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. D.T.P
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, D.T.P(Digital Textile Printing)

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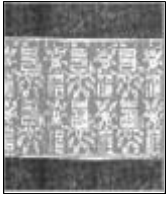.   ,   ,   ,   ,   ,
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                              (globalization)

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                      1   1.   (30   ,   42   ) / 2.   (
    16   ,   9   ,   7   ) / 3.   (13   ,   27   ,
        15   ) / 4.   (47   ) / 5.   (10   ,   27   )   5
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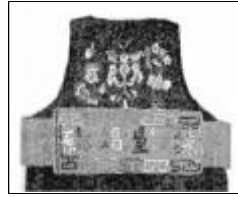   )   .

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    1)   (30   ,   42   )
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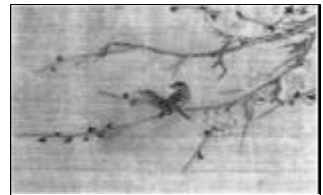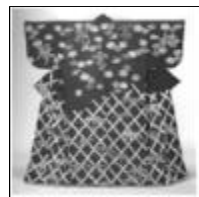
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2)   , “   ” 『   』 (1982)

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3)   (13   ,   27   ,   15   )

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8), '   '   .   ,   ,

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4)
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5)   (10   ,   27   )
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(17).

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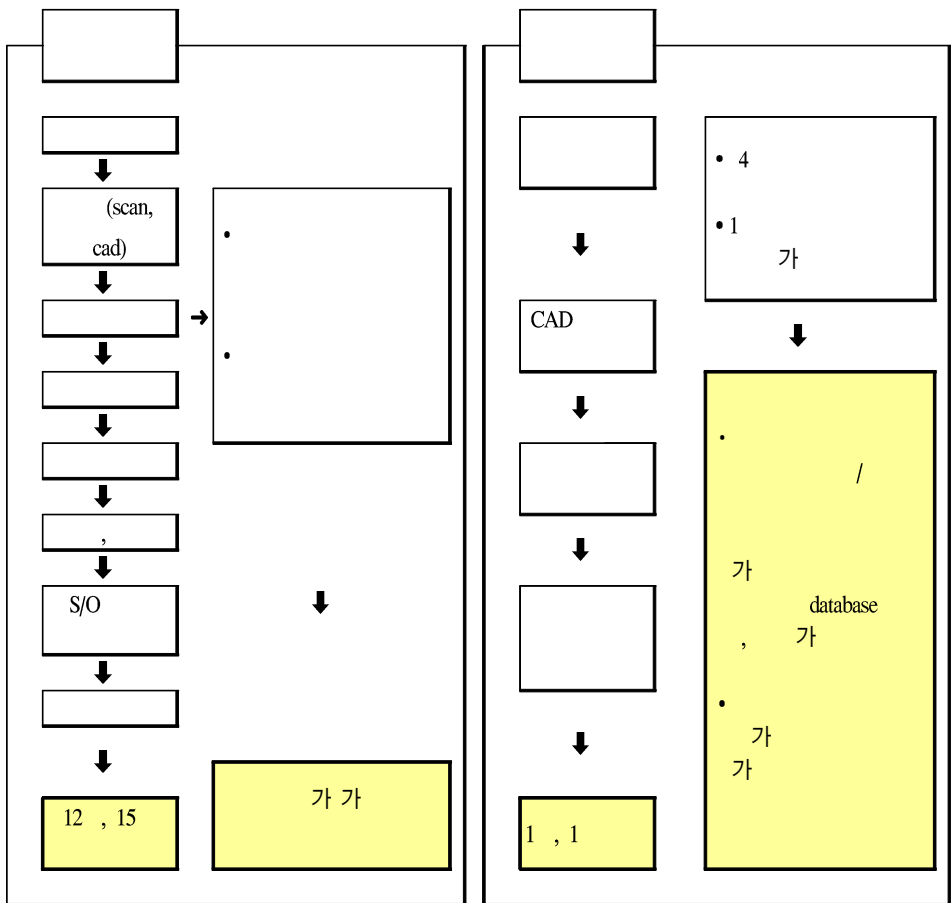.   .   ,

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2)

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3) 5000 Years of chinese costumes research group of the shanghai school(1977)

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Ⅲ. D.T.P

1. Digital Textile Design

. CAD(Computer Aided Design)

(: Printing)

(Digitizer)　　　　　　　　　　　　　　　　　　　　　　　　　　　　　.

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　　　　　　　　(Red),　　　(Green),　　　(Blue)　3　　　　　　　(Bar)　　　　　　　1,670

　　　　　　　　　.　　　　　　　　　　　　，　　　　　　　　　　　　　，

　　　　　　　　(Subtractive Process)　　　　　　，

　　　　　　　(Additive Process)　　　，　　　　　　　　　　　，

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2 D.T.P

D.T.P(Digital Textile Printing)

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6)　　(2002)『　　　　　』
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DTP   .

