

Analysis of the Aesthetics of the Human Body Portrayed in Front Cover of Women's Magazines Prior to 1945

Soon-Jae Lee[†]

Dept. Apparel & Textile Design, Konkuk University

1945년 이전 여성잡지 표지화에 나타난 인체미 분석

이 순 재[†]

건국대학교 의상·텍스타일학부

(2006. 10. 17. 접수)

Abstract

The purpose of this study is to present a concrete image of the ideal beauty as shown in era preceding 1945 that effects the shaping of our aesthetic values; by analyzing its characteristics through the covers of women's magazines of that period, this research aims to promote the understanding of beauty of the human body. The scope of my research extends throughout the collection of women's magazines stored in the National Library and the Korea Magazine Information Center. The gathered research materials are: 5 kinds of *Shin-Yeo-Sung* (신여성), 51 kinds of *Yeo-Sung* (여성) and 30 kinds of *Ga-Jung-Ji-Woo* (가정지우).

The result of the research could be summarized as the followings.

Before the 1920's in response to the violent opening, there was a trend of sticking to the traditional standard.

In the 1920's, the prevalent images of women were meek and fragile. Japanese standard of beauty was explicitly indicated.

In the 1930s, as Western movies started to be shown to the general public, western features were idealized and furthermore intelligence was required as a further condition.

In the 1940s, preparation of the war led to encouragement of images of motherhood and natural beauty, and resistant to this trend led to pseudoclassicism.

Key words: Women's magazine, Front cover illustration, Prior to 1945, Ideal beauty, Aesthetics of the human body; 여성잡지, 표지화, 1945년 이전, 이상미, 인체미

1. Introduction

Every society has an ideal beauty, and that is the ultimate goal of beauty we try to express through costume design. Therefore studies of the aesthetics of the human body is a field of study that many costume researchers have had continued interest, and it has become a focal point especially after post-modernism

which diversified the view in which we interpret the human body. Escaping the dichotomist and antagonistically modern way of thinking that rationality and the psyche is superior, many earnest efforts are being made to study esthetics, human body, and also focusing on the realities of life that remained hidden under idealism. Especially women's magazines, as media that deal with everyday affairs that show the current society's real looks, are used for the studies of modern and contemporary history.

[†]Corresponding author

E-mail: leesoon@konkuk.ac.kr

The first half of the 20th century was a formative period of modernism and feminism, and Ko(2004) called the modern period of enlightenment 'The Space of Origin' which our modern age started. This not only indicated the switchover of economic means - from medieval feudalism to modern capitalism - but also the level of change by way of thinking, the way of life, the order, the regulations, and the individual body. Meanwhile, the representation of this time was looked on with skepticism in that it could be objectified and distorted through the eyes of Orientalism, but the various types of characters formed at this time is affecting the present society and moreover, we cannot deny the fact that the feminine images represented in these portraits affect our present criterion of beauty(Goo, 1999).

The cover of a magazine is designed to efficiently deliver the magazine's character and contents to the readers to stimulate their will to purchase, so its implications include the aesthetical and psychological values of that time and the needs of the magazine's target readers. Therefore, the human body shown in magazines is represented as a particular symbol in the process of representation.

The preceding studies on women's magazines or portraits of women have been very active. But the studies of magazines gave more weight on editorial design, or studies from the view of feminism(Lee, 2002; etc). As for the portrait of women, most of the studies are methodological and historical(Ku, 1994; etc). There is Goo(1999) that analyzed modern portraits of women and studied female images, and Maeng(2003) dealt with concrete female beauty shown in modern poetry. Like shown by specifying the scope of the research material to women's magazines, the aesthetics of the human body that this thesis is trying to handle is not abstract or ideological, but concrete and ordinary, through which it could present abundant direct visual data about the ideal beauty.

Therefore the purpose of this study is to present a concrete image of the ideal beauty as shown in era preceding 1945 that effects the shaping of our aesthetic values in some parts but nonetheless lacks research; by analyzing its characteristics through the

covers of women's magazines of that period, this research aims to define beauty of the human body.

