Dressing the Part...

Carol Burnett by Bob Mackie

On and Off the Stage
A costume designer for theatre, film, and television conveys visual information to the audience about each character in a production. The influence of this visual information on the viewer is highlighted by the often heard statement, "I went to see a play or I went to see a movie." Often, a character is seen before they speak any dialogue. Therefore, it is important that the designer carefully select visual details that will establish information about each character. The costume designer employs the same elements of design used by other visual artists to convey this information about the character and evoke an emotional response in the viewer: line, shape/form, texture/pattern, and color. These elements of design must be organized to create unity and variety in the composition, in this case a costume. To achieve unity and variety while still employing the elements of design to convey particular information to the viewer, the designer manipulates the elements of design through what are called the organizing principles of design: movement/rhythm, balance, proportion, scale, emphasis, and contrast.

A costume designer must be sensitive to what is conveyed by each element in a design and the impact on the viewer as a result of the organization of the elements. Studies have revealed that most human responses to color, texture, etc. are tied to associations with the culture of the viewer. Responses to the organization of the design such as feeling rhythm are related to life's basic processes of breathing and heartbeat. The designer uses these associations to establish and express the character in terms of: the time and place in which the character lives, gender and sexuality, age, socio-economic status, occupation, and personality. Using at least some general "symbols" with which an audience can identify, the designer begins to establish the character for the audience. Although playwrights strive to make characters as "individual" as people are in real life, characters can also be placed in general categories such as "Youthful Innocents," "Sophisticates," "Dangerous Women," and "Macho Likeable Rogues."

In the exhibition, Helen Rose's design for Rose Marie in the film Rose Marie exemplifies a "Youthful Innocent." The soft pink and white color combination is used to create a sense of purity and youthfulness. Demure, tiny puff sleeves associated with an innocent child are used on the dress. The tiny pink dots repeated on the fabric and the delicate small rows of ruffled trim emphasize the delicacy of the feminine character. The soft curve of the modest neckline as well as the curvilinear lines found in the gathered bodice and skirt reinforce the natural female form in a modest manner. A sense of youthful energy is created by the radiation of gathers from the waist into the skirt and bodice. The lack of accessories creates a certain simplicity and perhaps a disinterest on the part of the character to display worldly possessions.

The Romeo design by Nicholas Georgiadis and my design for Hoffmann in The Tales of Hoffmann use similar design elements to create youthful, innocent heroes. Both designs emphasize broad shoulders and chests tapering to a narrow waist. A rust color is used in both cases to denote warm and grounded personalities. The hose on Romeo and the pantaloons on Hoffmann both emphasize youthful, strong, athletic legs. Blue is frequently used on young heroes because of its association with purity and goodness.
The Guy Geoly design for Eleanor Roosevelt in *Sunrise at Campobello* and the Irene sketch for a 1940s woman both might be categorized as "Sophisticates." There are design details, however, that indicate differences in personality. The Irene design shows a very tailored suit that possesses characteristics of a conservative early nineteenth century businessman's frock coat. The characteristics include: the double breasted closure, the padded shoulders, the "M" notched lapel, the rolled collar of the period, the tightly fitted sleeves with an open vent at the wrist, and the long peplum resembling tails. The many straight lines and shapes found in the jacket and skirt form precise angles and project a feeling of strength, determination, power, and are generally considered masculine qualities in western society. The blouse in this case resembles a man's pleated formal shirt with a rigid stand collar and black cravat affect. Even though there is some warmth in the tan color of the suit, the black and tan combination is one often found in men's military uniforms. The Eleanor Roosevelt sketch also has qualities of a man's business suit. For example, the traditional two piece dark suit with a lighter shirt/vest affect. In this case, however, the linear qualities are somewhat more relaxed to support the idea of a softer, perhaps more compassionate personality. The careful co-ordination of the ensemble indicates that the character has some financial status. The rather plain hat, sensible shoes, practical tweedy fabric, and the simplicity of the design suggests a woman with more important focus in life than the pretty, dainty fashions of her era.

