the sole influence.[117]

At this time, Adrian was working an average of ten films each year, with female audiences eagerly anticipating the fashion created for their favorite stars.[118] According to costume historian Sandra Stansbery Buckland, "[M]oviegoers eagerly bought these garments because movie designers carried a fashion authority and status seldom afforded to New York designers."[119] Hollywood films were so influential on fashion design during the 1930s, that fashion designer Elsa Schiaparelli was quoted as saying, "[W]hat Hollywood designs today, you will be wearing tomorrow."[120]

Historian Maggie Pexton Murray, in her profile of Adrian's career as a costume and fashion designer, writes that Adrian "was the most influential designer in America."[121] Fashion historians Phyllis G. Tortora and Kevin Eubank, in their chapter on fashion history from 1920 to 1946, cite several important fashion designers, including Adrian: "Another prominent American designer, Adrian, gained his earliest recognition as a designer for films. Throughout the 1920s and 1930s he designed both

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[117] Carr, 407.

[118] Stutesman, 33.

[119] Sandra Stansbery Buckland, "Promoting American Designers, 1940-1944: Building Our Own House," In *Twentieth Century American Fashion*, eds. Linda Welters and Patricia Cunnigham (New York: Berg, 2005), under "Building an American House," doi:10.2752/9781847882837/TCAF0010 (accessed April 11, 2012).

[120] Julian Robinson, *Fashion of the Forties* (New York: St. Martins Press, 1976), 10.

[121] Murray, 189.

for contemporary and period films, and the name Adrian became synonymous with high fashion and glamour."[122]

Satch LaValley also asserts the prominence and influence of Gilbert Adrian and his costume designs during this era, citing a 1940 public opinion poll identifying the top American fashion designers. [123] Three of the top ten were costume designers, including Adrian.[124] LaValley writes,

> Adrian, at MGM from 1928 to 1942, is perhaps the most famous costume designer in Hollywood's history. During his tenure at the studio, he is treated like a star, and he was so well known that press releases would often trumpet his work as a special – sometimes the most important – element in a film. His work for Greta Garbo in the 1930s has an impact of commercial fashion that could be said to be unequaled by any other designer.[125]

Women's Fashion during the 1930s

Encyclopedic fashion history texts usually delineate fashion by chronological period--from decades to centuries, depending on the scope. These secondary sources do not always specify sartorial styles by years. Rather, fashion is noted as pertaining to a certain range within a time period (for example, the early 1930s versus 1932).

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[122] Tortora and Eubank, 397.

[123] LaValley, 80.

[124] Ibid.

[125] LaValley, 81.

Silhouettes

Whereas women's independence was expressed in the clothing styles of the 1920s, the clothing of the 1930s paralleled women's return to domesticity, with overtly feminine styles accentuating the female form.[126] The column, a carryover from the previous decade, remained the fashionable silhouette at the start of the new decade, with one significant difference: the line was slim, not boxy:[127] "The silhouette of women's clothing began to change in 1928, because, according to *Vogue*, skirts could not get any shorter or waistlines any lower."[128] Longer hemlines were universally adopted, with waistlines rising to sit at a woman's natural waist.[129] The bias cut had helped create the geometric designs and handkerchief hems of the 1920s, yet the overall silhouette was still boxy, reflecting the fashionable flattened body shape. In the early 1930s, the bias cut was employed to maximum effect, creating a close-fitting, fluid albeit still straight silhouette.

Fashion historians Jane Farrell-Beck and Jean Parsons describe an increasingly more curved silhouette as the decade progressed. Phyllis G. Tortora and Kevin Eubank reaffirm this assessment when discussing the decade in its entirety: "[t]he silhouette of the 1930s emphasized the natural form of the woman's body. Bosom, waistline, and hips were clearly defined".[130] The fluid line of the early 1930s was

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[126] Gourley, 12.

[127] Milbank, 98; Murray, 107.

[128] Jane Farrell-Beck and Jean Parsons, *Twentieth Century Dress in the United States* (New York: Fairchild Publications, 2007), 97.

[129] Milbank, 102; Tortora and Eubank, 405.

[130] Tortora and Eubank, 405.

achieved with bias cutting, as well as with gores and godets.[131] Used in conjunction, these design elements would allow garments both to fit close to the body and to flare gently. Tortora and Eubank also describe pleating as a common design element, as well as ensembles incorporating long layers, to achieve the desired soft line.[132] Fashion historian Caroline Reynolds Milbank describes fashions of the early 1930s as comprising simple straight dresses for day, with bias cut gowns for evening (Figure 2).[133] As the decade progressed, the author notes that evening wear became more sensual and bare.[134]

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[131] Tortora and Eubank, 406.

[132] Ibid.

[133] Milbank, 102.

[134] Constantino, 44.

Figure 2 Silk crepe evening gown, ca. 1932-1934. Unidentified American designer. Source: Brooklyn Museum Costume Collection at the Metropolitan Museum of Art. Photographed by Lea Christiano.

Some cite Hollywood as inspiring the sensual look of 1930s eveningwear.[135] Hollywood at this time had shifted from movies featuring the Flapper girl to a new type of contemporary woman. This woman was elegant and refined, worldly-wise and sophisticated, rather than silly and outrageous.[136] Both Hollywood costumes and

[135] Costantino, 44

[136] Constantino, 14.

Parisian designers started showing more elegant designs, featuring halter necks and backless gowns, signaling the back and shoulders as the new erogenous zone.[137]

Daytime separates became more prevalent in the mid-1930s.[138] Tortora and Eubank describe tailored suits as another popular option for womenswear.[139] Jackets and calf-length skirts were softly tailored, in keeping with the fashionable draped column silhouette (fig 3).

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[137] Constantino, 44.

[138] Ibid.

[139] Tortora and Eubank, 405.

Figure 3 Wool and leather suit, ca. early 1930s. House of Paquin. © Brooklyn Museum Costume Collection at the Metropolitan Museum of Art.

In the mid-1930s, fashions worn during the day began to have shorter hemlines, with evening wear still maintaining the longer length.[140] Jane Farrell-Beck and Jean Parsons cite a shift in the prevailing fashionable silhouette, from "column" to "coat hanger" as occurring mid-decade. They describe this new focus on the shoulder:

> The wide shoulders were influenced in part by Schiaparelli's use of sleeves with fullness at the top and by the designs of Adrian for Joan Crawford. His full, ruffled sleeve Letty Lynton dress continued to be copied for years after the film was released. Adrian created numerous designs for Crawford, intended to make her hips appear smaller by

[140] Farrell-Beck and Parsons, 97; Tortora and Eubank, 405.

> widening the shoulder line. These included wide collars and, later in the decade, shoulder pads…The wide shoulder continued not only throughout the 1930s but also through the World War II period.[141]

Fashion historian Maria Constantino also notes the French influence on the change in silhouette.[142] She states that as early as 1931, French designers were showing garments which exaggerated the shoulder line, and Adrian's costume merely "accelerated the conversion to the wide-shouldered style." These authors' statements confirm discrepancies as to the origin of the broad-shouldered silhouette, and also the point of mass adoption of this look.

In addition, it is important to note the description that fashion historians Farrell-Beck and Parsons provide of men's clothing of this same time period. "The silhouette of men's clothing developed along similar lines to that of women's, getting narrower initially and then becoming broad shouldered through additional padding."[143] They further note, "The elongated and broad-shoulder silhouette popular in women's clothing also describes the masculine silhouette of the period."[144]

Later in the decade, hemlines would universally begin to shorten to knee-length, with the continuation of the shoulder moving from a natural, curved shape to a broad, squared shape. By 1939, the fashionable silhouette focused on the broad shoulder, which minimized the width of the hips.[145] Tailored clothing, including suits

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[141] Farrell-Beck and Parsons, 98.

[142] Constantino, 34.

[143] Farrell-Beck and Parsons, 102.

[144] Farrell-Beck and Parsons, 103.

[145] Jennifer Craik, "Fashioning Masculinity: Dressed for Comfort and Style," In *The Face of Fashion: Cultural Studies in Fashion* (New York: Routledge, 1994), 191.

and separates, had a much stronger shape, compared to the early part of the decade (fig 4).[146]

Figure 4 Navy wool suit, 1938. Elsa Schiaparelli. © Brooklyn Museum Costume Collection at the Metropolitan Museum of Art.

The end of the decade and the beginning of World War II, represented a significant turning point in women's fashion. Wartime circumstances caused the fashion cycle to slow, or as historians have said, fashion "froze".[147] The fashionable

[146] Tortora and Eubank, 406.

[147] Tortora and Eubank, 405

styles of these later years remained current for the duration of the war. Consequently, the broad-shouldered silhouette became the predominant silhouette for women's fashion during World War II.

America during the 1940s

> It was an ominous period where the question of American involvement in yet another world war pulled the country between isolation and intervention. That changed with the bombing of Pearl Harbor in December 1941, when Roosevelt declared war on Japan and soon after, the Axis powers in Europe. By the war's end, more than 70 million lives would be lost – and the world irrevocably altered.[148]

With the attack on Pearl Harbor in December 1941, the United States entered a war already raging in Europe since 1939. Japan, Germany, and Italy had united in battle against the Allied Forces of Great Britain and France.

Zeitgeist

In reference to Nystrom's framework, World War II represents an "outstanding event" [149] stimulating fashion change. Nystrom explicitly cites war as influential on society at large and on fashion in particular.[150] Moreover, the "dominating ideals"[151] of wartime society were identified as those aspects directly impacting women at the time. Nystrom uses the example of patriotism.[152] For America during WWII, these

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[148] Scheips, 67.

[149] Nystrom, 83.

[150] Ibid.

[151] Ibid.

[152] Nystrom, 94.

cultural influences include patriotic propaganda and women's wartime roles. These two factors are not mutually exclusive. Wartime propaganda encouraged women to participate in the war effort, while women's roles were reflected in this medium. In conjunction, these elements of wartime society influenced fashion adoption, and more specifically the coathanger silhouette, a.k.a. "The American Look."

Fashion scholar Joanne Entwistle notes that economics and, especially, the impact of war are often identified as salient factors influencing dress, stating, "it is in terms of this explanatory framework that commentators interpret Dior's 'New Look' as part of the 1950s move to make women more feminine and decorative after the masculinizing influence of the Second World War."[153]

Patriotism

Patriotism was the central focus of American life during the Second World War. Men and women were rallying to do their part and to help the war effort. The country was united behind a common enemy, the Axis Powers of Japan, Germany, and Italy. The cultural and societal expectation was that every American supported this war. Early in the United States' participation in World War II, President Roosevelt created the Office of War Information.[154] Its purpose was to provide war-related news to the general public.[155] This office was also responsible for much of the patriotic publications. Propaganda, in the form of print advertisements and posters,

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[153] Entwistle, 63.

[154] Gourley, 104.

[155] Ibid.

urged women to "do their part" by underscoring women's strength, while at the same time asserting the country's desperate need.[156]

According to author Nancy Walker, there were several media entities stimulating women's participation in the war effort.[157] These include the War Advertising Council, the Writers' War Board, and the Magazine Bureau of the Office of War Information.[158] Each affected women's magazine content during WWII, "encourag[ing] . . . women to cope effectively with rationing and shortages, to do volunteer work, and, to a lesser extent, to enter the labor force."[159] This propaganda was presented through the medium of magazine advertisements, columns, short fiction, and feature articles.[160]

Media of this kind insisted it was a woman's patriotic duty to help the war effort, either on the homefront, through volunteer work, or by taking a "war job."[161] Historian William Chafe noted that most women, in effect, had two wartime jobs: paid war work as well as household responsibilities.[162] However, it is the "war work" that is cited as evidence of the pivotal change witnessed in women's societal roles.[163] In

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[156] Ibid; Walker, 15.

[157] Walker, 15.

[158] Ibid.

[159] Ibid.

[160] Ibid.

[161] Campbell, *Women at War*, 65; Milbank, 130.

[162] Chafe, 25.

[163] Ibid.

the previous decade, men and women had been embodying traditional gender roles. Women had been culturally viewed as being the moral and domestic center, while men were business minded and held dominance in the public sphere.[164] In the midst of war, women were compelled to take on new roles, "undercutting conventional notions regarding their abilities."[165] However, these notions, like the work itself, proved to be temporary.[166]

Melissa A. McEuen, in her research on the characteristics of stereotypically feminine imagery used during World War II, cites the mass influence of propaganda on the cultural and societal value system.[167] She further stresses the relationship between women's wartime appearance and the patriotic overtones of feminine ideology, representing "something to fight for."[168] Women, as decorated objects, became symbols of patriotism.[169] McEuen writes, "The decorated body proved an important vehicle through which the fashion industry, the US government, and media convinced the public to assume tasks and challenges necessary to ensure Allied

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[164] D'Ann Campbell, *Women at War with America: Private Lives in a Patriotic Era* (Cambridge: Harvard University Press, 1984), 216.

[165] Anderson, 3.

[166] Maria Diedrich and Dorothea Fischer-Hornung, eds. Introduction to *Women and War: The Changing Status of American Women from the 1930s to the 1950s* (New York: Berg, 1990), 6.

[167] Melissa A. McEuen, *Making War Making Women: Femininity and Duty on the American Home Front, 1941-1945* (Athens: University of Georgia Press, 2011), 2.

[168] McEuen, 2.

[169] McEuen, 137.

victory."[170] Sandra Stansbery Buckland likewise describes the consumer product and fashion-related marketing focused on women during the war.[171] "The industry determined that its best course was along a patriotic theme that stressed quality, investment purchases and women's responsibility to look attractive for morale."[172]

Women's Role in Wartime Society

Historians Maria Diedrich and Dorothea Fischer-Hornung note the fallacy and short-sidedness in the assumption of a single experience for an entire population.[173] Women's experiences during World War II were not limited to the gross generalizations documented by the scholarly literature. Women's history, as outlined in this literature review, reflects an aspect of the whole. It aids in contextualizing women's experiences within the broader attempt to study women's wartime dress. Although the analysis reflects generalities about women's lives during this particular period, it documents the unique opportunities which arose in American society during World War II.

Historically during wartime, men and women have played differing roles. Men leave their homes and fight in battle, while women remain home and become caretakers.[174] Maintaining the family farm or business, while raising children, was the

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[170] McEuen, 177.

[171] Buckland, "Promoting American Designers."

[172] Ibid.

[173] Diedrich and Fischer-Hornung, 9.

[174] McEuen,1; Weatherford, ix.

extent of many women's work. World War II has been cited as one of the most pivotal events in changing the role of women in modern society, especially related to middle-class women in the workforce.[175] According to Gourley, "as World War II began, women viewed their role as being supportive of their men oversees. As the war continued, women were asked to play greater roles."[176] From this perspective, World War II created a conspicuous opportunity and a context in which to view the cultural perceptions regarding the work and roles of women versus those of men.[177]

Wartime Fashion

Factors Impacting Wartime Fashion

American fashion during World War II was shaped by circumstances unique to the war. The United States government instituted measures to ensure materials and supplies would be plentiful for war-related industries. Furthermore, the war raging in Europe interrupted the influence of French fashion on American style. According to Arnold, the United States had been prepared for the impact created by these unique circumstances.[178] The austerity experienced during the Great Depression

> had provided America with templates of potential strategies to ride out the war. Magazines, retailers and manufacturers had experienced

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[175] Yellin, 39.

[176] Gourley, 102.

[177] Anderson, 3.

[178] Rebecca Arnold, "Sportswear and the New York Fashion Industry During the Second World War." In *The American Look: Fashion, Sportswear and the Image of Women in 1930s and 1940s New York* (New York: I.B. Tauris, 2009), 135.

> creating and promoting clothing that embodied ideals of thrift, 'good' taste and patriotism. During the Second World War, in the absence of French influence, these ideas would be consolidated and amplified to construct a coherent ideal of American fashion.[179]

During the late 1930s, the fashionable silhouette for women's clothing was the "coat hanger" silhouette. This silhouette has been cited by fashion historians as the prevailing silhouette of the wartime period.[180] In order to document this assertion, and to establish the continuing relevance and impact of Gilbert Adrian's aesthetic on wartime fashions, it is necessary to explore the pertinent historiography. This section will provide an overview of American women's fashion in the early 1940s.

Encyclopedic fashion history texts often minimize coverage of women's fashion during World War II, focusing instead on post-war style. Sandra Stansbery Buckland, in her review of the fashion historical literature, notes how some historians ignore World War II altogether or quickly gloss over the early part of the decade to direct attention to Dior and the New Look of 1947.[181] For example, Kate Mulvey and Melissa Richards, in their fashion history text spanning the 1890s to 1990s, describe women's fashion in the 1940s: "The fashion experience was dreary during the war. After the fluidity of the 30s, 40s clothes looked like they were cast in concrete . . . It was no wonder that when the war ended women embraced the New Look wholeheartedly."[182] Likewise, Joanne Olian refers to women's wartime fashion as

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[179] Arnold, 135.

[180] Farrell-Beck and Parsons, 98.

[181] Buckland, "Fashion as a Tool," 31.

[182] Mulvey and Richards, 106.

"severely man-tailored garb."[183] As highlighted by Sandra Stansbery Buckland, "These authors fail to mention the elegant suits that designers such as Adrian offered to the public and that dominated the American wartime fashion scene."[184]

Jonathan Walford, in his work devoted to fashion of the 1940s, is atypical, in that he not only describes and discusses American women's dress, as well as that of women from other Allied Nations, but also includes the dress of women living within the Axis Powers of Germany, Italy, and Japan.[185] Maggie Pexton Murray's account of 1940s fashion is brief, yet the author devotes an additional section highlighting a few American designers, including Adrian. She states, "[Women's] apparel during this time was naturally somewhat militaristic in feeling. Usually quite tailored, sporting the broadened shoulder made famous by Adrian…"[186] In his biographical article, Joseph Simms described Adrian as,

> The 'Father of the American Silhouette', for it was he who created the first truly American silhouette, as contrasted with the Paris Silhouette. The broad shouldered look, humorously called the 'coat hanger' silhouette with its slim skirt and architecturally detailed jacket, dominated American fashion from 1942-1946.[187]

Additionally, film historian Drake Stutesman writes,

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[183] Joanne Olian, ed. Introduction to *Everyday Fashions of the Forties As Pictured in Sears Catalogs* (New York: Dover, 1992), iii.

[184] Buckland, "Fashion as a Tool," 31.

[185] Walford, 5.

[186] Murray, 109.

[187] Simms, 13.

> Initial costume designers, such as Clare West and Adrian, recognized costume design as a great force in twentieth-century haute couture. Their work, crucial to the establishment of American style as a world competitor, was the first to outstrip the French, who until then had ruled fashion both commercially and artistically. It's arguable that West and Adrian were key figures in laying the groundwork for what is internationally known as the 'American Look'. They also were extremely vocal in their defense of U.S. fashion over Parisian alternatives and influenced the public to rethink which continent to imitate.[188]

Silhouettes

Womenswear

As women's fashions in the 1930s were described as "fluid," so costume historians generally characterize the fashions of the 1940s as "strong."[189] During World War II, women's fashions reflected the styles adopted in the late 1930s to 1940-41. According to Jonathan Walford, the trend report from Paris in 1939 included broad shoulders, narrow waists, and fuller skirts (Figure 5).[190] The fashionable shape had evolved from the straight column to a broad-shouldered silhouette.[191]

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[188] Stutesman, 19.

[189] Mulvey and Richards, 100; Murray, 109.

[190] Walford, 6.

[191] Tortora and Eubank, 405.

Figure 5 Navy blue silk taffeta dress with mother-of-pearl embellishment, 1938. Jeanne Lanvin. Source: Brooklyn Museum Costume Collection at the Metropolitan Museum of Art. Photographed by John DiClemente.

Hemlines at this time were knee-length and were slightly fuller than the slim silhouette that had dominated during the majority of the previous decade.[192] The bias cut had all but disappeared, as had skirts with godets and gores.[193] Prior to the United States entering the war and the subsequent rationing of material, skirts were somewhat full, with pleating or flare.[194] However during the war, skirts became straight and

[192] Ibid.

[193] Tortora and Eubank, 406.

[194] Farrell-Beck and Parsons, 124.

relatively plain, in keeping with wartime guidelines.[195] For evening, separates and evening suits were popular.[196]

The suit became ubiquitous, worn for evening and for day.[197] However, women's suiting had evolved dramatically from the 1930s styles. No longer ankle-length and fluid, the wartime suit was crisp and tailored (Figure 6).[198] The suit was an easy and versatile option for many American women. According to Sandra Stansbery Buckland, "Promoted for their versatility and investment potential, tailored suits so dominated the American fashion scene during this time period that they came to be regarded as the civilian uniform."[199]

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[195] Milbank, 138.

[196] Tortora and Eubank, 406.

[197] Buckland, "Promoting American Fashion," 31.

[198] Farrell-Beck and Parsons, 124; Milbank, 138

[199] Buckland, "Promoting American Fashion," 31.

Figure 6 Navy wool melton suit, 1940. Elsa Schiaparelli. Source: Brooklyn Museum Costume Collection at the Metropolitan Museum of Art. Photographed by Lea Christiano.

During the war, military-inspired styles were common.[200] Cultural historian Charlie Scheips adds, “American styles during the war years had a boxy and column-like simplicity, with exaggerated shoulder padding that mirrored the country's military posture.”[201] This concept is exemplified by the “Eisenhower suit,” a look inspired by

[200] Mendes and de la Haye, 119; Murray, 109

[201] Scheips, 71.

the military uniform worn by General Eisenhower, which was modified for womenswear.[202]

Overall, practicality and versatility were the dominant themes in women's fashion.[203] Fashion during wartime was motivated by need, rather than want. As stated by fashion historians Valerie Mendes and Amy de la Haye, "During the Second World War, what women needed was a minimum wardrobe with maximum versatility."[204] Hence, sportswear played a key role in the American working woman's wardrobe.[205] Wartime women needed the versatility and economy that sportswear could provide. California-based designers, such as Claire McCardell, had already gained popularity with their active separates, or "play clothes."[206] These simple, wash-and-wear separates were well suited to women's sartorial needs during the war.

Historians remark on the masculine influence of women's dress during World War II. In addition to the masculine tailoring of womenswear at this time, trousers were adopted by many women, usually out of necessity for munitions work and similar activities.[207] Fashion historian Prudence Glynn describes the change of dress

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[202] Tortora and Eubank, 406.

[203] Baker, 12; Mendes and de la Haye, 104.

[204] Mendes and de la Haye, 104.

[205] Arnold, 135.

[206] Mendes and de la Haye, 119.

[207] Buckland, "Fashion as a Tool," 142; Mendes and de la Haye, 119.

adopted by women as their roles shifted from housewives to war workers.[208] Emily Yellin, in her book on American women's social history during WWII, also focuses on this connection between women's role and dress. She mentions the challenge many war workers faced in finding appropriate clothes to wear.[209] Many women felt that trousers and flat shoes were the most practical, but these items were often difficult to procure, due to their masculine aesthetic.[210] Sandra Stansbery Buckland studied the relationship between women's wartime roles and dress.[211] Although specifically addressing women's adoption of trousers, she notes that women's wartime wardrobe reflected the changed in societal normative roles.[212]

Prudence Baker writes,

> As the decade began, the silhouette for both men and women was largely unchanged from the previous couple of years. The female shape consisted of wide, padded shoulders; a narrow natural waistline; thin hips; and a skirt that fell to just below the knee. For men also, the line fell in an inverted triangle from square shoulders down to the waist and hips.[213]

According to Phyllis G. Tortora and Kevin Eubank, during the war women's suiting was "clearly modeled after men's suits."[214] Melissa McEuen, in discussing women's

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[208] Prudence Glynn, "Women, War, and Social Change," In *In Fashion: Dress in the Twentieth Century* (New York: Oxford University Press, 1978), 53.

[209] Yellin, 51.

[210] Ibid.

[211] Buckland, "Fashion as a Tool," 142.

[212] Ibid.

[213] Baker, 6.

[214] Tortora and Eubanks, 405.

wartime fashion, describes "broad-shouldered masculinity," further noting that "'the body at war' had typically been male, and in *this* war it was idealized as hyper-masculine."[215] Moreover, men's fashion historians Woody Hochswender and Kim Johnson Gross state, "During the war the average woman began to adopt the clothing styles of men, not just because they liked them, but because they often were doing men's jobs."[216]

However, contemporary media and popular press issued warnings to wartime women not to be too masculine or to wear mannish apparel.[217] Women first and foremost were to be women, i.e. feminine, and beautiful.[218] For this reason, many women entering the workforce "feminized" masculine attire, in order to adapt to their new roles.[219] As womenswear during the World War II has been described by multiple secondary sources as masculine, the review of literature will include a brief overview of men's fashion.

Menswear

For men, clothing changed very little between the 1920s and the beginning of World War II.[220] Modern men's fashions tend to remain constant over time. Starting

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[215] McEuen, 176.

[216] Woody Hochswender and Kim Johnson Gross, *Men in Style: The Golden Age of Fashion from Esquire* (New York: Rizzoli, 1993), 73.

[217] Anderson, 60.

[218] Anderson, 60; Walford, 91.

[219] Mulvey and Richards, 114.

[220] Tortora and Eubank, 413.

in the late nineteenth century, menswear silhouettes had developed to consist of a broad shoulder and nipped waist, with an overall angular shape.[221] Men's bodies were generally shaped in this manner, with broad shoulders and narrow waist and hips. This angularity, as opposed to the frivolity and flounce of women's clothing which contoured the female body, represented strength and masculinity.[222]

In the first half of the twentieth century, this inverted triangle remained the fashionable silhouette. In the 1930s, the English drape suit was popular, as were double-breasted styles (Figure 7).[223] These styles paralleled womenswear in the late 1930s, with the use of additional padding to augment the shoulder line.[224] Over the course of the decade, the cut of trousers ranged from narrow to wide with a cuffed hem.[225] During the 1940s, menswear changed very little, necessitated by wartime restrictions. Jackets were shortened and trousers cut narrow.[226] All in all, the fashionable men's silhouette remained consistent throughout the war.

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[221] Craik, 186.

[222] Craik, 181.

[223] Tortora and Eubank, 415.

[224] Farrell-Beck and Parsons, 102.

[225] Farrell-Beck and Parsons, 103.

[226] Farrell-Beck and Parsons, 127; Tortora and Eubank, 415.

Figure 7 Wool suit, 1937. Radford and Jones. © Victoria and Albert Museum, London.

Adrian's Career in the 1940s

Adrian ended his costume design career in Hollywood in 1941.[227] With the beginning of World War II, motion picture ticket sales began to decrease, and studio budgets began to tighten.[228] Lavish productions and glamorous wardrobes were replaced with a new austerity. Adrian no longer had access to an unlimited supply of quality materials.[229] During the filming of *Two-Faced Woman*, Adrian was instructed

[227] Simms, 15.

[228] Riley, 49.

[229] Gutner, 194.

to create plain, approachable costumes for the character played by Greta Garbo. Audiences were disappointed by Garbo's restrained wardrobe. Both Gilbert Adrian and Greta Garbo quit the film industry following this film.[230]

With his Hollywood film career over, Adrian transitioned from costume designer to ready-to-wear designer. Based on the popularity of his film designs, Adrian created his private apparel business.[231] Gilbert Adrian opened his apparel business in Hollywood, California in 1941, as America went to war. As described by Buckland, "Adrian eventually capitalized on [his] movie fame and entered the ready-to-wear market."[232] During his career in ready-to-wear, his ensembles showcased the broad-shouldered silhouette with which he had been previously credited. Adrian was described by contemporary secondary sources as being responsible for creating "The American Look" for women's fashion during the war.[233]

Post-war: New Roles "New Look"

France was liberated from German occupation in 1944. The following spring, the fighting ended in Europe. War with Japan ended by the fall of 1945, following the bombing of Nagasaki and Hiroshima.

According to fashion historian Rebecca Arnold, in 1945 the New York fashion industry continued to support American designers and promote restricted fashions as

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[230] Gutner, 194; Simms, 15.

[231] Riley, 51.

[232] Buckland, "Promoting American Designers" under "Building an American House."

[233] Arnold, 170; Eiger, 75; Milbank, 137; Murray, 190.

the "American Look."[234] American designers had been marketed as reflecting the unique personality of the American woman, distinguishing American from French designers.[235] Wartime rationing remained in place after the war's end, through the Fall 1945 and Spring 1946 collections.[236] By Fall 1946, American fashion designers were pushing the limits of the material rationing guidelines, in part causing the restrictions to be lifted in November of the same year.[237] The lifting of limitation orders, coupled with the liberation of Paris, foreshadowed the end of "wartime" fashions. The "coat hanger" silhouette, so popular and widely adopted during the war years, would very soon be replaced with the hourglass silhouette inherent to Dior's New Look.

In 1947, Christian Dior revealed a dramatic stylistic change with his Spring collection. Although the rationing restrictions had been lifted by this time, women's fashion initially remained "frozen" in the wartime silhouette.[238] Clothes were still being made with practicality and simplicity in mind. Instead, Dior was designing ensembles from the opposing perspective: these clothes were extravagant and voluminous, and they necessitated a foundation of corsets and padding to achieve the new "hourglass" silhouette. The quintessential example is the Bar Suit, with its

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[234] Arnold, 170.

[235] Ibid.

[236] Walford, 78.

[237] Ibid.

[238] Nigel Cawthorne, "Dior's New Look," In *Key Moments in Fashion: The Evolution of Style*, eds. Maria Diedrich and Dorothea Fischer-Hornung (New York: Berg, 1990), 86.

rounded shoulder, fitted waist and full pleated skirt.[239] Dior described his designs as the return of femininity and as relief from the drab wartime wardrobe.[240] Dior's collection was a complete upset to the status quo, in part with the introduction of skirts made with twenty-five yards of fabric as opposed to the previous limit of three.[241]

According to some fashion historians, the "New Look" was inevitable.[242] It was Dior's timing that was the key to the silhouette's success.[243] Many designers had unveiled fuller skirts prior to World War II, but material restrictions forced designers to return to more narrow shapes.[244]

Summary

This literature review comprised a comprehensive examination of inter-related topics connected to the career of Gilbert Adrian. These topics, which were presented in chronological order, incorporate both the life and work of this designer, as well as the cultural context in which he worked. Namely, this chapter provided a cultural and feminist historiography of America during the 1930s and 1940s as the framework within which to interpret the design work of Gilbert Adrian.

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[239] Baker, 56.

[240] Ibid.

[241] Ibid.

[242] Baker, 59;Walford, 195.

[243] Walford, 195.

[244] Ibid.

The literature review began with a discussion of the Great Depression and its subsequent effect on American society in the 1930s. Particular attention was paid to aspects of American women's social history and contemporary normative gender roles. These concepts were presented as components of the 1930s Zeitgeist. According to Nystrom's framework, the Great Depression represents an "outstanding event,"[245] and its societal influences an "outstanding ideal."[246]

Next, the popularity and social resonance of cinema were described, focusing on the power of the costume designer to stimulate and inspire American audiences. Gilbert Adrian, as a popular and well-publicized MGM costume designer, was cited as having an impact on women's fashions. For this reason, he was referenced as a member of Nystrom's "dominating group" of the Zeitgeist. Adrian's career was documented, with highlights pertaining to his work with noted fashionable leading actresses: Greta Garbo, Joan Crawford, Jean Harlow, Norma Shearer, and Katharine Hepburn. Gilbert Adrian's movie career was followed by a general discussion of women's fashions during the 1930s.

Presentation of the 1940s began with a similar historical overview. The "dominating event"[247] was World War II. The "dominating ideal" of the 1940s Zeitgeist was defined as the patriotic propaganda and the wartime shift in social/gender roles. Women's fashion from the early 1940s was described, briefly noting factors which affected fashion design, such as the establishment of domestic

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[245] Nystrom, 83.

[246] Ibid.

[247] Ibid.

rationing and the Nazi occupation of Paris during the war. Gilbert Adrian's role in influencing the wartime silhouette was presented, continuing his status as a member of the "dominating group."[248]

[248] Nystrom, 83.

Chapter 3

METHODS

The methodology for this study included visual analysis of objects on film, (film costumes), and content analysis of primary source material. The following chapter discusses the research approach, design, and details of the data collection techniques.

Research Approach

The purpose of this research was to conduct an analysis of Gilbert Adrian's costume design work for MGM Studios, and to analyze that work from a cultural perspective. By using this approach, the aesthetics of Gilbert Adrian costume designs were able to be identified, then interpreted or "read" using the social psychological framework inherent in the costume design process, and connected the embedded cultural codes to contemporary American middle-class women's social roles. In addition, Gilbert Adrian's design philosophy while working at MGM Studios provided a reference for either supporting evidence or points of comparison with data collection findings.

Rationale for Research Approach

Historical research is "the process of systematically examining past events to give an account of what has happened in the past."[1] This type of research involves not

[1] Johnson and Christensen, 1.

a reiteration of historical data, but a "dynamic account of past events,"[2] involving an interpretation of those events "in an attempt to recapture the nuances, personalities, and ideas that influenced [them]."[3] This provides a context in with which to understand historical artifacts. Within historical research, this type of approach is called historiographic study.[4]

This study combined cultural and feminist historiography. According to Danto, "cultural historiography urges us to curtail our fixation on facts as objective reality and to begin serious discussions about the influence of social constructions, including the overriding role of culture, on historical events as subjective experience."[5] Moreover, feminist historiography recognizes the disparity between gender roles through history, and specifically incorporates a women-centric social and cultural contextualization. This combination of approaches provided a richer interpretation of history. Therefore, a cultural feminist historiographic study of visual representations of American women during the 1930s and early years of World War II, as told through the medium of film, enabled a fuller exploration of the gender coding of the actresses' dress and Gilbert Adrian's costume designs as a cultural form.

Fashion historian Christopher Breward suggests that the approach to fashion research should combine art history, design history and cultural studies "in an attempt

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[2]Johnson and Christensen, 1.

[3] Ibid.

[4] Danto, E. *Historical Research* (New York: Oxford University Press, 2008), 12.

[5] Danto, 12.

to offer coherent introduction to the history and interpretation of fashionable dress."[6] Moreover, "[c]ultural studies offer a way of studying objects as systems, rather than as the simple product of authorship."[7] Culture then is the context through which reality is created. The signifier, or object, is viewed within the culturally contrived sign. The visible/visual becomes the text and these two objects are in relationship. However, this relationship is connected to its time/place. It will inevitably be different when viewed from a modern perspective. This dilemma is noted by fashion theorist Elizabeth Wilson in *Adorned in Dreams*, when she describes the sign as not absolute, but rather culturally determined. The meaning of the object can therefore be scrutinized and understood as a second layer of context, with the primary layer existing in another time and place. For instance, "the image of fashion and femininity is a construction, a textual product of its society . . . the constructed image can be held up for further scrutiny, the construction made clear and [the source] revealed as representational systems."[8]

Research Design

The research conducted was a study of Gilbert Adrian's costume design work. The methodology for this study consisted of two phases. The first phase was a two-part data collection, consisting of visual analysis and content analysis, followed by the

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[6] Christopher Breward. "Cultures, Identities, Histories: Fashioning a Cultural Approach to Dress." *Fashion Theory* 2, no.4 (1998), 303.

[7] Breward, "Culture, Identities, Histories", 306.

[8] Elizabeth Wilson, *Adorned in Dreams: Fashion and Modernity.* (California: University of California Press, 1987), 308.

second phase of contextual analysis of the data. The first part of data collection was a visual analysis of Adrian's costume designs for MGM Studios from 1928-1941. Visual analysis of the costumes involved documenting the aesthetic details and characterizations of these ensembles. As defined by DeLong and Petersen, characterizations are the prominent visual features repeated in a designer's oeuvre.[9]

The films under review were limited to those films (1) featuring the actresses Greta Garbo, Joan Crawford, Jean Harlow, Katharine Hepburn, and Norma Shearer and (2) whose set wardrobes comprised contemporary dress (see Appendix A). These actresses were selected because they were cited as the most "fashionable" and "trendsetting" actresses, based on their "Gowns by Adrian."[10]

The second part of data collection was content analysis of primary sources, specifically archival material revealing Gilbert Adrian's design philosophy. According to scholars Judy Zaccagnini Flynn and Irene M. Foster, content analysis "identifies recurring similarities in patterns or themes after breaking down the data in qualitative analysis."[11] That is, content analysis is a method for revealing themes in specific written and/or visual material. These themes can be deduced from repetition or made all the more relevant by their absence. Themes can also be extracted from predetermined keywords. For this research, content analysis of contemporary interviews with Adrian and references to his costumes were used as supporting evidence for the visual analysis.

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[9] Delong and Petersen, 101.

[10] Prichard, 42; Riley, 24.

[11] Judy Zaccagnini Flynn and Irene M. Foster. *Research Methods for the Fashion Industry*. (New York: Fairchild Books, 2009), 305.

Following analyses of the film costumes under review and primary source material, the second research phase included contextual analysis. This interpretation of the data combined the social psychological aspects of dress, as viewed through the costume designer's lens, and cultural and feminist historiography of the pertinent Zeitgeist. As the goal of the content analysis of archival material was to aid in substantiating or refuting secondary source claims related to Gilbert Adrian, contextual analysis provided a foundation for characterizing and interpreting Adrian's design aesthetic. By combining two modes of inquiry, visual analysis with an archival basis for contextualization, the study aimed for a more holistic and deeper interpretation of the subject matter.

Relevant Fashion Methodologies

Dress Studies

Dress studies, as object-based fashion scholarship is termed, is an interdisciplinary approach to fashion research.[12] Object-based research in fashion scholarship is an emerging data collection technique and one that is proposed by fashion historians as being critical for the field.[13] Material culture research combines

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[12] Breward, "Cultures, Identities, Histories," 303.

[13] See Christopher Breward, "Cultures, Identities, Histories: Fashioning a Cultural Approach to Dress," *Fashion* Theory 2, no. 4 (1998); Christopher Breward, "Between the Constituencies," *Fashion Theory* 12, no.1 (2008); Lynch and Strauss, 2007; Joan Severa and Merrill Horswill, "Costume as Material Culture," *Dress* 15 (1989); Lou Taylor, *The Study of Dress History* (New York: Manchester University Press, 2002); Lou Taylor, "Historical Studies of Fashion," In *A-Z of Fashion* (2005) http://www.bergfashionlibrary.com/view/bazf/bazf00211.xml (accessed March 21, 2012).

artifact analysis with historical contextual analysis. Visual analysis is one approach to material culture research of dress.

For the present study, dress in the form of film costume, was treated as material culture. The research design was based on previous material culture scholarship of dress by Jules Prown, and Joan Severa, and Merrill Horswill. Jules Prown describes methods for material culture-based visual analysis.[14] These include three phases: description, deduction, and speculation. Description is comprehensive and technical: (1) considering the object of study as objectively as possible without imposing a modern bias, (2) undertaking a substantial physical analysis and content analysis of the object, including various properties and decorative elements, (3) completing a formal analysis of the object in space, including color, light, and texture.[15] Deduction means discerning the relationship between the object and the perceiver and involves the cultural context for the object's primary function—i.e. imagining and describing the original use.[16] Speculation is then the combination of description and deduction to form theories regarding the object's cultural significance.[17] As stated by Prown,

> it is impossible to respond to and interpret the object in exactly the same way as the fabricating society . . . Where there is a common response, it provides an affective insight into the cultural values of another society. Where there is divergence, the distinctive cultural

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[14] See Jules Prown, "Mind in Matter" *Winterthur Portfolio* 17 (1979): 1-19

[15] Prown, 7.

[16] Prown, 8.

[17] Prown, 9.

> perspective of our society can illuminate unseen or even unconscious aspects of the other culture.[18]

Jules Prown then proposes a secondary phase of speculation, called "program of research," which is the investigation of supporting documentation or other evidence to assert the speculative theories.[19] Here, Prown notes the interdisciplinary nature of material culture studies, with the suggestion that researchers can use "any of a dozen or more subjects or disciplines divided between the humanities and the social sciences."[20]

A similar set of general dress studies procedures is outlined by Joan Severa and Merrill Horswill.[21] These authors also describe clothing as a tool for primary data collection within the framework of material culture methodology. Their procedure includes (1) identification – a full and complete description of the object with production date, maker, materials, and construction; (2) evaluation – in depth examination of aesthetics (including silhouette and design elements) and quality; (3) cultural analysis – discerning the object's original meaning and function; and (4) interpretation – the historic relevance of the object.[22]

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[18] Prown, 10.

[19] Ibid.

[20] Ibid.

[21] See Joan Severa and Merrill Horswill. "Costume as Material Culture." *Dress* 15 (1989): 51-64.

[22] Ibid.

Visual Analysis of Dress

Visual analysis of dress applies art historical methods to material culture studies, thereby creating a way of contextualizing dress through cultural analysis.[23] Fashion scholars Sarah Cosbey, Mary Lynn Damhorst, and Jane Farrell-Beck conducted research of this kind in which they examined the aesthetic and visual characterizations of women's fashion as depicted in historical magazines.[24] These same researchers developed a visual analysis instrument for image-based analysis of dress, originally applied to fashion illustrations.[25] The research objective was to create a tool for documenting stylistic changes over time, in order to document systematically the aesthetic cues, such as silhouette, line, color, and textiles.[26]

Fashion scholar Marilyn DeLong created an aesthetic framework which she and Kristi Petersen applied to historical object-based dress study.[27] They examined garments from the University of Minnesota's Goldstein Museum, specifically evening dress from the 1930s.[28] The framework they employed consisted of three main structural components: (1) "layout structure": the physical traits of style and shape, in

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[23] Prown, 1-19; Severa and Horswill 51-64; Taylor, *The Study of Dress History.*

[24] Sarah Cosbey, Mary Lynn Damhorst, and Jane Farrell-Beck, "Development of an Instrument for a Visual Analysis of Dress from Pictorial Evidence," *Clothing and Textiles Research Journal 20*, no. 2 (2002):110-124.

[25] Cosbey, Damhorst, and Farrell-Beck, 110.

[26] Cosbey, Damhorst, and Farrell-Beck, 111.

[27] DeLong and Petersen, 99-112. See Marilyn R. DeLong, *The Way We Look: Dress and Aesthetics*, (New York: Fairchild, 1998) for the development and in-depth explanation of DeLong's aesthetic framework.

[28] DeLong and Petersen, 101.

relation to the body, (2) “surface structure”: the physical traits related to garment textile, including fabric, color, and embellishment, and (3) “light and shadow”: the quality of surface reflection or absorption of light.[29] The authors note the importance of examining a collection of garments both individually and collectively.[30] DeLong and Petersen state that this process identifies the prominent characteristics (defined as “characterizations”) of the collection in its entirety, by noting repetitive individual aesthetic elements which distinguish the collection from other historical garments and/or eras.[31]

The present study involved examining three-dimensional objects (costumes) through a two-dimensional medium (film). Therefore, both object-based and image-based fashion methodologies were incorporated in the research approach. For this reason, a new visual instrument was created, incorporating and adapting both of these methodologies.

