

A Study on Development of Lining Fabrics Inspired by Korean Images

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Korean Images

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Abstract In the 21st century, the lining design has been interpreted from diverse perspectives, as one of important elements in fashion design. The purpose of this study is to build up the foundation of elementary resources for Korean styled lining design. For this, it was understood through the theoretical research with respect to the history of lining. In order to preparing the standards to develop the lining design in a Korean image, the photos of women'swear collection taken from 2005 S/S to 2009 F/W and the results of marketing research on the women'swear industry were used for the analysis which are studied in three categories: brand symbolism, cultural identity and vogue. Based on these, the design was carried out.

Key words lining, Korean images, brand symbolism, cultural identity, vogue

Introduction

Among the various components of clothing, lining fabric had been widely used in the past for functional purposes, such as for the correction of the shape of outer fabric, or for sanitary and thermal advantages. However, it has recently been used to represent the brand image, or as one of aesthetic elements of design. In particular, as linings are an inner fabric not seen from outside, there can be unrestricted freedom of expression compared to the outer fabric, allowing you to try out more sensual and dauntless colors and prints. In particular, recent years have seen more and more cases in which the logo or specific prints have been positioned on the lining, as a main contributor to representing or transforming a brand's image. This characteristic of linings has resulted in them being used for experimental efforts in creating revolutionary designs and in taking an easier approach to new designs. Therefore, this study seeks to understand the general concept of linings and review the modern fashion trends reflected in lining design, and address the lining design that represents the Korean traditional image, which has not been fully established as clothing prints. The intent of the study is to provide the basic information about the future of

Korea's fashion by developing lining fabrics inspired by extraordinary Korean images, and to contribute to commercializing the developed designs by building a partnership with a commercial clothing manufacturer. In the study, a historical review was made based on the literature of costume history in order to investigate the history of linings and the symbolic connotation of Korean design. To examine the design trends of linings since 2000, marketing research information was referred to www.firstviewkorea.com, www.style.com.

Consideration of the Lining Cloth

Definition and History of the Lining Cloth

Clothing completes its perfect formation through the combination of diverse parts and subsidiary materials. As one of the foremost components in clothing, the lining plays a unique role, spanning Eastern and Western cultures. The cloth of the lining can also be called the 'Anggib'(안깍), 'Naegong'(내공) or the lining.¹⁾ The lining of something such as a piece of clothing or a curtain is a layer of cloth attached to the inside of it in order to make it thicker or warmer, or in order to make it hang better.²⁾

The lining first appeared at a time when the Western costume was mainly made out of fur. It is assumed that the fur lining first appeared in Northern Europe, rather than in Rome and Southern Europe, where people enjoyed a warm climate. This is because the peoples of Northern Europe, including the Germanic race, had easy access to animal fur by hunting or raising livestock,³⁾ and fur was considered an ideal material for protecting the body from the cold weather. Having been used mainly as an outer cloth, it seems that fur began to be used as a lining cloth under the influence of Rome when the Frankish kingdom emerged as the first unified empire in Europe. As most of the peoples of Northern Europe came to widely wear drapery-styled clothing, such as palla or stola⁴⁾ the upper garments of the Germanic race came to look wider and elongated, leading to the emergence of wrist-covering sleeves.⁵⁾ As the shape of the tunic had transformed from a form-fitting shape into a more loose type, and thus its materials came to rely more on linen, silk or wool, which were unable to perform the same thermal function as fur or felt, people might have begun to use fur as a lining material.

During the 11th century, the fur lining began to play a more significant thermal and ornamental role in clothing. During this time, people wore furs made from Zieselmau or a gray-colored Siberian squirrel called Grauwerk. Furs of sable, beaver, and Hermelin were the most highly valued items, and such furs were used as the lining cloth for the upper body garment or the manteau or for the purpose of decorating edges.⁶⁾ During the 12th century, when urban culture began to take root, commoners or civilians came to be able to wear garments made from luxurious materials that had previously been only available to

