

Economically affordable wedding gowns inspired by Hanbok

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Abstract:

Recent economic crisis all over the world combined with the Arab spring, and wars had put the world in an uncertain difficult economic situation. Egypt was one of the countries that were badly affected by this crisis. Add to that the inflation of the market and the increasing number of Egyptians under poverty line. As a result, products are getting more expensive while wages are at a standstill point. Usually in Egypt, wedding ceremony is once in a life time occasion. That means, brides have to deal with their weddings in these difficult situations, but that doesn't reduce the importance of the wedding day. Market research which the researchers did shows drastic climb in the costs of wedding gowns because of the embroidery, which most of the brides can't afford anymore. That is why the researchers are trying different implementation techniques on wedding gowns to achieve an economically affordable wedding gown. Designs are inspired by Korea's traditional costume (Hanbok) which is conservative to suite the Egyptian community. In the meanwhile, designs follow the latest fashion trends of SS2018 to achieve the elegance and gracefulness for brides. Three different techniques were suggested to embellish the decorative patterns on gowns, embroidery, printing and embroidery mixed with printing. Statistics shows that design 2 had the less percentage of 83.3% while both design 1 and 4 had the highest percentage of 94.4%. As for the implementation techniques, the less popular technique was printing 19%, following embroidery 25.9% and the most popular was embroidery mixed with printing 55.5%.

Keywords:

Wedding Gowns, Economy, Printing, Embroidery, Hanbok

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1-Introduction

One of the most surprising factors to influence the cycle of fashion is the state of the global economy. The whole world is facing global recession. The economic climate sees increased pressure on costs while the level of wages is falling. Higher inflation rates erode purchasing power, making it less likely that consumers have excess income to spend after covering basic expenses such as food and housing. (Chow- Juliana, 2016)

One of the most expensive price tags belongs to wedding gowns. The wedding gown is a magical symbol of love and romance. Every girl dreams about her wedding gown. It is the gown that she will wear in the most important day in her life. So, she seeks to be distinguished and appearing like a princess in that day. Egyptian wedding gowns are usually white and strapless or sleeveless. This lack of variation and the existing stereotyped designs

made brides find it most often hard to find that dream gown which will differentiate her from others, conservative to suite the Egyptian community, while still fashionable and affordable in the same time.

Korean dramas being a hit in Egypt, many viewers in Egypt tune in for watching Korean drama. Korea's Hanbok grabbed Egyptians' attention to these stunningly beautiful costumes making every girl watching wants to wear them. All that supported the Korean culture center which became aware of Egyptians interest in the Hanbok to conduct activities for Hanbok such as the fashion show "Hanbok Story on the Nile River" on the 22nd October 2016 in Cairo. That is why the researchers draw inspiration from Hanbok as a fertile source of various forms of silhouettes and ornamental patterns to create fashion forward wedding gowns following the latest fashion trends

of SS2018. Researchers found that deferent techniques of patterns implementation affect the overall look and the expenses of executing the wedding gowns providing the brides by the perfect wedding gown with affordable price.

1- Problem statements

- High prices for wedding gowns while bad economic status in Egypt.
- Scarcity of difference in wedding gowns implementation techniques other than embroidery.
- Shortage of designs diversity of wedding gowns that suite the Egyptian community.

2- Aims

- Providing affordable wedding gowns for Egyptian brides.
- Combining prints and embroidery techniques in the implementation of wedding gowns.
- Making diverse wedding gowns designs that suite the Egyptian community.

3- Methodology

- Research follows the descriptive analytical method and practical study.

2. Review of literature

2-1- Hanbok

The term “Hanbok” is an abbreviation of the term “Hanguk Boksil” meaning Korean costume. (Brown-Ju, et al, 2006) Hanbok’s most basic form consists of “Jeogori” which is a short jacket and



(Figure 1, Modern Hanbok)



(Figure 2, A blue Jeogori)



(Figure 3, A pink Chima)

Korean culture center in Cairo, at Ramses Hilton Hotel, Ramses Ballroom fashion show “Hanbok Story on the Nile River”, 22-10-2016) (Photos were taken by the researchers at the event)

2-2 Wedding gown

A wedding gown is the clothing worn by a bride during a wedding ceremony. Color, style and ceremonial importance of the gown depend on the religion and culture of the wedding participants. Egyptian wedding gowns are usually strapless or sleeveless because such gowns require less skill to fit correctly. Egyptian wedding gowns are white, though “wedding white” includes shades such as eggshell, ecru and ivory. There are different Silhouettes to wedding gown and every Silhouette fits a different body shape such as A-line, Ball gown, Empire, Mermaid, Sheath, Trumpet, Dropped Waist and Simi A-line.