Data Collection

The resulting methodology consisted of two main components: visual analysis of Gilbert Adrian costumes and content analysis of contemporary primary sources (see Appendix B). The following section presents the specific measures for data collection. The development of the visual analysis instrument is outlined, as well as the sampling method for both visual and content analysis

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[29] DeLong and Petersen, 100.

[30] DeLong and Petersen, 100.

[31] Ibid.

Development of the Visual Analysis Instrument

Costume designer Gilbert Adrian has been cited as the originator of the masculine broad-shouldered silhouette for women. The visual framework for this study included components of both masculine and feminine dress. Therefore, a visual analysis instrument was developed to document visual characterizations, including gender cues based on clothing styles. The instrument allowed for the notation of brief descriptions of the relevant actress's role for subsequent interpretation of gender cues within the context of feminist historiography, as well through the lens of costume design.

The instrument developed is an adaptation of the visual analysis instrument described by Sarah Cosbey, Mary Lynn Damhorst, and Jane Farrell-Beck[32] and the aesthetic framework of Marilyn DeLong and Kristi Petersen.[33] This aesthetic framework was adapted for this study to determine the characterizations of Gilbert Adrian's costume designs. The instrument created by Cosbey, Damhorst, and Farrell-Beck for two-dimensional image-based visual analysis of dress consisted of 75 items: 21 "feature identification measures," or garment styles such as the peter pan collar or raglan sleeve; 27 "body location measures," or garment length and width in relation to the body; and 27 "aesthetic and fit measures," or textile properties and garment fit.[34] The basis for their approach was "the semiotic analysis of appearance."[35] Therefore, their research approach was applicable to the study.

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[32] Cosbey, Damhorst, and Farrell-Beck, 110-124.

[33] DeLong and Petersen, 99-112.

[34] Cosbey, Damhorst, and Farrell-Beck, 119.

[35] Cosbey, Damhorst, and Farrell-Beck, 111.

Furthermore, the authors suggested that future use of said instrument could examine "trends in other characteristics of clothing…such as masculinity and femininity in styling, if specific clothing features can be identified as indicative of these characteristics."[36] As the present study necessitated looking for such gender codes using male and female style guides, adaptation of the instrument described by Cosbey, Damhorst, and Farrell-Beck[37] was doubly apt.

The resulting instrument for the present study (see Appendix C) included,

1. Feature identification measures
2. Select body location measures
3. Silhouette

The feature identification measures were used to record the styling of the costumes. Each component of the costume was analyzed separately, according to placement on the body (e.g. bodice, sleeve and lower half). These components were labeled both according to style and gender. Style descriptions and determination of gender coding were supported by a women's apparel style guide[38] and a men's apparel style guide reference (see Appendix D), as adapted from Marian Davis's text *Visual Design in Dress*.[39] The body location measures were used to record the depth and width of the

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[36] Cosbey, Damhorst, and Farrell-Beck, 124.

[37] Cosbey, Damhorst and Farrell-Beck, 110-124.

[38] Cosbey, Damhorst, and Farrell-Beck, 116; Marian L. Davis, *Visual Design in Dress*, 2nd ed. (Englewood Cliffs: Prentice Hall, 1980)

[39] Davis, 84-88; 90-92; 97-101.

neck area, specifically the collar and/or lapel size, and the length of the sleeve.[40] From this data, visual characterizations of Gilbert Adrian's costume aesthetic were based on recurring two-and three-dimensional design elements. These elements were then categorized according to DeLong and Petersen's[41] operational definitions of layout structure and surface structure.

Sampling Method

Visual Analysis

For the visual analysis of Gilbert Adrian's costumes, fifty-three films were viewed in either DVD or VHS format. *Letty Lynton* was analyzed via production stills, rather than film screening, due to the lack of availability. All of the films (see Appendix A) were available in either the holdings of the University of Delaware Morris Library, or through the Inter-Library Loan (ILL) program.[42]

For each film, the leading actress's[43] costumes were documented using the adapted visual analysis instrument (see Appendix B). Since Adrian was known for his

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[40] Body location measures were limited in this way to account for the numerous close-up shoots witnessed during the pilot testing of the instrument. Hemlines were often not visible by the camera. Also, width of sleeve and bodice were determined by the researcher to be an inconsistent measure to include in visual analysis. When extended past the body line, the relative width of the feature was not distinguishable.

[41] DeLong and Petersen, 101.

[42] Inter-Library Loan is a service extended by the University of Delaware Library in which research material (including films) not in the home library's holdings can be requested through a world-wide shared library system.

[43] Greta Garbo, Joan Crawford, Jean Harlow, Norma Shearer, or Katharine Hepburn

daywear and eveningwear, rather than his lingerie and bathing suit design, only costume ensembles determined to be daywear or eveningwear were fully documented within the instrument.[44] Full documentation included:

1. Watching each film in its entirety
2. Taking a photograph(s) of the actress wearing the ensemble.[45]
3. Filling in the data cells with reference to:
    a. Style guides (see Appendix D) for determination of masculine and feminine design/construction details[46] and consistent application of apparel terminology.
    b. Body Location guides (see Appendix E) for neck area (to determine collar and lapel size) and sleeve length.
4. Identifying ensemble silhouette.[47]

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[44] For the purposes of this study, "daywear" is defined as all daytime dress including dresses, suits, and sportswear. "Eveningwear" is defined as evening gowns, ball gowns, and special occasion wear.

[45] Films on DVD format were viewed on a laptop; "photographing" involved the use of the Snipping Tool (essentially a screenshot function) featured on Microsoft Windows 7. Films on VHS format were viewed at the UD Library; photographs were taken using a smartphone camera.

[46] The researcher used style guides originally created by Marian L. Davis (see Appendix D) as reference material to determine masculine and feminine design details. Additional masculine details, not included in the style guides, but rather determined by the researcher are double-breasted closures; buckled and/or leather belts; cummerbunds; and designs inspired by military uniforms, such as sailor collars and epaulets. Feminine design details were also documented during visual analysis. In addition to feminine aesthetic elements listed in the style guide, the researcher included garment embellishment, such as flounces, ruffles and discernible beadwork.

[47] These shapes were determined by the researcher, and are visually defined with illustrations (see Appendix F).

5. Recording prominent feature of ensemble, along with any further notations of recurring design elements.
6. Creating a brief character description of the leading actress' role in the film.[48]

Ensembles note considered either daywear or eveningwear were photographed and recorded only for examination of prominent feature(s) and as evidence of recurring aesthetic elements.

Content Analysis

Description of Source Materials

In addition to visual analysis, content analysis of primary sources was conducted for subsequent interpretation of Gilbert Adrian's costume design aesthetic. These sources consisted of (1) printed interviews with Adrian appearing in contemporary film-related serials and periodicals, including a chapter from the book *Behind the Screen: How Films Are Made* by Gilbert Adrian, written in 1938, in which he discussed the costume design process, and (2) references to the selected actresses in the same serials and periodicals. To maintain objectivity during the visual analysis process, the primary source material was collected, but not read until after visual characterizations of Adrian's costume design aesthetic were determined. In this way,

[48] Character descriptions were determined by the researcher after watching said film. The general plot of *Letty Lynton* was gleaned from the same online source as the referenced stills. However, the changes in plot could not be matched to costume changes due to the limitation of stills.

the primary sources were intended to either provide corroboration of or contradiction to the findings from visual analysis.

The Hollywood fan serials and periodicals were selected based on their popularity with contemporary American women during the defined time period.[49] These primary sources include *Motion Picture, Screenland*, and *Photoplay. Vogue* and *Ladies Home Journal* were selected because each had featured articles about Gilbert Adrian[50] during his career in either costume or fashion design. The entire run from each magazine was examined, from 1928-1941, for further data; *Vogue* magazine was selected as a resource as an example of a contemporary fashion magazine, and *Ladies Home Journal* was an example of a general contemporary woman's magazine.

Archival issues of *Motion Picture*, *Photoplay*, and *Vogue* are available in digital format[51], and were analyzed by keyword searches.[52] Keywords were limited to "Gilbert Adrian", "Adrian", "Crawford", "Garbo", "Harlow", "Hepburn", and

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[49] See Anthony Slide, *Inside the Hollywood Fan Magazine: A History of Star Makers, Fabricators, and Gossip Mongers* (Jackson: University Press of Mississippi, 2010).

[50] Mayme Ober Peak, "Study the Stars and Dress Your Line," *Ladies Home Journal* June 1932, 8; Adrian, "Setting Styles Through the Stars," *Ladies Home Journal* January 1933, 10-11; 40; "Does Hollywood Create?" *Vogue* February 1933, 60-61.

[51] Digital formats were accessed via the University of Delaware Library. The Media History Digital Library is a public website with downloadable versions of multiple primary sources material in the public domain. Issues of *Motion Picture* and *Photoplay* are accessible on this website (http://mediahistoryproject.org/collections). Issues of *Vogue* were accessed through *The Vogue Archive* (http://search.proquest.com.proxy.nss.udel.edu/vogue/productfulldescdetail?accountid=10457), made available through the University of Delaware Library.

[52] The Media History Digital Library has a search function to allow for keyword searches by issue, per periodical/serial title in a defined year.

"Shearer". All articles referencing (1) Adrian; (2) the specified actresses; and (3) Hollywood costume design were collected. All photo shoots/stories of either Adrian or the specified actresses were copied and collected as well. Issues of *Screenland* were not in the University of Delaware holdings, available through Inter-Library Loan, or online from The Media History Digital Library website. Pertinent issues were identified in the holdings of the University of Pennsylvania Annenberg Communication Library in Philadelphia, and the New York Public Library for the Performing Arts in New York City, USA (see Appendix G). The data collection method used at both institutions was a manual content analysis of the available issues, documented by handwritten notes and photographs of articles/images.[53] The New York Public Library for the Performing Arts also held a clippings file of newspaper and magazine articles referencing Gilbert Adrian from throughout his career (pre-1928 to 1957). Many of these clippings were from unidentified sources. Data collection related to content analysis of these primary sources focused on recording references by Adrian to his costume design work, aesthetics, motivations and/or opinions thereof.[54] Further, a secondary source discovered at the New York Public Library made reference to a 1932 article in *Silver Screen* which describes Hollywood fashion trends

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[53] The New York Public Library for the Performing Arts required the use of pencils, loose-leaf notebooks and non-flash photography. For consistency, the researcher applied these same guidelines conducting content analysis at the University of Pennsylvania facility.

[54] There were several articles which discussed Gilbert Adrian's personal life (specifically his romance with actress Janet Gaynor). All such articles were not included for content analysis.

and referenced the "*Letty Lynton* dress."[55] This additional primary source was acquired through Inter-Library Loan. Issues of *Ladies Home Journal* from the specified time period were analyzed manually at the University of Delaware's Morris Library.

Visual analysis of the selected films provided evidence of the design aesthetic of Gilbert Adrian while working as a costume designer at MGM Studios. Content analysis of primary sources offered insight into the actual motivations, intentions, and overall design philosophy of this costume designer. This combination of data collection techniques yielded a fuller and more complete understanding of Gilbert Adrian's design aesthetic, how this designer's work at MGM relates to the Zeitgeist of 1930s and early 1940s America, and thus insight into his work as a cultural form.

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[55] Wes Colman, "Fads; Hollywood Ideas That Spread Over the World," *Silver Screen* 2, no. 12 (1932), 44.

Chapter 4

RESULTS

The purpose of this study was to establish Gilbert Adrian's design aesthetic and philosophy, based on his costume design work from 1928-1941. The study was accomplished by first, examining Adrian's design aesthetic while working at MGM Studios by documenting the visual characterizations of his costume designs for films starring five leading actresses: Greta Garbo, Joan Crawford, Jean Harlow, Katharine Hepburn, and Norma Shearer; and second, examining contemporary periodicals for interviews of Adrian in which he discussed his costume design philosophy. Content analysis of these periodicals also provided supporting evidence of Gilbert Adrian's celebrity, and the popularity and influence of the specified actresses on contemporary American popular culture. In this chapter, the findings are presented in two main sections: (1) visual analysis results of the films under review (see Appendix H), and (2) content analysis results of the American film fan serials and women's periodicals of the specified time frame, as well as a book chapter on costume design written by Adrian.[1]

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[1] Adrian, "Clothes," in *Behind the Screen: How Films are Made*, ed. Stephen Watts (London: A. Barker, Ltd, 1938), 53-58.

Visual analysis results

The objective of visual analysis was to record the aesthetic elements of the costumes designed by Gilbert Adrian. These elements were isolated according to defining features as adapted from Sarah Cosbey, Mary Lynn Damhorst, and Jane Farrell-Beck[2], and then grouped relative to the aesthetic framework described by Marilyn DeLong and Kristi Petersen.[3] The defining features for each costume were isolated by noting repetition of recorded feature identification measures, body location measures,[4] and silhouette (see Appendix F).

For the purposes of this study, two of the three components of the aesthetic framework described by Marilyn DeLong and Kristi Petersen[5] were used: (1) "layout structure," defined as the physical traits of style and shape, in relation to the body, and (2) "surface structure," the physical traits related to garment textile, including fabric, color, and embellishment.[6] DeLong and Petersen's third component, "light and shadow," which examined the quality of surface reflection or absorption of light,[7] was not used due to the inconsistent picture quality of the viewed films.

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[2] Cosbey, Damhorst, and Farrell-Beck, 110-124.

[3] DeLong and Petersen, 100. As noted, this framework was originally developed by Marilyn DeLong and applied by DeLong and Petersen to an object-based dress study. See Marilyn R. DeLong, *The Way We Look: Dress and Aesthetics*, (New York: Fairchild, 1998) for the development and in-depth explanation of DeLong's aesthetic framework.

[4] The selected body location measures were the neck area and sleeve.

[5] DeLong and Petersen, 100.

[6] Ibid.

[7] Ibid.

Marilyn DeLong and Kristi Petersen state that their aesthetic framework identifies the prominent characteristics (defined as "characterizations") of a collection of garments in its entirety, by noting repetitive individual aesthetic elements which distinguish the collection from other historical garments and/or eras.[8] In this way, the "characterizations" of Adrian's costume design aesthetic were able to be defined, not only in relation to other designer's work, but also in accordance with the referenced fashion studies scholarship.[9]

For the present study, visual analysis was used as a tool to document Gilbert Adrian's costume design aesthetic and to provide a foundation for interpretation of said aesthetic against the Zeitgeist of American society in the 1930s and early 1940s. The following sections outline the results from visual analysis of the films, in such a way as to facilitate discussion of the relationship between Adrian's costumes and mainstream American culture. The first section provides an overview of the selected films, including general information about the costumes, film narratives, and character portrayals. The second section presents the five visual characterizations of the costumes, grouped according to the two selected components of the adapted aesthetic framework:[10] layout structure and surface structure.

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[8] DeLong and Petersen, 100.

[9] Cosbey, Damhorst and Farrell-Beck, 110-124; DeLong and Petersen, 99-112.

[10] DeLong and Petersen, 100.

Filmography Data

The films examined in this study were selected based on their contemporary (vs. historical) setting and their cast. The cast must have included one or more of the following actresses: Greta Garbo, Joan Crawford, Jean Harlow, Katharine Hepburn, and Norma Shearer. Films starring these actresses were chosen based on the cited popularity of these actresses with contemporary American audiences as presented in secondary sources.

The total number of films included in the study was fifty-four. These films date from 1928-1941.[11] Due to the study limitations of film setting and leading actress, the number of qualifying films varied per year, ranging from one (1928; 1936; 1938) to eight (1931). Moreover, the resulting number of costumes varied per film, from two to fifteen depending on the film and if more than one of the specified actresses starred.[12]

General Costume Data

A total of four hundred and fifty-eight ensembles were worn by the five actresses in the fifty-four films (see Table 1). The total number of ensembles falling under the operational definition of daywear[13] was two hundred and seventy-two. The total number of ensembles falling under the operational definition of eveningwear[14]

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[11] *Keeper of the Flame* starring Katharine Hepburn was released in 1942. It was filmed in 1941, prior to Gilbert Adrian leaving MGM Studios.

[12] *Grand Hotel* (1932) featured both Greta Garbo and Joan Crawford; *The Women* (1939) featured both Joan Crawford and Norma Shearer.

[13] For the purposes of this study, daywear is defined as all daytime apparel including dresses, suits, and sportswear.

[14] Eveningwear is defined as evening gowns, ballgowns, and special occasion wear.

was one hundred and forty-three. Costumes not defined as daywear or eveningwear were categorized as "other." There were forty-three documentations of ensembles falling under the "other" category, namely robes and pajamas.[15] These forty-three ensembles were not included in the numerical analysis[16], but were noted for aesthetic consistencies (i.e. adherence to recurring visual themes) within the overall subset of Adrian's costume designs. For example, in the film *Dinner at Eight* (1933), Jean Harlow wears only three costumes, two of which are classified as "other": a robe and a negligée. However, these two ensembles are aesthetically consistent not only with the third costume, an eveningwear ensemble, but also with recurring visual characterizations used in Adrian's other costume design work. It was therefore deemed appropriate to glean supporting evidence from these types of garments.

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[15] Nine (9) ensembles were classified as "other," and were not bedclothes or robes. There were two films in which the leading actress donned a uniform, which was determined to not constitute "daywear" or "eveningwear": Joan Crawford's Salvation Army uniform in *Laughing Sinners* (1931); Jean Harlow's prison garb in *Hold Your Man* (1933). There were 7 films with single instances of leading actresses wearing theatrical costumes, which were also not counted as "daywear" or "eveningwear": Greta Garbo's Javanese costume in *Wild Orchids* (1929); Joan Crawford's fur bikini and skirt in *Our Modern Maidens* (1929); Greta Garbo's cabaret costume in *Susan Lennox Her Fall and Rise* (1931); Greta Garbo's ballerina tutu in *Grand Hotel* (1932); Jean Harlow's theatrical costume in *Bombshell* (1933); Jean Harlow's dance costume in *Reckless* (1935); Joan Crawford's ice skating costume in *The Ice Follies of 1939* (1939). There were five films with actresses wearing bathing suits, not included in total ensemble count: *Their Own Desire* (1929); *This Modern Age* (1931); *Chained* (1934); *The Women* (1939); *When Ladies Meet* (1941).

[16] It was determined by the researcher that including robes/bedclothes, theatrical costumes, and bathing suits would unduly influence the statistics for both silhouette and masculine/feminine design details, because types of garments have their own aesthetic considerations. Therefore only general design details (i.e. prominent features) were recorded from these forty-three film costumes.

Table 1 Summary table of number of costumes by film

Year	Film Title	Leading Actress	Number of Ensembles		
			Daywear	Evening-wear	Costume Total
1928	*A Woman of Affairs*	Greta Garbo	5	1	7
1929	*Our Modern Maidens*	Joan Crawford	7	4	11
	The Kiss	Greta Garbo	5	1	6
	The Single Standard	Greta Garbo	7	3	12
	Their Own Desire	Norma Shearer	4	3	9
	Untamed	Joan Crawford	3	3	6
	Wild Orchids	Greta Garbo	5	2	8
1930	*Anna Christie*	Greta Garbo	4	0	4
	Let Us Be Gay	Norma Shearer	4	1	8
	Paid	Joan Crawford	5	2	7
	The Divorcee	Norma Shearer	7	4	11
1931	*A Free Soul*	Norma Shearer	4	2	6
	Dance, Fools, Dance	Joan Crawford	5	3	8
	Inspiration	Greta Garbo	6	2	10
	Laughing Sinners	Joan Crawford	3	3	6
	Possessed	Joan Crawford	4	4	8
	Private Lives	Norma Shearer	4	1	5
	Susan Lenox Her Fall and Rise	Greta Garbo	5	3	9
	This Modern Age	Joan Crawford	4	6	10
1932	*Grand Hotel*	Greta Garbo	4	0	7
		Joan Crawford	2	0	3
	Letty Lynton	Joan Crawford	5	4	9
	Red Dust	Jean Harlow	2	0	2
	Red-Headed Woman	Jean Harlow	8	3	11
	Strange Interlude	Norma Shearer	5	3	8
1933	*Bombshell*	Jean Harlow	7	3	12

	Dinner at Eight	Jean Harlow	0	1	3
	Hold Your Man	Jean Harlow	5	0	6
1934	*Chained*	Joan Crawford	6	4	11
	Forsaking All Others	Joan Crawford	7	2	9
	Riptide	Norma Shearer	6	6	12
	Sadie McKee	Joan Crawford	6	4	11
	The Girl from Missouri	Jean Harlow	6	2	8
	The Painted Veil	Greta Garbo	5	1	7
1935	*China Seas*	Jean Harlow	5	2	8
	I Live My Life	Joan Crawford	4	3	7
	No More Ladies	Joan Crawford	1	5	8
	Reckless	Jean Harlow	10	2	13
1936	*Love on the Run*	Joan Crawford	4	3	7
1937	*Mannequin*	Joan Crawford	10	5	15
	The Bride Wore Red	Joan Crawford	4	3	9
	The Last of Mrs. Cheyney	Joan Crawford	3	4	7
1938	*The Shining Hour*	Joan Crawford	7	3	10
1939	*Idiot's Delight*	Norma Shearer	3	2	5
	Ninotchka	Greta Garbo	5	2	7
	The Ice Follies of 1939	Joan Crawford	4	4	10
	The Women	Joan Crawford	3	0	3
		Norma Shearer	9	3	12
1940	*Escape*	Norma Shearer	3	3	7
	Susan and God	Joan Crawford	4	3	9
	The Philadelphia Story	Katharine Hepburn	4	3	9
1941	*A Woman's Face*	Joan Crawford	5	1	6
	Two-Faced Woman	Greta Garbo	4	2	8
	When Ladies Meet	Joan Crawford	3	2	6
	Woman of the Year	Katharine Hepburn	8	5	15
1942	*Keeper of the Flame*	Katharine	4	2	7

		Hepburn			
Grand Total			272	143	458

Film Character Descriptions

Fifty-three films were viewed in their entirety[17]. In addition to recording visual elements of the costumes, character/plot descriptions based on the film's narrative were noted. Genres ranged from melodrama[18], to crime thriller[19] and comedy.[20] The film narratives were observed to have recurring themes, which related to recurring character descriptions pertaining to the leading actresses (Table 2).

Table 2 Film Character Descriptions Grouped by Actress

Actress	Film	Year	Brief Character Descriptions
Greta Garbo	*Woman of Affairs*	1928	Sophisticated; lover commits suicide
	The Single Standard	1929	Independent woman; lover commits suicide/lost love
	The Kiss	1929	Chic woman; loveless marriage; husband dies - accused of murder
	Wild Orchids	1929	Sophisticated wife seduced by another man
	Anna Christie	1930	Fallen woman; in love with working class man
	Inspiration	1931	Sophisticated; loveless marriage; tragic affair
	Susan Lenox Her	1931	Strong; rags-to-riches tragic

[17] With the exception of *Letty Lynton* (1932)

[18] For example, *A Woman of Affairs* (1928)

[19] For example, *Paid* (1930)

[20] For example, *The Women* (1939)

	Fall and Rise		love story
	Grand Hotel	1932	Regal tragic heroine; lover dies
	The Painted Veil	1934	Chic; loveless marriage; seduced by lover; lover dies
	Ninotchka	1939	Sheltered communist worker falls in love
	Two-Faced Woman	1941	Sheltered woman becomes vamp for husband
Norma Shearer	*Their Own Desire*	1929	Devoted daughter/homemaker; betrayed by father
	The Divorcée	1930	Devoted wife/homemaker betrayed by husband
	Let Us Be Gay	1930	Devoted wife/homemaker betrayed by husband
	A Free Soul	1931	Devoted daughter in love with gangster
	Private Lives	1931	Sophisticated divorcée; love story with ex-husband
	Strange Interlude	1932	Devoted wife/homemaker; lover dies; betrays husband
	Riptide	1934	Devoted wife accused of cheating
	Idiot's Delight	1939	Working-class girl creates fantasy rags-to-riches story
	The Women	1939	Devoted wife/homemaker betrayed by husband
	Escape	1939	Sheltered devoted mistress betrays Nazi lover to protect hero
Joan Crawford	*Our Modern Maidens*	1929	Flapper girl; ambitious; betrayed by lover
	Untamed	1929	Wild child/independent; rags-to-riches story
	Paid	1930	Independent working class woman betrayed by society/wrongly imprisoned
	Dance, Fool, Dance	1931	Riches-to-rags redemption story; spoiled rich girl becomes working class
	Laughing Sinners	1931	Redemption story; suicidal working class girl trying to be better person

	Possessed	1931	Independent; rags-to-riches love story
	This Modern Age	1931	Flapper girl; love story
	Grand Hotel	1932	Working-class girl; witnesses murder
	Chained	1934	Respectable woman; dramatic love story involving married man & second true love
	Forsaking All Others	1934	Nice woman who is jilted; obsessed, then finds true love
	Sadie McKee	1934	Working-class girl; independent & devoted
	I Live My Life	1935	Spoiled society girl in love with academic
	No More Ladies	1935	Strong; betrayed by husband
	Love on the Run	1936	Independent society girl betrayed by journalist
	The Bride Wore Red	1937	Strong gold-digger trying to better her life
	The Last of Mrs. Cheyney	1937	Strong sophisticated criminal; falls in love
	Mannequin	1937	Devoted wife betrayed by 1st husband; rags-to-riches love story
	The Shining Hour	1938	Strong former dancer accused of betraying new husband
	The Ice Follies of 1939	1939	Devoted working-class wife sacrifices fame & fortune; rags-to-riches love story
	The Women	1939	Strong working-class gold-digger becomes home-wrecker
	Susan and God	1940	Spoiled society woman becomes devoted wife
	A Woman's Face	1941	Strong independent criminal finds redemption/love
	When Ladies Meet	1941	Ambitious career woman in love with married man
Jean Harlow	*Red Dust*	1932	Plucky working-class vamp in love
	Red-Headed Woman	1932	Plucky gold-digger/vamp
	Bombshell	1933	Plucky starlet; wants domestic happiness

	Dinner at Eight	1933	Plucky gold-digger
	Hold Your Man	1933	Plucky working-class girl sacrifices freedom for love
	The Girl From Missouri	1934	Plucky sweet gold-digger trying to better her life
	China Seas	1935	Plucky working-class vamp in love
	Reckless	1935	Plucky showgirl accused of murder
Katharine Hepburn	*The Philadelphia Story*	1940	Strong cold society woman reconciles with ex-husband
	Woman of the Year	1941	Sophisticated independent career woman falls in love
	Keeper of the Flame	1942	Devoted wife protecting husband

Some of the films reviewed were tragic love stories,[21] with the leading actress portraying a woman whose lover betrays her, torments her, or in many cases dies. Of the five leading actresses in the study, two appeared frequently in these types of stories: Greta Garbo and Norma Shearer; however, their onscreen personas were often quite different. Greta Garbo's film characters were often sophisticated women, caught in tragic circumstances. For example, in her role in *Grand Hotel* (1932), Garbo played a famous ballerina. This character is poised and elegant in public, yet privately sensitive, highly strung, and moody. She falls in love with an alcoholic, looking to reform his ways. This man is later murdered, and the film ends with Garbo unaware and expecting his appearance. On the other hand, Norma Shearer's film characters were often devoted homemakers who are betrayed by their husbands, or loved ones. For example, in her role in *The Women* (1939), Shearer plays a loving wife and mother

[21] For example, *A Woman of Affairs* (1928); *The Kiss* (1929); *Grand Hotel* (1932); *Susan Lenox Her Fall and Rise* (1931); *Strange Interlude* (1932).

whose husband has an extramarital affair. Shearer is devastated, and the audience empathizes with her heartache.

A second common film narrative from the selected films was the "rags-to-riches" story.[22] This is a story in which the leading actress begins the film as a working-class character, who then becomes wealthy as a product of an advantageous or orchestrated marriage, or by circumstance. In the first scenario, the leading character genuinely falls in love with a wealthy man. This type of narrative frequently starred Joan Crawford. For example, in the film *Possessed* (1931), Joan Crawford plays a small town factory worker who goes to New York City to find better opportunities. She finds true love with a wealthy business man, and shares a life of happiness and financial security with this man. In the second scenario of the "rags-to-riches" story is the working-class character orchestrating a financial advantageous marriage/relationship. There were variations on this type of character, from the "gold-digger" to the "vamp." These two types of characters were frequently played by Jean Harlow. For example, in the film *Red-Headed Woman* (1932), Jean Harlow plays a secretary who seduces wealthy and/or powerful men in order to continually improve her quality of life. Less often, the "rags-to-riches" story reflected the leading character's career arc, and not the fortune of a wealthy husband/lover. In *The Ice Follies of 1939* (1939), Joan Crawford's character begins the film as a regional ice skater, and later becomes wealthy by earning an income as a famous actress. It is worth noting that this variation on the "rags-to-riches" narrative often ends with the

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[22] For example, *Untamed* (1929); *The Girl From Missouri* (1934); *Sadie McKee* (1934); *The Bride Wore Red* (1937); *Mannequin* (1937).

female protagonist sacrificing her career/wealth to appease an emasculated husband/lover.[23]

A third common film narrative was either romantic comedies or dramas featuring a strong, independent female lead.[24] These characters were either betrayed women who were actively re-asserting their power, or working women focused single-mindedly on their careers. For example, in the film *No More Ladies* (1935), Joan Crawford's character is a faithful society wife with a cheating husband who she manipulates into reforming his philandering behavior. The working woman focused on her career was depicted as strong and powerful as well. She was ambitious and often lacking, or with an ill-suited, romantic partner. For example, in *Woman of the Year* (1941), Katharine Hepburn is a successful, aggressive journalist whose career is her first priority, until she meets co-worker, and love interest, Spencer Tracy.

Overall, five recurring character themes in the film narratives were determined:

1. Tragic Heroine
2. Devoted Homemaker
3. Working-class Girl
4. Plucky Gold-digger/Vamp
5. Independent Woman/Career Woman

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[23] For example, *Untamed* (1929); *I Live My Life* (1935); *The Ice Follies of 1939* (1939)

[24] For example, *Love on the Run* (1936); *When Ladies Meet* (1941); *The Philadelphia Story* (1940); *Woman of the Year* (1941)

Each of the leading actresses' onscreen roles most frequently related to one of the five types, with the exception of Joan Crawford. Greta Garbo usually played "Tragic Heroine" characters and Norma Shearer usually played "Devoted Homemaker" characters. Jean Harlow usually played the role of the "Plucky Gold-digger/Vamp," while Katharine Hepburn usually played the "Independent Woman/Career Woman." In the selected films, Joan Crawford played two roles almost equally:[25] the "Working Girl" and the "Independent/ Career Woman."

Visual Characterizations of Costumes

The visual characterizations of the selected film costumes reflect the defining features of the four-hundred and fifteen costume ensembles comprising daywear and eveningwear. The following results categorize the data collection findings according to the two elements of the applied aesthetic framework: (1) the layout structure, and (2) the surface structure. In addition, the recurring themes for each category of visual characterization are identified.[26] The layout structure applied to the documentation of costume shapes, or the costume in three dimensions. This analysis included the costume silhouettes and design details within each ensemble. Whereas, the surface structure applied to the documentation of the physical traits related to the garment textile, or the costume in two-dimensions. These two-dimensional physical traits refer to fabric, color, and embellishment.

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[25] Eight "Working Girl" characters and nine "Independent/Career Woman" characters.

[26] These themes were defined during data collection as "prominent features."

Layout Structure

For the present study, the visual characterizations according to layout structure comprised the recurring three-dimensional aesthetic elements. First, the costume silhouette was recorded for each of the four-hundred and fifteen ensembles comprising either day or eveningwear. These silhouettes were defined and the rate of occurrence for each was given as a percentage of the total number of costumes[27] and reported both by film title and by year. Presented in this way, silhouette trends were identified and connected to specific actresses, types of film narrative/roles, as well as charted over the course of Gilbert Adrian's film career.

The silhouette results are followed by the two other visual characterizations of the recorded costumes categorized as an aspect of layout structure. The first was exaggerated garment shapes and the second was masculine styling details. These two design details were the most repeatedly observed three-dimensional aesthetic elements. These elements were defined, the number of occurrences for each was given, and examples from the viewed films were highlighted. In this way, this data isolated two of the visual characterizations of Gilbert Adrian's costume design aesthetic.

Silhouette

Seven distinct silhouettes, or outline of the ensembles,[28] were identified over the course of the specified time period. These shapes were determined and are visually defined with illustrations (see Appendix E). The documented silhouettes are

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[27] Total number of costume ensembles comprising day and eveningwear.

[28] Definition adapted from Frings, 461.

column (COL); rectangle (RECT); mermaid (MERM); hourglass (HOUR); hourglass with strong shoulder (HSS); triangle (TRI); and inverted triangle (ITRI).

Due to the variation in number of qualifying costumes per film per year and thus the possibility of unequal variable weight, the average frequency of documented silhouettes was computed into three categories: film title, production year, and by actress. All of the averages are expressed as percentages and reflect the daywear and eveningwear costumes only.[29]

The first category provided a complete list of the documented silhouettes appearing in the selected films (see Table 3). The total percentages for each of the seven silhouettes recorded from the four-hundred and fifteen costumes are described. Inverted triangle (ITRI) and hourglass (HOUR) were the most commonly used, with both silhouettes comprising 24% of the total number of costume silhouettes recorded. The column (COL) silhouette was second with 15%. The rectangle (RECT) silhouette was third most common, with 12%, while the hourglass with strong shoulder (HSS) silhouette was fourth with 7% of the total costumes. The mermaid (MERM) silhouette with 5% and the triangle (TRI) silhouette at 1% were the least commonly used costume silhouettes in the viewed films.

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[29] For example, in the film *Dinner at Eight* (1933), Jean Harlow only wears one qualifying ensemble, a satin bias-cut evening gown with wide fox fur stole. This ensemble read as an "inverted triangle" silhouette. Therefore the average percentage of "inverted triangle" silhouettes appearing in the film is 33%, or 1 out of 3 ensembles. Since only one ensemble qualified for this film, this statistic represents the entire film.

Table 3 Average percentage of total recorded costume silhouettes by film title

Film Title	ITRI (%)	HOUR (%)	COL (%)	RECT (%)	HSS (%)	MERM (%)	TRI (%)
A Free Soul	17	17	33	17	0	17	0
A Woman of Affairs	14	0	14	57	0	0	0
A Woman's Face	0	67	17	17	0	0	0
Anna Christie	0	0	50	50	0	0	0
Bombshell	17	42	8	0	0	8	0
Chained	27	45	0	18	0	0	0
China Seas	50	38	0	0	0	0	0
Dance, Fools, Dance	13	13	25	13	0	38	0
Dinner at Eight	33	0	0	0	0	0	0
Escape	29	43	0	14	0	0	0
Forsaking All Others	44	33	11	0	0	11	0
Grand Hotel	10	10	10	10	0	0	0
Hold Your Man	80	20	0	0	0	0	0
I Live My Life	29	29	29	0	14	0	0
Idiot's Delight	0	0	20	0	80	0	0
Inspiration	0	10	20	50	0	0	0
Keeper of the Flame	43	14	0	14	14	0	0
Laughing Sinners	0	67	0	33	0	0	0
Let Us Be Gay	0	0	13	38	0	13	0
Letty Lynton	44	11	11	0	11	22	0
Love on the Run	29	14	0	14	14	0	14
Mannequin	53	27	13	0	0	0	7

Ninotchka	43	29	0	14	14	0	0
No More Ladies	0	13	13	0	13	25	0
Our Modern Maidens	0	18	64	9	0	9	0
Paid	29	14	43	0	0	14	0
Possessed	13	38	0	0	0	50	0
Private Lives	0	60	20	20	0	0	0
Reckless	31	46	0	8	0	0	0
Red Dust	0	100	0	0	0	0	0
Red-Headed Woman	82	0	18	0	0	0	0
Riptide	50	8	33	0	0	0	0
Sadie McKee	27	18	9	27	0	0	0
Strange Interlude	25	25	25	25	0	0	0
Susan and God	0	44	0	0	33	0	0
Susan Lenox Her Fall and Rise	11	0	44	0	0	0	0
The Bride Wore Red	33	11	11	0	22	0	0
The Divorcee	9	18	36	9	0	18	0
The Girl from Missouri	13	63	13	0	0	0	0
The Ice Follies of 1939	50	10	0	0	10	0	0
The Kiss	50	0	33	0	0	0	17
The Last of Mrs. Cheyney	57	29	14	0	0	0	0
The Painted Veil	14	43	14	14	0	0	0

The Philadelphia Story	44	11	0	0	22	0	0
The Shining Hour	30	40	0	0	30	0	0
The Single Standard	0	0	8	75	0	0	0
The Women	13	73	0	0	13	0	0
Their Own Desire	0	22	33	11	0	0	11
This Modern Age	10	10	40	10	0	30	0
Two-Faced Woman	13	0	38	13	0	0	13
Untamed	0	67	0	0	0	33	0
When Ladies Meet	17	17	0	0	50	0	0
Wild Orchids	0	0	43	57	0	0	0
Woman of the Year	40	13	0	7	27	0	0
Grand Total	**24**	**24**	**15**	**12**	**7**	**5**	**1**

Second, every recorded silhouette was grouped by year (Table 4). The number of times each of the seven silhouettes appeared in each of the viewed films was grouped according to year[30], for the purpose of tracking silhouette trends. By condensing the data by year, trends were interpreted and compared to mainstream fashionable silhouettes from the same time period. In addition, silhouettes may be analyzed for relevance. For example, the triangle silhouette (TRI) appeared in only

[30] Year of film's release. The release date of *Keeper of the Flame* (1942) exceeds the year cited as Gilbert Adrian's last year at MGM Studios. As noted, this film was included, as it was filmed in 1941 and starred Katharine Hepburn, thus qualifying for the present study.

six films,[31] and was not mentioned in secondary sources as a prevailing trend in American womenswear during the 1930s-early 1940s.

Table 4 Average percentage of total recorded costume silhouettes by film year

Year	ITRI (%)	HOUR (%)	COL (%)	RECT (%)	HSS (%)	MERM (%)	TRI (%)
1928	14.3	0.0	14.3	57.1	0.0	0.0	0.0
1929	5.9	15.7	31.4	29.4	0.0	5.9	3.9
1930	10.0	10.0	33.3	20.0	0.0	13.3	0.0
1931	8.1	22.6	24.2	17.7	0.0	17.7	0.0
1932	40.0	15.0	15.0	7.5	2.5	5.0	0.0
1933	35.0	30.0	5.0	0.0	0.0	5.0	0.0
1934	31.0	32.8	13.8	10.3	0.0	1.7	0.0
1935	27.8	33.3	8.3	2.8	5.6	5.6	0.0
1936	28.6	14.3	0.0	14.3	14.3	0.0	14.3
1937	48.4	22.6	12.9	0.0	6.5	0.0	3.2
1938	30.0	40.0	0.0	0.0	30.0	0.0	0.0
1939	27.0	37.8	2.7	2.7	21.6	0.0	0.0
1940	24.0	32.0	0.0	4.0	20.0	0.0	0.0
1941	22.9	20.0	11.4	8.6	20.0	0.0	2.9
1942	42.9	14.3	0.0	14.3	14.3	0.0	0.0

The costume silhouettes were plotted on a bar graph to further examine recurring themes and trends (Figure 8). According to the data, the first appearance of the rectangle silhouette was 1928. The average use of the rectangle silhouette was high in the late 1920s, and then tapered off in number of occurrences by the mid-1930s. Likewise, the column silhouette first appeared in 1928. It appeared more often

[31] *Love on the Run* (1936); *Mannequin* (1937); *The Kiss* (1929); *Their Own Desire* (1929); *To-Faced Woman* (1941).

in the late 1920s and early 1930s, although with a much more gradual decrease in number of occurrences as compared to the rectangle silhouette.

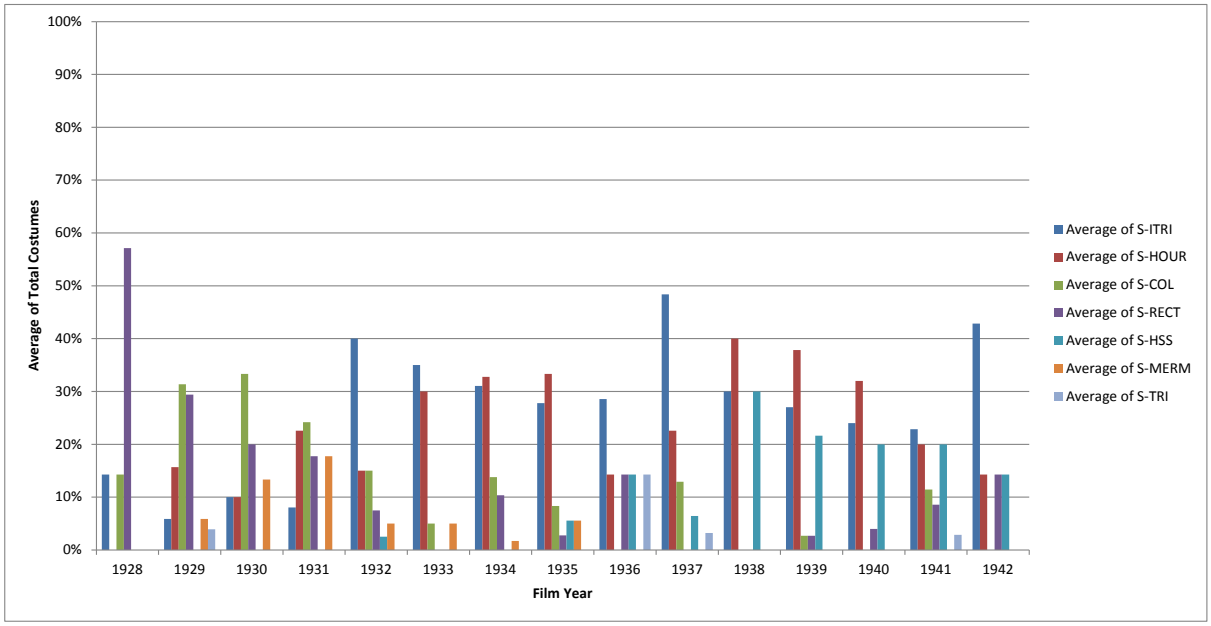

Figure 8 Bar graph of average percentages of total recorded costume silhouettes by year

On the other hand, both the inverted triangle silhouette and hourglass with strong shoulder silhouette generally grew in number of occurrences from the mid-1930s to the end of the specified period. The inverted triangle silhouette was first used in the earliest film reviewed, from 1928, and in 1932 was used in 40% of the costumes recorded. This silhouette maintained a high rate of usage thereafter. Moreover, the inverted triangle silhouette had the highest rate of usage of all of the seven silhouettes by the close of the pertinent time period. The hourglass with strong shoulder silhouette made a brief appearance in 1932 with 2.5% and appeared again in

1935 with 5.6% of the silhouettes for that year. In 1938, hourglass with strong shoulder increased to 30% of the recorded silhouettes. From 1939 – 1941, this silhouette plateaued at approximately 20%.

