

رؤية تصميمية مستحدثة لملابس الأطفال مستوحاة من العصر الفيكتوري A novel design vision for children's clothing inspired by the Victorian era

د/ هيفاء إبراهيم حبيب الشيببي
أستاذ مشارك بقسم تصميم أزياء ، كلية التصاميم – جامعة أم القرى

Abstract

Fashion design depends on the sensory aspects of the artist, and design is a planning process that starts from the design of the outfit and ends with the selection of supplements, the technical aspects must be interrelated and compatible with each other and not be many, so the outfit becomes as if it has a design defect and the design is not free from technical aspects, in this case it should Budget and follow moderation.

The Victorian era is attributed to Queen Victoria, so the fashion at that time was characterized by luxury and extravagance in the quantities used, and the fabrics used were light, transparent, silk and lace that characterize the attic of the people, then after that they took a wide spread through the wives of the court men.

The research aims to:

- 1- Exposing the aesthetic relations in European times "the Victorian era".
- 2- Creating designs inspired by the Victorian era that achieve innovation and creativity.

The research found:

- 1- There are statistically significant differences between the seven designs in the general form according to the opinions of specialists.
- 2- There are statistically significant differences between the seven designs in the novelty of the design according to the opinions of specialists.
- 3- There are statistically significant differences between the seven designs in creativity and innovation according to the opinions of specialists
- 4- There are statistically significant differences between the seven designs in keeping pace with fashion, according to the opinions of specialists
- 5- There are statistically significant differences between the seven designs according to the opinions of specialists.

I recommend searching:

- 1- Attention and investment in historical artistic trends for the purpose of continuous development and keeping pace with the times.
- 2- The need to deepen consideration of seeing the historical elements and aesthetic studies in them.

- 3- Attention to studying the historical nature, its components and its taste as an aesthetic science that helps develop creativity in order to develop the field of fashion design and the artistic fields that exist in the era.
- 4- Directing those interested in the field of fashion design to the importance of linking the field of fashion design with the history of fashion in order to give innovative solutions based on artistic foundations.
- 5- Carrying out more studies on the historical eras for more innovation and delving into history.

Introduction:

Good design is the foundation of every artistic work of all time. Fashion design is not random; it is an art based on scientific foundations and theories. As the fashion designers have to design and create what hides defects and highlights merits, not only that but also puts on what is innovative and modern, and the fashion design process is closely related to the purpose it plays. For this reason It was incumbent on the fashion designer to come with his design from the reality of the era in which he lives, taking into account the values, traditions, and the supportive environment in the society, expressing a mind ready for innovation and creativity (Samar Ali, 2005).

Fashion design depends on the sensual aspects of the artist, the design is the process of planning starts from the design of the outfit and end up with choosing supplements, and the technical aspects must be interrelated and compatible with each other and not to be a lot, so the outfit becomes as if it has a design defect and the design is not free from technical aspects, in this case it should Balancing and following the moderation (Ismail Shawky, 2007).

And the art of fashion design in the first stage of the design process begins with the innovative process, and choosing the source of inspiration for the design. Some of them choose nature, which is the first source for the human And some of them choose buildings, whether modern or old, and some of them choose design in previous eras such as the European era, and some of them choose traditional clothes in his country (Rehab Mahmoud Hassan, 2011).

Historical sources are considered among the important sources that are one of the treasures that inspired the designer to draw his designs, as the designer can refer to historical books and museums (Abu Ayyad, 2008).

Bottom of Form

The European era is characterized by richness unlike islamic eras that were characterized by asceticism, and there was a large hierarchy in the types of clothes and forms, as in the twelfth century children used similar clothes for adults, but with the development there became clothes for children that distinguish them from adult clothes, and developments do not depend on the change of fashion forms only, but innovations in fashion reached the highest stages (Soraya Nasr, 2002).

The Victorian era is attributed to Queen Victoria, which was in the year (1837 AD / 1901 AD) in England, where the fashion in that era was characterized by luxury and extravagance in the quantities used, and The fabrics used are also different, including light, transparent, silk and lace that characterize the attic of the people, then after This began to spread widely through the court men's wives.

The Victorian era is a phenomenon of life in England, as it represents a society's culture, not an individual's culture, as it expresses the philosophy of British society as a whole in life and expresses beliefs, customs and traditions. All of this made the Victorian era a fertile source for fashion design in general and designing children's clothing in particular, For its diversity in its lines and its suitability for the age group in terms of shapes, lines and psychological connotations, in addition to the use of various methods for children's clothing designs that enrich them due to artistic and aesthetic values (Naglaa Ibrahim, 2019).

And the girls' clothes in the Victorian era were distinguished by the pointy waist line from the front and the opening of a wide and deep neck and the sleeves consisting of 3 layers on top of each other, and decorated with lace, as well as the skirt consisting of three layers on top of them decorated with cornice, and at the end of the stage the clothes became less than before, so the sleeves were distinguished that take Shape of the bell and replaced the inner skirt with a single layer containing cornices from the reinforced mound (Wafa Shafei, 2010).

Previous studies have varied, such as the study "Pierce, Ahmed Fathi, 2003 ", the study of "Abdul Hadi, Shahira Abdul Hadi, 2006", and the study of "Othman Berri, Sarah Sami, 2017 " where they aimed at developing creativity in fashion design, and developing the capabilities of creative thinking Through realizing and understanding the fine art elements and re-investing them in new forms and values, and revealing the most important innovative artistic features and the extent of their use in fashion design,

Likewise, the study "Makrash, Nora Siddik, 2010", the study of "El-Imam, Aladdin Kazem, 2013 AD", and the study "Ghazwan, Moataz Anad, 2017" and the study of "Al-Ajaji, Tahani Nasser, 2019" where they aimed to adapt the aesthetic values of the marine nature in the service Elements of fashion design and creation of designs, And the disclosure of the nature of standards and intellectual requirements that secure strategic values that lead the designer to organize the mechanism of activating the design and contribute to dealing with the design product by activating its ability to innovate and re-design

And also the study "Lotfi, Nirvana Abdel Baqi, 2015 ", and the study of "Nassef, Fatima Al-Saeed, 2015 " and the study of "Al-Hosani, Rahman Mansour Hussein, 2018 ", where they covered a novel design vision of children's clothing fabrics based on the line and color on the both cubes, And the use of printing to enrich origami art aesthetically and realistically, with the possibility of using origami art with printing influences in making designs of high artistic and aesthetic value

And also the study "Yassin, Ru'ya Hamid, 2018 ", and the study of "Enas Hamdi, Nashwa Muhammad, 2018 ", and the study of "Hamdan, Naglaa Ibrahim, 2019 " where they aimed at creating clothing designs for children that depend in its essence on decorative units,

And also the study "Qadi, Afnan Riyad, 2018", and the study of "Khaled, Abdullah Hussein, 2018 ", and the study of "Median, Fatima Al-Saeed, 2019 ", where they aimed to study the aesthetics of embroidery and synthesis arts on the decorations of the Victorian era.

