

## Costume Images of the Chosun Period's Po for Men(Part I)

- Constituent factors, Type, Reflection of the Period -

조선시대 남자 포제에 나타난 복식이미지(제1보)

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### Abstract

본 연구는 조선시대 남자 포제(袍製)에 나타난 복식이미지의 구성요인을 밝히고 남자포제 유형별(철릭, 답호, 직령, 도포, 창의, 주의), 시기별(전기, 중기, 후기) 복식이미지를 알아봄으로서 조선시대 남자포제가 가진 복식이미지를 밝혀 현대 전통복식 디자인에 응용될 수 있는 기초적인 자료를 제공하고자 한다.

의복 자극물은 남자 평상복을 중심으로 하여 조선초기(1477년~1543년)의 남자 포제로는 철릭, 답호, 직령 3점과 조선중기(18세기)는 도포, 창의 2점, 조선후기(19세기 후기~20세기 초)는 주의 1점으로 하였고, 당 시대의 정확한 복식이미지를 살펴보기 위해 유물을 복원 제작하여 사용하였다. 이것을 모델에게 착용시켜 슬라이드로 제작한 후 자극물로 제시하였다. 의미분척도의 구성은 자유언어연상법으로 형용사를 수집하여 23쌍의 형용사쌍을 구성하였다. 패널단은 대학생 남·여 총 600명으로 하였고, 자료분석은 SAS을 이용하여 요인분석, 분산분석 등을 사용하였다.

1. 조선시대 남자 포제의 요인구조는 품위성 요인(25.2%), 활동성 요인(14.2%), 관활성 요인(10.9%), 현시성 요인(6.7%), 경연성 요인(5.7%) 으로 구성되었으며, 이들 5개 요인의 전체변량 62.7% 중에서 품위성 요인, 활동성 요인, 관활성 요인이 전체변량의 50%를 넘어서 이 세 요인이 남자 포제에서 기본적으로 느껴지는 중요한 요인임을 알 수 있다.

2. 조선시대 남자 포제 유형별 복식이미지의 차이를 알아본 결과, 철릭은 가장 부자연스러운, 주름있는, 곡선적인, 부드러운, 특이한 이미지의 포제로 나타났으며, 답호는 가장 절제된, 직선적인, 딱딱한, 특이한 이미지로, 직령은 가장 비활동적인, 답답한, 전통적인 이미지로, 도포는 가장 품위있는, 관활한 이미지로, 창의를 다른 포제에 비해 평범한, 단순한, 이미지로, 주의는 가장 품위 없는, 일상적인, 활동적인, 단순한, 순수한 이미지의 포제로 평가되었다. 모든 남자포제가 전통적, 순수한 이미지의 포제로, 철릭을 제외한 모든 포제가 단순한 이미지로 나타나 조선시대 남자 포제가 공통적으로 가지는 이미지는 단순하고 순수한 이미지를 가지고 있음을 알 수 있다.

3. 남자 포제의 시기별 복식이미지에서는 조선전기(철릭, 답호, 직령)의 포제는 관활성 요인이 높은 의례적인, 관활한, 특이한 이미지로 평가되었고, 조선중기(도포, 창의)의 포제는 품위있는, 절제된, 풍성한 이미지로 평가되었으며, 조선후기(주의)의 포제는 활동적인, 단순한, 직선적인 이미지로 나타났다. 따라서 시대별 남자 포제의 이미지는 시대적 여건과 상황에 따라 변화되어 왔으며, 시대에 따라 추구하는 이미지가 달랐다는 것을 알 수 있다.

**Key words:** Dignity, Activity, Wide, Presentation, Lightness & Smoothness;

품위성, 활동성, 관활성, 현시성, 경연성

## I. Introduction

The Chosun Period, when the basic framework of the Korean traditional costume, Hanbok, was formulated, was a period of feudalism based on a strict system of social status. Therefore, class discrimination at that time was embodied in the style of costume worn by the people and greatly influenced by practices such as social position-based behaviour, the regulation of extravagance, and submission to powerful nations. In particular, the idea of Confucianism was even more reflective of, and exerted more influence on, the system of dress types in the feudal society. Men's Po of the Chosun period were a representation of Confucian manners and at the same time a means for expressing social values and discriminating according to the social status of the wearer. Their types varied according to the social class and status of the final users, but they were codified into Durumagi under the Ordinance of Clothes Reform (Sumptuary Law) issued in the 21st year of King Kojong (1884). Although the law sought to eradicate all discrimination and propel the country towards becoming a new nation by combining both frugality and equality with extravagance and social-status, it is regretful that the action prevented some types of Po from not being duly passed on to later periods.

