

The Expressive Effects of Queen Marie Antoinette's Costumes in the Movies

Ju Ae Kim[†] · Barbara L. Trout*

Dept. of Clothing & Textiles, College of Natural Science, Gyeongsang National University

*Dept. of Textiles, Clothing & Design, College of Education & Human Sciences, Nebraska Lincoln University

Received November 3, 2010; Revised December 17, 2010; Accepted December 27, 2010

Abstract

This study examines Queen Marie Antoinette's costumes in her portraits according to symbolic meanings and analyzes the expressive effects of Queen Marie Antoinette's costumes in the movies. The symbolic meanings through the costumes of Marie Antoinette expressed in the portraits shows the strong historical power of France in Europe along with the majestic appearance of the queen. A new perception of Marie Antoinette's taste can be found as she wore simple robe à la lévite in addition to extravagant costumes that demonstrated convention and position. The benevolent, extravagant, and splendid side of Marie Antoinette in history was emphasized; however, it also emphasized that she was a fashion leader with adventurous thinking and a liberal mind who accepted new things that transcend the era through this costume. The results of studying the expressive effects of Marie Antoinette's costumes as presented in the movies through the formative analysis of DeLong are as follows. The costumes expressed like this were observed through definer and the priority of observation, and it could be classified and analyzed in 4 expressive effects of excitement, calmness, strength, and delicacy; in addition, it induced the visual maximization according to the flow of the movie. After the study analyzed movies about the queen through four expressive effects, the costumes were shown as excitement, calmness, strength, and delicacy according to the flow of play.

Key words: Marie Antoinette, Costume, Movie, DeLong, Expressive effects

I. Introduction

Movies are a cultural industry expressing the times best and an important medium of mass society. Movie costumes are a comprehensive moving fashion of the times as costume and its ornament to raise a dramatic effect of movies (Song & Lim, 2007). Movie costumes reflect the emotions and mood of actors through their lines, colors and material as the movie story unfurls. Movie costume designer is supposed to consider the plot and the atmosphere of the character in the movie as well as going through historical investigation when designing era-specific movie. Therefore, the expressive effects of movie costume play impor-

tant role in making the flow of movie seamless and require research and application needed for the role. In precedent studies of movie costumes, there is a study that considered formative characteristics of movie costumes through Wolffin and DeLong theories (Yoon, 2009). and there is a study that considered Queen Elizabeth I for expressive effects appeared in movie costumes (Cho & Yang, 2003).

There are a study on the costume of Amadeus (Lee, 2005), a Farinelli study (Jung, 2007), and the Formative Characteristics of Marie Antoinette's Costume (Kim, 2010) that had a background of Rococo age, one out of the times when costumes were splendid in the history of costume. However, as a study on expressive effects on costumes of Marie Antoinette who was the fashion leader of the 18th century is not

[†]Corresponding author

E-mail: ja1506@naver.com

yet accomplished, it is important to conduct a study on expressive effects of Marie Antoinette's costumes. Therefore, the purpose of this study is to examine Queen Marie Antoinette's costumes in her portraits according to symbolic meanings and to analyze the expressive effects of Queen Marie Antoinette's costume in movies. The contents is as follows: Through the analysis of Marie Antoinette's portrait, the definer shown on the costume, symbolic meaning and correlation with the person are analogized. For the examination of the costume's definer and viewing priority, the expressive effects like the excitement, calmness, strength, and delicacy of DeLong shown on the costume figures are studied. And the study also analyzes and compares how the multi-faceted expressive effects of Queen Marie Antoinette's costume deliver the excitement of and satisfaction on the movie in the selected movies based on the 4 expressive effects of DeLong's excitement. This study attempted analysis of movie costumes from movie related literatures, France' Rococo history, biography of Queen Marie Antoinette, the history of costumes of the era of Marie Antoinette of France, costume figures, and various domestic and overseas literatures on visual perception, preliminary study paper, web sites, and DVD etc.

II. Theoretical Background

1. Socio-cultural Background

At the beginning of 18th century, France had a great deal of effects on the whole European costume, representing European culture. In the latter half of the 18th century, the practical style of England was distinguished with the fall of French royal authority. Rococo style showed its artistic value in decorative art such as buildings, interior decoration, crafts, costume and accessories at that time. By development of machines, automation of loop and ribbon loom, improvement of lace weaving method and development of knitting machine had a great deal of effects on development of costume. In addition, by active trade with Central Asia and Far East Asia, diverse kinds of textile were introduced to France. Thus, in the first half of the 18th century, lighter material, exquisite patterns and tex-

tile with mysterious and bright atmosphere were used. Such features were applied to Marie Antoinette costume as they were. In the middle of the 18th century, Rousseau advocated the Enlightenment, which served a momentum of the French Revolution in 1789. By the confused atmosphere after the revolution, the center of fashion was transferred from France to England. In the costume of the 18th century, extremely luxurious court costume and simple general citizen's costume were contrasted.

