

# Color Analysis of Women's Costume for Films Related to Renaissance Period

Mi-Ji Koo\* · Hong-Kyum Kim\*\*

Professor, Dept. of Clothing & Textiles, Paichai University\*

Designer, Saemi Apparel\*\*

## ABSTRACT

*The Purpose of this research was focused on analyzing how costume was exactly researched for film in comparison with the original Renaissance costume, and how to change the degree of brightness and chroma in costume of two films, 'Shakespeare in Love' and 'Elizabeth: The Virgin Queen'. For these purpose, each costume of main seven scenes was analyzed in terms of silhouette, detail, and trimming. Color image, brightness and chroma of costume were compared with the color chip data from Samsung Design Net. As results, costume from two films had exactness in historical research, but the original costumes were modernly changed by the purpose of director. Color image of costume were used proper colors for the characteristic of the story. Costumes of heroine was numerically changed at the degree of the brightness and chroma through story-going. By this change, director could effectively give dramatic rhythm for the story. The limitation of this research was that color analysis had been conducted on the screen, and this fact might mean the original colors of film might be different from those of screen.*

**Key Words :** *color analysis, film, renaissance period, brightness, chroma*

## I . Introduction

Costume for film had played a role that the character of heroine could make symbolically communicate with spectators and that was building a personal image of actor according to story-going. This costume could be meant of every kinds of costume used as giving dynamic effects for film such as clothing, hair style, hair dress, gloves, shoes, and make-up, and clothing took main role for unifying image among them(Noh, 1995). Furthermore, costume for films harmoniously helped leading the story, planting a personal image of actor, and creat-

ing the fashion called as cinema fashion or screen fashion(Park, 1999).

Message through color of costume in film exceeded the limit of language. Attractiveness of color made a spectator have more interests about the context. Color of costume apparently gave a visual interest to the spectator. Each color of costume expressed a theme and helped making a whole mood of film(Kim, 1997).

The purpose of this research was focused on comparison a color-flow between two different films. In other words, it was to find the way how to change the degree of brightness and chroma in costume of two films. Two films were selected by standards whether these were made in the same year, and reflected of the same period,

Renaissance. Two films were 'Shakespeare in Love' directed by John Madden(1998) and 'Elizabeth : The Virgin Queen' directed by Shekhar Kapur(1998).

## II . Method

For this purpose, main seven scenes were chosen from each film, for the reason that these scenes showed representative costume for Renaissance, could be analyzed full costume in film, and were important at the story-going of each film. Costume from each scene was analyzed in detail, color image, and brightness and chroma. Costume was also practically analyzed in terms of silhouette, detail, and trimming. Each category was divided into several sub-divisions.

Main colors were analyzed in the basis of color chart from Samsung Design Net(SDNet). Color image of costume was compared with the chart. The change of costume's brightness and chroma was numerically expressed by means of applying number which assigned from SDNet with the analyzed color.

For getting numerical value of color, three steps were followed. Firstly, costume of each scene which was captured and saved on the computer was showed on monitor. Data base of SDNet was opened on the same monitor. Secondly, each researcher selected the color of costume from the color data base on the monitor of computer. After all of costume were analyzed, researcher was analyzed other costumes of 13 scenes in the same procedure. These analysis were conducted fives times by two researchers for raising validity and reliability. Thirdly, the selected color chip had the numerical value of hue, brightness and chroma, like 7.5GY / 3.5 / 7.1, which had showed to first place of decimal from the color data base of SDNet. Reference books, articles, internet sites related to costume in Renaissance period were investigated.

## III . Results

### 1. Analysis of details of costume

Typical silhouette and details such as the fact of putting on chemise, farthingale, stomacher or not, peplum, the kind of collar and trimming were analyzed and compared with the original costume in Renaissance period. Sometimes pictures were partly shown from film, but costume of each scene was totally analyzed from the top of costume to the floor.

Viola, Heroine of 'Shakespeare in Love', wore a typical style of robe in strong blue. Neckline was deeply squared and decorated by jewel on thin and transparent fabric, partlet, which seemed to be connected with ruff collar in scene 1. Sleeve was tight and had wing on each shoulder. This robe had stomacher. Its skirt had A-shaped slit and corned shape silhouette by farthingale.

In scene 2, Viola attended a party with deep and moderate orange robe. She wore thin and transparent chemise under her robe. Sleeve of her robe had frill and padded wings. Stomacher of this robe was decorated by gold embroidery. Silhouette was corned shape and had A-shaped slit on the skirt in order to be shown embroidery and jewel trimming of underskirt.

