

DRAPERY ON FASHION DESIGN

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İKSAD
Publishing House

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Development and Social
Researches Publications®
(The Licence Number of Publicator: 2014/31220)
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Iksad Publications – 2023©
ISBN: 978-625-367-189-1
Cover Design: Duygu KOCABAŞ ATILGAN
July / 2023
Ankara / Türkiye
Size = 16 x 24 cm

PREFACE

Drapes, which have been used in many different purposes and forms from past to present, can be characterized as the interaction of art and fashion. Draped garments are the products of the experimental process of a method called the draping technique. Draperies, which adorned the sculptures of artists in ancient times and the paintings of many painters during the Renaissance, took their place in the field of fashion design as the draping method with the contributions of Madeleine Vionnet in the 20th century. After the discovery of the method, drapes became details that made artistic contributions to fashion design. The relationship established with art stems from the fact that it requires intense craftsmanship, labor, and talent.

The most important examples were applied to haute-couture garments by Madeleine Vionnet and Madame Grés in the early 20th century. Over time, the draping method has been adapted to ready-to-wear garments with the interpretations of different designers. However, some difficulties experienced during the application caused some situations that restricted the use of the draping technique in ready-to-wear garments. Over time, the decrease in the audience that prefers haute-couture and the preference for ready-to-wear products due to some economic and sociological reasons have reduced the use of drapery and thus caused its artistic contributions to fashion to be further restricted. This book was compiled from the master thesis titled "Use and Application of Draping in Contemporary Fashion in Turkey" which is supervised by Associate Prof. Dr. Şölen Utkun Kipöz within the scope of the Design Studies Graduate Program in the Institute of Social Sciences of Izmir University of Economics.

This book is written to investigate drapery from different perspectives such as technical details and design values by analyzing historical background and contemporary interpretations. It is thought will be an important source for young researchers interested in the subject.

I would like to thank my precious family and dear friends for supporting me during the process of writing the book.

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CHAPTER 1

DRAPING TECHNIQUE AND DRAPE

Design is a creative activity in which art, aesthetics, elegance, industry, technology, and knowledge are combined. In parallel to this, garment design which is an applied process that reflects lifestyles is affected by sociocultural, artistic, and economic phenomena. Fashion design requires intensive labor and research and is guided by human tastes. For this reason, fashion design may be defined somewhere between art and industry. It combines the concepts of art such as aesthetics, uniqueness, and creativity with the concepts of science such as orthopedics, ergonomics, and anthropometry, taking into consideration the applicable and saleable concerns of the industry.

In ancient times, art was considered as any activity performed by human hands. Since garment design also has a structure that is shaped by human hands, many designers in the historical process have added artistic value to their clothes by using different and special methods. Especially the rise of haute couture in the late 19th and early 20th centuries made garment design to be evaluated as an artistic process. The garments that changed the direction of fashion were created by Madeleine Vionnet and Madame Grés in the 1930s, inspired by the classical draperies of antiquity. During the creation of these garments, the draping technique which was developed by Madeleine Vionnet had been used and this technique was adopted by other designers over time.

The draping technique is a method of arranging three-dimensional forms on a mannequin or live model by shaping the fabric by hand. Although draping is a pattern-making method that can be applied to all kinds of designs, including structured and form-fitting garments, it is preferred by fashion designers to create original designs that are too complex to be produced with basic pattern methods or that contain texture and ornamental details as surface design. For the designer who is looking for a more exciting cut and preparing an unexpected structure, draping is an excellent way to approach design and pattern development (Fischer, 2009, p. 121). Drape can be defined as the ability of a fabric to transform into elegant folds when hung or arranged in different positions (Tortora and Merker, 1996, p.184). It is known that the draping technique provides many advantages to the designer and the design.

(Fischer, 2009, p.121) these advantages are that it can show the designer how to shape the proportion, balance, silhouette, rhythm, and style in a fashion product at full scale. In addition to these advantages, working with real materials also provides great inspiration and the opportunity to experience the flow and performance of a fabric. (Amaden-Crawford, 2005, p. 1)

As mentioned before, with the draping technique, the designer has the chance to work directly on a model with the selected fabric. The artistic details that emerge during the application process are the result of the interaction between the designer and the fabric. Because designers can directly reflect their emotions, personalities, and technical knowledge by combining them with the skill of the fabric.

This technique, which is generally preferred in haute couture products, is finalized with hand sewing. Draped garments are considered to be costly and special products due to the laborious and time-consuming hand workmanship of the draping technique. When this technique is combined with an appropriate design and a successful application, it helps to add different 'design values' such as attractiveness, femininity, and originality to the garments and as a result, the garment can be considered as a work of art.



Figure 1: Draping technique by Pierre Balmain (Photography by Carl Van Vechten, 1947).

In Figure 1, it can be seen French fashion designer Pierre Balmain forming the drapes on the dress worn by Ruth Ford (Benbow-Pfalzgraf, 2002, p.43).

There are many tools used in forming drapes. The mannequin is one of the most important tools of the technique since it is a patternmaking method that is developed on the model. Since draped garment designs that are needed to be worked on for very long hours, it is usually better to work on lifeless models. Figure 2 (Amaden-Crawford, 2005, p.11) shows an example of these draping mannequins.

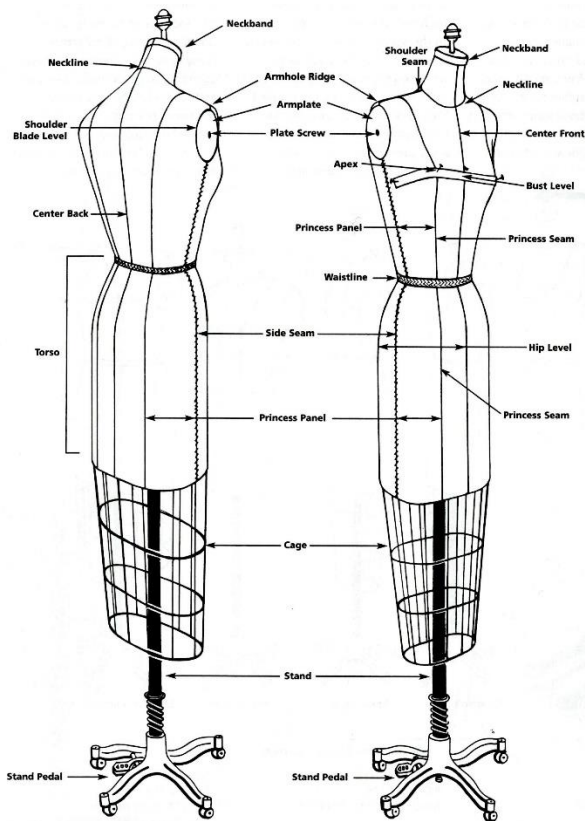


Figure 1: The dress form dummy.

The other important tool of the draping technique is fabrics. "Fabric is often the source of inspiration for the creation of designs." (Armstrong, 2000, p. 19) The quality, properties, and drape capability of the selected fabric affect

the final appearance of the design. Winfred Aldrich points out that "the visual appearance of any garment is directly related to the properties of the fabric" (Aldrich, 2007, p.20). Therefore, it is necessary to have experienced fabric skills to achieve the designed image.

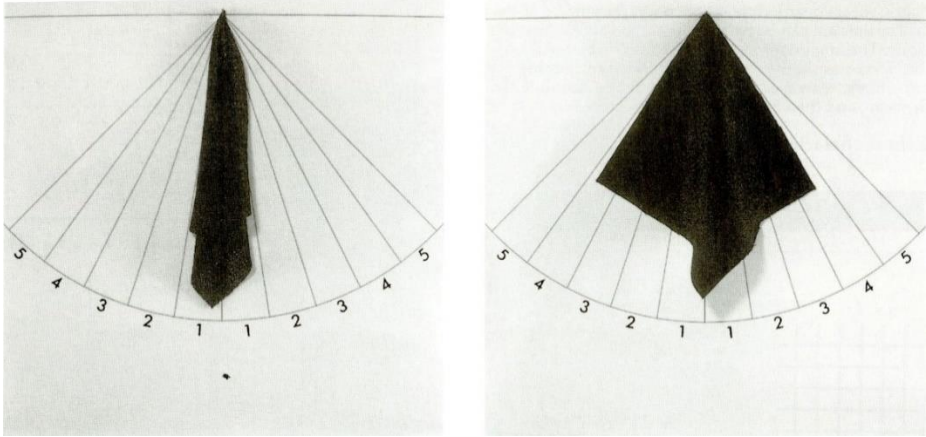


Figure 2: The Measurement of the Drape.

In Figure 3, the draping measurements of different fabrics can be observed. (Aldrich, 2007, p.26) The fabric on the left is defined as 1 (High Drape) and the fabric on the right is defined as 4 (Medium-Low Drape). High-drape fabrics such as jersey, crepe, satin, velvet, or chiffon are the most suitable fabrics for the draping technique.

Fabric attitudes can also be changed according to their orientation. "The direction of the grain line will strongly affect how the fabric hangs on the body. The grain line can be used in three different ways." (Fischer, 2009, p. 124) Fabrics will give different drape appearances in the weft, warp, and bias uses. This situation is exemplified in Figure 4. In the first phase, the soft, fluid silk crepe hides the body with folds that begin toward the top of the dress form as the lengthwise grain is perpendicular to the floor. In the second phase, the silk has a similar drape, but it hides less than the first, with the cross-grain perpendicular to the floor. In the third phase, the silk crepe is hung with the bias perpendicular to the floor. It reveals every contour underneath. Considering the most suitable position of fabric is very important for the draping technique, because of these different attitudes.



Figure 4: Fabric attitudes according to different grains

The drape appearance of the fabrics varies according to their position on the body, length, and scale. Figure 5 (Aldrich, 2007, p. 21) shows three different fabrics cut in circular shapes of varying lengths and scales. The behavior of the fabric can be examined from this image.



Figure 5: Three different fabrics cut in circular shapes of varying lengths and scales.

In addition to these materials, straight needles, tailor's chalk, tape measure, scissors, tracing paper, drawing paper, curve, and styling tape are frequently used during the application (Amaden-Crawford, 2005, p.10).

1.1. Methodology of Drapery by Draping Technique

The draping technique is generally applied to specific customers for special and unique designs that cannot be created with flat pattern methods. For this reason, it is important to learn the body measurements of the person before the application. The draping mannequin is proportioned with various feeds and made ready for application. Different draping techniques can be developed during the application. Helen Joseph-Armstrong (2000, p. 19) states that the first trials of most garments are applied with muslin because it is an affordable fabric. Ideally, the garment should be made with the original fabric or a fabric that is similar in texture and weight. Although the process is very expensive for the manufacturer, it results in a garment that is closer to the finished garment.

Designers can also develop different techniques. For example, Madeleine Vionnet, who developed the draping technique, used different methods such as bevel cutting and the use of small-scale models during the application. François Baudot (1999, p.82) refers to Vionnet's technique with the following words:

Vionnet produced her designs by cutting, draping, and pinning the fabrics to dolls before creating full-scale models in chiffon, silk, or Moroccan crepe fabrics, which were unusual in women's fashion of the 1920s and 30s. She would order fabrics two yards wider than necessary to accommodate her large scale and to preserve the draping characteristics, creating garments - especially dresses - that were luxurious and sensual but at the same time simple and modern.

Depending on the design, different methods can be used for draping. In some designs, a structure underneath is necessary for the drapes to stand as they are shaped (Fischer, 2009, p.128). This structure acts as a strong corset that fits the body. The drapes are first fixed by hand stitching, then they are pinned to be mounted on the corset. According to the design, the fabric is shaped by pinning, curling, and folding. This process continues until the design has been finished. According to Armstrong, once the pinning of the garment is complete, the design should be re-evaluated for its final appearance. Before the design is removed from the mannequin, the drapes

should be reviewed in terms of style, detail placement, proportion, balance, and harmony (Armstrong, 2000, p. 19). After approval, it is possible to finalize the design with all sewing operations.

