

CREATING CONTEMPORARY CORSET DESIGNS, FOR LADIES' CLOTHING

HIND MOHAMMAD O. ARBAEEN

Associate Professor, Department of Fashion Design, College of Designs, Umm Al-Qura University,
Kingdom of Saudi Arabia

ABSTRACT

Corset is one of the most popular products for women, since women's love of beauty in nature and tends always to all that is beautiful and attractive. The Corsica has in essence the meaning of femininity and tenderness. It is filled with feelings of beauty, grandeur, elegance. Women feel happy and satisfied when wearing it. It is the basic structure of women's outerwear corsets. It is also used to highlight the trunk of the body of the female aesthetic image agreed upon at the time and prepare to look graceful and attractive and distinct.

This research aims to identify the origin and history of the Corset and making innovative designs for Corset by adding aesthetic touches to Corset in different ways, also constructing the patterns for these designs. The research followed the descriptive and historical methodology. A number of designs (16) have been devised for different events. An evaluating form included designs, Model description, Model materials, colours and used supplements. Evaluators were impressed with 94% for most designs. Results indicated that the design number, 9, and 12 received the highest proportion of suitable and innovative design (100%). The lowest rate obtained by the design No. 14, which is 75%. Selection of materials and accessories for innovative designs was suitable at high rates ranging from 81% to find 100%.

KEYWORDS: Corset, New Designs, Ladies' Clothing

INTRODUCTION

The historical study of fashion women's fine arts that show us how cultural progress of the peoples in the different periods of time, they reflect the right spirit of the general culture and historical styles and ideals prevailing aesthetic, which kicks off fashion art from his general style of any era, it is a plastic arts that reflect the feelings of aesthetic and satisfy the human desire psychologically and socially at the same time.

The Fashion design and production are not merely a fleeting whim or a sub-incident, but a social phenomenon that deserves to be studied with great interest and attention. It has begun to look at fashion as a parallel art of other arts. Studies have begun to make a link between fashion and different arts in historical times. Fashion stilled parallel to the arts movement and philosophy [1].

Historical study of fashion is no less important than the study of the history of any branch of the other arts; it is an important document that accurately expresses the heritage of a given period of history. And there is no doubt that civilization in the modern era does not come out in all its manifestations as a continuation and development of the manifestations of previous civilizations. For example, Arab women accurately characterized her waist and chest is full and deficit, and this is the beauty measure of the Arabs. And western women's knew that and tried to imitate the same. She wore the corset that squeezed her waist and showed her chest, and put under her clothes a wide strip of the wire to

break down her lower garment, which she did not take off wearing them only in the eighteenth century. European women also mimicked Arab women wearing the veil; we see European women are still stylish today to put a transparent veil of her hat to the descending tip of her nose [2].

Due to the importance of the study of historical fashion and being one of the factors that show the extent of civilized progress of peoples, the researcher chose to study the corset because of its importance at the time, as it is an integral part of the external appearance of women. It played an important role in maintaining the structural and decorative design of the costume corsage in an ideal manner. It is the basic structure of the outer women's corsage. It was also used to highlight the female body trunk with the aesthetic image that was then agreed upon and to make it look graceful, attractive and distinct [1].

RESEARCH PROBLEM

Due to the lack of references talking about corsets and scarcity of use, the problem of research can be formed in the following questions:

- What is the history of Corset costume?
- What is the ability to design contemporary corsets?
- Are the used techniques giving aesthetic touches to corsets?

RESEARCH GOALS

- Identify the origin and history of the Corset.
- Make creative designs for Corsets.
- Add aesthetic touches to Corset in different ways.
- Drawing the patterns for innovative designs

RESEARCH IMPORTANCE

Increasing the awareness of the role of Corsets towards women's clothing and in highlighting the beauty of her body and highlighting the structural and decorative design of the corsage, and it is a reference to guide the students in the specialty of fashion design and draping on the mannequin. Beside enrich libraries with this kind of studies.

