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الابداع بالتشكيل على المانيكان للفتيات الصغيرات من أزياء العصر الفيكتوري ما بين عام 1860-1890م

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المستخلص:

هدف البحث تشكيل أزياء على المانيكان لفئة الفتيات الصغيرات التي تتراوح أعمارهن ما بين (10-18) سنة؛ تم استلهاً من أزياءهن من أزياء النساء في العصر الفيكتوري خلال الحقبة الزمنية (1860-1890م)، حيث قسمت الحقبة الزمنية إلى فترات زمنية وهي: (60-70) و (70-80) واخيراً (80-90)، وتم تحليل كل زي واقتباس ما يناسب فئة عينة البحث، حيث بلغت تسع عينات وقسمت كل ثلاث عينات لفترة زمنية.

أهم النتائج تم تشكيل أزياء على المانيكان للفتيات الصغيرات وتم تحكيم القطع المنفذة من قبل أعضاء هيئة التدريس بجامعة أم القرى من قسم تصميم الأزياء. حيث جاء التصميم الرابع محقق لعناصر التصميم بنسبة (44.275)؛ وحقق التصميم الثاني لجانب أسس ومبادئ التصميم بنسبة (39.437) والتصميم التاسع للجانب الوظيفي بنسبة (53.037) والتصميم الرابع لجانب الأبداع بنسبة (34.125)؛ والتصميم التاسع لجانب الجمالي بنسبة (58.8).

أهم التوصيات أجراء المزيد من الدراسات التي تربط بين أسلوب التشكيل على المانيكان ومجال تاريخ الأزياء والحضارات القديمة. والاهتمام بتشكيل أزياء على المانيكان لفئة الفتيات الصغيرات.

الكلمات المفتاحية: التشكيل على المانيكان، الأزياء الفيكتورية، الفتيات الصغيرات، الملابس، تاريخ الأزياء.

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Creativity in the Draping on the mannequin of Young Girls Victorian Fashion between 1860-1890

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Abstract:

The history of civilizations in the past centuries is a rich source for creativity and inspiration in all areas of art and design, especially in the field of fashion design. Many designers draw their designs from previous eras; which is the aim of this research as we propose designing fashion the mannequin for the category of young girls aged between (10-18). The costumes were inspired by Victorian women's costumes during the time period (1860-1890) and were subdivided into three time periods (1860-1870), (1870-1880), (1880-1890) forming three designs for each time period, analyzing the nine designs to achieve the creative, functional and aesthetic aspects that are appropriate for the age group (research sample). The importance of the research lies in it being an analytical historical study. The implementation of the designs depends on the method of formation on the mannequin of the young age group, which makes it different from studies that always rely on the formation women mannequin. The pieces were referred by the faculty members of Umm Al-Qura University, the Department of Fashion Design. The results revealed that there are statistically significant differences between the nine designs in terms of the design elements, basis and principles of the design, functional, creative and aesthetic sides. Design number 4 met the design requirements with a percentage of 44.275; design number 2 met the principles of the design scoring 39.437%; design number 9 scored 53.037% in regards to practicality; design number 4 obtained 34.125 on the aspect of creativity and design number 9 accumulated 58.8% on the aesthetic side.

The paper concludes with recommendations to conduct further studies that link the Draping method on the mannequins and the field of fashion history in different civilizations. Attention to the Draping of fashion on the mannequins for the category of young girls.

Keywords: Draping on mannequins, Victorian era, Fashion design, Young girls, Clothing, Fashion history.

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Introduction and research problem:

The historical study of fashion is a mirror of arts that shows us the cultural progress of peoples in different periods of time. It reflects the spirit of public culture, historical patterns and aesthetic ideals. Fashion art is influenced by the style of any age. It is one of the arts that reflects aesthetic sensations and satisfies man's psychological and social desires (Boucher & Deslandres, 1987).

The fashion of women is one of the most prominent styles of arts to express the artistic values and aesthetic experience of the society and is a civilized expression that emphasizes the human ability to adopt cultural change. It comes out of human needs ranging from practicality to the field of higher values like beauty, achieving a unique artistic vision (Alhaddad, 2009)

Historically speaking, outfit is a treasure of original designs and a source of inspiration and innovation in contemporary fashion. Fashion designers are inspired by outfits through their exterior and interior styles throughout the ages.(Aabdeen, 1995).

