

USE AND APPLICATIONS OF DRAPING
IN
TURKEY'S CONTEMPORARY FASHION

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USE AND APPLICATIONS OF DRAPING
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ABSTRACT

USE AND APPLICATIONS OF DRAPING IN TURKEY'S CONTEMPORARY FASHION

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This study includes the investigations of the methodology and applications of draping technique which helps to add creativity and originality with the effects of experimental process during the application. Drapes which have been used in different forms and purposes from past to present are described as an interaction between art and fashion. Drapes which had decorated the sculptures of many sculptors in ancient times and the paintings of many artists in Renaissance period, has been used as draping technique for fashion design with the contributions of Madeleine Vionnet in 20th century. After the invention of draping technique, drapes have become an artistic contribution for fashion design. The most successful examples of draping technique had been created by Madeleine Vionnet and Madame Grés in the early 20th century. After that the technique had been tried to be adapted to ready to wear sector with the different interpretations of well-known fashion designers.

But some difficulties which have been experienced during the application have limited the usage of draping technique in ready to wear sector. In the process of time artistic contribution of draping technique has been weakened by reducing popularity of haute couture in combination with the improvement of ready to wear market. This thesis has been querying some methods to adapt draping technique through ready to wear sector in Turkey in the light of boundaries and problems which have limited the usage of the technique.

Keywords: draping technique, drapery, fashion design, haute couture, and ready to wear

ÖZET

ÇAĞDAŞ TÜRK MODASINDA DRAPAJ TEKNİĞİNİN KULLANIMI VE UYGULAMALARI

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Bu çalışma uygulama sırasındaki deneysel sürecin de etkisiyle tasarımlara yaratıcılık ve orijinallik katmaya yardımcı olan drapaj tekniği ve uygulamalarının araştırılmasını kapsamaktadır. Geçmişten günümüze pek çok farklı amaç ve formlarda kullanılan drapeler sanat ve modanın etkileşimi olarak nitelendirilmektedir. Antik dönemlerde sanatçıların heykellerini, Rönesans döneminde birçok ressamın tablolarını süsleyen drapeler 20. yüzyılda Madeleine Vionnet'nin de katkılarıyla drapaj yöntemi olarak moda tasarımı alanında yerini aldı. Yöntemin keşfinden sonra drapeler moda tasarımına da sanatsal katkılarda bulunan detaylar haline geldi. En başarılı örnekleri 20. yüzyılın başlarında haute-couture giysilere Madeleine Vionnet ve Madame Grés tarafından uygulanan drapaj yöntemi zamanla hazır giyim ürünlerine de farklı tasarımcıların yorumlarıyla adapte edilmeye başlandı. Ancak uygulama sırasında yaşanan bazı zorluklar drapaj tekniğinin hazır giyim ürünlerinde kullanımını kısıtlayıcı bazı durumlara neden oldu. Zamanla haute-couture'ün zayıflayıp hazır giyim ürünlerinin güçlenmesi ve teknik alanlardaki gelişmelerin de etkisiyle drapaj tekniğinin moda alanına olan sanatsal katkılarının daha da kısıtlanmasına neden oldu. Tezde drapaj tekniğinin hazır giyimde uygulanmasını kısıtlayan durumların ışığında tekniği özellikle Türk hazır giyimine adapte edebilmek için çeşitli metotlar sorgulanmaktadır.

Anahtar Kelimeler: Drapaj tekniği, drape, moda tasarımı, haute-couture, hazır giyim

This thesis is dedicated to my family who offered me love and support in all my accomplishments.

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CHAPTER 1

INTRODUCTION

1.1. Definition of the Problem

Design is a creative activity in which art, aesthetics, elegance, industry, technology and know-how are combined to create a valuable item. It is a very complex and involved process, and it also supports all the human needs and activities. As a subject of design, fashion design is a kind of applied art dedicated to fashion and accessory, which are created within the life styles, social and cultural influences. Thus, fashion design is defined in a place between art and industry, so, there have to be an aesthetic involvement during the process of design. Especially, nowadays, the effects of achievements in the industry and production technologies have made most of the involvement of art disappear from fashion design products. The main question of this thesis was about to creating artistic appeal on a fashion design product. Is it possible to add artistic elements in an industrialized and mechanized world?

In the history of fashion, many designers had added artistic values to their garments through the use of different and special methods. Especially the rise of 'haute couture' had provided a combination between art and design in fashion in the late nineteenth century and the early twentieth century. The most impressive garments of

the period were created by Madeleine Vionnet and Madame Grés as a style of antiquity in the 1930s. The common features of their creations were the use of draping technique which was invented by Madeleine Vionnet. They had used draping technique to add artistic dimensions through their garments.

Draping technique is a three dimensional pattern making and designing method, which is manipulated by hands through shaping fabric on a mannequin or a live model. This method increases the level of creativity in designs, because; during the process, designer has a chance to work with the selected fabric directly on a model. This technique, in combination with a suitable design and a successful application, helps to create different ‘design values’ about aesthetic appeal, femininity, originality, and luxury to garments. When draping technique is applied skillfully, the garment can be evaluated as an artwork. Because of the artistic approach in the process of this technique, draping and its applications have been determined as the concept of this thesis. Generally, this technique, which is preferred to be used in haute couture products, is built up with hand stitching. Because of the characteristics of draping technique such as laborious and time-consuming handwork, the draped garments are evaluated as costly and special products.

Draping technique and drapes are one of the most suitable ways to adopt artistic effects to a garment. Draping has the key of originality and creativity which can be evaluated as the components of an artwork. The artistic details which are created during the process of draping technique are the results of the interaction between designer and fabric, because designers can directly reflect their feelings, personality, and emotions during the process of design by draping technique.

Draping technique has been used by well-known fashion designers all over the world, such as John Galliano and Sophia Kokosalaki, to create both haute couture and ready-to-wear. Turkish fashion designers have also used draping technique to create haute couture and ready to wear garments especially in evening wear and wedding dresses market. But some restrictive characteristics of draping technique have limited the reflection of these artistic approaches through the ready to wear garments which can be worn as everyday clothing. Because of this ready to wear garments have been getting similar to each other especially in Turkey.

1.2. Aims of the Study

This thesis includes three major aims about draping technique, creativity, and the aesthetics in ready to wear products.

1. One of the aims of this study is emphasizing the importance of draping technique, as an artistic contribution for fashion design, because this technique has a power to help creating an artistic and attractive appeal. But it is important to know, how this technique can be helpful to achieve a desired look during the process.
2. Investigation of draping technique and its applications which have been used both for haute couture and ready-to-wear garments by Turkish fashion designers, will be the other major aim of the thesis to analyze the circumstances of

Turkey's fashion design. Draping technique and its applications will be used as a key to analyze the history of Turkey's fashion industry.