In early costume of the 18th century, baroque style was continued. However, after the death of Louis Quatorze, smooth and delicate Rococo style was distinguished in the center of salons. In court costume, it had the highest luxurious and splendid trend in the history of costume. In women's costume, natural silhouette baroque style was used in the early years of the 18th century. After the middle years of he 18th century, they tightened their waist by corset and extended the width of their skirt with hoop. In costume, pastel tone and thin textile were preferred. Flower patterns or stripes were used and quiet patterns emphasized womanish atmosphere more. Originally blue color was considered as the beautiful and important color of the Blessed Marie Antoinette and kings since 12th and 14th century and it was competed with the color red (Michel, 2002). From 18th century, blue was used in textiles and clothing the most and became the preferred color of Europeans. Prussian blue, which was created by new synthetic coloring method along with use of indigo in the 18th century, was used in dye and portrait as it symbolized the color of progress, light, dream, and freedom. It was mainly due to influence of the romanticism and the American and French Revolution (Michel, 2002). Before the 18th century, somber blue with grayish color was only used in the class of labors and the upper class didn't wear sky-blue or light blue colored costume but only wore costumes of dark, clean, and deep blue color. However, light blue color was getting popular in the early 18th century in a royal court and it was spreaded to nobles and the bourgeoisie by the middle of 18th century. For this way, Marie Antoinette had worn a delicate blue colored robe. In the 18th century, court women enjoyed a pleasure-seeking life and such a life style was

reflected in their costume as it was. Thus, low-cut neckline as much as their breast was disclosed, extremely tightened waist, skirt puffed out largely by panier and huge tire had an extreme trend in the latter half of the 18th century (Bae et al., 2008).

2. DeLong's Expressive Effects

When we see a costume visually, we perceive its shape, line, color and texture etc, get the meaning of the symbol expressed in the costumer through viewing priority and feel the emotion that the costume bears. Therefore, through classification of the symbols expressed in the costumer by the forms, the meanings that designer intended for were analyzed. Interpretation of costume expressive requires summary of the form itself and understanding of various characteristics that set the form apart from other forms. That is intended to integrate the separate concepts of costume structure into one. Such integrated concept is called expressive effect. Expressive effects are not shown by one color or one line but it is shown through a way that those are connected, in other words, a method of individual factors uniting as one idea (DeLong (1987/1997). Expression is a characteristic of the ABC (Apparel-Body-Construct) whereby emotion result from our direct experiences with the form. Expressive effect results from basic elementary mental states that can be linked directly to the feelings from perceiving the ABC. Expressive effects arise from those properties of the ABC that are perceptible to the viewer and have been identified as the definers and modifiers in previous chapters. The way these form properties associate in the whole influences expressive effect (DeLong, 1998). The interaction of the form properties can result in an expression that is a powerful influence on visual effect. That is, the meaning derives from form properties and the association they create with the whole. DeLong classified expressive effect into excitement, calmness, strength, and delicacy etc regarding the attributes of the form. Such emotions are exposed through costume structure and are inferred through the relations of plastic elements like shape, line, color and material and viewing priority. The four expressive effects of DeLong used for the analysis of the costume

expressive effects shown in the movie are as follows:

In the case of excitement, the shapes are simple and in contrast, numbering multiple over three or four. Lines are made up of discontinuous line, diagonal line and zigzag line. Colors are intense, warm colors or colors with strong contrast in value and primary hues. As for texture, the shapes are smooth surfaces that do not interrupt edge viewing or filled surfaces that interrupt viewing of edge. In the standpoint of viewing priority, the surfaces are observed to be open form, part-to-whole, planar separation, rounded form and determinate surface or indeterminate surface.

In the case of calmness, shapes involve few with little contrast or determinate hierarchy among them. As for lines, continuous lines similar to body axis line are shown. Colors are mainly expressed in muted, neutrals, and cool colors. As for textures, the costume comes with continuous external edges and smooth surface of calming background. Regarding viewing priority, the costume is shown to come with closed form, whole-to-part form, planar integration form, rounded form and determinate surface.

In the case of strength, the shape is emphasized large, with silhouette emphasis. Lines are mainly composed of continuous, directed, dominant, thick and bold. Colors are composed of strong value contrast, dark color and neutral light color. As for texture, the costume shows surface with smooth, smooth and dark surface harmonizing with very rough part, or surface with unique harmony. As for viewing priority, closed form, whole-to-part form, planar separation form, flat form and determinate surface is observed.

