

A Study on the Clothing of Art Nouveau and Art Deco through Cinema Costume: *Focusing on The Wings of the Dove and The Great Gatsby*

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ABSTRACT

This study is about how Art Nouveau and Art Deco clothing are represented in the costume design of film created after those periods and examines the recreation process of visual media. The costume design of The Wings of the Dove tried to reflect the mixture of fashion trends that could be seen during the times. Milly's clothes seem to focus on recreating the special features of the 1900's fashion trends more visually while Kate's clothes are represented in a strong and simple way to emphasize her personality. The costumes in The Great Gatsby, tried to reinvent the 1920's clothes in a romantic way. Daisy and Gatsby's costumes were based on the aesthetics of the 1920's clothing, but emphasized the symbolic nature of the characters to give a greater dramatic effect.

By analyzing and comparing, it can be seen that, while costume design usually begin with painstaking research into the historical period in which the film is set it is often altered to highlight aspects of the story, such as the theme and the characters, in an effort to create a stronger dramatic effect. Costume design remains one of the most effective means for a director to visually express the personality and desires of a film's characters. The ideal aim of costume design is to create something new but at the same time, remain true to the period by being grounded in accurate research.

Key Words : *Art Nouveau, Art Deco, cinema costume*

I . INTRODUCTION

At the end of the 19th century and the beginning of the 20th century, there was a great social upheaval throughout the world. The First World War and the spread of communism had created great disorder which in turn affected culture and art. In contrast, America, which had rapidly become an industrial power, was gaining influence as the center of world economics, society and culture. As social

conditions changed around the world, the position of women also changed. Women began to insist on their rights, participate positively in the work force and increase their social status. The First World War was also a transitional period for art and culture. It was during this time that Art Nouveau, which had dominated the *fin de siècle* and represented the beginning of the 20th century, finished and gave rise to Art Deco which combined art with industrial rationalism, reaching its peak in the 1920's. There were dramatic contrasts between Art

Nouveau and Art Deco but both trends lead culture and art in the early stages of the 20th century. Because of the great and rapid change in all areas of society, culture and art during the 1910's and the 1920's and the change in perception of women's roles and status there was a sudden development in the way clothes reflected women's lives and this period can be seen as the beginning of modern clothes history.

The popular medium of cinema allows the viewer to have an indirect experience of life and can even re-create the past so that the audience can live history secondhand. Cinema is a composite art form that combines new creation and technology with fiction and fact from past, present and future. Cinema costume is also a composite art form blending accurate period reference and design with modern interpretation and art direction to create something both visually unique and imaginative, but at the same time plausible and grounded in the story and setting.

This study is about how Art Nouveau and Art Deco clothing, which represent the beginning of the 20th century clothing history, are represented in the costume design of films created after those periods. Art Nouveau started in the late 19th century but this study will only focus on Art Nouveau in the early 20th century. By comparing and contrasting the clothing of Art Nouveau and Art Deco with the costumes of films that seek to replicate life in the early 20th century, this study examines the recreation process of visual media, allowing for greater understanding of the aesthetics of period clothing through cinema costume.

The Wings of the Dove and *The Great Gatsby* were chosen because of their cinematic excellence. *The Wings of the Dove* received awards for cinematography and make up at The British Academy

Film Awards in 1997, while *The Great Gatsby* received awards for costume design at the 1975 Academy Awards. Also these movies have the contrast in their design and setting. The story of *The Wings of the Dove* centers in Europe and the film features an Art Nouveau setting while the story of *The Great Gatsby* unfolds in America against an Art Deco backdrop.

II . Literature Review

1. The History of Art Nouveau and Art Deco

Art Nouveau evolved from the *Arts and Crafts Movement* which was a reaction against industrialization and the machine made product and sought to give value back to handcraft. Art Nouveau began to take form in the 1880's and by the early of 20th century it was being shown in an international exhibition which brought it to the attention of the world. However by 1914 it had all but disappeared (Escrit, 2000). It was the decorative art movement that rose and fell between the end of 19th century historicism and the beginning of 20th century functionalism (Kim, 1995). It was known as *Modern Style* in England and America, Art Nouveau in France and Belgium and *Jugendstil* in Germany and Austria (Min, 1999).

