

Expression of Fashion Illustration on the Costume of the Movie Genre

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Abstract

Targeting a film that is the medium of having powerful influence upon the masses, the present study examined about a role and characteristics in the movie costume, and a role of costume designers, which are shown in process of being changed the film costume. There are many designers who were in charge of the film costume, but the present study examined centering on designers who participated aiming to create the image of a character from the stage of manufacturing a movie.

It presented and analyzed visual materials by dividing four genres such as a historical drama movie, a horror movie, a fantasy movie, and a modern-play movie, and by selecting a typical work. A Historical drama movie needs to be investigated costume by the historical background in a movie, but inside it was shown clothes that were elaborately reproduced and newly created. A horror movie plays a role of medium that reflects the human society and the internal mentality of a human being along with the attribute of entertainment. As a genre that requires much costume, make-up and special effect aiming at dramatic effect, a role of film costume possesses great weight. As a fantasy movie is a field based on 'fiction' of a writer who creates a work, it is a field that requires creativity of a costume designer most. As a modern-play movie is what reproduces reality, it best reflects the phases of that time, and is the field that is influenced by costume or fashion trend. Costume needs to be designed in a bid to allow spectators to be inspired the wholly united and harmonious mood with leading a story of a movie, and the individual image.

Key Words : Movie Costume, Movie Genre, Movie Costume Designer,
Fashion Illustration

I . Introduction

Movies imbue dreams and fantasies in people's heart, helping them escape from the

realities, and some times induces commitment to reality through the reflection of ideology. In such movies, movie costume plays an important role. Costume, which functions to

hint the characteristics of actors, have strong appeal to film audience, and make a vogue as an information media.

It is obvious that movie costume is a very important element of movie, but for long it has not been the object of studies for researchers. Movie costumers have been the creator of fashion, and the costume on movie characters had special advertising effect to spread vogue to people.

This study looked into the process of the movie costume in film making and Designers, fashion illustrations used to express actors' character, and the reappearance of those illustration into movie costume. It would be meaningful to look into and discuss costumers' fashion illustration works.

Movie costumes and fashion illustrations are under study in various angles. In the studies on movie costume, the focus has been put to the effect of costume on modern fashion and trends by era¹⁾²⁾, or the costume itself of specific actor or movie³⁾. In the studies on fashion illustration, it has been attempted to relate fashion illustration to artistic trends⁴⁾⁵⁾, and illuminated the aspect of visual arts by looking into the expression modes and elements of fashion illustration⁶⁾. But, there are few studies on movie costume and fashion illustration as fashion media used for movie costume. Accordingly, this study was intended to look into fashion illustration which plays an important role in making movie costume by investigating the relation between movie costume and fashion illustration.

There are many designers who were in charge of the film costume, but the present study examined centering on designers who participated aiming to create the image of a character from the stage of manufacturing a

movie. In particular, it focused on movies that were paid attention in the film circles at that time by having received the prize for costume or Oscar Award, or having been nominated. In particular, by simultaneously examining the fashion illustration that was used by designers, who designed the film costume and the clothes for this film, when planning a movie, it presented as the empirical materials as for how it did try to express personality and image of the character in a play from the stage of manufacture, with clothes. Based on this, it examined how costume was expressed depending on the character of a movie.

People who are in charge of costume in Korean films are stronger in the concept of a coordinator than a designer. For this, the present study is aimed to be conducive to professional designers who are in charge of film costume, in line with the development of Korean movies, by examining about fashion illustration that is regarded as important in a bid to express clothes in the process of manufacturing film costume, and about which costume is manufactured depending on a film genre.

Study methods were composed of theoretical review and content analysis. In theoretical reviews, the roles and features of movie costume and fashion illustration were illuminated on the basis of previous studies on movies, movie costume, fashion related references, fashion magazines, and fashion illustrations. In content analysis based on the findings from the above theoretical review, movie costume that played important roles in the movies of all times, and the fashion illustrations as the basic materials in making the costume were collected and analyzed.

II. Theoretical Background

1. The process of the Movie Costume in Film Making and Designers

Aiming to manufacture the film costume, it needs to be analyzed a character in order to be able to well represent the characteristics such as background, economic status, and mental state in the character of a drama. The process of manufacturing movie costume is proceeded by dividing the work largely into the analysis of scenario, investigation of materials, the conception of image, the establishment of a plan to progress costume, the costume sketch, the costume manufacture, shooting, and post-arrangement. Among these things, the costume sketch means the specifically design work about the costume by character and by scene in each based on the imaged materials, and is the stage in which a movie costume designer's creative sensibility is expressed in detail. The costume sketch needs to show the whole silhouette in costume, cutting line, color, and even other detailed matters, and to be attached a sample in suit material or other material for manufacture. This fashion illustration is the material that gives help in selecting the best costume after sharing with many staffs including a director and passing through discussion.