In the case of delicacy, the shape is formed with small, rounding, soft edge, and lines are mostly curve, discontinuous line, and line of light weight touch. Colors are clean warm colors, and tints of warm or cool colors. Texture is treated to be opaque with delicate deformation on the surface. On viewing priority, delicacy is open form, part-to-whole.

III. The Symbolic Meaning of Marie Antoinette's Costumes in the Portraits

Marie Antoinette was born between Franz I, the

emperor of the Holy Roman Empire and Grand Prince of Toscana, and Maria Theresia who was the heiress of Habsburg Haus and queen of Hungary and Bohemia. Maria empress of Austria had established marriage of Marie Antoinette and Louis-August who was the Crown Prince of France in order to reinforce alliance relationship with France at the time. Marie Antoinette became the Crown Princess of France in year 1770 and assumed the title of Queen of France in 1774 when her husband ascended the throne as King Louis XVI.

In this portrait of <Fig. 1>, Marie Antoinette's imposing blue gown boasts the wide hoopskirts (paniers) and rigidly corseted bodice of the ceremonial grand habit de cour, and is topped with an unmistakably royal garment: a sweeping, ermine-lined robe embroidered with golden fleurs-de-lys (Caroline, 2007). Marie Antoinette who is drawn in a portrait of <Fig. 1> is expressed as dignified, but with a little arrogant attitude.

The finest costume of Rococo style that has a bluish color along with the hair accessory shows the height of glamour, and it is expressed as the best time of her life as Queen of France with a noble figure. Splendid diamonds and her hair style of pulling it up by decorating with feathers later lead the trend to many women (Hong, 2006). The French royal coat of arms that flows her body and a crown placed on her left shows a social position as Queen of France. A white marten coat Marie Antoinette is wearing in the portrait is representing a noble high class and also adding splendor. In particular, a fancy marten coat with embroidery of arms of royal swords that are symbols of France before the French Revolution and

her high hair are representing her class and superiority complex.

The location of a globe placed under the hand of Marie Antoinette is symbolizing that the position as Queen of France is the most dominant position of commanding many empires. As blue color is expressed positively with warmth and brightness in a symbolic perspective of Goethe, this blue robe is trying to signify a bright future of Marie Antoinette as Queen of France.

Red presented in <Fig. 2> has been used as meanings of activity, passion, courage, health, and affection since the primitive ages and it brings out strong energy of humans who are living in harmony with nature (Cho & Lee, 2004). Marie Antoinette, who is wearing a robe with flaming color of opera house is showing loving figure as mother and also symbolizing affections towards a family through red color (Cho & Lee, 2004). Marie Antoinette has been understood as the representative person for extravagance, however, we can see Marie Antoinette was affectionate towards her children and she had longed for a peaceful family through many portraits with her children as a background. Through this portrait, Marie Antoinette is representing she is a fashion leader with adventurous thinking and liberalness who accepts new things that transcend the era by wearing a simple and plain robe rather than an exaggerated costume to show convention and position.

A robe of <Fig. 3> expanded the bottom part maximally by wearing panier inside the skirt in contrast to the fitting top. An echelle that is splendidly decorated with a ribbon presented in a robe is the repre-



Fig. 1. Robe à la française (1775).
From Hong, (2006), p. 13.



Fig. 2. Robe à la lévite (1787).
From Shinjinbutsouraisa. (2010), p. 41.



Fig. 3. Robe à la française (1778).
From Shinjinbutsuouraiasha. (2010). p. 13.



Fig. 4. Robe à la lévite (1793).
From Caroline. (2007). p. 112.

sentative form of robe in the late Rococo era and it shows characteristics of Rococo art. A dignified posture of Marie Antoinette that harmonizes with costumes of Rococo era well shows the authority of queen. It is the stomacher, echelle that is splendidly decorated with a ribbon. In this portrait of <Fig. 4>, the costume of Marie Antoinette is expressed in dark black color with coif as if it is showing a gloomy atmosphere of the French Revolution era and it is reflecting the situation Marie Antoinette was in at the time directly. The costume of Marie Antoinette is expressed in dark black color with simple hair as if it is showing a gloomy atmosphere of the French Revolution era and it is reflecting the situation Marie Antoinette was in at the time directly. This black costume is to mourn Louis XVI death. Black in this portrait is representing darkness, sadness, death, and meaningless among many meanings that black symbolizes and it is connoting a basic image of turing a person's

mind to the starting point. Marie Antoinette is symbolizing a degage attitude through the black color expressed in this portrait as leaving thoughts about power and wealth that she has been enjoying.