When Wassex proposed for a marriage of convenience to Viola in scene 3, Viola wore dark red bodice without stomacher and pink floral patterned skirt. There were slashes in the wing of each shoulder, and color of chemise was shown through them. Bodice had peplum and skirt had corn-shaped silhouette with farthingale.

The robe of strong yellow from scene 4 was worn when Viola met Queen Elizabeth for getting permission of her marriage with Wassex. Color of stomacher and robe was strong yellow, sleeve and trimming were silver. Strong yellow peplum was attached to the edge of stomacher. Collar of this robe was flower-like medici collar made of thin and transparent fabric. Hanging

sleeve was revealed the tight sleeve of silver color. Skirt silhouette was corned-shape and skirt had A-shaped slit.

Dark green robe of Viola was worn when she made a mistake to go to the funeral of Marlowe for Shakespeare in scene 5. There was a flat collar instead of ruff and it looked like two layers. There was peplum under waist. Skirt had soft cylindrical silhouette with roll farthingale, and there were two vertical bands at the center of petticoat. A shaped slit had zigzag edge which was very rare at that time. Buttons at the center front line were embroidered with gold. Sleeve was puffed at the top and tightened at elbow and lower part of arm.

The robe when Viola wore at her wedding ceremony, that she would prefer not to do, was dark yellow orange one with luxuriant silver trimming at the center fastening and edge of A-shaped slit at the skirt. Leg-of-mutton sleeve under hanging sleeve and petticoat were luxurious silver brocade and richly embroidered with gold. Collar was large wing collar. Skirt was softly expanded with roll farthingale.

When Viola played 'Romeo and Juliet' at the stage in scene 7, she wore light grayish yellow robe which seemed like gold-plated lustrous chemise. This robe was made for stage costume, showed quite modern sense at the skirt. It had corn shaped silhouette, V neckline, and hanging sleeve over tight one.

In summary, Viola in 'Shakespeare in Love' wore typical style of robes. There were deep neckline of square of boat shape decorated by small frill, bodice with peplum divided 2 or 3 pieces, stomacher with embroidery, and corn shaped silhouette with farthingale. Ruff, wing, or flat collar was used. Sleeve was tight or hanging from shoulder with wing. A-shaped slit was shown embroidery and jewel trimming of underskirt. The robe in scene 3 was different interpretation of director from the original one due to usage of textile match and print. The fastening styles at the center front in scene 3 and 6 were not common in robe except ropa

which had revealed front fastening in Renaissance costume. Robe in scene 6 seemed like a mixture with the one of the riding coat in Rococo period. V neckline and gold-plated fabric instead of brocading or embroidery in scene 7 were rare in Renaissance costume. <Table 1>

In another film 'Elizabeth: The Virgin Queen', Elizabeth who was ascending to the throne after dying Mary I, her step-sister, wore dark grayish yellow robe with fur cloak in scene 1. Collar was made of two layer ruff. Stomacher with peplum and skirt had rich embroidery. She wore crown and hold stick for right hand, gourd bottle for left hand which were used for symbolizing the fact she was the Queen of England.

When there was a celebration party after coronation ceremony in scene 2, Elizabeth wore moderate yellow robe with soft expanded silhouette with roll farthingale. Neckline was deep square with lace trimming. Stomacher was same color with robe and there was no wing on the shoulder. Whole fabric was richly embroidered with gold leaf and stem patterns.








The robe, which Elizabeth wore when she hold a strategic meeting for a war with Scotland in scene 3, was strong reddish brown jacquard robe which seemed like modern one piece. There was no wing or no stomacher. Lace collar was raised up from chemise. Bodice and skirt with A-shaped slit had geometrical pattern.

The strong reddish brown robe was worn when Elizabeth attended the Parliament for obtaining approval Protestantism as the Church of England in scene 4. Stomacher and peplum were same reddish color. Lace partlet was come up from deep square neckline to ruff collar. The fabric was jacquard. There were several pins connected sleeve to bodice, and wings were padded. Hanging sleeve over tight sleeve was shown between arm and bodice.