“Chima” which is a wrap-around skirt uniquely proportioned. In some cases, the skirt is four times longer than the blouse. As a result, even a short woman looks rather tall in it. The historical moment that Korean people started to wear Hanbok is not known exactly, but The Hanbok can trace its origin to nomadic clothing. (Songhoun Samuel, 2015) While people these days wear a hanbok on special occasions and holidays, Koreans used to wear it on a daily basis up until just 100 years ago. (Myong Jong Yu, et al, 2008). (Figure 1)

1. Hanbok has subtle curves and simple lines. The sleeves of the Jeogori open up like wings, while the skirt flares out from the bosom and flows elegantly to the floor. Accentuating the breast line is an unusual type of bow, with its two ends trailing out from the knot and down the front of the blouse, nearly reaching the ankles.) Awake, 2004) (Figure 2)
2. The tightly fitting jacket attractively reflects the shape of the upper body. The wide sleeves and flexible skirts enhance the wearer’s gracefulness by hiding the physical features of the lower body. Koreans favor smooth curves rather than straight lines and that has added a gracious line to the Hanbok. The aesthetic elements of the Hanbok embody the Korean sense of beauty. (Korean Tourism Organization, 2007) (Figure 3)

(Edwards-Lydia, 2017)

2-2-1. Wedding Gown Fabrics

Most wedding gowns come in polyester/satin, silk or velvet. The material used to make the gown dictates a portion of the dress cost. Silk is the most expensive option, then come velvet and then satin that last one ranges from cheap industrial materials like polyester to more expensive materials. Wedding dresses usually have multiple layers like polyester organza, chiffon, tulle and lace. With a standard dress size, the layers of fabric alone generally cost lots and lots of money depending on how many layers goes in it and how about the length of the train. All of that only add up to the

coat. That is why the type and amount of fabric directly influences the cost of the gown.

2-2-2. Craftsmanship and Decorative Touches

Many wedding gowns purchased in stores or online are manufactured in clothing factories. These machine-made gowns are less expensive to purchase, but there are still labor costs for the employees running the machines. Some gowns have additional decorative touches, however, that are sewn or attached by hand. For each item that is attached by hand, the cost of the gown goes up. Gowns with lace appliques, beads, embroidery or rhinestones cost more. The more intricate details there are on the gown, the more expensive it is.

2-2-3. Designer - High-end

Designer brands typically cost more because they are a symbol of status and exclusivity. Only because it is by a designer or a well-known brand that add up the most to the cost of the gown.) (Seaver Maggie, 2016)

2-3 Economic factors

The whole world is facing global recession. The economy is slowing, the business environment is unpredictable. The trend all over the world is that of rising unemployment, credit squeeze and plummeting home budgets. Egypt's economy is suffering from a shortage of foreign currency reserves and liquidity, leading the country's central bank to float on Nov. 3- 2016 the Egyptian pound's value, which has subsequently risen from 8.88 to 18 pounds per US dollar. (Meguid Ahmed, 2016)

As economic challenges arise this has had an enormous impact on the fashion industry representing the seventh-largest economy in the world. When money's tight, fashion is one of the first indulgences a consumer will sacrifice to save money. As such, many fashion companies have also started to fall into credit problems. Various companies worldwide have filed for bankruptcy. Many big names in the fashion industry are facing financial problems. (Chow-Juliana, 2016)