Figure 6 shows a garment prepared with the method mentioned above. The designer has added a different aesthetic value to the garment by adding drapes to the body prepared in the form of a corset.



Figure 6: Ralph and Russo, Couture Fall 2015

In some designs, it is not necessary to use a corset-shaped lining underneath the drapes. In this case, the fabric folds are shaped in their own fluidity. However, it still needs a connection point such as a collar, shoulder, armhole, chest, waist, or hip where the drapes will hang while shaping the garment (Fischer, 2009. p.128). With this method, light, soft, and free-flowing garments can be created.



Figure 7: A draped garment by Lanvin (2010 - RTW-Spring)

The visual presented in Figure 7 can be given as an example of such designs. As can be seen, the garment takes the shape of the body by the usage of knots, and folds, but there is no lining fabric under the garment.

1.2. Design Values of Drapery

It has already been mentioned that drapes can add value to a fashion design product. Eicher says: “In addition to the aesthetic form, dress has meaning as well. Individuals often select items of dress because of the personal or public meaning that it conveys” (Eicher, 2000, p.297). However, these meanings and values may vary according to the method of creating the product, the purpose of the design process, the materials that are used, and the target user or consumer of the product. For example, visual design values are related to the relationship of the viewer and the user with the whole design, their experiences, and tastes. This may vary according to people's ages, preferences, and lifestyles. In other words, communication can be considered as one of the functions of fashion and clothing (Barnard, 2002, p.28).

Various design values such as economic, social, visual, and aesthetic can be added to a garment by using the draping technique. This section will be analyzed in four different categories: aesthetic, uniqueness, social and economic design values.

1.2.1. Aesthetical Design Value

Creative thinking in fashion design is the conceptualization and application of clothing elements as a formal and distinctive aesthetic value (McRobbie, 1998, p.14). Fashion design can be defined as a designed art like painting or sculpture. Therefore, an aesthetic concern should be pursued.

To create an aesthetical image, designers utilize the elements of art according to design principles. These are silhouette, color, line, texture, balance, rhythm, emphasis, contrast, harmony, and proportion (Diamond and Diamond, 1997; Weber, 2008: 172-187). When each of these elements is brought together with design principles, the form which is created on the human body may gain aesthetic value. Since many elements such as line, texture, emphasis, and proportion can be created with drapes, the drape is a useful tool for the construction of aesthetic values.

Aesthetics comes from the Ancient Greek word *aisthesis*, which means to hear and perceive. It is a branch of philosophy that works on issues such as the evaluation of beauty, the judgment of tastes, and the examination of sensory values. Throughout ancient times, influential figures in society were depicted with draped bodies in frescoes, sculptures, and vase paintings. Therefore, it can be said that drapes have the capacity to create aesthetic value and beauty in the historical process. According to Eicher, “The personal aesthetics of dress is associated with pleasurable feeling or emotion that arises with stimulating sensory organs. Human beings often evaluate the pleasing sensory experience as beauty” (Eicher, 2000, p.289). However, beauty is a complex concept that is difficult to define and operationalize. The fashion product as a work of art combines the beauty of form, perceived visually and tactilely, with the beauty of expression and tends to show the human body from an aesthetic point of view.

According to Marilyn Revell DeLong (1998, p.5), “Aesthetics is defined as understanding how human being perceives forms of dress, their characteristic features, and the reactions of people to them.” Generally, the draping technique is used to create structural and three-dimensional effects that cannot be created with flat pattern cutting. Fabric manipulations, volumes, and dimensions are created on the surface of the garment and these volumes and textural structures on the product surface create the play of light and shadow, fluidity, line, and form relationship. According to Eicher, these components increase the sense of aesthetics and beauty (2000, p.288).



Figure 8: A dress by Lanvin. (Spring 2009/RTW collection).

Figure 8 shows a dress from Lanvin's spring 2009 ready-to-wear collection. The most striking elements of the design are the lines, forms, structure, and textural surfaces, all composed of drapes. In the image, drapes are manipulated by placing them in layers on a body-fitting bodice. In the skirt part, drapes are again used to create an asymmetrical and voluminous structure.

In addition, aesthetics refers to a wide range of areas from accessories to photography in fashion design. The purpose of analyzing aesthetics is to create an emotional expression. The designer uses aesthetic language to create this emotional expression through presentation strategies. Eicher (2000, p.288) emphasizes that:

The aesthetics of dress uses our five senses in the process of dressing ourselves and perceiving others. Our aesthetic involvement and evolutions stem from visual reactions to color, the play of light and shadow, and the relations of lines and form.

It is important to create an atmosphere in which all five human senses can be felt, from the play of light and shadow, color, posture, and harmonious form to the source of inspiration.



Figure 9: A statue of ancient times and Alix Grés' design as an aesthetical language

The designs of Alix Grés, for example, have a specific aesthetic language that is easily recognizable. Grés drew inspiration for her designs from the draperies of classical antiquity. Figure 9 shows two different images - on the left (Koda, 2003, p. 18), and on the right (Baudot, 1999, p. 11). On the left is a sculpture from antiquity and on the right is a garment created by Alix Grés in the 30s. The aesthetics here consists not only of the garment but also of components such as the model's posture, the relationship between color, light and shadow, and emotional expression.

1.2.1.1. Fit to Measurement of Body

Due to its structure, the fabric tends to grasp the body form when placed at a bias angle on the body. Because at this angle, the "warp" and "weft" yarns give the fabric a natural "stretch". The bias cut, which is frequently used in the draping technique, therefore provides the designer with a great advantage in the adaptation of the garment to the body. This will support the garment to envelop the body, which has a certain proportion in terms of aesthetics, and to achieve a perfect appearance.



Figure 10: Donna Karan (2010/spring/RTW)

Figure 10 shows an example of fitting the garment to the body measurements. In this garment which is presented by Donna Karan in the spring 2010 season, the body is wrapped by the fabric, and by this way, the structure of the body is emphasized. The drapes in the garment created the elements of art such as line and texture, and acted as a second skin that moves with the body with the elasticity of the fabric. The adoption of design principles such as balance and rhythm... etc. also strengthens the aesthetic perception of the design. Thanks to the bias cut, no darts or cuts were made to fit the garment to the body, and the fabric was adapted to the body with its natural movement.

Draperies are not only used to emphasize the body structure but also used to provide shape changes by deforming the body form.

1.2.1.2. Deconstruction of the Body

Body aesthetics in fashion design can be created in two different ways with the draping technique. One can be possible with structures that emphasize body aesthetics by adapting garments to the contours of the human

body and the other by creating different volumes by deforming the human body form. “The modifications include aspects of the body that are perceived visually such as color, volume and proportion, shape and structure surface design” (Eicher, 2000, p.7). In this process of deformation, the designer uses folds of fabric on the body to create voluminous, proportionate, or disproportionate structural arrangements. Many well-known fashion designers prefer the draping method to deform the body. Such garments are specially designed to create a striking effect and to prove the designer's artistic talent.

Designers aim to try new, interesting, and different ways that have never been tried before and to shock the audience with unusual and remarkable designs. For this purpose, reinterpreting the human body and giving it a new appearance can be the purpose. The preferred method for creating such an illusion in clothes is the draping technique. “Garments can be draped on to mannequin, close to the body contour or as an actual shape, structured away from the body” (Fischer, 2009, p. 126). Designers can resize the proportions of the human body by creating illusions with the voluminous fabric through the use of draping technique.

The image in Figure 11 shows a garment from Cristobal Balenciaga's autumn-winter collection which was presented in 1967 (Koda, 2005, p.89). The garment presented here can be shown as an example of the deformation of the human body. Balenciaga used volumizing drapes to transform the contours of the human body through the form of the waist, shoulders, and head (Koda, 2005, 89). In this way, as an extension of the human body, a voluminous appearance in the form of a rose was provided. Concepts such as texture, volume, and light from the elements of art are blended with balance and emphasis from design principles and embodied in clothing with an aesthetic expression.



Figure 11: Cristobal Balenciaga, 1967

Figure 12 shows a garment from Vivienne Westwood's ready-to-wear collection which is presented in 2009. In the creation of this design, it can be said that the human body is deformed by utilizing the voluminous stance of the fabric. The opaque white fabric is shaped with formless folds to hide the body form and create a new structure, and the back side is completed with tulle placed and manipulated in layers.



Figure 12: A Dress by Vivienne Westwood (2009/Fall/RTW).

1.2.2. Design Values Related to Uniqueness

According to Simmel, fashion can be defined as a product of class distinction and meets the demand for social harmony and the need for differentiation. In other words, it is the product of social classification (Simmel and Levine, 1971, p.296). Fashion is the key element of individuality because it is the best way to introduce and express personality in society without verbal interaction. Consumers use fashion to identify themselves with certain groups and to distinguish themselves from others. Being different here is qualitative and carries positive meaning and value for human beings' life. According to Snyder and Fromkin (1980), Clothing is “commodity that has special value in terms of uniqueness. Because of its ... link with the self-concept clothing is one means of presenting uniqueness and conformity to others” (Sproles, 1994, p.211).

Therefore, the concepts of clothing and clothing design are associated with originality and creativity. This nature of clothing design requires designers to have the qualities of originality, novelty, and creativity. Being unique, admired, and different in a society makes people feel special and privileged. Researchers have shown that individuals attribute positive

characteristics to garments that are perceived as unique or only. Therefore, the value of clothing increases when people believe that it is not available for others (Sproles, 1994, p.212).

As it is known, when two people appear in similar clothes at a social event, negative feelings such as embarrassment arise. The idiom of being a piper is used to humiliate the wearers when they are seen in the same clothes at a social event. For this reason, people try to find unique and original fashion products to make themselves different from the majority.

According to Simmel, the distinctive characteristic of fashion is destroyed by mass conformity (Simmel and Levine, 1971, p.299). Considering that mass conformity is achieved through mass production, it is inevitable that the clothes will be similar to each other and therefore less valuable and identical. For this reason, designer-labeled clothes and specialized products were seen as having higher quality and higher status. Researchers point out that original and unique objects are more desirable (Sproles, 1994, p. 213).

The unique appearance of a product comes from its distinguished and differentiated characteristics from other products in terms of function, quality, and design. If the designers' creativity and artistic talent are felt by the user as a signature on the garment, the product can be evaluated as unique. This can be achieved by avoiding conventional concepts and methods. The only way to create special and original designs is to discover innovative ways of working by applying different methods.

It can be said that the draping technique can add unique value to the designs because the technique itself requires workmanship. The unique designs are the result of the relationship between designer and materials such as fabric and model. In this way, each product may be different from one to the other and bears the traces of the designer. Craftsmanship comes into play at this stage and stands out prominently. In the textile sector, the craft is a know-how skill involving manual labor such as weaving, sewing, printing, or pattern planning (Oxford University Press, 2005).

It can be said that the originality and quality of design are defined by the intensity of craftsmanship because the craftsman gives life to the design and translates it through a 'three-dimensional' and wearable product. In order to achieve originality and uniqueness in fashion design, art, and craft should

be seen as a unified form. Both disciplines are seen in the draping technique, which can be defined as the meeting of art and craft in fashion design. The craftsmanship of draped garments adds authenticity value to the design as the signature of the designer or craftsman. Craftsmanship, which should be done artistically, is an important part of such productions. A draped garment is distinguished by the knowledge, skill, and talent of the designer.

1.2.3. Social Design Values

When a garment design is evaluated sociologically, it can give information about the concepts that make up the social structure such as the lifestyles, traditions, and income levels of the people in the society. These values may vary according to the individual's preferences, age, lifestyle, or characteristics of the society. Each field of social sciences can attribute different meanings to the components of social design values. Malcolm Barnard (2002, pp.61-63) says that clothing and fashion are often used to indicate social value or status, and people make judgments about other people's social status based on what they wear. Clothing and fashion can also be used to indicate or define people's social roles in society. For this reason, people sometimes use fashion as a signifier to present themselves to the world or to conceal their personality by accepted standards. According to Simmel, both conformity and individuality are fundamental to the formation of fashion, and without one or the other, fashion ceases. In other words, fashion needs conformity and individuality to survive (Simmel, 1957; pp 541-558). Conformity refers to the collective behavior of dress that is socially accepted in each society. Both conformity and individuality constitute the style of a human being. This ensures the current personality, ideals, and status of individuals in society. So elegant diamonds, tattered shoes, jeans washed to give the impression of age, and draped clothes are all reflections of one's personality or the characteristics of one's role model. Fashion is a classification system in itself. According to Sue Jenkyn (2005, pp.24-28), people use clothes to distinguish and recognize occupation, religion, belonging, social position, or lifestyle; wearing designer-signed clothes, flowing clothes, expensive materials, and jewelry can be classified as elements of social distinctions.