According to the bar graph (Figure 8), the amount of usage for the hourglass silhouette follows a bell curve shape. The first appearance of the hourglass silhouette was in 1929, then the rate of usage increases during the 1930s, peaking at 1938 comprising 40% of the recorded silhouettes for that year. The average percentage of hourglass silhouettes used tapers off to the end of the time period. As noted, the triangle silhouette did not appear frequently and was mainly restricted to 1936-1937. Likewise, the mermaid silhouette had a comparatively low number of onscreen appearances. These occurrences were clustered around the late 1920s and early 1930s.

In order to compare the trends in the costume silhouettes with mainstream American fashion, the costume silhouette percentages by year were further organized by information based on American womenswear fashionable silhouettes of 1930s and early 1940s, as presented in the literature review. As noted in Chapter 2, in the late 1920s the fashionable silhouette for women's clothing was a boxy shape. This was represented in the study by the rectangle (RECT) silhouette. In the early 1930s, this shape became more body-conscious, shifting to the column (COL) silhouette. Later in the decade and into the early 1940s, two new silhouettes were introduced based on a broader shoulder line: the bodice with wide shoulder line and full skirt, or what has been defined as the hourglass with strong shoulder (HSS) silhouette; and the bodice with wide shoulder line and straight/narrow skirt, or the inverted triangle (ITRI) silhouette. To reflect the changing trends as described for American womenswear, the aforementioned silhouettes were compared to the trends in recorded costume

silhouette usage. The silhouettes representing the straighter overall shapes in womenswear (e.g. the column and the rectangle silhouettes) were grouped together, with their percentage of the total recorded silhouettes per year combined. The silhouettes representing the broad-shouldered look in womenswear (e.g. the inverted triangle and hourglass with strong shoulder silhouettes) were also grouped together, with their percentages of the total recorded silhouettes per year combined. This data is presented (Table 5) in order to compare the recorded costume silhouettes with the referenced shift in mainstream fashion. For this reason, the three other recorded silhouettes (e.g. the mermaid, triangle, and hourglass silhouettes) were not included. These three silhouettes were not referenced in the fashion historical literature as prevailing fashionable silhouettes for American womenswear from 1928-1941.

Table 5 Percentages of costumes with straight and broad-shouldered silhouettes by year

Year	Straight Silhouettes (%)	Broad-shouldered Silhouettes (%)
1928	71	14
1929	60	6
1930	53	10
1931	42	8
1932	23	43
1933	5	35
1934	24	31
1935	11	34
1936	14	43
1937	13	54
1938	0	60
1939	6	49
1940	4	44
1941	20	43
1942	14	57

The dominance of straight silhouettes of the column and the rectangle between the years 1928-1931 is displayed in Table 5. However, between 1931 and 1932, there is a strong shift in prevailing silhouette usage, with the straighter silhouettes comprising less than 50% of the documented silhouettes. Silhouettes with a broad shoulder line grew in usage between the years 1932 to 1941. Moreover, silhouettes featuring a broad shoulder were the most used type of recorded silhouette during this same time period.

Lastly, percentage of silhouette use by leading actress was examined to determine whether Adrian used a documented silhouette more often for a particular actress. As presented in Table 6, Greta Garbo most frequently appeared in costumes with rectangle silhouettes (RECT), followed by column silhouettes (COL). Jean Harlow most frequently appeared in costumes with inverted triangle silhouettes (ITRI), followed by hourglass silhouettes (HOUR). Joan Crawford appeared most often in inverted triangle silhouettes (ITRI), followed by hourglass silhouettes (HOUR). Katharine Hepburn appeared most often in inverted triangle silhouettes (ITRI), followed by hourglass with strong shoulder (HSS). Finally, Norma Shearer most frequently appeared in hourglass silhouettes (HOUR), followed by column (COL).

Table 6 Percentage of representative fashion silhouettes by actress

Leading Actress	COL	RECT	HOUR	ITRI	TRI	MERM	HSS	Total
Greta Garbo	24	33	7	13	2	0	1	81
Jean Harlow	7	2	36	40	0	2	0	87
Joan Crawford	14	6	28	25	1	10	8	92
Katharine Hepburn	0	7	13	42	0	0	23	85
Norma Shearer	22	12	28	16	1	5	7	91

In addition to silhouette, the layout structure of the costumes incorporates other three-dimensional aesthetic elements. These are design details that relate to the individual garments within an ensemble, namely the shapes and types of design elements. These types of garment features were recorded according to procedure described by Sarah Cosbey, Mary Lynn Damhorst, and Jane Farrell-Beck,[32] and the adapted style guide by Marian L. Davis (see Appendix B). Each feature of the recorded costume was identified and a selected number of these features were recorded according to body location (see Appendix E). Further, each feature of the ensemble was designated with either an "M" or "F", if applicable,[33] to connote the masculinity or femininity of the specific garment style. This process provided for the possibility of layout structuring trends related to masculine and feminine styling. Predominant aesthetic themes of the recorded costumes were determined based on

[32] Cosbey, Damhorst, and Farrell-Beck, 113-117.

[33] Only features following gender codes listed in the style guides of Marian L. Davis, with the noted inclusions outlined by the researcher in Chapter 3, were designated as masculine (M) or feminine (F). See also Appendix H.

repeated observation,[34] supported by frequency within feature identification measures and consistent body location measures.[35] Based on this procedure, two recurring themes related to layout structure were observed. These three-dimensional elements were the use of exaggerated garment shapes and the use of masculine style features. The following two sections describe the data and highlight examples supporting these findings.

Exaggerated Shapes

During visual analysis of the films, the prominent feature was often observed on the top half of the garment,[36] in the form of exaggerated design details. The most frequently observed exaggerated aesthetic elements were related to the neck area and to the sleeve, and extended past the body's shoulder line. These design details garnered the viewer's attention, thus providing the focal point for many of the documented costumes.[37] As witnessed in the large number of close-ups in the documented films, these oversized elements, located at the neck or sleeve, emphasized the actress' face.

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[34] DeLong and Petersen quantify recurring elements as design details that are repeated over 10 times within a given collection of garments. The researcher used this number to distinguish the recurring design features in the recorded costumes for the present study.

[35] As described in Chapter 3, selected body location measures were used to record the relative size of costume features located at the neck and sleeve.

[36] There were a few outlier exaggerated shapes located in the lower half of the costume. The most notable is the hoop skirt worn by Joan Crawford in the Technicolor ice dancing sequence in *The Ice Follies of 1939* (1939).

[37] Various hats also brought attention to the actresses' faces, however the documentation of millinery styles was beyond the scope of the study.

There were fifty-two examples of exaggerated clothing features localized at the neckline. These took the form of oversized collars and/or lapels, which extended beyond the body line of the actress, as well as bows tied at the neck. The oversized collar varied in shape, from Greta Garbo's fur collar in *Inspiration* (1931) (Figure 9) to Jean Harlow's ruffled collar in *Hold Your Man* (1933) (Figure 10). Exaggerated lapels were most commonly seen in the style of the notched or peaked lapel. The first example observed was used on a trench coat worn by Greta Garbo in A Woman of Affairs (1928). A large notched collar was used on one of Joan Crawford's costumes from *I Live My Life* (1935) (Figure 11). The third exaggerated shape appearing at the neck area was the bow. Bows appeared on daywear, such as the plaid tie-neck blouse worn by Norma Shearer in *Private Lives* (1931) and eveningwear, as seen in the example of Joan Crawford's evening gowns in the film *No More Ladies* (1935) (Figure 12).

Figure 9 Example of prominent feature in costume layout structure: exaggerated shapes (collar). Greta Garbo in *Inspiration* (1931).

Figure 10 Example of prominent feature in costume layout structure: exaggerated shapes (collar). Jean Harlow in *Hold Your Man* (1933).

Figure 11 Example of prominent feature in costume layout structure: exaggerated shapes (lapel). Joan Crawford in I Live My Life (1935).

Figure 12 Example of prominent features in costume layout structure: exaggerated shapes (bow at neck). Joan Crawford in *No More Ladies* (1935).

Exaggerated sleeves were a further prominent feature documented during the visual analysis, appearing in the recorded costumes sixty-four times. There were several variations on this theme, as allocated by the following categories: (1) exaggerated volume, including padded shoulders; (2) exaggerated length; and (3) oversized shapes applied to the sleeve/sleeve cap. Exaggerated volume was identified most frequently for prominent features related to sleeves. An example of a sleeve with exaggerated volume is Joan Crawford's well-cited dress from *Letty Lynton* (1932), as well as an ensemble worn by Crawford in *Mannequin* (1937) (Figure 13). Exaggerated volume evolved from the shape of the entire sleeve, to the shape of the

shoulder alone, near the end of the 1930s. The padded shoulder exaggerated and extended the width of the shoulder line, and was first documented in the film *The Shining Hour* (1938) (Figure 14). The padded shoulder was found in several types of costumes, from day dresses to the more prevalent suit jackets from 1938-1941 (Figure 15).

Figure 13 Example of prominent features of costume layout structure: exaggerated shapes (sleeve volume). Joan Crawford in *Letty Lynton* (1932) and *Mannequin* (1937). *Source*: *Letty Lynton* production still retrieved November 12, 2012 from http://www.legendaryjoancrawford.com/lettylyntona.html

Figure 14 Example of prominent features of costume layout structure: exaggerated shapes (padded shoulders). Joan Crawford in *The Shining Hour* (1938).

Figure 15 Example of prominent features of costume layout structure: exaggerated shapes (padded shoulders in suiting). Katharine Hepburn in *The Philadelphia Story* (1940).

Exaggerated sleeve length and exaggerated shapes applied to sleeves occurred less frequently. An example of exaggerated length was observed in Greta Garbo's robe worn in *A Woman of Affairs* (1928), as in the day dress worn by Norma Shearer in *Let Us Be Gay* (1930). In A *Woman of Affairs* (1928), Greta Garbo wears a long white or light colored robe with very long angel sleeves while in a sanatorium near the end of the film. In *Let Us Be Gay* (1930), Norma Shearer's character wears a floral day dress with long flounced sleeves while attending a friend's house party. Exaggerated applied shapes could be flounces, bows featured on a sleeve, or shapes applied to the sleeve cap. One example can be seen in the dress worn by Jean Harlow

in *Hold Your Man* (1933) (Figure 16), as well as in one of Joan Crawford's evening gowns in *I Live My Life* (1935).

Figure 16 Example of prominent features of costume layout structure: exaggerated shapes (applied). Left: Jean Harlow in *Hold Your Man* (1933); Right: Joan Crawford in *I Live My Life* (1935).

Masculine Styles

In addition to exaggerated garment shapes, masculine clothing styles were a recurring theme related to the layout structure of the documented costumes. These styling details are the aesthetic elements associated with men's apparel. Style guides (see Appendix C) were used as reference material to determine masculine and feminine design details. Additional masculine details, not included in the text by

Marian L. Davis,[38] but rather determined by the researcher were double-breasted closures; buckled and/or leather belts; cummerbunds; and designs inspired by military uniforms, such as sailor collars and epaulets. Feminine design details were also documented during visual analysis. In addition to feminine aesthetic elements listed in the style guide, garment embellishment, such as flounces, ruffles and discernible beadwork were included.

Each recorded feature of the four hundred and fifteen costumes was identified according to the adapted style guides, with the additional designation of "M" or "F", if applicable,[39] to connote the masculinity or femininity of the specific garment feature For example, welt pockets were given an "M" because this detail is listed in the style guide as masculine.[40] In addition, the number of "M"s and "F"s could be counted in relation to year, film, or actress.

These numbers reflect the number of gender coded parts of the single costume ensemble. For example, when the costume ensemble worn by Norma Shearer in *Let Us Be Gay* (1930) was documented for feature identification, the ensemble was separated into parts: bodice, sleeve, and lower half. The ensemble included a double-breasted menswear style suit jacket with a notched lapel; a pointed collar oxford shirt; a four-in-one necktie; and an over-the-knee length knife-pleated skirt (Figure 17). The

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[38] See Marian L. Davis, *Visual Design in Dress*, 2nd ed. (Englewood Cliffs: Prentice Hall, 1980).

[39] Only features following gender codes listed in the style guides of Marian L. Davis, with the noted inclusions outlined by the researcher in Chapter 3, were designated as masculine (M) or feminine (F). See also Appendix H.

[40] Welt pockets are traditionally a design detail on a man's suit jacket.

double-breasted men's suit jacket would count as two masculine features (for the closure and for the garment style); the notched lapel would be a third masculine feature, and the pointed shirt collar, a fourth. The necktie would be the fifth and last masculine feature. The lower half, or the pleated skirt, would be the only feminine feature of the total costume. Therefore, this ensemble would have a total masculine feature count of five and a feminine feature count of one.

The majority of the masculine features were observed on the upper half of the ensemble. There were very few costumes in which the actress was wearing a costume with a masculine lower half. For the lower half of the costume to be considered a masculine garment, it needed to consist of pants. The leading actresses were rarely observed wearing pants. In the few instances, the actress wore palazzo pants, jodhpurs or tailored trousers. Palazzo pants were determined to be a feminine garment, according to feature identification measures. The argument could be made that palazzo pants should be categorized as masculine, due to being a bifurcated garment. However, this garment was categorized as feminine, as an established womenswear only item from the relative time period. Other types of pants, such as jodhpurs and tailored trousers, were exclusively categorized as male.

Likewise, feminine design features were recorded during visual analysis. These features refer to feminine clothing styles as determined by the adapted style guides, and are based on stereotypical feminine dress. For example, an ensemble exemplifying feminine styling was an evening gown worn by Joan Crawford in *Chained* (1934) (Figure 18). This costume had sheer bell-shaped sleeves, ribbon trim at the neck and down the center-front of the bodice, a large corsage near the waist, and a full layered skirt. Based on these identified features, this ensemble had four

feminine garment features. This process provided for the possibility of layout structuring trends related to masculine and feminine styling. For the purposes of comparison, numerical data is provided for the findings related to masculine and feminine clothing features.

Figure 17 Example of prominent features of costume layout structure: masculine details. Norma Shearer in *Let Us Be Gay* (1930).

Figure 18 Example of costume layout structure with feminine details. Joan Crawford in *Chained* (1934).

The total number of masculine and feminine style features varied by film. To determine trends related to this component of layout structure, the total number of gender coded features was calculated first by film year (Table 7). Masculine design details were present in films from every year, from 1928-1941. There were a total of seven-hundred and two instances of masculine clothing styles documented from the viewed costumes, during the feature identification process. In addition, there were

one-thousand-one-hundred and twenty-five instances of feminine clothing styles. From 1928 to 1933, the number of masculine features dropped, while number of feminine features increased. From 1933 to 1941, the frequency of masculine features trended at an upward trajectory, while the feminine details observed during visual analysis steadily decreased in number.

Table 7 Total number of masculine and feminine feature identification styles by year

Year	Masculine Styles	Feminine Styles
1928	26	10
1929	80	137
1930	48	80
1931	111	163
1932	52	108
1933	24	59
1934	91	137
1935	59	90
1936	12	18
1937	22	86
1938	18	22
1939	58	88
1940	29	50
1941	58	67
1942	14	10
Grand Total	**702**	**1125**

The total number of gender coded features recorded in the costumes was next calculated according to film title as well as year (Table 8). This additional data further illustrated the varied number of films per year. However, it also provided evidence of the relationship between gender coding and film narrative/roles. For example, the

films *The Single Standard* (1929), *A Free Soul* (1931), and *A Woman's Face* (1941) have large recorded differences between gender coded features, weighted to more masculine styles. The leading actresses in these films portrayed strong independent women, who were taking on masculine roles in the films. Likewise, the films *Our Modern Maidens* (1929), *Bombshell* (1933), and *The Girl From Missouri* (1934) have large recorded differences between gender coded features, weighted to more feminine styles. The leading actresses' roles in these films were Flappers, "vamps" and "gold-diggers", respectively. However, there is not consistent data supporting a strong association between gender coded clothing features and film roles. Several of the films with the leading actress playing strong independent characters, have more feminine style features than masculine. An example, Joan Crawford portrayed an independent character in *Possessed* (1931), yet her costumes in the film had more feminine features.

Table 8 Total number of masculine and feminine feature identification styles by film title and year

Year	Film Title	Masculine Features	Feminine Features
1928	*A Woman of Affairs*	26.0	10.0
1929	*Our Modern Maidens*	13.0	31.0
	The Kiss	7.0	21.0
	The Single Standard	24.0	21.0
	Their Own Desire	14.0	15.0
	Untamed	0.0	31.0
	Wild Orchids	22.0	18.0
1930	*Anna Christie*	8.0	11.0
	Let Us Be Gay	11.0	13.0
	Paid	16.0	22.0
	The Divorcee	13.0	34.0

1931	*A Free Soul*	19.0	9.0
	Dance, Fools, Dance	8.0	32.0
	Inspiration	17.0	16.0
	Laughing Sinners	17.0	13.0
	Possessed	9.0	31.0
	Private Lives	15.0	14.0
	Susan Lenox Her Fall and Rise	18.0	12.0
	This Modern Age	8.0	36.0
1932	*Grand Hotel*	11.0	15.0
	Letty Lynton	11.0	24.0
	Red Dust	3.0	9.0
	Red-Headed Woman	15.0	38.0
	Strange Interlude	12.0	22.0
1933	*Bombshell*	16.0	36.0
	Dinner at Eight	0.0	4.0
	Hold Your Man	8.0	19.0
1934	*Chained*	23.0	22.0
	Forsaking All Others	17.0	19.0
	Riptide	19.0	29.0
	Sadie McKee	17.0	27.0
	The Girl from Missouri	8.0	24.0
	The Painted Veil	7.0	16.0
1935	*China Seas*	10.0	23.0
	I Live My Life	17.0	15.0
	No More Ladies	3.0	22.0
	Reckless	29.0	30.0
1936	*Love on the Run*	12.0	18.0
1937	*Mannequin*	9.0	46.0
	The Bride Wore Red	6.0	22.0
	The Last of Mrs. Cheyney	7.0	18.0
1938	*The Shining Hour*	18.0	22.0
1939	*Idiot's Delight*	0.0	15.0
	Ninotchka	22.0	13.0
	The Ice Follies of 1939	4.0	21.0
	The Women	32.0	39.0

1940	*Escape*	5.0	17.0
	Susan and God	5.0	18.0
	The Philadelphia Story	19.0	15.0
1941	*A Woman's Face*	17.0	8.0
	Two-Faced Woman	11.0	15.0
	When Ladies Meet	6.0	17.0
	Woman of the Year	24.0	27.0
1942	*Keeper of the Flame*	14.0	10.0
Grand Total		**702.0**	**1125.0**

In order to determine gender coding trends corresponding to a specific leading actress, the total number of masculine and feminine features was grouped separately by actress (Table 9). Both Greta Garbo and Katharine Hepburn were documented in costumes with masculine and feminine features with nearly equal frequency. Greta Garbo appeared in costumes with masculine features the most often, while Joan Crawford appeared the least. Jean Harlow appeared in costumes with feminine design details the most often, while Katharine Hepburn appeared the least.

Table 9 Total number of masculine and feminine feaure identification styles by actress

Leading Actress	Masculine Styles	Feminine Styles
Greta Garbo	167	163
Jean Harlow	89	183
Joan Crawford	249	532
Katharine Hepburn	57	52
Norma Shearer	140	195

Surface Structure

The following results categorize the data collection findings according to the second element of the applied aesthetic framework: surface structure. Marilyn DeLong and Kristi Petersen[41] defined surface structure as the physical traits related to garment textile, including fabric, color, and embellishment. For this study, surface structures examined were limited to color and embellishment. Fabrication of costumes was not consistently discernible via the film format, and therefore was not a prominent feature variable. In addition, as the films were 99% black and white,[42] color was further defined by value differences, rather than hue. In this study, surface structure analysis referred to value differences and embellishment. The recurring themes, or prominent features related to surface were high contrast values and motif repetition.

High Contrast

Adrian's use of black and white within one ensemble was defined as a "graphic" costume, more specifically a costume using high contrast values.[43] These strong differences in color values were observed for twenty-one costume ensembles in the documented films. One example appeared in the film *Letty Lynton* (1932) with Joan Crawford. Crawford wore a white halter-neck bias cut gown pieced with black, on the left side of both the bodice and hip areas. The use of graphic aesthetic elements

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[41] DeLong and Petersen, 100.

[42] There is a short Technicolor sequence in *The Ice Follies of 1939* (1939).

[43] It should be noted that these values "read" as absolute black and white onscreen, but in reality may have been other hues.

brings attention to the wearer. Moreover, when the graphic aesthetic elements were worn by the leading actress, other actors/actresses in the scene were often wearing mid-tones (Figure 19). In this still from *The Divorcée* (1930), Norma Shearer is wearing a black jacket with white jabot and white cuffs, with a white cloche hat. The other actress appears muted in comparison. This still is from a scene in which Shearer's character is filing for divorce.

Figure 19 Example of prominent feature in costume surface structure (high contrast values & motif repetition). Norma Shearer in *The Divorcée* (1930).

Motif Repetition

The second category of prominent features pertaining to costume surface structure is motif repetition. Motif repetition is the use of embellishment in repeated locations within a given ensemble. This recurring surface element was observed in forty-five of the recorded costumes. These motifs could be an embellishment such as ribbon, as seen in an evening gown worn by Joan Crawford in *Susan and God* (1940). This black gown has large white ribbon loops at the side neck and again at the front left patch pocket. In addition, repeated embellished motif used included appliqué or embroidery, such as with the scrollwork in the elaborate gown worn by Crawford in *The Last of Mrs. Cheyney* (1937). Motif repetition was also seen in ensembles with jacket cuffs, embellished to coordinate with neckline trim, shaped lapels, or in the case of Norma Shearer in *The Divorcee* (1930), mimicking the shape of her jabot (see Figure 19).

The visual analysis results reported the data collected from the documented films. The films were first generally described, noting the number and types of costumes recorded. Then, a brief filmography was given, highlighting the character descriptions of the leading actresses. These descriptions were sorted into character types and correlated to the five actresses. Next, the visual characterizations of the costumes were explored according to recurring design elements as categorized by the aesthetic framework. These were the layout structures of silhouette, exaggerated shapes, and masculine details. The surface structures were graphic, or high contrast values and motif repetition. The next section presents the results of content analysis of the archival materials.

Content Analysis Results

Content analysis data provided evidence of Gilbert Adrian's design philosophy and related opinions, as well as the influence of the costume designer and the selected actresses on contemporary American culture. In the present study, content analysis was used as a means to document Gilbert Adrian's own words regarding his costume design aesthetic, and to further provide a basis for interpretation of said aesthetic against the Zeitgeist of American society in the 1930s and early 1940s. The following sections outline the results from content analysis of the periodicals, in such a way as to facilitate discussion of the relationship between Adrian's costumes and mainstream American culture.

Five periodicals from the specified time period were reviewed according to a keyword search of the names of Gilbert Adrian and the leading actresses in the study. Several primary sources discovered related directly to the study's objective, and were grouped according to type of reference and theme. Types of references included interviews with Gilbert Adrian (including the first-person account written by Adrian in a book about film), pictorials, or photo-shoots featuring Gilbert Adrian film costumes,[44] interviews with the leading actresses connected to the present study, articles referencing (but not interviewing) Gilbert Adrian, and articles referencing the specified leading actresses.

The data from the content analysis was further categorized by theme, as guided by the study objectives. The objective of content analysis was to record evidence of

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[44] Identifying Gilbert Adrian costumes was based on either periodical photo captions crediting the costume designer, or the researcher recognizing the costume design from the documented films.

Gilbert Adrian's design philosophy. Therefore, the content analysis themes concerned: (1) the role of the costume designer; (2) any reference to Adrian's costume design aesthetic; (3) reference to the relationship between costume and character, or as presented in the archival material, "fashion 'types;'" as well as additional supporting material demonstrating the influence of Gilbert Adrian, the specified actresses, or Hollywood film in general on contemporary American culture. The subsequent sections first provide an overview of the primary sources by periodical, then the findings are listed by reference format and relevant theme.

Overview of Periodicals

Ladies Home Journal

In *Ladies Home Journal*, two articles were located featuring interviews with Gilbert Adrian, one from June 1932 and the second from January 1933. The first discussed Hollywood actresses as fashion role models for American women. Adrian gave advice on how to emulate star style. The second article was written by Adrian himself, in which he discussed his design philosophy and opinions. Both articles included images of actresses from the study. The article from 1933 included photographs of costumes by Adrian and featured Joan Crawford in the *Letty Lynton* white organdy dress and Greta Garbo in a period costume.

An additional reference in the February 1929 issue, was an advertisement for Lux laundry soap, featuring Adrian. The advertisement quoted Adrian as always trusting Lux to wash the precious costumes, such as one worn by actress Eileen Pringle. Adrian and Pringle are pictured in the advertisement, with the actress wearing one of Adrian's costume designs.

Motion Picture

Motion Picture featured two Gilbert Adrian interviews. In April 1934, Adrian and three other Hollywood costume designers were asked their opinions about mainstream fashion, and predictions for future trends. This article included an image of Jean Harlow in an Adrian design. The second article, from February 1936, focused on Hollywood style as a reference for American women's fashion.

Motion Picture magazine had seven photo-shoots featuring Gilbert Adrian costumes: Greta Garbo from *Susan Lenox Her Fall and Rise* (1931); Jean Harlow from *Red-Headed Woman* (1932); Norma Shearer from *Strange Interlude* (1932) Joan Crawford from *No More Ladies* (1935) and *Mannequin* (1937); plus an additional actress not included in the study.[45]

There were twenty-one additional brief references to Adrian in this magazine. These references varied little, mostly documenting costume designs from films outside the study. Some of these references chronicled Adrian's love life with actress Janet Gaynor, while others simply mentioned parties or events in which Adrian attended. There was one interview with Joan Crawford in which she discussed Gilbert Adrian. In this extensive article, she is pictured in two of her costumes from *No More Ladies* (1935).[46]

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[45] Actress Madge Evans (April 1932 issue).

[46] This is in addition to her previously noted photo-shoot wearing costumes from the same film.

Photoplay

Photoplay held the most interviews with Gilbert Adrian, as well as the most fashion spreads of his costume designs. There were nine articles devoted to or quoting the design aesthetic and related opinions of the costume designer, with an additional early reference, in February 1929, to his trendsetting designs. These discussed Adrian's intentions behind costume design decisions, his advice for the average American women looking for fashion inspiration, predictions for future trends, and specific film wardrobes.

There were twenty-nine photo shoots of actresses wearing Gilbert Adrian costumes. These included pictorials of Greta Garbo from *Anna Karenina* (1935) [47] and Joan Crawford from *Paid* (1930), *Possessed* (1931), *This Modern Age* (1931), *Letty Lynton* (1932), *Grand Hotel* (1932), *Today We Live* (1933) [48], *Sadie McKee* (1934), *Love on the Run* (1936), *The Shining Hour* (1938). Pictorials of Norma Shearer in *The Barretts of Wimpole Street* (1934) [49], *Marie Antoinette* (1938) [50], *Idiot's Delight* (1939), and *The Women* (1939); and Katharine Hepburn in *The Philadelphia Story* (1940); as well as other contemporary actresses were identified.[51]

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[47] Period film not included in study.

[48] Period film not included in study.

[49] Ibid.

[50] Ibid.

[51] Kay Johnson in *Madame Satan* (1930); Hedda Hopper and Anita Louise in *As You Desire Me* (1932); Ann Harding in *Biography of a Bachelor Girl* (1935); Myrna Loy in *Double Wedding* (1937); Jeanette McDonald in *Sweethearts* (1938) and *Broadway Serenade* (1939); Hedy Lamar in *Lady of the Tropics* (1939); and Rosalind Russell in *The Women* (1939).

In addition, five advertisements were documented in which Adrian was the celebrity spokesperson. Two were Lux laundry soap ads, similar to the example in *Ladies Home Journal*. The other three advertisements were for Skinner's Silks, a fabric company. The accompanying images, including two with Joan Crawford, highlighted costumes made with this fabric.

Vogue

Vogue magazine did not specifically contain interviews with Gilbert Adrian. However, there was one article from February 1933 on Hollywood fashion that discussed the contributions of Adrian for mainstream American fashion. This article was cited in secondary sources, and debates the question of whether fashion trends originate from Hollywood films, or whether costume designers merely disseminate Parisian styles. In November 1936, Adrian contributed a one-page article to *Vogue*, describing the historical costumes worn by Greta Garbo in *Camille* (1937). He wrote a similar article in May 1938, this time in reference to the historical costumes worn by Norma Shearer in *Marie Antoinette* (1938). Each article included illustrations by the costume designer. Lastly, there were three pictorials of actresses wearing Adrian costumes: Greta Garbo from *Romance* (1930) and *Queen Christina* (1933)[52], and an additional actress.[53]

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[52] Both period films not included in the study.

[53] Ingrid Bergman in *Rage in Heaven* (1941).

Additional Primary Sources

The available issues of *Screenland* magazine (see Appendix H) contained no interviews of Gilbert Adrian, nor any reference to his work. There were many references to the leading actresses featured in the study. These mostly related to the actresses' personal life, although many highlighted their sartorial style. As these fashion spreads could not be confirmed as Gilbert Adrian designs, this data was not included in the study.

Interviews

In this section, the information stemming from all of the thirteen documented interviews with Gilbert Adrian is presented according to theme. The types of interviews varied, from entire articles devoted to the costume design aesthetic of Adrian, to articles discussing American women's fashion which incorporated Adrian's opinions and predictions alongside those of other Hollywood costume designers. Adrian often discussed the onscreen styles of the leading actresses in the context of these interviews. The report of findings will begin with the book chapter written by Gilbert Adrian, and then proceed to the periodicals.

Role of Costume Designer

Gilbert Adrian contributed to a book written in 1938 about the behind the scenes aspect of the motion picture industry[54]. The editor, Stephen Watts, asked sixteen contemporary film industry professionals to write a chapter discussing their work. Each was considered an expert in their given field, from director George Cukor

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[54] *Behind the Screen: How Films Are Made*, London: Arthur Baker, Ltd., 1938.

to actor Lionel Barrymore. Gilbert Adrian wrote a chapter entitled "Clothes," in which he discussed the role of the costume designer.

Adrian began the chapter by noting the difference and the inherent challenges of costume design, distinctive from fashion design. With black and white film, costume designers were limited to a palette of black, white and grey. Adrian maintained this limitation put pressure on the quality and cut of garments created for the screen. He believed that costumes must be made with a meticulous attention to detail as well, to withstand the scrutiny of close-ups.

Adrian described the importance of setting, plot and cast to ensure an appropriate costume design. He stated that the personality of the star must be in harmony with the costume. Furthermore, these designs must not be influenced by current styles or trends, as they will appear dated by the film's release.

The book chapter outlined the costume design process from sketch to final garments, with input from and fittings with the actress cast for the role. Adrian had a large staff of craftspeople, seamstresses, furriers, and embroiderers, who created the large wardrobes for MGM Studios. Adrian closed the chapter by with stressing the importance of costume supporting onscreen drama; an aspect lost on most audiences, whose primary response to costume is favorable envy.

The majority of the periodical articles containing interviews with Gilbert Adrian focused on his costume design work, his opinions about fashion in general, and his sartorial advice for the average American woman. This data was distilled into two main themes: design aesthetic, or content identifying Adrian's unique style and fashion "types," or content connecting costume design for actresses to mainstream fashion.

Design Aesthetic

In a 1932 *Ladies Home Journal* interview, Adrian discussed the onscreen style of three actresses from the study: Greta Garbo, Joan Crawford, and Norma Shearer. He described the transformation of Garbo, from the clothes with "narrow shoulders,"[55] which didn't suit her and aged her, to his costume designs for her.

> In 'A Woman of Affairs' I put her in sport clothes. [The studio] feared she would lose all her allure if she came down to earth. But so amazingly beautiful is her face, she is just as intriguing in a sweater. I created broad shoulders for her – which has become the silhouette of today. Broad shoulders give a smaller hip, great youth, independence – all of which are a part of Garbo's character.[56]

Adrian discussed the broad-shouldered look again in March 1937,[57]

> I am one of perhaps silly people who think [broad shoulders] are here to stay, liked bobbed hair, you know. They have clicked. They make hips look so slim. Little narrow shoulders make women sometimes tragically hippy. What started as a fad has become fashion.

As well as skirt silhouettes in the same article,

> I do not like [flared skirts]. They make a woman dumpy unless she is extremely tall and willowy. They shorten a woman on screen and that is our barometer. I love the pencil silhouette, as you know. I have tried to design clothes for [*The Last of Mrs. Cheyney*] that every woman can wear, not freakish clothes, not dresses made only for the actress. Nowadays women in modern life have caught up with the actress and are as glamorous and courageous as she is.

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[55] Mayme Ober Peak, "Study the Stars and Dress Your Line," *Ladies Home Journal* June 1932, 8.

[56] Peak, "Study the Stars," 8.

[57] Kathleen Howard, Fashion Letter, *Photoplay* March 1937, 79.

Adrian also noted the importance of practicality in women's wardrobes, rather than "feminine fluff."[58] Above all, Adrian stressed a less-is-more approach to fashion, rather than trendy over-designed, high-styled clothes. For example,

> If a woman wears a puffed sleeve she should know what else not to wear. Every costume should have one note. Concentration on that one note emphasizes it and makes it interesting. When you concentrate upon more than one note, then you detract from the main idea and merely have a conglomeration. If it be the sleeve that you wish to make important, let it be the sleeve that lends style to the dress. Sound one note truly; then it will have definite value.[59]

He noted the possible exception of the "Letty Lynton dress,"

> Joan Crawford's organdie [sic] dress in *Letty Lynton* may have seemed to have several ideas; the gathered ruffled sleeve; the Buster Brown collar; the hip treatment and the flared bottom of the skirt – both ruffled and tucked. But the ruffle was the repetitious note, and one was more conscious of it than anything else.

In the 1933 article written by Adrian for *Ladies Home Journal,*[60] he stated that fashion must be made with quality materials and be "smart" rather than pretty. He noted that women seem concerned by "what they call severity,"[61] but he found "severe," more streamlined clothes to be the most chic and practical. However, streamlined did not mean plain or boring. Adrian stated that simple clothes with flair were his preferred aesthetic.

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[58] Peak, "Study the Stars," 8.

[59] Adrian, "Setting Styles Through the Stars," *Ladies Home Journal,* January 1933, 10.

[60] Adrian, "Setting Styles," 10.

[61] Ibid.

Adrian discussed the masculine influences in women's fashion. The author of this 1934 article[62] introduced this topic, by noting the "boyish silhouettes, mannish tailoring, and freakish shoulders" which had been in style for past few years. Adrian added that clothes with masculine styling actually highlighted the femininity of women by creating contrast. Although, he did clarify that this concept taken to an extreme (e.g. tailored trousers for women) was "foolish."[63]

In a few articles, Gilbert Adrian was asked to predict future trends in women's fashion. These predictions also reflected the sartorial opinions of the costume designer. For example, he suggested that a new look for women, inspired by the Joan Crawford film *No More Ladies* (1935), would be tailored suits with "enormous"[64] lapels. Additionally, in a *Motion Picture* article from February 1936,[65] Adrian stated,

> By the year 1940, I predict, there will be no such thing as 'set' fashions. No uniform dressing – with everybody going in for bulky sleeves or a high waist at the same time – simply 'because my dear, it's being done!' Girls are going to be absolutely emancipated.

When asked to predict women's wartime dress, Adrian described the need for practical fashions that were chic. Tailoring would be essential to achieve this effect, with short skirts and "wide shoulders."[66] The author continued with examples from Adrian's

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[62] Dorothy Donnell, "Sex Appeal and the Clothes You Wear," *Motion Picture,* April 1934, 70.

[63] Donnell, "Sex Appeal," 70.

[64] "Mid-Summer Fashion Forecast", *Photoplay* July 1935, 53.

[65] Virginia T. Lane, "Fashions Yesterday, Today, and Tomorrow," *Motion Picture,* February 1936, 44.

[66] Jack Wade, "We Cover the Studios", *Photoplay* July 1940, 44; 72.

current film *Dulcy* (1940),[67] in which the designer created a "V" line which "emphasizes the shoulder width to taper to nothing at the waist."[68]

In a three-part series running in *Photoplay* from September 1939 to January 1940, Adrian, as well as several other Hollywood costume designers, offered fashion advice for the average American woman. These articles also provided documentation of Adrian's design aesthetic. He stated that women should wear interesting, rather than pretty clothes. He asserted that wearing all black can look sad, rather women should add a little white. He noted the perfect example would be a white collar, such as "men's collars or white schoolgirl collars" in order to appear younger and "brighter."[69]

Fashion "Types"

In several articles, Adrian compared leading actresses to fashion "types". He cited these actresses as fashion role models for the average American woman. Women should consider, "If clothes can accent a character in the movies like that, why can't they do that for me?"[70] Adrian suggested women begin by selecting an actress with an onscreen personality similar to their own,

> So many women have personalities other than their bodies, so many women feel they would adore to look like Garbo, but they are really

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[67] Film not part of study stars actress Ann Southern.

[68] Wade, "We Cover the Studios", 72.

[69] Adele Whitely Fletcher, "Miracle Men at Work to Make You Lovelier," *Photoplay* September 1939, 26-27.

[70] Virginia T. Lane, "Fashions Yesterday, Today, and Tomorrow," *Motion Picture*, February 1936, 44.

> more like Shearer. They should consider their inner as well as exterior selves, and dress the combination.[71]

He described each actress's personality: Garbo's type was creative and eccentric, but he dressed her in "classical simplicity."[72] He further stated in 1933, that Garbo had the most influential style with American women.[73] Joan Crawford, was smart and sophisticated (although he noted that she spent her early career as "a Flapper type"); and Norma Shearer was "conservative."[74] Of the three, he suggested that American women emulate Norma Shearer. Shearer is described as a practical, down-to-earth person both on and off the screen whose style and personality would suit most American women's drama-free lives. Adrian further stated that the Shearer wardrobe includes tailored clothes and sportswear. Adrian specifically cautioned women from trying to imitate Jean Harlow. She has no "type"; her onscreen roles were too diverse, often veering into the "sensational,"[75] and not reflective of her real persona.

In this same article written by Adrian, he described the role of costume design in American fashion,

> We are now in the realm of reality, where we can be of more use to women in general than ever before. Motion pictures, I feel, are becoming the Paris of America. Therefore, when women see the stars in pictures, they can use them as their fashion guides.[76]

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[71] Peak, "Study the Stars," 8.

[72] Ibid.

[73] Adrian, "Setting Styles," 11.

[74] Peak, "Study the Stars," 8.

[75] Adrian, "Setting Styles,"40.

[76] Adrian, "Setting Styles," 10.

However, he urged women not to be too literal and directly copy Hollywood costumes for their own wardrobes. These garments are intended for the drama of the silver screen, "not the monotony of average women's lives."[77]

Additional References

Costume Pictorials

As previously documented, there were numerous examples of photo-shoots from the periodicals reviewed, featuring costumes designed by Gilbert Adrian. The layouts were almost always for fashion editorials – looking at film costumes as inspirations for contemporary fashion. These pictorials did not usually include articles, but instead had long captions. Most of the captions briefly described the costumes, noting color and fabrications. Some of these captions highlighted both the film title and leading actresses, in addition to describing some of the prominent features of the pictured ensemble. Some examples were Jean Harlow's costume from *Red-Headed Woman* (1932) which was called "very revealing" due to "her exotic role"[78] and another costume worn by Harlow in *Reckless* (1935) described as a black dress with a "startling" white jabot.[79] One pictorial with Joan Crawford featured a daywear ensemble from the film *Possessed* (1931),

> This coat Joan Crawford wears in "Possessed" forecasts new style trends. It is furless. The fabric is smooth and the shoulder cut gives

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[77] Adrian, "Setting Styles," 10.

[78] *Motion Picture*, September 1932, 45.

[79] *Motion Picture*, July 1935, 43.

> width while the silhouette stays slender. And that high collar with bow tie is fashion news.[80]

A second pictorial with Joan Crawford featured eveningwear costumes from a period production *Today We Live* (1933). In the caption, the copy referenced the *Letty Lynton* organdy dress,

> A new Crawford dress of the Letty Lynton type – but Adrian has made it distinctively different by using fluted ruffles. They curve up across the shoulders in the back and ruffle down the skirt. Black velvet bows on white.[81]

Actress Interviews

The periodicals contained several interviews with the leading actresses from the study. As noted, the vast majority were related to gossip and personal biographies. These articles featured images of the stars, often in their Adrian-designed costumes. An example was a biography of Joan Crawford from the July 1932 issue of *Photoplay*.[82] The two accompanying images show Crawford in two costumes from *Letty Lynton*: the white ruffled organdy dress and the black and white halter-neck evening gown (see Figure 25). However, there was an interview with Joan Crawford from the May 1937 issue of *Motion Picture*, entitled "The Most Copied Girl in the World." Written by Dorothy Spensley, this article focused on the American public's response to Crawford's film wardrobe. The author listed several trends originating from Crawford's onscreen style, from puffed sleeves to oversized jabots to tilted hats.

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[80] *Photoplay*, January 1932, 63.

[81] *Photoplay*, March 1933, 80.

[82] Hale Horton, "The Girl with the Haunted Face," *Photoplay* July 1932, 42-43.

When asked to comment about this phenomenon, Crawford remarked, "If I am copied, it is because of my clothes and Adrian designs those, so Adrian is responsible for all of that."[83]

The Girl with the Haunted Face

By Hale Horton

YOU have seen that haunted face on the billboards, on the screen and in magazines and newspapers. The face of Joan Crawford. You know those too-big, searching eyes, that full mouth which seems to have known suffering, and those gaunt cheeks. Around the studios you'll hear that the Crawford expression is a pose, an attempt to imitate Garbo, a mask affectation. And yet it seems to me that that haunted look could come only from some inherent loneliness or some terrible, futile yearning for a goal beyond reach.

Let us study the woman behind that face—Joan Crawford herself. As this is written she is suffering. She is searching for happiness, but deep down in her heart she believes that she will never find it.

"Happiness to me," she explains, "means peace of mind, which of course is a mental state. And I know that unless I acquire it pretty soon I'll have a severe and protracted nervous breakdown. And yet, on the other hand, if I *should* find a certain peace of mind, it would mean I had come to a point in my life where I no longer cared to develop. In other words I would be standing still, simply existing—for to develop is to live, to stand still is to exist, and to go backwards is death. Obviously, if I arrived at a point in my life where I was standing still, it wouldn't be long until I went backwards . . . . . in the meantime some peculiar force keeps forever pulling me on and on, until I think I shall die unless I find rest."

So Joan is driven on toward tragedy in a wild search for a state of being, which, if she paused for breath, she might find within herself! And the driving force of her life is fear. Haunting, harrowing fear. A fear that develops from a terrible inferiority complex. And Joan knows it.

"I have one of those things all right," she nods. "And I mean it truly. I'm not saying it merely for effect. Perhaps I thought that since I was born without the advantages enjoyed by other girls it would be necessary for me to accomplish something outstanding in order to become their equal. So I determined on a dancing career.

