

Woman's Clothes between Authenticity and Creativity

Hend M. O. Arbeayn and Eftiekar H. Munshi

College of Design, Umm al-Qura University, Saudi Arabia (KSA)

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ABSTRACT

This research aims to introduce new and beautiful ideas by designing some pieces to cover the upper part of ready-made evening wear that are bare, and take advantage of new technologies in drawing its patterns to become available to Muslim woman, and this in order to achieve the principle of modesty, especially since most of the ready-made evening wear not included this aspect.

The research has followed the descriptive analytical method, and a survey questionnaire has been made to find the problems that facing woman in Makkah. This questionnaire included (12) phrase, and through it the most problems that appeared clearly, were the rarity of ideas that can be used to wear shawl by 78%. Also, 17 proposed designs have been made to cover the upper part of the ready-made evening wear. As, some patterns have been made for some of the proposed designs.

The most important recommendations that this study recommended are applying designs and distributing it to the evening wear shops.

Keywords: New and beautiful ideas, design, Woman's clothes.

Introduction

Clothes are the artistic, cultural and civilized entity that holds most of the humanity meanings, and embodies it through the eras as a result of cohesion and contiguity and increased human awareness with its importance. The interest in clothes sciences and its arts in the modern era carry with it the human life with its social, historical, economic, and technological aspects (Abu Musa, 2007).

Science brought to us a lot of modern ideas that influenced clothing culture through all the world and these ideas had an important role in changing a lot of clothes forms, and clothes designs became keeping pace with the changes that occurred in the society (Farghaly, 2006).

Fashion has become the language that all of the world speaking it, and doesn't stop from changing and modifying it and adding any new to it in every season. Clothes are characterized by the experience, change, and the movement that affected by this era that it lives in, and its special features that characterize it. This change in the life speed has led to a similar change in the clothing industry (Bawazir 2, 1998 AD).

Ibn Khaldon has pointed to the importance of clothes by his saying (the old human makes his garment by himself where he includes himself in it firstly before taking it as a garment , but clothes sewing and its appreciation is a doctrine from the civilization and arts doctrines (Ibn Khaldon, 1327 AH).

Some people had taken exaggerate in innovating the Western fashions and a terrible bareness had strangely spread (Ghulam Nabi, 1411 AH).

Also, Aldabagh (2009) had pointed to that, in the old era the neckline of the dress was V form, and collars were too high to reach to the ears sometimes. Over time, the neckline has become down to the bottom of the chest, then got down more until has reached to the waistline. And (Escob neck, and Backs Holter twice) back, which means: the neckline that tied behind the neck with the bared back, then the neckline what is known as the turtle neck has appeared (Turtle neck).

Shoulders fashion focused on the composite additives, industrial shoulders, hanging and different lines, and thick scarf that hanging above the shoulders. And shoulders became bare one of them or both.

In later times, the attention had directed to the chest area through the lining, interlinings and bras, and then gradually their breasts become exposed. And bras and underwear producers had produced the bra without strip, and then produced sports bras to give a pointed and stable shape the breast.

The bare clothing have been fought in a different periods of history in the Islamic and non-Islamic countries, and in Saudi Arabia Kingdom the source of Islam, Majesty Faisal king issued in 1387H/1973AD a communiqué reprimanding who take the common fashions, and warned to take deterrent procedures to such this case, and called to preserve the traditions of the country and standing at the borders of Islamic instructions (Rafea, 1981).

Corresponding Author: Hend M. O. Arbeayn, College of Design, Umm al-Qura University, Saudi Arabia (KSA)

Also, in French society before the era of Napoleon, the chest and back openings were appeared and the religious scholars called it (Hell windows) (Abdullah, 1991AD).

The expression of the modesty is presented in all civilizations and cultures, which is influenced by cultural factors from environment to other environment. And, it is a characteristic mark for any era in any society, where it is influenced by the value and traditions of this society. As the modesty standards are submitting to a variety of aspects from society to other. (Arbiyen, 1996).

The current research is interested in innovating an authentic and new ideas that keeping pace with the requirements of the contemporary society, where be suitable with the Islamic traditions.