For example, according to Anne Hollander (1993, p. 36), a draped garment survives in contemporary clothing fashion, first with its ancient connotations in Classical sculptures; with its medieval perception of sanctity

and luxury; and finally, with the purity and basic artistic values it creates on the body. In other words, it can be said that people who wear clothes created with this method carry the sublimity and elegance of ancient sculptures, and the nobility and wealth of medieval nobles.

It has already been mentioned that creating a draped garment is a labor-intensive and time-consuming process, and therefore costly. Such specialized garments are often favored by "upper class" clients, which implies a good profession, high salary, and nobility in design details. However, drapes, which are part of everyday life in some cultures, do not indicate any status. Because the overall image looks ordinary and standard appearance. It is difficult to find a distinguishing feature from the rest of the society. With a different interpretation, such garments can gain value and be considered status symbols thanks to fabric quality, embroidery, and coloring. Indian fashion is a good example of this situation.



Figure 13: Jean Paul Gaultier Fall 2017 Couture

Figure 13 shows a visual that exemplifies this situation. In Jean Paul Gaultier's couture collection presented in 2017, the designs are inspired by the Indian clothing style. The sari, which is a part of daily wear in India, is used here in the form of a jacket with a single collar with a different interpretation. This might be evaluated as differentiating and distinctive feature as a status symbol.

Researchers in social sciences can also put forward different interpretations and opinions on draped clothes. For example, Gen Doy (2002, pp.19-20) emphasizes the limited role of draped clothes among poor people. This situation is followed by scenes of poverty and misery, dramatically emphasized by an abundance of light and shadow. From a different perspective, the wrapped bodies and layers of fabric are also associated with poverty. Figure 14 shows an image emphasizing poverty with a piece of fabric wrapped around the body just to cover it without any purpose to create a drape or famine. The photograph was taken by photographer Gianni Gionsanti in Somalia in 1992. Here, clothes are mostly used to cover people's bodies and protect them from external factors rather than being a designed product.



Figure 14: Drapery as poverty.

1.2.3.1. Design Values Related to Gender Roles and Femininity

Fashion in clothing is one of the most important indicators of gender representation. In addition, some clothing styles and design details in fashion can be seen as a means of communication on the lifestyles and behaviors of women and men (Barnes and Eicher, 1997, p. 8). Barnard says that clothing

and fashion are linked to the construction and signaling of gender identity and the reproduction of this identity (Barnard, 2002, p. 125).

Based on rules such as fashion, style, movement, and appearance, society shapes desirable, idealized, and expected gender representations. "Femininity consists in a different set: in some cultures for example, to be properly feminine is to be modest, caring, and nurturing; while to be properly masculine is to be aggressive, domineering and employed outside the home." (Barnard, 2002, p. 117) Barnard shares his thoughts on the passive and active roles of women and men. Men are always evaluated in society according to their power, ability, and authority. This power can be moral, physical, economic, social, or sexual. At this point, observant, investigative, and threatening characteristics are attributed to men. However, a woman's existence in society is directly proportional to her appearance, modesty, and submissiveness that she reflects the opposite sex. Femininity can be characterized as being observed, investigated, and threatened by the opposite sex. Berger simplifies this situation as "Men act and women appear... men look at women. Women watch themselves being looked at" (Berger, 1972, p. 47).

For this reason, women's clothing and fashion are generally based on attracting attention, being accepted, admired, and desired, and are based on decorative details.

Flying details tend to attract attention due to the presence of movement. Since movement, by its nature, will make it possible to be watched continuously, it emphasizes femininity by supporting the watched role assigned to women. In addition to movement, decorative ornaments, textures, voluminous layers, and wrapped bodies emphasizing body lines, which can be created on the surface of the garment with drapes, contribute to emphasizing femininity and attracting the attention of the opposite sex.

Drapes, which contribute to making the clothes unique and different, are important criteria in clothing preferences for female consumers who want to attract attention and be noticed in society.

1.2.4. Luxury Design Values

In addition to the sociological communication signals given by clothing preferences, it can be said that fashion is closely related to economic issues.

“Fashion really does change in varied economic climates as differences in the amount of fabric used, the cost of trimmings and what is available and acceptable and show it off” (Jenkyn Jones, 2005, p.32).

Luxury design values vary according to the details applied to the garments, the originality of the design, fabric quality, conformity to fashion trends, application techniques, and materials.

"Luxury is a necessity that begins where necessity ends" (Okonkwo, 2007, p. 7). This statement by Coco Chanel is one of the best definitions of luxury. According to Okonkwo, the meaning of this definition is that "we do not need luxury goods to survive as human beings, but we do need luxury goods to nurture feelings that contribute to our appreciation of ourselves and our lives in general" (Okonkwo, 2007, p. 7).

The technology developed with the industrial revolution has brought branding and differentiation to the agenda. Today, it can be seen that the number of brands has increased, and the demand has increased in parallel with this. However, the fact that brands are accessible to everyone has been perceived as banalization by some segments and has created a tendency to turn towards luxury brands with a higher consumption discourse. According to Bourdieu (Ritzer, 2011: 220), it can be explained as the demand for ostentatious and different products as opposed to identical products.

Luxury is always related to the unfulfilled desires of human psychology. Unwillingness is symbolized as a void in human life that is tried to be filled with desires but cannot be filled. For this reason, people's expectations are always increasing. They need luxury items to feel special and perfect. According to Christopher Berry "... Luxury may seem to imply exclusivity. It is in the direction of this exclusivity that luxury goods are associated with expense and rarity" (Berry, 1994, p. 4).

The luxury market has to offer exclusive, different, expensive, and high-quality products to respond to the demands and desires of consumers. Clothes specially produced with draping techniques constitute a part of the luxury clothing market in the field of fashion design. As mentioned, the combination of specialized designs manipulated by the designer's dexterity by using quality raw materials and fabrics produced with meticulous workmanship and the presentation of accessories in fashion shows creates a

luxurious image. As a result, draped garments can be considered a channel to fulfill the needs and consumer desires of the luxury market.

Technological developments and industrialization in the field of ready-to-wear clothing have led to branding and consequently the competition between brands. It has been mentioned before the interest in the product characterized as luxury is higher. However, these products are not easy to access by the majority of society. To make luxury garments accessible to a wider area of society, brands have sacrificed some values such as fabric quality, workmanship, accessories, and finishing details. This category can be positioned somewhere between luxurious haute couture production, and mass production. But ready-to-wear brands are still considered as more accessible luxury items.

The concretization of the ready-to-wear field has narrowed the gap between mass production and haute couture, creating a bridge between the aesthetic concerns of haute couture garments and the economy of mass-produced garments (Davis, 1992, pp.139-42).

Most ready-to-wear designers or companies use draping as a design detail - although not as intensively as haute couture - to create high-quality, attractive, exclusive, special, and unique garments. The draping technique, which is not easy to apply in a ready-to-wear garment due to its time-consuming and cost-increasing features, has been adapted to the ready-to-wear field with the developments in production technologies. Today, drapes are also used in ready-to-wear as smart design details, elegant ornaments, and different forms that can be produced at lower costs compared to haute couture.

Draped surfaces are seen as a suitable design detail for haute couture and ready-to-wear designers and companies that want to achieve a successful image in this competitive field. This also produces more variety for consumers who want to wear attractive, different, and special garments in their daily lives at lower costs compared to haute couture.

CHAPTER 2

EVOLUTION OF DRAPERY

As mentioned in the previous chapter, fabrics can drape, form folds, and move on the surface of the garment can add various values such as creativity, attractiveness, and uniqueness to the garment when constructed correctly as a design element. In this section, how drape forms have been interpreted and constructed in the historical process will be analyzed in terms of creativity.

2.1. Representation of Drape in the Historical Perspective

Although it is not aimed to create garments in terms of creativity and uniqueness in the ancient period, the characteristics of draped garments belonging to antiquity were used as sources of inspiration for many years to create creative designs. The basic knowledge of the characteristics of clothing was gained from draped forms in sculptures and vase paintings. These artworks reveal the artistic stance and skill of the artist and are associated with aesthetics. After the 1930s, with the garment designs inspired by the ancient period, the concepts of draping and drapery entered the fashion literature and gained a special place in garment design. Here, rather than the garments of the ancient period, which were wrapped around the body to cover necessary areas, it has been interpreted, constructed, and adapted with various sewing techniques and has become a product that can be worn. In this change, different values have been defined in terms of form, function, and meaning, and contemporary integrity has been achieved, but in terms of appearance, it resembles the ancient clothing that is the source of inspiration.

The first use of draping in clothing was seen in Ancient Greece, Rome, and Egypt, but at that time the draping technique or sewing had not yet been invented. Therefore, garments were formed by wrapping a rectangular fabric around the body. Hollander (2002, p.13) states that Greek clothing in antiquity was quite simple. Basically, the garments consisted of longitudinal fabrics woven according to their measurements and worn by wrapping, hanging, tying, or pinning them to the layers as they came out of the loom. Tailoring, pattern cutting, and the process of creating a three-dimensional garment form by combining pieces are unknown.



Figure 15: Ancient Greek Garment Forms

All this information is obtained from sources such as sculptures, frescoes, or vase paintings created by artists in ancient times. As can be understood from the sculptures shown in Figure 15, the garments were created by wrapping a rectangular fabric around the human body. The fact that they were shaped without any need for sewing is also a common feature. Antiquity, in which the foundations of civilization were laid, has an importance in the discussions on beauty and perfection. The common purpose of works of art was to display the perfect beauty of human beings. For this reason, artists curved draped forms to emphasize the bodies' flawless beauty and to make the subject of artwork more dramatic and striking. "It has often been said that Classical drapery, besides performing such structural functions, also exists to reveal the body to advantage, emphasize its movements, and caress its contours" (Hollander, 1993, p. 3).

Another common point of these sculptures was nudity, especially in men. This can be characterized as a sign of courage and strength. Sennet claims that "The leaders of the young warriors were depicted in art as nearly naked; their unclothed bodies protected only by hand shields and spears" (Sennet, 1994, p. 33). At that time, the male body was idealized to provide supreme power and a divine approach. In addition, draped fabrics were used

as cloaks or shawls on the shoulders or around the neck to emphasize their nakedness and perfection.



Figure 16: Representation of Apollo Belvedere (Leochares. M.Ö. 330-320)

This situation can be exemplified by the image shown in Figure 16. In the image, Apollo Belvedere's naked body is embodied with a cloak pinned around his neck. The cloak is draped and hung from Apollo's shoulders to his arms. The draped form is used as a background for the naked body. Again, according to Hollander, "...a naked man clothed only in his strength, beauty, or divinity appears distinct from a naked man wearing ornamental or supportive cloth draped over one arm or flying behind him" (Hollander, 1993, p. 12).

From this, it can be concluded that a draped fabric contributes to the divine, powerful, and beautiful image desired to be attributed to the statue.

It is seen that draperies, which were used to create the impression of divine power in antiquity, were also used for the same purpose in the Middle Ages. For example, in the image shown in Figure 17 (Hollander, 2002, p.44), the holiness of Christ can be felt by the viewers in Gaudenzio Ferrari's painting 'Christ Rising from the Tomb', painted in 1465. The figure of Christ

is surrounded by a draped piece of cloth, which fluctuates, in volume, and drapes under the influence of wind and divine power to symbolize the holiness and resurrection of Christ. Although this fabric is not worn by Christ, it does not fall. Because it already has energy in itself. In addition to this, as can be understood from the banner that Jesus holds in his hand; is flowing. However, the direction of the breeze in the flag and the draped fabric has dissimilar sources. Here, the source can be interpreted as a divine energy that will hold the fabric protectively like a womb and envelop Jesus.



