Dorothy Jeakins Costume Design Archive, 1932-1975

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Descriptive Summary

Title: Dorothy Jeakins costume design archive
Date (inclusive): 1932-1975
Collection number: 124
Creator: Jeakins, Dorothy
Extent: 14 boxes (7 linear ft.)
Abstract: Dorothy Jeakins built an impressive list of credits in theater, film, and television and came to be respected as one of the best costume designers in the entertainment industry. The collection contains costume designs, preparatory sketches, textile swatches, and designer notes related to her career.
Language: Finding aid is written in English.
Los Angeles, California 90095-1575
Physical location: Stored off-site at SRLF. Advance notice is required for access to the collection. Please contact the UCLA Library, Performing Arts Special Collections Reference Desk for paging information.

Restrictions on Access
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Provenance/Source of Acquisition

Preferred Citation
Dorothy Jeakins Costume Design Archive (Collection 124). Performing Arts Special Collections, Charles E. Young Research Library, UCLA.

Biography
Dorothy Jeakins was born January 11, 1914, in San Diego, California; her father, George Tyndall Jeakins, was a stockbroker, and her mother, Sophia Maria (von Kempf) Jeakins, was a couture dressmaker. After her parents separated, Jeakins was placed into foster care. Following graduation from Fairfax High School, in 1931, Jeakins submitted original drawings to a competition and won a three-year fine arts scholarship to the Otis Art Institute in Los Angeles, where she studied drawing and painting. Jeakins graduated from Otis in 1934 and joined the Works Progress Administration, Southern California Art Project as its youngest woman artist. In 1936 she accepted a position painting animated cells in the color department at the Walt Disney Studio, then in the late 1930s, she joined the Los Angeles department store I. Magnin, drawing fashion layouts in the advertising department. Her work caught the attention of a Twentieth Century Fox art director, who hired her as an assistant to illustrate costumes for the studio; she was eventually assigned as an assistant to costume designer Ernst Dryden.

After a short marriage Jeakins resumed her career in the mid-1940s and began sketching the couture creations of Balmain and Dior. In 1948 Jeakins became an assistant to the RKO studio costume designer Madame Karinska and worked on Joan of Arc (1948). She was awarded an Oscar for her work on this film, the first of three Oscars she would receive, out of twelve Academy Award nominations. Joan of Arc also made history as the first film to be recognized by the Academy of Motion Pictures Arts and Sciences for excellence in the category of costume design in color. In the years that followed, Jeakins built an impressive list of credits in theater, film, and television and came to be respected as one of the best costume designers. She was affiliated with nearly eighty film productions, including Samson and Delilah (1949), for which she earned her second Academy Award; The Children’s Hour (1961); The Night of the Iguana (1964), a solo credit for which she received her third Academy Award; The Way We Were (1973); Young Frankenstein (1975); On Golden Pond (1981); and her last film, The Dead (1987).

Jeakins’s strong ties with the theater brought opportunities on both East and West Coasts to work on productions for the American Shakespeare Festival, Los Angeles Civic Light Opera, UCLA University Theater Group, and Los Angeles Center Theater Group. Among her theater credits are King Lear (1950 and 1964), The World of Suzie Wong (1958), The Winters Tale (1958; 1960-61), Juno and the Paycock (1974), and both the Broadway and film versions of South Pacific and The
Sound of Music. In 1962, Jeakins was awarded a Guggenheim Foundation fellowship to study traditional Japanese costume in Noh drama and spent a year in Tokyo. In 1969 she was appointed curator of costumes and textiles for the Los Angeles County Museum of Art.

Scope and Content
The collection contains costume designs, preparatory sketches, textile swatches, and designer notes related to the career of costume designer Dorothy Jeakins. The bulk of the costume designs are original color works documenting precise details of buttons, bows, trim, hair styles, and, occasionally, props. Additionally there are pencil sketches that were probably not intended to function as exact costume drawings; instead, it is likely they were created to capture the characters’ collective persona. Many of the renderings include swatches of fabric representing the designer's ideas for color, texture, and/or fabrics, and some contain her handwritten annotations documenting a project title, scene, actor and/or character name, measurements, or other notes about the character. The sampling of projects document numerous motion picture and theater projects in which Jeakins was involved including All's Well That Ends Well (American Shakespeare Theatre), Any Wednesday, Hawaii, Joan of Arc, Juno and the Paycock, The Music Man, and The Winter’s Tale, among others.