Research problem:

There is a problem in the ready-made garment markets, especially the evening dresses, which are often bare and show a lot of women's body parts, which be in conflict with the Islamic instructions and the conservative society traditions, in particular in Makkah, and the problem of this research is summarized in the following questions:

- Are there problems facing women in Makkah in the ready-made evening wear?
- Can be possible creating creative designs for the contemporary supplements to cover the upper part of the ready-made evening wear?
- Can be possible making models of the proposed designs suitable to cover the upper part of the ready-made evening wear?

Research goals:

- 1- Identifying the problems that facing women in Makkah in the ready-made evening wear.
- 2- Finding contemporary designs to cover the upper part of the ready-made evening wear and publish it in the shops.
- 3- Making models for some contemporary designs to cover the upper part of the ready-made evening wear.

Research importance:

Making new and beautiful ideas for local markets by making design for pieces to cover the upper part of the bare ready-made evening wear, and take advantage of new technologies in drawing its models; to become available to Muslim woman, and this to achieve the principle of modesty.

Research hypotheses:

- 1- There are statistically significant differences among the proposed designs in the modesty according to the specialists' views.
- 2- There are statistically significant differences among the proposed designs in the design modernity according to the specialists' views.
- 3- There are statistically significant differences among the proposed designs in the general shape according to the specialists' views.

Research Methodology:

The study used the descriptive approach, which is a method from the analysis methods that focus on an enough and accurate information about phenomenon or a specific subject, and this in order to get scientific results and then interpret it in an objective method according with the actual facts of the phenomenon (Dewedery, 2005 AD) and its association with various phenomena to reach to the findings that contribute in understanding this subject and its development. (Eltall and Qahl, 2007 AD).

Research tools:

- 1- Questionnaire to identify the problems that facing the woman in the ready-made evening wear.
- 2- Evaluating form for the proposed designs to cover the evening wear.

Research sample:

Random sample consists of the women and girls in Makkah.

Research terms:

Fashion Design:

It is the process of innovation, creation and presentation of new ideas by formulating and organizing the formative relations that include the person formation from head to foot (Soliman and Shokry, 1993 AD).

It is an artistic language that is formed by the design elements that present in line, shape, color and fabric to unified configuration, and are affected by bases to give the control and integration, association and frequency, balance, rhythm and proportion, for the individual to get a garment in the end to make him feeling in harmony and links him with the society (Elnail, 2007 AD).

Good design: is the innovative shape that achieves its purpose, and its parts have organized by suitable materials, these materials be used very well to taking out the final form (Shawki, 2001AD).

Fashion designer when he reaches to the constituent parts of the garment for a certain person, where he preserves its composition in a beautiful shape and the aesthetic details for fashion must be touched by skill when making the design and must be corresponded with the person. It is possible to say that whenever the society has been developed in the cultural and socially aspects, whenever growth rate rose in sense when choosing clothes.

And, the successful designer who is has an enough awareness in the society that he lives in terms of social, economical and psychological aspects because that helps his designs to keep pace with the environment that he lives in it. Thus, he makes his lines are the expressive language by the design that fits youth and not fits old people. (Zaki - Rizk, 2011).

It is an artistic language consists of a group of the associated elements as: line, shape, color, space - that controlled by a number of bases as controlling, balance, rhythm, harmony and other bases, where there is an association and harmony among all elements within the design, to reach to a full artistic image.; Which helps to use it to fits the nature of the human body and achieves the utilitarian and functional side within the framework highlights the beauty of the design and the body in a same time. (Elshazly, 2003 AD).

So, it is a planning for the basis and elements of the design to regulate the aesthetic relations between them and this in order to create an innovative garment (Baybars, 2003).

Authenticity:

It is an attribute for the innovative person who has the ability on creation, and this will not be done only by standing on a firm ground of the national heritage, and its old and modern problems (Ali, 1998). Abd Elghani (1999 AD) and Baybars (2003 AD) had mentioned that it is the ability of the designer to produce genuine designs with little repetitions among the surrounding society with acceptance of this society for it. Whenever the degree of spread of the idea become lower, then its authenticity become higher.