&lt;Table 1&gt; Analysis of costume from main scenes of film 'Shakespeare in Love'

장면	인물	Viola in 'Shakespeare in Love'	
<p><b>Scene 1</b> Seeing a play</p>	<p>Strong blue Robe</p>	<p>décollète, ruff collar, chemise, wing, tight sleeve, stomacher, cone-shape silhouette, A-shape slit, underskirt, partlet</p>	
<p><b>Scene 2</b> A party</p>	<p>Deep and moderate orange Robe</p>	<p>thin chemise, wing, puff and tight sleeve with frill, stomacher with embroidery, cone-shape silhouette, A-shape slit, underskirt with jewel and embroidery</p>	
<p><b>Scene 3</b> Wassex's political proposal of marriage to Viola</p>	<p>Dark red Robe with embroidery</p>	<p>Square neckline, wing with slash, chemise, peplum, farthingale, cone-shape silhouette</p>	
<p><b>Scene 4</b> Marriage permission from Queen Elizabeth</p>	<p>Strong yellow Robe with silver trimming</p>	<p>stomacher with silver embroidery, peplum, medici collar, hanging sleeve, A shape slit, corn shape silhouette, frill, underskirt with silver embroidery</p>	
<p><b>Scene 5</b> Misunderstanding funeral ceremony of Shakespeare</p>	<p>Dark green Robe</p>	<p>skirt with silver embroidery, flat collar, puff and tight sleeve, roll farthingale, A-shape slit, underskirt with embroidery, gloves</p>	
<p><b>Scene 6</b> Wedding ceremony</p>	<p>Dark yellow orange Robe with silver trimming</p>	<p>wing collar, chemise, peplum, roll farthingale, A-shape slit, underskirt, frill, hanging sleeve, leg-of-mutton sleeve, button with embroidery</p>	
<p><b>Scene 7</b> Playing 'Romeo and Juliet'</p>	<p>Light grayish yellow Robe</p>	<p>gold-plated fabric, V neckline, hanging sleeve with tight sleeve, frill, corn shape silhouette</p>	

<Table 2> Analysis of costume from main scenes of film 'Elizabeth: The Virgin Queen'

장면	인물	Elizabeth in 'Elizabeth'	
<p>Scene 1 Elizabeth ascending to the throne</p>	<p>Dark grayish yellow Robe</p>	<p>two layer ruff collar, hanging sleeve, fur clock, peplum, jeweled chain, stomacher with gold embroidery, skirt wit embroidery, crown, stick, gourd bottle</p>	
<p>Scene 2 A party after coronation Ceremony</p>	<p>Moderate yellow Robe</p>	<p>décollète, stomacher, chemise, neckline with frill, tight sleeve, roll farthingale, no wing, skirt with embroidery</p>	
<p>Scene 3 A strategic meeting for war with Scotland</p>	<p>Strong reddish brown Robe</p>	<p>lace collar, no wing, chemise, underskirt with geometric pattern, A-shaped slit, underskirt, tight sleeve</p>	
<p>Scene 4 Parliament</p>	<p>Strong reddish brown Robe</p>	<p>chemise, ruff collar, partlet, peplum, tight sleeve, chain, crown, wing, pin between sleeve and bodice</p>	
<p>Scene 5 Welcomeness for French Prince Duc d'Anjou</p>	<p>Light grayish reddish brown Robe</p>	<p>high neck with ruff, chemise, hanging sleeve, corn shape silhouette</p>	
<p>Scene 6 Communication with Walsingham</p>	<p>Dark violet Robe</p>	<p>chemise, high neck with ruff, wing, stomacher, farthingale, corn shape silhouette, hanging sleeve with frill</p>	
<p>Scene 7 Declaration of Virgin Queen Elizabeth</p>	<p>Light purplish gray Robe</p>	<p>3-layer ruff, small ruff, wing, farthingale, hanging sleeve, stomacher with ribbon, leg-of-mutton sleeve, Underskirt with pearl and jewel trimming, A-shaped slit, corn shape silhouette</p>	

Elizabeth wore light grayish reddish brown robe with moderate orange yellow interlining when she welcomed for French Prince Duc d'Anjou who was coming in order to propose her in scene 5. The fabric seemed like velvet. Silhouette was corned shape with farthingale, high neck with ruff, long hanging sleeve. Front fastening was rarely designed at that time.

The scene 6 was related to that Elizabeth had communication with Walsingham for searching and executing traitors. She wore dark violet robe with gold embroidery and jewel trimming. This robe had high neckline with ruff collar, hanging sleeve over tight sleeve with frill, and corned shape silhouette with farthingale.

Elizabeth declared she would live alone and marry with England instead of with man. She wore light purplish gray robe when she became a Virgin Queen in scene 7. Ruff collars were round and large in 3 layers. Stomacher had ribbon trimmings. Hanging sleeve over leg-of-mutton sleeve was heavily padded. Skirt had A-shaped slit and corn shaped silhouette with farthingale. This robe was richly decorated with jewel and lots of pearl.