A movie costume designer means a person who designs clothes that actors wear in case of manufacturing a film. A designer needs to be able to not only describe the appearing characters through costume, which were depicted in a film, but also contribute to the whole looks of a film. Poly Platt said that actor's characteristics is expressed through

the design of clothing he/she wears, and the design is expressed from characteristics⁷⁾. "Movie director should dress an actor with clothing with which he/she can create his own image rather than those in which he/she looks good.", said Nocile Peter, emphasizing that movie costume does play a very important role in creating and delivering the character's characteristics and image⁸⁾. As a situation is presented through the form of clothing, actors act in costume to visualize deep mentality inherent in the character, and in turn, acts and lines are changed by the costume. This is, according to Nina Poche, so called "creation of characteristics by clothing".

As good appearance does good in performing one's roles in daily life, for the actors in movies, their appearance, especially, clothing become the visual emblem guiding the audience to follow actor's role and role changes. As in the real world, This is true in the film art world, where clothing is a tool-like element to represent actor's overall background such as age, sex, job, social and economic position, mind status, value system, ego, and image, and helps the actor describe and express the character. Since clothing is the primary source of recognition for the audience and the effect of movie directing is also affected by featured costume, movie costume is far more important than any other elements of movie.

It is as follows the famous movie costume designers. By successively inducing camouflage and reconstitution suitable for the cast of a play while respecting the personality of movie actors, Edith Head, who received the Oscar Award just eight times among film costume designers, was the designer who proceeded

with leading the fashion at that time while receiving popularity and artistic evaluation. When designing the film costume, she was clearly recognizing the role of dressing shown in a movie, by grasping the appearing character through a scenario and by working amid the close cooperation with other different elements such as stage setting and lighting while being involved in the process of preparing for a movie from the beginning.⁹⁾

Theoni V. Aldredge, who received the Academy Costume Award in 1974, made it possible for the fashion of 'gatsby look' of Robert Redford, which added the modern curve to the tightly traditional mode. From John Mollo who was in charge of the costume in the series of SF movie <Star Wars (1977)> to Trisha Biggar now in <Star Wars : Episode I (1999)>, the clothes, which were shown in the epic of this great cosmos, are condensing to display the image of fusion that was mixed the world of a myth, the East and the West by being blended futuristic uniform and the ancient and medieval trends, and the image of the cosmopolitan universe. As Queen Amidala's gorgeous costume, which was worn by Natalie Portman, is the style that was strongly reflected the influence of Orientalism including the dressiness of European royal regime and the style of Japanese Geisha, it had a big effect on the trend in that year.

On top of that, <Blade Runner (1982)> that Michael Kaplan was in charge of the costume, was presented clothes that were mixed with the world of Noir in the 1940s when was dark and gloomy with being represented by angular shoulders and long coat, and the punk style, thus it was effectively revealed the image of a film that was met Noir and SF Fantasy.

Jenny Beavan in <A room with a view(1985)

>, Sandy Powell in <Shakespeare in love(1998)> and <The Aviator (2004)>, James Acheson in <When will I be love(2004)>, Gabriella Pescucci in <The age of innocence (1993)>, Deborah Lynn Scott in <Titanic (1997)>, and Eiko Ishioka in <Dracula(1992)> are all well-known movie costumers who won Academy awards and enjoyed glorious fame¹⁰⁾. These people showed the character of each actor splendidly and vividly on the screen, with creative idea, faithful research, and origination enough to be felt that the existential figures were alive to come back, in terms of the costume of characters in film.

2. Roles of Fashion Illustration in Costume Making

In case of being prior to the 1960s that is the period before the total appearance of fashion picture due to that the color photography came to be universalized, the fashion illustration initially replaced a role of fashion picture in the fashion magazines such as Vogue or Harper's Bazaar. After the 1960s, it is fact that fashion illustration was relatively curtailed, but given thinking differently, it also became the opportunity of seeking for a more independent way. It came to express more uniquely with having close relationship even with pictorial flow at the contemporary time, such as pop art or minimalism, while using new expressive media up to pastel, tempera, and oil painting by being developed from ink or pen.

Fashion illustration is, with the purposes of ceaselessly changing the fashion information, increasing the designer's characteristics, and persuading people who are always contacting various visual media, going out of mere

fashion and reproduction into so various contents and forms as is difficult to interpret with conservative beauty principle of the past.

