

HISTORICAL AND CULTURAL EFFECT ON QUEEN PADMÉ CHARACTER COSTUME DESIGN IN STAR WARS MOVIES

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ABSTRACT:

The research is about the role of the costume designer and the extent of its effectiveness in achieving the balance between character design that reflects the ideals and goals of movie, and finding the appropriate reference, whether historical or civilized influence, through the design idea on which it is based. For example, the research was taken from the costume design of the star wars movie in a condition that applies to the elements of a suitable design and limited the analysis On Queen Padmé character from the series of star wars movies, the research mentioned three costumes that appeared during the film; throne room gown with its elements inspired in the creative process of design, the lake gown, and the travel gown with its details which Inspired by different civilizations like old historical Russian dress.

KEYWORDS:

Traditional clothing; Costumes; Star Wars.

1. INTRODUCTION:

The costume designer must create designs for characters that reflect the ideals and goals of the movie and tell us about the time and place in which movie is set. The designer's choice of materials, colors, and shapes can create a strong visual statement image to the spectator, the fruitful cooperation between the crew members like the director, costume designer, and lighting designer will achieve the harmony of all those elements. Costumes are never just fashion; costume designers and the team behind makes well thought out decisions about every sides of a character's ensembles from the colors to the texture of the fabric, also including the accessories, and the props.

The costume design in Star Wars movies was inspired by several different civilizations, especially Pamela's character costumes that take place in three episodes from childhood until death through different age stages and through socio-political situations and circumstances that, in one way or another influenced the form and costume of the personality in a tangible way, which influenced the designer from different cultural and historical references.

1.1 Problem Statement:

The research problem is all about the permissible limit for inspiration and influence to the historical intercultural references; which focuses on the mutual exchange of the ideas, cultural norms, and the development of deep relationships in an intercultural society in film character designing in a sci-fi construction, the problem the research face is how far the costume designer can be influenced from historical and culture resources.

1.2 Objectives:

- Highlighting the critical role that the costume designer plays.
- Determining the space available for design, inspiration, and innovation in personal costumes.
- The possibility of using historical costumes as a reference in designing the characters of the future world.

1.3 Methodology:

- Descriptive and analytical approach this approach is based on the phenomenon of contributing to fashion design from historical and cultural references to reach the causes of this phenomenon and the factors that control it, and to draw conclusions for generalizing it. The research is based on a method for studying the state of fashion design of Queen Padme's character from the movie Star Wars.
- Several previous studies have been done, including the visual encyclopedia of reference book of films by Dorling Kindersley. Written by Adam Bray, Cole Horton and Tricia Barr, the title of 200 pages was released on April 2017 (Bray, Adam et al. 2017); it contains a large collection of sketches and designs that enriched the research.

2. QUEEN PADMÉ AMIDALA IN THE MOVIE

Padmé Amidala's wardrobe was designed to reflect key plot developments in attack of the clone's movie, strong character with a short life full of political changes that affected significantly the overall shape and look.

2.1 Queen Padmé – History, Concept and Creation

Padmé Amidala is a fictional character in Star Wars franchise, appearing in the prequel trilogy portrayed by Natalie Portman, she is introduced in The Phantom Menace as the teenage queen of Naboo and after her reign; she becomes a senator and an anti-war spokesperson in the Galactic Senate, she secretly marries Jedi Knight Anakin Skywalker then later gives birth to Luke Skywalker. Lucas (Lucas, George 1999) wanted Padmé with a dreamy romantic costume for the movie as he suggested that her costumes be more "sultry in nature" Trisha Biggar notes that Lucas wanted her to appear "gorgeous and young" (Biggar, Trisha 2005)

2.2 Queen Padmé - Preparations in Cinema

George Lucas the movie director started by researching the inspiration behind Alex Raymond's Flash Gordon comic, leading him to the works of author Edgar Rice Burroughs the John Carter of Mars series in particular. In the director early drafts, Lucas used the plot point of a dictator staying in power with the support of the military. In his comment (made in the prequel trilogy era).