Definition of Corsica (Corset)

The corset is one of the types of invisible effects, which is an internal dress for women, tightly controlled bodies designed to reshape and shape the upper part of the body (trunk) according to the aesthetic ideals that meet the individuals in any period of time vary between cylindrical, conical. It is made of cotton, silk, linen ...) and has been reinforced from the inside by many supporting materials such as (slides, bisques, and ribbons [3].

Corsets in Some Regions of Europe

Corsets in France

The Corset emerged in France during the eighteenth century as one of the most important models of invisible influences complementary to the outer women's fashion at the time, as well as coordinating the shape of the trunk,

and dealing in a manner consistent with the requirements of the prevailing beauty.

The standards of female beauty were the most common for French women, since these standards and ideals have taken a large part of the imagination and thought of the artists of the era, they are most poets, especially the waist comes after the chest, and the stories of beauty and femininity in an attractive artistic dialogue language. And taken both photographers and sculptors of female aesthetics source of inspiration does not end. This has been evident in their works of art.

From the above it becomes clear that the Corset in France in the eighteenth century has become the title of women's femininity and a symbol of beauty during that period. Both of mentioned that, fashion is seen as a work of art and must be read aesthetics, which is one of the original aspects as the available literature required by specialists with aesthetic sensitivity that enables them to see beauty even in the things that eyes used to see at all times like fashion [4].

Corsets in Italy

In the first period of 1500 to 1525 years, "women wore some types of underwear as an invisible industrial effect, which is an internal corsage that gives a hard, loving shape around the body and gives the thin shape of the body. This internal corsage took several names in this century:

First half of the century: It has the name of Body or doubled body or Corset.

In the second half of the century, it was called the bisque under the influence of Spanish fashion, in addition to its old names in the first half of the century.

The "Corset" at the beginning of the century is made of two layers of raw together, and takes the form of very hard as a result of the strengthening of wood segments in the beginning, and later became the metal and bones of the whale. And was worn on the inside shirt and under the inner robe. In this period full designs and forms of corsets were found. French and Italian women have used Corsets [5].

Corsets in Germany

The second period of 1525-1550 "Corsets remained as they were in the first quarter of the century, but German preferred comfortable corsets that do not cause them any harm or restriction (yarwood-1992-9). Therefore, the corsage was either fixed or fitted with clasps on both sides. If installed on both sides, the inner lining of the corsage was supported by long vertical bars of bamboo, wood or metal, making the front part fully reinforced and solid [5].

Corsets in Spain

Spanish influence appeared on the Corsica and became known as "Bazkina" in Spanish and "Bazkiny in French. Corsets are still made of reinforced linen or leather, and supported by long strips of whale, wood or French objects in the head or tail stitching, but in this period a "bisek", a rib to fix and strengthen the corset, was added to a long piece of wood or French material.

In general, most of these corsets were in the sixteenth century without shoulder straps or braces because the neck openings in the 16th century were mostly expansive, but by the end of the 16th and early 17th centuries the suspenders were on the shoulders. The women wore other types of metal and whale-shaped corsets that continued in the 17th century and Queen Catherine de Medecche wore Corset from iron with hinges and solid steel bands. Spanish fashion continued in

France in 1575 and later several changes appeared in French fashion that made it quite different in shape from Spanish fashion.

In this period women began to wear a hard corset in the form of stomacher, and this corset supports cracks of ribbons of steel and covered with a luxurious cloth and worn over the original Corset made of hard flax, so the waistline became more rotten and very slim, along with the qualities of corsets made of flexible metal and these corsets continued to the beginning of the seventeenth century.

Stomacher is a wide piece of the same fabric or other fabric in the form of (V) or (U) wearing connected or separate from the front part of the dress, were worn first by men in the end of the fifteenth century and in the sixteenth century with the chest, and women wore it from the year 1570 until the year 1770. It was one of the characteristics of Spanish fashion [4].

Figures from 1 to 12 presented the evolution of the courset, during the period from the eighteenth century to the twentieth century [6], [7].