Antonio Lopez and Ruben Alterio showed pop-art aspect that was introduced to fashion illust, with young and vivid image in mass culture. Contrary to this, Mats Gustafson was minimalist who emphasizes the moderate pattern and silhouette. Also, it is also interesting in the work of Ruben Toledo, which was much introduced to domestic nation through Vogue. Illustration of Rene Gruau was less in single-color aspect in addition to sharp outline, which was drawn with ink. He worked on most of advertisements for Christian Dior, and played a great role in proceeding with making image of dior.

Today, fashion designers are still working together with fashion illustrators. Fashion illustration presents interesting image even in the viewpoint of drawing and of sketch, which are being newly evaluated its significance, other than remaining in a passive role simply for fashion. The fashion illustration, who is intensively capturing the characteristics of the subject in a swift moment, offers unique recognition of drawing. For example, Antonio Lopez is drawing illust aiming at designer Kahl Lagerfeld, and Lorenzo Mattoti worked on the design of Dries Van Noten, and Francois Berthoud illustrated the clothes of Jean Paul Gaultier. Like this, the fashion illustration is playing a pivotal role in developing image in manufacturing clothes. Fashion illustrations, which are shown as the visual materials at the stage of planning a film, come to be manufactured as costume after passing through numerous corrections, and are the delivery vehicle that best show a designer's inspiration.

III. Analysis of Representative Movie Costume by the Movie Genre

1. Historical Drama Movie

A Historical drama movie needs to be investigated costume by the historical background in a movie, but inside it was shown clothes that were elaborately reproduced and newly created. Given examining the works that received the successively Academy Costume Awards like this, it can be seen that a period adventure film is notable compared to the modern work or the genre of fantasy. It is because a designer plays a role of 'writer' in a film in case of a period adventure film that reproduces history magnificently.

Sandy Powell was in charge of the costume for <Shakespeare In Love>, and through this movie, she received the Academy Costume Award. The historical background of this movie is the year of 1593 when the Queen Elizabeth governed, thus the investigation on the costume in the renaissance age became the key point. And, the sensual beauty, which transformed the beauty of human body and then expressed it with the exaggerated looks, was shown with clothes that elaborately repeated that era. The beauty of a brilliant and erotic woman was well expressed by the costume that was expanded the upper body such as shoulder, sleeve and breast by using pad or wrinkle ornament aiming to emphasize the masculine beauty, the waist that was tightened thinly enough to be breathless due to the deeply dug neckline and the corset, and the skirt that was inflated largely enough to hide about 2 or 3 men sufficiently. With

having the main current as soft and blue color and the gold color, While Gwyneth Paltrow transpires elegance with the dress that is high-grade but not gaudy or luxurious, under the special situation called the woman with male attire, she also presented the boyish attraction with moustache, short hair, jacket and tights. Also, as for the Queen Elizabeth's gigantic and overwhelming costume that was decorated with feathers of a peacock and several jewels, she beautifully depicted the Queen Elizabeth who is solemn but does not lose humor.

In the film <The Age of Innocence>, Martin Scorsese's masterful examination of polite society and suppressed eroticism in 1870s New York. Winona Ryder is May Welland, a socialite poised to marry lawyer Newland Archer, played by Daniel Day-Lewis. May's unconventional cousin Countess Olenska upsets the balance when Archer begins to fall in love with her. The costumes perfectly express the repressive, etiquette-obsessed life, which the characters are reined in by. Stetch, Pescucci with dress on model, and production still of one of May's bustle dresses.<Fig. 1>



<Fig. 1> Gabriella Pescucci, "The Age of Innocence (1992)", May's dresses

In the film <Tess>, Roman Polanski's adaptation of Thomas Hardy's classic 19C novel <Tess of the D'Urbervilles>. Rather than shooting the film in Dorset, England, where the novel is set, the whole film was shot in Normandy and Brittany in France. The small, domestic-sized fields and real-life peasant workers were more redolent of 19C rural England than anything Polanski could find in the UK. Powell used only the palest colours and earth tones<Fig. 2>, which disappeared into the landscape, until the very last moment, when Tess has murdered her protector Alec d'Urberville, and she suddenly appears in a traveling outfit the color of congealing blood. Powell designed the costume around a short length of original Victorian silk plush, chosen for its depth of color.<Fig. 3> Detailed notes and illustration of one of Tess's day costumes. <Fig. 4>

2. Horror Movie

A horror movie plays a role of medium that reflects the human society and the internal mentality of a human being along with the attribute of entertainment. As a genre that



<Fig. 2> Anthony Powell, "Tess (1979)", 19C peasant girls's costume



<Fig. 3> Anthony Powell, "Tess (1979)", Tess's day costume and Tess's traveling outfit the color of congealing blood



<Fig. 4> Anthony Powell, "Tess (1979)", Tess's day costume

requires much costume, make-up and special effect aiming at dramatic effect, a role of film costume possesses great weight.