2.3 Trisha Biggar - Queen Padmé's Costume Designer

Trisha Biggar is a renowned costume designer for the theatre and film. George Lucas is the creator of the phenomenally successful Star Wars Saga and Indiana Jones series. He has been writing and directing for over twenty-five years and has won a Golden Globe, the New York



Figure 1, Trisha Biggar and her team working on one of her designs.



Figure 2, Trisha Biggar and the actress on dress fitting.

Film Critics, National Society of Film Critics' awards, and has received numerous Academy Award nominations (Figure 1).

Trisha Biggar reveals that originally, only three costumes were scheduled for that character (Figure 2).

Then Lucas decided that every time she would appear in a scene, she could wear a new costume and explain that; someone with her position would be able to change the costume with every occasion (Lucas, 1999).

The sources of the costume designer influence are unlimited; they can even inspire headwear pieces from her lunch. As the story goes; Biggar and her team were taking a break from working on the prequels one day and eating seafood, "They're looking at these shells and after they were done with their food they had put them in a doggie bag" says Saul Drake, (the exhibitions developer) "Those particular shells ended up in Queen Crown" (Biggar, 2005).

3. AMIDALA'S THRONE ROOM GOWN

Amidala's throne room ensemble is featured, but for the queen design it represents much more than just aesthetics; as the costume designer was influenced by the Chinese imperial costumes, we can find it in the overall form and colors such as using red; which is popular in Chinese culture, whilst it is a strictly forbidden color at funerals, it is a traditionally symbolic color of happiness.

Colors can provoke a specific emotional and physiological reactions, and most of the audience will react predictably to certain colors. These colors have specific symbolic meaning, often these associations are cultural or traditional, only sometimes universal. For example, white

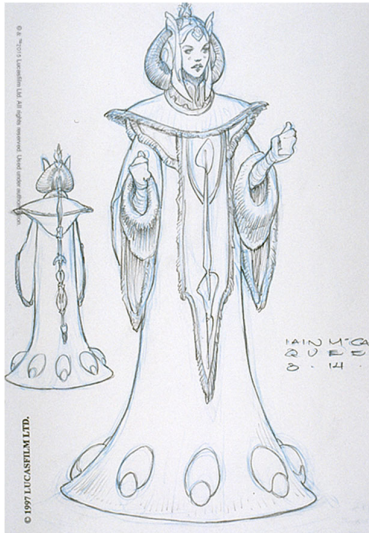


Figure 3, sketch for the red dress by the costume designer.



Figure 4, The red throne room gown worn by the actress Natalie Portman.



Figure 5, The costume center embroidered golden details.

color can be associated with innocence, purity, life, afterlife, and happiness in Western cultures, and with mourning or death and loss in some Eastern cultures.

Over time, changes in the costume color of a character can externalize its state or map an undergoing change of the character during the course of a story character development. Thus, it maps the character shift from happiness to sadness. Costume conveys any shifting emotions of the character (Kocka, L. 2018).

In that design (Figure 3), we can find a fine detail and highlighting of this character, this gown made of raw silk, embroidery and fur that covers the double collar as well as the sleeves; the inner robe's shape is based on a geometric inverted cone.

The inside shape specially designed to fit the small size of the actress using multi-layers of small panels of fabric supported by rings of steel around the edge to maintain the solid shape and support the weight of the fabric (Figure 4), which makes it balanced with the floor and create a floating effect like if floating over the water; the conical part is provided with six lanterns, this lanterns appear as a huge lamps at the bottom of the multi-panel garment, colored with a French enamel varnish with lined wires of several silk fabric layers (Figure5).

The future feature was added to the design by electrical power lights, represented by the lady bird insect structure which attached parallel to the lower end of the gown. As for being a multi-layered garment attributed to the weight and also to the use of fur, these two elements are influenced by another civilization, like Mongolia and Tibetan Plateau clothes. A mixture of costume style in Chinese civilization with golden details in Mongolian and Korean wedding costumes is made in harmony to make that outfit.

