

<요 약>

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，
가
가
3
(gradation)

， ，

가 .

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I.

1.

가 . ，

가 가

.

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가

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2.

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11.

1.

(袍)

, 腰部

裾端 “ ” “ ”

.
가 A Line (下厚上薄) .

袍 裳 , 가
(大口袴)

.
8

.
『 』 , 19C
(Tiered Skirt)』

가
가 .
가 上衣下裳式 上, 下
(帖裏) , , 가 ,
가 ,
. ,
가 ,
.
가 ,
.

(shenti) (loincloth) ,

.1)

(gala)

.2)

(shendot) (panel)

(triangular apron)

.3)

.4)

가

12 ,

(ruffle)

가

19

(buckram:)

(romantic style)

, 19 , 가

1) , 『 』, , 1987, P.27.

2) , 『 』, , 1989, P.40.

3) , op.cit., P.27.

4) , 『 』, , 1984, P.36.

. 19

가

1890

20

1.2

(silhouette)

Trend

2.

1)

,⁵⁾

가

,

,

“

.⁶⁾<

1>

,

가

,

.

가

가

가

.⁷⁾

, (形)

,

가 .

,

.⁸⁾

,

,

,

가

가

가

.< 2> < 3>

5) , 『 , , 』, (), , 1993, P.47.

6) Marian L. Davis, 『Visual Design in Dress』, Prentice-Hall, Inc. Englewood Cliffs, 1987, P.43.

7) , 『 가』, , 1976, P.34.

8) Marilyn J. Horn / Lois M. Gurel, 『The Second Skin ; 2 』, (), , 1988, P.328.



< 1> ,
'95



< 2> ,
'97



< 3> ,
'98 Costume
Exhibition



< 4> ,
'95

2)

3 , , , ,
'9)< 4>
가 .
(repetition), (gradation), (transition), (opposition),
(radial arrangement) .
3
가 .

3) (Optical Illusion)

,¹⁰⁾
(assimilation illusion)
가 ,
(contrast illusion) .¹¹⁾
 , .
 .

9) , 『 』, , 1994, P.52.
10) , 『 』, , 1987, P.21.
11) Marilyn J. Horn / Lois M. Gurel, op. cite., P.422.

3.

(fold)¹²⁾

.< 5>

(pleating)

가

가

(inter-lock)

(straight ruffle)

(circular ruffle)

가

, 3

가

.< 6>

가

.¹³⁾

(visual art)

(formative art, plastic art)

(expressive art)

.¹⁴⁾

가

“

12) (), 『 』, , 1970, P.1172.

13) Marilyn J. Horn / Lois M. Gurel, op, cite., P.311.

14) 『 』, , 2000, P.10.

가
(body pleats) 2
” .15)
가 . < 7> < 8>
가 가



< 5> Krizia, '89 S/S Collection



< 6> Oscar de la Renta, '92 S/S Collection



< 7> Issey Miyake, Body Work, 1989



< 8> Issey Miyake, 'Pleats Plese' Exhibition, 1989

III.

1.

가
(knife pleats)
3
(麻)

15) Hi Fashion, 『 』, 1990. 10, P.27.

가

, ,

가 .

, 가

.

가

(dip dyeing)

(spray dyeing) .

(knife pleats)

가 .

(1/2 , 3/4

)

,

. < 1>

< 1>



< 1>

,



< 1>

3/4 inch (), 1/2 inch ()



< III>
1/2 inch 3/4 inch



< IV>

IV.

20 가 가 . 1970

3 가 , 가

가 , (Art to wear)

(Mass Production)

가

3 2

가 , ,

3 ,

가
100% (麻) .
3 ,
.
,
, ,
가
,
,
,
,
, 3 , ,
, 가
, (I, II, III, IV)
,
,
.
, , , 가
, 3 ,
, , , 100%
,
.
, 100% 가
가

【 】

『 』, 1994

(), 『 』, 1970

『 』, 1997

『 』, 1989

『 』, 1989

『 가』, 1976

『 』, 1987

『 』, 1996

『 』, 1994

『 Pleats Design 』, 1991

『 』, 1987

『 - 』, 1988

『 -*- 』, 1987

『 』, 1989

『 』, 2000

『 』, 1984

『 』, 1984

『 』, 1995

『 (), 1993

『 』, 1994

Charlotte Calasibetta, 『Fairchild’s Dictionary of Fashion』, Fairchild Publications, 1985

Hi Fashion, 1990. 10

Maitland Graves, 『 (), 1968

Marian L. Davis, 『Visual Design in Dress』, Prentice-Hall, Inc. Englewood Cliffs, 1987

Marilyn J. Horn / Lois M. Gurel, 『The Second Skin ; 2 』, (), 1988

Natalie Rothstein, 『Four Hundred Years of Fashion』 London: Victoria & Albert Museum, 1984

R. Turner Wilcox, 『The Mode in Costume』, New York: Chrls Scribner’s Son, 1958

A Study of fashion design using pleated lines

Lecture, Dept. of Fashion Design, Kookmin Univ. **Kyung-Ae Min**

H. Professor, Dept. of Fashion Design, Kookmin Univ. **Young-Ok Won**

Unlike other modeling art, the aspect of dress and its ornaments as decoration exists as the direct medium of human expression and an ideal for self - expression.

