

Blue Jeans Hanbok

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Keywords: Sustainability, blue jeans, Korean traditional garment

Blue jeans made with tightly twisted cotton yarns first appeared in California in the middle of the 19th century worn by hard working physical laborers (Gordon, 1991). Although originally intended for rugged laborers, many people now wear jeans on a daily basis because they are easy care and fashionable. With this popularity, there have been many style and embellishment variations often tied to changes in society. The jeans industry has evolved and has become an integral part of American culture. However, there are concerns about chemicals used in the production of blue jeans so that recycling of used jeans is needed (Woodward & Miller, 2011). The first objective of creating this design was to create a sustainable garment using recycled jeans.

A second objective was to combine symbols from the East and from the West to encourage use of recycled jeans world-wide. The inspiration for the design came from the Korean traditional garment, Hanbok, that best expresses the beauty of Korea (Kang & Kim, 2013). Since blue jeans represent Western culture, Eastern-style garments don't typically use denim. If denim can be applied to Eastern-style garments as well, more recycling of used blue jeans can be expected. Hanbok is an example of an Eastern-style garment with form and detail that lends itself to interpretation in denim. The design presented here introduces a new mix of symbols of Western and Eastern cultures by creating a new form of Hanbok from the East, with elements of the traditional Western blue jean to increase recycling of used jeans in apparel design.

Recycled blue jeans were used for the design in attempts to reduce textile waste. Five used blue jeans (Jean 1 to Jean 5) made of mostly cotton (at least 72% to 99% cotton) were purchased at a Goodwill® store. All pieces of the design were made using parts of the jeans except for the lining and fasteners (invisible zipper, hook, and metal buttons). The garment consists of two pieces: Jeogori (jacket) and Chima (skirt). An ombre color gradation scheme of dark blue (top of garment) to off-white (bottom of garment) was used.

A dark-colored denim (Jean 1) was used for the jacket. The legs of the jeans were used to form the bodice and sleeves with the back pockets attached on each shoulder for decoration. The jacket was lined with a 100 % cotton fabric in a coordinating print. A strap, in Korean called a Goreum, was constructed with a removable form using Jean 3. Two belt loops were attached to the left and right front of the jacket forming a fastener and the strap was tied to the left belt loops on the jacket. When the strap is removed, the Sup (placket) for both sides can be folded and fastened with small metal buttons attached at the bottom of the jacket decorative pocket and the top of the placket for convenience and decorative effects. The skirt includes a skirt band and a skirt strap. The body of the skirt was made from Jean 2 which was bleached using an eco-

friendly bleach product to make gradations of blue colors. The inseams of Jean 3, 4, and 5 were cut leaving naturally unraveled edges and woven together to create unique textures and patterns on the skirt band. The top of the skirt band was covered by a trim made of the same fabric as the jacket lining. Five belt loops were attached on the top of the skirt band to hold the removable skirt strap made from Jean 5. An invisible zipper was sewn to the inside back of the skirt for easy donning and doffing. A pair of hooks was attached at the top of the zipper to secure the closure. A Norigae, a type of Korean traditional tassel ornament for women's Hanbok, was designed and constructed. The darker colored tassel was made from Jean 3 and the lighter colored tassel was made from Jean 4, the bleached denim. The jeans were unraveled using only warp yarns for the tassels. The top of the tassels were tied with two belt loops for stability and decorative effects. The strap loops of the tassels were braided using warp yarns to provide a stable structure when fastened to the skirt strap. The tassels of graded colors coordinate with the jacket and skirt.

This design provides an example of combining symbols of Eastern and Western cultures while encouraging use of recycled textile products, an important world-wide concern. As such it may contribute to continued new ways of thinking about design, increasing recycling of used jeans in apparel design.



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