Most of the robes worn by Elizabeth were richly decorated with gold or silver embroidery and jewel on the high quality fabric. They had stomacher, peplum, lace trimming, wing, A-shaped slit on skirt, ruff or lace collar, hanging or leg-of-mutton sleeve, farthingale, etc. She wore chemise under her robe. Chain decorated by jewel, crown, gourd bottle were representative her royal position. Design and detail of robes from scene 3 and 5 looked quite modern in comparison with the original one of that period.<Table 2>

## 2. Analysis of color image

Color image was analyzed in the basis of color chips data from Samsung Design Net.

Viola was described as an open-minded and active woman who was different from the stereo type of that

period. Strong blue from scene 1 was showed modest and intelligent image, and deep orange in scene 2 was showed active, sensible, and brilliant image. From scene 3, color of robe was gradually darker and stronger than that of earlier part of film. In funeral of Shakespeare, her broken heart like a deep swamp was shown through colors such as dark green and grayish yellow. Light grayish olive in last scene was used for her beautiful mind to Shakespeare and for her situation which was hard to overcome as a fragile and small woman to face with conservatism of that period.

Elizabeth described as a bright character with various yellow tones and strong reddish brown for being superior and activeness in early part of film. Strong reddish brown was used for two different image in film. One was for active and fastidious image in scene 3 and another was for generous and magnificent image in scene 4. After scene 5, colors such as light grayish reddish brown, and dark purple were used for lovable, masculine, powerful, supernatural and being superior for the royal character of the Virgin Queen Elizabeth of England.<Table 3>

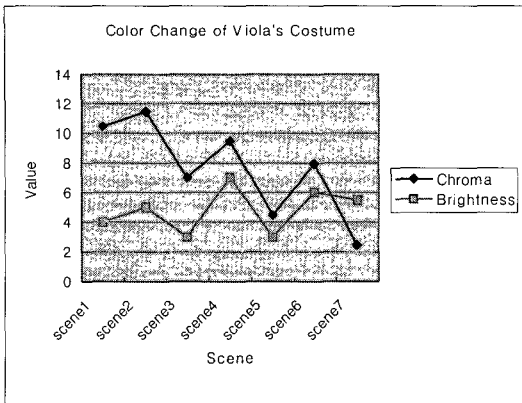
## 3. Analysis of brightness and chroma

Brightness was used for the purpose that brought change effect for each scene. At the end of the film, brightness was higher than the very early scene. Brightness in scene 4, 6 and 7 was higher than average(4.8) but brightness at Wassex's proposal and Funeral scenes was very lower than average. The value of chroma in Viola's costume was very high in scene 1 and 2 and were dramatically up and down to the bottom. Average of chroma in scenes was 7.6. <Chart 1>

Brightness of Elizabeth's costume in film 'Elizabeth' was also sharply changed in every scenes. Most scenes such as scene 1, 2, 4, 6, and 7 in her public role had higher brightness than average(5.2). When there was a tense due to near war and uncomfortable propose in

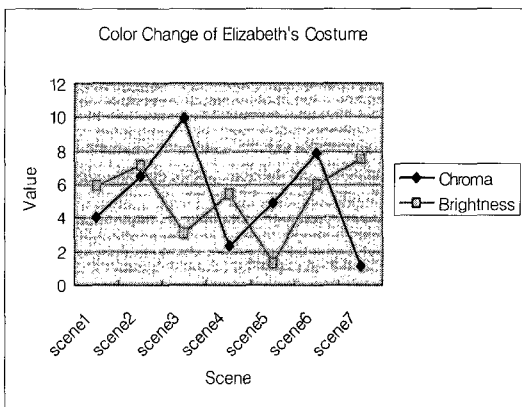
&lt;Table 3&gt; Analysis of symbolic usage of colors

