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THE MAKING OF EVERYDAY HOLLYWOOD:
1930S FILM INFLUENCE ON EVERYDAY WOMEN'S FASHION IN NEBRASKA

by

Anna Kuhlman

A THESIS

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THE MAKING OF EVERYDAY HOLLYWOOD:
1930S FILM INFLUENCE ON EVERYDAY WOMEN'S FASHION IN NEBRASKA

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This research examines the influence of film fashions on middle-class, Nebraskan women's dress during the Great Depression (1932-1940). The Great Depression challenged the middle class: while standards of living remained high, the economic means to achieve those standards diminished. Despite the crisis, women strove to keep up with current fashion trends. While previous literature has examined how Hollywood directly affected trends and styles of the 1930s in major American metropolitan contexts, the manifestation of trends in the dress of middle to lower socio-economic classes in Middle America remains under-examined. Against the backdrop of Depression-era hardships specific to Nebraska's agricultural economy, itself anchored to the financial and banking sectors of the time, this study contributes to the diversification of class and geographic specificity in fashion history.

Using material culture and historical methodologies this study examined primary sources: films, cinema magazines, *Vogue*, extant garments, and photographs. Five films, selected in terms of popularity and influence during the period, were examined for fashions and trends. Magazines, garments, and photographs of ordinary Nebraskans were analyzed to determine how middle-class women's dress expressed or modified film fashions. Popular film fashions were compared with contemporary fashion trends as

presented in *Vogue*, a key fashion communicator across socio-economic classes. Findings revealed that Hollywood's role as a fashion influencer was more as a promoter rather than as an innovator as similar fashions and design elements were seen in *Vogue* before a film's release. Furthermore, middle class women were more likely to copy key design elements and silhouettes rather than complete looks, sometimes combining elements of multiple different film fashions. Common modifications included materiality, hem length, and non-key design details. Thus, women adapted film fashion to their everyday needs and tastes.

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Above all to God, you have given me strength and purpose, so I can glorify your name.

“For we are God’s handiwork, created in Christ Jesus to do good works, which
God prepared in advance for us to do” – Ephesians 2:10

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Contents

Acknowledgments	4
List of Tables	7
List of Figures	8
1. Introduction	11
1.1 Background of the 1930s and Hollywood Fashion	11
1.2 Purpose of Study	17
Location and Class	17
Fashion as Represented versus Fashion as Lived	19
1.3 Research hypotheses and questions	20
1.4 Scope of Study and Limitations	21
2. Literature Review	23
2.1 The Middle Class Woman in the 1930s	23
Family & Work	24
Home (Residential Location), Associations, & Leisure	27
Consumption	28
2.2 Consumer Culture in 1930s Nebraska and the American Great Plains	30
2.3 Class, Clothing, & Identity	33
Class & Fashion Diffusion	33
Fashion & Identity	36
2.4 Film & Fashion	38
Film Fashion & Influence	38
Film Fashion/Costume	38
Star Power	40
Film Magazines and Fashion Promotion	41
3. Methods	44
Time Span:	44
Film Sources:	44
Film/Fan Magazines:	49
Fashion Magazine - Vogue:	52
Photographs:	54
Extant Garments:	56
Paper Patterns:	57
Limitations:	57

Analysis:	59
4. Results & Discussion.....	66
4.1 Fashion Promotion in Film Magazines.....	69
4.1.1. Promoting Film through Fashion and Visual Content.....	69
4.1.2 Fashion Promotion through Hollywood Association	85
4.1.3. Consumerization of Hollywood – Film Magazine Advertisements	94
4.2 Film Fashion and the Middle Class Consumer.....	106
4.2.1. Communication of Adaptation and Budgeting	106
4.2.2. Limited Prevalence of Copied Film Fashions among the Middle Class	116
4.2.3. High Prevalence of Adapted Film Fashions among the Middle Class	139
4.3 Hollywood Capitalizing on Existing & Emerging Trends / Films	165
4.3.1. Hollywood’s Role as an Influencer and Marketer in the Fashion Cycle.....	171
5. Conclusion.....	185
Changes in Advertising and Promotion in Response to Economic Environment	186
Middle Class Nebraskan Women Adapting Film Fashion	187
Redefining Hollywood in the Fashion Cycle	188
Future Directions	191
Contribution.....	193
References	194

List of Tables

Table 1: <i>Frequency of Film Fashions</i>	68
Table 2: <i>Most Referenced Film Fashion Looks</i>	117

List of Figures

Figure 1: <i>Film Fashion Research Example – It Happened One Night</i>	12
Figure 2: <i>Letty Lynton Advertisement in Nebraskan Newspaper</i>	48
Figure 3: <i>Bluebeard’s Eighth Wife Advertisement in Nebraskan Newspaper</i>	49
Figure 4: <i>Vogue is Fashion Insurance</i>	53
Figure 5: <i>Data Organization Example, Outfit 4: Wedding Dress from “It Happened One Night” Full Column</i>	62
Figure 6: <i>Data Organization Example, Outfit 4: Wedding Dress from “It Happened One Night” Excerpt Close Up</i>	63
Figure 7: <i>Reviews of Current Pictures</i>	71
Figure 8: <i>Letty Lynton Spread</i>	73
Figure 9: <i>Gone with the Wind Spread</i>	74
Figure 10: <i>Bluebeard’s Eighth Wife Spread</i>	76
Figure 11: <i>Lux Toilet Soap Advertisement featuring Claudette Colbert</i>	78
Figure 12: <i>Scarlett O’Hara Sweater advertisement</i>	81
Figure 13: <i>Hollywood Pattern #1987</i>	83
Figure 14: <i>Hollywood Pattern #1988</i>	83
Figure 15: <i>Fashion Highlights From Hollywood</i>	87
Figure 16: <i>As Hollywood Wears</i>	88
Figure 17: <i>Star Fashions by Gwenn Walters</i>	88
Figure 18: <i>Photoplay Fashion Club Styles</i>	90
Figure 19: <i>Joan Crawford in “Mannequin”</i>	91
Figure 20: <i>Crawford’s Clothes</i>	92
Figure 21: <i>Photoplay Fashions</i>	93
Figure 22: <i>Hollywood Cinema Fashions</i>	95
Figure 23: <i>Hollywood Cinema Sportswear Fashions approved by Seymour</i>	96
Figure 24: <i>Photoplay’s Retail Store Directory</i>	98
Figure 25: <i>Original Photoplay Magazine Fashion Tag</i>	99
Figure 26: <i>Fashions From New Pictures</i>	101
Figure 27: <i>Cinema Shop Advertisement/Article</i>	103
Figure 28: <i>Macy’s Cinema Shop</i>	104
Figure 29: <i>Bamberger’s Cinema Shop</i>	104
Figure 30: <i>The Map of Vogue’s Smart Economies</i>	108
Figure 31: <i>Dressing Perfectly on One Hundred and Fifty Dollars</i>	110
Figure 32: <i>Budget Conscious Hollywood Style Tips</i>	112
Figure 33: <i>Practical Star Fashion</i>	114
Figure 34: <i>Wearable Film Fashions</i>	115
Figure 35: <i>The Letty Lynton Dress</i>	119
Figure 36: <i>Joan Crawford in Letty Lynton</i>	120
Figure 37: <i>Evening Dress from Bluebeard’s Eighth Wife</i>	122
Figure 38: <i>Afternoon Dress from Bluebeard’s Eighth Wife</i>	122
Figure 39: <i>Opening Dress from Gone with the Wind</i>	122
Figure 40: <i>Co-ed Clothes</i>	123
Figure 41: <i>Wedding Party Dress</i>	125
Figure 42: <i>Orange Ruffled Dress</i>	125

Figure 43: <i>Pink Taffeta Prom Dress</i>	125
Figure 44: <i>Barbeque Dress</i>	127
Figure 45: <i>Barbeque Adaptation Dress</i>	129
Figure 46: <i>Printed Floral Dancing Dress</i>	129
Figure 47: <i>Printed Cotton Dress with Ruffled Neckline</i>	129
Figure 48: <i>Striped Knit Sportswear in It Happened One Night</i>	131
Figure 49: <i>Employee in Striped Knit</i>	134
Figure 50: <i>Operator in Striped Knit</i>	134
Figure 51: <i>Office Worker in Striped Knit</i>	134
Figure 52: <i>Wedding Dress in It Happened One Night</i>	136
Figure 53: <i>Peach Chiffon Dress with Floral Details</i>	138
Figure 54: <i>Netted Crepe Dress with Floral Details</i>	138
Figure 55: <i>Striped Bias Dress</i>	141
Figure 56: <i>Striped Knit Sportswear</i>	141
Figure 57: <i>Flounce and Fur Evening Dress</i>	141
Figure 58: <i>Wrapped Dressing Gown</i>	141
Figure 59: <i>Red and White Pleated Bodice</i>	143
Figure 60: <i>White Blouse with Eyelet Collar</i>	143
Figure 61: <i>Pleated Blouse with Lace</i>	143
Figure 62: <i>Red and White Floral Cotton Dress</i>	145
Figure 63: <i>Purple Calico Dress</i>	146
Figure 64: <i>Barbeque Dress</i>	146
Figure 65: <i>Red and White Pleated Bodice</i>	147
Figure 66: <i>Blue Pleated Dress</i>	147
Figure 67: <i>Promotional Photo of Joan Crawford in Letty Lynton</i>	149
Figure 68: <i>Floral Gown with ruched sleeves</i>	151
Figure 69: <i>Floral Lace Gown with ruffled sleeves</i>	151
Figure 70: <i>Woman Wearing Daywear Dress</i>	152
Figure 71: <i>Female Operator in Daywear Dress</i>	152
Figure 72: <i>Women Wearing Plaid in Kitchen</i>	153
Figure 73: <i>Female Operator in Floral</i>	153
Figure 74: <i>Woman Sewing</i>	155
Figure 75: <i>Life Insurance Employee[?]</i>	155
Figure 76: <i>Mother with Typewriter</i>	156
Figure 77: <i>Striped Cotton Dress</i>	156
Figure 78: <i>Traveling Suit from Mannequin</i>	158
Figure 79: <i>Wedding Suit from Mannequin</i>	158
Figure 80: <i>College Student</i>	159
Figure 81: <i>Female Clerk</i>	159
Figure 82: <i>Embellished House Dress - Bluebeard's Eighth Wife</i>	161
Figure 83: <i>Embellished Robe – Gone with the Wind</i>	161
Figure 84: <i>Table Tennis Player</i>	162
Figure 85: <i>Gold Embellished Bodice</i>	162
Figure 86: <i>Kay Francis in a Striped Dress</i>	168
Figure 87: <i>Smart Economies Knit Ensembles</i>	168
Figure 88: <i>Sportswear Finds</i>	169

Figure 89: <i>Floral Flared Gown</i>	170
Figure 90: Vivien Leigh in <i>Gone with the Wind</i>	170
Figure 91: <i>Marday Ruffled Dress Advertisement</i>	174
Figure 92: <i>Gown from Paris 1932</i>	174
Figure 93: <i>Augustabernard's Bouffant Skirts</i>	175
Figure 94: <i>A Woman on a Bench by a Lily Pond</i>	175
Figure 95: <i>Ruffled Dress of the Paris Season</i>	177
Figure 96: <i>McCallum Hosiery Advertisement</i>	177
Figure 97: <i>Honeymoon look in Mannequin</i>	178
Figure 98: <i>Puffed Sleeve Gown</i>	180
Figure 99: <i>Romantic Floral Day Dress</i>	180
Figure 100: <i>Dramatic Puffed Gown</i>	181
Figure 101: <i>Blouse and Jumper</i>	181
Figure 102: <i>Female Operator</i>	183
Figure 103: <i>Black Puffed Dress</i>	183

1. Introduction

1.1 Background of the 1930s and Hollywood Fashion

In 1933, the Fashion Group held a meeting in New York to determine the influence and innovation of Hollywood (Snoyman, 2017). These fashion leaders voted “that Hollywood influenced fashion from a promotional standpoint, not a creative one” (Snoyman, 2017, p.113), although film magazines of the time would continually disagree (Berry, 2000). Modern scholars still debate the same question as fashion professor and historian Phyllis G. Tortora and historian Keith Eubank note in their popular dress history textbook, *History of Historic Costume*, namely that it is unclear whether styles presented in Hollywood films “followed current trends or initiated them” (2010, p.413). The breadth of films, starlets, and fashions during the 1930s factor into a complex discussion of Hollywood’s true influence on the American public especially given other influences of the era, such as the Great Depression, variations among different socio-economic groups, and geographic regions.

This study examines the influence of film fashion on middle-class American women’s dress in Nebraska during the economic crisis of the Great Depression from 1932-1940. Specifically, the research interrogates how fashion and beauty trends manifested themselves in middle-class women’s dress within the context of economic factors, and how such trends changed in the process of dissemination from film to the closets of everyday women. Figure 1 demonstrates the research process to trace dissemination and explore fashion as worn within these contexts.

Figure 1*Film Fashion Research Example – It Happened One Night*

The Great Depression saw 13 million people (25%) of the American workforce unemployed by 1933 (Eldridge, 2008). The 1930s nevertheless witnessed a continued desire for an “American Standard of Living,” which varied somewhat by social class and region but essentially meant setting lifestyle and consumption aspirations beyond actual financial means (Bolin, 1978). These aspirations signaled that “a family defined its standard of living in terms of an income that it hoped to achieve rather than by the reality of the paycheck” (Bolin, 1978, p.64). With the increase in the availability of consumer goods and mass marketing, the definition of economic need shifted to mean anything a family was unwilling to relinquish beyond basic necessities such as food, clothing, and shelter (Bolin, 1978).

In the 1930s, however, expectations for standards of living remained high, while the economic means to achieve those standards declined (Bolin, 1978). In practice, the

relative purchasing power of the American dollar that had been increasing since the 1890s, a lower cost of living, and multiple wage earners per family contributed to efforts most families expended to maintain high standards of consumption despite economic conditions (Bolin, 1978). Those in the middle and upper classes used budgeting as means to help achieve their desired standards of living while remaining within their economic means (Bolin, 1978). Eleanor Roosevelt, an important public figure and role model of the time, provides primary evidence of Bolin's claims by instructing women in her 1933 book to use income on the budgeting as a response to economic challenges. She defines budgeting as dividing one's income between the necessities of daily life: rent, heat, food, clothes, recreation, savings, insurance, doctors, miscellaneous, automobile, holiday/vacation, unexpected expenses. Roosevelt noted that variance would occur between families/individuals but nevertheless encouraged discipline and self-denial when sticking to a budget.

Nebraska and other Great Plains states (North Dakota, South Dakota, Kansas) experienced the Depression's hardships both economically and environmentally. Soil exploitation of farms led to drought and dust storms, which destroyed crops and suffocated livestock (Worster, 2004). The stock market crash of 1929 precipitated a decline in farm product/crop prices (Olson & Naugle, 1997). Nebraska's agricultural economy suffered, affecting all agricultural as well as other industries in the state (Olson & Naugle, 1997). People responded to these hardships with hope, optimism, and hard work as a means to sustain their middle class lifestyle (Worster, 2004). Middle class women of the Great Plains had previously shifted their economic position from producers to consumers, and thus "looked to new products, roles, ideals, and work habits" to

maintain their “needs” (Stock, 1992, p.169). This modern and consumerist mindset was evident especially in their consumption of goods including media and entertainment (Stock, 1992).

Of the entertainment options, cinema remained a popular consumer pastime throughout the Depression, only slightly decreasing from the recorded 123 million weekly ticket sales in 1930 (Kyvig, 2004). Scholars (Cole & Deihl (2015), Dyhouse (2011), Eldridge (2008), Kyvig (2004), Warner (2008)), as well as primary sources by social researchers Lynd & Lynd (1937) and journalist Thorp (1939)) who agree that going to the movies was the most widespread form of commercial entertainment during the 1930s. “People spent more on movie-going than any other recreation activity, accounting for about twenty percent of all recreational expenditures and eighty percent of spectator amusements” (Butsch, 2001, p.107).

The introduction of sound, the relatively low prices of movie tickets, and the possibility to escape from reality for a few hours made movies a popular form of entertainment (Kyvig, 2004). Movies were an affordable entertainment option, costing only 10 cents for a matinee and 25 cents for an evening show (Karsten, 2019). These figures compare favorably with the cost of women’s magazines, another popular activity of the time, whose prices ranged from 10-50 cents per issue (Slide, 2010). Additionally, movies and radio became “a routine way of learning about the world beyond one’s own immediate view” (Kyvig, 2004, p.104). Movies entertained and informed viewers through intriguing content and reasonable prices.

Additionally, women made up an estimated 75% of cinema audiences (Haddock, 2020). The film industry catered to middle class women’s need to disengage from the

hardships of everyday life and indulge themselves in a glamorous fantasy (Dyhouse, 2011). Although Hollywood and the film industry were not completely immune to the economic impacts of the Depression, they struggled at points to make a profit (Eldridge, 2008). In response, the industry attempted to ensure success by allowing viewers to escape (or at least provide a distraction) from an often harsh reality (Eldridge, 2008).

Films often portrayed glamorous dramas and romances that were relevant to a variety of class and geographical contexts (Kyvig, 2004), allowing viewers to visualize themselves in the films. Other films, such as *Gone with the Wind* (1939), provided an escape while still addressing economic hardships as well as political and social upheaval (Kyvig, 2004).

Because films remained a major influence on popular culture and consumption habits during the 1930s (A Roberts, 2013), they provided an avenue for the direct and indirect advertisement of goods, particularly fashion products. Fashion and beauty remained important for women even during the Great Depression. As Cole & Deihl (2015) explain, "despite the background of economic distress, keeping up with fashion was a concern for all but the poorest people, and being attractively dressed was important for maintaining respectability" (p.185). Thus, fashion helped to stimulate increased interest in films and in film related merchandise which then allowed fashion to become a major film related commodity (Haddock, 2020).

Reyer (2017) explains how the 1930s presented a unique time when "costume designers in Hollywood, not couture houses in Paris, started telling American women what to wear. It was the beginning of an era of film-inspired apparel that brought silver-screen looks into the closets of ordinary women" (para. 2). Hollywood fashions, no

matter how outrageous, could be recut and designed to fit the popular taste and sold on the mass market (Berry, 2000). In other words, costume designers and film stars who worked in Hollywood became one of the key tastemakers of beauty norms and fashion trends during this era. Women looked to film for examples of fashionable dress and found encouragement in magazines and their advertisements to recreate and emulate stars' "looks" (Boumaroun, 2017).

Hollywood moreover emphasized the pleasures of consumerism and social performance through appearance (Berry, 2000). Various modes of consumption allowed any woman to embody these film styles and a fashionable appearance (Stock, 1992). Willa Cather (1923), an early 20th century Great Plains novelist, noted the "overwhelming" materialism and consumerism in Nebraska in the 1920s, notably of cinema and fashion, when compared to prior generations who were producers more so than consumers. Women in Nebraska and other Great Plains states developed this consumeristic outlook in the previous decade and maintained it despite economic conditions related to the Great Depression (Stock, 1992).

American social scientists from the 1930s, Robert and Helen Lynd, explain that women's ready-to-wear specialty stores (apparel and accessories) had one of the lowest drops in sales during the Great Depression when compared to other consumer categories (such as jewelry, automotive, furniture, radio and music, men's clothing, and children's clothing) in terms of production numbers and number of storefronts (Lynd & Lynd, 1937). They additionally highlighted the fact that purchasing clothing was a part of keeping up appearances and remained a common consumer practice among women (Lynd & Lynd, 1937).

Fashions were accessible through a variety of outlets, including cinema magazines, mass-produced garments, and patterns for home construction of clothing. When it became unfeasible for them to purchase products (often due to financial constraints), women produced thread, garments, and cosmetics on their own using their own efforts and recourses (Stock, 1992). This self-sufficiency created an affordable way for women to fit in with current trends and consumption habits. Women may have additionally utilized adaptation to further situate these fashions in their lives and budgets.

1.2 Purpose of Study

This study addresses existing gaps in research regarding Hollywood's influence on fashion in the 1930s, which tends to gloss over garments as worn and consumer class distinctions, especially within the context of economic influences present during the Great Depression. This study focused on one geographic region for greater depth (Nebraska), a specific class (middle class), and it considers how these factors influenced the distinction between fashion representations and everyday dress practices.

Location and Class

Previous scholarship has examined how Hollywood utilized 1930s trends and styles (Berry (2000), Boumaroun (2017), Dyhouse (2011), Emery (2001), Imamoto (2010), A. Roberts (2013)). However, limited research investigates the ways such trends and economic factors manifested themselves in a particular location and/or social class. The effects of the Great Depression creates a complex discussion of the intersection of location, class, and consumerism.

Nebraska, the Great Plains, and the greater Midwest states felt the effects of both the Great Depression and its accompanying hardships, which included the Dust Bowl, mass unemployment, and thousands of bankruptcies. The effects of the Great Depression were severe in Nebraska, a predominantly agricultural state (Koster, 1997). At the beginning of the Great Depression (1929-1933) agricultural prices dropped 56% in Nebraska, which critically impacted all sectors of the state's economies (Koster, 1997). The Dust Bowl added troubles to agriculture-based states, including drought and dust storms that damaged or destroyed crops and livestock (Olson & Naugle, 1997). For many of those in the Plains, the Dust Bowl was a more serious concern than the Great Depression (Worster, 2004).

The inauguration of President Franklin D. Roosevelt in 1933 brought new federal legislation which the new Roosevelt Administration dubbed the "New Deal," whose intent was to reduce unemployment across the United States (Koster, 1997). Federal programs such as the Agricultural Adjustment Administration, the Federal Emergency Relief Administration, Farm Credit Administration, as well as \$525 million towards drought relief, helped the Great Plains recover from the effects of the Dust Bowl on agriculture prices and economic turmoil (Worster, 2004). A good way to understand the Great Depression's imprint is to bring a clearer focus on the intersection of geographical location and socio-economic class; such a focus allows for a deeper understanding of film fashion's influence on middle-class, Nebraskan women during the Great Depression.

Most research offers generalizations (neglecting the question of socio-economic class altogether) or discusses fashions that only upper class women could afford (Berry (2000), Boumaroun (2017), Dyhouse (2011), Emery (2001), Imamoto (2010), A. Roberts

(2013)). Fashion materializes social class distinction through dress, as certain trends, styles, fabrics, silhouettes, etc. are indicative of certain social classes (Bourdieu, 1984). Financial resources contribute to the attainability of trends and styles, and they are thus significant in the examination of social class to create a deeper and more nuanced picture of this era.

In the Great Plains during the 1930s the middle class consisted of white-collar workers, farmers, shopkeepers, and artisans (Stock, 1992). During this time the American middle class had little in the way of a large disposable income, but theirs was still a fairly comfortable standard of living (Bolin, 1978). Their accustomed standard of living did not suffer extreme reduction, allowing them to “cling to certain material goods and lifestyles that had become important elements in the new definition of economic need” (Bolin, 1978, p.65). The Great Depression nevertheless affected these groups, mostly in the form of adjustments, compromises, and discomfort rather than hardship and suffering (Hunter, 2009). As middle class women adjusted to maintain their lifestyle and material practices it is important to understand their lived experience through material goods such as fashion.

Fashion as Represented versus Fashion as Lived

Existing scholarship tends to neglect the analysis of actual fashions women wore during the Great Depression. Most scholars have favored an approach that utilizes representations in films and magazines, which examines visual culture (films and magazines) rather than the dress as worn, used, and made (Berry (2000), Dyhouse (2011), Peiss (1998)). Photographs of non-celebrity women and extant garments are rarely used in existing research. While films and magazines may represent the ideal, they fail to

communicate what actual women wore and how and where they wore it. By contrast, this study examines documentary photographs and extant garments to gain insight into what and how middle class women actually wore the fashions of this period, while connecting and analyzing multiple sources (films, magazines, photographs, garments) to provide insight into how dress was worn, used, adapted, and consumed. The materialization of film fashions in middle class women's lives allows for proper analysis of this phenomenon by addressing gaps in geographical, class, and worn fashion assumptions.

1.3 Research hypotheses and questions

Through the examination of magazines, films, photography, and garments this study explores the relationship between film fashion trends and clothing worn by middle class women in the state of Nebraska. The economic realities present in the Great Depression were considerations in comprehending access to and consumption of film fashions. Like any other, film inspired fashions are likely to take different forms in the dress of different social classes due to income and consumption patterns. Many women wanted to emulate film styles (Sennett, 1998), but emulation may not have always been affordable or even practical. Thus, this research examines which film fashions were promoted, their subsequent influence, and how they were advertised to and materialized in middle class women's dress through the following questions:

- How were film fashions presented, advertised, and promoted to consumers?
- How did (film oriented) fashion media communicate to the middle class woman in light of the economic hardships of the Great Depression?
- What particular film fashions or trends trickled down to the middle class?

- How were film fashions expressed in middle class women's dress in Nebraska?
- What aspects (fabric, materials, design, silhouette, details, etc.) were evident and/or modified to fit the middle class consumer?
- What was Hollywood's role in the fashion cycle?

1.4 Scope of Study and Limitations

This research explored the influence of film fashion on middle class women's dress in 1930s Nebraska. The triangulation of analysis of class, geography, and methods of dissemination, and filmic representation of fashion situate this research within a particular place and time in history. Middle class women were selected for this study due to their ability to still retain a comfortable standard of living despite the Great Depression (Bolin, 1978). This retention meant they probably continued to obtain and consume entertainment and fashion, yet they may not necessarily have had the funds nor occasions (as was the case of upper class women) to copy film fashions directly. Lower class women (and in Nebraska, rural farm women) by contrast faced more difficulty in both affording and incorporating film fashions into their wardrobes. Lower classes were easily identified by their purchasing and consumption habits, as many could not afford goods such as radios, cars, and new clothing. They instead had to avail themselves of federal relief programs for basic goods such as food and clothing (Stock, 1992). This study, therefore, focused on middle class women who remained able to actively participate in consumerism. It did not analyze artifacts or photographs of lower (or upper) class women as will be clarified in the methods section.

A particular focus on the geographical region of the Great Plains provided more detailed research. Based on preliminary searches of Midwest/Great Plains archives (in Kansas, Oklahoma, Minnesota, Missouri, Iowa), Nebraska-specific archives proved to be the most robust and accessible sources of information. Other states in the Midwest and Great Plains were available, but more extensive research was possible due to the accessibility of information and artifacts in Nebraska. This Nebraska-oriented focus provided greater depth, but it may not necessarily reflect the Great Plains or Midwest as a whole or other areas of the United States during this era. Further study would need to be done to compare the findings of this research with existing and future geographically focused studies to determine the extent of similarities within this region and beyond.

Due to the large volume of films, stars, and fashion trends from this era, this research examined a narrowed selection of films, stars, and fashion trends. There are likely other popular stars, films, and fashion during this era worthy of additional analysis but constraints of time and accessibility restricted the selection for stars, films, magazines, and fashions. Popularity and cultural influence established by previous scholarship provided the basis for selection. Access to films, patterns, and cinema magazines of this era also factored into source selection. In total, five films, 165 issues of magazines (120 film magazines, 45 *Vogue* issues), fifty-two photographs, and forty-three garments constitute the data set for this research. The methods chapter (Chapter 3) provides a more detailed description of the rationale for source selection and project scope.

2. Literature Review

This study contributes and adds to the existing scholarly literature on the topic of film fashion as well as discourse on the middle class woman in Nebraska during the Great Depression, bringing both topics together as has not been combined before. This literature will be discussed and connected to the focus of this study. While the middle class can be difficult to define in concrete terms several contemporary works address this issue. Due to the challenges of defining the middle class, primary works were consulted to add to the depth of understanding of the middle class individual firsthand: Peixotto (1927); Lynd & Lynd (1937); Roosevelt (1933). This study focuses on the consumer good of fashion, thus it is important to establish consumer culture in the context of the Great Depression in the Great Plains (as Nebraska specific works did not address this). Importantly this study utilizes the existing relationships of class and identity to fashion. Lastly, this study adds existing scholarship on film fashion. Additionally, this study considers star power and the promotion of fashion in film magazines.

2.1 The Middle Class Woman in the 1930s

How to define “the middle class woman” of the late 1920s and 1930s remains a challenge for historical writers and contemporary scholars alike, much less a definition with geographic specificity. Historian Winifred D. Wandersee Bolin explains that in the 1930s “middle class” designated someone who did not have a “large surplus income, but it did suggest a fairly comfortable standard of living” (1978, p.63). Textile Historian Marina Moskowitz (2008) elaborates that comfortable meant being able to spend money on common and inexpensive means of enjoyment, going beyond what is necessary or convenient, but not yet a luxury (an unusual and expensive means of enjoyment) which

would primarily only be affordable by the upper class. Moskowitz (2008) acknowledges that the exact nature of these comforts is challenging to define but extended beyond needs (food, warmth, shelter) to other material goods. Moskowitz (2008) references primary source economics writer and educator Jessica B. Peixotto (1927), who studied Standards of Living of the period, to better define these comforts. Peixotto (1927) shares that these comforts and aspirations extended to savings, occasional meals out, sufficient clothing, and a modest desire for books, music, theater, travel, and entertainment.

Historians, Debby Applegate, Burton Bledstein, and economist Robert Johnston (2001) similarly insist that the middle class is complicated to define. Historian Susan Porter Benson (2015) notes that there are no clear standards that define the middle class, “although occupation, level of income, and culture all contribute to middle class identity” (p.11). For his part, historian Stuart Blumin (1989) identifies five key areas of class: work, consumption, residential location, formal and informal associations, and family organization and strategy. The three sections that follow review scholarship that addresses these five areas defining 1930s middle class womanhood

Family & Work

American social scientists Robert and Helen Lynd studied the American middle class as cultural anthropologists through a case study of the Midwestern town of Muncie, Indiana, or “Middletown.” They began with a 1920s study, *Middletown: A Study in American Modern Culture* (1929), and followed with a study during the 1930s on the social changes caused by the Great Depression called *Middletown in Transition: A Study in Cultural Conflicts* (1937). Lynd & Lynd offer a unique primary research perspective on middle class life during the Great Depression.

In their 1937 study, *Middletown in Transition*, Robert and Helen Lynd note that the “normal thing is for the husband to provide and for the wife to be provided for” (1937, p.182). The authors remark that for women, “among the business [middle] class, working at something between school and marriage had become more and more 'the thing to do' ” (1937, p.54), in other words, “working” was seen more as a hobby or something for women to do in-between other common life events. Still, Lynd & Lynd (1937) also note over the previous 1920-1930 decade the number of married working women continued to increase. However, they claim that homemaking continued to be women’s chief occupation (Lynd & Lynd, 1937). According to Lynd & Lynd (1937), homemaking, or making a home, involved a married woman taking care of the family and home, including responsibilities of child rearing, household chores, food preparation, shopping, and budgeting while keeping up social appearances and cultural mores. Lynd & Lynd (1937) provide a common description of an American homemaker seen across the United States during this era:

“wives of businessmen are wives and mothers and, over and above these traditional activities, they maintain the local amenities and are endlessly busy with their flower gardens and study clubs, and with such civic and charitable activities as raising money for an oxygen tent to be given to the hospital, serving on charitable boards, and bringing concerts and the ‘finer things of life’” (1937, p.182).