knights and nobility. With society as a whole becoming more prosperous, the lining cloth began to take on a more extravagant and multi-faceted appearance than ever before. These luxurious fur linings were also used for the cotehardie, which was the typical costume for both men and women in the mid-14th century, and the same type of furs were used for both outer fabric and lining. Also, the cotehardie was worn with the slit opened into the frontal center, revealing the lining with embroidered patterns. These fur linings were also used for the cloak or the cape, which is under the category of the manteau. Also, during this time, a ruffled sleeve called liripipe became very popular. In the chronicles of Limburg describing the year 1349, it is stated that when gentlemen and knights were particularly vain, they would attach a long piece of cloth falling to the ground with the linings of colorful cloths or small furs.⁷⁾ Since then, the lining cloth continued to be used for decorative or thermal purposes, and at the end of the 14th century, it was also used for the complementary function of beautifying the body shape. In *Bohemian Chronicles* (1367), Hagecius ab Hagek stated that "some of the men wore an upper body garment with a cotton-stuffed lining, in order to appear as if their bust was as well-developed as a women's. This fake bust and abdomen felt quite constricted." Through this historical information, we learn that at the end of medieval era, the lining cloth not only served as a body protector, but also as the medium to reveal the ideal body line, and was highly evaluated at that time for complementing the body shape. On the other hand, in Bologna, in 1453, the authority passed a sumptuary law restricting clothing, including the lining fabric. This law was intended to preempt the sumptuary life of civilians and peasants.⁸⁾ It is indicated that during the transitional period from the end of medieval era to the time of the renaissance, the function of the lining began to go beyond the function of maintaining warmth, reaching for the aesthetic function, and ultimately toward symbolizing social-status. In addition, the paintings and embossed sculptures created during the 15th century show us that houppelande and robe had linings made of extravagant furs, and the ritual robes of priests such as the cassock had fur linings, as well.⁹⁾ In the 16th century, for the upper body garment called 'pourpoint,' the lining was designed to be shown to the outside in the form of a slash, one of the most typical design elements used for Renaissance costumes.¹⁰⁾ During that time, the lining was also used for the purpose of correcting and exaggerating the body shape in order to reveal the ideal body line. Exaggerated body lines could be intentionally expressed by quilting and padding, using ragged clothes, wool scraps, wheat bran, or husks of grain to line the fabric. During the Renaissance era, the lining was applied not only to the upper body garment or the coat, but also to the trunk hose, which was uniquely designed in a puffy round shape resembling a pumpkin or an onion. Trunk hose was uniquely-designed breeches that emerged in the 16th century in 1540, whose vertically-torn cloths with a consistent width extended from the waist to mid-thigh, through which the lining was slightly

revealed. Also, in order to balloon the breeches, the breeches were padded with horsehair or cotton, and lined with bold-colored silk.¹¹⁾ It is indicated that the lining took on an aesthetic role in clothing. Fur lining was also widely used during the Renaissance period, and dual-layered fur with differentiated lengths and colors generated more lavish effects of decoration, being considered a highly-valued item. Linings made of such dual-layered fur increased the aesthetic sensation of noblemen, with its sumptuous colors, luminosity, and softened velvety hand. In addition, it was found that the lining of thick fabric attached with padding was applied to the military uniform in the Renaissance time to protect the human body.¹²⁾ Since then, as the style of men's suit had been widely accepted in England, the tailored suit was established as the traditional men's formal suit. In conclusion, the lining cloth has widely been used not only in the men's suit, but also in various types of clothing, such as the coat, the skirt and the one-piece.¹³⁾

Table 1.

Times	Functions	Materials
Early Medieval Era (5th -10th centuries)	· Protect body from cold	· Furs
The Middle of Medieval Era (11th-12th centuries)	· Protect body · Ornament	· Furs · Linings that were decorated with the same type of materials for outer fabric and embroidery
The End of Medieval Era (13th-14th centuries)	· Protect body · Ornament	· Linings with various colors furs · advanced materials
Renaissance Era (15th-16th centuries)	· Complementary function of beautifying the body shape · Symbolizing social status · Ornament · Protecting body from arms	· Double-layered sumptuous furs · linings in thick materials · cotton-stuffed linings

Function and Material of Lining Cloth

As the lining is used as a part of a garment instead of being independently used as a separate item, it can be said that its role is to compensate for the weak points of the outer fabric, or to satisfy the wearers with the style and functionality of the fashion by adding the unique qualities of the lining to the outer fabric. Therefore, the use and selection of the lining becomes an essential factor determining the functional and aesthetic characteristics of a garment. The following list provides some detailed information about the functions of the lining. First, it reinforces the stability of the shape of the outer fabric, helping to maintain a good shape and silhouette for the garment. Second, it can make the garment look more fashionable, through well-selected colors and prints. Third, it works to increase the

thermal efficiency for garments requiring extra warmth. Fourth, it prevents a see-through effect when the outer fabric is a thin layer of cloth. Fifth, it protects the wearer's skin from irritators, such as rough outer fabric, seams, the inner sides of pockets, or a piece of fabric. Sixth, it reduces wrinkles and deformation of the outer cloth, and increases the overall durability of the garment. The layer of lining fabric acts as a cushion to reduce creasing as it is worn or folded for packing; under these circumstances, the lining doubles as an underlining.¹⁴⁾ Seventh, through the use of breathable and highly absorbent materials, the lining can prevent discoloration and pollution of the outer cloth that is the result of perspiration.¹⁵⁾ Especially, the parts like underarm where they become easily sweated, will stay more dry in uses of porous linings.

