

Development of corset collection inspired by the influence of waist shape in the 20th century

Irma Radovan, mag. ing. des. text.

Assoc. Prof. Renata Hrženjak, Ph.D.

University of Zagreb Faculty of Textile Technology

Department of clothing technology

Zagreb, Croatia

e-mail: renata.hrzenjak@tff.unizg.hr

Received December 21, 2021

UDC 687.05

Original scientific article*

This paper presents a historical overview of the development and characteristics of women's corsets, and investigates in more detail and presents the change and application of corsets during the 20th century. The influences of various silhouettes and waist shapes on the construction of corsets are additionally processed, and through the modeling of author's own collection of corsets inspired by the 20th century, the sociological influence of corsets on the body and the use of corsets in body shaping function is presented. The collection is presented through several models adapted to more modern trends and the final model was made according to the author's own measurements.

Keywords: corset, 20th century, waist shape, clothing construction, clothing production

1. Introduction

This paper presents an overview of the development of women's corsets and their characteristics throughout history, placing additional emphasis on the period of the 20th century. The corset as a formative garment has existed in some form since ancient times, and has survived various cultural, economic and sociological changes that have affected its shape, pattern and function in relation to the waist. These influences are further defined within the 20th century period with a chronological representation of silhouette

shapes and sociological phenomena that play a role here. The aim of the paper is to create a connection with the contemporary fashion atmosphere through a collection inspired by the influence of waist shapes in the 20th century, and to select and create one model.

For writing the theoretical part of the paper, mostly foreign literature was used, as well as information available in professional online databases (museum publications, articles, paintings, research...). As the corset has historically been categorized as underwear, it can not fully rely on the accuracy of the data collected, especially due to its mystical nature of 'invisible' body shaping under outerwear. Thus, fashion illustrations are not a good enough representation of

the factuality of the measurements or the achieved figure, because they most likely represented an exaggerated representation of the desired silhouette to be more easily followed, i.e. as they served as a representation of an aesthetic ideal, they have no accuracy criterion. Fashion photos contain a slightly stronger foundation, but the photos can also be manipulated - with light, angle, and subsequent retouching. The greatest support in the research of the paper were therefore fashion artifacts and publications from the museum, mostly the entire opus related to the topic of corsets and the relationship of the waist shape from the Metropolitan Museum of Art.

The paper is divided into two parts - theoretical and experimental

*Paper presented at the 14th Scientific-Professional Symposium "Textile science and economy", January 26, 2022, Zagreb, Croatia

part. The theoretical part is structured into main chapters within which the topic is elaborated. Initially, the human interest in the corset and the aesthetic values of the silhouette are generally discussed and touches on the connection and relationship of the human body to the corset and its influences. The next chapter deals with the basic features of the corset itself and its specifications. In the last part, the paper deals with a detailed presentation of the influence of the pattern on the ruling silhouette, i.e. the shape of the waist through the 20th century, structured in three stages (beginning, middle and end of the century), and explores the sociological significance of corsets. The experimental part presents a corset collection through sketches, one of which is further elaborated and modeled in a couple of variants and colors. Also it presents the corset construction and modeling, showing the pattern parts with seam allowances. The last part is structured as a photographic representation of the made model of corset.

2. The effect of corset on the female body

The corset has attracted a lot of negative connotations throughout history. Unfortunately, most people think of the word corset - a torture device, something that completely restricts movement, something that everyone 'rightly' wants to throw out of the world of fashion, or exclusively associate it with fetishism and sexuality, some less accepted, social taboo conversation topics [1]. Fashion corset as a primary function has a visual reduction of the waist. Visually reducing the waist does not necessarily mean squeezing to the limit with breathing difficulties, especially when in many epochs the waist should

have been accentuated, but accentuated in relation to crinolines with a radius of 4 m or huge gigot sleeves as a counterbalance in setting the desired hourglass silhouette. Consequently, it was used as the basic supporting structure of the body on which the entire fashion silhouette was further built - from cups, various hip extensions and multi-layered skirts and dresses. Precisely because it was part of the basic clothing construction, it was not constantly squeezed to the extent that today's society likes to imagine, but people spent days in it and did daily chores, which they would not have been able to if they could not breathe normally in them. At the very least, the historical cases of fainting and inability to function normally are not solely the fault of the corset, but the whole fashion silhouette of the period and all the strong layers of clothing and construction that were placed over the corset itself: "(dress à la française)... This court costume was extremely constricting. While it may have been visually stunning, it was terribly heavy, and fainting spells were not unusual" [2]. However, in the late 19th century, with the more concrete development of medical possibilities, strong resistance to wearing corsets and the final rejection of physical fashion restraints began, accusing the corset of getting cancer, tuberculosis, ruptured liver and ribs, and even inappropriate behavior. It is important to note here that due to the technological impossibilities of the time, it was only in the 70s that the waist in the corset could be squeezed to a more specific pressure called tightlacing. Salen points out that: "The appearance and use of metal eyelets (French holes) after 1828 meant that tighter lacing was possible. Before that date, hand-worked eyelets would have torn if put under too much strain" [3]. Of course, if the