"After the first thrill of achievement, however, I realized that dancing alone was inadequate, that I must look elsewhere if I would taste real happiness. If I would fill that queer, aching void in my soul. I then decided to become an actress. Surely *that* would bring me the respect of the world! But somehow it left me dissatisfied. And since one invariably fears the unknown, I five each day in fear of the future."

Unless curbed, the fierce driving force of the girl, her utter inability to relax, is certain to leave her with a nervous breakdown. Indeed, she fully expectsone, although her mania for "development" has left her with no conception of the phrase "over work."

"WHILE making 'Possessed,'" she relates, "I wept each morning on my drive to the studio and I wept all the way back home. And I found it impossible to sleep at nights even though I had a horror of staying awake forever thinking! So I'd lie in bed, contemplating the future. I fear it with all my heart and soul even as I fear the dark.

"I no longer enjoy parties, as I find the inaction and light pleasantries unbearably jarring on my nerves. And when I do attend them, wild thoughts run through my head. On occasion I feel that I must get into my car and speed through the night over some lonely road. Such thoughts fill me with terror and as a result I act on them at once. Naturally people are beginning to think I have gone a little cuckoo. I'm sorry, but I find a certain consolation in these wild night drives; and especially so my car roars along the road by the ocean, susceptible to my slightest whim, fully under my control, I feel that I'm Lord of All.

"Watching the white foam lash the rocks, I order my car to move faster and faster as though to rush away from the terror of the night even as it hems me in. And during those moments I nearly fool myself into believing that I've succeeded in crushing that restless urge, that I've found peace.

"Sometimes I think that perhaps I'm just going through a period of unrest, and yet sooner or later I always realize that I am not only *not* going through a period of unrest, but that my nature has been the same since the day I was born, that I've always known this fear of the future, this haunting fear which drives me on and on . . ."

And unless Joan realizes that peace is to be found within a person and not necessarily in material achievement, it rather looks as though her life will develop into one mad, futile quest for some Holy Grail that her lips will never touch. Fortunately, through the teachings of a friend, she is beginning to understand the truth.

"When these moods are upon me," she continued, seeming to relax a bit, "I often telephone to a dear friend and beg him to come over. He possesses a great mind and the rare ability to listen. He lets me rave on about my troubles, troubles which to such a man as he must seem pitifully small, and when I calm down he invariably says, 'I understand perfectly. That's quite natural, Joan.' He never makes me feel that I'm acting in anything but a normal manner, that I'm doing anything wrong.

"The other day he brought over a book called 'In Tune with the Infinite,' which has helped me through moments of darkest despondency. It's not that I'm necessarily getting religion. It's only that I'm gradually learning to *believe* in things, in life, in people, and most especially in myself. This friend, as well as the book, is making me realize that unless you believe in a thing you can never understand it, and as a result it frightens you. Furthermore, he's teaching me to laugh at myself by explaining why it's foolish to take life so hard. Perhaps if I learn to believe in myself utterly and to chuckle at myself when I'm doing something perfectly absurd, I shall lose my fear of the future. Perhaps I'm finding a permanent relief. If so, I shall face life bravely."

And now, do you consider the hungry, haunting look of Joan Crawford's face to be nothing but a superficial mannerism shrewdly acquired for the purpose of increasing her box-office value—or do you feel it reflects the torturing doubt in her soul?

Joan has always known sorrow, but being an intelligent, as well as a courageous woman, she may eventually find happiness.

At a glance this appears to be the picture of a radiant, happy girl. Look more closely and you will discover intense sorrow in Joan Crawford's eyes

Joan Crawford says:

"I was born with such a terrible inferiority complex that I must keep doing things to retain my self-respect. Now I'm a star, and yet that mysterious force keeps urging me on and on.

"Marriage gave me a tolerance and patience that up to then I had never known, but it has not killed that force which drives me on day and night.

"It would be impossible for me to enjoy having my husband place me on a pedestal and worship me. I never could sit home day after day and wait patiently for my husband's return at night.

"Don't think because I have failed to find a certain illusive state of mind, I necessarily want to try another marriage. No one else is to blame. It's all me.

"Perhaps there is a new experience which, when I find and conquer it, will satisfy this longing of mine. In the meantime, I must try to develop.

"Perhaps if I learn to believe in myself I shall lose my fear of the future."

Figure 20 Joan Crawford biographical interview from *Photoplay*, July 1932.

Hollywood Fashion

An article from February 1929[84] was the first to credit Adrian with creating mainstream fashion trends. The author stated that Adrian designed a

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[83] Dorothy Spensely, "The Most Copied Girl in the World," *Motion Picture,* May 1937, 30-31; 69; 93.

costume six years ago for the actress Leatrice Joy.[85] This costume, defined as a "robe de style"[86], was never seen before the film's release. The author asserted that, "Today half the evening gowns are a modified version of this picturesque robe de style."[87]

Silver Screen magazine published an article in October 1932 entitled "Fads: Hollywood Ideas that Spread Over the World" written by Wes Colman. Colman stated that Hollywood, rather than Paris, was the site of trendsetting styles. The author highlighted several film costumes that became mainstream fashion trends, including Greta Garbo's hats and especially Joan Crawford's puffed sleeves, both designed by Adrian. There is a large central image of Joan Crawford wearing the organdy dress from *Letty Lynton* (1932). Colman credited this costume as originating "the puffed sleeve look."[88] The writer even noted that Norma Shearer wore a puffed sleeve Adrian gown to the premiere to her film *Strange Interlude* (1932).

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[84] Lois Shirley, "Your Clothes Come From Hollywood: How the Creations You See on the Screen Influence You More Directly Than Paris Fashions," *Photoplay*, February 1929, 70-71; 130.

[85] Based on cross referencing Adrian's early career with Cecil B. DeMille, prior to working at MGM Studios in 1928, and the career of Leatrice Joy, this film may be the silent picture *Saturday Night* (1922).

[86] Robe de style is a type of dress with a fitted bodice and full skirt with wide side fullness at the hip, often created with an interior structure or panniers.

[87] Shirley, "Your Clothes Come From Hollywood," 70.

[88] Colman, 44.

A *Vogue* article from February 1933 also discussed the issue of film generated fashion trends. In "Does Hollywood Create?,"[89] the author posed the question as to whether Hollywood costumes originate styles, or merely popularize Parisian influenced styles. Two contemporary fashion trends considered to be accredited to Adrian's costume designs are examined by the author. The first is the "feminized masculine"[90] look of Greta Garbo, first made popular in the film *Mata Hari* (1931). The author noted that Paris fashion was showing "broad shoulders and a masculine look,"[91] at the same time as the film's release. According to the author, this aesthetic then did not originate with Adrian, but rather was understood by multiple designers as the next big trend for fashion. The second trend discussed refers to another Adrian costume design,

> Any list, however incomplete, 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. Adrian designed the Letty Lynton dress. You remember this dress – it has fantastic shoulder-width given by a big, flaring ruching of organdie [sic] over each shoulder. It was certainly never seen before the Crawford picture. Score one for Hollywood.[92]

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[89] *Vogue*, February 1933. No author cited.

[90] *Vogue*, February 1933, p. 60.

[91] *Vogue*, February 1933, p. 60.

[92] *Vogue*, February 1933, p. 61.

The article continued with applauding the onscreen style of seven actresses, including Joan Crawford and Norma Shearer, followed by a rationale for the argument for Hollywood style popularizing, rather than creating, American fashion. According to the author, the use of exaggeration and extreme styles in film denote Hollywood as merely a fashion dissemination medium. The conclusion was there may still be hope for Hollywood fashion, as the costumes become increasingly smart, rather than tacky.

Evidence of the Zeitgeist

One article contained quotes from Gilbert Adrian which reflected the relationship between cultural events and fashion.[93] In this joint interview, with three other Hollywood costume designers, Adrian described both the influence of the repeal of Prohibition[94] and the election of American President Franklin D. Roosevelt on women's fashion. According to Adrian, Prohibition required women to wear practical garments with shortened hems for the active "speak-easy" lifestyle.[95] For this reason, he believed the repeal would introduce more formality, elegance and longer hemlines to eveningwear. The effect of the election, and the hope represented in possible relief of the Great Depression, would cause a return to feminine glamour in women's fashion. Prosperity will be expressed in volume: full sleeves and skirts.[96]

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[93] Dorothy Donnell, "Sex Appeal and the Clothes You Wear," Motion Picture, April 1934, 70.

[94] 21st Amendment passed on December 5, 1933 making alcohol consumption in the United States no longer illegal.

[95] Donnell, "Sex Appeal," 70.

[96] Donnell, "Sex Appeal," 70.

Influence of Film

During content analysis, many of the keyword search matches pertained to data defined as contemporary gossip. These primary sources described the personal lives of both Adrian and the leading actresses, and as well as personal biographies of the actresses. This data was used as confirmation of the name recognition of Gilbert Adrian, as well as the popularity of actresses Greta Garbo, Joan Crawford, Jean Harlow, Katharine Hepburn, and Norma Shearer with contemporary American women.

There appeared in *Photoplay* magazine two articles which exemplified the popularity of both Adrian and the leading actresses. First, in September 1935, there was an interview with Adrian, in which he exclusively discusses his friendship and opinions about Greta Garbo. He is not asked, nor does he discuss costume design. Rather, the entire article is a "tell-all" about the actress (Figure 21). The second reference is an example of the many personal or gossip-style articles about Adrian.[97] When Gilbert Adrian began dating actress Janet Gaynor, the couple appeared often in the pages of contemporary magazines. For example, in the November 1939 issue of *Photoplay*, there is an article titled, "Happiness for Janet: Designed by Adrian". Written by Ruth Waterbury, this article describes the couple's romance and upcoming marriage (Figure 22).

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[97] Personal life references appeared in *Photoplay*, November 1938; December 1938; January 1939;March 1939; May 1939; July 1939; November 1939; and June 1940.

ADRIAN
ANSWERS
20
QUESTIONS
ON
GARBO

A scene from the newest Garbo film, "Anna Karenina." Fredric March is her leading man. This is the twentieth picture the Swedish star has made for M-G-M

A friend of Garbo's for years, Adrian, the designer, now risks her displeasure by discussing the star because he wants to correct the false ideas people have of her

UP to the present time, Adrian, famous Metro-Goldwyn-Mayer designer, has steadfastly refused to give out any interviews or answer any questions pertaining to the glamorous Garbo. It is Hollywood legend that once a person begins using her name promiscuously, Garbo no longer includes him in her small circle of friends.

Adrian has been a loyal friend of many years standing. He has such respect and admiration for Garbo, no one has ever been able to get him to commit himself in any way. Since her first days of silent pictures, Adrian has been dressing her for her rôles. Theirs has been a happy and successful working combination. He knows her better, perhaps, than any other person in Hollywood. Therefore it is obvious that he has very good reasons for talking and has agreed for the first time, to answer these muchly-asked questions.

Q.—Why have you avoided giving out stories on Garbo, when you haven't objected to talking about other stars of similar importance?

A.—Simply because there is nothing I could say about Miss Garbo, that would not infringe upon her own desire for her personal privacy.

Q.—Why are you willing to discuss Garbo now?

A.—So many people have printed ridiculous things about her and have misquoted me very often. I feel that if I can clear up of the fantasy concocted about her, I shall be glad.

Q.—Is Garbo's perpetual fleeing done for effect, or because she really doesn't like people?

A.—It surely isn't done for effect. It's done because she would love the privilege of having her own privacy in spite of being a motion picture star. You know as well as I do that there are certain types of people who like and demand large groups of friends around them. And there are those who live very quietly. Garbo happens to be one of the latter. She hates being stared at and being made a fuss over. Do you think that's extraordinary?

Q.—Does Garbo realize that a movie star is public property?

A.—I think she recognizes that a movie star is considered public property, but I don't think she has accepted that in her own consciousness, and is rebellious. She has often said that she would give anything in the world to have the privilege of the freedom of walking about, shopping, traveling, etc., without being noticed. You [PLEASE TURN TO PAGE 79]

The star has never worn lovelier clothes, nor clothes that interested her more, than those Adrian designed for her which you see in "Anna Karenina"

Garbo never dresses her hair in the mode of the moment. She creates her own hair arrangement, and it usually starts a new style. Adrian's problem is to design hats that go with her hair

Figure 21 Evidence of the Zeitgeist (popularity of study subjects).[98]

[98] *Photoplay*, September 1935, 36-37.

Happiness for Janet

DESIGNED BY

ADRIAN

To the tune of Hollywood's most romantic courtship, the little Gaynor adds marriage to her song of love

BY RUTH WATERBURY

IT IS necessary to your understanding of the love story of Janet Gaynor and Gilbert Adrian to know that the little Gaynor is not what she seems.

On the screen she looks naive as a baby doll and about as mental, but in person she is not only intelligent but definitely sophisticated, not only a reader but a true student of psychology and the more involved philosophies.

As for Adrian, he is exactly what he looks: Sensitive, intelligent, artistic, worldly and utterly charming. For more than ten years he has been in Hollywood making clothes for glamour girls. He has long been one of Garbo's closest confidants and has never betrayed that confidence. He could tell you enough about Shearer, Crawford, MacDonald, Loy or any of the other Metro darlings to fill a book. But he doesn't. He makes a quip, once in a while, when he is among friends with one-way ears, but otherwise he stays silent, smiling just a shade cynically.

Therefore, inured as he was to femininity in the fitting room, the last thing he expected when Miss Janet Gaynor came to Metro to make "Three Loves Has Nancy," only a little over a year ago, was that in August of 1939 he would be married to her. For Adrian (everyone, even Janet, calls him merely by his surname, which is the only one he uses professionally) has never been in love before. Furthermore, during the "Three Loves Has Nancy" period, Janet, who has been in love again and again, was dashing about with no lesser heartthreat than the darkly romantic Tyrone Power.

By sheerest accident, Adrian and Janet had missed meeting each other up until that time. They had in common numerous friends who predicted, with great accuracy, that once they were introduced they would be very keen for each other. But Adrian goes to few parties and so does Janet. Even when Janet had been at Metro to make "Small Town Girl" a few seasons earlier, the studio hadn't considered her important enough to turn her over to Adrian's fine talents, so they didn't run across each other then. But on the morning she reported to his studio to be gowned as *Nancy*, love walked right in, though neither of them could believe it at the time.

Now people go around saying they are "ripe for a cold," or "ready for a nervous breakdown," so I don't know why I shouldn't say that Adrian was undoubtedly at that very moment ready for his first serious love and that Janet, though she probably didn't realize it, was ready for a variation from the usual Hollywood male.

That latter is meant as not too much of a slam at the Hollywood males, either. They are the most delightful of human creatures—so long as a girl doesn't take them seriously. But Janet, you see, is serious under that strawberry ice-cream exterior of hers, and furthermore, she had a terrific load of Hollywood males, starting with Herb Moulton way back in 1927 and carrying right on up to Mr. Power in 1938. Between these two romantic milestones in her life there had been such sundry as Philip Thompson, Al Scott, Lydell Peck (she married and divorced him), Gene Raymond, Charlie Farrell (supposedly her big romance), Russell Birdwell and several others. Adrian, while he is of Hollywood and rich from Hollywood, is no more a

(Continued on page 88)

The giddiest glamour girl could not have resisted the poetic courtesy of Adrian, and the ring Janet wears above spells its own story

Figure 22 Evidence of the Zeitgeist (popularity of the study subjects)[99].

[99] *Photoplay*, November 1939, 24.

There were several examples of evidence documenting the impact of Hollywood film on American popular culture in the specified issues of *Ladies Home Journal*. These included advertisements featuring actresses as spokespersons, such as the beauty product Lux Soap with an image of Jean Harlow.[100] However, some advertisements had a less direct connection with the pictured film stars, such as the grocery store advertising tie-in with a contemporary romantic film starring Ann Southern and Gene Raymond.[101] In addition, there were references to the leading actresses from the present study which highlighted their popularity with American audiences, such as a cartoon citing Greta Garbo as a beauty icon.[102]

Summary

This chapter presented the data collection findings for the present study. These findings were described according to method, beginning with visual analysis. Visual analysis examined a defined set of MGM films with costumes designed by Gilbert Adrian. The intent of this aspect of the methodology was to document the aesthetic elements of his costumes, in order to define the visual characterizations of Adrian's costume design work. In addition, information from the film narratives was noted, in order to examine possible connections between the social psychology of the film characters and the given costume design aesthetic. The visual analysis results were

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[100] *Ladies Home Journal*, April 1933, 74.

[101] *Ladies Home Journal*, July 1935.

[102] *Ladies Home Journal*, February 1935.

outlined according to the adapted aesthetic framework,[103] which consisted of costume layout structure and surface structure. The defining features of the costume layout structure were silhouettes with broad shoulders, exaggerated shapes, and masculine details. The inverted triangle and the hourglass with strong shoulder silhouettes comprised the predominant shape of the recorded costumes. The inverted triangle silhouette was used in the earliest film in the set, *A Woman of Affairs* in 1928. It became the predominant silhouette in 1932, and in combination with the hourglass with strong shoulder silhouette, illustrated a general broad-shouldered look in Adrian's costumes for women. This look comprised the most used costume silhouette in the set of films from 1932 -1942. The recorded costumes had two additional three-dimensional recurring aesthetic elements. Exaggerated shapes included the use of oversized collars, lapels, and bows, as well as sleeve shapes and trim. These shapes were exaggerated in proportion to the body, often extending past the body line of the actress. Masculine details consisted of traditionally masculine clothing styling elements, incorporated into the actresses' costumes. These aesthetic details were observed in every film in the study, and in such numbers as to qualify as a recurring design theme. The defining features of the recorded costumes surface structure were high contrast value differences and motif repetition. High contrast value differences occurred in a single ensemble. The costume designer used white and black to create a graphic aesthetic expression. Motifs in the form of repeated shapes and embellishment were an additional visual technique. Examples included collars and

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[103] Based on the original concepts of Marilyn DeLong. See Marilyn R. DeLong, *The Way We Look: Dress and Aesthetics*, (New York: Fairchild, 1998).

cuffs with matching contours, bows placed in multiple locations, and ruffles on both bodice and skirt.

During visual analysis, the film narratives were noted for comparison purposes. The plot for each of the fifty-four films[104] was summarized and the roles of the leading actresses were determined by the researcher. Based on the film narratives, five recurring character themes were observed: Tragic Heroine, Devoted Homemaker, Working-class Girl, Plucky Gold-digger/Vamp, and Independent Woman/Career Woman. Each of these characters was connected with the leading actress most often portraying said role. Greta Garbo often played the Tragic Heroine and Norma Shearer usually appeared as the Devoted Homemaker. Jean Harlow was often portraying the Plucky Gold-digger or Vamp, whereas Katharine Hepburn played the Independent Woman/Career Woman. It was noted that Joan Crawford was observed in both the Working-class Girl role and the Independent Woman/Career Woman equally in the recorded films.

Content analysis was the second data collection technique used in the present study. Contemporary periodicals were examined to provide this data. The intent of content analysis was to document primary source evidence related to the costume design aesthetic of Gilbert Adrian. Content analysis findings provided evidence of Gilbert Adrian's design philosophy and related opinions, as well as the influence of the costume designer and the selected actresses on contemporary American culture.

Thirteen interviews with Gilbert Adrian were analyzed, including a first-person account written by Adrian for a contemporary book on Hollywood film. This data

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[104] Noted exception of *Letty Lynton* (1932).

first documented the role of the costume designer. Adrian noted the difference between fashion and costume, the importance of considering the actress's onscreen personality, and the need for quality craftsmanship. In the other interviews, Adrian described his preferred aesthetic for women's clothes. The costume designer repeatedly mentioned simple, practical clothes which suit the wearer, rather than the prevailing fashions. He noted the broad-shouldered look was no longer a fad, but rather an established silhouette that was the most flattering silhouette to women. Furthermore, Adrian stated that women's fashions should have a single note, however this element that may be repeated throughout the ensemble. He gave the example of the ruffles on the *Letty Lynton* dress. Adrian also discussed the leading actresses as fashion types, each a role model to a specific personality for fashion. For example, Joan Crawford was described as an active youthful type and Norma Shearer as a conservative practical type. Adrian described each actress in turn and noted what average women should or should not copy about their film costumes.

The remaining content analysis data included pictorials of Gilbert Adrian costumes, interviews with the leading actresses, and gossip of both. The pictorials provided evidence of the dissemination of film costumes to contemporary American audiences. These photo-shoots also had captions which further documented Adrian's costume aesthetic. The interviews of actresses highlighted the popularity of these stars, as well as their sartorial relationship with the costume designer. The gossip of Gilbert Adrian's personal life and that of the leading actresses further demonstrated their popularity with and influence on contemporary American culture.

Chapter 5

CONCLUSION

The intent of the present study was to explore the costume design aesthetic of Gilbert Adrian while working at MGM Studios, in order to document the visual characterizations of his costume design work. This intent was motivated by secondary source references crediting Gilbert Adrian as the originator of the broad-shouldered silhouette for women during World War II. This silhouette, additionally described as the "coat hanger" silhouette, is referenced in these sources as the predominant look in American women's fashion during the wartime years, thus given the moniker "The American Look." In fashion historical texts it is described as a masculine broad-shouldered look with a narrow waist and streamlined details. However, there are discrepancies in secondary sources as to whether Adrian created, or copied this silhouette from Parisian fashion designers. Moreover, for sources which credit the costume designer, there are discrepancies as to the origin of the silhouette. Due to the historical and cultural significance of "The American Look" during WWII, further research was needed to examine the origin of this aesthetic.

Therefore, the goal of the present study was to investigate the origin and development of Gilbert Adrian's design aesthetic. This goal necessitated documenting the work of the designer prior to the establishment of his retail fashion business "Adrian, Ltd.," the label under which Adrian designed during WWII. Thus, the study examined Adrian's costume design work during his film career in Hollywood in order

to examine the evolution of his design aesthetic and define the visual characterizations of said aesthetic.

The study also included an examination of primary sources to aid in the interpretation of visual analysis data. These sources were contemporary periodicals in which Adrian was either interviewed, or information about his costume design work and opinions thereof could be gleaned. The combination of all of this information was intended to compare with the aforementioned secondary sources, and to provide further evidence regarding the designer's aesthetic characterizations.

In this chapter, the research findings are analyzed and interpreted in accordance with the theoretical framework of the study and the research questions posed in Chapter 1. Beginning with restating the study objectives and theoretical framework, the findings reported in Chapter 4 will be explored in relation to each of the four research questions. The suggestions for future related scholarship are discussed, followed by a final summation.

This study had two main objectives. The primary objective was to conduct an analysis of Gilbert Adrian, in his role as a costume designer for Hollywood films. This included first examining the origins and development of Adrian's design aesthetic while working at MGM Studios, then documenting the visual characterizations of said aesthetic as presented in films. This visual analysis data was then compared to primary and secondary source material, to create a solid foundation for interpretive statements regarding Gilbert Adrian's film oeuvre. The secondary research objective was to determine the relationship between the visual characterizations of Adrian's design aesthetic and American women's dress of the 1930s-1940s as a cultural form. To address this objective, data from the visual analysis was contextualized with the

content analysis data documenting the Zeitgeist of American society during the same time frame.

Theoretical Framework

The theoretical framework for the analysis of Gilbert Adrian's costume design work was based on a cultural research perspective and the social psychological approach inherent to costume design. The cultural research perspective is formulated on the transfer of meaning embedded in signifiers, that objects can be contextualized within a cultural framework. For the present study, the cultural research perspective provided an opportunity to connect dress, in the form of costume design, within the context of American society of 1930s-early 1940s. The second aspect of the theoretical framework was based on social psychological aspects of dress. This is an aspect inherent to the costume design process. Costume designers must consider the social psychology of the character in order to appropriately wardrobe the actor/actress. These two components of the theoretical framework marry the interpretations of the research with the intent of the subject. Meaning, the cultural perspective forms the basis for interpretation of the findings, while the social psychological aspects of dress account for the costume designer's intention. The resulting framework was illustrated in a model (Figure 23).

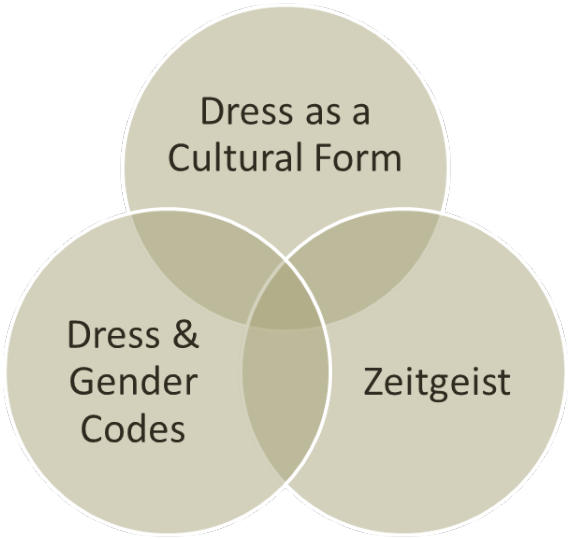

Figure 23 Theoretical framework for costume design analysis

The costume designs recorded in the present study were treated as a cultural form. This approach is based on semiotics, or that one can "read" the cultural meaning signified by clothing. In this way, dress can make meaning of a specific culture. As described by Susan Kaiser[1], this is an intentional application of fashion design. The same can be said of costume designers in the pursuit of conveying meaning (i.e. narrative and character persona), through the medium of dress.

As the broad-shouldered look for women identified with Gilbert Adrian is traditionally a masculine clothing aesthetic, the identification and examination of gender codes was included in the theoretical framework. Gender as a social

[1] Kaiser, 220.

construction is culturally read via gender coded clothing. Masculine and feminine cues include references to the gendered body, or culturally manufactured stereotypes, such as angular tailored clothes signify men while frilly soft clothes signify women. These cues can become dominant signifiers in dress during times of societal stress, such as economic depression and war. These representations can be symbolic of the social ambiguities of gender differences, via women's adoption of hyper-feminine or masculine gender codes.

Lastly, exploration of the cultural context is the key to interpretation of both dress as a cultural form and signifier of gender. Dress (either in the form of fashion or, in the case of the present study, costume) is subject to the Zeitgeist. It is a cultural reflection of societal constructs. In terms of semiotics, dress is the Zeitgeist signified. Therefore, for the present study, an understanding of the pertinent Zeitgeist aided in making connections between the recorded costumes of Gilbert Adrian and contemporary American culture. The Zeitgeist of America during the 1930s and early 1940s established a rationale for a feminist, or woman-centered, reading of dress through a socio-cultural lens.

Furthermore, the connection between Gilbert Adrian's film costumes and the contemporary Zeitgeist was predicated on Nystrom's explanatory framework of the Zeitgeist and the three cultural factors affecting fashion change. These factors are "(a) outstanding or dominating events; (b) dominating ideals which mold the thought and action of large numbers of people; and (c) dominating social groups that rule or lead and influence the rest of society."[2] These factors were examined further in the context

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[2] Nystrom, 83.

of the research questions, and facilitate interpretation of Gilbert Adrian's costume design aesthetic within a broader cultural scope.

The following sections explore the data collection results reported in Chapter 4 in relation to each of the four research questions. The questions were developed from the intention of the research, in accordance with the theoretical framework. Data collection was guided by these questions:

1. What are the predominant visual characterizations of Gilbert Adrian's costume design aesthetic while working at MGM Studios?
2. What is Gilbert Adrian's design philosophy, and how is it reflected in his costume design aesthetic?
3. What is the relationship between Gilbert Adrian's design aesthetic, design philosophy, and the inherent social psychological framework of costume design, as demonstrated in the sample films?
4. What do Gilbert Adrian's costume designs signify about American women during the 1930s-1940s?

Regarding Research Question 1, visual analysis of costumes designed by Adrian provided the means to document visual characterizations, thereby allowing for objective interpretation of Gilbert Adrian's costume design aesthetic. For Research Question 2, no definitive or consistent statement made by Gilbert Adrian regarding his costume design aesthetic was identified. Instead, content analysis of contemporary primary sources made available indirect references to Gilbert Adrian's design intentions and related opinions. Therefore, the conclusions of the visual characterizations are interjected with relevant evidence from Gilbert Adrian's own words gleaned from the periodicals. This data was compared with secondary sources referenced in the literature review. For Research Question 3, the social psychological aspect of costume design was compared with the visual characterizations. To answer

Research Question 4, the textual data from content analysis was combined with information from the literature review to explore the significance of Gilbert Adrian's costumes within the context of contemporary American culture.

Costume Design Aesthetic and Philosophy

The predominant visual characterizations of Gilbert Adrian's costume design aesthetic while working at MGM Studios were determined by recording recurring design elements through visual analysis of the films. These findings were categorized according to two elements of the adapted aesthetic framework: the layout structure and the surface structure. The predominant visual characterizations of the costumes' layout structure included silhouettes featuring a strong shoulder line, exaggerated three-dimensional shapes facilitating an above-the-waist focal point, and traditionally masculine styling details. The predominant visual characterizations of the costumes' surface structure included high contrast value differences within a single ensemble and repetition of motifs. Each of these recurring themes in costume layout and surface structuring are further explored and interpreted in conjunction with aspects of Gilbert Adrian's design philosophy.

Silhouette

While designing costumes at MGM Studios, Gilbert Adrian created ensembles in a variety of silhouettes. Seven silhouettes were documented in the study. Five silhouettes were utilized for the majority of the costumes: the rectangle, column, hourglass, hourglass with strong shoulder, and inverted triangle.[3]

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[3] The mermaid and triangle silhouettes were not often employed by the designer.

According to visual and content analysis results, Adrian created costumes that either reflected or inspired the fashionable silhouettes for contemporary American women's dress. Adrian's costume design work in the late 1920s and early 1930s reflected the prevailing fashionable silhouettes of this time period: the rectangle and the column. Women's fashions during the 1920s had a boxy line, defined in the study as a rectangle silhouette. At the start of the new decade, women's fashions began to change.[4] The new line was a slimmer bias-cut shape. The result was a close-fitting straight silhouette, which was defined in the study as a column silhouette. Adrian's recorded costumes were predominantly designed in these two silhouettes from 1929 – 1931. These two silhouettes had continued, albeit diminished, use throughout Adrian's film career, most often with the costumes of Greta Garbo.

Adrian's use of the rectangle and column silhouettes paralleled that of contemporary women's fashion. Thus, from 1928-1931, Adrian's costume design aesthetic reflected the fashion silhouettes for American women's dress. However, in the following year, the most used silhouette in the recorded films was the inverted triangle. The inverted triangle silhouette is defined as an ensemble featuring a broad-shoulder line, narrow waist and narrow lower half. This silhouette, combined with an additional broad-shouldered silhouette, defined in the study as hourglass with strong shoulder, comprised the majority of the silhouettes used in the recorded films from 1932-1942.

It was in 1932 that Adrian created the puffed sleeve organdy dress for Joan Crawford to wear in *Letty Lynton*. Subsequently referred to as "the Letty Lynton

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[4] Milbank, 98; Murray, 107.

dress," this dress featured oversized short sleeves covered in ruffles. The sleeves extended both high and wide, well past the body line of Joan Crawford. It has been cited that this dress was widely copied and created a major trend in American womenswear. It has also been cited in secondary sources,[5] that this dress was the origin of the broad-shouldered look that became synonymous with Gilbert Adrian.

According to film historian David Chierichetti, Adrian's costumes for Joan Crawford needed to be exaggerated to match her exaggerated physique and personality.[6] Adrian determined Crawford hips were too wide, so he created a silhouette for her with a broader shoulder in order to minimize this perceived figure flaw. Chierichetti cited *Letty Lynton* as the movie which solidified this look with the American public, and caused the broad-shouldered "coat hanger" silhouette to become the fashionable silhouette.

Adrian biographer Joseph Simms also credited Adrian and specifically this design as originating the broad shouldered silhouette, and with the subsequent popularity of this silhouette.[7] He further asserted an alternate theory for the impetus for this design, which literally rests on Joan Crawford's shoulders.[8] Simms claims that Joan Crawford's shoulders were naturally broad, and Adrian chose to exaggerate them, rather than attempt to disguise them for the film.[9]

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[5] Chierichetti, 18; Gutner, 117.

[6] Chierichetti, 18.

[7] Simms, 15.

[8] Ibid.

[9] Ibid.

According to visual analysis of the reviewed films and in contrast to some secondary sources, the broad-shouldered look did not originate in 1932 with the Letty Lynton dress, rather this visual characterization of Gilbert Adrian's aesthetic was first observed in the 1928 film *A Woman of Affairs.* In the first scene, Greta Garbo wore an ensemble with an inverted triangle silhouette. This coat featured an oversized notched lapel and broad shoulder line, coupled with a straight skirt. As confirmed by Adrian,

> In 'A Woman of Affairs' I put [Greta Garbo] in sport clothes. [The studio] feared she would lose all her allure if she came down to earth. But so amazingly beautiful is her face, she is just as intriguing in a sweater. I created broad shoulders for her – which has become the silhouette of today. Broad shoulders give a smaller hip, great youth, independence – all of which are a part of Garbo's character.[10]

Thus, the broad-shouldered look did not originate with the Letty Lynton dress. In fact, the broad-shouldered look first originated four years earlier, with Greta Garbo in *A Woman of Affairs*.

This finding confirms other secondary sources that credit Greta Garbo with first wearing a costume exemplifying the broad-shouldered look. [11] According to film historian Satch LaValley, Greta Garbo's wardrobe formed the basis for the "coat hanger silhouette." However, LaValley identified Adrian's costumes from the Greta Garbo film *Mata Hari* (1931) as the site of origin of the broad-shouldered silhouette for women.[12]

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[10] Peak, "Study the Stars," 8.

[11] LaValley, 82; Tortora and Eubank, 390.

[12] LaValley, 82.

Other secondary sources identified Greta Garbo with the broad-shouldered look, without specifically acknowledging a film wardrobe which first used a broad-shouldered silhouette. For example, David Chierichetti described Greta Garbo as exemplifying Gilbert Adrian's ideal body shape, describing her as naturally "square shouldered, with only the very slightest indentation at the waist and straight hips, there were no curves anywhere for [Adrian] to straighten out."[13] Likewise, fashion historians Phyllis Tortora and Kevin Eubank noted in reference to the 1930s that, "Greta Garbo's broad-shouldered natural beauty was one ideal of feminine beauty of the era."[14] These two references allude to Garbo's physique as a source of inspiration for the broad-shouldered look, however content analysis revealed no such evidence.

The Letty Lynton dress drew attention to one of the prevailing and previously established visual characterizations of Gilbert Adrian's costume design aesthetic: silhouettes with a broad shoulder line. From the visual analysis evidence, this was a characterization had already been established by 1932 and the film *Letty Lynton*. In a contemporary interview, Adrian identified his preference for the broad-shouldered look,

> I am one of perhaps silly people who think [broad shoulders] are here to stay, liked bobbed hair, you know. They have clicked. They make hips look so slim. Little narrow shoulders make women sometimes tragically hippy. What started as a fad has become fashion.[15]

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[13] Chierichetti, 18.

[14] Tortora and Eubank, 390.

[15] Kathleen Howard, Fashion Letter, *Photoplay* March 1937, 79.

Therefore, the Letty Lynton dress only popularized an established visual characterization of Gilbert Adrian's costume aesthetic. This dress was disseminated widely. It was featured in magazines, such as the *Photoplay* interview with Joan Crawford[16] and the *Silver Screen* article on Hollywood fads.[17] It was cited in secondary sources as having been available at retail in Macy's Cinema Shop, reportedly selling 500,000 copies.[18]

Silhouettes with broad shoulders comprised the majority of the recorded silhouettes in the reviewed films from 1932-1942. The hourglass with strong shoulder silhouette first appeared with the Letty Lynton dress in 1932, and was used consistently from 1935 – 1942. This same silhouette is cited as the prevailing fashionable silhouette for American women beginning in the mid-1930s. According to fashion historians Jane Farrell-Beck and Jean Parsons, the prevailing silhouette for American women's fashion, evolved from "the column" to the "coat hanger" mid-decade. This secondary source credited both Adrian and Parisian fashion designer Elsa Schiaparelli for the new shape of women's fashion. In describing this look, the authors stated,

> The wide shoulders were influenced in part by Schiaparelli's use of sleeves with fullness at the top and by the designs of Adrian for Joan Crawford. His full, ruffled sleeve Letty Lynton dress continued to be copied for years after the film was released. Adrian created numerous designs for Crawford, intended to make her hips appear smaller by widening the shoulder line. These included wide collars and, later in

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[16] *Photoplay*, July 1932.

[17] Wes Colman."Fads; Hollywood Ideas That Spread Over the World" Silver Screen 2, no. 12 (1932), 44.

[18] Gutner, 119; Mendes and de la Haye, 88; Prichard, 27; Scheips, 41.

> the decade, shoulder pads…The wide shoulder continued not only throughout the 1930s but also through the World War II period.[19]

An additional secondary source fully credited French fashion designers with creating the broad-shouldered silhouette for women.[20] Fashion historian Maria Constantino stated that French designers were showing womenswear with an exaggerated the shoulder line beginning in 1931. According to Constantino, Adrian's costume designs only "accelerated the conversion to the wide-shouldered style." While confirming the mass adoption of this look during the 1930s, these authors' statements highlight the different theories as to the origin of the broad-shouldered silhouette for women.

However, a 1933 article published in *Vogue* magazine[21] confirms that the Letty Lynton dress was an considered an original look,

> Any list, however incomplete, 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. Adrian designed the Letty Lynton dress. You remember this dress – it has fantastic shoulder-width given by a big, flaring ruching of organdie [sic] over each shoulder. It was certainly never seen before the Crawford picture. Score one for Hollywood.[22]

Although the author of the *Vogue* article speculated that many Hollywood costumes may share inspiration with Paris fashion, the look of the Letty Lynton dress originated with Gilbert Adrian. As an arbiter of contemporary women's fashion and a devotee of

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[19] Farrell-Beck and Parsons, 98.

[20] Constantino, 34.

[21] "Does Hollywood Create?" *Vogue*, February 1933.

[22] *Vogue*, February 1933, p. 61.

Parisian designers, *Vogue* magazine is considered to be supporting evidence of the broad-shouldered silhouette originating with Gilbert Adrian. Therefore, the Letty Lynton dress facilitated the popularity of the broad-shouldered look, and in this way Adrian created (vs. reflected) the prevailing fashionable silhouette for contemporary women's dress in 1932.

It should be noted that the Letty Lynton dress, although a broad-shouldered look, is not *the* broad-shouldered look associated with American women's wartime dress during World War II. There is a distinction between a dress with a strong shoulder line and full skirt, and an ensemble with a strong shoulder line and narrow/straight skirt. The Letty Lynton dress is the former, specifically the hourglass with strong shoulder silhouette. The latter is the inverted triangle silhouette, which later became the prevailing costume silhouette in the recorded films beginning in 1940.

The inverted triangle silhouette became a prevailing and often dominant silhouette in Adrian's costume design work from 1932-1942. In 1932, Adrian used this silhouette in several of the other costumes for Joan Crawford in *Letty Lynton*, as well as nearly all of Jean Harlow's costumes in *Red-Headed Woman* (1932). From the first observed use of the silhouette in 1928, to the most recorded use in 1937, the inverted triangle silhouette was achieved via exaggerated collars/lapels or exaggerated sleeve volume. Both of these oversize clothing features visually extended the shoulder line beyond the figure. For example, a costume worn by Greta Garbo in the 1931 film *Inspiration* (see Figure 9) has an enormous fur notched lapel. Combined with a narrow skirt, this costume achieved the inverted triangle silhouette. Three-dimensional trim was applied to the upper portion of the sleeves on a costume worn by Jean Harlow in

the 1933 film *Hold Your Man* (Figure 16). This application gave the sleeve an enlarged leg o' mutton shape, and with the narrowness of the skirt, gave the ensemble an inverted triangle silhouette.

Shoulder pads were another means of extending the shoulder line. The use of shoulder pads was first observed in 1938 for the film *The Shining Hour* (see Figure 14). Of the ten recorded ensembles from the film, Joan Crawford wore seven costumes with discernible shoulder pads. Beginning with this film, Adrian used shoulder pads as an additional method for achieving the broad-shouldered look, both with the inverted triangle and the hourglass with strong shoulder silhouettes. When Adrian left Hollywood in 1941, this silhouette dominated his design aesthetic. Over the course of his film career, he most often used this silhouette in the costumes of Katharine Hepburn. Hepburn's documented wardrobe typified this aesthetic, and the aesthetic which later became popular for women's wartime dress. For all three of the recorded films starring Katharine Hepburn, the majority of the actress's costumes have an inverted triangle silhouette, facilitated by a padded shoulder. A costume exemplifying this look is a suit worn by the actress in the 1940 film *The Philadelphia Story* (see Figure 15).

Adrian alluded to this silhouette becoming the standard for women's wartime dress in an article from *Photoplay*. He stated that during wartime, women will need practical, tailored fashion with short skirts and "wide shoulders."[23] Examples were given in the same article, noting the costumes from an upcoming film *Dulcy* (1940),[24]

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[23] Jack Wade, "We Cover the Studios", *Photoplay* July 1940, 44; 72.

[24] Film not part of study stars actress Ann Southern.

in which Adrian created a "V" line which "emphasizes the shoulder width to taper to nothing at the waist."[25]

Three-dimensional Design Details

In addition to silhouette, the predominant visual characterizations for the layout structure of Gilbert Adrian's costumes were the use of exaggerated shapes and masculine styling. Adrian exaggerated the proportions of various aspects of the recorded costumes. These areas were usually localized around the actresses' face, in the form of oversized collars/lapels and sleeves. As described in the previous section, these oversized features supported the costume silhouette.

This visual characterization of Adrian's costume design aesthetic was not often mentioned in the contemporary periodicals reviewed during content analysis. In one interview from 1935, Adrian was quoted as suggesting women adopt tailored clothes with "enormous"[26] lapels, similar to the costumes worn by Joan Crawford in the film *No More Ladies*, released the same year.

One explanation for Gilbert Adrian's use of exaggerated design details may lie with the medium of film. Most of the exaggerated shapes in the recorded costumes appeared on garment features above the waist. Moreover, oversized design details were often localized around the actress's face. These details took the form of oversized collars and lapels, as well as voluminous sleeves. These details focused the viewer's attention on the leading actress. In addition, the documented films were observed to often use close-up shots, with the leading actress's face dominating the

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[25] Wade, "We Cover the Studios", 72.

[26] "Mid-Summer Fashion Forecast", Photoplay July 1935, 53.

screen. Exaggerated design details at the neck and shoulders created a frame, allowing the actress's face to be the visual focal point. Therefore, the conclusion is drawn that the use of exaggerated three-dimensional shapes was a visual device for costume to support the film narrative.

