

THE GOLDEN CLOSET
PRESENTS



MARILYN MONROE'S

SCREEN WORN SLIP
FROM

Niagara



MARILYN MONROE
IN
Niagara
CREAM NYLON & LACE SLIP
DOCUMENTATION



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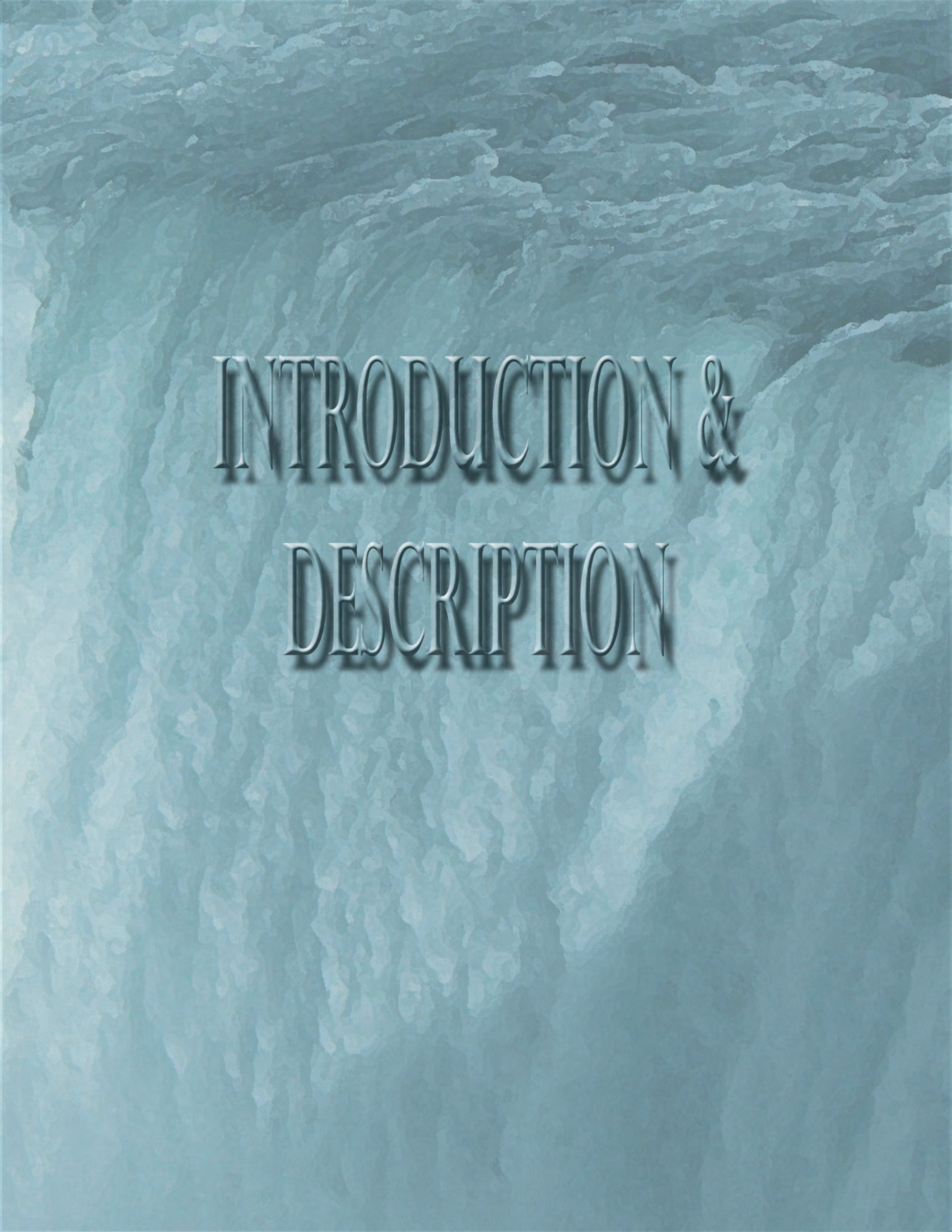
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PRESENTED BY

**THE
GOLDEN CLOSET**

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The background of the entire page is an abstract, textured pattern in shades of teal, blue, and green, resembling a close-up of a rock surface or a microscopic view of a mineral. The texture is irregular and organic, with various ridges, valleys, and pits. The colors range from a deep, dark blue-green to a lighter, almost white, pale blue, creating a sense of depth and movement.

INTRODUCTION & DESCRIPTION

INTRODUCTION AND DESCRIPTION OF THE CREAM SLIP WORN BY **MARILYN MONROE** IN “**NIAGARA**”

The Golden Closet presents this 1950's cream nylon and lace slip worn by the iconic Marilyn Monroe as the husband-murdering femme fatale Rose Loomis in the 1953 20th Century-Fox Technicolor film-noir *Niagara*.

