International Journal of Costume
Vol.5, No.1 (June, 2005) pp.42~58

The Color Image of the Early 20th Century in the Present Cinema Costume

-Focusing on 'Chicago' and 'The English Patient'-

Jiyoung Yun* · Jisoo Ha**
Ph. D. Course, Dept. of Clothing & Textile, Seoul National University, Seoul, Korea*
Professor, Dept. of Clothing & Textile, Seoul National University, Seoul, Korea**

ABSTRACT

This study examines the color image of the early 20th century and compares the work of designers' who represented fashion and trend at that time with cinema costume which made after 1990's. This shows the relationship and differences between the color of the past which is presented through designer's works and present which is visualized through cinema costume. The result of this study shows that the color which is reproduced through cinema costume is decided according to the story, time period, scenery space and character of the film rather than being a genuine attempt at reviving the color of the past time period. The color is exaggerated or limited to manipulate the effects of character and story creating a stronger impression to the audience.

Key Words : color image, cinema costume

Ⅰ. Introduction

Color is the reflection of light and therefore cannot exist without a light source. When we perceive the various colors of an object, lightwaves stimulate the visual nerve which then transmits the information to the brain where it is absorbed and given meaning. The recognition of color depends on the eyes, so it is a physical phenomenon. However, the direct, emotional impact of color on a person's psychology is also influenced by personal memory, culture and taste.

Each color has its own emotional value which is recognized by personal perception and dealt with by psychological sense and judgment. Similarly, color affects people's feelings and each person has a different impression of every color. In other words, although recognition of colors is carried out through biological processes, the impact of the recognition is purely psychological to a perceiver. The various associations that different people have with are characterized and influenced by their experience, memory and knowledge. In many cases, it also depends on the individual's race, gender, age, character, circumstances, culture, education, occupation and the time period during which they lived.[1)]

Generally, the theory of color is not applied to the movie precisely, but the symbolism of color is

Corresponding author: Jiyoung Yun,
E-mail: garnet7124@hanmail.net

introduced in the movie in the right place. Yellow symbolizes hope, red for love and passion, white for purity, green for youth, and blue for intelligence and coolness. The communication of symbolic color is used as important allegory.[2] In cinema, color is the element which is recognized at a glance, the implement which visualizes the story and character symbolically and has an important role which makes the audience understand the character unconsciously through the sense of sight. The point of this study is the time of past which is visualized through mass media such as cinema, how it reappear through color, and what the relationship and differences are between the color of past and present which in cinema. In addition to this, the study advises the direction and guideline for color images of future cinema costumes.

This paper examines a limited category of color images of the early 20th century through the present cinema costume and scenery background; in particular, it deals with color images, color range and the frequency of the use of color. By not only studying the colors which were used in the past, but by also examining the movies which seek to document and revive the colors of the early 20th century. It is possible to find a connection between the past and the present, and show the importance of the use of color.

The color of past time is examined through fashion designers' works which lead fashion and trend, which show the popular feature of the color in the early 20th century. For this study of past time, 10 clothes in each decade, total 30 clothes, representing the work of 16 designers, are used for presenting the leading trends and tastes in color during the early 20th century. The colors that are present in each of the clothes are classified by Pantone's color chips-A component of the Pantone textile color system-and are arranged by designer, period and color group such as red, orange, yellow, green, blue, violet, neutral and metallic.

To ensure a reasonable degree of authenticity, objectivity and historical accuracy, the movies were selected from those made after 1990 which had won awards for costume design or art direction at a respected film festival or major industry award ceremony. As a result of these pre-requisite the movies, the 'Chicago' and 'The English Patient' were selected, the former is set during the 1920's while the latter spans from late in the 1930's to the Second World War. Main colors of the leading and supporting character's costumes, as well as that of the background was selected and matched with Pantone color chips.

Ⅱ. The Theory of Color

People do not all like the same colors, but instead each has a distinct taste. There are three elements which control a person's taste in color, these are the behavior for pleasure, the absorption of ego and the preservation of prestige, of these, the preservation of prestige is related with fashion. Marketer who speaks about people's taste in color insists that the main factors which decides market segmentation is not age, gender, occupation or culture but personal desires which include the desire to love, the desire to belong, the desire for recognition, the desire for independence and the desire to achieve. Everyone has these desires within themselves, but which desire to pursue varies from a person to a person.[3]

When we look at color, at first sight we perceive it as a physical phenomenon, and then it makes a psychological connection with our experiences which in turn elicits various emotional re-

sponses long lasting associations within each individual.[4] For those with rather dull sensibility, colors give them momentary and superficial impressions of objects that surround them. However, for those with more refined sensibility, colors penetrate deeply into their senses and cause changes in their mentalities.

Form and color define the composition of art and are also these used for shaping it. Form exists in itself as the object is produced, but color does not exist itself as visualized in the object. There is a mutual relationship between form and color as they are connected to each other.[5] A form, no matter how abstract and geometrically strange it is, has a unique inner character and a spiritual entity which is identical with its physical form. Colors increase or decrease their value through the use of different forms but the unsuitable arrangement of form and color do not always give rise to 'disharmony' but instead show new possibilities for harmony. As form and color are unlimited, the combination of form and color are boundless and the subsequent effects limitless.