The Eduardo Sicangco design for Mordechai in *A Shayna Maidel* is a very good example of a sophisticated male character. The well fitted and tailored three piece suit, as well as the impeccable accessories, conveys to us that this is a man with a sense of style. The coordinated four-in-hand tie and pocket hanky, the white silk scarf, the elegant gold watch chain, the walking stick, and the fedora with a perfectly shaped brim all reveal a man who takes great pride in his appearance.

The Bill Thomas design for "Amity" possesses many of the qualities associated with a "Dangerous Woman," a femme fatale in this case; a seductive woman who attracts men by an aura of charm and mystery. The design is executed in black and white which is the boldest possible value combination possible; a value combination guaranteed to take focus. The statuesque silhouette is created by the verticality of the slender gown and the hairstyle and headdress which add height. The tall, elegant woman is firmly grounded and stabilized by the fullness of her gown's hem. The black color adds a degree of sophistication but also creates a sense of mystery and ominousness. The fabric chosen for the gown was tightly molded to the body accentuating the bust, waist, and hips. The metallic fibers in the fabric shimmer on the bust and hips and would accentuate the movement of the hips and legs as the seductress moves. Focus is brought to the bust by the deep plunging neckline and strands of glittering beads. The delicate and fragile nature of the beads covering the open bodice, and those creating the dress straps, are provocative. Feathers, which have long been considered rare and exotic prizes, have been used in the hair dressing to suggest the woman might be a trophy.
Two designs that strike me as “Likeable, Macho Rogues” are the Bootlegger sketch from Mame designed by Robert MacIntosh, and Eduardo Sicangco’s design for Nicky Paradise in On the Verge. Nicky is a guy who obviously sees himself as a “gift” to the ladies. He emulates Elvis with his sideburns, pompadour hair style, and celebrity sunglasses. The character’s need to be noticed and make an impression is achieved, in part, by the reversal of the traditional value relationship of a man’s jacket and pants. Nicky is wearing a dark valued jacket with very light valued pants. One cannot help but think that Nicky felt only a “real man” could pull off co-ordinating his outfit by using the color peach in his tie, pocket hanky, cummerbund, pant stripe, and shoes. The warm and light value of the costume helps to make Nicky a friendly and likeable guy. His open neck ruffled shirt and neck chains are details associated with lounge lizard personalities.

A sense of strength and masculinity are created in the Bootlegger by use of straight lines in the cut of his suit and the pattern of the fabric. The chalk stripe suit so often associated with gangsters is so bold in the design that it becomes overstated and comic. A sense of power is established for the character because of the strong value contrast created by the use of black and white throughout the costume. The song and dance quality created by the bowler and walking stick make the character more likeable and non-threatening. The accessories such as the cigarette holder, pocket hanky, gloves, and walking stick create a sense of a man wanting to be thought of as sophisticated and elegant.

When designing for a “Performer” one of the goals is to provide a sense of spectacle not found in daily life. To achieve this end many designers employ glittering beadwork, sequins, and feathers. We see evidence of these techniques in Bob Mackie’s design for Carol Burnett, Edith Head’s costume for Betty Hutton as Blossom Seely and the “Saphir/Diamante/Rubis” costume.

As in the case of the “Le Saphir” the performer may be a showgirl devoid of individual personality whose costume is there primarily to glamorize, flatter, and adorn the female form. Often, much of the form is as nude as possible with beading highlighting the bust and pelvic area. Sheer draping is also incorporated in the design to float gracefully and accentuate the moving figure. A theme such as jewels, seasons of the year, or astrological symbols are often used as a unifying device for a chorus of showgirls.

The passionate and exciting red of the Blossom Seely dress, the shimmering beaded fringe, and the tight fit all provide a glamorous quality to this performer. The large scaled bangles and perky feathers on the Carol Burnett costume suggest the “bigger than life” quality of the performer while the short and sleeveless cut of the dress highlights the physical nature of the comedienne’s arms and legs. The solid black pyramid shape of the dress leads our focus to the big expressive eyes and perky auburn hair.