Among previous studies on the beauty of Korean dress, those on the aesthetics of costume, aesthetic consciousness, and the history of costume were carried out by Key-Sook Geum (1988), Young-Ja Kim (1989, 1992), Kyung-Ja Lee (1986), Yoon-Hee Kim (1998), and Hyo-Soon Cho (1992). Those on the images of Korean traditional dress, Hanbok, were done by Hye-Won Kang, Ae-Lan Koh (1991), Hye-Sook Lee and, Jae-Sook Kim(1998). However, there have been few recognized, objective, or empirical

studies of Chosun's male costume. Thus, this study was designed to be a means of triggering substantial, objective studies of men's costumes of the same period. By analyzing the aesthetic characteristic, of men's Po worn during the Chosun Period, the study intended to clarify the characteristics of these costumes in terms of uniqueness, tradition, and identity, and thereby also provide basic information for the modern Hanbok design fashion industry.

In other words, the objectives of this study were (1) to determine the constituent factors of men's Po of the Chosun period, (2) to differentiate the images of the costumes and (3) to examine the images in accordance with the times such as the Early, Mid, and Late Chosun periods.

## II. Research Method

### 1. Collection and Manufacture of Stimuli

To select stimuli which accurately represent the images of men's Po worn during the Chosun Period, the researcher and graduate students of Korean costume worked together to analyze men's clothes from the Chosun period subdivided into Early (from 1392 to the 16<sup>th</sup> century before the Japanese Invasion in 1592), Mid (from the 17<sup>th</sup> century after the invasion to the 18<sup>th</sup> century), and Late (from the mid-18<sup>th</sup> century under the rule of Kings Youngjo and Jungjo to the 19<sup>th</sup> century) periods. As a result, 30 stimuli consisting of 12 paintings, 12 unworn plane dresses, and 6 worn dresses were selected to be used in a preliminary test. The test found that the paintings caused the images to vary. So the stimuli which were selected were 6 unworn plane and 6 worn dresses, totalling 12 men's Po which had actually been made. The main stimuli were viewed in the form of slide films. Six dresses restored from the relics of In Son Lee, a

civil official of the Early Chosun which included Chulik (철릭:天翼), Dapho (답호:褶襖) and Jikryung (직령:直領) of the Early Chosun (1477~1542). Also, two ensembles of Dopo (도포:道袍), Changeui (창의:擎衣) of the Mid Chosun (18C) and one costume of Durumaki (두루마기:周衣) of the Late Period (19C Late~20C Early), were included to make six in total. The Po retained the original colours of their material. Chulik, Dapho, Jikryung, and Changeui were all made of silk. And the main material of Dopo was ramie while that of Durumaki, cotton. These differences in the Po material lead to diversified images of the costumes. Accordingly, some limits were put on proceeding with this study.

The stimuli were shown by means of a slide screen. For the actual worn dresses, a model whose height was nearly 171.4cm, the average for Korean men, was selected. The model was photographed wearing the actual dress, and the shots were adapted for a slide screen.

## 2. Instruments

Photo stimuli showing the images of Chosun men's Po were evaluated using instruments whose basic elements consisted of adjective expressions collected by free language associations from word presentations, and from showing paintings, unworn plane dresses, and worn dresses. The evaluations were made from August 7 to 12, 2000 by 80 students who were studying in the area of clothing and textiles.

Among the adjective expressions indicating the impressions of men's Po worn during the Chosun period, and clarified by means of the same four instruments as above (word presentations, paintings, unworn plane dresses, and worn dresses), those which appeared individually three or more times or showed up jointly with another expression with the same frequency, totalled 44 in

number. Out of the 44 adjective expressions, 13 terms which were either opposite or similar to one another were selected. The thirteen selections were then added to three adjectives by the researcher, eventually amounting to 34 adjectival measures which were in turn rearranged into evaluation instruments, or 23 pairs of adjectives.

## 3. Experimental Procedure

### 1) Preliminary Test

Thirty-four pairs of adjectives were obtained through the first evaluation in the preliminary test. Considering the possible redundancy of meaning among the words, the 34 pairs were reduced in number by using Ward's method of group analysis. Stimuli used in the main test included 12 paintings, 12 un-worn plane dresses and 6 worn dresses, 30 in total. As a result, 23 pairs of adjectives remained. The preliminary test was conducted from August 16 to 21 with 30 female and 20 male students of Clothing Studies at college and graduate school.