Red is a warm, living, active and masculine color which bursts from the inside out. Typically red permits big changes and conflicts. Red has various ranges from bright to dark and is similar to the middle range or yellow in that it admonished the feeling of power, energy, direction, decision, joy and victory.[6] But red can not achieve harmony with cool colors which cause it to lose its meaning and power. Comparing red with yellow yields some similarity but the former has little inclination to humans. Red is primitive and ethnic.

As such red has an objective and active quality, the combination of red and yellow creates orange. The impression suggested by color orange resembles a person who is confident with one's strength, which brings the healthy feelings to perceivers. Orange makes red more accessible to humans by the inclusion of yellow, while in contrast, violet makes red further removed from humans by the use of blue.[6] Violet is cool red and as such its psychological meaning is diseased and has an element of tragedy.[4] Orange and violet, which are the combination of red with yellow and blue respectively, are unbalanced colors.

Yellows do not carry its own deep emotional value and when it becomes cooler with the addition of blue, it creates an unsound feeling. When compared to a condition or feeling, it becomes the expression of madness as a color which means it shows the workings of a hysterical and disordered mind.[7] Yellow is sensitive but it can not be depressed.

Blue has an element of rest as it becomes deeper.[6] As it gets brighter, and whiter, it loses the ability to create a state of rest in the observer. Blue has the opposite character to yellow in that it can not be sensitive or can not increase intensely.

Green is the combination of yellow with blue and has the ideal balance.[4] The perfect green is the most peaceful color in the world. It is limitless and does not make a lingering feeling of pleasure, sorrow on passion. If the perfect green lost it's the balance and become more yellow, it would gain vitality and become young and joyous. On the other hand if the perfect green were to lose its balance and become more blue, it would become sincere and thoughtful.[6]

White is usually regarded as colorlessness and it is the symbol of the world which representing the nonexistence of color. White works as silence in our mind and the silence is full of the possibility. In contrast, black is the color of silence which does not have hope in the future.[4] White costumes are selected as symbols of purity and virginity while

<Table 1> Color Image

	Color Image
Red	Passion, Revolution, Rage, Joy, Love, Hatred, Power, Brave, Pleasure, Excitement, Temptation
Orange	Delight, Happiness, Delicious, Mature, Health, Satisfaction, Hatred
Yellow	Cheerfulness, Brightness, Energy, Happiness, Jealousy, Envy, Selfishness, Exaggerate, hope
Green	Peace, Safety, Youth, Nature, Vitality, Healthy, Refresh, Hope
Blue	Hope, Coolness, Loneliness, Meditation, Favor, Harmony, Friendship, Belief, Eternity, Faithfulness
Violet	Sobriety, Mystery, Solitude, Freedom, Private, Vanity, Secret, Imagination, Creative
White	Brightness, Purity, Naivety, New, Virtue, Truth, Honesty
Black	Cold, Anxious, Grandeur, End, Sorrow, Egoism, Vice, Evil, Grace, Power

black costumes are selected as the symbols of sorrow and death. The combination of these two colors is gray which does not have movement or tune. <Table 1>

Ⅲ. The Color Image in the Early 20th Century's Fashion

The image and character of color from 1920 to the Second World War period is examined through the work of fashion designers who are representative of that era's fashion world. 30 clothes are selected and pictures are chosen in the books which show the works of each designer's. The selected books are 'Fashion-A History from the 18th to the 20th century', 'Icons of fashion-The 20th century', 'Fashion Designers' and 'Shocking! The Art and Fashion of Elsa Schiaparelli'-Which show the clear and vivid colors of each designer's clothes.

16 designers were selected including Vionnet, Poiret, Chanel, Werkstatte, Delauray, Jenny, Schiaparelli, Fortuny, Patou, Moiyneux, McCardell, Fath, Lanvin, Soeurs, Norell, and Bruyere making total of 30 clothes. The color shown in each work is selected using Pantone's color chips and categorized by designer, decade and color group. Also, main-color and sub-color groups are divided and that provide more precise eyes for the tendency of color use in each decade.

1. The Color Image of Fashion Design

The color image of each fashion designer's work in each decade has unique individuality, especially Vionnet, Poiret, Chanel and Schiaparelli; they are commented as representative designers in fashion history and have their own character in use of color.

Vionnet used gold, silver, deep sea green of which had low saturation, but in the 1930's she used warm colors that had a high value and saturation such as ruby wine, fiesta, grenadine and black. In the first period, she used and combined antic color but later she preferred to use color contrast such as black and red group which has vivid, strong and dense quality, also she used splendid color printed fabrics that have colorful feeling. In the 1920's, she used toned down colors or metallic color, but in the 1930's she used splendid color or strong color contrast.

Poiret's works in the 1920's, used different color ranges compared to other designers, especially his combination of metallic with pure colors which created mysterious and exotic feelings. He was influenced by the Orient and designed the clothes which

have oriental touch. Also he used the strong color contrast and combination, and used the fabric has exotic print. Vivid green color group such as green flash and bright green was shown remarkably. He also used vivid colors together with toned down colors.