The calf-length slip is constructed of cream lingerie-weight nylon with nude-lined bobbin lace at the bust, upper back, and hem, a back zipper closure, and silk crepe lining. The garment was designed specifically for Ms. Monroe's role in *Niagara*, and custom-made by the dressmakers at 20th Century-Fox Studios. The original label is sewn into the garment; located next to the zipper, it has Ms. Monroe's full name, internal record number 1-81-6-4591, and production number A-678 handwritten in black ink.

The production information chalkboard placed next to Ms. Monroe in the wardrobe test photo of the actress wearing the slip (a copy is included in this documentation), bears the following information: Hathaway A678 / Marilyn Monroe as “Rose” / CH #2 / Int. Cabin B / SC 28 / Des. Jeakins / 5/27/52. Pre-production wardrobe test shots were a standard practice at the time to show how a garment would photograph on an actor under lights, and allow for any changes in fit and color to be made if not approved by the director or the studio before filming began.

Ms. Monroe wears the slip in the beginning of the film as she gets out of bed to answer the door of her Niagara Falls vacation cottage, and explains to the proprietor and newly arrived Ray and Polly Cutler (played by Max Showalter and Jean Peters) who had reserved the cottage, that Rose and her husband George could not yet check out, George was very ill and sleeping inside. This is the first outfit she wears in the film - although the slip is listed as “Change #2” on the chalkboard in the wardrobe test photo, the first time she is seen in the film (which would be “Change #1), she is naked under her bed sheets.

Directed by award winning director Henry Hathaway and filmed in the spring and summer of 1952, *Niagara* was Ms. Monroe's first dramatic lead role, given to her by Darryl F. Zanuck to develop the potential of the then bit-part actress. Her palpably sexual presence in this film solidified her as a box-office draw and debuted her ultimately famous sex-symbol image as the quintessential blond bombshell, due in large part to the sensual form fitting costumes designed for her by the three-time Oscar winning costume designer Dorothy Jeakins.

In their review of the film, the Hollywood industry periodical *Variety* made reference to the slip and the visual impact it had: “The camera lingers on Monroe's sensuous lips, roves over her slip-clad figure and accurately etches the outlines of her derriere as she weaves down a street to a rendezvous with her lover. As a contrast to the beauty of the female form is another kind of nature's beauty – that of the Falls.”

The slip is in excellent screen worn condition with practically no visible blemishes. It has been altered from its original appearance for use by a different actress on a later production, a common practice in studio wardrobe departments whose focus has traditionally been re-use of costumes for financial and practical reasons, rather than preservation.

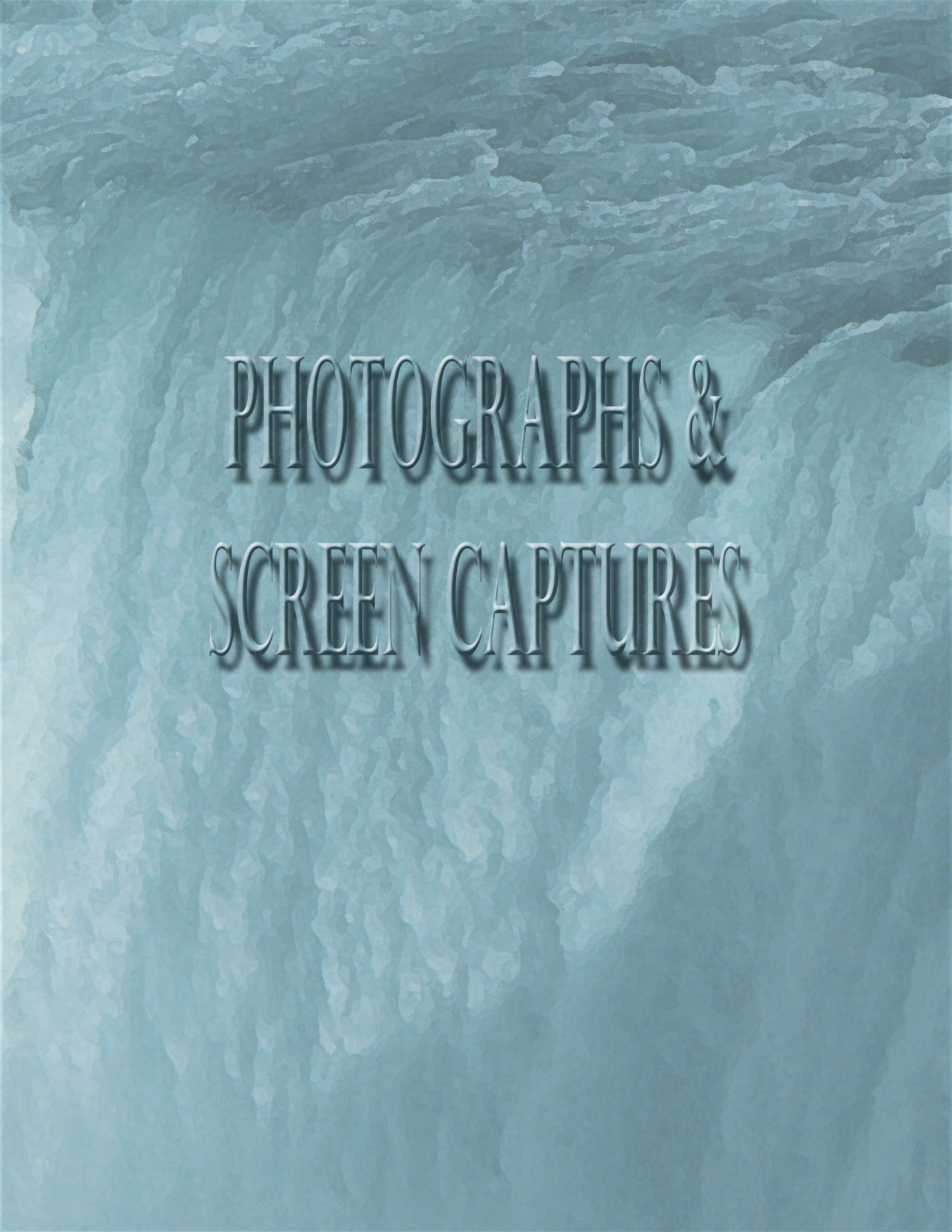
Gilberto Guzman, head tailor at Eastern Costume Company has described the alterations made to the slip in a separate document, and has picture-matched the lace pattern placement on the slip to screen captures from the film, and the wardrobe test shot (detailed photos are included in this documentation). Mr. Guzman is one of the last cutter/fitters left in Los Angeles, and a Master Tailor who has worked closely with some of the biggest names in Hollywood during his 25 years in the film industry.

