A Study on Royal Ceremonial Hair styles of Chosun Dynasty

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Abstract

This study covers the literature of theoretical backgrounds of royal ceremonial hair styles during Chosun Dynasty and demonstrates reproduction works of those hair styles reinterpreted in modern methods.

As for the Chosun royal hair styles for ceremonies, there are Daesoo, Gudoomi, and Euyoumi for a royal queen, royal concubines, and royal lady attendants of Nae Myung Boo, department of general affairs of the royal court. These hair styles represents well that Chosun Dynasty kept its own class symbols through hair styles, which is valuable cultural resources of Korean traditional beauties.

This study compares the new reproduction works of Daesoo, Gudoomi, and Euyoumi with existing literature pieces and related photos for clear understanding of these traditional hair styles. This study aims to activate the relevant researches into Korean traditonal hair styles, their reproduction methods and applicable usages in Modern Korea as well as useful data for them.

Key Words : Choseon Dynasty, Hair style, culture, Korean style, traditional hair style

I. Introduction

Hair style is one of clear cultural indicators as well as costume, developed and nurtured in culture under influence of social, materialistic, and mental trends in the community. Like all other arts, hair designing is create various unique designs by artistically mixing the basic design factors shape, texture, and color. Particularly beauty culture of Chosun Dynasty was present according to its own different social class and status, which is still applied and tried out for TV dramas or fashion shows these days.

There has remained quite limited data and visual references of traditional hair styles of Chosun Dynasty through folklore painting works and personal libraries. Especially folklore painting works serve as quite important and valuable data
to study the Chosun hair styles, which embraces unique perception of beauty and value system of Chosun Dynasty. Traditionally Chosun nation people took very good care of their hair, following "Shin Che Bal Boo, Soo Ji Boo Mo," which is Confucianism based value, meaning "Do your best to keep your body without any physical harm or injury to pay good respect to your parents." Therefore it was naturally regarded not to cut or change hair and put right hair styling for proper ritual manners.

During Chosun Dynasty one of impressive characteristics was use of Che, false hair wig, particularly with more glamorous and various kinds and designs of Che than any other times. However, this Che had become so popular among upper class women that it got even bought up to the royal court as highly critical social issue to be prohibited during the reigns of Kings, Youngjo and Jungjo. It shows how greatly Che style influenced around the country.

As for hair styles for royal ceremonies, there were Daesoo, Gudoomi, and Euyoumi styles of a royal queen, concubines, and lady attendants. These three hair styles represented social class of a woman in the community of Chosun Dynasty, which are to be kept for visible resource of beautiful Korean traditional culture.

Actually there has not been enough studies or researches on traditional hair styles of royal ceremonies and their reproduction works even though Lee Sungja did rather comprehensive study on general hair styles according to times of Chosun Dynasty in 2004. Proper study of hair styles for royal ceremonies of Chosun Dynasty is practically possible as long as there is quite a systematic research of written documentation and actual existence of samplers. For instance there is a Daesoo hair style of the royal queen, Youngwang but has no clear production manual, extremely limiting its practical usages.

Upon this situation this study reviews Daesoo, Gudoomi, and Euyoumi, compares these hair styles to the existing document and photo materials, and reproduces them, hoping to inspire new studies of Korean traditional beauty works. Then things will be easier to find resource of Korean traditional culture newly and utilize it for our practical needs in modern Korea.

II. Theoretical backgrounds

1. Beauty Culture of Chosun Dynasty

A beauty activity for a human is to increase his or her natural beauty more to find a newer aesthetic value, rather than doing harm on it. This effort is an art to specify the greatest beauty into reality in its unique way of personification or diversification.

Chosun Dynasty showed its unique political state of Confucius values far clearer than other times of Korean history. Confucianism had wide influence over the country from the political ethics of royal and governing classes, direction of policies, to general behavioral codes of ordinary people.1)

The social and cultural environments pushed naturally women to be left without any political rank or status, which were allowed to men only. So a woman was given supportive status according to her husband’s social class or status. This naturally led women to groom their appearance in a way to express themselves.

2. Royal Ceremonies of Chosun Dynasty

1) National Rituals
Ye, courtesy, is thought and behavioral code to which you are to live up as a good and balanced human in the community. During Chosun Dynasty this Ye took incredible portion of the total ceremonies among people compared to those of modern Korea.