The Victorian era began in England in 1837 when Queen Victoria assumed power after the death of her uncle William IV without an heir. Her age became the longest in England's history where Britain witnessed an industrial and political revolution, scientific and cultural as well as the military field and perhaps the most important characteristic of that period is the expansion of the English Empire (Chrisp, 2005).

England enjoyed, under the rule Queen Victoria, a period of economic growth combined with technological progress. as such, mass production of sewing machines in the 1850s, as well as the appearance of synthetic dyes, led to major changes in fashion, producing clothes faster and cheaper, Progress in printing and the spread of fashion magazines allowed the masses to participate in the evolving trends of high fashion, opening up to the consumption market (Breward, 1995). The fashion in this period was characterized by luxury and extravagance in the quantities used in silk fabrics, braces, cori silks, ferns and roses, and the clothing was also distinguished by the beauty of the designs of that era of art, innovation and creativity. Victorian fashion was not meant to be utilitarian but outfits were seen as a reflection of the place of women in society (Gernsheim, 1963)

The dresses of this era were characterized by luxury, elegance of silk fabrics, lace, jewelry such as crystal and others. This is considered a fertile source for inspiration and the creation of clothing suitable for girls through mannequins Draping, especially as the designers give the largest share in the Draping on the women's mannequins, not girls, which has called the researcher to investigated the research problem which aims at answering the two questions:

1. The possibility of studying a collection of women's fashions between the period 1860 to 1890, and whether such study will lead to designing little girls' fashion using mannequins platforms?
2. Is it possible to achieve the elements, basis and principles of design in the formation on the mannequins of the target group?

Research aim

The research aims to study of a collection of women's fashions between the period 1860 to 1890 and examine the possibility of designing little girls' fashion using mannequins as platforms for design. Achieving the elements of lines, shape, color, texture, direction of fabric and level of comfort. The principles of design on mannequins included the balance, proportionality, emphasis, and rhythm of the target sample while highlighting the fashion of women in the Victorian era in terms of creativity and aesthetic features through the Draping of fashion for girls.

The study adopts a historical analysis of the most important features of women's fashion in the Victorian era from 1860 to 1890 to create designs suitable for girls. Highlighting the elements and common principles between the new designs and the source in an aesthetic manner suitable for the age group formed. To achieve the functional, creative and aesthetic aspect of high-class fashion on the mannequins for girls inspired by Victorian women's fashion.

Research importance

Analytical study for the history of Victorian women's fashion and the designs that form on the mannequins for the target group through demonstrating the creative aspect. Common elements between the designs and the source were highlighted in an aesthetic way that suits the age group.

Research limitations

The current study is limited to temporal limits: Fashion for women in the Victorian era of 1860-1890. Age limits: between the age of (10-18) years. Temporal limits the first semester of the academic year 1437-1438 AH.

Terminology

Creativity: Michael Mumford suggests that creativity involves the production of new and useful products (Mumford, 2003). It is the kind of thinking that is always aimed at innovation and creation and by producing new solutions that do not exist before, that is, thinking that is characterized by fluency, flexibility and originality (Habeb, 2003).

Decorating the mannequins: Is the fastest way to make a model, as well as quick designs that offer the opportunity to display many ideas, fast and innovative notes the impact of cloth quickly on the mannequins and testing the quality of the composition and knowledge of the appropriate cloth (pomeroy, 1992).

Inspiration: Is the science that seeks to solve design problems by looking at nature as an example to follow (Qasim, 2002). Is an interaction process Between fashion designer and fashion source, produces innovative designs that match modern fashion and maintain the spirit of design so that the viewer sees the familiar thing from a new angle with original source features (Shokri, 1996).

The girls: The researcher means the human female between the ages of (10-18).

Hypotheses search possibility-draping dresses for girls aged (10-18) years, inspired by Victorian women's fashion between the period 1860 to 1890. There are statistically significant differences between the nine designs according to the opinion of the arbitrators in achieving the design elements. (Principles and basics of design. Functional side. Creative side. Aesthetic side).

Victorian costumes: Named after Queen Victoria. This great queen was able to ascend the throne at the age of eighteen , and ruled England for 64 years(Chrisp, 2005). Queen Victoria had a great role in spreading fashion s women among the English aristocrats at that time through following and acquiring the latest and most fashionable clothing lines. She was appearing at the height of her majesty and grandeur by wearing fashionable clothes and showing up in celebration within the royal palace.(www.bbc.co.uk). As the Queen of the country, she became the fashion ambassador for England and most European countries.(Ahmad, 2010). Aristocratic women were following the example of Victoria in choosing their clothes. They had enough money to spend excessively only to show off and compete against each other, displaying their fortune by wearing expensive clothes. (<http://www.vintageconnection.net/>).