In the 19th century, after the French Revolution had brought about the collapse of the aristocracy, the bourgeoisie rose to power and dominated society. During this time of rapid industrialization, civilization grew quickly and society became androcentric. However, by the late 19th century, people who had become fed up with mechanization, realism and academism began to look to culture and art for freedom and pleasure. People sought af-

ter the elegance and beauty that had been abandoned in the wake of mechanization. *Fin de siècle* is the boundary between cultures at the end of the last century and culture at the beginning of the new century. Art Nouveau appeared as a new trend during this time of transition. It was feminine in nature in that it attempted to bring beauty to everyday things such as furniture, wallpaper, book design, table ware, vases, lamps and accessories. Art Nouveau was the art of life and living so to speak (Min, 1999).

There is a relationship between the development of Art Nouveau and Art Deco. Art Nouveau satisfied the emotional demands of the people but ignored the growing disharmony between mechanization and aesthetics. Art Deco eventually took the place of Art Nouveau by embracing techniques that not only appealed to peoples emotions, but were also possible to mass produce (Kim, 1995). Art Deco pursued the expression of function and rationality through linear beauty while in contrast Art Nouveau abandoned functionality in order to emphasize the elegance and ornate nature of handcraft (Yu, 2002). The term Art Deco originated at The Paris Exposition des Arts Decoratifs in 1924 in which artists, pursuing classical lineal beauty, had combined industrial production and art. The ideal beauty of Art Deco was finally realized in the 1920's after the First World War as the influence of the late 19th century *fin de siècle* trends started to fade, making way for Orientalism, Exoticism and splendid decoration. The *Destijl* and Bauhaus movements reached the height of their influence after the war, stimulating *Néo-Plasticisme* and Functionalism characterized by simplicity (Lee & Jea, 1999). Cubism with its notions of geometric structure and form also made its mark on Art Deco as did Fauvism and Orientalism which lent their strong

sense of bold color.

The First World War triggered surprising change and reformation in many aspects of society throughout the world. France, which had been the center of art and culture for many centuries, began to decline, communism took hold in Russia by means of Bolshevism, in Italy the Mussolini administration came in to power while in Germany the dark cloud of Fascism grew as Hitler gained control of the government. In contrast to the chaotic atmosphere in Europe, America enjoyed an economic boom and the freedom of expression. As America's power and economic influence grew, the American lifestyle began to spread - younger people began to spend money and enjoy the pleasure of material prosperity. Also, as women's status in society rose, they demanded equality of the sexes and the right to vote, so a movement for the emancipation of women began to grow. After women were permitted to vote in August of 1920, they began to enter the professional realm which drastically reduced their involvement in house work and elevated them to the role of the new consumer. During this period many women enjoyed the new rights and this influenced a unique change in women's appearance. The *flappers* had radical new ideas, rejected the traditional notions of a woman's role, and enjoyed free love and the pursuit of individuality and excitement. The flappers' appearance showed their resistance to the role of women in the past and their new sense of identity and liberty (Yun, 2003).

2. The Fashion of Art Nouveau and Art Deco

There were still traces of late 19th century's style apparent in women's fashion at the beginning of the 1900's. By 1907 there were signs of gradual

change but it was not until Paul Poiret's designs appeared in 1908-1909 and Sergey Diaghilev's ballet Russes that there was truly a new direction in fashion (Mendes, 2003). In the history of Art Nouveau costume, there were two main styles - the Hourglass style which was in fashion between 1890-1900 and the s-curve style which was evident between 1900-1910. In 1897, as the balloon sleeve became narrower, the focus moved to the protrusion of the hip and the bust - this gave rise to the s-curve style. The sense of elongated, soft, flowing, curvy lines revealed the beauty of a woman's body shape and the work of the designer Poiret is representative of this aesthetic (Choi & Yoo, 2000).