To realize this Ye was defined clearly as a specific action. According to Hong Soon Min, 2012, realization of Ye in the royal court is completed as various ritual practices. Ceremonies and ritual services are inevitably complicated and rather difficult to keep throughout time. During Chosun Dynasty royal court depended its royal ceremonies on Eu, a legal act of ritual services, which was the collection of all rites and their different rules to keep in details. This Eu covers from each process of a ceremony to various function of a participant with stronger influence than customs for legal effect. Among other legal references of Eu, there were, for example, Kook Jo Eu Rye Eu (Collection of national rites), Sok Oh Rye Eu (Successive edition of national rites), Choon Kwan Tong Go (General collection of royal rites), and Oh Rye Pyun Go (Compiled collection of national rites). This implies Chosun Dynasty was highly keen on keeping Ye as well as law.  

National ceremonies were consisted of five purposes such as auspicious, domestic, memorial, royal concubine’s, and group. These main five ceremonies were targeted men but sometimes involved women with rare exceptions of female hostess.

2) Ceremonies of Royal Women

Royal ceremonies for women were centered on auspicious and domestic occasions. Usually auspicious ceremonies were related to agricultural or sericulture cases such as Eus for Royal Queen of Hun Jong and Jang Jong. Domestic ceremonies were royal wedding ceremonies, royal service hosted by a royal queen, and royal banquet parties. Mostly these women’s ceremonies were hosted by a royal queen such as Joong Goon Jung Ji Myung Boo Jo Ha Eu, an Eu which were performed between the winter solstice and New year’s day by royal attendants of exterior and interior departments of royal court affairs to honor the royal queen.

3. Royal Hair Styles of Chosun Dynasty

1) Daesoo

Daesoo was kind of a wig made of false hair for a ceremony during Chosun Dynasty, especially for a royal queen, princesses and concubines. In ‘Shil Lok,’ (True Record of Chosun Dynasty), Ga Rye Do Gam Eu Rye (Collection of Domestic Ceremonies), and Goong Joon Bai Gy (Record of Royal Court Clothing) there was no mention of Daesoo. For example, it simply referred to: “The royal queen is to wear Juk Eu, a formal ceremonial gown and add more decoration on hair.” in Gook Jung Oh Rye Eu (Collection of national ceremonies) in the 5th
reign of King, Sung Jong in 1474. Daesoo and Gudoomi styles started to come from Goong Joong Check Rye (Compiled Record of Royal Ceremonies) of the case of royal queen, King Hyo Jong.

Currently there remains the royal queen of Youngwang’s Daesoo, which is made up of eleven Beenyes and two Daenggies printed each specific name on Hong Jy for a wearer’s convenience. Daesoo was designed to represent the royal queen’s highness and glamorous dignity. To make Daesoo, it is required to use accessories like Che Bal, head shaped hair, such as Beenye or Daenggy. Furthermore Daesoo needed lots of human hair collected from various origins and washing these different hairs according to each proper nature before refining. After through refining process, well trimmed Che Bals were taken to a Sang Goong, specialized expert of Che Bals.

Daesoo styling starts with making a Go Gye on the top of the head, letting the remaining hair fall down on each side of the shoulders, which eventually forms an A shape. This A shape has a high and big front part, decorated by a Jang Jam, long hair pin on the crown of the head and two Bong Jams, dragon shaped hair pin on each end of the hair. And the middle part of the head is put Oksun Bong Jam (jade), Geum Bong Jam (gold), Garan Jam, Okjub (jade), Okwon (jade), Mary Sak Geum Daenggy (gold). So Ryong Jam(small dragon shaped), and Do Geum Jinjoo Jam (gold and pearl).

The following picture is a part of the Royal Queen, Young’s Daesoo hair style.

2) Gudoomi

Gudoomi is defined as a big head shaped hair style, based on a wooden framed wig put on Euyoumi hair. It’s also called Keun Mory, big hair, made up with Chebals decorated with various Beenyes.

From Jung Mee Ga Rye (Domestic Ceremony in the year of Jung Mee), 1847 to Byung Oh Ga

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<picture>Front Part</picture> <picture>Back Part</picture> <picture>Side Part Daesoo of the Royal Queen, Young Chin, from the National Royal Museum.</picture>
Rye (Domestic Ceremony in the year of Byung Oh), 1905, the royal princess's hair accessories were commonly done with Bong Jam (phoenix), Mok Ryun Jam (magnolia), Yong Jam (dragon), Mae Jook Jam (flower and bamboo), Nasa Yeon Jam, Ok Sun Bong Jam (jade and dragon), Ok Won Jam (jade) and Ok Ib Jam (jade). However, for Ki Myo Ga Rye (Domestic Ceremony in the year of Ki Myo), 1819 Sub Ok Jam (jade), Jin Ok Jam (jade) and Beechyé Ok Jam (jade and green jade) were used for accessories instead of Yong Jam (dragon) and Mae Jook Jam (flower and bamboo).