Figure 1: Corsets of the Eighteenth Century

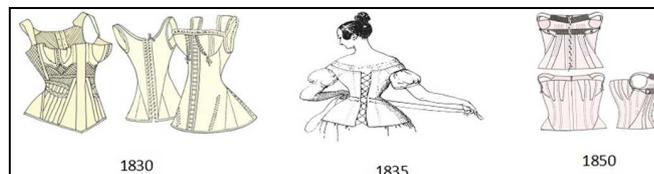


Figure 2: Corsets in the Period 1808-1830



Figure 3: Corsets in the Period 1851-1874 (Shoulder Straps Appear in Some Ladies' Corsets)

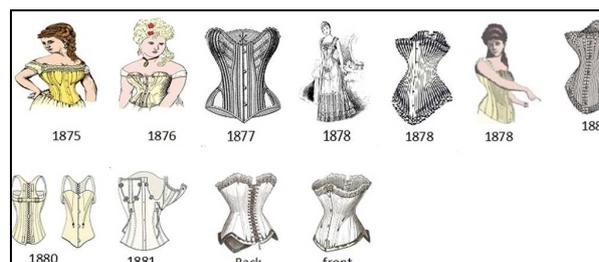


Figure 4: The Natural Shape of Some Corsets from the Period 1875-1881

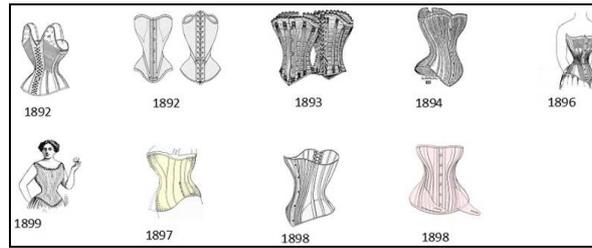


Figure 5: Corsets in the Shape of the Sand Watch (1891-1899)

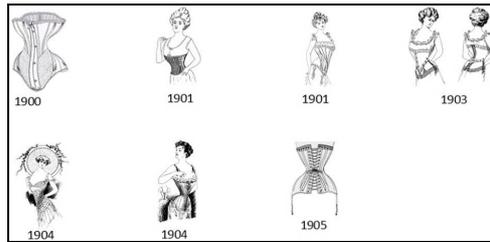


Figure 6: Three Types of Corsets in the 1900-1905 Century

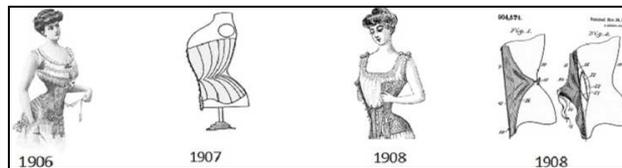


Figure 7: Corsets Illustrate the Slim Waist, Full Hips, and Curved Back 1906-1908

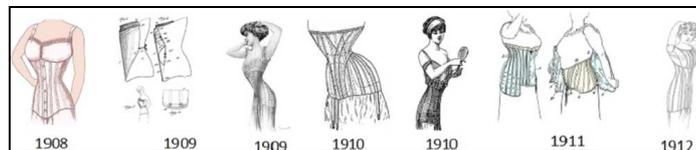


Figure 8: In 1908 The Fashion of the Tight Waist Ended. The Style of The Dresses Became Less Slim Through Lower Waist and Hips. 1908-1914 a Good Shape for Corsets



Figure 9: Corsets Reach the Middle of the Legs. The Old Form of Many Corsets Continued to be Used, but the New Corsica this Year Was Very Long (1913-1914)

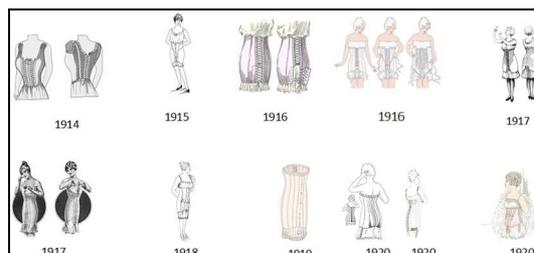


Figure 10: Short and Loose Corsets. Start With the Middle Line slightly and Reach the Length of the Beginnings of the Hips and not as before and May Need a Waistcoat (1914-1920)