Research problem:

The designer needs to meditate on everything around him, and begins this meditation from nature which was the first source of design and inspiration, and nature is the first element controlling everything around us, even in earlier eras nature was the source of inspiration, so their costumes were linked to their nature, so the research tends to take advantage of the history of fashion in earlier eras represented in the Victorian era to enrich the field of fashion design and attention to the past, with renewal, innovation and benefit from the aesthetic values of that Golden era, so the research seeks to answer the following questions:

- 1- What is the possibility of creating updated designs for children's clothes inspired by the Victorian era?
- 2- What is the possibility of preparing updated designs for children's clothes inspired by the Victorian era characterized by creativity and innovation?
- 3- What is the possibility of preparing updated designs for children's clothes inspired by the Victorian era, keeping pace with the prevailing fashion?

Research aims:

- 1- Exposing the aesthetic relations in European eras "the Victorian era".
- 2- Creating designs inspired by the Victorian era that achieve innovation and creativity.

The importance of research:

- 1- Expanding the creative field in fashion design and linking it with the past.
- 2- Introducing innovative designs from the Victorian era.
- 3- Linking the history of fashion to innovation and design.

Search terms:

Design:

- Choose a set of lines, shapes, colors or objects and organize them or form them in a satisfactory way, and when applying design to costumes includes consideration of aesthetics as well as function in the final form (Amr Hassouna, 2003).

Fashion design:

- The innovative and renewed entity in its lines, color spaces, and its various materials in which the fashion designer tries to translate the elements of the formation into a novel design and And living with the conditions of reality in a beautiful form (Enas Hamdi, Nashwa Mohamed, 2018).

A process whose purpose is to create a new business that performs several functions, including material and aesthetic function, as it is an innovative work that achieves its purpose by adding something new "material and moral" (Ismail Shawky, 2007).

The artistic language formed by a group of elements in a unified formation, "calligraphy, shape, color, and texture", influenced by the scientific technical foundations to give control, integration, balance, rhythm, proportions, and

proportionality, so that the individual ultimately gets an outfit that feels symmetry and connects him to the society in which he lives (Safiya Abdulaziz, 2014) .

Sources of fashion design:

- Fashion designers are constantly looking for new sources of inspiration, and these sources may be historical, civilizational, national or popular, as they are inspired by nature or inspired by some important events such as wars and the economic indicators that resulted from them, Or from military clothes, sailors' clothes, or the clothes of an artist. And it could be the distinctive customs and traditions of a people, as well as the special policies pursued by some countries, may be a source of sources that affect the ideas and innovations of designers, The modern fields of architecture, modern discoveries and technological advancement in all areas of life in particular are among the most important sources that give way to designers for creativity and innovation to form new concepts and ideas for the fashion world (Al-Turky, 2000).

Victorian era 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. Also Queen Victoria played a major role in the dissemination of fashion women among English aristocrats at that time by obtaining the latest and most elegant lines of clothing, which appeared at the height of her Majesty with modern dressing lines (www.bbc.co.uk), as the country's Queen, became the fashion ambassador of England and most European countries (Ahmed, 2010).

Research hypotheses:

- 1- There are statistically significant differences between the seven designs in the general figure, according to the opinions of specialists.
- 2- There are statistically significant differences between the seven designs in the novelty of the design according to the opinions of specialists.
- 3- There are statistically significant differences between the seven designs in creativity and innovation, according to the opinions of specialists.
- 4- There are statistically significant differences between the seven designs in keeping pace with fashion according to the opinions of specialists.
- 5- There are statistically significant differences between the seven designs, according to the opinions of specialists.

Research Methodology:

The research follows :

The descriptive analytical approach with application and experimentation to clarify the proposed designs, As the descriptive approach describes the phenomenon and collects information and data about it, and categorizes and organizes this information and analyzes it quantitatively and qualitatively in order to reach conclusions and generalizations that help in developing the reality we are studying. But the analytical approach is an organized quantitative method used in a content analysis Things such as books and artwork from pictures and others, and aims to identify material trends through an organized scientific way that are analyzed and to determine their

characteristics away from subjective impressions or random treatments (Obeidat et al., 2002).

The experimental approach and its primary purpose is to apply the scientific experiment to reach a knowledge of its value and scientific usefulness for solving problems and finding solutions. The experimental method depends on using the experiment to prove the hypotheses or prove the hypotheses through experimentation (Obeidat et al., 2002).

Research sample: The research sample is limited to seven novelty designs for children's clothing inspired by the Victorian era.

Research tools:

The research tool is defined as a systematic term meaning the means by which the necessary information is gathered to answer research questions or test its hypotheses (Al-Assaf, 1409 AH).

Design Evaluation Questionnaire "Researcher Preparation":

A questionnaire was prepared to identify the opinions of arbitrators in the seven designs of children's clothes inspired by the Victorian era and the questionnaire consists of four axes: "the general shape, novelty of design, creativity and innovation, keeping pace with fashion."

Research limits: Children's clothes from 3 to 6 years old "early childhood stage".

Theoretical framework:

The design:

Fashion designers are constantly looking for new sources of inspiration, These sources may be historical, civilizational, national or popular, It is also inspired by nature or inspired by some important events such as wars and the economic indicators that resulted from them, or from military clothes, the clothes of sailors, the clothes of an artist, a clergy clothes, or one of the important figures, As well as the special policies pursued by some countries, one of the sources that affects the ideas and innovations of designers, and The modern fields, inventions and technological progress in all areas of life are considered one of the most important sources that give the way for designers to creativity and innovation to form new concepts and ideas for the fashion world (Al-Turky, 2000).

And the designers refer to folk costumes; either from their original sources in different countries or in paintings or centers of folklore, and this type of resource is distinguished by its richness in beautiful decorations (Al-Faki, 2007).

And clothing is one of the aspects that clarify the extent of civilization of people's progress, as whenever clothes are characterized by originality, novelty and flexibility, which are the elements of innovation in addition to their artistic sense; this was evidence of the progress of this people.

And fashion went through Sequential stages of development and diversity, and it has reached us as a cognitive value either through wall paintings in caves, Or by drawing in the tombs of the Egyptians, the Babylonians and the Assyrians or through statues and sculptures, and Through the writings of ancient historians, there is no doubt that

the most obvious times where our knowledge of fashion is the ancient times in which the Phoenicians and the Canes settled and the emergence of the Sumerian, Babylonian, Pharaonic, Assyrian, Chinese, Indian, Greek and Roman civilizations (Ahmed and Zaghloul, 2007).

Victorian era:

The Victorian era is attributed to Queen Victoria, who was in the year (1837 / 1901) in England, and the clothes in that era was luxurious, as such The fabrics used include light, transparent, silk, and lace that are distinguished by the people (Tahani Nasser and Hoda Abdullah, 2019).

Victorian fashion includes fashion in British culture that emerged and developed in the United Kingdom and the British Empire during the Victorian era "from about 1830 to 1900", and The period witnessed many changes in costumes, including the methods, costume technology, and methods of distribution (Abdullah Hussein, 2018). Under Queen Victoria's rule, England enjoyed a period of economic growth alongside technological advances, as such the heavy production of sewing machines resulted in the 1850s, And industrial dyes evolved which led to major changes in fashion, so the Clothes can be made faster and cheaper.

The development of printing and display of fashion magazines allowed people to contribute in the development of fine art aspects, which allowed the market for public consumption and advertising by 1905, And the Factory-woven garments were being sold in shops at a fixed price stimulating a new era of consumption with the growth of the middle class that benefited from the Industrial Revolution (Wafaa Shafei, 2010).

Early childhood stage:

Early childhood stage can be defined as the age stage that extends from the beginning of the third year of the child's life to the end of the fifth year of his life, it is the stage that extends from the end of the breastfeeding phase until entering the school, and also some of them call it pre-school.