The scope of my research extends throughout the collection of women's magazines stored in the National Library and the Korea Magazine Information Center. Out of these magazines, the breadth of my study pertains only to the front covers of women's magazines that epitomize feminine beauty. The gathered research materials are: 5 kinds of *Shin-Yeo-Sung*(신여성) as the 1920's magazines, 51 kinds of *Yeo-Sung*(여성) and 30 kinds of *Ga-Jung-Ji-Woo*(가정지우) as the 30's and 40's magazines. Because of the insufficient original copies of the 1920's data, I referred to photo-prints and microfilms, and also carried out positive research by verifying the original and studied documentary records of the related data.

2. Characteristics of magazines by time

1) Before 1920's

Even before the time of flowering, Chosun society was undergoing a huge change and it naturally affected the traditional views of womanhood. As a result, various women's organizations were founded. At this time, women's organizations printed out women's magazines to assert their opinions since it was seen as an efficient way to advocate feminine edification(Lee, 2002). Therefore magazines of this time were mostly concerning edification issues to recover national rights. Their purposes were far from moneymaking, but instead seemed as some kind of textbook(Kim, 1992).

The front cover of the magazines of this period only expressed its title by letters, and any other unified visual image or fixed logo for serial publication cannot be found.

2) The 1920's

Since the 3·1 movement, the Japanese restrictively loosened the regulation of media outlets as part of a cultural policy. Together with this change in social conditions and the fact that educated women started to enter public affairs, enough human resources could gathered to be able to publish magazines, and conversely, the target demographic that is capable to

read women's magazines widened. This was the primary factor of revitalization. The publishers of women's magazines diversified and the published magazines were more advanced in constitution and content; its commercial potential also started to show. Especially *Shin-Yeo-Sung* used illustrations of feminine figures and started to show interest in editorial design and tried to maintain the title of the magazine in the same position with the same handwriting(Korean Magazine Association, 1995).

3) The 1930's

In the 1930's, magazines published by newspaper companies swept the whole magazine industry. In January of 1933, *Dong-Ah Daily* published *Shin-Ga-Jung*(신가정), in April of 1936 *Chosun Daily* published *Yeo-Sung*(여성) and competed with each other. In contrast to most of the magazines that went out of business due to fiscal matters, censorship, and the like, *Shin-Yeo-Sung*, *Shin-Ga-Jung* and *Yeo-Sung* magazines had relatively substantial content and compilation(Kim, 1992).

After the China-Japan war in 1937, the Japanese policy to erase Korean culture strengthened and all women's magazines were forced to cease publishing in 1941.

3. The archetype and the changes of the representation of the female beauty

1) Before the 20th century

Traditionally, in our pictures figure paintings had less weight than landscape paintings, especially paintings of beautiful women(Mi-In-Do) were even less developed. According to Cho(1983) after the Japanese invasion of Korea in 1592 there are no records about the production of the queen's portrait or enshrinement. According to King Sook-Jong period Chosun dynasty annal(숙종실록), in august of 21st Sook-Jong year, the king commanded to draw the queen In-Hyun(인현왕후)'s picture, but many officials opposed to it and the king had to withdraw that order. Sook-Jong stated clearly that the reason of drawing the queen's portrait is for the descendants to look at the virtuous queen to honor her and just to

enjoy it as a picture. But at that time, enjoying a woman's figure as a picture was improper according to its mores. After some few portraits of the early Chosun dynasty, no portrait of women were shown both on record and product so it is hard to deduce the later conditions. Only a few portraits of the old aged that were used as memorial or for religious service are left in fragments on the true record of the Chosun dynasty. Using Confucius aestheticism to look at the body, Cho(1999) analyses the body separately through Su-Shin(修身) aesthetics and An-Shin(安身) aesthetics. Su-Shin aesthetics asserts that the mind is the master of the body, and that the mind governs the body; through this point of view it presents a philosophy in which one must train the body wrought with desire using morality. This branch of philosophy - that is best represented by Jung-Ju-Yi-Hak(정주이학) of the Song Dynasty - gave more gravity to the mind than the body and rationality more credit than sensibility, resulting in having to oppress the emotions of everyday feelings. An-Shin aesthetics emphasizes the importance of the body as much as the mind, and changed the way how the body and desire were perceived through the immergence of the doctrines of Wang Yangming that appeared in the middle of the Ming Dynasty. The philosophies of An-Shin aesthetics induced the comfort of the body, and moreover, an aesthetic where desire was perceived as positive. The influences can be felt through Shin Yoon-Bok's art world. Up until then, the description of a beautiful woman was limited to a very universally typical and abstract expression.

