

Expressive Effects of King Henry VIII's Costumes in Films

Ju Ae Kim[†]

Dept. of Clothing & Textiles, College of Nature Science, GyeongSang National University

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Abstract

This study analyzed expressive effects of King Henry VIII's costumes in films based on DeLong's (1988) theory. Theoretical analysis was done through a literature research of previous studies from both domestic and international. Empirical research was used as a research tool for visual media such as <Anne of the Thousand Days>, <The Other Boleyn Girl>, and <The Tudors>. An analysis on movie costumes indicated that King Henry VIII's costume almost matched DeLong's (1998) expressive effect on excitement, calmness, strength, and delicacy. King Henry VIII's costumes in films based on DeLong's (1988) theory expressed significant of strength and excitement in terms of expressive effects with some elegance. King Henry VIII's costumes had their expressive effects different according to the intentions of film productions, even for the identical event scenes with the same purpose. The findings of this study can be used as basic data for the research of design and costumes as well as the production of drama stages for historical dramas during King Henry VIII's reign.

Key words: Henry VIII, Film, Costume, DeLong, Expressive effects

I. Introduction

Costumes in the films present important data through which we can see characteristics of a certain era in fashion and hair style, as well as decorative art. Movie costumes reflect the emotions and mood of actors through their lines, colors and material as the movie story unfurls. Also movie costume is supposed to consider the plot and the atmosphere of the character in the movie as well as going through historical investigation when designing historical play. Therefore, the expressive effects of movie costume play important role in making the flow of movie. In precedent studies of movie costumes, there is a study that considered formative characteristics of movie costumes through Wölflin and DeLong theory (Yun, 2009). Studies about expressive effects of women's costume in movie costumes based on DeLong's (1998) theory include Queen

Elizabeth I (Cho & Yang, 2003) and Queen Marie Antoinette (Kim & Trout, 2010). However, there are a very limited number of studies about expressive effects of men's costume. Study 『The expressive effects of Louis XVI's costumes in the movies』 (Kim, 2012) is one of them, and study 『A study for movie costume-With special reference to 'A- MADEUS'-』 (Kwon, 1995) is about formative characteristics of both women's and men's costume. Studies about historical costume have been usually focused on women's costume and few studies have been done on men's costume. In order to fully understand costume in historical movies, not only women's costume but also men's costume needs to be studied. Given that limited style and materials are used for men's costumes than women's when making costumes for historical movies, it is necessary to study and make men's costumes to have clear expressive effects.

The Renaissance, an era between the Medieval Age and early modern era, is an important period that went through a huge change in form of costumes; costumes

[†]Corresponding author
E-mail: ja1506@naver.com

did not emphasize the form of human body in the god-centered Medieval age, but in this period, costumes started to emphasize human body. Therefore, costumes of kings which led men's fashion in England during the Renaissance era are important in studying today's men's costume. In this study, expressive effects of king's costumes in historical movies in which King Henry VIII is the main character were analyzed to study expressive effects of king's costume during the Renaissance era. Study by DeLong's (1998) theory was effective in analyzing expressive effects of costumes in historical movies by classifying expressive effects with formative attributes and emotional concepts. Therefore, this study analyzed expressive effects of King Henry VIII, a fashion leader during the Renaissance era, based on DeLong's (1998) theory, by analyzing expressive effects of the costumes of King Henry VIII in movies which describe the time in his reign. The results of this study will be used as the fundamental data for creation of Renaissance men's costumes for historical movies and studies of King Henry VIII's costume.

II. Research Methods

In the study, expressive effects presented through image media regarding the costumes of King Henry VIII, who was a fashion leader during the Renaissance era, were analyzed. DeLong's (1998) theory of expressive effects classified the expressive effects by integration of concepts - allowing people to feel in connection with form attributes - and as a consequence, it must be effective in analysis of expressive effects in historical drama film costumes. Therefore, the analysis of expressive effects regarding Henry VIII's costumes in movies was based on DeLong's (1998) study. Theoretical analysis was done through literature research of previous studies from both domestic and international including, as well as online websites. Through online website, this study conducted survey about details of the films where Henry VIII had appeared as well as costumes and life of Henry VIII as introduced by the National Portrait Gallery (National Portrait Gallery, 2014-2015). Empirical research was used as a tool research along with the visual media such as DVD.