The early childhood stage is considered one of the most important educational stages that a person goes through, where the child is distinguished at this stage by direct dependence on those around him, at the same time; he tends to Subjectivity and independence (Mustafa Zidan, 2003).

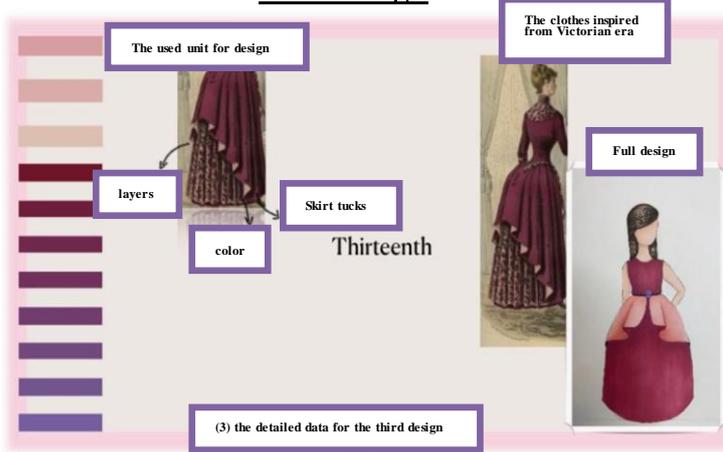
Early childhood characteristics:

1. The limbs of the child grow at this stage rapidly, while the torso grows at a moderate degree, and the length is about (90) centimeters at the end of the third year, and then increases differently at the rate of (6, 7, 8, 9) centimeters during the years (3, 4, 5, 6 Weight increases by about one kilogram per year).
2. The child's kinetic abilities improve, so he becomes steady in feet, so He is able to run and jump easily, and his movement and misery are increased.
3. The child gradually relies on himself when eating and wearing clothes, and at the end of the fifth year he is able to put on his clothes and take them off without help except for straps as a result of the gradual growth of small muscles at this stage and sometimes needs help in clothes with special specifications (Wafa Shafei, 2010).

Application framework:

<p style="text-align: center;">first design</p> <p style="text-align: center;">Mood board</p>	<p style="text-align: center;">The design rely on roses, trimming curves, hair wrap</p>
<p style="text-align: center;">second design</p> <p style="text-align: center;">Mood board</p>	<p style="text-align: center;">The design depends on bow, sleeve, rose, dress color</p>

third design



The design depends on layers and its gradient, skirt tucks, color

fourth design



The design depends on high collar, shawl, the scarf's tail

fifth design



The design is based on the waist slip, the circle, and the galosh dress

sixth design

The used unit for design



Layers

The trimming and the hat

The twelfth

Bow

Color

(6) The detailed data for the sixths design

Mood board

The clothes inspired from



Full design

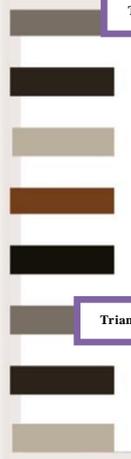




the design depends on the layers, the trimming and the hat, bow and the color

seventh design

The used unit for design



Grid

The seventh

Cilia

Triangle

(7) The detailed data for the seventh design

The clothes inspired from Victorian era



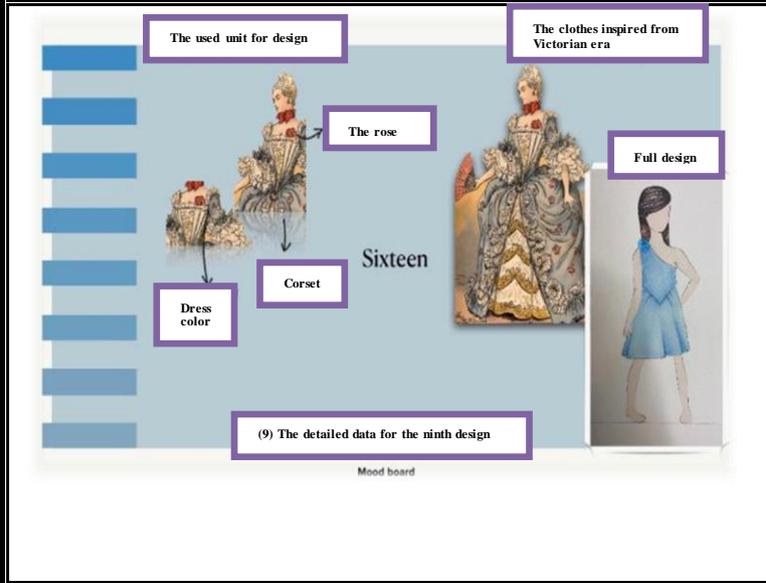
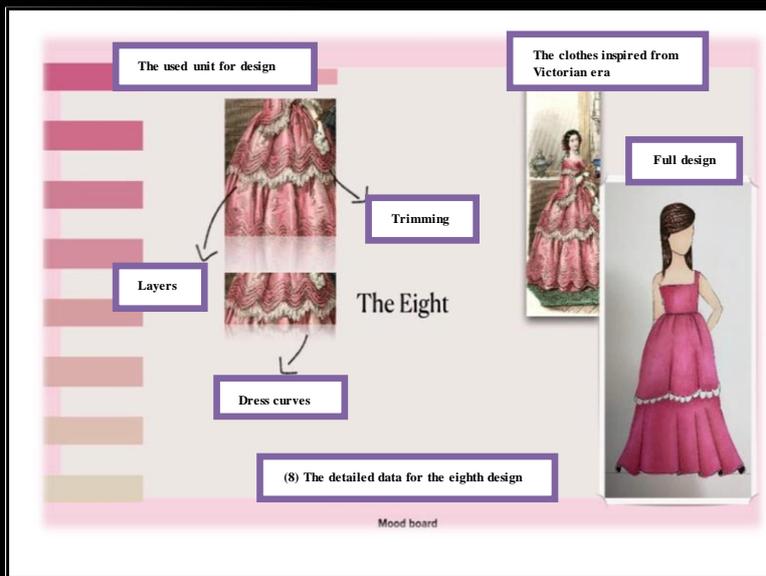
Full design

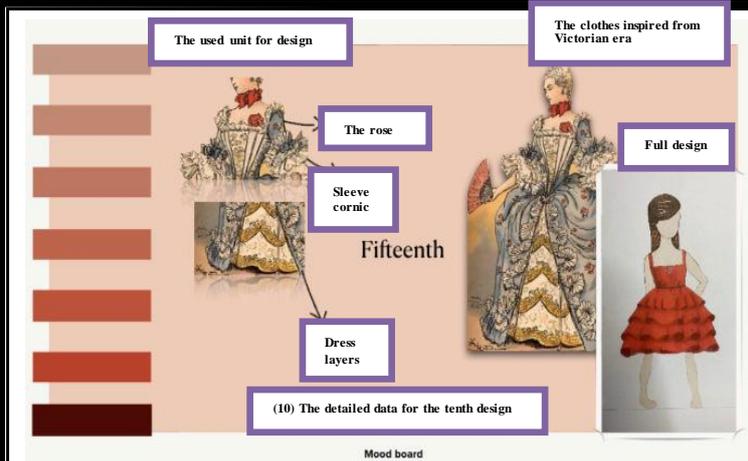




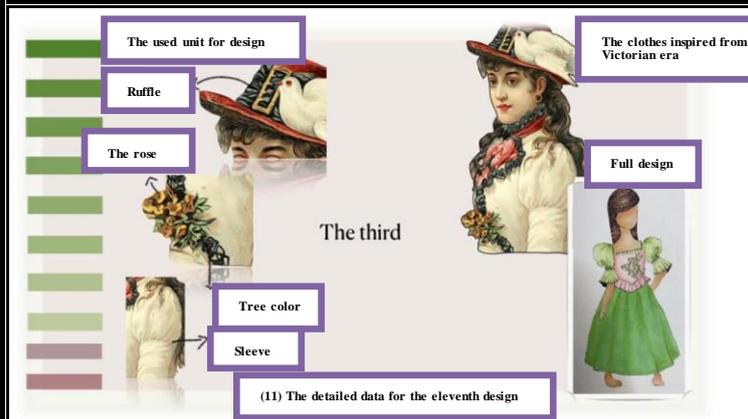
the design depends on grid, cilia, and triangle