The subject of these royal ceremonies was the royal princess, which caused to select different jewelry accessories according to different class. This was eventually led to the assumption that Yong Jam and Mae Jook Jam had not been used initially during this time.

Gudoomee made of Chebal, artificial hair, was used by royal concubines and princesses for official royal ritual services and wooden framed wig was preferred by royal lady attendants instead of Chebal.

In the third year of King, Jung Jo, 1779, the royal court strictly banned the use of Chebal that had not been solved completely during the previous years, encouraging wooden material instead of Dary made of human hair. This wooden frame of Dodong tree was called Ttugooji and its frame worked for fixing a Beenye. Kim Yong Sook (1989) regards the name of Tu Go Ji was derived from the meaning, support a big head, explaining it not a wooden wig but a big Beenye.

In the picture 5, Yoon Bee's Chil Bo with Gudoome was supported by two Beenyes in the same direction on its center while a set of Dong Jam put across the forehead and another pair of Beenyes put at each end of her big hair fallen in the shape of a fan opened upside. This lay out requires three pairs of Beenyes and three layers of various Ttul Jams called Chil Bo, meaning 7 kinds of jewels but not limited to use genuine jewels at all.
The picture 6 shows Min Bee’s Gudoomi style, revealing quite a big differences from the picture 5.

3) Euyoumi

Euyoumi Mory was a kind of Eunjun Mory for a formal ceremony. It’s also an alternative style of Gudoomi for royal ladies and called Euwoomi, oval shaped wooden frame because Chebals for Gudoomi were particularly prohibited by the King, Jung Jo.

In the first of the 19th century Euyoumi was put a wooden Euyeomi over the head with a Hoo Gye but gradually changed to putting Euyoumi on the top of Euwoomi in the middle of the 19th century.

After the time of King, Hyunjong it’s a must to wear Euyoumi on three big traditional holidays and daily visit for greeting in Sorebok, Dangeui, a formal dress for small occasions. And inside the royal court big Euyoumi made of Chebal was commonly used for domestic and formal ritual services.

If a big royal ceremonial occasion took place, the royal queen, princess, Ongjoo, a princess from a royal concubine, wore this hair style, very elegant and classical. In the time of King, Youngjo Euyoumi Mory became so popular hair style for a formal rite that royal and Yangban women preferred it to any other hair styles. But it was permitted only Jimil Sanggoong. Ordinary nation women were allowed to wear this Euyoumi for a party and wedding ceremonies.

The picture 9 below gives the feeling of Euyeom Mory of the Royal Queen, Yoon Bee at 17.

III. Reproduction and Analysis of Royal Women’s Hair Styles during the Chosun Dynasty

1. Daesoo

1) Reproduction Process

The Gache, false hair, for the reproduction work of this study is made of Saeng Sa, raw silk threads directly from silkworm cocoons, neither refined nor boiled. This threads is also called Yeon Sa Gum and gives quite a touch of genuine human hair, dyed in black. It is widely used for TV dramas or films to express human hair because of its excellent quality and practical benefits.

As for weak points this material has some limits to recycle and reuse for its reproduction because of its rather soft and light qualities.

Hair accessories of the Daesoo for this study were designed and tailor made by a Daesoo specialist in the imitation of the Royal Queen, Young’s Daesoo.
Additionally head shape for Daesoo was used by a hamper purchased at a local farmer’s market and its adhesive from black glue, light and thick wire for the side wings of Daesoo.

Reproduction process of the picture 1 is as follows:

1. The most important part of this reproduction work is prepare right Saeng Sa, needed lots of actual experience to take care of delicate characteristics of its raw material from the beginning to the end.

   It starts with fine combing, proper cutting, flat ironing out, cutting out the right sized upper part of the hamper to the wearer’s head, and neatly putting it onto the hair line with black glue work.

   Here it requires to be careful not to show the harper’s shape or its color, using proper glue work in order not to make it look glittering; glue should be used without water so that it gets hardened naturally.