This unique and extremely rare piece of historical costume memorabilia from one of the most iconic actresses in the history of celebrity and film would be a remarkable addition to any collection. Accompanied by a Certificate of Authenticity from Eastern Costume Company, which acquired the piece through inner industry trades and/or purchases, and the document of alteration from Mr. Guzman.

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PHOTOGRAPHS & SCREEN CAPTURES



FRONT VIEW



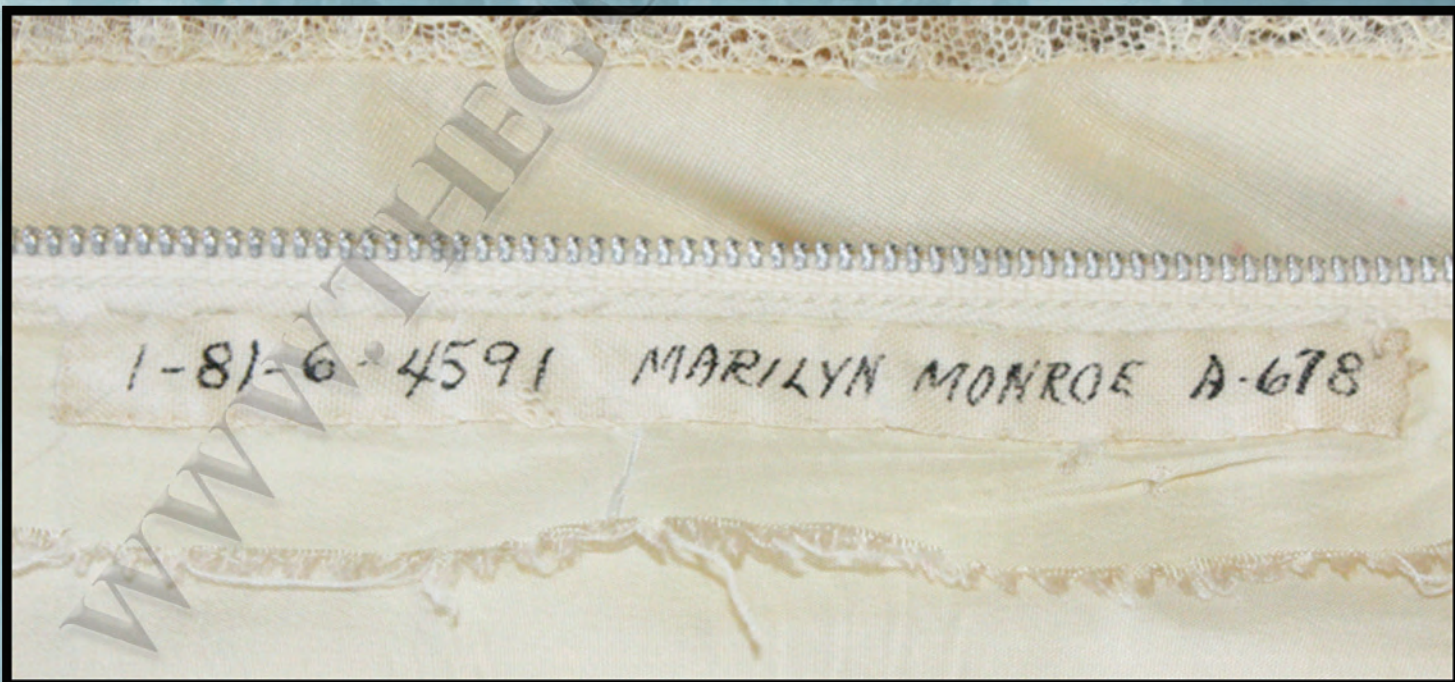
SIDE VIEW



BACK VIEW



FRONT CLOSE UP



BACK CLOSE UP & LABEL



**PRE-PRODUCTION
STUDIO WARDROBE TEST FOR "NIAGARA"**



SCREEN CAPTURES FROM "NIAGARA"



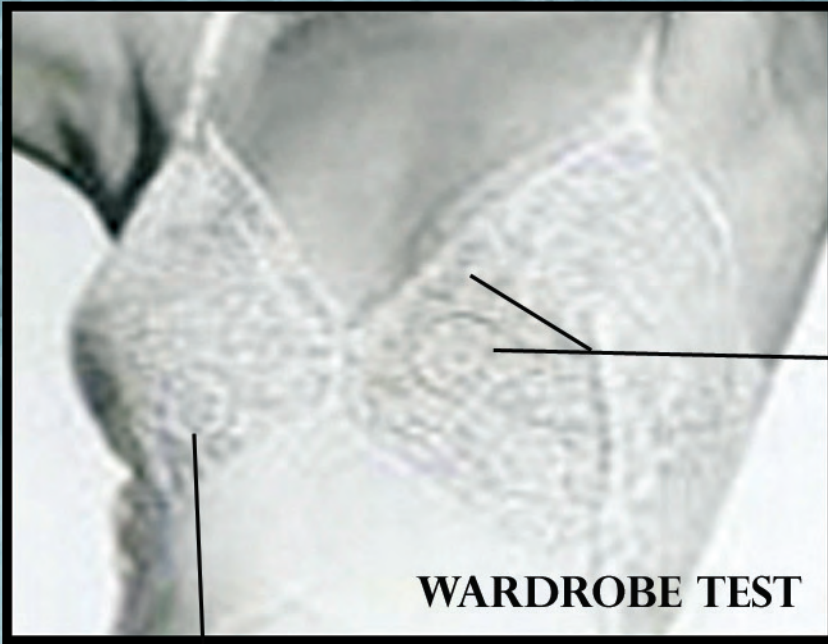
SCREEN CAPTURES FROM "NIAGARA"



SCREEN CAPTURES FROM "NIAGARA"