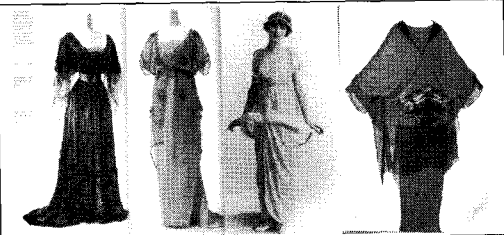

Poiret understood precisely what was required at that time and had the courage and determination to create a new appreciation of the female form and went as far as removing the corset in order to emphasize beauty. He designed the Empire tunic style which was influenced by Art Nouveau and the 18th century style - it was shaped like a robe and had a straight silhouette starting from the level of the bust. This new style of dress made women seem pure, young and soft with its high waist line, low neck line and tight skirt. Poiret also presented the Hobble style in 1910 and the Minare tunic style in 1913. Poiret and other designers created a loose silhouette style in spite of the prevalence of the s-curve style at that time, possibly because they were impressed by Isadora Duncan who wore a chiton style gown and danced in her own unique way. The Greek style became a new trend at the beginning of the 20th century and was a fitting taste in an era which looked for a new sense of direction and wanted to break from the past. Because of the emancipation of women and a boom in sports, Poiret and other designers perceived a desire for freedom from the corset which restricted a

woman's body and movement. Also the Russian ballet and the exotic atmosphere of Persia, Arabia, Japan and China permeated fashion at this time. In 1907 Mariano Fortuny produced unusual clothes based on classical originals. Fortuny's Delphos evening dress, it hung straight from the shoulder to the floor without shape-enhancing seams, pads, or drapes. To women who did not need a corset it gave the freedom of movement that they had been craving. Delphos became the ultimate dress for the modern dancer, from Isadora Duncan to Martha Graham (Seeling, 2000).

Because of the First World War, there were lots of important changes in fashion design, materials and the process of manufacturing. There was a rapid development in women's fashion, most clearly seen in the changes made to daywear and working wear (Mendes, 2003). As large numbers of women took an active part in society they began to wear uniforms. This momentum led women's fashion toward the more extensive use of tailored suits, not only in the form of the cloth, but also the colors - black, brown and gray were used a lot because of the insufficiency of dyes (Chung, 2001).

After the war, Art Deco, which was based on both the constructive notions of Cubism and the Functionalism of Bauhaus, was affected by Modernism. Modernism had a strong influence on fashion as it pursued functionality and practicality. The character of 1920's fashion, based on a straight, boxy silhouette and low waist line, used geometric pattern, shortened the length of the skirt, made the bust flat and required a woman to cut her hair as short as a man's (Yun, 2003). Women's dresses had an elongated upper torso because of the straight and low waist line, and there was no division between bust and waist. The ideal of beauty in that period was the Garçon style called Flapper in

<Table 1> The Comparison Between Art Nouveau and Art Deco

	Art Nouveau	Art Deco
The Trend of Art	Arts and Crafts Movement Impressionism, Symbolism	De Stijl, Bauhaus Cubism, Fauvism, Neo-Classicism
Material	floral, animals, plants, insect, woman, fairy	animals, plants, woman, geometric, Egyptian
Silhouette	hourglass, s-curve, empire, hobble, harem style, Lampshade tunic, kimono style	Boyish style, Garçonne style
Color	fantastical and roaring pastel color - pastel green, pastel blue, pink, violet, pale orange, khaki, emerald, purple	vivid and strong color, black metallic color - gold, silver
Textile Pattern	lace, chiffon, organdy, georgette, crepe, frill thin linen, shining fabric, embroidery, appliqué, ruffle, pleats, artificial flower, ribbon, jewelry, feather, fur, flower and plants, organic pattern	Jersey, knit, rayon, lame, gold and silver yarn, geometric exotic motif
Fashion Designer	Poiret, Fortuny, Vionnet	Vionnet, Lanvin Molyneux Patou, Chanel
Clothing		

America which had a boyish charm. Flappers symbolized the modern woman (Geum, 2002). Because they enjoyed sports such as tennis, swimming, golf, skiing and riding. Designers had to start creating women's sports wear and women began wearing knickerbockers - which, until that time, had been seen as men's casual wear. Sports influenced designers like Patou who succeeded in sports wear with his own monogram.

