

An Analysis and Comparison of the Characteristics of Traditional Hanbok and Everyday(daily) Hanbok Focusing on the Basic Dress⁺

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Abstract

The traditional dress of a nation represents that nation's organic culture.

The traditional Hanbok dress has become our traditional wear through many centuries of history.

This paper studies the real world use of daily Hanbok and provide comparative data and compares the traditional and daily Hanbok with focus on the basic Hanbok. It will also present my views on the future of daily Hanbok design with beauty as an emphasis.

I. Forward

The traditional dress of a nation represents that nation's organic culture. The traditional Hanbok dress has become our traditional wear through many centuries of history. As our way of life has changed, the color and design has changed also. But in spite of the change in time and way of life, the maintenance of our tradition is evidence of our efforts to keep wearing the tradition and roots of our society. Especially with the expansion of the modern daily Hanbok, the interest by the everyday person towards tradition has become greater and is accepted much more actively.

From the 1990s, widespread use of Hanbok were seen to rapidly expand throughout society and those with fashion and tradition were especially in demand. The daily Hanbok

represents traditional beauty, function, ease of activity and the improvement of the traditional Hanbok to provide comfort. Modern age Hanbok was called improved Hanbok or changed Hanbok but these names had a negative tone and it became popular to refer Hanbok as Daily Hanbok, Our clothes or Modern Hanbok.

These widely worn daily Hanbok inherits its traditions from the traditional Hanbok. This thesis tries to provide a comparison and analysis of the characteristics of traditional and daily Hanbok for use in the design and production of Hanbok in the future. This paper sets the following purposes:

First, I will conduct a study of historic documents on traditional Hanbok and a study of the real world use of daily Hanbok and provide comparative data.

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Second, I will compare the traditional and daily Hanbok focusing on the basic Hanbok.

Third, I will present my views on the future of daily Hanbok design with beauty as an emphasis.

For this study The Samkuk saki (History of the Three kingdoms), Samkukgi, Weisaw (Wei writings), Dangsaw (Dang writings), Koryosa (History of Koryo), Kukhonjung-rae, Karaedogamui-gib and Chosun wang-jo shillok (the palace history of Chosun) and present day publications of manufacturers of daily Hanbok were used.

II. Comparison of the characteristics of traditional Hanbok and daily Hanbok

1. Goego-ri(top shirt)

The Goego-ri saw more change during the years in comparison with pants and skirt which forms Hanbok. Goego-ri was worn by both men and women. According to historical writings, it was called Yu, Boksam, Daesu-sam, Hwang-yu, Jang-yu.

The traditional Hanbok Goego-ri consists of the front and back Gil, Dungsol-ki, Somae (sleeve), Gut(outer)-sub, Ahn(inner)-sub, Geet (collar), Dong-jung and Otgeo-room. Especially, the Dungsol, which is at the middle of the back Gil, was originally used to connect the back piece because of the lack of width of the cloth. But even after widening of the fabric it has not changed and has become an original characteristic of Hanbok. Also by adding pockets or by using decorations like Pin-tuk or piping, it became more useful.

1) Length

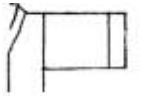
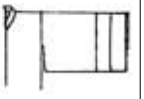
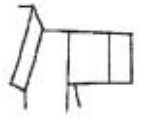
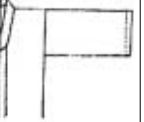




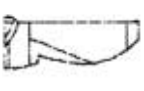



In ancient times, women's Goego-ri length went down to the hips but by the time of Koryo until the mid-Chosun it only reached the upper hip line. By the late Chosun era it was shortened to the breast line showing further diversity in length. But for men's Hanbok the length of the Goego-ri saw very little change and maintained its length, to the waist and upper hip line throughout the ages. The daily Hanbok of today maintains this characteristic and has evolved to a jacket which is approximately 70 to 79cms in length and is similar to that of the 17th century. For women's Goego-ri, which tries to maintain traditional as well as modern characteristics of the Goego-ri style, the average length is longer and the back length is about 8.0cms longer and covers the waist. Analysis of the actual Goego-ri shows that the length is approximately 51 to 55cms.