3. The most important aim of this study is making the usage of draping technique to increase in ready-to-wear market in Turkey. This thesis will analyze how draping technique can be adopted by ready-to-wear and mass market.

1.3. Method of the Study

Chapter 1 makes a brief introduction in which the definition of the problem, the aims of thesis and the method of study will be described.

The methodology of draping technique will be investigated in Chapter 2, to achieve the mentioned aims of the thesis. In addition to this, design values which can be added through the use of draping technique will be analyzed both in visual and technical investigations.

In Chapter 3, historical evolution of drapery which has existed in each period of fashion since antiquity will be investigated. Especially, the invention of draping technique and its reflection to fashion products in twentieth century, will be analyzed through the use of well-known fashion designers' creations. On the other hand the interpretation of draping technique and its contemporary applications by well-known fashion designers will also be analyzed in Chapter 3.

As has mentioned before, draping technique is not an easy method which can be applied on every design. It is hard to apply draping technique on every garment, in addition to this; it is also hard to find a customer for a draped garment, because of some boundaries. These boundaries, which limit the use and sale of draped garments, will be investigated in Chapter 4 in economic, social, and technological point of view. By this way the restrictive elements of draping technique in contemporary fashion will be investigated too.

Chapter 5 will analyze draping technique and its applications in Turkey. To achieve this knowledge fashion design and its development should be investigated as a priority. Draping technique and the concept of design had derived from tailoring. Because of this, the thesis will analyze the adaptation of draping technique from tailors by new generation designers for both haute couture and ready to wear products. Chapter 5 will emphasize the importance of draping technique for Turkey through the examples which were created by Turkish fashion designers. It is difficult to make a documentary review about Chapter 5. Thus this part will be shaped by the interviews, which were done with well-known Turkish fashion designers and tailors, who use draping technique. In addition to this, as a rising industry prêt-à-porter evening wear and wedding dress applications and the usage of draping in this sector, will be analyzed in the case of İzmir.

Books, academic papers from printed to electronic sources, web-based documentations, journals, and magazines have read and analyzed about draping, drapery, and fashion design, and these notions have supported by the contributions of social studies, and art history. This thesis combines different kinds of disciplines

such as social studies, design, fashion, art, history, and psychology. Consequently this thesis will benefit from books, academic papers and electronic sources to be completed with an interdisciplinary study. Owing to this research is equally theoretical and visual books and web addresses which have visual fashion images, have investigated and analyzed to highlight the idea of thesis. In addition to these sources, interviews provide a major source for this thesis.

Some troubles had been occurred during to adjusting interviews with wedding dress and evening wear companies in İzmir. Because of this the number of interviewees cannot be matched as has been targeted.

CHAPTER 2

DRAPING TECHNIQUE AND DRAPERY

According to Fairchild's Dictionary of Textiles, "drape" can be defined as "a character of fabric indicative of flexibility and suppleness. The degree to which a fabric falls into graceful folds when hung or arranged in different positions" (Tortora and Merker, 1996, p.184). Draping is a pattern cutting method which can be applied to all types of designs including structured and fitted garments but it is generally preferred to create original designs with texture, ornament, and drapery as a structure or surface design by fashion designers. "For the designer who is looking for a more exciting cut and who is prepared for the unexpected, draping is an excellent way of approaching design and pattern development" (Fischer, 2009, p. 121) Because draping technique can be defined as modeling, shaping and manipulating of a piece of fabric on a dummy or real model, and that situation brings fashion designers some advantages during the production of garment. (Fischer, 2009, p.121) Connie Amaden-Crawford exemplified one advantage as; "A designer can easily see the proportion, fit, balance, and style lines of a design, exactly as it will look on the bodice" (Amaden-Crawford, 2005, p. 1) This situation provides an opportunity for intervention in parts of garments during the process. The other advantage would be about the source of inspiration for designing. "Working with actual materials gives a designer great inspiration and a better indication of the flow and performance of a fabric" (Amaden-Crawford, 2005, p. 1)

On the other hand drapery can be defined as folds and curves that are manipulated manually on the surface of garment via draping technique. “Draping in fabric on the dress form is a method used to create three-dimensional models that will ultimately be developed into collections of finished sample garments.” (Jaffe and Relis, 2004, p. 6) This technique is different from the flat pattern methods because of the process of application. According to Anette Fischer, “Draping technique can be used to achieve a soft look with added volume. A drape is excess fabric falling down from one anchor point or between two or more anchor points...These are done on the mannequin and not as a flat pattern construction.” (Fischer, 2009, p. 156) Draped garments are developed manually, that is to say that the designer works as a craftsman. Because of this the creativity and talent of designer add values to the product during the creation of garment.

In addition to this draping technique is more experimental and creative methods compared to other construction techniques. It is experimental because the craftsman can form design through the use of trial and error methods. By this way some unexpected design solutions can be achieved with an inspiration that comes spontaneously during the draping process. For example, a flower can give an inspiration to a designer as folding and manipulating fabric curves like the shape of flower, or a spontaneous fold can totally change the garment’s look. As another aspect the specific type of fabric may not capture the imagined garment’s style, but it may create a rather different and inspirational result than before. According to John Galliano “it’s more like engineering than anything else. It’s finding the limits

of what you can do when wrapping the body in fabric. Everything evolves. Nothing is strictly defined” (Fischer, 2009, p.121)



Figure 2.1: Draping technique by Pierre Balmain (Photography by Carl Van Vechten, 1947).

This can be exemplified with the design and production process of French fashion designer Pierre Balmain, on the model Ruth Ford, as shown in Figure 2.1 (Benbow-Pfalzgraf, 2002, p.43). The photograph was taken while he was trying to adjust drapes to capture a desired look.

2.1. Methodology of Draping Technique

Application of draping technique needs patience, attention, talent and time. Applicants should be careful during the application to achieve successful results. For

example the suitable usage of suitable material, selection of appropriate fabric and appropriate grain of fabric are the most important components which affect the success of garment. In this part basic steps and materials of draping technique will be examined.