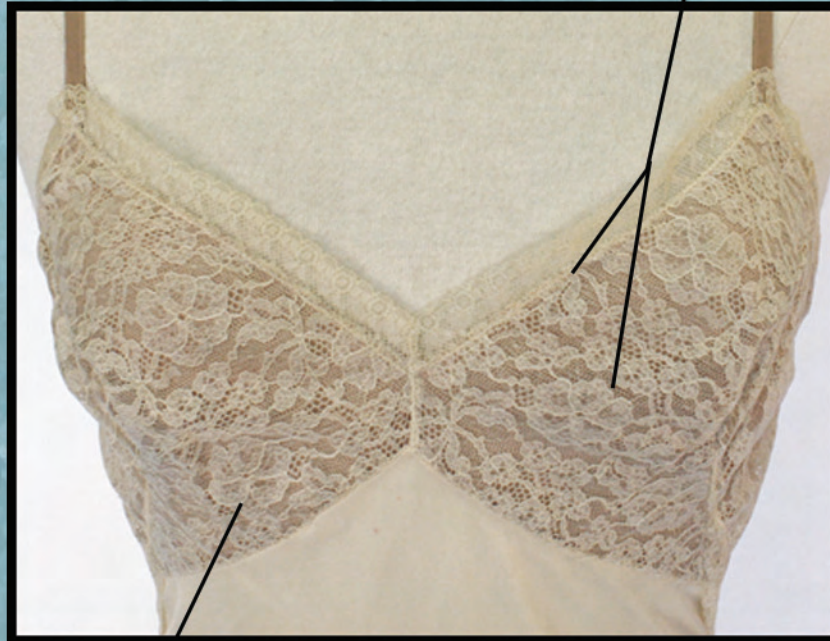


SCREEN MATCHES



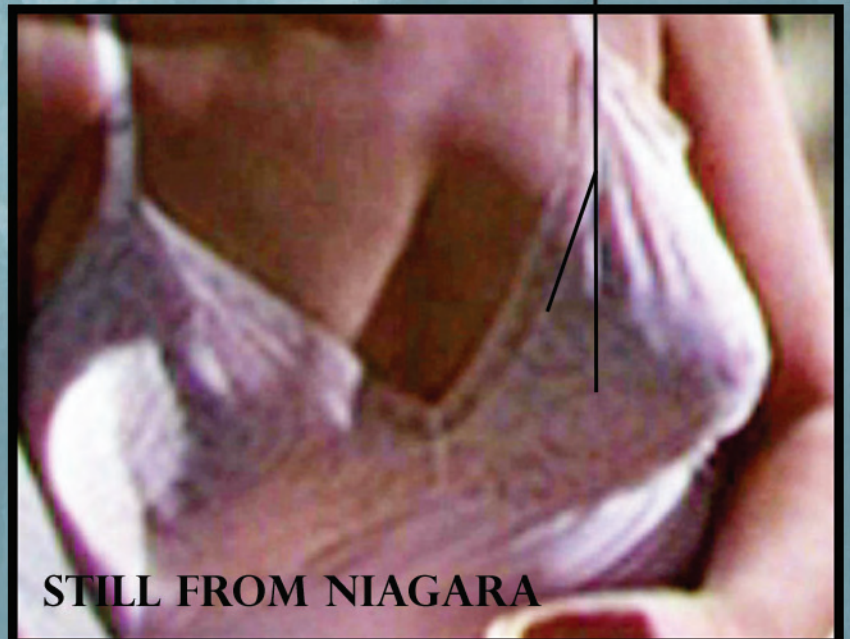