In this study, I chose pleating skill to elevate value added clothes, and creating more artistic dress and its ornaments by suggesting possibility and developing new design is the purpose of the study. Also, I studied the concept of line, dynamic beauty through related books, and analyzed the real examples of modern dress and ornaments design, I focused my work on the expression of modeling and dynamic feeling of pleats using a motive of line construction.

The conclusion of this study is as follows :

Firstly, I could confirm that various shapes of pleats are used in modern dress and ornaments, but most of them are the adaptation of shapes shown in the history of dress and ornaments.

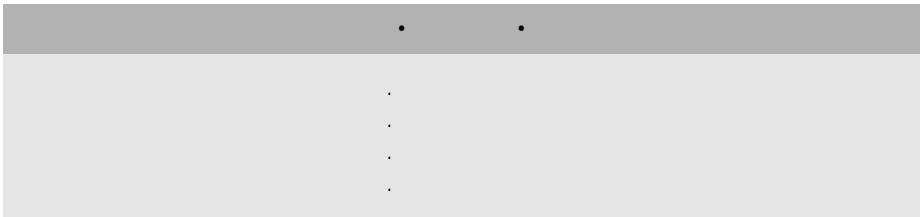
Secondly, pleats have dynamic feeling in flat and three dimension space, and can be used as a characteristic decoration skill because of their unique modeling aspects.

Thirdly, I could enhance the dynamic feeling of pleats through the gradation effect by dyeing.

Fourthly, crossing lines and line - construction by density and divisibility become a motive which can effectively express the modeling aspects of pleats.

The production of work was focused on the various expression of decoration pleats and their modeling character.

As the result says. cubic space and dynamics given by pleated lines and create various image and silhouette, and be expressed unlimitedly with artistic instinct because of its free liquidity.



<요 약>

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가
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20
(Art Deco)
가
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가

l.

가 .

가

(貶下)

가

(ERTÉ;

Romain de Tiroff.1892~1990)

가

가

가

가

가

11.

1.

Romain de Tirtoff

1892

1990

. 1920

가

‘ ‘

‘ , ‘

‘ , ‘

가 , , 가 .
1912 Academie Julian .
(Paul Poiret) 가 1913
1914 1 가
Harper’s Bazar 22 .
(Stellar Volume) (1976) . 1916
Vogue 10 . La Gazette du Bon Ton, Cosmopolitan,
Ladies’ Home Journal, Illustrated London News, The Sketch, L’ Illustration, L’ Art et Industrie,
Femina The Ziegfeld Follies, George White’s Scandals, The Winter Garden, The
Folies Bergere, The Casino de Paris, The Bal Tabarin London’s Palladium,
Coliseum, Prince of Wales Teatre 가
.16) 1960 1964
Exbition of Formes Picturales 100 가 .
1975 Things I Remember 1979 Artistique et Culturel
가 . 1979
가 1986 94 75
1990 4 21 .

2.
“ . ” .
가
.17)
20 .18)
.
(Iribe) (Lepape) 가 가
19)(Fauvisme) 20)(Cubisme), 21)

16) Marshall Lee, Erté at Ninety-Five , 1990, p.13.
17) , 『 』, 1987, ; , p.7.
18) , “ ”, , ,1991, p.17.
19) : . 1905
20) : 3 , , 2
, 1907 ‘ .
21) : 가 , , , 가

22)

(Art Deco)

가 .

가

가

, ‘ , ‘ , , ,

(Benito)

3

가

가

3.

²³⁾(Art nouveau)

가 10

, “ ”

1920

,

1920

.²⁴⁾

가

²⁵⁾

가

가

가

22) , , 『ART SPEAK』, 1990, : . p.27.

23) 20 가 .

24) , , 20 , 1995, : , p.138

25) , 1920

2.

9-11

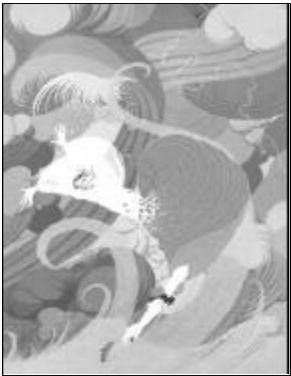
< 3>

S

< 4>



< 3> Rose Dancer,
Erté at Ninety-Five I, 1990.



< 16> Swept Away,
Erté at Ninety-Five I,
1990.

가

가

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가

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. < 3>

가

가

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27).

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< 3>

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< 4>

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3.

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가

. < 1>

(still)

28), < 4> 가

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1920

가



< 5> The Puppet Show
Erté Fashion Designs, 1981.



< 6> Opening Night,
Erté at Ninety-Five I, 1990.



< 7> Winter Arrival,
Erté at Ninety-Five I, 1990.

. < 1>

28) , “1980
2000, p.114.

”, , ,

가

(frame)

가

가

가



< 8> Enchanted, Melody, Erté at Ninety-Five I, 1990.



< 9> Statue of Liberty(day) Erté at Ninety-Five I, 1990.



< 10> Statue of Liberty(night) Erté at Ninety-Five I, 1990.

4.

1910

29)

30)

< 8>.

29) 『 』, 1995, : , p.59.

30) 『Mats Gustavson』, 1998, p.18.

$\langle 3 \rangle$

1

5.

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‘ , ‘

가 . 가
15-24 , 가

15-24

2

가

•

가

. < 9> < 10>

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IV.

•

가 가

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가

가 .