2.1.1. Tools and Equipments

The correct usage of appropriate equipment has a vital importance in draping technique to create original and successful garments. As has been explained draping technique is applied to a dummy through pinning and shaping the fabric on it. Because of this situation, the dummy is one of the most important tools of the technique. These artificial models are prepared in all regions and they can be found easily in the market, but generally the dress form dummy which is shown in Figure 2.2 (Amaden-Crawford, 2005, p.11) is used for draping because of the target group of draped garments. “The dress form is used to manipulate flat fabric to fit to curves of the body accurately” (Amaden-Crawford. 2005, p. 11)

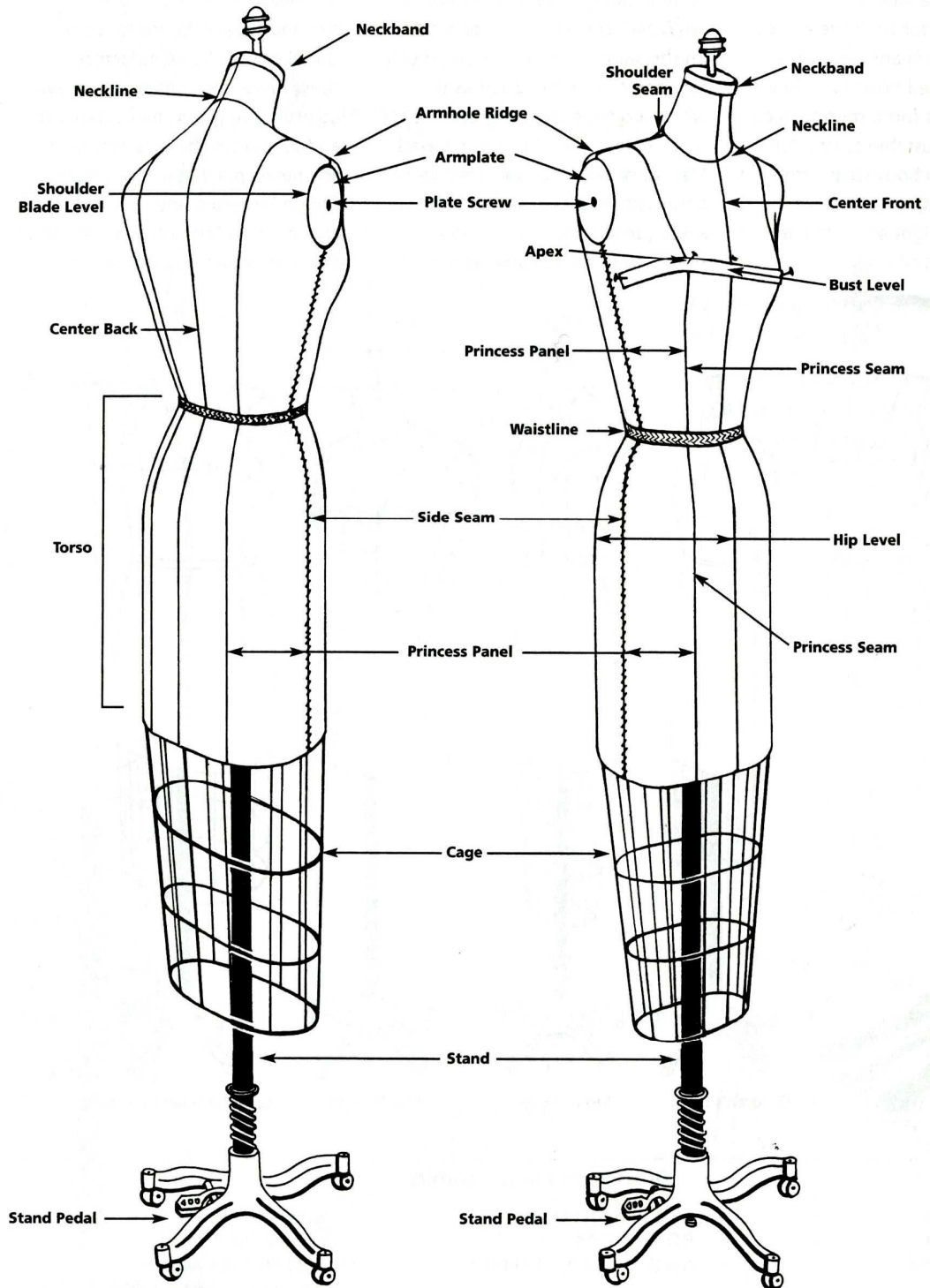


Figure 2.2: The Dress Form Dummy

The other important tool of draping technique is fabrics. “Fabric is often the source of inspiration for the creation of designs.” (Armstrong, 2000, p. 19) It is also important that the quality, characteristics and falling capability of selected fabric

affects the final appearance and price of design. Winfred Aldrich pointed out that “the visual appearance of any garment is directly affected by the characteristics of the fabric.” (Aldrich, 2007, p.20) For example an unsuitable fabric can change the structure of design, and it can cause undesired appearances. Because of this fabric’s manners as weight, thickness, elasticity, and degree of drape should be considered during the early stages of draping.

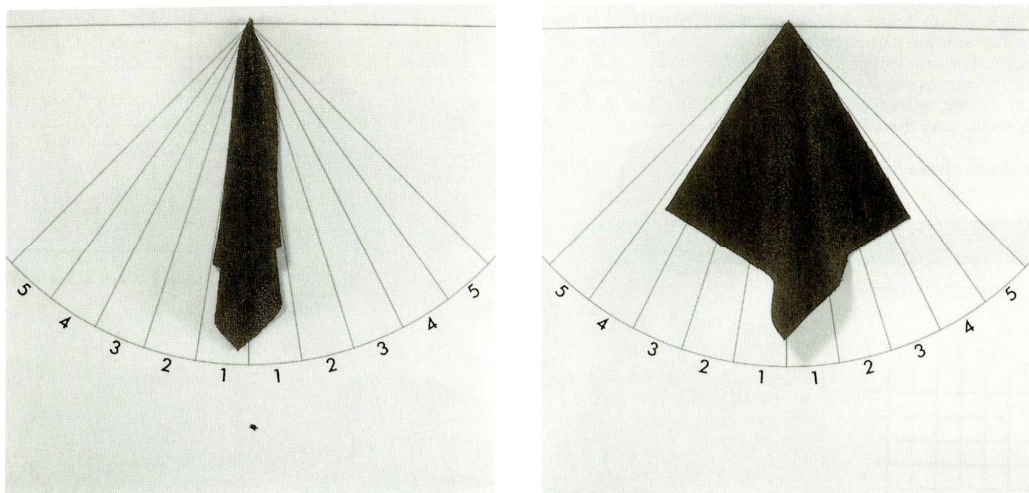


Figure 2.3: The measurement of drape.