In case of Chanel, she used the minimum quantity of color but matched accessories which have various color. In the 1920's, she used a lot of black and gold in addition to red such as scarlet and harvest pumpkin. She also used stretch limo and blue nights in order to add other moods and feelings to black. In the 1930's she matched apricot illusion satin and black lace and those expressed the effects of wearing black lace dress on nude body. The distinctive quality of color use was that she used a single color for simple silhouette closes which gave strong impression and also used neutral color and metallic color a lot.

Schiaparelli's works were characterized by surrealism and the character of the designer is exposed through her use of color. The red group is used in various ranges such as high risk red, flame scarlet and hot chocolate which have dense qualities. She also used pink in various tones such as almond blossom, dusty rose and burnt russet including shocking pink which she invented. The blue group she chose has high value and saturation and she also used black often. Occasionally she used metallic colors like gold and silver. Her usage of color is unique when compared to other designers of the same period. She used various color range in a piece of clothes which gives strong impression. In the 1940's she used two or three color contrast intensively such as red & black or shocking pink & black rather than combination of multiple colors.

In the 1920's, Werkstatte, Delauray and Jenny used fabrics which had multiple colors, showing various color scheme in each piece of clothes. They mixed same color groups or contrast colors that made diverse and intensive imprint compared to other periods.

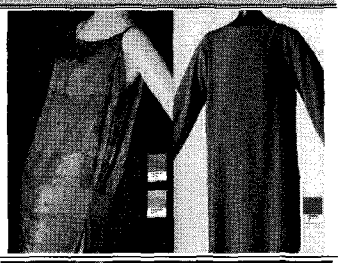
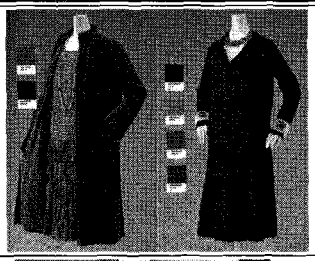
In the 1930's, Fortuny, Patou and Moiyneux used denser and brighter color compared to the 1920's. Especially, Fortuny used various green and blue color groups such as online lime, pesto, bachelor button, river blue and faience.

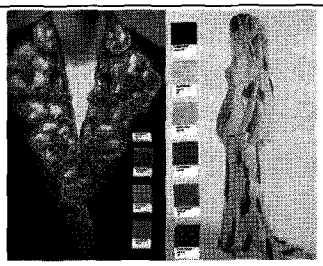
In the 1940's the usage of color was limited and simplified. McCardell, Fath, Lanvin, Soeurs, Schiaparelli, Norell and Bruyere, they usually designed suits which have mono-color.<Table 2>

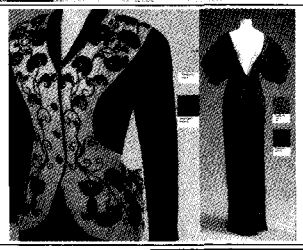
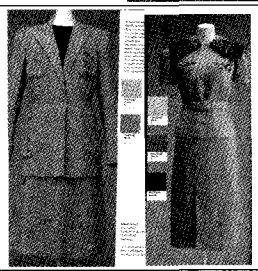
2. Analysis of the Color Image in the Early 20th Century

In the 1920, the green group was used a lot as main-color such as green flash, deep sea and bright green. Black and gold used generally as main-color or sub-color. The use of metallic colors, especially increased which reflected a peculiarity in the particular period. The red group used as sub-color-poppy red, sangria and scarlet- rather than main color. The yellow group displays the same tendency. In the orange color group, harvest pumpkin and tortoise shell which are dark tone used as main-color but more pale or brighter color used as sub-color such as lamb's wool, almond toasted, vibrant orange and red orange. The noticeable feature of color use in the 1920's is shown through sub-colors used in decorative elements which were more frequently used than main-colors due to the designers' preference of using fabrics with multiple colors. These colors have gentle and natural feeling because they have medium tones which are neither too bright nor too dark.

<Table 2> The Color of Fashion Designers' Works

	Designer	Pantone Color Name & Number		Designer's Works
		Main Color	Sub-color	
1920's	1. Vionnet	Deep Sea(17-5513TPX) Gold silver		
	2. Poiret	Green Flash(15-0146TPX) Gold Bright Green(15-5534 TPX) Blue Nights(19-4023 TPX)	Maple Sugar(15-1316 TPX) Vibrant Orange (16-1364 TPX) Sangria(19-2047 TPX) Skyway(14-4112 TPX) Aspen Gold(13-0850 TPX) Gold	
	3. Chanel	Harvest Pumpkin (16-1260 TPX) Black	Black Gold Green Lake(17-5528 TPX) Scarlet(19-1760 TPX)	
	4. Werk-statte	Black Heather(14-4110TPX) Prism Violet(19-3748 TPX) Blue Nights(19-4023 TPX)	White Red Orange(17-1464 TPX) Sunset Gold(13-0940 TPX) Federal Blue(18-4029 TPX) Heirloom Lilac (16-3812 TPX)	
	5. Delauray & 6. Jenny	Tortoise Shell (19-1241 TPX) Amber Yellow (13-0942TPX) Black	Citrus(14-0955 TPX) Toasted Almond (14-1213TPX) Lamb's Wool (12-0910 TPX) Yam(16-1140 TPX) Poppy Red(17-1664 TPX) Orange Rust(18-1447 TPX) Imperial Blue(19-4245TPX) Cerulean(15-4020 TPX)	