**LARGE FLOWER AND
LEAF**

WARDROBE TEST

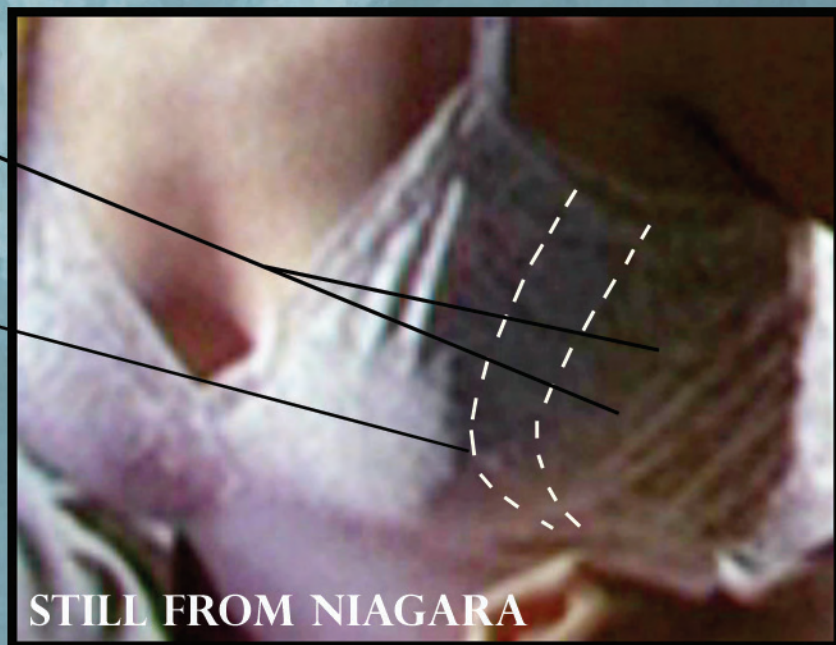
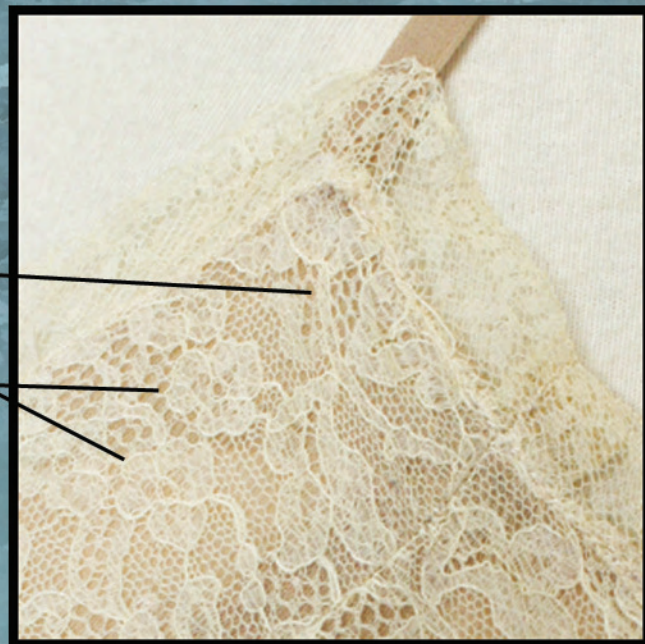