Indexing Terms
The following terms have been used to index the description of this collection in the library’s online public access catalog.

Subjects
Jeakins, Dorothy--Archives
Women costume designers--United States--Archival resources.

Genres and Forms of Material
Swatches.
Slides.
Costume design drawings.

• Dorothy Jeakins Papers . University of Wisconsin, Wisconsin Center for Film and Theater Research
• Dorothy Jeakins Costume Designs . New York Public Library
• Dorothy Jeakins Costume Design Drawings . The Academy of Motion Pictures Arts and Sciences Margaret Herrick Library.

Box 12
Loose pages from designer work book(s) with mostly swatches
Note
(5 folders)

Box 14
Loose pages from designer work book(s) with mostly swatches
Note
(4 folders)

Box 4
Slides of sketches and swatches
Note
Represents various projects.

Box 13
Box 8
Swatches
1776
Physical Description: 1 item
Note
Color sketch.

Box 10
4th of July
Physical Description: 4 items
Note
Color sketches with swatches.
<table>
<thead>
<tr>
<th>Box</th>
<th>Title</th>
<th>Physical Description</th>
<th>Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 6</td>
<td><em>All's Well That Ends Well</em></td>
<td>7 items</td>
<td>Color sketches with swatches. American Shakespeare Theatre, Stratford, CT, 1959. (folder 2 of 3)</td>
</tr>
<tr>
<td>Box 6</td>
<td><em>All's Well That Ends Well</em></td>
<td>7 items</td>
<td>Color sketches with swatches. American Shakespeare Theatre, Stratford, CT, 1959. (folder 3 of 3)</td>
</tr>
<tr>
<td>Box 6</td>
<td><em>All's Well That Ends Well</em></td>
<td>7 items</td>
<td>Color sketches with swatches. American Shakespeare Theatre, Stratford, CT, 1959. (folder 1 of 3)</td>
</tr>
<tr>
<td>Box 8</td>
<td><em>Annie Get Your Gun</em></td>
<td>1 item</td>
<td>Color sketch with swatch. L.A. Civic Light Opera, 1957.</td>
</tr>
<tr>
<td>Box 1</td>
<td><em>Any Wednesday</em></td>
<td>15 items</td>
<td>3 original sketches with swatches and 12 photocopies of sketches for Jane Fonda character. Warner, 1966.</td>
</tr>
<tr>
<td>Box 7</td>
<td><em>Besty (The)</em></td>
<td>1 item</td>
<td>Worklog (schedule).</td>
</tr>
<tr>
<td>Box 11</td>
<td><em>Besty (The)</em></td>
<td></td>
<td>Notes from designer work book (with swatches).</td>
</tr>
<tr>
<td>Box 8</td>
<td><em>Carousel</em></td>
<td>10 items</td>
<td>Pencil and color sketches with swatches. L.A. Civic Light Opera, 1953</td>
</tr>
<tr>
<td>Box 11</td>
<td><em>Childrens Hour</em></td>
<td></td>
<td>Notes from designer work book (with swatches).</td>
</tr>
<tr>
<td>Box 5</td>
<td><em>Coriolanus</em></td>
<td>14 items</td>
<td>Color sketches with swatches. Possible UCLA Theatre Group.</td>
</tr>
</tbody>
</table>
Box 11  **Dead (The)**  
  Note  
  Notes from designer work book.

Box 8  **Duchess of Malfi**  
  Note  
  Work log (schedule) and cast list. L.A. Civic Light Opera, 1975.

Box 8  **Duchess of Malfi**  
  Physical Description: 7 items  
  Note  
  Mostly color sketches with swatches. L.A. Civic Light Opera, 1975.

Box 8  **Duchess of Malfi**  
  Physical Description: 8 items  
  Note  
  Mostly color sketches with swatches. L.A. Civic Light Opera, 1975.