That led the market towards a period of drastically reduced averaged spending on weddings. Wedding budgets dropped due to the high unemployment rates that lingered after the recession. At the same time, many people returned to school and postponed their weddings. Not only that, more and more couples are waiting longer to get married. There were several notable trends that emerged in the bridal wear industry during the recent recession the increase in purchases of second-hand wedding gowns. More brides are comfortable renting a dress, rather than purchasing a dress for one-time use. That comes back to wedding gowns

being really expensive. (McDevitt-Caitlin, 2009)

3-Methods and analysis

Since brides often find it hard to find the perfect wedding gown that she is dreaming of. Due to many factors being the scarcity of different designs, lack of variation and the existing stereotyped designs nowadays. Added to that, wedding gowns being very expensive that normal brides won't be able to afford or they will start saving money long before her wedding so she can afford to buy a decent wedding gown. That is due to the many expenses that are needed to start a new live and getting married. Add to that the bad economic status that most of the world goes under. the bay became low and everything doubled its cost. So, it became hard to satisfy normal people's needs, and that cast a shadow on every normal bride's day being their once in a life time dream come true.

Therefore, the challenge for the researchers is to create designs that suit the bride's needs in fashionable and affordable wedding gowns.

Aesthetic aspect for the designs: Designs follow the latest fashion trend of S/S 2018 to ensure fashionable trendy look. Details of traditional Hanbok were used to create different techniques to implement the suggested patterns on the wedding gowns. (Figure 4) The researchers used Hanbok as a source of inspiration. Ideas are sketched out in rough sketches then reworked and redrawn, then colored to get the final look of the design. (Figures 5, 6 and 7)

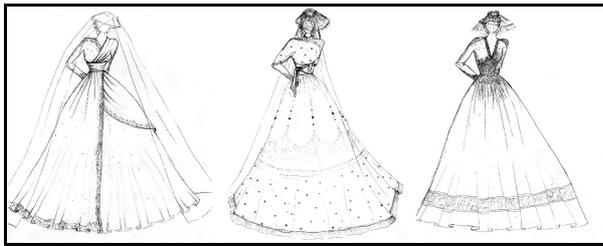
Economical aspects for the designs: Researchers used different techniques (Embroidery, Embroidery mixed with printing and printing) to implement patterns on the suggested wedding gowns in order to lessen the overall expenses of the gown.



(Figure 4, Mood board)



(Figure 5, Sketches of 3 wedding gowns)



(Figure 6, Sketches of 3 wedding gowns)



(Figure 7, Sketches of 3 wedding gowns)

Design (1): long strapless mermaid gown with strait across neckline, natural waist line and drabbed wide asymmetrical inhomogeneous shape attached to the gown starts from waist to under hip line. There is pattern about 20 cm all around the hem of the skirt, gray tulle layers under the gown and a belt is fastened around the waist with all over pattern. The gown is accompanied with a short jacket with V-neck overlapped collar, ribbons on the end of the collar to fasten the jacket and an asymmetric hem line. There are patterns on each shoulder, the upper arm and on the collar as well.

Fabrics: light ivory satin for gown and jacket, tulle for the under skirt, soft gray tulle for the showing part of the under skirt. (Figure 8, table 1)



(Figure 8, design 1)

Table 1, different techniques suggested to implement the patterns on design 1

Techniques of implementation	Embroidery	Embroidery mixed with printing	Printing
Approximate Cost of one meter	600 Egyptian pounds	340 Egyptian pounds	45 Egyptian pounds
Sample	A	B	C
			

Design (2): long Empaier gown with strapless neckline, four layers skirt all starts from waist line with different lengths. The first layer is about 35 cm long it consists of ivory colored satin, the second is about 75 cm long it consists of three layers of ivory tulle, the third is about 105 cm long consists of ivory colored satin and the fourth is about 120 cm long it consists of four layers of ivory tulle. The gown is

accompanied by a short embroidered jacket consists of an overlapped v-neck, a satin ribbon to fasten the jacket.