A contemporary of Lynd & Lynd, as well as an activist, philanthropist, and then-current first lady, Eleanor Roosevelt wrote an advice book in 1933 titled *It's Up to the Women*. The book encouraged women to take an active role in their own lives, families,

community, and country during the tribulations of the Great Depression. Considering the Great Depression Roosevelt discouraged women from holding jobs that might be filled by married men or single women. However, if (married or unmarried) women were to work at all, as some did, frequented jobs listed were teaching and nursing (Roosevelt, 1933).

Modern historians Clark Davis, Burton Bledstein, and economist Robert Johnston (2001) note that being "white collar" characterized middle class occupations which support Roosevelt's (1933) report on women's occupations. By 1930 more than 30% (14 million) of the civilian workforce claimed employee status in the office, sales, or professional jobs (C. Davis et al, 2001). Applegate, Bledstein, and Johnston (2001) contrast this to men's working class occupations which were largely characterized by manual labor. Benson (2015) specifies some of these jobs such as mining, meatpacking, and construction. Historians Sven Beckert, Burton Bledstien, and economist Robert Johnston (2001) further contrast this to the upper class who often had gained their wealth and status through inheritance.

C. Davis, Bledstein, & Johnston (2001) state that many women would accept entry-level office positions and then subsequently quit within a few years to get married (though evidence suggests that male executives ignored their legitimate grievances and blamed their reason for leaving on marriage). In relation to an examination of 1930s literature, literature historian Jennifer Anne Haytock (2013) notes that a woman's ability to choose to work is a marker of middle class status. As historian Michael E. Parrish (1992) notes, the majority of school boards even passed a regulation that restricted the hiring of married women during the decade. Benson (2015) highlights how (working

class) women in the 1930s who held wage earning positions often did so because of the insufficiency of their husband's earnings or the unsteadiness of his work situation, or they needed to support relatives outside of their immediate family, and/or other family related reasons. These factors demonstrate why homemaking remained women's chief occupation (Benson, 2015).

Regardless of formal restrictions and social pressures of homemaking, women held one-third of all white-collar jobs nationwide by 1925 (C. Davis et al., 2001). But women in the workforce remained overall relatively low as Parrish (1992) records that during the 1930s women accounted for only 22-25% of the American workforce and only 11.7-15.3% of married women worked. Parrish (1992) adds that during the decade only 12.3-14.2% of all women had professions, such as those in medicine, law, and higher education (clerical work was not considered a profession). For the middle class (married or unmarried) woman who did work, traditional "female occupations" of clerical work social work, teaching, and nursing remained prevalent (Parrish, 1992). Additionally, during the 1930s marriage did not define success or middle class status for women as Haytock points out that "women with independent income could begin to claim middle-class status on their own" (2013, p.179).

Home (Residential Location), Associations, & Leisure

Haytock (2013) explains that owning one's own home was another definer of the middle class. This middle class home would include high quality food and modern kitchen conveniences, as thrifty food choices and a lack of appliances, such as refrigerators, was indicative of an inability to maintain a middle class standard of living (Haytock, 2013). Based on their primary research Lynd & Lynd (1937) might have added

that moving houses could be another sign of middle and upper class due to its association with rising income and expanding opportunity.

Robert and Helen Lynd (1937) differentiated between the lower and middle class based on the level of access to a multitude of connections and institutions, such as schools, churches, and neighborhood communities. For example, a key social activity among the middle class was playing bridge; it was an excellent choice for “putting in an evening” with friends (Lynd & Lynd, 1937, p.269). Lynd & Lynd (1937) list informal parties and entertaining, dancing, social clubs (about topics such as games, literacy, art) were other common social activities among middle-class women. Popular women’s leisure activities of the period were swimming, gardening, reading, movies, and listening to the radio Lynd & Lynd (1937).

Roosevelt (1933) also addressed recreational activities for women. She advised and clarified for women that “anything you learn to do which is not your regular work may turn out to be a recreation” (Roosevelt, 1933, p.100). Moreover, she increased the list of leisure activities to include dancing, collecting, exercise, sports, outdoor games, and spending time in parks/nature (Roosevelt, 1933). The discussion of leisure activities in primary literature and research correlates with modern historian Haytock’s (2013) conclusion that “leisure time was not considered a side effect of unemployment [during the Great Depression] but an integral part of modern life” (p.150).

Consumption

Frequent practice of purchasing goods defined the middle class. Haytock found that “class is not determined simply by money but what it buys” (2013, p.73). The use of credit and the ability to purchase new material goods frequently was readily available to

middle (and upper class) consumers (Benson, 2015). Moskowitz (2008) found that these material goods became a concrete way to define and understand the middle class – especially in terms of the physical environment (how objects were used, organized, and represented) as well as worn dress. Women of the middle and upper class typically had the financial means to devote money to “embellishing her family’s life with consumer goods” (Benson, 2015, p.31). In contrast, the working class did not have the financial means to purchase new or frequent goods nor would they get approved for credit and tended to avoid it (Benson, 2015). A working class homemaker would devote almost all money to essential fixed expenses such as rent, food, and other basic needs, then would use decide with the remainder which bills needed paid and which ones to put off (Benson, 2015).

In terms of material goods, the car became a key consumer item that signified middle class status. In Haytock’s examination of 1930’s literature, she found that “a car is the most conspicuous item these characters can have to convey their identity as members of the middle class” (2013, p.106). Haytock even highlights the quote from *If I Have Four Apples* by Josephine Lawrence (1935), “Every one who was anybody at all, had a car” (p.47).

Although tricky to define, examining the comfortable lifestyle, leisure and social activities, white-collar occupations, and homemaking responsibilities that make up the middle class womanhood provides context for social and economic situation, lifestyle, and purchasing habits. Middle class women were able to maintain and practice frequent consumption that partly resembled those of pre-Depression times and were not subjected

to the same hardships as their lower class counterparts. This allows for a basis for this study to examine the consumption patterns of women, especially in terms of fashion related goods and what those (fashion related) consumer goods were and looked like as this has not been previously examined.

2.2 Consumer Culture in 1930s Nebraska and the American Great Plains

The 1920s marked a significant increase in the availability of American consumer goods, a trend that continued well into the 1930s. Middle America historian Catherine McNicol Stock (1992) found that there was an impetus toward modernization and consumerism in the Great Plains region during the 1930s. Women were eager to purchase mass market goods, such as cars, dry goods, and ready-to-wear clothing, rather than spend the time producing goods at home (Stock, 1992).

With shopping now, a normal and routine part of Great Plains women's domestic activities, advertisers via print media and radio sought to appeal to women through the use of brand names, competitive prices, and product information at local and chain stores to encourage product purchase and shopping habits (Stock, 1992). Stock (1992) found that women in the Great Plains and across the United States learned through Home Economics curriculum in public schools how to be educated consumers. This curriculum taught new kinds of work based on purchasing consumer products (sometimes called "home making") such as bookkeeping, menu planning, and beautification. However, Stock (1992) found that the economic impacts of the Great Depression, drought, and mass unemployment forced women at times to produce domestic-use items at home such as soap, toothpaste, lard, thread, and fabric-- though they preferred to purchase such

items. Regardless, fashion remained a prominent consumer product purchased by women despite the national and regional economic crisis (Cole & Deihl, 2015).

Although some of their consumer habits needed to change due to economic necessity, print media encouraged Great Plains women to maintain their appearance through self-improvement by using beauty products, cosmetics, and fashionable dress (Stock, 1992). The articles in local and national magazines included style, makeup, and dieting tips, as well as the latest fashions to help women improve their personalities and how they presented themselves (Stock, 1992). Prominent role model Eleanor Roosevelt additionally encouraged resourcefulness in dress much in her book *It's Up to the Women* (1933), noting that with careful planning one can look just as good or better than those spending ten times as much.

Cinema was a critically important cultivator of consumer culture and sector for the transmission of fashion knowledge to women in the 1930s. Film scholar Sarah Berry (2000) found that “women were encouraged to view the movies as guides to fashions that could be assimilated into their own wardrobes, and to regard fashion interest as a reasonable motivation to go to the movies” (p.11). British fashion historian David Gilbert (2017) concludes that fashion, much like film, created an escape for consumers. Berry (2000) discovered that the film industry was a partner in advertising and encouraged the style-conscious consumer. Moreover, scholars of the American film industry insist on its prominent role in supporting the national dissemination of brands and trends to consumers:

Hollywood was integral to the expansion of mass consumerism and a burgeoning US economy in the 1930s, firstly, by providing a spectacular

showcase for all manner of luxury goods and services; secondly through the establishment of “tie-ins” or “ups” with big brand names and corporations (Biddle-Perry, 2018, p.667).

Berry (2000) discusses how department stores featured “Cinema shops” and “Hollywood fashions” that sold licensed film fashions. However, these shops were primarily accessible only to women living in or near more populated/urban areas where department stores were located. Stock (1992) maintains that the Sears and Roebuck catalog and its competitors, the increasing number of chain stores, along with local retail outlets offered access to fashion and consumer goods in all regions of the United States. It is important to note Berry’s (2000) assumption that Hollywood-endorsed fashions were available everywhere from higher end emporiums (Saks Fifth Avenue) to lower end shops (Sears & Roebuck, Co.). Women (primarily working and middle class) could also opt for even more affordable film fashions by utilizing film endorsed home sewing patterns (Berry, 2000).

Although this literature provides some evidence of women as consumers during this period, there is insufficient research (at least in terms of fashion) into the intricacies of how consumers put these (fashion) goods to use or the consumption patterns of any specific class or geographical area. My research aims to bring into view the ways in which middle class women of the period adopted and utilized fashion-related materials in Nebraska.

2.3 Class, Clothing, & Identity

Class & Fashion Diffusion

As styles and trends often originate from fashion authorities, they “trickle down” from higher to lower classes, in a process known as trend diffusion. The emerging influence of Hollywood as a fashion authority in this era follows the patterns of diffusion. Understanding diffusion creates the basis for the methodology of this study, tracing costumes to everyday fashion.

Early 20th century theorists of fashion change and trend diffusion, such as Thorstein Veblen (1912) and Georg Simmel (1904), insisted that the main driver of style changes was the desire of the middle and lower classes to emulate the upper class. Both Veblen’s 1912 study *The Theory of the Leisure Class: An Economic Study of Institutions* and Simmel’s 1904 article “Fashion” inferred that the cost and availability of goods corresponded to social class, with trends eventually “trickling down” progressively over time. More recent fashion studies research affirms that in the first half of the 20th century, lower class consumers tended to copy styles of their higher class counterparts (Gilbert, 2017). This kind of imitation is partially due to the perception that the upper classes had more access to the newest styles and goods. Upper class adolescents were moreover “likely to have economic motivation for consumption... and are better able to manage consumer finances... than their lower class counterparts” (Moschis & Churchill, 1978, p.604-605).

Later theorists of social class and its relationship to consumer tastes have alternatively emphasized the durability of consumption practices and lifestyle choices specific to each class (depending on educational background and other variables), which

in fact reproduced social differences (Bourdieu, 1987). Those social differences, as well as fashion trends, arose simultaneously (rather than sequentially) among all social classes (King, 1965). Sociologist Herbert Blumer (1969) notes that individuals in the upper class are not the sole innovators of fashion nor do they control popular taste. “Fashion” indeed has an ephemeral provenance; people follow fashion because it is “the fashion” and not because an elite has declared it to be so. Other scholars of consumer culture in the 1930s insisted that the 1930s were a transitional period, when a truly mass consumer culture began (which the film industry fed and nurtured), leading to a less pronounced social class distinction as evident in dress (Berry, 2000). King (1965) explains that mass production, communication, and media spread fashion awareness across all classes simultaneously, a phenomenon he terms the “trickle across theory.”

Indeed, in keeping with the “trickle across” theory (King, 1965) of trend diffusion, media scholars who focus on Hollywood fashion note that some of the same fashions manufacturers produced were available at widely differing price ranges, increasing the accessibility of these fashions to various social classes (Haddock, 2020). Fashion historian of Hollywood’s “Golden Age” Amy Roberts (2013) insists that the decade’s (1930s) financial crises placed greater constraints upon middle class women: whereas upper class women could still afford new and expensive wardrobes, middle class women wished to purchase glamorous attire but did not have the funds to do so. Scholars also discuss opportunities for working women (lower and middle class) to maintain social standards and improve their wardrobes by availing themselves of commercially available paper patterns during this period (Haddock, 2020). As theater and design scholar Joy Spanabel Emery (2001) explains, patterns provided an affordable and accessible method

for women to obtain glamour and style. Companies like Hollywood brand patterns did not provide direct copies of film fashions, but rather practical and fashionable imitations of film costumes thus allowing the company to capitalize on the popularity of cinema (Haddock, 2020; Emery, 2001).

Hollywood film costume has a direct relationship to class identity. Some film scholars describe that relationship as a “symbol of personal transformation and upward social mobility” (A. Roberts, 2013, p.40). “Films promoted the idea that fashion consumerism could facilitate upward mobility” while still including a populist critique of the elite (Berry, 2000, p.xxii). Through the consumption of fashion and beauty goods, women could transform themselves by incorporating popular film fashions regardless of their economic standing. Many women in the 1930s found this concept of “rags to riches” accessible: A female film character might begin in a position or occupation similar to those of the film’s viewers, but through successful self-fashioning, she attained higher social standing (Berry, 2000). Dyhouse (2011) even notes that despite portraying the fabulously rich, stars were not considered the upper class; it was important to communicate to viewers/readers that under the glamour they were “much like you or me” (p.47). This identification process implies the importance of visual appearance in the personification of glamour and film style. It furthermore corresponds to King’s (1965) “trickle across” theory, where innovators (often celebrities) are the first to adopt and promote style during a fashion season. All classes can more easily participate in a fashion season, despite its brevity, because mass produced affordable consumer goods were available to the masses (King, 1965).

The details of what kinds of fashions were widely available purchased and worn, during the Great Depression have been largely unexplored. Presumably, there were transformations and alterations in the fashions available to the middle class as part of the increasing popularity, influence, and marketing of Hollywood films and stars. This influence was present even in rural and urban areas of the Great Plains by the 1930s. It is therefore important to investigate and articulate regional and class related differences in how Hollywood influenced and/or created fashion trends.

Fashion & Identity

Dress scholars widely acknowledge that one's dress communicates identity both of the self and of the other through social interactions (Roach-Higgins & Eicher, 1992). Fred Davis (1992) argues that people actively construct their personal identity through dress, in a way that they hope will transmit a certain message that observers will see, read, and interpret correctly. In terms of this dress, fashion sociologist Julia Twigg (2015) concludes that "dress practices encode and reflect meanings" about age, class, and gender as social categories (p.60). These social categories (of age, class, and gender) are factors in how a person performs their chosen identity as explained by cultural and fashion sociologist Joanne Entwistle (2015). As more obvious class distinctions have reduced due to mass production, smaller details of dress became important in establishing identity (Entwistle, 2015). Elizabeth Wilson (2013), a cultural studies scholar, asserts that garments and their details can become symbols of ideals such as emancipation, glamour, or success. Dress allows a person to alter their identity and potentially communicate new social categories or ideals to others.

Researchers looking specifically at identity and film fashion explore how many women were eager to link their identity with characters on the screen and communicate that identity through dress (Berry (2000), A. Roberts (2013), Biddle-Perry (2018), Boumaroun (2017)). Lower and middle class women likely could not actualize their aspirational film inspired identities or personal identities through dress to the same extent as could their higher class counterparts due to financial constraints. A. Roberts (2013) explains that the “re-imagination” of one’s self may have come about in smaller style choices such as hair or makeup. Another cultural studies scholar insists that a person could still create a new “self-image” by connecting themselves (via appearance) to a star’s persona (Biddle-Perry, 2018, p.665). A study examining the crossover of film costume and fashion design found that clothing allowed “consumers to appropriate the visual identity of fictional characters for their own self-expression” (Boumaroun, 2017, p.647-648). In other words, by becoming their favorite fictional character through dress, consumers might by extension also have aspired to living a similar narrative of social mobility and self-transformation found in the films (Boumaroun, 2017). This study provides material evidence of women’s desires to link their image with what they saw on screen during this period, as previous studies have not incorporated dress as worn to discuss this phenomenon. This study also provides specific evidence for (film) fashion diffusion which has been little explored in detail.

2.4 Film & Fashion

Film Fashion & Influence

The motion picture of the 1930s was in many ways an avenue of advertisement and knowledge. Consumer theorists note that film informs the consumer of a product's value (Moschis & Churchill, 1978). Berry (2000) explains that the film industry often served as a partner to advertising by promoting style-conscious consumerism. Hollywood became a prominent influencer for style during the 1930s. Historian Beck Imamoto (2010) believes the growth of film's influence was a result of a shift of the film industry from New York to Hollywood during the 1910s and 1920s. Film studios no longer had easy access to the latest fashions, and therefore had to design and create their own costumes (Imamoto, 2010). The 1920s were a decade of enormous cultural change, and Hollywood wanted to display its stars in the latest styles. This set the pattern for marketing style and beauty in films, providing an initial impetus for consumption of these goods for women hoping to re-imagine themselves.

Film Fashion/Costume

Film scholar Michelle Finamore (2013) contends that film production companies, faced with unprecedented financial challenges after 1929, used new fashions as a draw for middle class moviegoers. These fashions were then seen by millions of women through the cinema, offering them new ideas and styles. Haddock (2020), who studied the translation of film styles into home sewing patterns discovered that film costume was thus a vehicle for fan engagement and led to numerous manufactured copies and dress patterns promoted as film fashions. A. Roberts (2013) pinpointed the "Letty Lynton Dress/ Crawford Look" dress as what really sparked Hollywood as a trend setter in

fashion. Designed by Gilbert Adrian for Joan Crawford in the 1932 film *Letty Lynton*, the Letty Lynton dress became the first film costume to be mass produced and was immensely popular with the public (A. Roberts, 2013). Fashion and costume historian Celia Reyer (2017) explains that the Letty Lynton dress then marked the start of Hollywood, not Paris, as the primary fashion capital that told American women what to wear. It was the “beginning of an era of film-inspired apparel that brought silver-screen looks into the closets of ordinary women” (Reyer, 2017, para. 2). Berry discusses how “the popularity of this dress and its widespread adaptation illustrate the way that Hollywood designs could both take up and inflect broader fashion trends” (2000, p.89). Hollywood had positioned itself as a business aimed at the mass market and became a social force conveying ideas of splendor, luxury, and endless consumption (Imamoto, 2010).

Boumaroun (2017) explains how mass market options of cinema-inspired fashions became more widely available by the latter part of the 1930s, but they maintained a focus on practicality. This focus catered primarily to the lower and middle class women who needed functional and highly wearable garments but still desired to be fashionable. However film fashion products specifically at Cinema Shops did not cater to all classes—but they could have, given the substantial interest in film fashions across a wide swath of film viewers (Boumaroun, 2017) who may have found these fashions elsewhere. Only certain aspects of cinema glamour were thus incorporated into the working class women’s wardrobe (A. Roberts, 2013). Proper analysis of how film fashions were recreated for the mass market has by and large failed to take place. This

research investigates some of the ways in which film fashion trends in the middle class were part of broader fashion trends of the period.

Star Power

Hollywood scholar Robert Sennett (1998) notes that publicity (star coverage and appearance) was a key factor in film promotion, sometimes bigger than the films themselves. Movie stars became important components in marketing strategies (A. Roberts, 2013), largely because studios expected stars “to participate in a wide variety of promotional activities, including modeling ready-to-wear styles and permitting the use of their names and photographs in a variety of venues such as the tie-in with Hollywood patterns” (Emery, 2001, p.94). Marketing, according to Emery (2001), was key to both a star and a film’s success. A. Roberts adds:

“Marketers encouraged consumers to look to these beautiful movie stars and copy their personal style in the hopes that they might attain the same glamour and allure. This trend in marketing signified the transformation of Hollywood stars into fashion leaders” (2013, p.14).

Film stars were depicted as authorities and models of current fashion and beauty ideals (A. Roberts, 2013). Film scholar Paul McDonald (2000) states that a star’s popularity and box-office appeal depended on their ability to project themselves as objects of fashion and yet remain in line with consumers’ changing tastes. Studios sought to connect particular “looks” with the star who originated the look, such as Joan Crawford and the Letty Lynton look. Advertisers and marketers increased the desire among women in film to emulate a star’s look and lifestyle through star and film promotion (Sennett, 1998). Local department stores and retailers sold everything from

fashion, beauty, hair, and home décor products utilizing a star's endorsement (Sennett, 1998). Exploring the relationship between fashion and star emulation traces a star's film costume fashions to everyday women's clothing. However, the traditional approach towards film viewers as simply fans fails to complete the economic picture. Film viewers also comprised an important market segment, and their impact exceeded the narrow category of ticket buyers and entertainment consumers.

Film Magazines and Fashion Promotion

Women's and film magazines were also noteworthy contributors in promoting fashion during the 1930s. A. Roberts (2013) has demonstrated that women's magazines during the time provided information and articles about clothing, cosmetics, hair, beauty, and celebrity style. Fashion scholar Kathy Lee Peiss (1998) has emphasized that fan publications and fashion magazines became key outlets for beauty news. Another fashion scholar Geraldine Biddle-Perry (2018) echoes that sentiment by explaining how film-centered magazines provided articles on how to recreate a film star's look. Many such articles were the work of studio costumers, designers, hairdressers, and makeup artists (Biddle-Perry, 2018). Film magazines such as *Photoplay*, *Modern Screen*, and *Movie Mirror* disseminated film fashion through images, articles, and advertisements, while simultaneously providing guidance on how to obtain and cultivate Hollywood style. The message in most of the articles was that "Hollywood style" was accessible to almost anybody—anybody that is, who bought the magazines and the products they touted. It was a mass-marketing strategy, and it also enabled control by studios, designers, etc. to share what information they desired in order to appeal to the largest number of consumers.

To enhance that appeal, however, film magazines had to understand and capitalize on the popularity of cinema and movie-goers' fascination with Hollywood and stardom. Entertainment scholar Anthony Slide (2010) explains that fan/film magazines cultivated a "special relationship" with readers who governed their lives (particularly their clothing and behavior) by the articles and stars featured in the magazines. Amy Roberts (2013) has written that "these movie magazines helped to cement the cultural importance and authority of film stars, including their function as fashion leaders and arbitrators of style" (p.13). By analyzing fan magazine circulation statistics, Sarah Polley (2019) concluded that some of the most popular and highest circulated film magazines during the 1930s were *Photoplay*, *Modern Screen*, and *Movie Mirror*.

Sarah Berry (2000) explains how magazines and publications conveyed that Hollywood glamour was something any woman could achieve, as a 1934 article from *Modern Screen* remarked: "You Can Learn to Dress!". The advice and how-to manuals in film (and women's) magazines communicated that anyone could become a movie star (A. Roberts, 2013). This emphasis on accessibility for women of all backgrounds and socio-economic levels also carried over into film magazine articles. Boumaroun (2017) notes that when describing a female film icon's dress in fashion magazines, there was often a focus on "aesthetic and practical features of the clothing" (p.650). This focus resembled descriptions of garments in fashion magazines. They highlighted practical uses of the garments such as a description of actress Dorothy Mackaill's costume from *Chickie* (1925): "a girlish afternoon frock of georgette suitable also for informal evening wear" (Boumaroun, 2017, p.650). The attention to fashion and the low cost of magazines (Kyvig, 2004) allowed women of all classes (notably lower and middle) to look through

these magazines to gain the latest fashion advice (A. Roberts, 2013). Fan magazines also offered shopping services that appealed to women readers' desire to match the trends in then-current films (Boumaroun, 2017).

The most comprehensive source on fan/film magazines is Slide's (2010) *Inside the Hollywood Fan Magazine: History of Star Makers, Fabricators, and Gossip Mongers*. The main emphasis of this work is the history of fan magazines, their writers, and the fan magazine's take on the film industry. While the work is thorough in its purpose, it does not examine the ways in which these magazines influenced the general population. Other works by Dyhouse, Peiss, Berry, and A. Roberts, discuss the importance of film magazines and use selected examples, but they likewise contain little about how these magazines' influence played out in real life situations. This leaves a gap in knowledge between what is consumed (film and magazines) and what is evident or visible in the clothing choices of actual middle-class consumers.

Scholars have explored film fashion and its alleged influence as a general phenomenon in the 1930s but specifics have not been explored, this study takes steps towards filling that gap by utilizing real life examples instead of only fashion media. This study explores the concepts established by prior film fashion scholars of influence, promotion, and emulation that have not been yet deeply explored.

3. Methods

This study employs material culture and cultural studies methodologies to examine primary sources including documentary and news photographs, film magazines, *Vogue* magazine, extant garments, and films. These sources were selected in order to explore and determine the transfer of film fashions, originally communicated in visual and print media, to middle class women and the material implications of film fashion in everyday dress.

Time Span:

All primary sources date from 1932 to 1940. The time frame of 1932-1940 facilitates a focus on the popularity of films and their influence on fashion in the midst of the Great Depression. *Letty Lynton* premiered in 1932 and it featured the first film costume to be mass produced as “the Letty Lynton Dress/Joan Crawford look;” it proved immensely popular with the public (A. Roberts, 2013). *Gone with the Wind* premiered in January 1940, and it became a widely copied film, even though the fashions in it were distinctly 19th century. Extending the range to the end of 1940 allows *Gone with the Wind* branded merchandise and indicative fashions time to disseminate. The year 1940 also marks the end of the Great Depression as World War II had begun in 1939 and by the time of the Japanese attacks on Pearl Harbor in late 1941, it seemed clear that a new era had begun.

Film Sources:

Films during the 1930s promoted an idea of glamour that allowed women to escape the hardships of everyday life and engage in a fantasy (Dyhouse, 2011). Women turned to these films as a source of glamour and fashion. Thus, “stars became style

leaders, their hairstyles, make-up, and clothes emulated by the thousands” (Dyhouse, 2011, p.52). In order to properly examine any film related trends, it is first important to understand the wide reach of film across the United States as a mechanism for how these trends were disseminated to middle class women.

Movie-going remained the most popular recreation activity in the 1930s, with 46%-68% of the United States population attending weekly (Butsch, 2001). Audiences were mostly middle-class and white, between the ages of fourteen and forty-five, mostly female (Butsch, 2001). Cinema traveled across the United States to all locations, urban and rural (Berry, 2000). Studio distributors had exclusive lease agreements with most cinemas that allowed them to control distribution first showing initial runs of films at larger/higher profit cinemas (“first-run” cinemas), then to smaller/less profitable cinemas (Sedgwick & Pokorny, 2005). Cinemas were not entirely exclusive, however, and they often sought to screen films from rival studios if they believed the film would be popular/profitable with their local audiences. They also pulled unpopular films as needed (Sedgwick & Pokorny, 2005). With the popularity and wide spread of film, it is important to examine the films from which many trends originated.

Careful consideration was given to which actresses and films not only had high popularity but also influenced fashion. Initially hoping to utilize Hollywood brand home sewing patterns, I started by looking at the frequency of featured actresses by using the Commercial Pattern Archive (COPA). I then examined popular/highest box-office earning films from the time frame starring a woman or women, taking into account actresses/films previously noted by scholars as particularly influential on fashion. This

led me to decide upon films starring Joan Crawford, Claudette Colbert, and Vivien Leigh. The specific films selected and the rationale for this are as follows.

I examined *Letty Lynton* (1932)* and *Mannequin* (1937) due to Joan Crawford's popularity and the tendency of women to copy her in terms of mass-produced garments, paper patterns, and prevailing styles of the era. *Mannequin* also showcases a spectacle fashion show scene, as did many films during this era (Berry, 2000). I likewise examined *Gone with the Wind* (1939), because of the fashions marketed and sold as directly inspired by the film, producing one of the most copied dresses of the 20th century, character Scarlett O'Hara's (played by Vivien Leigh) green floral "Twelve Oaks Barbeque Dress" (Haddock, 2020). Claudette Colbert's films *It Happened One Night* (1934) and *Bluebeard's Eighth Wife* (1938) were also reviewed, due largely to Colbert's popularity and her films' box office success. *It Happened One Night* was one of the highest grossing films of the decade (*All-Time Top Box-Office Films By Decade and Year*, n.d.) and *Bluebeard's Eighth Wife* reflected fashions designed for "women in every class" (Berry, 2000, p.19). Colbert and Crawford's careers spanned the entire decade and those actresses appeared in at least two films per year.

Other actresses whose careers spanned the time frame were in less popular films and/or often played secondary characters during this time frame (such as Joan Blondell, Kay Francis, Olivia De Havilland, and Carole Lombard). Other popular actresses of the time (such as Marlene Dietrich, Greta Garbo, Jean Harlow, Katherine Hepburn, Myrna Loy, and Norma Shearer) were considered but were in fewer films during the time frame than the selected actresses and/or their more popular films fall outside of the selected time frame. Additionally, they had none/very few Hollywood brand patterns featuring

**Letty Lynton* is not in public circulation; access was given by the University of Southern California for research purposes

them between 1932-1940 in comparison with selected actresses. These factors could imply less influence on fashion as related to a decreased frequency and popularity within the dates under consideration, and I excluded their careers for the purposes of this study.

Given the geographical focus on Nebraska, it is important to establish the distribution and provenance of selected films in Nebraska. Finding advertisements using the Seward Memorial Library Digital Archive (Seward, Nebraska) of the selected films showing in Nebraska during the era established this provenance. The advertisements were all within a couple months of the films' premieres, often with larger populated cities (namely Lincoln and Omaha) showing films closer to official release dates. This more accurate and specific identification provides evidence of the selected films showing in Nebraska between 1932-1940. Selected examples of film advertisements include those which appear in the *Letty Lynton* advertisement (Figure 2) and the *Bluebeard's Eighth Wife* advertisement (Figure 3).

Figure 2

Letty Lynton Advertisement in Nebraskan Newspaper

THURSDAY, JUNE 2, 1932 THE INDEPENDENT-DEMOCRAT, SEWARD, NEBRASKA PAGE THREE

THEATRE NEWS

"See a Girl Get Kidnaped!"

See her get chained to a fire-place in a lonely mountain cabin. See a runaway "nut" from an asylum try to rescue her! See how a handsome man-of-the-world handles the situation! See what a lot of fun you'll have watching

"The Misleading Lady"

with *Claudette Colbert*
Edmund Lowe
Stuart Erwin

Rivoli Tuesday

Doug, Jr.'s Latest Movie Role Parallels His Marriage With Joan Crawford

"Aren't we entitled to any privacy? Are we human beings or a couple of goldfish, living in a bowl?"