Fabrics have different draping capability. Figure 2.3 (Aldrich, 2007, p.26) shows an example for measuring the capability of drape according to different fabrics. The fabric on the left records 1, (High-Drape) whereas the fabric on the right records 4. (Medium-Low Drape) High Drape fabric such as jersey, crepe, satin, velvet or chiffon is the most suitable fabrics for draping technique.

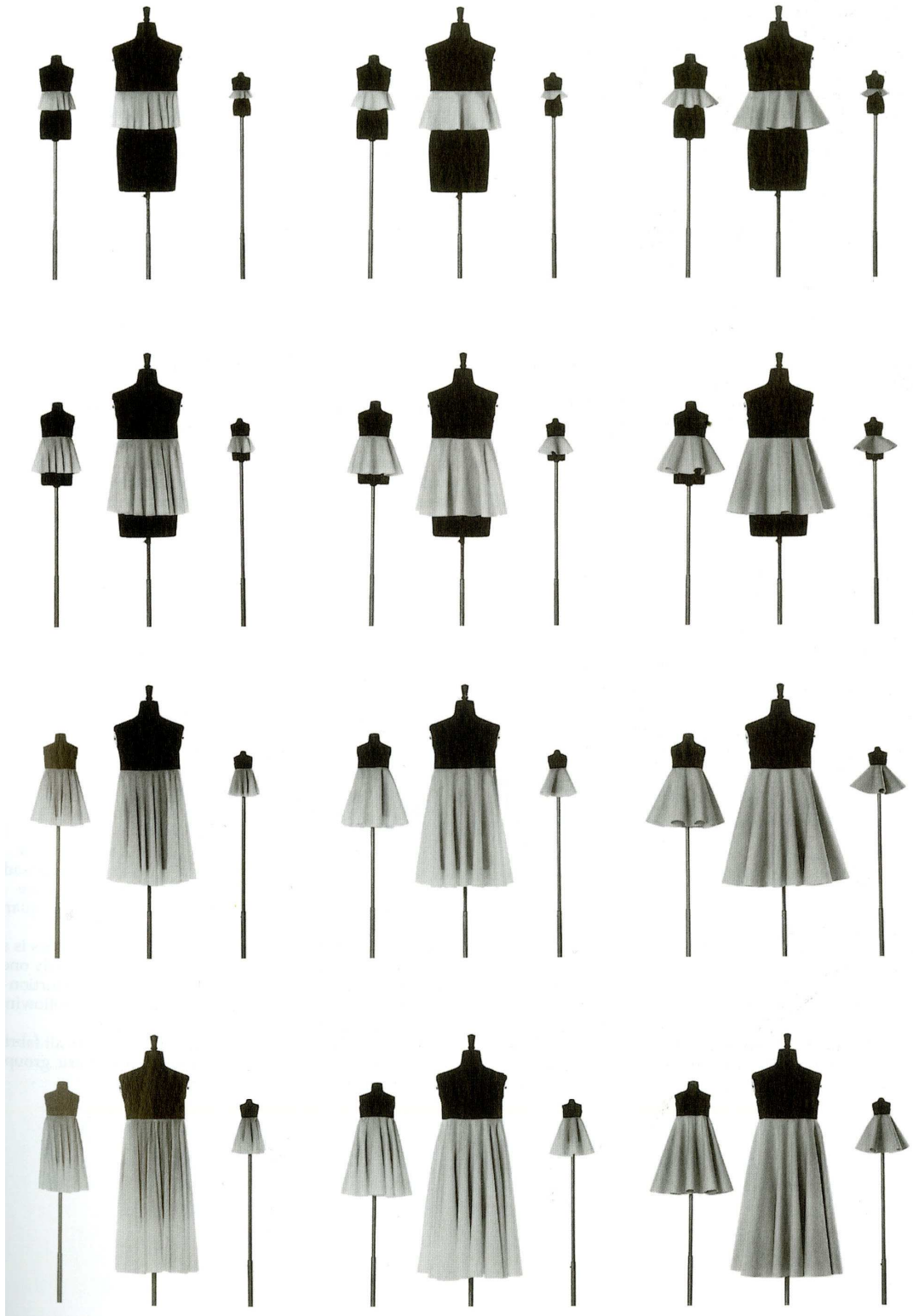


Figure 2.4: Three different fabrics cut in circular shapes of varying lengths and scales

Fabric qualities are also changeable according to position, length and scale of fabrics on body. Figure 2.4 (Aldrich, 2007, p. 21) shows three different fabric cut in circular shapes in varying lengths and scales. The attitudes of fabric can be examined from this image.



Figure 2.5: Fabric attitudes according to different grains

Fabric attitudes can also be changed according to grain directions. “The direction of the grain line will strongly affect how fabric hangs on the body. The grain line can be used in three different ways.” (Fischer, 2009, p. 124) This situation is exemplified in figure 2.5. The same soft, fluid silk crepe is used in all phases of transformation of the pattern on the body. In first phase, this soft, fluid silk crepe

hides the body with folds that begins toward the top of the dress form as the lengthwise grain is perpendicular to the floor. In second phase the silk has a similar drape but it hides less than first, with the crossgrain perpendicular to the floor. In the third phase, 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 draping technique, because of these different attitudes.

In addition to these materials, straight pins, tailor's chalk, tape measure, scissors and shears, tracing wheel, drafting paper, hip curve ruler, and style tape are used frequently during the application. In addition to these, collecting inspirational items will make original and powerful designs. (Amaden-Crawford, 2005, p.10)

2.1.2. Analyzing Draping Technique

Draping technique is generally applied for special and different designs which cannot be created by flat pattern methods, and draped garments are generally designed for a specific client. Because of this, it is important to learn the body proportions on client before the application. First of all, a suitable fabric should be considered according to body proportions and the design, which will be developed through the use of draping technique. During the application, different types of draping techniques can be developed. Helen Joseph-Armstrong (2000, p. 19) states that,

The first version of most garments is draped in muslin, because it is an economical fabric. Ideally, a garment should be draped in the design fabric or a substitute that is closely related in texture and weight.

Although this may be too expensive for the manufacturer, it may be appropriate when draping for private client.

Also designers can develop different techniques. For example, Madeleine Vionnet, as the inventor of draping technique, had developed different methods during the application such as the use of bias cut and small scale model. François Baudot (1999, p.82) refers to Vionnet's technique with these words:

Vionnet produced her designs by cutting, draping and pinning fabric on to dolls, before making up full-scale models in chiffon, silk or Moroccan crêpe fabrics that were unusual in women's fashion of the 1920s and 30s. She would order fabrics two yards wider than necessary in order to accommodate draping, creating clothes - particularly dresses - that were luxurious and sensual but also simple and modern.