The design choices cited in these remarks are just a few indications of those made by the costume designers represented in the exhibition when they created clothes that would help an audience better understand the characters in a production. In our daily lives “off the stage” we also make design choices each morning when we go to our closet to decide what to wear. Often our personal mood or the activities in which we are going to participate during our day will help dictate our choices. We also decided what choices would be in our closet when we shopped. Like the audience of a performance, the people we encounter in our daily lives will often respond to us and formulate opinions about who we are based on what we are wearing and how we wear it. Enjoy responding to the garments and sketches on display that represent “Dressing the Part, On and Off the Stage.”
Fashion designers use the same principles and elements of design as designers of costumes for movies, theater, dance and opera. These principles and elements are evident in the colors, fabrications, and silhouettes of garments. Color palettes can be pale and soft, bright and intense, subdued or loud. Fabrics can be hard and crisp or soft and drapey. Silhouettes can be body revealing or body concealing. All of these elements can be employed to create an image, an idea or a type of character.

The young female ingénue is typically portrayed in white, which symbolizes purity of character, or soft colors such as pastels, which are associated with childhood and denote a softness of character. Soft fabrics, such as floaty chiffons, lend an airiness or lightness of feeling and character. Pastel colors, eyelets, laces and dotted swiss fabrics, ruffles, smocking, short puffed sleeves, and short skirts are fabrics and clothing design elements often seen in little girls' clothing. When used in women's dress, they convey child-like innocence, romance and femininity. The printed cottons, drawstring necklines, and full skirts of 'peasant' dress also symbolize a romantic and nostalgic return to more innocent times.

Young heroes are often portrayed in pastels or light warm colors. Think of the good cowboy in the white hat versus the bad guy in the black hat. Warmer colors in the color wheel also add to warmth and likeability of a character. As with young women, ruffles convey a sense of youthful romance, and ruffles for men usually appear in their shirts. Youthful heroes are often clean shaven; a hairless face is a young face, and a hairless body is a young body. They are also usually depicted as strong and athletic, with clothing that hugs the body or reveals musculature. The ultimate hero is the man in uniform, whether it be a Canadian Mountie, a military man, or a civilian officer.

During the twentieth century, we experienced several times when 'youthful innocence' was 'in fashion'. Near the beginning of the century, women's white lingerie dresses were fashionable. They were often made entirely of, or trimmed with, lace and had deep ruffled flounces at the hem. Men's white linen suits and straw boaters were popular at this time as well.

The 1920s 'Flapper' wore a shapeless tubular dress with a short skirt. The dress concealed the adult woman's body underneath. During the 'youthquake' of the 1960s, we again experienced short shapeless dresses in the A-line mini, and again through the romantic 'return to nature' with the peasant styles popularized in the 1970s. At this time, many a young man going to prom or standing at the altar could be found in a pastel colored tuxedo with a ruffled shirt. Most recently, the Spring '02 fashions of whites and peasant styles are another occurrence of a youthful and innocent fashion.

Sophisticates are more mature than youthful innocents, in attitude as well as age. Their sophistication and worldliness is portrayed in well-tailored clothing of darker or muted colors and more formal, conservative styles. The streamlined silhouette of the sophisticate, whether male or female, connotes capability, strength, and a no-nonsense attitude. Smooth fabrics such as satins, taffetas, and suiting wools add emphasis to the clean lines.
There are two examples of women’s robes with similar color palettes in the exhibition; one is Walter Plunkett’s rendering for Hannah (lower gallery #37), played by Eleanor Parker in *Home from the Hill*, the other is Eduardo Sicangco’s sketch for Queenie (upper gallery #6) played by Terry Burrell in *Queenie Pie*. Both women are costumed in colors of lavender and gray—colors which signify women who are no longer youthful and frivolous. However, the styles of gowns are vastly different. Hannah’s tailored robe denotes her straight-laced character, whereas Queenie’s soft frills and flowing sleeves designate another character altogether.