The words belong to the author and dramatist, but the sentiment and the emphasis belong to Douglas Fairbanks, Jr., and Joan Crawford.

Irvin Cobb is generally credited with telling the story about the privacy of the goldfish but Mr. and Mrs. (Joan Crawford on the screen) Douglas Fairbanks, Jr., are the only ones who have been

living it. They agree that it is a funnier story to hear than to illustrate. But they find it difficult to get either out of the bowl or out of sight in the bowl.

Since a discerning public first spotted this interesting couple as sweethearts, it has never lost interest in their affairs and has never allowed them any chance or privacy for the necessary adjustments that come with married life. The result has been that those natural adjustments have been made under the scrutiny of newspaper reporters, story writers and publicity people and each step in such adjustment has been duly heralded from the house-tops to the waiting world.

Being young and serious of mind, the couple take their love affair with tremendous enthusiasm. Too exaggerated sweetness of the honeymoon set up a standard which it is evident could not be kept up indefinitely. And when Doug and Joan began to show normal interest in other people and other interests rumors of trouble between them began.

Since then life has been just one rumor after another and denial after denial. If either danced with a friend twice, Hollywood awoke the following morning with reports of a separation making the rounds. Doug was reported interested in each new leading woman appearing with him in a picture and Joan was suspected of falling in love with each succeeding leading man.

If Joan talked with a lawyer, even under the roof of a mutual friends, divorce was immediately

suggested by those who saw the incident. The rumor of an impending "happy event" brought further embarrassment and denial. The report that Joan would marry Clark Gable was spread widely in spite of the fact that both are married.

Suddenly both Doug and Joan stopped denying rumors. This led at once to a whole new crop of sensational reports, which claimed evidence because they were not denied. Still the young couple was silent and has been silent since.

"It's Tough To Be Famous," the first National picture coming to the Rivoli Theatre this Friday and Saturday, gives Doug chance after chance to put into words the sentiments he has been expressing privately for a long time. The words are those written into the story and script by Mary McCall, Jr., author of the story, and Robert Lord and Doug himself all the force of reality to his lines.

Supporting Doug, Jr., in the movie parallel of his real life are Mary Brian, in the role of his bride, Walter Catlett, Emma Dunn, David Landau, Oscar Apfel and a large cast of prominent players.

Tender as a mother's heart; happy as a child's song; real as your own pulse—Paul Lukas' first big title-role talkie, "The Beloved Bachelor," at the Rivoli June 7.

Can You Recognize This Story?

Before you lost your heart to a front-page photograph, it might be well to see the revelation of what it means to be a hero.

The story of "IT'S TOUGH TO BE FAMOUS" starring Doug Fairbanks, Jr., showing at the Rivoli Theatre Friday and Saturday of this week, is from an original story by Mary McCall, Jr., which concerns a young naval officer lifted from obscurity to the glaring limelight of public favor as the result of an unusual act of heroism performed in the line of duty. From then on his private life is public property. Newspaper headlines screamed at every move he made, and everything he said or did was generally printed for the world to know, and often exaggerated, until he was fed up on fame.

If you think it's fun to be a hero, see how much fun there is for everybody EXCEPT the hero in "IT'S TOUGH TO BE FAMOUS." Maybe you can't identify the world's celebrity

Friday and Saturday, June 3-4

Adm.
Evening ---- 10c-35c
Matinee ---- 10c-25c

He had the Key to the City — but was locked out of his own Bedroom! So now he tells the world—

"IT'S TOUGH TO BE FAMOUS"

and we'll tell the world—it's hilarious!

With **DOUGLAS FAIRBANKS, JR.**
Plus Comedy and News Reel

MARY BRIAN and WALTER CATLETT

JOAN CRAWFORD AND ROBERT MONTGOMERY IDEALLY CAST

Joan Crawford and Robert Montgomery appear as modern American lovers, and fight a dramatic battle to save their own romance. In "Letty Lynton," Metro-Goldwyn-Mayer's much heralded filmation of the noted novel, now playing at the Rivoli Theatre Sunday, Monday and Tuesday.

The story is a loose drama of the modern age, of society and intrigue, with an amazing dramatic climax in which the heroine faces the choice between prison and loss of her reputation.

The plot deals with an heiress whose infatuation creeps up, in the face of a jealous and bitter lover, as she is about to find her life hap-

py. There is a poisoning; suspicion falls on her, and to save her from prison, her mother and lover provide the only ally they can find, though it threatens the worst of scandal. An astounding battle of wit between the dastard attorney and the girl and her mother is one of the big dramatic situations in the film.

Wears Stunning Gowns

Miss Crawford as Letty wears beautiful gowns, dances the tango, breaks men's hearts, and, at the finish, gives one of the greatest dramatic performances of her career. Montgomery, as the clever lawyer, is the one who suddenly turns lighter for the girl in love, and his role perfectly suited to his unique personality.

RIVOLI SUNDAY MONDAY JUNE 5-6

Sunday Shows Continuous from 3 o'clock. Adm. to 6:30, 10c-30c; Evenings, 10c-40c.

JOAN CRAWFORD MONTGOMERY

Also Comedy and Cartoon

LETTY LYNTON

A Metro-Goldwyn-Mayer picture

Rivoli Theater. (1932, June 2). Letty Lynton. *The Independent Democrat*, p.3.

Advertisement for *Letty Lynton* at the Rivoli Theater (Seward, NE) in The Independent Democrat (June 1932).

Film's original release May 1932.

Figure 3

Bluebeard's Eighth Wife Advertisement in Nebraskan Newspaper

BEAVER CROSSING (Nebraska) TIMES, JUNE 23, 1938.

<p>LOCAL NEWS ITEMS</p> <p>VOLLAND MORTUARY, Phone 100, REVERSE.</p> <p>A. E. Sheldon and Raymond Latron of Lincoln visited Beaver Crossing Tuesday and attended the funeral of Joe Michael, a schoolmate. Mrs. Sheldon is attending a convention at Beloit, Wisconsin.</p> <p>George Sherwood Jr. was home a few hours Wednesday evening from Junction City, Kansas. He has to be back to play ball Friday night. He also tells us that they are about top of the list.</p> <p>John and Gene Gard were taken to Lincoln Monday and underwent tonsilectomies.</p> <p>Mrs. Lee Berry, Mrs. W. A. Reed attended a luncheon at the Harry Reed home in Lincoln which was given by Mrs. Reed on courtesy to Mrs. W. A. Reed and Mrs. Lettie Wetkerby. Places were arranged for twelve all of whom were relatives.</p> <p>Mrs. John Cooper and Dwayne Smith came from Broken Bow last of the week, where Mrs. Cooper has been visiting in the Smith home for several weeks.</p> <p>Florence Harriger is staying with Mrs. M. E. Harriger at the present time.</p> <p>C. B. Jackson of Des Moines, Ia., visited with Mrs. Jackson and sons, Charles and Bob, last Thursday and Friday. He is a cousin of the late Robert Jackson.</p> <p>Chas. Brown and Frank John of Grand Island, Mr. and Mrs.</p>	<p>Mr. and Mrs. C. M. Menn and family of Gresham, Mr. and Mrs. Howard Thatcher and son visited in the Carl Smiley home Sunday.</p> <p>Millard Fox of Seward spent Saturday night and Sunday with his parents. Johnny Fox of Denton spent Sunday afternoon with home folks. Gale Fox has been working in Seward the past week.</p> <p>Arthur Woods of Omaha is spending a week or two with home folks.</p> <p>Mr. and Mrs. Eddie Armagost of Lincoln spent Sunday evening in the home of his mother, Mrs. Dora Armagost.</p> <p>Mrs. Kenneth Wildt of Alliance came the last of the week to care for her mother, Mrs. J. J. Horner, who has been quite ill.</p> <p>Mr. and Mrs. Frank Zeigler of Hebron, Mr. and Mrs. E. M. Miller and Teresa were called to Maple Park, Ill., last Thursday morning on account of the death of an uncle of Mrs. Miller and Mr. Zeigler, Mr. Frank Zeigler. They returned home Sunday.</p> <p>Mrs. Bailey of Milford is visiting friends in Beaver this week.</p> <p>Mr. and Mrs. Brodine Wood left Monday for Council Bluffs after a five week's stay in the Wood and Findley homes. Mr. Wood was much improved from a recent illness.</p> <p>Mrs. Laide Decker and son Daryl of Wauneta, Nebr., came Saturday night to visit with her parents, Mr. and Mrs. John Fox.</p>	<p>PLAZA THEATRE Friend, Nebr.</p> <p>Thurs., Fri., Sat. June 23-24-25</p> <p>DOUBLE FEATURE</p> <p>Sing Sing's Warden E. Laws great story - Warner Bros. smashing success to "Alcatraz Island." Dick Foran</p> <p>June Travis in "OVER THE WALL"</p> <p>Plus: Ken Maynard in "SIX SHOOTIN' SHERIFF"</p> <p>Admission: 25c and 10c</p> <p>4 Days - Sun., Mon., Tues., Wed. June 26-27-28-29</p> <p>America's leading love team in the comedy hit of 1938.</p> <p>Gary Cooper and Claudette Colbert IN "BLUEBEARD'S 8th WIFE"</p> <p>Thurs., Fri., Saturday June 30, July 1-2</p> <p>DOUBLE FEATURE</p> <p>1st Feature: Billy and Bobby March in swell picture - "Pearl and His Twin Bro."</p> <p>Plus: Tex Ritter, a singing cowboy, you'll like, in the thriller "FRONTIER TOWN"</p> <p>Admission: 25c and 10c</p>	<p>BEAVER CROSSING TIMES W. L. DUNTON, Editor and Owner</p> <p>Entered at the Beaver Crossing, Seward County, Nebraska, Post-office as Second Class Mail Matter.</p> <p>Price of Subscriptions SEWARD COUNTY \$1.00 Nebraska (Outside Sew. Co.) \$1.25</p> <p>When your subscription expires please notify us if you wish it to be discontinued. Otherwise the Times will continue to come to your address, and we will assume that you will pay for it.</p> <p>Advertising Rates Display Rates 25c per column inch. Classified ads 7c per line</p> <p>NEBRASKA PRESS Association</p> <p>heavily.</p> <p>Alfalfa produced well the first cutting and will yield more the second cutting. The price is \$5.00 per ton from the field.</p> <p>Novral Bros., Attorneys.</p> <p>NOTICE OF APPOINTMENT OF ADMINISTRATOR</p> <p>NOTICE</p> <p>In the County Court of Seward County, Nebraska.</p> <p>IN THE MATTER of the ESTATE Joseph W. MICHAEL, Deceased.</p> <p>All persons interested will take notice that on the 22nd day of</p>	<p>Harling's Grocery 10 A. M. FREE DELIVERY 4 P. M.</p> <table border="1"> <tr> <td>Ritz Crax 22c pkg.</td> <td>Fresh Tomatoes 2 lbs. 15c</td> </tr> </table> <p>MOP STICK 10c FLY SPRAY Qt. 39c ICE TEA 8 Oz. Pkg. 15c</p> <p>KIRK'S COCO HARDWATER CASTILE 4 bars 19c</p> <p>SWATTERS 5c and 10c SPRAY GUN 20c HUSKIES 2 Pkg. 23c</p> <table border="1"> <tr> <td>OLEO 2 lbs. 35c</td> <td>PORK & BEANS VAN CAMPS 4 cans 25c</td> </tr> </table> <p>McCormick Deering Stanard Binder Twine 0c lb</p>	Ritz Crax 22c pkg.	Fresh Tomatoes 2 lbs. 15c	OLEO 2 lbs. 35c	PORK & BEANS VAN CAMPS 4 cans 25c
Ritz Crax 22c pkg.	Fresh Tomatoes 2 lbs. 15c							
OLEO 2 lbs. 35c	PORK & BEANS VAN CAMPS 4 cans 25c							

Plaza Theater. (1938, June 23). *Bluebeard's Eighth Wife*. *Beaver crossing Times*.

Advertisement for *Bluebeard's Eighth Wife* at the Plaza Theater (Friend, Nebraska) in the Beaver Crossing Times (June 1938).

Film's original release March 1938.

Film/Fan Magazines:

Magazine reading was a common and widespread activity during this era because it was a low-cost way to obtain up-to-date information (Kyvig, 2004). Advertisement supported magazines such as *Saturday Evening Post*, *Good Housekeeping*, and *Ladies' Home Journal*, allowed these magazines to reach a wide audience because costs could be kept low (Kyvig, 2004). Advertisements and pictures created appeal among consumers,

thus increasing a magazine's popularity (Kyvig, 2004). Cinema centered articles lent themselves well to visual components and capitalized on the popular pastime of the era.

Other general-circulation magazines (such as *Ladies Home Journal*, *Life*, and *Look*) of the time included articles about Hollywood (Slide, 2010). Specifically, film or fan magazines were unique in their ability to be an "arbiter of taste, a source of knowledge, and gateway to the fabled Hollywood" (Slide, 2010, p.3). Film magazines were "willing and able to provide moviegoers with everything they needed to know on the subject despite increasing competition from other published sources" (Slide, 2010, p.132). During this era, they provided a popular means for women to increase their knowledge about films and film fashion. What really intrigued women to read fan magazines was the glamour surrounding their favorite stars (Slide, 2010). Dedicated readers of these magazines closely followed and emulated hairstyles, fashions, and behaviors of the stars presented in the magazines (Slide, 2010).

Fan magazines from 1932-1940 had a readership of at least 8.9 million (Polley, 2019), but it is worth noting that the primary readership of fan magazines was (young) women (Slide, 2010). Polley (2019) notes that this is a conservative estimate of readers per copy, implying that 8.9 million total readers likely underestimates actual readership. Slide (2010) contributes that it was likely that three people read each copy which could add significantly to the total readership. Comparing this number to the total female population in 1930 of 60,637,966 and in 1940 of 65,607,683 this means at least a readership of 13.57-14.68% of women (U.S. Census Bureau 1930, U.S. Census Bureau 1940). Though, considering the primary readership was young women (Slide, 2010), readership among women age 20-34 was, therefore, more likely at least 53.25-59.07%

based on population (U.S. Census Bureau 1930, U.S. Census Bureau 1940). Readership decreased from 1932 to 1937 but maintained a readership of at least 8.9 million according to circulation figures (Polley, 2019). However, this was largely a result of magazine content (Slide, 2010). From 1937 onward readership increased (Polley, 2019). These publications also reached across the United States from big cities to small towns (Slide, 2010).

I focused on fashion, and how the media informed readers to achieve certain filmic “looks” as a direct method of informing women on style and fashion centered around film. I examined *Photoplay*, *Modern Screen*, and *Movie Mirror*, largely due to their popularity, national circulation, and attention to fashion and beauty. Each of these magazines distributed a monthly issue. *Photoplay* was one of the most popular fan film magazines of the time with the highest circulation of fan magazines at 31 percent of the fan magazine market share in 1930 according to circulation statistics (Polley, 2019). Additionally, *Photoplay* self-proclaimed their popularity on the cover of a 1941 issue: “largest circulation of any screen magazine” (“Photoplay combined with Movie Mirror” [Cover], 1941, p.cover). *Modern Screen* had many articles relating to film, style, and fashion. It was also one of the most popular and highest circulated during this time frame (Polley, 2019). *Movie Mirror* also featured fashion and beauty articles and was among the popular fan magazines as well (Polley, 2019).

I examined extant copies of *Photoplay*, *Modern Screen*, and *Movie Mirror* through The Internet Archive (archive.org). It is worth noting some issues were unavailable (*Movie Mirror* was unavailable after 1937; along with *Modern Screen* May 1934 & September 1932) and thus not included in this research. For each of the selected

films, I examined one issue of the month prior to the film's release, the month of the film's release, and six months after the film's release. This amounts to 120 issues total (5 films x 8 issues x 3 magazines). A preliminary examination of the film magazines decided on this sampling method, as magazines rarely included anything about an upcoming film prior to the film's release and then phased out the film's content by six months after its release. Both direct mention and imagery of the selected film as well as fashions indicative of (or similar to) the selected film including advertisements were considered.

Fashion Magazine - Vogue:

Examining fashions in Vogue magazine situated Hollywood related fashions within the greater fashion world of the era. Comparing trends and fashions identified in films to trends and fashions depicted in Vogue noting date and frequency established correlation. This allowed for clarification on broader trends during the decade considering factors such as trend origin and popularity.

Vogue was selected due to its credibility as a fashion authority during the 1930s. A 1938 advertisement, compares purchasing *Vogue* to purchasing fashion insurance because it will tell you what styles, colors, and accessories to look for and “insure your fashion status and safe-guard your fashion budget” (Figure 4). Women would likely trust such claims, as women’s magazines were an important reference for women of various social classes in terms of fashion, life, and relationships (Haytock, 2013). *Vogue* appealed to all women who aspired to be fashionable and keep up with the trends. Even though *Vogue* depicts and focuses on upper class women, fashion, and lifestyle, it also appealed to middle class women as magazines of the time used upper-class aspirations to draw middle class readership (Haytock, 2013).

The online *Vogue* archive through ProQuest available through the University of Nebraska-Lincoln (<https://www-proquest-com.libproxy.unl.edu/vogue>) provided access to *Vogue*. *Vogue* issues were examined in relation to the film releases. This study includes issues released four months prior to a film’s release, the month of the film’s release, and the four months after the film’s release. This sampling resulted in nine issues per film for a total of 45 issues (9x5). *Vogue* was a bi-monthly publication during the designated time frame, but only the first issue of the month was utilized. The reason being that the purpose of the *Vogue* examination for this study was to characterize popular fashions and trends emerging beyond or alongside film fashions, for the purposes

Figure 4

Vogue is Fashion Insurance



Vogue (1938, February). *You buy Fashion Insurance when you buy Vogue* [Advertisement]. *Vogue*, 91(3), 150a.

of comparison and to critically engage with the question of trend origin and the role and influence of Hollywood. Indicative/similar fashions depicted in *Vogue* by drawings or photographs, including advertisements, were recorded and analyzed.

Photographs:

Photographs provide abundant insight into the actual garments middle class women wore during this period. Documentary and journalistic photographs highlighting street shots, everyday life, and some special occasions featuring middle class women provided real life examples of “lived fashion.” I surveyed Nebraska photographs courtesy of the extensive History Nebraska photo archive featuring women from this period with visible attire, with some photos featuring multiple women.

I initially considered other sources of photographs from this time period for analysis, among them Dorothea Lange and the Federal Works Project Administration photos, but these sources focused more on rural and working class women which was evident in occupation (blue collar), home/living conditions, attention to appearance, and hobbies (or lack thereof) especially when compared to the middle class as discussed and compared previously. Additionally, these images were less geographically narrow. In comparison with searches of other Midwestern and Great Plains state archives and historical society collections, the archive at History Nebraska proved to be the richest source of digitized photos following the focus of this project.

A search by Photograph Curator of History Nebraska, Karen Keehr, revealed a total of 746 images of Nebraskan women, taken between 1932-1940. Photos were subsequently eliminated by the researcher if they depicted uniforms or costumes, as that

was not the focus of this study. Returning to the discussion in the literature review, middle class lifestyle traits were factors in photograph selection. These factors generalized to homemaking/motherhood (Lynd & Lynd, 1937); white-collar jobs such as clerical positions (C. Davis et al., 2001); “modern” home with up-to-date appliances (Haytock, 2013); social activities such as bridge, clubs, parties, or dancing (Lynd & Lynd, 1937); leisure activities (Lynd & Lynd, 1937); new and fashionable goods (Moskowitz, 2008); and cars (Haytock, 2013). Accordingly, photographs included in this study feature occupations, contexts, and events such as clerical workers, operators, clerks, teachers, general “employment,” working/volunteering at health organizations, domestic sewing, motherhood (pictured with children), modern homes and appliances, parties, club activities, hobbies (music, tennis), dancing, weddings, and overall attention to appearance.

Photographs were then examined in comparison with selected film costumes and recorded based on similarities in terms of design details, silhouette, fabric type, and pattern noting appropriate dates for a total of fifty-two photographs. Dated photos were compared with film fashions only after the film’s release, for example, I did not compare a 1934 photograph to fashions from *Gone with the Wind* which premiered at the beginning of 1940. However, striking style and trend similarities of photographs appearing prior to the film’s release were noted elsewhere and discussed in section 4.2 in the Results and Discussion chapter.

Extant Garments:

Extant garments complement photographic sources, providing insight and evidence of the actual garments middle class women wore during this period. The Department of Textiles, Merchandising, & Fashion Design's Historic Costume Collection at the University of Nebraska-Lincoln, as well as the online databases of History Nebraska, permitted the examination of period garments. These collections primarily consist of Nebraska used or made artifacts.

Determining middle class association to fashion relates to factors of attention to appearance, fashionability, and consumption of material goods (i.e. "new" clothing) as noted of importance to middle class women (Cole & Deihl, 2015; Moskowitz, 2008; Stock, 1992). This contrasts with lower class fashions that show wear from labor and use (i.e. blue-collar jobs and small ability to purchase new goods (Benson, 2015)) and upper class fashions which demonstrate materials and occasions not accessible to the middle class (Moskowitz, 2015). Taking into account fashions presented in *Vogue*, a fashion authority during the era, garments were determined to be more or less fashionable. Garments were considered if they were suitable for middle class activities as previously discussed, such as white collar jobs (C. Davis et al., 2001), leisure activities (Lynd & Lynd, 1937), domestic responsibilities (Lynd & Lynd), and social activities such as parties and clubs (Lynd & Lynd, 1937). The garment selections were later solidified when they reflected similarities in photographs featuring middle class women as previously defined.

The physical collection and the online database allowed for a focused study on Nebraska. I examined garments that manifested trends in design details, silhouette, colors

and prints, fabric type, and other similarities between worn garments and trends identified in film fashions. Twenty-six garments from the UNL Historic Costume Collection and seventeen garments from History Nebraska that showed evidence of similarities to film fashions were recorded, though not all were thoroughly analyzed or discussed.

Paper Patterns:

At the outset, this study included an examination of Hollywood brand home sewing patterns as a comparative component, given that home sewing patterns provided a popular and affordable means for these women to gain access to Hollywood fashions (Berry, 2000; Emery 2014). However, upon examining the available Hollywood patterns on Commercial Pattern Archive (COPA), the patterns available featuring selected actresses who had patterns (Claudette Colbert and Vivien Leigh) did not exhibit any resemblance to any of the film costumes (except for a select few branded with *Gone with the Wind* which will be discussed briefly). This aligns with the findings of Emery who discusses that the garments on these patterns were not copies of garments worn in the films, but rather inspired by popular films and stars (Emery, 2014).

Limitations:

Garments from UNL Historic Costume Collection were not dated by era (i.e. 1930-1940 or 1940-1950) or included “circa”, not individual year. Many garments as well as some photographs from History Nebraska are also dated by era only. Specific dates were used accordingly when available. Dating each garment by approximate year would have been time consuming, however, this could have deepened the discussion on

influence and trends. Dating by decades means that relevant garments may have been from before the film's release, which would add to the discussion of Hollywood as a fashion promoter and influencer vs. innovator. Garments may have been worn for several years after purchase, maybe even more frequently once a film popularizes a fashion; it is not easily known without background information and the date of each garment.

Additionally, it is important to acknowledge survivor bias when considering museum (garment) collections. This bias exhibits itself in curators, collectors, and donors and contributes greatly to what is donated and accepted in museum collections. A collecting bias towards "good" design often centers around middle and upper class objects and can frequent special occasion ensembles that often have unique design elements and less damage. Collections prefer objects in stable condition as they can withstand handling and exhibition. This means that collections tend to exclude heavily worn garments (often of lower classes) or those garments simply no longer survive. These factors can create collections that are not necessarily representative of all classes and fashions. This bias likely affected the collections from which the selected garments came, and thus may not be perfect representatives of middle class fashion.

On top of these factors is the self-selecting nature of this project of myself, the researcher, to choose objects from available collections that appear similar. Focusing on elements and principals of design related to fashion (silhouette/shape, color, fabric, texture, emphasis, repetition, etc.) aimed to alleviate some of this subjectivity by breaking down fashions into acknowledged components. Most magazine also included text next to images and drawings describing the ensemble depicted. This implies innate subjectivity of the magazines themselves, as they choose to communicate the factors they deemed

important or significant. Objects dated within an era range or “circa” were also subjected to researcher discretion and knowledge where they fell with the timeline of the era and their relation to particular film fashions and trends.

Another consideration is that some films feature scenes taking place at a different time of year than a film’s release or only have a small overlap from the film’s release and appropriate season for certain fashions. These fashions may therefore appear less popular because magazines were only examined six months after the film’s release month. Extending spread to corresponding subsequent seasons could determine better correlation and influence. Similarly, garments such as pajamas, loungewear, and swimwear were not evident in photographs likely due to the more intimate nature of their use.

Analysis:

This study traced film costumes and their direct promotion in film magazines to fashion media in *Vogue* and film magazine fashion segments. Comparing these costumes and subsequent indicative fashions in media to photographs and extant garments traced the dissemination and translation of film fashion into middle class women’s worn dress. Analyses of films established each ensemble worn by the lead actress(es)/other fashionable actresses. Film magazine analysis provided additional evidence of film costume promotion as well as evidence of indicative fashions and fashion information dissemination. Analysis of *Vogue* provided evidence of indicative fashions and context in the fashion world. Both *Vogue* and film magazine articles were analyzed primarily in terms of visual images noting accompanying text. Analysis of photographs and extant

garments created evidence for worn film fashion by the middle class Nebraskan woman as well as potential trend popularity among the middle class.



Each film costume was recorded separately in an Excel spreadsheet noting screen time and the occasion for which the ensemble was worn. Magazine fashions were recorded in relation to costume similarity with attention paid to design details, silhouette, colors/prints, and fabric type. Fashions in film magazines were considered for both direct visual references usually mentioning the film and actress by name (i.e. pictures including the costumes) and fashions “indicative” of selected film costumes including advertisements. Indicative fashions are defined as fashions that had clear similarities to costumes in a corresponding films in terms of overall design, silhouette, fabric type, and/or design details. Lastly, garments (digital images of garments) and photographs that reflected degrees of similarity with film costumes were added to the Excel spreadsheet and were analyzed in terms of the same criteria (of the indicative fashion qualities listed above).

Research components – data points from the various sources – were organized first by film and then by ensemble, starting with the film, then the film magazines, then *Vogue*, then photographs, and finally extant garments as can be seen in the example in figures 5 (full column) & 6 (close up). Indicative fashions found in these sources were calculated to see the overall frequency of similar fashions. Indicative fashions featured in *Vogue* were split into pre and post film release to better get a sense of whether the trends and styles were prevalent before the film’s release or became popular after the film’s release. This allowed for the ability to easily visualize and discern the dissemination and connection of film oriented fashions as well as in what ways factors were (or were not)

changed at the consumer level. Additionally, this process allowed for the overall analysis of which film fashions/trends were popular and how they influenced middle class women's fashion in Nebraska during the Great Depression.

The amount of screen time and promotional material in relation to the quantity of garments and photographs determined influence. Little to no real-life examples (garments and photographs) determined low influence, despite the amount of screen time and promotional materials. In other words, for something to be influential evidence beyond media portrayal is necessary. Real-life examples that had film costume similarities but had limited screen time and promotional materials were not thoroughly examined as the extent of influence was more challenging to determine.

Figure 6
Data Organization Example, Outfit 4: Wedding Dress from “It Happened One Night”
Excerpt Close Up

Film: It Happened One Night	Outfit 4: Wedding Dress [13 mins]
<p>Premire: Feb 22,1934</p> <p>Designer: Robert Kalloch</p>	 <p>heard.</p> <p>reward.</p>
Photoplay	<p>Jan, 1934 (1). May, 1934 (2)</p>  <p>Evening</p> <p>Claudette Colbert has a clothes secret for you</p> <p>"It's easy to keep that out-of-the-bandbox look with LUX," she says</p> <p>Specified in all the big Hollywood studios</p> <p>Hollywood says Don't trust to luck — trust to LUX</p>

Modern Screen

Movie Mirror

June, 1934



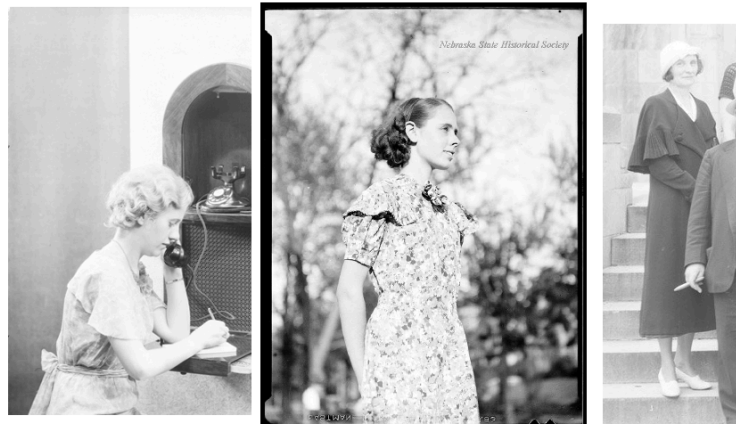
Nov, 1932 (1-5). Dec, 1933 (6-7). Jan, 1934 (8). Feb, 1934 (9-10). Mar, 1934 (11-13).


Vogue



1934, 1935, 1935, 1935

**Photographs
(Nebraska History)**



<p>Extant Garments (UNL)</p>	
<p>Extant Garments (Nebraska History)</p>	

4. Results & Discussion

Results revealed the ways that (film) fashions were promoted and disseminated to women during the Great Depression, as well as the popularity of certain (film related) trends, consumer adaptation of these popular trends, and Hollywood's role in the fashion cycle. Film fashions were directly and indirectly promoted through promotional segments and reviews for the film(s), fashion segments, and retail store directories of film fashions. These fashion/film fashion segments and advertisements catered toward middle class women and addressed financial factors caused by the Great Depression, encouraging women to budget and adapt. Certain film related trends revealed popularity as evident in real life women's wardrobes through numerous photographs and extant garments. However, more prevalent were the ways that women adapted and/or combined film related trends to meet their lifestyle needs and consumer desires. Lastly, Hollywood emerged as an influencer rather than an innovator in the fashion cycle due to numerous examples of indicative fashions prior to a film's release as well as designer testimony. These findings will be discussed in this section.

First, the films themselves were examined to gain an understanding of each film fashion (i.e. costume) in this data set, as film/fan media were centered around films, stars, and (film) fashion. It was important to know the original costume before examining promotion and fashion segments as this would make references/promotion (explicit or not) more obvious as adaptation may have occurred. Then film costumes and fashion media could be compared to photographs and garments to better understand fashion promotion versus worn fashion. This process traces the dissemination from film to

consumer within the context of popular fashion at the time, as seen in *Vogue*, and the middle class consumer during the Great Depression.