2) Sleeve

Sleeves were attached to the body frame and were called Sue, Geo and Yi.

It can be differentiated by length and width. Length in turn is divided into Dan(short)-su and Jang(long)-su and width into the narrow version called Chack-su or Tong-su or the wider version called Gwang-su or Dae-su. Since the Three Kingdom period, the upper class favored the Gwang-su and the average population favored the Chack-su. For the modern daily Hanbok, Chack-su is widely used and for ceremonial dress Gwang-su is popularly used. As stated, to this day both Gwang-su and Chack-su are used. For traditional Hanbok, the width of the sleeve was the same as the Jindong line or narrower and the Goksun-bae-rae, which is the type that is wider than the Jindong, was also used. In the

<Chart #1> Comparison of Geogo-ri sleeves between Traditional and modern Hanbok

	name	type	Traditional Hanbok	Daily Hanbok
G e o g o r i	Gik-Bae-rae	Dae-Su	 Mostly seen at higher class groups. Very wide sleeves (Tomb Ahnak#3)	 Found in ceremonial dress in the shape of a Hwal-su ('00 Jilkyong-I)
		Tong-su	 A traditional form of sleeve found from ancient age to Chosun dynasty (Gakjeu painting wives portrait)	 Maintains the same shape from the ancient age ('98 Jilkyong-I)
		Chak-su	 Mostly found in ancient Koguryo Paintings. Lower class dress (Mooyong paniting)	 Maintained shape with added practicality ('98 autumn yeurut-I-hamke)
	Gok-Bae-rae		 Found from the 19th century to the present (Sungshin Univ.)	 Maintained shape with added curved Jindong line ('00 spring Dolshil-la-I)
			 Found in the late Chosun dynasty. Curve Jindong line with Gokbae-rae Geogo-ri. (Dam-in Art museum)	 Same in shape as the Gokbaerae in traditional hanbok ('98 Fall Jilkyong-I)
			 Found in the late Chosun dynasty. Curve Jindong line with Gokbae-rae Geogo-ri. (Dam-in Art museum)	 Maintains Jindong and Baerae line ('99 Fall Hanul-so)


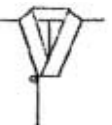
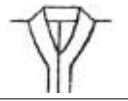
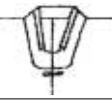













modern daily Hanbok, nearly all were the same width as the Jindong line and was a strait cut to the sleeve with the Baerae line of the sleeve having a curve. This can be seen as an emphasis on practicality and usability seen throughout the Three Kingdom period to the present day. The daily Hanbok shows us that tradition is being maintained in the design of Hanbok and is modified to be comfortable.

3) Collar shape

From the ancient historic period to the Koryo period the collar of the Geogo-ri was either Ham-ib (collars meeting at the end) or Jikryung-gyo-am type (one side of the jacket over the other) and occasionally Gok(curve)-ryung types. During the early and mid Chosun era Mokpan and

Ban(half)-Mokpan collars were introduced and in the late Chosun era extended to the Ban-Mokpan collar and Dangko-git and in the late 19th century transformed to the Doong-dul-lae(round) collar. Also, the Kal(knife)-Git(collar) were first found in the inner Geogo-ri but after the Japanese invasion of 1592 it was also found in the outer Geogo-ri. The present day daily Hanbok puts emphasis on the neck and reflects all of the collar shapes mentioned above and the double collar was widely used in the Yosun-chul-lik (a one piece type dress) of the Koryu era. New style collars as well as traditional type collars are being developed and the head of the collar is combining the western fashion and pattern to show a natural reflection of the neck's beauty.