Here is another set of designs suggested by the researcher

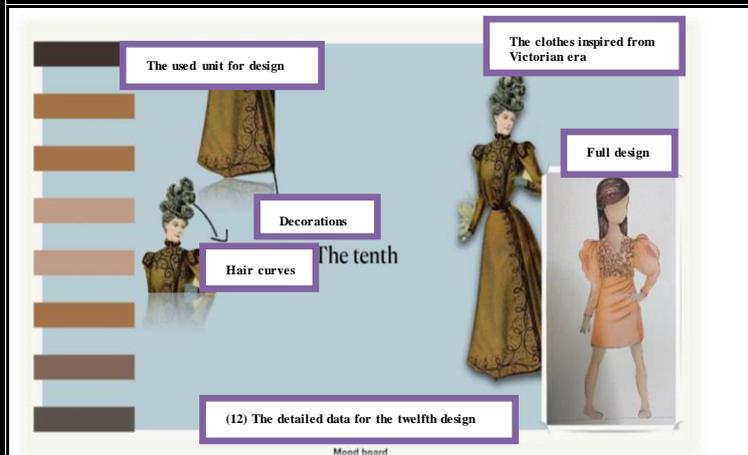




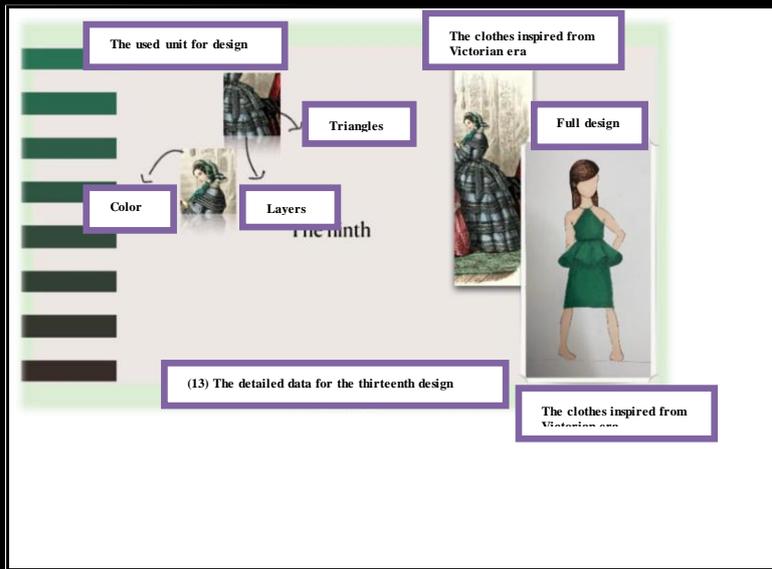
The design depends on the rose, sleeve cornice, and the dress layers



The design depends on ruffles, roses, tree color, and the sleeve



The design depends on decorations and hair curves



The used unit for design

Color

Layers

Triangles

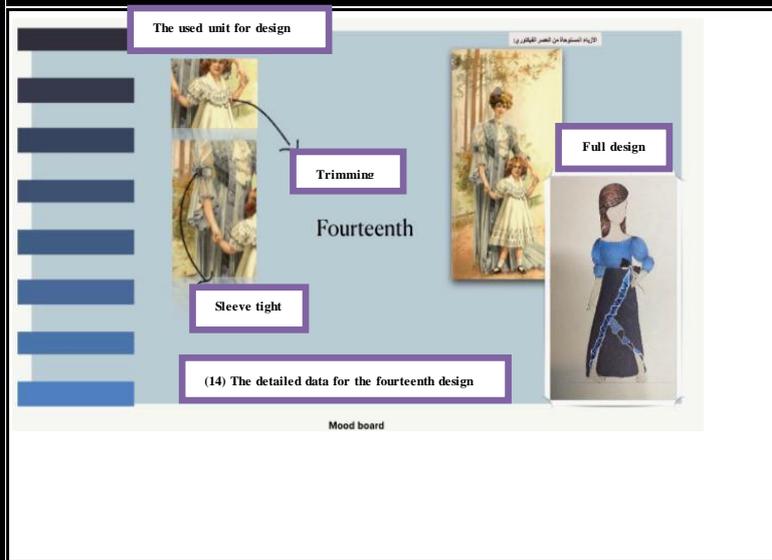
The clothes inspired from Victorian era

Full design

(13) The detailed data for the thirteenth design

The clothes inspired from Victorian era

the design depends on triangles, layers and color



The used unit for design

Trimming

Sleeve tight

Fourteenth

The clothes inspired from Victorian era

Full design

(14) The detailed data for the fourteenth design

Mood board

the design depends on trimming and sleeve tight



The used unit for design

Sleeve folds

The end of triangles tapes

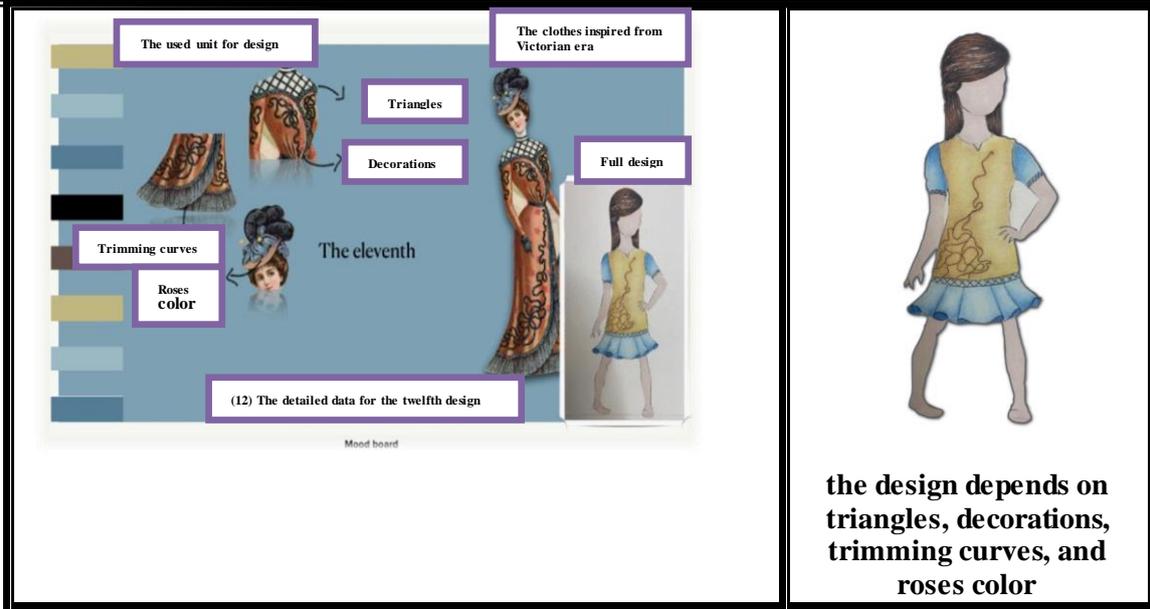
The clothes inspired from Victorian era

Full design

The sixth

(15) The detailed data for the fifteenth design

the design depends on sleeve folds, and the end of triangles tapes

**Reliability and validity:****Design Evaluation Questionnaire:****Validity using the internal consistency between the total score for each axis and the total score for the questionnaire:**