가

2

가

•

1900

•

가

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•

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2

가

가

•

가

,

(cut)

가

•

[]

, Fashion World Collection 1, ; , 1988.

, ; , 1987.

, , : , 1995.

， 20 ， ： ， 1995.

, , ART SPEAK, : ,1990.

Marshall Lee, *Erté at Ninety-Five I*, Tokyo: Treville, 1990.

Erté's Fashion Designes, Newyork: Dover Publications, 1981.

“ ”, 가

, 1995.

, “Mats Gustavson”,

, 1998.

, “ ”, 1990.

, “1980”

, 2000.

A Study concern to Fashion illustration of Erté

dept. of Clothing and Textiles, Kyungpook National University. **jung sook kwon**

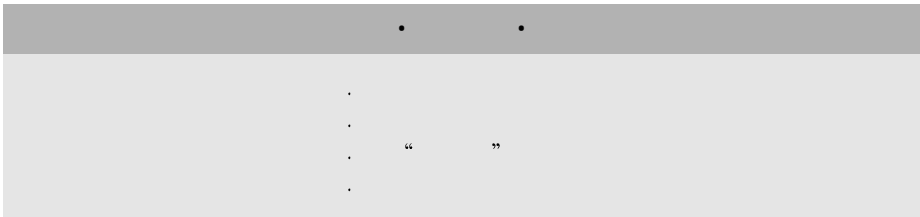
The purpose of this study is to investigate the characteristic and the value of the fashion illustration through the analysis on it, which was worked by Erté who was popularized in.

Erté, as one of the leading fashion illustrators in 20th century, is a fashion illustrator who continued to create the style he pursued, abstract and new sensuous beauty on the basis of his higher imagination. Also he designed the new variation of expression way, always keeping in the mind of fashion trend.

The results of analysis of the Erté's works were as follows.

In his Works, He reflected an original aesthetic sense in material, in propotion of body, in construction, in expression of sense. His Illustrations follow the change of style and mode under the influence of the trend of art. Modern drawings like Art deco, Cubisme, Fauvism etc. gave externally the influence of enlargement and technique of theme and furnish internally the way to construct the possibility of independent art.

Key words : fashion illustration, erté, artdeco.



<요 약>

가

1898

19

5

가

19

가

19

가

I.

1.

31)

가

,32)

가

,33)

“ (Moulin Rouge)” 19

19

(多元的)

19

가

가

(Catherine Martin)

가

34)

(club)

31) 가, , 1998, p.119.
32) , , , 1997, p.107.
33) , , 1999, pp.1-2.
34) www.fashionwindow.com/room_service/moulin_rouge

2.

1889
2002 (costume design) (art direction)
19 가 “ ”
“ ”
19 가
가
(bohemian) ,
19 가
19 ,
“ ” 19
(枝葉的) 가
가 19
19
19 ,
3가 5가 3가
3가 , 3가

II.

1.

1)

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.³⁵⁾

36)

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2)

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.³⁷⁾

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가

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가

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35) , ‘ , , , 1997

36) , , , 1994

37) , , , 2001, p.5.

2. “ ”

1)

19

가

가

19

가

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19

.³⁸⁾

19

가

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가

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가

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19

.³⁹⁾

19

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.⁴⁰⁾

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41)

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가

.⁴²⁾

.

가

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2)

19

‘

,

.

,

가

20

.

(1)

1890

20

20

43)1890

38) 24 , , 1985, p.109.

39) , , 2001, 22,1(2001.2) p.381.

40) , , , 1991, p.310.

41) , op, cit.

42) , op, cit., p.246.

43) , , , 1995

(balloon sleeve)가 가
 < 1> 가 가
 1897 가 가 가
 S .44)



< 1> , , 1995, p149
 < 2> S , op, cit., p157
 < 3> , op, cit., p309
 S < 2> 가 가 , 가
 S 가
 .45) ,
 < 3>
 가 , .46)

.47)
 44) , , 50(*00.3), p.172.
 45) , , . 1998, p.309.
 46) 20 , , , 2002, p.17.
 47) , op,cit., p.224.

(2)

18

가

.48)



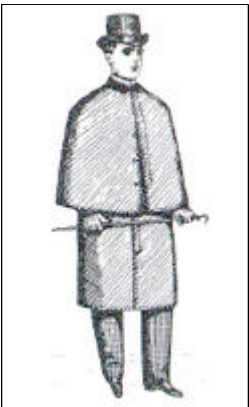
< 4>

op, cit, p38



< 5>

op, cit., p37



< 6>

op, cit., p38

가

.49)1895

< 4>

(silk hat)

(chemise:shirt)

1870

(chesterfield)가

가

(top coat)가

(inverness

1880

< 5>.

cape)< 6>가

.50)

3)

19

가

가

,

48) • , op, cit.,
49) J. , op, cit., p.135.
50) • , op,cit., pp.302-303.

가

19 가

(bohemianism)

(1) (Materialism)

가 가

.⁵¹⁾

가

가

4

(Democritos)⁵²⁾

.⁵³⁾

19

19

가

가

⁵⁴⁾

가

⁵⁵⁾

(2) (Hedonism)

hedone

.⁵⁶⁾

⁵⁷⁾ 가

가

19

51) , , 1991, 11,1('97.7), pp.92-93.

52) (BC460-BC370)-

2000

53) <http://www.encyclopedia.com/html/m/materialism.asp>

54) 2, J. , , 1997, p.135.