Table 1 highlights the frequency of film costumes, direct visual references, and fashions indicative of film costumes in the examined sources separated by film. The costumes counted were primarily costume changes by the lead actress. A few other costumes worn by other female characters were counted, but generally, other female characters had little screen time and/or were not presented as fashionable characters and thus largely not included in this data set. The different rows break down the frequency and potential popularity/influence which will be examined for different contexts: film magazine direct references (promotion), film magazine and *Vogue* indicative fashions (promotion, influence, and context), photographs and garments (real life evidence). These totals highlight the prevalence of certain trends in fashion media and everyday life.

Table 1*Frequency of Film Fashions*

	Letty Lynton (1932)	It Happened One Night (1934)	Mannequin (1937)	Bluebeard's Eighth Wife (1938)	Gone with the Wind (1939)	Totals
Number of costumes of lead female / fashionable female characters	10	4	18	15	32	79
Film Magazines - direct visual reference of film/costumes	22	10	7	19	7	65
Film Magazines - indicative fashions	14	6	5	7	28	60
Vogue - indicative fashions (<i>pre film release - including month of premier</i>)	16	17	37	32	34	136
Vogue - indicative fashions (<i>post film release</i>)	9	17	18	11	46	101
Photographs – indicative fashions (<i>post film release</i>)	25	10	11	9	20	75
Garments – indicative fashions	12	7	7	25	27	78
Total indicative fashions (pre + post)	76	57	73	84	155	445
Total indicative fashions (post)	60	40	36	52	121	309

Note. Magazines were counted in terms of pages

Note. *Movie Mirror* (film magazine) only available for *Letty Lynton* and *It Happened One Night*

Note. Garments and photographs were counted multiple times if they referenced multiple different garments

4.1 Fashion Promotion in Film Magazines

The nationally circulated film magazines examined, *Photoplay*, *Modern Screen*, and *Movie Mirror*, served as mediators, promoting both current fashion and film, and focused on films that were popular and/or received good critical reviews. Once films premiered, film magazines began promoting the films often utilizing the costumes as a promotional element appealing to readers through fashion. Additionally, this research included fashion segments, that showcased current trends and film inspired fashions, in the film magazines. In what follows, I discuss the methods and strategies of that promotion for the films under consideration in this study.

4.1.1. Promoting Film through Fashion and Visual Content

One of the promotional methods is direct promotion, or any explicit reference to a film through film stills (on-set photographs featuring costumes) usually accompanied by text which mentioned the film's name. Film stills include production stills (on-stage) and publicity/other film stills (behind the scenes or off-stage). Direct promotion primarily focuses on new and popular films and come in the form of film reviews, behind the scenes features, star gossip, fashion spreads of film costumes, and product advertisements. Almost the entirety of the examined promotion for a film appears in the first two to three subsequent months following the film's release. The only exception was *Gone with The Wind* which had some "buzz" the month before the film's release related to casting for the lead character Scarlett O'Hara. Otherwise, no film magazines featured any promotional content or mention of a film until after the film's release. This could very well relate to when the film would be available in theaters, film magazines would

want to keep up to date with the newest releases to intrigue readers with the latest content. Film magazines' goals were to provide readers with everything they wanted to know about a Hollywood related topic (Slide, 2010).

One of the most common types of direct promotion that provided information to readers were film reviews. In these film review sections, the magazines usually included summaries (around five sentences) of all currently showing films with a star or letter rating to indicate the films that were the best among the current releases. A positive review/rating along with other segments and advertisements in the same issue would positively reinforce the film and likely its fashions due to the visual nature of the content.

Film stills would usually accompany newer and higher rating films (around six per issue) would have reviews (around 100-215 words) as seen in "Reviews of Current Pictures" (Figure 7). These segments continually highlighted the newest and best films and assured readers of their quality in order to encourage them to go and see it.: "Select Your Picture and You Won't Have to Complain About a Bad One" (The Shadow Stage, 1932), These summaries and reviews were separate from other segments or features in the magazine about a given film.

Figure 7

Reviews of Current Pictures

Select Your Pictures and You Won't



★ **THE DOOMED BATTALION**—Universal

ANOTHER breath-taking picture of great, inaccessible, snow-covered mountains, such as you saw in "White Hell of Pitz Palu." A battalion of Austrian troops holds a mountain pass in the Tyrol, against the Italian advance, at the height of winter! The magnificent whiteness of the lofty peaks, the drama of avalanches and blizzards, make this a striking film. And the most scenes are authentic, having been photographed in the Austrian Tyrol, the locale of the story. The principal actors are Luis Trenker, champion skier; Victor Varconi, and Valeriani's new foreign star, Tala Bireli.

Terrific suspense is built up when an Austrian soldier has to decide between love of his wife and baby and duty to his comrades. Don't miss this.



★ **THIS IS THE NIGHT**—Paramount

HAD this picture been less good than it is, we would still have had to include it among the best of the month. In the midst of excellent but heavy dramatic films, here is the light and larkical interlude that movie-goers long for. There's even times, "Madame Has Lost Her Dress," "This Is the Night," and "Tonight Is All a Dream," are introduced in an unusual way. Roland Young and Charles Ruggles are marvelous comedians. When they're on the screen it's never dull, and they're on practically all the time. Lily Damita is charming, and Thelma Todd shows those gorgeous legs. In fact, that's an important part of the plot! Sophisticated and highly skilled. Junior and Sister should stay home and get their laughs from Eddie Cante's new book.

Have to Complain About the Bad Ones

The Best Pictures of the Month

LETTY LYNTON SYMPHONY OF SIX MILLION
THE DOOMED BATTALION THIS IS THE NIGHT
THE TRIAL OF VIVIENNE WARE NIGHT COURT
YOUNG AMERICA TWO SECONDS
THE STRANGE LOVE OF MOLLY LOUVAIN

The Best Performances of the Month

Joan Crawford in "Letty Lynton"
Robert Montgomery in "Letty Lynton"
Nilo Astor in "Letty Lynton"
Ricardo Cortez in "Symphony of Six Million"
Roland Young in "This Is the Night"
Charles Ruggles in "This Is the Night"
Zasu Pitts in "The Trial of Vivienne Ware"
Walter Huston in "Night Court"
Phillips Holmes in "Night Court"
Ann Dvorak in "The Strange Love of Molly Louvain"
Lee Tracy in "The Strange Love of Molly Louvain"

Casts of all photoplays reviewed will be found on page 128

The Shadow Stage

A Review of the New Pictures



★ **LETTY LYNTON**—M-G-M

THE gripping, simple manner in which this picture unfolds stands it squarely among the best of the month. Yet there is little that is new and no attempt at ultra-sophistication.

Letty Lynton, in South America to get away from the unresponsiveness of her mother, falls under the spell of a magnetic South American, one *Fausto Rosal*. Breaking away, she sails for home, falls deeply in love with a man she meets aboard and becomes engaged to him, only to discover *Rosal* has followed.

At his threat of exposure she plans suicide, but by mistake *Rosal* takes the poison and dies, leaving Letty in a tight place and face to face with the district attorney. The scene in his office, where the hitherto unfeeling mother finally comes through in a big way, will linger in the memory.

Joan Crawford, as Letty, is at her best. Nilo Astor is a fascinating villain. Robert Montgomery gives a skilful performance. Louise Chase's *Hale* does excellent comedy work as the maid; and Lewis Stone is fine as the district attorney. The direction, plus a strong cast, make "Letty Lynton" well worth seeing.



★ **SYMPHONY OF SIX MILLION**—Radio Pictures

A BEAUTIFULLY told story, for all the family to see. There are tears and laughter, and what the picture lacks in greatness it makes up for in human interest.

Here are the joys and sorrows of a typical ghetto family of three children and "momma" and "papa." As the children grow up, they fulfill the promise of their talents and ambitions of earlier years. Ricardo Cortez, who plays one of the sons, becomes a doctor in the tenement district where he was raised, dedicating his skill to the suffering poor. Through his more worldly-minded brother and the financial needs of their parents, the doctor forsakes his work in the clinic and is established on Park Avenue with a lucrative practice, but with lowered ideals of service. We won't tell you the rest and spoil the climax. There is a pretty love story woven through the picture. There are two surgical operations that will make you grip your hands in suspense.

Irene Dunne plays a crippled girl who devotes her time to helping blind children. These youngsters, recruited from a school for the blind in Los Angeles, are natural-born actors. Gregory Ratoff and Anna Appell, as the foreign-born parents, give outstanding performances.



★ **NIGHT COURT**—M-G-M

A CROOKED judge frames an innocent mother and sends her to jail, because he thinks she has information about him. What a harrowing experience that mother and her young husband endure before her innocence is proved! The story is so logical it is startling.

Walter Huston, as the unscrupulous judge, is magnificent. Phillips Holmes, as the young husband and father, torn by anguish and doubt, does outstanding work. Anita Page, in the small but important role of the young mother, is splendid. Lewis Stone, John Miljan and others have important parts.

It's a sad commentary on conditions existing today, but for that reason you'll find it gripping.

Featured is *Letty Lynton*: "...stands is squarely among the best of the month...Joan Crawford, as *Letty*, is at her best"

The Shadow Stage: A Review of the New Pictures. (1932, June). *Photoplay*, 42(1), 48-

49.

Direct promotional content in film magazines usually included at least one photograph (or drawing), almost always showcasing the main actress, and usually clearly depicted or emphasized one or more ensembles from the film. Although fashion may not have been the focus of the written content in these segments, photographs that highlighted the film's costumes, intrigued readers through glamour. This highlights the way visual content and fashion played a central role in the promotion of film within the content of these film/fan magazines.

A prime example is the extensive "Letty Lynton spread" in *Movie Mirror* magazine (the beginning of which is displayed in Figure 8) that featured six pages of visual content and a total of ten pages of written content about the film's synopsis as if it were a short story. The spread displayed film stills of seven different ensembles in featuring behind the scenes photos, (on-stage) productions stills, and promotional photos. The later example of the "Gone with the Wind Spread" (Figure 9) is full of set gossip, behind the scenes insights, and clearly depicts Vivien Leigh in one of the costumes from the climax of the film.

Figure 8

Letty Lynton Spread

Letty Lynton

The story of a girl who loved too often and too well

A Metro-Goldwyn-Mayer production starring Joan Crawford and Robert Montgomery

From the novel "Letty Lynton" by Mrs. Marie Belloc Lowndes

Fictionized by Alma Talley

Cast

Letty Lynton . . . Joan Crawford
Hale Darrow . . . Robert Montgomery
Emile Renaul . . . Nils Asther
Miranda . . . Louise Closser Hale

Letty loved Emile when she danced with him, but when he snarled at his chauffeur, she found it easy to hate him

Letty smuggled close to Emile, who for three months had surfeited her with love and hurt her with cruelty

Letty looked at Hale, so fine, so clean, so different from any man she had ever known

Letty had run away from Emile, but her maid feared that Letty would return to him as she had so often done before

But when in the early dawn outside the night club, he snarled at his chauffeur, hatred submerged her, hatred for him and for his Latin cruelty. Through the silent, deserted streets they drove, with only an occasional beggar, or the whining of mongrel dogs. In the drab beginning of day, when the lights and the music and the romance had faded, Letty spoke up bleakly.

"I THINK I have had enough. There's a boat in the harbor now. It goes North tomorrow. I am going on it."

Renaul merely laughed, and put her head on his shoulder. "We shall see."

Letty did not lift her head. "At this minute I hate you."

"In ten minutes you will love me." He kissed her unresponsive lips. "I love you, my Letty, I love you."

"Didn't you hear me? I hate you."

Letty Lynton: The story of a girl who loved to often and too well. (1932, June). *Movie Mirror* 2(2), 48-49.

Figure 9

Gone with the Wind Spread

"I doubted Vivien could really play Scarlett."

"That reaction certainly shows I'm no casting director!"

VIVIAN LEIGH, RHETT BUTLER AND I

BY CLARK GABLE
AS TOLD TO RUTH WATERBURY

Everyone else has had his say about what went on behind the scenes of "Gone with the Wind." Now the hero himself, in a startlingly frank story, tells the truth about the year's most exciting cinematic event

12

13

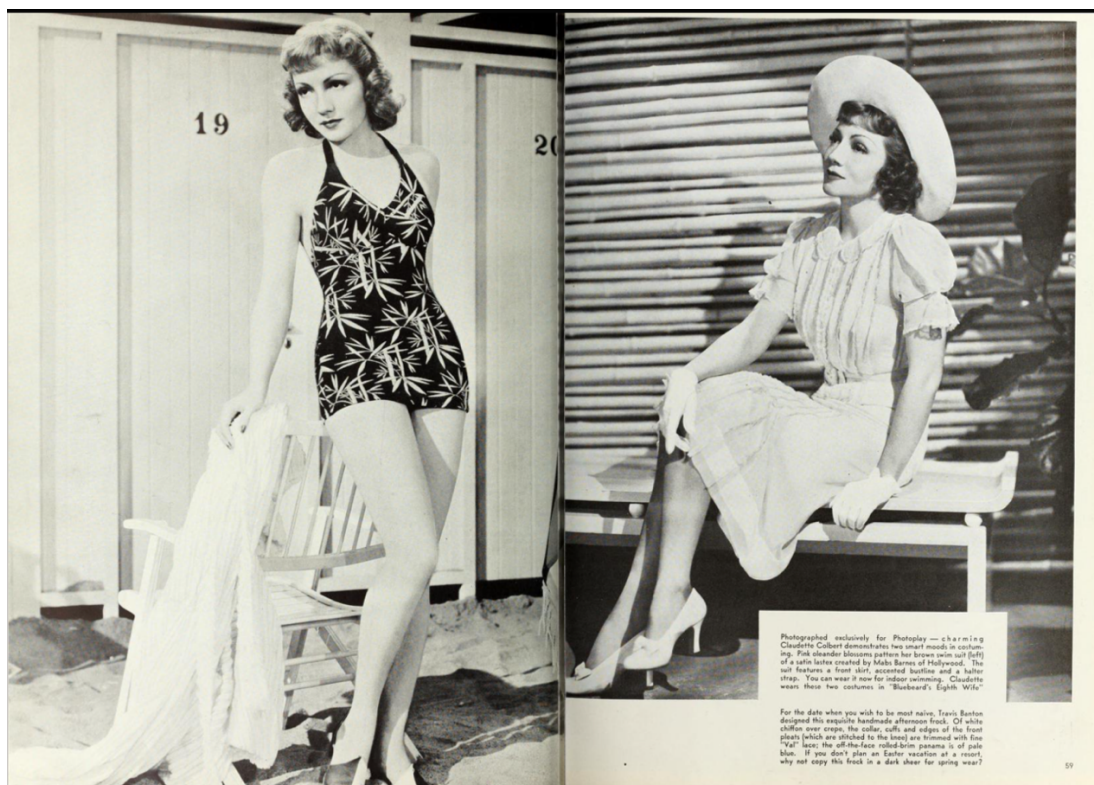
Gable, C. & Waterbury, R. (1940, February). Vivien Leigh, Rhett Butler, and I.

Photoplay, 54(2), 12-13.

Within the context of direct promotion, the popular film magazine, *Photoplay*, maintained an emphasis on explicit visual content, with film fashions often being the primary focus. This demonstrates the way that film magazines were attuned to a presumed consumer desire of their female readership for film oriented fashion over written informational content. An example of which were fashion spreads featuring exclusive photoshoots for a film that were only published in *Photoplay*. These full-page spreads solely focused on the fashions/costumes of the film describing the fabrics and design details. Notable is the “Bluebeard’s Eighth Wife Spread” (Figure 10), which showcases three fashions from the film photographed exclusively for *Photoplay*. One costume, the long black dress, was only seen from the waist up in the film but this spread features it in its full length, demonstrating a greater fashion emphasis from magazines than by the film itself, an example of fashion content over other types of content. The inscription of this spread also notes appropriate occasions to wear some of these looks (indoor swimming and Easter vacation) and encourages the reader to copy these looks (Walters, 1938a) giving the reader context and encouragement to for their replication.

Figure 10

Bluebeard's Eighth Wife Spread



Photographed exclusively for Photoplay — charming Claudette Colbert demonstrates two smart modes in costuming. Pink oleander blossoms pattern her brown swim suit (left) of a satin lastex created by Mabs Barnes of Hollywood. The suit features a front skirt, accented bustline and a halter strap. You can wear it now for indoor swimming. Claudette wears these two costumes in "Bluebeard's Eighth Wife."

For the date when you wish to be most naïve, Travis Banton designed this exquisite handmade afternoon frock. Of white chiffon over crepe, the collar, cuffs and edges of the front pleats (which are stitched to the knee) are trimmed with fine "Val" lace; the off-the-face rolled-brim panama is of pale blue. If you don't plan an Easter vacation at a resort, why not copy this frock in a dark sheer for spring wear?



Walters, G. (1938a, April). Photoplay Fashions. *Photoplay*, 52(4), 58-60.

Text Reads:

"Photographed exclusively for Photoplay — charming Claudette Colbert demonstrates two smart modes in costuming. Pink oleander blossoms pattern her brown swim suit (left) of a satin lastex created by Mabs Barnes of Hollywood. The suit features a front skirt, accented bustline and a halter strap. You can wear it now for indoor swimming. Claudette wears these two costumes in 'Bluebeard's Eighth Wife'

For the date when you wish to be more naïve, Travis Banton designed this exquisite handmade afternoon frock. Of white chiffon over crepe, the collar, cuffs and edges of the front pleats (which are stitched to the knee) and are trimmed with fine 'Val' lace; the off-the-face rolled-brim panama is of pale blue. If you don't plan an Easter vacation at a resort, why not copy this frock in a dark sheer for spring wear?"

Direct promotional utilized starlets and their film fashions as components that gave examples for and encouragement to women to emulate the glamour of Hollywood through the purchase of various beauty and fashion products. These advertisements were usually in film magazines in the months following the film's release as readers would be familiar and perhaps excited about, or at minimum aware of, the film and starlet. Film magazines utilized this powerful tie between stars and products, especially in terms of fashion and cosmetics (Snoyman, 2017).

These advertisements usually mentioned the film by name and utilized the lead actress in her costume as a signifier and promoter of a product. Even though the costumes were not typically clearly depicted, the actress' face and often name were clearly presented and would be easily recognizable to readers. For example, a "Lux Toilet Soap Advertisement featuring Claudette Colbert" (Figure 11) displays her in one of her costumes from *Bluebeard's Eighth Wife* four months after the film's release promoting a cosmetic removing soap that claims to help the user maintain attractiveness and therefore romance (Lux Toilet Soap, 1938). Advertisements like these relied on the connotation of film and starlets as markers of beauty and glamour in the minds of audiences.

Figure 11

Lux Toilet Soap Advertisement featuring Claudette Colbert

MODERN SCREEN

A Bride Now...

will she keep Romance?

"Don't let Cosmetic Skin develop—rob YOU of love"

Claudette Colbert

LOVELY SKIN WINS ROMANCE. SO WHY TAKE CHANCES WITH UNATTRACTIVE COSMETIC SKIN

COSMETIC SKIN DEVELOPS WHEN PORES ARE CHOKED WITH DUST, DIRT AND STALE COSMETICS. **LUX TOILET SOAP'S** ACTIVE LATHER GUARDS AGAINST THIS DANGER

I ALWAYS REMOVE COSMETICS THOROUGHLY WITH **LUX TOILET SOAP**. IT'S THE SAFE, EASY WAY TO KEEP SKIN SOFT AND SMOOTH

STAR OF THE PARAMOUNT PRODUCTION
"Bluebeard's Eighth Wife"

9 out of 10 Screen Stars use Lux Toilet Soap

71

Lux Toilet Soap (1938, July). A Bride Now...will she keep the Romance?

[Advertisement]. *Modern Screen*, 17(2), 71.

Even without direct mention of a film, audiences would understand a star's connection to glamour. Hollywood was built on glamour and beauty appealing to women's desire for beauty, wealth, and escape (Dyhouse, 2011). 1930s author and journalist Margaret Farrand Thorp (1939) explains that, in their minds, film was associated with women's desires for escape, beauty, luxury, and love. This glamorous association supports *Vogue's* 1938 claim that Hollywood is "the most perfect visual medium of fashion propaganda that ever existed" (p.153).

Hollywood's ability to promote beauty, fashion, and glamour extended to the direct promotion of specific film associated products. Of the sources examined, this type of branding was only seen in a single advertisement but may have become more popular as time went on as tie-ins became a prominent marketing tool for film (Boumaroun, 2017). This unique example is a "Scarlett O'Hara Sweater advertisement" (Figure 12) from the March 1940 issue of *Photoplay*. This sweater is not a direct copy or referencing a specific costume from *Gone with the Wind* but instead evokes the overall feeling of the movie. The advertisement explains that the sweater is "Inspired by the Exciting Selznick International Motion Picture 'Gone with the Wind'... You'll Love Its Charming Southern Accent!" (Olympic, 1940). Readers can purchase a sweater like this to incorporate the aesthetics of the film into their daily dress without directly copying the impractical styles from the film. It also may have been a solution by marketers who desired to promote and profit from the film's fashions but understood the impracticality of the film's original costumes. The advertisement includes the store where one could find the sweater, though its location is in New York City. While this exact item may not

have been available for purchase beyond the New York City area, it still reinforced the idea of adapting film related fashions to practical wear through its visual example.

Figure 12

Scarlett O'Hara Sweater advertisement



THE "Scarlett O'Hara" SWEATER
Design - Patent Pending

A
"TISH-U-KNIT"
Designed by LÉON

STYLE P-1865
A Most Winsomely Feminine Sweater of Soft, Sleek, Moth-Proofed Blended Wool . . . Inspired by the Exciting Selznick International Motion-Picture "Gone with the Wind" . . . You'll Love Its Charming Southern Accent! . . . At All Smart Shops — \$1.98

*Produced by
DAVID O. SELZNICK.
Released by
METRO-GOLDWYN-MAYER.

For New Style Folder "P" and for Name of Nearest Shop, Write to
Olympic • 1372 BROADWAY, NEW YORK CITY

Olympic (1940, March). The 'Scarlett O'Hara' Sweater [Advertisement]. *Photoplay*, 54(3), 82.

Another type of direct promotional product was Hollywood brand home sewing patterns. Hollywood brand patterns were modeled after Hollywood fashions and featured a current actress's name, photograph, and studio affiliation, occasionally promoting her current film but rarely having direct costume inspired fashions (Emery, 2001).

Hollywood associated sewing patterns were frequently advertised in *Modern Screen* magazine ("Modern Screen Patterns") and *Movie Mirror* magazine ("Movie Mirror's Pattern Department") especially early on in the decade (1933 and 1934). Hollywood brand and other Hollywood associated patterns rarely mentioned a specific film, instead, they would try to emulate various starlet ensembles.

One exception discovered were five Hollywood brand patterns that incorporated direct branding of the film *Gone with the Wind* (see Figures 13 & 14). This unique direct branding and promotion of *Gone with the Wind* affiliated fashion products likely had something to do with the popularity of the film, as Haddock (2020) notes "The unprecedented success of *Gone with the Wind* produced a merchandising blitz unequaled in the history of period film publicity tie-ins. Corsets, dress patterns, hats and veils, snoods, scarves, and jewelry were all marketed and sold as 'inspired' by the film" (para. 10). And in fact, these Hollywood patterns did not truly reflect any of the film costumes closely but rather are adaptations of one of the film costumes ("Hollywood Pattern #1988", Figure 13) or portray the overall aesthetic of the film ("Hollywood Pattern #1987", Figure 14).

Figure 13*Hollywood Pattern #1987*

Note. Resembles Barbeque Dress, see figure 90

One-Piece Dress, Hollywood Pattern 1988, 1940,
https://vintagepatterns.fandom.com/wiki/Hollywood_1988

Figure 14*Hollywood Pattern #1988*

Note. Does not directly resemble any costume from the film

One-Piece Dress, Hollywood Pattern 1987, 1940,
https://vintagepatterns.fandom.com/wiki/Hollywood_1987

Notably this research found very few examples in *Vogue* of the inclusion of actresses, film/film fashion promotion, or the inclusion of Hollywood related content in general. despite Hollywood's influence on fashion and consumers. *Vogue* potentially strived to maintain authority as a fashion leader over Hollywood through their use of models and socialites and not the use of actresses or other Hollywood branded content. Fashion editor turned actress, Kathleen Howard (1934), noted the growing influence of Hollywood, "I feel the time is not far off when sophisticated women will turn to the screen as they now turn to the theater in Paris for clothes ideas" (p.35). As the gatekeeper and curators of fashion *Vogue* potentially desired to maintain this authority and felt Hollywood's growing influence as a threat to their authority. As the fashion system was still largely a top-down business (high end fashion setting the standard), additional fashion influences make increase the difficulty in predicting upcoming fashion (Reilly, 2012) and *Vogue* was already affiliated with high end fashion. Fashions in *Vogue* were almost exclusively presented on models depicted in photographs and drawings. Only very occasionally would advertisements include a Hollywood actress as the model of their product but these were only a half a page or less. It is undermined for certain if *Vogue* prohibited/discourage the inclusion of Hollywood content or did not yet accept Hollywood as a valid fashion authority/influence, or considered Hollywood beneath their station as actresses were not considered part of the elite (Dyhouse, 2011).

4.1.2 Fashion Promotion through Hollywood Association

Fashion was promoted in direct context to specific film but was also promoted without direct connection to a specific film though it still carried the association of Hollywood glamour and fashionability. Although not promoted as such, fashions in fashion-oriented segments in *Photoplay*, *Modern Screen*, and *Movie Mirror* often featured similarities to current film fashions. This demonstrated an awareness of the influence of film on fashion and Hollywood's ability to successfully promote and presumably sell goods. These fashion segments originally focused on this connection by utilizing Hollywood related verbiage and starlet models but later dropped the specific verbiage while maintaining their famous models.

Segments using direct verbiage that explicitly tied to Hollywood used words such as "Screen," "Pictures," "Hollywood," "Movies," "Film," and/or "Stars." These Hollywood branded segments very concretely intertwined Hollywood and popular fashion in the minds of readers. However, segments like these were primarily found within the first two years of this study's date range (1932-1934) which could relate to changing consumer desires or preferences. Perhaps female consumers desired Hollywood's support of fashions but not necessarily their enforcement, i.e. they no longer desired Hollywood as a fashion authority [Hollywood as innovator] but still valued Hollywood's approval of fashion [Hollywood as influencer]. Hollywood as an innovator versus influencer will be discussed more in section 4.3.2.

An example of these Hollywood branded fashion segments are "Fashion Highlights From Hollywood" (Figure 15), "As Hollywood Wears It" (Figure 16), and the reoccurring segment "Star Fashions" by fashion editor Gwenn Walters (Figure 17). These

examples present clearly defined “Hollywood fashions” in approachable and practical styles that would suit a middle class woman’s lifestyle and activities. These segments give details of the various fashions demonstrated through photographs and drawings of current starlets. Stars were often central figures in advertising and were seen as influencers worthy to be copied (Berry, 2000) and these examples utilize that influence featuring starlets Colleen Moore, Kay Francis, Shella Terry, Bettie Davis, and Patricia Ellis, Joan Crawford, and Marleen Dietrich.

Figure 15*Fashion Highlights From Hollywood*Fashion Highlights From Hollywood. (1932, October). *Movie Mirror*, 2(6), 62-63.

Figure 16*As Hollywood Wears It*

*As Hollywood Wears It. (1934, Jan).
Photoplay, 45(2), 61.*

Figure 17*Star Fashions by Gwenn Walters*

*Walters, G. (1934b, June). Star
Fashions: New Under the Sun. Movie
Mirror, 5(7), 46.*

General fashion segments replaced these Hollywood branded segments after several years. These general fashion segments did not prioritize Hollywood related verbiage and did not make a direct connection to a particular film or even Hollywood in general. The connection of these fashions to Hollywood and film was implied through these segments' publication in these film magazines. The fashions featured in these segments often had similarities or components related to recent film fashions which furthered this Hollywood connection. Readers could see an advertisement or article about a movie and flip the page and see fashions evoking that very style.

"Photoplay Fashions" and "Photoplay's Fashion Club Styles" were reoccurring fashion segments in *Photoplay* that featured non-film or actress specific fashions that readers could look to for Hollywood endorsed fashion. "Photoplay Fashion Club Styles" (Figure 18) advertises and mimics a style seen in *Mannequin* (Figure 19) which premiered a month before this issue was released. Both feature a black dress fitted at the waist, short sleeves, and a white peter pan collar. The garment in "Photoplay Fashion Club Styles" (Figure 18) promotes a wearable fashion similar to the one at the beginning of *Mannequin*. The magazine also provides a practical means of obtaining it through Photoplay's Fashion Club styles which often included a directory for stores that carried these styles. These directories will be discussed in further detail later. "Photoplay Fashions" and "Photoplay's Fashion Club Styles" were reoccurring fashion segments in *Photoplay* that appeared almost monthly from 1935 to 1940 that featured non-film or actress specific fashions that readers could look to for Hollywood endorsed fashion.

