

Analysis of hair design formative factors in the women's one length hair style in the Imperial Japanese colonial period

Jang-Soon Park

Dep. of Beauty Art, Songwon University Professor

일제 강점기 여성 단발의 헤어디자인 조형적 요소 분석

박장순

송원대학교 뷰티예술학과 교수

Abstract This study is an attempt to analyze the changes and morphological analysis of the one length hair style of women in the Imperial Japanese colonial period, and the purpose of this study is to analyze the components of hair design such as shape, texture, and color based on the precedent and the book and to make possible various styles of one length hair style cut. From the results of this study, one length hair style showed the outline shape with no step height of cut length, natural hair texture and natural hair color in 1910s to 1920s. In the 1930s, the one length hair style showed a slight cut length step height and a slight discoloration using a diamond shape, a narrow wave of natural texture, hydrogen peroxide or oxygenated water. In the 1940s, one length hair style did not find any singularity to pursue brilliant beauty(美) in terms of form, texture, and color. This study may enable a deep and detailed follow up study on one length hair style, and will be a cornerstone for the development of basic data of hair beauty education and trend of new mode.

Key Words : One length hair style, Japanese colonial period, Hair design, Sculpture element, Form analysis

요 약 일제 강점기 여성들 one length hair style의 변천사 및 형태학적 분석을 시도한 연구로서 선행논문과 저서를 바탕으로 형태, 질감, 색상 등 헤어디자인의 구성 요소들을 분석하여 다양한 형태의 one length hair style 커트가 가능해지는데 연구의 목적이 있다. 연구 결과 1910년-1920년대 one length hair style은 커트 길이의 단차가 전혀 없는 out line을 지닌 형태, 자연 그대로의 모발 질감, 자연 모발 색상을 보였다. 1930년대 one length hair style은 약간의 커트 길이의 단차를 보이면서 다이아몬드 형태, 자연스런 질감의 narrow wave, 과산화수소나 oxygenated water을 이용한 약간의 탈색이 이뤄졌다. 1940년대 one length hair style은 형태, 질감, 색상 면에서 화려한 미(美)를 추구하려는 특이점이 발견되지 않았다. 본 연구를 통해 one length hair style에 관한 심층적이고 세분화 된 후속 연구가 가능해지며, 헤어미용 교육의 기초 자료 및 뉴 모드의 트렌드 개발을 위한 초석으로 작용하리라 사료한다.

주제어 : 단발, 일제 강점기, 헤어디자인, 조형, 형태 분석

1. INTRODUCTION

In modern rapidly changing society where lookism is prevalent, human beings are increasingly interested in

the appearance of themselves and others according to their beauty standards[1], and modern society has become increasingly aware of the importance of appearance and the field of beauty has been

Corresponding Author : Jang-Soon Park (anima2929@hanmail.net)

Received August 14, 2018

Accepted October 20, 2018

Revised September 28, 2018

Published October 28, 2018

specialized[2]. In the modern society where the waves of rapid change of social and cultural trends rapidly change rapidly, there are socially rampant moods that 'Appearance is competitiveness'. Modern people are investing a lot of time and effort to make their appearance as a means of expressing their beauty(美的) desires or to make a good impression on other people, and this increase in modern people has brought about the revitalization of cosmetics and fashion market[3]. With rapid economic development, in accordance with the flow of material foundation establishment, they spend a lot of time and effort in cultivating and decorating their ego regardless of age and sex, and as a result, the scale of the beauty industry is increasing day by day[4].

As the hair style is a form of personal beauty expression and has a strong social feature of blaming others(對他性), it has the character as a means to read the social perception that evaluates the values and groups that the times and society are pursuing [5]. The hair style and decorative culture are means of social order that indicate their identity, age, and marital status, etc., and it has been expressing the distinctive beauty in combination with costume and cosmetics culture according to regional, social cultural characteristics[6]. It is thought that the change of perception of consumption behavior and appearance management of men as well as women is easily affected by social psychological value and the recognition of others[7].

As part of reviewing the old and learning the new (溫故知新) that links past history, tradition and modern culture, through this study, by analyzing the components of hair design such as shape, texture, and color of one length hair style that was popular or appeared in the Imperial Japanese colonial period, we intend to provide basic data on hair beauty education and provide basic data that will act as a matrix for future hair trend development and advancement.

2. Research METHOD

2.1 Data collection and scope

The purpose of this study is to analyze and study the bob hair style from 1910 to 1945 based on the principle of hair design. The subjects of the materials to be used for the research are the articles published in the newspapers, magazines, novels and photographs and the preceding articles and publications that deal with this subject.