Men’s fashion, specifically the man’s suit, has not changed dramatically since the middle of the 19th century. Except for minor changes in lapels or width of trousers, it stays basically the same. However, different types of suits are worn by men of different professions, and this lends itself to characterization. White collar professionals wear a version of the business suit, either the three-piece suit with vest, or a two-piece suit. The basic colors are black, grey, and navy blue, with sometimes a fine pin-stripe. Double-breasted suits are a bit more flamboyant, but were the fashionable style during the 1930s and 40s. The sharpest men’s tailoring comes from London. Savile Row and Oxford Street are well-known for their tailoring shops, while Brooks Brothers is considered one of the best brands for menswear in the United States. The definitive example of men’s formal/conservative dress today is the tuxedo, although when it was introduced in the 1880s it was considered a bit scandalous because of its casualness.

Fashionable times for ‘sophisticates’ include those periods when a more mature woman was the ideal of beauty. The Victorian and Edwardian eras were two of these times, as were the later 1930s, 1940s and 1950s. The fully curved figure of the mature woman was clothed in well cut and tailored suits and dresses, and fully accessorized with hat, handbag, shoes and gloves.

Dangerous Women are those who are considered to be ‘dangerous’ to society, or on the fringe of acceptability. They include the streetwalkers, vamps, gangster’s molls, evil stepmothers, and femme fatales. They are often depicted in dark and sinister or passionate colors such as black or red. Vamps and femme fatales often display body-revealing elements to their dress, whether it be a low cut neckline, body-hugging fabric, or exposing the midriff or legs. Their association with the baser instincts of animals can be found in the use of exotic materials such as feathers, furs and animal prints.

The clothing that best represents the ‘dangerous’ woman type is body or skin revealing, such as bias cut gowns from the 1930s and late 1970s, or dresses that look like lingerie or nightgowns. The ‘slip dresses’ of the late 1990s are an example of clothing that mimics lingerie. As seen on Jennifer Anniston in *Friends*, these dresses looked like the underwear worn under short dresses of the 1960s.

The use of dark and sinister colors, such as black, which in Western culture is a color associated with mourning and death, can symbolize death or evil. Red, a color of passion, is linked to blood and carnal knowledge, and can
also be considered a color of a 'dangerous' woman. Animal prints, feathers, fur trims, and leathers used in dress all suggest the exotic, feline, or vixen-like qualities of a 'dangerous' woman.

**Rogues**, the male counterpart of 'Dangerous' Women, can be likeable or villainous characters. They can range from the evil and sinister ghoul, to a macho yet sympathetic fellow who is temporarily misguided, or a Dandy. The clothing characteristics of Rogues tend to lean toward the ultra-sophisticated with a touch of flamboyance and drama. The conservative pinstripes in suits of the sophisticated gentleman are replaced with a version associated with gangsters that is much more noticeable and much less subtle. Demure dark suits and black tuxedos are substituted with bolder colors in both suit and shirt. Warmer tones, as always, denote a more likeable character. As with their female counterparts, the wearing of fur indicates an association with the exotic or flamboyant.

**Performers and entertainers** require the attention of their audience members. As a result, their costumes often have elements that also draw focus, such as beading which catches the spotlights. Glamour and sensationalism also surround performers' costumes. Showgirls use feathers and reveal parts of the anatomy to get attention, as do cabaret singers and rock stars. While these elements are used by 'dangerous' women, so are they used by performers, and other individuals interested in getting noticed.

Operatic costume has always been larger than life. The exaggerated costumes of many operas need to be discerned from the back of the theatre. Two garments which emulate the opulence and exaggeration of opera costumes are the couture gowns worn by Mrs. Marvin Hamlisch (Terre Blair) to two separate opening seasons of the Metropolitan Opera in New York. When Ms. Hamlisch wore the black and silver Givenchy dress, Pia Lindstrom from NBC showed it on the 11 pm news and called it the most beautiful gown at the opera. The next day, she received flowers and a note from the designer, followed by a signed sketch of the dress.