Figure 18

Photoplay Fashion Club Styles

PHOTOPLAY'S *Fashion Club* STYLES

THIS TOO IDENTIFIES AN ORIGINAL PHOTOPLAY HOLLYWOOD FASHION LOOK FOR IT

WHERE TO BUY THEM
The smart advance PHOTOPLAY Hollywood Fashions shown on these two pages are available to you at any of the department stores and shops listed on Page 98

Harriet Hilliard, RKO star of "Broadway After Midnight" puts quietly into her winter wardrobe with a floral pattern on black tulle (opposite page, far left). The design grows from a slender skirt to the left shoulder of a simple high-necked blouse. The fur sack repeats the predominant colorings, emerald green and wood violet

In another multicolor print (opposite page, center) Harriet's straight skirt and softly draped blouse, which is held by a tie of the dress fabric, ensures a silhouette neat as a paper of pins

Embroidered collar and cuffs of white pique lend a crisp note to Harriet's black alpaca frock (opposite page, right). The dress is styled with a shirtdress blouse and twine-ropes skirt and trimmed with self-covered buttons and a fabric belt with buckle of the same material

A wide red saddle belt and matching zippers that release soft gathers on the blouse add a colorful note to Harriet's lightweight woolen frock checked in two shades of grey beige (directly above). Stretched upturned hocks give interesting detail to the front and back of the skirt. And—all these dresses are priced under \$25.00

Gaily colored hats give dark costumes a new mood and suggest approaching spring. To complement a black shirtdress, soft Frances Drake, appearing in "The Married Woman," selects a vermillion felt hat trimmed with bands of black straw braid

To highlight a brown chest frock, Frances Drake chooses this new high profile hat of canary-yellow felt with a wide-crown band and side trimming of brown grosgrain

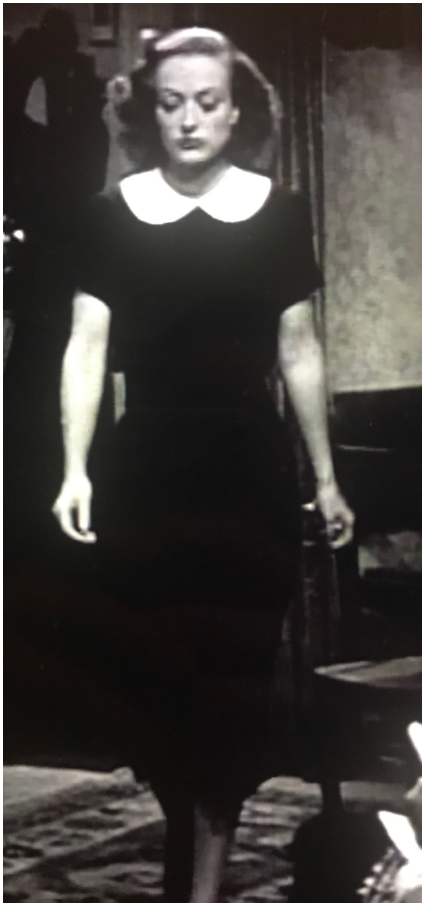
As alternate color interest for her brown frock, Frances wears an off-the-face hat of coral felt with a band of brown grosgrain ribbon that finishes in back with double tab ends. Vertical stitching adds interest to the novel high crown

PHOTOPLAY PRESENTS A
PRE-VUE
OF HOLLYWOOD HAT FASHIONS

Photoplay Fashion Club Styles. (1938, February). *Photoplay*, 52(2), 62-63.

Figure 19

Joan Crawford in “Mannequin”



Opening Look in *Mannequin*, designed by Gilbert Adrian, 1937, Hollywood, US.

Along the same lines, these fashion focused segments continued to utilize popular film actresses as models for the clothing throughout the period. This demonstrates an emphasis on fashion over film and highlights that female audiences desired to wear the trends promoted by their favorite stars (A. Roberts, 2013) not necessarily their film costumes. The fashions modeled by starlets in these segments sometimes reflected fashion trends and styles related to their recent films but not always. “Crawford’s

Clothes” (Figure 20) highlights Joan Crawford in fashions similar to those in her film *Letty Lynton* (see Figure 35 and 58 for reference) but it makes no reference to the film; it only describes the ensembles.

Figure 20

Crawford's Clothes



Crawfords Clothes. (1933, August). *Movie Mirror*, 4(3), 48-49.

Sometimes fashion segments present film costumes as part of the segment, however, the magazine presented the ensemble more as a fashion trend than a promotion of or even reference to the film. In these cases, the film is usually de-emphasized by the way of indistinct written text noting the film and designer. For example, in an excerpt

from a recurring segment entitled “Photoplay Fashions” by Gwenn Walters, Claudette Colbert dons a suit worn in *Bluebeard’s Eighth Wife* (Figure 21). The film and costume designer are only mentioned briefly in the small text describing the ensemble. This ensemble is only featured in the film for around one minute of screen time and is primarily seen from the shoulders up, but it gets a full color page in the magazine, implying the importance of fashion over film promotion.

Figure 21

Photoplay Fashions



Walters, G. (1938b, June). Photoplay Fashions. *Photoplay*, 52(6), 56-57.

4.1.3. Consumerization of Hollywood – Film Magazine Advertisements

Hollywood associated promotion extended to retail(er) advertisements specifying Hollywood affiliated fashions. Lists of department stores offering listed fashions (both in film magazines and *Vogue*) were a common occurrence. Included were directories of department stores by city selling these fashions, notably including at least one retailer for Omaha and Lincoln, Nebraska. These directories created tangible ways for readers to access featured Hollywood fashions across the country. These department stores were an access point for consumers to acquire cinema inspired fashion.

Of the issues examined, throughout the years of 1934, 1938, and the end of 1937 *Photoplay* included one of these directories per issue. Hollywood-endorsed fashions were widely available across the country, as Figure 22 shows over 250 stores carrying Hollywood fashions in 45 (of 48) states, including two in Nebraska. In 1934 *Photoplay* listed these retailers under the heading “Hollywood Cinema Fashions by Seymour: Photoplay Magazine’s Retail Store Directory” (Figure 22) and included the description “Whenever you go shopping consult this list of reliable stores, offering faithful copies of Hollywood Cinema Fashions and Nationally Known Merchandise, such as advertised in this issue of Photoplay” (Seymour, 1934, p.104). Referenced earlier in the issue this directory accompanies several starlets modeling sportswear with the caption “worn by famous stars in latest motion pictures, now may be secured for your own wardrobe from leading department and ready-to-wear stores” (Figure 23). These captions explicitly communicated to readers that these were obtainable fashionable styles endorsed by the stars, which assured them of Hollywood style.

Figure 22

Hollywood Cinema Fashions

Hollywood Cinema FASHIONS *by Seymour*

**PHOTOPLAY MAGAZINE'S
RETAIL STORE DIRECTORY**

Whenever you go shopping consult this list of reliable stores, offering faithful copies of **HOLLYWOOD CINEMA FASHIONS** and **NATIONALLY KNOWN MERCHANDISE**, such as advertised in this issue of **PHOTOPLAY**. If this list does not include a store in your home city, write the nearest store for complete **HOLLYWOOD CINEMA FASHION** information.

<p>ALABAMA J. Black & Sons, Birmingham Kadman's, Montgomery</p> <p>ARIZONA Kornick's Dry Goods Co., Phoenix</p> <p>ARKANSAS The New Pollock's, Fayetteville Pollock Stores Co., Fort Smith The M. M. Cohen Co., Little Rock</p> <p>CALIFORNIA The May Co., Los Angeles The H. C. Chapell Co., Oakland Hale Bros., Inc., Sacramento The Emporium, San Francisco Leon Clothing Co., San Diego</p> <p>COLORADO The Denver Dry Goods Co., Denver</p> <p>CONNECTICUT The Highland Dry Goods Co., Bridgeport The Manhattan Shop, Hartford The James H. Runcie Co., Middletown Mantel & Martin, Stamford Suzanne Bros., Waterbury</p> <p>DELAWARE Arthur's Apparel Shop, Inc., Wilmington</p> <p>Dist. of Columbia The Hecht Co., Washington</p> <p>FLORIDA Kohn-Furthgott Co., Jacksonville Yovell-Drey Co., Orlando La Made, Pensacola Rutland Bros., Inc., St. Petersburg Seymour's Style Shop, Tallahassee Mass Bros., Tampa</p> <p>GEORGIA Michael Bros., Inc., Athens Davison-Paxon Co., Atlanta Smith Roberts Co., Griffin Leopold Adler, Savannah Levin Steyerman & Sons, Inc., Thomasville C. C. Varnedoe & Co., Valdosta</p> <p>IDAHO The Mode, Ltd., Boise Farzo-Wilson-Wells Co., Pocatello The Vogue, Twin Falls</p> <p>ILLINOIS W. A. Carpenter Co., Champaign Marshall Field & Co., Chicago C. E. Burns Co., Decatur Clark & Co., Peoria Owens, Inc., Rockford S. A. Barker Co., Springfield</p> <p>INDIANA The Fair Store, Inc., Anderson De Jongh, Inc., Evansville Wolf & Dossauer Co., Fort Wayne E. C. Minas Co., Hammond Raymond Cooper, Inc., Indianapolis Fashion Shop, Lafayette The Schmitt-Klopfert Co., Logansport Benton's, South Bend Moss Bros. Co., Terre Haute Gimbel Bond Co., Vincennes</p> <p>IOWA M. L. Parker Co., Davenport Yonker Bros., Des Moines J. F. Stangor Co., Dubuque Dunsmuir's Inc., Mason City The Pelletier Co., Sioux City</p> <p>KANSAS The Palatier Co., Topeka Levine Fashion Shop, Wichita</p> <p>KENTUCKY The John R. Crippin Co., Covington The Denton Co., Lexington H. P. Selman Co., Louisville</p>	<p>LOUISIANA Rosenfeld Dry Goods Co., Ltd., Baton Rouge Muller Co., Lake Charles Mass Bros., Monroe Leon Godebault Clothing Co., Ltd., New Orleans Goldring's, Shreveport</p> <p>MAINE Chernow's, Augusta Unobaker's New York Store, Calais B. Peck Co., Lewiston Porteous, Mitchell & Beason Co., Portland</p> <p>MARYLAND The Hub, Baltimore Rosenbaum Bros., Cumberland Fashionland, Hagerstown Hochschild, Kohn & Co., Baltimore</p> <p>MASSACHUSETTS Jordan Marsh Co., Boston Alexander's Fashion Shop, Brockton R. A. McWhir Co., Fall River F. N. Joslin Co., Malden Boston Store, North Adams The Wallace Co., Pittsfield Almy-Bigelow & Washburn, Salem Forbes & Wallace, Inc., Springfield Gross Straus Co., Wellesley Gross Straus Co., Worcester</p> <p>MICHIGAN Wm. Goodyear & Co., Ann Arbor Seaman's, Battle Creek The J. L. Hudson Co., Detroit The Fair Store, Escanaba Nathan Strauss, Inc., Grand Rapids Elsine Shop, Inc., Jackson Gillmore Bros., Kalamazoo J. W. Knapp Co., Lansing</p> <p>MINNESOTA M. C. Albersberg Co., Duluth The Dayton Co., Minneapolis Field-Schick, Inc., St. Paul Alexander Reid & Co., Virginia</p> <p>MISSISSIPPI W. T. Fountain, Greenwood Felt's Women's Wear, Jackson Liberty Shop, Inc., Meridian The Style Shop, Vicksburg</p> <p>MISSOURI The Christmas Dry Goods Co., Joplin Kline's, Kansas City The Park St. Joseph Stix, Burr & Fuller Co., St. Louis</p> <p>MONTANA Hannaway Co., Butte Stiles Style Shop, Great Falls The N. Y. Dry Goods Co., Helena Epstein & Katz, Miles City</p> <p>NEBRASKA Orkin Bros., Lincoln Thos. Kilpatrick & Co., Omaha</p> <p>NEW JERSEY M. F. Blatt Co., Atlantic City L. Bamberger & Co., Newark Quackenbush Co., Paterson Yard's, Trenton</p>	<p>NEW YORK W. M. Whitney Co., Albany Kale's, Auburn Susan Bros.-Walton Co., Binghamton E. Jacobson, Cooperstown The Safe Store, Inc., Dunkirk The Gerton Co., Elmira Merkel & Gelman, Inc., Glens Falls Parsons, Inc., Ithaca Wm. A. Knappall & Co., Malone Carson & Towser Co., Middletown John Schoonmaker & Son, Inc., Newburgh R. H. Macy & Co., Inc., New York City M. J. McDonald & Co., Orange Sharon's, Inc., Plattsburgh Dorothy Miller, Poughkeepsie E. F. Norton Co., Inc., Salamanca Altman's, Saratoga Lake H. S. Barney Co., Schenectady Fish & Co., Inc., Syracuse Wm. H. Fenn & Co., Inc., Troy D. Price & Co., Utica Mabel Bentley, Watertown</p> <p>NORTH CAROLINA Bon Marche, Inc., Asheville J. B. Ivey & Co., Charlotte Ellis, Stone & Co., Inc., Durham Ladies' Sport Shopper, Gastonia Ellis, Stone & Co., Inc., Greensboro Taylor Furnishing Co., Raleigh Parvella Modes, Salisbury J. K. Hoyt, Washington Dreamaker Shop, Wilmington</p> <p>NORTH DAKOTA The Black Co., Fargo Heller's, Grand Forks</p> <p>OHIO The A. Polsky Co., Akron Spring-Holworth Co., Alliance The D. Zenner Co., Athens Darling Shops, Canton The W. M. Norvell Co., Chillihothe Irwin & Elmer's, Cincinnati The Hubbs Co., Cleveland The Morehouse Martins Co., Columbus Elder & Johnston Co., Dayton The Lewis Mercantile Co., Elyria Simon's, Findlay Chas. P. Wiseman & Co., Lancaster The Kline Dry Goods Co., Newark The Edward Wren Co., Springfield The Hub, Steubenville La Salle & Koch Co., Toledo The Strauss-Hershey Co., Youngstown The H. Weber Sons & Co., Zanesville</p> <p>OKLAHOMA Herber's, Enid Pollock's, McAlester Kerr Dry Goods Co., Oklahoma City C. & S. Newman, Tulsa</p> <p>OREGON Meier & Frank Co., Portland</p> <p>PENNSYLVANIA Hess Bros., Inc., Allentown Brett's, Inc., Altoona R. S. Goldstein, Brownsville Fashionland, Chambersburg Wm. Lancher & Sons, Inc., Easton Esse Dry Goods Co., Erie Bosman & Co., Harrisburg Penn Traffic Co., Johnstown Watt & Shand, Inc., Lancaster</p> <p>RHODE ISLAND Shartenberg & Robinson Co., Pawtucket Rudy Shoppes, Inc., Woonsocket</p> <p>SOUTH CAROLINA W. A. Darnell, Anderson Ladies Ready to Wear, Clinton J. W. Halliway, Columbia Cabanis-Landier, Greenville</p> <p>SOUTH DAKOTA Owens-Aspell Co., Aberdeen Schaller's, Watertown The Style Shop, Winner</p> <p>TENNESSEE The H. P. King Co., Bristol The Vogue, Chattanooga King's, Inc., Johnson City Anderson Duke Varndell, Inc., Knoxville J. Goldsmith & Sons, Memphis Loverman, Berger & Teitelbaum, Inc., Nashville</p> <p>TEXAS E. M. Scarbrough & Sons, Austin Worth's, Inc., Beaumont The Smart Shop, Corpus Christi Herstein's, Dallas Volk Bros. Co., Dallas H. M. Russell & Sons Co., Denton Popular Dry Goods Co., El Paso Washer Bros., Fort Worth Pakas Royal, Inc., Lone View A. Blumstein, Fort Arthur Baker-Hemphill Co., San Angelo Wolf & Marx Co., San Antonio The Goldstein-Magel Co., Waco Georgina Shop, Wichita Falls</p> <p>UTAH Zion Co-op. Merc. Institution, Salt Lake City</p> <p>VERMONT The Fashion Shop, Barre V. G. Reynolds Co., Burlington Chas. Storm & Co., Rutland</p> <p>VIRGINIA Claire's Fashion Shop, Galax C. M. Grossheimers, Inc., Lynchburg Northman Dept. Store, Inc., Newport News Jesse Frieden, Norfolk Claire's, Portsmouth Verry Burk, Richmond S. H. Hieronimus Co., Inc., Roanoke Ballard & Smith, Suffolk</p> <p>WASHINGTON Best's Apparel, Inc., Seattle The Palace Store, Spokane The Fisher Co., Tacoma</p> <p>WEST VIRGINIA The Women's Shop, Beckley The Vogue, Bluefield Coyle & Richardson, Inc., Charleston Julliffe's, Grafton Shear's Women's Shop, Keyser Margolia Bros., Logan George Katz & Sons, Martinsburg Dla Bros. & Co., Parkersburg</p> <p>WISCONSIN C. & S. Newman's, Green Bay Simpson Garment, Madison Shoette Bros., Manitowish Stuart's, Milwaukee Rutime Clock Co., Racine</p>
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104

Seymour. (1934, June). Hollywood Cinema Fashions. *Photoplay*, 45(7), p.104.

Figure 23

Hollywood Cinema Sportswear Fashions approved by Seymour

THREE GOOD SPORTS!

— Seymour




**HOLLYWOOD
CINEMA
FASHIONS**

here sponsored by PHOTOPLAY Magazine and worn by famous stars in latest motion pictures, now may be secured for your own wardrobe from leading department and ready-to-wear stores in many localities . . . Faithful copies of these smartly styled and moderately-priced garments, of which those shown in this issue of PHOTOPLAY are typical, are on display this month in the stores of representative merchants

A SCENE from "Uncertain Lady" shows Renee Gadd wearing this grand golf costume and giving advice in no uncertain terms! The dress is two-piece with the blouse buttoning down the front. Renee tucks her scarf into her collar

A SPORTS classic—the striped silk shirtwaist dress. Billie Seward, a new young star, chooses hers in green and white. The scarf collar ties either high or low, the sleeves are short and the pocket boasts a monogram. A brimmed white panama hat

THE dark blouse with light skirt is a favorite combination for sports in Hollywood. Minna Gombell, appearing in "Strictly Dynamite," picks the good looking outfit, at left, in two shades of cotton piqué. The collar has a tricky hidden slide fastener opening



Seymour. (1934, June). Three Good Sports!. *Photoplay*, 45(7), p.63.

Stores offering cinema fashions continued to grow in number as did identifiers of cinema fashions for consumers. The 1937 and 1938 issues list these retailers under the heading “Photoplay’s Retail Store Directory” (Figure 24) which includes 280 stores in 46 (of 48) states in addition to the District of Columbia and Hawai’i that all sold Photoplay’s Fashion Club Styles. In addition, over 150 stores in 38 (of 48) states sold Hollywood Hat Fashions. For Nebraska clothing offerings, “Magee[‘]s” is listed for Lincoln, and for hat fashions “Thomas Kilpatrick” is listed for Omaha. Segments like these included an image of the “Original Photoplay Hollywood Fashion” tag which “identified an original photoplay Hollywood fashion” (Figure 25). This tag signified to readers and shoppers that the fashions sold in their local department stores were Hollywood inspired and approved.

Figure 24

Photoplay's Retail Store Directory

PHOTOPLAY'S RETAIL STORE DIRECTORY

PHOTOPLAY fashions on pages 62 and 63 of the Fashion Section in this issue are available to readers at these stores.

Whenever you go shopping consult this list of reliable stores, offering faithful copies of **PHOTOPLAY HOLLYWOOD FASHIONS** and **NATIONALLY KNOWN MERCHANDISE**, such as advertised in this issue of **PHOTOPLAY**. If this list does not include a store in your city, write **MODERN MERCHANDISING BUREAU**, 67 West 44th St., New York City. Send the name of your leading department store or dress shop. When you shop please mention **PHOTOPLAY**.

PHOTOPLAY'S FASHION CLUB STYLES

[illegible]

PRE-VUE OF HOLLYWOOD HAT FASHIONS

[illegible]

Figure 25*Original Photoplay Magazine Fashion Tag*

Original Photoplay Magazine Fashion. (1937, November). *Photoplay*, 51(11), 88.

Each of these directories referred to fashions or film costumes that were showcased elsewhere in the magazine. The fashions were either referred to directly by page number and/or through the credible individual Seymour. Although little information was discovered, *Photoplay* introduced Seymour to readers as a fashion authority in 1931 because of this, readers could trust fashions presented in *Photoplay* as they were assured that Seymour handpicked these film fashions (Snoyman, 2017). The fashions presented in these segments were additionally modeled by the popular starlets of current films. Starlet models, photographs, sketches/drawings, and descriptions communicated to readers these styles were in fashion and were additionally sealed with the Seymour stamp of approval as such is in the article “Fashions From New Pictures” from a 1932 issue of *Photoplay* 1932 (Figure 26).

Though these fashions were sometimes presented through photographs of the film costumes, it is unknown whether these stores actually did offer exact copies of these film costumes, fashions evoking these styles, or even just popular fashion without a clear Hollywood connection. The magazines claimed that the styles showcased were “available

to you at any of the department stores and shops” listed in the directory (“Photoplay Fashion Club Styles,” 1938). Either way, these pictorial examples reinforced the sartorial importance of Hollywood as an influencer and gave readers clear ideas of what fashions they should be looking for and purchasing from their local retailers even if they were not the exact fashions depicted.

Figure 26*Fashions From New Pictures*

Fashions From New Pictures

— Seymour —

DO YOU want a hat you can wear with a dozen different costumes? Here it is, tipped smartly forward on Virginia Bruce's pretty blonde head. The brim is ballibunt! straw, the crown is a new angel-skin pique arranged in wide strips to show the hair here and there. The brim rolls up in back. That straighter-over-the-eyes line is new.

A FASHION scoop! A first pose of Garbo in one of the striking outfits she wears in her new picture "As You Desire Me." And doesn't this prove that Garbo can be glamorous in plain clothes as well as exotic cloth of gold?

STUDY this costume of Garbo's closely—but I don't suppose I have to tell you to do that! It has all the elements of a true sports outfit plus those little extra touches that spell—Garbo! There are the sleeves that blouse like a smock—the deep blue jacket with its double-breasted parade of buttons going up to the shoulders. There's the simple dull-silk dress with boyish turn-down collar. And the beret worn visor-fashion over the eyes.

HERE'S the jacket sketched in detail. Aren't the epaulet sleeves a clever note?

Seymour. (1932, July). Fashions from New Pictures. *Photoplay*, 42(2), 58.

Another type of advertisement for specific screen fashion was called Cinema Shops. The existence of Cinema Shops (advertisements) demonstrated the popularity of consumers' desire for Hollywood fashions, however, there is limited conclusive evidence of the locations, accessibility, success, and types of fashions, available, particularly in Nebraska. Though film magazines claimed these shops were located "throughout the country" as in the "Cinema Shop Advertisement/Article" (Figure 27) (Wells, 1934), they usually mentioned only a single location (or none at all) in the advertisements unlike the longer directories of stores carrying cinema fashions. Previous research by Eckert (1990) determined 298 official Cinema Shops by 1934 and 400 shops by 1937. Eckert notes each city had at least one Cinema shop implying high frequency and distribution of cinema shops across the United States. The limited examples discovered in this research found that the Cinema shops were located in department stores such as Macy's and Bamberger's (Figure 28 & Figure 29).

These cinema shops claimed to have "copies of your favorites' gowns...at modest prices" as seen in the "Cinema Shop Advertisement/Article" (Figure 27) (Wells, 1934). Budget conscious prices offered by Cinema Shops would have opened up purchasing power for middle class women, but evidence did not suggest the prices were in line with middle class budgets. "Modest prices" were explained as shops that catered toward women who could afford to spend thirty dollars or more (\$600+ in 2022) on a gown, although accessibility may have increased by the later 1930s as stores offered cheaper and informal looks (Eckert, 1990).

Figure 27

Cinema Shop Advertisement/Article

YOU CAN HAVE CLOTHES





The Cinema Shop (an exterior view is shown at the lower left) is a gift to girls who would own dresses exactly like the movie stars. All the dresses on these two pages are on sale at the various Cinema Shops throughout the country. (Left) Sari Maritz's black chiffon is accompanied by a pert circle of sequins which she wears for a wrap. Constance Cummings (above, left) in a wooten daytime frock which she wears in "Broadway Through a Keyhole." And Miriam Hopkins' bridal gown (above) which she wears in "Design for Living." You could, of course, wear it for an evening gown—without the veil.

YOU CAN WIN A STAR'S DRESS!

Yes, indeed! You can win one of the four dresses at the top of these two pages. The dress worn by Constance Cummings, the one worn by Miriam Hopkins [which can be used, without the veil, as an evening gown] the one worn by Irene Dunne, or the one worn by Mary Howard.

This is what you must do: Write your opinion in fifty words or less of the dress you like best of these four—and why. The four best opinions, with reasons, will win, in each case, the dress best liked by the writer. Send your letters to Margery Wells, MODERN SCREEN, 149 Madison Avenue, New York, N. Y. With your entry, please give the size dress you wear and what color you prefer.

YES, COPIES OF YOUR FAVORITES' GOWNS CAN BE BOUGHT AT MODEST PRICES

70

THE STARS WEAR...




You can follow the lead of Irene Dunne as she appears in "Behold, We Live," with a black crepe dress, very much relieved by a white vest and jabot effect that buttons on over each shoulder (easily removable for washing) and has that chic quality of making a dark dress infinitely becoming. There is a long and narrow clip which is used to fasten the jabot at the pointed neckline. This is the sort of dress you can wear almost all day.

How would you like to have Mary Howard's white crepe gown from "My Weakness"? It would be quite possible, if you shop at the Cinema Shop. This is the simplest sort of a frock, with perfectly uninterrupted lines, a square neck in front and a low back. Then, just for a dashing relief, tufts of fur are fastened over the shoulders, giving that broad look so much to be desired. A practical feature is that the fur can be removed when it grows tiresome.

By Margery Wells

POLLY SMITH wanted a dress like one Claudette Colbert wore in one of her recent pictures—wanted it (till she ached). Polly knew in her heart that she was enough like Claudette to look the type exactly, if only she could lay her hands on that bit of perfect simplicity. But she had a feeling, too, that it couldn't be done. Stars' dresses were always so expensive and everything—top notch designers to create them; clever, trained fingers to make them.

"Dream on," mocked her fresh younger brother, "who do you think you are anyway? Don't forget you're only plain Polly Smith. D'yuh think we're millionaires?"

And then, one day, wandering through one of those big stores, Polly came upon a veritable doll's house marked "Cinema Shop." There were dresses on dummies in the little windows—dresses which looked strangely familiar. Certainly she had seen them somewhere before. She crept through the wide door cautiously, took a closer look around. To Polly, who had had her own insignificance rubbed into her by a scoffing family, it was as though she had stepped alone and unguarded into fairyland. For there before her gaze were ranged in breath-taking rows the very selfsame dresses she had seen some of her favorite stars wearing. Could it (Continued on page 71)

WHERE? HOW? READ ABOUT THE CINEMA SHOPS AND THE WORK THEY'RE DOING

71

Wells, M. (1934, Jan). You Can Have The Clothes The Stars Wear.... *Modern Screen* 7(2), 70-71.

Figure 28

Macy's Cinema Shop

PHOTOPLAY ANNOUNCES

In New York, you'll find
Hollywood Cinema Fashions at
MACY'S CINEMA SHOP

—and nowhere else in New York. The largest store in America was the first to open a Cinema Shop. Barely a year old, Macy's Cinema Shop has been remarkably successful in introducing authentic, official motion-picture fashions to smart photoplay-goers in the greatest picture town of them all! Now you'll find Hollywood Cinema Fashions at Macy's—under Macy's own registered trademark "Star Picture Fashions". Approved by Photoplay's Fashion Editor, you'll find on each enchanting garment the name of the star and the picture in which she wore the original. And the magical speed with which Hollywood Cinema Fashions are made enables you to wear the twin of your favorite star's most becoming new frock the very week that her picture opens on Broadway! The Cinema Shop is on Macy's famous Third Floor. Photoplay cordially invites you to visit it early and often!



One of Macy's newest Hollywood Cinema Fashions. Sylvia Sydney's dress in "20 Day Princess" a Paramount Picture, made as a dinner dress, without the train.



Macy's (1934, June). Macy's Cinema Shop [Advertisement]. *Photoplay*, 45(7), 139.

Figure 29

Bamberger's Cinema Shop

PHOTOPLAY MAGAZINE FOR JULY, 1934 9



Whom do you think is the best dressed woman on the Screen?
What is her newest movie?
Does she wear any costume you are simply mad about?

Well, nine chances out of ten
you can get the twin of that very costume in
BAMBERGER'S CINEMA SHOP



• and nowhere else in New Jersey. For Bamberger's Cinema Shop (barely a year old) has already become a mecca for smart photoplay-goers. They find there the newest clothes worn in the newest pictures by the fashion-leaders of the screen. Approved by Photoplay's Fashion Editor, they find each enchanting garment tagged with the name of the star and the picture in which she wears the original. And they find them the very week that the picture opens on Broadway! The Cinema Shop is on Bamberger's third floor. Photoplay cordially urges you to visit it early and often.

L. BAMBERGER & CO.—One of America's Great Stores—Newark, New Jersey

Bamberger's (1934, July). Bamberger's Cinema Shop [Advertisement]. *Photoplay*, 46[?](2[?]), 9.

In terms of their claims of offering copies, this study found evidence that costume designers were discouraged from allowing manufacturers to copy their clothes but that ultimately studios held ownership of the designs and could utilize them as they desired as seen in the following excerpt. This may have created discord between costume designers and studios who desired different end purposes for their designs (reproduction vs. film promotion/profitable merchandise). Former merchandising manager Woody Feurt of Bullocks Wilshire (a department store in Los Angeles during the 1930s) discussed that merchandising did not often align with the interest of costume designers and advised Adrian against a manufacturing partnership, claiming “they will never faithfully reproduce [or copy] your clothes” (recounted in Berry, 2000, p.19). However, Feurt continued and explained that MGM studios were free to send Adrian’s costume designs to manufacturers to be copied for tie-in merchandise (recounted in Berry, 2000).

4.2 Film Fashion and the Middle Class Consumer

As film fashions were promoted to women across the United States, communication to and the manifestation of film fashions worn by middle class women were uniquely situated and demonstrated. Communication and advertisements addressed specific financial barriers of the middle class to easily obtain these fashions through their inclusion of adaptation and budgeting suggestions. Once research revealed that strategic marketing of film fashions encouraged consumption by the middle class, fashions worn by middle class women could be compared to film costume. While a few film costumes were copied closely, more popular among the middle class was the adaptation of film costume to suit their daily lifestyles and income level.

4.2.1. Communication of Adaptation and Budgeting

Aware of their audience and the overall economic environment during the Great Depression, magazines incorporated budget awareness into articles and advertisements that would appeal to consumers with a range of economic statuses. The inclusion of affordability in fashion segments and advertisements created a connection to middle and lower class consumers who aspired to (film) fashions but needed to be conscious of their spending due to economic constraints related to the Great Depression.

These articles provided practical advice for readers to still incorporate (film) fashion while staying within their budgets. The key to this was strategic purchasing by paying attention to trends (through seeing the latest films and reading fashion columns) and purchasing versatile and fashionable pieces at one's price level. These consumer practices supported Hollywood's revenue, provenance, and influence through seeing

films, reading fan magazines, and purchasing Hollywood sponsored fashion.

Incorporation of budget awareness was found more earlier on in the dataset time frame, 1932-1934. This is likely due to the Great Depression's initial impact, which decreased as the economy increased because of New Deal programs (Stock, 1992).

Vogue magazine was aware that the Great Depression caused budget restraints among its varied readership and advised women to carefully select and purchase pieces for their wardrobes much like an investment portfolio (Mulvagh, 1988). Of note was the inclusion of "The Map of Vogue's Smart Economies" (Figure 30) which listed "smart shops" that offered "Smart Economy Models" that were showcased later in the magazine issue. The use of "economies" implies affordability and "smart" implies well dressed, communicating to readers they can maintain their budgets while dressing fashionably. Notably, the Omaha, Nebraska store Thomas Kilpatrick & Co. was usually listed, offering a practical and more affordable way for Nebraskan women (in the Omaha area) to obtain the latest fashions. This segment was notably more often present earlier on in the era (1933 and 1934).