Historical movies that depict 16th century and a King Henry VIII appeared include <The Six Wives of Henry VIII> (Capon & Glenister, 1970) starring Ronald Adam, <The private life of Henry VIII> (Alexander, 1933) starring Charles Laughton, <Carry on Henry> (Rogers, 1971) starring Sid James, <Man for all seasons> (Zinnemann, 1966) starring Wendy Hiller, <The Other Boleyn Girl> (Chadwick, 2008) starring Eric Bana, <Anne of the Thousand Days> (Jarrott, 1969) starring Richard Burton, and all four Tudors movies: <The Tudors: Season 1> (Donnelly, 2007), <The Tudors: Season 2> (Donnelly, 2008), <The Tudors: Season 3> (Donnelly, 2009), <The Tudors: Season 4> (Donnelly, 2010) starring Joan Bergin. Of films that Henry VIII starred in, movies that lack historical research or have few scenes of King Henry VIII were excluded. For analysis, this study selected movies which won either a best film award or a best costume designer award, show good depiction of costumes of the era, and well reflect DeLong's (1998) expressive effects were used for analysis. <Anne of the Thousand Days> won the winner of best screenplay (Bridget Boland), best director (Charles Jarrott), the best actress award (Genevieve Bujold), and best film (Charles Jarrott) at the 1970 Golden Globe Awards. Also <Anne of the Thousand Days> won the costume designer prize (Margaret Furse) at the 42th Academy Awards (IMDb, 2008b). <The Other Boleyn Girl> was named candidate for special invitations by the 2008 Tokyo International film festival (IMDb, 2008a). All four Tudors movies won Best costumes (Joan Bergin) at the 2007-2010 Primetime Emmy Award (IMDb, 2010). From the scenes where Henry VIII had worn costumes, the study selected scenes in which both upper and lower clothes were expressed and those mainly facing forward. Secondly, the study excluded scenes that have indistinguishable colors and shapes of costumes owing to dark lighting or background arranged for story-telling rather include those relatively distinguishable. Of the initially selected ones, the study finally selected those suitable to DeLong's (1998) expressive effect theory. As a result, 21 costumes in total were finally used for analysis.

To select the scenes that show DeLong's (1998) ex-

pressive effects well through King Henry VIII's costumes, images that include total of 21 outfits were captured from each of the selected movies. Image data for analysis used DVD v12.0.7601.18840, KM Player v 4.0 Final program as well as GOM Player v2.2 and picture data were stored. Those pictures were stored either by turning scenes showing DeLong's (1998) expressive effect into freeze frames via videos or using programs with capturing function.

III. Theoretical Background

1. Socio-cultural Background

The great Tudor century, rising from the ashes of the Middle Ages, glowed with a splendid virility. A new world of wealth and learning was unfolding. A new aristocracy replaced ancient families exterminated in the Wars of the Roses (Cunnington & Cunnington, 1970). In England, royal authority started to be strengthened with start of the Tudor dynasty in 1485. King Henry VIII (1491-1547) was the second king of the Tudor dynasty of England. King Henry VIII was a monarch who married six times showing off strong royal authority leading unification of England and Wales. King Henry VIII had a strong masculine disposition without hesitancy to go into battlefield even after he arrived at old age. King Henry VIII is evaluated as a leader who brought prosperity to cultural heritage in architecture and arts considering the meaning of the Protestant Reformation and foundation of navy he performed. King Henry VIII built strong royal authority and changed history of English Christianity by separating English churches from the Roman Catholic churches by changing the state religion from Catholic to the Anglican Church (Kim, 2015). Henry VIII of England weakened authority of churches more by separating English churches due to his marriage problem (Koh, 2008). English kings before and after Henry VIII consciously sought interaction with their European neighbours and links were made and maintained through marriage, alliances, the sending and receiving of ambassadors and trade. A new king presented an opportunity for reframing or reinforcing traditional allegiances (Hayward, 2007).