2.2 Research method

This study examines the changing times of one length hair style performed by women during the Japanese colonial period in the order of the 1910s, 1920s, 1930s and 1940s. The characteristics such as shape, texture, and color are analyzed in detail based on the principles of hair design based on novels, doujinshi, newspapers, and precedent articles depicted about the shape of the single foot which was popular among contemporary women. Especially, in the process of analyzing, it is based on only the fingerprints mentioned in the novel and collected objective and historical data through previous research and literature review, and conducted more in - depth and realistic analysis.

3. Theoretical background

3.1 Form

Hair design is a series of processes where points are gathered and lines are gathered to form various forms by positively utilizing these lines and faces. It is also a practice that emits harmoniousness, balance, proportions, emphasis, etc. and emits the external personality of the individual in accordance with the current fashion style or trend. Hair design as a visual art is a design element as a material by visual design such as point, line, and shape. Therefore, points, lines, and surfaces are basic elements that can produce

various results and are used variously as materials.

The form is a competence that a hairdresser must possess because it is a basic element that is directly connected to formative factors and creativity during the process of all hair design. A three-dimensional element is often confused with a type, which has the nature of a line or face, and defines an outline as a term that refers to a plane at a certain angle or distance. On the other hand, the shape refers to the visible material of the eye that is composed of visual elements as well as an indication of the plane and volume as the overall visual appearance of the hair design. In other words, it is a perceptual object that is established according to the original object.

3.2 Texture

Texture is the three essential elements of hair design, which means that the material has a unique texture of its own. It has an important position comparable to shape and color, and has a strong influence on the overall image, radiating a smooth or rustic feeling.

The textures are classified into tactile textures that are actually touched by touching and visual textures that are discriminated by eyes. Hair treatments such as haircuts, permanent waves, up style, and blow dries can express texture through changes in hair flow and can change visual texture through dyeing or discoloration.

Specifically, the texture, which means hair in hair design, is static and immobile inactive texture is expressed when the step height is weak, while in the opposite case, active texture is formed.

3.3 Color

Color is one of the three elements of color, which means the shape of a substance that a human can discern as the naked eye. Color refers to the physical phenomenon of light as a temporal object and its perception of light. It is a phenomenon in which the color as a physical phenomenon is perceived through the eyes of the sensory organs, or the same as the

perceptual phenomenon. In other words, color is a physical phenomenon, whereas color is a psychological phenomenon[8].

4. History of one length hair style

4.1 1910—1920s

Since its history, hair has functioned as one of the most beautiful decorative elements possessed by human beings, and head hair style was a symbol of an individual's personality and dignity[9]. In addition to the radical transformation of male hair with the turning point of the end of the Joseon Dynasty(斷髮令), there was a wind of transformation in female hair. The term 'new personality' and the social phenomenon that emerged as a cultural discourse during this period have further expanded the debate on women's career advancement[10].

The first women's runaways during the Japanese colonial period were executed in June 1922 at the Jeonbu Riverside in Seodaemun[11]. The willingness to re-leap into the strong will by overcoming the pain of suffering suffered after the annoyance of the lover It was a footstep.

In the 1920s, the head and the daenggi hair style continued to fashion, while the women played the hair and head. In addition, the first permanent wave was introduced in the middle of 1920, and newcomers such as Yoon Jin-duk, Choi Seunghee, However, these women's one length hair style was still a difficult period to become popular[12].

4.2 1930s

In the mid-to-late 1920s and beyond, the 1930s, women were more likely to represent women who had a Western appearance, regardless of their obligation to educate. However, they did not refer only to modern-day bourgeois women, It is a broad concept that ranges from class women to parasitic or wartime women[13].

In the 1930s, 'New Woman' and 'Modern Girl' appeared from the 1920s. Modern girl, who led fashion in the 1930s, became synonymous with modernity. Modern girl means 'modern girl' or 'newest woman'. The interesting thing is that it is written as 'Modan Girl(毛斷傑)'. To interpret this, it is cut short hair and is excellent person. In other words, in the external appearance of modern girl, the first one is short hair, and they are unusual women[14]. By the middle and late 1930s, women's footsteps were settled. During this period, the jackets and the skirt skirts were almost obscured, and among the newcomers the bachelor was generalized. During this period, the words 'beautiful bangs' and 'one-shot beauty' are used, and the bangs are also popular[15].

