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HOLLYWOOD

GLAMOUR

1924-1956



Selected Portraits from
The Wisconsin Center for Film and Theater Research



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HOLLYWOOD GLAMOUR

1924 - 1956

Elvehjem Museum of Art
University of Wisconsin-Madison
August 29-October 25, 1987

Bergstrom-Mahler Museum

Neenah, Wisconsin

March 6–April 3, 1988

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FOREWORD

Fortunately, the Elvehjem Museum of Art is not an isolated institution. It exists within the context of the University of Wisconsin, a collegial situation that opens up a plethora of rich resources and makes possible a great variety of creative cooperative ventures. One such opportunity presented itself in the autumn of 1985 when Maxine Fleckner Ducey and Tim Hawkins through Laura Vanderploeg, who was then working at the Elvehjem as a student photographer, first invited me to visit the Wisconsin Center for Film and Theater Research. The Center, with its wealth of materials, immediately impressed me, but what was especially exciting for a museum director was the collection of almost two million photographs documenting the performing arts and dating from the late nineteenth century to the present. Among these stills, which have never before been exhibited in a museum, the three co-conspirators nonchalantly pointed out a special group of unique glamour photographs to which I quickly and willingly fell victim. Made by some of Hollywood's most important but unheralded photographers and presenting internationally acclaimed personalities, these splendid photographs raised the possibility for an exhibition that would be of historical significance, educational value and, at the same time, be found irresistible by a broad public.

On behalf of the Elvehjem, I wish to thank David Bordwell, Director of the Wisconsin Center for Film and Theater Research, Maxine Fleckner Ducey, the Director of the Center's Film Archives, and Tim Hawkins, the Photo Archivist who selected the photographs for the exhibition, for introducing me to the Center and for creating the intellectual framework for this project. Without their efforts and their scholarly understanding and appreciation of the materials, there could be no exhibition.

Special thanks must also be extended to Kathy Parks, Assistant to the Director of the Elvehjem for coordinating the project in all its aspects and seeing to the countless details which are so essential to its success, to Earl Madden of the University of Wisconsin Publications office for designing the exhibition catalogue and poster, and to Loni Hayman whose editorial skills and meticulous attention to detail molded the catalogue materials into a tasteful and accurate documentation of the exhibition.

Others whose efforts must be acknowledged are Robin Carlson and Karen Benz of the Wisconsin Conservation Service Center for their assistance in repairing damaged photographs to make them suitable for exhibition; Lisa Calden, Museum Reg-



Photo session at Warner Brothers with Andrea King.

istrar, for handling the essential paperwork; to Carlton Overland, Curator of Collections, under whose direction the photographs were matted, framed and otherwise prepared for exhibition; Sandra Pierick whose accounting skills assured us of sound fiscal management, and Sherill Addison who so patiently typed and retyped the manuscripts and checklists. George Talbot, Christine Schelshorn and Myrna Williamson of the Visual and Sound Archives of the State Historical Society of Wisconsin should also be acknowledged for their support of this project.

Finally, both the Elvehjem Museum of Art and the Wisconsin Center for Film and Theater Research wish to express their joint gratitude to The Evjue Foundation, Inc., the Wisconsin Arts Board, the Webcrafters-Frautschi Foundation, and the Consortium for the Arts of the University of Wisconsin-Madison, whose very generous grants supported both the exhibition and this publication.

Russell Panczenko
Director





GLAMOUR, GLIMMER, AND UNIQUENESS IN HOLLYWOOD PORTRAITURE

“W

e had faces,” murmurs Gloria Swanson in *Sunset Boulevard*. She might have added that her own face could rule an image even when tipped upside-down and set alongside a tiger’s head (no. 42). In contrast one thinks of

poor Madge Evans, upstaged by a gown and a polar bear (43); whatever her charms, Madge doesn’t really have a face. The Hollywood glamour photograph, heir to diverse traditions of visual representation, mimics the dialectic of standardization and differentiation that underpins the film industry as a whole. Stories, stars, and genres; techniques and technology—all revolve around a tension between convention and invention, stringent norms and controlled deviation. In the glamour shot, this tension plays itself out in conceptions of gender difference, of social role, and of individual identity. Mostly, as we shall see, standardization rules, and sitters like Madge become grist for the machine’s mill. The best they can hope for is to be a voluptuous sign, achieving integrity through sensuous detail. In rare cases, the player acquires a face; but this is due less to the photographer than to what we bring to the image, our knowledge of its place in the career/myth forged around the performer. That is, the image is richest when glamour becomes part of the larger narrative that is the star’s story.

Glamour as sexuality: Two kinds of cake

The publicity photograph initially defines glamour in terms glaringly obvious to our eyes today: male portraits differ sharply from female ones. To all intents and purposes, Arline Judge (41) lacks a face: she is no more than flesh, a posture, and drapery. Rochelle Hudson (40) is put in her place by the photographer’s making the smooth line of her shin the only surface in focus. At this extreme, Hollywood glamour defines itself as photomagazine cheesecake, as *Esquire* “sophistication,” or as the pinup. Even a well-known star like Betty Grable (45) is scarcely recognizable in the stereotyped just-relaxing-on-the-chair pose.

The male equivalent is, evidently, beefcake. A Johnny Weismuller (50) or a Yul Brynner (15) flexes biceps and flares nostrils for the camera. But the male fetish need not go bare. He can be presented as casual and boyish, hunkered down like William Holden (34), stretched out like George Raft (44), or relaxing with his legs up like James Stewart (35). Hair tousled, glancing sidelong or lost in thought, they are no less erotic objects than the coy women in peekaboo clothes, though from today’s perspective their poise radiates some of the security of knowing that they do not have to undress to mark their gender.

The basic sexual difference is reinforced by costume, using visual codes drawn from the world of fashion and advertising. Men can be clothes horses, of course, yet even George Raft in his natty herringbone (44) did not really display a garment the way a woman had to. Clothes are supposed to show the woman to best advantage, but often these photos make the woman little more than a mannequin for attire that ranges from the sumptuous to the bizarre. Which is more intriguing, Anna May Wong or her mysterious headpiece (12)? In the full-figure shots, the woman often gets lost: Ann Sothorn barely surmounts her star-studded gown (18), while Barbara Stanwyck is all but unrecognizable at the piano in her long taffeta (21). Mae West wears her creation credibly (20), but she vies for our attention with an astonishing welter of patterns, feathers, and jewels. Often too, the woman in these fashion shots is looking up and out, like Ann Sothorn or Dorothy Lamour (22), as if wearing these clothes carried her into a realm of ethereal contemplation.

Still, sexual polarities are not absolutely clear-cut. In contrast to the rugged men stand some that are “feminized.” Although lit from the side and casting a dark, distinct shadow, Ralph Bellamy is shot in soft focus (29). His agreeable grin seems less virile than anxious to please. Fredric March (38) is shot even more softly, with the lens focus emphasizing his remarkable eyelashes. Conversely, we might find a woman treated forcefully. Bending forward to twist her long thin arms into an X, as if she were tortuously feeling her way across a room, Joan Crawford (10) is lit starkly; the plane of focus makes her forearm far more salient than the muscles of Tarzan or Pharaoh.

Glamour as chic: Being emblematic

It has long been argued that the essence of the portrait is the capturing of the psychological individuality of the sitter.¹ Yet John Berger suggests that only the most perceptive painters achieved true characterization. By and large, the portraitist had only to create a satisfactory physical likeness and, just as important, “underwrite and idealize a chosen social role of the sitter.”² The person portrayed had to be presented as both a distinct individual and as a bishop, monarch, landowner, or wife. The Hollywood glamour photograph enjoyed no such latitude in the range of identities it could mobilize. Therefore it could superimpose only a very limited range of social roles on its basic male/female materials.

In his study of physiognomic representation in the visual arts, E. H. Gombrich distinguishes between the mask and the face. The former constitutes no more than a crude approximation of the person portrayed: crude distinctions that mark the individual. In the face, on the other hand, we find those sub-

tle features that make the individual unique.³ Once the glamour photo has drawn its basic line of demarcation—male/female—it goes on to create masks, those taken-for-granted categories of social being we call “types.” Thus Ted Healy (28) is simply a tough, Fredric March (38) a sensitive fellow.

Since these are *glamour* portraits, the masks we encounter are those drawn from fashion and advertising. The full-length shots of women suggest, in their use of dresses and wraps, advertising’s stereotype of the chic rich lady. Joan Bennett, like Ann Sothorn, is little more than an occasion to display a gown (17). The parallel mask for men is obviously the tuxedo. Clifton Webb’s image as a Broadway *bon vivant* is enhanced by Clarence Sinclair Bull’s dramatic profile shot (25). Franchot Tone (30) might as well be advertising formal wear or a Lincoln. Unknowns like Nils Asther (31) or Francis Lederer (60) gain some particularity from this mask: topper, tie, and tails make glamour the province of an urban leisure class. Alternatively, the relaxing-at-home shots of male stars give glamour a less rarefied but still upper-class connotation, as witness the portraits and grandfather clocks in the backgrounds, or the tennis trophy on James Stewart’s shelves (35). In this, as in the shots of women, we find confirmation of Berger’s suggestion that whereas even the role-playing of traditional portraiture tried to suggest some individual qualities in the sitter, advertising and publicity create glamour, which depends on “personal social envy being a common and widespread emotion.”⁴ The chief alternative to the upper-class mask is imagery drawn from cultures so exotic that one cannot assign it a class meaning: vaguely Asiatic in Anna May Wong’s portrait, “South Seas” for Dorothy Lamour (22), and “tribal” costuming for the outrageous portrait of Jeanette MacDonald slyly gnawing a banana (13).