<Chart #2> Comparison of Geogo-ri collars

name		type	Traditional Hanbok	Daily Hanbok
G e o g o - r i Collar	G i k R y u n g	Geo im	 Overlap of strait collar. Found from ancient times in Yu and po. Overlaps both left and right. (Susan-ri painting)	 ('99 Fall Dalma-j)
		Hab im	 Mostly found in ancient Koguryo Paintings. Lower class dress (Samsil chong Hangyul-do)	 Shortened collars ('98 spring Dolshil-la-l)
	Gok Ryung	 Rounded neck line (Dukhung-ri painting)	 Danryung type seen in Gok-ryung and Po. ('98 spring Dolshil-la-l)	
	Double collar	 Kept at Haein-sa Temple. First known double Collar	 Similar to traditional collar but shorter ('98 spring Dolshil-la-l)	
	Mok Pan & half Mok Pan Collar	 exists till the late 15~16th century (Excavated from Kims tomb of Soonchon)	 Maintained shape of Mok-pan collar Used tie button ('98 spring Dolshil-la-l)	
	Bal Ryung		First found in the 17th century. Sown at the middle and sown again down below the chin.	 Angle cut and uses Ban-ryung ('00 spring Dolshil-la-l)
				 Not snapped but With an angle with An outer collar ('99 fall Ha-nul-so)
	Kal Collar		Seen in under garments. Outer garments started to appear in the 16th century. (Gen Jeon pak tomb)	 Similar Kal collar Tie button used ('99 Fall Yeorut-l Hamge)
Dang Co Collar		Popular from mid-Chosun women. Continues to 17~18th century. (Gen Jeon pak tomb)	 uses Subco of the Dang-co Collar ('98 fall Jilkyong-l)	

4) Oat-go-roum(Coat string)

In ancient times the Oat-go-roum (Coat string) was used as a belt, but from the Koryu period it transformed into a short string or a coat button enhancing practicality. After the mid Chosun era the Go-roum changed in width and after the 19th century, was sometimes replaced by a broach or a tie button. Traditional Hanbok uses wide and

long coat strings but for daily Hanbok it is often times replaced by a button or a tie button. In modern design there seems to be more of an emphasis for the use of the coat string as a designing point.

5) Dong-jung (white collar covers)

Dong-jung made its appearance in the late Koryu era and is extended to our times in its

traditional form. It is also an important part of the beauty of Hanbok. But for modern daily Hanbok the Dong-jung is either the same fabric as the Geogo-ri itself or is of different shape and color of the Geogo-ri. Many times Dong-jung is not used at all.

2. Ba-ji (pants)

Through ancient documents we are able to know that Ba-ji(pants) was worn from ancient times to the Koryu era by both men and women. In ancient times Ba-ji had many names; a wide Ba-ji was called Daegu-go, narrow Ba-ji was called Se-go or Goong-go, long Ba-ji were called Jang-go and a short Ba-ji was called Gon. Names by fabric are Gal-go and Nung-go, by color red-yellow go and blue gold go. Wide pants were tied and narrower pants were not tied but a Sun (a frill) was added. Gon type Ba-ji were worn by wrestlers or men of trade, laborers and other active individuals. Men and women all wore Ba-ji.

Records concerning Ba-ji are found in the Jangwei-cho of the Koryu Do-kyung and Goong-go of Koryu and Paekjae. Other than these records there are no other documents. In the Chosun era records show various mention of Ba-ji in the form of E-ui, Mal-gun, Bong-di, Nuryun-baji and Nubi-baji stated in the Kuk-hon and Sang-bang Jung-rae documents.

1) Women's pants

Womens pants became a skirt or underwear pants by the Chosun dynasty. Women pants overlapped at the crotch and the ends were narrow with a curve. The waist was tied. Women of upper class wore something called a Mal-gun for riding or in the palanquin. This was a tradition from when pants were worn by women on the outside. As women of nobility stopped riding

horses, women of lower classes were the ones mostly wearing pants. For the peasants, instead of the skirt of full length a shorter length skirt exposing the pants inside the skirt was worn and the end was tied. This is presumed a custom from the Chak-go(narrow width) culture. The Ba-ji, which was worn on the outside until the Koryu era became an under garment from the Chosun dynasty. It fashioned an open middle. In modern times it has closed again and has become an outer wear again.

Women's Ba-ji were hard to find after the Koryu era, but is found in modern daily Hanbok. The shape is similar to that of male Ba-ji and is suitable for people of activity. It is also popular with kindergarten and young children.