Figure 17: Christ rising from the Tomb by Gaudenzio Ferrari, 1465

Unlike in Antiquity, in the Middle Ages, nudity began to be seen as a taboo to protect morality. From then on, nudity was used very rarely, neither in art nor in costumes, and it became unwelcome to be seen. For this reason,

bodies started to be wrapped in works of art and the claim of depicting perfect human bodies was abandoned. In the work titled "Tax Money" presented in Figure 18 (Hollander, 2002, p.23). The reflection of the bodies of Christ and the people around him wrapped in fabrics proves the content mentioned above. In artistic works that are mirrors of everyday life, it is observed that bodies are wrapped with fabrics to hide nudity. The naked body is thus hidden behind the drapes and the divine is glorified and protected.



Figure 18: The Tribute Money (detail) by Masaccio, 1423-8

From the ancient period to the Middle Ages, it is observed that stitching details are used more intensively. This brings with it differences reflected in the forms of the garment. While in the ancient period, the whole garment adapted to the body with drapes, in the Middle Ages the garment could grasp the body with stitching details. Therefore, in the Middle Ages, the drape is no longer a necessity but is used to emphasize the divine effect, as well as an ornamental element and design detail. Figure 19 presents a visual that can be an example of this (Hollander, 2002, p.26). In the picture, four characters, which are considered sacred in Christianity, are depicted. It is seen that the

Holy Virgin, St John the Baptist, and Mary Magdalene are depicted with draped clothes. The fourth character, the baby Jesus, is depicted naked, unlike the others. This nudity is important for emphasizing the gender of the baby. However, when the painting is re-examined with sharp attention, it is observed that the child is not completely naked. While the artist wants to show the gender of the baby, he does not want to leave him completely naked. Therefore, he censored the baby's genitals with a transparent fabric. It is seen that this fabric is also detailed with drapes.



Figure 19: The Virgin and Child with the Magdalene and Saint John the Baptist by Andrea Mantegna, 1490-1500

By the Renaissance period, clothing and clothing production techniques had reached a very advanced level. In the light of artistic works, it can be said that ornament and adornment gained importance for both genders. Men preferred silhouettes that emphasize the upper body while thinning the lower body. Women, on the other hand, used tight and form-fitting corsets that revealed their slim waists and cages which made the lower body look much more voluminous than it was. In the clothing of both genders, the area planned to be shown as voluminous was shaped in drapes, and an illusion was created with layers of fabric. The functional draperies of the ancient period and the functional and divine draperies of the medieval period completely lost their meaning in the Renaissance period and became a symbol of show and glamour. The structural details in Renaissance architecture which were reflected in art and fashion, changing the visual perception, and putting symmetry, proportion, and order at the center of life. Figure 20 presents an image reflecting the silhouettes preferred by men and women during the

Renaissance Period (Cosgrave, 2000, p. 120). In women's clothing, it is observed that silhouettes showing a narrow upper body and exaggerated lower body are mostly preferred. Volume was added to the skirt with draperies and this volume was ensured not to be deflated with the cage worn under the skirt. In men, while the upper body was emphasized, silhouettes that completely clung to the legs were preferred in the lower body. Men's clothing is as decorative as women's.



Figure 20: An illustration that shows the typical silhouettes of the Renaissance period

While the tops of the clothes that shape the silhouette of the woman are reduced, the skirts are widened to balance this structural appeal. According to Hollander, drapes have lost their elegance and functionality in fashion because they are now used too much as an element of exaggeration. However, painters continue the pictorial role of drapes to show their proficiency and skill, and therefore the prestige of draped fabric has become more important than ever (Hollander, 2002, p.45).

The architectural structure, which influenced art and fashion during the Renaissance period, took its place in the history of art as Gothic, Baroque, and Rococo movements in the following periods. Just as in the Renaissance period, architecture and fashion continued to interact in parallel with each other, and because of this interaction, the exaggerated elements in clothes reached dimensions that would prevent people from moving comfortably. Figure 21 (Cosgrave, 2000, p. 168) shows a painting depicting Marie Antoinette in a structural green costume. In the painting, which reflects the

Rococo clothing style, it can be seen that the skirt is decorated with drapes, ribbons, tassels, and lace, just like a curtain. The ellipse form of the skirt was made possible by the cage Antoinette wore inside. Through this cage, the ornaments shaped with draperies preserved their volume and at the same time prevented the distortion of the form. Symmetry, balance, and proportion, which were belongs to the architectural elements of the period, also found a place in the garments. The drapes were arranged in a balanced manner with a symmetrical understanding and became a tool in the construction of the accepted proportion between the upper and lower body. The drape here stimulates the viewer with a kind of artistic function and allows us to focus on the details of the model (Doy, 2002, p.18).



Figure 21: Marie Antoinette

By the end of the 18th century, it is seen that the exaggeration of the Rococo style began to disappear. New silhouettes with simplicity and purity began to shape fashion, and the interest in the Greco-Roman past manifested itself in all areas of art and design (Koda, 2006, p.13).



Figure 22: Garment Style at the beginning of the 19th Century

By the nineteenth century, a new spirit of modernity had taken hold of all fields of art and started to shape fashion. Therefore, the first clothes presented in the nineteenth century were inspired by the classical clothes of the ancient Greeks and Romans and reinterpreted, creating simple silhouettes in neo-classical style. The waistline was moved under the chest again, and a simple and elegant appearance was achieved. Figure 22 shows an example of the clothes used in the early 19th century. Characterizing the lines of the antique period, the waistline was moved under the chest and the exaggerated waist emphasis was eliminated. The skirt, which falls to the floor with drapes without being fitted to the body, has also inspired the characters in Jane Austin's novels. In the history of fashion, this style will take its place as the Empire style. On the other hand, the dependence on ornamental details was not immediately abandoned. Lucy Johnston (2009, p. 46) says:

During the early years of the 19th century, Greek and Roman influences of dress reminded strong, long, white, muslin gowns with high waists were loosely

based on the simple tunics featured in classical art. Soon, however, a taste for greater ornamentation began to interrupt the purity of the neo-classical line.

In this period, which will be known as the Romantic period (1825-1835), the simplicity of Antiquity is reflected on the clothes in a chaotic manner with the relics of the ornaments of Rococo. As women start to wear corsets again, the waist is emphasized again. As the sleeves widen, ruffles, ornaments, and exaggerated details -although not as much as in the Rococo-become a reason for preference again. During the Romantic period, especially in the 1830s, the sleeves and shoulders of costumes had reached such exaggerated dimensions that garments began to be referred to as 'sheep's legs' sleeves. These exaggerated shoulders and the huge sleeves that protrude from the bodice emphasize the thinness of the waist more than ever before. The drape becomes a reconstructed, manipulated design detail rather than a natural flow with the movement of the fabric itself. Lucy Johnston (2009, p. 92) states that drapes in this period were usually made up of separate pieces mounted to the basic skirt. The tight corsets which were required to achieve the fashionable silhouette are in a structure that prevents the mobility of drapes and also the wearer. By the late 19th century, the life-limiting nature of women's clothing led to intense activity by supporters of dress reform.

Although 20th Century clothing is still based on cross-cultural influences, as in the nineteenth century, it can be said that these influences are reflected in a more realistic and modern way. In the 20th century, although clothes got rid of exaggeration, complexity, and volume, it is seen that decorative elements still have a significant role. Of course, these decorative elements created a leaner, simpler, and more comfortable silhouette. Fluid textiles such as satin, chiffon, and crepe were used in a bias direction to allow the body to be gripped and the fabric to move freely on the body with soft drapes. According to Amy de la Haye and Valerie Mendes (1999, pp. 92-93):

From 1930, the styles of classical antiquity inspired many couturiers, especially the Parisians. Fluid silk and rayon jersey, crepe, chiffon, and soft velvet were pleated, draped, and folded often directly onto the body, to achieve seemingly simple, but highly complex garments... Among the Paris designers who contributed to the vogue for neoclassical fashions were Alix Gres, Vionnet, Maggy Rouff, Lucien Lelong, Robert Piguet, Jean Patou, and Augustabernard.



Figure 23: Madame Alix Grés White Silk Jersey Evening Dress (1944)

Figure 23 (Fukai, 2002, p. 480) shows Madame Alix Grés' draped evening dress made of silk jersey. In the center front part of the dress, the detail of the bust and straps formed by fine pleats stands out. Similarly, the draperies starting under the chest form with pleats remind the ancient Greek appearance. It can be said that Grés used pleating or draping to ensure that the fabric adapts to the body without being cut (Koda, 2006, p.40). According to Amy de la Haye and Valerie Mendes, Alix Grés is a designer who shapes the garment, with drapes and folds fabric to create that fall on their own to capture the timeless elegance of classical sculpture. Since she worked directly on the body, her work with fabric can be assembled to a sculptor's manipulation of materials (Mendes and De la Haye, 1999, pp.93-94).

The white crepe dress created by Madeleine Vionnet, one of the pioneers of the use of drapes and beveled cuts in modern fashion design, is shown in Figure 24 (Kamitsiz, 1996, p. 37). In Vionnet's dress, to adapt the fabric to the body, the methods of folding, twisting, and knot, ting of the fabric were preferred instead of darts.



Figure 24: Madeleine Vionnet's crape garment, (1935–1936)

2.2 Madeleine Vionnet's Bias Cut

Draperies, which have been used from ancient times to the present day, have gained a completely different dimension with Madeleine Vionnet's use of the bias cut and draping technique. Therefore, she is a very notable designer in fashion history. Vionnet preferred chiffon, silk, or Moroccan crepe fabrics, which were unusual in women's fashion of the 1920s and 30s. What distinguishes her from other designers is that before creating full-scale models, she worked on her tiny prototypes by cutting, pinning, draping, and shaping fabrics on small-scale draping mannequins. For full-scale garments, she ordered fabrics 2 yards wider than the ones she used to create luxurious and sensual but at the same time simple and modern garments (Baudot, 2006, p.82). Madeleine Vionnet's work on the small-scale mannequin she used for her designs before creating a full-scale garment can be seen in Figure 25.



Figure 25: Vionnet usually worked with dolls to create her designs.

The most common feature of Madeleine Vionnet's works is the Ancient Greek inspiration. The presence of this inspiration can be seen even on the label. The label depicts the image of a classical woman standing on an Ionic column, with the straps of her tunic raised above her head. The label can be seen in Figure 26. Even from the visual on the label, the promise of a free body is presented, which is enveloped with its fluidity that moves with the body, rather than clothes that change the form of the body, compress, and limit its mobility.

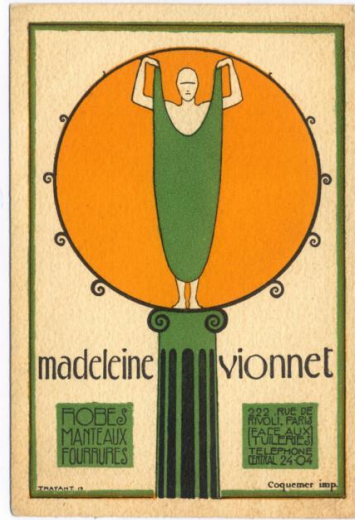


Figure 26: Vionnet Label Design

From 1924 onwards, she interpreted embroidery designs inspired by Greek vases and Egyptian frescoes and used them in her garments. From a technical point of view, Vionnet has placed the use of bias cut at the center of her designs for the appearance of clothes that can move with the body and carry the spirit of the ancient period, which has fluidity in itself. In this way, it achieves looks that free the body but at the same time perfectly harmonize with the look together. From the early 1930s onwards, she largely abandoned the bias cut, which she favored for classical-style drapes and folds. Many of her garments were meticulously constructed and made in one piece. Since she did not prefer to use joining elements such as clasps in his designs, the wearer of a Vionnet garment had to perform a series of maneuvers to achieve the desired look. In this respect, she was an exceptional designer (Mendes and de la Haye 1999, p.94).