2. Characteristics of Costumes in the Age of Henry VIII

The range of clothes available to men and women was distinct to each gender with few exceptions and changed little in basic form throughout the 16th century. Gender roles were reinforced by notions of propriety in dress. Equally influential were the conventions appropriate to rank and status. A person's place in society was identifiable by the quality of their clothes and the number of garments available for them to wear. These conventions remained remarkably static despite the 16th century's dynamism in terms of trade, exploration and the arts (Mikhaila & Malcolm-Davies, 2006).

Men during King Henry VIII's reign usually wore gown, doublet, jerkin, shirt, hose. And armour was an essential part of a Renaissance prince's ward-robe (Hayward, 2007). The over-gown, worn over the doublet or jerkin, was broad-shouldered and loose, made with ample folds falling from a fitting yoke (Cunnington & Cunnington, 1970). The over-gown, which had developed from the houppelande in the last reign, now became an almost universal garment for all serious men, though a young man might dispense with it. It was knee length, and full in the skirt, being pleated on to a yoke. "It was worn open in front and had a deep square collar, frequently of fur" (Fernald & Shenton, 2006, p. 42). The doublet was made close-fitting to the waist, and had a straight basque or skirt, reaching to just above the knee, pleated on to it. This is shown in the lavish slashes cut in the doublet bodice and in the sleeves, through which the skirt was pulled in little puffs. The neck of the doublet was often finished with a collar band about 1 inch high, though sometimes it ended merely in a close-fitting circular opening without the band.

Male attire during this time was characterized by its extreme richness. Gold and silver braid was used lavishly and the ends of doublet slashings were frequently ornamented by jewels (Fernald & Shenton, 2006). Women's gowns changed little until end first quarter 15th century, and were less affected by German ways than men's clothing. The skirt becomes of ground length, bell-shaped; and towards end first half 16th century takes on an inverted V front opening (Davenport, 1964).

Women's costumes formed a x-shape silhouette with corset and farthingale, and were ornamented splendidly with pearl, ribbon etc (Bae, 2008).

3. Expressive Effects Theory

Expressive effects of movie costume play important role in making the flow of movie seamless. DeLong's (1998) study classified the expressive effects by integration of concepts, it must be effective in analysis of expressive effects in historical drama film costumes. DeLong (1998) classified expressive effect into excitement, calmness, strength and delicacy etc regarding the attributes of the type. Expressive effects are those fusions that lead us to such feelings as excitement or calmness, strength or delicacy.

In the case of excitement, the shapes are simple, contrasting, several to many. Lines are made up of discontinuous, diagonal and zigzag. Colors are intense, warm, primary hues, contrast in value. As for texture, the shapes are smooth surface with continuous or discontinuous external lines. In the standpoint of viewing priority, the surfaces are observed to be open surface, partial surface, separated space, steric shape and clear surface or unclear surface. In the case of calmness shapes, few with little contrast between or clear hierarchy of many ordered shapes. Lines, continuous and most related to the body axis and silhouette shape. Colors are muted, neutrals, cool colors. Texture is smooth surfaces with uninterrupted edge viewing, subtle background. and viewing priority is may be closed form, whole-to-part, figure-ground integration, rounded, and determinate. In the case of strength, the shape is large, with silhouette emphasis. Lines are mainly composed of continuous, directed, dominant, thick and bold. Colors are composed of value contrast, dark colors and neutral light. Texture is smooth surfaces to edge, very coarse textured areas often used in combination with smooth, dark surfaces or in unusual combinations. Viewing priority is may be closed from, whole-to-part, figure-ground separation, flat, and determinate. In the case of delicacy, the shape is small, rounding, soft edge. And lines are curved, discontinuous, lightweight. Colors are clear warm colors, tints of warm or cool colors. Texture is minute variations, often printed

and blurred. Viewing priority is may be open form, part-to-whole, planar integration, rounded and indeterminate (DeLong, 1998).

