

ENDURING LOVE

The relationship between fashion and film is one of history's greatest love stories; an unassailable partnership that's lasted over a century. But what is it that makes the two so compatible?

WORDS: LIZZIE POOK

AUDREY HEPBURN MAKES AN EXIT WEARING GIVENCHY IN FUNNY FACE (1957)

Silent film star Gloria Swanson is dripping in pearls. Hundreds of gems cling to every inch of her floor-length silk dress and hang from her ears in clusters like huge, iridescent teardrops. On top of her black bobbed hairstyle is a *huge* headdress in the shape of a peacock, made from hand-plucked pure white feathers. Her eyes are lined with thick black kohl and her lips are painted a deep, rich wine. Four feet away waits her most valuable accessory: a lion. A live one. This elaborate *mise-en-scène* is not the result of too much time spent in a windowless room with a Magic Marker. It's actually part of a dream sequence from American director Cecil B DeMille's 1919 film, *Male And Female*. The ornate ensemble worn by Swanson – the silent screen siren who personified flapper fashion – may have been created almost 100 years ago, but it signifies the beginning of a relationship between two of the most lucrative industries in the western world.

"Nothing that appears on screen is casual or accidental," says Keith Lodwick, theatre and performance curator at the V&A. "Every accessory and article of clothing is a deliberate choice." From the silent film era – which today is synonymous with Marlene Dietrich's furs and Charlie Chaplin's bowler hats – to the most

"IN 1953 TWO KINDRED SPIRITS UNITED WHEN AUDREY HEPBURN MET GIVENCHY ON SABRINA"

modern latex- and CGI-fuelled sci-fi films, the relationship between fashion and cinema has been carefully considered, lovingly manipulated and masterfully crafted. It is a canny artistic endeavour that serves to communicate character, plot and mood without a word being spoken.

Think of your favourite celluloid moments and it's likely that they are punctuated by iconic fashion choices: the brown and white polka-dot dress from *Pretty Woman* (created by indomitable Hollywood costume designer Marilyn Vance), Marilyn Monroe's figure-hugging pink dress in *Gentleman Prefer Blondes*, and Hubert de Givenchy's show-stopping red silk gown worn by Audrey Hepburn on the steps of the Louvre in *Funny Face*. These outfits create a robust sense of character (give a "commoner" a nipped-in waist,



NOT ONLY THE DEVIL WEARS PRADA, AS PROVED BY DAISY BUCHANAN IN THE GREAT GATSBY

a knee-length hemline and, hey presto, she's a "lady") but they also invoke those almost heady feelings of aspiration and fantasy that come with great films.

"[Historically] film costume has been used to indicate character or narrative," says Pamela Church Gibson, head of the Fashion and Film MA at the London College of Fashion. "But it also had two other functions: to showcase the real star of the show – the person whose costumes were the most lavish – and to create a sense of escapism and spectacle for audiences through the presentation of a sumptuous and spectacular lifestyle."

But it's not just the sheer aestheticism of fashion that appeals to film-makers. There's serious money involved, too. "In the Twenties and Thirties, cinema was the means by which new styles reached average women," says Gibson. "Glossy magazines were the mark of a small elite." Ever since then film producers and couturiers have been acutely aware of the selling power of cinema.

The Fifties saw the emergence of powerhouse fashion and film partnerships. In 1953, two kindred spirits united (and the dollars rolled in) when Audrey Hepburn met Givenchy on the set of *Sabrina* (though Hepburn's "off-duty" uniform – black polo neck, cropped jeans and ballet flats – was arguably just as

influential). A similarly serendipitous event occurred in 1967 when Yves Saint Laurent was hired to design Catherine Deneuve's wardrobe for Buñuel's call-girl classic *Belle De Jour*. The partnership brought knitted hats, dark glasses and oversized shirt cuffs to the screen and the pair developed a lifelong friendship – so much so that Deneuve insisted on wearing Saint Laurent's designs in all her future films.