Viola in 'Shakespeare in Love'			Elizabeth in 'Elizabeth'		
Scene	Color	Symbolism	Scene	Color	Symbolism
Scene 1 Seeing a play	strong blue light bluish gray	shadow, motherhood, modest, intelligent	Scene 1 Elizabeth ascending to the throne	dark greyish yellow yellowish white	magic, precise, be superior, cosmopolitan, ascetic
	3PB, 0.5PB			4Y, 4.5Y	
Scene 2 A party	deep orange moderate orange	active, sensible, logical, splendid, brilliant	Scene 2 A party after coronation ceremony	moderate yellow	fragile, solid, sensible, splendid
	5YR, 8.5YR			3.8Y	
Scene 3 Wassex's political proposal of marriage to Viola	dark red	luxurious, innocent, lose one's sense	Scene 3 A strategic meeting for war with Scotland	strong reddish brown	generous, magnificent, active, fastidious
	4OR			0.3YR	
Scene 4 Marriage permission from Queen Elizabeth	strong yellow	simple, lonesome, no one to be reliable	Scene 4 Parliament	strong reddish brown	generous, magnificent, active, fastidious
	3.5Y			0.3YR	
Scene 5 Misunderstanding funeral ceremony of Shakespeare	dark green grayish yellow	subtle, gentle, lose one's sense, miserable, fragile, refined, ennobled	Scene 5 Welcomeness for French prince Duc d'Anjou	light grayish reddish brown, moderate orange yellow	natural, plain, lovable, fresh, in a good mood, precious, masculine, logical, sensible
	6.5G, 4.5Y			2.9YR, 8.7YR	
Scene 6 Wedding ceremony	dark orange yellow yellowish white	logical, sorrowful, no one to be reliable ascetic, insensitive, intelligent	Scene 6 Communication with Walsingham	dark violet dark orange yellow	powerful, majestic, subtle, serious, luxurious, busy, superna- tural, logic, no one reliable
	9.3YR, 4.5Y			1.4P, 9.3YR	
Scene 7 Playing 'Romeo and Juliet'	light grayish olive	fragile, small, solid. beautiful in a good mood	Scene 7 Declaration of Virgin Queen Elizabeth	light purplish gray	be superior, self-possessed, delicate, being sharp, high-speed
	7.8Y			0.3RP	



<Chart 1> Color Change of Viola's Costume

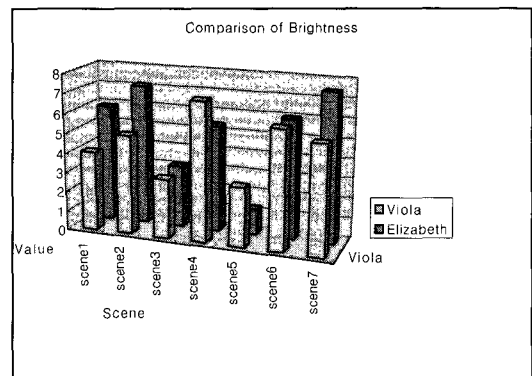
scene 3 and 5, brightness was quite lower than others. For putting emphasis on the role as a Queen in scene 7, brightness was the highest among other costumes. The change of chroma of Elizabeth's costume was at the big range and also dramatic in overall. In order to show her determined intension, chroma was very higher than others in scene 3 and 6. In scene 7 which she declared herself as a Virgin Queen, level of chroma was differentiated from that of other scenes in order to express the image of being superior.<Chart 2>



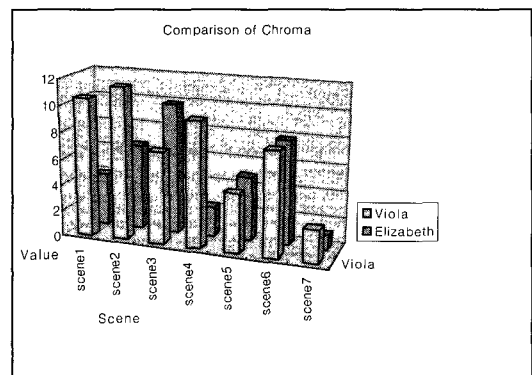
<Chart 2> Color Change of Elizabeth's Costume

Through comparing two films, used colors were different but the way to use color was quite similar even

though two films were made by two different directors. Brightness was used different than previous scene. Brightness was ended higher than average and dramatically changed for each scene. Chroma was ended much lower than average and also changed in large scale scene by scene. This result related to usage of color was included the intention of director for raising up the dramatic effect in film.<Chart 3 and 4>



<Chart 3> Comparison of Brightness from two films



<Chart 4> Comparison of Chroma from two films

## IV. Conclusion

This research was analyzed details of costume, from two films in similar period. Costume from two films had exactness in historical research, but the original costumes were modernly changed by the purpose of



director. Color image of costume were used proper colors for the characteristic of the story. Costumes of heroine were numerically changed at the degree of the brightness and chroma through story-going. By this change, spectator could catch the story and psychological change of the character, as well as, director could effectively give dramatic rhythm for the story. The limitation of this research was that color analysis was conducted on the screen, and this fact might mean the original colors of film might be different from the those of screen.

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