55) iv , , , 1997, p.43.

56) (), 『 , 21 , (: ,1994)

57) (Aristippus): (Socrates)

가

가

,

.58)

가

,

.

(3) (Nihilism)

가

‘(無)’

(nihil)

(無)

59)

.60)

19

1 • 2

가

.61)

(極)

가

19

가 (avant-guard),

19

20

62)(decadence)

63)

(4) (Aestheticism)

19

가

가

58) , op,cit., p.386.

59) (Gorgias)(483-378):

60) EnCyber

61) , (nihilism) , 2000, p.35.

62) Decadance- . 19 . ,

63) *„Die Kunst der Kunst“*, S. 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 8

가
가 (64)
가 가
1880 1890
19

(65)
가
가
가

(5) (Bohemianism)
(bohemian)⁶⁶ 19
가
19

가 • 가 •

가
가 가가

(67)

가 가
가 < 7>



< 7>

www.mtholyoke.edu

64) EnCyber

65) , ‘ 5(‘96.3), 1996, pp.175-208.

66) (Boheme) (bohemia)

가 , 15 (gypsy)

67) www.mtholyoke.edu

68) (caricature) 가

III. “ ”

1. ‘ ’

1)
(BazMa가 Luhrmann) 1996
, MTV ‘ ,
2002 ‘ , MTV
, 가 ,

. 가

21

(catherine martin) 2002 19
가
21 ,69)

2)
,

68) Theophile Gautier(1811-1872) , 가 가
69) www.advocate.com/html/stories/839/839_moulin.asp

가

3)

(1) (Ewan mcGregor as christian)

가

(2) (Nicole Kidman as Satine)

가

가

(3) - (John Leguizamo as Toulouse-Lautrec)

가

(4) (Richard Roxburgh as The Duke of Monroth)

가

가

(5) (Jim Broadbent as Harold Zidler)

(wit)

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(1)

19

가

(副)

가

. < 8>

. < 9>

19

가

가

3가

(sexual image)

가

(net)

 $\langle 10 \rangle$.

, 가

- (see-through)⁷⁰⁾ 가

가 .

(eroticism)

. < 11>

가

70)

(See-through)

(Bare)

. -
가
가 < 12>.



< 8>



< 9>



< 10>

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. < 13>



< 11> -



< 12>



< 13>

(2)

19

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71)

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16> 가

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72)

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73)

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71) , op, cit.

72) , op, cit., p.246.

73) , , , 1989, p.391.

,74)



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2) (Silhouette)

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가

, 가

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< 12>

가



< 23>

가

가

가

(crynoline)⁷⁹⁾

79)

(ribbon)

S

19

가

.80)

< 24>

가

가

19

3)

19

.81)

가

< 25>

80) J. , op.cit., p.145.

81) , op.cit., p.224.

가
.
< 26> 가
가 가

가



< 24>



< 25>



< 26>



< 27>



< 28>

가

< 27>

21>.

가 < 28>

가

< 2>				
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	가	, , ,	(, , ,가)	, ,
			Full (, , , , ,)	, , , , ,
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IV.

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[1] , ‘ , , 1997

[2] , , 1994

[3] , , , 2001

[4] , , , 1999

[5] , , 22,1(2001.2)

< >

(1) ; , 1987

[2] , , , 1995

[3] 2, J. , , 1997

< >

[1] <http://www.encyclopedia.com>

[2] <http://www.sandiegomuseum.com>

[3] <http://www.fashionwindow.com>

A Study on 19th Century French Costume in the Film, “Moulin Rouge”

Dep. of Graduated Fashion Design, Kookmin Univ. **Yoonsun Lee**

Dep. of Fashion Design, Kookmin Univ., Professor **SunKyung Park**

Nothing is as good as a costume when it comes to represent distinctive characteristics of an era, which includes cultures, customs, and even ideologies of a specific society. Likewise, a costume in a movie represents information about the characters and it also expresses each character's characteristics. Furthermore, a costume makes it easier to understand special features of time, space, and culture by expressing phenomena and cultures of a society as a setting in the movie. The purpose of this research paper is to understand late-19th century French costumes in a society and in a culture, by studying the costumes in the movie, “Moulin Rouge”, which uses Mon Marte in 1898 as a setting.

This research paper is organized as the following. Firstly before examining costumes, to help understanding elements of conditions and characteristics of that time this paper will begin with the characteristics and contents of the movie by examining historical, societal, cultural, and fashionable features of the 19th century, the setting of “Moulin Rouge”. Secondly, to analyze cinema costumes, five phenomena in the societal background are grouped as materialism, hedonism, nihilism, aestheticism, and Bohemianism and inner characteristics are examined by looking at the expressing techniques shown in the costumes. Lastly, outer characteristics are analyzed as colors, figures, and materials through the expressing techniques which reflects the characteristics of the characters who represents various social classes.

The results gained from analyzing inner and outer characteristics are the following: First of all, late 19th century's social phenomena appear to have two very opposite forms throughout social strata and ideologies as a result of analyzing inner characteristics. Secondly, when analyzing outer characteristics, each character's characteristics reflect largely duplicated social phenomena in the movie. These characteristics are also expressed through different elements of colors, figures, and materials.