During the period (1860-1899), Queen Victoria was no longer an ambassador and a pioneer of fashion as before due to the death of her husband Albert. She began to dress in simple clothes and black color mourning for her husband's death and continued this way until her death. From the 1860s until the end of the Victorian era, women's fashion underwent major changes such as the shrinking and decreasing of the size of crinoline. Also, wearing long corsets to achieve the sand watch shape, which portrays small waist, large hips, and protrude breasts. (Chrisp, 2005; Truman, 1952). There was a peculiar feature in the Victorian era where women of similar ages have very similar outfits, and their clothes can distinguish married and single women and once the girl marries, she gives up all her previous clothes. Victorian-era women's clothing of the past remained a legacy as upper class women continued wearing them and were bound by these clothing's robes, and tails despite their advances in many areas of life. Corsets were hindering women from bending downs and women hands were covered with ruffles as balloons. These images continued until the 1870s.(<https://www.wikipedia.org/>). It was popularized in the nineteenth century to use a variety of fabrics such as cashmere, silk, velvet, Ottoman silk, satin, valor, hill cloth, brocade, wool used in the nineteenth century as well as gauze, lace, and chiffon in the 1890s. The Industrial Revolution influenced 19th-century art in general, fashion art in particular, and led to the emergence of new models and styles that enjoyed a new fashion whose content combines old historical styles with modern fictional styles influenced by the nature and conditions of the new era. Therefore, the nineteenth century was characterized by the general features and characteristics that formed from this era, an important stage in the history of modern Europe which influenced the fashion trends of this era, and expanded the scope of vision, added to human experiences in the field of arts new things(Porter, 1990; Waugh, 2013).

Decorating the Mannequins: Mannequins is a source of power that leads the designer to create many designs and helps to highlight his skill in moving and manipulating fabrics and materials to translate ideas to reality in the form of a design (Shokri , M. N, 2012). Manikin is an inspiration and one of the main tools used in the formation, which forms the human body in a three-dimensional mold, and is also used in the preparation of models and the formation and control of clothing (alsanhory, 2009).

Research procedures:

Research Methodology:

Firstly: Analytical historical approach to describing Victorian fashion.

Secondly: The experimental method in imitating designs of Victorian fashion and applying them in a fashion modulation style to the mannequin.

The research sample: Intentional sample of girls aged 10-18. Nine designs were executed; one design per age. The sample meets the research criteria. The Lack and scarcity of research that pay attention to the formation of this category.

Limitation: (Fashion for women in the Victorian era of 1860-1890). The design is inspired by Victorian fashion for young girls. Method of Draping on mannequins).

Tools :(photo. Suggested designs. Photoshop. Children's mannequins. Arbitration forms).

Measures: (Pictures: Victorian fashion images were obtained during the time period (1860-1890m) from the website of the Metropolitan Museum of Art www.metmuseum.org), Analysis of each costume and source design appropriate for the age group.

Suggested designs: Nine designs for girls inspired by Victorian fashion were prepared using the Illustrator and the Photoshop software, and the implementation was draping on the mannequins.

Children's mannequins: mannequins for children (sample) by specifying meridians] Half line Forward - half-back line - side line [latitudes] Chest line - midline - back line.

Arbitration Forms: The researcher prepared a questionnaire to evaluate the designs and presented them to a committee of faculty members at Umm Al-Qura University, consisting of (6) members of the design faculty in the fashion design department; the first axis was design elements which included five expressions. The second axis was the foundations and principles of design based on four terms. The third axis was the functional side of the design, which included four terms. Axis IV expressed the creative side, which was based on six phrases. And finally, the fifth axis represented the aesthetic side which was based on five phrases.

Results: The validity of the design evaluation form is based on the Victorian era using the internal consistency between the total grade of each axis and the overall degree of the form by calculating the internal consistency of the correlation coefficient (Pearson correlation coefficient) between the total

degrees of each axis. Degree of achievement of the creative aspect, extent of achieving the aesthetic aspect and the overall degree of the form. The following table shows that:

Table (1)

The correlation coefficients between the degree of each axis and the degree of the form

Axles	Link	Significance
The first axis: Meeting design elements	0.853	0.01
The second axis: Meeting the principles and principles of design	0.912	0.01
Third Axis: Meeting the functional aspect	0.776	0.01
Fourth Axis: Meeting the creative side	0.804	0.01
Fifth Axis: Meeting the aesthetic aspect	0.947	0.01

It is clear from the table that all correlation coefficients are 0.01 approaching even number, which indicates the stability of the axes in the form.