III. The Cinema Costume of Art Nouveau and Art Deco

1. The Wings of the Dove

The Wings of the Dove best represents the later work of writer Henry James and presents the tragic

story of women who desire to escape their destiny and find true freedom (Choi, 2000). In the novel there are two main female characters with very different personalities, Kate Croy and Milly Theale. C. Wegelin(1987) pointed out that "Milly and Kate are women who represent their respective cultures which are America and England and show the contrast between the simplicity of America's idealism and the complexity of England experimentalism"(p. 46-47). But this dichotomy may not be correct. Kate used her lover to deprive Milly of her property, but in return Milly made him love her by choosing death. In this respect, it is difficult to judge these two women's character. However in the movie adaptation by director Iain Softley, there is a distinctive contrast between the shapes, colors and details of the characters costumes by designer

Sandy Pawell, suggesting that she had applied such a dichotomy. These two characters both have a desire for love, but they represent the opposite sides of the coin; Milly hoped for purity and sublimity while on the other hand, Kate was eager for passion and ambition.

The novel was set in the 1900's during the Art Nouveau period. It was at this time that the s-curve style was in vogue and Paul Poiret's empire tunic style was also popular. This movie's costume design tries to reflect the mixture of fashion trends that could be seen during this time. The empire tunic style, which has a high waist line and straight silhouette, is the main style in this movie. Kate's and Milly's clothes have a similar shape but differ in detail and color. In the case of Kate, she creates a strong impression by wearing deep blue, black or white chemise dresses with a V-neckline. In contrast, Milly emphasizes her femininity by wearing embroidered, beaded or lace dresses in ivory, pastel green and soft blue. Milly's clothes seem to focus on recreating the special features of the 1900's fashion trends more visually while Kate's clothes are represented in a strong and simple way to emphasize her personality.













The Delphos dress, by Fortuny, makes an appearance amongst the films' wardrobe. Milly wears one designed with pleats and created from one width fabric. The design of Kate's Delphos dress is quite different with a gathering made from string instead of pleats. Kate's vivid blue chiton dress exposed her body, expressing her strong, sensual character. On the other hand, Milly's dress utilized natural colors and appliqué fabric to create a luxurious and gracious feeling. The chiton dresses are clearly used to show the contrasting character of these two women. In addition, Kate wore a corset which s-curve shape, s-curve silhouette dresses which were

the main fashion trend of the time and a tailored suit dress adapted from a man's tailored jacket. Milly also wore a hobble silhouette coat made of vivid green silk and embroidered with red birds. This dress was very impressive because it showed a visual harmony with Klimt's painting.

In general the differences in shape, color and detail of the two main characters clothes are used to visualize the difference in their personalities. Kate's clothes had a simple and chic shape. In the beginning of the movie she wore a corset and a black s-curve Art Nouveau style dress. This dress indirectly expressed her dissatisfaction and her desire for difficult love through restrictive design and dark colors. Later, when Kate met Milly, Kate's clothes had a looser shape and brighter colors. When she traveled to Venice she wore sheer fabric clothes in bright colors to emphasize her passion and ambition. At the end of the movie she wore a black dress which expressed her despair. In Milly's case, her clothes generally reflected Art Nouveau's soft and gracious beauty. Her clothes focused on femininity through a flowing silhouette, lace and embroidered detail and the idea of gorgeousness through appliqué fabric and beading. The soft colors of her clothes, such as ivory, beige and pastel tones, exposed her purity and her tenderness. Her clothes visualized her character.

The Belle époque at the beginning of the 20th century, was an era that experienced diverse changes in fashion. The clothes of this period were not only an expression of beauty but also a meditation on the spirit of that time.