Figure 30

The Map of Vogue's Smart Economies

8d

VOGUE

THE MAP OF Vogue's Smart Economies

The Smart Economy Models (Pages 62 and 63) may be purchased in smart shops in New York and throughout the United States, including:

• If no shop in your city or shopping center is listed here, write to Vogue, 420 Lexington Ave., New York City, and we will be glad to give you the address where the Smart Economies are available. Be sure to state what model or models you are interested in. Enclose stamped, addressed envelope.

AKRON, OHIO
The M. O'Neil Co.

ALTOONA, PA.
Simmonds

ATLANTA, GA.
Davison-Paxon Co.
Rich's, Inc.

BALTIMORE, MD.
Bonwit Lennon & Co.
Hochschild, Kohn & Co.

BIRMINGHAM, ALA.
Burger-Phillips Company

BOSTON, MASS.
R. H. Stearns Company

BROOKLYN, N. Y.
Abraham & Straus, Inc.
Frederick Loeser & Co., Inc.

BUFFALO, N. Y.
Wm. Hengerer Co.

CHATTANOOGA, TENN.
Flint & Kent

CHICAGO, ILL.
Miller Bros. Co.
Marshall Field & Co.
Carson Pirie Scott & Co.

CINCINNATI, OHIO
Irwins and Klines

CLEVELAND, OHIO
The May Company

DALLAS, TEXAS
A. Harris & Co.

DAYTON, OHIO
The Elder & Johnston Co.

DES MOINES, IA.
Younker Brothers, Inc.

EASTON, PA.
Gier's, Inc.

EVANSTON, ILL.
Marshall Field & Co.

FORT WAYNE, IND.
Wolf & Dessauer Co.

FRESNO, CALIF.
Bruckner's

GALVESTON, TEX.
Donna May Shop

GERMANTOWN, PA.
Robert Cherry Sons

GRAND RAPIDS, MICH.
Herpolzheimer Co.

GREENVILLE, S. C.
Meyers-Arnold Co., Inc.

GREENWICH, CONN.
Franklin Simon & Co.

HARTFORD, CONN.
C. Fox & Co.

HONOLULU, HAWAII
The Liberty House

HOUSTON, TEXAS
The Patio Shop

JACKSONVILLE, FLA.
Cohen Brothers

KANSAS CITY, MO.
Rothschilds on Main at 10th

LAKE FOREST, ILL.
Marshall Field & Co.

LITTLE ROCK, ARK.
The M. M. Cohn Co.

LOS ANGELES, CALIF.
J. W. Robinson Co.

LYNCHBURG, VA.
The May Company

MILWAUKEE, WIS.
Gimbel's

MONTREAL, CANADA
Henry Morgan & Co., Ltd.

MUSKOGEE, OKLA.
B. E. Spivy Co.

NEW ORLEANS, LA.
D. H. Holmes Co., Ltd.

OAK PARK, ILL.
Marshall Field & Co.

OKLAHOMA CITY, OKLA.
Rorabaugh-Brown

OMAHA, NEB.
Thomas Kilpatrick & Co.

PEORIA, ILL.
Block & Kuhl Co.

PHILADELPHIA, PA.
The Blum Store

PITTSBURGH, PA.
B. F. Dewees

PORTLAND, OREGON
Kaufmann's

PROVIDENCE, R. I.
Meier & Frank Co.

ROCHESTER, N. Y.
McCurdy & Co.

SACRAMENTO, CALIF.
Hale Bros. Inc.

ST. LOUIS, MO.
Scruggs-Vandervoort-Barney Dry Goods Co.

SALT LAKE CITY, UTAH
Auerbach Co.

SAN FRANCISCO, CALIF.
City of Paris D. Goods Co.

SCHENECTADY, N. Y.
H. S. Barney Co.

SCRANTON, PA.
The Heinz Store

SIoux CITY, IOWA
T. S. Martin Co.

SOUTH BEND, IND.
George Wyman & Co.

STOCKTON, CALIF.
Levinson's Dress Shoppe

TOLEDO, OHIO
Shop of Gerald Pheatt

TORONTO, CANADA
14 Spitzer Arcade

TROY, N. Y.
Robert Simpson Co., Ltd.

WILKES-BARRE, PA.
C. V. S. Quackenbush Co.

YONKERS, N. Y.
The Isaac Long Store

YONKERS, N. Y.
The Fashion Shop

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The Map of Vogue's Smart Economies. (1934, February). *Vogue* 83(3), 8d.

More numerous were the articles in film magazines that addressed adaptation and budgeting. The articles “Dressing Perfectly on One Hundred and Fifty Dollars” (Figure 31) and “Budget Conscious Hollywood Style Tips” (Figure 32) exemplify the ways income and spending power were addressed in regard to film fashion, though not all advertised fashions may have been affordable by the middle class. However, since few advertisements or articles in this dataset included prices, even when speaking to issues of budgeting, the prices and thus affordability of these or similar items are largely uncertain.

One of the few articles to include price breakdowns is “Dressing Perfectly on One Hundred and Fifty Dollars” (Figure 31) which utilized tips on how to mix and match essential pieces to “prove that any girl can be smart despite a limited income” (Pemberton, 1932). Though it is worth noting that \$150 in 1932 is equivalent to \$3,078 in 2022, which would be a substantial amount to spend on clothing on a middle class budget. “Budget Conscious Hollywood Style Tips” (Figure 32) similarly offers “advance ‘inside’ tips from Hollywood’s greatest dress designers” which encouraged readers to look to current films for upcoming fashion trends as well as Hollywood costume designers for information on silhouette changes and forthcoming styles in order to stay fashionable despite not being able to buy “expensive clothes” (Worth, 1934).

Additionally, Hollywood related media was cheaper than alternative fashion media such as *Vogue* magazine, potentially creating an extra incentive for budget conscious consumers to choose Hollywood as their frequent fashion source. Films cost 10 cents for a matinee and 25 cents for an evening show (Karsten, 2019). Fan magazines ranged from 10 cents (*Modern Screen* and *Movie Mirror*) to 25 cents (*Photoplay*) per issue. Contrasting to *Vogue* magazine which cost 35 cents per issue and came out bi-

monthly. *Vogue* required double the financial investment for readers to stay up-to-date with fashion by utilizing a bi-monthly format, notably when compared to the once a month format of fan magazines and cheap film prices.

Figure 31

Dressing Perfectly on One Hundred and Fifty Dollars

A suit (with simple lines so that it can be easily pressed at home) is the first necessity of a smart wardrobe where the number of models you can have is limited. This little number costs \$19.50

EDITOR'S NOTE: One summer a New York society girl named Margaret McCoy gave up her annual trip to Europe. She remained at home to become Mrs. Brock Pemberton, wife of a then dramatic critic, who is now a noted theatrical producer.

As an outgrowth of her marriage, Mrs. Pemberton has become one of the foremost fashion authorities in America. When her husband attempted to produce his own plays, Mrs. Pemberton offered to help with the costumes. They were the talk of New York. Other producers came to solicit her aid. Her fame grew. For the past four years Mrs. Pemberton functioned as head of the theatrical department of Saks-Fifth Avenue, New York.

Dressing on One Hundred

By MARGARET

A coat in a neutral tone with a plain neckline is next in importance. It can be worn with the suit or dress. A print dress is proper attire for afternoon affairs.

The Woman Who Dresses Constance Stars Proves that Any Girl Can Be

Now she is devoting her time and talent to the screen. As style consultant of the RKO Studio, she is responsible for the costumes worn by such favorites as Constance Bennett, one of the best-dressed women in Hollywood, Dolores Del Rio, Ann Harding,

Perfectly and Fifty Dollars

PEMBERTON

A separate flannel jacket can be combined with the skirt of the suit for sports wear, or if you want to be even more informal, a pair of slacks can be donned.

The "limited" girl's evening frock should be simple in line, simple in material. A plain little evening jacket and an evening bag in tones that match one's slippers complete the ensemble.

wide experience and close contacts with fashion sources to the girl whose problem is that of dressing on a moderate income.

A WARDROBE is like a problem in arithmetic. Before you can work it out you have to have all your factors before you.

The formula is a simple one:
A: How much have I to spend?
B: What do I have to buy?
Divide A by B—and there's the answer.
Of course it isn't quite as simple as all that, but it's the basic plan to solve the problem. (Cont. on page 110)

Bennett, Ann Harding and Other Smart, Despite A Limited Income

Helen Twachtrees, Irene Dunne and the new discovery, Greta Garbo.

Beyond the stage and screen, Mrs. Pemberton's knowledge of clothes extends to every phase of the subject. In this article she gives the benefit of her

64

65

“The Woman Who Dresses Constance Bennett, Ann Harding and Other Stars Proves that Any Girl Can Be Smart, Despite A Limited Income”

Figure 32

Budget Conscious Hollywood Style Tips



**By
SHEILA WORTH**

Even if we can't buy expensive clothes for spring and summer, these advance "inside" tips from Hollywood's greatest dress designers will help us on our shopping tours

HOW HOLLYWOOD WILL dress YOU

HOW much will Hollywood influence your early summer wardrobe?

Not only is that question vitally interesting to you, but it remains one of the ugliest worries of New York, Paris and London! And for good reason: Hollywood has gathered within her gates a group of fashion designers that are starting the dress-makers and tailors of the world.

You have but to look back to Garbo's most recent picture to find the original of the now-famous "pill box" hat, to the very latest Dietrich film for the raison d'être of the present rush for carnations

(especially red ones) for use as accessories—and who can forget the gap that went up from all the style centers of the world when Heplarn came on the screen in "Little Women"? I mean about the hat!

Just this week, Hollywood producers refused to allow fashion artists the right to photograph the hats from forthcoming productions. Said the producers: "This will be impossible because our new hats, designed in Hollywood, will be copied so extensively from the photographs that the style would no longer be fresh when the pictures are finally released!" Yes, Hollywood is beginning to protect its fashion secrets—which makes this authoritative forecast of movie modes of paramount interest to you. It is the first-and-only exclusive style trend consultant from Hollywood—where style secrets are now guarded like precious gems in order to safeguard against unscrupulous style imitations.

WHAT about the trend toward wearing shorter skirts?

Says Travis Banton, ace designer of Paramount: "Skirts for daytime wear will be shorter, possibly twelve to fourteen inches off the ground. But, with the exception of disposing with trains, I do not think this vogue will be carried over into the more formal gowns. For the coming mode, trains will not (and should not) be worn except for visits to Buckingham Palace!"

Orry-Kelly, top designer at Warner Brothers, says: "It is quite evident that shorter skirts are coming back—but they should be shortened slowly and cautiously. After months of long skirts, the shortening process can't be accomplished suddenly. Street dresses will see the change first, with evening gowns coming later. For my present evening gowns, I am using a shorter hem in front and a slight train at the back. I believe also that the use of wrap-over skirts and circular flounces will be used on the formal gowns to give the impression of shortness. There is a strong chance that daytime wear will remain almost its present length—merely using flared hems to give the effect of shortness to the skirt."

Bernard Newman, famous designer for New York's elite, who has created a sensation with his fashions for RKO's "Roberta," says: "Sports wear will show the change to shorter skirts more quickly than formal wear. The elimination of the train will be the first move toward shortening the evening gown. The change was indicated by the length of the previous mode for longer skirts—but the new vogue should be approached slowly."

René Hubert, fashion expert at Fox Studio, says: "There is a definite trend toward shorter skirts—about fourteen inches from the ground for daytime wear, with plenty of fullness at the hem. For afternoon dresses, about ten inches; and evening gowns about eight inches, with over-skirts reaching to the ground."

Howard Greer, independent Hollywood dressmaker who is most popular with stars for their "private life" clothes, says: "Street dresses will have skirts about fourteen inches from the floor but I feel there will be little if any change in the evening gown. Extra material will be used for dresses of most types. The severely tailored suit will be most important."

Omar Kham, famous designer of 20th Century productions says: "The dance dress is definitely coming back—that is, a full-skirted gown without a train. That is the only present indication for evening wear. Sports wear will be shorter, skirts raised perhaps fourteen inches. Other daytime wear and suits will have skirts about twelve inches from the ground. Shaking and other means will be (Continued on page 101)

Adrian (above), famous M-G-M creator of styles (see Joan Crawford's black velvet outfit, right), says: "There will be little demand for shorter skirts in evening wear."

Look to Marlene Dietrich's latest film "The Devil is a Woman" for the *raison d'être* of the present rush for carnations as accessories—and the coming vogue for "beep-relling" hats, prophesied by Paramount's designer, Travis Banton (seen below).

Worth, S. (1934, May). How Hollywood Will Dress You. *Movie Mirror*, 5(6), 10-11.

“Even if we can’t buy expensive clothes for spring and summer, these advance “inside” tips from Hollywood’s greatest dress designers will help us on our shopping tours”

As budgeting remained a key component in the middle class lifestyle, adaptation became an affordable and practical method to incorporate these fashions. In contrast to the department stores and cinema shops who advertised exact copies of film fashions, these segments gave readers reference points for Hollywood connected fashion that was suitable for daily wear and thus encouraged and instructed readers on how to incorporate these wearable Hollywood fashions into their everyday wardrobes. The article “Practical Star Fashion” (Figure 33) describes “The Latest Styles, Not Posed, but Worn in Typical Settings Just as You Yourself Might Wear Them.” This segment features starlet Madge Evans modeling a “Smart Daily Wardrobe” (Walters, 1934) without mentioning any specific films. This is a somewhat different approach from *Photoplay*’s 1932 segment entitled “Let Screen Clothes Be Your Guide to Wearable Fashion” (Figure 34) which highlights wearable styles that are from current films as references for consumers of practical fashions and trends. This shift from Hollywood specific fashions to general fashion (endorsed by Hollywood) demonstrates further evidence of protentional consumer preference of wearable fashion over exact film costume.

Figure 33*Practical Star Fashion*

Walters, G. (1934, April). Star Fashions. *Movie Mirror* 5(5), p.56-57.

Figure 34*Wearable Film Fashions*

Let Screen Clothes Be Your Guide to Wearable Fashions



TIRED of winter colors under your coat? Take a print pick-up then—it will make a new woman of you! Dorothy Lee wears this brown and white floral print in "Peach O' Reno"—and it's just that. Prints always make a bright, extra-something for the wardrobe in mid-winter. Cape effects, like this, are good. Those shoes are a California climate concession!

THE current pictures show dramatic fashions that are practical—styles that every girl can safely copy because they are wearable. You are sure to be ahead of the season if you watch your movies—screen clothes forecast trends, instead of merely following them!



IT'S a bonnie Scotch cap that Spanish Conchita Montenegro is wearing here. The Scotch cap type of small hat is a great favorite this year. It's young looking, has the right eye-pointing line—and is just right to wear with those big fur collars. Worn in "Disorderly Conduct."

THAT good old-fashioned fabric, corduroy, is now one of the best new fashions. Here you see Dorothy Tree using it for a polo coat in "Husband's Holiday." Brown buttons, brown belt and collar lining accent the beige color of the material.



THIS coat Joan Crawford wears in "Possessed" forecasts new style trends. It is furless. The fabric is smooth, and the shoulder cut gives width while the silhouette stays slender. And that high collar with bow tie is fashion news.



PICTURE of a young star all set for a theater date! Dorothy Tree tops a simple black velvet dinner dress with a matching velvet coat in the new length. Note those sleeves shirred in at the wrist. As you can see in the smaller picture, fine white lace trims the square, high neckline and lines the pulled sleeve ruffle. Worn in "Husband's Holiday."

Let Screen Clothes Be Your Guide to Wearable Fashions (1932, January). *Photoplay* 41(2), 62-63.

4.2.2. Limited Prevalence of Copied Film Fashions among the Middle Class

Despite some magazine segments aiming towards affordability, what was promoted as fashionable was not always equally reflected in middle class women's dress when compared to material evidence of garments and photographs. As fashions changed season to season, keeping up with every new trend could be difficult for women of medium income who were having to scale back their expenses due to the Great Depression (Bolin, 1978). Based on this they carefully selected popular trends or mixed and matched them in order to remain fashionable, as will be discussed. Mixing and matching provided both an economical and a practical way to incorporate popular trends of the time.

Research for this study revealed the frequency of certain film fashions/trends over others in extant garments and photographs of the time. Although few, the most popular and closely copied looks from the examined films are recorded in Table 2. Longer screen time and greater promotional frequency, when compared to other ensembles from the same films, were likely contributing factors to what remains in the material record. Looks that had low to no frequency in terms of real-life examples found in photographs and extant garments often had very short total screen time (under 3 minutes) and/or little to no promotional materials / direct examples featuring the look. This demonstrates the importance of screen time and promotion of film costumes/fashions in regards to what trends were then exemplified beyond the screen and *Vogue*.

Table 2*Most Referenced Film Fashion Looks*

Ensemble	Film	Screen Time	Promotional Materials / Direct Examples	Photographs	Extent Garments	Notes
“Letty Lynton Dress”	<i>Letty Lynton</i>	20 Minutes	7	8	6	-Tied for most direct promotional materials in magazines -Longest worn garment of the film -Similar styles repeated in <i>Bluebeard’s Eighth Wife</i> and <i>Gone with the Wind</i>
Striped Knit Sportswear	<i>It Happened One Night</i>	65 Minutes	7	6	2	-Longest worn garment of the film -Almost all promotional materials for film feature this outfit
Wedding Dress	<i>It Happened One Night</i>	13 Minutes	1	5	4	-2 nd longest worn garment of the film -Only gown in film
“Barbeque Dress”	<i>Gone With the Wind</i>	15 Minutes	1	3	8	-2 nd longest worn garment of the film -Hollywood brand home sewing Pattern available of this dress

***Letty Lynton* – Letty Lynton Dress.** Successful costume designer of the era, Edith Head, said of Gilbert Adrian’s Letty Lynton dress that it was the “single most important fashion influence in film history” (Esquevin, 2008, p.17) This floor length dress (Figure 35 & 36) is made of white organdy with a fitted silhouette through the bodice and high neckline and then gradually flares out in an A-line from the waist. The

voluminous ruffles upon the hem and poufy sleeves contrast this fitted silhouette. In an article about the influence of Hollywood/Starlets on fashion in *Ladies Home Journal*, the designer of the look, Gilbert Adrian, claimed a year after the film's release that the look had put America into "billows of ruffles" (Adrian, 1933, p.10). Adrian explained further in another article published a year later, about his time in New York, where he "found that everyone was talking about the Letty Lynton dress. I had to go to the shops to discover that of all the clothes I had done for Crawford in that film, it was a white organdie dress, with big puffed sleeves, that made the success" (Adrian, 1934, p.36). Many modern sources make note of its popularity as well: Berry (2000), Calahan & Zachary (2020), Cole & Deihl (2015), Emery (2001), Esquevin (2008), Haddock (2020), Imamoto (2010), A. Roberts (2013), Snoyman (2017), Warner (2008).

Figure 35

The Letty Lynton Dress



“Letty Lynton Dress”, in *Letty Lynton*, designed by Gilbert Adrian, 1932, Hollywood, US.

Note. Low image quality is a result of only film copy available

Figure 36

Joan Crawford in Letty Lynton



Horton, H. (1932, July). The Girl with the Haunted Face. *Photoplay* 42(2), p.43.

Numerous indicative fashions in other films, photographs, and extant garments, and the highest total of any costume examined in this study (see Table 2) support this dress' popularity. The later film iterations mimicked elements of the allegedly popular Letty Lynton dress as to appeal to viewers through a popular style. These similar styles were found in later films examined, including two variations in *Bluebeard's Eighth Wife* (Figure 37 and 38) and one in *Gone with the Wind* (Figure 39). Although somewhat different the key elements from the "Letty Lynton Dress" (Figure 35 and 36) that remain are the ruffled poufy sleeves, ruffled skirt/hem, a fitted waist, high collar, and light color/white fabric. The A-line often bias cut silhouette is also repeated in the ensembles from *Bluebeard's Eighth Wife* (Figure 37 and 38). However, the bias cut style was dominant over the decade, especially in the first half, due to the influence of designer Madeline Vionnet from whom Adrian often drew inspiration (Cole & Deihl, 2015). Therefore, it cannot be presumed that this cut was invented by Adrian (or other Hollywood costume designers), but only that film contributed to its alleged popularity through its high visibility.

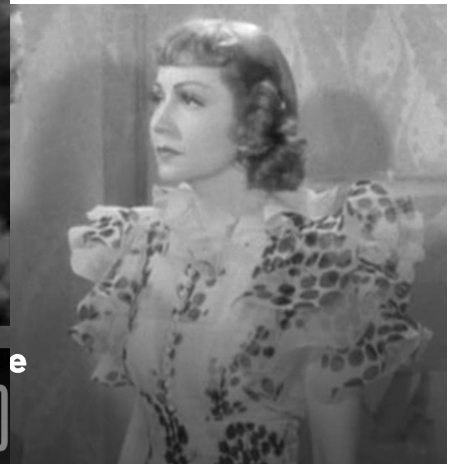


Figure 37 (Upper left)

Evening Dress in *Bluebeard's Eighth Wife*,
designed by Travis Banton, 1938, Hollywood,
US

Figure 38 (Above)

Afternoon Dress in *Bluebeard's Eighth Wife*,
designed by Travis Banton, 1938, Hollywood,
US

Figure 39 (Lower Left)

Opening Dress in *Gone with the Wind*,
designed by Walter Plunkett, 1939,
Hollywood, US



Nebraskan women wore similar copies of the “Letty Lynton Dress” as evident through extant photographs and garments albeit less grandiose in scale than the film renditions (Figures 41, 42, and 43). Key elements maintained in these copies are the ruffled sleeves, light colors, and floor length hems. The “Pink Taffeta Prom Dress with Belt” (Figure 43) also features a similar high necked collared bodice. The “Orange Ruffled Dress” (Figure 42) features a similar ruffled hem. The multitude of ruffles are expanded upon the entire neckline on the “Wedding Party Dress” (Figure 41), the collar on the “Pink Taffeta Prom Dress” (Figure 43), and the back on the “Orange Ruffled Dress” (Figure 42).

The intended occasion for these garments reflects that of the original Letty Lynton dress which was for a formal dinner party. Maintaining several design elements from the original, notably the length, make these indicative fashions also suitable for formal occasions. These examples had context for their formal occasions, namely the “Wedding Party Dress” (Figure 41) and the “Pink Taffeta Prom Dress” (Figure 43). The “Orange Ruffled Dress” (Figure 42) resembles a dress described in *The Daily*

Nebraskan (Figure 40), a Lincoln, Nebraska newspaper, from

Figure 40

Co-ed Clothes



Co-ed Clothes. (1932, November). *The Daily Nebraskan*, p.2.

“A copy of one of the dresses worn by Joan Crawford in the Picture ‘Letty Lynton’ as shown by Helen Drummond. It was a hammered pale pink satin with two stiff ruffles standing out from each shoulder, the neck was very high in the front and there was a deep “V” in the back and a little tailored belt”

November, 1932 which described a fashion show of college women (“coeds”) wearing fashions for “semi-demi” [semi-formal?] and winter occasions sold at local department stores “Rudge and Guenzels” and “Gold’s” (“Co-ed Clothes,” 1932).



Figure 41:

Wedding Party Dress
Dewell, N. L. (1932, June 22). *A photographic portrait negative of the Combs-Douglas wedding party posing outdoors in their formal attire* [Photograph]. Nebraska History Museum, Lincoln, NE, United States. <https://nebraskahistory.pastperfectonline.com/photo/C02EC37D-DF1E-4C48-BC4E-865396831970>

Location: Nebraska
*Image cropped around relevant ensemble

Figure 42 (Lower left)

Orange Ruffled Dress
Unknown (1935 circa). Dress (2009.005.006) [organza]. Historic Costume and Textile Collection, Lincoln, NE, United States.

Figure 43 (Below)

Pink Taffeta Prom Dress
Unknown (1935). Pink Taffeta Prom Dress with Belt, Worn by Ruth A. Dunn, 1935 [taffeta acetate]. Nebraska History Museum, Lincoln, NE, United States. <https://nebraskahistory.pastperfectonline.com/webobject/F0957879-D5B5-4369-BE32-470655574473>

Location: Naponee, Nebraska
Worn: Worn by Ruth A. Dunn in 1935 for Naponee High School Prom. Probably purchased in Hastings, NE.



These extant garments provide insight into how middle class women might have been able to adapt the Letty Lynton style to fit their lifestyles, budgets, and personal style preferences. Although these examples resemble the Letty Lynton Dress, were worn for similar occasions and incorporated a number of signature elements, the ruffles are toned down and the skirt is narrower in silhouette. Details such as neckline/collar and ruffle placement, as well as color and pattern vary in relation to the original. The original was a plain white taffeta, while these examples use variations of pink, orange, and floral patterns. Informal examples that utilize elements of the Letty Lynton dress will be discussed later.

***Gone with the Wind* – Barbeque Dress.** The other most claimed copied film look of the era (and of the 20th century) is the “Barbeque Dress” (Figure 44) from *Gone with the Wind* (Haddock, 2020). Although potentially exaggerated, it was claimed that “The dress was produced and sold in over a dozen variations, many of which bore little resemblance to the original costume” (Haddock, 2020). The dress is the third outfit of the film worn by lead actress Vivien Leigh and has the second longest screen time of the film at fifteen minutes. The costume is meant to be representative but not duplicative of the Civil War era (1861-1865) in which the film takes place while still appealing to modern viewers. The dress is made with white sheer fabric (likely organza), as was popular as the decade progressed for daytime formal activities (Cole & Deihl, 2015), with a green floral pattern contrasted by a velvet looking stomacher that ties in a large bow at the back waist. A ruffled, off the shoulder neckline and large bell-shaped skirt are other key elements that are indicative of the Civil War era.

Figure 44*Barbeque Dress*

“Barbeque Dress,” in *Gone with the Wind*, designed by Walter Plunkett, 1939,
Hollywood, US

Despite the stated popularity, no extant garments that closely resembled this ensemble were found in this research. This lack may relate to the film’s time period and the impracticality of the full costume in everyday life. However, everyday examples incorporate certain elements of this dress which will be discussed later. However, *Photoplay* did feature several similar garments that were still practical for 1930s activities and fit within the popular style (Figures 45, 46, and 47). These examples maintain elements of the original dress through patterned (floral) fabric, a wide ruffled neckline, a fitted bodice, a cinched waist, and floor length flared skirt.

A notable example (Figure 45) was modeled by other *Gone with the Wind* actress Ann Rutherford and described as an “adaptation of Scarlet O’Hara’s ‘Barbeque Dress’ made by Samuel Chapman” (Walters, 1940, p.54). Despite appearing a month after the film’s release, only the small text accompanying the picture explains the connection to the film. One could assume that highlighting the film prominently would be advantageous for marketing this ensemble and the film itself as it would have still been in circulation. In any case, by toning down the volume in the skirt this adaptation becomes a wearable version (for the right occasion) of the original film costume. This dress was described as “white-ground, flower sprigged seersucker, its flattering décolletage is outlined by a deep white Hamburg ruffle beaded in black velvet baby ribbon...For added interest, Ann sometimes wears this black velvet corselet girdle” (Walters, 1940, p.54). The belt (“corselet girdle”) gives the wearer options in terms of style and desired closeness to the original costume as it resembles the belted feature on the original.



Figure 45 (Upper left)

Barbeque Adaptation Dress
Walters, G. (1940, February). Yesterday's Charm. *Photoplay* 54(2), p.54.

Figure 46 (Above)

Printed Floral Dancing Dress
Walters, G. (1940, May). Penny Wise Fashions. *Photoplay* 54(5), p.67.

Figure 47 (Lower Left)

Printed Cotton Dress with Ruffled Neckline
Walters, G. (1940, June). Penny Wise Fashions. *Photoplay* 54(5), p.67.

***It Happened One Night* – Striped Knit Sportswear.** The next frequently referenced look was the striped knit ensemble (Figure 48) worn by Claudette Colbert in *It Happened One Night* which exemplified the casual but put-together trend of sportswear. Hollywood popularized sportswear by showing what it looked like, how to wear it, and when to wear it (Warner, 2008). Colbert wears this look for the majority of the film (at sixty-five minutes of screen time). The ensemble consists of a collared diagonally striped sweater with a button up front closure. The sweater pairs with a straight mid-calf length skirt, high heels, and a belt placed at the waist.

Figure 48*Striped Knit Sportswear in It Happened One Night*

Striped Knit Sportswear in *It Happened One Night*, designed by Robert Kalloch, 1934, Hollywood, US

The original ensemble (Figure 48) was potentially easy to copy: it was practical, versatile, and could be worn in numerous circumstances without modification. Colbert even showcases how versatile the ensemble is in the film by doing numerous things with physical ease: traveling in a bus and in a car, camping, and even hitchhiking. Women who watched the film could easily see how this ensemble could be used for practically any circumstance while still looking fashionable or they may have desired to wear it for similar activities and adventures. Thorp (1939) explained that women wanted

comfortable, practical, and easy to wear star endorsed fashions. This meant that film fashions often leaned towards practical everyday wear (Snoyman, 2017), which this example epitomizes.

The practicality and utilization of sportswear fashion in this main ensemble along with the film's overall success and popularity support the number of similar fashions discovered in this research. Photos of an operator, office worker, and an employee wearing striped knit garments (Figures 49, 50, and 51) exemplify the fitted striped knit bodice, high neck, and collared neckline of the original (Figure 48). Like the original, the stripes of various widths were either diagonal as worn by the operator and the employee (Figures 49 and 51) or vertical as worn by the office worker (Figure 49). The operator and the office worker (Figures 49 and 50) are wearing garments with long fitted sleeves similar to the original. The office worker and the employee (Figures 50 and 51) are wearing garments with white contrasting collars and button front closures evoking similarities to the original. The operator's ensemble (Figure 49) also features a dark belt placed at the waist like the original.

Although these garments clearly personified the original garment, they still incorporate differences. Modifications may have been the result of consumers' desire to make their looks their own. Early fashion theorist Simmel's (1904) idea of equalization and individualization supports this idea, where fashion materializes the desire to conform without losing individuality, a notion that relates to modification within a popular trend. For example, the operator's ensemble (Figure 49) turns the bodice into a dress and carries the pattern throughout the whole garment. The office worker's ensemble (Figure 50) resembles the original closely but has vertical stripes instead of diagonal. The employee's

ensemble (Figure 51) includes a short, puffed sleeve (instead of long) and a different collar style than the original.