Creativity:

Elnail mentioned (2007) about Elqarty (1981 AD) that, the artistic creativity is "the ability of the teased person to produce drawings its formations have a biggest volume from the artistic , expressive and technology values , and the use of abstract shapes in producing a variety of combinations and constitutions and with aesthetic characteristics , in addition to his ability to produce formative units or drawings its combinations is characterized by the biggest volume of fluency, flexibility and authenticity. Alsewedan (2002 AD) added that, the creativity is the process of doing anything new.

Innovation:

It is a creative human behavior, the first stage of creativity (Ali, 1998). And, it is an attribute owned by the creative human, and can be developed as long as the existence of its roots and preparations.

It is a process that can result a new work, this work is satisfying a group of people, or is accepted as useful work. (Mohtasib, 2006 AD).

Also, it is a creativity process to produce something new can grow to express what is inside the individual on the one hand and about the events, people and the conditions that surrounding him on the other hand (Nasr, 1985 AD).

Flat Pattern:

It is a calculated and accurate attempt to link between a flat piece of paper and the design in order to give a piece of clothes has three dimensions (Aldrich, 2002).

Pattern Ready:

It is the modification for the standard pattern, and is made to fit the requirements of the manufactured clothes trade for the retail sale (Alfaramawy, 2006) and is obtained from the fashion magazines; by transferring the pattern from the magazine's supplement and that according to the design number that will implement, according to its size (Farghali, 2006).

Evening wear:

Are: the clothes that are worn in the evening parties such as: weddings (Turkistani, 1995 AD). And it is characterized from others by the unusual design -according to the fashion in that time. And used with it usually: shawls. And in the winter used with it fur and coats. The cloth type often be brightened, shining, transparent or from luxurious fabrics. And often are decorated with embroidery, beads, tapes and lace, or feathers. Used with the evening wear special accessories as bags, satin shoes or embroidered; according to the prevailing fashion (Bawazir, 1998 AD).

Short jacket (bolero):

It is a short jacket its length reaches to the waistline, and is worn opened from the front, also wearing under it blouse with sleeves or without. The source of its usage is due to the Spanish-style used in folk dance, as well as in bullfight (Farghali, 2006). It characterized by its accurate shape on the body, a length of it reaches almost to the chestline level, with round neck opening, and simple yoke, it may be closing by buttons (Ahmed - Zaghloul, 2007).

Bosy (2013) mentioned that, it is an innovative piece to cover the shoulders and back, and may be open from the chest or from other side, and that according to the design of the garment piece that be worn under bolero.

The following are some of studies that are related with the current study:

- 1- Study of Waldamae and Gelbrecht (1963 AD) "modesty in relation to women's dress", and this study aims to identify the modesty relation and reservation of clothes according to the social standards and the researcher used the phrases associated with feeling of modesty in wearing clothes that covering or baring the body, and clothes standards in the psychological social life.
- 2- Study of Emily Abd Elmalak (1973 AD) the effect of clothing in the psychological and social behavior. This study aimed to identify the effect of the clothing in the psychological and social behavior and propose a plan toward changing the teenage girls trends for clothing, and make them aware of in the selection of appropriate clothing that are consistent with the teachings of religion and social traditions. Also, running behind unsuitable fashion is the cause of the wearer failure. Spreading of the awareness of clothes that is consistent with the teachings of religion through various media.
- 3- Study of Arbeayn, Hend Mohammed (1996 AD), clothing trends for woman in Makkah and its relation with some demographic variables. This study aims to identify clothing trends for woman in Makkah toward some demographic variables, and measure these trends according to the age stages, marital cases and the presence of children, and trends variables had identified to measure the modesty-decorating- extravagance and fashion.
- 4- Study of Elshaiby, Haifa Ibrahim (1999 AD), study of the design innovations for the women's clothing supplements from the technical and economic terms: This study aims to identify the clothing

- supplements and its types, and to identify the role of each of them in raising the value of clothing. And, innovate designs for clothing supplements where be suitable for a woman in the modern era.
- 5- Study of Eldemerdash, Doha Mustafa Abd Elmoneim (2002 AD) "Development of the design capabilities through a system for basics of designing the ready-made garments". This study aimed to put a system to improve the design capabilities in the field of the ready-made garments through the basics of design. And, propose and provide a practical plan to develop the design capabilities by using computer software. Also, the study had provided a variety of the innovative clothing patterns.
 - 6- Study of Sabagh, Wesam Yassin (2007 AD) innovated fashion by using the appliqué art techniques. This study aimed to design innovated fashion based on the art of appliqué as an essential part of the design. Also, discovering new solutions and organizing data to give different designs by using the branched thinking and link it to the process of creativity by using computer. And, achieve the benefit from the remnants of the various fabrics by integrating the textile materials and other materials, to give touching effects and various formations. Show different beautiful fashion effects.