1930's	1. Schia-parelli	Hot Chocolate (19-1325 TPX) Apricot Illusion (14-1120 TPX) Gold White Black	Flame Scarlet (18-1662 TPX) Blue Atoll(16-4535 TPX) Almond Blossom (13-2006 TPX) Teaberry(18-1756TPX) Dusty Rose(17-1718 TPX) Burnt Russet(19-1530 TPX)	
	2. Chanel	Gold Apricot Illusion (14-1120 TPX) Black		
	3. Vionnet	Grenadine(17-1558 TPX) Black Ruby Wine(19-1629TPX) Fiesta(17-1564 TPX) Nasturtium(16-1451TPX) Dandelion(13-0758 TPX) MauveWine(19-1716TPX)	Black White Lamb's Wool (12-0910 TPX)	
	4. Fortuny	Royal Lilac(18-3531TPX) Raspberry(18-1754TPX) Beach Sand(14-1225TPX) Bachelor Button (14-4522 TPX) River Blue(15-4720 TPX) Online Lime(17-0145TPX) Pesto(18-0228TPX) Faience(18-4232 TPX)	Gold silver	
	5. Patou & 6. Molyneux	Bright Green(15-5534TPX) Black Posy Green(18-5616TPX)		

1940's	1. McCardell	Tortoise Shell (19-1241 TPX) Grenadine(17-1558 TPX) Blue Nights(19-4023TPX)	Aspen Gold(13-0850 TPX) Harvest Pumpkin (16-1260 TPX)	
	2. Schia-parelli	Shocking Pink (17-2127 TPX) High Risk Red (18-1763 TPX) Black(2)		
	3. Norell	Lemon Chrome (13-0859TPX) Narcissus(16-0950 TPX) Agate Gray(15-6307TPX)	White Gold Golden Apricot (14-1041TPX) Glazed Ginger (18-1154TPX) Silver Blue(16-4706TPX)	
	4. Lanvin & 5. Soeurs	Rugby Tan(15-1315TPX) New Wheat(14-1038 TPX)	Gold, Black Camel(17-1224 TPX) Black	
	6. Fath & 7. Bruyere.	Spectrum Blue (18-3963 TPX) Golden Haze(12-0826 TPX) Rock Ridge(17-0207 TPX)	High-rise(15-4101 TPX) Glazed Ginger (18-1154TPX) Breen(19-1034 TPX)	

In the 1930's, the red group increased but the orange group decreased remarkably and tended to be paler when compared with the 1920's. In case of the red group, vivid reds such as grenadine, fiesta, flame scarlet and raspberry was observed as well as the ruby wine and hot chocolate whose darker tones added richness. But almond blossom, dusty rose and burnt russet which is pale tone or

<Table 3> The Color Image in the Early 20th Century

	1920's		1930's		1940's	
	Main Color	Sub-Color	Main Color	Sub-Color	Main Color	Sub-Color
Red Group		Poppy Red Sangria Scarlet	Grenadine Raspberry Fiesta Hot Chocolate Ruby Wine	Flame Scarlet Almond Blossom Dusty Rose Teaberry Burnt Russet	High Risk Red Grenadine Shocking Pink	
Orange Group	Harvest Pumpkin Tortoise Shell	Lamb's Wool Toasted Almond Orange Rust Maple Sugar Vibrant Orange Red Orange Yam	Apricot Illusion Nasturtium Beach Sand	Lamb's Wool	Rugby Tan Tortoise Shell	Camel Glazed Ginger(2) Breen Harvest Pumpkin Golden Apricot
Yellow Group		Aspen Gold Citrus Sunset Gold Amber Yellow	Dandelion		Golden Haze New Wheat Narcissus Lemon Chrome Golden Apricot	Aspen Gold
Green Group	Deep Sea Green Flash Bright Green	Green Lake	Posy Green Pesto Online Lime Bright Green			

Blue Group	Blue Night(2) Heather	Skyway Cerulean Federal Blue Imperial Blue	Faience Bachelor Button River Blue	Blue Atoll	Spectrum Blue Blue Night	
Violet Group	Prism Violet	Heirloom Lilac	Mauve Wine Royal Lilac			
Neutral Group & Metallic	Black(3) Gold(2) Silver	Black Gold(2) White	Black(2) Gold	Black Gold(2) Silver White	Black Rock Ridge Agate Gray	Black(2) High-rise Silver Blue Gold White(2)

grayish tone used as sub-color. In case of green such as bright green, posy green and pesto they are deeper and denser than the 1920's, and used as main color. The blue group tended to be brighter than the 1920's and the usage of black and metallic color was similar with former ages. In the 1930's the use of sub-color decreased because the designers used mono-color fabric, striking color arrangement and less decoration. The over-all impression of color is brighter and deeper.