<Table 2> The Comparison Between *The Wings of the Dove* and Art Nouveau Clothing

	The Costume of Kate	The Costume of Milly	The Costume of Art Nouveau
Empire Tunic Style	 <ul style="list-style-type: none"> *high waist, straight silhouette *deep v-shape neckline *double layer with top dress and under dress *sheer fabric, chiffon, velvet *kimono sleeve, sash belt *black, white, dark blue 	 <ul style="list-style-type: none"> *high waist, straight silhouette *lace, embroidery, beads *emphasize feminine detail *oriental look *3/4 length and kimono sleeve *sash belt, shawl, hair band *white, deep blue, gold, pastel green 	 <ul style="list-style-type: none"> *high waist, straight silhouette *lace, embroidery, beads *emphasize feminine detail *deep neckline, sash belt *sheer fabric *pastel tone color *hobble silhouette
Delphos Dress	 <ul style="list-style-type: none"> *front and back is composed with one piece fabric natural drapery *repeated small square pattern *velvet, chiffon *dark blue, sky blue, pale purple 	 <ul style="list-style-type: none"> *Delphos dress with pleats *reveal body shape naturally *shoulder string connected front and back *shiny silk fabric *white, ivory 	 <ul style="list-style-type: none"> *Delphos dress with pleats *reveal body shape naturally *front and back is composed with one piece fabric
Chiton Dress	 <ul style="list-style-type: none"> *Greek's chiton dress silhouette *shoulder gathering makes natural drapery *deep blue 	 <ul style="list-style-type: none"> *Greek's chiton dress silhouette *composed with top and under dress *silhouette changes depends on the body movement *appliqué fabric *neutral green, beige, white 	 <ul style="list-style-type: none"> *Greek's chiton dress silhouette *shoulder gathering makes natural drapery
Et Cetera	 <ul style="list-style-type: none"> *corset of Art Nouveau style *dress which adapted man's frock coat and vest *s-curve style dress *wide brim hat which was popular in Art Nouveau *black, dark colors 	 <ul style="list-style-type: none"> *hobble silhouette cape coat *natural drapery which narrower to the bottom *green and red has strong color impression 	 <ul style="list-style-type: none"> *corset of Art Nouveau style *hobble silhouette cape coat *turban, kimono sleeve gown -Exotic style *harem style pants

2. The Great Gatsby

This movie is based on F. Scott Fitzgerald's novel which was an autobiographical romance set in the 1920's jazz age. In his novel, Fitzgerald dissolved the American ideals and customs of the 1920's. The principal subject of this novel was the decomposition of the American dream. American idealism had been led astray by the rampant materialism (Um, 1997) brought about by the First World War, which in turn gave rise to an accelerated pursuit of pleasure. The younger generation felt the bitterness of disillusionment and devoted themselves to jazz which was the popular music of the 1920's. Fitzgerald was not writing about the chaos of the jazz age in *The Great Gatsby* but instead he was really writing about the destruction of American culture and its effect on society (Jun, 1996). This novel was made into a movie by director Jack Clayton in 1974. Theoni V. Aldredge was the costume designer for this movie and won prizes for her work at both the Oscar Awards in 1975 and the British Academy Awards in 1974. The men's wear was designed by Ralph Lauren who launched the Polo line.

This movie features day wear dresses, evening dresses, sports wear and men's wear. The day wear dresses were in the typical 1920's style with a boxy straight silhouette and low waist line. The leading character, Daisy wore an ensemble consisting of a dress and a cape as her basic items. She also wore a hat with a wide brim, a pearl necklace and long scarf. The main colors were white, pastel yellow, ivory, pink and lilac. Beading, fagoting, embroidery, ribbons and flower detail were used to emphasize Daisy's romantic image. Her costumes created a sense of elegance and grace by using soft fabrics, such as chiffon, gentle colors and romantic