The 23 pairs selected from the first evaluation had their reliability verified through a second evaluation using the preliminary test. Stimuli used in the second evaluation totalled 18 men's Po, 6 of each type. The evaluation of the 23 pairs was found to have a relatively high reliability, that is, 0.794 in Chronbach's  $\alpha$  representing the inner consistency of the dresses. Then the reliability of this evaluation of the 23 pairs was verified by the students mentioned above, and used as a means to research images of Chosun's traditional men's costumes. The second evaluation was conducted from August 25 to 30, 2000 with 40 students: 20 men and 20 women in clothing studies courses at college and graduate school.

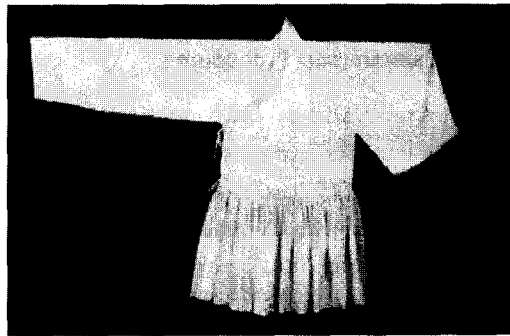
### 2) Main Experiment

The main experiment of this study was carried

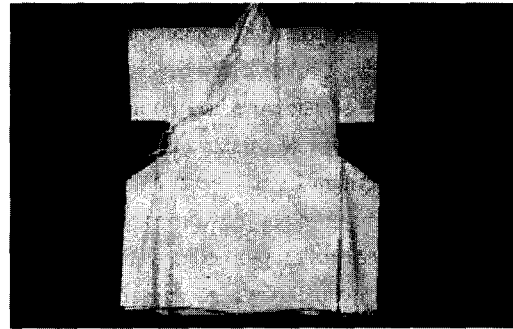
out using a total of 12 relics of men's Po, in worn and unworn forms, with 6 units each (see Fig. 1 and Fig. 2).

Prior to the experiment, a preliminary test was performed to determine the differences in men's

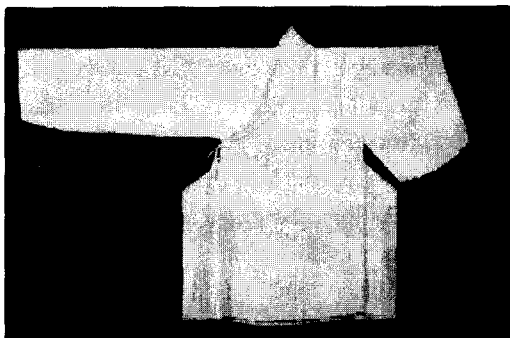
Po images according to whether belts for the costumes were used or not. As a result, it was found that such differences were not significant in Dupo (도포:道袍) and Changeui (창의:裳衣), except with regard to only one adjective pair, marginal



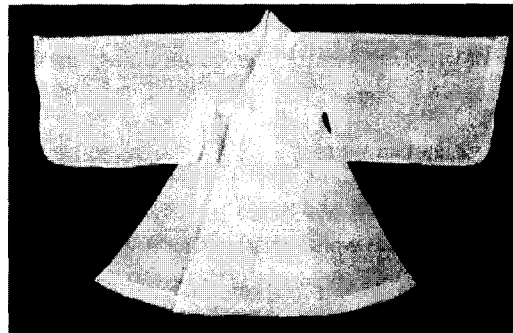
Chulik



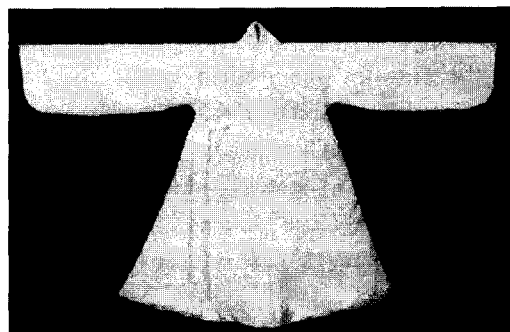
Dapho



Jikryung



Dupo



Changeui



Durumaki

Fig.1. Stimuli of Men's Po in the Chosun Period (Unworn Plane Dresses)