In conclusion, the duplication of the late-19th century French society is expressed through the expressing technique and characteristics of the characters in the movie, which include distinct features

of the social phenomena. However, there is a limit in accuracy to categorize the costumes in the movie as a costume of all classes in late-19th century because the costumes only represented certain classes and a new viewpoint of designers with historical evidences was added in the background of the movie.

It is meaningful in a plural dimension in understanding French costumes because this paper could be preceding data of research since it dealt with academically untouched material, limited class's costumes, in studying the late-19th century French costumes and it also approached to analyze Bohemian costumes.

$$- \quad \quad \quad < \quad \quad \quad > \quad \quad \quad -$$

,

The diagram illustrates a two-dimensional lattice structure. The top portion shows a square lattice where sites are labeled 'a' and 'b'. The bottom portion shows a similar square lattice with sites labeled 'c' and 'd'. Arrows indicate the direction of hopping between adjacent sites, showing a staggered pattern.

 $\angle$ $\angle$

가

< > 19 ,

< > 19 ,

가 . (Bustle Style) 19
(Hourglass Style) ,

(S-Curve Style) 1910 .
19
< >⁸⁷⁾ , < > 19
(Fin de Sie'cle) ,
.

2.
1992 (Francis Ford Coppola) <
(Bram Stoker's Dracula)> 19 .
, < > , < >
, 19 < >
,
< > ,⁸⁸⁾

II. < >
1. < >
1)
(Francis Ford Coppola) 1939
가,
1961 <Tonight for Sure> <You are A Big Boy Now>
, 1970 < Patton>
.
1972 < > 가
, 2 < 2> 6 , 74
<The Conversation> .

87) 19 < >
, ,
88) 11·31, 1,2

, < >

가 .

92 < (Bram Stoker's Dracula)> 93 ,

. , 4

, 3 .

19 , ,

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< >

, 가 가 가

170 < > 가 가 가 .

2)

(Eiko Ishioka) 1939 (Tokyo)

(Tokyo National University of Fine Arts) .

1963 13 가 (Japan Advertising Artist Club : JAAC)

, 1964 (Tokyo Art

Directors Club : Tokyo ADC) . 1975 (Issey Miyake)

(boutiques) , 21 (Parco) (Mainichi Design)

, (Parco) T.V (Tokyo's

ADC Members)

1982 , 1988

(Anthony Hopkins) < (M. Butterfly)> (Tony)

, (Miles Davis) (Grammy) .

1992 (Coppola) < (Bram Stoker's Dracula)>

65 (Academy) .

(Richard Wagner) < (Ring

Cycle)> ,

2000 (Jennifer Lopez) < (The Cell)>

.

< (Bram Stoker's Dracula)> < (The Cell)>

가 (Kabuki costumes)

가

3) (story)

1462 (Dracula)가

(Elisabet) 가

가

4 1897

(Jonathan Harker)

(Mina Murray)

가

가 (Lusy Westenra)

(Jack) (Abraham Van Helsing)

가

19

1)

2

가

18

.89)

(Evening Wear)

(Frock coat)⁹⁰⁾ ,

(Morning coat)⁹¹⁾

.92)

1880

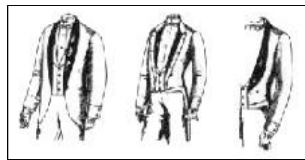
(Dinner Jacket)

(Tuxedo)



< 1>

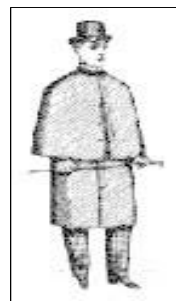
, 1885



< 2>

(Tuxedo)

1888



< 3>

(Inverness Cape),
1888



< 4>

(Chesterfield Coat,
)
(Top Frock Coat)
1872

89) (1997) ‘ ’, : P.350.

90) 19 (frac habile), 20 가 (justaucorps), (frac, frack) (jacket) .

91)

92) (1995) ‘ ’, : P.470.

19 (Cutaway), 가
1890 (-) .⁹³⁾
가 , (culotte), (pantalon),
가 (de'gage') 20 가 (trousers) (pants),
(slacks) . 가 .
가 , 가 가 가 .⁹⁴⁾
가 , (Knickers=Knickerbockers)
 , .
(Shirt) 가 (Bosom piece) ,
가 가 , (High-Standing Collar) .
(gilet) 가
 , .
1870 (Inverness cape) (Over coat)
' (Sherlock Holmes) ' 가
 , 가 .
(Chesterfield Coat)
(Top Frock Coat)가 .
 , , ,
(Top Hat) (Derby) , (Felt) .
1870 (Four-in-hand tie)가
1890 (Ascot-tie) .
 , , , ,
 .
2)
19
19 , 가 .
가
 ,
 .⁹⁵⁾

93) (2000) ‘ -18 1914 ’, : P.375.
94) , P.351.
95) (1999) “ - ”, P.36.

(Gibson girl) 105)
1890

. 1880

가 .106)

(magenta)

III. < >

< > 19

가 . , 19

1.

19

1) 1 :
< 11>

19

(Bustle Style)

(Afternoon Dress)



< 11> Bustle Style
afternoon dress

, 19
(Frock coat)

< 12>

104) , P.487.

105) 1900 가 . Ibid, P.502.

106) (1988) 'History of Costume-from the ancient egyptians to the twentieth century', :
P.616-617.

(Double Breasted Over Coat)

(Felt)

.