It is important to determine which draping technique is most suitable according to the designs. Some loose drapes need an understructure, such as corset to which drapes can be attached (Fischer, 2009, p.128). These garments need a fit body pattern through the use of muslin. After the fitting process, this muslin pattern is transferred to the lining fabric as a structure and it is be pinned to the dummy, which is filled with materials like cotton or sponge underneath of lining fabric to give same body proportions of clients to the dummy. According to design, fabric is shaped by pinning, curving, and folding. This process goes on until the design is finished. According to Armstrong after the completion of pinning the garment, applicant should do some controls for the appearance:

At completion, the drape should be critiqued for styleline placement, proportion, balance, and fit before removing it from the form of model. After the critique, the pins are removed from the draped design. The market stylelines and seams are trued (Armstrong, 2000, p. 19).

In some situations, there is no need for lining fabric underneath of garments according to design. At that time the fabric folds are clasped to the other folds as tie, drapery and knots. This style is used to create light, soft and freely flowing garments. These kinds of dresses hold the form of the body because of the absence of the facing fabric.

Lengths of muslin draped loosely on a mannequin create shapes by the fall of the fabric...All loosely draped garments need an anchor point, such as the neckline, shoulder, armhole, bust, waist or hip, from which the fabric will drape (Fischer, 2009. p.128).



Figure 2.6: A draped garment by Lanvin (2010 - rtw -spring)

Figure 2.6 can be given as an example of this. As it has been seen, the garment takes the form of body through the use of knots and the garment has no facing fabric underneath.

2.2. Design Values of Drapery

Design is a process which aims to meet a goal, and to carry out a plan according to a particular purpose, by creating and finally transforming this process to a product. The process of designing adds value to the designed product. (All) the value which constitute the design can be described as design value in the thesis. That part of thesis will analyze the meaning and values which can be ascribed to garments through the use of draping technique. “In addition to 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 can change according to the method which has been used for creating the product, the aim of designing process, materials used, and target user or consumer of the product. For example visual design values are related to viewer and wearer’s relationship to the entire form and its meaning, experiences and pleasures. This is no doubt subject to variation according to people’s pleasure, age, choices, and lifestyle. “To complicate matters, communication may be thought of as one of the functions of fashion and clothing.” (Barnard, 2002, p.28)

Variety of design values including economic, social, visual, and aesthetic can be added to a fashion product through the use of drapery via draping technique. This chapter aims to analyze design values which can be incorporated to the product through the use of drapery in four categories: aesthetic, uniqueness, social and economic design values.

2.2.1. Aesthetical Design Values

Fashion design is “the application of creative thought to the conceptualization and execution of items of clothing so that they can be said to display a formal and distinctive aesthetic coherence which takes precedence over function” (McRobbie, 1998, p.14) Following this quotation, fashion design can be defined as a designed art, as painting or sculpture. Fashion is related to aesthetical value as it involves changes in style. In fashion design drapery is a transformation of flawless beauty of a statue through a fashion product. In addition, it is considered that the roots of drapery and flawless beauty have a relationship in their aesthetical appeals. Important figures in society have been illustrated with draped bodies in frescos, statues, and vase paintings throughout ancient times. Draping technique and drapes had the capacity to create aesthetical value and beauty. 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 pleasing sensory experience as beauty.” (Eicher, 2000, p.289) However beauty is a complex concept which is difficult to define and operationalize. In an art work the image must be attractive to be aesthetically valuable. The beauty of the image must be challenging enough to attract and hold attention, but the aesthetics of a fashion product is different from that of an artifact. As an artifact fashion product combines beauty of form, perceived visually and tactilely, with beauty of expression and it tends to show human body in an aesthetical perspective.

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 which can not be formed by flat pattern cutting. It creates more successful visual images, volumes, and dimensions on the surface of garments and these volumes and textural structures on the surface of product create the play of light and shadow, fluidity, and relation of lines and form. These components increase understanding of aesthetic and beauty according to Eicher. (2000, p.288)

Figure 2.7 shows a dress which is presented in Lanvin’s ready to wear collection in spring 2009. This is a very remarkable example according to lines, forms, structure and textural surface design all of which are constituted by drapery. In the image draperies are used to create a structural texture by the use of lines which are manipulated by spherical folding of the fabric, over a bodice structure, constructed under the draped part. On the skirt, however drapers are used to constitute an asymmetrical and voluminous structure. “Art aesthetics is the philosophy of art and naturally tries to arrive at statement about representation, coherent form, emotive expression and social purpose” (LitLangs, 2003).



Figure 2.7: A dress by Lanvin. (Spring 2009/ rtw collection).

In addition, aesthetics captures an art form from accessories to photo shooting in fashion design. The purpose of studying of aesthetics is to create an emotional expression. The designer uses an aesthetic language to constitute this emotional expression by presentation strategies. Eicher (2000, p.288) stresses 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 that can be felt by all five senses of human being, such as the play of light and shadow, color, posture, coherent form to the source of inspiration.



Figure 2.8: A statue of ancient times and Alix Grés' design as aesthetical language

For example Alix Grés's designs have a specific aesthetic language that can be easily identified. Grés used classical drapery as a source of inspiration for her designs. She generally created white or cream draped garments that related to antiquity in European Culture. In Figure 2.8, - On the left, (Koda, 2003, p.18), on the right, (Baudot, 1999, p. 11) - two different images are shown. On the left there is a statue from ancient times, and on the right a garment which Alix Grés created in the 30s. Components of Grés' creation, such as posture, coherent form, color, the relationship of light and shadow and emotional expression resemble statues of Ancient times. She created an aesthetical form through her work.

Consequently, draping technique and draperies hold the capability to create aesthetical value and beauty.

2.2.1.1. Construction of the Body

Fashion can be used to change, the perception of human body in different ways such as temporary, permanently or physically. “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). These kinds of temporary and visual modifications have the same effects as draperies’. It can create changes on body to create temporary voluminous, proportional, and structural as modifications. Because of this drapery has been preferred by very many well-known fashion designers, for example, in fashion shows, some garments in the collections are different from the others, according to their functions, and appearances. These kinds of garments are designed especially to create an effect to attract attention, and to prove the artistic talent of designer.