4.3 1940s

In the 1940s, as the Pacific War reached its peak, it faced an unstable and rapidly changing era, and the repressions and regulations of the Japanese imperialists were intensified. Especially, it was a time when women's beauty development was remarkably depressing due to the outright suppression of women, the prohibition of luxury goods, uniformed clothing such as body pants, and welfare distribution system. In the 1940s, kisaengs and newcomers continued their previous one length hair style, waved one length hair style, side-headed and tragedy movements, On the other hand, ordinary women had one length hair style, side-headed hair, and a hairy hair. Ordinary single-women had single-headed or double-headed hair. In the 1940s, the prohibition of permanent waving meant that most of the women's hair styles were uniform, but some women practiced permanent waving.

5. Analysis of hair design elements of one length hair style by period

5.1 1910—1920s

Since the 1910s, when the opening of the Joseon Dynasty and the Imperial Japanese colonial period

began, both men and women underwent drastic changes and arbitrarily conducted the bobbed hair around those who studied in Japan. The fierce resistance against the one length hair style in the opening era disappeared, and then it was known that it became a familiar scene, and furthermore a hair style that feels pretty and beautiful[16]. The women's hair style, which was introduced in Korean modern novels and magazines, mostly consisted of knots of hair, swept back hair with a bun, hair with cheopji hairpin on it. One length hairstyle appeared centered on New Women and Gisaeng, but it was not very popular, and with the advent of permanent waves, there were a few women who fashioned as wave in the form of one length hair style.

In terms of the one length hair style which Gisaeng Kang Hyang ran had for the first time in 1910s, the form of the bobbed hair was created by setting the length of the outline set to the bottom of ears or the nape, after boldly cutting the long hair. There, a western hat was worn to make sure that the sophisticated beauty was fully radiated. The length step height of the cut hair does not occur at all, but the shape of the head is triangular because it has a peculiar swelling shape with the half curly hair. Although it does not artificially have a permanent wave, it has a curly hair texture and natural hair color.

As I look at the shape of the one length hair style bouncing lightly along to the wind as ever and sitting snugly, the more look at it, the more want to desperately cuddle her[17]. The shape of the one length hair style depicted in Kim Yu jeong's novel had a length that could reach the shoulder line, and it had natural hair texture without special permanent wave.

Kim Hwal ran, who returned to Korea after studying in Japan, received a great deal of attention among the new women by playing one length hair style rather than the braids hair or knots of hair that most women enjoyed at the time. Kim Hwal ran, like Kang Hyang ran, had a classic and heavy image in her hair style because she had a one length hair style with an

outline on the same line that had no length step height. In addition the shape of the head is baldly exposed, and the outline is set under the ears, so that the face area is clearly exposed, and it has a bumpy and straight shape. Because it was a raw hair that did not have a permanent wave, it had a soft, smooth hair texture and was in a natural state without attempting to change the color of an artificial hair.

5.2 1930s

Oh Yeop ju, who came back from studying in Japan, opened the first beauty shop 'Hwashin beauty shop', and at the time the 'modern girl' was very popular. Married women favored swept back hair with a bun, knots of hair, and one length hair style, while single women used one length hair style and the pigtail ribbon hair. The shape of the one length hair style in 1930s showed a diamond shape with a step height of some cut length. The bobbed hair wave appeared in a few women and texture changes occurred, while a narrow wave of natural feeling such as a finger wave was affectionately used.

As in "applying the hydrogen peroxide on hair every day to imitate blonde hair of Western people [18]", in 1930s, women used hydrogen peroxide while undergoing hair damage and attempted to transform their hair color. Rather than ordinary women visiting the beauty room and dyeing, they used hydrogen peroxide or oxygenated water to achieve a slight decolorizing effect to change their hair color.

5.3 1940s

In 1940s, it was the dark days of the beauty world in which the brutal oppression of the Imperial Japan reached its peak and the permanent wave was strictly prohibited along with the ban on luxury goods. Both married women and unmarried women continued to have their hair styles that had been popular back in 1930s.

After the liberation, the popularization of permanent waves was made, but from the early 1940s until the

liberation in 1945, there were no singularities to pursue brilliant beauty (美) in the form, texture and color of the women's one length hair style.

6. Results and Discussion

All arts on the planet, including the pure art, have individual intangible laws. Hair beauty, a practical art and a visual art, is based on the elements and principles of general formative arts and at the same time imposes restrictions on the use of hair as a part of the human body. The results of analyzing the elements of hair design such as shape, texture and color that were popular in the Imperial Japanese colonial period, are as follows.