Bette Davis posing for Warner Brothers photographer.

Into the system of class values are drawn icons of “culture,” props scavenged from the classical tradition. These people sit or stand alongside marble pillars, pedestals, flowers, statuary, and mythological paintings. If, as the commonplace has it, stars are deified, here it is only by derivation from a cluster of tired signs of wealth, beauty, and mythological charisma.

Apart from class typing, about all that the glamour portrait allows in the way of a mask revolves around facial expression. If the gaze is direct, the picture is likely to evoke familiarity or sex appeal. The deflected look is more iconographically interesting, drawing as it does on the tradition of what Pope-Hennessy calls the “ruminative” portrait—that attempt to convey meditation by a contemplative pose and an off-frame look.⁵ Yet instead of capturing the introspective qualities of the subject, the glamour photo employs the conventions in order to coax us into assigning such qualities to the subject. Gary Cooper had no profound mind, but posed, lit, and shot a certain way he can become a figure for thoughtfulness (24). The cigarette is a useful prop in this regard: according to advertising canons, you can light one up in a relaxed or pensive mood; it provides a separate point of interest in the frame; it yields another marker of sophistication; and the drifting smoke offers a simple metaphor for the fleeting reveries we project into the sitter’s mask. The cigarette becomes Hollywood’s equivalent of the emblematic book in the classical portrait.

Glamour as sensuousness: Reflections on eyes

Hollywood glamour photography is sexual and social but it is also, perhaps above all, sensuous. It addresses the viewer perceptually; contour, texture, and light form its vocabulary. Just as nowadays television decorates its credits with gleams and sparkles, the glamour portrait tries to bring its masks to life by swathing them in shadow and spraying them with lustre.

Take for example the brief history of blur. That women are shot more “softly” than men is widely known, and this collection bears that out. But what a variety of ways in which that softness is achieved! In the late 1920s and early 1930s, the photographer gauzed his lens and lights in order to obscure outlines of face and costume (see the extreme softness of the portraits of Esther Ralston (6) and Alice White (5)). At the same period, the photographer used the all-purpose softening device: a very narrow range of lens focus that makes only one plane—a cheek, the nose, the eyes—absolutely sharp. This is seen most dramatically in the portraits of Ramon Novarro (52) and Buster Keaton (53).

In the course of the 1930s, the trend was toward a more sharply-defined image. Shadows darken, contours gain edge. Jean Harlow’s eyelashes look like cactus spikes (59). By the early 1940s, Veronica Lake (49) could be shot with as hard a sidelight as was the thug Ted Healy. Now the photographer used minute fallings-off of focus to soften the sitter’s features. This can enhance the display of fashion, throwing fabrics into sharper relief than skin texture; but more important, it serves to fetishize certain body parts. In the come-hither shot of Ava

Gardner (36), her face is comparatively diffused; only her shoulder and hip (assisted by some judicious airbrushing) are in true focus. Even more remarkable is the shot of Gene Tierney (37). The image focuses on the plane occupied by her lips, the tip of her nose, and her right breast, while all other elements, including the slightly moving hand, are proportionately blurred.

Sensuousness is also achieved by the manipulation of light: glamour as glimmer. Light can yield an impression of action, as when shadows outline the veins cording Yul Brynner's hand gripping his spear (15). It also gives surface textures highlights, those minute reflections that remind us that many surfaces are, to a degree, mirrors.⁶ The highlight is the glamour photographer's stock-in-trade. It convincingly renders such fabrics as satin; it gives lustre to a suit of armor, a top hat, or a monocle; when motion is suggested, as in the near-pornographic image of Rita Hayworth (14), it yields glitter. Thanks to make-up or a sun tan, skin can have highlights too; women's lips gleam, and Ann Miller's skin glows (7).

Most striking are the highlights in the eyes. Peer into your friend's eyeball and you will see, in curved reflection, the sources of light in your milieu. Mary Miles Minter chose James Wong Howe as her cinematographer because in taking her portrait, he made her pale blue eyes go black by draping velvet around his camera.⁷ In our glamour photographs, the camera records the eyes, but the eyes register the light sources: Jeanette MacDonald's eyes look rounder by virtue of reflecting

the vertical incandescent fixtures as tiny parentheses (13). Most of these portraits show at least two lights per eyeball; this can only add sparkle to the sitter's mask, giving him or her a more dazzling presence than ordinary mortals possess. Conversely, the nearly complete absence of such highlights in George Raft's jet-black pupils (44) can only render him more sinister.

Glamour as myth: Faces bearing tales

We never approach any image with a virgin mind. In order to work, the Hollywood glamour photograph draws on our knowledge of the star portrayed. Thus, admirers of Madge Evans will be offended by my offhand dismissal of her polar-bear pose; they can project into the shot a knowledge of her life and films that I cannot. In any event, it is only our knowledge of the actor's career that can turn even a generic type (say, the man about town, or the fashionable woman) into an individual portrait in the classic sense. The glamour portrait can turn a mask into a face, we might say, only by calling on our memory of the star's identity. Star portraits transcend standardization in the same way that stars transcend their roles: by an accumulation of narrative associations that create individuality.

Thus Lillian Gish (3) is not reduced by the clichéd ruminative posture; it is part of her star personality to be wistfully



Andrea King and Warner Brothers photographer inspecting final prints.

pensive. It is no mere conceit that Edward G. Robinson, art collector, Sunday painter, and protagonist of *Scarlet Street* (in which he plays a benighted portraitist), should wear a beret and smoke a pipe (33). The touch of arrested foot movement in the portrait of Fred Astaire (23) lets us project into it not only a fugitive dance step but an entire career. A convention revives when the sitter is W. C. Fields: the highlight becomes a genuine twinkle (26). When this process fails—as it does, for me, in the uncharacteristic portrayals of Barbara Stanwyck (21) or Betty Grable (45)—we cannot discern the face behind the mask.

Gombrich remarks that when comparing pictures of a celebrity as a child and as an old person, we seek in the youth's face traces of what will emerge later.⁸ The star portrait offers a particularly telling test. Here a host of visual memories crowd around a youthful image, like fairies gathered around a prince's cradle. We probe the picture for what we know came later. In the dreamy, slightly awkward frankness of Cary Grant in 1932 (47), we see what will firm into a more worldly and edgy grace. The astonishing 1933 shot of Katharine Hepburn (1) begs us to allegorize it, to see her as not only the star of *Bill of Divorcement* and *Morning Glory* but as an incarnation of the imagination's aspirations; here, looking like a woman who has just puffed dandelions to the wind, is the energetic dreamer of *Holiday*, *Pat and Mike*, and *The Rainmaker*. The unique face turns back into a *persona*, the "star image" constructed by narratives both on and off the screen, created and sustained across a range of films. Hollywood devises a new turn in the dialectic of identity: in those mythical beings we call stars, individuality has been successfully mass-produced.

Yet in our study of the most haunting of these images, one more twist is provided by history itself. When Judy Garland posed for her 1949 portrait (56), the bulk of her film career was over, and it is hard not to see her startled expression as that of a child, grown up, dressed up, and uncertain

of her future. The shot bears a similarity to that of Keaton (53) who, when he cut this handsome figure, was coming to the end of his most productive years. Even the queenly Gloria Swanson, recumbent on her tigerskin in 1934, can hardly know that her film work is virtually finished, except for her command performance sixteen years later in *Sunset Boulevard*. The poignancy derives from more than nostalgia. In all such cases, the face's individuality gains a charge of innocence. For all their authority, with all their sensuous presence, these mythical figures cannot know what we know, cannot anticipate what will happen to them. Frozen under lens and lights, they win their uniqueness by falling subject, like us, to the vagaries of time.

David Bordwell

Director of the Wisconsin Center
for Film and Theater Research

Notes

1. See John Pope-Hennessy, *The Portrait in the Renaissance* (Princeton: Princeton University Press, 1966), xi.
2. John Berger, *The Look of Things* (New York: Viking, 1974), 37.
3. E. H. Gombrich, "The Mask and the Face: The Perception of Physiognomic Likeness in Life and Art," in E. H. Gombrich et al., *Art, Perception and Reality* (Baltimore: Johns Hopkins University Press, 1972), 9–13.
4. John Berger, *Ways of Seeing* (New York: Viking, 1972), 148.
5. Pope-Hennessy, *The Portrait in the Renaissance*, 120.
6. E. H. Gombrich, *The Heritage of Apelles* (Ithaca: Cornell University Press), 3–10.
7. Leonard Maltin, *The Art of the Cinematographer* (New York: Dover Press, 1978), 4.
8. Gombrich, "The Mask and the Face," 6–7.