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. Therefore DeLong's (1998) theory regarding attributes based on classification of forms of emotions significantly affected visual effects and based on this, the study was able to classify attributes of expressive effect properly. DeLong's (1998) research classifies expressive effect into integrated concepts to allow people feel emotion related with attributes of shape.

IV. Expressive Effects of Henry VIII's Movie Costume

1. Excitement

<Fig. 1> shows the scene in which the King Henry VIII goes into battle to conquer the Boulogne region of France. The shape itself expresses several contrasting features; king's armor shows cylindrical sleeve, elliptical shoulder and triangular elbow as well as trapezoid glove neck. Lines are composed of round scallop in the hemline, vertical line in the center, diagonal line on glove neck, curves around armor shoulder and discontinuous lines. While, colors are composed of strong primary colors such as red and blue, and metallic light-gray and heraldic colors with high brightness, forming lines with high brightness contrast. Texture constitutes fully occupied surface using different materials made from fiber and metal as well as discontinuous edges made by using accessories. In terms of viewing priority, the appearance is expressed in an open way as there are several parts attracting the viewer's sight. Gown of arms and parts of armor worn above are perceived in the first hand, forming part-to-whole style, whereas armor and doublet, fitting to and revealing the body and emphasizing the body's curves roundly, are observed as three-dimensional type. They have obvious borders within the silhouette, separating the background and shape and as a result shows a kind of separation of space. Shape and background are ob-

viously separated by means of armor with smooth surface and embroidered surface decorations, bringing about clear surface. It was noted that elements as above contributed to excellent expression of the excitement.

<Fig. 2> is the scene of King Henry VIII and Anne's march after the wedding. In terms of elements expressing excitement, they used shapes more than four: roundness of short sleeves from the king's gown; rectangle in front-side of collar; cylindrical form of doublet sleeves along with trapezoid of revealed bases; small and long ellipse in slashes of sleeves. What the king wearing is composed of plenty of lines: round line in necklace and gown sleeves; vertical line in collar folding line and diagonal line in collar edges; diagonal line in glove neck; diagonal layout with bilateral symmetry coming from slash in the doublet; vertical creases in bases and horizontal color in hemline; horizontal line in belt; diagonal line of the necklace hanging below the breast; round curves in the necklace draping on the shoulders. In terms of color, it has distinct brightness and color contrast by using primary color red, goldish ivory and green jewel decoration in the necklace. Use of details such as other materials of gown and doublet as well as creases apart from accessories like glove, necklace and belt, create discontinuous edges and consequently forming a completely occupied surface. The king wears hose closely put to below bases. The difference in surface texture is well represented by red doublet, with primary color of warm color group ivory gown, gown with pattern ornaments and doublet with slash ornaments. Material with brightness in between luster textile of shiny gown and doublet shows good brightness effect on the surface, while the curves of the body are emphasized roundly and viewed as a three-dimensional thing. In terms of viewing priority, the king's gown above long-sleeved doublet creates unclear contour lines through short sleeve and discontinuous lines coming from long collar. Doublet worn within the gown and strong colors from bases can be perceived in the first hand, forming part-to-whole style. Obscurity is expressed by patterns with high brightness on the gown surface, slashed doublet and necklace, all of which are not flat surface material in nature. Gown color, material of doublet and different brightness show a kind of separation of

space. Seen from these elements as well as from the perspective of viewing priority, strength is expressed from representational effect of DeLong (1998).

<Fig. 3> shows the scene in which the Henry VIII gets furious to the chief justice seeking to arrest the queen. The shape itself is composed of many forms; trapezoid of ermine gown collar, roundness of sleeves, rectangle of sleeve slash and cuffs, triangle of embroidered front part of doublet. In terms of line, a various range of lines are also used - diagonal line in collar edges, straight line in slash, curve in frill cuffs, diagonal line in decoration of doublet breast embroidery line. While, colors used those with high brightness contrast of purple and khaki, whereas texture shows discontinuous lines using ermine material or other materials including velvet and taffeta. In terms of viewing priority, it uses similar colors to the surrounding, and creates unclear contour lines and resulting in an open-style expression. It forms part-to-whole style where ermine part is perceived in the first place and it has obvious border line within the silhouette, showing a kind of separation of space. Obscurity is expressed by patterns with high brightness on the gown surface, slashed doublet and necklace, all of which are not flat surface material in nature.