< 13>

(Sack Coat)

가 (gilet)

1

19



< 12> Double Breasted Over Coat



< 13> Sack Coat 가 gilet

2) 2 :

< 14>

,

(Bustle Style)

(Afternoon Dress)

.

(Psyche-Knot)

(Standing Collar)

(Bodice)

가

19

.



< 14> Bustle Style Dress



< 15>

, , ,

.

(hanging sleeve)
(Standing Collar)

< 15> (Brocade)
(Square Neck-Line)

가

‘Tea Tray’

(Hourglass Silhouette)

(Leg of Mutton Sleeve)

. < 16>

< 17> 19

(Frock coat)

(Bow-Tie)

(Frock

coat)

(gilet)

(String-Tie)



< 16> 가

Bustle Style

Dress



< 17>

Frock

Coat

()

()

(hem-line)

(Waist Coat)

(Bow-Tie)

. < 18>

< 19>

, 가

(Leg of Mutton Sleeve)

(Hourglass Silhouette)

,



< 18> Waist coat
Bow Tie



< 19> Leg of Mutton
Sleeve Dress

(Homo-Sexual)

. < 20>
(Victorian)
Sie'cle)
2

19



, (Fin de

< 20>

3) 3 :

< 21, 22>

(Ascot-tie),

Hat), , 가 가

, 19
(Standing Collar) (Shirt)
(Frock coat) (Silk



< 21>
Frock Coat Silk Hat



< 22>
Puff Sleeve Bustle Style
Dress

(Bodice)

,

(Puff-Sleeve)

.

(Psyche-Knot)

(Cat)

.

,

(Bodice)

(High-Standing Collar)

가

.

가



< 23>

4

,

. < 23>

(Frock Coat)

(Bow Tie)

,

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3

400

19

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가

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4) 4 :

< 24>

가

(Leg of Mutton Sleeve)

가

,

(Art Nouveau)

가

(Hourglass Silhouette)

(Tunic Style)

.

(Trail)



< 24> 가

Leg of Mutton

Sleeve Tunic Style

(Frock Coat)

(Bow Tie)

,

(Double

Dress

Breasted Waisted Jacket)

.

(gilet) (Frock Coat) . < 25>
4 가 가



< 25> Double Breasted
Waisted Jacket)
(가)
gilet
()

5) 5 :



< 26>
가 (toque)

< 26>

< 27>

Collar) (Standing
(Four in Hand Tie)

(Puff-Sleeve)



< 27> Bustle
Style Dress
Frock Coat



< 28> Chesterfield
Coat Silk Hat

< 28>
(Silk Hat) (chesterfield)

5

(toque)

6) 6 :



< 29>

(Inverness cape)

(Derby)

< 30, 31>

(Inverness cape)

(Double Breasted Jacket)

. < 30>

< 29> Inverness Cape

Apron

(Chesterfield Coat)

(Cosack Cat)

Bustle Style Dress

. < 31>

6

19

(Cosack Cat)



< 30> Inverness Cape

Double Breasted Jacket



< 31> Chesterfield

Coat Cosack Cat

2.

1)

< 1>			
	+	+	(Ascot-tie)
	+	+	
	+	+	(Bow Tie)
		+	(chesterfield)
	+	+	,
	+	+	가 (gilet)
	+		,
		+	가 (chesterfield)

(Frac, Frock) (gilet), (pantalon)가
(Frock coat)가 가 (Sack coat)
,

(Chesterfield Coat)

(Inverness cape)가

가

(String Tie)

(Bow Tie),

(Four in Hand Tie),

(Ascot Tie)

(Cravat)

(Silk Hat)

(Derby) , (Felt) , (Cosack Cat)

2)

< 2>			
			(Bodice)
		+	
			, 90
			,
			, V
			(toque) veil,
		+	, (apron),

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			,
			, 90
		+	,

(Bustle Style)

(Hourglass Style) 가 1890 .

1880

, (Brocade) , .

‘1891 . 가 1880

.¹⁰⁷⁾ (Blanche

Payne) 가 가

(Leg of Mutton Sleeve) (Art

Nouveau Style) (Hourglass Silhouette, 1890-1900) ,

,

가 .

IV.

< > 19 .

< > 19 ,

,

107) (1988) ‘History of Costume-from the ancient egyptians to the twentieth century’, : P609

19

Coat) (gilet), (Frock Coat) (Inverness Cape) (Bustle Style) (Brocade) (Bustle Style) (Hourglass Style) (Art Nouveau Style) (Hourglass Style) 가 < > 19

【 】

(1995) ‘ , : , (1998) ‘ (Fetishism), : (1989) ‘ : 1800-1930 ’, : (1997) ‘ , : Blanche Payne (1988) , , ‘History of Costume - from the ancient egyptians to the twentieth century’, : David Bond (1992) ‘20 ’, : Martin Battersby (1969) ‘Art Nouveau Style’, London: Hamlyn Publishing Group Max von Boehn (2000) ‘ : 18 1914 ’, :

(1999) “ : ”,

(1995) “ ”,

, (1992) “ ”, 16 4
, (1995) “1990 ” < > 26
(1985) “Art Nouveau Fashion”,

A Study on the Last 19C Costume Expressed in <Dracula>

- Focused on <Bram Stoker's Dracula> Directed by Francis Ford Coppola -

Bucheon college, Seoul-Information polytechnic college, Yong-In Songdam college. **Eun-Soon Park**