To be suitable for use as a lining, a fabric should be appropriately selected in consideration of the quality of the outer fabric, the general design, silhouette, and so on. Smooth, soft and thin fabrics are preferable because they can be easily slipped on and off. Lining fabrics can be largely divided into silk fabrics and synthetic textiles, according to the materials used. Silk had been a widely used fiber before the emergence of synthetic textiles, but in recent years it has been used mainly for luxurious garments. Silk fabrics have an elegant radiance and a luxurious tactile quality with light-weighted and wrinkle-free benefits. Silk is also very comfortable to wear, and has great thermal efficiency. On the other hand, synthetic fabrics are the fabric type most commonly used for garment linings because they are solid, inexpensive and can be enriched with various colors. Chemical fabrics and synthetic fibers, including copper ammonium rayon, polyester, acetate, viscose rayon, and nylon, are the typical materials used for linings. In addition, for the thermal effect, the lining can be created in the form of a liner that is attachable or detachable from the garment by applying quilting and lining with fur or wool to part or all of the garment. For knitwear, the lining is applied in order to prevent stretching of the knit, and in the case of lace knit, a similarly colored thin lining is used to prevent a see-through effect. In addition, when the exterior needs to appear fully stretched, the lining is made of a solid fabric, such as taffeta and faille.

Lining Design Trend Analysis Emerged in the Current Fashion

In the 21st century, the lining design has been interpreted from diverse perspectives, as one of important elements in fashion design. The linings is characterized in its indirect visual effects that is accidentally revealed while putting on or taking off a garment according to the natural movements of the wearer. Based on such unique characteristics of the lining design, designers can use it as a very effective tool to create luxurious and distinctive quality, and consumers can express one's own sensitivity, unique taste and fashion style. It is indicated that there is a tendency that the linings found in the contemporary fashions put

more emphasis on aesthetic factors than functional aspects. This section provides more information about various types of lining designs adopted in the contemporary women's wear, and analysis results based on the category. In order to analyze the recent trends in lining design, the photos of women's wear collection taken from 2005 S/S to 2009 F/W were used for the analysis, including the total of 183 photos with lining revealing scenes. Most photos captured the moment of revealing the lining, accidentally shown to outside during catwalk or posed by design. The garment items whose lining design can be visibly identified with eyes are limited to the kinds of jackets or coats, so that it is admitted that there is limitation in the data collection and analysis process in this study.

Types of Lining Design

Solid Colored Lining















The solid colored lining takes on monotone design, which is the design type most often seen. The solid colored lining presents various designs through an array of colors, mostly using the lining that creates the tone-on-tone color combination with the outer fabric as seen in the <Fig 1-a,b>, which presents the luxurious and subdued sensation. And also some of designs brings the dauntless and sumptuous sensation through the harmonious colors matched with the outer fabric or intensively contrasting colors as seen in the <Fig 1-c,d>. The splendid colors of lining casually revealed can give the dramatic impression, and from which we can peep into a designer's unique personality and witty sensation.

Patterns based Lining

For the lining design, the various kinds of patterns are found, e.g. brand-logo based patterns; geometric shapes such as stripe, check, and dot; animal/plant prints such as flowers, trees, zebra, and tiger skin pattern; and human figures such as the face or the skull<Table 2>. In addition, there are abstract patterns whose shape and form are beyond your imagination traditional patterns such as paisley and composite patterns aligned with the mixed arrangements of above patterns. A logo symbolizing a brand displays a repeated pattern based on a printing technique or the jacquard technique, which is the types most frequently found among suits in solid colored lining. In addition, patterns such as stripes, checks, and polka dots are a most popular type for the lining, coming in an array of formats and colors, which may be used alone or in combination with other patterns <Fig 1-e,f>. A floral-pattern is displayed as a lifelike floral image or takes on an abstract and geometric format <Fig 1-g>. Also <Fig 1-h> shows animal printed lining design. And there are also complex patterns arranged in abstract formats, and classic patterns such as paisley<Fig 1-i, j>. Also, such diverse patterns are harmoniously mixed to add a contempora-

neous touch to fabric design, and it also takes on the well-blended patterning to create a new image by pulling high contrasting images together.