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(Simulation)   .

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DTP   ,   color   24color

RGB Mode   , 254DP   ,   (Tiff)

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(scan, cad)	•
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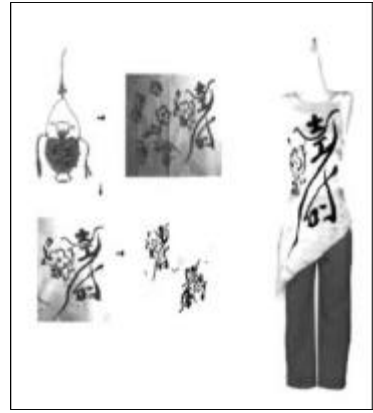| < 3 > | | | | | | | | |
|---|---|---|---|---|---|---|---|
| | One-Piece | One-Piece | One-Piece | One-Piece | Two-Piece (Blouse+Pants) | One-Piece | Two-Piece (Blouse+Pants) | Two-Piece (Blouse+Pants) |
| | | | | | | | | |
| | , (Digital Printing), | , , | , | , | , | , | , (Poly) | , (Poly), |
| | Red, Blue | Yellow, White, Gold | Blue, Red White | Beige, Black, White, Blue | White, Green, Black | Brilliant, Rose, Caimine, Blue Gray, Permanent, Yellow | White, Red, Black | White, Red |
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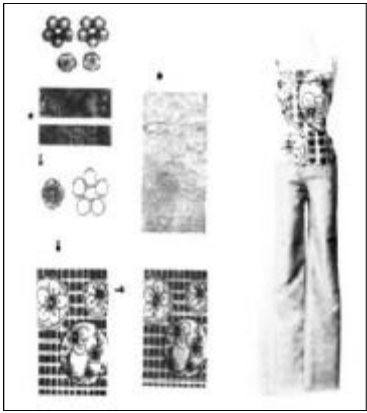
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CAD . 4 (

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                                  , (1999). 「   」,   .
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                  , (1989). 「   」.

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        Art Gallery (1985).
                            (1995).

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            , (1997). 「   2000   」,   :   .
            , (1999). 「   」,   :   .
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Fashion design with the motif of apricot flower from Chosun Dynasty
- Using the method of Digital Printing -

Seung-Hyun Jun   Kyung-Ja Lee

Dept. of Fashion Design, The Graduate School of Design, Ewha Womans Univ.

The Korean traditional motives in apparel not only play an important role in decorations of costumes but also represent good fortunes such as longevity, good life, wealth, and happiness after death. The purpose of this study is to combine apricot flower as a decorative motif in Chosun dynasty with contemporary and modern design principles. Through these efforts, Korean tradition becomes a new subject of fashion industry and a new fashion trend in which tradition and modernism can exist simultaneously is created.

The apricot trees were introduced into Korea in the Koryo dynasty and these motives had the following features. First, the decorative motif of apricot flower is a symbol of spirit of scholars, women's beauty and chastity in the Chosun dynasty. Second, these motives are widely used in our lives since an impression of their branches is very rough and flexible. Third, the accessories having apricot flower motives are made in a way of embossment, intaglio, and toogak (penetration engraving) with a variety of materials such as gold, silver, white brass, green jadeite, agate, coral, and the seven treasures. These motives in textile are in a simple or abstractive formation with gold foil, embroidery, and weaving. The center of concise apricot flower is decorated by round types of jewelry. Fourth, the decorative motif of apricot flower is found as a group in triangle and this triangle formation is repeated either symmetrically or asymmetrically with other traditional motives. The apricot flower is depicted to be very modest and plain and used as a supplementary motif to support main theme. Fifth, the primary colors such as red, blue, white, and yellow are widely used to make decorations esthetic and beat sundry evil spirits.

The results of these modern apparel designs based on the traditional apricot motif are as follows. First, the traditional motives are simplified, modified, and modernized by employing digital textile printings. Second, the original handmade design copy for digital printing appears to be very modern by

utilizing current illustration materials such as dye, pigment, Hanji (Korean paper), ink stick, and vinyl. Third, the digital textile design enables us to perform various approaches of a design and maximize a design effect. Fourth, it is very meaningful to find a way to modernize Korean traditional motives, to re-interpret them through contemporary fashion designs, to create a new fashion trend in which both tradition and modernity are fused together. This study provides that the most promising and the newest fashion motives are from our own culture. The ability to re-interpret traditional and cultural motives with the eyes of contemporary fashion is the key to level up Korean fashion industry and to keep up with other competitors in ever changing global fashion market. Further investigation needs to be done to explore other traditional motives.

Key words : The motif of apricot flower, Traditional Culture, Digital Textile Print