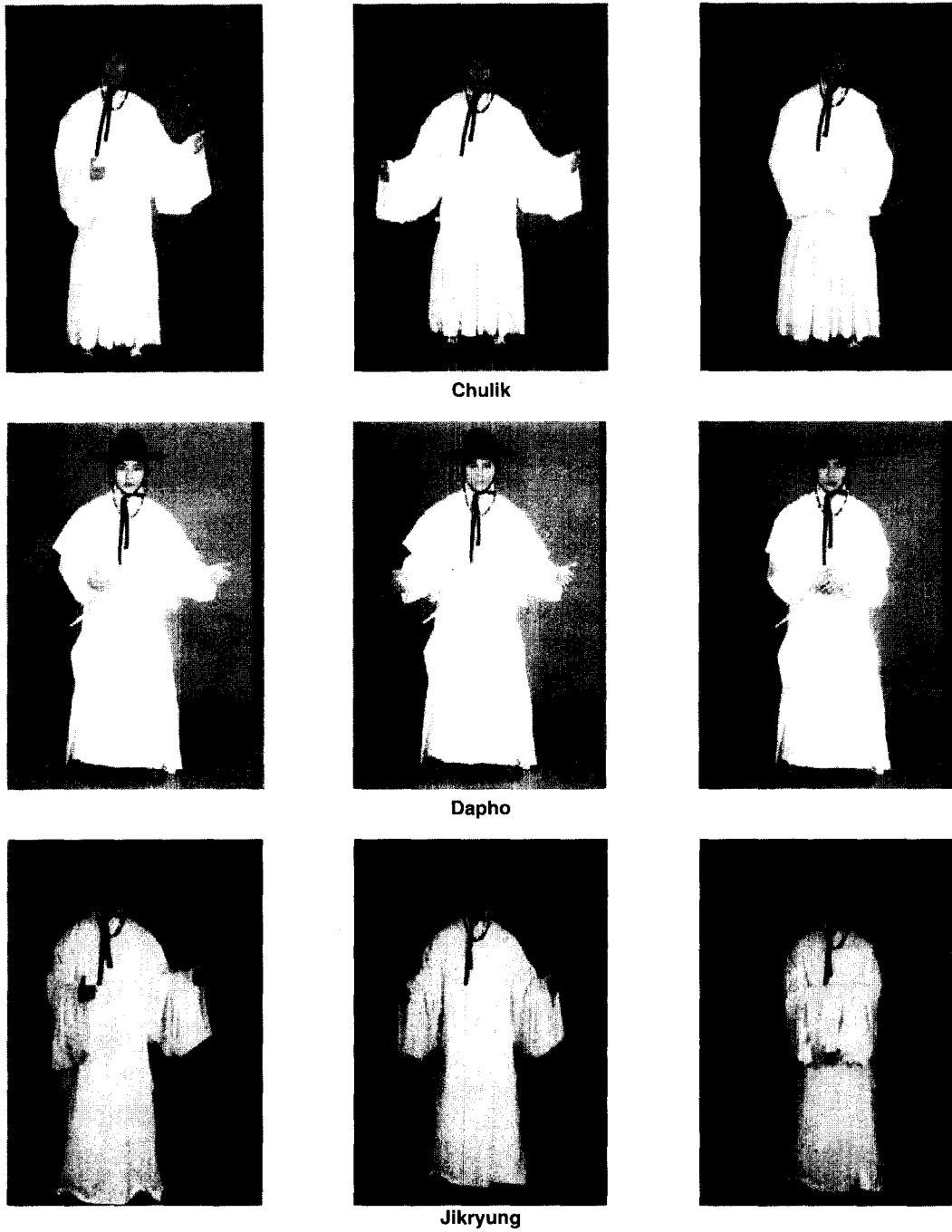
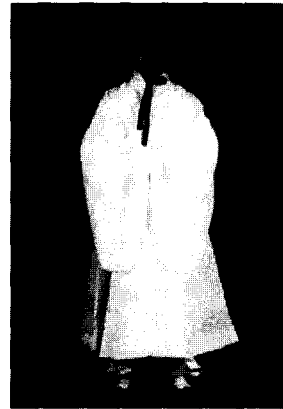
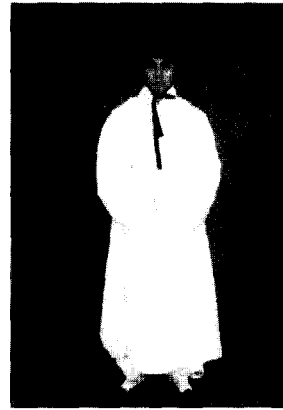
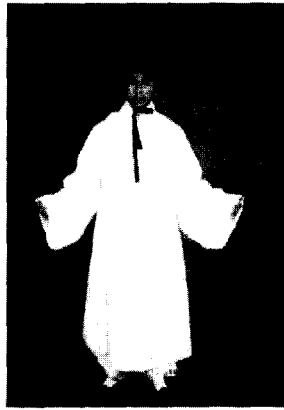


Fig. 2-1. Stimuli of Men's Po in the Chosun Period  
(Actual Worn Dresses)



Dopo



Changeui



Durumagi

Fig. 2-2. Stimuli of Men's Po in the Chosun Period  
(Actual Worn Dresses)

and non-marginal. In the main experiment, therefore, a photo collection of men's Po without belts was used as stimuli.