<Fig. 4> shows the scene where the King Henry VIII meets with Anne for the first time. thread embroidery decoration line in red gown collar stands out as dominant lines. The doublet and gown make good brightness contrast and this scene forms a closed form in which strong colors of the costume make it separated from the background, as well as part-to-whole in which the gown is perceived in the first place with strong colors dominating the whole costume. Spatial disintegration occurs here due to brightness contrast and it is a flat form concealing the body line with the doublet inflated by pad hugely.

2. Calmness

<Fig. 5> is the scene where the king demands loyalty from the cardinal. In terms of the shape, the king's costume forms sort of hierarchy by a minor contrast on small rectangles of shirts collar, trapezoid gown collar, small trapezoid glove neck. In terms of line,



Fig. 1. Armor.
From Donnelly. (2010).
The Tudors: Season 4.



Fig. 2. Wedding costume.
From Jarrott. (1969).
Anne of the Thousand Days.



Fig. 3. Ermine gown.
From Donnelly. (2010).
The Tudors: Season 4.



Fig. 4. Red gown of embroidery decoration.
From Jarrott. (1969).
Anne of the Thousand Days.

straight horizon, which is applied to trousers and shoes along with serial buttons in the jacket, is felt as if being vertical, creating stable atmosphere as a result. Decorative lines in gown collar falling downwards form a line similar to the body line. Brown color with middle chroma and brightness in the costume yields stable and comfortable atmosphere. The silhouette of the costume, which is matched to single and similar colors, stands out and is expressed by smooth surface. Outer garments are perceived as if separated from space owing to simple color and smooth surface, and are surrounded by continuous and simple silhouette, showing a closed form. The costume, unified by a major tone, lets viewers perceive the whole in the first place and parts of glove and shirts collar in the second place. And consequently, it forms part-to-whole as well as spatial integration owing to similar colors used. All in all, the costume is a planar separation, rounded form following body line and expressing contours of limbs. Surface material used in the doublet, forming determinate surface, represents calmness effectively.

<Fig. 6> is the scene where the King Henry VIII and Jane talks about the succession, while taking a walk. King wore doublet with standing collar, the shirt neck frill showing above, buttoned down the front (Cunnington & Cunnington, 1970). Long serial buttons in the front center of outer garment match the body line and use cold color of stable and vivid purplish blue, creating peaceful atmosphere. While, outer garments expresses continuous contour line and smooth

oth surface texture. Outer garments with colors contrasting with the surrounding shows very remarkable surface due to its use of a unicolor and smooth surface forming its own style and is expressed isolated from the surrounding space. Bluish purple costume with cool feeling in contrast with bright background is perceived as if very determinately separated from space and comprises continuous and simple contour line, leading to a closed form. The costume is part-to-whole, because the whole outer garment is perceived in the first place, while the shape and brightness of the doublet are expressed with integrated space. The costume shows planar separation, rounded form following the body line, whereas the doublet, because stands out by its shiny and smooth material, forms a determinate surface.

3. Strength

<Fig. 7> is the scene where the Henry VIII meets with Sir Thomas while visiting Anne's residence. In terms of costume elements expressed in this scene, the shape itself is large, highlighting the silhouette by the gigantic gown, while the line is formed along the thick gown furs flowing downward. In terms of colors, they express high brightness contrast between the gown and garment worn inside, and quality of fabric expresses another combination through smooth surface on the gown edges and collar volume made from furs as a combination. Simple lines in red gown, forming a large silhouette as a whole, are perceived as



Fig. 5. Doublet & gown.
From Jarrott. (1969).
Anne of the Thousand Days.



Fig. 6. Doublet.
From Donnelly. (2008).
The Tudors: Season 2.