THE HOLLYWOOD STILL PHOTOGRAPHER: A PORTRAIT

Hollywood has always been the land of dreams, the home of glitz and glamour, the source of fame and fortune. From the 1920s until the rise of the independent film in the 1950s, Hollywood was the *only* place to be if you wanted to work in motion pictures. Actresses, leading men, directors, producers, studio executives, writers, even animals like Asta and Rin-Tin-Tin, all earned enormous sums of money. Stars, who were quoted daily in trade papers, fan magazines, and the wire services, were universally recognized and admired.

However, one indispensable group of talented, hard-working artists and craftsmen remained in the background, underpaid and unrecognized. These were the photographers who shot still photographs on the set as the individual productions were being filmed, and those who worked in the portrait galleries (small still photo studios) at the major studios. These major studios had teams of stillmen and teams of portrait men; smaller companies made the still photographer do double duty. Both major and minor studios sent out tens of thousands of scene stills and portraits to newspapers, magazines, and fans each year. Such photographs were rarely marked with the photographer's name or with a credit line.

In the early years of cinema, there was no need for the still photographer or the portrait man. An enlargement of a 35mm frame from the film could be used on handbills and in publications. These frame enlargements captured a moment of action from the film, but as photographs they were of very poor quality. Focus, composition and print quality were all dictated by the source of the image—a single 35mm frame blown up to many times its size. Although photography was still in its infancy at this time, even the most amateur photographer could get a better image than that obtained from a frame enlargement.

The birth of the still photograph in the motion picture industry coincided with the birth of another Hollywood phenomenon—the star system. Until 1910, none of the actors and actresses on the movie screen were identified by name. Studios correctly surmised that this anonymity would keep salary demands down. That year, as part of an elaborate publicity scheme involving lies, false obituaries and a fake trolley car accident in St. Louis, the IMP company proudly announced the good health and return to work of a Miss Florence Lawrence, formerly known as the “Biograph Girl,” and soon to be seen as the “Imp Girl.” The audience soon began asking for Florence Lawrence by name. When the other actors and actresses saw the attention Miss Lawrence was getting, they demanded to be publicized by name as well. The star system was born.

The still photographers, particularly the portrait men, fueled the star system. By the early 1920s the system was firmly established, and the golden age of Hollywood portrai-

ture was about to begin. The studio publicity department's function was to sell a product—a particular film or an individual actor or actress. While the scene stills and on-the-set candid shots would be used to sell the movie, the portraits could be used to introduce a would-be star to an international audience. Publicity stills were sent all over the world at regular intervals, the product of each photo session enhancing the image of the star and exciting the audience's imagination and interest. Once a star's persona was fixed in the public's eye, the publicity department could sell that star's entire career in films.

The portrait photographer's function was to create and sell the image created by a publicity department around the life and look of a real person, while recognizing that the image was a pure fabrication and the person was a star without a role to hide behind. The portrait photographers had to be artists, technicians, salesmen and psychologists, with both a good eye and a thick skin. They had to get a perfect performance from the actor or actress while lacking the power of a director, always moving quickly and surely without intimidating or annoying a high-strung star. Above all, they had to recognize the image which would serve as the essence of a lengthy publicity campaign, capturing it in a fraction of a second.

They also had to vary the tonal quality of the photograph to meet the requirements of the intended consumers. All the portraits were taken with large, clumsy, tripod-bound 8×10 bellows cameras. The 8×10 photographs, contact prints from the negatives, were sent to newspapers. Since newspapers have limitations as to the range of tones they can reproduce, all the 8×10s had to be shot and printed so that they were “flat.” Large format prints (usually 11×14) were sent to magazines which can reproduce a much more delicately graduated range of tones. To satisfy the magazines, prints had to be made with a full tonal range.

While moving pictures looked to still photographs for marketing assistance, still photographers learned from the evolution of the language of the motion picture. In the beginning, movies were all photographed in long shot, with an occasional medium shot. Then D. W. Griffith, or one of his lesser known contemporaries, popularized the use of the close-up. With the refinement of this technique, an entirely new vocabulary of the image was made available first to the cinematographer, and then to the portrait photographer.

In the 1920s, the Hollywood portrait photographers departed from the traditional full-figure portrait, borrowing from the close-up techniques pioneered by their colleagues behind the moving picture camera ten years earlier. The glamour close-up was Hollywood's principal contribution to still portraiture. The images of that decade all have a certain recognizable look: soft focus, backlighting and a dreamlike qual-

ity. The same techniques define the look of the silent film, which was then at the peak of its popularity.

The style and techniques employed by the art photographers of the Photo-Secession almost twenty years earlier can also be found in these glamour portraits. The romantic style, diffused lighting and image manipulation of a Gertrude Kasebier, Clarence White or Edward Steichen provided a model. Although art photographers and critics had turned away from the soft focus look by that time, it remained very popular with motion picture audiences and therefore popular with publicity departments and studio executives.

Though Hollywood has never liked to tamper with a proven formula, by the start of the next decade the style of the studio portrait was changing to the "straight" photographic style championed by Alfred Stieglitz. The soft focus and diffused lighting were gradually replaced by hard edges, sharply defined forms and dramatic lighting and shadows. The portrait could look as sleek as an art deco set in an Astaire-Rogers movie, or as gritty as the new gangster film. The hard focus style outlasted both these film genres, and was used extensively in the photographs commissioned by the Farm Security Administration. Walker Evans, Dorothea Lange, Ben Shahn and Margaret Bourke-White were producing portraits with the same clarity and depth, but their subject matter was the Depression and the Dustbowl. The Hollywood photographers dealt only with the complete negation of these harsh realities. Glamour portraits were made of satin and fur. There was no room for the real world.

The procedures for making these glamour portraits varied widely, according to each photographer's working method, and, above all, according to the mood of the star being photographed. The session could last as little as an hour, if the subject was a temperamental Norma Shearer, or up to a full day if a hardworking starlet like Joan Crawford was in front of the camera. A variety of props and stage furniture could be used, or the portrait gallery could be completely bare. Most often, appropriate music was playing to put the star in the right mood, but some photographers, such as Robert Coburn, thought that music was a distraction. Make-up, hairstyle and costume could be changed several times during the same session. Certain photographers, in particular George Hurrel, insisted that the subject wear no make-up at all, just a light sheen of baby oil. After the session was over and the negatives had been developed, an army of retouchers did the fine detail work that would turn the star into an icon of perfection. By delicately scratching the emulsion or shading areas with a lead pencil, the retouchers could erase a blemish, lengthen lashes, shape a leg or trim a waist.

Every actor or actress had a favorite when it came to portrait photographers. From 1931 until the end of her career, Greta Garbo would sit only for MGM portrait photographer



Olivia de Havilland posing for Warner Brothers photographer.

Clarence Sinclair Bull. Jean Harlow, Ava Gardner and Anita Page were among the photographers' favorites. Sometimes an almost extra-sensory communication, nourished by years of portrait sessions and a special melding of personalities, grew between a photographer and his subject. Made over a span of ten years, the portraits from Katharine Hepburn's sessions with Ernest Bachrach, head of the portrait gallery at RKO, are truly remarkable.

The curtain has long been rung down on the golden age of Hollywood portraiture, but the portraits made by the Hollywood glamour photographers remain on stage. The photographs are a testimony to the photographers' skill and agility, as well as to their aesthetic sensibilities. Studying these portraits, we can never forget the talent of the photographers. We have proof of their consummate ability to capture in a single image the essence of a star, and to communicate that information to a film viewer, magazine reader or studio executive. Hollywood portrait photographers were not seen as artists or creators, yet one has only to examine their legacy to be convinced of the enduring quality of their vision as well as their craft.

Maxine Fleckner Ducey
Director of the Film Archive

The Photographers

Biographical information on the photographers was gathered from the collections of the WCFTF, articles in *Photoplay* and *International Photographer*, and two outstanding books by John Kobal, *The Art of the Great Hollywood Portrait Photographer* (New York: Knopf, 1980) and *People Will Talk* (New York: Knopf, 1985).

These brief biographies cover most of the portrait photographers represented in this exhibition. Unfortunately, no information could be found on Ed Cronenweth, Earl Crowley, Frank Tanner, or G. E. Richardson.

Kenneth Alexander, who started working as a portrait photographer with D. W. Griffith, later went on to make publicity photographs for United Artists and 20th Century-Fox.

Virgil Apger first worked as an assistant to his brother-in-law, Eugene Robert Richee, who was the head of Paramount's portrait studio. In 1930, Apger became Clarence Sinclair Bull's assistant at MGM, and in 1947 he was made head of the prestigious MGM portrait gallery. He retired in 1969, after forty years with the studio. Apger has the distinction of being the only portrait photographer to receive an Academy Award. His portraits of Greer Garson for the wartime tearjerker *Mrs. Miniver* won him that award in 1942.