Designers aim to try new, interesting and different ways which have never been tried before, to shock viewers through extraordinary and remarkable designs. To create this effect they aim to interpret and resize the human body to create a new look through a redefinition of human body. Drapery and draping technique is the method which is preferred to create this kind of illusion on garments. “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 proportions of human body through the use of a kind of illusion applied on garments via draping technique and draperies. Designers can create garments with folding fabric and the usage of different materials on a real model or dummy manually to realize the designer’s creativity.



Figure 2.9: A Dress by Cristobal Balenciaga, 1967

The image in Figure 2.9 (Koda, 2005, p.89) may be considered an example for construction of human body. It is from Cristobal Balenciaga's fall-winter collection, presented in 1967. "Balenciaga used draperies and volumes to exceed contours of human the body through waist, shoulder and head form. It is constructed of a long panel of silk gazer sewn into a bias tube" (Koda, 2005, 89). In this way, he creates a voluminous in a rose form as an extension of human body. Cristobal Balenciaga was one of the foremost designers, who created the most innovative, influential and mysterious shapes of twentieth century and contributed the most innovative, creative and influential works to a period of fashion history from an aesthetic point of view (Walker, 2006, p.5).



Figure 2.10: A Dress by Vivienne Westwood (2009/fall/rtw).

Figure 2.10 shows an image for investigation to find a new form for human body. It is a garment of Vivienne Westwood presented in 2009 as a part of ready to wear collection. She takes advantages of the characteristics of fabric to create this visual image. Opaque white fabric is shaped via draperies to hide body form and create a new structure. Westwood adds draped pink tulle to extend the view of human body.

According to these examples, it can be said that drapery and draping techniques have been preferred to find new ways and different forms of human body by well-known fashion designers.

2.2.1.2. Fit to Measurement of Body

Draped garments are laborious and time consuming to create. Thus, they require hard work at every phase of design by the applicant. Everyone has a different anatomy and body proportions. Therefore it is very difficult to make a garment which can fit all bodies using flat pattern cutting methods. Because of this, draped garments are generally prepared for a specific client. Due to the characteristics of draping technique, garments to be checked and examined at every phase of process. Draperies and draping technique are used to give form and volume to the body. In the same way, it can be used to emphasize the body proportions, because draping technique based on wrapping a piece of fabric around the body. This gives an opportunity to designer to fit the measurements of body without cut and sewn.



Figure 2.11: A dress by Donna Karan (2010/spring/rtw)

One of the examples for fitting to the measurements of body is from Donna Karan's ready to wear collection, presented in the 2010 spring season. The outfit, shown in Figure 2.11, is developed through the use of draping. Because of the color and spandex fiber characteristic of the fabric, draperies create a second skin effect, which exactly fit the measurements of the body.

Bias cut is one of the most important notions of draping technique during the application. Bias cut is about the direction of the fabric. The usage of bias cut provides some advantages to the applicant, such as reducing the needs of darts, because bias cut has a potential to fit the measurements of the wearer without cut and sewn.

As has been seen in the example, drapes have been used to create a new look and reinterpretation of human body without cut and sewn. At the same time, designers may prefer to emphasize body proportions via wrapping and folding the fabric around body. Both of these have been used by well-known fashion designers to create an illusion to accentuated femininity.

2.2.2. Design Values Related to Uniqueness

According to Simmel, fashion can be defined as a product of class distinction and it satisfies the demand for social adaptation and the needs of differentiation. It is the product of social demand. (Simmel and Levine, 1971, p.296) Fashion is the key element of individuality because it is the best way to introduce and express individuality without words through the society. According to Simmel individuality

can be investigated in two different bases. One is the individuality of freedom and responsibilities that arises from a social environment, and the other is distinguishing the individual human being from all the others. Consumers use fashion to identify themselves with certain groups, while distinguishing themselves from others. Here, being different is qualitative and it has positive meaning and value for the person's life. At this point, designed products of in fashion field are linked with uniqueness and individuality. 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)

For nearly a century originality has been linked to creativity. It is often seen as the inevitable result of this creative process. Originality in fashion design entails fashion designers having the quality of being new and creative. Being original, admirable, and different in a society make human beings feel special and exclusive. "Researchers have demonstrated that individuals assign positive traits to clothing perceived as unique or scarce. It appears that the value of clothing is enhanced when people believe that it is unavailable to others." (Sproles, 1994, p.212)

As known, the feeling of embarrassment and negative emotions arise when two people appear at a social event wearing the similar garments. Because of this, people try to find unique and original fashion products to differentiate themselves from the majority. According to Simmel, the distinctiveness of fashion is destroyed by mass adaptation. (Simmel and Levine, 1971, p.299) Garments are no longer valuable and different with the mass production. Because of this, garments with designer labels

and special products have been viewed as higher quality and higher status. Researchers point out that original and unique objects are more desirable. (Sproles, 1994, p. 213) In this case, designers have an important role in achieving the desired point and draping technique can be used to achieve these high quality and unique designs

A product's unique appearance requires making their distinction and differentiation from similar products in terms of function, quality and design. The designer's creativity and artistic talent must be felt by wearer as a signature on the garment. This situation may be achieved through avoiding the usual concepts and methods. The only way to create special and unique designs is to discover innovative ways of working by applying different methods.

It is accepted that, applying a certain kind of craft technique is the most important component in making a fashion product, different from commercial garments. Craft can be defined as; "an activity involving a special skill at making things with your hands" (Oxford University Press, 2005). In the textile sector, craft is know-how skill such as weaving, stitching, printing, or planning the pattern that involves skillful hand work. It is knowledge, skill or ability in doing something that is considered apart from the fine arts, or from the expressive or aesthetic aspect of them. It can be said that the originality and quality of design are defined as through the intensity of craftsmanship, because craftsman gives life to the design and translates it through 'three dimensional' and wearable product. In fashion design, art and craft should be seen as a combined form to capture originality and uniqueness. Both disciplines are seen in the draping technique, which may be defined as the meeting of art and craft

in fashion design. The handiwork of draped garments adds uniqueness value to the design as a signature of designer or craftsman. Craftsmanship, which should be done in an artistic way, is the vital part of that kind of productions during the application. A draped garment is distinguished by the knowledge, skill and ability of the designer.

Consequently, the components required to make design unique can be transformed in a product by draping technique as a craftsmanship. Because of the manual craftsmanship in draped garments, it is rare to meet examples which equal this kind of garment.