This conclusion is supported by a fundamental purpose of the costume design: to facilitate narrative. Costume design both metaphorically and logistically supports the actor/actress during the production. Costume designer Richard La Motte[27] stated that theatrical costume is a symbol of character; it is a visual cue to the character's onscreen persona, class, and background. Adrian discussed this point in the book chapter he wrote in 1938.[28] He described the importance of harmony between film character and costume. However, costume must also not hinder the physical expression of the film narrative or character portrayal. Meaning, it must not literally restrict the actor or actress in such a way as to diminish his or her performance. In the present study, exaggerated design details framing the actress's focus attention on the acting, on the drama of the film narrative.

Exaggerated design details make explicit the creative and aesthetic direction of the costume designer. A costume with an oversized bow at the neck (see Figure 12) signals this design detail as a resonant aesthetic expression for the designer. In this way, exaggeration is a tool for design communication. The article from *Vogue* magazine[29] indicated this technique. The author described the use of exaggeration in

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[27] La Motte, 70.

[28] Adrian, "Clothes," 55.

[29] "Does Hollywood Create?," *Vogue*, February 1933.

Hollywood fashion. Onscreen styles must be exaggerated to "read" on film. A proportionate costume design feature would be too subtle for the medium of film, especially film of the specified period.[30] Extremes in styles send a clear message that this detail, this aspect of the costume, is the focal point of the design. In this way, the costume designer is clearly declaring his or her aesthetic.

The third predominant visual characterization of Gilbert Adrian's costume design aesthetic was the use of masculine clothing styles. In the recorded films, masculine details included such garment features as pointed collars, notched lapels, and neckties. These details, in combination with the predominant use of broad-shouldered silhouettes, distinguish Gilbert Adrian's costume design aesthetic as masculine.

Broad-shoulders are considered a masculine physical shape. As noted, Adrian often described clothes with a broad-shoulder line as flattering shape for women. He stated that the visual extension of the body at the shoulders, made the hip line appear smaller in comparison. This "V" line is traditionally considered to resemble the male form. This same "broad-shouldered look" is often predicated by the word "masculine" in the secondary sources.[31] As stated by fashion historians Jane Farrell-Beck and Jean Parsons in their description of womenswear of the late 1930s and early 1940s, "the

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[30] As described in Chapter 3, the film quality of this era was not sharp, rendering some costume design details not discernible to the viewer. The assumption is that this would similarly apply to theater film quality for contemporary audiences.

[31] Baker, 6; McEuen, 176; Tortora and Eubank, 405.

elongated and broad-shoulder silhouette popular in women's clothing also describes the masculine silhouette of the period."[32]

The tailored clothing favored by Adrian and recommended by the costume designer to American women is traditionally a masculine style of dress. Angular shapes connote the male body, and might appear anachronistic for women's apparel. However, Adrian described these shapes as chic, albeit acknowledging their severity for women's fashion. In the article he wrote for *Ladies Home Journal*,[33] he mentioned that tailored women's fashion, such as suiting and other masculine garment features are practical and smart. He often described his preferred aesthetic as simple and streamlined, rather than "pretty."[34] Furthermore, Adrian asserted that masculine garment features actually accentuated, rather than detracted from, a woman's femininity. He did not condone "extreme" versions of masculine dress for women, such as the "foolish"[35] notion of women in tailored trousers. It is interesting to note that Adrian did not often dress the leading actresses in the reviewed films in pants. Palazzo pants appeared occasionally, but were considered a fashionable trend in the early 1930s. Some of the actresses were observed in jodhpurs, but these garments were worn in context of horseback riding scenes. Tailored trousers appeared in one film: *The Single Standard* (1929), with Greta Garbo.

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[32] Farrell-Beck and Parsons, 103.

[33] Adrian, "Setting Styles," 10.

[34] Ibid.

[35] Donnell, "Sex Appeal," 70.

Surface Structure

The predominant visual characterizations of the recorded costumes' surface structure included high contrast value differences within a single ensemble and repetition of motifs. High contrast value differences were recorded during visual analysis as "graphic." This term referred to Adrian's using both black and white design elements in one costume ensemble. Norma Shearer wore a graphic ensemble in the 1930 film *The Divorcée* (see Figure 19). Her costume included a suit which read as black.[36] The cuffs on her jacket sleeve, her jabot, and her cloche hat all read as white. This use of high contrast garners the viewer's attention. Moreover, the other actors and actresses in the scene with Shearer are dressed in costumes made in mid-tones. These cast members essentially fade in the background, leaving Shearer as the center of attention.

In the book chapter written by Adrian,[37] he acknowledged the limitation of black and white film,

> Other designers have to please the human eye. I have to satisfy the discerning eye of the camera, since it filters out that saving quality known as colour [sic], and leaves only a study in black, white, and grey. For this reason, line is vastly important, and only the finest fabrics may be draped or cut in a satisfactory manner to hold that drape or cut. Fine workmanship is made necessary through that shot known as the "close-up".[38]

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[36] As noted, in a black and white film certain hues may be read as black or white, whether or not these are accurate in the actual costume.

[37] Adrian, "Clothes," 53.

[38] Ibid.

Adrian noted that costume designers are by default limited in their design choices. Although he did not directly address the intentional use of high contrast values, the research suggests that the dramatic visual effect resulting from this aesthetic element is in alignment with the costume designer's focus on supporting narrative. For example, the costume described earlier, worn by Norma Shearer, was selected for a scene in which the character is filing for divorce. It is a dramatically charged scene. The graphic elements of her costume focus the viewer's attention on Shearer. In this way, the recorded costume surface structure is a supporting element for the film narrative and facilitated through Adrian's design aesthetic.

The final predominant visual characterization of Gilbert Adrian's design aesthetic is motif repetition. The costume designer repeated design details on the recorded costumes, either through the garment shapes or through embellishment. An example of a repeated garment shape, was the shaped shawl collar and cuffs worn by Norma Shearer in *Private Lives* (1931). In this film, Shearer wore a costume featuring a shawl collar with jagged edge trim. This same design detail appeared on the sleeve cuffs. Likewise, Adrian repeated a single form of embellishment throughout an ensemble. An example can be seen in the Letty Lynton dress, which is embellished with ruffles on the sleeves, bodice and skirt.

In the interviews documented during content analysis, Adrian referred to his preference for clothes to have "a single note." Initially this concept seemed to be in direct opposition with the visual analysis results. The recorded costumes were observed with multiple notes. Adrian's quoted preference for simple clothes seemed to differ from the study findings. He dismissed "over-designed" clothes, and clothes with multiple focal points,

> If a woman wears a puffed sleeve she should know what else not to wear. Every costume should have one note. Concentration on that one note emphasizes it and makes it interesting. When you concentrate upon more than one note, then you detract from the main idea and merely have a conglomeration. If it be the sleeve that you wish to make important, let it be the sleeve that lends style to the dress. Sound one note truly; then it will have definite value.[39]

With repeated motifs, the recorded costumes appeared to have multiple focal points. However, in this same interview Adrian clarified his definition of one "note" in his description of the Letty Lynton dress,

> Joan Crawford's organdie [sic] dress in *Letty Lynton* may have seemed to have several ideas; the gathered ruffled sleeve; the Buster Brown collar; the hip treatment and the flared bottom of the skirt – both ruffled and tucked. But the ruffle was the repetitious note, and one was more conscious of it than anything else.

For this reason, the motif repetition observed in the recorded costumes was determined to be in alignment with one aspect of Gilbert Adrian's design philosophy. The use of repeated motifs may draw the eye in multiple places throughout the ensemble, yet it is still one design element, albeit repetitively used.

Gilbert Adrian may not have stated a definitive design philosophy in the documented contemporary periodicals. However, his guiding principle seemed to be to create interesting costumes which flattered the figure of the actor/actress. This idea is evident in his opinion that a broad-shouldered silhouette was the most flattering to the female form, and that masculine elements, illustrated by this silhouette as well as other garment features, may have aided in accentuating the womanliness of the wearer. Moreover, his costumes effectively supported film narrative by visual device. The use of exaggerated shapes, high contrast and repeated design elements captured

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[39] Adrian, "Setting Styles," 10.

visual attention, allowing the leading actress's performance to become the focal point for the scene.

Costume as a visual device for film narrative is a key element of costume design. In the present study, the physical construct of the recorded costumes facilitated the film narrative. In the following section, the metaphorical construct of the recorded costumes is explored. This discussion is framed by the third research question, and analyzes the social psychological framework of costume design as a lens for the interpretation of Gilbert Adrian's costume design aesthetic.

The Influence of the Costume Design Framework

The relationship between the costume design aesthetic of Gilbert Adrian, his design philosophy, and the inherent social psychological framework of costume design is grounded in the role of the costume designer. A costume designer creates garments to be worn by actors/actresses during a performance. These garments serve two major functions: to reflect the setting of the film narrative and to serve as a vehicle for character expression. As stated by costume designer Richard La Motte,

> The clothes reflect the times, action, station, conditions, and even inner turmoil of your screen characters, while the background costumes create the world that your characters populate.[40]

For example, for a film set in Victorian England, the actor's costume must be historically accurate to this time period, so that audiences accept this character as part of the narrative.

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[40] La Motte, 70.

However, costume is more than merely a communicator of setting. It is also a communicator of character. Costumes help the audience "read" the character and are a physical symbol of the character's persona, or self. As described by La Motte, "Symbolism is the root of theatrical costume design. Costumes become metaphors for your characters' character."[41] For film costume, the actor/actress wears costumes which help audiences understand his or her role in the drama, as well as his or her personality.

For the present study, the visual characterizations of the costume design aesthetic of Gilbert Adrian were interpreted as a metaphorical construct, or as symbolic of character persona. For each of the leading actresses in the reviewed films, the predominant visual characterizations of the costumes were discussed in accordance with the five personality types recurring in the reviewed film narratives. In addition, relevant portions of the content analysis data were introduced as supporting material indicating the costume designer's intentions.

Recurring themes within the fifty-four films were determined according to both film narrative and leading actresses' roles. These films consisted of a range of genres, however there were repetitive storylines and similarities in the types of characters these actresses portrayed. The films starring Greta Garbo were often melodramatic love stories,[42] in which Garbo's true love either dies, or betrays her. Likewise, several of the films starring Norma Shearer were dramas in which she and

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[41] La Motte, 70.

[42] For example, *A Woman of Affairs* (1928); *The Kiss* (1929); *Grand Hotel* (1932); *Susan Lenox Her Fall and Rise* (1931); *Strange Interlude* (1932).

her father/husband are estranged/divorced, and ultimately reconcile.[43] Joan Crawford frequently appeared in either "rags-to-riches" stories, in which she played a working-class character who later in the film becomes wealthy and in love, or romances in which Crawford is a strong independent woman who later in the film falls in love.[44] Jean Harlow also appeared in "rags-to-riches" stories, however her characters were portrayed as manipulative and self-involved.[45] The reviewed films starring Katharine Hepburn were love stories, with the male lead struggling to romance the independent female character. Not every film with these leading actresses was identical in plot and character. Rather, there were recurring themes that were repeated with each of the leading actresses' onscreen roles. Five onscreen personalities were identified for the leading actresses:

1. Tragic Heroine
2. Devoted Homemaker
3. Working-class Girl
4. Plucky Gold-digger/Vamp
5. Independent Woman/Career Woman

With the exception of Joan Crawford, each of the leading actresses often played a similar character, despite the specific differences between film narratives. Greta

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[43] For example, *Their Own Desire* (1929); *The Divorcee* (1930); *Let Us Be Gay* (1930); *Private Lives* (1931); *Riptide* (1934); *The Women* (1939).

[44] For example, *Untamed* (1929); *Sadie McKee* (1934); *The Bride Wore Red* (1937); *Mannequin* (1937); *The Women* (1939).

[45] For example, *Red-Headed Woman* (1932); *Bombshell* (1933); *Dinner at Eight* (1933); *The Girl From Missouri* (1934); *China Seas* (1935).

Garbo frequently portrayed the Tragic Heroine. Norma Shearer often portrayed the Devoted Homemaker. Jean Harlow often played the role of the Plucky Gold-digger/Vamp. Katharine Hepburn frequently acted the part of the Independent Woman/Career Woman. Joan Crawford played two of these recurring character types. Crawford portrayed Working-class girls more often in the earlier reviewed films,[46] while later in the decade Crawford began appearing in more Independent/Career Woman roles.[47]

Each of these onscreen personalities could be considered character "types," with each of the leading actresses symbolizing a particular type(s). In order to examine the relationship between the character "types" and costume, it was necessary to re-examine the visual characterizations according to leading actress. Silhouette and clothing style features related to gender were cross-referenced with leading actress during data analysis. These findings were used to explore the relationship between costume and character. Moreover, Adrian described each of the leading actresses' onscreen personality "type" in the reviewed contemporary periodicals. This primary data was compared with the visual characterizations according to each actress's character "type."

The majority of the selected films starring Greta Garbo were from 1928-1934. According to visual analysis, the costumes of Greta Garbo were most often a rectangle silhouette, followed by a column silhouette (see Table 6). The rectangle silhouette is boxy and does not accentuate the female form. The column silhouette, on the other

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[46] From *Our Modern Maidens* (1929) to *Sadie McKee* (1935).

[47] From *No More Ladies* (1935) to *When Ladies Meet* (1941).

hand, is more form-fitting. In addition, the total number of masculine garment features in her costumes was almost equal to the total number of feminine details (see Table 9).

Greta Garbo's character type was the Tragic Heroine. This was a dramatic role, with Garbo playing a highly sensitive and fragile character. Her costumes often framed her face, such as with oversized collars (see Figure 9). Her daytime looks often included masculine details, such as smart suits[48] characteristic of the late 1920s early 1930s. Her evening looks included bias cut gowns[49] and beaded column dresses.[50] Her costumes were often smart for day and sleek for evening, with simple lines, oversized collars/lapels which framed her face, and repetition of a single embellishment or design detail.[51]

Adrian discussed Greta Garbo's onscreen personality "type" in the reviewed contemporary periodicals. He described Garbo's "type" as creative and eccentric, and stated that he dressed her in "classical simplicity."[52] American audiences viewed Garbo at the time as mysterious and exotic. The actress actively shunned publicity, which heightened the public's interest in this enigmatic star. In 1935, *Photoplay*

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[48] For example, *Woman of Affairs* (1928); *The Single Standard* (1929); *Wild Orchids* (1929); and *The Painted Veil* (1934).

[49] For example, *The Single Standard* (1929); *The Kiss* (1929); *Wild Orchids* (1929); and *Inspiration* (1931).

[50] *Wild Orchids* (1929).

[51] There is one costume which was an outlier in this regard. In *The Kiss* (1929), Garbo wears an evening gown with multiple design motifs, including color-blocking and asymmetry.

[52] Peak, "Study the Stars," 8.

magazine interviewed Gilbert Adrian specifically to provide insider information on the reclusive actress.[53] Adrian discussed the star's reserved demeanor and expressed admiration for her individuality. In an earlier article in 1933, he identified Greta Garbo as "the most sensational, glamorous vampire"[54] who had the most influential style with American women.[55]

Based on the visual characterizations of Greta Garbo's recorded costumes, the conclusion is made that Garbo's Tragic Heroine was supported by simple, "classic" styles. Her rectangle and column silhouette costumes reflected the prevailing fashion of the majority of her reviewed films (1928-1934). Therefore, the costumes aligned with the film narrative setting. In addition, Adrian described her wardrobe as simple and classic, with "pure lines."[56] It was classic, in that it reflected prevailing American women's fashion, and it was simple, in that it did not compete with the film narrative and the actress's performance. Therefore, the Tragic Heroine was able to convey the inherent drama of her role, without competing with her costumes for audience attention. Thus, the Tragic Heroine wore simple fashionable costumes which aligned with the film narrative. Garbo's costumes did not upstage the dramatic performance of the actress, and also highlighted Garbo's face, with oversized collars/lapels, to further support the expressive performance of the dramatic role.

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[53] "Adrian Answers 20 Questions on Garbo," *Photoplay* September 1935.

[54] Peak, 8.

[55] Adrian, "Setting Styles," 11.

[56] Peak, 8.

The reviewed films of Norma Shearer were clustered into two time periods: films released between the years 1929-1934 and in the year 1939. From visual analysis of these films, it was determined that the majority of Shearer's costumes were hourglass silhouette, followed by column silhouette (see Table 6). The hourglass exaggerates the female figure, while the column accentuates it. The total number of feminine garment features in the recorded costumes was nearly 40% more than the number of masculine garment features (see Table 9).

Norma Shearer's film character type was the Devoted Homemaker. The Devoted Homemaker was a loving and self-less character whose primary focus was her family. Shearer's costumes were smart and sophisticated. Her look varied from tailored sportswear to glamorous evening gowns. However, in variation to Greta Garbo, the costumes of Norma Shearer were much more fitted, accentuating the curves of her figure. This isn't to say that her costumes were overtly sexual, rather they were tailored and draped to accent her womanly shape.

Adrian discussed Norma Shearer's onscreen personality "type" in the reviewed periodicals. He described Shearer's type as "conservative . . . with a flair for originality, which is consistently interesting and safe for women to follow."[57] Adrian noted that both Shearer's figure and onscreen personality was most suited for tailored sportswear.[58] He also described Shearer as a practical, down-to-earth person.[59]

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[57] Peak, "Study the Stars," 9.

[58] Ibid.

[59] Ibid.

Based on the visual characterizations of Norma Shearer's recorded costumes, Shearer's role of the Devoted Homemaker was supported by tailored sportswear and sophisticated evening wear. The use of both the hourglass and column silhouettes supports the traditionally feminine role of the Devoted Homemaker. In this role, Shearer always does the "right" thing: she may be divorced from her husband, but at the film's conclusion they have reconciled. Her costumes are similarly always "right." Her look is not overly simple, with exaggerated details such as the costumes of Greta Garbo. Rather, Norma Shearer wears costumes that "read" as current with contemporary fashions, yet also modest and feminine. Adrian suggested that American women emulate Norma Shearer's onscreen style, due to her practical nature and conservative tastes. He used costume to portray the Devoted Homemaker as feminine and modest, yet stylish. Norma Shearer in the role of the Devoted Homemaker read as womanly, but still wore practical, albeit chic, clothing.

The reviewed films starring Joan Crawford spanned the selected time period from 1929 – 1941. The silhouettes predominantly used in the recorded costumes of Joan Crawford, were hourglass, followed by inverted triangle (see Table 6). As described, the hourglass silhouette exaggerates the female form, while the inverted triangle is an exaggeration of the male form. In addition, the total number of feminine garment features identified in the recorded costumes was more than twice the number of masculine garment features (see Table 9).

In the reviewed films, Joan Crawford portrayed two recurring characters: the Working-Class Girl and the Independent/Career Woman. The Working-Class Girl was observed more often in the films from 1929-1937, whereas the Independent/Career Woman was observed more often in the reviewed films from

1935-1941. The Working-Class girl was a "rags to riches" character, making a living the best she could and hopeful for a better life. This type was usually portrayed as a sympathetic character, one in which the audience could identify. At some point in the film narrative, she would become wealthy and receive a makeover, changing dress to symbolize a change in status. Crawford's costumes for this type of role were plain and fitted when identified as working-class. Although these costumes were simple in accordance with the character's station, the costumes still garnered attention with the use of high contrast. For example, in *Mannequin* (1937), Crawford repeatedly wears a simple black dress with a large white peterpan collar and bib. The garment is plain, reflective of her Working-Class Girl status, but it is still meant to focus attention on the leading actress. After her transformation, the costumes read as sophisticated, feminine, and elegant. For example, in *Sadie McKee* (1934), Crawford wears a sleeveless black column evening gown with gold collar and armscye detail. For audiences to discern a difference in the Working-Class Girl's societal status, the costume needed to reflect a wealthy woman's wardrobe, i.e. high fashion.

The second recurring character portrayed by Joan Crawford was the Independent/Career Woman. This character was strong-willed and confident. She could be married or single, however her sense of self and personality was independent of her lover/husband. In these types of roles, Crawford's costumes had strong lines and exaggerated details, such as sharp suits with oversized lapels and the highly styled evening gowns (see Figures 11 and 12). It is in this role of Independent/Career Woman that Crawford is first observed to wear a costume with padded shoulders (see Figure 14). Although many of Crawford costumes have an overwhelmingly large number of feminine garment features (see Table 9), they also use the masculine

inverted triangle silhouette and shoulder pads to convey the power and strength of this character type.

In the reviewed periodicals, Gilbert Adrian did not discuss Joan Crawford in detail. He described her early acting roles as "the Flapper type."[60] In 1933, Adrian described Crawford as "active" and "sophisticated young America."[61] By 1936, Adrian referred to Crawford's onscreen style as tailored chic.[62] The changing description of Crawford may indicate the varied "types" the actress was playing at this time.

According to the visual characterizations of Joan Crawford's recorded costumes, Crawford's role of the Working-Class Girl was supported by simple graphic dresses and elegant ensembles. This type expressed an "everywoman" with whom Depression-era audiences could identify. For this reason, the costumes needed to look the part (i.e. be the clothes of a working-class girl), yet also still garner the attention of film audiences with the use of high contrast values. For Joan Crawford's role of the Independent/Career Woman the visual characterizations of the recorded costumes read strong and highly styled. These costumes reflect the strength and power of the character with the inverted silhouettes and exaggerated details, yet are still feminine with their attention to embellishment and stylized designs reflected in the large number of feminine garment features.

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[60] Peak, 8.

[61] Adrian, "Setting Styles," 11.

[62] Lane, 44.

The reviewed films of Jean Harlow were released between the years 1932 and 1935. From the visual analysis data, the recorded costumes of Jean Harlow were observed to have mostly inverted triangle silhouettes, followed by hourglass silhouettes (see Table 6). Similar to the costumes of Joan Crawford, the total number of feminine garment features in the recorded costumes of Jean Harlow was more than twice the number of masculine garment features.

The recurring film character type for Jean Harlow was the Plucky Gold-digger/Vamp. This onscreen personality type was observed to be a wise-cracking confident woman who seduced men to get what she wanted, be it money, security, or love. Regardless of this character's motives, the recorded costumes always accentuated Harlow's figure. Whether the costume was a tailored suit, such as in the film *China Seas* (1935), or a bias-cut evening gown, such as in the film *Dinner at Eight* (1933), Jean Harlow's figure was always accentuated by fit. Her costumes were observed to have little ornamentation, rather her decorated body became the focal point of the costume.

In the reviewed periodicals, Jean Harlow's onscreen "type" is only briefly mentioned in one interview with Gilbert Adrian. In a 1933 article,[63] Adrian discussed the various onscreen types of various actresses. He noted which actress's style (i.e. film costumes) should or should not be emulated by American women. Regarding Jean Harlow, Adrian described her as "difficult to classify" due to her films roles being "so daring and sensational."[64] He cautioned the general public against directly copying film fashions meant for the drama of the silver screen.

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[63] Adrian, "Setting Styles," 40.

[64] Ibid.

Jean Harlow's role as the Plucky Gold-digger/Vamp was supported by body-conscious ensembles which evoked strength from the masculine inverted triangle silhouette. However, the power and authority of the inverted triangle was offset by the femininity of multiple garment features. The Plucky Gold-digger/Vamp is a sexualized character. She is manipulating others with her charm and physical assets. There is inherent power in this role which is accentuated by the use of the inverted triangle silhouette, a traditionally masculine (i.e. authoritarian) silhouette. However, the role necessitated accentuation of her figure accomplished through garment fit or feminine garment features. Alternatively, Jean Harlow wore costumes with an hourglass silhouette, which exaggerated her curvaceous body and read as womanly.

For the present study, the films of Katharine Hepburn were limited to the years 1940-1942, and consisted of three films. The recorded costumes of Hepburn were most often inverted triangle silhouette, followed by hourglass with strong shoulder (See Table 6). As noted, the inverted triangle silhouette is a masculine silhouette connoting strength and confidence. Similarly, the hourglass with strong silhouette also exaggerates the shoulder line and thus mimics the male figure. However, the fuller, rather than narrow, lower half of this silhouette reads as feminine. For the recorded costumes of Katharine Hepburn, the total number of masculine and feminine garment features was nearly equal (see Table 9).

The recurring character type of Katharine Hepburn was the Independent/Career Woman. The Independent/Career Woman was self-assured and strong. In the film *Woman of the Year* (1941), Hepburn's character was working in the traditionally masculine job of journalist. For this role, Hepburn wore tailored business suits, with shoulder pads and narrow skirts. Likewise, in the film *The Philadelphia Story* (1940),

Hepburn's role as an independent socialite wore evening gowns with masculine details coupled with a strong shoulder line. Hepburn's Independent/Career Woman expressed her self-assurance and strength of character with these masculine clothing cues.

In the reviewed periodicals, Gilbert Adrian did not discuss the onscreen personality of Katharine Hepburn. Hepburn joined MGM Studios for the production of the film *The Philadelphia Story* (1940). For the present study, the articles which reference the onscreen style of the leading actresses were published prior to Hepburn working with Gilbert Adrian.

Based on the visual characterizations of Katharine Hepburn's recorded costumes, Hepburn's role of the Independent/Career Woman was supported by tailored sportswear with an inverted triangle silhouette and evening wear with a strong shoulder line and/or masculine garment features. The use of both the inverted triangle and hourglass with strong shoulder silhouettes supports the narrative of this type as a powerful strong character. As a woman working in a "man's job" (journalist),[65] Hepburn wore tailored suits with padded shoulders and narrow skirts. As a self-assured and confident socialite,[66] she likewise wore tailored sportswear with padded shoulders, while her evening gowns retained the broad-shouldered look of the hourglass with strong shoulder silhouette. Even in her feminine eveningwear, this character exuded power and self-confidence inherent in the silhouettes and details.

Each of the leading actresses portrayed recurring character types in the recorded films. These types were reviewed and associated with visual

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[65] *Woman of the Year* (1941).

[66] *The Philadelphia Story* (1940).

characterizations of the recorded costumes for each of the leading actresses in the study. The costumes were generalized by these types and identified as providing visual cues to support the actress's performance by conveying the social psychological aspects of the character through the medium of costume. In the following section, the metaphorical construct of the recorded costumes is explored within the context of the Zeitgeist of America in the 1930s and early 1940s. This discussion is framed by the fourth research question, and interprets the recurring social psychological themes of the recorded costumes of Gilbert Adrian as signifiers for American women during this time period.

Costumes as Signifier of American Women

The fourth research question suggests a relationship between the costume designs of Gilbert Adrian and contemporary audiences, specifically what the costumes signify about American women during 1930s and 1940s. This question necessitates an exploration of the social psychological aspects of the recorded costumes within the context of the contemporary Zeitgeist. Previously, the visual characterizations of Gilbert Adrian's costumes were categorized by the recurring onscreen personality type of the leading actresses. Five types were determined, based on the reviewed film narratives. In this section, these types are assessed against the backdrop of American culture during the specified time frame. An examination was made as to whether these recurring onscreen roles were applicable to the societal roles of contemporary American women. Furthermore, the influence of Gilbert Adrian and the leading actresses, as well as the dissemination of these costumes was sufficient to impact contemporary American women's dress.

The five recurring onscreen personality types for the present study were (1) Tragic Heroine, (2) Devoted Homemaker, (3) Working-Class Girl, (4) Plucky Gold-digger/Vamp, and (5) Independent/Career Woman. According to Nystrom's explanatory theory of the Zeitgeist, there are three socio-cultural factors which affect fashion: "dominating events", "dominating ideals", and "dominating groups."[67] American culture during the study time frame was impacted by two dominating events. These were the Great Depression and World War II. Each of these events had corresponding dominating ideals, or cultural norms that shaped contemporary American society, and subsequently defined the normative roles of American women during these periods.

According to historians Ellen Carol Dubois and Lynn Dumenil,[68] the economic instability caused by the Great Depression, forced American women into the stereotypically feminine roles. Massive unemployment in the United States meant heighted competition for public sector work. Public criticism of working women compelled many to remain in the domestic sphere. Women as caregivers, wives and mothers became the cultural norm. However, some American women needed to work out of financial necessity. Women who had to work outside the home were often able to secure jobs in stereotypically feminine employment, such as domestic service, clerking, secretarial work, and teaching. Jobs considered to be traditionally masculine were challenging for women to procure, due to cultural constructions of normative gender roles. This traditional or stereotypical perception of contemporary women

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[67] Nystrom, 83.

[68] DuBois and Dumenil, 537.

comprised the dominant culture of 1930s America and represents Nystrom's "dominating ideal."[69]

The personality types represented in the recorded costumes of Gilbert Adrian which signify American women during the 1930s are Devoted Homemaker and Working-Class Girl. The Devoted Homemaker was a stereotypically feminine role, exemplified in the reviewed films by actress Norma Shearer. In this role, Shearer wore practical yet chic costumes which read as feminine from their silhouettes and garment features. The female silhouette, represented in the recorded costumes of the Devoted Homemaker as the hourglass silhouette, has historically reflected the contours of women's bodies and reflected fertility and "womanliness."[70] The onscreen role of the Devoted Homemaker directly relates to the traditional gender roles of 1930s America (i.e. women as caregivers/mothers and men as providers).

The second personality type which signifies contemporary American women during the 1930s was the Working-Class Girl. Although jobs were scarce, many American women still needed to work to support themselves or their families. The Working-Class Girl was a relatable character. She was hardworking and yearned for a better quality of life. The characteristics and attitude defining this role would have been qualities with which Depression-era audiences could identify. This type was embodied in the roles played by Joan Crawford. When playing the role of a female worker, Crawford wore simple feminine, yet graphic ensembles. Simplicity in dress reflected her status and the feminine silhouette and/or details reflected her gender.

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[69] Nystrom, 83.

[70] Lurie, 215.

However, Crawford was still the star of the film and the graphic quality to her costumes for this character type focused the viewers' attention on this leading actress.

For contemporary American audiences, the Devoted Homemaker was the "everywoman," in contrast to the Tragic Heroine or the Plucky Gold-digger/Vamp who represented either too dramatic or too sensational a role. The Working-Class Girl represented the status and position equated with working women in 1930s America. This character type was associated with a "rags to riches" narrative with which Depression-era audiences could identify. The transformation of self signaled by the change in dress, from simple feminine dresses to elegant and chic ensembles, would have resonated with contemporary American audiences hopeful for an improved economy and subsequent quality of life.

Although the recurring film character type of the Independent/Career Woman was at times a working woman, this type is more aligned with late 1930s and early 1940s American culture. This time period is equated with the "dominating event"[71] of World War II. By the late 1930s, tensions in Europe erupted and the United States was conflicted over whether to join the Allied Forces in war. With the bombing of Pearl Harbor in December of 1941, President Roosevelt was compelled to declare war on Japan and subsequently the Axis Powers in Europe.

At this point, patriotism became a central focus of American culture, and represents a "dominating ideal"[72] of the wartime Zeitgeist. Americans were rallied to do their part and help the war effort. The country was united behind a common

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[71] Nystrom, 83.

[72] Ibid.

enemy. American men who were able to serve in the armed forces were deployed overseas, either to the Pacific conflict or to Europe. This exodus of able-bodied workers left a drain on American domestic labor. President Roosevelt had declared America "the arsenal of the democracy,"[73] necessitating huge production demands. It was vital that America continue to produce and supply both its domestic needs and its military contracts to the Allied Forces. The United States government began a marketing campaign to recruit American women to replace the male workforce. This marketing campaign, in the form of propaganda posters, used images and slogans highlighting American women's strength and capabilities to encourage their participation in the war effort.

The recurring character type of the Independent/Career Woman signifies American women during the Second World War. The Independent/Career Woman was strong and resourceful, portrayed in the reviewed films by Joan Crawford and Katharine Hepburn. Although Crawford was most often observed in costumes with an hourglass silhouette, in this role she also wore inverted triangle silhouettes and costumes with exaggerated garment features. Katharine Hepburn also often wore costumes with inverted triangle silhouettes and masculine garment features (see Figure 15). These costume characterizations convey power and self-assuredness. Hence, the Independent/Career Woman represented the changing cultural landscape of American culture during the Second World War. Women were being represented in the contemporary (political and entertainment) media as a source of strength and nationhood. The Independent/Career Woman signifies this "dominating ideal."[74]

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[73] Chafe, 21

[74] Nystrom, 83.

Fashion historian Susan Kaiser described American women's participation in the workforce with the subsequent adoption of masculine attire signifying "seriousness" or "competence."[75] The male silhouette has historically been angular and broad-shouldered to reflect strength and competence.[76] Traditional feminine attire, with its sexual overtones, would subvert the ascribed/desired role of provider.

As the change in American women's roles during the 1930s and early 1940s represents one "dominating ideal," so too does the influence of Hollywood film on contemporary American popular culture. During the 1930s, American culture was affected by the popularity of Hollywood films. Motion picture tickets were relatively inexpensive for the average American, and provided engaging distraction from the disparity of Depression-era life. Hollywood films also generally reflected the societal norms of gender. According to the present study, the normative roles of women were reflected in the recurring character types represented by the leading actresses. The most representational roles for the 1930s were Devoted Homemaker and Working-Class Girl, changing in the late 1930s/early 1940s to Independent/Career Woman, based on the reviewed films.

Moreover, the cultural leadership of Hollywood personalities prompted the dissemination of costume design as representational and/or aspirational dress for American women. Film costume was worn onscreen by popular actresses, who epitomized certain character types for contemporary American audiences. As described, these performing roles were supported by visual cues (in the form of

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[75] Kaiser, 87.

[76] Lurie, 215.

costume characterizations) which read as indicative of the character types. These costumes were a metaphorical construct associated with relatable female archetypes, thus comprising representational dress. Also, the actresses who wore these garments were famous and popular women, appearing onscreen and in popular media, who embodied desired selves for American women. For this reason, costume also became aspirational dress. Dress, in the form of costume, becomes a cultural form of the influence of Hollywood personalities as a "dominating group" of the Zeitgeist.

Content analysis data confirmed the popularity of both Gilbert Adrian and the leading actresses. Keyword search of the periodicals demonstrated the large number of references to the study subjects that pertained to gossip and personal biographical information. In addition, pictorials of film costumes designed by Adrian, some featuring the leading actresses, further illustrated Hollywood personalities in general as members of a "dominating group"[77] informing the Zeitgeist through the communication of cultural forms. Moreover, Gilbert Adrian in his recognizable and highly publicized role as the lead costume designer of MGM Studios held great influence on the sartorial style of American women. In fact, Adrian was identified in one article as "Adrian – designer for stars, creator of American fashions."[78]

According to biographer Howard Gutner, Adrian understood his sartorial impact on American audiences[79] and exercised his influence in film and print media. Gutner described Adrian's keen understanding of a popular film star's power and

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[77] Nystrom, 83.

[78] Adrian, "Setting Styles," 10.

[79] Gutner, 51.

influence on the public, especially as it relates female audiences.[80] The glamorous movie star brought the clothes to life and created desire for emulation of her perceived lifestyle. Hollywood studios were aware as well, taking advantage of such knowledge when crafting publicity campaigns. Some studios highlighted a film's costumes, or rather the anticipation of seeing certain costumes, as the main draw for audiences.[81]

Furthermore, copies of Gilbert Adrian costumes were sold by both sanctioned and unsanctioned retailers.[82] Macy's, and some other major department stores, were exclusive "Cinema Shops," where American women could purchase official copies of Gilbert Adrian costumes. These garments were often labels such as "Studio Styles" or "Miss Hollywood."[83] Other retailers profited from "slyly trading on the Adrian name,"[84] publicizing clothes inspired by Adrian's movie costumes. Adrian's creations for stars such as these five actresses were therefore available for sale in a wide array of retail boutiques. Contemporary American women could view a film, positively respond to an actress's costume, see this same costume in a magazine, and ultimately purchase a copy of said costume in a retail store. According to costume historian Sandra Stansbery Buckland, "moviegoers eagerly bought these garments because movie designers carried a fashion authority and status seldom afforded to New York

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[80] Ibid.

[81] Ibid.

[82] Mendes and de la Haye, 96.

[83] Ibid.

[84] Gutner, 191.

designers."[85] Thus, Gilbert Adrian, as the original creator of the costume, would likewise be a member of a "dominating group" [86] for the contemporary Zeitgeist, in accordance with Nystrom's framework.

In this section, conclusions were drawn related to the four research questions. Research Question 1 required the identification of the visual characterizations of the costume design aesthetic of Gilbert Adrian. These visual characterizations were determined to be silhouettes featuring broad-shoulder lines, exaggerated three-dimensional shapes with an above-the-waist focal point, traditionally masculine garment features, high contrast value differences within a single ensemble and repetition of motifs. Research Question 2 related to the Gilbert Adrian's costume design philosophy. This was determined through primary source references and included Adrian's opinion that costumes should reflect the film character type, yet still be flattering to the actress's figure. He felt that the most flattering look for costumes and women's fashion was a broad-shouldered silhouette, as it narrowed the waist and hip line. He also suggested that American women wear practical, simple and tailored clothing, as exemplified in the onscreen wardrobe of Norma Shearer. Research Question 3 examined the relationship between Gilbert Adrian's design aesthetic and philosophy with the semiotics of costume design. Each of the five actresses in the study was identified as exemplifying a certain type. These types were compared with the actresses' costumes created by Gilbert Adrian. For each type, a costume design aesthetic was determined, along with references to said types as quoted by Adrian in

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[85] Buckland, "Promoting American Designers," under "Building an American House."

[86] Nystrom, 83.

the primary sources. Research Question 4 extended the semiotic interpretation of Gilbert Adrian's costume designs to include American women in 1930s and 1940s culture. The roles of women in American culture during the decade of the 1930s and the beginning of WWII aligned with three of the onscreen character types portrayed by the actresses in the study. This comparison provided an opportunity to explore the significance of Gilbert Adrian's costumes within the context of contemporary American culture.

Suggestions for Future Research

The present study documented the visual characterizations of the costume design aesthetic of Gilbert Adrian during his career at MGM Studios. This data could be used as a foundation to explore the meaning and significance of Adrian's ready-to-wear clothing design. Secondary sources cite Gilbert Adrian as establishing the "American Look" during World War II. Documentation of the ready-to-wear aesthetic of Adrian would qualify this assertion, while providing insight into its characterizations and subsequent meaning as a cultural form of American women during WWII. The methodology could include use of the adapted visual analysis instrument for contemporary media illustrating Gilbert Adrian designs. In addition, object-based study of Adrian ready-to-wear garments could provide rich material culture data. For example, one could determine whether Adrian conformed to the wartime rationing measures and how the resultant garments reflect socio-cultural norms. Content analysis of contemporary women's fashion magazines, as well as extant materials associated with Gilbert Adrian's retail business or the American fashion industry during WWII could further contextualize Adrian's design work.

Moreover, the present study provides a template for general documentation of design aesthetics. The use of the adapted visual analysis instrument allows researchers to determine the defining characterizations of a costume designer, fashion designer, or category of design (such as ethnic influences in 1970s American dress). This approach to dress research has a two-fold objective. First, the work of a collection, be it costume, fashion or type of dress, can be defined according to its predominant characterizations. Thus, the distinguishing qualities of the object of study can be expressed and delineated. Second, these qualities can be considered exemplars of dress relevant to the subject and either contextualized within the Zeitgeist and/or interpreted from a social psychological perspective.

Final Summation

The purpose of the present study was to establish Gilbert Adrian's design aesthetic, based on his costume design work at MGM Studios. This study was necessitated by discrepancies in secondary sources as to the origin of the broad-shouldered silhouette associated with both the designer during his ready-to-wear career and American women's dress during World War II. The historical and social significance of Gilbert Adrian's ready-to-wear work as a determinant of wartime dress facilitated the need to document the origin and development of his design aesthetic.

The process of establishing the design aesthetic of Gilbert Adrian required examining the work from his preliminary career as a costume designer for MGM Studios in Hollywood. Thus, the study included documenting the visual characterizations of Adrian's costume design aesthetic, examining the origins and development of said aesthetic, and contextualizing the findings within the pertinent Zeitgeist.

The theoretical framework for the study was grounded in the inherent social psychological role of costume design, and was used as a measure for contextualization of the study findings. Dress, in the guise of the recorded costumes of Gilbert Adrian, was interpreted as a communicator of gender cues, as a cultural form, and a medium of the Zeitgeist.

The methodology for the study consisted of visual and content analysis. Visual analysis was based on previous historical dress scholarship from Marilyn DeLong and Kristi Petersen,[87] and Sarah Cosbey, Mary Lynn Damhorst and Jane Farrell-Beck.[88] Visual analysis included contemporary dress costumes designed by Gilbert Adrian in films dating from 1928-1941, that starred Greta Garbo, Joan Crawford, Jean Harlow, Norma Shearer, and Katharine Hepburn. This data was examined for recurring themes, or as defined by DeLong and Petersen, [89] visual characterizations consisting of prominent visual features repeated in the designer's oeuvre. The process included adapting the visual instrument for pictorial evidence created by Cosbey, Damhorst, and Farrell-Beck, via feature identification measures, select body location measures, and a determination of silhouettes. [90] Next, the findings using this instrument were categorized in accordance with the aesthetic framework described by DeLong and Petersen.[91] Due to the limiting factor of film quality, the aesthetic framework was

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[87] DeLong and Petersen, 99-112.

[88] Cosbey, Damhorst and Farrell-Beck, 110-124.

[89] DeLong and Petersen, 101.

[90] Cosbey, Damhorst, and Farrell-Beck, 110-124.

[91] DeLong and Petersen, 101.

modified to costume layout structure and surface structure. A total of fifty-four films were reviewed and four-hundred and fifty-eight costumes were recorded for visual analysis. In addition, content analysis of contemporary periodicals was used as evidence of Gilbert Adrian's design philosophy, of the popularity and influence of Adrian and the leading actresses, and of dissemination of his costume design work to American audiences.

The predominant visual characterizations of the recorded costumes were determined to be silhouettes featuring a broad-shoulder line, exaggerated garment features, and masculine style features, high contrast value differences and motif repetition. The broad-shouldered silhouette originated with a costume for Greta Garbo in 1928, and was later widely disseminated to the contemporary American public with a costume for Joan Crawford in 1932.

The findings were contextualized within the Zeitgeist of American culture during the 1930s to early 1940s. The costumes of Gilbert Adrian were interpreted as cultural forms signifying American women during this time period. Supporting evidence was provided by documented visual characterizations of gendered coded clothing cues and content analysis data identifying the study subjects as dominating forces in the Zeitgeist. Suggestions for future research were outlined, such as extending the present study to include material culture research of American women's ready-to-wear clothing designed by Gilbert Adrian during World War II.

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Appendix A

LIST OF FILMS

Table 10 Selected Subset of Gilbert Adrian Filmography. Based on Elizabeth Leese, *Costume Design in the Movies* (New York: Dover Publications, 1991).