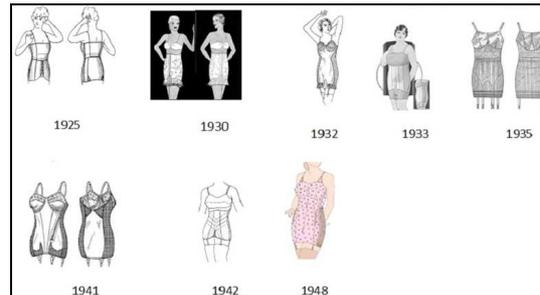


Figure 11: The Corsican was often similar to the One Dress that combines the two Functions of the Belt and the Belt. In 1920, it was often worn to achieve a Childish Personality. 1918-1960

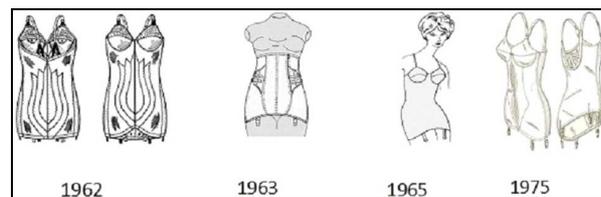


Figure 12: Corsets without Belts 1960-1980

SEARCH PROCEDURES

Methodology

The research follows the descriptive approach. It depends on the study of the phenomenon as it exists in reality, and it is concerned as a precise description and expressed in qualitative and quantitative terms.

Also the historical approach was used. Where the historical approach is to study phenomena, events and attitudes, that have been short or long time, it is linked to the study of the past and its events.

Research Hypotheses

- The history of the Corset can be studied.
- Modern designs can be created for Corset.
- The methods used on the Corset add aesthetic touches.

First: Various references from books, magazines and various sites that are concerned with the history of Corset and the methods used in its implementation are studied.

Second: A number of designs (16) have been created for a variety of different occasions, taking into account the disadvantages of some of the tools used before and replacing them with new tools. The implemented corsets are presented in figure 13.

Third: A questionnaire consists of a set of diverse questions that are covered four main criteria, Corset design, Materials, Accessories and silhouette, was prepared and presented to a number of specialists (16) to evaluate the final designs according to the mentioned criteria.



Figure 13: Description of the Implemented Corsets According to their Numbers in the Evaluated Questionnaire

RESULTS AND DISCUSSIONS

As mentioned in the experiments, a questionnaire included 4 criteria (Corset design, Materials, Accessories and Silhouette) was prepared and presented to a number of specialists (16) to evaluate the final appearance of 16 designs according to the mentioned criteria.

Table 1: Answer the Questions of the Questionnaire to Evaluate the 16 Designs

Design Nr.	Evaluation Criteria											
	Corset Design			Materials			Accessories			Silhouette		
	Suitable	Maybe	Unsuitable	Suitable	Maybe	Unsuitable	Suitable	Maybe	Unsuitable	Suitable	Maybe	Unsuitable
1	15	1		15	1		12	4		16		
2	12	4		14	2		12	3	1	12	4	
3	10	6		12	4		9	7		10	5	1
4	11	5		12	3	1	13	3		13	3	
5	10	6		12	4		14	2		11	5	
6	14	2		13	3		10	5	1	13	3	
7	8	7	1	10	5	1	8	8		9	7	
8	11	5		12	4		11	5		11	5	
9	16			16			15	1		16		
10	13	3		12	4		14	2		13	3	
11	12	4		13	2	1	9	7		12	4	
12	16			13	3		16			14	1	1
13	14	2		12	4		10	6		12	4	
14	10	1	5	8	7	1	9	7		7	8	1
15	14	2		12	4		15	1		14	2	
16	15	1		15		1	15	1		15	1	

The above table (1) shows the results of the assessment frequency by the specialists for the proposed corsets designs.