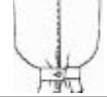



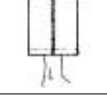
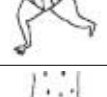

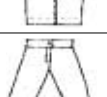


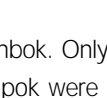
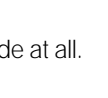
2) Men's Ba-ji

Male Ba-ji has seen little change from the ancient era to modern day today. Only the name has changed to Ba-ji, Go-ui and Jam-bang and was used as outer and under garments. Ba-ji are less decorative and is categorized by shape and method of wear. The Ba-ji has a structural characteristic of having at the waist a Maru-pok(length of Baji) and Kun (big)sa-pok to finish one side of the pants and then a Maru-pok and Jakun(small)

sa-pok finished the whole pants. The size of the Ba-ji can be changed with the width of the Maru and the big/small Sa-pok. Once spread out it is spread out flat. This simple design allows the Ba-ji to be worn with a belt or Dae-nim(ankle tie), allowing for all people of different sizes to wear Ba-ji without major reconfiguration. This also allows for comfort when sitting on the floor.

Traditionally Hanbok Ba-ji consists of Maru-pok, Kunsapok, Jakun sa-pok, waist, waist belt and Dae-nim. This basic component is the same

<Chart #3> Comparison of Ba-ji

	name	Traditional Hanbok		Daily Hanbok	
Baji	Daegugo		Baji tied at bottom. Daegu-go from Samsil tom. (Samsil painting)		Wide. Daenim at Baji cuff for comfort. (’98 spring Dolshil-la-l)
			Paekje statesmen and Shilla envoy uniform. No Daenim at cuff. Daegu-go. (Shilla envoy in Samarkant afrasiab painting)		Daenim at Baji cuff. Practical dress. (’98 spring Dolshil-la-l)
	Gon		Narrow/short Baji with Jambang-I type. (Samsil tomb)		Maintains short Length, practical. (’98 summer Jilkyong-l)
	Dangal		Short half pants. (Gakjeu tomb)		Transformed to Exercise wear.
	Sego		For lower class. Did not tie cuff. (Muyong tomb)		Narrow cuff. Narrows towards cuff. (’98 summer Jilkyong-l)
	Goonggo		Shilla pants. Narrow cuff and not tied. (Shilla Toyong)		Narrow cuff with wrinkled cuff for comfort. (’98 fall Jilkyong-l)
	Baji		A Sapok with modification of Goong-go style. Tied the ankle With Daenim.		Modified to comfortably wear. Daenim and at the waist. (’98 summer Jilkyong-l)

for modern daily Hanbok. Only in modern times, Sa-pok and Kun sa-pok were cut in the form of western clothing. For the waist, in stead of a belt a button, rubber band or a zipper was used. The tip has two trends, the Gwan-go type uses buttons or ties instead of the Da-nim or by maintaining a wide upper part and a narrow lower part and using wrinkles to adjust the excess portion of the dress can be seen. The Se-go type seen in the Koguryo wall paintings is narrow and did not require a Dae-nim. Also a frill was added for practicality and comfort. Pockets were inside the Geog-ri or added outside and sometimes

not made at all.

3. Chi-ma (skirt)

The Chi-ma consists of pok (piece), Chima-pok and a waist belt. A huge square cloth affects the body and with a natural and simple shape seems to move with rhythm and forms the frill.

1) Length of Chi-ma

The Chi-ma changed from a long length skirt to a shorter skirt exposing the under pants in a period from the ancient times to today. The Chi-

ma evolved with the Goego-ri. In the modern age the Chi-ma became shorter in length and width for women with social positions. Here we saw the short and long skirts co-exist together. In the late Chosun dynasty it was popular for people to hold their long dress up to the point where their under pants would show. Upper class women stopped wearing gold printed and woven skirts and mostly wore short Chi-ma and changed to long Chi-ma at home. Short Chi-ma were worn by wives of preachers and educated women and fashions were affected by number of wrinkles, width of wrinkles and length of the Chi-ma.