3.1 Dress Color

The dominated color in that dress is red; the red color distinguished from the rest of the colors

by being widely used in warning signs; the reason that it attracts attention, where the response to alarms is more than any other color in the human mind which the designer applied it successfully in the character as she was invited for the first time in this event, so she must prove her presence to everyone, as she have to be strong; the red had been chosen which believed to ward off evil in Chinese culture.

Warm colors appear closer because they tend to advance. Red emits the longest visual wavelength of all when one character has precedence of place and another of color (Kocka, L. 2018).

In general, the process of implementing the throne dress took eight weeks. Although the character's role in the scene did not exceed the design of a suitable royal costume, the designer's interest in the implementation process crossed the line and took advantage of the design creativity and the team based on that creative process (Biggar,2005).

3.2 Headdress Influence

The headdress is important as the design of the costume itself, and here we are also affected by Asian culture, where most traditional Asian cultures tend to hairstyles decorated with intensity, huge size, and inspiration appears in that piece such as the caps of the Chinese Emperor, especially the upper part of it (Figure 7).

The headdress is decorated in shiny gold with a red lace in the form of a huge royal bell, and the aim here is to make the character size appears bigger than she is and not a child queen, thanks to the headdress; the queen appears as a fighter, a leader and striving for justice. The traditional character shows strength in that piece of it turns realistic inspirations into a story that told by the people, which reflected in the jewel included in the headdress (Figure 6).

The Naboo royal crest appears in more garments on screen; we can spot it hidden in plain sight as a repeating pattern in the fabric or we can find it on the queen gown, which emphasizes the role of the designer in establishing the patriotic idea of the task at the recipient.

3.3 Character Make Up Influence

The traditional aspect can be found clearly in personal makeup. In the city that's ruled by the young queen was seen as having a sense of wisdom in her innocence lacked by adults. The red on the lower lips and the red touches on the cheeks are the same makeup style that brides use



Figure 6, The character makes up, *The Phantom Menace* movie 1999.



Figure 7, Court hat early 19th century, museum of fine arts, Boston

in Korean weddings (Figure 8).

3.4 Other Movie Costume Influence

As it appears, the dress structure and color are identical to its traditional counterpart; both are dark red with golden embroidery with large prominent head cover. It is complicated to deny the resemblance, whether it was a conscious inspiration or not (Figure 9).

The costume designer incorporated influences of traditional eastern attire into the character outfits. To highlight her royal status; the costume designer created the outfits embedded with exquisite gold thread embroidery, gold plates, and beaded works (Biggar, 2005).



Figure 8, *Star Wars the Phantom Menace* movie, 1999- throne room makeup.



Figure 9, *cobra woman* movie poster, 1944.

4. THE LAKE GOWN

One of the designs for the character is the villa lake scenes dress, a dreamy dress with an open back. The Pastel colors added a special touch of softness and romance, this is the costume the character wears first time with Anakin, this is also one of the elegant and simple costumes of Episode VII, and the dress is made of soft silk in yellow with a degraded mode to light purple. (Figure 9). The fabric is gathered up at the waist with belt made of tassels and pearls. The material is draped over her arms, hemmed with a wide ribbon. The dress is held up by five-layered pieces of metal resembling shells, with the top one reaching partway around her neck, and tied off with a bit of ribbon (Figure 10).

She appeared wearing a type of shoulder armor made of boards dating back to the fifteenth century using the same mustard board with embroideries of abstract flowers. The loose sleeves came from a simpler material drawn with ribbons.

The dress is a rather odd mix of high fantasy clichés with some ancient Greek influences thrown in there to add to the dramatic flair, these remnants of Greek influence are slightly less noticeable for the gown, but you can see them in the breeziness of the material and the heavy use of pleating (Figure 11).

4.1 Dress Color

The harmony of the two pastel colors and the soft fabric dropped down creates a dreamy romantic feeling that matches the aim of the scene to create the striking rainbow effect. It starts as smoky lilac at the hem, and then moves through pinks and oranges until it reaches a pale yellow at the neck (Figure 12).