Fabrics: soft ivory satin for the gown except two layers of the skirt, white tulle for the under skirt, beige tulle for the two layers of the gown's skirt and embroidered tulle for the jacket. (Figure 9, table 2)



(Figure 9, design 2)

(Table 2, different techniques suggested to implement the patterns on design 2)

Tecniqes of emplementation	emproidery	Emproidery mixed with printing	printing
Approximate Cost of one meter	600 Egyptian pounds	340 Egyptian pounds	45 Egyptian pounds
Sample	D	E	F
			

Design (3): long ballgown with naturall waist line and a strapless strait across neckline. With two pokets and patern starting from botom of the gown’s skirt up twards waist line. The gown is accompanied by a short, v-neck and overlabeled collar polero fastend from the back center line

with five knot buttons. The polero has patern starts from the left sleeve towards the front rigt were it ends.

Fabrics: white satin for the gown and bolero and white hard tulle for the underskirt. (Figure 10, table 3)



(Figure 10, design 3)

(Table 3, different techniques suggested to implement the patterns on design 3)

Tecniqes of emplementation	emproidery	Emproidery mixed with printing	printing
Approximate Cost of one meter	600 Egyptian pounds	340 Egyptian pounds	45 Egyptian pounds
Sample	G	H	I
			

Design (4): a mermaid long gown with a sweet heart neckline. There is a slite in both sides of the gown reaching a bit haigher than the knees and a pice of organza fabric is attached to these two slites to make it abear like a mermaid. There is pattern starting from hem up towards hip line on the

left slite. The gown is accompanied by a soft, v-neck overlabeled neckline jacket. There is pattern on each sholders and sleeves of the jacket.

Fabrics: soft ivory satin for the gown, ivory organza for the jacket and the two slites in the gown. (Figure 11, table 4)



(Figure 11, design 4)

(Table 4, different techniques suggested to implement the patterns on design 4)

Tecniqes of emplementation	emproirdery	Emproidery mixed with printing	printing
Approximate Cost of one meter	600 Egyptian pounds	340 Egyptian pounds	45 Egyptian pounds
Sample	D	E	F
			

Design (5): a long A-line gown with a strapless strait across neckline with gray tulle underneath it. Two horizontal patterns are all around the skirt. The gown is accompanied by a short, V-neck overlabeled collar and asymmetric hem line jacket. There is a line of double side knot buttons to fasten the jacket. Hem line of the jacket and end of sleeves ended with a line of short gathered tulle.

There pattern on shoulders and the top of the sleeves and collar as well.

Fabrics: light white satin for gown and jacket, white tulle for the under skirt, soft gray tulle for the showing part of the under skirt and the gathered lines on hem and sleeves. (Figure 12, table 5)



(Figure 12, design 5)

(Table 5, different techniques suggested to implement the patterns on design 5)

Techniques of implementation	Embroidery	Embroidery mixed with printing	Printing
Approximate Cost of one meter	600 Egyptian pounds	340 Egyptian pounds	45 Egyptian pounds
Sample	A	B	C
			

Design (6): a long gown with strapless strait across neck line and a natural waist line. The gown skirt has three layers of organza with different heights. There is pattern on the bottom of the gown's skirt starting from right to left and another one much smaller at the top of the skirt from left to right. The gown is accompanied by a

short, v-neck overlapped collar jacket with a ribbon to fasten it. There are patterns on collar and on the sleeves.

Fabrics: white satin for the jacket and the gown, white organza for the three layers attached to the skirt. (Figure 13, table 6)



(Figure 13, design 6)

(Table 6, different techniques suggested to implement the patterns on design 6)

Tecniques of emplementation	emproidery	Emproidery mixed with printing	printing
Approximate Cost of one meter	600 Egyptian pounds	340 Egyptian pounds	45 Egyptian pounds
Sample	G	H	I
			

For evaluating the designs, researchers designed and constructed a questionnaire includes 12 Items, each item was assessed on a 3-degree (1 agree, 2 neutral, 3 disagree). The questionnaire was filled in by 18 specialists in Apparel Design Management and Technology Dept., Faculty of App. Arts, Helwan University, Egypt. Data were entered into an SPSS-PC computer file by the investigator. Reliability of data entry was verified.

Analyses were conducted using the SPSS-PC statistical program package.