2. This is reproduction of side hair’s alternative frame. First make the basic frame work as 1 but give proper tension to balancing the Gache before fixing. Then make the frame for the extra size for final fixing onto 1.

3. This is the stage of linking 1 and 2 by the holder. It’s very important to fix the three way plaited Gache on the holder, not showing any linked part.

4. As a final touch Daesoo Mory is finished with Beenyes and various hair accessories.

Picture 3 is the reproduction work of Royal Queen’s Daesoo, for the World City Festival of Inchon, 2009 and picture 4 is of Royal Queen of Chosun Dynasty, presented to “Five Thousand Year History flows”

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<table>
<thead>
<tr>
<th>Reproduction Process</th>
<th>Completed Work</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Make a frame of head shape</td>
<td><img src="image1" alt="Front Part" /></td>
</tr>
<tr>
<td>2. Make both of the head shape</td>
<td><img src="image2" alt="Back Part" /></td>
</tr>
<tr>
<td>3. Link 1 and 2 with a holder</td>
<td></td>
</tr>
<tr>
<td>Linking is done with Saeng Sa and glue work</td>
<td></td>
</tr>
<tr>
<td>4. Put 3 on the mannequin’s head, decorate it with Beenye accessories, and finish with hair spray work</td>
<td></td>
</tr>
</tbody>
</table>
<picture 8> Reproduction of Daesoo Mory, Kang Ji Soo, Traditional Hair Style Reproduction Show, The World City Festival of Inchon, 2009

<picture 9> Daesoo Mory reproduced, Kang Ji Soo, Korean traditional Hair Show, "Five Thousand Year History Flows", 2009

<table>
<thead>
<tr>
<th>Table 2</th>
<th>Comparative Analysis of the Royal Queen, Young’s Daesoo and the Reproduced Daesoo</th>
</tr>
</thead>
<tbody>
<tr>
<td>Weight</td>
<td>Young’s Daesoo</td>
</tr>
<tr>
<td>Color</td>
<td>the second</td>
</tr>
<tr>
<td>Usage</td>
<td>the second</td>
</tr>
</tbody>
</table>

2) Comparative Analysis of Royal Hair Styles for Ceremonies through Reproduction

The following is findings of comparative analysis data from Daesoo specialists:

1. In the category of Gache’s weight, Young’s Daesoo is given the first because of its rather light Saeng Sa while the reproduced Daesoo the second turned out to be a little heavier than Young’s.

2. In the category of color Young’s Daesoo has rather shaded color and gives dark and dim feeling, which led to the second. In contrast the reproduced Daesoo looks more glamorous and colorful due to plenty of color combination of Gache and hair accessories.

3. In the category of visual beauty, Young’s Daesoo is more grand and gigantic than just beautiful, given the second whereas the reproduced Daesoo looks quite beautiful and glomorous enough to be rated the first.

4. In the category of usage, Young’s Daesoo is for formal royal ceremonies so dyed in ashes and lacquered for its permanent preservation, which leads to the first. The reproduced Daesoo is also given the first because it is good for permanent keeping with Saeng Sa’s lightness even though it’s rather difficult to change for different usages.

5. In the category of symbols Young’s Daesoo
is rated the first with its giant size, extraordinary
grandeur, and magnificent uniqueness while the
reproduced Daesoo is also given the first with
its beauty, big size and glamorous scale.

2. Gudoomi

1) Reproduction Process

In this study Gudoomi reproduction work is
used by synthetic high heated threads which is
highly processed for easy various shaping
purposes, the biggest strong point to modify
mistakes during production. This synthetic high
heated threads has quite a volume but is easy
to shampoo and wash, making it possible to
recycle with ease. For this reproduction work,
the hair accessories were purchased from
specialized shops of Korea traditional hair
accessories and Gudoomi was personally tailor
made myself.

<table>
<thead>
<tr>
<th>Reproduction Process</th>
<th>Completed Work</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Make three plaited hairs with synthetic high heated threads for Gache</td>
<td><img src="image1.jpg" alt="Image" /></td>
</tr>
<tr>
<td>2. Part hair on the center and make a ponytail on the nape. Then make it a small pilar and Jjok.</td>
<td><img src="image2.jpg" alt="Image" /></td>
</tr>
<tr>
<td>3. Put Euyum Jookdoory on the center part and Euyoumni shaped Gache from the nape to the top of the Euyum Jookdoory.</td>
<td><img src="image3.jpg" alt="Image" /></td>
</tr>
<tr>
<td>4. Fix 3 and decorate it with hair accessories</td>
<td><img src="image4.jpg" alt="Image" /></td>
</tr>
</tbody>
</table>
The following is the comparative analysis data of wooden Gudoomi and Gache Gudoomi through reproduction works.