Ernest Bachrach became interested in photography while he was still in high school in New York. His plans to become an engineer having been thwarted by WW I, Bachrach became a still photographer for the Famous Players Long Island studios. When Famous Players became Paramount and moved to a massive studio complex in Astoria, New York, Bachrach went along. It was there that he first met and photographed Gloria Swanson, who often said that Bachrach was the best photographer in the world. He moved to Hollywood in 1929 and became head of the newly formed RKO photo department. He stayed at RKO until his retirement thirty years later. During his tenure at RKO, Bachrach personally shot and custom-printed striking portraits of all the studio's major stars, including Katharine Hepburn, Fred Astaire, Charles Laughton and Dolores Del Rio. In the late 1940s, he shot hundreds of 4x5 color transparencies which captured the stars' home life and played up the camaraderie among the RKO players on and off the set. He was also a prolific writer, contributing articles to professional publications such as *American Cinematographer* and *International Photographer*. Ernest Bachrach was among the most respected and influential of the Hollywood portrait photographers, and he had an endless array of glamorous actors and actresses before his lens. In a 1939 *Photoplay* article he was asked to name his favorite portrait subject. He chose his nine year old daughter, Joan Rae.

Russell Ball was a very successful independent photographer with his own studio in Hollywood. Many of the silent stars came to his studio, posing for a series of lushly romantic close-up portraits.

Clarence Sinclair Bull, who began as a camera operator for Metro Pictures in 1918, started doing still photography for the Goldwyn organization in 1920. When Metro Pictures and Goldwyn merged in 1924 to become MGM, Bull was put in charge of all publicity stills for the company known for the slogan "More Stars Than There Are In The Heavens." It was Bull's responsibility to keep those stars in the limelight with his exquisite portraiture. He met this responsibility with vigor, ingenuity and style until his retirement from MGM and photography. He is best known for the many portraits of Greta Garbo which document her career from its meteoric rise in the late 1920s to her early retirement in 1941. Clarence Sinclair Bull was the only photographer to shoot Garbo during this time.

Eric Carpenter was another MGM product. He started out in the motion picture business as a stage hand, was promoted to office boy and, in 1935, replaced Virgil Apger as Clarence Sinclair Bull's assistant. He came into his own in the 1940s, becoming the photographer of choice for MGM's stable of young stars. Remembered for his likeable personality and boundless energy, Carpenter worked with Ava Gardner, Judy Garland, Mickey Rooney and Esther Williams. He is best known for his portraits of Lana Turner with whom he worked closely from the very beginning of her career until she left MGM, a period of almost twenty years. He left Hollywood photography for a time, but returned in the 1950s, finishing out his career by serving as a production still photographer for the lavish costume dramas MGM produced through the mid-1960s.

Robert Coburn started his career as a film-loader, stunt man, and assistant cameraman on the numerous silent Westerns of the 1920s. By the end of the decade he had moved on to still photography and served out a worthwhile apprenticeship with Ernest Bachrach at RKO, while earning a college degree from the University of Arizona. One of his assignments at RKO was to shoot all the stills for *King Kong*. Since so much of the photo work depended on miniatures and models, each still was an intricate collage of live action and posed miniatures. From 1936 to 1941 he was head of photography first for Goldwyn, and then United Artists. He finally emerged as the chief of the stills department for Columbia. He was just over thirty years old at the time. Coburn is best known for his rugged portraits of leading men, in particular Gary Cooper. Both Cooper and Coburn were born and raised in Montana and Bob Coburn claimed he just "talked Westerns" with Cooper. That was enough to relax the reluctant sitter.

Otto Dyar, who started as a still photographer, soon turned to portrait work and eventually became one of Paramount's major photographers. He left his job at Paramount in 1933, partly because of a camera operator's strike, but went on to a more prestigious and better paying job at 20th Century-Fox as head of their portrait gallery.

Tom Evans became one of the most successful portrait photographers of the 1940s. Never affiliated with any particular studio, he did freelance work for most of the major production and distribution companies. The subject of this early Tom Evans' photo portrait is his sister, Madge Evans, a child star in silent films who went on to leading roles in many popular films of the 1930s. Madge Evans retired from the screen in 1938, after her marriage to playwright Sidney Kingsley, just as her brother's portrait career was taking off.

Jack Freulich, as head of the still photo department for Universal, set up one of the first studio galleries devoted exclusively to shooting portraits. He worked at Universal until 1936, when he was replaced by his former assistant Ray Jones. Jack Freulich's brother, Roman Freulich, was in charge of the portrait gallery at Republic Studios in the 1940s.

Elmer Fryer took over the Warner Brothers-First National portrait department from Fred Archer in 1929. He was responsible for stunning images of female stars such as Bette Davis, Kay Francis and Barbara Stanwyck. His lens also captured the glamour of the "tough guy" in his elegantly masculine portraits of James Cagney and George Raft. Fryer left Warners in 1941.

Edwin Bower Hesser was a freelance fine art photographer who did portraits of many silent stars. His specialty was photographing starlets striking Grecian poses in Griffith Park. When the studios began using their own in-house photographers for glamour portraits, Hesser returned to the East Coast and never photographed Hollywood stars again.



Warner Brothers photographer shooting a close-up of Viveca Lindfors.

George Hurrell, probably the best-known of the Hollywood portrait photographers, was born in 1904 in Covington, Kentucky. He studied painting at the Art Institute of Chicago and moved to Laguna Beach to become a painter. His first paid work in photography was making record shots of paintings for other Laguna Beach artists. He also shot their portraits and went on to make a reputation for himself as a portraitist for Los Angeles high society. He caught Hollywood's eye and soon stars such as Ramon Novarro and Norma Shearer left the MGM lot to come down to Hurrell's portrait studio. In only one session with Shearer, Hurrell was able to create and portray a raw sexiness in her that had eluded all of the studio portrait photographers. Shearer got meatier roles and George Hurrell got a contract with MGM. Ruth Harriet Louise was just leaving MGM in 1929 when Hurrell arrived, so he became the undisputed master of the glamour portrait for MGM, the most glamorous studio of all. It was at this time that George Hurrell singlehandedly changed the look of Hollywood photography. He moved away from the soft, romantic style of the 1920s and popularized the hard edges, dramatic lighting and shadows that typified portraits of the 30s. Although Hurrell left MGM in 1932, all the big stars of the 30s wanted to have their portrait done by Hurrell. He left Hollywood at the beginning of the 40s, but continued to shoot Hollywood legends like Jane Russell and Marilyn Monroe on a freelance basis. In the 60s he returned to shoot production stills and candid shots at 20th Century-Fox.

Ray Jones was first introduced to photography when he took an after-school job at a photo lab in Superior, Wisconsin. He came to Hollywood in 1922 and served as Jack Freulich's assistant at the new Universal portrait gallery. In the next decade, he worked at several other studios before returning to Universal in 1936 as head of the portrait department. A thoughtful, articulate man, Jones was best known for getting "action" into a shot, and for distinguishing himself in fashion and color photography. He stayed on at Universal well into the 1950s, leaving a legacy of gorgeous portraits of the brightest stars of four decades of Hollywood history.

Gaston Longet was a staff portrait photographer at RKO, under the supervision of Ernest Bachrach.

Ruth Harriet Louise was the only woman to become a successful Hollywood portrait photographer. In 1922, when she was nineteen, Louise and her brother Mark Sandrich left New York for the glittering opportunities of Hollywood. Sandrich got a job as a cameraman, which led to a notable directing career, while Ruth Harriet Louise landed a contract with MGM as a portrait photographer. Three years later she was put in complete control of MGM's new portrait gallery, a position she held until 1930 when she abandoned her career to marry the director Leigh Jason. Louise's dreamy portraits of MGM stars such as Greta Garbo, Norma Shearer, and Buster Keaton have insured her a place in the history of Hollywood photography. Although many of her best-known portraits are presented in extreme close-up, Louise shot her subjects full-figure only. The close-up effect was achieved by cropping and enlargement. Ruth Harriet Louise's work is the embodiment of the 1920s style of Hollywood portraiture.

Frank Powolny started in the early 1920s as one of the first Fox stillmen. He became one of 20th Century-Fox's leading portrait photographers over the next two decades, and star Loretta Young's favorite. Though nearly fired in the mid-40s because of a fiasco about an unauthorized Carmen Miranda snapshot, he managed to weather the storm and stay on at the studio until his retirement.

Eugene Robert Richee, like many of the other portrait photographers, started out as a still photographer on the set of some of Paramount's greatest silent films. When his flair for portraiture became apparent, he was put in charge of the main portrait gallery at Paramount, the only studio to rival MGM in the glamour field. In that role Richee was the primary photographer throughout the 1940s for such legendary stars as Marlene Dietrich, Gloria Swanson and Carole Lombard.

A. L. "Whitey" Schaefer ran the number one portrait gallery at Columbia in the 1930s and early 40s. His tenure coincided with and his work contributed to the emergence of Rita Hayworth as a major star.

Laszlo Willinger was a relative latecomer to the world of Hollywood and its glamour photographers. He was born in Hungary, lived and worked in Vienna and Berlin, and was brought to Hollywood in 1937 to work for MGM. He had already established his reputation as one of the leading portrait artists of major film stars of the Continent, and brought his expertise and old world charm to his photo sessions at MGM. His portraits of Joan Crawford, Norma Shearer and Clark Gable are so strikingly dramatic as to belie the imminent decline of Hollywood glamour portraiture.

MFD



THE SELECTION PROCESS

The Wisconsin Center for Film and Theater Research is a research facility devoted to the study of the performing arts. It is sponsored by the Communication Arts Department of the University of Wisconsin–Madison. Its holdings, housed in the Archives Division of the State Historical Society of Wisconsin, include manuscripts of prominent producers, directors, writers and actors; approximately 14,000 films and videotapes; and a Stills and Graphics Collection comprised of over two million items.