IV. Expressive Effects of Marie Antoinette's Costumes in the Movies

The most important thing in costumes of a historical drama is to ascertain clothes of the background era of movie. Costumes in the movie let audiences to easily understand periodical background, spatial background, and cultural characteristics (Kwon, 1994). For the study, Marie Antoinette, la véritable histoire (Francis & Yves (Producer & Director), 2006) that reflected historical research the most with Karine Vanasse as the main character, Marie Antoinette (Sofia & Ross (Producer & Director), 2007) with Kirsten Caroline Dunst, that received costume design award, and the movie Marie Antoinette (Hunt (Producer & Van Dyke (Director), 2006) with Shearer as the main character who has been receiving a good notice. In addition, The affair of the necklace (Charles, 2001) that has less appearance of Marie Antoinette, the documentary on French Revolution, The Marie Antoinette, Scapegoat Queen (Artmagic (Producer & Director), 2006) and Marie Antoinette. In the selected film, the study selected and analyzed movie scenes with distinguished expressive effect out of clothes worn by the queen which reflected development contents of the film.

1. Excitement

<Fig. 5> is a scene of Marie Antoinette enjoying a masquerade. Marie Antoinette is wearing a robe, a shawl, and a stomacher. The costume of Marie Antoinette is composed of an inverted triangle of bodice and a trapezoid due to a shawl worn on the shoulder. Diagonal line of shawl, angulate neckline, and sleeve line are representing discontinuity. An ivory colored robe and a loud red color of stomacher are showing a strong luminosity contrast. In addition, a red stomacher and a blue necklace are emphasized as decorative factors. Even with material, soft lace and stain

material are in contrast. On a robe, a gold thread decorated on a stomacher, red accessory, and red ribbon on a hair along with a red stomacher are presented as decorative effects. Different surface of material effects are presented with satin material and soft chiffon forms with embroidery. To look at viewing priority, a robe is representing an open form of interacting with surroundings because the edge is not determinate with determinate material on the edge and as a shape is in color that is similar to surroundings. Many marked parts such as stomacher, chest ornament, necklace, red hair accessory, and mask are recognized first and make a part-to-whole form. As a surface is dispersed and recognized as a planar separation form, it represents a planar separation form. A tight bodice and sleeves with a soft material are recognized as a rounded form and shows a solid form. A surface filed with gold embroideries on an ivory colored background becomes an indeterminate form.

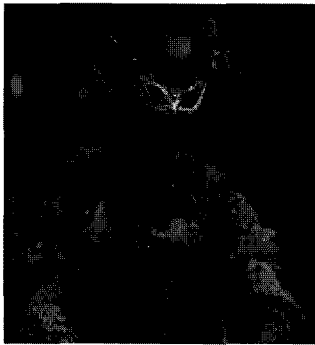


Fig. 5. Robe à la française.

From Francis & Yves (Producer & Director). (2006).

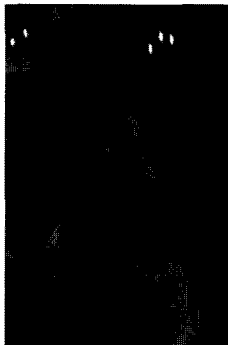


Fig. 6. Robe à la française.

From Sofia & Ross (Producer & Director). (2007).

<Fig. 6> is a scene of Marie Antoinette's birthday. A robe is composed of many parts like quadrangle neckline, triangle of underskirt, trapezoid shape of sleeve cuffs and lace part, straight line of neckline, oblique line of skirt, and diagonal line of cuffs. The underskirt worn inside of an ivory colored robe is exposed through the open bottom and forms a strong contrast through blue underskirt and large red colored corsage ornament. The material is satin and it makes a smooth surfaces that do not interrupt edge viewing. A robe represents an open form with a color that assimilate with surroundings. And the robe shows three dimensional effect with the fitted top and the overly exaggerated bottom. The blue colored part of underskirt that contrasts with an ivory colored robe is recognized as a part-to-whole form and shows a planar separation form. It is unites with excitement of expressive effects of DeLong as it is recognized as determinate with satin soft surface of material and continuous outline.

2. Calmness

<Fig. 7> is a scene where she is deep in thought at the Versailles Palace after the Bastille had fall and people have escaped. The costume of Marie Antoinette in <Fig. 7> is united in a solid color, and the color is dark with low brightness. Buttons on the front of robe is arranged vertically. Blue tone color are used in a robe and an underskirt. An inverted triangle in a bodice, triangles in different shapes and colors, and a triangle in an exposed underskirt where the front part is open are forming a robe. Blue color of low brightness gives stability, and silhouette of a robe that is matched with calm solid color makes a shiny, slick surface to distinguish.