2) 1900-1945

(1) Social Background

The fundamental difference that modern women have experienced is that what had before remained personal womanly issues were now talked of publicly. Before the census registration law was declared in 1909, women were not recorded in family trees, and until February of 1895, when King Go-Jong declared the education edict of mandatory education for girls and boys of age from seven to fifteen, other than learning womanly virtues, education of women was very limited even in the aristocracy. After the Eulsa Treaty

there arose an even stronger need of education for young talent to salvage the nation, and so the opportunity of education for the women and the shunned class of society, drastically rose. Having actively participated in the 3 · 1 movement, women used that as a stepping stone so as to play active roles in various parts of society such as in awakening movements, illiteracy movements, life-betterment movements. As modern education spread, social activity had become much broader and women in professional vocations began to appear. The immergence of the "New Woman(신여성)" as a product of education during the time of the Gae-Hwa period holds significance in that they had suggested an alternative to the traditional woman-type. Women's new found aestheticism and cosmetic culture lie deep within these historical flows.

(2) The Portrait of Woman as Seen in Exhibitions

At this time, the difference between a design and an illustration was not distinct, and as artists naturally came about drawing the covers of magazines, by analyzing the characteristics of feminine beauty recreated in the portraits of the exhibitions of that time, we shall be able to observe the change of perception towards the woman's body in various perspectives.

Created in 1922 by the Chosun Administrative Department, the Chosun Art Exhibition established hierarchy within the group and rewarded each other, and gives the impression that it is using art as a method of control, but despite the pessimistic view regarding the general tendency of the style, its influence has effected not only its contemporaries as a cultural form, but also to the following generations. At the time, the main channel from which new culture came about was Japan, and as our artists tried to take in as much of this new culture as they could, they accepted Japanese culture, worked to fuse traditional painting methods with filtered Western methods from Japan and new Japanese methods, which consequently led to a prevalence of Japanese style paintings in Korean art. Hence, the extravagant colors of Japanese female portraits influenced the art world immensely and it became the most popular motif like never before. Looking at oriental painting

part of Chosun Art Exhibition, the percentage of portraits start to increase after 1932 and by the late 1930's the portraits take up 40 percent.

Since the amount of space for them to present their work was very limited, artists who painted during this period, they had to make a living by drawing for newspapers or teaching drawing. In reality, western painters such as Yoon Hee-Soon, Oh Jee-Ho, Kim Ju-Kyung had been painting teachers; Gu Bon-Woong, No Soo-Hyun, Lee Snag-Bum, Choi Keun-Bae, etc. drew in journals; Jung Hyun-Woong, Ahn Suk-Ju, Kim Gyu-Taek were even famous for their inserted drawings(Goo, 1999). For the covers of magazines for which it was possible to discern the authors' names, it can be seen that most of the covers were done by those mentioned above. There were many occasions in which authors painted magazine covers and bindings; both the mass media and the circle of artists influenced each other as they were jointly molding the shape of the New Woman.

4. Analysis of Models on the Covers

The <Table 1> categorizes the covers collected for analysis based on the viewpoint of the observer, the pose of the model, and the clothes and accessories worn. The range of the description: close-ups and tight chest shots are categorized as the face range, chest shots and waist shots are categorized as the upper-body range, and the wider ones are categorized as whole-body range. The point of view that shows the dynamics between the observer and the observed is not as clear as in the pictures, but it was not difficult to decide on this based on common sense. If the ear-line is below eye-line: high angle, if they are at the same level: eye-level, and if the eye-line is above ear-line: low-angle. The shoulder-lines and the chin-lines were also taken into consideration. The direction of the face is defined as follows: if both ears were visible: forward, if one ear and the both eyes were visible: slanted, and if the silhouette of the nose is visible: side. The angle of slightly bent necks was taken into consideration. The eye-focus was decided on the direction the models were looking. If there were more than one model, observations were made

separately. The direction of the body is categorized as following: if the proportion of both shoulders shown is the same: forward, if there were differences: slanting, if only one shoulder was visible: side. Even

though models do not usually face forward, the poses in which the models do not look at the observers or are sleeping makes the observers feel more comfortable to objectify the models(Kim, 2004). The repre-