Box 11  **Duchess of Malfi**  
  Note  

Box 11  **Duchess of Malfi**  
  Note  
  Notes from designer work book (with swatches).

Box 8  **Elmer Gantry**  
  Physical Description: 2 items  
  Note  
  Sketches with swatches.

Box 11  **Green Mansions**  
  Note  
  One page of notes from designer work book (with swatches)

Box 7  **Hawaii**  
  Physical Description: 4 items  
  Note  
  Color sketches with swatches for Thetis Voyage.

Box 10  **Hawaii**  
  Physical Description: 3 items  
  Note  

Box 1  **Jack Cole Las Vegas show**  
  Physical Description: 7 items  
  Note  
  Color sketches with swatches.
Box 8

**Joan of Arc**

**Physical Description:** 5 items

**Note**

Color sketches. RKO, 1948.

---

Box 11

**Joan of Arc**

**Note**

Notes from designer work book (with swatches).

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Box 7

**Juno and the Paycock**

**Physical Description:** 10 items

**Note**

Color sketches with swatches and one schematic of swatches only.

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Box 11

**Juno and the Paycock**

**Note**

Notes from designer work book.

---

Box 11

**Juno and the Paycock**

**Note**

Playbill for performance at the L.A. Mark Taper Forum, 1974

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Box 15

**Les Miserables**

**Physical Description:** 1 item

**Note**

Pencil sketch with swatch.

---

Box 10

**Little Big Man**

**Physical Description:** 1 item

**Note**

Color sketch with swatch. National General, 1970

---

Box 11

**Little Big Man**

**Note**

Notes from designer work book (with swatches).

---

Box 11

**Loose pages from designer work book(s) with mostly swatches**

**Note**

(2 folders)

---

Box 15

**Masquerade**

**Physical Description:** 2 items

**Note**

Color sketches.

---

Box 3

**Merry Wives of Windsor**

**Physical Description:** 9 items

**Note**

Color sketches with swatches. American Conservatory Theatre, San Francisco, 1975. (folder 1 of 2)
Box 3  
**Merry Wives of Windsor**
Note

Box 3  
**Merry Wives of Windsor**
Physical Description: 19 items
Note
Color sketches with swatches. American Conservatory Theatre, San Francisco, 1975. (folder 2 of 2)

Box 11  
**Merry Wives of Windsor**
Note
Press clipping.

Box 11  
**Merry Wives of Windsor**
Note
Notes from designer work book (with swatches).

Box 10  
**Michele Abele**
Physical Description: 1 item
Note
Color sketch with swatch.

Box 9  
**Molly Maguires (The)**
Physical Description: 5 items
Note
Color sketches most with swatches

Box 15  
**Molly Maguires (The)**
Physical Description: 1 item
Note
Sketch with swatch.

Box 1  
**Murder in the Cathedral**
Physical Description: 10 items
Note
Color sketches with swatches. UCLA Theatre Group, 1960

Box 1  
**Music Man**
Physical Description: 6 items
Note
Mostly black and white ink sketches with swatches. Warner, 1961