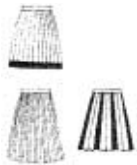







In the daily Hanbok length, was selected between the arm pit to the ankle and the width was 4-5 wide. It seems to get these features from Kun(a sort of skirt) or Sang(a sort of skirt)

and is evidence of traditional Hanbok features in modern daily Hanbok. Also the fashion of wearing the Goego-ri over the Chi-ma during the Koryu era is transformed into the one piece dress of the daily Hanbok. Also in the daily Hanbok Chi-ma, we can find the Suran-dan to fashion the skirt during Dae-rae(great ceremonies) and other ceremonies. But for the length of the dress we find that daily Hanbok is shorter for comfort.

2) Wearing Hanbok

The traditional way of wearing Hanbok is to wear the Goego-ri over the Chi-ma or to wear the Chi-ma and then wear the Goego-ri. The latter is an influence from China and is not used as of the Chosun dynasty. During the Chosun period we can observe the simplification of Goego-ri and

<Chart #4> Comparison of Chima

time	division	Traditional Hanbok	Daily Hanbok
Ancient Time		For ceremony and warmth. Color chima and an added hem. Others with different collars. Continued to Shilla. (Susan-ri noble women)	 Maintains traditional shape. (*98 fall Yeorut-I Hamge)
Koryo		Two ways to wear Chima. Chima over Geogo-ri or Geogo-ri over Chima. (Munhwa gwehwan-do)	 Chima over Geogo-ri. Modified to one piece type dress. (*98 fall Yeorut-I Hamge)
Sran chima Chosun dynasty		Decorative & used during ceremony. One or two sran added. (Daeran chima from Han clan)	 Sran type used to improve. Decorative effect. (*98 fall Dolshil-la-l)
Seamless one piece chima		Shortened skirt length by enlightened women. Waist belt changed to shoulder suspenders. (owned by Ehwa Univ. visual Ed institute)	 Comfortable to wear with Shoulder straps. (*98 fall Yeorut-I Hamge)

the length of the Chi-ma becoming longer. The long and wide Chi-ma covers much of the body and is tied with a waist belt at the breast line. The Chi-ma would come up to the breast line and is folded in a overlapped fashion or folded with the under garments to express a variety of dress wear. Starting from the modern era, seamless one piece dresses were made for better activity and it used instead of the waist belt a shoulder suspender making it easier to wear.

The Chi-ma of today's daily Hanbok have connected the shoulder/waist and the width of the Chi-ma and has made a one piece type dress. This is not a re-invention of the Chosun era traditional Hanbok, but rather a more practical use of the shoulder/waist-one piece of the modern age. There are other types to include wrap type and adjusting type but more often than not it is usually tied with a string or buttoned or uses a zipper.

III. Traditional beauty and daily Hanbok design

Looking at the characteristics of the daily Hanbok, we find that it retains the traditional beauty in its design and can be summarized as the following chart #5 ;

The design factors representing the beauty of Hanbok is its shape, color, fabric and design. Ms Kim, hee-jung and Lee, Kyong-hee(1997) provides the following;

The above characteristic in shape and beauty expresses the value of the daily Hanbok.

The daily Hanbok maintains the traditional beauty of the Korean Hanbok, but has improved the problems of practicality and comfort in its daily use. This will positively affect the image of Korean dress and express Korean beauty to identify the

<Chart #5> Characteristics of daily Hanbok

Design factors	Content
shape	<ul style="list-style-type: none"> • natural silhouette • fluxing and variety • softness in its curves
color	<ul style="list-style-type: none"> • true and bright colors • no color to represent abstinence • comparison of no/true color
fabric	<ul style="list-style-type: none"> • natural fabrics- silk, ramie and hemp • simplification- hemp cloth • silk provides the soft touch and refines detail
design	<ul style="list-style-type: none"> • flowers and lines • quilts, knit and dye