Fig. 7. Large gown.
From Chadwick. (2008).
The Other Boleyn Girl.



Fig. 8. Gown & codpiece.
From Donnelly. (2008).
The Tudors: Season 2.

separated from the background and constitute a closed form. It's part-to-whole in which whole costume is perceived in a bulk in the first place and looks as separated from space through brightness contrast between the gown and inside. It is a flat form with determinate surface, in which the gigantic gown covering the full body does not reveal the body shape.

The scene of <Fig. 8>, which perfectly reproduces costume as shown in the King Henry VIII's portrait study (Kim, 2015), superbly expresses the king's strong power. This scene emphasizing the codpiece in particular highlights the king's masculine strength ever more. King wore the decorated doublet sleeves emerge from the gown sleeves, which are puffed out and have hanging sleeves behind. Gown bordered and lined with fur. Bonnet with halo brim bordered with ostrich tips (Cunnington & Cunnington, 1970). This shows a flat form where gigantic gown covering the body highlights the entire silhouette. High brightness contrast is expressed by red gown, doublet with tints of bright gray and white hose. The costume is part-to-whole, in which the gown is perceived in the first place and inside doublet and codpiece are perceived as a part, and looks separated from space by high brightness contrast. Rough texture effect is expressed by the gown decorated with furs and embroidery, puffing decorated across the doublet and whole codpiece, slash, the gown with deep creases and large jewel decorations.

<Fig. 9> is the scene where the king mulls over how to get divorced from Anne. Collar part composed of big furs highlighting whole silhouette by outer gar-

ment is perceived as a dominant strong line, capturing the viewer's eyes. Parts such as shirts, outer garments and furs have striking brightness and color contrast, and show distinct quality in terms of material. In the standpoint of viewing priority, this scene, along with a closed form and part-to-whole, shows a flat form since it is expressed in the two-dimensional way without revealing the curves of body line, with space being separated. In the meantime, smooth surface represents determinate surface. It's part-to-whole in which whole costume is perceived in the first place, and it looks as if each space were separated owing to each different materials, and even other parts with different colors accompanies strong spatial disintegration. It's a flat form, expressed in the two-dimensional way not revealing the body line as the gown covers the body. Opaque parts like furs without brightness effect by nature are represented determinately here.

<Fig. 10> constitutes a fully-filled composition highlighting the silhouette with gigantic fur gown, and collar lines flowing in the middle and plenty of lines inside the doublet fall downward. In terms of color, it shows high brightness contrast in the gown, doublet and shirts. Texture feelings form smooth silhouette along the edges of the gown. In the standpoint of viewing priority, this scene, along with a closed form and part-to-whole, shows a flat form expressed in the two-dimensional way without revealing the curves of body line and with space being separated. In the meantime, smooth surface represents determinate surface. It's part-to-whole in which whole costume is perceived in the

first place, and it looks as if each space were separated owing to each different materials, and spatial disintegration occurs here. It's a flat form covering the body and represents determinate silhouette effect by opaque fur material. These definer and viewing priority were considered to coincide with strength of DeLong's (1998) theory.

4. Delicacy

<Fig. 11> shows the scene of King Henry VIII and Katherine Parr's wedding. The king's wedding costume, using ivory for whole parts, directs bright and light atmosphere. It is represented elegantly using gentle curves generated by shoulder roll, gown collar and small frill collar in neckline. Besides, tininess and softness are added by round/small slashes in shoulder roll and gown collar. Embroidered patterns and slashes in the doublet were expressed using surface with subtle variation. The bright costume matching with the background is an open-form and can be perceived as spatial integration type as colors of the whole costume and materials are integrated. It's a planar separation, rounded form highlighting curves of body contour and the surface is expressed in an indeterminate way through slashes and patterns on glossy materials. In the standpoint of costume elements as above and viewing priority, expressive effect of elegance stands out.