Figure 50 (Upper left)

Operator in Striped Knit
Unknown (1940 circa). *Advertisement photo-operator at switchboard* [Photograph]. Nebraska History Museum, Lincoln, NE, United States.
<https://nebraskahistory.pastperfectonline.com/photo/586683B6-DA28-42D4-BD0F-009149539717>
Location: Unknown



Figure 49 (Above)

Employee in Striped Knit
Unknown (1938). *Gladys Palmer, Gretchen Wells in Lincoln* [Photograph]. Nebraska History Museum, Lincoln, NE, United States.
<https://nebraskahistory.pastperfectonline.com/photo/54D8AB6D-1545-483F-97C7-852076445644>
Location: Lincoln, Nebraska (Lancaster)
*Image cropped around relevant ensemble

Figure 51 (Above)

Office Worker in Striped Knit
Unknown (1940). *Commercial office, S. Nelson in Stromsburg* [Photograph]. Nebraska History Museum, Lincoln, NE, United States.
<https://nebraskahistory.pastperfectonline.com/photo/B7CD40DD-3210-4B52-AC04-052835223883>
Location: Stromsburg, Nebraska
*Image cropped around relevant ensemble

***It Happened One Night* – Wedding Dress.** The last look for which similar garments that mimicked the original overall look that were found was the wedding dress (Figure 52) worn by Claudette Colbert at the end of *It Happened One Night*. It utilized a body hugging, bias cut, silky fabric creating a narrow feminine silhouette. The floor length gown featured caplet sleeves that extend to the center back and a scooped floral neckline. Like this garment, wedding dresses of the era followed typical styles and trends, especially for daytime formal occasions (Cole & Deihl, 2015). The style and occasion versatility of the dress still makes it a practical ensemble for viewers to use as a fashionable reference.

Figure 52

Wedding Dress in It Happened One Night



Wedding Dress in *It Happened One Night*, designed by Robert Kalloch, 1934,

Hollywood, US

The peach chiffon dress and the netted crepe dress (Figures 53 and 54) are extant examples that exemplify the style of the original dress but in light orange and pink tones. These examples continue to demonstrate the way that “copied” film fashions still incorporated modifications while maintaining resemblance to the original. Notably, these examples copied the original floral neckline and a long figure-hugging silhouette. Although different from the original, the sleeves are still emphasized and mimic the original costume in a flowing style. The peach chiffon dress (Figure 53) includes draping flowy sleeves and the netted crepe dress (Figure 54) has a small flounce that encircles the neckline mimicking the attached caplet sleeves of the original in a more subdued way. The peach chiffon dress (Figure 53) also mirrors the original with an under bust line, buttons along the center back, and a straight draping skirt.



Figure 53

Peach Chiffon Dress with Floral Details
Unknown (1930s circa). Dress (19???.000.020)
[chiffon]. Historic Costume and Textile
Collection, Lincoln, NE, United States.



Figure 54

Netted Crepe Dress with Floral Details
Unknown (1930s circa). Dress
(2009.005.001) [netting, crepe, satin lining].
Historic Costume and Textile Collection,
Lincoln, NE, United States.

4.2.3. High Prevalence of Adapted Film Fashions among the Middle Class

This research revealed that few costumes were copied verbatim. Even the few that were more closely copied still included alterations/modifications. Much more evident was the way certain aspects of Hollywood costumes were translated into daily wardrobes. Most concretely seen in trend pluralism, a self-coined term defined as the combination of many trends into a single garment/ensemble, as well as trend adaptation and simplification, defined as the use of certain isolated design elements and/or toning down the drama of certain features or overall look. Common modifications included changes in fabric type, necklines, and scale. "The development of glamorous fashions from the films were not only made from inexpensive and practical fabrics but also simplified to retain only small features of the original costume whilst keeping the style of a Hollywood garment" (Haddock, 2020). Simplification in silhouette and/or referencing key details gave a sense of glamour without the extravagance, expense, or impracticality as research will demonstrate.

However, the connections to film fashions were not always clear as only certain elements or features are often present. For example, many of the "copies" of the Barbeque Dress from *Gone with the Wind* retained little resemblance to the original costume (Haddock, 2020). As a majority of the costumes in these films were worn for evening and formal occasions only those occasions allowed for middle class women to copy them more closely. Instead, film inspired elements were incorporated into women's casual/informal, work, and formal wear.

Since this research revealed that exact/close copies were rarely seen, but instead that inspiration and particular elements drew from these film fashions, adaptation became

the key to expressing film fashion for the middle class. As stated by Adrian “copying [verbatim] will not lead to success and fame, people admire and praise originality” (1934, p.37). Financial considerations may also have played a role for middle class women (Cole and Deihl, 2015). Across all economic strata, women desired to be fashionable so the media encouraged and offered to meet the budgeting needs of the middle class through “smart but thrifty” styles (Bolin, 1978).

Trend Pluralism. An emergent theme in the research was the way that different trends were sometimes combined into a single look. This was most noticeable in the extant garments which could be more deeply examined due to the physical interaction with the object. This further supports the idea that entire ensembles were rarely copied. Instead, consumers (as well as fashion designers and retailers) picked elements they preferred sometimes combining multiple trends in one look.

An example of this is the “Striped Bias Dress” (Figure 55), which mimics various elements from several looks and films, notably the diagonal stripes of the knit sportswear ensemble worn by Claudette Colbert for a majority of *It Happened One Night* (Figure 56). The diagonal pattern is further emphasized by the bias cut of dress which creates the drapey body hugging silhouette popular in the era and as seen in numerous films of the era such as the “Floral Wedding Dress” in *It Happened One Night* (Figure 52) and the “Flounce and Fur evening Dress” in *Letty Lynton* (Figure 57) While generally different, the sleeves of this dress echo the voluminous sleeves as epitomized in the “Letty Lynton Dress” (Figure 35 & 36) which remained popular throughout the decade. The wrapped bodice front resembles the “Wrapped Dressing Gown” in *Letty Lynton* (Figure 58) that

drapes and crosses in the front. Utilizing multiple trends popularized in *Letty Lynton* and *It Happened One Night* the “Striped Bias Dress” (Figure 55) demonstrates a unique look that still embodies the styles of Hollywood.



Figure 55 (1)

Striped Bias Dress

Unknown (1935 circa). Dress (2009.005.053)
[Chiffon?]. Historic Costume and Textile
Collection, Lincoln, NE, United States.

Figure 56 (2)

Striped Knit Sportswear

Striped Knit Sportswear in *It Happened One Night*,
designed by Robert Kalloch, 1934, Hollywood, US

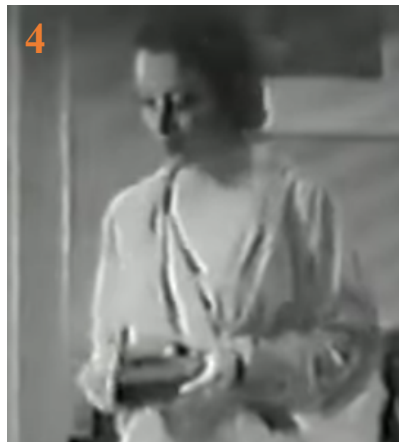


Figure 57 (3)

Flounce and Fur Evening Dress

Flounce and Fur Evening Dress, in
Letty Lynton, designed by Gilbert
Adrian, 1932, Hollywood, US.

Figure 58 (4)

Wrapped Dressing Gown

Dressing Gown, in *Letty Lynton*,
designed by Gilbert Adrian, 1932,
Hollywood, US.

The “Pleated Blouse with Lace” (Figure 59) provides another example of the way that garments resembled multiple Hollywood trends in a single garment. This blouse embodies the “Southern Accent” personified in *Gone with the Wind* by combining features of multiple garments from the film to create a new practical look that still fits the fashionable modes. The dainty white blouse (Figure 59) rotates the small pleats of the “Red and White Pleated Blouse” (Figure 60) to mimic the vertical lines while maintaining the detailed pleats. The “Pleated Blouse with Lace” (Figure 59) opts for an opened collar lace neckline with small buttons at center front similar to the lace and buttoned bodice of the “White Blouse with Eyelet Collar” (Figure 61).



Figure 61

Pleated Blouse with Lace
Debcraft (1940s circa). Blouse
(1986.003.019) [Nylon?]. Historic
Costume and Textile Collection,
Lincoln, NE, United States.



Figure 59 (Top)

Red and White Pleated Bodice
Red and White Dress, in *Gone with the*
Wind, designed by Walter Plunkett, 1939,
Hollywood, US.

Figure 60 (Bottom)

White Blouse with Eyelet Collar
Embroidery Dress, in *Gone with the*
Wind, designed by Walter Plunkett, 1939,
Hollywood, US.

Continuing the theme of a “Southern Accent” is the “Red and White Floral Cotton Dress” (Figure 62) which combines elements from several ensembles from *Gone with the Wind*. It demonstrates another potential example of the merchandising blitz that offered fashions, accessories, and other products inspired by *Gone with the Wind* (Haddock, 2020). This example has a unique and significant similarity, when compared to other results, to the fabric type and print of the “Purple Calico Dress” (Figure 63) from the film. The “Purple Calico Dress” (Figure 63) is a cotton ensemble worn for approximately one hour and fifteen minutes of the film in several iterations as Scarlett’s circumstances and situation decline. The cotton features repeating circular and floral motifs similar in scale and style to the circular and floral motifs on the cotton fabric of the “Red and White Floral Cotton Dress” (Figure 62). This garment also features similarities to the “Barbeque Dress” (Figure 64) by mimicking similar but modified ruffled sleeves and emphasis along a raised neckline decorated with lace as opposed to the ribbon of the “Barbeque Dress”. Additionally, the “Red and White Floral Cotton Dress” (Figure 62) mimics the silhouette and “Southern Accent” of the film with a more fitted bodice and gathered long skirt as seen in the “Purple Calico Dress,” the “Barbeque Dress” (Figures 63 and 64), and most of the female ensembles of the film.

Figure 62

Red and White Floral Cotton Dress



Unknown (1940s circa). Dress (1993.007.021) [Cotton]. Historic Costume and Textile Collection, Lincoln, NE, United States.

Figure 63

Purple Calico Dress



Purple Calico Dress, in *Gone with the Wind*, designed by Walter Plunkett, 1939, Hollywood, US.

Figure 64

Barbeque Dress



“Barbeque Dress,” in *Gone with the Wind*, designed by Walter Plunkett, 1939, Hollywood, US.

Also inspired by *Gone with the Wind* is the “Blue Pleated Dress” (Figure 65) which closely mimics the detailed ruching and piping of the “Red and White Pleated Bodice” (Figure 66). Instead of mimicking the tailored waist and big skirt of the Civil War, this garment blends the detailing of the original bodice (Figure 66) with the drapey figure hugging silhouette popular in 1930s evening dresses and exemplified in Hollywood films (see Figures 52 & 57 for examples). The waistline, sleeve shape, and neckline are altered to further adapt the original design to consumer taste.



Figure 66

Blue Pleated Dress

Unknown (1930s circa). Dress (19???.000.014) [Chiffon?]. Historic Costume and Textile Collection, Lincoln, NE, United States.



Figure 65

Red and White Pleated Bodice

Red and White Dress, in *Gone with the Wind*, designed by Walter Plunkett, 1939, Hollywood, US.

Trend Adaptation and Simplification. Modifications also came in the way of maintaining key elements while the rest of the garment was simplified or shared little resemblance to the original costume. In this way, practical garments could retain connections to film fashion in the minds of wearers. These modifications are visible in a variety of garment components such as fabric, pattern, design, silhouette, and design details. Practicality as well as the occasions for which these garments might be worn as part of a middle class lifestyle suggests the reasons for these design adaptations. “Women were leading busy, active lives, simple fashions were desirable for ordinary coming and goings” (Ewing, 1992, p.111) and required adaptations and simplifications to suit such activities and lifestyles. The *Hollywood Pattern Book* from April/May 1935, speaks to this and says, “the dress which may be perfect for the camera may be too dramatic for in the office or home” (as told in Haddock, 2020).

Certain film costumes and their design elements as evident through photographs and extant garments attained greater. Most notably are the Letty Lynton ruffled sleeves (Figure 67). Both primary and contemporary sources make note of the popularity and influence of this feature. These puffy and ruffled sleeves set a trend seen throughout the entire decade (Calahan & Zachary, 2020) and “copies” of the dress were reportedly sold by the thousands (Cole & Deihl, 2015). A 1933 article caption in *Ladies Home Journal*, notes that “Joan Crawford, as Letty Lynton, put America into billows of ruffles” (Adrian, 1933). Although potentially biased as the designer of the Letty Lynton look, Gilbert Adrian mentions the ruffled sleeves multiple times in his article in a discussion of American fashion;

“The new quality of reality in movie clothes was quickly felt by women in the audience. They began to picture themselves in the...puff sleeves of Crawford...The first time I became conscious of the terrific power of the movies was some months after 'Letty Lynton' was released...I had to go to the shops to discover that all the clothes I had done for Crawford in that film, it was a white organdie dress, with big puffed sleeves, that made the success” (Adrian, 1934, p.36).

Figure 67

Promotional Photo of Joan Crawford in Letty Lynton



Adrian. (1933, February). Setting Styles Through the Stars. *Ladies Home Journal*, L(2),

Numerous examples in this research included ruffles and sleeve emphasis, supporting the primary and contemporary claims. Some of these examples have already been discussed: the “Wedding Party Dress,” the “Orange Ruffled Dress,” and the “Pink Taffeta Prom Dress” (see figures 41, 42, and 43). Adapted examples likely for similar occasions due to their length and fabric type are the “Floral Gown with ruched Sleeves” (Figure 68) and the “Floral Lace Gown with ruffled sleeves” (Figure 69) which through volume and emphasis created through ruffles/gathers/etc resemble the *Letty Lynton* sleeves. However, these examples reduce the volume of the original sleeves while the other design elements, such as print, fabric, necklines, and details (notably button closures), do not closely resemble the original. These examples utilized the bias cut like the original, they utilize less fabric overall, do not flare out or have additional ruffles thus creating a different narrower silhouette.

Figure 68*Floral Gown with ruched sleeves*

Unknown (1930s circa). Dress (2010.005.003) [Chiffon?]. Historic Costume and Textile Collection, Lincoln, NE, United States.

Figure 69*Floral Lace Gown with ruffled sleeves*

Unknown (1930s circa). Dress (2019 Doty Donation) [Lace]. Historic Costume and Textile Collection, Lincoln, NE, United States.

Variations of the Letty Lynton inspired ruffled sleeves extended to casual, work, and daywear for example in the “Woman Wearing Daywear Dress” (Figure 70), the “Female Operator in Daywear Dress” (Figure 71), the “Women Wearing Plaid in Kitchen” (Figure 72), and the “Female Operator in Floral” (Figure 73). These examples exhibit a simplified version of the ruffled sleeve making it appropriate for casual, work, and daywear while still incorporating the trend. The adaptations and simplification of silhouette, fabric type, and other details in these example resulted in varied and practical looks. However, these daywear garments do share a few additional similarities to the original costume while maintaining practicality, such as the “Woman Wearing Daywear

Dress” (Figure 70) utilizing plain white fabric. The garments worn by the “Woman Wearing Daywear Dress” (Figure 70) and “Female Operator in Daywear Dress” (Figure 71) feature collared necklines, and the dress worn by the “Female Operator in Floral” (Figure 73) utilizes a front button closure.

Figure 70

Woman Wearing Daywear Dress



Unknown (1936, June 30). *Meduna, Anderson in Wahoo* [Photograph]. Nebraska History Museum, Lincoln, NE, United States.

<https://nebraskahistory.pastperfectonline.com/photo/23F5145F-3BFE-4267-85EC-631766601321>

Location: Wahoo, Nebraska

*Image cropped around relevant ensemble

Figure 71

Female Operator in Daywear Dress



Unknown (1936). *2 operators in Ceresco* [Photograph]. Nebraska History Museum, Lincoln, NE, United States.

<https://nebraskahistory.pastperfectonline.com/photo/7D761A1D-A915-4DC3-A7CD-276718473190>

Location: Ceresco, Nebraska

*Image cropped around relevant ensemble

Figure 72*Women Wearing Plaid in Kitchen*

Unknown (1940 circa). *adv.photo- women in kitchen with handset* [Photograph]. Nebraska History Museum, Lincoln, NE, United States.
<https://nebraskahistory.pastperfectonline.com/photo/A6F2BB1D-0F96-4FB4-B89C-665132912250>

*Image cropped around relevant ensemble

Figure 73*Female Operator in Floral*

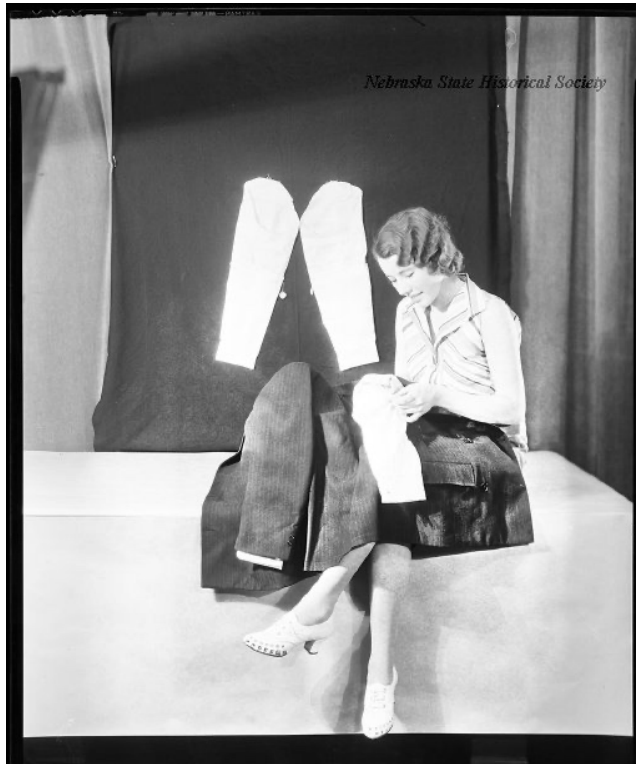
Unknown (1937, March) *2 operators in Steele City* [Photograph]. Nebraska History Museum, Lincoln, NE, United States.

<https://nebraskahistory.pastperfectonline.com/photo/BDD76121-1397-4F76-BC91-300821286613>

Location: Steele City, Nebraska

*Image cropped around relevant ensemble

Another adapted trend observed was the use of stripes. Epitomized in the iconic look from *It Happened One Night* (Figure 48) worn by Claudette Colbert for most of the film. Previously discussed were the striped ensembles worn by the Operator (Figure 49), Office Worker (Figure 50), and Employee (Figure 51) which demonstrate the way slight adaptations were made while maintaining the overall aesthetic of the look. Striped blouses and skirts proved a popular way to embody this trend while having variation. The ensemble worn by the “Woman Sewing” (Figure 74), the “Life Insurance Employee” (Figure 75), and the “Mother with Typewriter” (Figure 76) utilized practical skirts and variations on striped blouses. These examples stay true to the original sportswear look and embody the casual but well-dressed trend of sportswear (Warner, 2008). These blouse variations include a sleeveless version worn by the “Woman Sewing” (Figure 74), short sleeves and vertical stripes worn by the “Mother with Typewriter” (Figure 76), and stripe width and collar omission worn by the “Life Insurance Employee” (Figure 75). The “Striped Cotton Dress” (Figure 77) provides a dress option that retains the diagonal bodice stripes, a contrasting collar, belted waist, narrow silhouette, and calf length hem. It differs in the way it utilizes stripes throughout the whole length of the garment, a lower neckline, and short sleeves.

Figure 74*Woman Sewing*

Dewell, N. L. (1934, May 25). *An unidentified woman sewing a suit coat* [Photograph]. Nebraska History Museum, Lincoln, NE, United States.

<https://nebraskahistory.pastperfectonline.com/photo/342A1F09-6C26-4FD5-92F5-200747207625>

Location: Omaha, NE

Figure 75*Life Insurance Employee[?]*

MacDonald Studio (1940). *Group Portrait of Women, Lincoln, Nebraska* [Photograph]. Nebraska History Museum, Lincoln, NE, United States.

<https://nebraskahistory.pastperfectonline.com/photo/70B70E93-2ECF-44BB-9FE7-052867733523>

Location: Lincoln, NE

*Image cropped around relevant ensemble

Figure 76*Mother with Typewriter*

Dewell, N. L. (1935 circa). *A woman seated at a table which holds her typewriter and a set of twins* [Photograph]. Nebraska History Museum, Lincoln, NE, United States.

<https://nebraskahistory.pastperfectonline.com/photo/FC6EFC49-2EB5-4D69-8A1C-385100472020>

Location: Omaha, Nebraska

*Image cropped around relevant ensemble

Figure 77*Striped Cotton Dress*

Unknown (1930s circa). Dress [cotton]. Nebraska History Museum, Lincoln, NE, United States.

<https://nebraskahistory.pastperfectonline.com/webobject/7C0AEDE5-25B4-44E4-8989-607654424719>

Location: Stanton, Nebraska

Worn: Worn by Marion Selby Nicholas in early 1930s

Embellished suits/garments proved another frequently referenced and adapted trend. They appeared in multiple films and were worn by women as seen in photographs and extant garments. The embellishment in both the film and real-life examples is located on the bodice, particularly the lapels/neckline and sleeves. Two ensembles from *Mannequin* (Figures 78 and 79) feature large scale embroidered and embellished elements that mimic the ensembles featuring versions of prominent motifs worn by the “College Student” (Figure 80) and the “Female Clerk” (Figure 81). All feature (presumably) tailored garments with dark solid fabric that contrasts light embellishment along the neckline and/or sleeves. The garments worn by the “College Student” (Figures 80) and the “Female Clerk” (Figure 81) scale down the size of the embellishment and utilize different motifs, but still retain the prominence of the original.

As noted in the article entitled “Adding Common Sense to Glamour” from a 1934 issue of *Modern Screen*, practicality and glamour did not have to be separate entities; “we’d all love to be glamorous. And yet most of us must be practical” (Lane, 1934). This encouraged women to believe that glamorous star style was achievable in daily wear but modifications must be made. These variations in these garments made them appropriate for academic (College Student at Creighton University – Figure 80) and professional settings (Commercial Business Clerk – Figure 81), as opposed to the originals, which were for an upper class woman’s activities as depicted in *Mannequin*.

Figure 78

Traveling Suit from Mannequin



Traveling Suit, in *Mannequin*, designed by Gilbert Adrian, 1937, Hollywood, US.

Figure 79

Wedding Suit from Mannequin



Wedding Suit, in *Mannequin*, designed by Gilbert Adrian, 1937, Hollywood, US.

Figure 80*College Student*

Dewell, N. L. (1939, June 1). *Photo of Xavier Forum* [Photograph]. Nebraska History Museum, Lincoln, NE, United States.
<https://nebraskahistory.pastperfectonline.com/photo/4066EEA1-990D-4E14-AAC4-972057088490>

Location: Omaha, Nebraska

*Image cropped around relevant ensemble

*Best image quality available

Figure 81*Female Clerk*

Unknwon (1940). *2 commercial clerks in business office in York* [Photograph]. Nebraska History Museum, Lincoln, NE, United States.
<https://nebraskahistory.pastperfectonline.com/photo/76962234-C324-407D-9167-233787954700>

Location: York, Nebraska

*Image cropped around relevant ensemble

The trend continued in later film iterations of similarly embellished garments that appear in the “Embellished House Dress” from *Bluebeard’s Eighth Wife* (Figure 82) and the “Embellished Robe” from *Gone with the Wind* (Figure 83) as do the practical examples seen in the “Table Tennis Player” (Figure 84) and “Gold Embellished Bodice” (Figure 85). These later film examples evolve the trend to feature more intricate and elaborate embellishment and coverage on the bodice as do the practical examples. The embellished “House Dress” (Figures 82) and “Robe” (Figure 83) are over garments, such as housecoats robes, as opposed to suits. The practical examples extend to garments beyond suits as well, including an over garment worn by the “Table Tennis Player” (Figure 85).

The ensemble worn by the “Table Tennis Player” (Figure 84) and “Gold Embellished Bodice” (Figure 85) display similarly embellished intricacies but adapted to more practical wear (bolero and bodice instead of elaborate robes). All feature symmetrical designs and contrasting fabric of rich shades. The “Embellished Robe” (Figure 83) and the “Gold Embroidered Bodice” (Figure 85) appear to both made of velvet like material. The “Table Tennis Player[’s]” bolero (Figure 84) features a swirling soutache design mimicking the intricate and detailed film costumes without the actual complexity and expense. The ensemble worn by the “Table Tennis Player” (Figures 84) and the “Gold Embroidered Bodice” (Figure 85) also feature trimmed openings and circular necklines as do the film costumes. The “Gold Embroidered Bodice” (Figure 85) more closely resembles the costumes in terms of intricacies by utilizing stitching and rhinestones mimicking the embellishment.

Figure 82

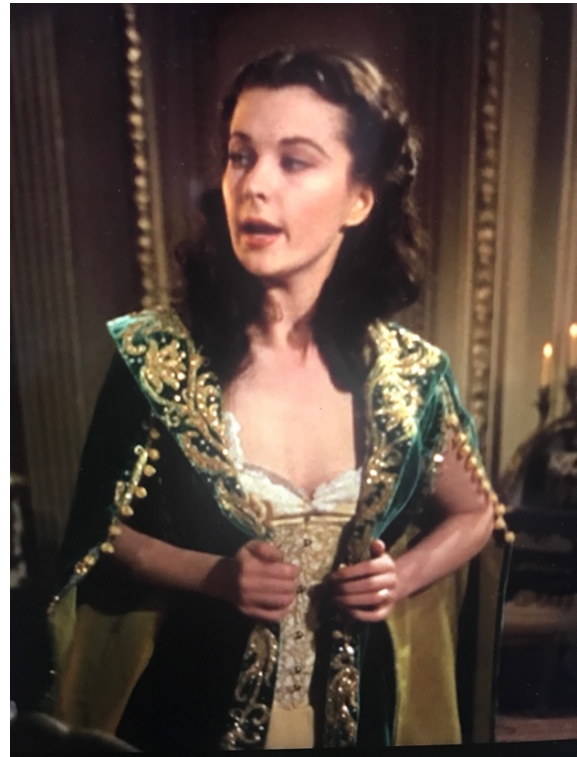
*Embellished House Dress - Bluebeard's
Eighth Wife*



House Dress, in *Bluebeard's Eighth Wife*, designed by Travis Banton 193, Hollywood, US.

Figure 83

Embellished Robe – Gone with the Wind



Green and Gold Robe, in *Gone with the Wind*, designed by Walter Plunkett, 1939, Hollywood, US.

Figure 84*Table Tennis Player*

Unknown (1938). *Table Tennis-Emma L. Vorhees girls singles* [Photograph]. Nebraska History Museum, Lincoln, NE, United States. <https://nebraskahistory.pastperfectonline.com/photo/6FD482CE-FE54-467A-A0C5-615120668281>

Location: Unknown

*Image cropped around relevant ensemble

Figure 85*Gold Embellished Bodice*

Unknown (1930s circa). Bodice (1989.003.003) [Velvet?] Historic Costume and Textile Collection, Lincoln, NE, United States.

Another important method of adaptation was changes in fabric type. Although some fabrics/patterns, as previously discussed, were copied, such as the stripes from *It Happened One Night*, many were not. While solids and more luxurious fabrics like lamé or chiffon remained popular on-screen, off-screen prints, such as polka dots, and lace proved popular options. It has been previously noted that mainstream fashions used less luxurious fabrics [than film] but still kept up with changes in silhouette (Cole & Deihl, 2015). The difference in fabric type could be a result of affordability and practicality, as some fabrics may have not been affordable or practical for middle class consumers, especially in terms of the commonly used fabrics, such as lamé, or the larger amounts of fabric often utilized in film costumes.

Gilbert Adrian and Edith Head (Adrian, 1938; Head recounted in Resha, 2015) discussed another potential contributing factor to the differences in fabric type, the limiting relationship of costumes to black and white film. These designers share insight into the importance of design details of costumes to create interest and glamour without getting lost in the medium as a print or pattern may have. Head shares that:

“When you do a black-and-white film...you have to depend on two things. You have to depend on extreme contrast, to get variation in light and shade. Then you have to be much more intricate in construction of clothes and much more elaborate in accessories, decoration, embroidery and things of that sort" (Head, 1977, p.35)

Adrian (1938) stressed the importance of details, line, silhouette, and fabric choice in costuming in order to “satisfy the discerning eye of the camera (p.53). In a study of Head’s costumes in relationship to color and film Resha (2015) revealed that Edith’s

designs were largely one color to potentially help patterns, designs, etc. from blurring together.

4.3 Hollywood Capitalizing on Existing & Emerging Trends / Films

The evidence of indicative fashions and trends after a film's release contrasts with the emergence of evidence of indicative fashions and trends prior to a film's release. This section explores the phenomenon of Hollywood as a vehicle for fashion promotion and popularization rather than necessarily an innovator of new fashions through examples from *Vogue* and other sources prior to a film's release. *Vogue* was the only source in this study that was examined substantially before a film's release (six months in advance). Table 1 revealed 136 instances of indicative fashions in *Vogue* pre film release compared to 101 instances of indicative fashions in *Vogue* post film release. This finding highlights a potentially significant phenomenon in the way that Hollywood interacts as only a part of the fashion cycle.

Because *Vogue* has long been at the center of the fashion world as both a "recorder and innovator" (Mulvagh, 1988, p.vi), it serves as the perfect reflection of current fashion in terms of understanding the influence of Hollywood fashion within the broader fashion world. This comparison creates a more robust discussion of the relationship between popular fashion and film fashions related to trend causality, as Hollywood film costumes may have been less about innovation and popularity and more about capturing and promoting the fashion zeitgeist.

As such, fashion designs presented in *Vogue* often mark the first visibility of a trend. For example, fashion designer Elsa Schiaparelli is credited with starting the broad shoulder trend in her 1930 and 1931 collections, of which costume designer, Adrian used as inspiration (Berry, 2000). As discussed later, costume designers had to be aware of (arising) fashion trends in order to make sure that their designs would be successful when

the film came out. "Studio designers could not afford to innovate or anticipate major changes in fashion because they could never be sure exactly when a film would be released and how it would correspond to the fashion cycle...Hollywood costumes could be outrageous on-screen and still be compatible with popular taste" (Berry, 2000, p.xx). This resulted in a cycle of new fashions presented in *Vogue* first which were later incorporated, exaggerated, and popularized by costume designers in film, then translated back to consumers as seen in prior sections.

Hollywood's key success as a fashion influencer stems from this ability to capitalize on already existing and emerging trends as viewers continued to look to film and Hollywood starlets for fashion guidance. As journalist of the period Throp (1939) explains, movies have the power to "popularize a style wherever it may have originated. No fashion magazine, however skillfully edited, can compete with them when it comes to making it seem imperative to own a particular hat or frock or necklace" (p.108). This acknowledges Hollywood's power as a fashion influencer due to the nature and popularity of film.