To look at viewing priority, effects of this outline are proprioceptive with determinate silhouette and they are isolated from surrounding space due to edges. It is recognized as it is determinately separated from the space, and it shows a closed form. Same satin material and same blue tone color are used in a robe and an underskirt. so this is a planar integration. It is a whole-to-part since partial elements are not well distinguished. Tight top and exag-

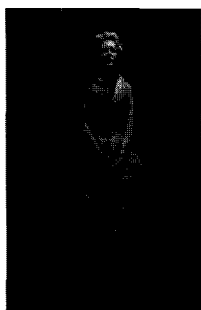


Fig. 7. Robe.

From Sofia & Ross (Producer & Director). (2007).

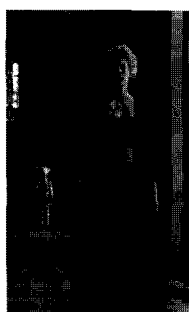


Fig. 8. Robe à la lévite.

From Sofia & Ross (Producer & Director). (2007).

generated skirt part of a robe shows a rounded form and forms a simple surface of a solid color in overall. A shiny and matte surface material that silhouette of a robe is revealed distinctly with a calm solid color is standing out. A triangle of an underskirt shown in the center of skirt and many shapes of different sizes of color are harmonized and form a determinate order. And vertical line of front buttons on a robe is conforming with tranquility shown in continuous line that is similar to axis of human body of DeLong. A calm atmosphere was displayed with dark background.

<Fig. 8> is the scene where Marie Antoinette is in sadness after death of the Prince Louis-Joseph. The costume of Marie Antoinette in this scene has a simple silhouette than other robes in the movie, and its edges are distinctive with a solid color. The top is tight, and the bottom is composed of natural silhouette that does not exaggerate body. A waist belt is emphasizing the waist, but there is no shade on the material surface as the entire robe is colored dark and it is showing superficial visual effects because one's

eyes are focused on the outline of costume. Dark blue of a solid color was used unitedly and it is dark with low brightness. A waist belt is made out of satin with blue color of high brightness. Quadrangles of different sizes such as quadrangle on neck and long rectangle a waist belt are repetitively used for a robe. Blue color of low brightness is giving stability, and a calm solid color of robe has continuous outlines and smooth surface material on a tranquil background. To look at viewing priority, It is recognized as it is very determinately separated from the space and it shows closed form with continuous and simple outline. The robe forms a determinate surface of a solid color in overall and a rounded form. A slick surface material that silhouette of a robe is revealed distinctly with a calm solid color is standing out. Peaceful feelings are induced by wearing blue or light blue, which are considered as one color group. so this is a planar integration. A belt, a partial element, is a small part. Therefore, it is a whole-to-part since the whole of a robe is perceived in advance.

3. Strength

<Fig. 9> is Marie Antoinette at the official meeting in Louis XV's reign. A robe of splendid and large with silhouette emphasis is showing contrast top and bottom through fitted bodice and exaggeratedly open skirt, and it is expressed in a large form of emphasizing silhouette. A line is continuous, and it is composed of thick lines that are formed in lace ornaments on sleeves. A robe is embroidered with same dark color and same material of the robe on a slick surface.

To look at viewing priority, a costume contrasting with the surrounding background color is composed of continuous and simple outlines and shows a closed form. Effects of this outline are proprioceptive with determinate silhouette and they are isolated from surrounding space due to edges. It is recognized as it is determinately separated from the space, and the fabric composed of the material as a solid color becomes a whole-to-part form. A largely exaggerated robe is forming a rounded form, but a flat form is intended as it is filled with gold thread embroideries. There is no shade effects on a surface, and simply repeating

embroideries are forming a determinate form. An allusion line of repetitive embroidery and patterns of a large embroidery are also showing strong expressive effects. A slick surface in a solid color and a surface material that is splendidly decorated with a gold embroidery are showing strength.

<Fig. 10> is the coronation scene of Louis XVI. A robe Marie Antoinette is wearing is recognized as a large form as its silhouette is embossed through a robe that is composed of tight bodice and exaggerated skirt, and similar color of underskirt. Thick and dominant straight line of trimming, straight and oblique line of lace attached to the bodice, diagonal line of skirt's front center cutting line, continuous allusion line of ribbon ornament, bias line, and horizontal line of chest decollete can be found in a robe that is expressed with strength. A line is recognized as dominant as ornament part acts as strong following the outline of skirt. A color is showing a light and neutral



Fig. 9. Robe à la française.

From Francis & Yves (Producer & Director). (2006).



Fig. 10. Robe à la française.