<Fig. 12> is the scene where the offers Anne with the jewels of Queen of England. Here, the costume comprises triangular jerkin collar and oval bishop sleeve and shirts neckline, and waving line in cuffs are

expressed in a gentle way, showing indeterminate contour line. Shirts collar and cuffs form small and fluid curves. Diagonal in jerkin collar as well as small/gentle curves in shirts neckline are discontinuous, while bright shirts expresses light atmosphere. Jerkin with downed similar tone against the brightness forms indeterminate contour line in the costume, whereas edges made from laces in the shirts and collar cuffs make the contour line look uneven. Because of the difference between shirts and jerkin in terms of material and color, parts are perceived in the first place, forming part-to-whole and the costume surface is expressed indeterminately through planar separation, rounded form, following the body line and sleeve creases and surface ornaments.

<Table 1> shows the analysis result carried out based on four expressive effects of DeLong (1998) out of the films where the king appears.

V. Conclusions

The results of studying expressive effects of King Henry VIII's costumes as presented in the movies through the formative analysis of DeLong (1998) 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. After the study analyzed movies about the Henry VIII through four expressive effects, the costumes were shown as excitement, calmness, strength, and delicacy according to the flow film. King Henry VIII's costumes in films



Fig. 9. Dressing gown.
From Jarrott. (1969).
Anne of the Thousand Days.



Fig. 10. Doublet & gown.
From Donnelly. (2008).
The Tudors: Season 2.



Fig. 11. Wedding costume.
From Donnelly. (2010).
The Tudors: Season 4.



Fig. 12. Jerkin & shirt.
From Donnelly. (2008).
The Tudors: Season 2.

Table 1. Expressive effects of Henry VIII's movie costume











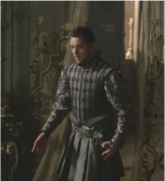

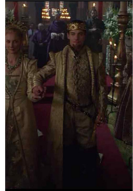
Excitement	Shapes	Several contrasting forms using elliptical armor shoulder or U-shaped breast in jerkin, round doublet and short sleeve in the gown.		
	Lines	Discontinuous lines by round line of scallop, straight line-button line in doublet, centerline in crest costume, slash, and horizontal lines of belt and hemlines.	<i>The Tudors: Season 4</i>	<i>Anne of the Thousand Days</i>
	Colors	Warm and strong primary lines such as red. Brightness contrast between gown and doublet as well as brightness contrast by slash or accessories.		
	Texture	Fully-occupied surface with discontinuous edges by different materials and accessories. Difference of surface texture by slash and patterns.	<i>The Tudors: Season 4</i>	<i>Anne of the Thousand Days</i>
	Viewing priority	Open form shaping contour lines by different materials and slash. Various lines such as straight line in slash, curve in frill sleeves, diagonal line on the edges, decoration line of breast embroidery in doublet. Spatial disintegration form with clear border lines within the silhouette. Indeterminate form with uneven surface textures arising from patterns and embroidery. Part-to-whole by different materials and strong contrast using primary colors.		
Calmness	Shapes	Hierarchy generated by minor contrasts of small rectangular shirts collar, trapezoid gown collar, and small trapezoid glove neck.		
	Lines	Continuous lines similar to the body line through downward buttons, and decoration line of gown collar.	<i>The Tudors: Season 2</i>	<i>Anne of the Thousand Days</i>
	Colors	Calm brown color tones, neutral colors of green, and cold colors of blue.		
	Texture	Continuous unicolor contour lines and smooth surfaces such as velvet and taffeta.	<i>The Tudors: Season 4</i>	<i>The Other Boleyn Girl</i>
	Viewing priority	Closed form with gown and doublet separated from space. Planar separation. Rounded form by inflated sleeve and hose. Spatial integration form with determinate surface by mainly unicolor. Smooth surface as well as similar color tones and the unclear division of ground and patterns. Part-to-whole where the whole is perceived first due to the generally similar color tones.		
			<i>The Tudors: Season 3</i>	<i>Anne of the Thousand Days</i>