Table 1. Analysis of models on the covers

Category	Classification	Observation Item	Frequency		
			Yeo-Sung	Ga-Jung-Ji-Woo	Shin-Yeo-Sung
Observer	Range of Description	Face	26	22	3
		Upper Body	15	5	0
		Whole Body	10	3	2
	View Point	High Angle	17	9	1
		Eye Level	28	18	4
		Low Angle	6	3	0
Model	Direction of Face	Forward	Straight 14	Straight 8	Straight 0
			Bended 2	Bended 2	Bended 1
		Slanted	Straight 22	Straight 16	Straight 1
			Bended 10	Bended 4	Bended 2
		Side	6	1	1
	Eye-Focus	Forward	10	12	0
		Below	11	2	2
		Side	27	13	2
		Upward	4	3	1
		Closed	2	0	0
	Direction of Body	Forward	24	7	4
		Slanted	24	22	1
		Side	6	1	0
	Number of Model	One	28	28	4
		More than one	3 (2 Women)	2 (Mother&Child)	1 (Mother&Child)
Costume & Accessory	Costume	Han-Bok	33	30	4
		Western Style	16	0	0
		Etc.	Swim Suit 3 Wedding 1	0	1
	Hair	Cropped	16	0	2
		Traditional	24	19	3
		Hat or Scarf	Hat 9, Scarf 5	Hair Towel 11	0
	Accessory		Flower 13 Book 2 Gloves 2 Bag 2 Muffler 2 Fan 2	Loom 2 Hoe 1 Fan 1 Sash 2 Agricultural Product 5 Basket 5 Parcel 1	Fan 1

sented bodies were altered and objectified by the observers, and became something other than bodies themselves but rather images that represent observers' criteria. However, the fact that the main consumers of women's magazines are women makes us assume that cover models are someone to whom women can identify with, opposed to the portrayal of women by male observers or artists, which is completely aimed at males.

1) Pre-1920s

The magazines during this period rarely used models for covers, and therefore, it was very difficult to find adequate source. For Beauty Portraits, there is one which is kept in Dong-a University, and is assumed to have been produced between late 19th and early 20th century(Fig. 1). The face was small - compared with that of traditional beauty portraits, - but the egg shaped face with slim eyebrows that resemble crescent moon, clear eyes that are slightly open without double eyelids, and small and smooth noses, make her look younger.

2) The 1920's

First published in 1923, *Shin-Yeo-Sung* is the representative women's magazine of the days. The covers with lithography of around 4 degrees usually had westernized portraits of women on it. The style of illustrations did not abide by any singular theme; it was drawn by sketches, comics, illustrations, designs, etc. and sometimes the person's name who had drawn the front cover was mentioned on the index, namely, Ahn Suk-Ju, Kim Gyu-Taek. Unlike the initial repugnance that was shown towards cropped hair ever since it had been known that the courtesan Kang Myong-Hwa had been the first to cut her hair, around 1925 it had become a social issue, and the visible neckline beneath the tightly cropped hair and the gradually shortening miniskirt proved to be the object of powerful stimulation. (Research Space, 2005)

On the cover illustration of the March(Fig. 2) and August issues(Fig. 3) of *Shin-Yeo-Sung* in 1925, the woman wears her hair as it was in fashion in Japan, making a facial expression that is meek and fragile,

full of love's pains in typical Dakehisa Yumeji(竹久夢二, 1884-1934) style(Goo, 1999). The clothes' silhouette became simple, and as women hid their faces deep underneath the crochet hat, makeup tended to become thicker(du Roselle, 1980), and in the West, as cigarettes and other prohibited props were used to emphasize the radical and decadent, in this country, women were gentle, passive, and were to express themselves with sad doe eyes and mysterious facial expressions to arouse curiosity protective instincts. But as can be seen through these shots in which one is wearing a Han-Bok and is facing down(Fig. 4), piggybacking a baby(Fig. 5), and in traditional Do-Seok-Hwa(道釋畫) style illustrations, the preceding aesthetic values seems to have been accepted only by few New Women. In articles related to makeup, there exists only one "Natural Makeup" article even in which they claim that no makeup is the most natural and beautiful.