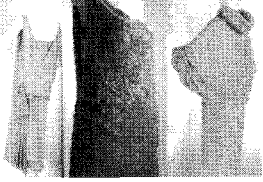
detail. The other women's wear consisted of various designs such as exotic dresses, jersey dresses which had a geometric pattern and floral printed cascade dresses. The evening dresses showed splendid style using beading, lame fabric and fur. In particular, Daisy's evening dress beautifully represented the aesthetics of 1920's costume. This dress brought out the full beauty of 1920's dress with its pattern arrangement inspired by Cubism, its bias skirt hem line with handkerchief panel and the gorgeous and rhythmic movement of its beading coupled with an over side oval silhouette coat decorated with fur. Metallic colors were the dominant colors used for the evening wear, along with vivid blue, orange, yellow and red. Accessories included long or short pear necklaces, earrings, small beaded handbags, furred fans, long gloves and hair bands. In the case of sports wear, there was golf wear, tennis wear, swim wear and polo wear which were made from jersey and cotton and emphasized practicality and function. Men's wear included formal suits and casual wear. The formal suits featured the typical 1920's men's wear silhouette with a natural shoulder line, fitted waist and straight pants line, however the details such as the lapel size and shape, front closure design and button arrangement varied. The variety of collar shapes, color combinations, stripe patterns and splendid colors by Ralph Lauren created a new fashion trend in men's wear. In the 1920's casual wear was popular because of a boom in leisure and sports, so in this movie there were pullovers, sweaters and sports wear.





The costumes in this movie tried to reinvent the 1920's clothes in a romantic way. Real 1920's clothing accentuated practicality and function however the designer of this movie was focusing on the personality of the characters and as such, added romantic elements. Daisy's desire for romantic love

was visually communicated through her clothes. The other women's wear more accurately portrayed the distinctive features of the 1920's fashion and this contrast emphasized Daisy's softness and naivety. Gatsby's clothes were also designed to visually ex-

press his purity, his love for Daisy and the romantic feeling of the film. In conclusion, Gatsby's and Daisy's clothes were designed to emphasize their romantic nature and show them as a couple while the other characters clothes were designed to ex-

<Table 3> The Comparison Between The Great Gatsby and Art Deco Clothing

	The Costume of The Great Gatsby		The Costumes of Art Deco
	Daisy's Costume	Woman's Costume	
Day wear			
	<ul style="list-style-type: none"> *straight silhouette dress with knee length *layered dress with sheer fabric *soft fabric - chiffon, georgette *white, pastel yellow, pink, lilac *wide brim hat, long scarf, pearl necklace, pumps, eton crop *beading, lace, floral decoration, ribbon, handkerchief hem line, embroidery, cape, shawl, fur, fagoting 	<ul style="list-style-type: none"> *exotic dress, cape style dress *necklace with bijou and tassel *cardigan suit with jersey fabric *geometric and floral pattern *day dress with cascade *pochette, pearl necklace *white, pastel colors, *color contrast 	<ul style="list-style-type: none"> *straight silhouette dress with knee length *layered dress with sheer fabric *beading, lace, floral decoration, ribbon, fagoting, handkerchief hem line, embroidery
Evening wear			
	<ul style="list-style-type: none"> *evening dress with beading and cloche - silver and blue color combination, handkerchief hem line, diagonal beading line, fur fan *balloon silhouette cape - gold lame fabric, fur trim, feather detail, hair band, beading, bracelet, pochette *chiffon, lame, georgette, fur *silver, gold, blue, orange, white, peach, yellow, bright and vivid color 		<ul style="list-style-type: none"> *evening dress with beading *chiffon, lame, georgette, fur *handkerchief hem line, diagonal beading line, fur fan, pochette