1. First make the right sized Daree with synthetic high heated threads for the wearer's head. Then finish its end in a hair net or black stocking with glue work. In the table 3 above, completed work 1 is done with Daree, already made in the shape of Euyoumi in advance.

2. Part hair on the center and make a Jjok on the lower part of the nape.

3. Put an Euyum Jjokdoory on the center parting line, the Daree 1, and tie it with the Euyum Jjokdoory.

4. Put the wooden Gudomi or Gache Gudomi on the completed Euyoumi, tie it with the string of the Euyum Jjokdoory, and decorate it with Ttul Jams and Duy Kkojis.

The completed work of the table 10 is done with two layers of Darees, 4 Ttul Jams, and 1 Sun Bong Jam. And the one of the table 11 is done with 3 layers of Darees, 4 Ttul Jams, and 1 Sun Bong Jam for decoration.

<table>
<thead>
<tr>
<th></th>
<th>① Min Bee</th>
<th>② Wooden</th>
<th>③ Gache</th>
</tr>
</thead>
<tbody>
<tr>
<td>Weight</td>
<td>the second</td>
<td>the first</td>
<td>the third</td>
</tr>
<tr>
<td>Color</td>
<td>the third</td>
<td>the first</td>
<td>the first</td>
</tr>
<tr>
<td>Visual Beauty</td>
<td>the second</td>
<td>the first</td>
<td>the first</td>
</tr>
<tr>
<td>Usage</td>
<td>the third</td>
<td>the second</td>
<td>the first</td>
</tr>
<tr>
<td>Symbol</td>
<td>the first</td>
<td>the first</td>
<td>the first</td>
</tr>
</tbody>
</table>
2) Comparative Analysis of Royal Hair Styles for Ceremonies through Reproduction

The following is the comparative analysis data of Min Bee’s Gudoomi, reproduced Gudoomis, wooden Gudoomi, and Gache Gudoomi.

1. In the category of weight, ② is the heaviest, ① the second, and ③ the lightest.
2. In the category of color, ② and ③ are the best in harmonious combination of Gache and hair accessories and ① gives rather dark and thick feeling due to its more dependence on shaded coloring than lightness.

3. In the category of visual beauty, ① is given the second while ② and ③ render glamorous and beautiful impression.
4. In the category of usage, ① and ② need somebody to wear a Gudoomi on the wearer’s head, given rather difficult from the practical point of view. However, ③ is to wear an Euyoumi which was already produced in advance so rated the best.
5. In the category of symbol, ①, ②, and ③ all got rated the first.

<table>
<thead>
<tr>
<th>Reproduction Process</th>
<th>Completed Work</th>
<th>&lt;table 5&gt; Reproduction Process and Completed Work</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Make three plaited hairs with synthetic high heated threads for Gache</td>
<td>✓</td>
<td><img src="image1.png" alt="Image" /></td>
</tr>
<tr>
<td>2. Part hair on the center and make a ponytail on the nape. Then make it a small pilar and Jjok.</td>
<td>✓</td>
<td><img src="image2.png" alt="Image" /></td>
</tr>
<tr>
<td>3. Put Euyum Jookdoory on the center part and Euyoummi shaped Gache from the nape to the top of the Euyum Jookdoory.</td>
<td>✓</td>
<td><img src="image3.png" alt="Image" /></td>
</tr>
<tr>
<td>4. Fix 3, replace the Beenye with a Sok Beenye, and decorate it with a Dyu Kkoji and a Ttul Jam.</td>
<td>✓</td>
<td><img src="image4.png" alt="Image" /></td>
</tr>
<tr>
<td>② is decorated with 3 layered Darees. 4 Ttul Jams, 1 Sun Bong Jam, and a Dae Beenye.</td>
<td>✓</td>
<td><img src="image5.png" alt="Image" /></td>
</tr>
</tbody>
</table>
3. Euyoumi

1) Reproduction Process

In this study, Gache was made with synthetic high-heated threads and hair accessories were purchased from specialized shops of Korean traditional hair accessories.