In the 1940's, a special feature of this period was the orange group and the yellow group which were darkened by adding brown, deepening the value of color; frequent use of these two color groups were dominant. The other important feature is the gray colors which were not observed in the former periods; for instance such as rock ridge and agate gray were used frequently. But the neutral group including black and white was reduced along with metallic colors. The red group was reduced remarkably and vivid and strong color disappeared except the red group such as high risk red and shocking pink. Generally, the colors added grayish tone are increased and middle-tone color which is natural rather than vivid, showing distinctive differences compared to the former periods.<Table 3>

Ⅳ. The Color Image of Cinema Costume

The movies were selected from those represented different culture, character, time and space in the early 20th century and made after 1990 which had won awards for costume design or art direction at a respected film festival or major industry award ceremony. As a result of these pre-requisite the movies, the 'Chicago' and 'The English Patient' were selected. 'Chicago' with a nightclub setting

during the 1920's and this is very dramatic and visualized movie. While 'The English Patient' with a desert setting from late in the 1930's to the Second World War and this is very romantic and impressive movie.

1. Chicago

Velma Kelly(Catherine Zeta-Jones) bums in the spotlight as a nightclub sensation. When she shoots her philandering husband, she lands on Chicago's famed murderess row, retains Chicago's slickest lawyer, Billy Flynn(Richard Gere) and is the center of the town's most notorious murder case, only increasing her celebrity. Roxie Hart(Renee Zellweger), seduced by the city's promise of style and adventure, dreams of singing and dancing her way to stardom. When Roxie's abusive lover tries to walk out on her, she too ends up in prison. Billy recognizes a made-for-tabloids story and postpones Velma's court date to take on Roxie's case. Infamy is Roxie's ticket to stardom. Billy turns her crime of passion into celebrity headline, and in this town, where murder is a form of entertainment; she becomes a bona fide star-much to Velma's chagrin.[8)]

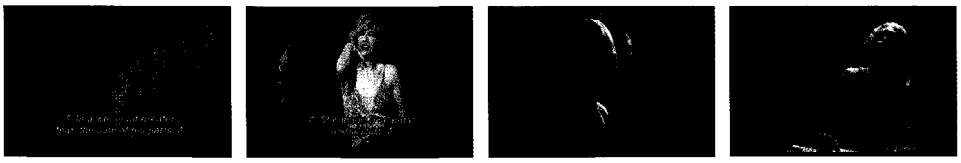
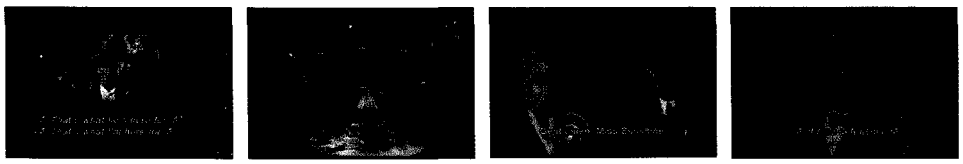
In case of 'Chicago' which is set during the 1920's, main scenery space is nightclub and there are a lot of dancing costumes which decorated with beads and have splendid colors. The background makes a strong contrast with costume which gives gorgeous and visualized impression. Especially Velma, the contrast costume and background gives great visual effects. She wears a black dress in the first scene while she sings jazz-the background color is princess blue, which creates a strong character and impression. Her clothes' and the background's colors are from the blue group-dazzling blue, federal blue and twilight blue and the red group as like bubblegum and teaberry as well as using black, white and silver. Usually she wears a vivid costume color which has a strong value. Since vivid and bright color speaks for strong and active character and expresses dynamic, splendid and dramatic effects.

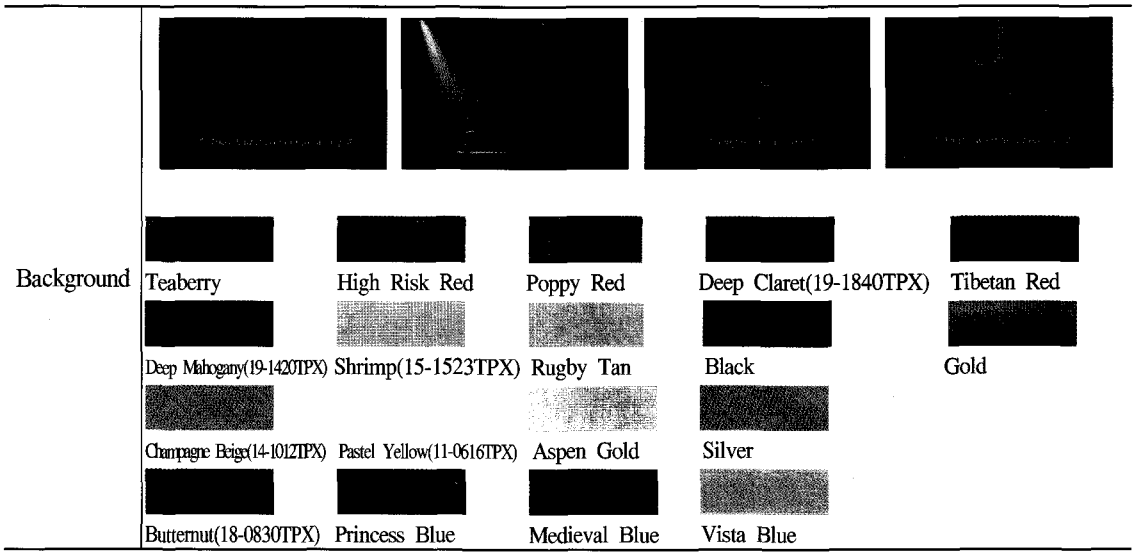
While, Roxie who has ambitions to become the dancer, she has transfigured from naive character to opportunist. Roxie wears a lot of black, white and silver colored costumes, the other colors are vivid color like orange.com and imperial blue and pale tone colors like grape shake, wild rose, dusty yellow and mint leaf. Roxie's costumes use softer and paler colors than Velma's do. Pale and light colors have visualized her character which is romantic and rash that means costume color plays an important role in creating a distinctive contrast between Velma and Roxie's characters.