3) The 1930's

The 1930's was a time of influx of Western taste. The women on the covers of the magazines all share a Westernized look with sharp features and perms, sharp noses, large eyes, and white skin(Fig. 7, 8, 9, 10, 11). The binding is very flamboyant and the illustration of the woman's face which takes up the entire page is prominent.

Women's makeup techniques had become more similar to that of Western movie stars and emphasized white skin, rosy cheeks, voluptuous lips; articles that feature ways to bring volume to makeup can be found readily. Information on makeup is provided nearly every single issue, there is a plentitude of cosmetics advertisements, ways on how to apply makeup using foreign brands as examples, and it is clear that the kinds of cosmetics are as varied as they are today.

Reading the contributions that were published in the magazines, there are conversations that compare the bodies of western women to those of their own: it is interesting to notice how the women assert that western women possess superior stature; that Asian women have short legs and lack proportional beauty. (Mokhwasang, 1933).



Fig. 1. 동아대
소장 미인도



Fig. 2. 신여성
제3년 3월호



Fig. 3. 신여성
제3년 8월호



Fig. 4. 신여성
제2년 12월호



Fig. 5. 신여성
제3년 2월호

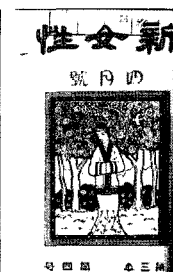


Fig. 6. 신여성
제3년 4월호



Fig. 7. 여성
36년 5월호



Fig. 8. 여성
37년 12월호



Fig. 9. 여성
38년 12월호



Fig. 10. 여성
39년 12월호



Fig. 11. 여성
40년 10월호



Fig. 12. 여성
37년 2월호



Fig. 13. 여성
36년 11월호



Fig. 14. 여성
37년 8월호



Fig. 15. 여성
38년 2월호



Fig. 16. 여성
39년 9월호



Fig. 17. 여성
40년 7월호



Fig. 18. 여성
36년 7월호

Even though photography was prohibited, nude portraits appeared at the Chosun Art Exhibition, and the issue of corporal beauty constantly reemerged onto discourse in women's magazines - this is the time when people's opinion had trended toward such a way that the Western based sexiness had become a standard in appraising feminine beauty. With a penchant for Westernized looks, women's magazines had also played a vital role in the women's edification movement, and therefore frequently displayed women holding books as a sign of knowledgeable intellectuals (Fig. 12); one of the more popular motif presented in the Chosun Art Exhibition was women holding

books. As intellectual beauty is a prerequisite in today's beauty pageants, women's intellect was directly connected to cultural refinement and became a term of beauty. But as can be seen in <Table 2>, women with westernized faces were frequently wearing Han-Bok without looking straight ahead and assuming a very passive position (Fig. 13, 14, 15, 16, 17). <Fig. 18> is the only illustration that emphasizes movement in a bathing suit from low view point.

Ahn, Seok-Joo(안석주) Kim, Gyu-Taek(김규택) Jeong, Hyun-ung(정현웅) were most frequently seen painters, and also No, Soo-hyun(노수현), Hwang, Jeong-Soo(황정수), Choi, Gong-Eui(최공의) were

found.

4) After 1937

After 1937, as the war intensified, environment was being ruined and commodities were being exhausted due to Japan's forceful exploitation. This situation caused a large number of magazines to cease publication and even among those who managed to continue issuing, their page numbers were significantly downsized. *Yeo-Sung* which is the representative magazine, ceased publishing by December 1940, and *Ga-Jung-Ji-Woo* which was Japan's medium to conduct its propaganda, ceased publishing by 1941.