Validity was calculated using internal consistency by calculating the correlation coefficient (Pearson correlation coefficient) between the total score for each axis (general shape, novelty of design, creativity and innovation, keeping pace with fashion) and the total score for the questionnaire, and the following table shows that:

Table (1) the values of correlation coefficients between the total score for each axis and the total score for the questionnaire

	correlation	significance
First axis: general shape	0.823	0.01
Second axis: novelty design	0.915	0.01
Third design: creativity and innovation	0.742	0.01
Fourth design: keeping pace with fashion	0.871	0.01

It is clear from the table that all correlation coefficients are significant at the level (0.01) of their approximation to the correct one, which indicates the validity and homogeneity of the questionnaire axes.

Reliability:

Reliability means the accuracy of the test in measurement and observation, its inconsistency with itself, its consistency, and its consistency in providing us with information on the behavior of the examiner, which is the ratio between the degree of variance on the questionnaire that indicates the actual performance of the examiner, and the reliability, was calculated by:

- 1- Alpha-Cronbach coefficient
- 2- Split-half method

Table (2) values of the reliability coefficient for the questionnaire axes

axis	Alpha-Cronbach coefficient	Split-half
First axis: general shape	0.756	0.799 – 0.712
Second axis: novelty design	0.813	0.852 – 0.777
Third design: creativity and innovation	0.905	0.941 – 0.860
Fourth design: keeping pace with fashion	0.781	0.827 – 0.746
Reliability for questionnaire as whole	0.852	0.899 – 0.813

It is clear from the previous table that all the values of the reliability coefficients: the Alpha-Cronbach coefficient, the split-half were significant at level 0.01, which indicates the reliability of the questionnaire.

Research results:

First hypothesis:

There are statistically significant differences between the seven designs in the general shape according to the opinions of specialists

To verify this hypothesis, the variance analysis was calculated for the average score of the seven designs in the general shape according to the opinions of specialists and the following tables shows that:

Table (3) Analysis of variance of the average score of the seven designs in the general shape according to the opinions of specialists

General shape	Sum of squares	Mean square	df	F	Significance
Between groups	15956.824	2659.471	6	63.066	Significant at 0.01
Inside groups	2951.878	42.170	70		
total	18908.702		76		

It is clear from Table (3) that the value of (F) was (63.066), which is a statistically significant value at the level of (0.01), which indicates the presence of differences between the seven designs in the general shape, and to know the direction of significance LSD test for multiple comparisons was applied and the following table shows that:

Table (4) LSD test for multiple comparisons

General shape	First design M = 59.495	Second design M = 39.229	Third design M = 54.440	Fourth design M = 45.060	Fifth design M = 26.463	Sixth design M = 21.063	Seventh design M = 31.507
First design	-						
Second design	20.266**	-					
Third design	5.054**	15.211**	-				
Fourth design	14.435**	5.830**	9.380**	-			
Fifth design	33.031**	12.765**	27.977**	18.596**	-		
Sixth design	38.431**	18.165**	33.377**	23.996**	5.400**	-	
Seventh design	27.988**	7.721**	22.933**	13.552**	5.043**	10.443**	-

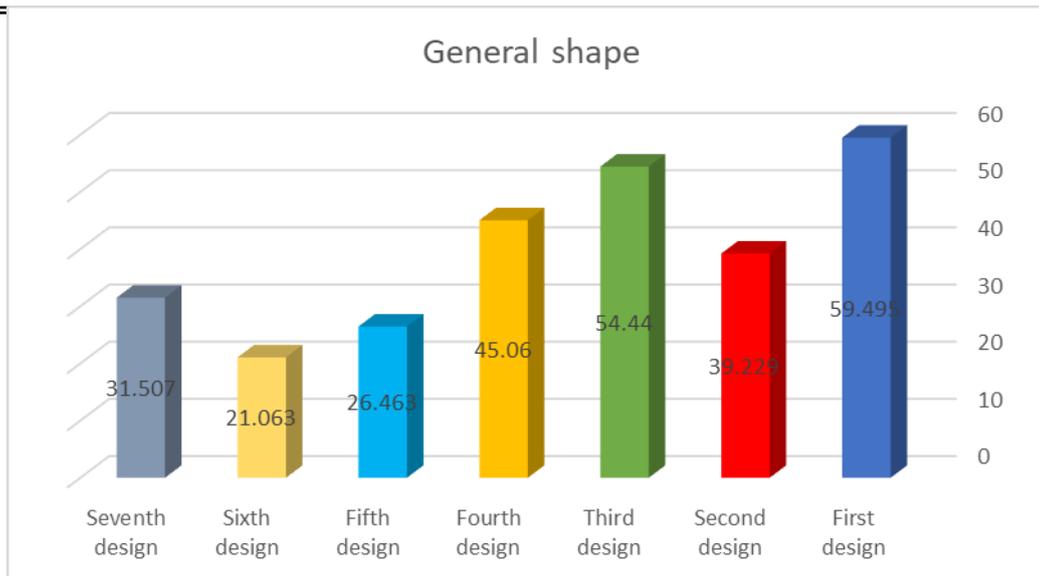


Figure (1) shows the average degrees of the seven designs in the general figure according to the opinions of specialists

From Table (4) and Figure (1) there are statistically significant differences between the seven designs at the significance level of 0.01, we find that the first design was the best designs in the general form according to the opinions of specialists, followed by the third design, then the fourth design, then the second design, then the seventh design, then the fifth design, and finally the sixth design.