Table 2: Evaluation of the 16 Designs from through the Studied Criteria

Design Nr.	Corset Design		Materials		Accessories		Silhouette	
	Value	Percentage	Value	Percentage	Value	Percentage	Value	Percentage
1	47	97.9	47	97.9	44	91.6	48	100
2	44	91.6	46	95.8	43	89.5	44	91.6
3	42	87.5	44	91.6	41	85.4	41	85.4
4	43	89.5	43	89.5	45	93.7	45	93.7
5	42	87.5	44	91.6	46	95.8	43	89.5
6	46	95.8	45	93.7	41	85.4	45	93.7
7	39	81.2	41	85.4	40	83.3	41	85.4
8	43	89.5	44	91.6	43	89.5	43	89.5
9	48	100	48	100	47	97.9	48	100
10	45	93.7	44	91.6	46	95.8	45	93.7
11	44	91.6	44	91.6	41	85.4	44	91.6
12	48	100	45	93.7	48	100	45	93.7
13	46	95.8	44	91.6	42	87.5	44	91.6
14	37	77	39	81.2	41	85.4	38	79.2
15	46	95.8	44	91.6	47	97.9	46	95.8
16	47	97.9	46	95.8	47	97.9	47	97.9

Table 2 presented the values and percentages of the relative weight through evaluating the 4 criteria for the 16 designs.

To analyze the results statically, the correlation matrix is calculated using the statically program SPSS. Using the Pearson correlation coefficient to estimate the degree of linear correlation and direction of this linear relationship between the variables studied. The correlation between every two criteria is calculated and presented in table 3.

Table 3: The Correlation Matrix for the Evaluated Criteria

Correlations					
		Design	Material	Accessories	Silhouette
Design	Pearson Correlation	1	.868**	.619*	.908**
	Sig. (2-tailed)		.000	.011	.000
	N	16	16	16	16
Material	Pearson Correlation	.868**	1	.498*	.862**
	Sig. (2-tailed)	.000		.050	.000
	N	16	16	16	16
Accessories	Pearson Correlation	.619*	.498*	1	.647**
	Sig. (2-tailed)	.011	.050		.007
	N	16	16	16	16
Silhouette	Pearson Correlation	.908**	.862**	.647**	1
	Sig. (2-tailed)	.000	.000	.007	
	N	16	16	16	16

** . Correlation is significant at the 0.01 level (2-tailed).
 * . Correlation is significant at the 0.05 level (2-tailed).

To perform statistical hypotheses:

Null hypothesis: The coefficient of linear correlation between variables is not significant.

(H₀): P = 0

Alternative hypothesis: Linear correlation coefficient between variables is significant.

(H₁): P ≠ 0

From the table above, it is clear that all degrees of correlation were positive and more than 0.5, which confirm the existence of correlation from medium to strong correlation between each of the four evaluation criteria. The result also shows us that all the correlations were significant, which mean they are not equal to zero.

The correlation is positive and strong between corset design & materials, corset design & silhouette, material & silhouette, corset design & accessories, accessories & silhouette.

The correlation is positive and medium between material & accessories.

As shown from the previous table the correlation is significant between these criteria:

- The corset design and the used materials, - The corset design and the accessories,
- The corset design and the silhouette - The used material and the accessories,
- The used material and the silhouette, - The accessories and the silhouette

It is found that the P-value in previous cases is less than 5%, which means that the correlation between these criteria is significant.

The one way ANOVA with the SPSS program was done and the linear regression between the 4 criteria was calculated and analyzed. There are two kind of linear regression.

The simple linear regression: relating the response variable (also called the dependent variable), which takes the symbol (Y) to a quantitative explanatory variable (also called the independent variable), which takes the symbol (X).

$$Y = B_0 + B_1X$$

The multiple linear regression: relating to many responses or predictors (dependent variables) to a quantitative explanatory variable (also called the independent variable).

$$Y = B_0 + B_1 X_1 + B_2 X_2 + B_3 X_3$$

In our case we applied the multiple linear regression. We consider the criteria (design, material and accessories) as predictor variables (constant), and the silhouette criterion.