The Stills and Graphics Collection consists of positive and negative photographs, as well as posters and promotional materials related to film, theater and television. As the Photo Archivist for the Center, I have spent many hours with these photographs—early images of Hollywood from films lost long ago; scenes from dramatic productions dated by the nineteenth-century photographic papers on which they were printed; classic Hollywood scenes from the classic Hollywood years; the stars in their backyards; scenes from 1950s television productions; and the eternally unblemished, glamorous Hollywood portraits. I feel privileged to be one of the very few people who have been given the responsibility of caring for those photographs and making them available to the public. I also recognize their broad appeal and feel a great responsibility to show them off, to share them with others who appreciate their beauty. Thus, when Russell Panczenko expressed an interest in our collection of glamour photographs, I was delighted to be able to select for exhibit even a small portion of our holdings.

Hollywood studio photographers were the first to define the word “glamour.” Using a system of lights, props, costumes, cameras and make-up, together with a staff of technicians and retouchers, they created idealized images which served an entire nation—offering a temporary escape from the frequently drab reality of the time. They were created, after all, in an era which saw a devastating depression and a World War. While some of their contemporaries documented the ravaging of the land and the limits of the human spirit, the Hollywood photographers offered a convincing and glamorous illusion. They created visions of a perfect world—otherworldly visions almost worthy of gods. My job was to select a representative handful of these images from among the many thousands in the collection, to present the finest examples, and to evoke the system that fashioned these images. What follows is my rationale for including the photographs which appear in *Hollywood Glamour, 1924–1956*.

Access to collections is a basic concern for archivists, but total access is impractical and nearly impossible. One of my primary concerns was to exhibit photographs from the 200,000-item portrait collection which, due to their fragility, are generally not available to the public. To this category belong the Center’s “Oversize Files” which contain some

of the most badly damaged prints we possess, as well as some of the rarest and the finest.

These photographs were separated from our general files because they have different physical storage requirements than the “normal” 8×10 inch format prints. The fact that they were originally printed in a larger format by the Hollywood studios indicates that their creators deemed them to be of special importance. This larger format serves as a quality indicator in our archival storage system, although it was not designed with that need in mind. In fact, the “Oversize Files” were created for the collection as a sort of overflow valve. After years of relative inattention, the photographs in these files had been restricted to researchers because of their extremely fragile and deteriorating condition. Thus, they were prime candidates for an exhibition, being both restricted and exceptional items and so I decided to concentrate on these.

Concurrently, I happened to be working on another collection of portrait materials. The Center received a great number of large format negatives as part of a United Artists donation in 1969. Many of these negatives were jacketed, catalogued and immediately made available to researchers. For some reason, however, many of the portrait negatives were ignored. (Perhaps they were perceived as being so similar in content that they were not considered to be of significant research value.) I was confronted with a pile of thirty to forty thousand 8×10 inch and 4×5 inch negatives, stored haphazardly in crumbling, highly acidic boxes. These were negatives of stars under contract to a single studio, Warner Brothers, during the 1930s and 40s. The task of organizing them was itself a study in the system of studio glamour photography. I noticed that Lauren Bacall, Bette Davis, Ida Lupino and other studio stars appeared in identical gowns from the costume department; the same couches, chairs, columns, vases, sculpture and paintings from the prop department appeared repeatedly; the same poses were struck by each star and they were always professionally “made-up.” Hollywood glamour photography is, of course, not unique in adopting formulas or motifs, but with nearly an unlimited quantity of photographic materials and equipment at their disposal, the Hollywood studio photographers were free to create nearly unlimited combinations of poses, lighting, costumes, make-up, backgrounds and props. Many of the portraits were banal; some were almost ridiculous. (I hope never to see another Hollywood star riding a giant skyrocket for Fourth of July promotions.) Surprisingly, a very large proportion of these portraits were quite pleasing aesthetically and some were also very beautiful.

I became convinced that the Hollywood glamour photograph was not so much a creation as it was a product of a stylistic evolution. It represents a unique system of photography adapted to a unique environment. With few budgetary constraints and the collaboration of talented performers, the

Hollywood school combined teamwork with individuality, formulas with creativity, and art with business. It was a systematic synthesis controlled by an industry involved in the routine production of almost extra-human idols. I wanted to design an exhibition which would emphasize the limits imposed by the system of Hollywood studio portraiture and show how individual artists adapted the system to their own creative needs.

With these ideas in mind I began a survey of the "Over-size Files." Initially, I was only looking for very fine prints and would not consider photographs of poor quality, or any that were seriously damaged. In an archival setting this is no small task, as the objects in archival collections, gathered as they are from donations, are seldom in mint condition. Many are torn, wrinkled, stained by chemicals; many have been damaged by water or fungi, defaced by pressure-sensitive tapes, or marked with various inks and opaquing materials. Consequently, my preliminary weeding left me with only a relatively small body of material suitable for exhibition.

I then began to organize photographs into appropriate categories. Predictably, I again discovered the occurrence of common motifs. Elements of classic art were used as props—columns, vases, sculpture and paintings. Poses were repeated over and over—leaning back, sitting down, resting on the elbow, gazing to the side or into the camera, gesturing with the hands. Lighting styles remained very similar while backgrounds changed, and there was a strong emphasis on costuming. Still, these stock conventions generated an incredibly elaborate system which gave rise to a wide range of formal and expressive variations. I was searching for examples which

would have many elements in common, yet would also exemplify the individual vision of the master portraitists the studios employed. As I arranged photographs into categories, sorting and resorting them, I looked for very basic thematic elements which could be applied to fairly large groupings of images. I finally decided to divide the exhibition into five groupings which represent five very simple, and very common, Hollywood portrait formulas:

Expressive Hands: Poses that emphasize the positioning of the hands to convey emotion, stress an expression or complete a composition (cat. nos. 1–11).

Dressing Up: Images that highlight costume designs (12–23).

The Smoking Section: Poses incorporating cigarettes, or pipes, as an integral part of the "action." Featuring no women, this section represents an outdated view of virility and is a comment on the changing nature of glamour ideals (24–33).

Stars at Rest: Poses which emphasize a sitting, lying or relaxed attitude (34–47).

The Direct Gaze: Examples of the classic Hollywood close-up, emphasizing a direct gaze into the camera's lens (48–60).

It is important to recognize that these five categories are a gross oversimplification of the actual variety and complexity of Hollywood glamour photography. Indeed, while making the final selections, I attempted to choose examples that mix characteristics of more than one category. It soon became clear that it was possible to find many sub-groupings within the larger groups and so I also tried to juxtapose photographs in pairs to emphasize many other possible groupings. I