Table 2.
Examples of Pattern based lining

brand-logo patterns	 	 
geometric patterns	 	 
animal & plant patterns		 
others (human figure, Abstract patterns)		 

Lining with Special Materials

The design of the lining can be achieved by the use of special materials, particularly in a case where aesthetic value and functionality are emphasized at the same time without missing on thermal functionality or other practical purposes. As seen in <Fig 1-k,l,m>, thermal efficiency was increased by the use of quilting, synthetic fur and natural fur. In addition, reversible design was introduced by the use of the fabric that can be used either inside and outside, or, as shown in <Fig 1-n>, two layered fabrics were bonded together so that the lining gives the neat and polished. As such special materials have its own unique tactile feeling as the effect of the surface texture, in many cases, it is proceeded with a solid color design instead of mixing various colors.

Trend Analysis of Lining Design

Brand Symbolism

One of the reasons for attempting to incorporate design elements into the lining of the garment is to create more distinctiveness and uniqueness for one's own brand, and lining design plays a significant role in symbolizing a specific brand by expressing its image, spirits, meaning. A brand logo printed in the lining gives the consistent look, creating a boost in the brand image awareness, and the patterns or images exclusively used by a certain brand tend to function as visual stimuli, helping the public better perceive and build up the brand impression. There are typical examples that represent brand identity by using a repeat of brand-evoking patterns: Paul Smith's stripes and Dolce & Gabbana's tiger skin pattern<Fig 2-a,b>. Based on one-of-a-kind design concept, those patterns are even associated with the outer fabric, accessories and interior props, as well as the lining, contributing to building up their own brand power. From this perspective, it can be concluded that lining design expressing the identity of individual brands through logos and specific patterns bear brand symbolism.

Cultural Identity

Individual patterns shown in the lining design contain a diversity of meanings symbolized by the pattern, each of cultural identities can be symbolized. As seen in <Fig 1-o>, geometric patterns expressed in an abstract way, based on the exotic and intensive colors can remind us of primitive arts and African sculptures comprising of dots, lines and planes. The tartan check pattern in recent times has often emerged in the English fashion market as the iconic symbol representing cultural identity. The check patterns used in such designers as Vivienne Westwood or Burberry show the cultural identity of Great Britain from historical and national perspectives. Paisley patterns deliver the unique cultural identity of Asian ethnic costumes. In addition, such patterns that displays human suggest a hint of cultural identity, because the human's fashion tends to reflect common mentality and psychological condition of a certain nation which is built up based on the cultural foundation representing the cultural identity¹²⁾, as seen in <Fig 1-p>, it reflects western culture. As such, patterns and its colors used in a garment lining serve cultural identity as a certain symbol, which is the artistic fusion of philosophy, ideology, and history of a certain culture.

Vogue

Lining design, one of the visual textile designs, is shown to tend to follow the current fashion trends and becomes an effective tool to express the trend-setting power. The color used in the lining is directly influenced by the current color trends. Even the patterns is

the reminiscent of current trends, and the most prevalent patterning in a lining includes geometric patterns and the natural patterns, which takes on the similar path as the fashion design trends. Especially, the patterns used in luxurious brands come in various formats. The multi-stripe patterns designed by Paul Smith shows us how variously his iconic multi-coloured stripe patterns have been transformed. In addition, the skull patterns used by Alexander McQueen have been taken in garment linings. Lining design perfectly reflects the current fashion trends as an essential element of modern fashion design.

Functionality

Functionality, one of elements that should be taken into account for lining design, has been emerged as a key trend. A garment lining using natural fur, synthetic fur ,or quilting adds excellent functionality to lining design, thanks to its reinforced thermal benefits. Indebted to various special materials and fibers developed and manufactured using the latest processing technologies, we came to witness the emergence of highly functional linings featuring excellent elasticity, high drapability, antistatic function, anti-pollutant, quick dry property, thermal efficiency and anti-electro benefit.

As discussed so far, analysis results on a variety of lining design types and trends can summarize as seen in <Table 3>. It can be the study seeks to determine development approach in lining design based on three criteria of brand symbolism, cultural identity, and vogue in order to develop lining design inspired by Korean image. When it comes to lining design development, the priority was only put on the Korean image and its functionality was not considered.