corset is worn extremely tight every waking minute every day for a longer period of life (especially from an early age), there are some more concrete consequences for the human body. These consequences are most visible during the wearing of the corset, as the waist is the most unprotected part of the body, with continuous wearing of the corset (which is not fully made to measure) there may be a decrease in rib circumference, a slight arrangement of internal organs (which also happens during pregnancy certainly), and in extreme cases to the weakening of the skeleton and musculature of the body of the wearer [4]. But here the emphasis should be placed on the type and purpose of the corset in relation to the body. When the corset is properly tailored to the person who will wear it, especially when the construction is anatomically adapted to the figure, and affirms it and evenly puts pressure on all embracing parts of the body, long-term problems with moderate wear should not be. A corset is a delicate but powerful item of clothing that requires compliance with certain parameters and rules; but it would also be absurd to buy a narrow model of new shoes that are too small for half the number, and complain that the feet hurt terribly after wearing them all day, and that after years of wearing deformities in the bones of the feet begin to appear. Certain wearing conditions are implied for certain categories, but the corset, due to its specific body regulation function, i.e. adjustable stiffness, has somehow become the exception that confirms the rule. Some things simply, in addition to meeting the basic requirements (in the case of a corset, it is primarily made to measure), also require a period of adjustment in order to better form on the body - moderate wearing for shorter periods of time every day. If the basic starting point is

moderation, the corset after removal from the body should not have permanent effects on the human body. Today's manufacturing capabilities have greatly expanded the range of safe use of corsets and all its variations, be it the widely advertised elastic corsets for slimming the waist, medical corsets to relieve back pain or orthopedic corsets as part of treatment to combat spinal problems [4]. On the other hand, when it comes to tightlacing - with long-term wear and with the goal of reshaping the body - corsets can do just that. The best facts that corset training can lead to are best shown by the fact that the Guinness Book of World Records records the smallest compressed waist girth, and the record has been held since 1999 by living Cathie Jung with a measured waist girth of 38.1 cm (Fig.1). Of course, her waist without a corset is 53.34 cm, but her journey of constantly wearing a corset, apart from taking a shower, began with a waist of 66.4 cm 15 years ago [5]. It is a girth small enough that the average adult can comfortably embrace it with both hands. Stunningly small girth, especially when compared to, for example, the waist girth of a newborn - which is normally over 40 cm and cannot be hugged with both hands from the start. This, of course, represents the extremes of distortion, i.e. deformations of the body that can be achieved by using a corset, but the result of a change in silhouette and visual reduction of the waist is indisputable.



Fig.1 Cathie Jung [5]

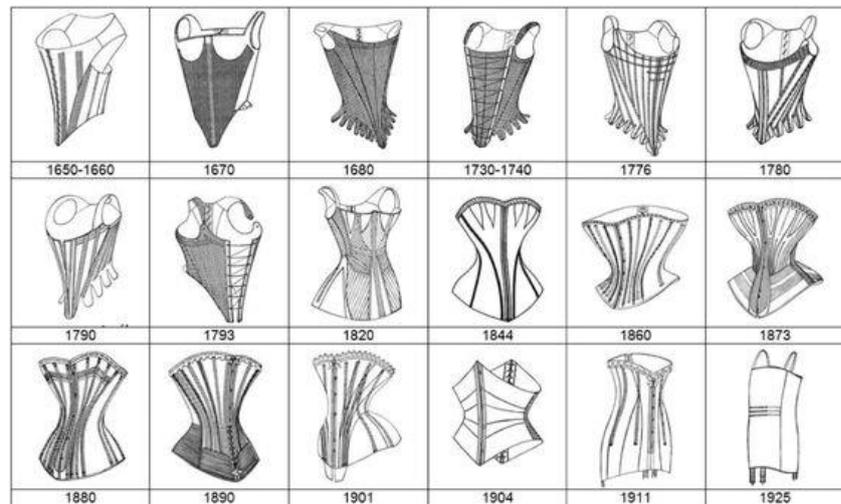


Fig.2 Overview of changing leading corsets by historical periods [1]

3. Basic features and characteristics of corsets

The etymology of the word corset is not at all surprising if we keep in mind that it can achieve a waist smaller than a child's. Namely, the word corset itself (German korsett; French corset, from old French cors: body) means body, with the addition for diminutives makes a literal translation of the word corset - 'small body'. A corset is a basic shaped clothing item used as a waist corset, it can be worn as an upper or lower clothing, and with its reinforced construction it reformulates the wearer's body. There are various types and forms of corsets that have evolved and changed throughout history (Fig.2), and today it can be distinguished by several different characteristics [6].

By the surface, i.e. the parts of the body that are covered, we distinguish the overbust that covers the breast and the underbust that reaches below the breast (cincher) and all their variants; by the body shape that the corset creates, all sorts of variations can be distinguished, from S band corsets, elastic cinchers, flat flapper stays that cover the hips and make the figure rectangular or

the classic shape of a Victorian hourglass [1].

The corset is one of the few clothing items used today, and is not made exclusively of fabrics, but contains solid structures whose function is integrated into the construction and which determine the achieved silhouette of the wearer and the way of wearing the garment (not zippers and buttons). It is true that there were corsets made entirely of metal, but due to the physical properties of the material they do not have the possibility of subsequent clamping and for aesthetic reasons were worn over an already tightened corset, or more often, made of lighter perforated metal plates, in corrective function from medical [4].

4. Representation of corsets throughout the 20th century

4.1. Beginning of the 20th century

"By the beginning of the 20th century, however, attitudes towards the corset body were changing. The corset is beginning to be seen as an orthopedic aid for the elderly and obese. That was the beginning of the end of the traditional corset" [4].