The Graduate School of Kookmin University **Jae-Jung Lee**

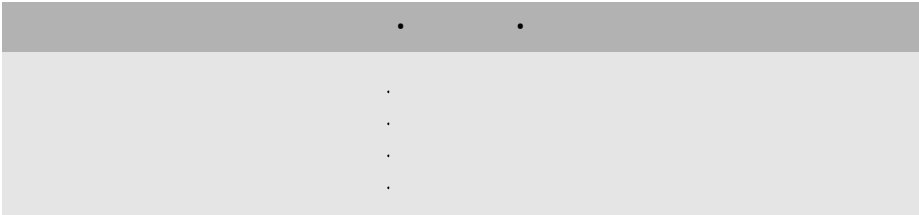
Costume displayed in a movie suggests personalities, internal psychology, values and attitudes of the characters and plays an important role of heightening the visual effect in the aesthetic aspect, as a very significant component to determine theme, plot and image of the movie.

The study focused on the last 19C costume expressed in <Dracula>, analyze the costume which was represented realistically based on the historical investigation and then study on the historical costume expressed in the movie with visual effect.

To sum up, the features of costumes in the movie, <Bram Stocker's Dracula> are as follows;

For the historical investigation of costumes in <Bram Stocker's Dracula>, it reflected agitated fin-de-siecle social conditions of Europe in the end of the nineteenth century, the historical background. The men's costumes was represented in the realistic historical aspect of costume, while the women's dress showed typical Bustle Style proved by historical investigation in the end of the 19C and combined silhouettes of Bustle and Hourglass Style interpreted as creative designs of the designers, contributed to not only enhancement of aesthetic value but also accomplishment of the movie by showing costume.

key word : The last 19C, Bustle Style, Hourglass Style



<요 약>

가 ,
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4P , ,가 , ,
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1 1PC
가 . 2001 5 OECD() 2001
8 (ITU) IT() ‘ ADS
L¹⁰⁸⁾ , 1 가 가 . ITU “
2000 12 38% 1900
2001 2 4가 1가 460 가 1 .”
TV
ADSL 가 가 300 TV 가 160
. ¹⁰⁹⁾
가 .

108) 가
109) , “ 1 ”...ITU , , 2001 9 26 .

가 , (Irwin Winkler) ‘ ,

가 , 가
가 ‘ (Avatar)’ .

가 .

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가 가 , ,

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II.

1.

1)

가 (Virtual Community)

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(分身) • (化身) , , ‘Ava’

, ‘Terr’ ,

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(user) 가 가 .

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가 가

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e- , , , , ,
가 가
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가
(Community On-line) ,
가 , , .
, , , ,
가 , 111), 가
가
가
5 6

.112)

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2.

1)

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.113)

2

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가

.114)

가 ‘가 ’

가

가

2) ,

‘ (Netizen)’

115)

(Citizen)

112)

113) 『가』, 2000, p.156~7.

114) , ‘ 14 / (avatar)', www.stoo.com

[illegible]

115)

116) , ,

117)

가

가

가 (Anticipative Marketing),

가

(Responsive Marketing)

(Need-Shaping Marketing)

(Market-Driven Company)

(Market-Driving Company)

가

. 21

가

가

가

가

2.

가 , 3C

(Customer),

(Competitor),

(Company)

가

(Research)

가

(Segmentation Market)

(Targeting)

(Positioning)

가

STP

.¹²²⁾

CBP (Competitiveness factoring, Business modeling,

Positioning)

.¹²³⁾ CBP

¹²²⁾ , , ,

, 1999, p.64.

¹²³⁾ . . ,

, , 2001, p.185.

가 , ,
(MM) (Implementation)
(Control) 가 , STP CBP ,
MM 가 , STP CBP
. STP , CBP

1)
가
가
가
가
124) Off-Line
가
가
(Demographic Segmentation)
(Psychographic Segmentation)
가
(Behavioral Segmentation)
가

가 . 가
가 , , 가
가 가 .
가 , ,
가 , , 가 .
(www.daum.net) 가 27
e-
, ‘ ; ‘
, ‘ ; ‘ ; ‘ , 5가 e-
.
, 30.9% 가 .
.
, 30 (30 40.0%, 40
51.6%) , (40.8%) (45.0%) . ,
27% , ,
.
25~29 (38%)가 , (32.1%),
(35.4%), (36.7%) . ,
18.1%가 , . 18
(28.8%) . , 가
.
14.4% .
1 40 (20.8%) ,
3 (17.6%) 가 . 9.4%
가 .
 , 가 가
.125)

< 1> E-		
	(%)	
	30.9	,
	27	, , , ,
	18.1	
	14.4	40 3
	9.4	,

* 가
e- ,

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2) 가

.
가 .

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, . (Target)
가 .

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126) . . , , 2001, pp.211~217.

3

가

3)

, 가 ,

가

가

,127)

a.

(Product)

가

가

가

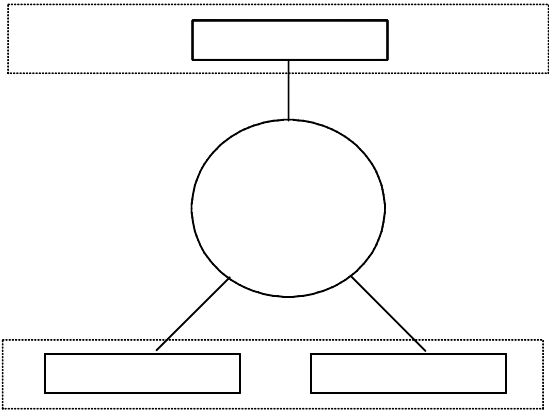
가

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127) , , 2001, pp.218~222.