Figure 27: Madeleine Vionnet, 1931

One of Madeleine Vionnet's most famous works is shown in Figure 27 (Koda, 2006, pp. 78-79). She used silk chiffon in these designs. The fluid fabric appearance in ancient Greek sculptures and the spiritual sanctity of the fabric moving with the wind in medieval paintings can be read very clearly in this image.



Figure 28: Madeleine Vionnet, Purple, and Red Velvet, Evening Dress. (1938-1939)

Figure 28 (Kamitsiz, 1996, p. 47) shows a detail of a garment made of velvet fabric in bright colors that Vionnet did not often prefer.

Eight bias strips interlaced in pairs on the bust, revealing the skin through triangular “windows.” While she generally favored muted colors, Vionnet often made surprising pairings of strong colors, as, for example there wavy strips of red inlaid in purple (Kamitsiz's, 1996, p. 77).

The details and intricate stitching of her garments, usually made of chiffon, silk, and Moroccan crepe, have fascinated designers and vintage clothing enthusiasts for decades, even after her retirement in 1939. Her clothes can be seen as the best examples of timeless beauty and elegance.

2.3. Drape Usage in Contemporary Fashion

Until this section, the existence of drapes in the historical process and their symbolically attributed meanings have been altered. Drape, which is constantly changing in terms of symbolism, function, and purpose of use, continues to be preferred today and continues to attribute different meanings to clothes. In today's fashion industry where speed, economy, usefulness, cleaning, originality, etc. are important, the garments prepared by well-known fashion designers have been analyzed by considering the latest technology. As a result of this examination, three different categories were determined as Classic Drape, Modern Drape, and Amorphous Drape, which is frequently preferred in Haute Couture and Ready-to-Wear collections.

2.3.1. Classical Drapery

Contemporary but Classical inspired draped clothes took sources from antiquity and adapted the selected details to the present day with a contemporary interpretation. These garments can be seen as more suitable for use in special invitations, evening wear, and organizations.

The classical drape is based on the principle of re-adapting the original appearances or manipulations of ancient models in the twentieth century with modern forms while remaining faithful to the artistic traditions of the period. (Koda, 2006, p. 215) The sculptural forms of the ancient period, the structures of the fabrics that can flow on their own, and the use of a few seams are the

common points of the garments created with the inspiration of classical drapes.

The designs of Madame Grés and Madeleine Vionnet are considered as the best examples of classical draping. Today, Cristobal Balenciaga, Valentino, Issey Miyake, and Romeo Gigli have presented classical draped designs in Greco-Roman style with minimalist structures based on clothing traditions outside the Western fashion system (Koda, 2006, p.35).

When the classic drape is reflected in contemporary designs, it carries a similar meaning to the semiology of drape in the inspired period. It glorifies the body, and a divine image is created. One of the important criteria in the creation of this divine image is the choice of fabric. For example, chiffon is an auxiliary element in obtaining a fluid image due to its transparency, lightness, softness, and draping ability, and classical drape applications made with such fabrics can be very suitable for creating a goddess image.

For example, French designer Emanuel Ungaro is one of the designers who prefer to use soft drapes in classic style in his collections. It is known that Emanuel Ungaro offers garment designs that evoke femininity by combining classic drapes with printed patterns, and bold and contrasting colors. Figure 29 (Koda, 2006, p. 217) shows a dark grey silk crepe and chiffon evening dress made by Emmanuel Ungaro in 1990-1992. According to Harold Koda, this garment was developed in antiquity with the combination of peplos and himation; the goddess of Olympus, who was believed to be the noblest, was hidden inside the garment (Koda, 2006, p. 215).



Figure 29: A draped garment by Emanuel Ungaro (1990–1992)

Another designer who uses the classic drape look in evening dresses is Gianni Versace. Gianni Versace can be seen as a symbol of obscene femininity (McDovell, 2000, p.263). His references to ancient Roman and Greek culture and his designs emphasizing femininity are his signature. (Jones and Mair, 2003, p.492). Today, his sister Donatella Versace is the Artistic Director of the Versace brand. In 2018, she launched a collection to commemorate her brother Gianni Versace and presented clothes that are the signature of Gianni Versace. In this collection, which can be seen in Figure 30, the use of classic drapes is again prioritized. All the models represent a goddess through the use of shiny, fluid, and soft fabric that draped carefully from the point of the classical view of antiquity. "This collection is an ode to Gianni's life and work," said Donatella Versace with the presentation by iconic supermodels such as Carla Bruni, Claudia Schiffer, Naomi Campbell, Cindy Crawford, and Helena Christensen for one night only.



Figure 30: Versace, 2018

In addition to utilizing the fluidity of the fabric, classical drapes are also used to create structural sculpture forms. Balenciaga is one of the designers who often used classical drapes to create these structural forms. Akiko Fukai (2002, p.532) writes of Cristobal Balenciaga that “the master of haute couture, was at the pinnacle of fashion in the 1950s. He was one of the few designers who could cut and sew, and he created complex forms with his cutting technique”. In addition to Akiko Fukai, François Baudot describes Balenciaga's style as follows: “With its perfect mastery of cut, its technical appreciation of construction, and its ceaseless struggle to achieve a perfect balance between line, proportion, style, and palette, Balenciaga’s art takes on architectural dimensions” (Baudot, 1999, pp.154-158). A garment prepared with a classical drape and its detail can be seen in Figure 31 (Fukai, 2002, pp.531-532). The garment was developed by draping black silk taffeta fabric which is wrapped around the body. Due to the specialty of the taffeta fabric, the designer gives the garment the appearance of an ancient sculpture, as can be seen in the detailed photograph. It has the appearance of antiquity and shows a modern interpretation.



Figure 31: A draped dress by Balenciaga

Greek-born London-based fashion designer Sophia Kokosalaki (1972-2019) can be considered one of the most talented designers who uses the contemporary interpretation of classical draping in her collections. Kokosalaki, who has traces of ancient Greece in most of her collections, reflects the goddesses of the modern world through her clothes. The reappearance of her signature pleat and drape combinations in contemporary fashion can be seen as a result of the designer's creative genius. An example from the 2010 spring collection is shown in Figure 33. The designer has utilized light and shadow of shiny fabric as in the classical drape. The design, which has a halter form shoulder detail, has created a flying and draped effect by using drapes, especially on the skirt. The effect here is similar to the divine effect in ancient sculptures. On the right side of Figure 33 Tilda Swinton wearing Sophia Kokosalaki's creation which was photographed by Jean Baptiste Mondino. The ambiance and color mode of photography, the posture of the model, and the garment interpretation all refer to the ancient time of Hellenistic beauty.



Figure 32: Dresses by Sophia Kokosalaki

Vural Gökçaylı, one of Turkey's most important designers, represented haute couture with the use of classic drapery fabrics. In addition, Gökçaylı is the only Turkish fashion designer who contributed to haute couture during the golden age of France. Gökçaylı learned all his craft skills related to haute couture from Michel Goma at Jean Patou's couture house.

Gökçaylı compares the drape technique and drapes, which are among the elements of haute couture products, with the art of sculpture according to the creation process. He uses the sculptures of the ancient city of Aphrodisias as a source of inspiration. Gökçaylı says, "I was influenced by the dresses, drapes, accessories, hairstyles, and shoes of the statues in Aphrodisias" (Interview with Dilek Cesur, 2008).

Gökçaylı, who shapes fabric as a sculpture artist, considers drapery as a skill that can only be acquired through experimental work for many years. A Gökçaylı gown applied with drape technique is shown in Figure 33. The effective forms of antiquity can be perceived from the image. As can be seen, this one-shouldered and draped garment is fitted according to the body size of the wearer by using classical drapes.



Figure 33: A draped garment by Vural Gökçaylı

Consequently, when the garments are created with the classical drape, it is mostly seen that fluid forms are used, and the connotation of antiquity is kept at the top. Therefore, when such drape applications are observed on the model in general, it can be said that they are reminiscent of ancient sculptures.

2.3.2. Semi-Drapery

Seni-drape can be defined as a combination of draping technique and modern sewing methods, adapted to ready-to-wear clothing. The semi-drape has been in existence since the beginning of the European style of clothing, which introduced the use of tailoring. Here, it is possible to talk about a fictionalized, fake drape phenomenon, far from the fluid drape we see in the classical sense. Today, this production technique has turned into a design language in garment design, especially in ready-to-wear.

In contemporary fashion, developments in production technologies, lifestyle changes, and the contribution of experimental studies have made ready-to-wear clothing important in the field of fashion design. It can be said that the popularity of classical drape usage in contemporary fashion, decreased in the 1960s. The 1960s can be characterized as a time of rebellion, protests, equality, and peace. The period saw the rise of radical social movements and

innovative designers drew a dividing line between generations, creating a new market for youth fashion. While older people preferred the so-called classical clothes, the young people searched for something different. Valerie Steele, Museum director, and chief curator at the Fashion Institute of Technology underlines this phenomenon as follows: "In the 60s, the whole structure of the fashion system was questioned. The prestige of couture was attacked" (Steele, 1997, p.50). At that time, fashion was shaped by young people and a more relaxed and free style of clothing was adopted. The classical drape of haute couture was seen as a relic of the past. For this reason, young designers started to search for unusual ways to create fashion design more innovative and dynamic look in the frame of modernity. In addition to this, it has been possible to produce in larger quantities with the support of mass-production technologies. In this way, fashion design transforms a product that is easy to achieve but looks similar to each other.

In contemporary fashion Semi-drape as a technique combines the aesthetic appeal of haute couture with the more economic level of the ready-to-wear market to create a special design language. This design language is based on the combination of draping and flat pattern techniques with less artisanship, through the use of mass production technologies. In this case, the semi-drape is the key to adding creativity and originality to garments even with a tiny hand touch. If drape is a design detail that is used to give a garment originality and a unique look, semi-drape has a structure that makes these special and unique garments more accessible than haute couture garments.

Roksanda Ilincic, a young fashion designer born in Serbia, prefers to use modern draped design details in her collections to create structural, experimental, three-dimensional, in contemporary manner. Her signature style includes asymmetric arrangements, dramatic detailing, and mixtures of structured draped looks in a single piece. Figure 34 shows two different images from the resort collection presented in 2010. Both constructions are based on a garment form that can be developed with basic pattern methods; however, the upper and lower bodies' draped details make these designs different from resembles. In the first image, the draped part is applied as an extra satin piece to the basic structure of the body. Although this piece is reminiscent of a piece of fabric blowing in the wind, it is a fake scene. However, the design gains originality and uniqueness thanks to this fake arrangement of fabric. In the second image, the drape is applied to the hem of

the skirt in layers, and again it has turned into an unnatural but constructed and aesthetic design detail.



Figure 34: Garments by Roksanda Ilincic (2010/resort).

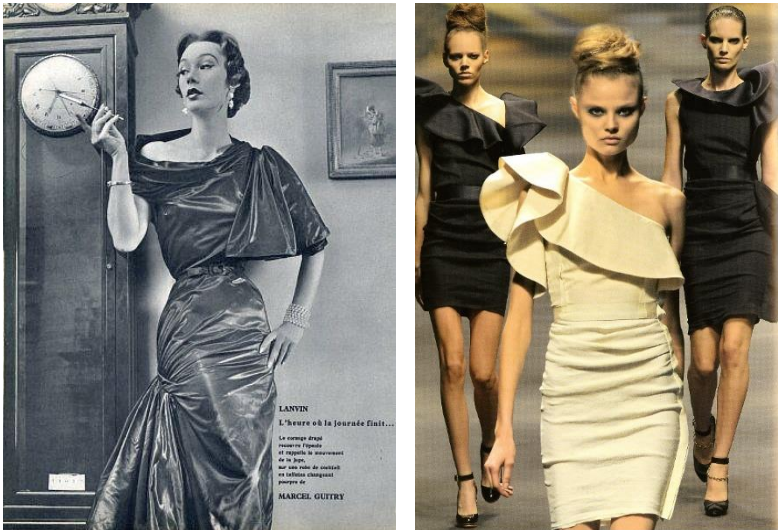


Figure 35: Classical and Semi-Drape Garments by Lanvin.