Subsequent experiments were conducted from October 1 to 5, 2000 with a total of 600 students who were attending colleges in the Pusan area. The students consisted of 300 female and 100 male students at college and graduate school departments of Clothing Studies and the college department of Design. The latter consisted of 100 male and 100 female students.

#### 4. Data Analysis

Data from this study were analyzed using the SAS program to determine the constituent factors of men's Po images, and processed through factor analysis using the main approach to constituents called Varimax Cross Rotation and through

dispersion analysis to find out the differences in the images.

### III. Results and Discussion

#### 1. Constituent factors of Men's Po Image

Constituent factors of the images of the men's Po were investigated in terms of 23 pairs of adjectives through factor analysis using Varimax Cross Rotation as the main measurement device. The results, shown in Table 1, indicate that the five main factors whose value was one or over were clarified. This will be explained below.

The first factor contained the pairs of adjectives collectively referred to as sub-factors related to dignity: solemn - not-solemn, dignified - frivolous, elegant - inelegant, intellectual - non-intellectual, courteous - Discourteous, clean - dirty, formal -

Table 1. Constituent Factors of the Images of the Men's Po

Factor	Adjective ward	Value	Eigen-value	Proportion (%) Cumulative (%)	Communality
Factor 1 (Dignity)	Solemn - Not solemn	0.883	5.796	25.2 (25.2)	0.788
	Dignified - Frivolous	0.862			0.753
	Elegant - Inelegant	0.861			0.756
	Intellectual - Non-intellectual	0.851			0.747
	Courteous - Discourteous	0.824			0.705
	Clean - Dirty	0.602			0.451
	Formal - Informal	0.592			0.529
	Moderate - Loud	0.577			0.496
Factor 2 (Activity)	Mature - Childish	0.446	3.275	14.2 (39.4)	0.509
	Active - Inactive	0.822			0.693
	Cool - Stuffy	0.766			0.609
	Comfortable - Uncomfortable	0.750			0.623
	Natural - Awkward	0.716			0.628
Factor 3 (width)	Modern - Traditional	0.516	2.501	10.9 (50.3)	0.539
	Loose - Tight	0.789			0.712
	Having a margin-not having a margin	0.778			0.724
Factor 4 (Presentation)	Wide - Not wide	0.588	1.539	6.7 (57.0)	0.497
	Wrinkled - Unwrinkled	0.470			0.425
	Simple - Complicated	0.684			0.617
	Spartan - Luxurious	0.657			0.559
Factor 5 (Lightness & Smoothness)	Unique - Common	0.626	1.301	5.7 (62.7)	0.603
	Straight - Curved	0.828			0.736
	Hard - Soft	0.819			0.714

informal, moderate - loud, and mature - childish; and the second factor contained the pairs of adjectives collectively related to activity; and the second factors, active - inactive, cool - stuffy, comfortable - uncomfortable, natural - awkward, and modern - traditional, collectively referred to as sub-factors related to activity. The third factor consisted of pairs such as loose - tight, having a margin not having a margin, wide - not wide, and wrinkled - unwrinkled, collectively referred to as sub-factors related to broadness; while the fourth factor was considered the sub-factor related to presentation: simple - complicated, spartan - luxurious and unique - common, wholly considered as the sub-factor related to presentation. Finally, the fifth factor comprised such pairs as straight - curved and hard - soft, considered sub-factors related to lightness.

With regard to the composition of the above collective sub-factors in the whole image variation, dignity was reported by 25.2% of respondents, activity 14.2%, broadness 10.9%, presentation 6.7% and lightness 5.7%.

This indicates that the factors having the most importance in determining the impressions of men's Po were related most importantly to dignity, followed by broadness, presentation, and lightness in that order. The five main factors constituted 62.7% of the whole image variation. Among them, those factors related to dignity, activity, and broadness achieved 50% or over, indicating their prime importance in explicating the impression given by men's Po. Dignity was the basic quality expressing the external beauty of the male dress in the Chosun period, while the two sub-factors, activity and broadness were related to the internal beauty. The results for presentation express the ornamental beauty of men's Po, and lightness, the feeling from touching the materials and from the

beauty of the line of the traditional clothes.

## 2. Type Images of Men's Po

Differences in the visual evaluation of men's Po on a type basis (Chulik, Dapho, Jikryung, Dopo, Changeui, and Durumaki) were verified here.