Cinematic fashions began to define their era – a function carried out with aplomb by Melanie Griffith's shoulder pads in *Working Girl*, Madonna's black bow in *Desperately Seeking Susan* and Olivia Newton-John's Lycra trousers. And certain styles adopted by Hollywood in the Thirties – bias-cut dresses, and trousers for women – began to

inspire not just the average woman on the street, but whole seasons of ready-to-wear fashion.

The collaborations continued throughout the decades, too – with Jean Paul Gaultier's flamboyant designs for Luc Besson's sci-fi epic *The Fifth Element* in 1997 and, more recently, Prada's hugely influential sartorial sponsorship of Baz Luhrmann's *The Great Gatsby* – cementing the long-standing marriage of ideals that exists between the two mediums.

Just as fashion has the power to inspire, it has influenced some of cinema's most celebrated directors. According to Federico Fellini, the whole look of *La Dolce Vita* – and specifically Anita Ekberg's black gown – was inspired by the dramatic, genre-subverting silhouette of Balenciaga's innovative sack dress. Ironically, Ekberg's dress went on to inspire a subsequent wave of bosom-hugging fashions, setting a cyclical relationship in motion.

"When a character or a film captures the public imagination, their costumes can ignite worldwide fashion trends," says Lodwick. "They quickly become part of our modern mythology." Take, for example, one of the most famous film makeovers of all time. It's 1942; the film is *Now, Voyager*; Charlotte Vale (played by Bette Davis) steps off a cruise ship, transformed from a dowdy spinster with unkempt eyebrows to a chic socialite with a sudden penchant for wide-brimmed hats. Apparently Manolo Blahnik was so taken aback by the scene, three decades later he created a collection inspired by Vale's Spectator shoes.

Similarly, Elizabeth Taylor's lavish apparel for *Cleopatra* (at £123,000 it was the most expensive wardrobe recorded for a single actor at that time) still makes an impact now, 50 years after the film's release (Dior's Andrew Gallimore reimagined Cleopatra's beauty looks in issue 177 of *Stylist* in June this year).

This symbiotic relationship continues to inspire and nourish, proving that fashion and film are inextricably linked. Which is why we've dedicated *Stylist's* biggest ever fashion issue to the glorious duo, commissioning exclusive films to sit alongside our shoots to highlight the key trends of the season. Read on to discover the inspiration behind our special issue.



EVEN THE LION WAS JEALOUS OF GLORIA SWANSON'S OUTFIT IN MALE AND FEMALE



MARILYN MONROE FINDS THAT GENTLEMEN PREFER BLONDES – AND PINK STRAPLESS DRESSES

FASHION ON FILM

Stylist's Anita Bhagwandas dissects the genres behind our a/w 2013 trends



LAUREN BACALL AND HUMPHREY BOGART JOIN THE NEIGHBOURHOOD WATCH IN *THE BIG SLEEP* (1946)

FILM NOIR

The tailored skirt suits and hourglass shapes of film noir heroines were seen slinking down the catwalk for Prada, Bottega Veneta and Gucci. See page 106

How old is film noir? About 70. The golden age of film noir was the Forties, before the advent of Technicolor.

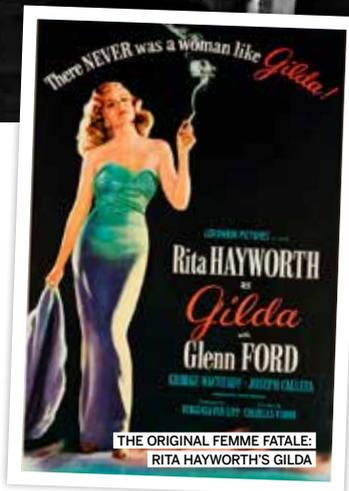
Old-school. Extremely, but it was a magical time for fashion and film and cemented their power together. **So why is it still special?** It's when the celebrated icon of film, the femme fatale, was born.