		
<p>Sports wear</p>	<p>*golf wear - white cotton blouse, jersey vest and pleats skirt with straw hat/ beige and orange color combination/ diamond pattern/ scarf/ man's jacket style suit/ Norfolk jacket and Knickerbockers/ straw hat, sports cap</p> <p>*tennis wear - white jersey shirts, knee length pleats skirts/ stripe pattern, hair scarf</p> <p>*swim suit - jersey top and shorts pants/ stripe pattern/ waist band</p> <p>*polo sports wear - polo shirts, knickerbockers, boots, cardigan with wide leather belt</p>	<p>*golf wear - jacket, inner wear, pants or skirt</p> <p>*swim suit - jersey fabric, shorts pants, stripe pattern, deep neckline</p>
<p>Man's wear</p>	 <p>*jacket - shoulder padding jacket, waist fitted silhouette, wide lapel, shorten sleeve length, waist coat, double breast</p> <p>*summer flannel suit, unmatched jackets and trousers</p> <p>*Norfolk jacket - box pleats on the back side, belt detail on the waist</p> <p>*tail coat - man's evening suit, white waist coat, bow tie, white shirts with tuck detail, white scarf tie</p> <p>*sweater, casual wear, pullover</p> <p>*shirts - stripe pattern, diverse collar shape, different color combination of collar and cuffs</p> <p>*felt hat, collar pin, Oxford shoes</p>	 <p>*jacket - shoulder padding, waist fitted jacket</p> <p>*Norfolk jacket</p> <p>*Knickerbockers</p> <p>*tail coat - man's evening suit</p> <p>*wide lapel, waist coat, double breast jacket</p>

press the unique features of the 1920's Art Deco fashion.

IV. Analysis

The Wings of the Dove, set at the beginning of the 20th century, displays a wide variety of costumes from both the Art Nouveau and Art Deco periods, while *The Great Gatsby*, which was set af-

ter the First World War, focused purely on Art Deco fashion. In *The Wings of the Dove*, characters wore various styles of clothing from the end of the Art Nouveau period, such as the empire tunic style designed by Poiret, the Delphos dress by Fortuny and the chiton dress inspired by the Greek style rather than s-curve silhouette dresses which were the dominant style at the beginning of the 20th century. Because the beginning of the 20th century

witnessed the transition from Art Nouveau to Art Deco, a mix of elements from both periods influenced fashion. This movie's costumes displayed the distinctive aesthetics of both styles. Actually, the novel was set in the early 1900's but the costumes of the movie used features of late 1900's fashion. Also there were differences between the two main female characters costumes to show the contrast between their basic natures. In Milly's case, her clothes emphasized Art Nouveau's propensity for floral embroidery, beading and soft pastel colors. She also wore an empire tunic dress, hobble silhouette coat, Delphos dress and chiton style dress rather than the s-curve style which was the main fashion trend of that era. In contrast with Milly, Kate's clothes were simple in shape, detail and color to emphasize her strong character. The costume designer added some of Art Deco's iconic elements such as graphic zigzags and stripes as patterns. Also, Kate wore a corset, s-curve style dress and a wide brim hat decorated with feathers—all of which are Art Nouveau fashions. Kate not only wore traditional Art Nouveau style clothing, such as a corset and s-curve style dress, she also wore an empire tunic dress, Delphos dress and a chiton dress. However, Milly only wore transitional style which had a typically Art Nouveau character. The film also featured the exotic style in the form of a turban, kimono sleeve gown and back sack dress.

The costumes in *The Great Gatsby*, which was set in the Art Deco period after the First World War, were designed with the idea that the two leading characters, Daisy and Gatsby, who represented love and dreams, should look like a matching couple. Daisy's and Gatsby's costumes were based on the aesthetics of the 1920's clothing, but emphasized the symbolic nature of the characters to give a greater dramatic effect. In Gatsby's case,

soft tones were used to symbolize his dream of pure love instead of using the typical dark tones of man's wear. And Daisy, who was Gatsby's utopia, wore clothes made from soft fabric such as chiffon in pastel tones decorated with ribbon and flowers with an ensemble cape. The secondary characters' costumes more accurately portrayed the fashion trends of the 1920's. For example, they wore jersey dresses with geometric patterns, floral printed dresses with cascade details, exotic A-line dresses and sports wear including costumes for playing golf and tennis as well as swimwear. The male characters wore Norfolk style jackets, pullovers, flannel suits and unmatched jackets and trousers which were typical of 1920's man's fashion.