Stability: Stability was calculated using Alpha Cronbach, Split-half

Table (2)




The stability coefficient values for the axes of the form

Axles	Alpha coefficient	Split-half
The first axis: Meting design elements	0.908	0.942 - 0.861
The second axis: Meeting the principles of the design	0.813	0.855 - 0.779
Third Axis: Meeting the functional aspect	0.762	0.805 - 0.723
Fourth Axis: Meeting the creative side	0.883	0.924 - 0.841
Fifth Axis: Meeting the aesthetic aspect	0.740	0.785 - 0.703
The questionnaire overall consistency	0.864	0.909 - 0.821

The above table shows that all values of stability coefficients: Alpha, split-half, function at level 0.01 indicating the consistency of the form.


The first hypothesis states: The possibility of forming dresses for girls aged (10 -18) years, inspired by Victorian women's fashion between the period 1860 to 1890. The researcher selected some of the Victorian costumes exhibited at the Metropolitan Museum of Art and analyzed them, then inspired designs suitable for the age group of research.

Table (3)

Fashion time period from 1860-1870m		
Historical period: 1860 AD	Historical period: 1865 AD	Image: Historical period: Late 1960s
		
Photo (1)	Photo (2)	Picture (3)
Source: www.metmuseum.org		
Analysis		
<p>- Fabric: Silk. color: beige.</p> <p>- Costume components: A two-piece dress; the top is attached to the bottom.</p> <p>The upper part: Neck stiffness is tight and high.</p> <p>The shoulders line is low, and the sleeves are tight and long.</p> <p>Waist tight on the body.</p> <p>Skirt: The shape of the bell, taken from the front with the breadth plus in the back and the bottom of the back;</p> <p>- Decoration: took the military style design, and used a bar of cloths, cord, pearls.</p>	<p>- Fabric: Cotton. -the color: Beige dark.</p> <p>- Costume components: A two-piece dress; the top is attached to the bottom.</p> <p>The upper part: Neck tightness is narrowly Drape with ribbons in the form of a collar.</p> <p>The held front line is Drape with buttons.</p> <p>A low sleeve line is a large sleeve shaped like balloons decorated with ribbons.</p> <p>Waist is tight on the body.</p> <p>Skirt: The lower part is wide and made up of a single layer.</p> <p>- Decoration: Ribbons of blue - Embroidery in the form of circles.</p>	<p>- Textile: Cotton. -the color: the Red.</p> <p>- Costume components: A two-piece dress; the top is attached to the bottom.</p> <p>The upper part: The circular round neck is decorated with bows finished with a fringe and a hidden line of a half-front line decorated with black lace.</p> <p>The line of shoulders is slightly thin and slightly overstuffed with a black lace.</p> <p>The waist is a bracelet on the body, surrounded by a belt of the same type and the color of the fabric is medaled with a fringe decorated with black lace.</p> <p>Skirt: The upper layer is open from the front in the shape of 8 and the back is a collection of cloth decorated with black lace.</p> <p>The lower layer is a broad skirt from the front and back has a tail stretched to the ground.</p> <p>- Decoration: Lace-Ups.</p>

The source		
	 	 
Designs		
		




Table (4)




Fashion time period 1870-1880		
Historical period: 1870 AD	Historical period: 1875-1872 m	Image: Historical period: Late seventies
  Photo (4)	 Picture (5)	 Photo (6)
Source: https://www.metmuseum.org		