We have endeavored to exhibit some general character types found both in the performing arts and daily life. No character or individual is one dimensional, and oftentimes, neither are the messages we send through our clothing. Colors, fabrics, and silhouettes can be 'read' to convey a particular aesthetic or personality, or a combination thereof. One interesting example in the exhibition is a cocktail gown by Stavropoulos. While it is a halter dress trimmed with feathers, displaying exotic and body-revealing tendencies of a 'dangerous' woman, it is made of floating white chiffon fabric characteristic of a youthful ingénue. This is a mixed message if ever there was one.
DANGEROUS WOMEN: VAMPS and VILLAINESSES

1. Daphne Dare
Costume designs for "Suky Tawdry" played by Olivia Hughes and "Jenny Diver" played by Sarah Athson in The Beggar's Opera Chichester Festival, 1972
Daphne Dare Collection: TRI, DAD.DES.20.1-2

2. Dennis A. Parker
Beggar's Opera costume for "Suky Tawdry"
The Ohio State University Department of Theatre production, 1991

3. Toni-Leslie James
Costume design for "Prostitutes #1 and #2" in Measure for Measure
New York Shakespeare Festival, 1993
Toni-Leslie James Collection: TRI, TLJ.DES.15

4. Edith Head
Costume design for "Samantha Blake" played by Joanne Woodward in A New Kind of Love Paramount Studios, 1962
Gerald Kahan Collection: TRI, GK.DES.222

5. Balestra
Light blue silk gazar midriff top and mini skirt trimmed with beading. Worn by Carroll Baker in the Italian movie Sweet Body of Deborah, 1969
Gift of Carroll Baker

6. Eduardo V. Sicangco
Costume design for "Queenie" played by Terry Burrell in Queenie Pie 1986
TRI Design Collection: TRI, DES.4

7. No Label
Mauve silk chiffon layered dress and sleeveless coat trimmed with ostrich feathers. c. 1926
Gift of Mrs. William Martin

8. Oleg Cassini
Black satin and lace nightgown; black net negligee trimmed with ostrich feathers. Worn by Carroll Baker on Broadway as a costume in Garson Kanin's play, Come on Strong, 1962
Gift of Carroll Baker

9. Photograph of Mae West inscribed and signed to playwright Leonard Spigelgass
Leonard Spigelgass Collection: TRI, LS.2

10. Publicity photograph of Carroll Baker in the title role of Harlow
Paramount Pictures, 1965

11. Edith Head
Pink net, sequins and beads dress worn by Carroll Baker for publicity of Harlow Paramount Pictures, 1965
Gift of Carroll Baker

12. Chanel
Black lace evening dress
C. 1950
Gift of Mrs. Otis Chatfield-Taylor

13. Bill Thomas
Costume design for "Amity #7" in an unidentified production
Gerald Kahan Collection: TRI, GK.DES.314

14. Stavropoulos
White silk chiffon halter dress with ostrich feather trim
C. 1979
Gift of Stavropoulos

15. Photograph of Joan Crawford
Gift of Browne Pavey

16. Edith Head
Costume design for Ruth Warrick in Red, Hot and Blue (7)
Paramount Studios, 1949
Gerald Kahan Collection: TRI, GK.DES.220

17. Walter Plunkett
Costume design for "Rosalie" played by Carmen Phillips in Some Came Running
MGM Studios, 1958
Gerald Kahan Collection: TRI, GK.DES.321

18. No label
Red silk satin floor-length dress with cowl neckline
C. 1930
Gift of Judy King

19. Chez Ninon/Perlegaz
Red/orange silk satin and chiffon leopard print dress
C. 1985
Gift of Mrs. Mary Fey

20. Dennis Parker
Costume design for "Queen Aggravain" played by Karen Krueger in Once Upon a Mattress
Mount Holyoke College, 1981
Private Collection