The death of Queen Victoria in 1901 marked the end of the Victorian period and, consequently, the desirable aesthetic silhouettes of the time. With the transition to the 20th century, the main drawback of wearing corsets and restrictive lower constructions is the impossibility of doing sports in them, i.e. the impracticality of a tight corset in physical activities (such as horseback riding and tennis). The first decade of the 20th century is called the Edwardian period, and it is characterized by the way the silhouette is advertised - namely, the spread of the new mentality of stigmatizing corsets through the prism of medicine ('anticorset movement') - the development of a new 'healthy' silhouette, so called S-band corset that tilts the wearer's torso some 30 degrees forward, creating a pigeon-like silhouette while encouraging 'proper' posture (Fig.3). Along with the previous development of the technological and marketing population of corsets, the new Edwardian medical corset is very widespread, modeled after the Gibson girl - a female ideal from the beginning of the century, and is characterized by a pronounced deformed hourglass figure with enticing curves that fill this silhouette (Fig.4a). The Gibson girls were counterbalanced by the followers of the Flapper style (Fig.4b), a significant androgenic leader of the new 'boyish' ideal of beauty characterized by a more relaxed lifestyle, and then, more questionable morals, especially compared to the tame Gibson ladies [7].

As the male part of the population had to leave everyday positions to take part in the war, women then for the first time in history found themselves in the economic function of men within the cultural environment, leading to an inevitable and irreversible change in mentality and perception of their own positions within the social

spectrum. The Flapper era of the 1920s looked at the body rather two-dimensionally, with an unstressed waist that descended to the hips in silhouette, while the natural waist was neglected [8]. Such a silhouette does not necessarily require a basic clothing construction to condition it, so: "The unexpected challenge of fashion design in the late 1910s and 1920s was to create a form of soft materials without relying on some kind of supporting structure..." [9]. But within the flapper period, after the horrors of the First World War,



Sl.3 S bend korzet [10]



Fig.4 a) Gibson girl Camille Clifford, b) Flapper girl [11]



Fig.5 Underwear of the 30s: a-corselette, b-slip, c-bra, d-girdle [12]

fashion additionally became an influential means of changing socio-political ideals, and although the corset was added the stigma of symbols of oppression and restrictions of earlier times, with the development of new elastic materials manufacturers began to produce elastic corsets as underwear. This silhouette does not necessarily need a supporting structure that will condition it, so this corset can no longer be called a corset in the true sense of the word, but the corset is adapted to the needs of the time through the 20th century.

The flapper era of sociological liberation and female relaxation lasted until the stock market crash in 1929, but the 1930s were marked by the development of cinematography and the aesthetic ideals of big-screen starlets. The actresses who were current in that period of the 'golden age' of Hollywood, now set the standards of the desired female figures, and a return to the all-time anatomical shape of the body with a pronounced narrow waist can be seen again. Although the waist was returned to its natural position and an anatomical silhouette desirable, emphasis in this period was placed on depicting the ideal woman as glamorous, sensual and seductive, and this was translated into the development of lingerie - all sorts of variants of extended corsets, corsets, negligees, bras and briefs are developed (Fig.5). This period is characterized by the peak of femininity and glamor through paying attention to the aesthetics of underwear, i.e. placing more emphasis on the development and decoration of clothing that is not intended for everyone's view. Concern for the aesthetic value of something that is private and hidden from the public eye gives women a different mysterious sense of hidden elements that only the wearer knows about [12].

4.2. Middle of the 20th century

Until the beginning of the Second World War, textile materials were greatly technologically advanced, but the problem of this period was their availability. The wartime brought with it the conditioning of material raids, so that the lack of choice was palpable, and a utilitarian fashion came into force, and with it a more modest simpler figure. War rationalization meant that functionality in clothing became imperative, with an emphasis on saving textile material that could be used for war purposes — most notably perhaps the craze for unavailable nylons. In addition to the unavailability of the materials themselves, and by encouraging fashion savings and redesigning clothes rather than buying new ones, even the maximum number of buttons on clothing items was conditioned, as well as the number of items worn. The silhouette followed the rules of functionality and minimalism creating a simple almost flat silhouette that reached decently to below the knees and the shoulders were accentuated. Apart from the fact that fashion expressions at all levels were maximally suppressed by strictness, the female population during the war was forced to replace men in previously unimaginable 'male' business positions, so it is not surprising that during the war (again) nostalgia for romanticizing the old ideal of the 'unemployed women' whose primary concern is the care of their own appearance and figure (by which they are culturally classified in society) [13].

After the war and many socio-psychological restrictions, the fashion world was culturally ready for physical restrictions again, and reluctantly embraced the new hyper-feminine style brought by Dior in the 1950s with the reintroduction of a narrow thin waist as an ideal, inspired by the

last century, Fig. 6. Dior in his structurally elaborated garments, combining the newly created abundance of materials with an emphasis on a tiny feminine shaped waist, he shows an unquestionable level of security in the set silhouette, which brought hope to the post-war people and functioned as a counterbalance to the lack of fashion expression.



Fig.6 Dior – 'Bar' 1947 [14]

Thus, with Dior's New Look, the ideal figure with a slim waist and accentuated hips and breasts has been re-established as a universally accepted standard of beauty. Beneath the constructions and the created silhouette, the underwear followed her, with an emphasis on separate clothing, i.e. a bra separated from a narrow corset, and there is an experimentation with the volume and shapes of the bra construction itself. One of the more well-known ideals of this period, apart from the thin waist, is the innovation of conical bras, which focus on the breasts, creating an unnatural triangular shape (which remains emphasized under everyday clothes). Dior draws inspiration for the collections from the Victorian period of the last century, and is de facto the first turning point of the 20th century in restoring three-dimensionality to the fashion body and its artificial sculpting [14]. To create such a silhouette of an extremely accen-

tuated waist, it is necessary to either utilize a certain type of supporting structure, in this period it is elastic waist corsets (waist cinchers - in the 50s were popular waspies - named after the compressed middle body area, such as the anatomy of the wasp), or be structurally so skilled as to integrate it into the clothing item itself.