1. First make the right sized Daree with synthetic high-heated threads for the wearer’s head. Then finish its end in a hair net or black stocking with glue work. The completed work is done with Daree, already made in the shape of Euyoumi in advance.

2. Part hair on the center and make a Jjok on the lower part of the nape.

3. Put an Euyum Jjokdoory on the center parting line, the Daree 1, tie it with the Euyum Jjokdoory to make Euyoumi look complete, and replace the Beenye already put with a Sok Beenye.

4. Fix the small Daree on the center of Jjok around and finish it with a Duy Kko Ji.

Picture 12 and 13 show the front and back part of the completed work decorated with 2 layered Darees, 2 Ttul Jams, 1 Sun Bong Jam, and a Jjok Beenye replaced for a small Sok Beenye. The final touch is done with an intentionally shaped Daree and a Duy Kko Ji.

Picture 14 and 15 shows finalized decoration works of 3 layered Daree, 4 Ttul Jams, 1 Sun Bong Jam, a big Beenye, and Duy Kko Ji.

### Table 6

Comparative Analysis of the Royal Queen, Yoon Be’s Euyoumi and the reproduced Euyoumi

<table>
<thead>
<tr>
<th></th>
<th>1. Yoon Bee</th>
<th>2. 2 layered Euyoumi</th>
<th>3. 3 layered Euyoumi</th>
</tr>
</thead>
<tbody>
<tr>
<td>weight</td>
<td>the third</td>
<td>the second</td>
<td>the first</td>
</tr>
<tr>
<td>color</td>
<td>the third</td>
<td>the first</td>
<td>the first</td>
</tr>
<tr>
<td>visual beauty</td>
<td>the third</td>
<td>the first</td>
<td>the second</td>
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<tr>
<td>usage</td>
<td>the second</td>
<td>the first</td>
<td>the second</td>
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<tr>
<td>symbol</td>
<td>the first</td>
<td>the first</td>
<td>the first</td>
</tr>
</tbody>
</table>

<picture 12> Front of Euyoume Reproduction, Kang Ji Soo, 2012
2) Comparative Analysis of Royal Hair Styles for Ceremonies through Reproduction

The following is the comparative analysis data from five specialist groups’ questionnaire regarding five different categories to review the Royal Queen, Yoon Bee’s Euyoumi and the reproduced Euyoumi. <table 4> Comparative Analysis of Yoon Bee’s Euyoumi and th Reproduced Euyoumi

1. In the category of weight, ③ is given the first, looking the heaviest, ② the second with its thick 2 layered Darees, looking heavier than①, and ① rated the third the lightest.

2. In the category of colors, ② and ③ show the best harmony of Gache and hair accessories, rated the first while ① given the third, giving rather shaded color feeling.

3. In the category of visual beauty ① is middle whereas ② and ③ look gorgeous and beautiful, given the first together.

4. In the category of usage, ① is rated the second because it needs somebody to wear Daree on the wearer’s head, given rather difficult from the practical point of view. And ③ is heavier than the others because of its 3 layered Daree, given the second, too. However, ② has its own Gache, premade for a Beenye, to give more unique effect, rated the first.

5. In the category of symbol, ①, ②, and ③ all come up with the same feedback.

IV. Conclusion

In this study I have reviewed and analyzed hair styles of royal women of Chosun Dynasty, mainly Daesoo, Gudoome, and Euyoumi in order to express the traditional beauty, glamour and practicality needed from Modern perspective. I also put an emphasis on the reproduction methods in our new modern environment.

I reproduced these three main royal hair styles from the Royal Queens, Young’s Daesoo, Min Bee’s Gudoome, and Yoon Be’s Euyoumi in modern reinterpretation as fas as I could. I also asked five specialist groups to compare and review my reproduction works and the following is the result:
1. Daesoo

① Kinds of Gache: Saeng Sraw silk threads directly from silkworm cocoons, neither refined nor boiled. This threads is also called Yeon Sa Gum and gives quite a touch of genuine human hair, dyed in black. It is easily used and kept to express human hair because of its excellent quality and practical benefits. On the contrary, Saeng Sa is so light ad delicately fine that it should be handled with great care.

As for the Royal Queen, Young’s Daesoo, it needed to collect human hair in big quantity, wash it to keep the right color through for refining process. But the reproduced Daesoo doesn’t require any supply of human hair nor refining preparation so it’s quite quicker than the original Daesoo.