<Chart #7> Comments on daily Hanbok

Division	Content
Geogo-ri	<ul style="list-style-type: none"> • express the traditional collar • various Geogo-ri length • use of Jik/Koksun baerae
Dong-jung	<ul style="list-style-type: none"> • restore beauty of white dong-jung by use of same fabric
Coat string	<ul style="list-style-type: none"> • use button and tie button • traditional shape and letters for buttons • button design using natural stone
Fabric	<ul style="list-style-type: none"> • mix of silk, hemp and ramie natural and artificial fabric • inexpensive synthetic fibers w/ varied prices • manufacture of mid to high price Hanbok
Design	<ul style="list-style-type: none"> • natural, geometric embroidery and dyes
Ba-ji	<ul style="list-style-type: none"> • Da-nim changed to buttons/ring • Da-nim at the inside of legs • rubber band and zipper used for belt
Chi-ma	<ul style="list-style-type: none"> • one-piece style or A line • waist fold in the form of vest, one piece and wrap skirt • Geogo-ri length at hip line or waist • flexible towards body shape • magnificent dress wear w/ Suran-chima decoration • wrinkle skirt type
Color	<ul style="list-style-type: none"> • use of natural colors, pastelone and true color

<Chart #6> Design factors defining Korean dress image

Division		Characteristics
Geo go ri	length	<ul style="list-style-type: none"> • Male/female Goego-ri are all longer than traditional Hanbok • Male Goego-ri are a jacket type covering the hips • Female Goego-ri length is to the waist
	sleeve	<ul style="list-style-type: none"> • Goego-ri sleeves are a strait line w/ Jindong and sleeve line • Made w/ Chak-su in stead of Gwang-su • The Baerae line is round • Sleeves representing practicality and use
	collar	<ul style="list-style-type: none"> • Jikryug-gyo-im, Ham-ib, Kok-ryong, double/Mok-pan half Mok-pan, Kal, Dang-ko • Shorter in length • Less folding
	coat string	<ul style="list-style-type: none"> • Broach or button or tie button in stead of coat string • Shorter and narrower coat string
	white collar	<ul style="list-style-type: none"> • Same as Goego-ri fabric • No white collar but with only the original collar • Reflection of female wearing custom
Ba-ji	<ul style="list-style-type: none"> • Button, tie, rubber band and zipper instead of belt • Button or tie instead of Da-nim 	
Chima	<ul style="list-style-type: none"> • Selected length from arm pit to ankle • Comfort extended by use of shoulder/waist for Chi-ma waist 	

Korean culture. It would be prudent to find ways to inherit the traditional beauty by taking into account the shape, color, fabric and form.

Therefore, I would like to express the following on the future design of Hanbok.(Ref chart #7)

The change in the Geogo-ri length and the Chi-ma, the maintenance of the original Baerae line with the added use of color, shape, fabric, decorations are a good way to make future Hanbok. Especially, there is a need to develop adequate decorations and accessories to suite the modern daily Hanbok. If these are traditional shapes and meanings to reflect the image and allure of Korea then all the better. These decorations and accessories should have a practical use such as a needle holder or perfume bag to enhance practicality. Also it would be prudent to add modern qualities to traditional

shapes and forms. As Ms. Lee, Kyung-hees study (1997) states the simple and clean and yet stable femininity of the Korean design gave an affirmative effect to Korea's image. In order to bring about the true identity of modern daily Hanbok I believe we need to start from these similar images.

IV. Conclusion

This study's purpose is to compare the characteristics of traditional and modern daily Hanbok and the application of the advantages of traditional Hanbok to the daily Hanbok.

As stated in this study, Hanbok meets our natural environment and the living conditions of Korea and has been passed on to us today. It is

a representation of our identity as well. But tradition does not mean the total and unchanged values of the past. Tradition is to carry on the spirit and at the same time to re-establish in order to meet the needs of the time. Only by creative thinking will we be able to capture the true meaning of our heritage and lead to a rightful inheritance of the Hanbok.

This study looked into ancient documents and present day daily Hanbok and summarized it in charts. It also provides comments and recommendations to maintain the true meaning of our tradition. In conclusion the following points are made;

First, the daily Hanbok must be made within the frame of traditional Hanbok and its decorations as the basic shape.

Second, A variety of fabrics and shapes are required. We must train our designers to understand traditional shapes, colors and fabrics and establish a structure for industry, government and the educational institutes to cooperate.

Third, We need a pricing structure that will have a variety of prices from low, mid and high instead of the mid to low prices that we have now.

Fourth, We must expand our modern daily Hanbok to include various ages and generations and continue our study of these matters.

Reference

- 1) Samkuksaki [三國史記].
- 2) Samkukgi [三國志].
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