Dracula is a movie that is represented the sexual aspect and the voyeurism, which tries to peer through the secret life of other people. <Bram Stoker's Dracula (1992)>, which is a horror movie with the end of the 19C, is shown the scene that views cinematograph of containing the sexual depiction of numerous people at the temporary theater on the night street. This Movie with high artistic completion was successful in the box-office record and highlighted creative costume of the designer based on historical investigation of the costume as a horror genre as well as a historical movie, in this movie, on the theme of internal conflicts among God, Satan and human beings, it was thought that the visual

and aesthetic effects of the costumes were highlighted by expressing the abstractive theme with symbolic costumes.

In the film <Bram Stoker's Dracula>, Ishioka won an Oscar for her costume design on Francis Ford Coppola's haunting film, starring Winona Ryder, Keaun Reeves, Sadie Frost and Gary Oldman, who played Dracula. Illustration and still of the Elizabethan-inspired wedding dress worn by Lucy (Frost) as a vampire <Fig. 5>, and Illustration and still of Elisabetta's (Ryder) sumptuous red gown. <Fig. 6> These costumes show one of Dracula's gowns, inspired by the erotic paintings of Austrian painter Gustav Klimt. Ishioka designed this Dracula family crest especially for the film, and it adorns many of the sets and costumes throughout. A finished sketch for the costume of one of Dracula's drivers, and the drawing of Dracula's armor in his incarnation as Vlad the Impaler. <Fig. 7>



<Fig. 5> Eiko Ishioka, Bram Stoker's Dracula, Elizabethan-inspired wedding dress



<Fig. 6> Eiko Ishioka, Bram Stoker's Dracula, Elisabetta's red gown



<Fig. 7> Eiko Ishioka, Bram Stoker's Dracula, illustration for the costume of Dracula's drivers(left) and Dracula's armor (right)

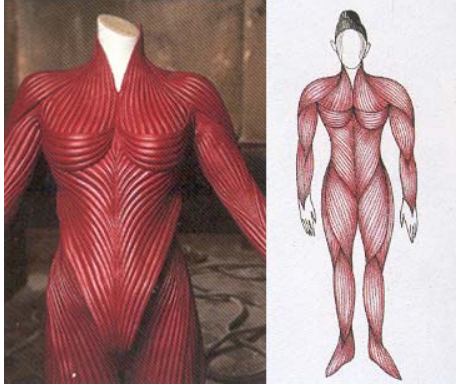


<Fig. 8> Eiko Ishioka, The Cell, bird-inspired dress worn by Dr. Deane

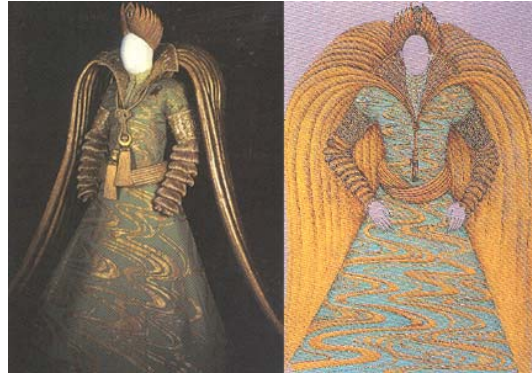
The Cell is a 2000 movie written by Mark Protosevich and directed by Tarsem Singh. Its storyline about an experimental mind-technology permits the staging of several stunning surreal sequences very different from most big-budget Hollywood films. Child psychologist Catherine Deane (Lopez) is an expert in an experimental treatment for coma patients. Using cutting-edge technology, she literally enters the mind of her patient, where she can meet and communicate with them in dream-like sequences. When the serial killer

Carl Rudolph Stargher (D'Onofrio) falls into a coma before revealing to police where his last abductee is located, Catherine ventures into his mind to find the answer before it is too late.¹¹⁾

In the film 'The Cell', the costume sketch and finished view of the stunning, bird-inspired dress worn by Child psychologist Catherine Deane (Jennifer Lopez) in the dreamlike virtual reality sequence at the film's opening.<Fig. 8> The drawing and still of the rubbery body suits<Fig. 9>, conjuring up images of the muscles