Greta Garbo	Joan Crawford	Jean Harlow	Norma Shearer	Katharine Hepburn
A Woman of Affairs (1928)	*Our Modern Maidens* (1929)	*Red Dust* (1932)	*Their Own Desire* (1929)	*The Philadelphia Story* (1940)
The Kiss (1929)	*Untamed* (1929)	*Red-Headed Woman* (1932)	*The Divorcee* (1930)	*Woman of the Year* (1941)
The Single Standard (1929)	*Paid* (1930)	*Bombshell* (1933)	*Let Us Be Gay* (1930)	*Keeper of the Flame* (1942)
Wild Orchids (1929)	*Possessed* (1930)	*Dinner at Eight* (1933)	*A Free Soul* (1931)	
Anna Christie (1930)	*Dance, Fools, Dance* (1931)	*Hold Your Man* (1933)	*Private Lives* (1931)	
Inspiration (1931)	*Laughing Sinners* (1931)	*Girl From Missouri* (1934)	*Strange Interlude* (1932)	
Susan Lennox, Her Fall and Rise (1931)	*This Modern Age* (1931)	*China Seas* (1935)	*Riptide* (1934)	
Grand Hotel (1932)	*Letty Lynton* (1932)	*Reckless* (1935)	*Idiot's Delight* (1938)	
The Painted Veil (1934)	*Chained* (1934)		*The Women* (1939)	

Ninotchka (1939)	*Forsaking All Others* (1934)		*Escape* (1940)	
Two-Faced Woman (1941)	*I Live My Life* (1934)			
	Sadie McKee (1934)			
	No More Ladies (1935)			
	Love on the Run (1936)			
	The Bride Wore Red (1937)			
	Mannequin (1937)			
	The Last of Mrs. Cheyney (1937)			
	The Shining Hour (1938)			
	The Women (1939)			
	Susan and God (1940)			
	A Woman's Face (1941)			
	When Ladies Meet (1941)			

Appendix B

LIST OF PRIMARY RESOURCES

Book Title	**Month(s)**	**Year**
Stephen Watts. *Behind the Screen: How Films are Made*. London: A. Barker, Ltd.		1938
Periodical Title		
Ladies Home Journal	January-December	1928
	January-December	1929
	January-December	1930
	January-December	1931
	January-December	1932
	January-December	1933
	January-December	1934
	January-December	1935
	January-December	1936
	January-December	1937
	January-December	1938
	January-December	1939
	January-December	1940
	January-December	1941
Motion Picture	August-December	1928
	January-July	1929
	February-July	1930
	February-December	1931
	January-December	1932
	January-December	1933
	January-December	1934
	January-December	1935
	January-December	1936
	January-December	1937
	January-December	1938
	January-December	1939
	January-December	1940
	January-July	1941

Screenland	November	1928
	September	1930
	January	1931
	July September December	1932
	February	1933
	May July	1934
	March December	1935
	February June August October November December	1936
	January February May August September October December	1937
	January February April May September	1938
	June	1939
Photoplay	January-December	1928
	January-December	1929
	January-December	1930
	January-December	1931
	January-December	1932
	January-June	1933
	January-December	1934
	January-December	1935
	January-June	1936
	January-December	1937
	January-December	1938
	January-December	1939

	January-December	1940
Vogue	January-December	1928
	June-November	1929
	July-December	1930
	January-December	1931
	January-December	1932
	January-December	1933
	January-December	1934
	January-December	1935
	January-December	1936
	January-December	1937
	January-December	1938
	January-December	1939
	January-December	1940
	January-December	1941

Appendix C

VISUAL ANALYSIS INSTRUMENT

Table 11 Template of visual analysis instrument

Movie Title	x											
Year	x											
Actress	x											
General Garment Data		Feature Identification					Body Location				Fit Fitted/Loose (1-2-3-4-5)	Prominent Feature(s)
Character Description												
General Ensemble Description		Bodice					Bodice			#	#	X
			Closure	Center/off-center, side (other)	N/A	x		Bodice width (based on fit 1-5)	n/a		X	x
Silhouette			Structural Embellishment	Gathers, pleats/tucks, seams/darts, skirting, (other)	N/A	x						
			Surface Embellishment	Bows, buttons, embroidery, appliqué, (other)	N/A	x						
Fit (Ensemble)			Style (M/F)		N/A	x						
Prominent Feature (Ensemble)		Neckline/Collar					Neckline				#	X
			Neckline shape	Round, square, V, (other)	N/A	x		Neckline depth/width (chart)	n/a	X		X
Garment Images:												
			Collar/ Neckline style (M/F)		N/A	x		Collar width (chart)	n/a	X		
			Area embellishment	Bows, buttons, embroidery, appliqué, (other)	N/A	x		Lapel width (chart)	n/a	x		
			Additional (M/F)	Tie, pin, cravat, (other)	N/A	x			n/a	x		
		Sleeve & Cuff					Sleeve/Cuff				#	x
			Armscye	Set-in, drop, dolman, (other)	N/A	x		Sleeve length (chart)	n/a	x		x
			Sleeve Style (M/F)		N/A	x		Sleeve width: (Cap Upper arm Elbow Forearm Wrist)	n/a	x	x	
			Structural Embellishment	Gathers, pleats/tucks, seams/darts, skirting, (other)	N/A	x						
			Surface Embellishment	Bows, buttons, embroidery, appliqué, (other)	N/A	x						
			Cuff/hem style (M/F)		N/A	x						
			Cuff/hem embellishment	Bows, buttons, embroidery, appliqué, (other)	N/A	x						

		Waistline/Below					Waistline				#	X
			Waistline surface embellishment **(M/F)**	Belt, sash, strap (other)	N/A	x		Position (raised, natural, dropped)	n/a	x		x
			Below waist surface embellishment **(M/F)**	Seams/darts, pleats/tucks, gathers, flounce, (other)	N/A	x						
		Skirt/Lower Half					Skirt/Lower Half				#	X
			Hem shape	Straight, rounded, pointed, scalloped, (other)	N/A	x		Skirt length at highest point	n/a	x		x
			Border embellishment	Bows, buttons, embroidery, applique, (other)	N/A	x		Skirt length at lowest point	n/a	x		
			Structural Embellishment	Draped, flounce, gathers, gores/seams, tiers (other)	N/A	x		Width: Waist Upper hip Lower hip Thigh Knee Calf Ankle	n/a	x	x	
			Surface embellishment	Bows, buttons, embroidery, applique, (other)	N/A	x						
			Closing/Opening style	Center front, off center, side	N/A	x						
			Skirt/lower half style **(M/F)**		N/A	x						
		Notes		accessories:								

Appendix D

STYLE GUIDES

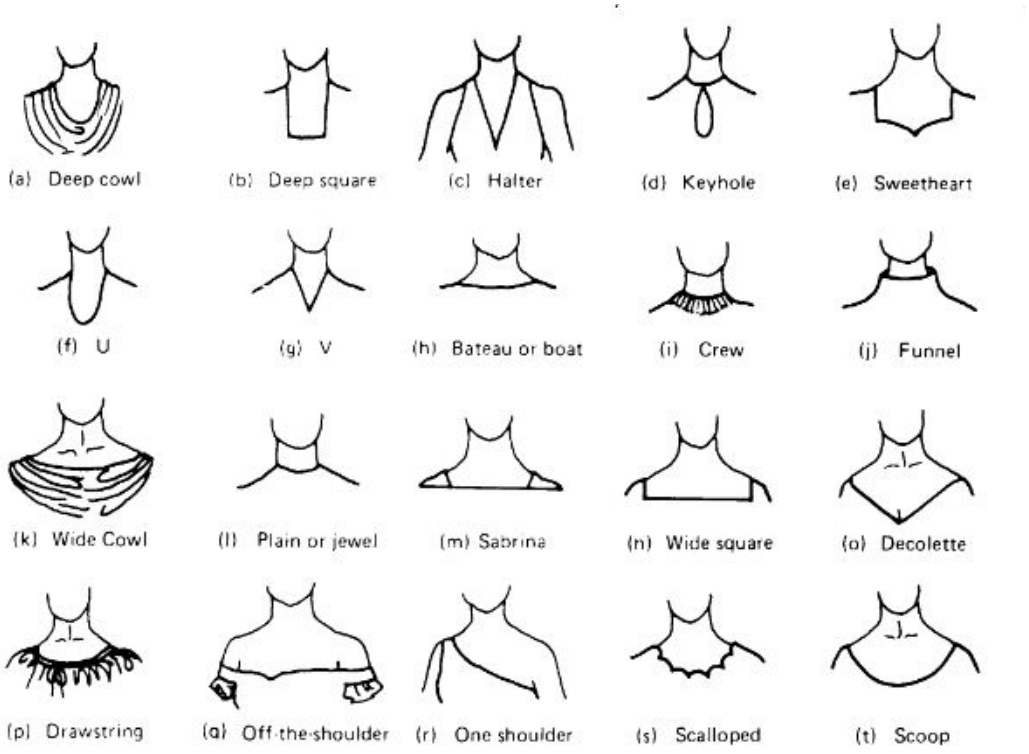


Figure 24 Neckline style guide from Marian L. Davis, *Visual Design in Dress*, 2nd ed. (Englewood Cliffs: Prentice Hall, 1980), 84.

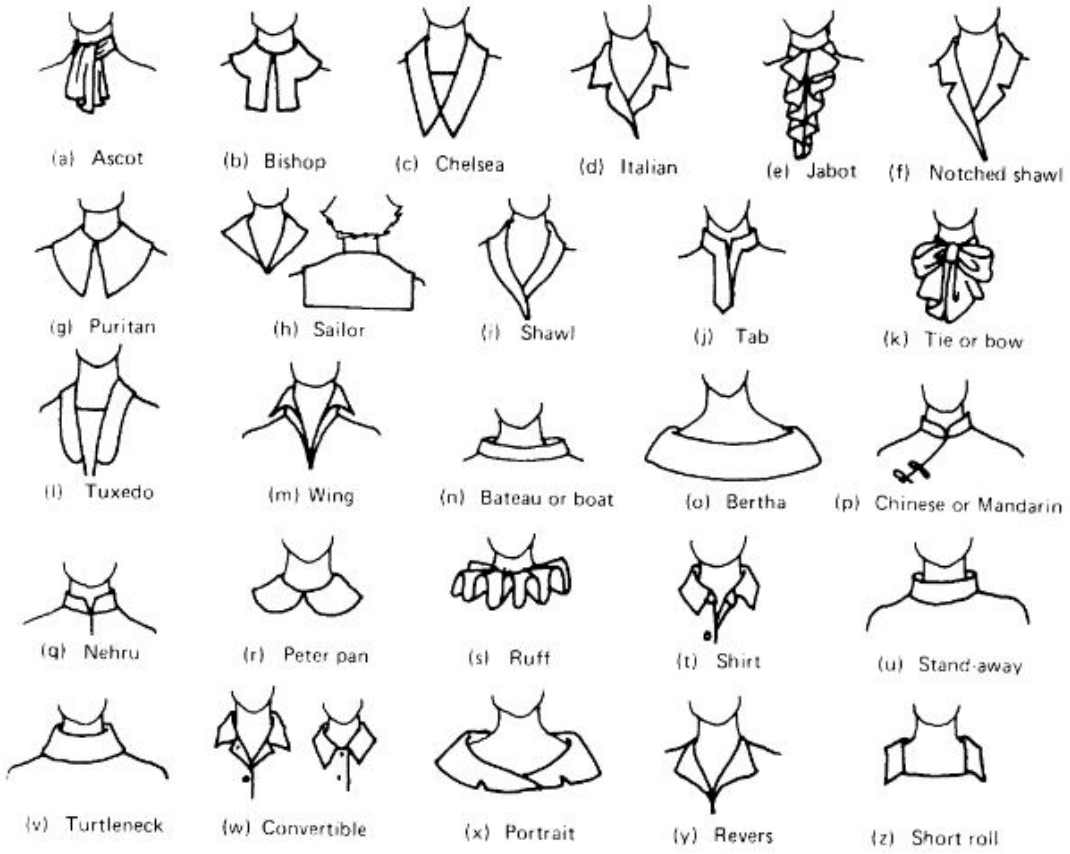


Figure 25 Collar style guide from Marian L. Davis, *Visual Design in Dress*, 2nd ed. (Englewood Cliffs: Prentice Hall, 1980), 85.

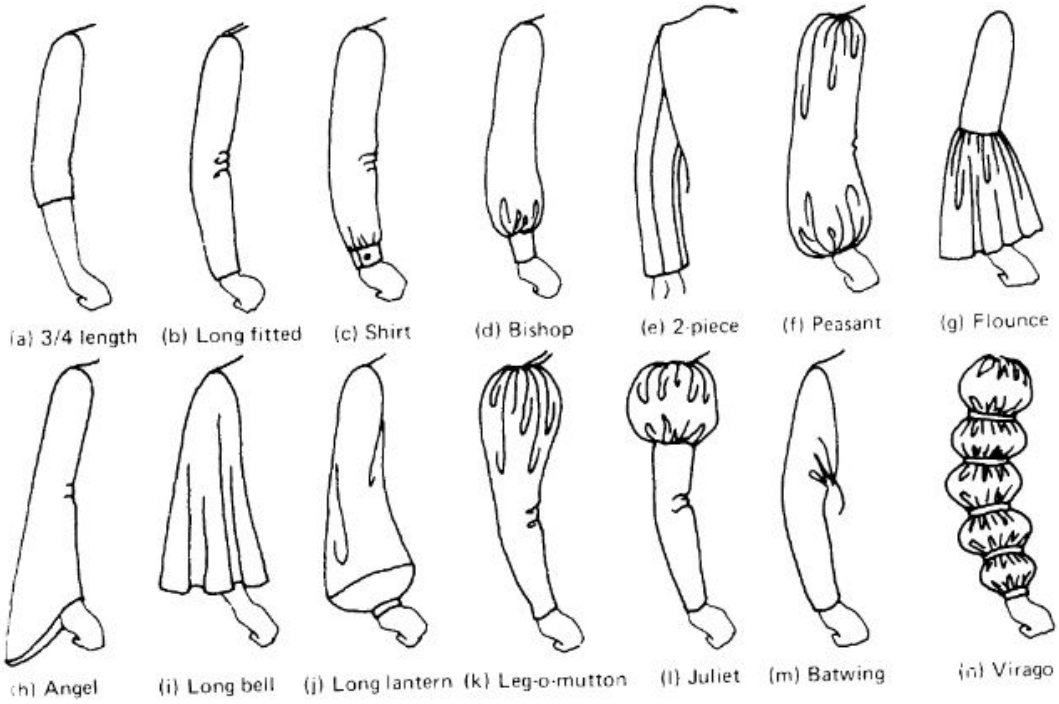


Figure 26 Long sleeves style guide from Marian L. Davis, *Visual Design in Dress*, 2nd ed. (Englewood Cliffs: Prentice Hall, 1980), 87.

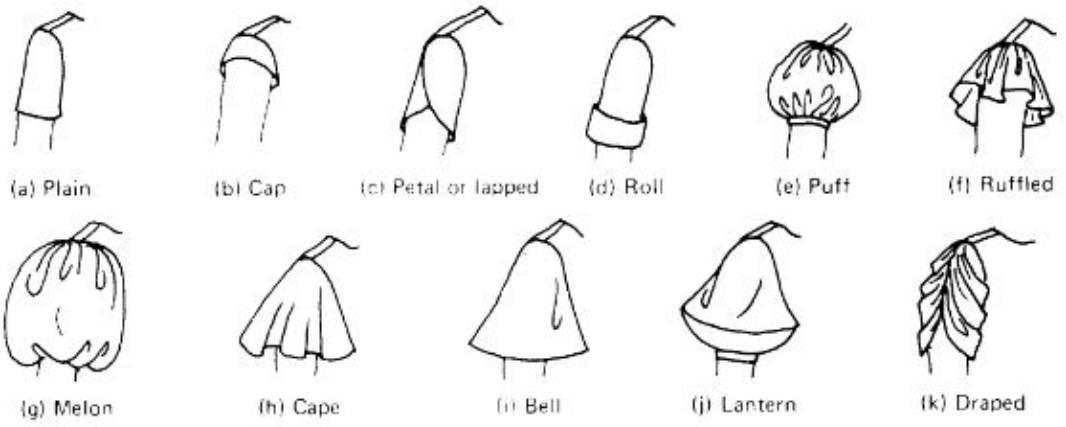


Figure 27 Set-in short sleeves style guide from Marian L. Davis, Visual Design in Dress, 2nd ed. (Englewood Cliffs: Prentice Hall, 1980), 88.

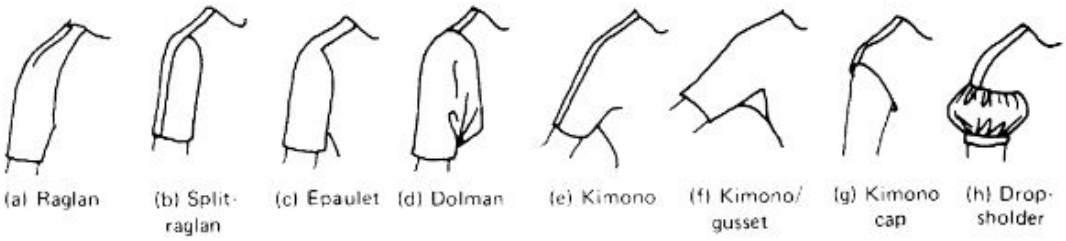


Figure 28 Non set-in sleeves style guide from Marian L. Davis, *Visual Design in Dress*, 2nd ed. (Englewood Cliffs: Prentice Hall, 1980), 88.

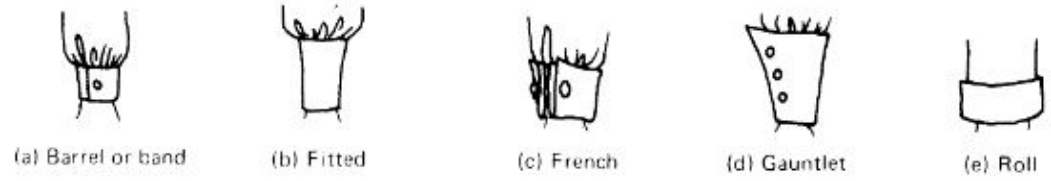


Figure 29 Cuff style guide from Marian L. Davis, *Visual Design in Dress*, 2nd ed. (Englewood Cliffs: Prentice Hall, 1980), 88.

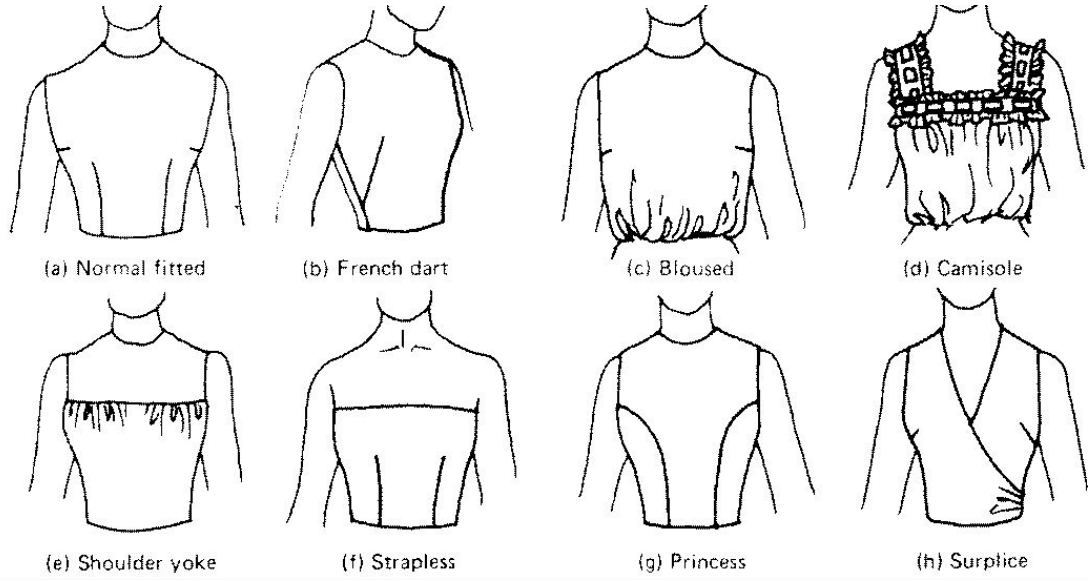


Figure 30 Bodice style guide from Marian L. Davis, *Visual Design in Dress*, 2nd ed. (Englewood Cliffs: Prentice Hall, 1980), 86.

Figure 31 Skirt style guide from Marian L. Davis, *Visual Design in Dress*, 2nd ed. (Englewood Cliffs: Prentice Hall, 1980), 90.

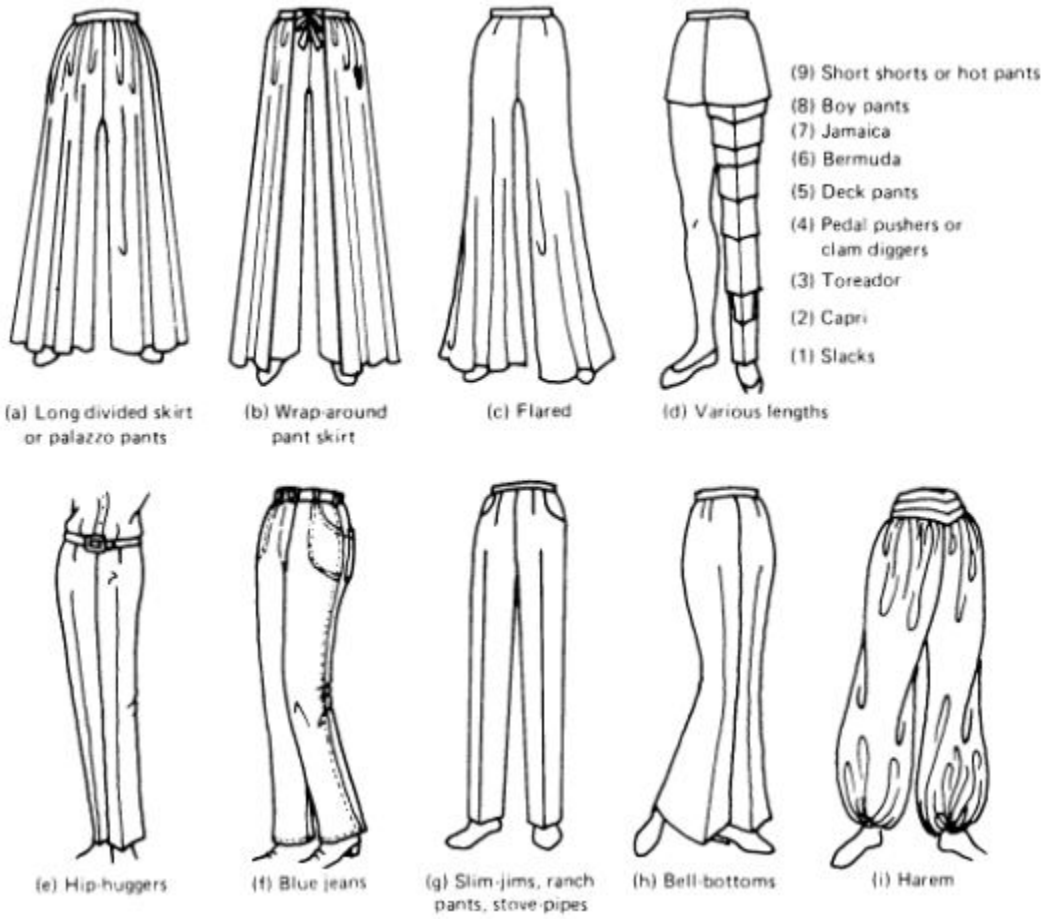


Figure 32 Pants style guide from Marian L. Davis, *Visual Design in Dress*, 2nd ed. (Englewood Cliffs: Prentice Hall, 1980), 92.

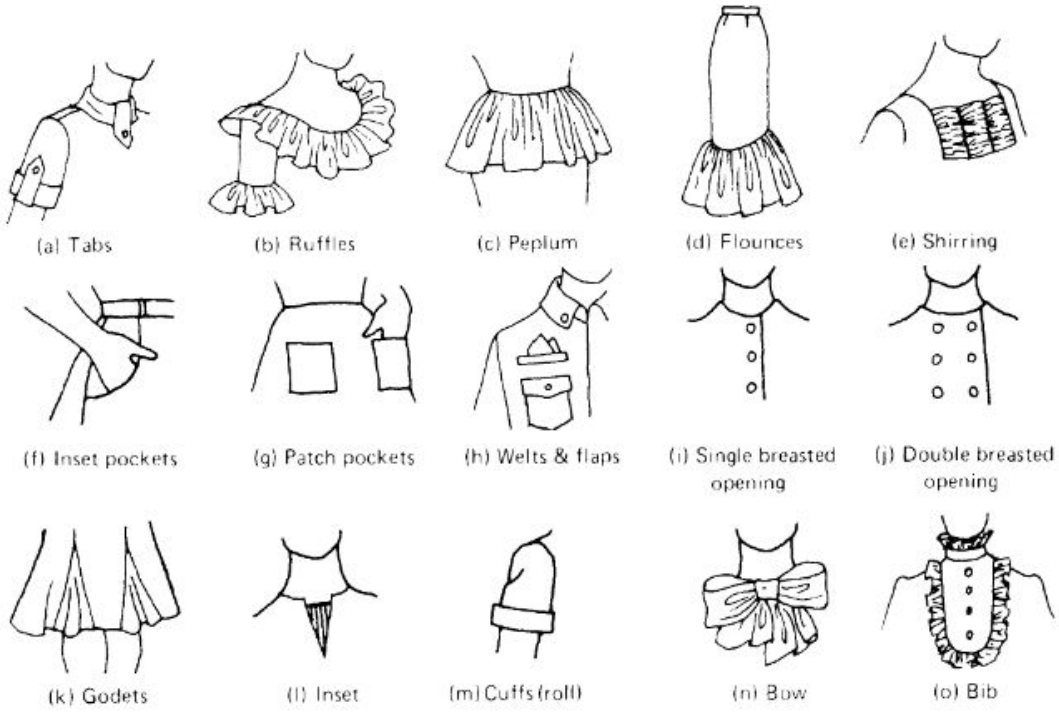


Figure 33 Design detail style guide from Marian L. Davis, *Visual Design in Dress*, 2nd ed. (Englewood Cliffs: Prentice Hall, 1980), 97.

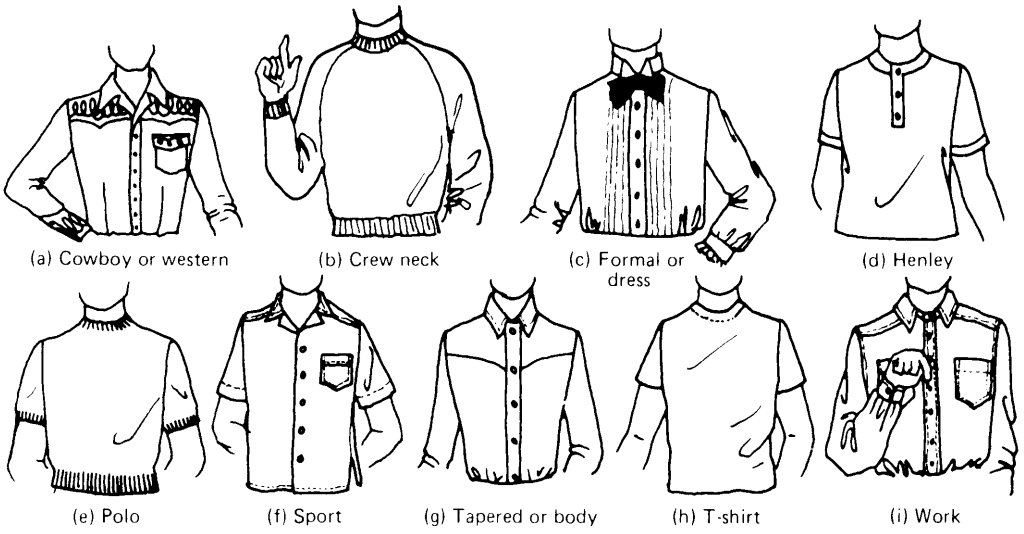


Figure 34 Men's shirt style guide from Marian L. Davis, *Visual Design in Dress*, 2nd ed. (Englewood Cliffs: Prentice Hall, 1980), 100.

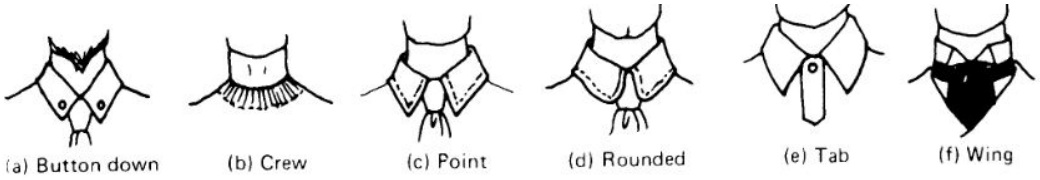


Figure 35 Menswear collar style guide from Marian L. Davis, *Visual Design in Dress*, 2nd ed. (Englewood Cliffs: Prentice Hall, 1980), 99.

Figure 36 Menswear lapel style guide from Marian L. Davis, *Visual Design in Dress*, 2nd ed. (Englewood Cliffs: Prentice Hall, 1980), 100.

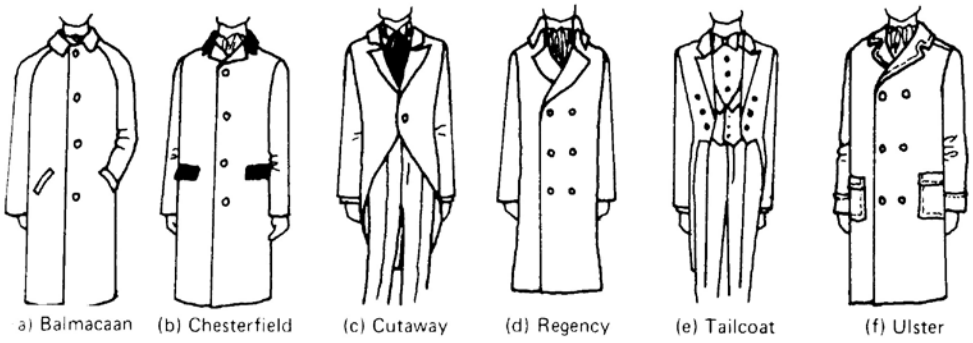


Figure 37 Men's coat style guide from Marian L. Davis, *Visual Design in Dress*, 2nd ed. (Englewood Cliffs: Prentice Hall, 1980), 101.

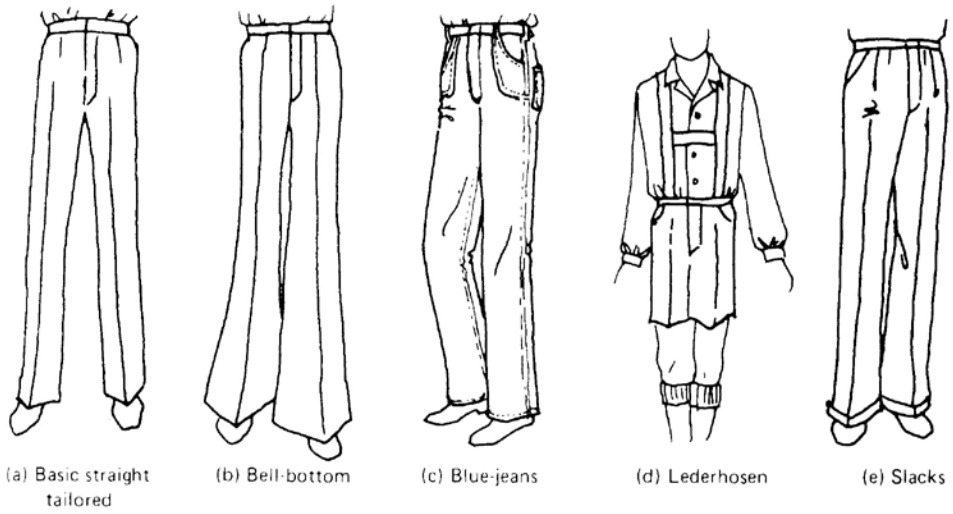


Figure 38 Men's pants style guide from Marian L. Davis, *Visual Design in Dress*, 2nd ed. (Englewood Cliffs: Prentice Hall, 1980), 101.

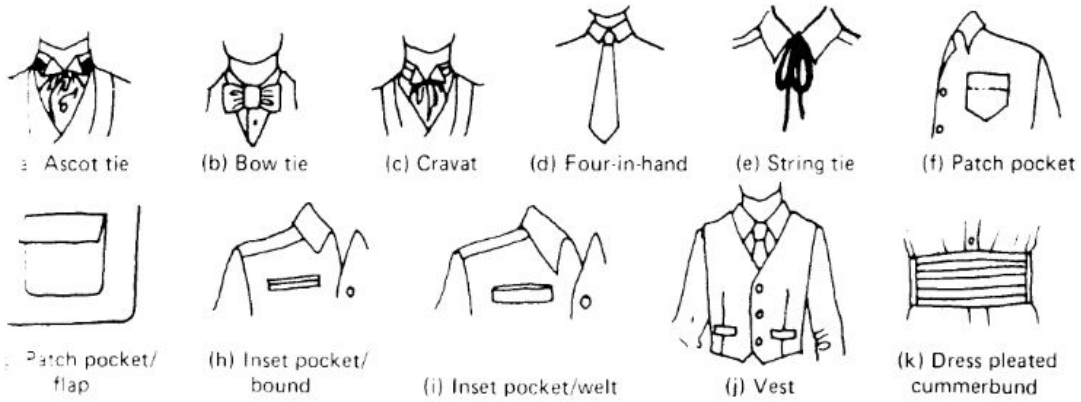
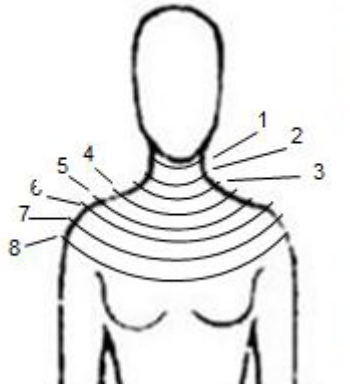


Figure 39 Menswear design detail style guide from Marian L. Davis, *Visual Design in Dress*, 2nd ed. (Englewood Cliffs: Prentice Hall, 1980), 101.

Appendix E

BODY LOCATION GUIDES



1. Turtleneck
2. Mock turtleneck
3. Plain
4. Crew
5. Scoop
6. Mid-chest
7. Wide neckline
8. Off-the-shoulder
9. Décolleté
10. Strapless

Figure 40 Neckline location guide. Ground figure from Cosbey, Damhorst and Farrell-Beck, "Development of an Instrument," 116.

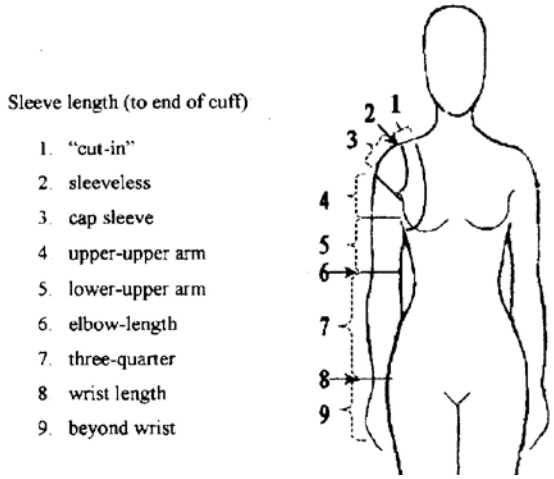


Figure 41 Sleeve length guide from Sarah Cosbey, Mary Lynn Damhorst and Jane Farrell-Beck. "Development of an Instrument for a Visual Analysis of Dress From Pictorial Evidence." *Clothing and Textiles Research Journal 20* (2002), 116.

Appendix F

FASHION SILHOUETTE GUIDE

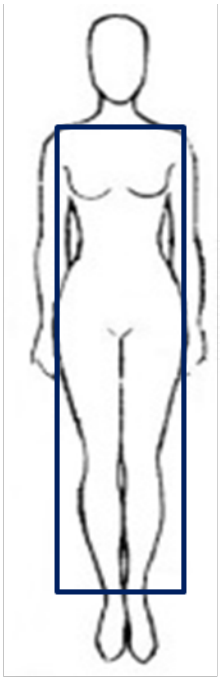


Figure 42 Column silhouette. Ground figure from Cosbey, Damhorst and Farrell-Beck, “Development of an Instrument,” 117.

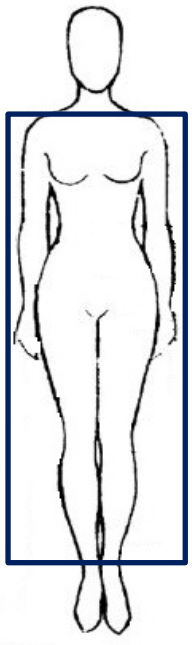


Figure 43 Rectangle silhouette. Ground figure from Cosbey, Damhorst and Farrell-Beck, “Development of an Instrument,” 117.

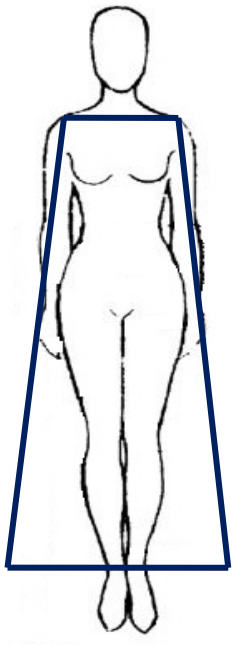


Figure 44 Triangle silhouette. Ground figure from Cosbey, Damhorst and Farrell-Beck, “Development of an Instrument,” 117.

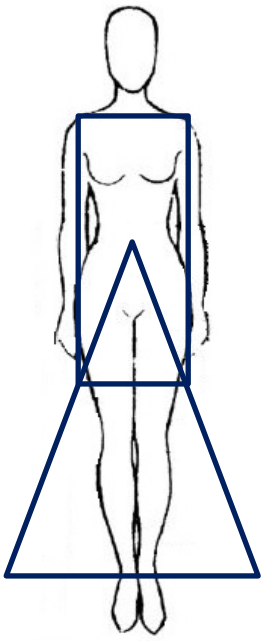


Figure 45 Mermaid silhouette. Ground figure from Cosbey, Damhorst and Farrell-Beck, “Development of an Instrument,” 117.

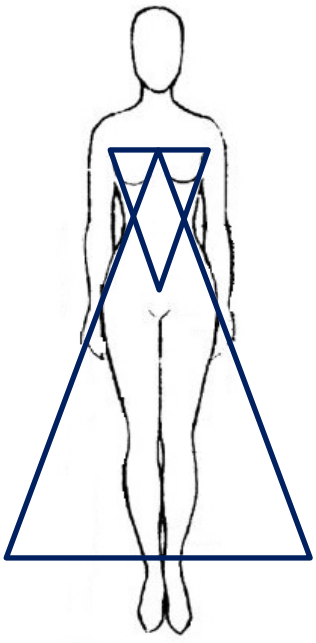


Figure 46 Hourglass silhouette. Ground figure from Cosbey, Damhorst and Farrell-Beck, “Development of an Instrument,” 117.

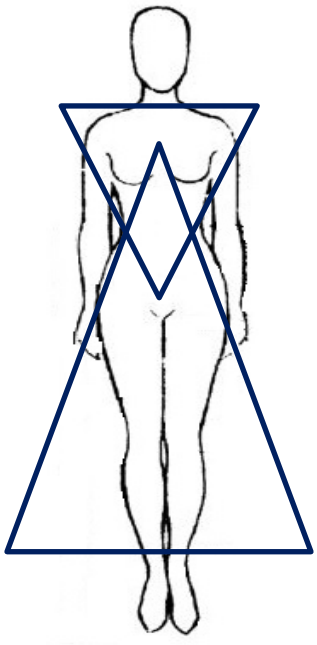


Figure 47 Hourglass with Strong Shoulder silhouette. Ground figure from Cosbey, Damhorst and Farrell-Beck, “Development of an Instrument,” 117.

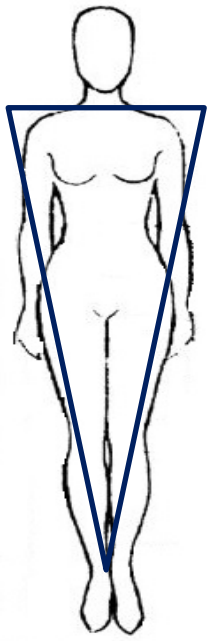


Figure 48 Inverted Triangle silhouette. Ground figure from Cosbey, Damhorst and Farrell-Beck, “Development of an Instrument,” 117.