2.2.3. Social Design Values

Social design values constitute the social situations of a society as life styles, traditions and classifications of people, which are constituted by a social structure, and vice versa. These values can take on a shape according to individual's preferences, age, life styles or the characteristics of the society. Each domain of social sciences can place different meanings to components of social design values. In the fashion design area, they can affect and shape individual's characteristics according to their meanings. This can be supported by a quotation from Malcolm Barnard (2002, p.61- 63):

Clothing and fashion are often used to indicate social worth or status, and people often make judgments concerning other people's social worth or status on the basis of what those people are wearing...Clothing and fashion may also be used to indicate or define the social roles that people have.

Fashion is a covering tool and it reveals information about peoples' identity, social status, and consumer profile. For this reason, people sometimes use fashion as a signifier to introduce themselves to the entire world, or to hide their personality behind an appearance of a view of the world they present, according to conformity with recognized standards. For Simmel, both conformity and individuality are fundamentals for the formation of fashion, and without one or the other, fashion would end. In another words, fashion needs conformity and individuality to survive. Conformity refers to a collective clothing behavior that is socially accepted in a certain society. Both conformity and individuality constitute the style of human being. This provides the present personality, ideals, and status of individuals in society. In that case, elegant diamonds, ragged shoes, denims washed to create the appearance of being old and draped clothes are all reflections of people's personality or characteristics of their role model. Fashion is a classification system in itself. According to Sue Jenkyn (2005, pp.24-28), people use clothing to differentiate and recognize profession, religious, affiliation, social standing or life style, the wearing of designer labels, draped clothes, expensive materials, and jewellery may be classified as items of social distinctions.

This thesis, within the study of social design values, will give some examples of the meaning of such human acts and personality as wearing draped clothes. Draped clothes can show people's character from different points of views. For example they can give a status to a human being from the viewpoint of financial values, because draping technique is a laborious and time-consuming application, as already mentioned. Stitching and shaping make draped garments more valuable, expensive,

and special than mass products. Thus draped garments may give some indication of the wearer's social and financial status.

These kind of special garments are generally preferred by “upper class” clients, which imply a good occupation, high salary, nobility and fastidily about details of fashion. In social sciences, researchers claim different interpretations and visions about drapery. For instance, Gen Doy (2002, pp.19-20) stressed that:

Drapery has a limited role among poor but immediately afterwards states that scenes of poverty and squalor can be dramatically illuminated by draped swathes of light and shade. Apart from this reference to poverty and dirt, the impression given is of a tradition of drapery representation which continuous for centuries hardly troubled by everyday concerns of lower class life, since drapery by its very definition, exist in the sphere of art, remote from the more worldly concerns of economics or politics. It can note civilized values, nobility, grace and harmony rather than violence, low-life, and barbarism.

In the quotation, Gen Doy correlates drapery with barbarism and poverty from a different perspective. He intends to refer to unintended and undesigned structures which used to protect, cover, and hide the bodies. He shows that poverty and low-life can be represented by draped or wrapped bodies. In addition to this, drapery and wrapped fabrics can be evaluated as the characteristics of traditional garments too. These kinds of traditional garments can be undesigned, and they are mostly used to cover and protect people's bodies and these bodies are used as the symbolism of these cultures. Figure 2.12 shows an image which emphasizes poverty through the use of wrapped fabric on body. The image was taken in 1992 in Somalia by photographer Gianni Gionsanti. The dirt of fabric emphasizes the poverty and misery in the image.



Figure 2.12: Drapery as poverty.

On the other hand, drapery and draping which is mentioned in this thesis is a designed and luxury structure. Its specialty has come from its laborious and designed characteristics. This can be exemplified by definition of Drapery of Anne Hollander (1993, p. 36):

Draped cloth per se accumulated an immense sense of expressive visual power, first from its august origins in Classical sculpture, on through its medieval association with holiness and luxury, and finally through its emergence as a purely artistic basic element, ready for use in any representational convention.

This visual image mentioned in Anne Hollander quotation still bears the stamp of interpretation in contemporary fashion. Draped garments, interpretations of Classical drapery in contemporary fashion still have the augustness of a sculpture, luxury of medieval association, and these garments can ascribe the values of nobility, dignity, elegance, or wealth to the wearers.

2.2.3.1.Design Values Related to Gender Roles and Femininity

Fashion in dress is one of the most significant indicators of gender identities. “Further, specific types of dress, or assemblages of types and their properties, communicate gender differentiations that have consequences for the behavior of females and males throughout their lives” (Barnes and Eicher, 1997, p. 8), and also Barnard states that “Clothing...and fashion as well, is clearly tied...to constructing and signaling gender identity. It is also tied to reproducing this identity” (Barnard, 2002, p. 125)

Draped garments are generally chosen by women consumers because of the gender roles constituted by the community. Society shapes gender roles according to a desired and ideal look, deriving from rules such as fashion, manner, motion, and appearance. For example, femininity has different definitions according to different societies. “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) The passive and active roles of women and men are implied by Barnard. Men are always evaluated according to power, capability, and possession in society. That power can be moral, physical, temperamental, economical, social or sexual. At that point, characteristics are ascribed to men as observer, surveyor, and threatener of the opposite sex. However, women’s existence in society relates to the appearance and manners to opposite sex. That existence can be specified with voice, opinions, expressions and clothes. They can be qualified with observed, surveyed, and threatened by 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)

Because of this, women’s clothing and fashion generally have frivolous and decorative details to be observed by opposite sex.

In addition to this information; it is thought that draped garments have details which emphasize femininity and attract the attentions of opposite sex, because of the elaboration, ornamentation and attractiveness. These are all the reasons for female consumer’s demands for the draped garments. The draping technique, which contributes to make garments original and different, is applied on garments for women consumers who wants to attract people and be observed in the society. Consequently with the emphasis on being approvable, observable, and attractive, draped garments has a structure that symbolizes the femininity.

2.2.4. Economical Design Values

While fashion design is concern with social worth and social role of people, economic status is concerned with position within an economy. “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)

Economic design values change according to details applied on garments, originality of design, quality of fabric, conformity to fashion trends, application techniques and

materials. This section will discuss the meaning of luxury and economic concept that can be added to garments through the use of draping technique. Economic design values refer to components such as luxuriousness, high cost, and value in the thesis. The relationship between these components and draping technique will be analyzed.

2.2.4.1 The Needs of Luxury Market

One way of understanding luxury is given by Gabrielle Coco Chanel, “Luxury is a necessity that begins where necessity ends.” (Okankwo, 2007, p. 7) This quotation is one of the best descriptions of luxury. According to Okankwo, the meaning of this definition is that “we don’t need luxury good to survive as human beings, but we need luxury goods to fuel the sensations that contribute to our overall appreciation of ourselves and our lives.” (Okankwo, 2007, p. 7)

In history all items has made the effect of luxury after the World War II in whole World. At that time people’s desire arises and it affect the industry’s ability of producing luxury items. After the all physical and emotional difficulties of World War II, people wanted all staff in unprecedented qualities; in a short way luxury items has become important after the World War II. The demand of all goods increased amount after World War II.