Applied part:

Survey questionnaire has been made to find the problems that facing woman during choosing a ready-made evening wear in order to stand on it and it is an attempt to find suitable designs can be used to cover the upper part of the evening dress to give it the character of modesty. The questionnaire included (10) phrases.

Sincerity and Reliability

Questionnaire of the problems that facing women in the ready-made evening wear:

Sincerity of the questionnaire:

It means the ability of the questionnaire to measure what is put to measure.

The sincerity by using the internal consistence between the degree of each phrase and the total degree of the questionnaire:

The sincerity had been calculated by using the internal consistence and that by calculating the correlation coefficient (Pearson's correlation coefficient) between the degree of each phrase and the total degree of the questionnaire as shown in Table 1.

Table 1: values of the correlation coefficients between the degree of each phrase and the degree of the questionnaire

No.	Correlation	Sig.
1	0.794	0.01
2	0.706	0.01
3	0.854	0.01
4	0.627	0.05
5	0.765	0.01
6	0.918	0.01
7	0.800	0.01
8	0.933	0.01
9	0.601	0.05
10	0.827	0.01

The correlation coefficients are all significant at the level of (0.01) because it is close to 1, and that indicates the sincerity and the homogeneity of the questionnaire phrases.

Reliability:

Reliability means the test accuracy in the measurement and observation, not a contradiction with itself, and its consistence in providing us with information about the testate's behavior, and it is the ratio between the degrees on the scale which refers to the actual performance of the testate (Table 2). The reliability had been calculated by:

1. Alpha Cronbach coefficient
2. Split-half method

Table 2: Values of the reliability coefficient for the questionnaire

	Cronbach's Alpha	Split-half
Reliability of the questionnaire as a whole	0.820	0.861 – 0.795

All the values of reliability coefficients: alpha coefficient, split-half, are significant at the level of 0.01 and that indicates the reliability of the questionnaire.

Questionnaire to evaluate the proposed designs:

Sincerity of the questionnaire:

It means the ability of the questionnaire to measure what is put to measure.

The sincerity by using the internal consistence between the total degree of each axis and the total degree of the questionnaire:

The sincerity had been calculated by using the internal consistence and that by calculating the correlation coefficient (Pearson's correlation coefficient) between the total degree of each axis (modesty, design modernity, general shape) and the total degree of the questionnaire as shown in Table 3.

Table 3: Values of the correlation coefficients between the degree of each axis and the degree of the questionnaire

	Correlation	Sig.
First axis: modesty	0.886	0.01
Second axis: design modernity	0.751	0.01
Third axis: general shape	0.923	0.01

Correlation coefficients are all significant at the level of (0.01) because it is close to 1, and that indicates the sincerity and the homogeneity of the questionnaire phrases.

Reliability:

Reliability means the test accuracy in the measurement and observation, not a contradiction with itself, and its consistence in providing us with information about the testate's behavior, and it is the ratio between the degrees on the scale which refers to the actual performance of the testate (Table 4). The reliability had been calculated by:

1. Alpha Cronbach coefficient
2. Split-half method

Table 4: Values of the reliability coefficient for the questionnaire

	Cronbach's Alpha	Split-half
First axis: modesty	0.803	0.848 – 0.776
Second axis: design modernity	0.917	0.950 – 0.887
Third axis: general shape	0.799	0.839 – 0.768
Reliability of the questionnaire as a whole	0.820	0.861 – 0.795

All the values of reliability coefficients: alpha coefficient, split-half, are significant at the level of 0.01 and that indicates the reliability of the questionnaire.

Table 5 . Shows that the most visible problems are the rarity of ideas that can be used to wear shawl and that by 78%. So, its wearing became boring, and the following chart shows this.