I need more detail. She was Rita Hayworth in *Gilda* and embodied the tortured female protagonist of the Forties with her hourglass figure, red lipstick and coiffured hair. Costume

"RITA HAYWORTH IN GILDA EMBODIED THE FEMME FATALE OF FILM NOIR"

designer Jean Louis captured her sensuality in several famed dresses – all floor-skimming with slits and plunging necklines. *Gilda* was glamorous, strong-willed and unstoppable. She was involved in a complicated love triangle.

You wouldn't mess with her, then? Absolutely not. The femme fatale is



not someone to be trifled with. She's multi-layered, bordering on unhinged. **All women are multi-layered!** True, but before film noir, actresses in silent movies had been either "good" or "bad". Femmes fatales didn't have to choose – they were everything and anything.

Ah. And it was reflected in their attire? Precisely. Shoulders on show and waists nipped in. But, ultimately, the skirt suit embodied the look. The designers behind this trend were Prada, Bottega Veneta and Gucci. Italian designers like womanly curves, and the tweed and wool fabrics have a sensuous twist.

This film noir stuff sounds addictive... That's the essence of noir, it's escapism into a beautiful but often terrifying realm of cinema where anything is possible, especially if it's sex- or crime-related. Watch your back, and you'll be fine.

Watch: The aforementioned *Gilda*, the renowned *The Big Sleep* and the unforgettable *D.O.A.*

MUSIC VIDEO

Initially just a promotional device, the music video soon became art in its own right. It's the perfect genre to illustrate this season's punk trend as seen at Dolce & Gabbana

So, music videos started with TV right? Wrong. Early Thirties' cartoons often featured popular musicians performing their songs on camera in live-action segments. And from the Thirties to the Fifties, classic Hollywood musicals became music videos in themselves. *Diamonds Are A Girl's Best Friend* from *Gentlemen Prefer Blondes* was one of the most popular and in turn influenced Madonna's 1995 *Material Girl* video. **Interessante. What else have you got?** Elvis, of course was fusing music and film during the Fifties and Sixties, and over here, The Beatles filmed promotional colour clips for *Paperback Writer/Rain*.

So when did music videos become mini-movies? That was The Beatles again. In 1967, the promo clips for *Penny Lane* borrowed art house film techniques, including slow motion and colour filtering. Slowly, the humble music video became more concept-led. In the Seventies, Bob Dylan, The Kinks, The Rolling Stones and Pink Floyd all made music videos that were artistic expressions. **Who upped the game?** Bowie, as always. *John, I'm Only Dancing* and *The Jean Genie* both came with mini-videos. And Queen made a video for *Bohemian Rhapsody* to

be shown on *Top Of The Pops*. Michael Jackson's theatrical videos such as *Thriller* also enthralled. **And what about MTV?** It launched in 1981, and Buggles' *Video Killed The Radio Star* was the first video played. **How pivotal was it for music?** It was a real driving force in what became popular, and in picking up on emerging genres. It was when the big boy directors got involved – including Michel Gondry and Spike Jonze – and MTV started putting film-type credits on music videos that videos became integral to an artist's success. The music video had finally become art. Now, it is considered to be so important it can inform film.

Really? Yes. Anton Corbijn directed videos for U2, Depeche Mode and Nirvana, all of which informed his incredible film debut, *Control*, about New Order.

What now? We have YouTube and anyone can make a video. Bands can upload their work straight to this platform and see it go viral.

Watch: Michael Jackson's *Thriller* – zombies, echoing laughter, gravestones – terrifying. *Runaway* by Kanye West, a swan woman explores the perils of modern life in this experimental music video. 



MADONNA PAID TRIBUTE TO MARILYN IN *MATERIAL GIRL*



WHO KNEW THE RED TROUSER PHENOMENON STARTED WITH MICHAEL JACKSON?