Billy wears beaded suits which stand out dramatic factor and his costume colors are black, white, tibetan red, turkish coffee and black olive. Such a dark and dull colors show masculine, strong and self-possession character. The supporting actors and background colors are strong and vivid. Red group includes teaberry, high risk red, tibetan red, blue group- princess blue, medieval blue, vista blue. Gold, silver and black are also used often.

Comparing the cinema color with real color in the 1920's, the red group and blue group used a lot in the movie but in the 1920's, the orange group and green group used more. In the case of blue group, pale blue used in the past time but deep and dark blue are shown in the movie. Especially the blue group used as lighting colors, so there is a variety in blue colors usage.<Table 4>

<Table 4> The color Image of 'Chicago'

	Scene / Color name & Number
Velma Kelly (Catherine Zeta-Jones)	 Bubblegum(17-1928TPX) Teaberry(18-1756TPX) Poppy Red(17-1664TPX) Pompeian Red(18-1658TPX) Red Mahogany(19-1521TPX) Princess Blue(19-4150TPX) Ensign Blue(19-4026TPX) Dazzling Blue(18-3949TPX) Federal Blue(18-4029TPX) Twilight Blue(18-3820TPX) Blue Mirage(18-4215TPX) Black Silver White
Roxie Hart (Renee Zellweger)	 Wild Rose(16-1715TPX) Confetti(16-1723TPX) Mandarin Red(17-1562TPX) Orange.com(18-1561TPX) Apple Blossom(13-1013TPX) Tender Yellow(11-0710TPX) Dusty Yellow(12-0619TPX) Mint Leaf(15-5728TPX) Imperial Blue(19-4245TPX) Grape Shake(18-2109TPX) Black Silver White
Billy (Richard Gere)	 Tibetan Red(19-1934TPX) Breen(19-1034TPX) Princess Blue(19-4150TPX) Turkish Coffee(19-0812TPX) Black Olive(19-0608TPX) Black White



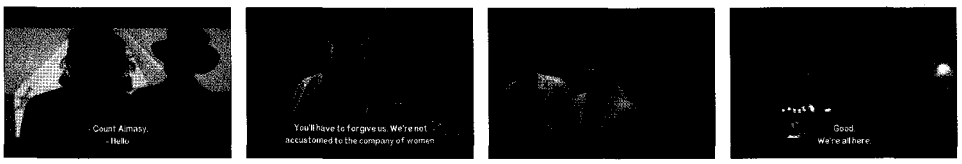
2. The English Patient

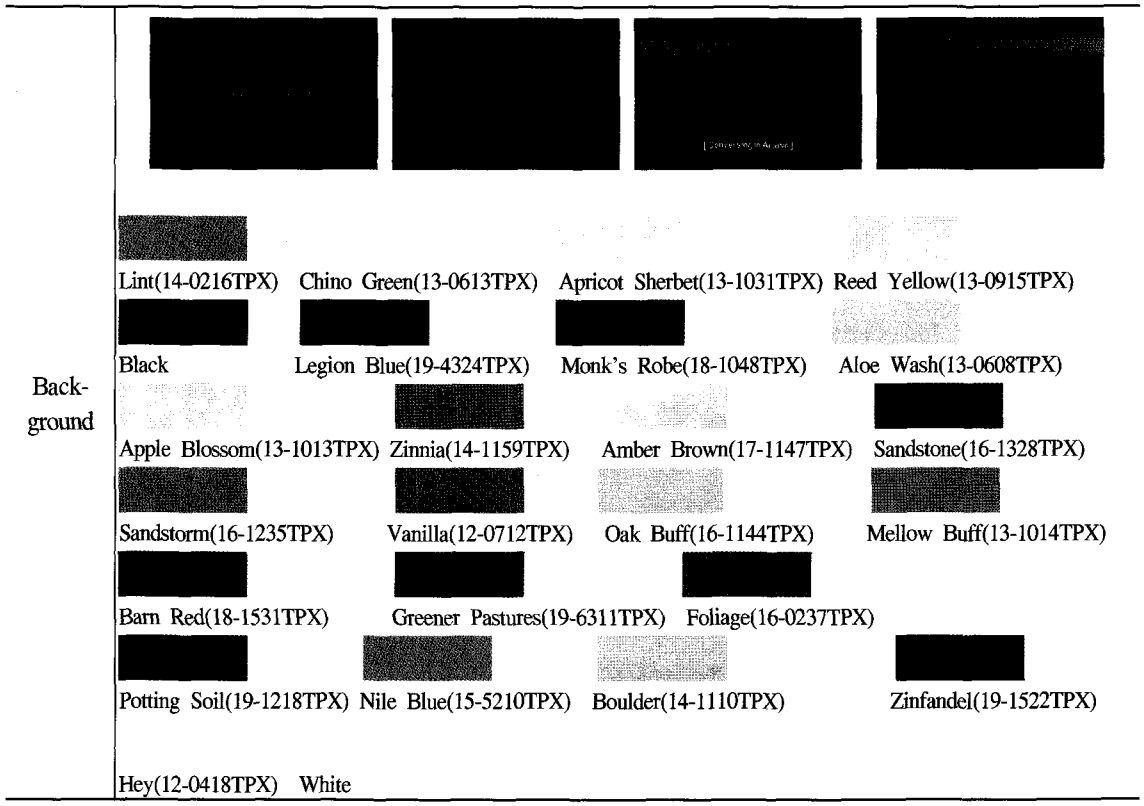
This movie is set between the late 1930's and the end of the Second World War, mostly in the desert and an Italian monastery. This romantic love story sweeps across the screen with epic proportions equal to the vast desert regions against which it is set. It's a film which purports that one does not choose love, but rather that its love that does the choosing, regardless of who, where or when; and furthermore, that it's a matter of the heart often contingent upon prevailing conditions and circumstances, the story of two people who discover passion and true love in the most inopportune of places and times, proving that when it is predestined, love will find a way.