The use of predominantly pastel colours creates an insipid, superficial atmosphere as it appears here clearly that the selection of the material, colors, and texture can create a suitable environment for the scene.

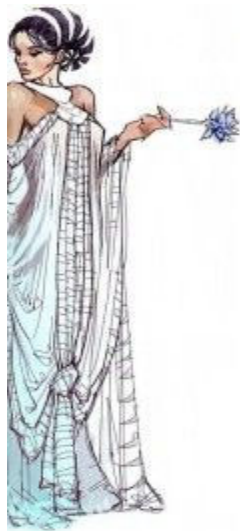


Figure 10, sketch for the lake gown by the costume designer.

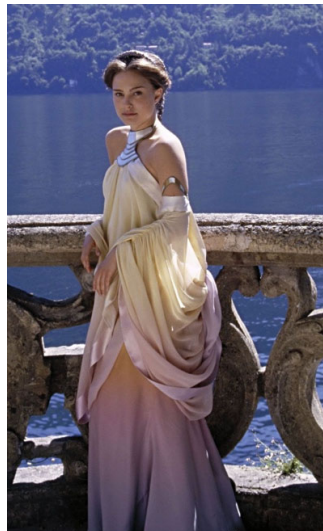


Figure 11, The Phantom Menace movie 1999 lake gown.



Figure 12, Star Wars costume exhibit in Seattle, EMP Museum, and Seattle 2015.

4.2 Headdress Influence

As for her hairstyle, she styled her hair with a relative old model fashion; it is pulled up to recreate the shape of seashell and is held by a set of headbands inset by pearls. The sources of the costume designer are unlimited, they can even inspire headwear pieces from a lunch; as the story goes, Biggar and her team were taking a break from working on the prequels one day and eating seafood, “They’re looking at these shells and after they were done with their food they

had put them in a doggie bag” says Saul Drake, (the exhibitions developer) “Those particular shells ended up in Queen Crown”. Choosing that seashell look matches with the atmosphere of the around romantic environment of the scene (Figure 13). Dermot Power, who designed this costume, originally created an Egyptian inspired hair style to match the gown (Figure 13a) that design was replaced by Iain Conch shell inspired hairstyle which reflects Greek influence. The seven graduated bands of the headdress were made from lilac tinted Flex cast that was inset with pearls as a finishing touch.



Figure 13 a, Headwear – Empowered Speech 2017 Ancient Egyptian influence.

Figure 13 b, Headwear sketch The Phantom Menace movie 1999 Greek influence

4.3 Character Make Up Influence

As the dress was inspired by the Greek era, we can find here the makeup as well influenced from the same era. The Ancient Greeks also used cosmetics as the Ancient Romans did. Cosmetics are mentioned in the Old Testament where Jezebel painted her eyelids approximately 840 BC, and in the book of Esther, where beauty treatments are described. The look of a softness and romance that makeup used to in that outfit, confirm the same idea used in the design of the dress, both gives us the same feel of tenderness.

5. TRAVEL GOWN

Moving from Chinese to Greek and now for a Russian influence (Figure 14) “Everything for every planet and culture was being created a new” Trisha explains. “We used references and drew on a multitude of influences from all over the world, from every culture, country, civilization and period, mixing them up to shape new fashions. By reinterpreting ideas and drawing on history the audience would – albeit subliminally – recognize and identify with the myriad of Star Wars styles” (V&A Dundee, 2020).

The dress take place during her trip to her city disguised as a young woman from the thousand-moon dress system of a different effect (Figure 15), the dress here consists of a top cover executed in the color of mustard which is a solid inverted cone that reaches from her shoulders to her ankles.

They are decorated in purple designs with green olive leaves, and a feathered purple design that extends forward, back and sides, then the bottom is decorated with a simple diamond design on her shoulders (Figure 16).