ROGUES: LIKEABLE and VILLAINOUS

21. Dennis A. Parker
Costume Design for "Dappertutto" in The Tales of Hoffmann
1978
Private Collection

22. Marjorie Best
Costume design for "Tommy Barban, Villa" played by Cesare Daniava in Tender Is the Night
Twentieth Century Fox Studios, 1961
Gerald Kahan Collection: TRI, GK.DES.206

23. Eduardo V. Sicangco
Costume design for "Nicky Paradise" played by Mr. Wade in On the Verge
Cincinnati Playhouse in the Park, 1988
TRI Design Collection: SPEC.DES.3
24. GCC Clothes
   Dark blue tuxedo with velveteen
   moiré trim
   1975
   Gift of Mr. Stanley Hiken

25. No Label
   Brown Sealskin fur coat
   c. 1950
   Gift of Mrs. Cyrus Fulton Hickey-Freeman
   Dark grey chalk-stripe wool
   two-piece suit
   1974
   Transfer from the Fashion Institute of
   Technology, donor: Wolff

26. Robert Mackintosh
   Costume design for "The Bootleggers"
   played by David Loring, Fox. Rich,
   Marshall Hagnis in Mame
   Winter Garden Theatre, 1966
   Sylvia Westerman Collection: TRI, SW.DES.16

27. Fenn-Fenstein
   Dark blue linen/silk/cotton
   double-breasted suit
   c. 1950
   Gift of H. S. Firestone, Jr.

28. Santo Loquasto
   Costume for Mikhail Baryshnikov in
   Push Comes to Shove by Twyla Tharp
   American Ballet Theatre, 1976
   Twyla Tharp Archive: TT17.54

29. Bob Mackie
   Costume design for Carol Burnett in
   The Carol Burnett Show
   CBS, 1967
   Gerald Kahan Collection: TRI, GK.DES.193

30. No Label
   Beige silk chiffon cocktail dress with cut
   ostrich feather trim at hem
   c. 1967
   Gift of Eugenia Sheppard Estate

31. Bob Mackie
   White/gold/brown sequin and beaded
   fringe cocktail dress
   c. 1987
   Gift of Carolyn Farb

32. Designer not known
   Costume design for "Le Saphir,"
   "Le Diamant," and "Le Rubis" in an
   unidentified, probably Belgian or French
   music hall, production
   Paul Stiga Collection: TRI, PFS.DES.4

33. Helen Rose
   Costume design for "Apple Blossom" in
   Words and Music
   MGM Studios, 1948
   Gerald Kahan Collection: TRI, GK.DES.259

34. Edith Head
   Costume design for "Blossom Seeley"
   played by Betty Hutton in
   Somebody Loves Me
   Paramount Studios, 1951
   Gerald Kahan Collection: TRI, GK.DES.225

35. Pierre Balmain
   Turquoise net, bead and ostrich feather
   cocktail dress worn by Carroll Baker for
   publicity for Harlow
   Gift of Carroll Baker

36. Seldenhammer
   Three piece gold lamé performance
   costume trimmed with blue and green
   silk poppies, Worn by singer, Canta Maya
   (Elizabeth Gimbel) while performing at
   The Scala, Berlin, Germany, 1938-9
   Gift of Elizabeth Gimbel

37. Edith Head
   Costume design for Carol Baker in
   The Carpetbaggers
   Gift of Carol Baker

38. Raoul Pene Du Bois
   Costume design for Female Ensemble in
   "West Indies" sung by Gertrude Niesen
   and danced by Josephine Baker in
   Ziegfeld Follies of 1936
   Sylvia Westerman Collection: TRI, SW.DES.2

39. Photograph of Canta Maya in
    performance, 1938-9
    Gift of Elizabeth Gimbel

40. Seldenhammer
   Two piece pink and magenta performance
   costume trimmed with black sequins
   and magenta and orange coq feathers.
   Worn by singer, Canta Maya (Elizabeth
   Gimbel) while performing at The Scala,
   Berlin, Germany, 1938-9.
   Gift of Elizabeth Gimbel