Table 4: The Model Summary for the Multiple Linear Regressions

Model Summary ^b					
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Durbin-Watson
1	.929 ^a	.862	.828	2.27794	2.283

a. Predictors: (Constant), Accessories, Material, Design
 b. Dependent Variable: Silhouette

Table 5: One Way ANOVA for the Multiple Linear Regressions

ANOVA ^b						
Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	390.476	3	130.159	25.084	.000 ^a
	Residual	62.268	12	5.189		
	Total	452.744	15			

a. Predictors: (Constant), Accessories, Material, Design
 b. Dependent Variable: Silhouette

Table 6: The Coefficients to Calculate the Multiple Linear Regression Equation

Coefficients ^a								
Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.	Collinearity Statistics	
		B	Std. Error	Beta			Tolerance	VIF
1	(Constant)	.247	14.504		.017	.987		
	Design	.444	.201	.528	2.209	.047	.201	4.984
	Material	.399	.266	.325	1.502	.159	.245	4.087
	Accessories	.154	.134	.159	1.157	.270	.610	1.638

a. Dependent Variable: Silhouette

Referring to table 4, we find that the modified coefficient of adjustment (Adjusted R square) equals 82% and this means that the independent variables X1, X2, and X3 interpret and explain 82% of changes in the dependent variable Y. The remaining 18% is due to other factors, including random error.

From the variance analysis ANOVA in table 5, it is clear that the probability value (P-Value) is equal to zero and is less than the significant level 5% Thus, we reject the null hypothesis of the model and accept the alternative hypothesis, which say that the regression model as a whole is significant.

From the coefficients in table 6, the figure 14 is drawn and the regression equation for the multiple linear regression models could be calculated as following:

$$Y = 0.247 + 0.444 X_1 + 0.399 X_2 + 0.154 X_3$$

Where:

$$B_0 = 0.247 \quad B_1 = 0.444$$

$$B_2 = 0.399 \quad B_3 = 0.154$$

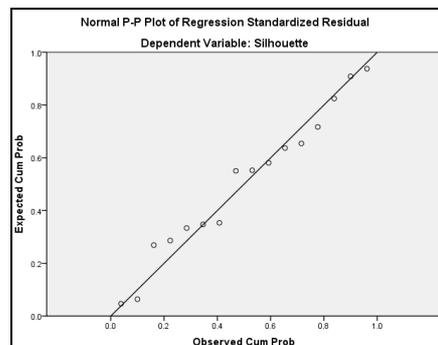


Figure 14: The Multi Linear Regression for Investigated Criteria

To analyze the significance of regression coefficients in table 6, we found that the P-value of the constant limit model (B₀) equal 0.987,

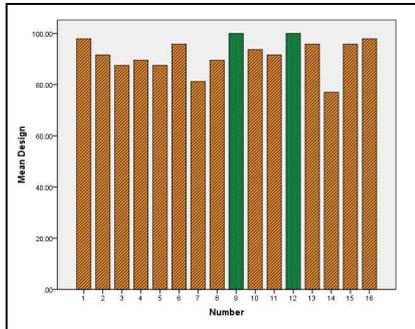
This is greater than 5%. Therefore, we do not reject the null hypothesis of this coefficient and we can say that it is not significant.

Since the P-value of the first regression coefficient of model (B₁) equal 0.047, this is Less than 5% and therefore we reject the null hypothesis of this laboratory and we can say that it is significant.

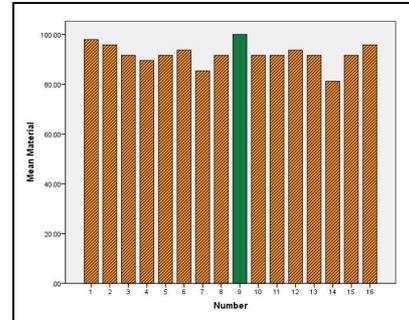
Since the P-value of the second regression coefficient of model (B₂) equal 0.159, this is greater than 5%.

Therefore, we do not reject the null hypothesis of this coefficient and we can say that it is not significant.