From Sofia & Ross (Producer & Director). (2007).

color. For texture and material, there is ornament on the edge of skirt of the robe, but many parts like underskirt are composing smooth parts. To look at viewing priority shown in strength a robe with splendid and large with silhouette emphasis becomes a closed form in the contrasting background and it is recognized as the space is separated because a whole-to-part form where overall silhouette is embossed and a robe and background in Marie Antoinette's costume are making a strong contrast. A robe shows determinate expression with flat shape that does not reveal a body line and a simple surface.

4. Delicacy

In this scene of <Fig. 11>, a small frill and a circle skirt form an uncertain edge fluidly. A line forms a curve by decorative lines of a frill and cuffs and forms a line of discontinuity. Colors were expressed in warm color by pale red color. Texture is expressed in stripes or frill. In viewing priority, it forms an uncertain edge in stripes of somewhat dark red color on pale red tone. A costume of bright background and pale color expresses an open form by making a vague separation from background. An underskirt and a frill with darker color than a robe are perceived in advance by forming parts. A robe with a color similar to red forms planar integration. A robe is a three-dimensional type which discloses body lines. It forms an uncertain surface by stripes and frill decoration.

<Fig. 12> is a scene where Marie Antoinette's enjoying relaxation as growing a simple garden in Trianon of the Versailles Palace. The queen is wearing a soft and fair color robe. frill line is decorated in semicircular shape along the edge of neckline and a shape. A robe is composed of low-cut square and circular shape of side line of the skirt. Diagonal line of sleeve, square line of neck line, circular line of skirt's side-line, and frill line of neck are representing discontinuity. Many texture and materiality on a surface is shown and a form with discontinuous edges is filling the surface. To look at viewing priority, a robe and surrounding background are making a light tone in harmony, an outline is not determinate as the background, and shapes and surrounding space are show-



Fig. 11. Robe à la française.

From Sofia & Ross (Producer & Director). (2007).



Fig. 12. Robe à la lévite.

From Sofia & Ross (Producer & Director). (2007).

ing an open form as they interact. In costume, an outline is indeterminate in costume with soft and material and a bold circular line decorated with frill in large volumes is recognized first, and therefore makes a part-to-whole form. A form about superficial relationship with background is united with the background and shows a planar integration form as it doesn't have limitation. A curve is emphasized through a curved outline of tight sleeves and chest, and frills on the skirt of robe. Frill ornaments on the surface forms an indeterminate surface.

The result of classifying expressive effects of Marie Antoinette's costume in the movie into four forms of DeLong such as excitement, calmness, strength, and delicacy is as follows.

The costume categorized with excitement contrasts to many simple shapes such as a inverted triangle of tight bodice, triangle of underskirt, trapezoid of shawl and a quadrangle of decollete. A robe is composed of

discontinuity like underskirt, shawl, diagonal line of necklace, angulate neckline, circular line of sleeve or line of skirt's. This coincides with excitement that is perceived as a diagonal line, the discontinuous line of DeLong. An ivory colored robe is and forms a strong contrast through blue underskirt and large red colored stomacher and corsage ornament. This association of colors delivers feelings of an actor and stimulates psychology association according to ability of audiences to perceive costumes. Material is presented in discontinuous outline or surface of the costume with many embroideries or a smooth surface of satin material is also presented. Viewing priority presented in excitement is assimilated with surroundings as the costume and the background color are not contrasting determinately, and vague edges and discontinuous lines due to material and embroidery are showing an open form. Distinctive parts that contrast to brightness and color are perceived first than the entire robe and form a part-to-whole. In a determinate shape without similarity of form as a surface is dispersed and recognized as a separated form, it represents a planar separation form.

The analysis of calmness of expressive effects of Queen Marie Antoinette's costume in movie is as follows. Similar triangles that are appearing repetitively in bodice, collar, and underskirt, and similar quadrangles used in decollete part and belt in one robe are forms that have a bit of contrast or determinate order between forms, and it coincides with calmness expressive effects of DeLong. Vertical line of front buttons on a robe is conforming with tranquility shown in continuous line that is similar to axis of human body of DeLong. Blue color of low brightness and a solid color are forming an atmosphere of calmness. A solid color of robe's silhouette is making a shiny and smooth surface to distinguish. To look at viewing priority, a blue costume contrasting with the surrounding background color is composed of continuous and simple outlines and shows a closed form. A robe is composing a whole-to-part that the dark solid color of robe are perceived first than small belt or underskirt. Tight top and exaggerated skirt part of a robe shows rounded form and smooth surface of a solid color is perceived as a determinate form. A robe that is composed of

same material an color is presented as planar integration form. These definer and viewing priority were considered to coincide with calmness of DeLong.