Fig.7 Dior – 'Odette' 1952 [14]

Fig.7 shows the dress 'Odette', which is an excellent depiction of Dior's professional manipulation of the silhouette, as well as the origin of inspiration. The description of the painting reads (Dior, p. 113 - 'Odette' ball gown, f/w 1952): "Printing a black graphic floral pattern on a white background suggests an Edwardian style of dress, but the silhouette of this toilette has a bell shape characteristic of the 1860s, using its own internal corset structure and supporting crinoline, and also requires filling around the hips for full form realization" [14].

Skillfully controlling and defining the torso, the feminine form of the New Look was a culturally imperative silhouette of the mid-20th century, but due to rapid socio-economic changes in cultural forms around the world, probably the last considered generally accepted in Western society. The development of capitalism, the participation of the United States

in the Vietnam War, and the development of the hippie subculture and the further development of the feminist movement are just some of the cultural phenomena in history that have significantly influenced the development and structure of the spread and acceptance of fashion, and with it a corset. The 1960s represent a period when society is finally (completely) moving away from the formative function of underwear that builds and holds the silhouette. The feminist movement and the Hippie subculture have a common goal of liberating the female body from the constraints of fashion oppression and the global conditioning of the ideal form, and consequently the emphasis is on rejecting physical and metaphysical restrictions of all kinds. The hippie silhouette was based on light falling clothing forms, with an emphasis on the rejection of underwear of all kinds (not only corsets, but also bras), but primarily the possibility of one's own choice and peace, as much in clothing as in everyday life. Sexual liberation played a major role in the movement, setting a precedent during this period, and for the first time in history women's undershirts rose above half their thighs [15]. The beginning of more concrete freedom of choice conditioned the 'end' of fashion [16].

4.3. The end of the 20th century

"Bubble up/percolate fashion theory describes the beginnings of styles that originate from small groups that are not part of mainstream culture... designers and manufacturers (luxury fashion)... know how to sometimes develop couture or mass-produced designs that originated from the clothing style of the subculture. This is one of the more significant changes in the way fashion has functioned since the 1970s and has prompted

some authors to declare the end i.e. the death of fashion. In essence, it is not so much that the fashion process is dead, but that there has been a gradual shift from past periods when (one) particular silhouette prevailed in all types of clothing and possessed enough similarities to immediately identify which clothing period it originated from. Instead, fashion in the late 20th and 21st centuries is segmented, and clothing choices will rather reflect what is accepted within a particular reference group... the unique monolithic fashion silhouette has disappeared" [16]. This indicates the visible and inevitable stratification of fashion styles on and within different groups, and the disappearance of the characteristic uniform fashion ideal according to which people would conform. There is still a framework form that is considered a certain sign of the times, but as the main guiding thread is lost, there is a growing percentage of the population that does not want to be molded within the mainstream fashion cultural classification. One of the most famous leaders, not only avoiding but also mocking mainstream culture - is the eccentric Vivienne Westwood. Her design career began in the 1970s, when Malcom McLaren (singer of the band Sex pistols), encouraged her to realize her vision of a non-aligned 'princess from another planet' through design, and together they opened a punk fashion haven subculture in London [17]. Conventional fashion of the period was basically marked by geometric silhouettes and neat lines, and the punk subculture opposed to the 'ruling' order found its counterbalance in the destruction of standardized rigid forms and the radical fashion improvisation Westwood created during the first phase of her career. Through her work, Westwood has confirmed the eclecticism of styles: from the radical collections



Fig.8 V. Westwood, collection Portrait, 1991- corsets [19]

of the 1980s ('Pirate' and 'New Romantic') with which she established herself in fashion; through contemporary corsets (made a couple of years ago) on which in the 1990s she had printed/illustrated depictions of two 18th century paintings (Frans Hals Catharina Hooft, 1620 and Francois Boucher's Shepherd Watching a Sleeping Shepherdess, 1745) transforming the symbolism of the corset into emancipatory value as a function of outerwear (Fig.8); to another intense period of interest for the 17th and 18th centuries, more precisely Rochefoucault's thesis that 'women do not understand the full extent of their coquetry', and the collection 'Vive la Cocotte' which was not overly wearable, but contained clearly expressed historical elements in the form of conformation an overemphasized hourglass figure with metal cages to create a complete silhouette [18]. By connecting aristocratic elements of historical bodily restrictions in the form of corsets in the original construction with modern fashion concepts, and at the same time shamelessly placing the lower edge visually in the foreground, and sexual provocations during fashion shows and collec-

tions - Westwood reverses the narrative and meaning of the corset itself. Throughout her career, Westwood has mostly been constantly inspired by historical elements and the combination of the old with the modern, and still uses corsets as a component within collections, in the form of outerwear of proactive significance, with an original form of transformational values and overall aristocratic atmosphere (Fig.9).



Fig.9 V. Westwood, f/w collection 2021/2022 [20]

The symbolism of the corset becomes resistance, choice and, among other things, sexual emancipation of the female sex and identity. The person who also

greatly contributed to the positive reinterpretation of the female fashion body (and the revival of the use of corsets) is Jean Paul Gaultier, who in his collections erases the sociological boundaries of gender and sex, and emphasizes fashion fluidity and equality, unconventionally combining gender stereotypes and non-limiting elements [18]. Perhaps the most famous corset of the 20th century was designed by Jean Paul Gaultier, and Madonna celebrated - a cone shaped cups corset made for 'Blond ambition' tour in 1990 (Fig. 10).