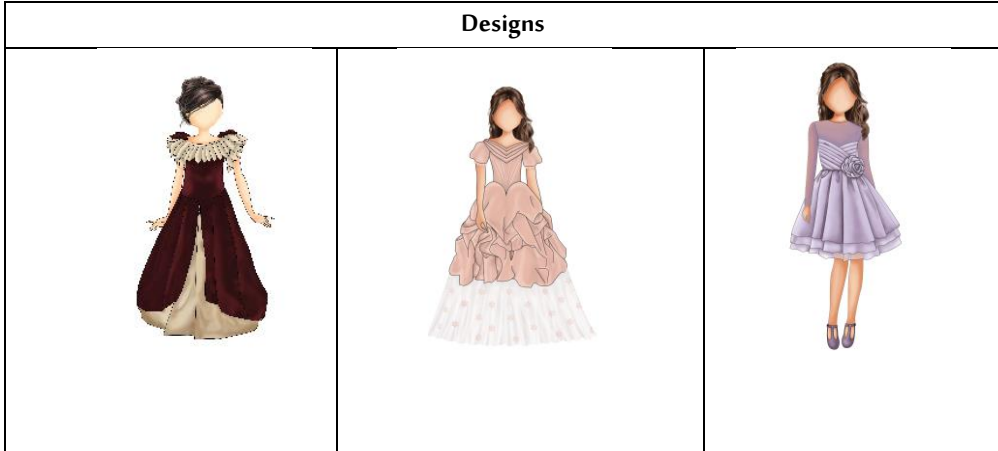
Analysis		
<p>Fabric: silk. the color: green. Costume components: A two-piece dress; the top is attached to the bottom. The upper part: Body shape is taken; chest center is designed V in the shape of the sides are decorated with small, evenly cut beads with cilia of green thread. The neck stiffness is slightly elevated in a circular shape with a muzzle of the front and small pointed ezars of the poles. The line of shoulders is low, the long sleeve tight ends the shaped bracelet V Its edges are decorated with small beads with cuffs of green. The waist is knitted on the body taken shape V. lower part: It consists of two layers of short upper layer finely chopped with small beads and cilia of green color The second bottom layer is wide Decoration: Cuts, cilia, and oaks were used.</p>	<p>Fabric: silk embroidered. the color: green and blue. Costume components: A two-piece dress; the top is attached to the bottom. The upper part: U-shaped neck decorated with a satin ribbon finished with a bang, with a front bumper and a small pointed pin. The midline is U-shaped The sleeves are tight and long. lower part: It is an upper skirt with 8-shape with lower skirt and tail on the back with dangling Draping. Decoration: Ribbons - Embroidered - Fionka.</p>	<p>Fabric: silk and wool. the color: brown. Costume components: A two-piece dress; the top is attached to the bottom. The upper part: The round neck is neck-shaped and decorated with lace; Shoulder line: Narrow sleeves decorated with lace limbs. lower part: Tissue cloths gave beauty to the shape of the skirt as the skirts became closer to the body lines and less widened from the front and back than the previous periods. The edges are decorated with cornice. Decoration: garnish - lace - buttons.</p>
The source		
		

Designs		
		

Table (5)

Fashion Time Period 1880-1890m		
Historical period: 1880 AD	Historical period: 1885 AD	The late 1980s
 Picture (7)	 Picture (8)	 Picture (9)
Source : www.metmuseum.org		
Analysis		
<p>Fabric: Silk the color: Apricot and Lace - Golden Lace Costume components: A two-piece dress; the top is attached to the bottom. The upper part: The neck is shaped by a Chinese chalk; V Decorated with apricot cloth, a</p>	<p>Fabric: Silk the color: Blue embroidered and gentlemen Costume components: A two-piece dress; the top is attached to the bottom. The upper part: The neck is a Chinese collar, and the cut of his collar is on the front corsage.</p>	<p>Fabric: Silk and Tal the color: Green, and black Costume components: A two-piece dress; the top is attached to the bottom. The upper part: The neck is a high voice; a hidden headdress adorned with</p>

<p>cloth in the center is decorated with golden lace</p> <p>Shoulder line: The sleeves are tight and long and the bracelet ends with a color that is opposite to the colored cloth. Take the midfield V-shaped.</p> <p>lower part: two skirts; the upper is shaped like 8 and its edges are finished with garnish; the lower skirt is decorated with embroidered cloth and garnished from the bottom.</p> <p>The back is a fold of cloth and the bottom of the rear is less than the previous periods and the edges of the tail are decorated with garnish.</p> <p>Decoration: Lace - karnish - cloth cloths.</p>	<p>Line shoulders long and narrow sleeves, decorated with ribbons of lace.</p> <p>Midline V-shaped.</p> <p>lower part: The upper skirt is composed of clusters of jars and balloons, the underside of embroidered cloth embroidered down.</p> <p>garnish of the same type of cloth.</p> <p>The posterior appearance is designed as fractions.</p> <p>Decoration: Lace - ribbons - carnations.</p>	<p>sashes, drab in the middle of the front.</p> <p>Shoulder line: For sleeves with a ruffle of top decorated with bangles and ribbons.</p> <p>Midline V-shaped The left side contains the right hand flap containing pieces of lace fabric that slip down</p> <p>lower part: Extensive gauze and the upper cloth of the hill is padded with silk cloth.</p> <p>Decoration: Ribbons & ribbons.</p>
<p>The source</p>		
		