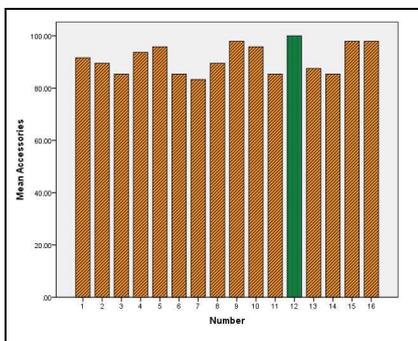
Since the P-value of the third regression coefficient of model (B_3) equal 0.270, this is greater than 5%. Therefore, we do not reject the null hypothesis of this coefficient and we can say that it is not significant.



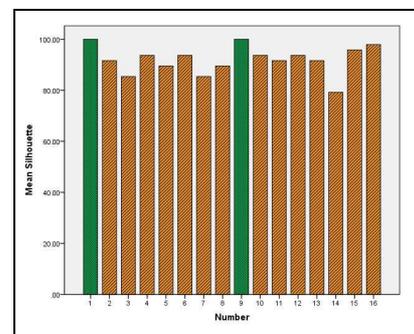
(a): Best Design According to the Corset Design



(b): Best Design According to the used Material



(c): Best Design According to the Accessories



(d): Best Design According to the Silhouette

Figure 15: The Best Evaluations form the Point of View the Specialists in the Studied Four Criteria

Results in figure (15- a) pointed that, the designs Nr. 9 and Nr. 12 recorded the best value from the criterion of new corset design. The percentage is 100 %. The lowest value was recorded by the design Nr. 14, since the specialists evaluated it with 77%.

By evaluating the criterion material (figure 15-b), showed the design Nr. 9 the highest value, the percentage is 100%. And the lowest value was given to design Nr. 14, the evaluation percentage is 81.2%.

The third criterion is the accessories (figure 15-c). The specialists agreed to give the design Nr. 12 the highest value (100%). And the lowest value is 83.3, which recorded by the design Nr. 7.

The specialists evaluated the fourth criterion the silhouette (figure 15-d). The confirmed that the design Nr. 1 and design Nr. 9 presented the highest value (100%) and the design Nr. 14 presented the lowest value (79.2).

As a conclusion of the results, we could calculate the total evaluation percentage for the 16 designs to determine the best design from the four criteria. In table 7 the suggested designs were presented from the best design to the worth design.

Table 7: The Total Evaluation of the Designs

Design Nr.	9	16	1	12	15	10	2	6	4	13	5	8	11	3	7	14
Percentage [%]	99.47	97.39	96.87	96.87	95.31	93.75	92.18	92.18	91.66	91.66	91.14	90.1	90.1	87.5	83.85	80.72

As shown in table 8, recorded the design Nr. 9 the highest value (99.47%), the lowest value was by design Nr. 14, which recorded 80.72 %.

CONCLUSIONS

- Through the study the history of corset in ancient times is available using references, different sites and previous studies and this is confirm the first research hypothesis, which aimed to study the history of corsets.
- 16 designs are created and evaluated from specialists. The evaluation values of the designs were in range of 80% to 100%, which means the second hypothesis is achieved, which says modern designs can be created for Corset.
- The results of material and accessories confirmed that the methods used on the corset add aesthetic touches, which means the third hypothesis is achieved.
- The suggested designs were evaluated throughout four criteria (corset design, material, accessories and silhouette). The correlation matrix confirmed that there is a significant correlation between these criteria.
- The independent variables corset design, material and accessories interpret and explain 82% of changes in the silhouette. The remaining 18% is due to other factors, including random error.
- The multi linear regression was calculated by applying the ANOVA test using the statics program SPSS. The regression equation was determined and explained.
- Results indicated that the best design from the total evaluation value is the design Nr. 9 (99.47%). And the worth design is the design Nr. 14 (80.73%)

Some suggestions from the study:

- Studying historical clothing and trying to reuse it in contemporary ways.
- Reducing the use of braces on the body and the use of external corsets on clothes.
- Studying the materials that improve the structure of the body.

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