LARGE FLOWER

**LACE MATCHING
FRONT**



STILL FROM NIAGARA



LACE MATCHING
SIDE FRONT



STILL FROM NIAGARA

LARGE FLOWERS
NEXT TO ZIPPER

ORIGINAL
CENTER BACK
SEAMS
(SEE FIG. E IN
NEXT SECTION)



LACE MATCHING
BACK



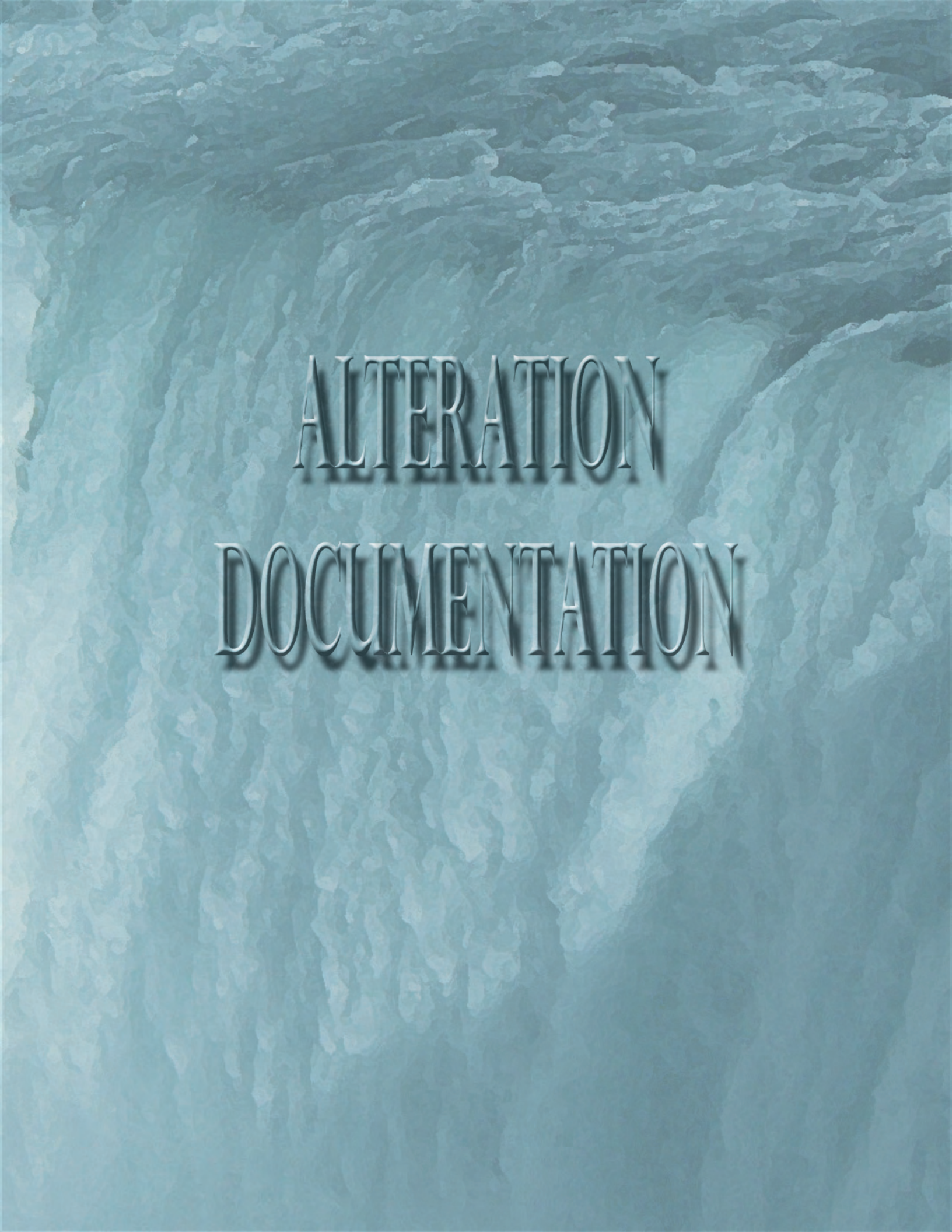
**ORIGINAL
STRAP PLACEMENT &
LARGE FLOWER**

STILL FROM NIAGARA

**SMALL
FLOWER CLUSTER
ABOVE
LARGE FLOWER**



**LACE MATCHING
SIDE BACK**



ALTERATION DOCUMENTATION

ALTERATIONS

MADE TO THE CREAM SLIP WORN BY MARILYN MONROE IN "NIAGARA"

This letter is in reference to the cream nylon and lace slip worn by Marilyn Monroe in the film "Niagara" and the documentation of the modification of the slip. Gilberto Guzman, head tailor at Eastern Costume Company, has documented the alterations made to the garment.