<Fig. 9> Eiko Ishioka, *The Cell*, the rubbery body suits



<Fig. 10> Eiko Ishioka, *The Cell*, fantastic costumes for Dr. Deane

in the human body, that Dr. Deane and her colleagues wear when entering their patients' mindscapes. Dr. Deane's armor, including a metal visor and rubber neckbrace, for her battle with Carl Stargher (Vincent D'Onofrio) in the film's finale. Psychotherapist character Dr. Deane has to travel inside his mind to find the location of his inner mindscape. Stargher is an all-powerful king of a dark underworld, and Ishioka designed several fantastic costumes for this role, of which these are sketches and stills.<Fig. 10>

3. Fantasy Movie

As a fantasy movie is a field based on 'fiction' of a writer who creates a work, it is a field that requires creativity of a costume designer most. The costume with the exaggerated and strong color in the films that manufactured a cartoon with the original work, reflected the identity of a hero. Thus, a kind of Kitch-style fashion was led by the yellow suit and hat in <Dick Tracy (1990)>, and by a bat mask of Batman (1989), and by the use

of exaggerated and strong color in 101 Dalmatians.

As Dick Tracy is a movie that dramatized a cartoon by Chester Gould who had serialized from the year of 1930, it is excellent in the perfect make-up and in the special effect. It was played by promising actors such as Al Pacino, Warren Beatty, Madonna, and Dustin Hoffman, and it is worthwhile to be viewed the screen that comprised only 7 colors.

Warren Beatty as the eponymous comic strip hero. Madonna as singer Breathless Mahoney. It is always a challenge to recreate the visual world of the cartoon comic strip on film. When Canonero was brought on to design the film, her first for director Warren Beatty, she was concerned that the strip artwork consisted of only five colors, and expressed her worries to Beatty, saying, "I want it to have a richness." Ten colors were eventually used. Canonero would give her fabric swatches to production designer Dick Sylbert, who repeated exactly the same colors on the set. She feels it is one of the most important films of her career, as production design,

cinematography, and costume design were perfectly integrated. <Fig. 11>



<Fig. 11> Milena Canonero, "Dick Tracy (1990), Tarcy's yellow coat and hat

In the movie <Batman Returns>, Jack Nicholson is iconoclast and has the looks of

a person who does not obey a system, thus his energetic and mischievous acting has both transmission and a strong appeal. The joker, which is assumed by Nicholson in a play, is attained through the glittering costume that was made with the mixture of purple, blue and orange color, and through the facial make-up of a false joker who is always laughing.

The homemade look of Catwoman's costume inspired an extra scene in <Batman Returns> in which Catwoman (Michelle Pfeiffer) makes her outfit. Ringwood's costume for the eponymous hero of Batman was a sleek, tight-fitting black rubber bodysuit, but he applied what he calls a "film noir Rockwell" feel to the other characters in the film, using hats and clothing reminiscent of 1930s and '40s films. Illustration of The Joker's colorful costume from Batman, and illustration of The Penguin, the reincarnation of The Joker, in <Batman Returns>. Ringwood designed costumes for the first three of the Batman saga. <Fig. 12>



<Fig. 12> Bob Ringwood, "Batman Returns (1992)", Batman, Joker and Penguin's costume

In '101 Dalmatians', Glenn Close was a real trouper, as it involved all the most difficult and uncomfortable clothes, like corsets and five-inch spike heels. She always said, 'I don't know if I can manage it, but I'll try.' And in every case, she made it work. It was impossible for Close to sit down on set while in costume, so Anthony Powell had some old-fashioned slant boards made for her. Her character as Cruella de Vil was designed to be as extreme as possible. "It worried me to see pink hands, which seemed too human and vulnerable, so we decided she would always wear gloves, which extended her silhouette and accentuated each gesture." Still and illustration of black and white costumes. <Fig. 13>



<Fig. 13> Anthony Powell, "101 Dalmatians", Cruella de Vil's black and white costume

<Grease> made in 1978 but set in 1959, this hugely popular movie musical perfectly captured the look of the late 1950s. As the main actor in the movie <Grease> is Jon Travolta, he was the most important hero at that time. <Grease> showed the image in life and in period for the 1950s, and was born as a musical movie that is appeared as a hero by typical bad boys like a debauchee or auto-bike Pokjajok (dashing car drivers and motorcycle riders), aiming to increase marketability of a movie. Jon Travolta and Olivia Newton John appear as a debauchee and a naive girl in the 1950s in <Grease>, which allowed the popular musical to be a film. The costumes for Grease relied heavily on a range of strong, primary colors. The classic dance-off and the sexy Sandy, played by Olivia Newton-John. Wolsky's illustration for The Pink Ladies and a watercolor sketch for the Beauty School Dropout scene. <Fig. 14>



<Fig. 14> Albert Wolsky, "Grease (1978)", A watercolor illustration for the Beauty School Dropout scene

4. Modern-play Movie

As a modern-play movie is what reproduces reality, it best reflects the phases of that time, and is the field that is influenced by costume or fashion trend. Costume needs to be designed in a bid to allow spectators to be inspired the wholly united and harmonious mood with leading a story of a movie, and the individual image.