The analysis of strength of expressive effects of Queen Marie Antoinette's costume in movie is as follows. A robe is recognized as a large form. A robe is united with same materials, and is composed of distinguishing outline and dominant trimming with a color that contrasts to the background. Color is neutral with light color, but it is presented as dark color. For texture and materiality, there is embroidery on the edge or the surface of robe's skirt, but many parts of under-skirt and background of robe are making smooth parts. To look at viewing priority, a costume that contrasts to surrounding background color is presented as closed form, a unified fabric of a solid color becomes an whole-to-part form and a determinate form. A largely exaggerated robe is forming a rounded form, but a flat form is intended as it is filled with gold thread embroideries.

The analysis of delicacy of expressive effects of Queen Marie Antoinette's costume in movie is as follows. A costume expressed with delicacy is composed of decollete, and semi circular form of small frill ornaments, and circular forms that are express effects of DeLong were repetitively used. Diagonal line of sleeve, square line of neck line, circular line of skirt's sideline, and frill line of neck are representing discontinuity. Coincidence with delicacy that is presented by circular, and indeterminate outline of DeLong helps audiences to understand feelings of an actor except of small shape. The color is soft light ivory and it coincides with warm color of DeLong that is delicate and clean, and pale color of warm and cool feelings. Delicacy is shown to look at viewing priority, an outline is not determinate as the background and the costume have similar colors and lace cuffs are making it look as open form as it makes an outline of edge of costume uneven. An outline is indeterminate in robe with soft and material and a bold circular line decorated with frill in large volumes and stomacher of an inverted triangle shape is recognized first, and therefore makes a part-to-whole. A robe that is shown from delicacy makes a united planar integration form with same color. A curve line is empha-

sized with curvy outline through tight sleeves and chest and frills on robe and skirt or it is three dimensional as sense of deepness is added to a body curve with ornaments. Decorated of frills are giving indistinctness to the surface of costume. This coincides with viewing priority of DeLong, and express feelings and moods of an actor as delicacy. Collar and cuffs decorated with frills besides a soft color of a robe are showing delicate and exquisite feminine beauty. This forms soft, curvy, and light feeling of lines of DeLong.

V. Conclusions

This study contemplated definer and symbolic meanings of Marie Antoinette's costumes presented in the history of costumes. And the result of classifying expressive effects of Marie Antoinette's costume in the movie into four forms of DeLong such as excitement, calmness, strength, and delicacy is as follows.

As a result of studying definer and symbolic meanings through costumes of Marie Antoinette expressed in portraits, it is showing the strong power of France in Europe back in time along with a majestic appearance of the queen. A new side of Marie Antoinette's taste could be found as she wore simple robe à la lévite besides exaggerated costumes of showing convention and position. Benevolent, extravagant and authoritative side of Marie Antoinette in history was emphasized, however, it also was emphasizing that she was a fashion leader with adventurous thinking and liberalness who accepted new things that transcend the era through this costume. In other words, it was found that the colors, patterns, materials and ornaments shown in the portrait of queen were used as a means of expressing symbolic meanings.

As a result of analyzing movies about the queen through four expressive effects, it was shown as excitement, calmness, strength, and delicacy according to the flow of play. However, since one basic silhouette is dominant in costume analysis of a single person in a particular era, it could be classified into various forms of shapes within the silhouette. Moreover, predominant impression, authoritative image, liberalness impression, and delicate figure of the queen was shown

in the character itself from the movie, and four expressive effects could be understood according to the development of story along with its atmosphere. As examined above, importance that movie costumes take place as a synthetic art for degree of completion of movies can be understood, and especially importance of historical research on history of costumes in movies as historical drama can have new understanding. To look at this perspective, a movie costume designer is playing an important role to increase degree of completion of the movie in artistic aspect by integrating aesthetic sense and creativity on ascertained historical costumes. As studies on movie costumes have been conducted as limited to the queen, if studies on costumes of the leading man or other roles can be conducted together then more expansive and systematic study about analysis on expressive effects of movie can be done.

In analysis on movie costume, Marie Antoinette costume almost agreed to DeLong's expressive effect on excitement, calmness, strength, and delicacy. Only, it is researched that, in DeLong's theory, a small and circle type expresses delicacy, but the study differs from the above researches since it is expressed in a large elliptical type formed by a frill in this research. costumes applying representative decorative elements in the 18th century doesn't agree to analysis elements studying on DeLong's expressive effect. Therefore, in spite of using important decorative elements of the times, it had a limit of not being selected as a movie scene of the study. In period drama, when a costume designer's creativity is applied by keeping basic costume style and characteristic elements of the times, it is thought that it will raise its completeness more in the movie arts of period drama. Differing from the early modern times, in the 18th century, silhouette was limited as one and costume itself had a lot of volume and decorative elements. Therefore, there were difficulties in selecting a flat expressive effect to express DeLong's strength.