Appendix G

LIST OF INSTITUTIONS

Name of Institution Visited	Name of primary source material	Volume(s)	Year(s)
New York Public Library for the Performing Arts, Dorothy and Lewis B. Cullman Center 40 Lincoln Center Plaza New York, NY 10023-7498, USA	*Screenland*	26 27 28 29 32 33 34 35 36 37 38 39	1933 1934 1935 1936 1937 1938 1939
University of Delaware Morris Library 181 South College Avenue Newark, DE 19717-5267, USA	*Ladies Home Journal*	January-December	1928-1941
University of Pennsylvania Annenberg School for Communication Library 3620 Walnut Street Philadelphia, PA 19104, USA	*Screenland*	18 21 22 25 25 26 26 30	1928 1930 1931 1932 1932 1932 1933 1935

Appendix H

VISUAL ANALYSIS DATA

Ensemble	Film	Actress	Year	Gender Weight	#Male Elements	#Female Elements	s-COL	s-RECT	s-HOUR	s-ITRI	s-TRI	s-MERM	s-HSS	Day	Night	Character	Feature
WOA-1 (GG) 1928	A Woman of Affairs	Greta Garbo	1928	-1	6	1	0	0	0	1	0	0	0	1	0	tragic heroine sophisticated and elegant, carefree woman	large notched collar and men's style
WOA-2 (GG)	A Woman of Affairs	Greta Garbo	1928	-1	6	1	0	1	0	0	0	0	0	1	0	tragic heroine meeting lover, at rowing event	collar and tie
WOA-3 (GG)	A Woman of Affairs	Greta Garbo	1928	1	2	3	1	0	0	0	0	0	0	1	0	tragic heroine meeting lover	embellished top
WOA-4 (GG)	A Woman of Affairs	Greta Garbo	1928	-1	6	1	0	1	0	0	0	0	0	1	0	tragic heroine	large notched collar & tie
WOA-5 (GG)	A Woman of Affairs	Greta Garbo	1928	-1	5	1	0	1	0	0	0	0	0	1	0	tragic heroine	tie
WOA-6 (GG)	A Woman of Affairs	Greta Garbo	1928	0	0	0	0	0	0	0	0	0	0	0	0	tragic heroine in sanitorium	exaggerated shapes and line
WOA-7 (GG)	A Woman of Affairs	Greta Garbo	1928	1	1	3	0	1	0	0	0	0	0	0	1	tragic heroine sophisticated and elegant, carefree woman	embellishment
OMM-1 (JC) 1929	Our Modern Maidens	Joan Crawford	1929	1	1	4	1	0	0	0	0	0	0	0	1	high school girl partying after prom night with boyfriend	sequinned arched shawl collar; beaded bodice (dress)
OMM-2 (JC)	Our Modern Maidens	Joan Crawford	1929	1	1	4	1	0	0	0	0	0	0	1	0	on train with schoolmates going home	low neckline & repetition of tie motif
OMM-3 (JC)	Our Modern Maidens	Joan Crawford	1929	1	0	4	0	0	0	0	0	1	0	0	1	at rich father's 4th of July party	low neckline, embellishment (incl feather skirt)
OMM-4 (JC)	Our Modern Maidens	Joan Crawford	1929	1	0	3	0	0	1	0	0	0	0	0	1	at rich father's 4th of July party; performing for crowd	amt of skin; graphic print (repeated on top, skirt, cape)
OMM-5 (JC)	Our Modern Maidens	Joan Crawford	1929	-1	3	1	1	0	0	0	0	0	0	1	0	hanging out around house	pants; menswear look
OMM-6 (JC)	Our Modern Maidens	Joan Crawford	1929	1	2	3	1	0	0	0	0	0	0	1	0	in wash dc; sad b/c not with true love	bow at neck
OMM-7 (JC)	Our Modern Maidens	Joan Crawford	1929	1	0	4	1	0	0	0	0	0	0	1	0	caught in rain with angry lover	cling (wet)
OMM-8 (JC)	Our Modern Maidens	Joan Crawford	1929	-1	3	0	0	1	0	0	0	0	0	1	0	carefree girl at home	printed jkt
OMM-9 (JC)	Our Modern Maidens	Joan Crawford	1929	1	0	4	1	0	0	0	0	0	0	0	1	at wedding to her true love	fit and embellished neck area
OMM-10 (JC)	Our Modern Maidens	Joan Crawford	1929	0	2	2	0	0	1	0	0	0	0	1	0	leaving for honeymoon; husband in love with someone else	fur accents (oversized collar, cuffs & hem)
OMM-11 (JC)	Our Modern Maidens	Joan Crawford	1929	1	1	2	1	0	0	0	0	0	0	1	0	left husband; living simply in Paris	neckline with tie
SS-1 (GG) 1929	The Single Standard	Greta Garbo	1929	1	0	5	0	1	0	0	0	0	0	0	1	socialite jaded by the double standard of men & women's married faithfulness	oversized bow at side neck and waist
SS-2 (GG)	The Single Standard	Greta Garbo	1929	0	0	0	0	0	0	0	0	0	0			socialite jaded by the double standard of men & women's married faithfulness	oversized lapel
SS-3 (GG)	The Single Standard	Greta Garbo	1929	-1	5	0	0	1	0	0	0	0	0	1	0	socialite jaded by the double standard of men & women's married faithfulness	scarf and broad shoulder
SS-4 (GG)	The Single Standard	Greta Garbo	1929	-1	4	1	0	1	0	0	0	0	0	1	0	socialite jaded by the double standard of men & women's married faithfulness	asym collar & tie
SS-5 (GG)	The Single Standard	Greta Garbo	1929	0	2	2	0	1	0	0	0	0	0	1	0	socialite jaded by the double standard of men & women's married faithfulness	neckline and asym buttons
SS-6 (GG)	The Single Standard	Greta Garbo	1929	-1	5	0	0	1	0	0	0	0	0	1	0	socialite jaded by the double standard of men & women's married faithfulness	men's look
SS-7 (GG)	The Single Standard	Greta Garbo	1929	-1	4	0	0	1	0	0	0	0	0	1	0	socialite jaded by the double standard of men & women's married faithfulness	men's look & graphic headscarf
SS-8 (GG)	The Single Standard	Greta Garbo	1929	1	1	2	0	1	0	0	0	0	0	1	0	socialite jaded by the double standard of men & women's married faithfulness	asym closure at neck (button and flounce)
SS-9 (GG)	The Single Standard	Greta Garbo	1929	1	0	4	1	0	0	0	0	0	0	0	1	socialite jaded by the double standard of men & women's married faithfulness	exaggerated length of scarf
SS-10 (GG)	The Single Standard	Greta Garbo	1929	1	1	6	0	1	0	0	0	0	0	0	1	socialite jaded by the double standard of men & women's married faithfulness	neckline with corsage
SS-11 (GG)	The Single Standard	Greta Garbo	1929	-1	2	1	0	1	0	0	0	0	0	1	0	socialite jaded by the double standard of men & women's married faithfulness	oversized fur notched collar
SS-12 (GG)	The Single Standard	Greta Garbo	1929	0	0	0	0	0	0	0	0	0	0			socialite jaded by the double standard of men & women's married faithfulness	sequins trimming neck & shoulders
TK-1 (GG)	The Kiss	Greta Garbo	1929	1	0	4	0	0	0	1	0	0	0	1	0	unhappy married woman meeting lover	wide fur stole
TK-2 (GG)	The Kiss	Greta Garbo	1929	1	1	4	0	0	0	1	0	0	0	1	0	unhappily married wealthy woman, going to see her dogs at the dog show	front embellished cascade (repeated motif)
TK-3 (GG)	The Kiss	Greta Garbo	1929	1	0	5	1	0	0	0	0	0	0	0	1	unhappily married woman at evening dinner party	Embellished straps & brooch @ waist
TK-4 (GG)	The Kiss	Greta Garbo	1929	1	1	3	0	0	0	1	0	0	0	1	0	unhappily married woman, at tennis match	large lapel
TK-5 (GG)	The Kiss	Greta Garbo	1929	-1	3	2	0	0	0	0	1	0	0	1	0	unhappily married woman caught inncently kissing young man, resulting in husband's violent death	asym 2-tone collar & hip bow

Ensemble	Film	Actress	Year	Gender-Weight	#Male Elements	#Female Elements	s-COL	s-RECT	s-HOUR	s-ITRI	s-TRI	s-MERM	s-HSS	Day	Night	Character	Feature
TK-6 (GG)	The Kiss	Greta Garbo	1929	1	2	3	1	0	0	0	0	0	0	1	0	falsely accused of murdering husband	neckline
TOD-1 (NS) 1929	Their Own Desire	Norma Shearer	1929	-1	4	0	0	0	1	0	0	0	0	1	0	happy, spirited "every girl"	men's look; belted waist
TOD-2 (NS)	Their Own Desire	Norma Shearer	1929	-1	3	2	0	1	0	0	0	0	0	1	0	happy, spirited "every girl"	lapel; pants (repeated print)
TOD-3 (NS)	Their Own Desire	Norma Shearer	1929	1	1	3	1	0	0	0	0	0	0	0	1	happy, spirited "every girl"	amt of skin and sequins; oversized notched men's coat collar
TOD-4 (NS)	Their Own Desire	Norma Shearer	1929	0	0	0	0	0	0	0	0	0	0			happy, spirited "every girl"	lace on bodice; pants
TOD-5 (NS)	Their Own Desire	Norma Shearer	1929	1	1	2	0	0	0	0	1	0	0	1	0	happy, spirited "every girl"	colored neckline with tie (repeated motif)
TOD-6 (NS)	Their Own Desire	Norma Shearer	1929	1	1	3	1	0	0	0	0	0	0	0	1	happy, spirited "every girl"	knotted tie
TOD-7 (NS)	Their Own Desire	Norma Shearer	1929	1	1	4	1	0	0	0	0	0	0	0	1	happy, spirited "every girl"	sheer layers and neckline
TOD-8 (NS)	Their Own Desire	Norma Shearer	1929	-1	3	1	0	0	1	0	0	0	0	1	0	happy, spirited "every girl"	neckline; men'swaistcoat
TOD-9 (NS)	Their Own Desire	Norma Shearer	1929	0	0	0	0	0	0	0	0	0	0			happy, spirited "every girl"	men's look
U-1 (JC) 1929	Untamed	Joan Crawford	1929	1	0	4	0	0	1	0	0	0	0	1	0	in South America - "wild child"	amt of skin; neckline
U-2 (JC)	Untamed	Joan Crawford	1929	1	0	5	0	0	1	0	0	0	0	1	0	Bingo - wild child living in S. America on boat to NYC	print and dress shape (sarong)
U-3 (JC)	Untamed	Joan Crawford	1929	1	0	5	0	0	1	0	0	0	0	1	0	uncouth girl in love with young man	neckline
U-4 (JC)	Untamed	Joan Crawford	1929	1	0	5	0	0	0	0	0	1	0	0	1	oil heiress living in NYC; going to eve party; Bingo has become quite sophisticated in speech, but still has Flapper spirit/attitude	beading and ostrich hem
U-5 (JC)	Untamed	Joan Crawford	1929	1	0	6	0	0	0	0	0	1	0	0	1	oil heiress living in NYC; in love	neckline and jeweled clips on shoulders
U-6 (JC)	Untamed	Joan Crawford	1929	1	0	6	0	0	1	0	0	0	0	0	1	oil heiress living in NYC; in love	neckline and bows on skirt (repeated motif)
WO-1 (GG) 1929	Wild Orchids	Greta Garbo	1929	-1	3	2	0	1	0	0	0	0	0	1	0	married woman leaving for boat trip	collar/lapel
WO-2 (GG)	Wild Orchids	Greta Garbo	1929	1	0	4	1	0	0	0	0	0	0	0	1	virtuous married woman evening dress on boat	corsage and color
WO-3 (GG)	Wild Orchids	Greta Garbo	1929	-1	4	2	0	1	0	0	0	0	0	1	0	traveling in Java	tie and row of buttons
WO-4 (GG)	Wild Orchids	Greta Garbo	1929	1	0	5	1	0	0	0	0	0	0	0	1	evening dress in Java	color & sequins
WO-5 (GG)	Wild Orchids	Greta Garbo	1929	-1	4	2	0	1	0	0	0	0	0	1	0		color and neckline
WO-6 (GG)	Wild Orchids	Greta Garbo	1929	-1	8	0	0	1	0	0	0	0	0	1	0	on safari	tie (men's style clothes)
WO-7 (GG)	Wild Orchids	Greta Garbo	1929	0	3	3	1	0	0	0	0	0	0	1	0	visiting in hospital	tie neck (repeated at hip)
AC-1 (GG) 1930	Anna Christie	Greta Garbo	1930	1	1	4	0	1	0	0	0	0	0	1	0	Former prostitute who finds love & looking to have "normal" life	neckline
AC-2 (GG)	Anna Christie	Greta Garbo	1930	-1	3	1	1	0	0	0	0	0	0	1	0	Former prostitute who finds love & looking to have "normal" life	plainness; belt; fit
AC-3 (GG)	Anna Christie	Greta Garbo	1930	-1	4	0	0	1	0	0	0	0	0	1	0	Former prostitute who finds love & looking to have "normal" life	men's garment
AC-4 (GG)	Anna Christie	Greta Garbo	1930	1	0	6	1	0	0	0	0	0	0	1	0	Former prostitute who finds love & looking to have "normal" life	neckline; flounces
D-1 (NS) 1930	The Divorcee	Norma Shearer	1930	-1	4	1	0	1	0	0	0	0	0	1	0	female lead sports fishing with friends/ love interest	stripes at neck
D-2 (NS)	The Divorcee	Norma Shearer	1930	0	2	2	0	0	0	1	0	0	0	1	0	working at home	graphic top & wearing pants
D-3 (NS)	The Divorcee	Norma Shearer	1930	1	0	5	0	0	0	0	0	1	0	0	1	married lead has affair	neckline; sheer sleeves
D-4 (NS)	The Divorcee	Norma Shearer	1930	1	0	5	0	0	1	0	0	0	0	1	0	confessing affair	neckline
D-5 (NS)	The Divorcee	Norma Shearer	1930	1	0	4	1	0	0	0	0	0	0	0	1	Separated from husband, at friend's wedding	color and flounce on bust
D-6 (NS)	The Divorcee	Norma Shearer	1930	-1	3	1	0	0	0	0	0	0	0	1	0	lead in court divorcing husband	jabot (repeated shape on cuff)
D-7 (NS)	The Divorcee	Norma Shearer	1930	1	0	4	1	0	0	0	0	0	0	0	1	newly single woman celebrating New Year's	flounces
D-8 (NS)	The Divorcee	Norma Shearer	1930	1	1	4	0	0	1	0	0	0	0	1	0	acting the vamp as new divorced woman	neckline, lapel & exaggerated sleeves
D-9 (NS)	The Divorcee	Norma Shearer	1930	-1	3	1	1	0	0	0	0	0	0	1	0	in love with new man - sailing	color; tie and pants
D-10 (NS)	The Divorcee	Norma Shearer	1930	1	0	3	1	0	0	0	0	0	0	1	0	in love with new man	fur collar
D-11 (NS)	The Divorcee	Norma Shearer	1930	1	0	4	0	0	0	0	0	1	0	0	1	reconciling with former husband- nightclub	jeweled neckline
LUBG-1 (NS) 1930	Let Us Be Gay	Norma Shearer	1930	0	0	0	0	0	0	0	0	0	0			loving wife & mother, dutiful and extensivly kind and generous (to a fault)	trim
LUBG-2 (NS)	Let Us Be Gay	Norma Shearer	1930	0	2	2	0	1	0	0	0	0	0	1	0	loving wife & mother, dutiful and extensivly kind and generous (to a fault)	waistband

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LUBG-3 (NS)	Let Us Be Gay	Norma Shearer	1930	-1	5	1	0	1	0	0	0	0	0	1	0	loving wife & mother, dutiful and extensivly kind and generous (to a fault); newly divorced & traveling/ having affairs	men's stying; ascot
LUBG-4 (NS)	Let Us Be Gay	Norma Shearer	1930	1	0	5	1	0	0	0	0	0	0	1	0	loving wife & mother, dutiful and extensivly kind and generous (to a fault); divorced now traveling/having love affairs	exaggerated repeated shapes (hat & sleeves)
LUBG-5 (NS)	Let Us Be Gay	Norma Shearer	1930	0	0	0	0	0	0	0	0	0	0			loving wife & mother, dutiful and extensivly kind and generous (to a fault); divorced traveling & having love affairs	pants; belted waistline
LUBG-6 (NS)	Let Us Be Gay	Norma Shearer	1930	1	0	4	0	0	0	0	0	1	0	0	1	loving wife & mother, dutiful and extensivly kind and generous (to a fault); divorced now traveling & having love affairs	neckline & skirt (repeated motifs)
LUBG-7 (NS)	Let Us Be Gay	Norma Shearer	1930	0	0	0	0	0	0	0	0	0	0			loving wife & mother, dutiful and extensivly kind and generous (to a fault); divorced now traveling & having love affairs	neckline; fit; pants
LUBG-8 (NS)	Let Us Be Gay	Norma Shearer	1930	-1	4	1	0	1	0	0	0	0	0	1	0	loving wife & mother, dutiful and extensivly kind and generous (to a fault); divorced now traveling & having love affairs	necktie; men's look
P-1 (JC) 1930	Paid	Joan Crawford	1930	0	4	4	1	0	0	0	0	0	0	1	0	woman wrongly imprisoned for theft, recently released	neckline
P-2 (JC)	Paid	Joan Crawford	1930	-1	3	2	0	0	1	0	0	0	0	1	0	woman making money blackmailing/conning older men; using prison smarts & legal knowledge	men's style waistcoat; brooch near face
P-3 (JC)	Paid	Joan Crawford	1930	1	1	4	0	0	0	0	0	1	0	0	1	on date with rich playboy	neckline (oversized collar; sumptuousness of coat); plunging neckline of dress
P-4 (JC)	Paid	Joan Crawford	1930	-1	3	2	0	0	0	1	0	0	0	1	0	woman working with criminals within law to scam money; confronting cop shaking down gang	oversized graphic lapel
P-5 (JC)	Paid	Joan Crawford	1930	1	0	5	1	0	0	0	0	0	0	0	1	on date with son of man who falsely imprisoned her; confronting man	draping and beading
P-6 (JC)	Paid	Joan Crawford	1930	-1	4	2	1	0	0	0	0	0	0	1	0	trying to figure out how to keep group out of trouble	pants; asym neckline (repeated buckles)
P-7 (JC)	Paid	Joan Crawford	1930	1	1	3	0	0	0	1	0	0	0	1	0	trying to stop burglary of husband's house	pants; asym neckline
AFS-1 (NS) 1931	A Free Soul	Norma Shearer	1931	-1	5	1	1	0	0	0	0	0	0	1	0	sweet, loving daughter devoted to father; caring and happy go lucky	neck scarf (repeated w/lapel)
AFS-2 (NS)	A Free Soul	Norma Shearer	1931	1	0	3	0	0	0	0	0	1	0	0	1	sweet, loving daughter devoted to father; caring and happy go lucky with strong will	neckline & amt of skin/fit
AFS-3 (NS)	A Free Soul	Norma Shearer	1931	-1	5	0	0	0	1	0	0	0	0	1	0	sweet, loving daughter devoted to father; caring and happy go lucky with strong will	graphic bodice; men's look
AFS-4 (NS)	A Free Soul	Norma Shearer	1931	1	2	4	1	0	0	0	0	0	0	0	1	sweet, loving daughter devoted to father; caring and happy go lucky with strong will	neckline and lapel
AFS-5 (NS)	A Free Soul	Norma Shearer	1931	-1	5	0	0	1	0	0	0	0	0	1	0	sweet, loving daughter devoted to father; caring and happy go lucky with strong will	neck scarf; men's look
AFS-6 (NS)	A Free Soul	Norma Shearer	1931	-1	2	1	0	0	0	1	0	0	0	1	0	sweet, loving daughter devoted to father; caring and happy go lucky with strong will	neckline
DFD-1 (JC) 1931	Dance, Fools, Dance	Joan Crawford	1931	-1	4	2	0	0	0	0	0	1	0	0	1	happy carefree socialite	neckline & tie (repeated star motif - collar & hem)

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DFD-2 (JC)	Dance, Fools, Dance	Joan Crawford	1931	1	0	5	0	1	0	0	0	0	0	1	0	happy spoiled carefree socialite	stripes; brooch & pants
DFD-3 (JC)	Dance, Fools, Dance	Joan Crawford	1931	1	1	5	0	0	1	0	0	0	0	1	0	spoiled socialite; mourning	neckline with brooches
DFD-4 (JC)	Dance, Fools, Dance	Joan Crawford	1931	1	2	4	1	0	0	0	0	0	0	1	0		neckline & collar
DFD-5 (JC)	Dance, Fools, Dance	Joan Crawford	1931	1	0	4	0	0	0	1	0	0	0	1	0	secretarial job	collar (repeated shape with cuff)
DFD-6 (JC)	Dance, Fools, Dance	Joan Crawford	1931	1	1	3	1	0	0	0	0	0	0	1	0	secretarial job	cf striped motif (repeated throughout)
DFD-7 (JC)	Dance, Fools, Dance	Joan Crawford	1931	1	0	4	0	0	0	0	0	1	0	0	1	former socialite, now reporter undercover as nightclub dancer	shine
DFD-8 (JC)	Dance, Fools, Dance	Joan Crawford	1931	1	0	5	0	0	0	0	0	1	0	0	1		neckline with clasps (repeated on waist)
LS-1 (JC) 1931	Laughing Sinners	Joan Crawford	1931	-1	7	0	0	1	0	0	0	0	0	1	0	sweet carefree girl in love; out in the rain	men's style garment; lapel
LS-2 (JC)	Laughing Sinners	Joan Crawford	1931	0	3	3	0	1	0	0	0	0	0	0	1	sweet carefree girl in love; going to work as entertainer	collar & neckline
LS-3 (JC)	Laughing Sinners	Joan Crawford	1931	-1	2	1	0	0	1	0	0	0	0	0	1	sweet girl in love; about to jump off bridge	collar
LS-4 (JC)	Laughing Sinners	Joan Crawford	1931	0	0	0	0	0	1	0	0	0	0	1	0	depressed young love sick girl	neckline; pants
LS-5 (JC)	Laughing Sinners	Joan Crawford	1931	-1	4	3	0	0	1	0	0	0	0	1	0	sweet girl trying to get over depression by going to picnic	collar & tie (repeated knotted tie motif)
LS-6 (JC)	Laughing Sinners	Joan Crawford	1931	1	1	6	0	0	1	0	0	0	0	0	1	sweet girl finding her calling with the Salvation Army; just slept with married ex-boyfriend	neckline
I-1 (GG) 1931	Inspiration	Greta Garbo	1931	1	0	6	0	0	1	0	0	0	0	0	1	woman toast of the town	neckline and shoulder embellishment (repeated on waist)
I-2 (GG)	Inspiration	Greta Garbo	1931	0	2	2	1	0	0	0	0	0	0	1	0	in love	neck scarf
I-3 (GG)	Inspiration	Greta Garbo	1931	-1	4	0	0	1	0	0	0	0	0	1	0	in love	neck scarf
I-4 (GG)	Inspiration	Greta Garbo	1931	1	0	3	0	1	0	0	0	0	0	0	1	in love, at home teasing love interest over phone	jeweled neckline and pants
I-5 (GG)	Inspiration	Greta Garbo	1931	-1	2	1	0	1	0	0	0	0	0	1	0	trying to win back lover	oversized fur collar
I-6 (GG)	Inspiration	Greta Garbo	1931	0	0	0	0	0	0	0	0	0	0			posing for sculptor	sequins and neckline/straps
I-7 (GG)	Inspiration	Greta Garbo	1931	0	0	0	0	0	0	0	0	0	0				neckline and asym lapel
1-8 (GG)	Inspiration	Greta Garbo	1931	-1	4	1	1	0	0	0	0	0	0	1	0		collar and jabot
1-9 (GG)	Inspiration	Greta Garbo	1931	-1	3	1	0	1	0	0	0	0	0	1	0	learning of lover's marriage; leaving her	lapel & scarf
1-10 (GG)	Inspiration	Greta Garbo	1931	0	2	2	0	1	0	0	0	0	0	1	0	still in love with lover; seeing him again	asym pointed collar
Pos-1 (JC) 1931	Possessed	Joan Crawford	1931	1	1	3	0	0	1	0	0	0	0	1	0	working in a factory; longing for finer life	large peterpan collar
Pos-2 (JC)	Possessed	Joan Crawford	1931	1	2	3	0	0	0	1	0	0	0	1	0	working class girl going to NYC to better her life	large peterpan collar
Pos-3 (JC)	Possessed	Joan Crawford	1931	1	0	5	0	0	0	0	0	1	0	0	1	happy kept woman	collar & neckline (repeated flounce motif)
Pos-4 (JC)	Possessed	Joan Crawford	1931	1	0	5	0	0	0	0	0	1	0	0	1	happy kept woman	neckline & flower at waist
Pos-5 (JC)	Possessed	Joan Crawford	1931	1	1	4	0	0	0	0	0	1	0	0	1	happy kept woman	neckline and collar; exaggerated shapes
Pos-6 (JC)	Possessed	Joan Crawford	1931	1	2	3	0	0	1	0	0	0	0	1	0	happy kept woman going to Coney Island	large collar
Pos-7 (JC)	Possessed	Joan Crawford	1931	1	0	5	0	0	0	0	0	1	0	0	1	sad woman sacrificing love	neckline & ruffled trim along neck
Pos-8 (JC)	Possessed	Joan Crawford	1931	0	3	3	0	0	1	0	0	0	0	1	0		bow at neck
PL-1 (NS) 1931	Private Lives	Norma Shearer	1931	-1	4	1	0	1	0	0	0	0	0	1	0	sophisticated woman still in love with first husband	bow at neck
PL-2 (NS)	Private Lives	Norma Shearer	1931	1	1	6	0	0	1	0	0	0	0	0	1	sophisticated woman still in love with first husband	neckline (repeated fur trim)
PL-3 (NS)	Private Lives	Norma Shearer	1931	-1	5	1	0	0	1	0	0	0	0	1	0	sophisticated woman still in love with first husband	asym closure; scarf
PL-4 (NS)	Private Lives	Norma Shearer	1931	1	2	3	1	0	0	0	0	0	0	1	0	sophisticated woman still in love with first husband	pants; neckline
PL-5 (NS)	Private Lives	Norma Shearer	1931	0	3	3	0	0	1	0	0	0	0	1	0	sophisticated woman still in love with first husband	collar and cuffs (repeated jagged edging)
TMA-1 (JC) 1931	This Modern Age	Joan Crawford	1931	1	1	6	1	0	0	0	0	0	0	1	0	young girl visited estranged mother in Paris	neckline & cowl (repeated scallopped trim)
TMA-2 (JC)	This Modern Age	Joan Crawford	1931	1	0	3	1	0	0	0	0	0	0	0	1	young happy party girl in Paris nightclub	cowl neckline & pants
TMA-3 (JC)	This Modern Age	Joan Crawford	1931	1	0	4	0	0	0	0	0	1	0	0	1	happy carefree "jazz baby" going to nightclub in Paris	low neckline (f&b) & repeated flounces

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TMA-4 (JC)	This Modern Age	Joan Crawford	1931	1	0	5	0	0	0	0	0	1	0	0	1	young jazz baby accepting marriage proposal from conservative man	flounces (repeated motif)
TMA-5 (JC)	This Modern Age	Joan Crawford	1931	-1	2	1	0	1	0	0	0	0	0	1	0	happy jazz baby meeting future in-laws	large collar & buttons
TMA-6 (JC)	This Modern Age	Joan Crawford	1931	1	1	4	0	0	0	0	0	1	0	0	1	happy jazz baby spending quiet evening with conservative fiance	neckline & repetition of tie motif
TMA-7 (JC)	This Modern Age	Joan Crawford	1931	-1	2	1	1	0	0	0	0	0	0	0	1	happy carefree young girl returning home from future inlaws house	neck scarf
TMA-8 (JC)	This Modern Age	Joan Crawford	1931	1	0	5	0	0	0	1	0	0	0	0	1	happy carefree girl discovering truth about mother	material; cut outs on sleeve
TMA-9 (JC)	This Modern Age	Joan Crawford	1931	1	1	3	1	0	0	0	0	0	0	1	0	happy carefree girl trying to start new life	tie
TMA-10 (JC)	This Modern Age	Joan Crawford	1931	1	1	4	0	0	1	0	0	0	0	1	0	happy carefree girl running away with modern guy, but reconciling with conservative love	striped neck drape
SLHFAR-1 (GG) 1931	Susan Lenox Her Fall and Rise	Greta Garbo	1931	0	1	1	1	0	0	0	0	0	0	1	0	Poor farm girl living with unloving father; escaping rapist	plainess; neckline
SLHFAR-2 (GG)	Susan Lenox Her Fall and Rise	Greta Garbo	1931	-1	4	1	1	0	0	0	0	0	0	1	0	fishing with new love interest	neck scarf; simplicity
SLHFAR-3 (GG)	Susan Lenox Her Fall and Rise	Greta Garbo	1931	-1	2	1	1	0	0	0	0	0	0	1	0	new life in circus as "pretty girl"	neckline
SLHFAR-4 (GG)	Susan Lenox Her Fall and Rise	Greta Garbo	1931	-1	3	0	0	0	0	0	0	0	0	1	0	becoming a fallen woman; traveling on train	jabot at neck
SLHFAR-5 (GG)	Susan Lenox Her Fall and Rise	Greta Garbo	1931	-1	3	1	0	0	0	0	0	0	0	0	1	becoming a fallen woman;playing roulette	sequined collar and notched lapel
SLHFAR-6 (GG)	Susan Lenox Her Fall and Rise	Greta Garbo	1931	-1	2	1	0	0	0	1	0	0	0	0	1	becoming a fallen woman; new year's party	oversized collar and lapel
SLHFAR-7 (GG)	Susan Lenox Her Fall and Rise	Greta Garbo	1931	1	0	5	0	0	0	0	0	0	0	0	1	fallen woman living in penthouse; eve party	cowl (front and back)
SLHFAR-8 (GG)	Susan Lenox Her Fall and Rise	Greta Garbo	1931	0	0	0	0	0	0	0	0	0	0			fallen woman dancing in speakeasy	sequins on bodice
SLHFAR-9 (GG)	Susan Lenox Her Fall and Rise	Greta Garbo	1931	-1	3	2	1	0	0	0	0	0	0	1	0	About to leave with new man offering her marriage and new life	tie at neck; menswear look
GH-1 (JC) 1932	Grand Hotel	Joan Crawford	1932	1	2	3	0	0	1	0	0	0	0	1	0	Hard-working plucky secretary meeting client	Collar repeated trim (collar & cuffs)
GH-2 (JC)	Grand Hotel	Joan Crawford	1932	-1	4	2	0	0	0	0	0	0	0	1	0	Secretary meeting love interest for dancing	CF tie with vertical band
GH-3 (JC)	Grand Hotel	Joan Crawford	1932	0	0	0	0	0	0	0	0	0	0			secretary discovering dead body of love interest during the night	lapel
GH-1 (GG)	Grand Hotel	Greta Garbo	1932	0	0	0	0	0	0	0	0	0	0			High strung ballerina	shine
GH-2 (GG)	Grand Hotel	Greta Garbo	1932	0	2	2	0	1	0	0	0	0	0	1	0	leaving for theatre	large lapel of coat and cowl neck
GH-3 (GG)	Grand Hotel	Greta Garbo	1932	0	0	0	0	0	0	0	0	0	0			Ballerina in costume	ruffles
GH-4 (GG)	Grand Hotel	Greta Garbo	1932	0	0	0	0	0	0	0	0	0	0			ballerina in hotel room	beading on collar and cuffs
GH-5 (GG)	Grand Hotel	Greta Garbo	1932	1	1	5	1	0	0	0	0	0	0	1	0	meeting lover	flounces (repeated motif)
GH-6 (GG)	Grand Hotel	Greta Garbo	1932	0	0	0	0	0	0	0	0	0	0	1	0	ballerina packing	tie neck
GH-7 (GG)	Grand Hotel	Greta Garbo	1932	1	2	3	0	0	0	1	0	0	0	1	0	leaving for theatre	oversized fur collar
LL-1 (JC) 1932	Letty Lynton	Joan Crawford	1932	1	1	2	0	0	0	1	0	0	0	1	0	wealthy socialite on yacht, fallen in love with new man	oversized fur collar
LL-2 (JC)	Letty Lynton	Joan Crawford	1932	0	2	2	0	0	0	1	0	0	0	0	1		oversized fur collar
LL-3 (JC)	Letty Lynton	Joan Crawford	1932	1	0	6	0	0	0	0	0	0	1	0	1		ruffled sleeves (repeated ruffle motif)
LL-4 (JC)	Letty Lynton	Joan Crawford	1932	0	2	2	0	0	0	1	0	0	0	0	1		material (shine)
LL-5 (JC)	Letty Lynton	Joan Crawford	1932	1	1	2	1	0	0	0	0	0	0	1	0		brooch at neck
LL-6 (JC)	Letty Lynton	Joan Crawford	1932	1	2	3	0	0	0	0	0	1	0	0	1		graphic & repetition of knotted ties
LL-7 (JC)	Letty Lynton	Joan Crawford	1932	1	1	2	0	0	1	0	0	0	0	1	0		neckline (flags)
LL-8 (JC)	Letty Lynton	Joan Crawford	1932	1	0	4	0	0	0	0	0	1	0	1	0		embellished neckline
LL-9 (JC)	Letty Lynton	Joan Crawford	1932	-1	2	1	0	0	0	1	0	0	0	1	0		large lapel
RD-1 (JH) 1932	Red Dust	Jean Harlow	1932	1	1	5	0	0	1	0	0	0	0	1	0	plucky girl on the make	neckline
RD-2 (JH)	Red Dust	Jean Harlow	1932	1	2	4	0	0	1	0	0	0	0	1	0	plucky girl living by her wits, living in indochine	neckline
RHW-1 (JH) 1932	Red-Headed Woman	Jean Harlow	1932	1	2	3	1	0	0	0	0	0	0	1	0	gold-digger who uses sex to manipulate men & get what she wants	neck scarf (repeated buckles)
RHW-2 (JH)	Red-Headed Woman	Jean Harlow	1932	1	1	4	0	0	0	1	0	0	0	1	0	gold-digger who uses sex to manipulate men & get what she wants	sleeves; material

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RHW-3 (JH)	Red-Headed Woman	Jean Harlow	1932	1	1	4	0	0	0	1	0	0	0	1	0	gold-digger who uses sex to manipulate men & get what she wants	collar & repeated striped flange motif
RHW-4 (JH)	Red-Headed Woman	Jean Harlow	1932	1	0	5	0	0	0	1	0	0	0	1	0	gold-digger who uses sex to manipulate men & get what she wants	low neckline & repeated floppy tie
RHW-5 (JH)	Red-Headed Woman	Jean Harlow	1932	-1	2	1	0	0	0	1	0	0	0	1	0	gold-digger who uses sex to manipulate men & get what she wants	collar & feathers at neck & cuffs
RHW-6 (JH)	Red-Headed Woman	Jean Harlow	1932	-1	4	3	0	0	0	1	0	0	0	1	0	gold-digger who uses sex to manipulate men & get what she wants	bow at neck; exaggerated sleeves
RHW-7 (JH)	Red-Headed Woman	Jean Harlow	1932	1	0	3	1	0	0	0	0	0	0	0	1	gold-digger who uses sex to manipulate men & get what she wants	material (beaded fringe) & exposed skin/legs
RHW-8 (JH)	Red-Headed Woman	Jean Harlow	1932	1	0	4	0	0	0	1	0	0	0	0	1	gold-digger who uses sex to manipulate men & get what she wants	neckline; sleeves
RHW-9 (JH)	Red-Headed Woman	Jean Harlow	1932	1	0	5	0	0	0	1	0	0	0	0	1	gold-digger who uses sex to manipulate men & get what she wants	sequins at neckline
RHW-10 (JH)	Red-Headed Woman	Jean Harlow	1932	1	1	3	0	0	0	1	0	0	0	1	0	gold-digger who uses sex to manipulate men & get what she wants	low neckline & fur trim on sleeves
RHW-11 (JH)	Red-Headed Woman	Jean Harlow	1932	-1	4	3	0	0	0	1	0	0	0	1	0	gold-digger who uses sex to manipulate men & get what she wants	large lapel & large extended cuffs (repeated motifs)
SI-1 (NS) 1932	Strange Interlude	Norma Shearer	1932	-1	2	1	0	1	0	0	0	0	0	1	0	strong tragic woman, loving; generous with time, energy & love	lapel & neck scarf
SI-2 (NS)	Strange Interlude	Norma Shearer	1932	-1	4	1	0	1	0	0	0	0	0	1	0	strong tragic woman, loving; generous with time, energy but morbidly depressed	lapel
SI-3 (NS)	Strange Interlude	Norma Shearer	1932	1	2	4	0	0	1	0	0	0	0	1	0	strong tragic woman, loving; generous with time, energy and happy in love	large lapel
SI-4 (NS)	Strange Interlude	Norma Shearer	1932	1	1	4	1	0	0	0	0	0	0	0	1	strong tragic woman, loving; generous with time, energy but morbidly depressed	decollete neckline
SI-5 (NS)	Strange Interlude	Norma Shearer	1932	0	2	2	0	0	1	0	0	0	0	1	0	strong tragic woman, loving; generous with time, energy; in loveless marriage & in love with new man	collar and graphic waistband
SI-6 (NS)	Strange Interlude	Norma Shearer	1932	1	0	4	0	0	0	1	0	0	0	0	1	strong tragic woman, loving; generous with time, energy but morbidly depressed	sleeves & neckline
SI-7 (NS)	Strange Interlude	Norma Shearer	1932	1	0	3	1	0	0	0	0	0	0	0	1	strong tragic woman, loving; generous with time, energy; happy as mother	neckline & fringe (repeated motif)
SI-8 (NS)	Strange Interlude	Norma Shearer	1932	1	1	3	0	0	0	1	0	0	0	1	0	strong tragic woman, loving; generous with time, energy; desperate to cling to son; neurotic	neckline & graphic oversized collar
B-1 (JH) 1933	Bombshell	Jean Harlow	1933	0	0	0	0	0	0	0	0	0	0			Sex pot movie star with money grubbing family	skin; lace shoulder flounces
B-2 (JH)	Bombshell	Jean Harlow	1933	0	0	0	0	0	0	0	0	0	0	1	0	going to set in costume	choker and flounced sleeves/hem (repeated motif)
B-3 (JH)	Bombshell	Jean Harlow	1933	0	0	0	0	0	0	0	0	0	0			actress on set	neckline
B-4 (JH)	Bombshell	Jean Harlow	1933	1	1	4	1	0	0	0	0	0	0	0	1	Lola going out to nightclub	neckline (repeated sequin trimmed bias drapes)
B-5 (JH)	Bombshell	Jean Harlow	1933	1	0	6	0	0	1	0	0	0	0	1	0	movie star at home (day)	low neckline & material
B-6 (JH)	Bombshell	Jean Harlow	1933	1	1	7	0	0	0	1	0	0	0	1	0	movie star photographed at home for ladies home journal interview	bow at neck and puffed sleeves (repeated motif)
B-7 (JH)	Bombshell	Jean Harlow	1933	1	3	4	0	0	1	0	0	0	0	1	0	Lola decides to adopt a baby	
B-8 (JH)	Bombshell	Jean Harlow	1933	-1	5	2	0	0	1	0	0	0	0	1	0	Movie star attempting to make good impression on women from adoption agency	graphic; bow at neck
B-9 (JH)	Bombshell	Jean Harlow	1933	-1	4	0	0	0	1	0	0	0	0	1	0	Lola going horseback riding	hips
B-10 (JH)	Bombshell	Jean Harlow	1933	1	1	6	0	0	0	0	0	1	0	0	1	Lola falling in love	embellished material and oversized cf flower (repeated tiers - sleeve & skirt)
B-11 (JH)	Bombshell	Jean Harlow	1933	1	0	3	0	0	0	1	0	0	0	1	0	Lola meeting the parents of new fiance	graphic elements;
B-12 (JH)	Bombshell	Jean Harlow	1933	1	1	4	0	0	1	0	0	0	0	0	1		flower at waist

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DAE-1 (JH) 1933	Dinner at Eight	Jean Harlow	1933	0	0	0	0	0	0	0	0	0	0			Brassy blonde bombshell; former exotic dancer and current shallow girlfriend to nouveau riche thug-like character; having affair with doctor	exaggerated ruffle sleeves
DAE-2 (JH)	Dinner at Eight	Jean Harlow	1933	0	0	0	0	0	0	0	0	0	0			getting ready for party	combo of decollete, sequins, drape and plumes
DAE-3 (JH)	Dinner at Eight	Jean Harlow	1933	1	0	4	0	0	0	1	0	0	0	0	1	social climber bombshell going to fancy aristocratic party	material (fit) & fur
HYM-1 (JH) 1933	Hold Your Man	Jean Harlow	1933	1	0	5	0	0	0	1	0	0	0	1	0	plucky girl on the make with mulitple men	sleeves
HYM-2 (JH)	Hold Your Man	Jean Harlow	1933	1	2	3	0	0	0	1	0	0	0	1	0	plucky girl on the make with mulitple men	ruffled collar (repeated motif at neck & cuff)
HYM-3 (JH)	Hold Your Man	Jean Harlow	1933	1	0	5	0	0	0	1	0	0	0	1	0	plucky girl on the make with mulitple men; in love	low neckline & sleeves
HYM-4 (JH)	Hold Your Man	Jean Harlow	1933	1	1	5	0	0	0	1	0	0	0	1	0	plucky girl on the make with mulitple men; in love	oversized collar (r& repeated bow motif)
HYM-5 (JH)	Hold Your Man	Jean Harlow	1933	-1	5	1	0	0	1	0	0	0	0	1	0	plucky girl on the make, in love with con artist	lapel
C-1 (JC) 1934	Chained	Joan Crawford	1934	-1	4	3	0	1	0	0	0	0	0	1	0	secretary of shipping magnate in love with boss	waist (dress) & oversized notched collar (coat)
C-2 (JC)	Chained	Joan Crawford	1934	1	2	3	0	0	0	1	0	0	0	1	0	nice respectable woman in love with married boss; clay-shooting	colorblocking on bodice
C-3 (JC)	Chained	Joan Crawford	1934	-1	2	0	0	1	0	0	0	0	0	1	0	nice respectable woman in love with married boss; walking on boat deck	repeated ties motif & pants
C-4 (JC)	Chained	Joan Crawford	1934	1	0	5	0	0	1	0	0	0	0	0	1	nice respectable woman in love with married boss	neckline
C-5 (JC)	Chained	Joan Crawford	1934	1	0	2	0	0	0	1	0	0	0	1	0	nice respectable woman in love with married boss	exaggerated collar & repeated stripe motif
C-6 (JC)	Chained	Joan Crawford	1934	-1	6	0	0	0	1	0	0	0	0	1	0	nice respectable woman in love with married boss; horseback riding with new love	men's look; ascot
C-7 (JC)	Chained	Joan Crawford	1934	1	0	3	0	0	1	0	0	0	0	0	1	nice respectable woman in love with married boss	repeated graphic jeweled motifs
C-8 (JC)	Chained	Joan Crawford	1934	1	2	3	0	0	1	0	0	0	0	0	1	nice respectable woman in love with married boss	wide lapel & metallic tie blouse
C-9 (JC)	Chained	Joan Crawford	1934	0	0	0	0	0	0	0	0	0	0			nice respectable woman in married to former boss	neck - tie & flower
C-10 (JC)	Chained	Joan Crawford	1934	1	1	3	0	0	0	1	0	0	0	0	1	married woman in love with another man	oversized bow at neck
C-11 (JC)	Chained	Joan Crawford	1934	-1	6	0	0	0	1	0	0	0	0	1	o	in love & married to true love	men's look
FAO-1 (JC) 1934	Forsaking All Others	Joan Crawford	1934	-1	2	1	0	0	0	1	0	0	0	1	0	Happy carefree woman in love with wrong man	oversized motif at neckline
FAO-2 (JC)	Forsaking All Others	Joan Crawford	1934	1	2	4	0	0	0	0	0	1	0	1	0	Happy carefree woman in love with wrong man	skirt
FAO-3 (JC)	Forsaking All Others	Joan Crawford	1934	-1	4	0	0	0	1	0	0	0	0	1	0	Happy carefree woman in love with wrong man	men's look
FAO-4 (JC)	Forsaking All Others	Joan Crawford	1934	1	1	4	0	0	0	1	0	0	0	1	0	Happy carefree woman in love with wrong man	bows (repeated moif at neck and waist)
FAO-5 (JC)	Forsaking All Others	Joan Crawford	1934	1	0	3	1	0	0	0	0	0	0	0	1	Happy carefree woman in love with wrong man	neckline with loops
FAO-6 (JC)	Forsaking All Others	Joan Crawford	1934	-1	2	1	0	0	1	0	0	0	0	1	0	Happy carefree woman in love with wrong man	metallic blouse
FAO-7 (JC)	Forsaking All Others	Joan Crawford	1934	-1	3	2	0	0	0	1	0	0	0	1	0	Happy carefree woman in love with wrong man	stripes at neck
FAO-8 (JC)	Forsaking All Others	Joan Crawford	1934	0	2	2	0	0	1	0	0	0	0	1	0	Happy carefree woman in love with wrong man	neck bow and cf stripes
FAO-9 (JC)	Forsaking All Others	Joan Crawford	1934	1	1	2	0	0	0	1	0	0	0	0	1	Happy carefree woman in love with wrong man	dark flanges at shoulders
R-1 (NS) 1934	Riptide	Norma Shearer	1934	1	1	3	0	0	0	1	0	0	0	0	1	society woman going to dinner	arched collar