In the African desert, Hungarian Count Laszlo de Almasy (Ralph Fiennes) is shot down, though he survives the crash, he is severely burned. To his great good fortune, however, he is rescued by a tribe of nomads and winds up in a hospital. But existing conditions are governed by circumstances of war, and Almasy soon becomes one of many patients. Upon reaching Italy, Hana (Juliette Binoche), volunteers to stay behind with him at an abandoned monastery. Hana soon discovers that her charge is something of a man of mystery, as Almasy remembers nothing of his past, and not even his own name. Thought to be English, the only clues pointing to who he is are contained in a book found in his possession after the crash, but even they are as cryptic as Hana's patient. Slowly, Almasy begins to remember bits and pieces of his life, and his story begins to unfold. Meanwhile, Almasy's memories continue to surface; memories of a woman he loved, Katherine Clifton (Kristin Scott Thomas). And, crippled in mind and body as he is, those memories become the only thing left to which he can cling with any hope at all, even as his life seems to be slipping farther away with each passing moment.[9)]

Hana, it is her humanity, in fact, which defines love in its purest sense and offers a balanced perspective of it within the context of the film. Her relationship with Kip affords us a glimpse of passion of another kind, which contrasts effectively

<Table 5> The Color Image of 'The English Patient'

	Scene / Color name & Number
Hana (Juliette Binoche)	 Snorkel Blue(19-4049TPX) Hunter Green(19-5511TPX) Pesto(18-0228TPX) Sage(16-0421TPX) Olive Gray(16-1110TPX) Nostalgic Rose(17-1512TPX) Dusty Rose(17-1718TPX) Malibu Blue(17-4435TPX) Dazzling Blue(18-3949TPX) Brunette(19-1235TPX) White
Almasy (Ralph Fiennes)	 Amber Light(14-1217TPX) Sage(16-0421TPX) Horizon Blue(16-4427TPX) Beaver Fur(17-1417TPX) Sea Fog(16-3304TPX) Aloe Wash(13-0608TPX) Brittany Blue(18-5610TPX) white
Katharine Clifton (Kristin Scott Thomas)	 Leather Brown(18-1142TPX) Boulder(14-1110TPX) Pompeian Red(18-1658TPX) Hot Chocolate(19-1325TPX) Camel(17-1224TPX) Rum Raisin(19-1321TPX) Pastel Yellow(11-0616TPX) Brittany Blue(18-5610TPX) Almost Apricot(15-1319TPX) Black White



with the intensity of that between Almasy and Katherine. Hana, wears clothes from three different color groups including blue group when she wears the nurse outfit, green group when she wears a military uniform and red group. In the red group, she wears grayish tones like nostalgia rose and dusty rose which have soft and natural feeling. Hana's costume colors symbolize hope, faith, loneliness, obey and purist love.

Almasy is not by his very nature an individual to whom the audience will be able to form an intimate connection. Almasy's costume colors are grayish and pale tone similar to those of the background colors and which visualizes his character that is soft, delicate and easy to be hurt. The orange group colors amber light and beaver fur, the green group colors sage and aloe wash and the blue group colors horizon blue and brittany blue also feature in his wardrobe create a natural image in the movie.

Katherine, she is a woman whose stoic countenance masks the emotional conflict raging within her, born of the forbidden passion that enslaves her and yet to which she gives herself willingly, casting off her shackles of repression to embrace a love so strong it threatens to consume her. Katherine's costume colors use warm color ranges except for brittany blue. Unlike other characters' costumes in the movie, Katherine's costumes display deep, dark and various tones of different colors. Brown colors such as hot chocolate, rum raisin, leather brown and camel visualize her graceful and noble figure, also gives a hint her death. Her costume colors show her agony, considerate and inside mind which

shows the conflict between two different kinds of love. Supporting actors and background colors are the orange group such as sandstone, sandstorm, amber brown, mellow buff and the green group including grayish or pale tones that signify a change in time or location.