There are two types of questions in the questionnaire, the first ten questions answers vary between three answers (yes, to some Extent no) while the last two questions answer is to choose between three implementation techniques according to samples (embroidery, embroidery mixed with printing and printing). That is why

every type should be tested separately. (Table 7)
(Table 7, the Questionnaire)

No	Questions	yes	To some extent	No
1	Were the design foundations successfully applied within the design?			
2	Is the design consistent with fashion trends and the source of inspiration without any turbulence to the design elements?			
3	Are the places of embroidery and printing suitable for the rest of the design elements in the design			
4	Are the colors of embroidery and printing homogenous with the design colors?			
5	Do the fabrics fit the structural shape of the design?			
6	Are the techniques used to implement the design decoration suitable for the type and nature of the material?			
7	Is the design suitable for girls from age 18 to age 35?			
8	Is the quality of the design suitable for the intended purpose?			
9	Does the design have the required comfort factors?			
10	Is the weight of the design suitable for the factors of movement and effort required?			
		embroidery	Embroidery mixed with printing	printing

11	Knowing that the price of one meter of embroidery is 600 pounds and the price of one meter of embroidery mixed with printing is 340 pounds and the price of one meter of printing is 45 pounds What do you prefer to use to implement the design?			
12	Which Technique do you prefer to use in implementing the design patterns (embroidery, embroidery mixed with printing or printing) from an aesthetic point of view?			

Reliability and Validity

The reliability and validity using the SPSS package, examined the consistency of the score given by the Arbitration using the Alpha Cronbach test to obtain the internal reliability of the first 10 Questions in order to have its validity. The test Gave us an alpha Cronbach coefficient of 0.9132.the Cronbach alpha varies from 0 to 1and Value of 0.7 or less indicate unsatisfactory internal consistency reliability. So, here in this case the alpha Cronbach coefficient of 0.9132. means a very strong consistency reliability and validity. The Validity of questionnaire using questions 11 and 12 for all 6 Designs gave us a Cronbach alpha Coefficient of 0.893. means a strong consistency reliability and validity. (Table 8)

(Table 8, Cronbach alpha if item deleted)

Q.no	D1	D2	D3	D4	D5	D6
1	0.782	0.782	0.870	0.875	0.815	0.842
2	0.776	0.777	0.866	0.874	0.806	0.830
3	0.770	0.771	0.894	0.887	0.821	0.19
4	0.784	0.805	0.883	0.886	0.815	0.834
5	0.795	0.791	0.868	0.883	0.836	0.798
6	0.781	0.791	0.871	0.876	0.804	0.810
7	0.798	0.781	0.880	0.879	0.829	0.842
8	0.784	0.796	0.876	0.877	0.817	0.814
9	0.747	0.787	0.868	0.871	0.804	0.817
10	0.776	0.789	0.871	0.872	0.814	0.813
	Cronbach alpha for d1and d2 =0.793 (20 item)		Cronbach alpha for d3and d4 =0.882 (20 item)		Cronbach alpha for d5and d6 =0.828 (20 item)	
11	0.796	0.818	0.772	0.774	0.765	0.771
12	0.805	0.812	0.749	0.782	0.770	0.754
	Cronbach alpha for all six designs on question 11 and 12 (12 item)					

Empirical Data of Correlation Analysis: Having decided that the appraisal methods used have been found to be reliable means of assessing data, an appropriate correlation analyses have been embarked upon, a correlation analysis is done. Correlation analyses between variables were conducted using Pearson correlations. A simple

correlation was computed within each question. The significance level for the correlation statistics in this study was set at $p < .01$. The correlation analysis gives the results about the variables and consider if they tend to indicate variety or not. (Table 9)

(Table 9, correlation coefficient and significance of the first 10 questions in each design)