The history of this garment includes alterations for use on a later production, both to modify the outward appearance of the slip, and to fit another actress who had a wider back and smaller bust than Ms. Monroe. The Figures (noted in **blue**) of detailed photographs corresponding to each modification are included in this documentation.

The slip is constructed of a cream nylon body lined with a lightweight cream silk crepe, and a shaped bust and upper back of bobbin lace, both lined with a semi-sheer nude fabric. The slip originally had a deep flounce at the hem made of the same bobbin lace, gathered and attached to ½ inch wide flat lace that connected the flounce to the nylon portion of the slip (**Figure A**). This same flat lace trims the top of the bodice and the bottom of the lace flounce, and is used as an accent on the back shaping seams and bust darts.

The following is a detailed breakdown of each modification.

- The most noticeable alteration was to the original gathered lace flounce, which was removed, cut, and reattached as a flat adornment to the bottom of the slip (**Figure B(1)**). The lace was flattened, cut along the lines of the floral pattern on the top edge, and sewn to the nylon at a higher point than the original hem (**Figure B(2)**). The original hemline exists underneath, including the ½ inch wide flat lace attached to the bottom of the nylon (**Figure C**) with the remains of the seam that included the gathers of the flounce visible along the bottom edge (**Figure D**).
- The center back was widened using extra lace from the altered flounce (**Figure E**).
- The original bust line was shaped by darts ending at the bust point (**Figure F(1)**). Both cups were taken in by creating a false seam that runs along the lines of the original dart, and continues up to the top of the bodice (**Figure F(2)**). This alteration can be reversed to its original appearance.
- The original adjustable cream satin straps were replaced with straps made of a nude fabric (**Figure G**).

- The flange covering the zipper down the center back had either hooks and eyes or small snaps running its length to hold it closed, as evidenced by remaining thread (**Figure H**). These were most likely removed when the center back was adjusted to fit another actress.

No attempts to reverse these alterations have been performed at this time.

I certify the above to be true and correct,

Gilberto Guzman

Head Tailor

Eastern Costume Company



Gilberto Guzman examines the alterations made to the slip worn by Marilyn Monroe in the Eastern Costume Company Tailor Shop (*left*), and compares the lace pattern placement to screen captures and the pre-production wardrobe test shot (*below*).



BIOGRAPHY OF GILBERTO GUZMAN

MASTER TAILOR & HEAD TAILOR AT EASTERN COSTUME COMPANY

Mr. Gilberto Guzman is the head tailor at Eastern Costume Company, and a master tailor with over 35 years of experience working in the film and music industries.

Mr. Guzman's long and colorful career began in Mexico, when he started helping at his father's tailor shop in the third grade. After he finished school, he worked at Durango Studios, where he first met legendary actor John Wayne, and made enough Hollywood contacts to prompt a move to California in the early 1970's. While working at Corradi's Tailor Shop in Studio City after his relocation, he met his childhood hero Gene Autry, and began to tailor the iconic cowboy's famous western suits.

In a time where the art of cutting, fitting and tailoring of custom garments is becoming a rarity, Mr. Guzman's skill as a tailor led to jobs with top musical entertainers early in his career. One of his earliest clients was The Jackson 5 and their little sister Janet, for whom he tailored many of the outfits the group wore on their album covers.

Mr. Guzman worked at Hollywood studios Paramount and Disney, and had many personal star clients. In the 1970's he made robes for Hugh Hefner, and remembers the first time he went to the Playboy mansion to fit Hef and his then-girlfriend Barbi Benton. He sat on the fabled bed watching a Laker's game in Hef's infamous bedroom to wait for Barbi.

He was personal tailor to Raymond Burr, who insisted that Mr. Guzman fly to locations to personally fit him, and was also personal tailor to Charlton Heston, producers Irwin Allen and Jennings Lang, and Ed Davis, the Los Angeles Chief of Police.

Some of his favorite clients were Sydney Poitier and Bill Cosby on "Let's Do It Again", and James Earl Jones and Harrison Ford on "Patriot Games". He ended up tailoring for Mr. Ford on three movies, most recently on "Indiana Jones 4". One of his favorite costume jobs was making the unforgettable gold dance outfits for "A Chorus Line", and working alongside award winning designer Nolan Miller on the hit primetime soap "Dynasty".

Since making Eastern Costume his home, Mr. Guzman continues in the realm of contemporary filmmaking. Recent projects have included design and tailoring for current Hollywood luminaries like Harrison Ford in "Indiana Jones Part 4: The Kingdom of the Crystal Skull", and Robert Downey Jr. in "Iron Man".