According to Akiko Fukai (2002, p.423), Lanvin, the oldest French fashion house founded by Jeanne Lanvin in 1889, is one of the pioneers of the robe de style and the use of drape in classical style in her designs is at a high level. Albert Elbaz, who revitalized the brand between 2001-2021, carried the fabric folds to the current designs of the brand in his ready-to-wear collections. In Figure 35 (Collezioni, vol.138, p.122), Lanvin's design, which is presented in 1950 in classical style, and in 2010 are shown together. On the left side, a drape is applied to the whole body and an asymmetrical balance is created in a classical manner. 60 years later, it is possible to see the use of modern drapes blended with basic pattern methods on the right side by constructing an asymmetrical balance.

The semi-drape is also a contemporary embellishment method used to differentiate a simple design. Zac Posen is among the designers who prefer to use both modern drapes and classic drapes in their collections. Figure 36 shows a design from the 2017 resort collection. The tail of the dress is attached to the garment with a modern understanding and shaped with drapes.



Figure 36: Zac Posen’s Garment Design (2017 resort)

Derek Lam is one of the designers who use semi-drapery to make the garment fit the body. Lam creates garments that are both luxurious and wearable, with a feminine interpretation. Derek Lam has used modern drapery in collections of his brand. Figure 37 shows one of the garments from the

resort collection presented in 2010. The draping on the upper body allows the garment to fit the body in a contemporary and structured way without seams or cuts.



Figure 37: A garment by Derek Lam (2010/resort).

As a result, the skill of fabric draping, which is the most important source of classical drape creation, is pushed to the background in the semi-drape application. Modern drapes, whose applications have been tried with the manipulation of all kinds of fabrics, can be seen as a detail that makes the design wearable in even daily life.

2.3.3. Amorphous Drapery

Amorphous drapes are also used in contemporary interpretations of fashion design. Most of the fashion designers who use drapes in an amorphous style are the followers of deconstruction movement. The deconstruction movement is a forward-looking design movement involving the deconstruction of rules that can be considered as a reaction of society with a new identity and new aesthetics. Fashion designers have been influenced by this movement since the mid-80s. At that time, a group of fashion designers from the Royal Academy of Fine Arts in Antwerp brought conceptual, radical images to fashion through non-traditional cutting and aesthetics (Kipöz, 2007, p.16).

Japanese designers have contributed to this movement to create non-traditional aesthetic and spiritual attitudes, with a combination of traditional Japanese and Western sources. The deconstruction of drape is the most experimental phase of drape in contemporary fashion. The image of the Goddess which is created with classical interpretation has disappeared and instead, an approach that breaks the rules and leaves aesthetic concerns aside has come to the agenda.

Japanese designer Yohji Yamamoto, one of the most important representatives of deconstruction in draping, is a designer who likes to play different games and push the limits in his designs. Known worldwide for his original understanding of fashion, he also set the standard for the Neo-Japanism movement (Fukai, 2000, p. 668).

The large black silhouettes which are manipulated with different textures, drapes, and layers can be considered as his signature. As seen in Figure 38 on the left (Wilcox, 2001, p.141), and on the right (Fukai, 2000, p.683), Yamamoto tried to find a different form of the garment to adapt to human body contours. Rather than the traditional methods of darting or cutting, he made the garment take the shape of the body by twisting, bending, and rolling the fabric (Fukai, 2000, p.682).



Figure 38: Draped dresses by Yohji Yamamoto (1998/spring)

Rei Kawakubo is another Japanese designer who utilizes deconstructed elements in clothing. Kawakubo is also one of the designers who resorted to draping to disrupt the structure of clothes. In 1982, Rei Kawakubo and Yohji Yamamoto had a surprising influence on Western fashion. They designed monochrome, torn, and undecorative garments and deliberately introduced an unaesthetic language into fashion to express a sense of absence rather than presence (Fukai, 2000, p.514).

Kawakubo states that she uses non-constructive approaches to create new garments that have not existed before. Stating that she believes that innovation in fashion is hidden in untested methods of approach. “I try to make clothes that are new, that didn’t exist before, and hope that people get energy and feel positive when they wear them. I believe that creativity is an essential part of life” (Wilcox, 2001, p.72). As can be seen in Figure 39 (Wilcox, 2001, p.78), she used both sides of the fabric inside out by using hidden stitch details. In terms of workmanship, a feeling of unfinishedness was tried to be captured in the garment. The deliberate carelessness in these seams can be explained by the irregular use of drapes and the use of a fabric that is not suitable for double-sided use. It is also obvious that the fabric is not practical to manipulate delicate draperies. In addition to these interpretations, the irregularity of the pattern of the fabric is also a sign of the deconstruction movement.



Figure 39: A garment of Rei Kawakubo for Comme des Garçons

Yuniya Kawamura (2004) states that Yohji Yamamoto, Rei Kawakubo for Comme des Garçons, Issey Miyake, and Junya Watanabe developed deconstruction of fashion in the 1980s. Kawamura describes:

They stretched the boundaries of fashion, reshaped the boundaries of fashion, reshaped the symmetry of clothes, introduced monochromatic clothes, and let wrapped garments respond to the body's shape and movement. They destroyed all previous definitions of clothing and fashion. Their concepts were undoubtedly different, original, and new compared with the rules of fashion set by orthodox legitimate designers.



Figure 40: Dresses by Vivienne Westwood, (spring/2001 and Spring/2011)

Another fashion designer who uses amorphous drapes in her collections is Vivienne Westwood. Although the designer's creative force behind modern punk and new-wave fashion, her use of deconstructionist techniques, do it yourself approach to deconstruct fashion and get totally different results. The designer, who has a rebellious spirit, has managed to reflect this spirit in her designs by using deconstruction techniques. Two examples of Westwood's ready-to-wear collection introduced in 2001 (Wilcox, 2001, p.130) and Andreas Kronthaler for Vivienne Westwood introduced in Spring 2011 are shown in Figure 40. In the garments, the randomness of the drapes is a good example of the amorphous drape in detail. On the right side of Figure 40, it can be seen that the stitching details on the neck and hemline are not looking

well finished. Meenal Mistry states that the garment “looks like a Renaissance-era garbage bag” Whole collection was made of old pool towels, pillowcases, and dirty found materials to reference recycling. She preferred to use drapes without identified form in her style by breaking the rules.

By analyzing the examples, it is seen that there is no rule or limit to creating an amorphous drape in terms of deconstruction movement. Designers while deconstructing drape, deconstructs fashion to reconstruct and become fashionable again. Fashion as it means does not create but reinterprets sources from the past, present, and future.

CHAPTER 3

PROBLEMS AND BOUNDARIES OF USAGE OF DRAPERY IN THE RTW AND MASS MARKET

According to the analysis made in Chapter 2, although drape is frequently preferred by fashion designers with different interpretations and usage methods in contemporary fashion design, there are also boundaries in the production of the mass market. In this section, the sub-segments of ready-to-wear and the conditions that limit the use of drapes, and the preference for draped garments in mass production will be examined.

3.1. Transformation in Production Technology

The announcement of the industrial revolution introduced the entire world to many innovations in terms of production technologies dominated by machines and these achievements have created great changes (Wilson, 2003, p.60).

The advancement of production technologies in fashion has led to the renewal of methods. With the development of technology, more production has been possible, which has resulted in a decrease in cost, and physical labor, and an increase in production speed. This has been perceived as a good thing by some and a sad thing by others.

For example, the invention of sewing machines was perceived as a negative factor by couturiers living in the 1830s, as they thought that it could reduce the value of the labor of an artisanal fashion world. In 1846 Elias Howe patented the hand-operated sewing machine and, after its invention, to prove the capabilities of his sewing machines, he organized a competition in which machines competed against the best hand-sewing experts in America and subsequently achieved success both in terms of stitch quality and time. (Graham Forsdyke, n.d.) Although he turned this success into an advertising campaign, some of the impractical applications of the sewing invention were not so favored. With the contributions and modifications of Isaac Singer and Allen Wilson, the invention was made into an easier working system and started to be purchased for both commercial and domestic use (Beward, 2003, p.54). According to Rebecca Arnold, "Singer's introduction of the sewing machine in 1851 is sometimes credited with revolutionizing ready-to-wear clothing" (Arnold, 2009, p.53). The efficient use of the sewing machine in

production pushed manual labor, which required long hours of effort, into the background, and the production of faster, and more affordable clothes was glorified. According to Gini Stephens Frings, “The democratization of fashion began with the invention of the sewing machine, which turned handicraft into an industry. The sewing machine made the mass production of clothing possible” (Frings, 2001, p.7).

The biggest innovation in the field of fashion is the mass production of garments, which can be defined as the production of standardized products in large quantities. Due to the mass production of clothes, everyone easily accessed to fashion products. Christopher Breward calls the twentieth century the "age of the masses".

The twentieth century has repeatedly been characterized by cultural, social, design and art historians as the age of “mass”, “mass production”, “mass consumption” and “mass media” have all been quoted as defining characteristics of Western society since 1900s... Advanced in the technology and materials used for clothing production have undoubtedly provided more comfortable, cheaper, and attractive items to a larger proportion of the population (Breward, 1995, pp. 182-183).

With the new popularity of mass production in the 1910s and 1920s, several advantages were realized by the fashion industry. One of the advantages was the reduced possibility of human error, labor costs, etc. However, in the fashion design market, where labor has a vital role, from the twentieth century onwards, mass production ensured longer-lasting products thanks to the quality stitching provided by sewing machines. In addition to this, it takes much less time to develop a product using mass production technology than using traditional methods. In other words, mass production was more practical than traditional methods. The labor-saving working conditions of mass production, compared to traditional methods such as draping, reduce labor costs, and this, as well as increased speed of production, enables a company to produce a larger quantity of a single product at a lower cost than non-traditional, traditional methods.

But of course, mass production has negative consequences as well as positive gains. “The coming of the clothing factory deepened the division between the new bands of casual and semi-skilled machinists and the old craft workers” (Wilson, 2003, p.74). For example, increased mechanization reduced or eliminated many of the roles of professional craftsmen due to contemporary

fashion. The draping technique, which requires specialized knowledge, experience, and manual dexterity, because of its art and craft aspect, “In contrast to an industry in simple and functional ready-made women’s clothing, a high-end haute couture market also got off to a good start during this period and turned out to be equally prosperous” (Fukai, 2000, p.154).

The foundation of haute couture was laid in 1857 when Charles Frederic Worth opened the first couture house. Haute couture garments are labor-intensive, luxury items that are made for a specific client using high-quality, expensive fabrics. In general, these garments are based on highly detailed craftsmanship, art, and craft. The establishment of haute couture provided an opportunity to utilize the draping technique efficiently for haute couture. For example, Madeleine Vionnet developed the draping technique for haute couture garments in the 1930s, using bias cuts. With the draping technique, haute couture had reached its maximum level. “Dior dated the emergence of haute couture proper ... from the revolutionary twentieth-century designers, Madeleine Vionnet and Jeanne Lanvin” (Wilson, 2003, p.88).

Mechanization in fashion production methods reduced the use of manual labor in daily wear. Due to the mechanization of production technologies, the contribution of the human factor and manual labor in garments has decreased, which limits the effectiveness of the experimental process. In other words, the discovery of new processes could not be efficiently transferred to ready-to-wear garments and hence the mass production of ready-to-wear garments resulted in all mass-produced garments looking alike.

Mass production did not lead to the disappearance of drapes in the garment industry, but the growth of mass production resulted in the limited use of drapes in the fashion design industry. In contrast, drape has continued to be popular among couture designers and companies for specialized garments in the fashion industry.

Modern drape design details can be used in conjunction with basic body patterns to develop new ways of creating aesthetic appeal in fashion. The contemporary garment industry makes use of the draping technique to add to the pattern of a particular garment, which is then converted into a flat pattern to enable the garment to be mass-produced. These semi-drape techniques can only be used in detail as embellishment. In this way, manufacturers can also

produce draped garments as masses. Semi-Draped garments can be considered as the adaptation of artisanship to ready-to-wear garments with their industrial and commercial dimensions. It is used by well-known fashion designers and companies in the ready-to-wear market.

