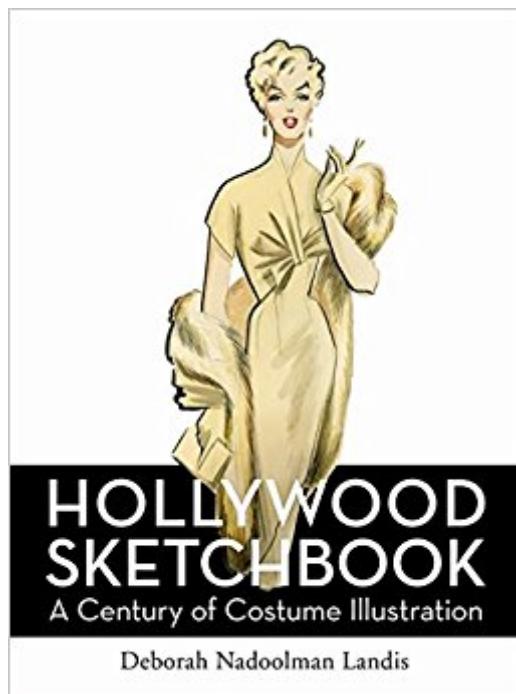The book was found

Hollywood Sketchbook: A Century Of Costume Illustration

Synopsis

The very first book on the subject of costume illustration for the movies, Hollywood Sketchbook, contains over 500 previously unpublished drawings. More than just pretty pictures, each drawing provides a blueprint for the creation of a costume and a character. This gorgeous volume affords the viewer a rare peek inside the portfolios of a century of costume designers and illustrators including Theadora Van Runkle (Bonnie and Clyde, The Godfather: Part II), Piero Tosi (The Leopard, Death in Venice), and Travis Banton (Scarlet Empress, Blonde Venus). Academy Award-nominated costume designer Deborah Nadoolman Landis follows-up her acclaimed Dressed: A Century of Hollywood Costume Design, to showcase the artistry of costume illustrators and designers from silent film to today's blockbusters.

Book Information

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Customer Reviews

Hollywood Sketchbook is the first volume published on costume design illustration for the movies. This groundbreaking book celebrates one hundred years of the costume designers' and costume illustrators' contributions to the art of cinematic storytelling. Costume designer Deborah Nadoolman Landis offers us a unique perspective on the art and importance of the costume drawing. During her years of practice and research, Professor Landis has discovered a wealth of never-before-seen original sketches, published here for the first time, along with a comprehensive array of first-person anecdotes from collectors, archivists, illustrators, and designers. Whether the film, costume designer, or star was significant or successful did not factor into the criteria for choosing the

sketches in this book. Every drawing had a chance to be included on its own merit as a work of art. Featuring a comprehensive introduction that contextualizes the rigors of costume design and a filmography that details the career highlights of each artist, Hollywood Sketchbook is the perfect gift for any lover of fine art, costume design, and the movies.

Deborah Nadoolman Landis is the David C. Copley Chair and the Founding Director of the David C. Copley Center for Costume Design at the UCLA School of Theater, Film, and Television. She is an Academy Award-nominated costume designer of Coming to America (1988) and many other films, including Animal House (1978), The Blues Brothers (1980), Raiders of the Lost Ark (1981), and Michael Jackson's 'Thriller' (1983). Professor Landis served as a two-term president of the Costume Designer's Guild, Local 892, of which she has been a member for more than thirty-five years. She is the author of Screencraft/Costume Design (2003), 50 Designers/50 Costumes: Concept to Character (2004), Dressed: A Century of Hollywood Costume Design (2007), FilmCraft/Costume Design (2012), and Hollywood Costume (2012). Landis has a Ph.D. in the history of design from the Royal College of Art, London.

First, let me say that anyone interested in film costume should buy this book. It is a wonderful reference source for the work of sketch artists and designs from the earliest years of the industry to current films. The sketches are stupendous, raging from rough sketch styles of Harold Grieve for "Ben-Hur" to the perfectly finished drawings of Anthea Sylbert and Theodora Van Runkle. It suffers however, from a dependence on earlier reference works that are incomplete, and provides little or no context for the illustrations so gloriously included. For instance, in the section on Adrian, it is claimed that the designer and the studio head (it does not say whether that head is Thalberg or Mayer) each made $75,000 a year. Although simple logic will tell you that you never get to make as much money as your boss, before 1936 Thalberg made $500,000 a year and after 1936 Mayer made a million a year. Adrian never had anything more than a year's contract with a year's option until 1938 when he was signed to a 3 year contract and made under $400 when he started with M-G-M in July of 1928 and at the most made $1000 a week when he left the company in December of 1941. Although rare sketches from "Two Faced Woman" are published here for the first time (with the exception of the Greek-inspired gown which has been in several publications since FIDM's "American Fashion" in 1974) it is not pointed out that the black satin quilted costume from "Two-Faced Woman" is that of Constance Bennett and the Greek design for Garbo. Given that the wardrobe problems of this film led to Adrian's departure from the studio after 13 years, this is