Models of dresses draping on the mannequins inspired by Victorian fashion





Suspension: The study concluded that fashion between 1860 and 1870 was made up of two upper corsets with a front head and a high neck opening; the lower part was long and broad in the front, with an extra width of the back And highlight the rear. **This is consistent with** What you mentioned(Cunnington, 2013)By the end of the 1860s, the curves dominated Axillaries, **especially in the back part of the dress.**

The fashion between 1870-1880 was characterized by two pieces; the breadth of the back was shorter than the previous periods and the clothing began to approach the line of the body. I have stated (Cunnington, 2013) from the early 1870s on, the wide crinoline disappeared, and the dress took on the basic shape of the glass watch, with the hip showing an extra stretch of the front. The two-piece dresses were consistent, and the narrow midline was dominated by the wide girths of the length.

Fashion (1880-1890m) was characterized by the fact that its lines came closer to the bodylines, but the stitch is still produced by assemblies and folds of fabrics to increase its size. I have mentioned(Zimmerman, 1985) The remains of the clamor in the folds or gatherings remained in the back of the gonola.

This period of 1860-1890 was most characterized by the excessive use of silk fabrics. **This fulfills the first hypothesis.**

The second hypothesis There are statistically significant differences between the nine designs in achieving design elements according to the opinion of the arbitrators

To investigate this hypothesis, the variance analysis of the mean scores of the nine designs was calculated in order to achieve the design elements according to the opinion of the arbitrators. The following table illustrates this:

Table (6)

Analysis of the variance of the average scores of the nine designs in achieving design elements according to the opinion of the arbitrators

Achieve design elements	Total squares	Average squares	Degrees of freedom	Value (P)	Significance
Between groups	10571.048	1321.381	8	40.516	0.01 D.
Within groups	2054.691	32.614	63		
Total	12625.739		71		

Table (6) shows that the value of (q) was (40.516), Which is a statistically significant value at the level of 0.01), Indicating that there are differences between the nine designs in the achievement of design elements according to the opinion of the arbitrators, and to know the direction of significance was applied Schiffe test of multiple comparisons and the following table shows this:

Table (7)

Schiffe test for multiple comparisons

Achieve design elements	The first design M = 40.437	The second design M = 30.675	The third design M = 14.350	The fourth design M = 44.275	The fifth design M = 21.512	Design VI M = 17.575	Seventh Design M = 25.475	Design VIII M = 9.512	Design IX M = 33.675
The first design	-								
The second design	9.762	-							
The third design	26.087	16.325	-						
The fourth design	3.837	13.600	29.925	-					
The fifth design	18.925	9.162	7.162	22.762	-				
Design VI	22.862	13.100	3.225	26.700	3.937	-			
Seventh Design	14.962	5.200	11.125	18.800	3.962	7.900	-		
Design VIII	30.925	21.162	4.837	34.762	12.000	8.062	15.962	-	
Design IX	6.762	3.000	19.325	10.600	12.162	16.100	8.200	24.162	-

** D when 0.01

* D when 0.05

No stars other than D

Of Table (7) It is clear There were statistically significant differences between the nine designs at the level of significance 0.01 , The fourth design was the best design in the design elements according to the opinion of the arbitrators, followed by the first design, then the ninth design, then the second design, then the seventh design, then the fifth design, then the sixth design, then the third design, and finally the eighth design.

There are statistically significant differences between the nine designs in the extent of achieving the principles and principles of design according to the opinion of the arbitrators

To investigate this hypothesis, the variance analysis of the mean scores of the nine designs was calculated in the extent to which the principles and principles of design were achieved according to the opinion of the arbitrators.

Table (8)

Analysis of the variance of the average scores of the nine designs in the extent of achieving the principles and principles of design according to the opinion of the arbitrators

Achieving the principles and principles of design	Total squares	Average squares	Degrees of freedom	Value (P)	Significance
Between groups	13616.954	1702.119	8	65.872	0.01 D.
Within groups	1627.916	25.840	63		
Total	15244.870		71		

Table (8) shows that the value of (q) was (65.872), Which is a statistically significant value at the level of 0.01), Indicating that there are differences between the nine designs in the extent of achieving the principles and principles of design according to the opinion of the arbitrators, and to know the direction of significance has been applied Schiffe test of multiple comparisons and the following table shows:

Table (9)