Question No.	Design 1		Design 2		Design 3		Design 4		Design 5		Design 6	
	Correlation Coefficient	Sig. (2-tailed)										
1	.439	.069	.526*	.025	.605**	.008	.565*	.014	.472*	.048	.305	.218
2	.591**	.010	.492*	.038	.648**	.004	.536*	.022	.6**02**	.008	.511*	.030
3	.578**	.012	.721**	.001	.236	.346	.343	.164	.639**	.004	.408	.093
4	.387	.113	.088	.728	.379	.121	.402	.098	.639**	.004	.252	.312
5	.329	.183	.415	.087	.664**	.003	.402	.089	.205	.415	.898**	.000
6	.544*	.020	.487*	.040	.773**	.000	.412	.089	.780**	.000	.665**	.003
7	.420	.020	.187	.459	.478*	.045	.501*	.034	.437	.070	-.037	.884
8	.410	.091	.407	.094	.360	.142	.536**	.022	.571*	.013	.580*	.032
9	.867**	.000	.422	.081	.664**	.000	.806**	.000	.630**	.005	.506*	.032
10	.645**	.004	.395	.105	.819**	.000	.631**	.005	.498*	.036	.468	.050

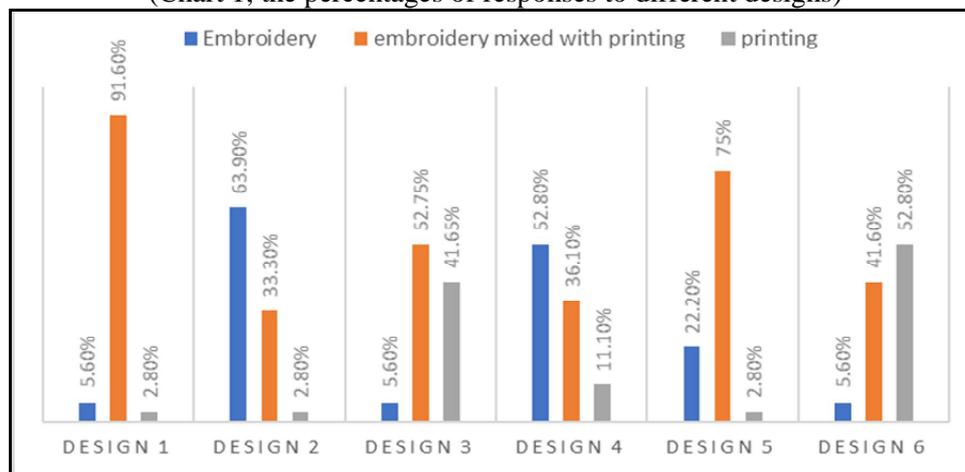
(Table 10, the total percentage of each Design using the answer yes)

Design 1	94.4%
Design 2	83.3%
Design 3	88.9%
Design 4	94.4%
Design 5	88.9%
Design 6	88.9%

(Table 11, total percentage of each technique in each design and the total percentage of each technique)

Techniques of implementation	Embroidery	embroidery mixed with printing	printing
Design 1	5.60%	91.60%	2.80%
Design 2	63.90%	33.30%	2.80%
Design 3	5.60%	52.75%	41.65%
Design 4	52.80%	36.10%	11.10%
Design 5	22.20%	75%	2.80%
Design 6	5.60%	41.60%	52.80%
Total percentage of each technique	25.95%	55.05%	19%

(Chart 1, the percentages of responses to different designs)



Results

Egypt is badly affected by the inflation of the market and the increasing number of Egyptians under poverty line. While in this economic climate wedding gowns are hard to buy in Egypt. Egyptian wedding gowns are usually white and strapless or sleeveless. This lack of variation made Egyptian brides find it most often hard to find suitable wedding gowns that are conservative to suite the Egyptian community, fashionable yet

economically affordable. All these factors were considered in this research to suggest different implementation techniques other than embroidery to get wedding gowns that are conservative to suite the Egyptian community, fashionable and still affordable. As a result of the research design number 2 had the least percentage of 83.3%, while both design 1&4 came in first place with 94.4%. Also, the researchers found out that mixing embroidery with printing was the best

implementation technique regarding the final look and affordability with the percentage of 55.05%

Conclusion:

This research highlights some concerns regarding the problems brides face in Egypt when looking for their perfect wedding gown from scarcity of deferent designs and silhouettes to the current inflation and the economy status of high prices and low income that doesn't promote the thought of buying anything. However, what the research presented here should enable other researchers who are interested in wedding gowns and making them more affordable to have a clear point of view towards the problems facing brides nowadays in these hard-economic statuses.

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