41. Hubert de Givenchy
   Black couture gown with silver beading
   and plastic 'feather' trim. Worn by Mrs.
   Marvin Hamlish to a season opening of
   the Metropolitan Opera, 1990-2; chosen
   by Pia Lindstrom (NBC) as the most
   beautiful gown that evening
   Gift of Terre Blair Hamlish

42. Hubert de Givenchy
   Sketch of gown, 1990-2

43. Emmanuel Ungaro
   Purple silk gazar couture gown with black
   velvet bodice and orange cummerbund,
   trimmed with resin coated silk bows and
   flowers. Worn by Mrs. Marvin Hamlish
   to the season opening of the
   Metropolitan Opera, 1989
   Gift of Terre Blair Hamlish

44. Helen Stevenson West
   Costume design for "Marcellina" in
   The Marriage of Figaro
   [Cincinnati Opera?], 1925
   Gerald Kahan Collection:
   SPEC, GK.DES.147
Exhibition Checklist - Lower Gallery

YOUTHFUL INNOCENCE: HEROES and INGENUES

1. Dennis A. Parker
   Costume design for "Hoffmann" in
   The Tales of Hoffman
   1978
   Private Collection

2. No Label
   White linen tailcoat
   c. 1810
   Gift of Sandra Jamison

3. Southwick
   Blue and white seersucker suit
   1962
   Gift of Katharine Jones

4. Robert Morgan
   Costume design for "Algernon"
   played by Mr. Groener in
   The Importance of Being Earnest
   Old Globe Theatre
   Gerald Kahan Collection: TRI, GK, DES.99

5. Nicholas Georgiadis
   Costume design for "Romeo"
   danced by Rudolf Nureyev in
   Romeo and Juliet by Sir Kenneth MacMillan
   The Royal Ballet, London, 1975
   Sylvia Westerman Collection: TRI, SW, DES.74

   White linen two piece suit
   1963
   Mr. & Mrs. John T. Mains

7. Helen Rose
   Photographs of Mountie "Mike Malone"
   played by Howard Keel with "Rose Marie Lemaire" played by Ann Blyth in
   Rose Marie
   MGM Studios, 1954
   Gerald Kahan Collection: TRI, GK, DES.258

8. No label
   White nylon lace and organza strapless
   dress with turquoise waist sash
   c. 1955
   Gift of Mrs. Dorothy Sears.

9. Helen Rose
   Costume design for "Rose Marie Lemaire" played by Ann Blyth in
   Rose Marie
   MGM Studios, 1954
   Gerald Kahan Collection: TRI, GK, DES.258

10. Oscar de la Renta
    Costume for the woman danced by
    Jennifer Way in "Forget Danny" from
    Nine Sinatra Songs by Twyla Tharp
    Twyla Tharp Dance Company, 1982
    Twyla Tharp Archive: TRI, TT.17.41.1

11. Motley
    Costume design for Dream Ballet
    "Laurey" danced by Bambi Linn in
    Oklahoma!
    Twentieth Century Fox, 1955
    Gerald Kahan Collection: TRI, GK, DES.347

12. Chris Clarens
    Costume design for "Giselle" in
    Giselle
    1975
    Gerald Kahan Collection: TRI, GK, DES.38

13. Mrs. Thomas Heck
    White dotted swiss 2 piece lingerie dress
    with flounce
    c. 1900
    Gift of Grace Heck Faust

    White cotton and blue polka dot strapless
    dress with tiered ruffles
    1960
    Gift of Mrs. Harvey S. Firestone, Jr.