The costume designer and the director of archives for the Lucas Museum of Narrative Art at Skywalker Ranch, worked together to select from the thousands painstakingly preserved pieces to brilliantly illuminate the creativity intricacies of each costume. For this dress, costume designer Biggar stayed up all night before the shoot to pearl the gown.



Figure 14, the character traveling dress from attack of the clones.



Figure 15, Vintage Russian Beauties in Traditional Costumes (late 19th Century).



Figure 16, sketch for the travel dress by the costume designer.

5.1 Dress Influence

The primary influence behind the design is it is based on the traditional Russian gowns. This mark a dramatic change in the look and feel of the design and stays especially away from East Asian influences of "The Phantom Menace" designs. Although they retain some visual images of the first movie, this change in inspiration represents a very drastic change in the character's appearance.

The mustard dress matching the golden veil (Figure 17) and brown-green sleeves helps to maintain the desired look. It is not a prominent dress in the crowd; it's discreet and straightforward, but due to the cut of the dress, imparts Amidala elegance and royal luxury. Because of this, the designer mixes two different types of fabric to create a simple but royal dress effect, there is fabric used for upper garment called the polderon and another for the lower arm belt, which is very solid and sturdy structure in the line like the royal gowns.

This change gives a sense of interruption between the two films which are not always good for the overall story; but in the case of this design this change really makes difference.

In the movie, she is supposed to wear the costume of a young woman from another planet, so it is true that her appearance will be completely different from the established Naboo appearance (Figure 18). The fabric under her neck from lace martial which is exceptionally light and flowing; giving the design slit famine feel to the dress.

The historical impact on the design is evident. The shape and weight of the dress derive its main inspiration from the traditional dress of noble women of the sixteenth and seventeenth centuries in Russia; as Both gowns the original and the queen dress share the same outline shape as well as loose sleeves with the lower strap of the arm.

The main difference is in the fact that Russian overprinting, in general, is more decorative and luxurious (they usually sew pearls and stones in embroidered clothing) while the queen is rather simple. In fact, this simplicity is due to the necessity of narration more than a whim of design. The need for the hooded dress to be the reason why they are changing the heavy brocade for the rose's pattern.



Figure 17, different angles shots of the travel dress shows fabric and details.



Figure 18, backside details.

5.2 Dress Color

The main purpose of the dress is to hide the previous queen. Because of this, the mustard accurate color palette of the dress is more than sufficient (Figure 21).

Another important side of the dress is the color choice; through episode two and three, most of Amidala's wardrobe is dark blue, purple, dark red, and black with exceptional white. All these

colors are usually determined by ownership. This design stands out from this and goes with a yellow green (Figure 19). This is done to confirm the fact that this is not a "formal" dress. She wears this dress because she does not want to be recognized. That is why the garment takes "indifference" from the traditional Russian garment.

Most of her dresses are very exposed, emphasizing the female form of the character, by hiding this shape under the conical head she become an almost different person (Figure 20). This change in color and shape are not unique to this design. It is actually done a couple of times throughout both "The attack of the clones" (Star Wars, Episode II, 2002) and "Revenge of the Sith" (Star Wars, Episode III, 2005) and it is always associated with a less official situation.

The design also replaces the highly decorative collar for the simplest of the shoulder (a component of tinplate armor that developed from factories in the 15th century).



Figure 19, yellow green fabric details.



Figure 20, conical head fabric details.



Figure 21, mustard color palette of the dress fabric details.

5.3 Headdress Influence

The headpiece is made of copper metal with a narrow skull cap with edges that ascend to a complex fan-like crown. The Flower of Life armband adorns the top of the headdress in a continuous style. Under this piece, there is a length of mustard colored fabric hanging under her face and wrapped around her neck. This headpiece is sometimes covered with a golden lace veil.

This design not only hides her very distinct body shape, it completely covers her hair. This is another big change because throughout the movies, she always wears her visuals and hairstyles that tend to draw attention to her. The effect behind the headscarf is not far from the main influence of the dress; it is clearly influenced by the Russian (kokoshnik) It's a traditional Russian headdress that has been used since the 16th century.