가 , 가 , 가 . 128) 가 . 가가 . < 2> 129)



128) ‘ , http://www.mplay.co.kr 2000 7 26 .
129) . , . 2001

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가 . 10 , 20 , 30 , ,
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” .130)

b. 가

가

가

가

가

가

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가

(- 가)

가

가

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가가

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131)

가

가

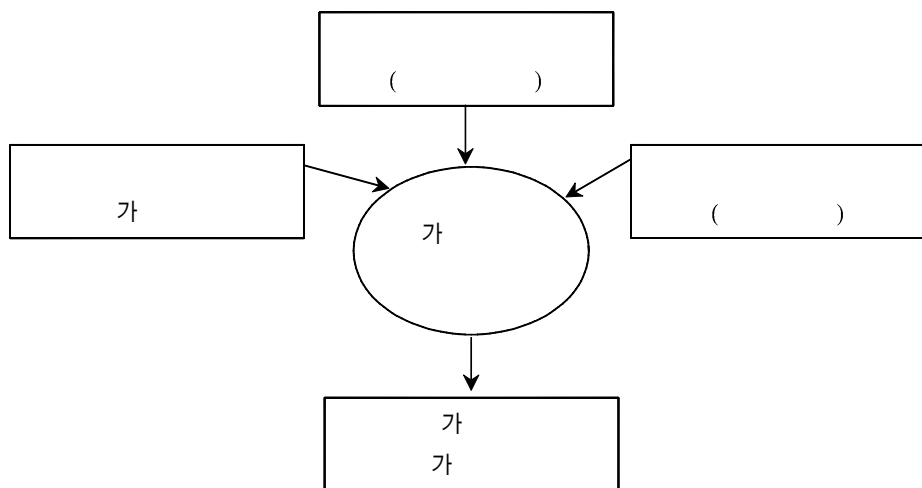
가

130) eWEEK 2001 8 22 .

131) Off-Line

(PPL) .

< 3> 가



c.

(Place)

가

가
가

가

100%

가

가 가

가

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가

가

가

가

가

1 1
가

가
가

d.

(Promotion)

가

가 , .
가 () , 가
(rebate) .
‘1 Buy 2 Get’
PR
(Goodwill)
Off-Line .
(132) PR 가
가 .
(PPL)
. PPL(Product on Placement)
가
가 가
" 가 , " PPL
PC “ ”
PPL , , (133)
PPL 가가

IV.

가
가

132) . 2001 8 31 .

133) . ‘ , PPL ’ , . <http://www.mplay.com> 2001 5 2 .

· e-
· ,
· 4P
· 가가
· ,
· 가
· ,
· , PR
· 가
· 가

【 】

· , 2000.
/ / , . 2001.
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· , 1999.
· 『 가 』, , 2000.
· .
Hauben, Michael, 1997, Netiezens : On the History Impact of Usenet and the Internet. IEEE Computer Society.
· , , 1996.
· , ,
1999.

· , 2001 9 5 .
· 2001 9 26 .
· , 2000 4 17 .
· , 2001 8 19 .

, 2001 9 7 .
, 2001 6 26 .
, 2001 7 5 .
, 2001 8 31 .
, 2000 05 .

(Tex Herald), 1998.

www.avatar2000.com

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www.joyme.net

www.cafe9.com

www.sinzi.net

www.n-top.com

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www.lineage.co.kr

www.dadaworlds.com

gcity.cj.co.kr

www.freechal.com

www.popprint.co.kr

www.sayclub.com

www.hangame.com

www.activeworlds.com

www.mhouse.net

www.letstalk.co.kr

www.lovehunt.co.kr

www.hellopop.com

www.joycity.com

www.warawara.net

www.avatara.com

pandora.mts-inc.com

www.chosun.com

www.join.com

www.donga.com

www.sed.co.kr

www.mk.co.kr

www.hankyung.com

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www.mplay.co.kr

<http://eweek.zdnet.co.kr/>

A Study on Fashion Marketing Strategic in Avatar

Chun Buk Provincial College of Science & Technology, Lecturer **Su-Mi Yoo**

The Graduate of Techno Design, KookMin Univ., Professor **Jea-Jung Lee**

This thesis is about the marketing strategy using the avatar in the Cyber Character fashion market. The avatar is a cyber character substituted the user in the cyber space. In the beginning, business enterprises had an intention to increase the regular customer and advertising revenue of their site as using the avatar. But differently their intention, the Avatar, as the speciality of visual image, produce results that promote selling, accessories.

It comes to be predicted with the fact that the portion of Cyber Social life will increase more. It establishes a system marketing strategy in Avatar Fashion Market.

It is steady with application of that strategy and successful Avatar it proposes the construction of market.

From market segmentation strategy it shares with the economic benefit style, convenience style, passively style, the internet depending style and the internet transactions refusal style.

Conclusion, 1. It invades a target market. 2, Differentiation business model positioning constructs. 3, It is consider a matter in product, price, circulation and the promotion development strategies.

Key word ; Avatar, Fashion, Marketing Strategic