

## Pleated Bustle

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Historic reference, Cultural reference

### 1. Contextual Review and Concept

This work was inspired by Hanbok, Mujigi skirt in the 19<sup>th</sup> century's Joseon Dynasty. The Mujigi skirt is a type of underskirt worn by the high class women in the Joseon Dynasty to make a lower body look even fuller in size. With the pleated layers created from many skirts of different lengths hung around a waist, Mujigi skirts worked to emphasize the bottom and made a silhouette of an urn upside down, playing a role of today's petticoat (Jeong. J. 2008). In the court of the Joseon Dynasty, Daeshumskirt was worn under this Mujigi so skirt came to look even fuller. Mujigi hung around a waist made it look far fuller while Daeshumskirt did so for a cuff. When wearing Mujigi on the Daeshumskirt, one could present a full silhouette with a naturally curved outer skirt almost touching the ground from the breasts ("Daeshumskirt", para. 1).

Even in the West of the 19<sup>th</sup> century, a swelled style with a bustle or a crinoline on a back of a skirt was in vogue. In order for a skirt to look full, a tighter fit using a corset was shown from the upper body. These corsets were lightly boned and quilted, with a deep busk. Later examples of the 1850s and 1860s were made of 'crin' and steel hoops. By the 1880s an elite group of women began to adopt simpler and easier styles that were known as 'artistic' dress ("Introduction to 19<sup>th</sup>-century fashion", 2012, para. 5).

Perspectives for ideal beauty have undergone changes according to the times but an hourglass silhouette still maximizes the beauty of a female body. New Look in 1950s expressed an aesthetic ideal of the end of the 19<sup>th</sup> century, and also a lot of designers including Christian Dior and Alexander McQueen created beautiful dresses with a fit and flare silhouette. I made an underskirt Mujigi worn to swell an outer skirt into a dress with a view to expressing the beauty of a female body only by many pleats and layers without a body-suppressing corset or a hoop.

### 2. Aesthetic Properties and Visual Impact

This work aimed to realize the principle of the symmetrical balance through knife pleats from polyester organza using one of design elements, line, in particular a rigid vertical line. However, a soft feeling of a curve was also expressed along with pleats naturally fallen to the front following a bodily curve. Besides, such a curve also took a bisymmetrical shape. In addition, unity, one of design principles was realized using less saturated red for the entire tone.

### 3. Process, Technique, and Execution as described in the statement and visible in the photography

After folding knife pleats from 44 inch wide polyester organza at an interval of 1 5/8inch, inverted pleats were made by connecting two pleats to the center with Frenchseam. At the front, inverted pleats set was overlapped fourfold and connected to an inverted shape of the Mujigi skirt, giving the breasts more volumes. The back is composed of two layers. The first layer ensures a form of the back through

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connecting inverted pleats made from two knife pleats to the front and the outermost layer was made to fall backward to give hips a full volume like a bustle. A shoulder strap was attached to support several layers and a sash was tied to the inside layer of the back in order to fix from the inside. An edge facing up was wrapped with a ribbon in order not to come loose.

#### 4. Cohesion

It is the desire of females own regardless of period and region to look their best. In particular, a variety of corsets or underskirts have been designed in the West to maximize the beauty of a female body. However, these devices have long suppressed a female body. I wanted to give the breasts and hips a full volume using the dress applied from Mujigi skirt, underskirt in the Joseon Dynasty as a tool that does not restrict a body while emphasizing the beauty of a female body.

#### 5. Design Contribution and Innovation

There have been many changes in perspectives of the ideal beauty according to the times but an hourglass silhouette still shows a maximized beauty of a female body. I concentrated on relation between body and dress to create a new hourglass silhouette. While the existing fit and flare silhouette emphasized a female body by tightening the upper body, especially a waist and bulging a skirt with an underskirt, I created a new silhouette by falling a part of dress so making a space between dress and body. Besides, I aimed to present the visual pleasure by exposing a multi-layered underskirt for bulging an outer skirt.

#### 6. Originality and Innovation

Pleats are made into a regular shape by heat set of a flexible textile with heat and pressure, when used for a skirt or a dress mainly vertically, form a H silhouette and have an effect that makes a body look long, thin and elegant. Unlike those above, this work pursued to recreate a silhouette emphasizing the beauty of a female body even without a corset pressing a body or an underskirt with hoop & ring through overlapping a lot of layers or making a space between body and dress while using a strict and regular characteristic of pleats.

#### References

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