As seen in this picture, the (kokoshnik) shares a similar constitution; a flowing fabric that looks around and under her face and a highly ornamented headpiece. This piece content no veil over it, but some of the later versions of this type of headdress consists of veils as shown in these 19th-century paintings.

The shape of the main headpiece is clearly inspired by the shapes of this Russian headdress, while the only difference is the material itself. This emphasizes the strange feeling that she

wants to create (Figure 22). The headdress completes this creative design. The only problem with is that it does not match the overall Star Wars concepts of space designs (Reynolds, 1999).

It's so grounded in reality that it doesn't feel like the other world. Its effects are very specific and focused in Russian traditions. Unlike the dresses in "imaginary threat", which mixed a number of different influences, this person focuses on just one and ends up looking like a modern version of the traditional Russian dress instead (Figure 23).



Figure 22, Ballerina Anna Pavlova wearing a Russian costume (1910 – 1911).



Figure 23, Russian noblewoman kokoshnik 17th century with pearl decorations.

6. STUDY LIMITATIONS AND RESULTS

- The lack of local resource of costume design books in the cinema industry in Egypt, a case which affected further researches on local trends in this field.
- Almost non sci- fi movie production in Egypt or ever similar movies which prevented the researcher from undergoing any practical or applied experiences within the research topic.
- There are older researches in cinema costume, but the research sample movies were produced in the last decade of the last century and the field of world cinema costumes updates every day, thus, it needs to have more research studies from specialists.
- There is currently a significant shortage of scientific literature related to the sci fi cinema costume as well as a noticeable lack of research on how costume affects self-awareness. With this study and its modified methodology, the researcher expects the results to indicate

change in self-awareness from identifying themselves to recognizing their nature when the actor relies on himself in their character's costume design.

- Costuming is a vital part of the movie process that has yet to be studied empirically. As understanding of exactly how and whether costuming affects an actor's personality perception to contribute to the field of psychology, future cinema performances.
- There is a professional extension of the cinema business that is entirely devoted to the conception, creation, and conservation of costumes for cinema; as such, most cinema writings are concerned with these professionals' jobs in mind. In fact, most writings concern how the actor's costume affects the overall image and direction of the movie.

7. CONCLUSION

The costume designer for the character is creative, evocative, and thoughtful. She/ He documents how the character identity evolved. In "Phantom Menace," her extravagant outfits are armors for her role as queen of Naboo; their eastern-influenced designs indicate she is a person untouched by the Galactic Republic's politics. In "Attack of the Clones," her costumes are inspired by Elizabethan and Shakespearean fashion. In the second half of the episode, her outfits become more romantic and feminine as she dated and married Anakin. She dares to express her sexuality and authentic self through sultry and skin-revealing gowns. By "Revenge of the Sith," the character costumes are minimalistic, contemporary, and resembled Old Hollywood fashion. She retains her glamor, but the delicate and straightforward outfits highlight her anxiety and vulnerability. Her poetic funeral gown evokes imagery of the Naboo Lake, symbolizing her spiritual return to her home and peace. Through her fashion, the character of humanity became apparent. The author's viewpoint and perhaps other viewers, could connect with her emotionally and spiritually. The costume designer was impressively creative, well crafted, and detail oriented. "Fashion is psychology" and the character costumes is a full embodiment.

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التأثير التاريخي والثقافي في تصميم أزياء شخصية الملكة بادمي من أفلام حرب النجوم

HISTORICAL AND CULTURAL EFFECT ON QUEEN PADMÉ CHARACTER COSTUME DESIGN IN STAR WARS MOVIES

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الملخص

يدور البحث حول دور مصمم الأزياء ومدى فعاليته في تحقيق التوازن بين تصميم أزياء الشخصية الذي يعكس أهداف الفيلم وبين إيجاد تأثير المرجع المناسب، سواء كان ذلك التأثير تاريخي أو ثقافي، من خلال فكرة التصميم القائمة. ويتناول البحث تصميم الأزياء لسلسلة أفلام حرب النجوم عينة البحث، واقتصر على شخصية الملكة بادمي من سلسلة أفلام حرب النجوم، وذكر البحث ثلاثة نماذج ظهرت أثناء الفيلم لثلاث مرجعيات مختلفة في مراحل زمنية وعمرية مختلفة للشخصية وهما فستان قاعة العرش بعناصره المستوحاة من الأزياء التقليدية الصينية، وثوب السفر بتفاصيله المستوحى من الثقافات المختلفة مثل اللباس الروسي التاريخي القديم وثوب البحيرة بمرجعياته اليونانية.