② Reproduction and Completed Work
1. In the category of weight, the Royal Queen’s Daesoo is given the first due to its genuine raw silk threads while the reproduced Daesoo is much lighter that the original work.
2. In the category of color, the Royal Queen’s is rated the second due to its rather low shaded colors while the reproduced work looked more colorful and attractive.
3. In the category of visual beauty, the Royal Queen’s given the second but the reproduced work is rendered the first.
4. In the category of usage the Royal Queen’s dyed in ash and charcoal for its permanent preservation, given the first. The reproduced Daesoo is dyed in black so it’s difficult to change but its light and smooth quality of threads make it good for ceremonies, given the same the first as the original work.
5. In the category of symbol, the Royal Queen’s is rated the first because of its grandeur and beautiful look and the reproduced work is also given the first due to its glamorous and magnificent appearance for a formal ceremony.

2. Gudoomi

① Kind of Gache: Like Chebal of Gache, it’s quite easy to shampoo and wash and to remodify and produce in a relatively short time. Min Bee’s Gudoomi needed additional refining process of raw materials and took time to produce.

② Reproduction and Completed Work I made attempts to change the positions of Ttul Jams or the number of Dal Bees while I kept the traditional hair shape in the same way. I also reproduced the wooden and Gache Gudoomis.

1. In the category of weight, the wooden Gudomi is rate the first because it looks the heaviest with three layered Daree, Min Bee’s genuine hair, second, and the two layered Gache Gudoomi given the third due to its lightest look.
2. In the category of color, the three layered wooden frame and the two layered Gache Gudoomi are rated the first because of their harmonious match to the color of Gache and other hair accessories. Min Bee’s Gudoomi is given the third with its rather darker shaded color choice.
3. In the category of visual beauty, Min Bee’s is rendered the second, the wooden frame and Gache Gudoomi rated the first due to unique brilliance of beautiful coloring effect.
4. In the category of usage, Min Bee’s and the three layered wooden frame Gudoomi look rather difficult to wear, given the second for feedback. Gache Gudoomi is practically easy to try on because Euyoumi is premade, rated the first.
5. In the category of symbol, all those three
models come up with the same feedback, the first because they have the greatest symbolic meaning and beauty for royal ceremonies.

3. Euyoumi

① Kind of Gache: Like Chebal of Gache, it's quite easy to shampoo and wash and to remodify and produce in a relatively short time.

Yoonbee’s Gdoomi needed additional refining process of raw materials and took time to produce.

② Reproduction and Completed Work I made attempts to change the positions of Ttul Jams or the number of Dal Bees while I kept the traditional hair shape in the same way. I also replaced Beenyes with Daree or Day Kko Ji for various application of the style.

1. In the category of weight, Euyoumi’s ratd the first because it looks the heaviest with three layered Daree, the two layered think Daree is given the second due to its two layered Daree, and Yoon Bee’s is rated the third because it looks the lightest.

2. In the category of color, the two layered Daree Euyoumi and the three layered Euyoumi have the best harmonious match with Gache and other hair accessories, rate the first. Yoon Bee’s gave rather dark and dim image due to its lower shaded color choice.

3. In the category of visual beauty, Yoon Bee’s come up with the third , the two layered Euyoumi looks distinguished and pretty, rated the first, and the three layered Euyoumi look quite glamorous and special, rendered the first.

4. In the category of usage, Yoon Bee’s and the three layered Euyoumis are given the second because they all need somebody to wear them out. However the two layered Euyoumi is set with a pre tailored out Euyoumi so easier to try on practically, earning the first.

5. In the category of symbol, all those three models come up with the first due to their creative and beautiful look for formal ceremonies.

V. Suggestion

In this study three main royal hair styles, Daesoo, Gudoomi, and Euyoumi are reviewed and reproduced with a focus on actual ways of application. Upon this it is noticed that changing Daree gives the weight, beauty, usage, symbolic expressions in various ways. Furthermore through actual reproduction works of those royal hair styles, it renders a good point to identify the true identity of traditional values for modern Koreans well blended with the modern senses of styles.

Actually I had rather limited problems of data and image materials for my reproduction works of royal women’s hair styles of Chosun Dynasty, which forced me to express their aesthetic beauty in a dramatic way. However, I strongly suggest that there should be more ongoing research works of Korean traditional hair styles and their reproduction based on specialized and systematic theoretical backgrounds in order to search for their practical reuse for Modern Korean women.

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