Box 10  
**Music Man**
Physical Description: 5 items
Note
Black and white and color sketches most with swatches. Warner Bros., 1961.
<table>
<thead>
<tr>
<th>Box 15</th>
<th><strong>My Cousin Rachel</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Physical Description: 3 items</td>
</tr>
<tr>
<td></td>
<td>Note</td>
</tr>
<tr>
<td></td>
<td>Color sketches. Fox, 1952.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 11</th>
<th><strong>North Dallas Forty</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Note</td>
</tr>
<tr>
<td></td>
<td>Notes from designer work book (with swatches).</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 5</th>
<th><strong>Oliver!</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Physical Description: 5 items</td>
</tr>
<tr>
<td></td>
<td>Note</td>
</tr>
<tr>
<td></td>
<td>Color sketches with swatches along with one black and clear transparency. L.A. Civic Light Opera, 1962.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 11</th>
<th><strong>Oliver!</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Note</td>
</tr>
<tr>
<td></td>
<td>Playbill, telegram, pages from designer work book (with swatches).</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 2</th>
<th><strong>On Golden Pond</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Physical Description: 2 items</td>
</tr>
<tr>
<td></td>
<td>Note</td>
</tr>
<tr>
<td></td>
<td>Not originals. Photocopies of black and white pencil sketches of Katherine Hepburn, 1981. Original sketches found under The Prodigal on the verso of The Priest and Agamemnon sketches in box 5; and under Juno and the Paycock on the verso of Sean O'Casey in box 7.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 11</th>
<th><strong>On Golden Pond</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Note</td>
</tr>
<tr>
<td></td>
<td>Notes from designer work book (with swatches). Appears to include unidentified pages not related to On golden pond.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 5</th>
<th><strong>Othello</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Physical Description: 5 items</td>
</tr>
<tr>
<td></td>
<td>Note</td>
</tr>
<tr>
<td></td>
<td>Color sketches with swatches. L.A. Mark Taper Forum, 1971</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 2</th>
<th><strong>Postman Always Rings Twice (The)</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Physical Description: 2 items</td>
</tr>
<tr>
<td></td>
<td>Note</td>
</tr>
<tr>
<td></td>
<td>Not originals. One is a photocopy of sketch of Cora found under The Prodigal on the verso of Aegisthus in box 5. One is a commercial reproduction of color Cora sketch.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 11</th>
<th><strong>Postman Always Rings Twice (The)</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Note</td>
</tr>
<tr>
<td></td>
<td>Pages from designer work book (with swatches).</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 5</th>
<th><strong>Prodigal (The)</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Physical Description: 10 items</td>
</tr>
<tr>
<td></td>
<td>Note</td>
</tr>
<tr>
<td></td>
<td>Color sketches with swatches and one black and white photograph. UCLA Theatre Group, 1960. Original drawings of Cora from Postman Always Rings Twice found on verso of Aegisthus. Original sketch of Hepburn from On Golden Pond found on verso of Agamemnon.</td>
</tr>
</tbody>
</table>
Box 9  Rainmaker
  Physical Description: 1 item
  Note
  Color sketch Tommy Lee Jones, Paramount TV, 1982.

Box 15  Samson and Delilah
  Physical Description: 2 items
  Note
  Color sketches with swatches. Paramount, 1949

Box 9  Santa Barbara Museum of Art Dorothy - Jeakins Drawings for Actors
  Note

Box 15  Sound of Music
  Physical Description: 1 item
  Note

Box 15  South Pacific
  Physical Description: 8 items
  Note
  Oversize black and white photographs of island natives for Boar ceremony.

Box 10  Winesburg, Ohio, National Theatre, N.Y., 1958 (George Wallace)
  Physical Description: 1 item
  Note
  Color sketch.

Box 2  Winter's Tale (The) (folder 1 of 3)
  Physical Description: 12 items
  Note
  Mostly color sketches with swatches. 2 black and white photographs of sketches and a page of swatches. American Shakespeare Theatre, CT, 1958 or 1959.

Box 2  Winter's Tale (The) (folder 2 of 3)
  Physical Description: 9 items
  Note
  Mostly color sketches with swatches. American Shakespeare Theatre, CT, 1958 or 1959.

Box 9  Winters Tale (The) (folder 3 of 3)
  Physical Description: 1 item
  Note
  Pen drawing of Bear.

Box 2  Within the Gates
  Physical Description: 6 items
  Note
  Color sketches. Student assignment from Otis Arts Institute, 1932
Box 15  
**Within the Gates**  
Physical Description: 2 items  
Note  
Color sketches with swatches of Young Whore and The Athesist.

Box 2  
**World of Suzie Wong (The)**  
Physical Description: 2 items  
Note  

Box 15  
**World of Suzie Wong (The)**  
Physical Description: 2 items  
Note  
Color sketches with swatches of Coolie Blue and Prostitute.

Box 7  
**Yeats plays**  
Physical Description: 2 items  
Note  
Color sketches (one with swatches). Includes Cathleen NiHoulihan (1952-1953); and Full Moon In (UCLA, March 1965).