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After the first horror movie, sometime between 1900 and 1920, an influx of supernatural-themed films followed. Many filmmakers—most of whom still trying to find their feet with the new genre—turn to literature classics as source material. The first adaptation of Frankenstein was released by Edison Studios in these early days, as well as Dr. Jekyll and Mr. Hyde and The Werewolf (now both lost to the fog of time.) Things were starting to roll at this point as we moved into what they call “The golden age of Horror”, that it was there that the first vampire appeared on the screens, the first vampire film is widely considered to be from a 1922 German silent film, and since then, the world has been adapting and creating more and more works of this genre, becoming a trend among teenage girls, especially in the 2000s. But why? Maybe because it awakens the imagination, because there is this idea of doing something forbidden, because depending on the context of the film, you can literally die. Well, I think that a very present and relevant factor is the way they dress, since in all movies, the way vampires present themselves is always very eye-catching, be it with morbid capes, big nails, and gigantic mustaches or even with more “current” clothes but incredibly aligned, and sometimes too perfect to be real. It is in this niche that I will develop and research, vampire identity and fashion choices.

The year, the author's proposal and the historical context of each vampire movie matters a lot for their clothes, but there are some details that are present in all, no matter the synopsis, such as: the fact that all vampires need to have something relevant highlighted that shows that they are not like the others, that they are not like us, that they do not have blood running through their veins. This is demonstrated by the paleness of their skins (which is only not implanted when the vampire is black or brown, but rarely happens) the eyes of abnormal colors, such as red, long nails, and even a plight with their clothes, that not even the most aligned and organized person could have perfection in all the details of the body. I believe this is mostly for us, as an audience, for that we can identify that, they are aliens, but depending on the movie, not in an exorbitant and blatant way so that the other actors "don't perish" at first glance, at least until he jumps on his neck or his teeth come out of his mouth.

Since I was a little kid, horror movies always fascinated me. If I could, I would watch it every day, it was a passion that grew along with my other passion, fashion, since in this same period, I dreamed of being a model and spent hours researching both worlds, horror movies and clothing trends. For example, until, in 2011, I discovered the existence of

Twilight and her entire saga, and at the time it was life changing. Like a good child who doesn't have much to worry about, except school of course, I dedicated all my free time to watching the Twilight saga, watching interviews, researching about it. I remember that when they went to record one of the films in my country and in my city, I felt as if I hallucinated. I will never forget this fan euphoria, which is very good to feel! In the life of young adults and adults, for the most part, many of us no longer have time to dedicate ourselves to a passion for something as simple as a movie, but we should, so for this reason, and because I still have my fascination for fashion and horror movies in general, I decided to put them together and talk about this topic.

About *Nosferatu* (1922) as in this paper I intend to focus on movie vampires in general, so as not to be too open, I thought it necessary to mention *Nosferatu* as he is fundamental to the history of cinema, especially horror, for having been a pioneer in the visual and thematic exploration of vampirism, establishing several archetypes and stereotypes that influenced the genre for decades. The work is also notable for being one of the first to incorporate psychological and symbolic elements into the narrative. In addition to the original costume being fundamental to the idealization of what a vampire would look like, and it served as the basis for the development of many other horror films to assemble their own monsters.

Fashion in movies is essential, the costume design has this importance because it helps to build the identity of the characters, to set the story in a certain context (historical, social, etc.), and to communicate important information about the narrative without resorting to explicit dialogues. In vampire movies it is no different, the costume acts as a visual storytelling tool that enhances the overall atmosphere and impact of the genre. In *The Art of Costume: How Linda Muir's Costumes Brought the Haunting Realism of 'Nosferatu' to Life* with Robert Eggers; focusing on *Nosferatu*, Spencer Williams says: "In Robert Eggers' *Nosferatu*, costume designer Linda Muir conjures a world of beauty and decay, where every garment whispers secrets of the macabre. From Count Orlok's imposing sheepskin cloak to the weathered, storied fabrics of the villagers, the costumes serve as vessels of narrative, grounding this tale in unsettling realism. Muir's meticulous research into 16th-century Transylvanian attire brings a haunting authenticity to the screen, while the aging and distressing of these pieces reflect the horrors lurking in the shadows.'

A consistent visual identity can help to establish your genre, tone, style, and message you want to look at you, if you want to convey that you are someone more discrete, someone who likes colors and textures, or someone who really likes clothes with drawings for example, a strong visual identity is crucial in fashion as it shapes how someone it's going to remember of you, and also, a visual identity it's good for you to reaffirm yourself, and your opinions too, for example, we all know that followers of a certain political leader

like to wear a red cap with white writing, and I didn't even need to specify for you to know what I'm talking about, this is visual identity.

Also, the visual identity is crucial for horror movies, as it's the primary way to evoke fear and suspense, establish mood, and differentiate the film from other genres. (Raindance - Crafting Fear) Techniques like lighting, color palettes, cinematography, and set design all contribute to a film's visual identity, creating a unique atmosphere that amplifies the horror. Have you ever tried to watch a horror movie on mute? That's the most frustrating thing in some of them, because you are not fully insert in the chaos the director wanted to, without the tension music, the "monster" is just another guy who arrived unannounced, going more to the visual part, I believe it would be the same if horror movies, like Nosferatu, decided to "turn on" the lights, we would just see a very ugly and pale men, with a big mustache begging for a girls attention, not that scary right? Also related to visual identity!