Table 3.
Trend Analysis of Lining Design

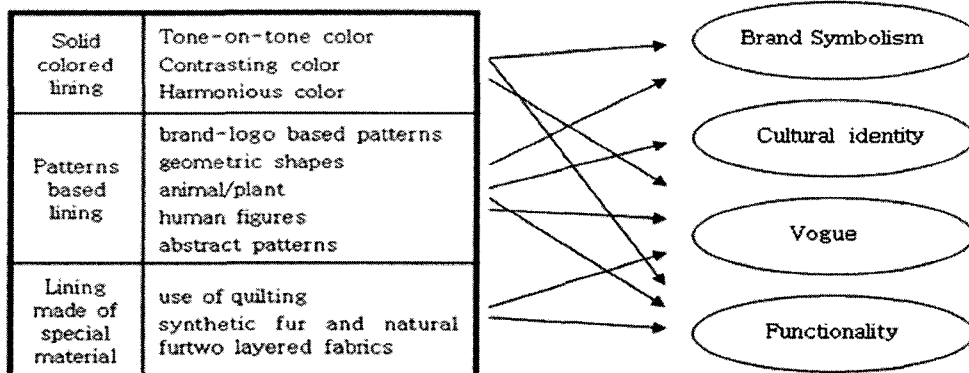




Figure 1.
Lining Design Trend Analysis Emerged in the Current Fashion



Fig 2-a Paul Smith



Fig 2-b Dolce & Gabbana

Figure 2.
brand-evoking patterns in lining designs

Lining Design Development Inspired by Korean Image

Based on the trend analysis performed before, three criteria are established for the development of Korean styled lining design, including brand symbolism, cultural identity and vogue.

Brand Symbolism

Before the implementary phase of lining design which represents the Korean image, the first development step was taken to elaborate on the creation of a brand. 'ULGUL (meaning the face)' was chosen as the brand name, and 'ULGUL' created with upper case English letters was used as the logo. When it comes to a symbolic element, a facial image inspired by 'Portrait of a Beauty', the masterpiece of Korean artist Yoon-bok Shin was used as the brand symbol, to which graphical renovation was skillfully added. In addition, used were natural hues and red color as the color element the former symbolizes our white garmented nation, and displays organic fabric color without bleaching or dying and natural color for backdrop, and the latter, as one of five element colors, symbolizes life and vitality, and strong power to keep everything abundant and maintain great fertility. Its flagship signature is composed as seen in <Fig 3-a>. In the first design of < Fig 3-b>, the patterns combining 'ULGUL' logo and carp figures were displayed. Based on oriental cultural context, carp is considered divine so there is an old saying that "the carp has leaped through the dragon's gate, "meaning the carp that successfully jumped rapids and leaped over waterfalls called 'dragon gate' in the upper stream of the Yellow River, can change into fish dragons.¹³⁾ In addition, carp is used to symbolize gratitude throughout a series of legends. The prints of carp and wave-like patterns were combined crossly, and the ULGUL logo was inserted between one pattern and the other pattern in natural-hued and red colors. Besides the ULGUL brand representing Korean identity, a partnership was solidly formed between academic institutes and commercial companies having several brands such as Ilshin Industrial, Crocodile Lady, Eaton Club, and several lining design projects were performed to create brand-symbolizing lining designs. Among them, Ilshin Industry is a well-known, leading manufacturer and distributor in the apparel lining fabric industry for its world-class competitiveness. Under the motto stating that the thing is the most Korean styled can be the most global style, the company keep making efforts in securing competitiveness through the Korean-inspired lining design. Design <Fig 3-c> is an attempt of combining the Chinese phoenix image and the logo of Ilshin Industry. Chinese phoenix is the symbol of the king, because it is believed that phoenix has all of qualifications as a king. It is also embroidered with gold threads for the skirts of queen's robe and women's court dress, and is exclusively used as the emblem for the president of Republic of Korea. The second design

was proceeded without the concept of top and bottom for the practical purpose, and the cloud image was put together in order to express the phoenix that is flying high in the air. The third design was proceeded with the mutual partnership with Crocodile Lady, this project was steered toward the direction of representing Korean image and maintaining the symbolic identity of Crocodile Lady. The Crocodile brand was originally launched in Singapore 1947. In Korea, Hyungji Apparel, Co. Ltd. took the ownership of it and launched it as the world's first women's wear, making its label recognized as the pronoun of women's casual wear. For this, selected was the image of Dual Sword Dancing by Yoon-bok Shin that showed the splendid palette of colors and dynamics among various Korean images<Fig 3-d>. To show the modern and urban images, used was 'Rhythm', the work of contemporary painter Sonia Delaunay-Terk <Fig 3-e>, and the result is <Fig 3-f>. As for Eton Club, it was taken into account the fact that school uniform is the tool of showing individualistic fashion and styles so that lining design was developed based on the concept that is Korean-inspired, but not too heavy or boring. To achieve the brand symbolism of Eton club, the E and C combining logo and the crown image symbolizing the Eton club was used in <Fig 3-g>, and when it comes to the color selection, five colors are freely arranged escaping from the solid color shades shown in previous linings. In addition, economical efficiency was considered as student uniform so that design was developed based on all-directional, repeated patterning which can make the whole fabric usable from all four directions. <Fig 3-h>