Malcolm's life, which was contained in <Malcolm X (1992)>, is mostly based on Alex

Haley's <Malcolm X Biography>, but shows a fact and a fiction with diverse methods. The method of showing the biography of a historical figure, remains in the frame called the myth of making a hero, which is the structure of a customary story for Hollywood. Malcolm is closer to a preacher rather than an actor, thus a character can be weakened, but by virtue of an actor named Denzel Washington, it is rebuilt as a strong and heroic character. In this movie, it can be seen to be used the custom and style in several genres. Aiming to reproduce the space in the 1940s that shows Malcolm's growth phase, it is mobilized the scene of a musical movie and of a gangster movie. Through debauchee Malcolm who walks on the Boston street in line with the rhythm of swing jazz, with putting on a boisterous hat together with the costume with recent fashion, it properly expresses Malcolm's dream and ambition, and mundane aspect amid the space in the 1940s. On the other hand, the coldheartedness in the movie of social issue is conveyed by the sequence of prison that was united with coldly blue and gray tone while Malcolm enters

the prison and simultaneously the initial mood disappears.

Spike Lee directed this biopic of the influential figure Malcolm X. This was the sixth film that Carter had designed with Lee, and the fact of her existing relationship with the director allowed her complete artistic freedom. The film garnered her an Oscar nomination. The costumes had to reflect the powerful change that Malcolm X's character went through – from small-time gangster Malcolm Little <Fig. 15> to devout Sunni Muslim.

The fashion in the 1930s, which was reproduced by Theodora Van Runkle in <Bonnie and Clyde> in 1967, made Faye Dunaway's 'Bonnie Look' with receiving great support from young generation, thus it diffused fashion with a revival mood to the whole world. The film <Bonnie and Clyde> is a stunning recreation of Depression era 1930s America. Van Runkle cited it as one of her favorites, due to the amounts of creative freedom she was given. She also felt very lucky to have actress Faye Dunaway as her first leading lady, a "ravishingly beautiful" woman with a naturally sensual body shape. Illustrations



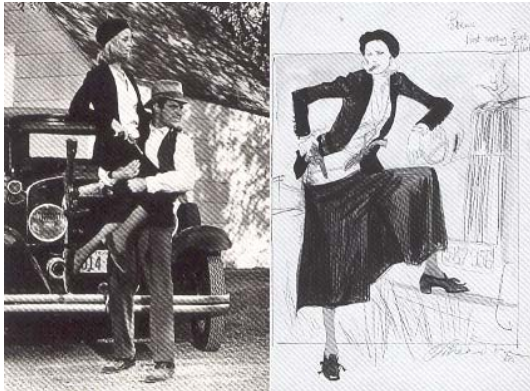
<Fig. 15> Ruth Carter, "Malcolm X", gangster Malcolm's costume in the 1940s.

for Dunaway in Bonnie's trademark beret <Fig.16> and Warren Beatty's characters <Fig.17>.

In the film <Erin Brockovich>, Kurland already had a working relationship with Julia Roberts, when she starred in her multi-award winning role as <Erin Brockovich> in Steven Soderbergh's film, based on the story of a real woman. The costumes in the film were, very character-driven, not just for Roberts but

for all the cast, including Albert Finney, who played people's lawyer Ed Masry. Kurland had to physically recreate Brockovich's body on Julia Roberts, and built her up using padded bras and other theater costume techniques.

<Fig.18, 19> These illustrations were instrumental in forming a good understanding between designer, director, and actress. <Fig. 20>



<Fig. 16> Theadora Van Runkle, Bonnie and Clyde, Bonnie's character



<Fig. 17> Theadora Van Runkle, Bonnie and Clyde, Warren Beatt's characters



<Fig. 18> Jeffrey Kurland, "Erin Brockovich (2000), Julia Roberts used padded bras



<Fig.19> Jeffrey Kurland, "Erin Brockovich (2000)", Julia Roberts's costume



<Fig. 20> Jeffrey Kurland, "Erin Brockovich(2000)",
Illustrations for designer, director, and actress