STILL FROM NIAGARA



WARDROBE TEST



STILL FROM NIAGARA

FIGURE A
FLAT LACE JOIN



FIGURE B₍₁₎
ALTERED FLOUNCE



NEW STITCHING LINE

FIGURE B(2)

RAISED HEM LINE (INTERIOR)



FLOUNCE ORIGINALLY ATTACHED
HERE

FIGURE C

INTERIOR - ORIGINAL SLIP HEMLINE
AND FLAT LACE JOIN



FIGURE D

CLOSE UP DETAIL
ORIGINAL FLAT LACE FLOUNCE JOIN & CUT SEAM



ORIGINAL BACK
STILL FROM NIAGARA

LACE INSERTS AND NEW
STITCHING LINES

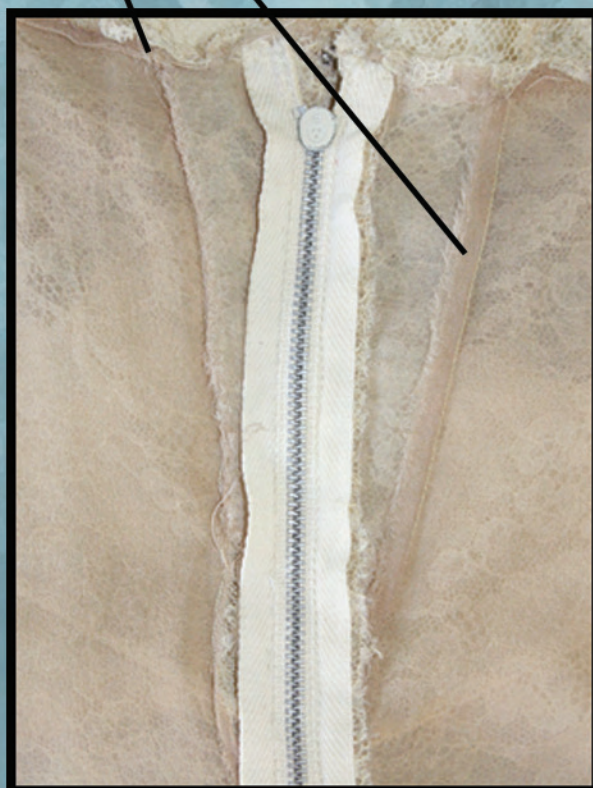
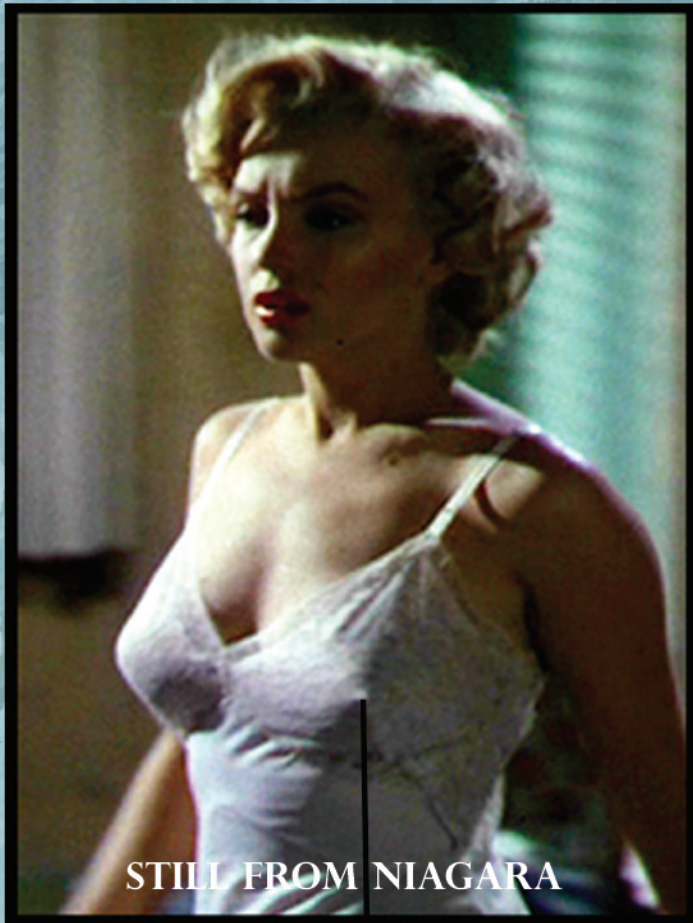


FIGURE E

CENTER BACK ALTERATION



STILL FROM NIAGARA



WARDROBE TEST

FIGURE F₍₁₎
ORIGINAL BUST DART POINT



EXTERIOR



INTERIOR

FIGURE F₍₂₎
BUST DART / SEAM ALTERATION



STILL FROM NIAGARA



STILL FROM NIAGARA



NUDE REPLACEMENT STRAPS



INTERIOR STITCHING DETAIL

FIGURE G
STRAP REPLACEMENT



FIGURE H
HOOK & EYE REMOVAL FROM ZIPPER FLANGE



**RESEARCH, WRITING, PHOTOGRAPHY AND DESIGN:
SIERRA BAY ROBINSON**

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