Fig.10 Madonna, cone shape corset [21]

This triangular-shaped corset is inspired by the style of lingerie from the 1950s, more precisely an elastic bra with conical cups, and worn in a classic Gaultier combination with a tailored ('men's') suit, examines the status quo of men's/women's and outerwear/underwear and sets corset as a clear symbol of female sexual emancipation, independence and power [20].

Towards the very end of the 20th century, Gaultier did costume design for the film '5th Element', where he fulfilled the task of creating futuristic uniforms with the reuse of corset elements, thus successfully merging time periods beyond the present. In stewardess uniforms in the film (Fig.11) by affirming a silhouette that is not deformed, but only further emphasized by a tight form - the futuristic impression is achieved by perforations on the corsets them-

selves. Westwood and Gaultier greatly contributed to the re-acceptance of corsets in the late 20th century, this time with new cultural significance. The return of the reinvented corset could be seen in a pyramidal way through the prism of sociological theories of fashion - Westwood put the corset on the map with subcultural inspiration through bubble up theory through punk, and Gaultier redistributed it among the masses through trickle down theory, utilizing the wide reach of promotion by celebrities like Madonna [23].



Fig.11 J. P. Gaultier for '5th Element' 1997 [22]

"Using the sensual and sexual aspect of lingerie, which was otherwise considered too perverse and subversive, (Westwood and Gaultier) brought a taboo-breaking fashion to the mainstream fashion world. With this, the use of underwear in the function of outerwear becomes the key in women's fashion today" [24].

4.4. Sociological significance of the emphasized waist

The sociological significance of the accentuated waist has historically been closely linked to the corset, as it defines a crucial aspect of the standard of beauty, the primary shaping of the body itself. A great aspect of the symbolism of the corset throughout history has been the social

status and hierarchical perception within society, mostly because the vast majority of history not everyone could afford it [25]. The sociological view of the female body as submissive throughout history has brought the corset and its restrictive functions into disrepute, but the need to emphasize the waist has not disappeared. To keep the emphasis on the waist through aids a mystery, the corset retained its lingerie status (until the aforementioned upheavals of the 1970s), but all the while evolving in parallel with leading fashion to shape it.

"Part of the appeal of a corset obviously stems from its status as underwear - a category of clothing that complicates the traditional paradigm of the naked and clothed body - because the person in the underwear is simultaneously both trained and naked". Privacy, i.e. the publicity of lingerie, has always been associated with sexuality, and this sexual aspect that the corset represents is clearly evident in the fact that almost 90% of Internet searches for the word 'corset' lead to erotic sites with fetishistic tendencies. Emphasis on the waist leads to the emphasis on female sexual attributes/curves, and it is not surprising that the fetishistic significance of the corset and accentuated waist is constantly present [1]. A corset is an object that today certainly has the primary meaning of power - be it used in the form of dominant or submissive - and the variation of meaning is individual at the level of material, pattern but also its use. The redefined importance of emphasizing the waist through a kind of corset, i.e. shaping underwear, is closely related to narrative take-over and sexual emancipation of women, and is manifested in the mass popularization of the use of corset variations as outerwear during the 20th century [24]. The second stream of thought supports the theory that the corset was

internalized at the end of the 20th century, i.e. that the emphasis of the waist as a constant of beauty in that period began to manifest itself through exercise, diet, and cosmetic surgery [1]. Regardless of individual choice, the importance of the accentuated waist does not diminish, and this is confirmed by variations on the theme of colloquial names of female body shapes, popularly comparing the ideal figure with a bottle of Coca-Cola [26] - which may or may not be considered derogatory from the position of power - just like emphasizing the waist with a corset.

5. Experimental part

This collection draws inspiration from the diverse use of corsets during the 20th century, and the influence of the emphasis on the waist in relation to the ruling silhouette of that period. Project drawings were created in Procreate, while views of the construction and pattern parts were digitally processed in Adobe Illustrator. The final construction scheme of the model selected for implementation is #5f6 (Fig.12). The guiding thread of the collection is implemented in the created model - in the form of inspiration, modernity, choice of material and color, and functionality, i.e. modality of the object itself. Project drawing #5 was selected and further explored through many variations and then model #5f was chosen. As identical material in light and dark variants was selected, model #5f was explored in several variations with different color combinations of pattern parts, and double shown with a change of sleeve colors (black and white). According to that the model #5f6 both with black and white sleeves was adopted.