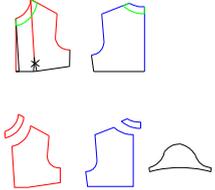
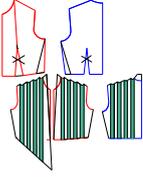
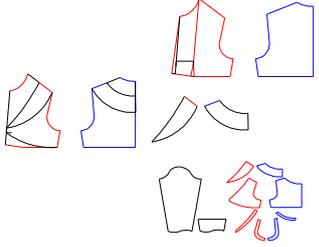
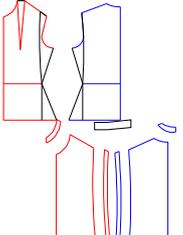
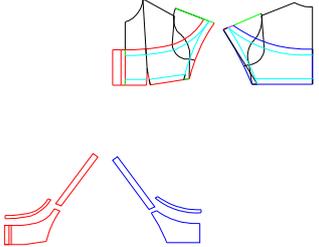
Table 5: The problems that facing women in the ready-made evening wear

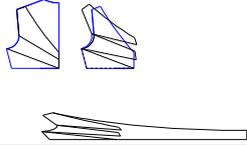
Problems that facing women in the ready-made evening wear	%Yes	%Sometimes	%No
Breadth of chest opening	6.8%	59.3%	33.9%
Most of the dresses are with straps and sleeveless	67.8%	27.1%	5.1%
Dresses that noticeably reveal the chest are not suitable for me	67.8%	27.1%	5.1%
Increased depth of the back opening	44.1%	45.8%	10.2%
There is no shawl attached with some dresses	30.5%	50.8%	18.6%
Repetitions of models	69.5%	28.8%	1.7%
rarity of ideas that can be used to wear shawl	78%	15.3%	6.8%
shawl use is become boring	76.3%	16.9%	6.8%
Magazines containing a clothing pieces to cover the naked clothing are not available	72.9%	20.3%	6.8%
the high cost of the dress if there is a desire to sew a complementary piece to give it modesty	61%	30.5%	8.5%

Through the results of the questionnaire here a variety of proposed designs that can be implemented by using a piece of attached shawl or diversification of the material used, as shown in Table 6.

Table 6. Shows the proposed designs that their patterns were drawn by using AutoCAD program.

Table 6: The proposed designs, and some models

Design	Design shape on the dress	Description of the proposed design	Pattern
1		bolero jacket with short sleeve it implements by one of the appropriate colors for the dress.	
2		Long jacket on one side with folds in front, and sleeveless with dropped shoulder	
3		Short jacket with tie in the front, and with long sleeve.	
4		Vest with straight opening and Chinese collar.	
5		short jacket with opening in the front, and dropped shoulder with tie at top of shoulder	

6		Vest Jacket with tie in the front and dropped shoulder	
7		Rectangular piece its edge wraps around the chest and covers one of the shoulders in the front and back, and ends with narrow folds fixed at the other shoulder and the other eage hangs down to cover the arm and at the end of it cuff.	
8		Rectangular shawl piece wraps around the body , and the edges are wrapping from the front by inverse to close by buttons from behind the neck.	
9		Rectangular shawl piece has a neck opening shaped as slot , with cuff at the end of the arm.	
10		Shawl piece closed in reverse from the front and then be tied in the back or in the front.	
11		Shawl is cut to two pieces both of them with the same shoulder width from top and wide from bottom with big folds. It is sleeveless and closes on the arm by tapes.	

Results

The first hypothesis:

There are statistically significant differences among the proposed designs in the modesty according to the specialists' views.

To investigate this hypothesis, the analysis of variance has been calculated to the mean scores of the proposed designs in the modesty according to the specialists' views as shown in Table 7.

Table 7. shows that the value of (F) was (29.326), and it is a statistically significant at the level (0.01), which indicates the existence of differences among the proposed designs in the modesty according to the specialists' views, and to know the direction of the significance, the test of LSD for the multiple comparisons was applied.