During this time, functional and economical aspects of apparel were emphasized, thus wearing Mom-Bbe, which was Japanese working outfit, was forced to women and traditional Korean dress, Han-Bok, was suppressed. The standard of beauty was expressed in terms of health by good nutrients and exercise, and wearing make-up and getting a hair perm were considered as extravagance. Maeng (2003) pointed out that Japan distorted the standard of beauty from something that was passive and modest to something that was robust and sturdy (Fig. 19, 20, 21, 22). However this forced standard of beauty in terms of health was far from our standard of beauty. As a revolt against the fascist suppression, the traditional beauty prior to Japanese annexation of Korea was emerged. During the difficult period when everything was controlled by the war time mobilization orders, the inheritance of tradition by ascending to classic provided a breakthrough to preserve national

identity. This reactionism also could be found in literature such as Moon-Jang(문장), a coterie magazine. For example, there is Cho Ji-Hoon(조지훈)'s Go-Poong-Eui-Sang(고풍의상), which was published in 1939, that exhibited Chosun's standard of beauty. Maeng(2003) also suggested our standard of beauty was pseudoclassicism. *Yeo-Sung* 1940 April issue explicitly expressed this situation. On its cover, it carried a woman with false hair and Jang-Ot which were no longer used at that time (Fig. 23). However, the woman's eyes are more closer to those of a westerner than those of a Korean and the face is also expressed much more slender than that of an average Korean, who has the ratio of 1:1.3 (Cho, 2001). Comparing the picture to Shin Yoon-Bok's Mi-In-Do (Fig. 24), we can see the change of our standard of beauty. The covers of *Ga-Jung-Ji-Woo* display women who represent someone who are mothers and wives of soldiers, and emphasized their duties in the rear. *Ga-Jung-Ji-Woo* emphasized naturalism and motherhood expressing unsophisticated and simple womanhood. The painter of the covers of *Ga-Jung-Ji-Woo* is not indicated, and the faces on the covers are all very similar with unnatural facial expressions.

The results are summarized in <Table 2>.

5. Conclusion

People carried on the covers of women's magazines are one of the media that represents the standard of beauty of the given period. The period before 1945 was the origins of the modern age representation of the standard of beauty.



Fig. 19. 가정지우
37년 6월호



Fig. 20. 가정지우
38년 8월호



Fig. 21. 가정지우
39년 7월호



Fig. 22. 가정지우
40년 1월호



Fig. 23. 여성
40년 4월호



Fig. 24. 신문복
미인도 18세기

Table 2. Characteristics of cover illustration

	Ideal Beauty	External Characteristics	Social Factors	Main Influences
Pre-1920's	Traditional Beauty	Persist in Traditional Clothing	Enlightened Awakening Antipathy To Forced open	Japanese Annexation
1920's	Meek, Fragile,, Pathetic,	Big dark doe eye Narrow eyelash Small & red lips Cropped hair	Separation from sacred motherhood Search for realization of female desire Immurgence of New Women	Chosun Art Exhibition Japanese style painting
1930's	Westernized, Beauty enhanced by intellect,	Emphasized nose 3-D effect Large lips Curly hair	Consumer society Deepening commercialization, & objectification of women Increase of educational opportunity	Western movies
After 1937	Healthy Pseudoclassicism	No makeup Hair towel Healthiness Motherhood	Forced motherhood Emphasize the duties in the war	Intensified war

Since the beauty of body is the ultimate purpose of what apparels are intending to express, understanding of the beauty of body is the basic of clothing designs. Thus, we would be able to understand an aspect of today's beauty of body by finding the specific visual data on the beauty of body of the given period and analyzing the characteristic of beauty.

The result of the research could be summarized as the followings.

Before the 1920's in response to the violent opening, there was a trend of sticking to the traditional clothing and this trend was shown in the examples of violent resistance to the ordinance prohibiting topknots and the fact that everyone wore white funeral garments for Go-Jong.

In the 1920's, by exhibitions and advertisements painting including Mi-In-Do were shown to general public and this became a trend of modern cultural phenomena. In this phenomena the influence of Japanese standard of beauty was explicitly indicated. The prevalent images of women were meek and fragile with eyes emphasized as big and dark, lips emphasized as red and small. Short hair cut was a huge social issue and articles of magazines on make-up were viewed as vain and extravagant.

In the 1930s, as Western movies started to be shown to the general public, western features were idealized and furthermore intelligence was required as a further condition. Articles on beauty products

began to gain relative importance and by advanced make-up methods women were emphasizing noses and lips. Getting one's hair dyed and getting a perm was also prevalent.

However, Han-Bok was prevalent and posture and facial expression were simple and passive.