The second hypothesis:

There are statistically significant differences between the seven designs in the novelty of the design according to the opinions of specialists

To verify this hypothesis, the variance analysis was calculated for the average score of the seven designs in the design novelty according to the opinions of specialists and the following tables show that:

Table (5) the variance analysis for the average score of the seven designs in the design novelty according to the opinions of specialists

Design novelty	Sum of squares	Mean square	df	F	Significance
Between groups	9646.056	1607.676	6	42.207	Significant at 0.01
Inside groups	2666.325	38.090	70		
total	12312.381		76		

It is clear from Table (5) that the value of (F) was (42.207), which is a statistically significant value at the level of (0.01), which indicates the presence of differences between the seven designs in the design novelty, and to know the direction of significance LSD test for multiple comparisons was applied and the following table shows that:

Table (6) LSD test for multiple comparisons

Design novelty	First design M = 39.890	Second design M = 32.572	Third design M = 16.649	Fourth design M = 49.386	Fifth design M = 26.897	Sixth design M = 23.063	Seventh design M = 43.486
First design	-						
Second design	7.318**	-					
Third design	23.241**	15.923**	-				
Fourth design	9.495**	16.813**	32.737**	-			
Fifth design	12.993**	5.675**	10.248**	22.489**	-		
Sixth design	16.827**	9.509**	6.414**	26.322**	3.833*	-	
Seventh design	3.595*	10.913**	26.837**	5.900**	16.589**	20.422**	-

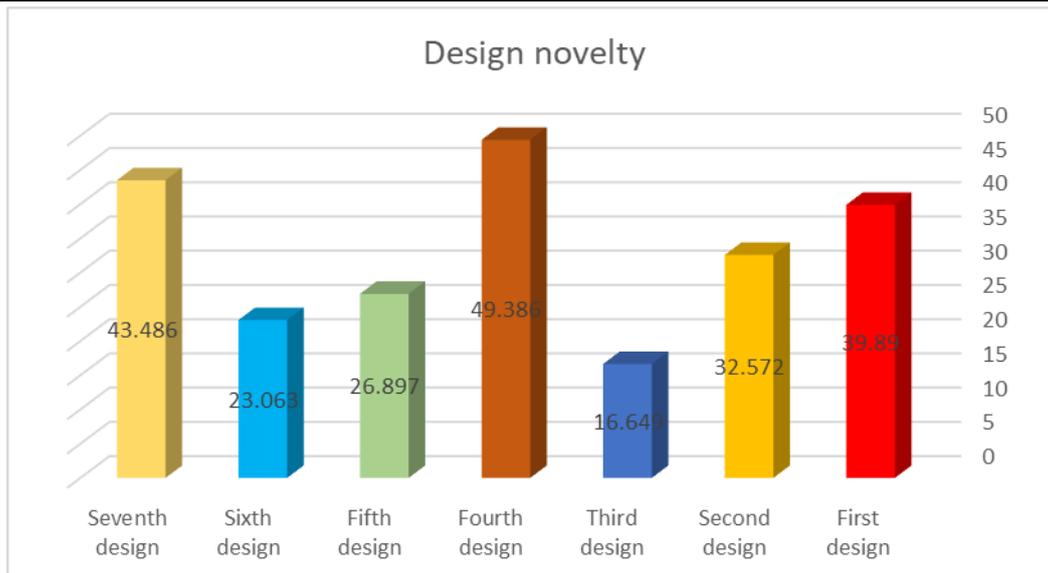


Figure (2) shows the average degrees of the seven designs in the design novelty according to the opinions of specialists

From Table (6) and Figure (2) it is clear that:

- 1- There are statistically significant differences between the seven designs at the significance level of 0.01, then we find that the fourth design was the best design in the novelty of design according to the opinions of specialists, followed by the seventh design, then the first design, then the second design, then the fifth design, then the sixth design, and finally the third design.
- 2- Also there are differences at the significance level 0.05 between the first design and the seventh design in favor of the seventh design, and there are differences at the significance level 0.05 between the fifth design and the sixth design in favor of the fifth design.

The third hypothesis:

There are statistically significant differences between the seven designs in creativity and innovation according to the opinions of specialists.

To verify this hypothesis, the variance analysis was calculated for the average score of the seven designs in creativity and innovation according to the opinions of specialists and the following tables show that:

Table (7) the variance analysis for the average score of the seven designs in creativity and innovation according to the opinions of specialists

Creativity and Innovation	Sum of squares	Mean square	df	F	Significance
Between groups	6986.765	1164.461	6	28.127	Significant at 0.01
Inside groups	2898.015	41.400	70		
total	9884.780		76		

It is clear from Table (7) that the value of (F) was (28.127), which is a statistically significant value at the level of (0.01), which indicates the presence of differences between the seven designs in creativity and innovation, and to know the direction of significance LSD test for multiple comparisons was applied and the following table shows that:

Table (8) LSD test for multiple comparisons

creativity and innovation	First design M = 19.546	Second design M = 34.136	Third design M = 29.647	Fourth design M = 14.807	Fifth design M = 24.862	Sixth design M = 10.000	Seventh design M = 39.200
First design	-						
Second design	14.590**	-					
Third design	10.100**	4.489**	-				
Fourth design	4.739**	19.329**	14.840**	-			
Fifth design	5.316**	9.273**	4.784**	10.055**	-		
Sixth design	9.546**	24.136**	19.647**	4.807**	14.862**	-	
Seventh design	19.654**	5.064**	9.553**	24.393**	14.338**	29.200**	-

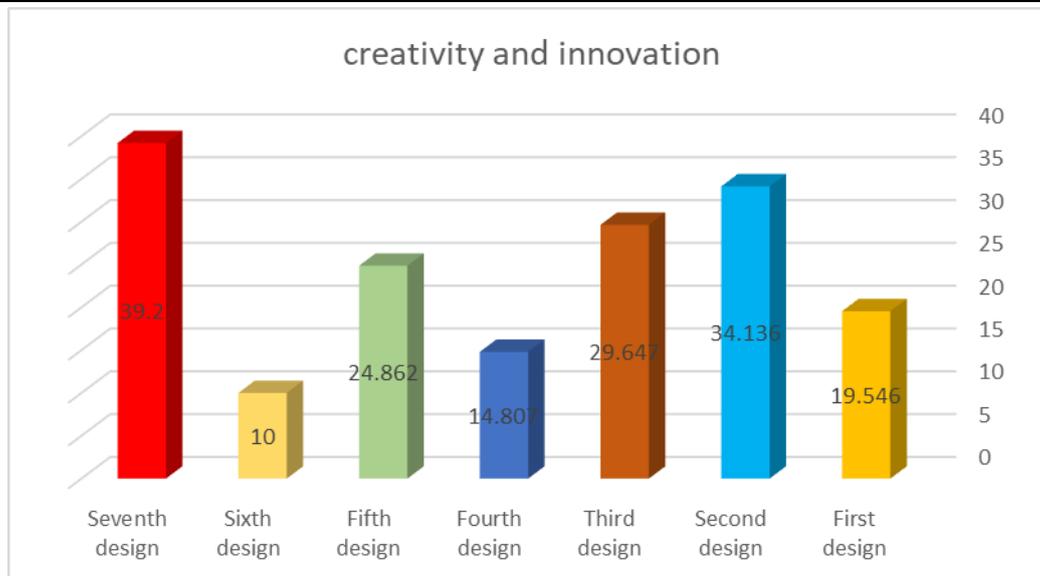


Figure (3) shows the average degrees of the seven designs in creativity and innovation according to the opinions of specialists

From Table (8) and Figure (3) it's clear that, there are statistically significant differences between the seven designs at the significance level of 0.01, we find that the seventh design was the best designs in creativity and innovation according to the opinions of specialists, followed by the second design, then the third design, then the fifth design, then the First design, then the fourth design, and finally the sixth design.

The fourth hypothesis:

There are statistically significant differences between the seven designs in keeping pace with fashion according to the opinions of specialists.