وفي هذا السياق، يجب على مصمم الأزياء العمل على تصميمات للشخصيات تعكس مثل وأهداف الفيلم، وتخبرنا عن الزمان والمكان الذي تتم فيه أحداث الفيلم، حيث يمكن أن يؤدي اختيار المصمم للمواد والألوان والأشكال إلى إنشاء صورة بصرية بصرية قوية للمشاهد. وهذا التعاون المثمر بين أعضاء فريق العمل مثل المخرج ومصمم الأزياء ومصمم الإضاءة من شأنه تحقيق الانسجام بين جميع هذه العناصر المرئية بالفيلم، حيث يقوم مصمموا الأزياء باتخاذ قرارات مدروسة جيداً حول جميع جوانب مجموعات الشخصيات من الألوان إلى نسيج القماش والاكسسوارات والدعائم. ويستوحى تصميم الأزياء في أفلام حرب النجوم من العديد من الحضارات التاريخية والثقافات المختلفة، وخاصة أزياء شخصية بادمي التي تجري في ثلاث حلقات من الطفولة حتى الموت عبر مراحل عمرية مختلفة، والمواقف الاجتماعية والسياسية، والظروف التي أثرت بطريقة أو بأخرى على الشكل والأزياء للشخصية بطريقة ملموسة، والتي تأثر بها المصمم بمراجع ثقافية وتاريخية مختلفة.

مشكلة البحث

تتلخص في الي أي مدى يمكن لمصمم الأزياء ان يقوم باستلهام تصميم أزياء الفيلم من مرجعيات حضارية وتاريخية وعلى أي أساس يتوقف ذلك الاستلهام ومدى تأثيره في دراما الشخصية وفي دراما المشهد المقدم في الفيلم وهل هناك قيود لذلك.

منهج البحث

يعتمد البحث المنهج الوصفي التحليلي حيث يقوم هذا المنهج على ظاهرة الاستلهام في تصميم الأزياء من المرجعيات التاريخية والثقافية للوصول إلى أسباب هذه الظاهرة والعوامل التي تتحكم فيها، واستخلاص النتائج لها. ويعتمد البحث طريقة دراسة حاله في تصميم أزياء شخصية الملكة بادمي من فيلم حرب النجوم. كما يعتمد البحث على الموسوعة المصور لسلسلة أفلام حرب الكواكب والتي تم نشرها عام ٢٠١٧ وتحتوي على مجموعة كبيرة من التصميمات لشخصيات الفيلم.

الاستنتاجات

- نقص في الأبحاث والمنشورات العلمية حول كيفية تأثير الأزياء على دراما الشخصية والمشهد.
- يعد ارتداء الملابس جزءاً حيوياً من عملية الفيلم التي لم يتم دراستها تجريبياً بعد، فإن دراستي هي ما إذا كان ارتداء الأزياء يؤثر على إدراك شخصية الممثل كطريقة للمساهمة في مجال الدراما المقدمة، والعروض السينمائية المستقبلية.
- هناك امتداد مهني لأعمال السينما مخصص بالكامل لتصنيع الأزياء السينمائية والحفاظ عليها، وإن معظم الكتابات السينمائية معنية بوظائف هؤلاء المحترفين لذا يجب تسليط الضوء على تلك المهنة ومدى دورها الفعال في العمل الفني المقدم.

الكلمات المفتاحية

الأزياء التقليدية؛ تصميم الأزياء؛ حرب النجوم