Schiffe test for multiple comparisons

Achieving the principles and principles of design	The first design M = 30.925	The second design M = 39.437	The third design M = 17.950	The fourth design M = 26.025	The fifth design M = 12.975	Design VI M = 8.600	Seventh Design M = 36.400	Design VIII M = 21.362	Design IX M = 32.800
The first design	-								
The second design	8.512	-							
The third design	12.975	21.487	-						
The fourth design	4.900	13.412	8.075	-					
The fifth design	17.950	26.462	4.975	13.050	-				
Design VI	22.325	30.837	9.350	17.425	4.375	-			
Seventh Design	5.475	3.037	18.450	10.375	23.425	27.800	-		
Design VIII	9.562	18.075	3.412	4.662	8.387	12.762	15.037	-	
Design IX	1.875	6.637	14.850	6.775	19.825	24.200	3.600	11.437	-

Table (9) shows statistically significant differences between the nine designs at a level of significance 0.01, The second design was the best design to achieve the principles and principles of design according to the opinions of the arbitrators, followed by the seventh design, then the ninth design, then the first design, then the fourth design, then the eighth design, then the third design, then the fifth design, and finally the sixth design. While there are no differences at the level of significance 0.05 Between the first design and the ninth design.

There are statistically significant differences between the nine designs in terms of achievement of the functional aspect according to the opinion of the arbitrators

To investigate this hypothesis, the variance analysis of the mean scores of the nine designs was calculated in terms of achievement of the functional aspect according to the opinion of the arbitrators. The following table shows this:

Table (10)

Analysis of the variance of the average scores of the nine designs in the extent of achieving the functional aspect according to the opinion of the arbitrators

Bezel Achieve Functional side	Total squares	Average squares	Degrees of freedom	Value (P)	Significance
Between groups	5838.980	729.873	8	23.689	0.01 D.
Within groups	1941.088	30.811	63		
Total	7780.068		71		

Table (10) shows that the value of (q) was (23.689), Which is a statistically significant value at the level of 0.01, Indicating that there are differences between the nine designs in terms of achievement of the functional side according to the opinions of the arbitrators, and to know the direction of significance was applied Schiffe test of multiple comparisons and the following table shows that:

Table (11)

Schiffe test for multiple comparisons

Bezel achieve the functional aspect	The first design M = 41.462	The second design M = 30.900	The third design M = 21.700	The fourth design M = 48.262	The fifth design M = 16.187	Design VI M = 12.725	Seventh Design M = 36.775	Design VIII M = 26.300	Design IX M = 53.037
The first design	-								
The second design	10.562	-							
The third design	19.762	9.200	-						
The fourth design	6.800	17.362	26.562	-					
The fifth design	25.275	14.712	5.512	32.075	-				
Design VI	28.737	18.175	8.975	35.537	3.462	-			
Seventh Design	4.687	5.875	15.075	11.487	20.587	24.050	-		
Design VIII	15.162	4.600	4.600	21.962	10.112	13.575	10.475	-	
Design IX	11.575	22.137	31.337	4.775	36.850	40.312	16.262	26.737	-

Table (11) shows statistically significant differences between the nine designs at a level of significance 0.01, The ninth design was the best designs in achieving the functional aspect according to the opinions of the arbitrators, followed by the fourth design, then the first design, then the seventh design, then the second design, then the eighth design, then the third design, then the fifth design, and finally the sixth design.

There are statistically significant differences between the nine designs in terms of achievement of the creative side according to the opinions of the arbitrators

To investigate this hypothesis, the variance analysis of the mean scores of the nine designs was calculated on the extent to which the creative aspect was achieved in accordance with the opinion of the arbitrators.

Table (12)

Analysis of the variance of the average scores of the nine designs in the extent of achieving the creative side according to the opinion of the arbitrators

Bezel Achieve Creative side	Total squares	Average squares	Degrees of freedom	Value (P)	Significance
Between groups	7871.637	983.955	8	44.951	0.01 D.
Within groups	1379.048	21.890	63		
Total	9250.685		71		

It is clear from table (12) that the value of (q) was (44.951), Which is a statistically significant value at the level of 0.01), Indicating that there are differences between the nine designs in the extent of the achievement of the creative side according to the opinions of the arbitrators, and to know the direction of significance was applied Schiffe test of multiple comparisons and the following table shows that:

Table (13)