About the vampires, costumes, makeup, and lighting are all used to create a specific visual language that signals a vampire's presence and reinforces their eerie or sinister nature. In Nosferatu(2024), the main importance of the visual identity it's to tell us: when this event its happening and who are the vampires; (Are Nosferatu-2024 Costumes Historically Accurate? -Karolina Żebrowska) In Nosferatu, all the women's dresses, with heavy fabric and full skirts, or the men's wearing top hats, they all represent the 30s Fashion, and we identify with what the film gives us that that lady (as it is presented to us at the beginning of the film) from that city so far away, is the true vampire, first obviously by the ambience, dark, which almost does not show its face, bringing mystery to the person, his heavy voice and mainly, the way he dressed, with the furry coat and its features since 1922, the long nails, his outfits are made to make him look like a Inhuman monster, clothes that scary.

In the other hand, Twilight seductive vampires, integrated into society, so their outfits have nothing too scary at first glance, they are clothes that approach, seduce and attract, so much so that in the first film, Bella is fascinated by these characteristics of the family, starting the whole plot, and also, the use of cold colors, neutral tones, to associate with immortality, emotional coldness. (NYLON) Bella isn't the corseted damsel in distress of so many classic vampire stories. Rather, she wears henley shirts, low-rise jeans, and sneakers... The same is basically true of Edward. He dresses without any of the fetishistic flourishes of the typical sexy vampire. Instead of a velvet cape, he wears a tailored peacoat. Edward's style doesn't scream vampire but instead suggests he's just more put together and sophisticated than the average high school boy (which makes sense given that he's really more than a hundred years old).

And the most recent one, the movie *Sinners* (2025), Ruth E. Carter's costume design reflects the historical context of the 1930s in Mississippi, using color symbolism and texture to tell stories about characters and their roles in a Jim Crow society. The costumes are not meant to be flashy, but rather to convey a character's internal state and place within the narrative. So by the context of the movie, the characters' clothes are much more important because they don't show only when the movie it's placed, but when every vampire died, so, if it weren't for the specificity of the outfits, it would all be very vague and caricatured, just like a random zombie movie. (The Movie Blog - The Costume Design of *Sinners* Brings Southern Style to the Supernatural) “The vampires in *Sinners* do not sparkle. They haunt. Their wardrobe is a curated archive of decades past. There are velvet coats, lace trim, and leather boots that look like they walked through multiple eras. Their clothes feel old but not out of place. Ruth Carter gives them cohesion through texture and tone.”

Vampire Fashion characteristics in general, if you want to make the most generic costume as possible, the one that someone from far away would look at you and already know, you will need the following key elements, like long nails, red eyes, and spiky teeth are used to immediately signal that a character is not human, even before their vampire abilities are revealed. (Galeta: What Do Vampires Wear? A Look Into Vampire Aesthetic) Traditional vampire costumes, such as capes and robes, or modern attire with a dark palette, help vampires blend into the night and protect them from sunlight. Makeup, including pale skin, red eyes, and fangs, further emphasizes their otherworldly appearance.

The influence and legacy of these films brought an immense impact, especially for those who grew up with them, *Twilight* for example, its costumes served as inspiration outside the theaters for several fans of the time, with the gothic influence, dark academia aesthetics and vamp fashion, it also helped in the rise of emo fashion that was there in those years too, (DAZED) “Bella Swan isn’t meant to be a style icon. As the archetypal ‘not like other girls’ YA protagonist, she doesn’t care about clothes. To prove just how little she cares about them, she wears Converse to prom and looks like she’s about to die of boredom when her friends take her shopping.”, the dream of every “Tumblr girl” of the time. And *Nosferatu*, we all know that it’s related to *Dracula*, and although the movie came back to the rise last year, *Dracula* is a trend that I understand as people, it's the horror movie with the biggest fashion footprint, the result of this is simple, anyone who pictures, even in their own minds, a vampire costume, it's based in *Dracula* costume, even if they don't know.

In conclusion, the arguments about fashion in vampire movies are pretty convincing. (Muir) In *Nosferatu*, costume designer Linda Muir aimed for historical accuracy, using 19th-century German textile books to create authentic outfits. (Muir) For example, Count Orlok's costume was inspired by 16th-century Transylvanian nobility, featuring luxurious fabrics and intricate details to reflect his aristocratic origins. (Muir) This attention to detail helps ground the supernatural elements in reality, making the horror more believable. (Singh) In *Twilight*, costume designer Wendy Chuck used fashion to modernize vampires, dressing the Cullen family in icy colors to emphasize their immortality and detachment from humans. (Singh) Bella Swan's wardrobe, consisting of earthy tones and practical clothing, reflects her down-to-earth personality and has even become a fashion trend among Gen Z on platforms like TikTok. Overall, these arguments show that fashion in vampire films isn't just about style, it's a tool for storytelling, helping to define characters and set the tone of the movie.

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