Cultural Identity

Dragon and Clouds

The dragon, one of four divine creatures along with Chinese phoenix, giraffe and turtle, is the highest animal with the most potent of them all that has existed before. Since its ultimate wish is to go to heaven soaring amongst the clouds, the ascension of a dragon the ancients of Korea imagined became the representation of an ambition and hope of the people. Likewise, the dragon considered in Korean culture as equipped with all the weapons and functions characterized by many animals was a symbol of leaping, flying and hope and was worshiped as a mythical animal, the most powerful authority on earth. The clouds used along with other sacred symbols like dragon, giraffe and Chinese phoenix multiplied up their sanctity and occultness, and together with crane and fine tree, represented perennial youth and long life. The design motivated with the dragon and clouds as shown in <Fig 3-i> that represents the identity of Korean culture connoting such symbolism was proceeded in twofold. In particular, <Fig 3-j> aimed for overseas markets is the one-point design for men's wear that stresses out the image of Korea. And <Figure 3-k> simplifies the strong image of dragon and applies a womanly image to the clouds, targeting for general markets.

Plum Blossom

Plum blossom is admired as one of the four gracious plants together with bamboo, orchids and chrysanthemums, and the figure of its flowers bears elegance and its loftiness is like a man of virtue. And because it's not losing its life even in the severe winter, it's categorized into the three friends of the cold season together with pine tree and bamboo.¹⁴⁾ If associating its ecological characteristic with man's spirit or ethical attribute, plum blossom stands for 'clean, pure personality,' 'dignity,' 'fidelity,' 'integrity,' 'aloofness,' 'seclusion,' and 'strong, beautiful spirit.' Motivated by plum blossom with such symbolism, the two designs were laid out. First, <Fig 3-m> is what is reconfigured in a completely modernized image by redrawing the original image shown in <Fig 3-l> through graphical works. While directly using the original image of plum blossom trees in <Fig 3-n>, <Fig 3-o> delivers the color tone adjusted to have a more elegant, pictorial sense.

Bamboo

In China, Bamboo is written in '竹竹' sounded like 'JOOK'. This is because when the bamboo was introduced to the northern part of China, its pronunciation of the southern region influenced its naming too. The high tone of 'JOOK' sounded in the southern region is 'TEK' and the last sound 'ㄱ' (sounded like 'g') became weak resulted in 'DAE' in Korea and 'DA-CHE' in Japan split into two syllables.¹⁵⁾ The bamboo due to its property of staying evergreen in four seasons and growing straight became the subject of conversation among learned men as one of the four gracious plants symbolizing the integrity of gentlemen and patriots since its introduction of Confucianism into Korea. Representing the scholars with upright, unshakable chastity, the hollowness of the bamboo implies the state of absence of worldly desires. Like this, the bamboo has been called one of the four gracious plants together with plum blossoms, orchids and chrysanthemums. Specially, its characteristics such as being evergreen and growing straight makes itself considered the symbol of fidelity and chastity. Likewise, two designs were adopted using its image as shown in <Fig 3-o>. Combined with stripe patterns, <Fig 3-p> reinforced the image of a modern style though oriental. <Fig 3-q> is suggested to an image of bamboo in blue and white porcelain, designed to image tranquillity and a blank.

Vogue

Stripes

The meaning of colored stripes is to 'affix colors in strips. No matter whether it's a strip or many of strips, it becomes colored stripes.¹⁶⁾ The colored stripes are made of texture in many colors put together or dyed in colors. During Joseon, they were generally

used for children's ceremonial jacket for the first birthday, festive clothes, multi-colored outer coats and child hats. And they were also textured for adult outer coats, military uniform, exorcist costume, court clothing and wedding clothing.¹⁷⁾ The reason using the colored stripes was to block bad energy to supplicate no diseases and long life for children by universally preparing the five primary elements with four colors except for black out of five element colors according to the five primary elements of the positive and negative. The colors often adapted for the colored stripes are red, yellow, white, and blue. Other than the five element colors, one or two of pink, purple, green and violet were added up. The representative colors of the colored stripes symbolizing Korea are applied to a variety of areas expressing Korean design in this modern age. The tone of these traditional colored stripes in <Fig 3-s> was designed with different proportion in color in more modernized arrangement <Fig 3-t,u>.