Schiffe test for multiple comparisons

Bezel achieve the creative side	The first design M = 31.425	The second design M = 18.075	The third design M = 20.550	The fourth design M = 34.125	The fifth design M = 16.250	Design VI M = 8.012	Seventh Design M = 27.475	Design VIII M = 11.925	Design IX M = 23.225
The first design	-								
The second design	13.350	-							
The third design	10.875	2.475	-						
The fourth design	2.700	16.050	13.575	-					
The fifth design	15.175	1.825	4.300	17.875	-				
Design VI	23.412	10.062	12.537	26.112	8.237	-			
Seventh Design	3.950	9.400	6.925	6.650	11.225	19.462	-		
Design VIII	19.500	6.150	8.625	22.200	4.325	3.912	15.550	-	
Design IX	8.200	5.150	2.675	10.900	6.975	15.212	4.250	11.300	-

Table (13) reflects significant statistical differences between the nine designs at the level of significance 0.01, the fourth design was the best designs in the achievement of the creative side according to the opinions of the arbitrators, followed by the first design, then the seventh design, then the ninth design, then the third design, then the second design, then the fifth design, then the eighth design, and finally the sixth design.

There are also differences at the level of significance 0.05 between the first design and the fourth design in favor of the fourth design, and there are differences at the level of significance 0.05 between the second design and the third design in favor of the third design, and there are differences at the level of significance 0.05 between the third design and the ninth design in favor of the ninth design. While there are no differences at the level of significance 0.05 between the second design and the fifth design.

There are statistically significant differences between the nine designs in the extent of achieving the aesthetic aspect according to the opinion of the arbitrators

To investigate this hypothesis, the variance analysis of the mean scores of the nine designs was calculated in terms of the extent to which the aesthetic aspect was achieved in accordance with the opinion of the arbitrators.

Table (14)

Analysis of the variance of the average scores of the nine designs in the extent of achieving the aesthetic aspect according to the opinion of the arbitrators

Bezel Achieve The aesthetic side	Total squares	Average squares	Degrees of freedom	Value (P)	Significance
Between groups	17793.204	2224.151	8	53.963	0.01 D.
Within groups	2596.620	41.216	63		
Total	20389.824		71		

Table (14) shows that the value of (q) was (53.963), Which is a statistically significant value at the level of 0.01), Indicating that there are differences between the nine designs in the extent of achieving the aesthetic side according to the opinions of the arbitrators, and to know the direction of significance has been applied Schiffe test of multiple comparisons and the following table shows that:

Table (15)

Schiffe test for multiple comparisons

Bezel achieve the aesthetic aspect	The first design M = 36.225	The second design M = 28.600	The third design M = 53.625	The fourth design M = 49.950	The fifth design M = 20.850	Design VI M = 13.725	Seventh Design M = 43.075	Design VIII M = 17.900	Design IX M = 58.800
The first design	-								
The second design	7.625	-							
The third design	17.400	25.025	-						
The fourth design	13.725	21.350	3.675	-					
The fifth design	15.375	7.750	32.775	29.100	-				
Design VI	22.500	14.875	39.900	36.225	7.125	-			
Seventh Design	6.850	14.475	10.550	6.875	22.225	29.350	-		
Design VIII	18.325	10.700	35.725	32.050	2.950	4.175	25.175	-	
Design IX	22.575	30.200	5.175	8.850	37.950	45.075	15.725	40.900	-

Table shows statistically significant differences between the nine designs at the level of significance 0.01, the ninth design was the best design in achieving the aesthetic side according to the opinions of the arbitrators, followed by the third design, then the fourth design, then the seventh design, then the first design, then the second design, then the fifth design, then the eighth design, and finally the sixth design.

There are also differences at the level of significance 0.05 between the fifth design and the eighth design in favor of the fifth design.

Conclusion: According to the arbitrators' opinions, the study concluded that:

1. The value of q was 40.516 Which is a statistically significant value at 0.01, which shows differences between the nine designs in achieving design elements.
2. The value of q was 65.872 Which is a statistically significant value at 0.01, which shows differences between the nine designs in the extent to which the design basis and principles are achieved.
3. The value of q was 23.689, a statistically significant value at 0.01, which shows differences between the nine designs in the extent to which the functional aspect is achieved.
4. The value of q was 44.951, a statistically significant value at 0.01, which shows differences between the nine designs in the extent to which the creative side is achieved.
5. The value of q was 53.963, a statistically significant value at 0.01, which shows differences between the nine designs in the extent to which the aesthetic aspect is achieved.

Recommendations:

1. Conduct more studies of historical fashion and make use of the field of Draping on mannequins.
2. Integrating the composition into the mannequins and historical costumes.
3. Interest in the field of Draping on the mannequins in small age groups.

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