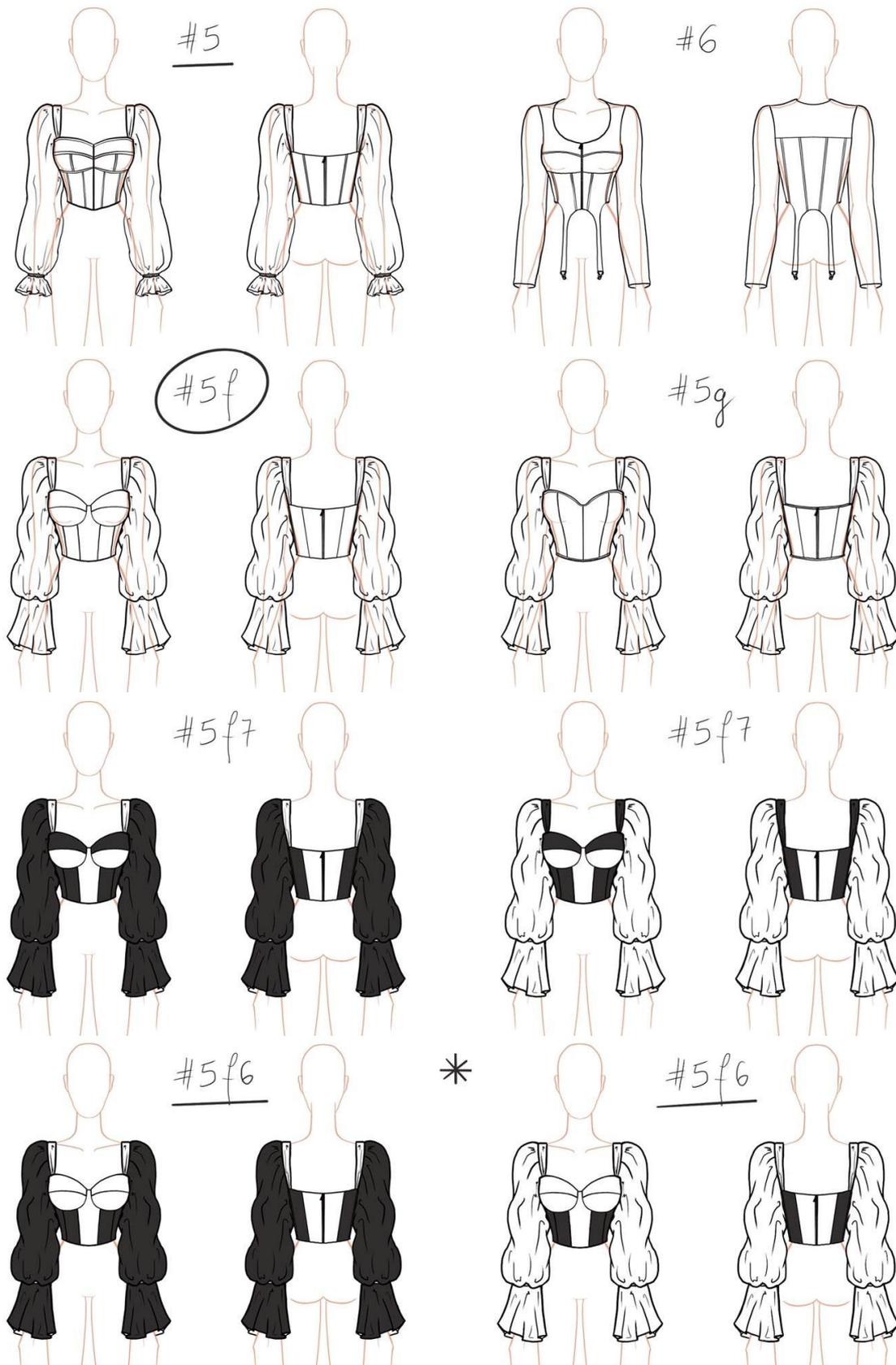


Fig.12 Project drawings with different sleeve color (with selected variation #5f6) [27]

5.1. Made to measure corset construction and modeling with pattern parts

The selected corset and sleeve model was modeled according to Fig.12. By using a zipper instead of the classic corset binding, the model becomes more accessible to the modern wearer, and the sleeves that are detachable give the

possibility of combining. The basic construction of the bra was used for the corset, and the basic pattern of the sleeve of the women's blouse was used for sleeves. In the corset, the shoulder straps were moved and widened (4 cm), the upper cup was modeled and lowered by 2 cm and made of two parts, and the seam on the front was divided into two to

obtain the pattern parts of the model (Fig.13). The sleeve was extended by 10 cm in relation to the basic pattern, and extended along the vertical middle by the same length, while the dart was neglected in order to adapt to the pattern (Fig.14). A 5 cm wide ribbon was cut for the border around the sleeve.

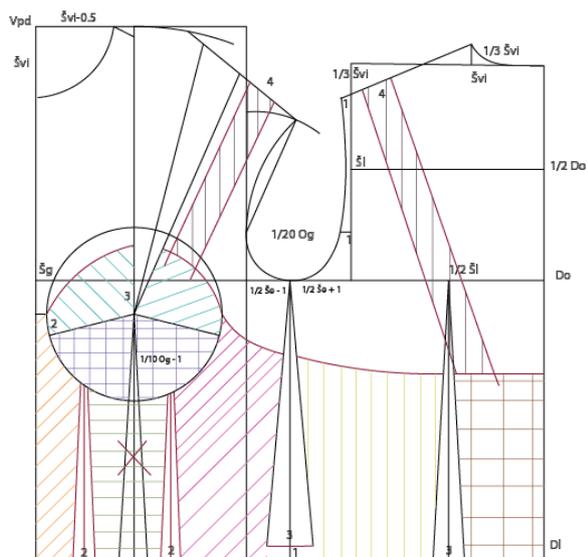


Fig.13 Corset construction and modeling [27]