Lattice

A patchwork wrapping-cloth is a handicraft made of leftover cloth patches in colors put together. It was loved by females from all the classes frequently used as one of traditional daily necessities. The patchwork wrapping cloth called "jjok-bo" was made by assembling all different-colored pieces of leftover clothes in a variety of colors depending on their shapes. In those days, fabrics and clothes were very expensive and precious so that people used to collect cloth pieces in the pocket called "mambu", as needed they picked up the appropriate colors and sizes of cloth pieces to make it as a daily necessary and even as an ornament. There are two color harmonies in the patchwork wrapping cloth: analogous color harmony and complementary color harmony. In particular, the harmonies between blue and red, and purple and yellow are quite conspicuous. In addition, what is used in multi-color patchwork wrapping clothes is based on five colors. Though, middle colors are often used so that the color arrangement results in more diversity. Avoiding curved expression, the patchwork wrapping cloth joined with the combination of only straight and diagonal lines shows a high sense recalling geometrical retrospection of modern paintings in the perspective of surface division as seen in <Fig 3-v>. The results from modern rearrangement of it as inspired by this were led to the lining design in array of a lattice. <Fig 3-w> pursued gentle, pacific and clear jauntiness and polished charm at the same time in esthetic sensibility composed of traditional colors. The color arrangement of <Fig 3-x> savors delicate, but tense refinement by adding up a strong primary color or black. <Table 4> shows the summary of the lining design development results that represent the Korean image.