Table 1. Continued

Strength	Shapes	Large form highlighting the silhouette by a gigantic gown.		
	Lines	Dominant line of furs in the gown edges falling downward.		
	Colors	High brightness contrast between the gown and inner clothes or high brightness contrast between gown and furs.		
	Texture	Sleek surface on the gown edges, and surface decorated with combining furs and embroidery.	<i>The Tudors: Season 2</i>	<i>Anne of the Thousand Days</i>
	Viewing priority	Closed form where the gown forming a large silhouette as a whole, is separated from the background. Part-to-whole, where the whole silhouette is perceived first. Spatial separation by brightness contrast between the gown and inner clothes. Determinate surface of smooth gown. Flat form by a gigantic gown covering the body.		
Delicacy	Shapes	Small ellipse by shoulder roll and collar slash, unclear contour lines due to an elliptical bishop sleeve and gentle shirts material.		
	Lines	Discontinuous and light feeling generated by curves such as gentle shoulder roll, gown collar and frill neck line, round/small slash.	<i>The Tudors: Season 2</i>	
	Colors	Refreshing feeling generated by light colors like ivory.		
	Texture	Surface with subtle variations by slash decoration.		
	Viewing priority	Part-to-whole by foreign materials, indeterminate surface of surface materials with delicate variations, spatial integration using same material or color, and a rounded form revealing the body with soft shirts material.	<i>The Other Boleyn Girl</i>	<i>The Tudors: Season 4</i>

based on DeLong's (1988) theory expressed much of strength and excitement out of expressive effects, while doing very little of elegance. Because the present study was on King Henry VIII, the most powerful king in the English history, there seemed to be much powerfulness and excitement, among expressive effects, as

the directors and the designers intended to emphasize the power of the charismatic king. In previous studies on film costume conducted based on DeLong's (1998) theory of expressive effect, there appeared much elegance in queen's costumes, while there was very little elegance in Henry VIII's costumes. This may be beca-

use strength was highlighted rather than delicacy due to sexual characteristics of a man.

In addition, the marked powerfulness may be because costume in 16th century exaggerated human body and expressed authority. In the film, gown collar made from furs are used as dominant colors and apart from it, gold thread embroidery decoration lines are expressed as dominating lines. In terms of strength expressing effect, gown silhouette is perceived strongly as a bulk and as a result perceived as a flat form and closed form. In the scene of the king's wedding, his wedding dress is strongly expressed when he gets married with Anne with very possessive disposition whereas the wedding of king and gentle Catherine are expressed in an elegant way by both of them wearing ivory color costume. This demonstrates that depending on the queen's disposition, the costume is expressed differently to maximize the dramatic effect.

Of the films used for the study, film <The Tudors> had plenty of scenes perfectly reproducing looks of costumes worn on the king's portraits. Film <The Other Boleyn Girl>, in particular, had locations at beautiful and historic sites in England, adding to the splendor of the film. King Henry VIII's costumes, analyzed according to DeLong's (1998) theory, had their expressive effects differently according to the intentions of film productions even for the identical event scenes with same purpose but matching to the content of the film. Costumes used in a particular scene of a film as analyzed as one of DeLong's (1998) expressive effects, were worn in other scenes to express another emotional flows than the originally analyzed expressive effects, causing ambiguity of costume analysis more or less. Analyzing theory via videos in this study accompanied lots of difficulties in finding scenes completely matching in many costume-wearing scenes. And the study also experienced difficulty in selecting costumes since some films had made scenes dark for lighting effect and audience engagement. However, of those scenes, the study used what coincided with DeLong's (1988) theory or what was similar for analysis.

While this research was made just based on DeLong's (1998) theory, future research employing multiple theories such as Wölfflin's theory would make a more in-depth study. Moreover, even films for the same figure

may have much difference depending on the intentions of the film's director, designers and producers, and thus this study believes analysis of expressive effects made along with research on participating designers and directors is also required. The findings of this study can be used as basic data for research of design and costumes, and production of drama stages in historical dramas during King Henry VIII's reign. As men's wear is rather limited in its materials compared to women's wear while artists produce costumes for historical drama films, application of DeLong's (1998) expressive effects is expected to maximize the film's expressive effects, enhance its completeness and consequently to invite involvement and interest from the audience.

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