unfortunate. The context there is everything. M-G-M's other leading designer, Dolly Tree, who created Myrna Loy's "Thin Man" costumes as well as almost all of Jean Harlow's costumes of 1936 and 1937, gets no written information at all. Sometimes the information is just inaccurate, such as when it is stated that Charles LeMaire didn't design for Ziegfeld until the "Midnight Frolic" when he had designed the Ziegfeld-produced "Elsie Janis and Friends" the year before. The writing on LeMaire gives the illusion that he was the main designer for Ziegfeld in the 1920s (that would be Erte) and Irving Berlin's "Music Box" reviews, in which out of the four, LeMaire did one musical numer in the 1923-24 edition to Ralph Mulligan's three and Adrian's seven, including the opening and finale. It also neglects to mention that LeMaire had designed films including Barbara LaMarr's "Heart of a Siren" in 1924. These are easily researched items and given the author's eminence as a film fashion historian, it is hard to overlook these and other errors and omissions. One of the great disappoinments of this book is that it will be cited as a reference source in the future. I appreciate the enthusiasm the author and the researchers had for the topic and they have no doubt brought to the public's awareness the names and tremendous talents of many designers, but it would have been more responsible to have been more thorough in research so that the book would not only be eye candy, but accurate film documentation as well.

We gave this to a friend who majored in costuming in college, although she eventually got an MBA to make a living. She loves the book, has it on her coffee table by her favorite chair, and says she often just picks it up and carefully looks at a few pages to marvel at the talent and imagination on display in these sketches.

Found this book to be even better than I even expected. Excellant source of referance. Incrediably beautiful sketches of designs from hollywood era. Great read. Beautiful coffee table book for gift for anyone. I absolutley loved the book. Interesting how the sketches were so abundant, not cared for and thrown out in those days. Now they are so valuable and a great source of our recording history. Highly recommend the book and well worth the money.

I bouth this as a birthday gift for my sister and had it shipped to me to check the quality of the item first. I LOVED IT!!! After looking at it I quickly sent it to her so not to be tempted to keep it for myself. However I am now ordering another for me. Alot of the sketches are full page with beautiful color backgrounds. Many of the I my opinion a suitable for framing.

This book is a veritable treasure trove of movie costume design sketches from the best Hollywood designers and illustrators of the past hundred years. Deborah Nadoolman Landis, herself a highly accomplished costume designer (Animal House, Raiders of the Lost Ark, Coming to America, etc.). Deborah Landis pursued thorough research into a subject known for its lack of historical records. In this book Landis covers the history, purpose, and eventual scattering to the winds of the Hollywood studios' once large inventories of film costume design sketches. The illustrators of those sketches (they are traditionally known as sketches although they are usually water colors) are given a near-encyclopedic treatment, each arranged alphabetically including some 600 costume sketch illustrations as examples of their work. Included will be many well-known film-favorites and iconic star wardrobe items but also complete surprises and unknown and under-appreciated contributors to Hollywood's heritage. Tracking down these sketches, once just tools of the trade in Hollywood film-production, but now highly prized collectors' items, was a labor of love for Dr. Landis. She is currently a professor and Chair of the Center for Costume Design at UCLA. This is a great book to own or to offer.

This book by far exceeds my expectations. Knowing how to sketch is a talent you are born with and a book such as this deserved to be published. This book presents hundreds of sketches of the best of Hollywood designers. Accolades to Deborah Landis for this beautiful collection of art and history.

This book was the perfect gift for a costume design student beginning his university freshman year. This is a graduation present that he opened and has not closed since receiving it. It will definitely follow him into his future as he reaches for his Tony Award.

Great drawings and wonderful clothesÃƒÂ¢Ã â ¬Ã â •a fashion freak's delight. I love to look at it again and again. It gives me inspiration for designs for fashion doll clothes. Some day, I may even make some of them!

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