Findings from the verification according to type showed that impressions of men's Po were significant at the effective level of 0.001 according to all of the 23 items containing a pair of adjectives (see Table 2 and Fig. 3)

Explaining in more detail, Chulik (철릭:天翼) was evaluated as the most unusual, wrinkled, curved, soft, unique, traditional, and simple, and Dapho (답호:襟護), as the most moderate, straight, hard, unique, traditional, plain, and simple.

The image of Jikryung (직령:直領) was determined to be the most inactive, stuffy, traditional, plain,

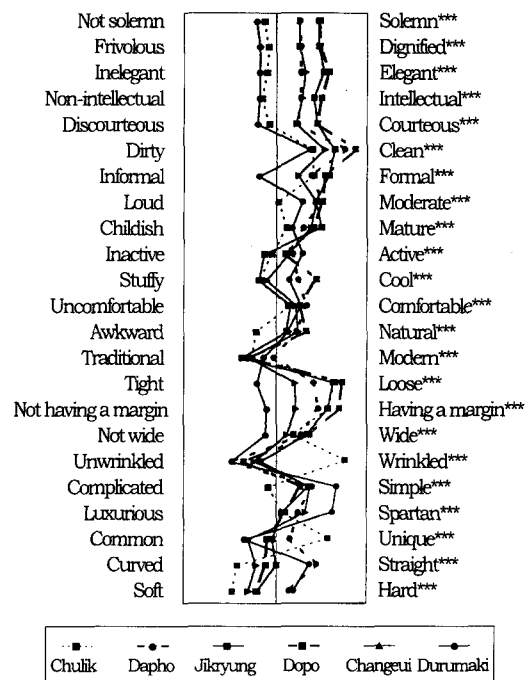


Fig. 3. Comparison of Image according to Type of Men's Po



Table 2. The Results of Comparison according to Type Images of Men's Po

Factor	Adjective	Type	Chulik	Depho	Jikryung	Dopo	Changeui	Durumaki	F	
Dignity	Solemn - Not solemn		3.759	4.494	4.888	4.911	4.497	3.606	194.04***	
		C	B	A	A	B	D			
	Dignified - Frivolous		3.843	4.524	4.893	4.907	4.492	3.674	186.71***	
		C	B	A	A	B	D			
	Elegant - Inelegant		3.797	4.509	4.987	5.098	4.608	3.657	228.94***	
		D	C	B	A	C	E			
	Intellectual -Non-intellectual		3.710	4.518	4.785	4.943	4.544	3.655	196.43***	
		D	C	B	A	C	D			
	Courteous -Discourteous		3.856	4.448	4.855	4.856	4.419	3.623	177.10***	
		C	B	A	A	B	D			
Clean - Dirty		4.745	5.419	5.208	5.648	5.008	4.703	107.70***		
	E	B	C	A	D	E				
Formal - Informal		4.780	4.739	5.094	5.020	4.461	3.653	144.34***		
	B	B	A	A	C	D				
Moderate - Loud		4.036	4.961	4.825	4.961	4.842	4.554	81.00***		
	D	A	B	A	B	C				
Mature - Childish		4.215	4.577	4.946	4.783	4.730	4.338	45.38***		
	E	C	A	B	B	D				
Activity	Active - Inactive		3.895	4.333	3.753	4.171	4.258	4.547	41.93***	
		D	B	E	C	BC	A			
	Cool - Stuffy		3.656	4.457	3.652	4.838	3.800	4.266	121.65***	
		E	B	E	A	D	C			
	Comfortable -Uncomfortable		4.241	4.636	4.290	4.491	4.408	4.520	11.92***	
		D	A	CD	B	CB	AB			
	Natural - Awkward		3.592	4.419	4.199	4.626	4.456	4.233	76.59***	
		D	B	C	A	B	C			
	Modern - Traditional		3.510	3.939	3.321	3.457	3.470	3.743	23.74***	
		C	A	D	C	C	B			
Width	Loose - Tight		5.221	4.777	5.184	5.374	4.385	3.614	304.41***	
		B	C	B	A	D	E			
	Having a margin -Not having a margin		5.070	4.881	5.075	5.302	4.405	3.803	207.90***	
		B	C	B	A	D	E			
	Wide - Not-wide		4.345	4.502	4.631	4.678	4.198	3.772	103.11***	
		C	B	A	A	D	E			
	Wrinkled - Unwrinkled		5.421	3.117	3.676	3.352	3.557	3.112	434.28***	
		A	E	B	D	C	E			
	Presentation	Simple - Complicated		3.825	4.743	4.667	4.496	4.694	5.243	135.59***
			D	B	C	C	B	A		
Spartan - Luxurious			4.137	4.448	4.102	4.170	4.602	5.158	95.68***	
		D	C	D	D	B	A			
Unique - Common			5.063	4.265	3.903	3.803	3.440	3.364	227.63***	
		A	B	C	C	D	D			
Lightness & Smoothness	Straight - Curved		3.226	4.831	3.987	3.779	3.593	4.683	199.32***	
		F	A	C	D	E	B			
	Hard - Soft		3.123	4.252	3.613	3.595	3.446	4.348	116.78***	
		D	A	B	B	C	A			