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R-2 (NS)	Riptide	Norma Shearer	1934	1	1	2	0	0	0	1	0	0	0	1	0	happy young woman in love with aristocrat	plaid
R-3 (NS)	Riptide	Norma Shearer	1934	0	3	3	0	0	0	1	0	0	0	0	1		large lapels
R-4 (NS)	Riptide	Norma Shearer	1934	1	0	3	1	0	0	0	0	0	0	0	1	former chorus girl now happily married; vacationing	graphic bodice
R-5 (NS)	Riptide	Norma Shearer	1934	-1	2	0	0	0	0	0	0	0	0	1	0		scarf in breast pocket
R-6 (NS)	Riptide	Norma Shearer	1934	1	1	3	0	0	1	0	0	0	0	1	0	married woman involved in scandal	oversized feather collar
R-7 (NS)	Riptide	Norma Shearer	1934	-1	2	1	0	0	0	1	0	0	0	0	1	happy married woman reuniting with husband; accused on cheating	collar
R-8 (NS)	Riptide	Norma Shearer	1934	1	2	3	0	0	0	1	0	0	0	0	1	unhappy married woman b/c husband suspects her of cheating	neckline & collar (repeated pleated motif)
R-9 (NS)	Riptide	Norma Shearer	1934	1	1	4	1	0	0	0	0	0	0	0	1		sleeves
R-10 (NS)	Riptide	Norma Shearer	1934	-1	3	2	1	0	0	0	0	0	0	1	0		exaggerated collar
R-11 (NS)	Riptide	Norma Shearer	1934	1	1	4	1	0	0	0	0	0	0	1	0	unhappy married woman b/c of suspicious husband	flounce collar
R-12 (NS)	Riptide	Norma Shearer	1934	-1	2	1	0	0	0	1	0	0	0	1	0	getting divorced	wide flounce at neck
TGFM-1 (JH) 1934	The Girl from Missouri	Jean Harlow	1934	1	0	4	0	0	1	0	0	0	0	1	0	Sweet girl looking to make life better by finding rich man	ribbon detail down bust
TGFM-2 (JH)	The Girl from Missouri	Jean Harlow	1934	-1	3	1	0	0	1	0	0	0	0	1	0	Sweet girl looking to make life better by finding rich man	oversized bow at neck
TGFM-3 (JH)	The Girl from Missouri	Jean Harlow	1934	0	3	3	0	0	0	1	0	0	0	1	0	Sweet girl looking to make life better by finding rich man	oversize flanges at shoulder (repeated motif)
TGFM-4 (JH)	The Girl from Missouri	Jean Harlow	1934	1	0	6	0	0	1	0	0	0	0	1	0	Sweet girl looking to make life better by finding rich man	oversized ruffles (repeated motif) and cf flower
TGFM-5 (JH)	The Girl from Missouri	Jean Harlow	1934	1	0	3	0	0	1	0	0	0	0	0	1	Sweet girl looking to make life better by finding rich man	neckline and pleated back flanges (repeated motif)
TGFM-6 (JH)	The Girl from Missouri	Jean Harlow	1934	1	1	3	1	0	0	0	0	0	0	1	0	Sweet girl looking to make life better by finding rich man	graphic v neck
TGFM-7 (JH)	The Girl from Missouri	Jean Harlow	1934	1	1	4	0	0	1	0	0	0	0	1	0	Sweet girl looking to make life better by finding rich man	graphic neckline and oversized lapel
TGFM-8 (JH)	The Girl from Missouri	Jean Harlow	1934	0	0	0	0	0	0	0	0	0	0	0	1	Sweet girl looking to make life better by finding rich man	exaggerated shape of feathers at shoulder
TPV-1 (GG) 1934	The Painted Veil	Greta Garbo	1934	1	1	5	0	0	1	0	0	0	0	1	0	loving dependable sister, longing for excitement	bow at neck
TPV-2 (GG)	The Painted Veil	Greta Garbo	1934	0	0	0	0	0	0	0	0	0	0			sweet loving woman longing for adventure	brooch
TPV-3 (GG)	The Painted Veil	Greta Garbo	1934	-1	2	1	0	1	0	0	0	0	0	1	0	sweet loving woman longing for adventure	neckline
TPV-4 (GG)	The Painted Veil	Greta Garbo	1934	1	1	3	0	0	0	1	0	0	0	1	0		neckline and waist (repeated angular motifs)
TPV-5 (GG)	The Painted Veil	Greta Garbo	1934	1	2	4	1	0	0	0	0	0	0	1	0	sweet loving woman longing for adventure	ruffles at cf
TPV-6 (GG)	The Painted Veil	Greta Garbo	1934	1	1	2	0	0	1	0	0	0	0	0	1		exaggerated frog closure cf bodice
TPV-7 (GG)	The Painted Veil	Greta Garbo	1934	1	0	1	0	0	1	0	0	0	0	1	0		neckline
SM-1 (JC) 1934	Sadie McKee	Joan Crawford	1934	1	0	5	0	0	1	0	0	0	0	0	1	shop girl helping cook mother with serving at wealthy family's formal dinner	collar & graphic elements (recognizable maid's costume)
SM-2 (JC)	Sadie McKee	Joan Crawford	1934	0	2	2	0	1	0	0	0	0	0	1	0	saying goodbye to love interest	white bow at neck (dk outfit)
SM-3 (JC)	Sadie McKee	Joan Crawford	1934	1	3	4	0	0	0	1	0	0	0	1	0	working in nightclub; seeing man last seen when serving as maid	white collar
SM-4 (JC)	Sadie McKee	Joan Crawford	1934	-1	3	2	0	0	0	1	0	0	0	1	0	getting married to millionaire and getting new clothes	oversized notched collar and oversized fur cuffs
SM-5 (JC)	Sadie McKee	Joan Crawford	1934	-1	4	1	0	0	1	0	0	0	0	o	1	married to millionaire	contrasting oversized lapel & pants
SM-6 (JC)	Sadie McKee	Joan Crawford	1934	1	1	3	0	0	0	1	0	0	0	1	0	saw former love in show	medallions on CF; white fur on sleeve outseam
SM-7 (JC)	Sadie McKee	Joan Crawford	1934	1	0	4	0	0	0	0	0	0	0	0	1	having dinner with frenemy	neckline (layered collar) repeated black tubing motif
SM-8 (JC)	Sadie McKee	Joan Crawford	1934	0	0	0	0	0	0	0	0	0	0			taking care of sick alcoholic husband	oversized ruffle collar
SM-9 (JC)	Sadie McKee	Joan Crawford	1934	1	0	3	1	0	0	0	0	0	0	0	1	out with husband at nightclub	embellished neckline
SM-10 (JC)	Sadie McKee	Joan Crawford	1934	1	1	2	0	1	0	0	0	0	0	1	0	visiting first love in hospital	oversized ruffle fur collar

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SM-11 (JC)	Sadie McKee	Joan Crawford	1934	-1	3	1	0	1	0	0	0	0	0	1	0	living normal life (happy ending with family)	cording and turned pointed collar w/ tie (repeated cording motif)
CS-1 (JH) 1935	China Seas	Jean Harlow	1935	0	2	2	0	0	1	0	0	0	0	1	0	sassy lover of sea captain living in China	oversized neck flounce
CS-2 (JH)	China Seas	Jean Harlow	1935	1	0	4	0	0	0	1	0	0	0	1	0	brassy woman feeling jealousy and angry/hurt	dragon motif
CS-3 (JH)	China Seas	Jean Harlow	1935	1	0	4	0	0	0	1	0	0	0	0	1	Evening dinner on board - spurned by lover/jealous of new fiancee	dramatic sleeves, neckline and fit
CS-4 (JH)	China Seas	Jean Harlow	1935	0	3	3	0	0	0	1	0	0	0	1	0	broken up with lover; clayshooting on deck	repeated graphic stripes on bodice
CS-5 (JH)	China Seas	Jean Harlow	1935	1	0	4	0	0	0	1	0	0	0	0	1	spurned lover getting drunk	fit & jeweled straps
CS-6 (JH)	China Seas	Jean Harlow	1935	0	0	0	0	0	0	0	0	0	0			character is deceiving/betraying love interest	graphic embroidery on back
CS-7 (JH)	China Seas	Jean Harlow	1935	0	3	3	0	0	1	0	0	0	0	1	0	caught assisting in crime/betraying love interest	stripes and tie neck
CS-8 (JH)	China Seas	Jean Harlow	1935	1	2	3	0	0	1	0	0	0	0	1	0	going to jail to take responsibility for her actions	bow at waist
ILML-1 (JC) 1935	I Live My Life	Joan Crawford	1935	-1	3	1	1	0	0	0	0	0	0	1	0	strong minded, witty entitled society girl on yacht	neckline with tie; pants
ILML-2 (JC)	I Live My Life	Joan Crawford	1935	-1	4	2	0	0	1	0	0	0	0	1	0	society girl traveling in Greece	boutonniere and men's look
ILML-3 (JC)	I Live My Life	Joan Crawford	1935	-1	4	3	0	0	1	0	0	0	0	0	1	entitled society girl at eve house party	oversized lapel
ILML-4 (JC)	I Live My Life	Joan Crawford	1935	-1	2	1	0	0	0	1	0	0	0	1	0	entitled society girl going to lecture	oversized bow at neck
ILML-5 (JC)	I Live My Life	Joan Crawford	1935	1	0	3	0	0	0	0	0	0	1	0	1	entitled society girl in love with archeologist working in Greece	shoulders (wide panels extending beyond shoulder)
ILML-6 (JC)	I Live My Life	Joan Crawford	1935	1	2	3	1	0	0	0	0	0	0	0	1	socialite at party with man she doesn't love, marrying him for father's sake	pointed collar and shiny material
ILML-7 (JC)	I Live My Life	Joan Crawford	1935	0	2	2	0	0	0	1	0	0	0	1	0	entitled society girl in love with true love	wide pilgrim type collar
NML-1 (JC) 1935	No More Ladies	Joan Crawford	1935	1	0	4	0	0	1	0	0	0	0	0	1	waiting on love interest to go out for evening (out with other woman)	graphic elements; shoulders & repeated jeweled brooches at shoulder and waist
NML-2 (JC)	No More Ladies	Joan Crawford	1935	0	0	0	0	0	0	0	0	0			going to bed early	repeated motif - faggoting (?) or cutouts
NML-3 (JC)	No More Ladies	Joan Crawford	1935	1	1	4	0	0	0	0	0	1	0	0	1	out at nightclub with beau	oversized bow at neck
NML-4 (JC)	No More Ladies	Joan Crawford	1935	0	2	2	0	0	0	0	0	0	1	1	0	newly married woman waiting for husband at train station	oversized lapel
NML-5 (JC)	No More Ladies	Joan Crawford	1935	0	0	0	0	0	0	0	0	0			woman in love; relaxing in the country	oversized lapel
NML-6 (JC)	No More Ladies	Joan Crawford	1935	1	0	4	1	0	0	0	0	0	0	0	1	woman in love; relaxing in the country waiting for cheating husband	funnel neck with ruffle
NML-7 (JC)	No More Ladies	Joan Crawford	1935	1	0	5	0	0	0	0	0	0	0	0	1	wronged woman orchestrating weekend of former/current lovers	oversized collar
NML-8 (JC)	No More Ladies	Joan Crawford	1935	1	0	3	0	0	0	0	0	1	0	0	1	wronged woman flirting with other men; hurt	low neckline
R-1 (JH) 1935	Reckless	Jean Harlow	1935	-1	4	1	0	0	1	0	0	0	0	1	0	Sweet, hardworking and plucky Musical performer	neck bow
R-2 (JH)	Reckless	Jean Harlow	1935	1	2	3	0	0	0	1	0	0	0	0	1	sweet, hardworking and plucky musical performer	fur stole created exaggerated shoulder line
R-3 (JH)	Reckless	Jean Harlow	1935	1	1	4	0	0	1	0	0	0	0	1	0	sweet and hardworking plucky musical performer	kerchief at neck
R-4 (JH)	Reckless	Jean Harlow	1935	-1	3	1	0	0	1	0	0	0	0	1	0	sweet and hardworking plucky musical performer	pointed collar
R-5 (JH)	Reckless	Jean Harlow	1935	1	1	4	0	0	1	0	0	0	0	1	0	hardworking and sweet musical performer	oversize cascade collar
R-6 (JH)	Reckless	Jean Harlow	1935	0	0	0	0	0	0	0	0	0	0			Sweet, hardworking and plucky musical performer	legs exposed
R-7 (JH)	Reckless	Jean Harlow	1935	-1	3	2	0	0	0	1	0	0	0	1	0	sweet, hardworking and plucky musical performer	oversized collar and CF ruff
R-8 (JH)	Reckless	Jean Harlow	1935	-1	4	1	0	0	0	0	0	0	0	1	0		neck scarf
R-9 (JH)	Reckless	Jean Harlow	1935	0	2	2	0	0	0	1	0	0	0	1	0	hardworking sweet musical performer	oversized collar
R-10 (JH)	Reckless	Jean Harlow	1935	1	1	6	0	0	1	0	0	0	0	0	1		ruffled collar (repeated ruffle motif on cuff)
R-11 (JH)	Reckless	Jean Harlow	1935	0	2	2	0	0	0	1	0	0	0	1	0		oversized collar
R-12 (JH)	Reckless	Jean Harlow	1935	-1	3	1	0	1	0	0	0	0	0	1	0		lapel

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R-13 (JH)	Reckless	Jean Harlow	1935	0	3	3	0	0	1	0	0	0	0	1	0		jabot
LOTR-1 (JC) 1936	Love on the Run	Joan Crawford	1936	1	0	4	0	0	1	0	0	0	0	0	1	strong-minded woman; adventurous; spirited	rosettes down CF
LOTR-2 (JC)	Love on the Run	Joan Crawford	1936	-1	3	1	0	0	0	0	1	0	0	1	0	strong-minded woman; adventurous; spirited	neck scarf; volume
LOTR-3 (JC)	Love on the Run	Joan Crawford	1936	1	0	6	0	1	0	0	0	0	0	0	1	strong-minded woman; adventurous; spirited	neckline; dk bow at neck
LOTR-4 (JC)	Love on the Run	Joan Crawford	1936	1	3	4	0	0	0	1	0	0	0	0	1	strong-minded woman; adventurous; spirited	cf bows(repeated motif) and puffed shoulder
LOTR-5 (JC)	Love on the Run	Joan Crawford	1936	-1	3	0	0	0	0	0	0	0	0	1	0	strong-minded woman; adventurous; spirited	men's look (padded shoulder, large lapel, bow tie)
LOTR-6 (JC)	Love on the Run	Joan Crawford	1936	-1	2	1	0	0	0	0	0	0	1	1	0	strong-minded woman; adventurous; spirited	collar; large cf buttons
LOTR-7 (JC)	Love on the Run	Joan Crawford	1936	1	1	2	0	0	0	1	0	0	0	1	0	strong-minded woman; adventurous; spirited	jewels at neck; fur accessories
TBWR-1 (JC) 1937	The Bride Wore Red	Joan Crawford	1937	1	0	4	1	0	0	0	0	0	0	0	1	singer in dive nightclub; strong character, cynical	neckline
TBWR-2 (JC)	The Bride Wore Red	Joan Crawford	1937	1	1	5	0	0	0	1	0	0	0	1	0	independent working woman going to dress shop for makeover	neckline
TBWR-3 (JC)	The Bride Wore Red	Joan Crawford	1937	0	1	1	0	0	0	0	0	0	1	1	0	strong independent working class girl made over	oversized fur collar
TBWR-4 (JC)	The Bride Wore Red	Joan Crawford	1937	1	0	5	0	0	1	0	0	0	0	0	1	independent working girl trying to act sophiticated and cultured	lace headcovering
TBWR-5 (JC)	The Bride Wore Red	Joan Crawford	1937	0	0	0	0	0	0	0	0	0	0			independent wokring girl pretending to be debutante, lounging in lavish hotel	sleeves
TBWR-6 (JC)	The Bride Wore Red	Joan Crawford	1937	1	1	3	0	0	0	0	0	0	1	1	0	independent working class girl hiking outside	sleeves
TBWR-7 (JC)	The Bride Wore Red	Joan Crawford	1937	-1	3	1	0	0	0	1	0	0	0	1	0	independent working girl pretending to be debutante; walking in woods	ascot, lapel & shoulders
TBWR-8 (JC)	The Bride Wore Red	Joan Crawford	1937	0	0	0	0	0	0	0	0	0	0			packing to leave hotel	beaded bands & shoulders
TBWR-9 (JC)	The Bride Wore Red	Joan Crawford	1937	1	0	3	0	0	0	1	0	0	0	0	1	dinner before getting married to rich man	neckline & material
TLOMC-1 (JC) 1937	The Last of Mrs. Cheyney	Joan Crawford	1937	-1	2	1	0	0	1	0	0	0	0	1	0	sophisticated woman onboard ship	lapel
TLOMC-2 (JC)	The Last of Mrs. Cheyney	Joan Crawford	1937	1	0	4	0	0	0	1	0	0	0	0	1	sophisticated woman onboard ship	shoulders & material
TLOMC-3 (JC)	The Last of Mrs. Cheyney	Joan Crawford	1937	1	0	3	0	0	0	1	0	0	0	0	1	sophisticated American widow living in England	cf tucks & band collar
TLOMC-4 (JC)	The Last of Mrs. Cheyney	Joan Crawford	1937	-1	2	1	0	0	0	1	0	0	0	1	0	jewel thief masquarading as society woman; going to country estate	cape & plaid top
TLOMC-5 (JC)	The Last of Mrs. Cheyney	Joan Crawford	1937	1	0	5	1	0	0	0	0	0	0	0	1	jewel thief masquarading as society woman	neckline (w/jeweled clasps)
TLOMC-6 (JC)	The Last of Mrs. Cheyney	Joan Crawford	1937	1	1	3	0	0	1	0	0	0	0	0	1	jewel theif masqaurading as society lady	repeated embellished motif
TLOMC-7 (JC)	The Last of Mrs. Cheyney	Joan Crawford	1937	-1	2	1	0	0	0	1	0	0	0	1	0		neckline of jacket
M-1 (JC) 1937	Mannequin	Joan Crawford	1937	1	0	3	1	0	0	0	0	0	0	1	0	nice working class girl	oversized collar
M-2 (JC)	Mannequin	Joan Crawford	1937	1	0	6	0	0	1	0	0	0	0	0	1	sweet working class girl	neckline and shoulders
M-3 (JC)	Mannequin	Joan Crawford	1937	1	1	3	0	0	1	0	0	0	0	1	0	sweet working class girl	lapels
M-4 (JC)	Mannequin	Joan Crawford	1937	1	1	2	0	0	0	1	0	0	0	1	0		collar & bib
M-5 (JC)	Mannequin	Joan Crawford	1937	-1	2	1	0	0	0	1	0	0	0	1	0	working class girl, newly seperated from deadbeat husband; taking care of herself	military styling
M-6 (JC)	Mannequin	Joan Crawford	1937	1	0	3	0	0	0	1	0	0	0	1	0	modeling in fashion show	oversized collar
M-7 (JC)	Mannequin	Joan Crawford	1937	1	0	4	0	0	1	0	0	0	0	0	1	modeling in fashion show	fur trim at neck
M-8 (JC)	Mannequin	Joan Crawford	1937	1	0	4	0	0	1	0	0	0	0	0	1	modeling in fashion show	shoulders & collar
M-9 (JC)	Mannequin	Joan Crawford	1937	1	0	4	1	0	0	0	0	0	0	0	1	modeling in fashion show	neckline & fit
M-10 (JC)	Mannequin	Joan Crawford	1937	1	0	4	0	0	0	0	1	0	0	0	1	working class girl on date with millionaire	neckline
M-11 (JC)	Mannequin	Joan Crawford	1937	0	1	1	0	0	0	1	0	0	0	1	0		repeated metallic motifs
M-12 (JC)	Mannequin	Joan Crawford	1937	1	0	2	0	0	0	1	0	0	0	1	0	sweet working class girl married millonaire	embrodiery
M-13 (JC)	Mannequin	Joan Crawford	1937	1	1	5	0	0	0	1	0	0	0	1	0		exaggerated sleeves

Ensemble	Film	Actress	Year	Gender Weight	#Male Elements	#Female Elements	s-COL	s-RECT	s-HOUR	s-ITRI	s-TRI	s-MERM	s-HSS	Day	Night	Character	Feature
M-14 (JC)	Mannequin	Joan Crawford	1937	1	1	2	0	0	0	1	0	0	0	1	0	happy married woman returning from honeymoon	fur on sleeves
M-15 (JC)	Mannequin	Joan Crawford	1937	0	2	2	0	0	0	1	0	0	0	1	0	Leaving then re-uniting with husband	miltary styling on bodice
TSH-1 (JC) 1938	The Shining Hour	Joan Crawford	1938	1	0	4	0	0	1	0	0	0	0	0	1	Ballroom dancer in nightclub	neckline & material
TSH-2 (JC)	The Shining Hour	Joan Crawford	1938	-1	3	2	0	0	0	1	0	0	0	1	0	ballroom dancer trying to fit in with conservative family	lapel
TSH-3 (JC)	The Shining Hour	Joan Crawford	1938	-1	2	1	0	0	1	0	0	0	0	1	0	ballroom dancer; gardening	buttons
TSH-4 (JC)	The Shining Hour	Joan Crawford	1938	-1	6	0	0	0	1	0	0	0	0	1	0	ballroom dancer trying to fit in with conservative family; horseback riding	men's look
TSH-5 (JC)	The Shining Hour	Joan Crawford	1938	0	2	2	0	0	0	1	0	0	0	1	0	ballroom dancer trying to fit in with conservative family	padded shoulders
TSH-6 (JC)	The Shining Hour	Joan Crawford	1938	0	2	2	0	0	1	0	0	0	0	0	1	ballroom dancer trying to fit in with conservative family	padded shoulders
TSH-7 (JC)	The Shining Hour	Joan Crawford	1938	1	0	3	0	0	0	1	0	0	0	1	0	ballroom dancer trying to fit in with conservative family	striped motif & shoulders
TSH-8 (JC)	The Shining Hour	Joan Crawford	1938	1	1	3	0	0	0	0	0	0	1	0	1	ballroom dancer trying to fit in with conservative family	oversized bow & puffed shoulder (repeated stripe motif)
TSH-9 (JC)	The Shining Hour	Joan Crawford	1938	0	2	2	0	0	0	0	0	0	1	1	0	ballroom dancer trying to fit in with conservative family	extreme padded shoulders
TSH-10 (JC)	The Shining Hour	Joan Crawford	1938	1	0	3	0	0	0	0	0	0	1	1	0	ballroom dancer trying to fit in with conservative family	embellished band at neck
ID-1 (NS) 1939	Idiot's Delight	Norma Shearer	1939	1	0	3	0	0	0	0	0	0	1	1	0	woman who desires drama and fantasy, pretending to be rich, exotic countess	paddded shoulders, jewels at neck
ID-2 (NS)	Idiot's Delight	Norma Shearer	1939	1	0	3	0	0	0	0	0	0	1	0	1	woman who desires drama and fantasy, pretending to be rich, exotic countess	embellished bib collar (repeated motif)
ID-3 (NS)	Idiot's Delight	Norma Shearer	1939	1	0	3	1	0	0	0	0	0	0	0	1	woman who desires drama and fantasy, pretending to be rich, exotic countess	neckline; fit
ID-4 (NS)	Idiot's Delight	Norma Shearer	1939	1	0	2	0	0	0	0	0	0	1	1	0	woman who desires drama and fantasy, pretending to be rich, exotic countess	hood and padded shoulders
ID-5 (NS)	Idiot's Delight	Norma Shearer	1939	1	0	4	0	0	0	0	0	0	1	1	0	woman who desires drama and fantasy, pretending to be rich, exotic countess	padded shoulders; pearl choker
IF1939-1 (JC)	The Ice Follies of 1939	Joan Crawford	1939	0	0	0	0	0	0	0	0	0	0				embellishment; amt of skin
IF1939-2 (JC)	The Ice Follies of 1939	Joan Crawford	1939	-1	2	1	0	0	0	1	0	0	0	1	0	mary gets married and new job as actress	shoulder; pop of white at neck
IF1939-3 (JC)	The Ice Follies of 1939	Joan Crawford	1939	0	2	2	0	0	0	1	0	0	0	1	0	going to work as actress	neckline and puffed shoulder
IF1939-4 (JC)	The Ice Follies of 1939	Joan Crawford	1939	1	0	3	0	0	0	1	0	0	0	1	0	new actress at first movie premiere	oversized fur collar and padded shoulders
IF1939-5 (JC)	The Ice Follies of 1939	Joan Crawford	1939	0	0	0	0	0	0	0	0	0	0			waking up to find husband gone	collar and puff sleeve
IF1939-6 (JC)	The Ice Follies of 1939	Joan Crawford	1939	1	0	3	0	0	0	1	0	0	0	0	1	acting in scene	capelet with sequinned padded shoulders & headpiece
IF1939-7 (JC)	The Ice Follies of 1939	Joan Crawford	1939	1	0	3	0	0	0	1	0	0	0	1	0	in nyc for premiere talking to husband on phone after many months	padded shoulders
IF1939-8 (JC)	The Ice Follies of 1939	Joan Crawford	1939	1	0	2	0	0	0	0	0	0	1	0	1	nyc movie premiere in which she's starring	padded shoulders; white fur
IF1939-9 (JC)	The Ice Follies of 1939	Joan Crawford	1939	1	0	4	0	0	1	0	0	0	0	0	1	at party in her honor	neckline
IF1939-10 (JC)	The Ice Follies of 1939	Joan Crawford	1939	1	0	3	0	0	0	0	0	0	0	0	1	at movie premerie in husband's production	neckline & embellishment
N-1 (GG) 1939	Ninotchka	Greta Garbo	1939	-1	5	1	0	0	0	1	0	0	0	1	0	Soviet govt official traveling on business	overall masculine look
N-2 (GG)	Ninotchka	Greta Garbo	1939	-1	3	1	0	0	0	1	0	0	0	1	0	Russian official site-seeing	masculine look of suit (dbl breasted with notched collar)
N-3 (GG)	Ninotchka	Greta Garbo	1939	-1	3	2	0	0	0	0	0	0	1	0	1	Russian official on romantic date intending to look fashionable	decorative oversized waistband
N-4 (GG)	Ninotchka	Greta Garbo	1939	1	0	5	0	0	1	0	0	0	0	0	1	Russian govt official in love out at nightclub	beaded neck and waist
N-5 (GG)	Ninotchka	Greta Garbo	1939	-1	4	2	0	0	0	1	0	0	0	1	0	Soviet govt official in parade after losing love	cravat
N-6 (GG)	Ninotchka	Greta Garbo	1939	-1	5	1	0	0	1	0	0	0	0	1	0	Soviet official back in Russia after losing love (at work)	tie neck
N-7 (GG)	Ninotchka	Greta Garbo	1939	-1	2	1	0	1	0	0	0	0	0	1	0	Soviet govt official traveling	oversized fur collar

Ensemble	Film	Actress	Year	Gender Weight	#Male Elements	#Female Elements	s-COL	s-RECT	s-HOUR	s-ITRI	s-TRI	s-MERM	s-HSS	Day	Night	Character	Feature
TW-1(JC) 1939	The Women	Joan Crawford	1939	1	0	5	0	0	1	0	0	0	0	1	0	gold-digger sales clerk involved with married man	necklace
TW-2 (JC)	The Women	Joan Crawford	1939	1	0	4	0	0	0	1	0	0	0	1	0	gold-digger sales clerk involved with married man	padded shoulders
TW-3 (JC)	The Women	Joan Crawford	1939	1	0	3	0	0	1	0	0	0	0	1	0	gold-digger who stole Shearer's husband	material; neckline; exposed midriff
TW-1 (NS)	The Women	Norma Shearer	1939	-1	6	0	0	0	1	0	0	0	0	1	0	horseback riding	ascot & pocket square; men's look
TW-2 (NS)	The Women	Norma Shearer	1939	1	2	3	0	0	1	0	0	0	0	1	0	happy wife entertaining friends in the country	necklace
TW-3 (NS)	The Women	Norma Shearer	1939	-1	3	1	0	0	1	0	0	0	0	1	0	happy married woman going to salon	lapel
TW-4 (NS)	The Women	Norma Shearer	1939	-1	4	2	0	0	1	0	0	0	0	1	0	wife recovering from learning of husband's affair	waist (belt)
TW-5 (NS)	The Women	Norma Shearer	1939	-1	6	2	0	0	0	1	0	0	0	1	0	unhappy married woman putting on brave face	horizontal shaped piecing
TW-6 (NS)	The Women	Norma Shearer	1939	0	2	2	0	0	1	0	0	0	0	1	0	unhappy wife putting on brave face; attending fashion show	neckline
TW-7 (NS)	The Women	Norma Shearer	1939	1	0	4	0	0	1	0	0	0	0	0	1	trying on evening gown	low neckline
TW-8 (NS)	The Women	Norma Shearer	1939	1	2	3	0	0	0	0	0	0	1	1	0	packing to get divorced	collar
TW-9 (NS)	The Women	Norma Shearer	1939	1	0	4	0	0	1	0	0	0	0	1	0		brooch
TW-10 (NS)	The Women	Norma Shearer	1939	-1	4	1	0	0	1	0	0	0	0	1	0	in reno getting a divorce	plaid shirt
TW-11 (NS)	The Women	Norma Shearer	1939	1	1	3	0	0	1	0	0	0	0	0	1		waist
TW-12 (NS)	The Women	Norma Shearer	1939	0	2	2	0	0	0	0	0	0	1	0	1	woman trying to get husband back	puffed sleeve cap; material
E-1 (NS) 1940	Escape	Norma Shearer	1940	-1	3	0	0	1	0	0	0	0	0	1	0	gentle woman, soft-spoken kind	broad shoulder & lapel
E-2 (NS)	Escape	Norma Shearer	1940	1	0	4	0	0	1	0	0	0	0	0	1	gentle woman, soft-spoken kind	neckline
E-4 (NS)	Escape	Norma Shearer	1940	0	2	2	0	0	0	1	0	0	0	1	0	gentle woman, soft-spoken kind	lapel shape, padded shoulder & brooch
E-5 (NS)	Escape	Norma Shearer	1940	1	0	2	0	0	1	0	0	0	0	0	1	gentle woman, soft-spoken kind	neckline and shoulders (repeated motif)
E-6 (NS)	Escape	Norma Shearer	1940	0	0	0	0	0	0	0	0	0	0			gentle woman, soft-spoken kind	shoulder
E-7 (NS)	Escape	Norma Shearer	1940	1	0	5	0	0	1	0	0	0	0	1	0	gentle woman, soft-spoken kind	neckline
E-8 (NS)	Escape	Norma Shearer	1940	1	0	4	0	0	0	1	0	0	0	0	1	gentle woman, soft-spoken kind	fit and padded shoulder
PS-1 (KH) 1940	The Philadelphia Story	Katharine Hepburn	1940	0	0	0	0	0	0	0	0	0	0			Wife whose husband is leaving her; nonverbal fight as he takes cab	row of buttons CF; primness
PS-2 (KH)	The Philadelphia Story	Katharine Hepburn	1940	-1	2	0	0	0	0	1	0	0	0	1	0	Society woman at home	padded shoulder; oversozed graphic buttons & pocket
PS-3 (KH)	The Philadelphia Story	Katharine Hepburn	1940	-1	5	0	0	0	0	1	0	0	0	1	0	Society woman horseback riding	padded shoulder; oversozed graphic buttons & pocket
PS-4 (KH)	The Philadelphia Story	Katharine Hepburn	1940	-1	4	1	0	0	0	1	0	0	0	1	0	meeting ex husband	shoulder area; padded shoulder
PS-5 (KH)	The Philadelphia Story	Katharine Hepburn	1940	1	4	5	0	0	1	0	0	0	0	0	1		printed collar; skirt
PS-6 (KH)	The Philadelphia Story	Katharine Hepburn	1940	1	2	3	0	0	0	1	0	0	0	1	0	at library	lapel and padded shoulder
PS-7 (KH)	The Philadelphia Story	Katharine Hepburn	1940	0	0	0	0	0	0	0	0	0	0			at pool	draping/color/shoulder
PS-8 (KH)	The Philadelphia Story	Katharine Hepburn	1940	1	0	2	0	0	0	0	0	0	1	0	1	evening party before wedding	sequin trim
PS-9 (KH)	The Philadelphia Story	Katharine Hepburn	1940	1	2	4	0	0	0	0	0	0	1	0	1	wedding dress (2nd marriage)	collar and shoulder
SAG-1 (JC) 1940	Susan and God	Joan Crawford	1940	-1	3	2	0	0	1	0	0	0	0	1	0	Flighty, self-absorbed, holier than thou married mother	accessories
SAG-2 (JC)	Susan and God	Joan Crawford	1940	1	0	2	0	0	1	0	0	0	0	0	1	Flighty, self-absorbed, holier-than-thou married mother	neckline & bodice
SAG-3 (JC)	Susan and God	Joan Crawford	1940	0	0	0	0	0	0	0	0	0	0			Flighty, self-absorbed, holier-than-thou married mother	low neckline
SAG-4 (JC)	Susan and God	Joan Crawford	1940	-1	2	1	0	0	0	0	0	0	1	1	0	Flighty, self-absorbed, holier-than-thou married mother	hat w/veil
SAG-5 (JC)	Susan and God	Joan Crawford	1940	0	0	0	0	0	0	0	0	0	0			Flighty, self-absorbed, holier-than-thou married mother	neckline
SAG-6 (JC)	Susan and God	Joan Crawford	1940	1	0	2	0	0	0	0	0	0	1	1	0	Flighty, self-absorbed, holier-than-thou married mother	neck area (stripes; repeated motif) and padded shoulder
SAG-7 (JC)	Susan and God	Joan Crawford	1940	1	0	5	0	0	1	0	0	0	0	0	1	Flighty, self-absorbed, holier-than-thou married mother	cf closure (covered buttons open) & waist
SAG-8 (JC)	Susan and God	Joan Crawford	1940	1	0	3	0	0	0	0	0	0	1	1	0	Flighty, self-absorbed, holier-than-thou married mother	padded shoulder & brooch & hat w/veil
SAG-9 (JC)	Susan and God	Joan Crawford	1940	1	0	3	0	0	1	0	0	0	0	0	1	Flighty, self-absorbed, holier-than-thou married mother	repeated motif: white loops at neck, wrist and hip pocket

Ensemble	Film	Actress	Year	Gender-Weight	#Male Elements	#Female Elements	s-COL	s-RECT	s-HOUR	s-ITRI	s-TRI	s-MERM	s-HSS	Day	Night	Character	Feature
AWF-1 (JC) 1941	A Woman's Face	Joan Crawford	1941	-1	2	1	1	0	0	0	0	0	0	1	0	disfigured criminal in rural Sweden	plain-ness; cf lighter color
AWF-2 (JC)	A Woman's Face	Joan Crawford	1941	1	1	2	0	1	0	0	0	0	0	1	0	disfigured criminal in love	lace jabot
AWF-3 (JC)	A Woman's Face	Joan Crawford	1941	-1	7	1	0	0	1	0	0	0	0	1	0	disfigured criminal blackmailing woman	lapel; men's look
AWF-4 (JC)	A Woman's Face	Joan Crawford	1941	-1	2	1	0	0	1	0	0	0	0	1	0	criminal in love, masquarading as governess	collar
AWF-5 (JC)	A Woman's Face	Joan Crawford	1941	-1	4	0	0	0	1	0	0	0	0	1	0		padded shoulders
AWF-6 (JC)	A Woman's Face	Joan Crawford	1941	1	1	3	0	0	1	0	0	0	0	0	1		neckline & padded shoulder
TFW-1 (GG) 1941	Two-Faced Woman	Greta Garbo	1941	0	1	1	0	1	0	0	0	0	0	1	0	Ski instructor	Collar
TFW-2 (GG)	Two-Faced Woman	Greta Garbo	1941	0	0	0	0	0	0	0	0	0	0			Wedding night	men's style garment
TFW-3 (GG)	Two-Faced Woman	Greta Garbo	1941	-1	3	0	0	0	0	1	0	0	0	1	0		hat
TFW-4 (GG)	Two-Faced Woman	Greta Garbo	1941	1	1	3	0	0	0	0	1	0	0	1	0		all black strong shape with jewels near face
TFW-5 (GG)	Two-Faced Woman	Greta Garbo	1941	1	0	5	1	0	0	0	0	0	0	0	1		neckline (decollete) and shoulder
TFW-6 (GG)	Two-Faced Woman	Greta Garbo	1941	0	0	0	0	0	0	0	0	0	0			Attempting to seduce husband	delicateness (sheer layering)
TFW-7 (GG)	Two-Faced Woman	Greta Garbo	1941	1	0	5	1	0	0	0	0	0	0	0	1	Attempting to seduce husband	neckline
TFW-8 (GG)	Two-Faced Woman	Greta Garbo	1941	-1	6	1	1	0	0	0	0	0	0	1	0	back as ski instructor	neckline
WLM-1 (JC) 1941	When Ladies Meet	Joan Crawford	1941	1	0	5	0	0	1	0	0	0	0	0	1	famous author at house party	hood and draping
WLM-2 (JC)	When Ladies Meet	Joan Crawford	1941	-1	3	2	0	0	0	0	0	0	1	1	0	working in garden	neckline and padded shoulder (repeated motif gingham)
WLM-3 (JC)	When Ladies Meet	Joan Crawford	1941	1	0	4	0	0	0	0	0	0	1	0	1	dinner with love interest (from work)	padded shoulder & large jewel at neck
WLM-4 (JC)	When Ladies Meet	Joan Crawford	1941	1	0	4	0	0	0	0	0	0	1	1	0	relaxing in country with work-related love interest	padded shoulders (repeated motif ties)
WLM-5 (JC)	When Ladies Meet	Joan Crawford	1941	0	0	0	0	0	0	0	0	0	0			getting ready for bed; talking with love interest's wife	padded shoulders, neckline & sleeves
WLM-6 (JC)	When Ladies Meet	Joan Crawford	1941	-1	3	2	0	0	0	1	0	0	0	1	0		padded shoulder and brooch near face
WOTY-1 (KH) 1941	Woman of the Year	Katharine Hepburn	1941	-1	3	2	0	0	0	1	0	0	0	1	0	Newspaper columnist smart and witty	edged lapel and strong details (binding)
WOTY-2 (KH)	Woman of the Year	Katharine Hepburn	1941	1	0	2	0	0	0	0	0	0	1	1	0	smart witty woman at first baseball game	print; feminine shape
WOTY-3 (KH)	Woman of the Year	Katharine Hepburn	1941	1	0	2	0	0	1	0	0	0	0	0	1	smart successful career woman giving dinner party	scarf, waist and padded shoulder
WOTY-4 (KH)	Woman of the Year	Katharine Hepburn	1941	-1	3	1	0	0	0	1	0	0	0	1	0	successful newspaper columnist at work	shoulder line and filpped open notched lapel
WOTY-5 (KH)	Woman of the Year	Katharine Hepburn	1941	1	0	3	0	0	0	1	0	0	0	1	0	successful career woman giving speech	ruching at bust and padded shoulder
WOTY-6 (KH)	Woman of the Year	Katharine Hepburn	1941	1	2	3	0	0	0	0	0	0	1	0	1	successful career woman on date	neckline (flipped open notched lapel) and padded shoulders
WOTY-7 (KH)	Woman of the Year	Katharine Hepburn	1941	-1	3	1	0	0	0	1	0	0	0	1	0	successful career woman at work	collar and padded shoulder
WOTY-8 (KH)	Woman of the Year	Katharine Hepburn	1941	1	0	4	0	0	0	0	0	0	1	0	1	successful career woman wedding	padded shoulder
WOTY-9 (KH)	Woman of the Year	Katharine Hepburn	1941	-1	3	2	0	1	0	0	0	0	0	1	0	successful career woman returning from wedding	volume, contrasting binding & hat
WOTY-10 (KH)	Woman of the Year	Katharine Hepburn	1941	0	0	0	0	0	0	0	0	0	0			getting ready for wedding night	plunging neck line; puffed shoulder
WOTY-11 (KH)	Woman of the Year	Katharine Hepburn	1941	-1	4	0	0	0	0	1	0	0	0	0	1	successful career woman working from home	men's look; lapel and padded shoulder
WOTY-12 (KH)	Woman of the Year	Katharine Hepburn	1941	0	0	0	0	0	0	0	0	0	0			greeting husband from late night at work	quilted lapel
WOTY-13 (KH)	Woman of the Year	Katharine Hepburn	1941	-1	4	1	0	0	0	0	0	0	1	1	0	successful career woman in love; waking up husband	print; padded shoulder and pants
WOTY-14 (KH)	Woman of the Year	Katharine Hepburn	1941	1	0	5	0	0	1	0	0	0	0	0	1	successful career woman going to her own award banquet	neckline; overt femininity
WOTY-15 (KH)	Woman of the Year	Katharine Hepburn	1941	-1	2	1	0	0	0	1	0	0	0	1	0	successful career woman at work; reconciling with husband	gingham print and padded shoulder
KOTF-1 (KH) 1941	Keeper of the Flame	Katharine Hepburn	1942	0	0	0	0	0	0	0	0	0	0			wife of American war hero; noble tragic	neckline
KOTF-2 (KH)	Keeper of the Flame	Katharine Hepburn	1942	-1	3	1	0	0	0	1	0	0	0	0	1	wife of American war hero; noble tragic	lapel and padded shoulder
KOTF-3 (KH)	Keeper of the Flame	Katharine Hepburn	1942	-1	3	1	0	0	0	0	0	0	1	1	0	wife of American war hero; noble tragic	padded extended shoulder
KOTF-4 (KH)	Keeper of the Flame	Katharine Hepburn	1942	1	1	3	0	0	0	1	0	0	0	1	0	wife of American war hero; noble tragic	neckline and padded shoulders
KOTF-5 (KH)	Keeper of the Flame	Katharine Hepburn	1942	-1	4	0	0	0	1	0	0	0	0	1	0	wife of American war hero; noble tragic	men's look
KOTF-6 (KH)	Keeper of the Flame	Katharine Hepburn	1942	1	0	4	0	0	0	1	0	0	0	0	1	wife of American war hero; noble tragic	graphic; ruffle near face
KOTF-7 (KH)	Keeper of the Flame	Katharine Hepburn	1942	-1	3	1	0	1	0	0	0	0	0	1	0	wife of American war hero; noble tragic	collar; men's style