MAGGIE GYLLENHAAL HAS A DEFINITE CASE FOR A TRIBUNAL IN *SECRETARY*



BÉATRICE DALLE FALLS MADLY IN LOVE, LITERALLY, IN *BETTY BLUE*

ART-HOUSE EROTICA

Tactile fabrics are key for a/w 2013. Last seen together in the art-house films of the Seventies

That sounds sexy? It is, but not in an obvious way. Think Nastassja Kinski in *Paris, Texas*. That overly fluffy pink dress she wears exudes an air of cute, safe girlishness, but the low-cut back is undeniably sexy.

So it's a suggestion? Not always. It's anything from a hint of unrequited attraction through to, well, sex.

Hmm, who's to blame for this filth? It's not filth. Well, actually it is – but that shouldn't be a bad thing.

A classic of the art-house erotic genre is Seventies French film *Emmanuelle*, starring Sylvia Kristel which details the sexual awakening of two young women – then things get crazy.

All the crazy stuff happened in the Seventies. Well, it was a time of changing attitudes towards sex, freedom of expression and the laws that define society. And that trickled over to cinema.

What other films should I watch? Spanish director Pedro Almodóvar is pretty seminal for his erotic work in films such as *Matador*, and French film-maker Catherine Breillat caused controversy with simulated sex in her films *Romance* and *Anatomy Of Hell*. Lars von Trier is the champion of graphic sex scenes, such as in the eye-watering *Antichrist* (2009).

Woah, *Antichrist* is scary. You got

that right. Try *Betty Blue* (1986) for something tamer.

OK, so sexy is back? Yes, especially in fashion. We saw the trend for tactile displayed to its fullest at Simone Rocha, Mulberry, Dries Van Noten, Marni and Emporio Armani.

Alright, point taken. But is it just porn, dressed up? Not at all. Porn in its traditional guise is the object objectification of women (modern, female-friendly porn aside). That's not what erotica and erotic films are all about. They're equally stimulating to men and women whatever their sexuality. They delve into the deepest desires and aspects of human sexuality, all within beautiful cinematography and enchanting storylines. Art-house erotica is for everyone. We don't care who hears!

Er, there's nobody who hasn't heard it. You're fairly loud. And you're obtuse. Next.

Watch: *Last Tango In Paris* (oh, hi Marlon Brando), *Eyes Wide Shut* (Nicole and Tom ramp it up in a weird sex cult) and *Secretary* (you'll never look at James Spader in the same way again. Or peas).

ANIMATION

Far from being reserved for humans under the age of 16, animation has developed into a sophisticated form of film combining illustration and models

I loathe cartoons. You're becoming increasingly difficult. Illustration is one of the oldest forms of art. Many Palaeolithic cave paintings were depicted to convey the perception of motion. But it wasn't until the advent of the cinématographe – a projector, printer and camera in one that allowed moving pictures to be shown successfully on a screen – which was invented in 1895, that animation truly came to life. Following this, French artist and cartoonist Émile Cohl created *Fantasmagorie* in 1908, showing a stick figure moving about and encountering all manner of objects, such as a wine bottle that transforms into a flower. It was the first hand-drawn animation.

Wake me up when you've finished. OK, so you didn't watch cartoons growing up? *Mickey*, *Minnie*, *Pluto*, *The Jetsons*, *Sharkey & George* – the crime busters of the sea?

They sound like intellectual masterpieces. OK, jokes aside, there have been amazing advances in animation in the past 20 years. In 1995, *Toy Story* was the first feature length CGI film and is loved by adults and children alike. Similarly, the world was enamoured with 2001's Japanese fantasy animation *Spirited Away*, and 2007's *Persepolis*, a coming-of-age animated film about an Iranian girl, is strictly for adults. The power of animation is that we engage with the characters on a different level. With actors we subconsciously look for similarities between ourselves and them. With

animation, our judgement is far less biased. There are fewer hidden complexities to understand, so we process exactly what we see, especially with the help of the latest advances in 3D animation. For example, *Despicable Me 2* has just cleared \$700m (£451m) in the US. Animation is a sophisticated form of film.