\*p<.05 \*\*p<.01 \*\*\*p<.001

simple, curved, and soft, while that of Dopo (도포: 道袍), the most solemn, dignified, elegant, intellectual, courteous, clean, formal, cool, natural, loose, wide, and having the largest margins.

Changeui (창의: 裳衣) was evaluated as plain, simple, common, curved, and soft, while Durumaki (두루마기: 周衣), as the least solemn, most frivolous,

undignified, non-intellectual, discourteous, usual, active, tight, not having a margin, not wide, unwrinkled, simple, plain, and hard.

As described above, the impressions created by these men's Po types were found to indicate that all of the types are traditional and plain, that all of them except Chulik are simple, that Chulik, Dopo

and Changeui are all somewhat curved and soft, and finally that Dapho and Durumaki are both straight and hard.

### 3. Periodic Images of Men's Po

Differences in the visual evaluation of images of men's Po worn in the Chosun Period were examined in accordance with the three classified parts of the Kingdom: the Early Period (Chulik, Dapho and Jikryung), the Middle Period (Dopo and Changeui) and the Late Period (Durumaki). The results, shown in Table 3 and Fig. 4, indicate that the differences were found significant at the effective level of 0.001, with the exception of items related to comfort and lack of comfort in the Table.

Men's Po of the Early Chosun Period were regarded as having the most formal, stuffy, abundant, marginal, wrinkled, and unique images,

while those of the Mid Chosun, the most solemn, dignified, elegant, intellectual, courteous, clean, moderate, cool, natural, and traditional. Finally, those of the Late Chosun were found to have images described with adjectives such as the least solemn, the most usual, frivolous, undignified, non-intellectual, discourteous, active, comfortable, tight, marginal, not wide, unwrinkled, simple, plain, straight, and hard.

Concerning the way the images of men's Po varied according to the period, the fact that costume types of the Early Chosun were considered formal, wide, and unique, that is, having more factors related to broadness, suggests that at the time, a formal beauty of costume giving the feeling of high voluminousness was emphasized. That those of the Mid Chosun were evaluated as having factors related to dignity, activity, and broadness, that is, their impression can be described using adjectives such as dignified, moderate and abundant indicates that during that period, the external beauty of dress was stressed together with an internal style of dressing characterized by dignity and moderation, representing the whole period of Chosun. Men's Po worn in Late Chosun were determined to have images related to activity, presentation, and lightness which can be termed as active, simple, plain, and straight. This suggests that practical, active, and simple qualities of dress were pursued at the time and the external size of costumes became gradually reduced as the Chosun period drew to a close.

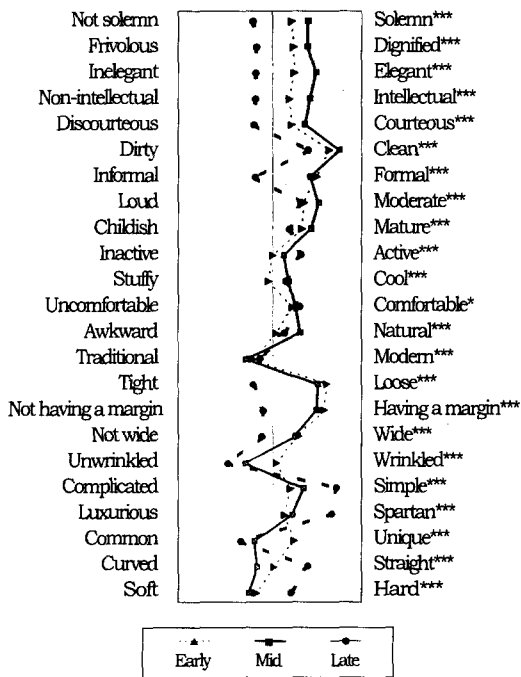


Fig. 4. Comparison of Image according to Period of Men's Po

### IV. Conclusion

The purpose of this study was to provide the basic information necessary for the application of the garment images seen in the men's Po of the