3.2. Transformation in Lifestyle and Gender Roles

As examined in Chapter 1, the drape can be perceived as a style of clothing that emphasizes femininity. That's why in the contemporary fashion design market, the use of drapery is generally preferred in womenswear. Until the late nineteenth century, draped garments were used in both menswear and womenswear. One of the reasons for the declining role of draping in fashion design can be described as the transformation in gender roles and social life. The disappearance of design elements and ornament from menswear gained strength with the industrial revolution. With industrialization, many factories were opened within the textile sector, and therefore the need for workers and labor capacity increased rapidly. People left the villages to work in factories in big cities, and the possibility of earning more money. These people created a new group in society called the 'middle class'. "As the middle class grew, businessmen wanted to establish an image of respectability and dependability" (Frings, 2001, p.6). To create this impression of respectability and reliability, men decided to abandon the ornamentation, embellishment, embroidery, and draping that had characterized their clothing until the late nineteenth century. This completely changed the image of men and women, which had long been similar to each other. "The new fashion for men put cut and fit before ornament, color, and display. They abandoned make-up and foppish effeminacy" (Wilson, 2003, p.29). These developments in men's clothing also enabled them to adapt more easily to the new working conditions, as the simple dresses without details did not have a structure that would restrict the movement of the body while working.

Between 1917 and the 1960s, during the First World War and the Second World War, men withdrew from the labor market for a while due to the war effort, resulting in many women entering the labor market. Work had to continue to be produced, and livelihood had to be provided somehow. Since a patriarchal structure dominated business life, women had to produce for lower wages, poor conditions, and lower status. Working women became increasingly aware of all these negativities. Women came together against this inequality and started the feminist movement to improve working conditions.

The followers of this movement advised women to dress like men, thinking that the differences between the sexes would be symbolically reduced (Davis, 1992, p. 194). Feminists forced women as a society to reject fashion and old habits altogether and strongly criticized the fear of being outdated, the propaganda of fashion magazines, the status of being a sexual object for men, and excessive spending on cosmetics. These campaigns were characterized as a step forward in making women's voices heard all over the world and achieving a higher status in society. Women feminists, who had been active in campaigns to discover and expose women's working conditions since the 1890s, achieved success in the minimum wage campaign in 1909 (Wilson, 2003, p.76). This made women more independent at work and in social life. Developments in the ready-to-wear market and the fashion industry emphasized this independent and powerful image of women working in private offices and government offices. The transformation of women's clothing in the 1860s, with the use of menswear elements in everyday life, culminated in the 1930s for everyday life. In this way, women sought to gain respectability by eliminating the ornamentation, draping, and exaggerated appearance of nineteenth-century women's clothing. The image shown in Figure 41 exemplifies the women's clothing of the period (Ewing, 2001, p.136).



Figure 41: The female attitude toward everyday life in the 1930s

One of the pioneering fashion designers who challenged classical femininity was Gabrielle Coco Chanel. Between 1913 and 1971, she used the language of design to help to create a new definition of gender roles all over the world. Chanel invented her own personal style based on the clothes of her male guardians, which represented the masculine power and aristocratic independence she desired. In the process, she ruthlessly destroyed many of the traditions of feminine fashion, while forcing high society to recognize her as a force in her own right (Steele, 1991, p.41).

Chanel can be said to have played an important role in the adaptation of menswear elements to womenswear. Chanel rejected decorative ornamentation in fashion because of its associations with female sexuality. It can be said that Chanel and her design language, which changed gender attitudes in terms of fashion, contributed to the use of drapes becoming an unfashionable element.

These changes led to an increase in ready-to-wear production. With this development in the ready-to-wear market, factories started to produce products suitable for modern and practical life. Elizabeth Ewing (2001, p.120) explains this situation with an advertisement campaign used by a clothing store.

In the rush of modern life... many women of today have not the leisure to have their clothes made to order, as they have no time for fittings and other incidental details... To meet the ever-increasing demand for fashionable up-to-date ready to wear coats. Costumes, and gowns, we have recently produced a number of models...all moderately priced, and at the same time embodying the style, cut and workmanship of a garment made to order.

As it can be understood from the mentioned advertisement campaign, working women who do not have time to dress up has adopted a practical and modern lifestyle with ready-to-wear products.

As a result, the transformation in social life and gender roles can be considered as the reason for the decrease in the use of drapes in daily wear and ready-to-wear products. The unequal and degrading behaviors towards women in the working environment have turned femininity into a kind of shameful quality, and therefore women who want to have the same rights as men have had to masculinize to oppose this discrimination with a masculine attitude and

language. Draperies emphasizing seductiveness were rejected by feminist women who wanted to gain respectability in society, and ornamentation and exaggerated proportions, which were eliminated in men's clothing in the 19th century, were also abandoned in women's clothing in the 20th century. After that, women preferred to wear more plain and comfortable clothes suitable for working life in daily life. Due to this restriction, draped and embellished designs lost their popularity.

3.3. Effects of Increasing Costs

As mentioned before, a drape can be defined as the product of an experimental design process. This process is time-consuming, labor-intensive, and exhausting. The labor-intensive nature of the technique causes the production to be limited in number. In the fashion industry, where the rare are valued, draped garments are naturally classified as rare and appeal to the luxury class. Compared to Haute Couture and RTW, mass market, bridge, and diffusion markets, offers economically more accessible products. These markets have to produce at more affordable prices to sell their products to the target audience they address. Otherwise, they cannot make sales and a sustainable brand image cannot be achieved. Therefore, it is imperative to minimize quality that will increase production costs, the amount of fabric usage, and design details that will reduce production speed. That's why, draped garments are not preferred very often by the mass market, bridge, and diffusion markets. In addition to this, manufacturers consider production as a risk when they evaluate it together with the low demand for draped garments by consumers. Because the target group cannot find an environment where they can wear such clothes. The pyramid of the fashion sector can be seen in Figure 42.



Figure 42: Fashion Pyramid

As can be read from the fashion pyramid, the growing structure of mass production, which appeals to a much larger audience, has led to an increase in rival brands and subsequently to an intensification of competition between these brands. "The key point in the emergence of shopping as popular culture is the development of department stores in the late nineteenth century. By the end of the 19th century, the department store had become a familiar feature of urban shopping" (Storey, 2003, p.148). These brands aim to stand out from their competitors and become the brand that is preferred by the consumer. This is achieved by offering quality and innovative designs at affordable prices to the masses, especially in mass production. However, it is not as easy as it is thought to offer both quality, innovative, and affordable products. For this reason, manufacturers have compromised on quality and design, and consumers have preferred to throw away the deformed garment and buy a new one. This has led to a consumption frenzy. Manufacturers thought about how to use the minimum fabric for each garment to create more copies of the product than a single roll of fabric. As a result, the cost of garments fell. According to the designers, consumerism in the garment industry has limited the character of originality in design.

This situation also shows the same effects on consumers' perspectives. As it is known, fashion and fashion products are constantly and rapidly changing within a system that also affects the shopping habits of consumers. People want to look fashionable by choosing clothes according to the trends of

the period. In this spirit, consumers desire popular products that mark the trends of the year. With the change in trends, these products are generally defined as outdated products and consumers do not want to appear in outdated clothes. Especially for clothing fashion, consumers do not want to buy expensive products for daily life due to the rapid change of seasonal trends. In addition, people prefer to buy selectively instead of a single expensive garment, and this is only possible with inexpensive products. This situation, with the help of innovative progress in the fashion industry, has provided disposable and cheap clothes for consumers popular. It makes no sense to throw away expensive clothes that have gone out of fashion. However, people are now accustomed to the consumption of ready-to-wear clothing. Low costs and rising expectations of consumers have led to mass consumption and contemporary consumerism.

The increasing demand for ready-made clothing has limited the use of drapery and drape in the fashion industry since the 60s-70s. Haute couture became a specialized market as the mass market took over the fashion field with institutionalization and specialization in this sector. Ready-made production is suitable for institutionalization as it is established according to a stable system of rules. Alongside this ready-made garment market, developments in technologies are also supported. This is developing and expanding the ready-made garment market but at the same time shrinking the haute couture market. Gen Doy claimed that “Drapery is perceived as ending as a topic around the time of Art Nouveau and the later nineteenth and early twentieth century” (Doy, 2002, p.5). However, despite the decline in the use of drapery in daily life, the value of this kind of art and craft technique increased. Because these effects make clothing unique, rare, and special in a world dominated by mass production and consumption. This has made draped garments more expensive and valuable due to their rarity and uniqueness. “At the same time as this acceleration within the ready-made industry, couture was adopting increasingly astute business methods promotional techniques, especially fashion shows, employed to great effects by... disseminated elite vision of fashion style” (Arnold, 2009, p.55). Thus, in the mid-20th century, drapery and draped figures were seen in haute couture houses and fashion photographs (Gen Doy, 2002, p.229). An example of such fashion can be seen in Figure 43 by Madeleine Vionnet. In the picture, a woman is standing on an ancient column to give the antiquity of ancient times.



Figure 43: A fashion photograph of Madeleine Vionnet's draped garment.

In the contemporary fashion industry, designers have found ways to make haute couture products more affordable by building a bridge between haute couture and ready-made production. For example, according to Arnold (2009, p.82),

H&M has commissioned a series of lines from designers including Victor&Rolf, Stella McCartney, and Karl Lagerfeld as well as music star Madonna and Kyle Minogue. These collaborations usually last for a limited period only creating huge media coverage... The aura of high fashion is used to enhance the status of various mass-market stores.

Such co-branding efforts are also seen in the Turkish fashion industry, for example, Arzu Kaprol, who prefers to use drapery in her couture collections, has been preparing garments for the 'Limited' collection for Network between 2002-2012. Another creative Turkish designer is Dice Kayek, who uses drapery in her collections and prepared the Machka collection with timeless and ageless designs for the Ayaydın Miroglio Group. Machka is Turkey's first high-street designer brand. Such collaborations have been the expression of integrated luxury and mass fashion produced since the late twentieth century (Arnold, 2009, p.83).

As a result, the increasing costs of draped garments are seen as a limiting feature for the use of drapery in the ready-to-wear sector because draped garments require intensive manual labor and patience in the production process. As a result, drapery may not be suitable for mass production due to increasing costs and sewing difficulties. In contemporary use, draped garments are designed by famous fashion designers for private labels. These collaborations make draped garments accessible to consumers as high-street fashion.

3.4. The Effects of Youth Cultures & Street Fashion

One of the most important factors affecting clothing trends is youth culture and street fashion. In this section, youth subcultures and anti-fashion movement and their effects on fashion and drapery fabric will be analyzed. Street fashion, which has been popular and active in youth culture since the 1950s, can be defined as the expression of protest and rebellion of youth groups through clothing. All these social developments caused the young generation to rise and seek their unique forms of expression. The younger generation has built a world where their own rules prevail. In general, these groups were formed by young people to protest and rebel against the dominant system. These subcultures may display an indifferent attitude, using an anti-fashion tone, which is caused by political or practical problems. The groups see fashion as a secondary priority and being seen as aesthetic and beautiful is not important to followers of each subculture. "Subcultures, and youth cultures in general, have gradually separated their particular imagery from the world of daily labor and immediate social contexts" (Chambers, 1990, p.68). Members of each subculture used anti-fashion in different ways to promote their independence and freedom of thought. "Anti-fashion refers to all styles of adornment which fall outside the organized system or systems of fashion change" (Polhemus, 1978, p. 16). Subcultures were often formed by marginalized groups, workers, youth, and minorities who felt unfairly excluded by adults and used clothing, hairstyles, and music as a voice of rebellion. E. Philip Rice explains this in three steps through the use of the meanings of fashion.

"One, clothing is an important means for the adolescent to discover and express his or her identity...Two, clothing is one of how the adolescent expresses the conflict of dependence-independence or the conflict of conformity-individuality...Three, the most important function of clothing from

the adolescent's point of view is to secure his or her identity and sense of belonging to peer groups" (Rice, 1975, pp.165-167).