Wow. OK, big business. It must be pretty easy though? Hardly. Tim Burton's 1993 opus *The Nightmare*

“IN ANIMATION WE ENGAGE WITH THE CHARACTERS ON A DIFFERENT LEVEL”

Before Christmas, a hand-crafted stop-motion animation, was deemed too scary for children. It took 109,440 frames to create in total and the main character, Jack Skellington had 400 hand-created heads to depict his facial movements and grimaces.

I'm won over, we can stop now. Phew.

Watch: *Frankenweenie*, another Burton classic about a small dog brought back to life. *Daria* was a seminal Nineties series in which the protagonist was comically anti-life. The Japanese animation *Grave Of The Fireflies* is beautiful, if a little weepy.



BE TRANSPORTED TO A FANTASY WORLD IN *SPIRITED AWAY*



THE COMPLEXITIES OF THE MODERN WORLD ARE SIMPLY DRAWN IN *PERSEPOLIS*

FASHION'S REAL MUSES

Eight amazing designers tell us who their favourite film characters are and give us an insight into how they've influenced their work



CHER HOROWITZ

Henry Holland: "I absolutely love *Clueless* [1995] and have referenced it many times. The tartan mini-kilt suit in my a/w 2008 collection was definitely a nod to the film's opening credits."



JULIE MARSDEN

Antonio Berardi: "In *Jezebel* [1938] there is a ball where the women must wear white but headstrong Julie arrives in red. For a/w 2011 we created a strapless red dress and called it 'Jezebel!'"



SARAH MANDY

Ermanno Scervino: "I've known [Italian actress] Asia Argento [who plays Mandy in *The Mother Of Tears* (2007)] since she was a little girl. Her contemporary look inspires me to narrate a new style."



MIRANDA

Erdem: "One film that continually inspires me is the Australian drama *Picnic At Hanging Rock*. It has a wonderful eeriness to it. I particularly love Miranda. She's beautiful but has a dark side."



LYNN BRACKEN

Sarah Shotton: "Femmes fatales such as Lynn Bracken [Kim Basinger] in *LA Confidential* have inspired all my Agent Provocateur collections. Their confidence is, to me, a major turn on."



SU LI-ZHEN

Osman Yousefzada: "Maggie Cheung in the film *In The Mood For Love* [2000] is an inspiration for me. I find her captivating, alluring and mesmerising – the perfect pitch of sex appeal!"



JANE HENDERSON

Richard Nicoll: "When I was designing the pink angora pieces in my a/w 2013 collection I was inspired by Henderson's jumper in *Paris, Texas* [1984] from the iconic scene in the strip club."



MAGGIE POLLITT

Michael Kors: "My all-time movie star muse is Elizabeth Taylor. From her style and beauty to her talent and wit, she was so glamorous and has inspired me for as long as I can remember." 

I WANT WHAT SHE'S WEARING

The unforgettable film looks that went on to inspire real-life trends...



BREATHLESS, 1960

Jean Seberg's Breton stripes still impact today. Alexa Chung pairs hers with a cat-eye flick for the full Sixties look.



ANNIE HALL, 1977

Diane Keaton popularised the necktie in the Seventies and Eighties; menswear-inspired tailoring is back this season.



FLASHDANCE, 1983

Jennifer Beals shrunk her sweatshirt and cut off the collar to get it over her head – so launching a million bare shoulders.



OUT OF AFRICA, 1985

Meryl Streep's costumes set a worldwide African trend and made safari-inspired Banana Republic a household name.



PULP FICTION, 1994

Uma Thurman's Mia Wallace made Chanel's Rouge Noir nail varnish a must-have with sales of over \$1m in its first year.