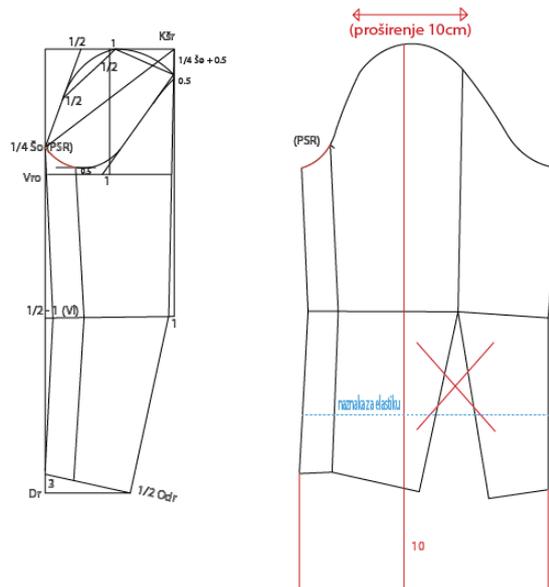


Fig.14 Sleeve construction and modeling [27]

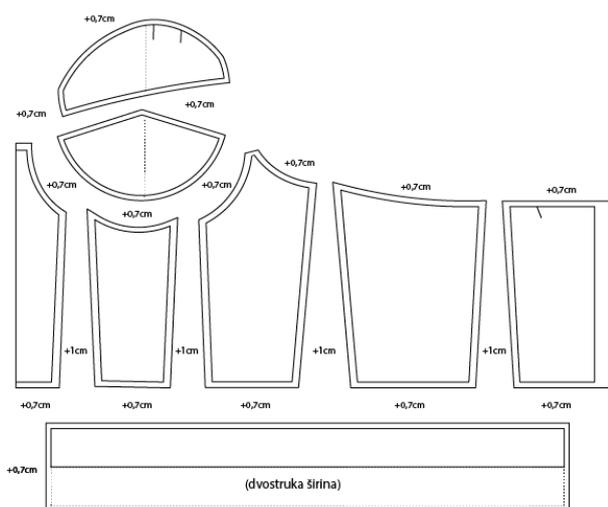


Fig.15 Pattern parts of basic fabric for corset [27]

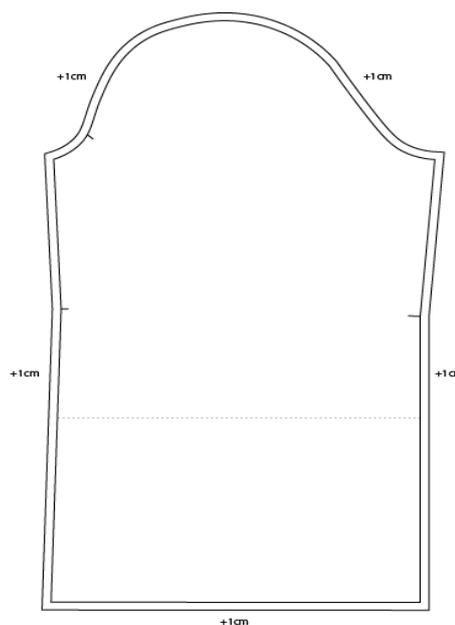


Fig.16 Sleeve pattern part with seam allowances [27]



Fig.17 Presentation of a made model of a corset with different sleeve variants [27]

6. Results and discussion

A corset model pattern parts of the basic fabric with seam allowances are presented in Fig.15 i 16. The lining is cut in the same way as the basic fabric, with the only exception of a larger seam allowance on the back middle at the zipper, and the lining is cut 0.3 mm narrower than the basic fabric. The seam allowances added to the pattern parts are 1 cm on straight lines, and 0.7 cm on the curves and the lower border, with the addition of 1.5 cm on the back middle due to the zipper, and a shoulder strap that is cut twice the width and with seam allowances of 0.7 cm. Seam allowances of sleeves are 1 cm.

6.1. Presentation of a made model of a corset

The produced corset is shown in Fig.17 and 18. It is made of two shades of decorative brocade (black and beige) while the sleeves are made of black and white muslin. If necessary, the sleeves can be buttoned and removed in the sleeve area and combined with each other depending on the clothing combination and the mood of the wearer. Modal sleeves are joined to the underside of the straps of the corset with the help of a metal button, and versions in both black and white are made to



Fig.18 Presentation of a made model of a corset [27]

allow for a wider range of variations. Special importance is placed on the choice and arrangement of colors of individual pattern parts on the corset, and the realized model has through the prism of colors additionally emphasized the value of visual reduction of the waist - through the use of darker parts in the waist, a visual reduction is achieved compared to the rest of the pattern, especially cups which are bright. The fabric used to make a corset it is a rigid decor in the achromatic scale, selected to achieve better pattern strength with an adhesive interlining, in order to retain the historical shaping function of the corset itself; but the sleeves are made of muslin, which with its slight fall represents a complete contrast to the constraints of the importance of the corset itself, and as such primarily represent the choice and power of choice of the wearer, i.e. retaking the positive sociological narrative of the corset.

7. Conclusions

It can be concluded that the corset is a constant fashion object that runs through history, and whose symbolism transcended the object itself and over time changed the representation of the original status significance, to become a symbol of female sexual emancipation and power in modern times. Retaining the historical stigma of the alleged century-old deformation of the female body, it still retains ambiguity through fetish culture, and has conflicting sociological meanings - submission to power versus possession of power - as well as erasing the boundaries between outerwear and underwear. Due to all the above-mentioned factors, the 20th century is subject to an unprecedented speed of changing trends, which almost to the end of the period determine

a certain form of silhouette, i.e. the emphasis of the waist. It was seen that the corset can be identified with the condition of the shape of the waist, which by default aesthetic values during the 20th century changes approximately every 10 years, and neither physically nor psychologically healthy, and only cyclically rotates the silhouette of a more or less compressed waist, i.e. pronounced female sexual attributes. From the research it can be concluded that even after the 'end of fashion', i.e. the end of the uniformly recognizable monolithic silhouette for a certain period, the definition of the corset waist was partly transferred to making from other materials and other forms, and partly interned at the individual level physical muscular-formative activities and various aesthetic procedures. As radical as the new fashion aesthetic form may seem, over time it becomes normative, so it is not impossible to assume that the next wave of restrictive clothing will occur, after all - the emphasized waist has never gone out of fashion.