Table 7: Analysis of variance to the mean scores of the proposed designs in the modesty according to the specialists' views

Modesty	Sum of Squares	Mean Square	df	F	Sig.
Among groups	3384.130	338.413	10	29.326	0.01 Sig.
Within groups	1142.432	11.540	99		
Total	4526.562		109		

Table 8. shows that there are statistically significant differences among the proposed designs at the level 0.01, so we find design 2 was the best design in the modesty according to the specialists' views, followed by design 3, then design 6, then design 10, then design 5, then design 4, then design 7, then design 1, then design 9, then design 6, then design 11, and finally design 8. Also, there are differences at the level 0.05 between design 4 and design 7 in favor of design 4. While there are no differences between design 1 and design 7, also there are no differences between design 1 and design 9, and there are no differences between design 4 and design 5, there are no differences between design 7 and design 9, also there are no differences between design 8 and design 11.

Table 8 : Test of LSD for the multiple comparisons

Modesty	Design No.1 M= 15.140	Design No.2 M= 29.160	Design No. 3 M= 26.360	Design No.4 M= 17.480	Design No.5 M= 17.760	Design No.6 M= 23.569	Design No.7 M= 15.700	Design No.8 M= 10.720	Design No.9 M= 15.066	Design No.10 M= 20.260	Design No.11 M= 11.280
No.1	-										
No.2	14.020**	-									
No.3	11.220**	2.800**	-								
No.4	2.340**	11.680**	8.880**	-							
No.5	2.620**	11.400**	8.600**	0.280	-						
No.6	8.429**	5.591**	2.791**	6.089**	5.809**	-					
No.7	0.560	13.460**	10.660**	1.780*	2.060**	7.869**	-				
No.8	4.420**	18.440**	15.640**	6.760**	7.040**	12.849**	4.980**	-			
No.9	0.074	14.094**	11.294**	2.414**	2.694**	8.503**	0.634	4.346**	-		
No.10	5.120**	8.900**	6.100**	2.780**	2.500**	3.309**	4.560**	9.540**	5.194**	-	
No.11	3.860**	17.880**	15.080**	6.200**	6.480**	12.289**	4.420**	0.560	3.786**	8.980**	-

**Sig. at 0.01 * 0.05 Sig. at without stars not Sig.
 No. 1,2 3 11 : Design

The second hypothesis:

There are statistically significant differences among the proposed designs in the design modernity according to the specialists' views.

To investigate this hypothesis, the analysis of variance has been calculated to the mean scores of the proposed designs in the design modernity according to the specialists' views as illustrated in Table 9. Table (9) shows that the value of (F) was (37.525), and it is a statistically significant at the level (0.01), which indicates the existence of differences among the proposed designs in the design modernity according to the specialists' views, and to know the direction of the significance, the test of LSD for the multiple comparisons was applied.

Table 9: analysis of variance to the mean scores of the proposed designs in the design modernity according to the specialists' views

Design modernity	Sum of Squares	Mean Square	df	F	Sig.
Among groups	2681.028	268.103	10	37.525	0.01 Sig.
Within groups	707.322	7.145	99		
Total	3388.350		109		

Table 10. Demonstrated that There are statistically significant differences among the proposed designs at the level 0.01, so we find design 6 was the best design in the design modernity according to the specialists' views, followed by design 1, then design 2, then design 10, then design 7, then design 5, then design 11, then design 9, then design 4, then design 8, then design 11, and finally design 3. Also, there are differences at the level 0.05 between design 3 and design 8 in favor of design 8. And there are differences at the level 0.05 between design 4 and design 8 in favor of design 4, and there are differences at the level 0.05 between design 5 and design 7 in favor of design 7, and there are differences at the level 0.05 between design 7 and design 10 in favor of design 10, there are differences at the level 0.05 between design 7 and design 11 in favor of design 7, and finally there are differences at the level 0.05 between design 8 and design 9 in favor of design 9. While there are no differences between design 4 and design 9, also there are no differences between design 5 and design No. 11.