Fig 3-a

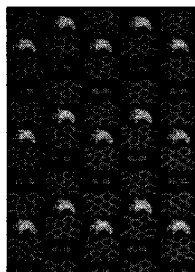


Fig 3-b



Fig 3-c

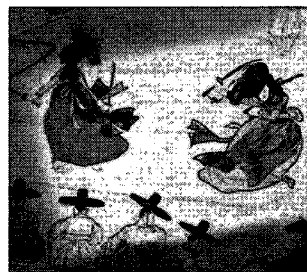


Fig 3-d

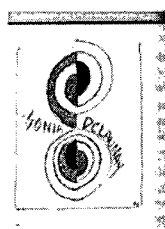


Fig 3-e



Fig 3-f

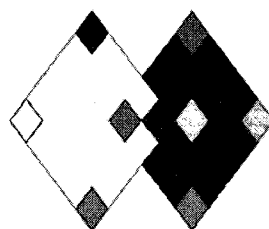


Fig 3-g

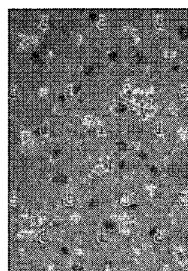


Fig 3-h

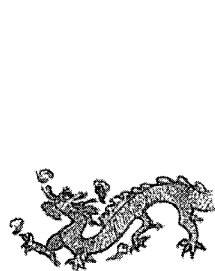


Fig 3-i

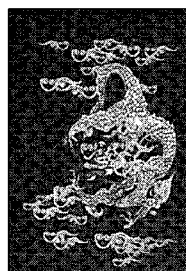


Fig 3-j

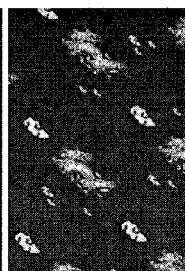


Fig 3-k

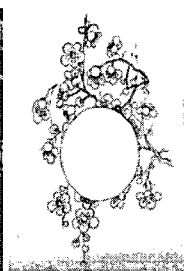


Fig 3-l



Fig 3-m

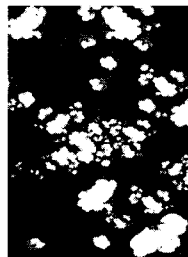


Fig 3-n

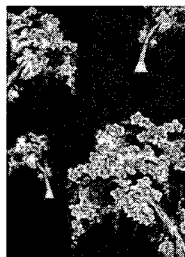


Fig 3-o



Fig 3-p

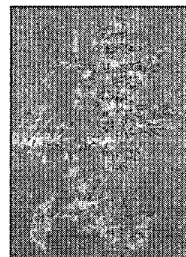


Fig 3-q

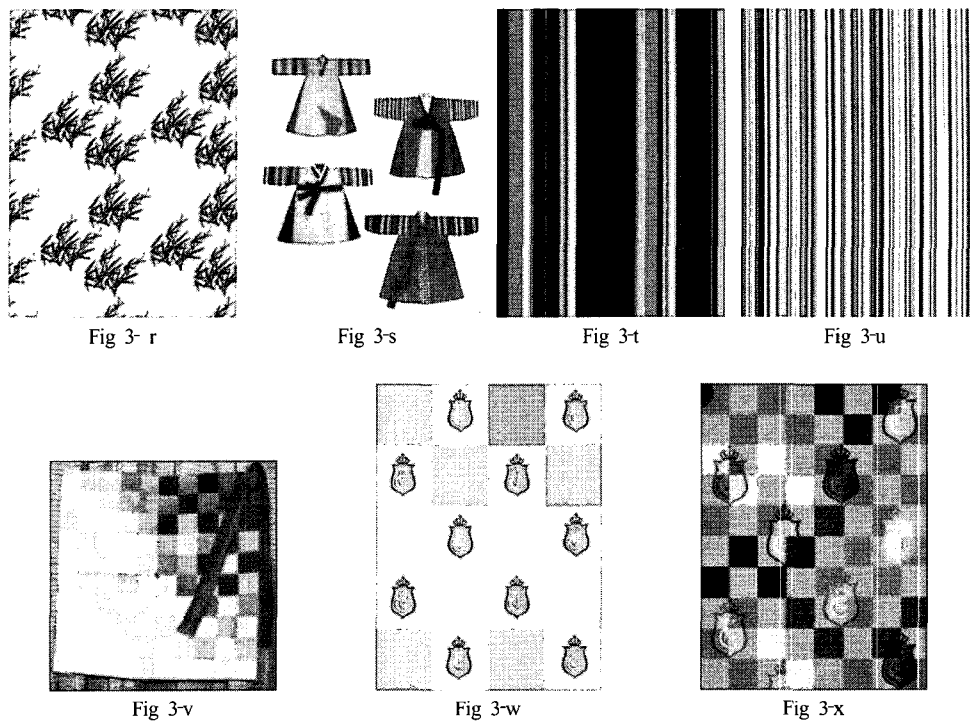
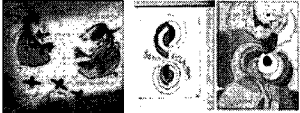


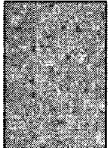

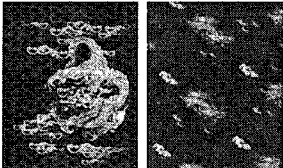
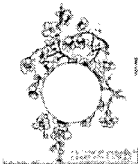
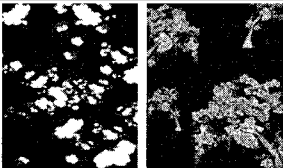

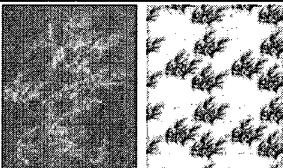

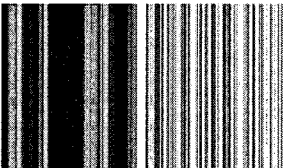

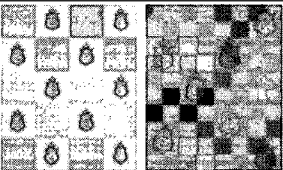


Figure 3.
Lining Design Development Inspired by Korean Image

Table 4.
Lining Design Development Inspired by Korean Image

criteria	Design source	developed design	representation of the Korean images
Brand Symbolic Meaning			natural hues ,red color -carp figures : carry out, succeed, gratitude
			natural hues ,red color phoenix: king, queen,

			-Dual Sword Dancing by Yoon-bok Shin red color
			-five colors
Cultural Identity			-dragon: ambition, hope, powerful authority -cloud: sanctity, occultness
			-Plum blossom: clean, pure personality, dignity, strong, fidelity, beautiful spirit
			-Bamboo: fidelity and chastity
Vogue			-colored stripes: universally preparing the five primary elements
			-Lattice : analogous and complementary color harmony

Conclusion

Due to its characteristic that it's not directly shown outward out of various design ele-

ments, the lining can be freely expressed compared to the outer fabric. Making the most of such characteristic of the lining, in this study, the Korean styled image that is still unfamiliar with the public as the pattern in garment was adapted to build up the foundation of elementary resources for Korean styled design. For this, it was understood through the theoretical research with respect to the history of lining that by the early middle ages, furs were mainly used to protect the human body from the coldness, and as time went on, other functionalities such as ornamentation and social status representation was added as well as the material diversified with a variety of types including embroidery and padding. In addition, for preparing the standards to develop the lining design in a Korean image, the modern lining design trend was studied in three categories: brand symbolism, cultural identity and vogue. Based on these, the design was carried out. The lining design developed in this study was commercialized through the collaboration with the industry. Though, it has not yet drawn the public attention that may be considered a limit of the study. The resources that can serve as a fundamental groundwork in Korean fashion design shall be established by developing a design in the following work in future that can lead the modern fashion trend more public and representative of Korean images.

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