<Table 1> Aspects of expression in the movie costume

Movie Genre	Movie Title	Costume Designer	Expression
Historical Drama Movie	Shakespeare In Love	Sandy Powell	Historical representation Cultural background Reflection
	The Age of Innocence	Gabriella Pescucci	Historical imagination Creative revival
	Tess	Anthony Powell	Representation Cultural background Reflection
Horror Movie	Bram Stoker's Dracula	Eiko Ishioka	Creative revival Masquerade
	The Cell	Eiko Ishioka	Masquerade Creative work Expression in imagination
Fantasy Movie	Dick Tracy	Milena Canonero,	Masquerade Creative work
	Batman Returns	Bob Ringwood	Expression in imagination Masquerade
Fantasy Movie	101 Dalmatians	Anthony Powell	Expression in imagination Creative work
	Grease	Albert Wolsky	Expression in imagination Cultural background Reflection
Modern-play Movie	Malcolm X	Ruth Carter	Cultural background Reflection Authenticity reflection
	Bonnie and Clyde	Theadora Van Runkle	Cultural background Reflection Authenticity reflection
	Erin Brockovich	Jeffrey Kurland	Authenticity reflection

IV. Aspects of Expression in the Movie costume

1. Historical imagination and creative revival

No matter any movie, it reveals the historical characteristic on space-time to which oneself belongs, in a point of being a product in the specific period and in the special society. Given seeing in such sense, all the movies have historical characteristic even though being not surely the genre that directly combined the history and a movie like the historical material or historical drama.

Even if the appearance of a movie is not actual, it is possible to achieve success with the revival of specifically historical spirit in any period. What makes this possible is due to the availability of creative revival about history.

In fact, all films are decorated with a fiction. Dramatic movies rely on creation that makes an event, a plot, and a character. Even the historical character that is available for investigation eventually becomes the fictitious character at the moment of being recreated by a performer on the screen. A film is not that records the past literally. It is what was re-organized creatively in any viewpoint. A movie properly creates character, situation, image, and metaphor in an approximate value, aiming to explain the meaning of the past.

A movie utilizes many strategies aiming to reproduce the past creatively. It is because that the contained materials are selected among numerous materials related to its specific theme, and are the summarized sample, regardless of how detailed the depiction on the past is in using a method of omission, compression, transformation, and

creation. The transformation is what changes the historical fact available for research by re-distributing and re-organizing the events happened, and the creation implies what proceeds with freely creating characters and events.

2. Reflection in the cultural background and in the sociality

A movie is a mirror of a period and reflects society. This means that a film speaks with having relationship with its society or history in any form. A method of reproducing culture is mainly attained by the trend and the way of living such as a word in vogue or a fashion style. From the latter half of the 1960s to the 1970s, the American film had ever led the expansion of Hippie culture by reproducing free-spirited style and the way of living in hippies. As the revival of culture by the media of a film reflects or makes fashion or trend at that time, this is led by a movie star, thus wave length gets much bigger.

The fashion with a special style proceeds with being changed according to 'zeitgeist,' namely the spirit of a period. Given considering that both a movie and dressing reflect a period as one element of culture, the dressing in a film puts forward information on the period that a movie expresses to audience by reflecting the popular fashion at that time along with social and cultural background that included time and space being expressed by a film, and helps audience with understanding of a movie.

Ponkie¹²⁾ is suggesting how the dressing shown in a movie is reflecting its period by saying "If a movie is the potential consciousness in a period, the fashion

appeared in a film becomes the costume in the potential consciousness. People mark the historical boundary with clothes... Fashion is the spirit of period and life." In other words, it is being explained that the phenomenon in which the dressing shown in a movie, is extended to fashion, is not only because of mimic mentality, and but because the consciousness of beauty at that time was matured enough to accept the fashion and a movie star. This is well revealed in a sense that all the dressing styles, which appeared in a film and succeeded in fashion, are those that are harmonized with the historical spirit at that time to some extent.

3. Expression in imagination and in masquerade

A fantasy movie including SF film that is a product of imagination, is being expressed imagination and masquerade through the film costume. It is reflected through metaphor and symbolism in a movie, thus it is required the work to read the meaning transformed or hidden. In SF fantasy movies, the costume functions as a tool of imagination. The costume, which visually depicts the space-time in future or in other Galaxy, assumes a role like a setting, thereby being designed with strange and extraordinary imagination.

The role of costume as an image sender expresses the contents and the theme of a film by effectively helping with the dramatic development in a film, and symbolically hints the theme of a movie by visually embodying the abstract mood of a film. A change in a character's role accompanies a change in costume, thus the spectators can see through the development of a story in a film by its

change. In particular, the color of dress and its ornament has great influence upon the effect of delivering image together with lighting. The red color is effective in delivering the mood of youth, freedom, crudeness, and vulgarism. The white color is effective in delivering the mood of purity, high position, bad luck, resistance, disobedience, crime, or poverty. The blue color is effective in delivering the image of laborer, melancholy, and agony. Therefore, it made image by expressing weird imagination and masquerade through metaphor, symbol, transformation, and the breakdown of common sense.