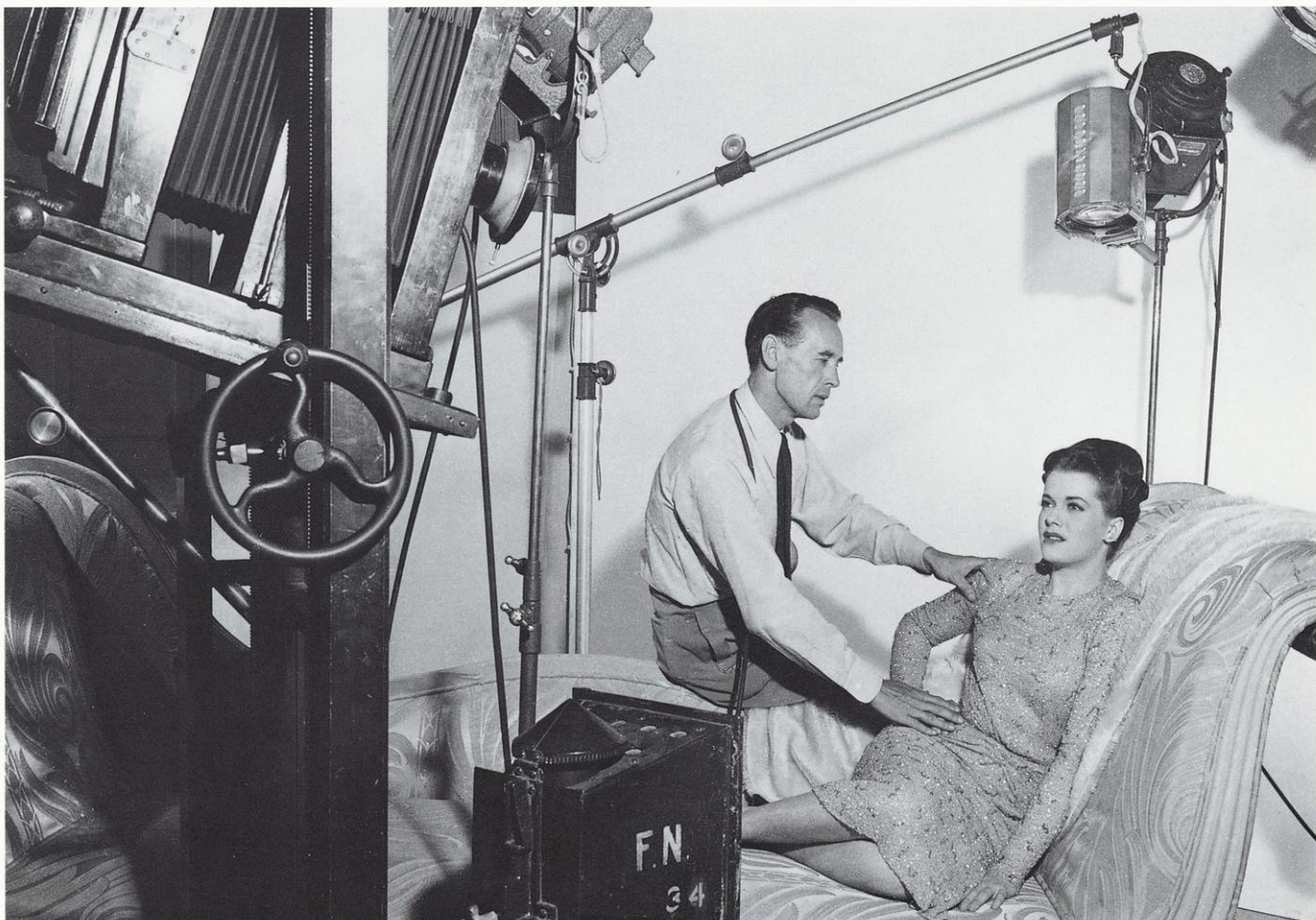


Photo session at Warner Brothers with Janis Paige.

encourage the viewer to look for other connections; to see the differences as well as the similarities in lighting, props, background, poses, composition, etc. My hope is that this very small sample of sixty photographs will give viewers a sense of the complex and intricate system of Hollywood glamour photography.

I would be remiss in my duty as an archivist if I were to recognize only visual aesthetics. As part of the selection process, I conducted a computer analysis of lists I had compiled containing possible candidates for the exhibition. The purpose of this analysis was to ensure a representative sample of stars, photographers, studios and dates—properties which comprise the system variables within the industry. I also felt a responsibility to the public to present a selection with broad appeal and found a computer analysis to be a way of compensating for my personal biases.

It is no coincidence that glamour photography flourished during the same period that the star system thrived. Stars had “drawing power” that translated into box office receipts. Creating stars was of prime importance to the film studios and that responsibility fell, in large part, to the portrait photographers. I must admit that eliminating famous stars from the exhibition was one of the most difficult aspects of the selection process. It is not easy to say “no” to Lauren Bacall, Ingrid Bergman, Humphrey Bogart, Bette Davis, Olivia de Havilland, Errol Flynn, Alan Ladd, Vivien Leigh, Ida Lupino, and many, many others. But I was able to select a very good sampling of the well-known stars, along with a few lesser knowns. (I am intrigued as much by the stars that never made it as I am by those who became enormously popular. There is never a hint of failure in a Hollywood glamour portrait.)

Many studies of Hollywood portrait photography have centered around the work of particular photographers. Sharing this concern for the work of these deserving, hard-working, talented, and largely unrecognized men and women,

I have deliberately chosen works by a variety of photographers, and necessarily, from the various studios employing them. Represented in the exhibition viewers will find images conceived by Clarence Sinclair Bull, George Hurrell, Ruth Harriet Louise, Eugene Robert Richee and twenty-two others—photographers employed by Columbia, MGM, Paramount, RKO, 20th Century–Fox, Universal and Warner Brothers.

Finally, my analysis was designed to include a selection of photographs illustrating both the rise and decline of the genre. Thus, the exhibition spans three decades with the 1930s and 40s most heavily represented. Images from the early years reflect the soft-focus mode which slowly evolved into the smooth, precise style characteristic of the work of the photographers’ West Coast contemporaries in the “Group f.64”—consider Edward Weston’s peppers, Imogen Cunningham’s calla lilies and Ansel Adams’ Yosemite. The genre finally evolves into a harder-edged, colder, detached 1950s version. In this last phase, glamour photography becomes an exercise in the style and the mood of the film industry at that time.

Selecting the most typical and aesthetically engaging photographs from such a large assortment was not easy for someone as deeply committed as I am. To my mind very many of them have an integrity which transcends the boundaries of the context in which they were created. Though I am intrigued by the many qualities which Hollywood glamour photographs share, I recognize the distinct differences which mark them as the works of creative individuals. I also know that their production was made possible by an extended collaboration among artists, that the finest portraits are a result of relationships and working methods which developed over long periods of time. Still, I believe that this limited grouping is thoroughly representative and invite those wishing to know more to visit the archives themselves.