To verify this hypothesis, the variance analysis was calculated for the average score of the seven designs in keeping pace with fashion according to the opinions of specialists and the following tables show that:

Table (9) the variance analysis for the average score of the seven designs in keeping pace with fashion according to the opinions of specialists

keeping pace with fashion	Sum of squares	Mean square	df	F	Significance
Between groups	8037.223	1339.537	6	32.480	Significant at 0.01
Inside groups	2886.968	41.242	70		
total	10924.191		76		

It is clear from Table (9) that the value of (F) was (32.480), which is a statistically significant value at the level of (0.01), which indicates the presence of differences between the seven designs in keeping pace with fashion, and to know the direction of significance LSD test for multiple comparisons was applied and the following table shows that:

Table (10) LSD test for multiple comparisons

keeping pace with fashion	First design M = 29.528	Second design M = 35.004	Third design M = 14.450	Fourth design M = 44.245	Fifth design M = 23.800	Sixth design M = 39.835	Seventh design M = 19.722
First design	-						
Second design	5.476**	-					
Third design	15.077**	20.553**	-				
Fourth design	14.717**	9.240**	29.794**	-			
Fifth design	5.728**	11.204**	9.349**	20.445**	-		
Sixth design	10.307**	4.830**	25.384**	4.410**	16.035**	-	
Seventh design	9.805**	15.281**	5.271**	24.522**	4.077**	20.112**	-

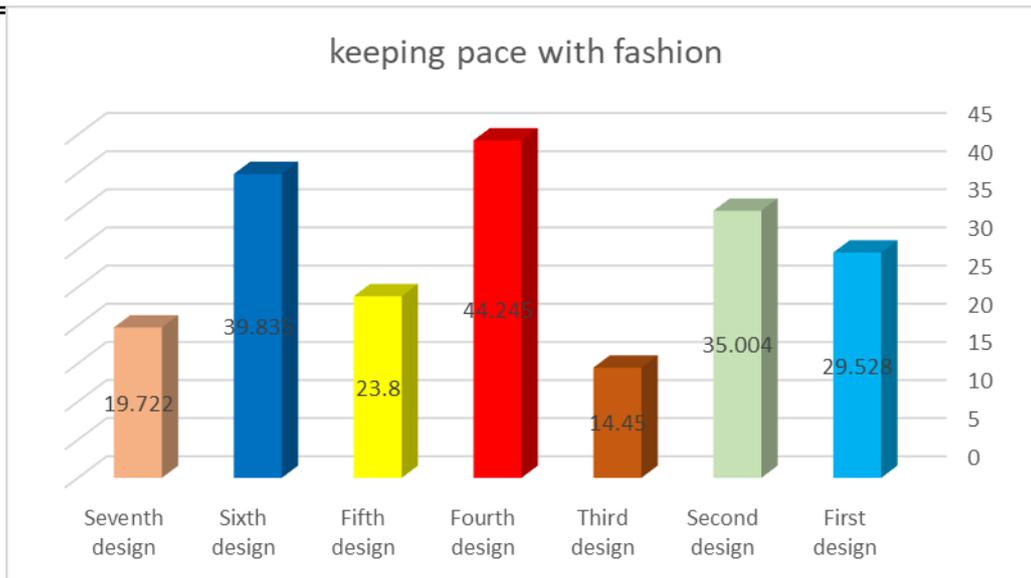


Figure (4) shows the average degrees of the seven designs in keeping pace with fashion according to the opinions of specialists

From Table (10) and Figure (4) it's clear that, there are statistically significant differences between the seven designs at the significance level of 0.01, we find that the fourth design was the best designs in creativity and innovation according to the opinions of specialists, followed by the sixth design, then the second design, then the First design, then the fifth design, then the seventh design, and finally the third design.

The fifth hypothesis:

There are statistically significant differences between the seven designs according to the opinions of specialists.

To verify this hypothesis, the variance analysis was calculated for the average score of the seven designs according to the opinions of specialists and the following tables show that:

Table (11) the variance analysis for the average score of the seven designs according to the opinions of specialists

Sum total	Sum of squares	Mean square	df	F	Significance
Between groups	39208.845	6534.807	6	55.471	Significant at 0.01
Inside groups	8246.469	117.807	70		
total	47455.314		76		

It is clear from Table (11) that the value of (F) was (32.480), which is a statistically significant value at the level of (0.01), which indicates the presence of differences between the seven designs, and to know the direction of significance LSD test for multiple comparisons was applied and the following table shows that:

Table (12) LSD test for multiple comparisons

Sum total	First design M = 148.459	Second design M = 140.942	Third design M = 115.188	Fourth design M = 153.499	Fifth design M = 102.023	Sixth design M = 93.962	Seventh design M = 133.917
First design	-						
Second design	7.517**	-					
Third design	33.271**	25.754**	-				
Fourth design	5.040**	12.556**	38.310**	-			
Fifth design	46.436**	38.919**	13.164**	51.475**	-		
Sixth design	54.497**	46.980**	21.225**	59.536**	8.060**	-	
Seventh design	14.542**	7.025**	18.729**	19.581**	31.893**	39.954**	-

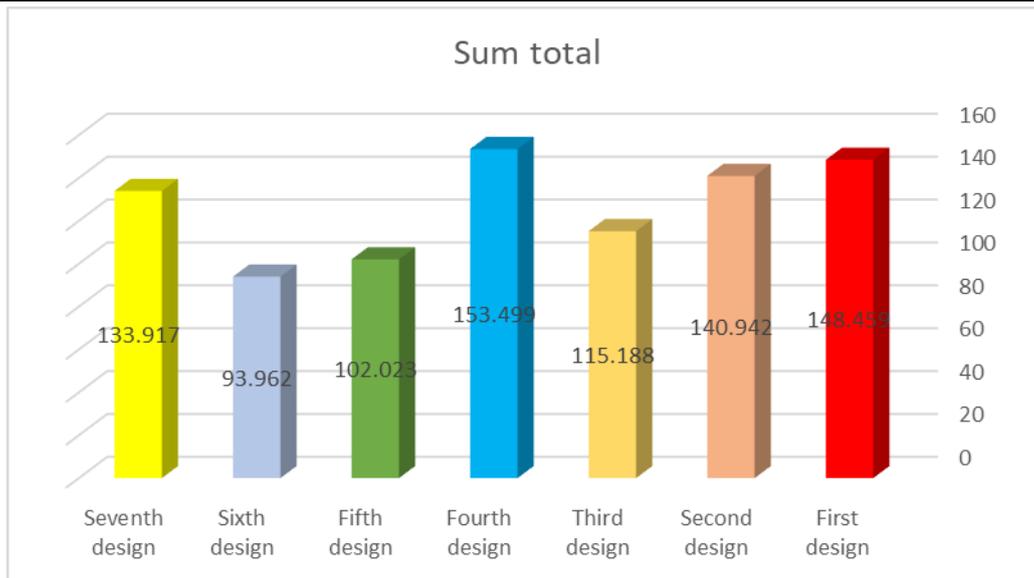


Figure (5) shows the average degrees of the seven designs according to the opinions of specialists

From Table (12) and Figure (5) it's clear that, there are statistically significant differences between the seven designs at the significance level of 0.01, we find that the fourth design was the best designs according to the opinions of specialists, followed by the First design, then the second design, then the seventh design, then the third design, then the fifth design, and finally sixth the design.

From the previous results, the researcher reached:

- 1- The possibility of benefiting from the old designs in the Victorian era and their renewal in the field of fashion design.
- 2- Developing innovative and creative capabilities and thinking through inspiration from the Victorian era to produce modern clothes for children.
- 3- Learn about the historical development of the Victorian era and children's clothing in this era.
- 4- The study of the Victorian era revealed many ideas that were employed in fashion designs that varied in terms of methods, style and means.
- 5- The possibility to take advantage of Victorian era clothing to reach innovation and renewal in the field of fashion design.