After 1937, intensified commodities exhaustion and preparation of the war led to encouragement of images of motherhood and natural beauty, and resistant to this trend led to pseudoclassicism. Flowery and showy covers of women's magazines were replaced by simple and unsophisticated persona and by 1941 all the magazines ceased publishing.

References

- Cho, M. H. (1999). 유가미학에서 바라본 몸(Human body from the View of Confucius Aestheticism). In Lee, G. R. (Eds.), *몸 또는 욕망의 사다리(The Human Body or the Ladder of Desire)* (pp. 93). Seoul: Hangilsa.
- Cho, S. M. (1983). *The portraits of Korea*. Seoul: Yeolhwadang.
- Cho, Y. J. (2001). *우리 몸과 미술(Our Body & Art)*. Seoul: Sakyejul.
- Du Roselle, B. (1980). *La Mode*. Paris: Imprimerie Nationale.
- Goo, J. H. (1999). *A study on korea's modern art world contained a women figure painting*. Master dissertation. Hongik University, Seoul.
- Kim, G. S. (1992). *한국잡지사연구(Historical Research of Korean Magazines)*. Seoul: Institute of Koreanology.
- Kim, Y. A. (2004). *Feroticism*. Seoul: Kaema.

- Ko, M. S. (2004). *한국의 근대성 그 기원을 찾아서(Modernity of Korea, Looking for it's Origin)*. Seoul: Chaeksasang.
- Korean Magazine Association. (1995). *한국잡지 100년(100years of Korean Magazine)*. Seoul: Korean Magazine Publishers' Association.
- Ku, E. K. (1994). *The study on beauty painting expressed in modern figure painting*. Master dissertation, Ewha Womans University, Seoul.
- Lee, S. Y. (2002). A study of women's magazine in the Japanese colonial period in Korea. *Ewha Sahak Yeongu*, 29, 217-235.
- Maeng, M. J. (2003). *한국 근대시에서의 여성미 연구(Female Beauty Portrayed in Korean Modern Poetry)*. Master dissertation, Koryo University, Seoul.
- Mokhwasang. (1933). 근대 여성미의 해부(Analysis of Modern Female Beauty). *신동아 4월호(Shin-Dong-Ah 4th)*, p. 92-101.
- Natural Make-Up(자연미 화장법). (1926). *신여성 6월호(Shin-Yeo-Sung June)*, p. 44.
- Research space Sooyu+Neomeo modern media research team. (2005). *신여성(Shin-Yeo-Sung)*. Seoul: Hankyoreh Newspaper.

요 약

본 연구의 목적은 1945년 이전 여성지 표지화에 나타난 실재자료를 발굴 제시하고 이미지를 분석하여 그 시대가 요구하던 미적 이상형을 밝히고자 하는데 있다. 이 시기는 근대성이 성립되기 시작하는 기원의 공간으로 주목 받고 있는 동시에 외세의 시선으로 타자화 되고 왜곡된 전통이라는 의심을 받고 있기도 하다. 미적인 이상형은 의복디자인을 통하여 도달하고자 하는 목표이기도 하기에 의류학 연구자들의 지속적인 관심분야이며 그림으로 표현된 인체는 사진의 사실성 보다 더 뚜렷하게 인물의 특성을 강조하여 표현할 수 있다. 따라서 본 연구는 이러한 특성을 확인할 수 있는 국립도서관 귀중본 서고와 잡지정보도서관의 소장 자료 원본 86점을 바탕으로 실증적 연구와 문헌연구를 병행하였다.

연구 결과는 다음과 같다.

1920년대 이전에는 외세에 의해 폭력적으로 추진되는 개방에 대한 반감으로 오히려 전통을 고수하려는 경향이 있었다. 1920년대에는 선전 등 전시회에 의하여 그림이 불특정다수에 의하여 감상되는 근대적 문화현상으로 정착되고 일본의 미감에 의한 영향이 뚜렷하게 나타났다. 1930년대에는 서양 영화가 일반 대중들에게 오락으로 자리하게 되고 서구화된 인물을 이상형으로 생각하며 지성미가 미인의 조건으로 요구되기 시작하였다. 1940년대에는 37년부터 심화된 전쟁과 물자부족으로 모성과 건장한 자연미를 의도적으로 권장하였으며 이에 대한 반발로 의고미(擬古美)가 대두되었다.