Tim Hawkins
Photo Archivist









To my dear mother -
I hope you keep the
same old as we
shall be
Gweny Jones





























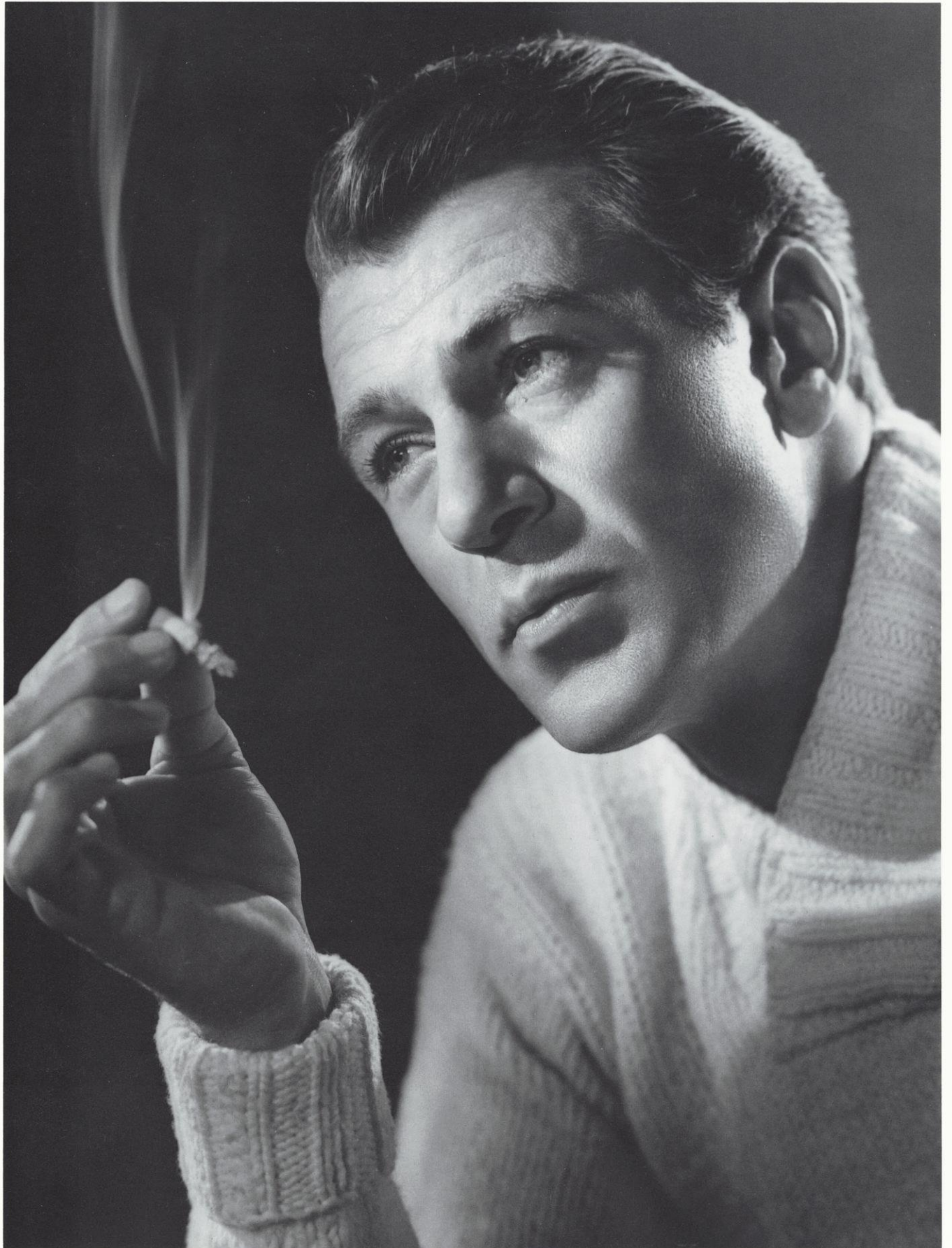






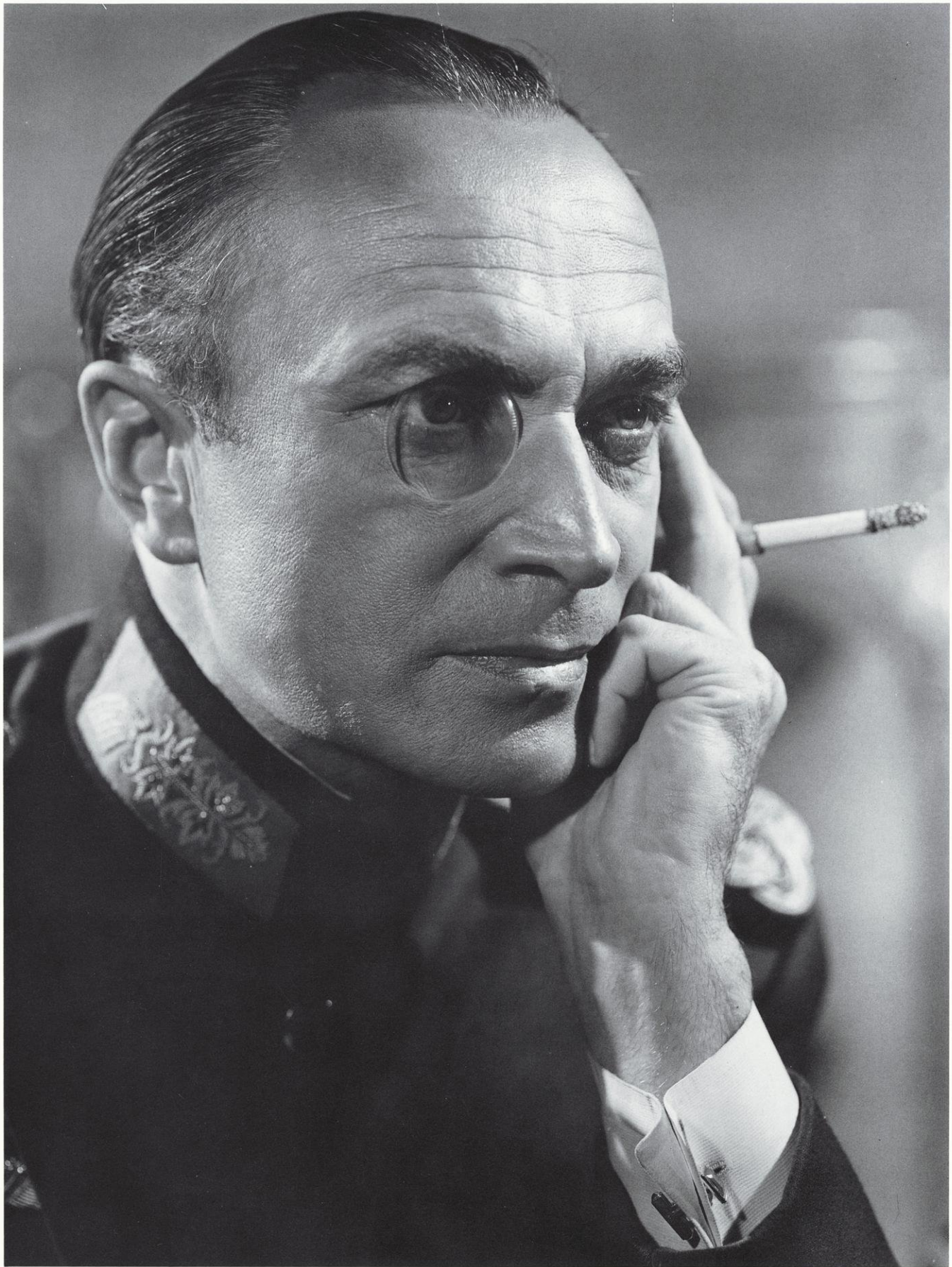
















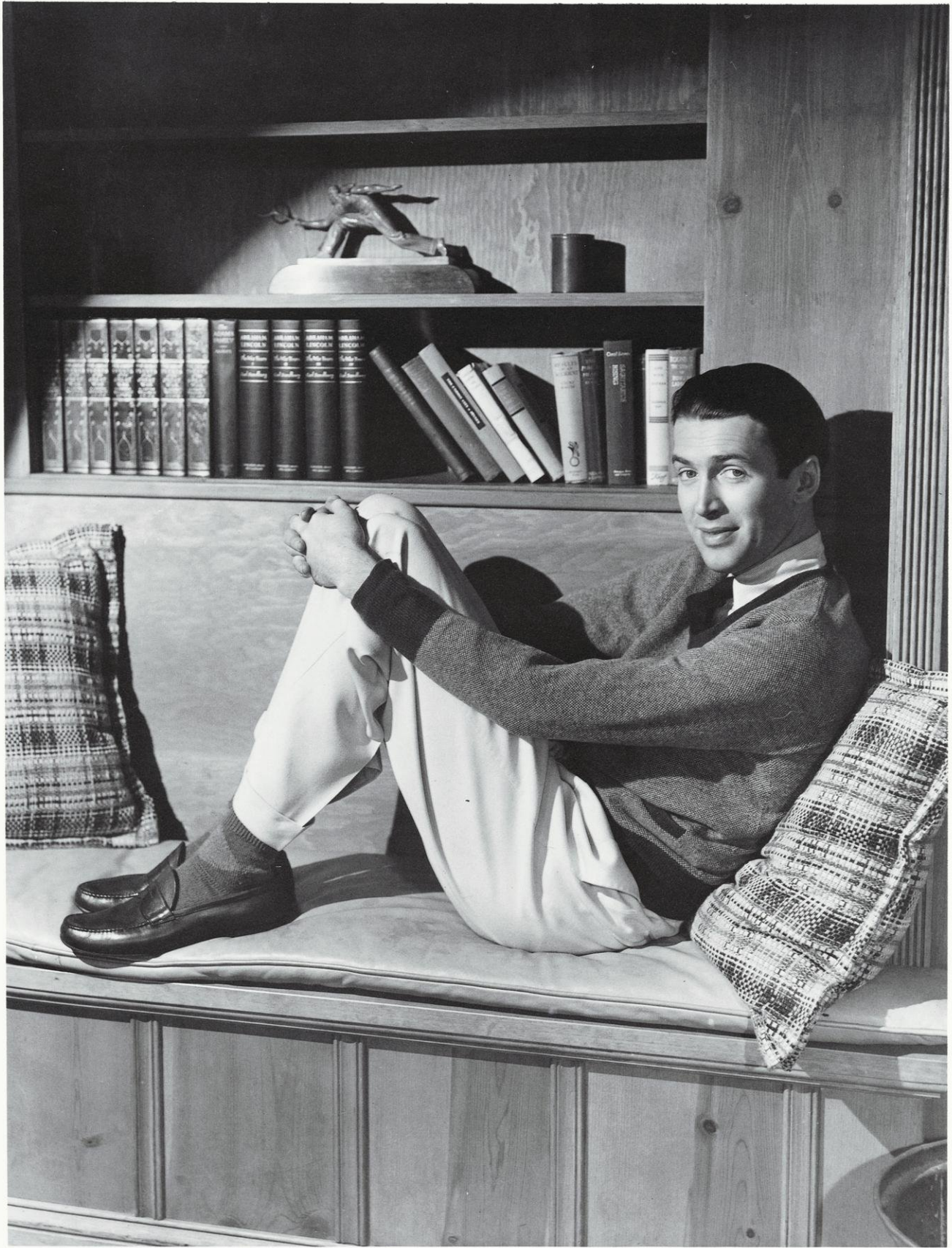


































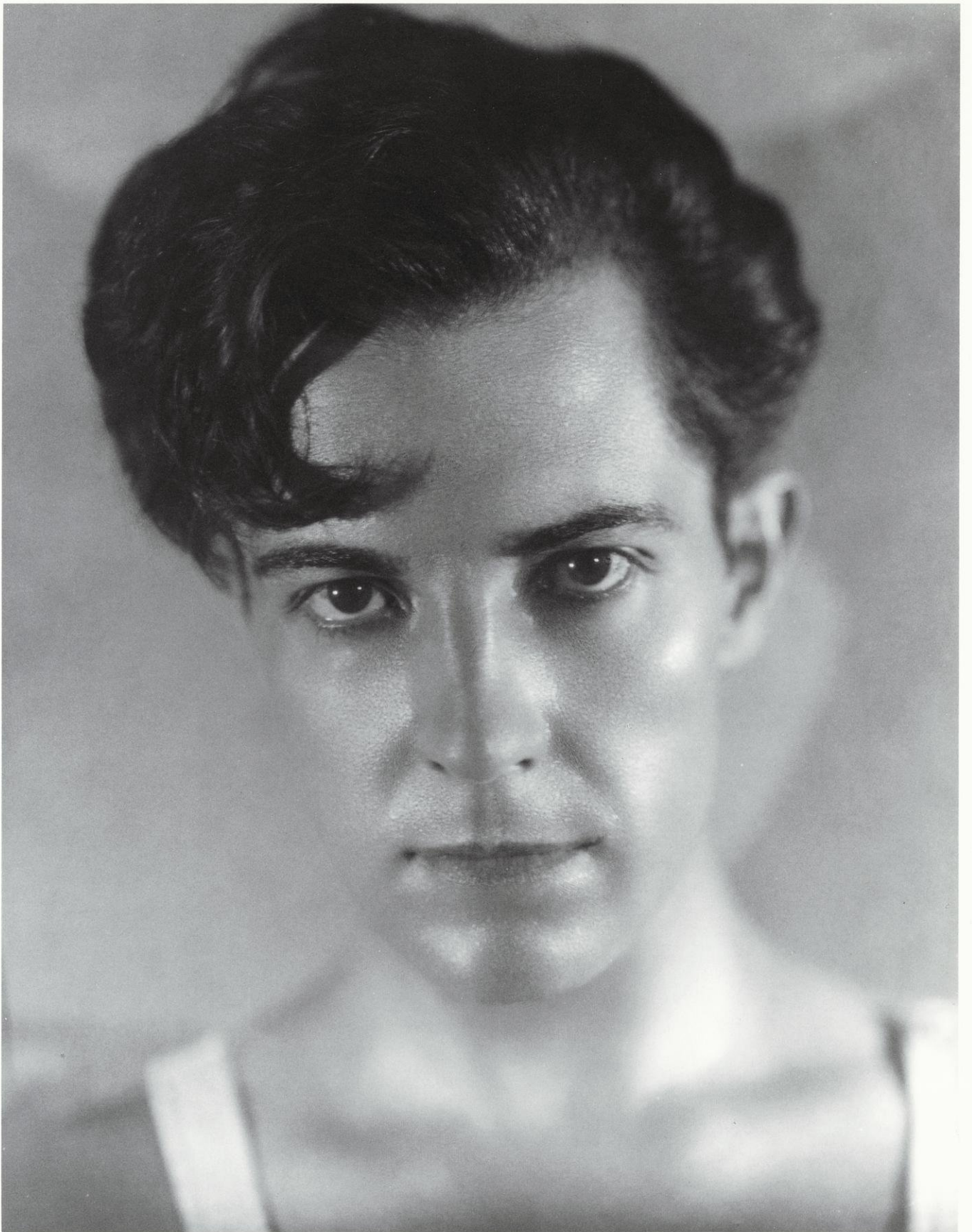




























1. Ernest A. Bachrach for RKO
Katharine Hepburn, 1933
Silver gelatin print, 9-1/8x11-1/4
2. Edwin Bower Hesser for MGM or Paramount
Viola Dana, 1924
Silver gelatin print, 9-1/8x12-1/2
3. Kenneth Alexander
Lillian Gish, 1930
Silver gelatin print, 9-1/2x13-1/2
4. Elmer Fryer for Warner Brothers
Audrey Ferris, ca. 1930
Silver gelatin print, 9-5/8x13-1/2
5. Jack Freulich for Warner Brothers (?)
Alice White, ca. 1928
Silver gelatin print, 9-5/8x13-1/2
6. Eugene Robert Richee for Paramount
Esther Ralston, 1928
Silver gelatin print, 9x12-1/4
7. A. L. "Whitey" Schafer for Paramount
Ann Miller, 1941
Silver gelatin print, 9-5/8x13-1/2
8. George Hurrell for MGM
Norma Shearer, 1931
Silver gelatin print, 10-1/8x12-1/8
9. Kenneth Alexander for Paramount
Kay Francis, 1930
Silver gelatin print, 9-3/8x13-5/8
10. Frank Tanner for MGM
Joan Crawford, 1934
Silver gelatin print, 9x12-1/2
11. Earl Crowley for Paramount
Tallulah Bankhead and Gary Cooper, 1932
Silver gelatin print, 9-1/2x13-1/2
12. George Hurrell for MGM
Anna May Wong, 1938
Silver gelatin print, 9-5/8x13-5/8
13. Eugene Robert Richee for Paramount
Jeanette MacDonald, 1930
Silver gelatin print, 8-5/8x13-3/4
14. A. L. "Whitey" Schafer for Columbia
Rita Hayworth, 1941
Silver gelatin print, 9x12-1/8
15. Jousuf Karsh (?) for Paramount
Yul Brynner, 1956
Silver gelatin print, 10-3/4x13-1/2
16. Eugene Robert Richee for Paramount
Irene Dunne, 1939
Silver gelatin print, 9-1/4x11-7/8
17. George Hurrell for MGM
Joan Bennett, ca. 1937
Silver gelatin print, 10x13-1/8
18. Laszlo Willinger for MGM
Ann Sothorn, 1941
Silver gelatin print, 9-1/4x12
19. Ed Cronenweth for MGM
Eleanor Powell, 1941
Silver gelatin print, 9-5/8x12-1/2
20. Eugene Robert Richee for Paramount
Mae West, 1937
Silver gelatin print, 8-1/2x12-1/2
21. G. E. Richardson for Paramount
Barbara Stanwyck, 1939
Silver gelatin print, 9-1/2x12
22. Eugene Robert Richee for Paramount
Dorothy Lamour, 1941
Silver gelatin print, 12-1/2x9-3/8
23. Laszlo Willinger for MGM
Fred Astaire, 1939
Silver gelatin print, 9-1/4x12-1/2
24. Robert Coburn for MGM
Gary Cooper, 1939
Silver gelatin print, 9-1/2x13-5/8
25. Clarence Sinclair Bull for 20th Century-Fox (?)
Clifton Webb, 1944
Silver gelatin print, 7-3/4x12
26. Ray Jones for Universal
W. C. Fields, 1939
Silver gelatin print, 9-1/2x13-1/8
27. Unknown
Conrad Veidt, 1949
Silver gelatin print, 9-1/2x12-1/2
28. Russell Ball for MGM
Ted Healy, 1934
Silver gelatin print, 8-1/8x12-1/4
29. George Hurrell for MGM