IV. Conclusion

Movie costume is an important tool to express actor's characteristics and atmosphere rather than actor's personality itself. It represent the image in the movie to help the theme or story go on. As the change in character's role in a movie is accompanied with the change in actor's clothing, movie costume is a necessary element for story-going. Fashion illustration is aimed at delivering fashion messages and persuading. To design the movie costume, situation involved in the fashion message or the surroundings of a character is to be described true to life.

The present study examined about the aspects of expression by genre in a film through the process of manufacturing the movie costume, a role of costume designers, and the fashion illustration that is shown in case of manufacturing costume. There are many designers who were in charge of the film costume, but the present study examined

centering on designers who participated aiming to create the image of a character from the stage of manufacturing a movie. In particular, by simultaneously examining the fashion illustration that was used by designers, who designed the film costume and the clothes for this film, when planning a movie, it presented as the empirical materials as for how it did try to express personality and image of the character in a play from the stage of manufacture, with clothes. Based on this, it examined how costume was expressed depending on the character of a movie.

It presented and analyzed visual materials by dividing four genres such as a historical drama movie, a horror movie, a fantasy movie, and a modern-play movie, and by selecting a typical work. A Historical drama movie needs to be investigated costume by the historical background in a movie, but inside it was shown clothes that were elaborately reproduced and newly created. A horror movie plays a role of medium that reflects the human society and the internal mentality of a human being along with the attribute of entertainment. As a genre that requires much costume, make-up and special effect aiming at dramatic effect, a role of film costume possesses great weight. As a fantasy movie is a field based on 'fiction' of a writer who creates a work, it is a field that requires creativity of a costume designer most. As a modern-play movie is what reproduces reality, it best reflects the phases of that time, and is the field that is influenced by costume or fashion trend. Costume needs to be designed in a bid to allow spectators to be inspired the wholly united and harmonious mood with leading a story of a movie, and the individual image.

Through the costume that appeared in a film, it can be read the historical and spatial background, the personality of a character that was made by the intention of a director or of a costume designer, and even the artistry that was properly harmonized with other sets or background. It is as follows that this study examine about the aspects of expression by genre in a film.

First, the movie costumes show the historical imagination and creative revival. No matter any movie, it reveals the historical characteristic on space-time to which oneself belongs, in a point of being a product in the specific period and in the special society. A movie properly creates character, situation, image, and metaphor in an approximate value, aiming to explain the meaning of the past. Second, the movie costumes show the reflection in the cultural background and in the sociality. A movie is a mirror of a period and reflects society. A method of reproducing culture is mainly attained by the trend and the way of living such as a word in vogue or a fashion style. Third, the movie costume is the expression in imagination and masquerade. A movie is created or reconstructed character through metaphor, symbolism, transformation, and the breakdown of common sense.

As having examined in the above, the movie costume is manufactured, focusing on how well the personality and image of a character in a play is revealed from the planning stage. And, it can be seen that what the film costume needs to express becomes different depending on a film genre. In particular, the fashion illustration that is used before manufacturing costume into an actual object in the process of manufacturing the film costume, is a means to best express the

creativity of film costume designers. And, it functions as a medium that delivers the image of a film by symbolically depicting the emotional aspect such as internal or external personality of characters in a play, and the delivering aspect such as historical background, the theme of a play, or the development of contents. Therefore, it needs to be designed the film costume by giving thought to the historical imagination and creative revival, the reflection in cultural background and in sociality, and the expression in imagination and in masquerade, depending on a film genre.

Despite that movie costume have great appeal to people and thus very strong influence on them, here in Korea we are still suffering from insufficient movie costumers who can play a creative role for professional movie costume. It is aimed to be conducive to the professional designers who are in charge of film costume by examining about fashion illustration that is regarded as important aiming to express clothes in the process of manufacturing film costume, and about which costume is manufactured depending on a film genre.

It is thought to be significant that a follow-up study also examines a change in dress and its ornament, and the flow of fashion by analyzing how the film costume is manufactured in the movies with diverse genres in our country. Also, it is considered to be helpful to the development of film costume even in the comparison between a person in charge of film costume that is now strong in the concept of coordinator, and a film costume designer that attaches importance to creativity.

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Received 13 Sep. 2005, Accepted 15 Nov. 2005.