In general, these subcultures have developed through a reflection of young people's emotions, rebellion, and hatred as they explore their identity, and these groups have a real influence on the direction of fashion transformations. "Many writers have pointed out that young people are the barometer of social change" (Miles, 2000, p.2). Each era had a different personal subculture, and the followers of each subculture resist fashion by using cheap, vulgar, and careless fashion products. Young people belonging to a particular subculture preferred to create their own style of clothing. They all tried to emphasize that being elegant and stylish does not come from quality fabrics, sewing details, femininity, masculinity, and the concept of luxury. On the contrary, young people believed that simple and inappropriate items that could be considered disgusting or unimportant could also create an elegant and stylish image. Draped, elegant, and high-quality clothes, which fulfill the need for luxury clothing, were considered as trivial, meaningless, and unnecessary elements of fashion. Some subcultures created their clothes, while others styled and modified second-hand clothes. One effect of this subculture was to limit the use of drapery in fashion.

As discussed in Chapter 2, drapery emphasizes femininity and seductiveness. Women who felt despised, feared, and distrusted for being feminine had draped details removed from their clothes. Women began to dress like men; they also behaved and spoke like men. Therefore, they eliminated luxury, ornamentation, and draped details from their lives. For example, the first subculture that gained success in the 1950s was called 'Teddy Boys'. Teddies symbolized the adolescent problems and anxieties of young boys and girls growing up during World War II. The reason for their reactions was their childhood during World War II and its repercussions, such as broken families, lost father figures, and increased materialism (Wooffitt and Widdicombe, 1992, p.8). Broken families and lost father figures made girls more protective and fearless than boys. These girls wore miniature brooches, straight jackets, lame skirts, straw hats, espadrilles, round skirts, and treader trousers. With this style, the girls proclaimed their fearless and self-protective image. Figure 43 shows teddy girls in photographs taken by Ken Russel in 1955. A group of Teddy girls is seen in masculine clothes without ornaments or draped effects. This trend, which was perceived as the decline of fashion to

the street level, was supported by Emanuelle Khanh and was perceived as the death of haute couture.



Figure 44: Teddy Girls by Ken Russel's camera

The decline in the importance of haute couture products limited the use of the drape technique and drapery, as the development of creativity and immersive design in haute couture was supported by the drape technique. This was the beginning of the decline of high fashion. Designers now wanted simple, easy-to-produce designs for street fashion garments instead of high-quality, expensive, and luxurious high-fashion garments. In 1964, Khanh said, "Haute couture is dead... I want to design for the street" (Steele, 1997, p.68). In 1968, a youth revolt broke out all over the world with a new subculture. At that time, the American youth rebelling against the Vietnam War developed the "hippie" subculture. This subculture was used as a philosophy all over the world with the slogan "Make love, not war". Young hippies played a key role in ending the war. The desire for freedom was characteristic of the hippies. They described their movement as 'flower power', which could be characterized by sex, drugs, and rock music (Steele, 1997, p.70). During the Vietnam War, the new great phase of fashion of the sixties had already begun as the hippies' anti-fashion movement. Although hippy clothing includes handicrafts, hippies evaluate drapery as unnecessary detail in terms of luxurious design elements. Jeans at that time were a kind of hippie sign. It is the hippies and their style of dress influenced everyone in society in terms of

everyday dress. "By the 1970s blue jeans were no longer the sign of the worker, the rebel or the hippie, because everyone was wearing them" (Steele, 1997, p.88).

A group of hippies and a photograph of their lives can be seen in Figure 45 (Steele, 1997, p.70). This is an image of a live show organized to emphasize the youth's desire for love instead of hate in the world. In the show, hippies talk, recite poetry, make speeches, sing, and dance together.



Figure 45: A group of hippy dancing

Hippies preferred to use second-hand and worn-out clothes. For this reason, street markets and flea markets were effective with this subculture that emerged in the late 60s (McRobbie, 2005, pp.135-138). They always preferred to wear clothes made of natural materials such as pure wool and pure silk. These clothes were from the 1930s and 1940s and hippies bought them second-hand at flea markets. In this way - as they believed - authenticity in clothing could be achieved. On the other hand, this authentic image was another way of escaping the conformity of fashion. According to the hippies, fashion as a system exerted pressure on people and limited their independence through aesthetic rules. Although the characteristics of fashion should be used to express identity, the change in trends forced everyone to look similar.

According to the hippies, the solution to this dilemma was to "abandon conventional fashion to invent our own personal fashion" (Steele, 1997, p.74). Hippies changed and modified their clothes by hand and in this way expressed their appreciation for handmade products. They preferred to create their own fashion with the modification of second-hand and used clothes instead of ready-made and high-fashion products that society liked.

In the 70s, other subcultures that developed after World War II disappeared or continued as minorities. Meanwhile, a new subculture was born. They called themselves 'punk' and expressed themselves through clothing combined with a menacing appearance and graphic designs with violent prints and slogans. The punk subculture was a mixture of other subcultures that emerged after the Wars. It was the first subculture to alienate people from themselves. According to Barnard,

"Punk first developed as a sort of "do it yourself" culture producing its own music; and clothing in opposition to music and fashion system that had become monolithic, unadventurous, and predictable" (Barnard, 2002, p. 136).

They tried to create an asexual image, as shown in Figure 45, using hairstyles, unorthodox materials, safety pins and piercings, chains, and aggressive and insolent slogans, usually on black leather clothes.

The obvious characteristics of the punks were the use of black leather with metal accessories and dyed and stiffened hairstyles, as seen in Figure 46 (Steele, 1997, pp. 96-97). They often preferred to wear printed t-shirts under black leather suits. Previously unused materials, considered deviant and worthless by the fashion system at the time, were prioritized in street fashion. "Cheap, trashy things like safety pins were threaded into cheeks, ears, and lips, toilet chains were hung on decorated trunks, tampons, razor blades on male and female ears" (Barnard, 2002, p. 137).



Figure 46: Groups of Punks by Ted Polhemus.

Punk violence and its appearance were favored by various factors. For example, according to Pauline Kael's commentary, the 1971 film *A Clockwork Orange*, directed by Stanley Kubrick, increased the popularity of violence among Punks.

Movie becomes a vindication of Alex, saying that the punk was a free human being and only the good Alex was a robot...Stanley Kubrick has assumed the deformed, self-righteous perspective of a vicious young five punk who says, "Everything's rotten. Why shouldn't I do what I want? They're worse than I am." (Kael, 1972)

This was a kind of world view of the punks and they wanted to do whatever they wanted in terms of violence and torture.

In this period, the punk look, supported by various factors such as cinema and music, also imposed the punk look on fashion. Thus, the face of fashion changed with an anti-fashion movement. In other words, an anti-fashion movement had become the new face of fashion. This change was found in fashion shows such as black leather, skull images, violent slogans, safety pins, and worthless materials instead of draped and elegant clothes developed by using quality stitching and fabrics. Punks' most important supporter on the catwalk was Vivienne Westwood, who can be considered the creator of the punk style when she started to show the punk style in her high fashion collections in 1981 (Laver, 2002, p.271). In Figure 47, Vivienne Westwood is seen with punk girls in front of a telephone box on London Street in 1997.



Figure 47: Vivienne Westwood and punks on the London Street

As punk became a source of inspiration for high fashion collections, subcultures became a priority for fashion designers. They created collections for young people, utilizing the characteristics of these subcultures. In subcultures, young people considered drapery as a sign of maturity and old age. Instead of being mature, elegant, and flawless, the youth had to be active, independent, relaxed, crazy, and wild.

At that time, a new subculture was emerging in New York. This subculture combined music, clothing, dance, and graffiti in the late 70s, but the subculture gained its greatest popularity in the 90s. They called the subculture hip-hop. It was the rebellion of Black youth who complained about being second-class citizens. They were associated with images of crime and prison because of people who thought they were criminals. According to Malcolm Barnard:

The fashion for oversized and baggy trousers which displayed the waistband of one's underwear also originated in jails; belts were removed from inmates for the same reason that laces were removed, with the result that prisoner's trousers were low and that they sagged, thus revealing the underwear (Barnard, 2002, p.140).



Figure 48: Hip-hop Fashion, Aaliyah Style.

Hip-hop culture was strongly associated with music and in their songs they talked about money, diamonds, status, and luxury life conditions as a protest and they are still active in contemporary society, not only in black youth but also in white youth. As can be seen from Figure 48, music and dance are essential elements of hip-hop and this has shaped the characteristics of hip-hop clothing. The dancer or singer should be comfortable in washable sportswear. There can be nothing rigid or formal about them (Hebdige, 2005, p.129). In the picture, well-known R&B singer Aaliyah can be seen in low-waisted, plus-size trousers with a basic and a sports top. As seen jewelry usage is remarkable. In general, hip-hop youth wore extra-large size jeans, sweatshirts, headbands, hats, and impressive jewelry. Girls wore short tops, baggy trousers that showed the belly, and luxurious jewelry. Hip-hop clothing, which allows comfortable movement, has been a growing area in the textile industry in the USA. Hip-hop youth still riot on the streets all over the world with break dancing, rapping, and graffiti. Hip-hop youth influences street fashion with loose, low-waisted, and multi-pocketed jeans. Low-rise jeans were also worn by consumers who were not members of a hip-hop subculture.

In summary, anti-fashion, perceived since the 1950s, is a type of fashion around youth culture used to explore personality and identity. Youth cultures have had street style since the 50s. Each subculture has used fashion to introduce and express its personality, anger, and rebellion on the street. In this way, they have turned anti-fashion into a kind of fashion. To exemplify this situation, the most important subcultures that have influenced fashion since the 1950s are analyzed in this section. As a result, these subcultures have the potential to transform and influence fashion and shape fashion styles. All these subcultures reject being aesthetic and elegant, on the contrary, being different and bad is a kind of self-realization for youth. With the influence of youth culture in the ready-to-wear market, the drapery and drape effect, which is generally applied in formal and special clothes, has remained very limited in the ready-to-wear market. Casual and comfortable clothing has been adopted by most consumers in daily life due to the effects of youth culture in the fashion world.

CONCLUSION

In the book, the place, importance, and creativity of draping techniques and drapes in contemporary fashion design are analyzed. Draperies, which have existed in every period of life from ancient times to contemporary fashion, have constantly changed functionally and visually in the historical flow of fashion. These changes, which are examined in the characteristics of each period and the importance of drapes in today's fashion, are questioned according to their evolution in the historical context. For these analyses, the methodology of the draping technique and the design values that can be added with the use of drape has been analyzed and these theoretical and technical expressions have been exemplified with garments created by well-known fashion designers. According to these analyses, it has been observed that well-known fashion designers consider the draping technique as a process that increases the creativity of the designs.

This book concludes that drapes emphasize femininity and have a structure that supports creativity in contemporary interpretations. The draping technique should be considered as a design tool since it is an experimental design process. During the application, drape requires high-quality sewing and pattern knowledge to create a successful aesthetic appeal. For this reason, the technique should be applied by a designer or someone who can develop the design with design language.

In the historical context, power, sainthood, dignity, wealth, and nobility were represented by drapery, while it gained a different perspective in terms of modernity after the discovery of the draping technique. When contemporary designs are examined, it is seen that draped garments can be divided into three different categories: classical drapery, semi-drapery, and deconstruction of drapery. To adapt drapery to the ready-to-wear sector well-known fashion designers, use semi-drapery. This can be considered as an experimental attempt against similar attitudes toward mass products.

However, according to the research in general, the draping technique has some restrictive elements that limit the use of drapes in the mass market. This book presents a comprehensive review of the limits and applications of draping in the garment industry. The effects of certain factors on draping in both historical and contemporary contexts are explored. It is concluded that industrialization and the development of technology in mass production have

limited the use of art and craft practices such as drapes. With the effect of increasing costs, people's demand for such garments has been minimized. Social movements and subcultures also affected the use of drapes.

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ISBN: 978-625-367-189-1