

CONTENTS

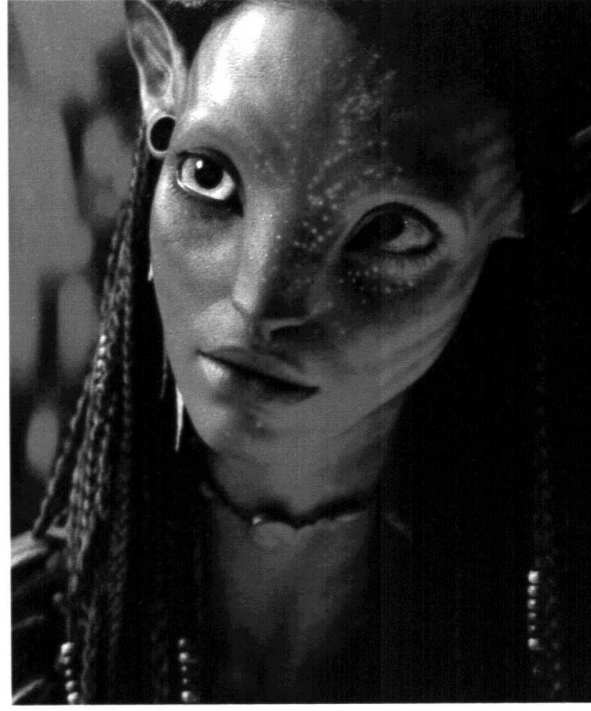


1 THE ART OF BECOMING

Sponsor's foreword	8	What is costume design?	48
Preface	11	<i>Deborah Nadoolman Landis</i>	
<i>Debbie Reynolds</i>		Moving pictures, silent movies and the art of William Hogarth	56
Setting the scene: a short history of Hollywood costume design 1912–2012	12	<i>Aileen Ribeiro</i>	
<i>Deborah Nadoolman Landis</i>		Designing <i>The Last Emperor</i>	68
		<i>James Acheson</i>	
		The process of transformation	72
		<i>Kristin M. Burke</i>	
		Designing for the Coen Brothers	76
		<i>Mary Zophres</i>	
		Transformations: Johnny Depp	80
		<i>Keith Lodwick</i>	
		Creative collaborations	84
		Edith Head and Alfred Hitchcock	
		Martin Scorsese and Sandy Powell	
		Mike Nichols and Ann Roth	
		Tim Burton and Colleen Atwood	

2 DEFINING THE CHARACTER

The costume of silent comedy	94
<i>David Robinson</i>	
Sound comedy: louder and funnier	106
<i>John Landis</i>	
Silhouettes of seduction	110
<i>Jean L. Druesedow</i>	
Hollywood and history	126
<i>Edward Maeder</i>	
Banton's beauties	132
<i>Deborah Nadoolman Landis</i>	
Costume and fashion	138
<i>Valerie Steele</i>	
Beaton's Fair Lady	146
<i>Keith Lodwick</i>	
Unfashioning costume design	150
<i>Booth Moore</i>	
Transformations: an interview with Robert De Niro	158
<i>Deborah Nadoolman Landis</i>	
Transformations: an interview with Meryl Streep	162
<i>Deborah Nadoolman Landis</i>	
Ann Roth in conversation	168
<i>Peter Biskind</i>	



3 COLLECTORS & COLLECTING

The exhibition odyssey <i>Deborah Nadoolman Landis</i>	178
Looking behind the wizard's curtain <i>Christopher Frayling</i>	188
The treasure hunt <i>Keith Lodwick</i>	202
Showcasing the talent <i>Sam Gatley</i>	212
A collectors' tale <i>Larry McQueen</i>	216
The collecting imperative: a studio perspective <i>Deidre Thieman</i>	228
Actress and collector <i>Debbie Reynolds</i>	236
Blades <i>Christopher Frayling</i>	242
Gunslingers <i>Christopher Frayling</i>	246
90027, Hollywood is a zip code: the LA connection <i>Beth Werling</i>	252

4 NEW FRONTIERS

Afterlife: ensuring the enduring interest of a web audience <i>Chris Laverty</i>	264	Notes	306
Why design? <i>Jeffrey Kurland</i>	272	Further reading	309
Fantasy, sci-fi and superheroes <i>Jacob McMurray</i>	280	Filmography	310
The challenges of Mocap and CGI <i>Joanna Johnston</i>	294	Picture credits	314
		Acknowledgements	315
		Index	316