**Table 3. The Results of Comparison according to Periodic Images of Men's Po**

Factor	Type		Early	Mid	Late	F
	Adjective					
Dignity	Solemn - Not solemn		4.380	4.704	3.606	237.42***
		B		A	C	
	Dignified - Frivolous		4.420	4.699	3.674	228.12***
		B		A	C	
	Elegant - Inelegant		4.431	4.853	3.657	283.85***
		B		A	C	
	Intellectual-Non-intellectual		4.338	4.743	3.655	244.09***
		B		A	C	
	Courteous - Discourteous		4.379	4.638	3.623	221.20***
		B		A	C	
Clean - Dirty		5.123	5.328	4.703	95.30***	
	B		A	C		
Formal - Informal		4.871	4.740	3.653	295.70***	
	A		B	C		
Moderate - Loud		4.607	4.901	4.554	39.14***	
	B		A	C		
Mature - Childish		4.579	4.756	4.338	34.03***	
	B		A	C		
Activity	Active - Inactive		3.993	1.215	4.547	58.13***
		C		B	A	
	Cool - Stuffy		3.911	4.319	4.266	53.86***
		B		C	A	
	Comfortable - Uncomfortable		1.389	4.449	4.520	3.74*
		C		B	A	
Natural - Awkward		4.070	4.541	4.266	76.35***	
	B		C	A		
Modern - Traditional		3.590	3.463	3.734	11.85***	
	C		A	B		
Width	Loose - Tight		5.060	4.880	3.0614	521.85***
		A		B	C	
	Having a margin - Not having a margin		5.009	4.853	3.803	362.09***
		A		B	C	
	Wide - Not-wide		4.492	4.438	3.771	183.21***
A			B	C		
Wrinkled - Unwrinkled		4.071	3.454	3.112	204.74***	
	A		B	C		
Presentation	Simple - Complicated		4.345	4.959	5.243	184.47***
		C		B	A	
	Spartan - Luxurious		4.229	4.386	5.158	188.34***
		C		B	A	
	Unique - Common		4.410	3.621	3.364	325.44***
A			B	C		
Lightness & Smoothness	Straight - Curved		4.014	3.686	4.683	153.74***
		C		A	B	
	Hard - Soft		3.663	3.520	4.348	118.85***
		C		B	A	

\*p<.05 \*\*p<.01 \*\*\*p<.001

Chosun period to modern designs of traditional dress by examining factors in the garment images according to types of men's Po (Chulik, Dapho, Jikryung, Dopo, Changeui, Durumaki) and segments (early, mid, and late) of the Chosun Period.

As stimuli for this study, the Chosun's Po for

men, including Chulik, Dapho and Jikryung for the early Chosun, Dopo and Changeui for the mid Chosun and Durumaki for the late Chosun were examined. To make clear the impressions of the Po's within each periodic segment, the study restored remnants of the costumes and used models to wear them. Images of these were

recorded slides to be used as stimuli. These stimuli were shown to a panel of 600 male and female students. Dates were collected from this process and analyzed by using the SAS program which used factor and dispersion analyses. The results are as follows.

1. Factors comprising Po's garment images included dignity (25.2%), activity (14.2%), abundance (10.9%), revelation (6.7%) and lightness (5.7%). Among these five factors, dignity, activity and abundance comprised more than 50% of the total, (62.7%). Therefore, these three factors were seen as the most important to men's Po of the Chosun period.

2. Concerning garment images grouped according to each type of the Chosun period's male dress, Chulik (철릭:天翼) had the most awkward, wrinkled, curved, smooth, and unusual images. Dapho (도포:道袍) had the most moderate, straight, hard, and unique images. Jikryung (직령:直領) was seen as having the most inactive, stiff, and traditional images. Dopo (도포:道袍) was the most elegant and loose in image while Changeui (창의:裳衣) was plain and simple. Durumagi (두루마기:周衣) was considered to have the least elegant, but most common, active, simple and plain image. All the types of men's Po had traditional and simple images. They were all also plain in image, except Chulik. This indicates that men's Po of the Chosun period shared plain and simple images.

3. Concerning male garment images according to the segments of the Chosun Period, the men's Po from the early Chosun (Chulik, Dapho, Jikryung) were looser and also more formal, loose, and unique. The mid Chosun saw men's Po (Dopo, Changeui) with an elegant, moderate, and loose image. The late Chosun costumes for men were active, simple, and straight in image. Thus, men's Po of the Chosun changed and varied in image

according to the situation in each period.

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