First, women's one length hair style between 1910s and 1920s appeared mainly in New women or among Gisaengs, but they were not so popular. As a permanent wave emerged, there were a few women who dressed as waves in one length hair style type. It has an outline with no step height of cut length, and it is in a natural state without attempting to change the color of natural hair texture with no artificial hair color change.

Second, in 1930s, with the advent of the 'modern girl', the one length hair style had a diamond shape with a slight cut length step height, and as the bobbed hair wave appeared, a narrow wave of natural texture was favored. And the attempts of changing hair colors was made with some decolorizing effects using hydrogen peroxide or oxygenated water.

Third, from the early 1940s to the liberation in 1945, it was found that there were no singularities to pursue brilliant beauty (美) in terms of form, texture, and color of the women's one length hair style.

As a part of reviewing the old and learning the new (溫故知新), through the morphological analysis of women's one length hair style that was popular in the Imperial Japanese colonial period, it is considered that this study will be cornerstone for the fundamental development of hair beauty education and a new mode trend development.

REFERENCES

- [1] S. H. Jin, Y. B. Kim & J. S. Park. (2017). A Study on Improvement Strategies According to the Inconvenience Due to Female Cancer Wearing Alopecia Wigs. *Journal of Digital Policy & Management*, 15(8), 417-422.
- [2] H. J. Kwon & J. S. Park. (2016). The influences of Nutritional Convergent supplement on damaged nails treated by cosmetic procedure. *Journal of Digital Policy & Management*, 14(3), 437-443.
- [3] S. H. Yim. (2012). *A Study on Attitudes toward Man's Appearance Management and Cosmetics Purchasing Behavior*. Master of thesis, Sook-myung Women' University.
- [4] J. H. Kim. (2013). *A study examines satisfaction according to scalp & hair care center usage conditions and product purchase attributes*. Master of thesis, Sung-Shin University.
- [5] Y. J. Lim. (2003). *A Study on Change of Social Recognition about Short-Hair(斷髮) from Perspectives of the Modern Women's History : From the Enlightenment Period to the 1930s*. Master of thesis, Dong-A University.
- [6] Y. S. Lee. (2014). *A Socio-Cultural Analysis of Women's Hair Styles in Chosun Dynasty and their Modern Application*. Doctoral of thesis, Seo-kyeong University.
- [7] J. S. Park & H. J. Kwon. (2017). Perception about Make up Influence on Man's Make up and Their Success. *Journal of the Korea Convergence Society*, 8(4), 231-237.
- [8] J. Y. Lee. (2009). *Urban image plan of Seoul city based on color*. Master of thesis, Chung-Ang University.
- [9] Y. S. Lee & J. Y. Lee. (2008). Modern Up-Style Mode Based on the Ancient Greek and Roman Hair Styles. *Journal of the Korean Society of Cosmetology*, 14(2), 429.
- [10] J. H. Yoo. (2013). *The Entry of Women in Jobs and Their Social Conflicts in 1920s and 1930s*. Master of thesis, Myong-Ji University.
- [11] S. J. Kwon. (1928). *The first person to have a short hair*. Seoul : Ganggongon Publishing Co.
- [12] K. M. Park. (2003). *A Study on the aesthetic consciousness of woman image of the cosmetic ad under the rule of Japanese imperialism*. Master of thesis, Chon-Nam University.
- [13] J. K. Lee. (2013). *An analysis of the Aesthetic Characteristics Portrayed in Korean Modern Novels-Focused on Women's Hair Style and Make up*. Master of thesis, Dong-Duk Women' University.
- [14] S. K. Han. (2007). Women's Liberation Movement in the 1920s - centering on the ordinance prohibiting topknots. *The Review of Korean History*, 87, 147-185.
- [15] M. J. Maeng. (2003). A Study on Women's Cosmetic Culture in 1930s through Women's Magazines. *Journal of the Korean Association of Women's studies*, 19(3), 5-30.
- [16] S. J. Jung. (2014). *A Study on the Pattern of Hairstyle Observed in Modern Korean Novels and Its Functions inside the Novels*. Master of thesis, Gangneung-Wonju National University.
- [17] Y. J. Kim. (1936). *Camellia*. Seoul : Jo-Kwang.
- [18] S. S. Yoon. (1937). *Korean women in fashion*. Seoul : Women.

박 장 순(Park, Jang Soon)

[정회원]



- 2013년 2월 : 광주여자대학교 미용과학과(미용학 박사)
- 2015년 3월 ~ 현재 : 송원대학교 뷰티예술학과 조교수
- 관심분야 : 헤어미용, 뷰티경영
- E-Mail : anima2929@hanmail.net