Acknowledgement

The authors wish to thank the Prostorja d.o.o. company for the donation of basic fabric.

This work was partially supported by the University of Zagreb through research grant Microbial barriers of textiles as a basis for functional design of specific purpose clothing (TPI4/21).

References:

[1] Anastasiya W.: Das Korsett im Spiegel der Zeit, <https://www.muellerundsohn.com/allgemein/das-korsett-im-spiegel-der-zeit/>, accessed Aug 28, 2021

- [2] Le Bourhis K.: The Age of Napoleon: Costume from Revolution to Empire 1789-1815, The Metropolitan Museum of Art, New York, 1989
- [3] Salen J.: Corset: Historic Patterns and Techniques, Batsford, London, 2008
- [4] Steele V.: The Corset: A Cultural History, International Journal of Costume and Fashion 1 (2001) 71-82
- [5] Guinness World Records, <https://www.guinnessworldrecords.com/world-records/smallest-waist-living-person>, accessed July 24, 2021
- [6] Korzet, Hrvatska Enciklopedija, Leksikografski zavod Miroslav Krleža, <https://enciklopedija.hr/Natuknica.aspx?ID=33278>, accessed Sept 6, 2021
- [7] Palso R.-J. J.: Face of Feminism: The Gibson Girl and the Held Flapper In Early Twentieth-Century Mass Culture, University of Michigan-Flint, 2001
- [8] Martin R., Koda H.: Waist not, The Migration of the Waist 1800-1960, The Metropolitan Museum of Art, New York, 1994
- [9] Martin R., Koda H.: Haute Couture, The Metropolitan Museum of Art, New York, 1995
- [10] ...: Collectors weekly, <https://www.collectorsweekly.com/articles/everything-you-know-about-corsets-is-false/>, accessed Aug 27, 2021
- [11] ...: From the Bygone, a. <https://fromthebygone.wordpress.com/2013/02/03/camille-clifford-1885-1971-the-quintessential-gibson-girl/>; b. <https://www.goodyardhairblog.com/the-pure-and-sexy-hairstyles-of-1920s.html>, accessed Aug 27, 2021

- [12] ...: Vintage dancer, <https://vintagedancer.com/1930s/1930s-lingerie-styles/>, accessed Aug 25, 2021
- [13] Lowell, L. M., Costume Designer: <https://lowelldesigns.com/1930s/>, accessed Aug 25, 2021
- [14] Martin R., Koda H.: Christian Dior, The Metropolitan Museum of Art, New York, 1996
- [15] ...: Vintage dancer, <https://vintagedancer.com/1960s/60s-hippe-fashion/>, accessed Aug 27, 2021
- [16] Tortora P. G.: History and Development of Fashion, Berg Encyclopedia of World Dress and Fashion Part 4: Fashion Worldwide, Bloomsbury, England
- [17] Clarke J. S., Holt R.: Considered consumption: Vivienne Westwood and the ethics of consuming fashion, *Journal of Management Inquiry* 25 (2016) 199-213
- [18] Griggs J.: Art and Fashion in the 20th Century: Vivienne Westwood and Jean-Paul Gaultier, <https://www.yumpu.com/en/document/read/7038629/art-and-fashion-in-the-20th-century-vivienne-want-a-graphic>, accessed June 19, 2021
- [19] ...: Museum of Applied Arts & Sciences, <https://collection.maas.museum/object/353321#&gid=1&pid=1>, accessed June 19, 2021
- [20] ...: Vivienne Westwood, <https://www.viviennewestwood.com/en/collections/vivienne-westwood/aw2122-lookbook/>, accessed Aug 25, 2021
- [21] Hess L.: The Story Behind Madonna's Iconic Jean Paul Gaultier Cone Bra, <https://www.vogue.com/article/madonna-blonde-ambition-jean-paul-gaultier-cone-bra>, accessed Aug 10, 2021
- [22] Christina P.: Madonna's Iconic Cone Bra Isn't The Only Kooky Bra Designed by Birthday Boy Jean Paul Gaultier, https://www.glamour.com/story/this-famous-cone-bra-is-only-o?mbid=social_pinterest_referral, accessed Aug 25, 2021
- [23] Paić Ž.: Vrtoglavica u modi – prema vizualnoj semiotici tijela, Alta Gama, Zagreb, 2008.
- [24] Sang J. S., Park M. J.: A study on the Use of Underwear as Outerwear, *The International Journal of Costume Culture*, 12 (2009) 1, 1-12
- [25] Goldthorpe C.: From Queen to Empress, Victorian Dress 1837-1877, The Metropolitan Museum of Art, New York, 1989
- [26] ...: Urban Dictionary, Body like a Coke bottle, <https://www.urbandictionary.com/define.php?term=body%20like%20a%20coke%20bottle>, accessed Sept 14, 2021
- [27] Radovan I.: Modeliranje suvremene kolekcije korzeta inspirirane utjecajem oblika struka u 20. stoljeću, diplomski rad, Zagreb, 2021