Several specific trends were seen first in *Vogue*, then became components in later film costumes and thus popularized by Hollywood's influence. A first example is Claudette Colbert's signature look in *It Happened One Night* (Figure 48), which has been discussed previously. The costume had similarities to the ensembles worn in "Kay Francis in a Striped Dress" (Figures 86), the "Smart Economies Knit Ensembles" (Figure 87), and the "Sportswear Finds" (Figure 88). "Kay Francis in a Striped Dress" (Figure

86) is dated over a year and a half prior to the film's release and "Smart Economies Knit Ensembles" (Figures 87) and "Sportswear Finds" (Figure 88) are dated five months prior. All feature similar silhouettes to the original of a fitted bodice, long sleeves, accentuated waist, and a long narrow skirt. All of these examples note their knitted fabric as well; "Kay Francis in a Striped Dress" (Figures 86) and the "Smart Economies Knit Ensembles" (Figure 87) note their wool fiber content. "Kay Francis in a Striped Dress" (Figure 86) and the right hand "Sportswear Finds" ensemble (Figure 88) use stripes as their signature feature while the left hand "Smart Economies Knit Ensembles" (Figure 87) mimics the stripes through ribbed knitting. The left hand "Smart Economies Knit Ensembles" (Figures 87) and the "Sportswear Finds" (Figure 88) feature collared button up bodices like the original. The left hand "Smart Economies Knit Ensembles" (Figure 87) even utilizes separates which closely mirrors the concept of the film costume. These examples show clear evidence of narrow fitting, knitted striped garment(s) before the film's release.

Figure 86*Kay Francis in a Striped Dress*

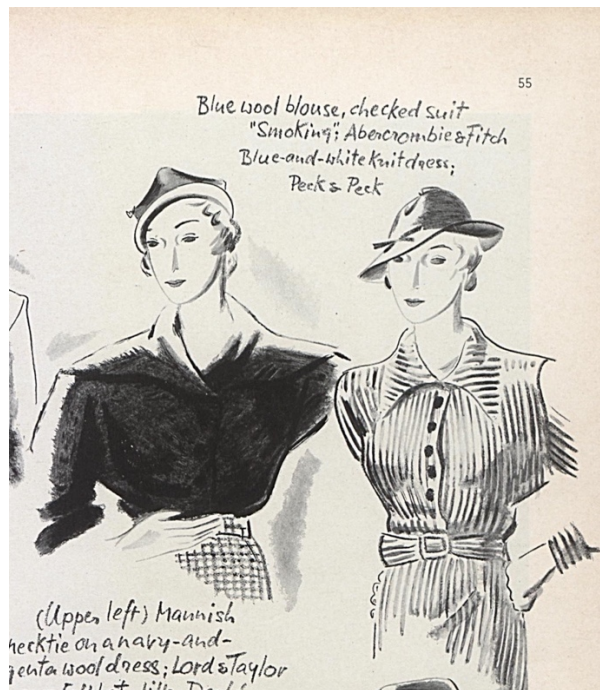
Seymour. (1932, June). These Three Smart Stars Sponsor – Gay Stripes, Light Wools, All White. *Photoplay*, 42(1), p.61

Figure 87*Smart Economies Knit Ensembles*

Vogue's Smart Economies (1933, October). *Vogue*, 82(7), 71.

Figure 88

Sportswear Finds



Sporting Finds of this Fortnight (1933, October). *Vogue*, 82(7), 54-55.

Another example is the popular Barbeque Dress (Figure 90) which also had a precursor in the “Floral Flared Gown” (Figure 89) in *Modern Screen* magazine over a year before the film’s release. The “Floral Flared Gown” (Figure 89) features a full length voluminous gown with floral details, even noted to be made of “white silk and green satin” (Squire, 1938, p.48). This mimics the fitted bodice, full skirt, floral details, and green and white color palette of the Barbeque. The film costume expands the small petals/ruffles on the shoulders seen in the “Floral Flared Gown” (Figure 89) to encompass the whole neckline and the skirt becomes fuller to better mimic the Civil War era silhouette. The film costume stays true to the late 1930s trends, many of which

carried into the early 1940s, but alters and exaggerates the style to fit the context of the film and the glamour of Hollywood.

Figure 89

Floral Flared Gown



Squire, M. (1938, September).
Wardrobe Weapons. *Modern
Screen* 17(4), p.48.

Figure 90

Vivien Leigh in *Gone with the Wind*



"Barbeque Dress," in *Gone with the Wind*,
designed by Walter Plunkett, 1939,
Hollywood, US

4.3.1. Hollywood's Role as an Influencer and Marketer in the Fashion Cycle

On the surface this evidence may seem in conflict with Gilbert Adrian's statement that, "for purely mechanical reasons we have to launch rather than merely reflect fashion (Adrian, 1934, p.36). However, the word launch implies popularizing (or "skyrocketing") something that already exists, in this case a trend from low visibility to high. Costume designers did have to utilize fashion forecasting because as Adrian explains,

"Our pictures are not released until three or four months after they are started. If I took a dress already popular, and copied it in a picture, ladies in the audience might already be wearing copies of it and the whole film would appear to them *passe*" (Adrian, 1934, p.36).

In this instance, Adrian explains from the perspective of costume designers even though he goes on to pursue fashion design in the early 1940s. As costume designers are not (necessarily) fashion designers, their goal is to appeal to audiences not necessarily to innovate new fashions. Thus they needed to ensure that costumes were appealing and fashionable to viewers by paying attention to forthcoming and emerging trends and utilizing them in their costume designs.

Emerging and current fashions and trends were not usually copied verbatim by costume designers but rather elaborated and exaggerated to create costumes that were exciting, interesting, and fashion forward. A common pattern observed through the research was evidence of a trend at least several months before a film's release, then its exaggeration by costume designers for specific film(s), which was then modified by manufacturers/retailers to sell to consumers matching their tastes, needs, and price points.

The before and after fashions were not the same but both reflected the same trend which was often epitomized in the film costume.

This finding of trends before and after a film release brought in further discussion and evaluation of fashion cycle. This research began by expecting a linear dissemination of trends from Hollywood to print media to consumers due to the existing claims of Hollywood's influence of fashion. However, upon evidence of trends surrounding a film release the cycle shifted to back and forth. Although *Vogue* may have often communicated the initiation of a trend, they were not the sole influence on its lifecycle. "The prestige of the elite [as depicted in *Vogue*] affects but does not control the direction of this incipient taste" (Blumer, 1969, p.280). *Vogue* seemed to respond to the popularity and influence of Hollywood often showcasing fashions with an increased resemblance to the film costume after the film's release. So as Hollywood made use of popular fashion and emerging trends, so did *Vogue* keep track of Hollywood's latest costumes. Consumers who kept up date with the latest fashion and films may also similarly have refined their wardrobes in regards to particular trends.

The previously discussed Letty Lynton dress provides an important example of this phenomenon. Calahan & Zachary (2020) claim the Letty Lynton look was "certainly never seen before the Crawford picture [Letty Lynton] ... These sleeves, are one of the fashions, it is contended, Hollywood originated." Contrary to this claim, evidence of this famous ruffled sleeve look existed before the film's release. Research would suggest that Adrian only expanded the proportions of an already emerging fashion trend and popularized the look through the success of the film and his attention to fashion.

Formal long tiered and ruffled gowns with ruffled sleeves are seen before the film's release in the "Marday Ruffled Dress Advertisement" (Figure 91), the "Gown from Paris 1932" (Figure 92), and the "Augustabernard's Bouffant Skirts" (Figure 93). Notably, the volume is less extreme in these examples than in the film costume, especially in the sleeves. Another potential support is the photograph depicting a similar garment dated circa 1930 of "A Woman on a Bench by a Lily Pond" (Figure 94), showcases a similar ruffled white gown, with ruffles notably along the sleeves/neckline and hem. An article in a 1931 issue of *Vogue* entitled "Pouff in the Sleeves of Evening Dresses" demonstrates the provenance of this emerging trend through its discussion and promotion of this trend ("Pouff," 1931).

Figure 91*Marday Ruffled Dress Advertisement*

Marday (1931, November).
 Marday Evening Dresses
 [Advertisement]. *Vogue*, 78(10),
 11.

Figure 92*Gown from Paris 1932*

Lotus Eaters at Brick Top's (1932,
 February). *Vogue*, 79(3), 31.

Figure 93*Augustabernard's Bouffant Skirts*

Augustabernard now proposes
bouffant skirts (1932, February).
Vogue, 79(3), 37.

Figure 94*A Woman on a Bench by a Lily Pond*

Unknown (1930 circa). *A woman on a bench by
a lily pond* [Photograph]. Nebraska History
Museum, Lincoln, NE, United States.
<https://nebraskahistory.pastperfectonline.com/photo/9FE8BED8-583F-486F-A1F3-530262640630>

Location: Lincoln, Nebraska

*Image cropped around relevant ensemble

After the film's release sleeve ruffles become more prominent and dramatic in *Vogue* demonstrating the film's influence on the trend. The "Ruffled Dress of the Paris Season" (Figure 95) and the "McCallum Hosiery Advertisement with Puffed Dress" (Figure 96) show an increase in ruffle sleeve volume in comparison to the pre-film release examples (Figure 91, 92, and 93). Beyond the increased sleeve ruffles, these dresses continue the bias cut silhouette and ruffled hem of the original film costume. The "McCallum Hosiery Advertisement with Puffed Dress" (Figure 96) shows further similarities to the original in the collared neckline and center front buttons. This advertisement demonstrates the further provenance of the Letty Lynton style as it prominently features a similar gown while hosiery takes second place even though the advertisement is for hosiery.

Unlike these magazine depictions and as discussed earlier, ruffles and similar styles remain more subdued in everyday women's wear. Adrian even notes how he considered the Letty Lynton dress extreme (Adrian, 1934). Hollywood designers often exaggerated fashions, which made them unsuitable for ready-to-wear, they had to be completely reworked (Herzog, 1990). This demonstrates a dissonance between Hollywood fashion, advertised fashion, and fashion as worn, as Hollywood and advertised fashion tended to be more extreme and not necessarily representative of worn fashion.

Figure 95*Ruffled Dress of the Paris Season*

Him. (1932, August).
 Diary of the Paris Season.
Vogue 80(3), p39.

Figure 96*McCallum Hosiery Advertisement*

McCallum Hosiery (1932, September). Of Course the
 loveliest stockings are Ingrains [Advertisement]. *Vogue*,
 80(5), 94.

Along with voluminously ruffled sleeves, another exaggeration of existing sleeve trends was Joan Crawford's honeymoon look in *Mannequin* (1938) (Figure 97). Sleeve emphasis, often through volume, was popular throughout the decade (Cole, 2015), evidenced in a similar puffed sleeve seen prior to *Mannequin*'s release. Designed by Adrian and arguably an evolution of the Letty Lynton look, this ensemble features a white blouse with extremely puffed sleeves, a button front closure, collar, and bow at the neckline accompanied by a dark contrasting jumper.

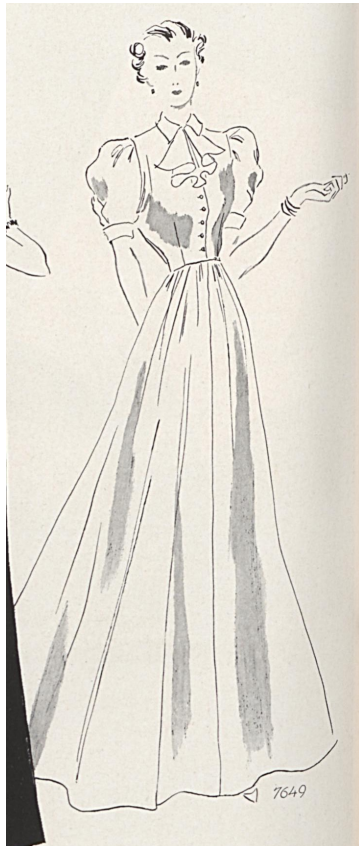
Figure 97

Honeymoon look in Mannequin

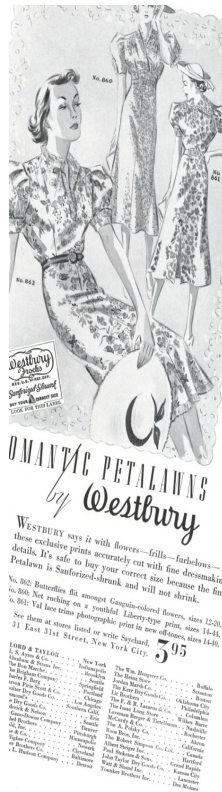


Honeymoon Ensemble, in *Mannequin*, designed by Gilbert Adrian, 1937, Hollywood, US.

The “Puffed Sleeve Gown” (Figures 98) and the “Romantic Floral Day Dress” (Figure 99) were published in *Vogue* over nine months before the film’s release. They provide evidence of the puffed sleeve trend that relates to sleeve emphasis seen throughout the decade. The “Puffed Sleeve Gown” (Figure 98) is similar to the original film costume with puffed sleeves, button up bodice, neck accent, and light/white color. The “Romantic Floral Day Dress” (Figure 99) demonstrates a more daywear focused approach, like the costume in the film, that still incorporates puffed sleeves, center front opening, collar, and light/white colors. However, unlike the film, this garment is made from a floral prints also quite popular in the era (Cole & Delhi, 2014). Both of these examples have rather subdued puffed sleeves in comparison with the film costume, giving readers practical examples to include in their closets.

Figure 98*Puffed Sleeve Gown*

Line of March (1937, March).
Vogue, 89(5), 110.

Figure 99*Romantic Floral Day Dress*

2012 Cande Hunt

Westbury (1937, April). *Romantic Petalawns* [Advertisement]. *Vogue*, 89(7), 144.

SECOND Avenue, from Fifth Street up, is fast becoming the source of smartly reupholstered furniture. Mr. Awt's Flea Market, at the corner of Fifty-Third Street, may be said to have started all this several years ago, and these four floors of decorative diversions, both in their natural and their reconditioned states, are always full of old furniture with new uses.

And now, across the street from the Flea Market and a lot further up, you will find a new shop, Decorations, Ltd., sponsored by Mrs. Nida Patrovich and Mr. Elliot Clarke. Here, the largest and most versatile piece is a Palladian window-frame of greyed old wood, which was found in Philadelphia. Centered about the double-hung window-sash, and enclosed in half-columns, are two narrow clustered panels, and above, inside a large, simply curved pediment, a shuttered fanlight. Architecturally, this is fine enough to be used as it is, but it could also be adapted very easily into a built-in bookcase, or even converted into a mantelpiece to fill one end of a room.

In this same shop, there is a pair of Venetian gilt wood chairs, which, used as they are, would make a superb beginning for a boudoir room. These have eight or nine small carved brackets inside, delicately and elaborately carved pediments, and glass doors. Taken apart, these cabinets would give you a collection of carved overdoors, mirror frames, and brackets, as well as two low carved bases, which, if joined together, would make an hexagonal coffee table.

You will also find here a set of four pickled walnut (shades of Crosse and Blackwell!) Victorian side chairs with black satin seats; a simple Early American cabinet of bleached pine, which gained great distinction by having its upper panels replaced by antique mirrored glass; and a pair of shallow console tables, contrived from a Southern Victorian table, finished in silver-gilt, and with tops marbled in terra-cotta unlike any marble that ever was, but the more interesting because of it.

Mr. Clarke has designed and executed several large unshaped lamp bases, bold and simple in form, which are most successful in the brilliant green malachite finish that only he seems to know how to achieve.

Decorations, Ltd., is a shop worth watching for its ideas and for its really unusual antiques.

Terrace and garden furniture that combines the decorative quality of cast iron and the lightness of wrought iron comes from the upper Lexington Avenue shop—and hand—of Richard L. Sandfort. This shop, which will soon open its summer branch on the Jericho Turnpike beyond Westbury, holds a collection of modern versions of Victorian garden pieces. The chairs have been designed for comfort, which was not always true of their prototypes.

This year, Mr. Sandfort has evolved a three-tiered dumb-waiter of iron, which is both decorative and usable. For gardens, he is making permanent benches and tables of carved wood that recall the now rare French and Italian pieces of the eighteenth century.

The decorative accessories in this shop are largely planned for country houses. Several of these are antiques, of course, and there are quite modern pieces of mirrored glass, as well. An oval mirror is framed in thickly clustered blown-glass morning glories and leaves, and three garlands of these same flowers are suspended from a three-light chandelier. There is, too, a large, dignified octagonal mirror with a wide frame of mirror joined by shaped mirrored motifs.

The largest collection of old wooden bowls for country-house uses (and there are many of them) is to be found at Mrs. Tyren's. The round ones of polished silverwood or hick walnut—the traditional school bowl—may be had in various sizes, to serve two to twenty people. The great oval and oblong trenchers, however, are less usual, and Mrs. Tyren has a few of these. One of pale lignum-vite with dark markings is over three feet long, and it would make a dramatic sight at a (Continued on page 145)

Post *Mannequin*'s release date puffed sleeves continued to vary in size. As presented in *Vogue* post film release some sleeves remained demure, but an increase in size became more common in the months immediately following the film's release. The "Dramatic Puffed Gown" (Figure 100) and the "Blouse and Jumper" (Figure 101) demonstrate two examples that showcased sleeves that closely resembled the film costume. Both utilize presumably white/light colored bodices and the "Blouse and Jumper" (Figure 101) features a black suspender dress that mimics the black over dress/jumper of the costume. Garments mimicking the style more closely so soon after the film's release demonstrates the potential immediate influence of film on popular fashion, guiding the trend towards extremes.

Figure 100

Dramatic Puffed Gown



Beaton, C. (1938, March). Ms. Harrison Williams. *Vogue*, 91(3), 94.

Figure 101

Blouse and Jumper



Vogue's Finds of the Fortnight (1938, May). *Vogue*, 91(9), 99.

Of the few everyday examples discovered for this particular design feature, puffed sleeves were demure with no exaggerated examples found. The evening wear examined did not appear to seize the opportunity to greatly exaggerate as seen in the modest sized sleeves of the “Black Puffed Dress” (Figure 103). The day and work wear example of the blouse worn by the “Female Operator” (Figure 102) showcases how a small puffed sleeve can evoke the trend while being practical to a working women’s lifestyle. These everyday examples do not share many similarities with the film costume, but they demonstrate how a current style (puffed sleeves) could be exaggerated by Hollywood but often subdued in everyday clothing. These examples demonstrate practical adaptations and continuations of popular trends that respond to both fashion and Hollywood influences.

Figure 102*Female Operator*

Unknown (1939). *One female operator Milligan, NE* [Photograph]. Nebraska History Museum, Lincoln, NE, United States.
<https://nebraskahistory.pastperfectonline.com/photo/D21508D9-E5D4-46BA-8800-799155195684>
Location: Milligan, Nebraska

Figure 103*Black Puffed Dress*

Unknown (1930s circa). Dress (19???.080.028) [Chiffon?]. Historic Costume and Textile Collection, Lincoln, NE, United States.

Hollywood's relationship to the fashion cycle proved complex rather than linear influence. Trends first spotted in *Vogue* were dramatized in film and then shifted to closer similarity after the film's release. This demonstrates a mutual awareness of popular fashion (depicted in *Vogue*) and Hollywood of their abilities to influence one another. Middle class Nebraskan women's fashion seemed to also be aware of the multitude of influences and incorporated them accordingly to match popular taste, personal taste, and lifestyle needs.

5. Conclusion

This research aimed to address how film fashions were communicated and worn by middle class Nebraskan women from 1932-1940. Nebraskan women looked to film for fashion guidance through media and watching the films themselves. Hollywood and print media were aware of the influence they had on women and catered content to appeal to them by including fashion oriented content in film magazines and emphasizing fashion in film. This attention and understanding of women and their desires of fashionability likely led to Hollywood's very ability to influence audience and popular fashion. They even created local touchpoints of access through store directories. Additionally, print media did not ignore (financial) impacts of the Great Depression or lifestyle of their consumers and incorporated budgeting and practical fashions into their media.

National film distribution, media, and shopping locations allowed film inspired fashion to thrive in lives of Middle Class Nebraskan women. Few film costumes were copied verbatim, likely due to factors of practicality, affordability, and selections available at their local retailers that were made by manufacturers/retailers/designers. Instead looks were adapted or incorporated isolated elements from film fashions. Women wore these film influenced looks in their daily lives to work, school, social activities, and special occasions.

Hollywood and costume designers understood their unique promotion of popular fashion. Rather than innovating they took emerging trends that matched the cultural zeitgeist and amplified the glamour and allure through extremes of fabric, volume, and details. By utilizing trends that are early on in the fashion cycle they can better ensure the success of film costumes.

This research addressed these conclusions by addressing the following questions through analysis of selected films, magazines, photographs, and extant garments:

- How were film fashions presented, advertised, and promoted to consumers?
- How did (film oriented) fashion media communicate to middle class women in light of the economic hardships of the Great Depression?
- What particular film fashions or trends trickled down to the middle class?
- How were film fashions expressed in middle class women's dress in Nebraska?
- What aspects (fabric, materials, design, silhouette, details, etc.) were evident and/or modified to fit the middle class consumer?
- What was Hollywood's role in the fashion cycle?

Changes in Advertising and Promotion in Response to Economic Environment

Analysis of film magazines revealed that film fashion remained a prominent way to engage female readership and consumerism, thus addressing the question of how film fashions were presented, advertised, and promoted to consumers. Specific mention of films (direct promotion) became less important in advertising film fashion. Instead editors and advertisers opted for a focus on fashion itself and the general association of Hollywood with glamour and fashionability. Hollywood appealed to consumers across the United States including Nebraska by including directories of local department stores of where to access and purchase these "film fashions," not usually specifying a specific film. These directories created tangible access points for Nebraskan women to acquire film fashions.

Fashion media, including film fashion segments, factored in financial considerations caused by the Great Depression through reoccurring articles and segments addressing financial hardships and budget conscious options. This is indicative of how film fashion media addressed financial factors caused by the Great Depression. Additionally, these magazine (segments) advertised and promoted fashions suitable for daily activities that were financially attainable or practical for middle class consumers, instead of focusing on luxury and opulence. This reassured readers of the adapted film fashion options that they could still incorporate into their lives that fit within their budgets.

Middle Class Nebraskan Women Adapting Film Fashion

Analyzing and comparing film fashion media (in films and film magazines) to Nebraskan photographs and extant garments illuminated the way film fashion trends manifested themselves in middle class women's dress in Nebraska specifically. Notably done through adaptation and the inclusion of key elements addressing the question of modification. Women wore simplified garments in terms of silhouette and volume to remain fashionable and glamorous while being practical and affordable. Additionally, findings reveal several instances of garments which combined multiple film related trends or references into a single look. With regard to what specific trends trickled down to the middle class, frequented film fashion trends discovered in Nebraska were "southern accent" (*Gone with the Wind*), puffy/ruffled sleeves (*Letty Lynton*), striped knitwear (*It Happened One Night*), and embellishment/embroidery (*Mannequin*, *Bluebeard's Eighth Wife*, and *Gone with the Wind*). The few costumes more closely

copied in their entirety were the Letty Lynton dress, the striped knit sportswear and wedding dress from *It Happened One Night*, and the barbeque dress from *Gone with the Wind*. This material evidence gives some indication of which styles were worn and popular for middle class Nebraskan women. These trends and styles revealed a positive correlation to costume screen time, popularity related to film/costume promotion, and frequency of similar costumes.

Nebraskan consumers seemed to prefer adaptations in terms of scale, practicality, and garment occasion, as only a few examples were closely copied in their entirety and even those adhered to practical lifestyle factors and limitations of excess making them appropriate for work and social activities. Results closely align with Gaines & Herzog's (1990) findings which claimed that manufacturers would loosely copy styles. These findings also confirm Haddock's (2020) discussion of how films served as inspiration for garments, accessories, and home sewing patterns, and were adapted into practical fashions while maintaining "only small features of the original costume whilst keeping the style of a Hollywood garment" (para. 15) were apparent in the garments worn by everyday Nebraskan women.

Redefining Hollywood in the Fashion Cycle

Contrary to previous claims, new findings indicate that Hollywood may not be the fashion innovator many prior studies have claimed it to be. This includes claims from Cole & Dehil (2015) and Warner (2008), who states "[Hollywood] became perhaps the single greatest influence on society and culture the world had ever seen" (p.80). Berry (2001) adds discourse from primary magazine sources of who was the greater innovator,

Paris or Hollywood. These contrary magazine claims created a discord between much of the film fashion industry and Paris. However, this research speaks to these claims and debate by demonstrating that Hollywood succeeded in promoting and popularizing fashion rather than innovating fashion.

Additionally, prior claims discuss specific alleged innovations of Hollywood such as Calahan & Zachary (2020), who claimed the Letty Lynton look was “certainly never seen before the Crawford picture [Letty Lynton] ... These sleeves, are one of the fashions, it is contended, Hollywood originated” (38:50). However, similar film fashions and trends were found prior to their film’s release including the Letty Lynton sleeves. These prior film release fashions fit within the popular silhouettes for day and evening wear. The film costumes were, in contrast, extreme, dramatic, and voluminous versions of these emerging styles. Post film release styles often more closely resembled the film costumes but never to the same extreme and drama of the film costume; they remained adapted to consumer life. This created a cycle of dramatization of emerging trends in film, of which the public accepted and altered to fit their lifestyles and budgets thus responding to the question of Hollywood’s role in the fashion cycle.

Similarly, cinema shops and advertisements of the time claimed exact copies of film fashions, but this research revealed very few examples were “copied” closely. This contrasts with existing scholarship by Berry (2000), Emery (2001), Slide (2010), Dyhouse (2011), A. Roberts (2013), Calahan & Zachary (2020) as well as primary sources like Howard (1934) who discuss directly copying Hollywood fashion. However, these sources did not specify their definition of “copy” or the extent of the copies in question, which could imply the usage of “copy” to mean “influence.” Nonetheless, these

sources provided little concrete evidence of fashions either worn by consumers (demonstrated through extant garments or photographs) or the fashions offered in these cinema shops beyond advertisements. This study found little evidence of close copies of film related fashions; instead, consumers took inspiration and elements popularized through film fashion promotion.

Interestingly, although modern scholars praise costume designer Adrian for his innovation and influence (Calahan & Zachary, 2020; Snoyman, 2017; Stutsman, 2011), his understanding of his role and influence as a costume designer aligns more closely with claims presented in this research of Hollywood influence rather than innovation. Stutesman quotes Adrian in 1931, saying “[w]hat I am trying to create for the screen are ultra modern clothes which will be adaptable for the street” (Stutesman, 2011, p.33). He addresses the idea of everyday film fashion in many magazine articles. In a 1933 article in *Ladies Home Journal*, Adrian acknowledged and advised that

“...when women see the stars in pictures they can use them as their fashion guides.

However, it must be remembered that the actress always dramatizes herself and strives constantly for something new and outstanding... Her [the average woman's] days are keyed to a certain monotony, and she should remember this fact before copying the wardrobes of the stars lest she choose something that should remain part of the theater” (Adrian, 1933, p.10).

Drama is the key element in cinema but not in everyday life. Consumers choose to purchase and wear practical ensembles that mimicked or incorporated certain elements of film fashion but did not represent them in their entirety. Costume designers, manufactures/merchandisers, and consumers had an understanding of drama’s place in

film. Adrian even considered the Letty Lynton dress extreme (Adrian, 1934). He later explains that viewers are likely to remember certain elements over others, such as the *Letty Lynton* sleeve, especially elements that are unique or dramatic (Adrian, 1933). As Adrian knew, these standout features are what was likely to be remembered and copied. Findings demonstrated the prevalence of the retention of only certain elements or features, especially when the original is dramatic or unique.

Adrian created methodical, fashionable, and extravagant designs that perfectly suited the actress and film. This consistently placed Adrian's designs at the height of the fashion zeitgeist, which demonstrating his great skill as a costume designer of the age. Adrian found success in building off emerging trends by adding his own unique creative components but did not claim self-innovation of his designs. Viewers could expect his costumes to be at the height of fashion and were likely eager to mimic his designs. Film magazines could reinforce fashionable costumes and current fashions in the minds of readers. Women could then purchase (or make) similar film fashions in their local communities.

Future Directions

As this study helped to clarify the worn fashions of the Great Depression era within the context of middle class Nebraskan women, it would be useful to replicate this study looking at various classes (lower, middle, upper) and geographical regions in America (west coast, Midwest, south, east coast, etc.). As previous scholarship has not focused on class or location, it cannot be determined if the findings in this study exemplify phenomenon in other areas or classes. Future work along these lines would

enable a comparative lens to bring into focus the influence and extent of film fashion as a national phenomenon. Additionally, as this type of study is subjected to the researcher's interpretation it would be useful to open up the study to multiple researchers/interpretations especially by of those with a background in the principles and elements of design.

Moreover, the research methods utilized in this study could be expanded to examine accessories, especially hats and footwear which had frequent mention in magazines. For example, the well-known claim that *Gone with the Wind* started the craze for hair snoods may be incorrect: this research discovered evidence of snoods before the film's release, just as it discovered indicative garments before a film's release. A study of accessories may further support the findings of Hollywood as a trend influencer rather than an innovator.

Calahan & Zachary (2020) bring up the *Glamour of Hollywood* magazine whose apparent purpose was to translate fashion and beauty trends to the everyday woman. The examination of this magazine in comparison with worn fashion of women could deepen the discussion of fashion communication of film fashion and worn fashion (Calahan & Zachary, 2020). However, this magazine did not begin publication until 1939. But given that Hollywood's popularity and influence remained prevalent in the following decade, a similar study could extend into the following decade.

Most importantly it would be insightful to conduct a dedicated study of fashions presented in *Vogue* (and other magazines including fashion segments) in comparison to film fashions. This research study used *Vogue* as a supplement or cross-reference check to help situate the fashions and trends presented in the selected films and only extended

six months prior. But as evidence began to reveal that ostensibly film-originated fashions appeared prior to the film's release, a potential phenomenon of trend diffusion began to emerge. This could also vary per costume designer and film as some may have been more in tune with the fashion trends and zeitgeist than others. Further study would create a complete picture of this phenomenon.

Contribution

This research addressed existing gaps of fashion worn beyond the silver screen. Most existing sources, primary or contemporary, provide little visual real life evidence (garments, photographs, or filmed footage) to support these sources' claims. Many rely on magazines as evidence of consumer practice. However, magazines are not the equivalent of real life – they present an idea cultural representation of what fashion is at that current moment. They may be instructional or inspirational, but without additional evidence of real worn garments (photographs or extant garments), it cannot be proven that the styles represented in the magazines are truly reflective of real life women. This creates a lack of contextual validity or actual applicability of the alleged influence of Hollywood and its film fashions. This research explored this gap of how this claimed influence and prominence of Hollywood contextually demonstrated itself in the lives and fashion of everyday women in a particular place, time, and class.

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