Ralph Bellamy, 1934
Silver gelatin print, 9-1/2x13-1/4
30. George Hurrell for MGM
Franchoy Tone, 1933
Silver gelatin print, 9-1/4x12-1/4
31. Ruth Harriet Louise for MGM
Nils Asther, 1929
Silver gelatin print, 12-1/8x9-1/8
32. Eugene Robert Richee for Paramount
Gary Cooper, 1929
Silver gelatin print, 9x12-1/2
33. Ruth Harriet Louise for MGM
Edward G. Robinson, 1930
Silver gelatin print, 9-1/8x11-7/8
34. Eugene Robert Richee for Paramount
William Holden, 1940
Silver gelatin print, 9-1/4x12-1/4
35. Eric Carpenter for MGM
James Stewart, 1940
Silver gelatin print, 9-5/8x12-1/2
36. Clarence Sinclair Bull for MGM
Ava Gardner, 1945
Silver gelatin print, 9-1/4x12

- 37.** Frank Powolny for 20th Century-Fox
Gene Tierney, 1945
Silver gelatin print, 11-1/4x14
- 38.** Otto Dyar for Paramount
Fredric March, ca. 1932
Silver gelatin print, 9-1/8x11-7/8
- 39.** George Hurrell for MGM
Helen Hayes, 1933
Silver gelatin print, 9-1/8x12
- 40.** Otto Dyar for 20th Century-Fox
Rochelle Hudson, 1930
Silver gelatin print, 9-1/2x13-5/8
- 41.** Gaston Longet for RKO
Arline Judge, ca. 1932
Silver gelatin print, 9-5/8x13-1/2
- 42.** Clarence Sinclair Bull for MGM
Gloria Swanson, 1934
Silver gelatin print, 9-1/8x12-1/4
- 43.** Tom Evans for MGM
Madge Evans, 1936
Silver gelatin print, 9x12-1/8
- 44.** Elmer Fryer for Warner Brothers
George Raft, 1939
Silver gelatin print, 13-1/4x10-3/8
- 45.** Gaston Longet for RKO
Betty Grable, 1932
Silver gelatin print, 9-3/4x13-1/2
- 46.** Clarence Sinclair Bull for MGM
Myrna Loy, ca. 1936
Silver gelatin print, 9-1/4x12-1/4
- 47.** Otto Dyar for Paramount
Cary Grant, 1932
Silver gelatin print, 10x13-5/8
- 48.** Clarence Sinclair Bull for MGM
Clark Gable, 1931
Silver gelatin print, 9-1/8x13-1/4
- 49.** Eugene Robert Richee for Paramount
Veronica Lake, 1941
Silver gelatin print, 9-1/4x12-3/8
- 50.** Tzamouzakis Studios for MGM
Johnny Weismuller, 1932
Silver gelatin print, 9-1/8x12-1/8
- 51.** Clarence Sinclair Bull for MGM
Gene Kelly, 1947
Silver gelatin print, 9-1/4x12-1/4
- 52.** George Hurrell for MGM
Ramon Novarro, 1929
Silver gelatin print, 9-1/8x12-1/8
- 53.** Ruth Harriet Louise for MGM
Buster Keaton, 1929
Silver gelatin print, 9-1/8x12-1/4
- 54.** Frank Powolny for 20th Century-Fox
Barbara Bel Geddes, 1950
Silver gelatin print, 9-5/8x13-1/2
- 55.** Eugene Robert Richee for Paramount
Tallulah Bankhead, 1932
Silver gelatin print, 9-1/2x13-1/2
- 56.** Virgil Apger for MGM
Judy Garland, 1949
Silver gelatin print, 9-1/4x12-1/4
- 57.** Robert Coburn for Paramount
Frances Farmer, ca. 1940
Silver gelatin print, 9-1/8x11-7/8
- 58.** George Hurrell for MGM
Anita Page, ca. 1929
Silver gelatin print, 9-1/4x12-1/8
- 59.** George Hurrell for MGM
Jean Harlow, 1934
Silver gelatin print, 9-3/4x12-1/4
- 60.** George Hurrell for MGM
Francis Lederer, 1938
Silver gelatin print, 9-1/2x13-5/8