- 6- Learn about the Victorian era led to the development of the ability to imagine and innovate and the possibility of producing new designs.

Recommendations:

- 1- Attention to artistic historical trends, and its investment for the purpose of continuous development and keeping pace with the times.
- 2- The need to deepen the consideration of the vision of historical elements and aesthetic studies in them.
- 3- Attention to studying the historical nature, its components and taste it as an aesthetic science that helps to develop creativity in order to develop the fashion design field and the artistic fields that exist in the era.
- 4- Directing those interested in the field of fashion design to the importance of linking the field of fashion design with the history of fashion in order to give innovative solutions based on artistic foundations.
- 5- **Carrying out more studies on the historical eras for more innovation and delving into history.**

References:

- 1- Ahmed Fathi: The effectiveness of a proposed program for developing creativity in fashion design, 2003.
- 2- Ismail Shawky: Art and Design "The Alphabet of Fashion in Theater", 2007.
- 3- Enas Hamdi, Nashwa Mohamed El-Sayed: African symbols as a source of design for inspiration and designing children's clothing using various decorative techniques, 2018.
- 4- Al-Hasani, Rahman Mansour Hussein: The development of Arab costumes in the Abbasid era, 2018.
- 5- Al-Ajaji and Al-Muqrin, Tahani Nasser and Hoda Abdullah: The effect of the illustrations program on fashion design inspired by historical costumes, 2019.
- 6- Thuraya Nasr: The History of Fashion, 2002.
- 7- Hamdan, Naglaa Ibrahim: Creativity in fashioning young girls from Victorian fashion, between (1860- 1890), 2019.
- 8- Khaled, Abdullah Hussein Abdullah: Designing modern traditional costumes from the heritage of Al-Shanabla Village, 2018.
- 9- Rehab Mahmoud Hassan: The Art of Fashion Design, 2011.
- 10- Shahira Abd-Al Hadi Ibrahim: the possibility of achieving innovative fashion designs using the skin material.
- 11- Abd-Al Hamid Muhammad Al-Hashemi: Formative Psychology, 1983.
- 12- Othman Berry, Sarah Samy: An innovative visual vision for modern German architecture to benefit from in women's fashion design, 2017.
- 13- Uday Abd-Al-Jabbar: Fashion and its Development through the Ages, 2010.
- 14- Essam Noor Sariya: Developmental Psychology, 2004.
- 15- Aladdin Kazem Mansour Al-Imam: Innovation and Redesign, 2013.
- 16- Amr Gamal El-Din Mohamed Hassan Hassouna: Moroccan traditional costumes as a source of design and composition on the mannequin, unpublished doctoral dissertation, Faculty of Home Economics, Helwan University, 2003.
- 17- Qadi, Afnan Riad Abd-El Moneim: Aesthetics of embroidery and blending arts on the decorations of the Victorian era, 2018.
- 18- Mustafa Zidan: The psychological development of a child and adolescent and his personal theories, 2003.
- 19- Mohamed Emad Al-Din Ismail: The social upbringing of children in the Arab family, 1999.
- 20- Median, Fatima Al-Saeed: Print children's clothes in various shapes with contemporary designs drawn from floral motifs and Arabic calligraphy, 2019.

-
- 21- Median and Nassef, Fatima Al-Saeed and Shaimaa Amer: Use of printing to highlight the aesthetics of European origami art to design and implement children's showcasing clothes using the formation on the mannequin, 2015.
 - 22- Moataz Anad Ghazwan: Aesthetics of Repetition in Print Design
 - 23- Noura Sidik Makrish: Creating designs for women's fashion inspired by the marine nature in the Kingdom of Saudi Arabia, 2010.
 - 24- Nirvana Abd-El Baqi Lotfi: A novelty design vision for children's clothing fabrics based on the line and color at the cubes, 2015.
 - 25- Wafaa Hassan Shafei: children's clothing from birth to 12 years old, Riyadh, Dar Al-Zahraa, 2nd edition, 2010.
 - 26- Yassin, Ro'ya Hamid: A New Vision for Classicism in Contemporary Fashion Design, 2018.

رؤية تصميمية مستحدثة لملابس الأطفال مستوحاة من العصر الفيكتوري A novel design vision for children's clothing inspired by the Victorian era

Dr. Haifa Ibrahim Habib Al-Shebi
Assistant professor at the fashion department
College of Design - Umm Al-Qura University

ملخص البحث

تصميم الأزياء يعتمد على الجوانب الحسية للفنان ، والتصميم هو عملية تخطيط يبدأ من تصميم الزي وينتهي باختيار المكملات ، والجوانب الفنية لا بد أن تكون مترابطة ومتوافقة مع بعضها وألا تكون كثيرة فيصبح الزي كأنه به عيب تصميمي وألا يكون التصميم خالي من الجوانب الفنية ، ففي هذه الحالة ينبغي الموازنة واتباع الوسطية .

والعصر الفيكتوري نسبةً إلى الملكة "فكتوريا" ، فكانت الأزياء في ذلك العصر تتصف بالترف والإسراف في الكميات المستخدمة ، كما تختلف الأقمشة المستخدمة منها الخفيفة والشفافة والحريرية والدانتيل التي تمزجها على القوم ، ثم بعد ذلك أخذت تأخذ انتشاراً كبيراً من خلال زوجات رجال البلاط .

هدف البحث الي :

- 1- الكشف عن العلاقات الجمالية في العصور الأوروبية "العصر الفيكتوري" .
- 2- ابتكار تصميمات مستوحاة للعصر الفيكتوري تحقق الابتكار والإبداع .

توصل البحث الي :

- 1- وجود فروق ذات دلالة إحصائية بين التصميمات السبع في الشكل العام وفقاً لأراء المتخصصين .
- 2- وجود فروق ذات دلالة إحصائية بين التصميمات السبع في حداثه التصميم وفقاً لأراء المتخصصين .
- 3- وجود فروق ذات دلالة إحصائية بين التصميمات السبع في الإبداع والابتكار وفقاً لأراء المتخصصين
- 4- وجود فروق ذات دلالة إحصائية بين التصميمات السبع في مسايرة الموضة وفقاً لأراء المتخصصين
- 5- وجود فروق ذات دلالة إحصائية بين التصميمات السبع وفقاً لأراء المتخصصين .

أوصي البحث بـ :

- 1- الاهتمام بالاتجاهات التاريخية الفنية واستثمارها بغرض التطور المستمر ومواكبة العصر .
- 2- ضرورة تعميق النظر في رؤية العناصر التاريخية والدراسات الجمالية فيها .
- 3- الاهتمام بدراسة الطبيعة التاريخية ومكوناتها وتذوقها كعلم جمالي يساعد على تنمية الإبداع من أجل تطوير مجال تصميم الأزياء والمجالات الفنية الموجودة في العصر .
- 4- توجيه المهتمين بمجال تصميم الأزياء إلى أهمية الربط بين مجال تصميم الأزياء وتاريخ الأزياء من أجل إعطاء حلول ابتكارية قائمة على أسس فنية .
- 5- عمل المزيد من الدراسات حول العصور التاريخية للمزيد من الابتكار والتعمق في التاريخ .