Costumes in portrait were accurately ascertained in historical evidence in movie Marie Antoinette la véritable histoire, made in France. However, in movie Marie Antoinette made in America, Milena Canonero, its costume director, put a focus on expressing Marie Anto-

inette's childish emotion. A lot of features of the times were not applied since Milena Canonero put a focus on pink light instead of costume style or color in the times. Therefore, there were a lot of differences in analyzing on costumes in period drama. In addition, gorgeous pastel color and flying-like costume gave a help in expressing a cheerful girl's daily atmosphere in modern society, which caused an effect to lead a lot of young spectators. It is a commercial side of American movie. There were limits in analyzing on accurate expressive effect of film costume with only DeLong's theory. Therefore, when researches on expressive effect of film costume are deeply carried out with more multilateral theories, it is expected that a systematic research on expressive effect of movie costume will be carried out.

References

- Artmagic. (Producer & Director). (2006). *Marie Antoinette: The Scapegoat Queen* [Film]. New York: Artmagic.
- Bae, S. J., Hyun, S. H., Baek, J. H., Oh, H. A., Jung, K. H., Kim, E. S., Chun, J. Y., Yoon, B. Y., Choi, J. E., & Lee, K. A. (2008). *Contemporary fashion & historic costume in the West*. Seoul: Soohaksa.
- Caroline, W. (2007). *Queen of fashion*. New York: Picador.
- Charles, S. (2001). *Affair of the necklace*. New York: Warner Bros.
- Cho, K. H., & Lee, H. S. (2004). *Fashion aesthetics*. Seoul: Soohaksa.
- Cho, Y. Y., & Yang, S. H. (2003). The expressive effects of Queen Elizabeth's robes in movie. *Journal of the Korean Society of Costume*, 53(3), 89–106.
- David, G. (Producer & Director) (2005). *Marie Antoinette* [Film]. New York: A Viacoa Company.
- DeLong, M. R. (1997). *The way we look* (K. S. Keum, Trans.). Seoul: Ism Publishing Co. (Original work published 1987)
- DeLong, M. R. (1998). *The way we look*. New York: Fairchild Publications.
- Evelyn, L. (2001). *Marie-Antoinette la Dernière Reine* (Y. Endo, Trans.). Tokyo: Sogensa. (Original work published 2000)
- Francis, L., & Yves, S. (Producer & Director). (2006). *Marie Antoinette: La Véritable Histoire* [Film]. Paris: France télévisions Distribution.
- Goetz, A. (2005). *Marie-Antoinette style*. New York: Assouline.
- Hong, J. Y. (2006). *Allurement of time and light: Antique jewelry*. Seoul: Sumaksae.

- Hunt, S. (Producer), & W. S. Van Dyke (Director). (2006). *Marie Antoinette* [Film]. New York: Turner Entertainment.
- Jung, B. Y. (2007). *Study on costume in the movie (Farinelli) set in the 18 century*. Unpublished doctoral dissertation, Chun-Ang University, Seoul.
- Kim, Y. J. (2010). *A study on the formative characteristics of Rococo costume through Marie Antoinette's costume*. Unpublished doctoral dissertation, Hongik University, Seoul.
- Kim, Y. I., Kim, E. K., Kim, J. Y., Kim, H. S., Mun, Y. A., Lee, Y. J., Lee, J. H., & Chu, S. H. (2009). *Color language of fashion*. Seoul: Kyomunsa.
- Kwon, H. J. (1994). *A study for movie costume: With special reference to 'Amadeus'*. Unpublished doctoral dissertation, Sookmyung Women's University, Seoul.
- Lee, Y. J. (2005). A study on the costume of amadeus. *Journal of Korean Society of Design Culture*, 11(4), 145–153.
- Marie, F. B., & FanGois, H. (2006). *The private realm of Marie Antoinette*. London: Thames & Hudson.
- Michel, P. (2002). *Blue, history of color: From the Virgin Mary to Levi's* (B. M. Ko & Y. S. Kim, Trans.). Seoul: Hangilart. (Original work published 2001)
- Shinjinbutsuouraisa. (2010). *Queen Marie-Antoinette*. Tokyo: Shinjinbutsuouraisa.
- Sofia, C., & Ross, K. (Producer & Director). (2007). *Marie Antoinette* [Film]. New York: Columbia picture.
- Song, Y. K., & Lim, Y. J. (2007). The study on the hollywood film costume of fashion image in 1930s. *Journal of the Korean Society of Costume*, 57(9), 110–123.
- Yoon, J. Y. (2009). A study of the formative character of movie costume from the theoretical perspectives of Wolf- fin and DeLong. *Journal of the Korean Society of Clothing and Textiles*, 33(7), 1140–1151.