15. Wilma of New York
    Cotton floral print peasant style dress
    c. 1955
    Gift of Teddy Rodenfels

16. Beba Shamash
    Costume design for "Dancers" in
    The Most Happy Fella
    New York City Opera Company, 1991
    TRI Design Collection: TRI, DES.5

17. Anthea Sybert
    Costume design for "Rosemary" played by
    Mia Farrow in
    Rosemary's Baby
    Paramount Studios, 1968
    Gerald Kahan Collection: TRI, GK, DES.320

SOPHISTICATES: MALE and FEMALE

18. Designer not known
    Costume design for "Henri 'Papillon' Charrière" played by Steve McQueen in
    Papillon
    Allied Artists, 1973
    Gerald Kahan Collection: TRI, GK, DES.339

    Grey wool pinstripe three piece suit
    1961
    Mr. & Mrs. John T. Mains

20. Marjorie Best
    Costume design for "Dick Diver, Paris Hospital" played by Jason Robards, Jr. in
    Tender is the Night
    Twentieth Century Fox Studios, 1962
    Gerald Kahan Collection: TRI, GK, DES.207

    Black wool three piece suit
    1963
    Mr. & Mrs. John T. Mains
22. Brooks Brothers
Charcoal herringbone wool
three piece suit
1957
Mr. & Mrs. John T. Mains

23. Eduardo V. Sicangco
Costume design for "Mordechai" in
A Shaya Maïdel
Cincinnati Playhouse, 1991
TRI Design Collection: TRI, DES.22

24. Pauline Trigere
Rust color wool dress
c. 1948
Gift of Sally van der Meersch

25. Guy Geoly
Costume design for "Eleanor" in
Sunrise at Campobello
Paper Mill Playhouse, Millburn, NJ,
1987-88
Sylvia Westerman Collection: TRI,
SW.DES.7

26. Moss Mabry
Costume design for "Leslie Lynnton Benedict" played by Elizabeth Taylor in
Giant
Warner Studios, 1956
Gerald Kahan Collection: TRI, GK.DES.198

27. Irene [Irene Lentz Gibbons]
Brown wool tweed dress with large
button detailing front and back
C. 1957
Purchased by the Friends of the Historic
Costume & Textiles Collection

28. Irene [Irene Lentz Gibbons]
Dark navy satin dress with uneven hemline
and bow ties down center front
C. 1950
Purchased by the Friends of the Historic
Costume & Textiles Collection

29. Edith Head
Costume design for "Kitty McNeil" played by Betty Hutton in
Let's Dance
Paramount Studios, 1949
Gerald Kahan Collection: TRI, GK.DES.219

30. Oscar de la Renta
Costume for the woman danced by
Amy Spencer in "All the Way" from
Nine Sinatra Songs by Twyla Tharp
Twyla Tharp Dance Company, 1982
Twyla Tharp Archive: TRI, TT.17.41.2

31. Fred A. Block
Cream silk and brown wool dress and
jacket ensemble with copper bugle beads
C. 1948
Gift of Mrs. Jack W. Bricker

32. Irene [Irene Lentz Gibbons]
Costume design for a woman's suit in
unidentified production
1940s
Gerald Kahan Collection: TRI, GK.DES.184

33. Irene [Irene Lentz Gibbons]
Green suit with blue-green polka dots
1950-1959
Purchased by the Friends of the Historic
Costume & Textiles Collection

34. Irene [Irene Lentz Gibbons]
Gray thin black stripe wool suit with
wide sleeves
C. 1960
Purchased by the Friends of the Historic
Costume & Textiles Collection

35. Charles LeMaire
Costume design for "Julie Beck" played by Lauren Bacall in
The Gift of Love
Photograph of Bacall in finished suit
Twentieth Century Fox Studios, 1957
Gerald Kahan Collection: TRI, GK.DES.217

36. Edward Mackoud
Gray crepe de chine lounge robe with
satin appliques
C. 1940
Anonymous donor

37. Walter Plunkett
Costume design for "Hannah" played by Eleanor Parker in
Home from the Hill
MGM Studios, 1959
Gerald Kahan Collection: TRI, GK.DES.322

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Additional costume designs are on exhibit at the Lawrence and Lee Theatre Research Institute, 1430 Lincoln Tower. Hours: 9:00-5:00 Monday through Friday.
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