In this movie, the orange group and yellow group which have brown tone used a lot because the desert is the main scenery background. And general quality of color has grayish or pale tone which gives soft and romantic feelings. Comparing with the real color in the 1940's, there is similarity in the use of the orange group and yellow group but those are paler and softer.<Table 5>

Ⅳ. Conclusion

The color of the early 20th century-which can be defined as modern times-can be studied by observing the works of designers' who lead fashion and trend, and also by researching the color of cinema made after 1990, which seeks to the color of the early 20th century. This study shows the relationship and differences between the color of the past which is presented through designers' works and the present which is visualized through cinema costume.

In the case of the color of the early 20th century it differs depending on the designer and decade for preference and frequency of color group. Vionnet and Chanel were preferred the neutral color groups as time passed, relatively Schiaparelli used strong and vivid color which were influenced by surrealism. The noticeable feature of color use in the 1920's is sub-colors which used in decorative elements have more frequency than maincolor because designer used fabrics which have various colors and print. The tendency of colors has gentle and natural feeling because they are medium tones. In the 1930's the use of sub-color decreased because designers used mono-color fabric frequently, and preferred striking color arrangement and less decoration. The over-all impression of color is brighter and deeper. In the 1940's, the special feature of this period was the orange group and the yellow group darkened and deepened, also the frequency of these two color group are dominant. The other important feature is the gray colors used a lot. Generally, grayish tone and medium-tone colors increased.

'Chicago' is strikingly visual and uses strong contrasts in color between characters and backgrounds. The contrast of red and blue or red and black is prominent and vivid colors and metallic color such as gold and silver are used frequently. This movie also use color in different ways depending on the character, giving the recognition and feeling unconsciously through the visual media, that is color. Velma wears vivid costume colors and has strong contrast with background which delivers her vehement character to the audience. Since vivid and bright color speaks for strong and active character and expresses dynamic, splendid and dramatic effects. Contradistinctively, Roxie dresses in pale red, yellow and violet to match her softer character. This shows how colors can be used in movies as a tool of distinguishing characters from each other. Comparing the cinema colors with actual colors in the 1920's, the red group and blue group were mainly used in the movie, but in the 1920's the orange group and green group were more commonly used. In the case of blue group used as lighting color.

'The English Patient', the color of the films costumes is greatly influenced by the time and spatial background of the war and the desert. Generally, colors which create a natural mood were used in the backgrounds and costumes-such as flesh, brown

and green. Hana's costume colors symbolize hope, faith, loneliness, obey and purist love. Almasy's costume color visualizes his character that is soft, delicate and easy to be hurt. While Katherine's costumes display deep, dark and various tones of different colors. Her costume colors show her agony, considerate and inside mind which conflict between two different loves. The colors of the background are brown, green and orange which are natural tones because the war and the desert are the main environments. And general quality of grayish or pale tone color gives soft and romantic feelings. Comparing with the color in the 1940's, there is similarity in the use of the orange group and yellow group but those are paler and softer.

This study shows that the colors which are chosen for cinema costumes are decided according to the story, time period, scenery space and character of the film rather than accurately reproducing the colors of past time periods. The color is exaggerated or limited for elevating the effects of character and story to create stronger response in the audience. This is simply due to the property of media which tends to stress the visual effects than accuracy of the story.

The problem with this study is that when the colors of the period clothing and cinema costumes were chosen, they were not selected through contact with the real article of clothing, but instead through pictures and screen images. There may be a discrepancy between the colors of the real clothes and those of their representation in the visual media. Also the choice of colors was only made by two researchers so there was a lack of objectivity. Further study needs more researchers for greater objectivity. Another problem was that the system for naming colors is different in each country and every company so the name of colors needs to be standardized.

Also this study is specifically about western color images. If it were broadened to consider the diversity of world cultures then it would be a far more is interesting and exciting area of study.

References

1) Kwon, S. K. (1992). *A study on the color preferences and their associates.* Han Yang University, p. 7.
2) Park, J. B. (2001). *The world of color,* Kukje, p. 149.
3) Oh, E. K. (1989). *A Study on Color Sense and Image of the Korea.* Han Yang University, p. 21.
4) Hong, J. S. (1997). *A study of the color presented in kandinsky's painting.* Dong-A University, pp. 22-26.
5) Shin, S. Y. (1995). *Expression of internal world through self-ruling effect of color.* Ewha Womans University, pp. 3-4.
6) Kandinsky, W. (1912). *Uber das geistige in der kunst.* Youlhwadang, pp. 90-99.
7) Lee, H. J. (1999). *Fashion design created through color image of yellow.* Yonsei University, p. 25.
8) Miramax (2002). Search Date: May 24, 2005. www.miramax.com/chi- cago/index.html
9) IMDB (1996). Search Date: May 24, 2005. http://us.imdb.com/name /nm0005237/
10) Blum, D. E. (2003). *Shocking! the art and fashion of elsa schiaparelli.* Philadelphia Museum of Art, p. 267.
11) Buxbaum, G. (1999). *Icons of fashion-The 20th century.* Prestel, pp. 43-52.
12) Fukai, A. (2002). *Fashion-A history from the 18th to the 20th century.* Taschen, pp. 382-500.
13) Golbin, P. (2001). *Fashion designers.* Watson-Guptill Publications, p. 66, p. 71, p. 161.
14) Heller, E. (1989). *Wie farben auf gefühl und verstand wirken,* Yedam.
15) Jo, P. K. & Jung, H. M. (2001). *Fashion design and color.* Junwon.