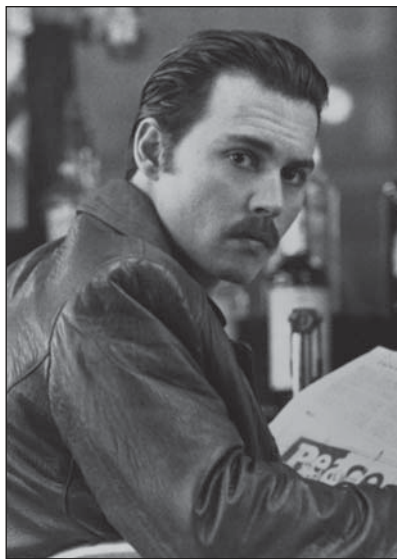
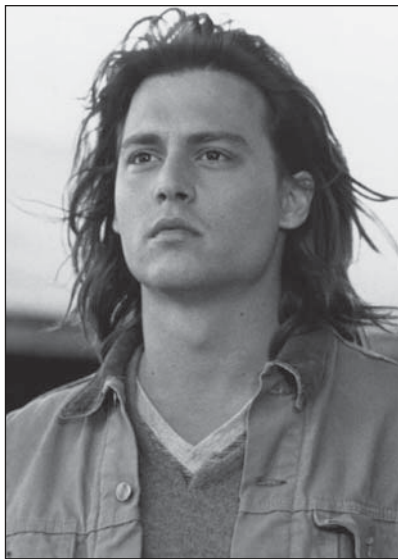


COSTUMES – PAINTING *the* FRAME

In the same way that all the elements in a beautiful painting must work together, costumes must work with the lighting, sets and other components of a movie’s visual design. For example, costume colors must conform to the palette chosen by the director and production designer.

Costumes also help the audience immediately identify the central character in a crowd scene by using color, texture, line, and shape to draw the eye. The main character might be wearing a slim, black leather outfit in a room full of women wearing soft pastel clothing, as Johnny Depp does in *Edward Scissorhands*.

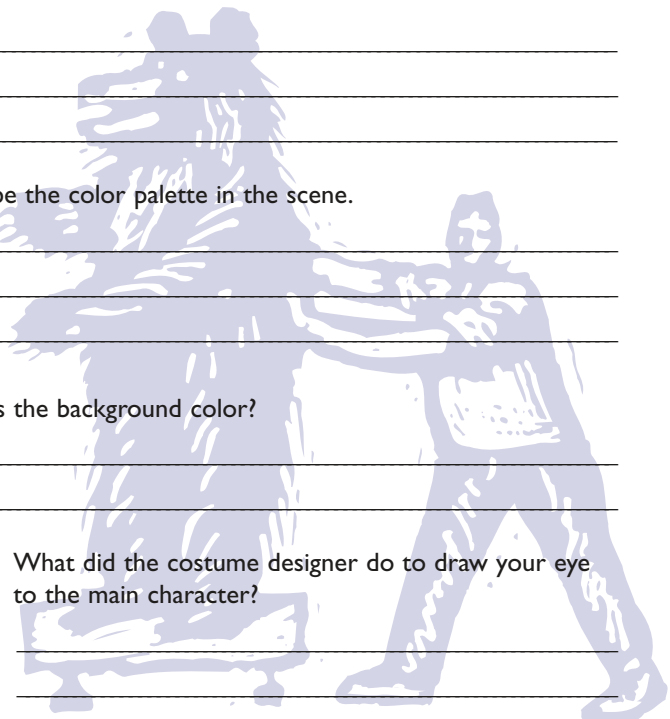
Watch the scene your teacher has chosen and describe the main character in the scene.



Wardrobe, makeup, and hair are essential ingredients that actors depend upon when creating characters for motion pictures. These portraits of Johnny Depp as Gilbert Grape in **WHAT’S EATING GILBERT GRAPE** (1993), as the title character in **DONNIE BRASCO** (1997), and as Sir James Barrie in **FINDING NEVERLAND** (2004) illustrate subtle changes that immediately create different expectations for the audience. **WHAT’S EATING GILBERT GRAPE** ©Paramount Pictures, **DONNIE BRASCO** ©Sony Entertainment, and **FINDING NEVERLAND** ©Miramax Films, All Rights Reserved.

Describe the color palette in the scene.

What is the background color?



What did the costume designer do to draw your eye to the main character?

Discuss how the colors, textures, and silhouette of the costume worked with the set.

Did they complement the set or contrast with it?

How do the costumes and sets work together to tell the story of the scene?