The costumes in this movie were based on straight, boxy silhouettes which did not emphasize a woman's body shape, knee-length skirts and short hair styles such as the eton crop. All of these were sensational revolutions in fashion at the time. The costume designer focused her attention on the two main characters and expressed their clothes in a more dreamy way to emphasize their dreams and the theme of the movie.

To create contrast with the leading actors, the supporting actors' costumes more accurately portrayed the fashion trends. The main characters clothes used soft pastel colors to visually convey the theme of the film rather than the metallic or vivid colors that were popular in the 1920's. The designer didn't try to present function or practicality through her choice of clothes, but instead focused on the characters personalities and the theme of the story to create a more dramatic effect.

By analyzing and comparing the costumes in these two movies, it can be seen that, while costume design usually begins with painstaking research into the historical period in which the film

<Table 4> The Comparison of Costume's Feature Between *The Wings of the Dove* and *The Great Gatsby*

	The Wings of the Dove		The Great Gatsby	
Feature	*display a wide variety of costumes from the Art Nouveau to the late of the 1900's *Focus on the two main female characters costumes to show the contrast between their natures		*well visualize Art Deco fashion *main characters-emphasize the symbolic nature of the characters to give a greater dramatic effect	
Difference from Actual Garments & Characteristic Feature	Kate	Milly	Daisy and Gatsby	Other Characters
	*use more vivid, dark and stronger color for intense impression and emphasize the personality *Art Deco's iconic elements-graphic zigzags and geometric pattern *simplify the shape, detail and silhouette	*focus on her femininity-use various details such as embroidery, beading, lace, appliqué *more complicated detail *express Art Nouveau's soft and gracious beauty *visualize fashion trend of the late 1900's	*express their clothes in a more dreamy way-use pastel color, pair-look image *Daisy-soft and sheer fabric, pastel color, accessory *Gatsby-soft color, change details	*more accurately portray the fashion trends of the 1920's *jersey dresses with geometric patterns *floral printed dresses with cascade details *various sports wear

is set it is often altered to highlight aspects of the story, such as the theme and the characters, in an effort to create a stronger dramatic effect. Costume design remains one of the most effective means for a director to express the personality and desires of a film's characters visually.

V. Conclusion

Art Nouveau started in the late 19th century and continued to the beginning of the 20th century where after the First World War, it evolved into Art Deco which was based on the idea of functionalism and rationality. This change in art trend also greatly affected the fashion cycles of the time. During this period, fashion trends flowed from the Art Nouveau style in the 1900's, such as the hour-glass and s-curve style dresses which emphasized a woman's body shape and femininity, to the empire tunic style, hobble style, exotic style which was influenced by oriental culture and Greek style which

all emerged at the turning point between Art Nouveau and Art Deco to the flapper or garcon style of the Art Deco period which had a straight silhouette and shorter skirt length.

The huge changes in design between the 1900's and the 1920's were a revolution in woman's fashion history. From the end of the 19th century to the beginning of the 20th century was an important period because there was a huge revolution not only in society and culture but also in fashion. Studying clothing from the boundary between two periods gives us a better understanding of the changes that occur to ideas, culture, society and history during a transitional period. This study researched the recreation of past fashion trends as costumes in movies made after that time and compared them with the actual clothing of the time. The most important focus of this study is how the aesthetics of clothing from the past are visually conveyed to the audience through the mass media, such as movies.

This study also examines the vision and possi-

bility of costume design. Costume design is not just a reflection of the past but a re-creation to emphasize the meaning of the story, to maximize the impact of the actor's performances and to increase the overall dramatic effect. The art of making movies is the pursuit of impressing audiences. However, movies set in specific time periods must base their creativity on accurate historical details to be believable. The ideal aim of costume design is to create something new but at the same time, remain true to the period by being grounded in accurate research.

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