Table 10 : Test of LSD for the multiple comparisons

Design modernity	Design No.1 M= 21.310	Design No.2 M= 18.780	Design No. 3 M= 8.072	Design No.4 M= 11.009	Design No.5 M= 13.910	Design No.6 M= 23.690	Design No.7 M= 15.210	Design No.8 M= 9.940	Design No.9 M= 11.253	Design No.10 M= 16.360	Design No.11 M= 13.390
No.1	-										
No.2	2.530**	-									
No.3	13.238**	10.708**	-								
No.4	10.301**	7.771**	2.937**	-							
No.5	7.400**	4.870**	5.838**	2.901**	-						
No.6	2.380**	4.910**	15.618**	12.681**	9.780**	-					
No.7	6.100**	3.570**	7.138**	4.201**	1.300*	8.480**	-				
No.8	11.370**	8.840**	1.868*	1.069*	3.970**	13.750**	5.270**	-			
No.9	10.057**	7.527**	3.181**	0.244	2.657**	12.437**	3.957**	1.313*	-		
No.10	4.950**	2.420**	8.288**	5.351**	2.450**	7.330**	1.150*	6.420**	5.107**	-	
No.11	7.920**	5.390**	5.318**	2.381**	0.520	10.300**	1.820*	3.450**	2.137**	2.970**	-

**Sig. at 0.01 * 0.05 Sig. at without stars not Sig

No. 1,2 3 11 : Design

The third hypothesis:

There are statistically significant differences among the proposed designs in the general shape according to the specialists' views.

To investigate this hypothesis, the analysis of variance has been calculated to the mean scores of the proposed designs in the general shape according to the specialists' views as shown in Table 11.

Table (11) shows that the value of (F) was (52.297), and it is a statistically significant at the level (0.01), which indicates the existence of differences among the proposed designs in the general shape according to the specialists' views, and to know the direction of the significance, the test of LSD for the multiple comparisons was applied. The following table shows this:

Table 11 : Analysis of variance to the mean scores of the proposed designs in the general shape according to the specialists' views

General shape	Sum of Squares	Mean Square	df	F	Sig.
Among groups	9787.837	978.784	10	52.297	0.01 Sig.
Within groups	1852.874	18.716	99		
Total	11640.711		109		

Table 12. Shows there are statistically significant differences among the proposed designs at the level 0.01, so we find design 6 was the best design in the general shape according to the specialists' views, followed by design 2, then design 7, then design 1, then design 9, then design 5, then design 10, then design 11, then design 3, then design 6, then design 4, and finally design 8. Also, there are differences at the level 0.05 between design 3 and design 11 in favor of design 11. While there are no differences between design 1 and design No. 7, also there are no differences between design 4 and design 8.

Table 12 : Test of LSD for the multiple comparisons

General shape	Design No.1 M= 35.950	Design No.2 M= 40.070	Design No. 3 M= 20.410	Design No.4 M= 16.800	Design No.5 M= 27.400	Design No.6 M= 44.060	Design No.7 M= 36.180	Design No.8 M= 16.020	Design No.9 M= 32.006	Design No.10 M= 25.270	Design No.11 M= 22.230
No.1	-										
No.2	4.120**	-									
No.3	15.540**	19.660**	-								
No.4	19.150**	23.270**	3.610**	-							
No.5	8.550**	12.670**	6.990**	10.600**	-						
No.6	8.110**	3.990**	23.650**	27.260**	16.660**	-					
No.7	0.230	3.890**	15.770**	19.380**	8.780**	7.880**	-				
No.8	19.930**	24.050**	4.390**	0.780	11.380**	28.040**	20.160**	-			
No.9	3.944**	8.064**	11.596**	15.206**	4.606**	12.054**	4.174**	15.986**	-		
No.10	10.680**	14.800**	4.860**	8.470**	2.130**	18.790**	10.910**	9.250**	6.736**	-	
No.11	13.720**	17.840**	1.820*	5.430**	5.170**	21.830**	13.950**	6.210**	9.776**	3.040**	-

**Sig. at 0.01 * 0.05 Sig. at without stars not Sig.

No. 1,2 3 11 : Design

Recommendations

- 1- Taking the innovative coverage in renewing the ready-made evening dresses and take the advantage of them.
- 2- Making magazines that containing the innovative ideas in making coverage to the ready-made evening dresses.
- 3- Applying the designs in a brochures and distribute them to the evening dresses shops.
- 4- Dealing with shops of selling accessories and tapes in manufacturing the innovative coverage, and sale the evening dresses according to the order.

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