Luxury is always about desires of human psychology which cannot be fulfilled. Lack of desire is symbolized as an empty hole which is tried to fill with desires in people life, but it can not be filled. Because of this, the expectations of people

always increase. They need luxury items to feel special, excellent, and perfect. According to Christopher Berry "... Luxury might seem to imply exclusiveness. It is in line with this exclusivity that luxury goods are seemingly to be associated with expensiveness and rarity" (Berry, 1994, p. 4)

Luxury market needs to present exclusive, different, expensive, and good quality products to answer these demands and desires of consumers. Draped garments constitute a great part of luxury market from the domain of fashion design. As has been mentioned, specialty and expensiveness give luxury image to the draped garments. Consequently, draped garments can be considered as a channel to relieve the needs of luxury market and consumer desires.

2.2.4.2. The Needs of Ready-to-Wear Market

Technological improvements and industrialization in the field of ready-made clothing caused an increasing competition between fashion designers and companies. Companies and designers tried to be qualified in producing different and high-quality designed garments for lower cost to stand out from their competitors, thereby, they reached more consumers. This provides a place to ready-to-wear products between haute-couture and mass production. The embodiment of ready-to-wear area narrowed the gap between mass production and haute couture areas, and this creates a bridge between aesthetics concerns of haute-couture garments and the economics of mass produced garments. (Davis, 1992, p.139-42)

Most ready-to-wear designers and companies use drapery to create high-quality, attractive, elite, special and different garments. Draping technique, which is not easy to apply for a ready-made garment, because of its time-consuming and increasing cost characteristics, adapted to ready-to-wear area with the developments in production technologies. Today, drapes are also used in ready-to-wear area as smart design details, elegant ornaments and different forms which can be produced by lower costs compared to haute couture. For this, drapes are not used as masses like in haute couture or luxury clothing, but, they are used as little and smart design details which is created in combination with flat pattern methods and draping. Chapter 2 contains a deeper investigation about this subject under the heading of 'Semi-Drapery'. Draping technique and drapes constitute an appropriate structure for ready-to-wear designers and companies who want to gain a powerful image in this competitive area. This also produces more variety for the consumers who want to wear attractive, different and special garments in their everyday life for lower costs. While these details constitute aesthetic, original and special appeal for consumer demands, they are also providing creativity, low cost and time-saving production for the manufacturers.

In conclusion, drapery has a vital importance for ready-to-wear garments for their aesthetics and accessibility, especially in contemporary fashion. In order to meet these demands, most of the ready-to-wear fashion designers and companies are using drapery in combination with flat pattern methods for their ready-made designs.

CHAPTER 3

CREATIVITY THROUGH THE USE OF DRAPING TECHNIQUE

As discussed in the Chapter 2, if draping technique can be applied efficiently on suitable design, it can add variety of values to the garment such as creativity and uniqueness. This chapter will examine how these values can be added to the garments. If it is investigated from the perspective of history of dress, it can be understood that drapery has been used from ancient times through present, whereas there was no specific technique called as ‘draping’ until 1930s. The first examples of drapery and its variations had been seen in ancient times especially in Romans, Greeks, and Egyptians costumes. The visual evidence of Greek styles often comes from marble statues vase paintings and sculptures of these civilizations. The sculptures of antiquity were all representations of every day life costumes in these civilizations. “Because real clothes were always the basic reference in ancient Greek works” (Hollander, 2002, p.14). All of this information is gained from the analysis of marble statues which have been done till now.

3.1. Evolution of Drapery and Draping Technique

Drapery, which derived from Antiquity, has greatly changed according to shape, function and meaning during the evolution of fashion; and it has long been used as a source of inspiration for fashion designers. In this part of the thesis; drapery will be investigated from the view point of usage and evolution until the draping technique's creation by Vionnet. In later parts, the effects of drapery on the designers as a source of inspiration will be analyzed through how it has been transferred into designs by contemporary interpretations. It will be investigated in two subtitles as inspiration of classical drapery and bias cut of Madeleine Vionnet.

3.1.1. Inspiration of Classical Drapery

All designs which created till now meet the needs of people as a functional utility, and all the necessities occur from an impression. Thus, design as a concept is directly related to sources of inspiration. There is a specific source of inspiration behind draping technique applied in contemporary fashion design market. It will be useful to examine these sources of inspiration to understand the invention and first applications of the draping technique.

The first usage of drapery was seen in Ancient Greek, Roman and Egypt, but at this time draping technique or stitching had not yet been invented. For this reason the garments were constituted by wrapping a rectangular shape of fabric around body. According to Hollander (2002, p.13):

In Classical Greece, clothes were very simple. Most civil garments were lengths of stuff woven to size and worn as they came off the loom, hung and wrapped or tied and pinned around the body... Tailoring, the cutting out and piecing together of shaped cloth segments to make a three-dimensional garment was unknown.



Figure 3.1: Garment types in Ancient Greece.

All this information comes from the historical analysis of the statues created in antiquity. As it can be understood from the sculptures displayed in the Figure 3.1, the garments were constituted through the use of wrapping a rectangular fabric around human body. The main characteristic of these sculptures was to display the perfect and flawless beauty of human beings. For this reason, draperies were used to show the important parts and to emphasize the gestures of the sculptures. For Hollander “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 characteristic of these sculptures was nakedness. Although there was no common usage of nakedness for sculptures of women, it was very widespread for sculptures of men. 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, draped fabrics were used as cape or shawl on the shoulders or the around neck to emphasize the nakedness and perfection of male body, adding divine and powerful features to these sculptures. This situation can be exemplified by the image shown in Figure 3.2.



Figure 3.2: Male body in Ancient Rome with drapery.

In the image, Apollo Belvedere’s body was represented with draped back clothes. It was considered the greatest ancient sculpture, and for centuries it epitomized the aesthetic perfection of the 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)



Figure 3.3: Christ rising from the Tomb by Gaudenzio Ferrari, 1465

Influences of antiquity were also seen in the Middle Age Costumes. Classical appeal still constituted whole structure of the medieval costumes. Hollander claimed that, “It is possible to trace the course of sculptured drapery elements from their classical sources through the Middle Ages, even transformed as they came to be into rigid formulas or abstract decorative schemes” (Hollander, 1993, p. 15). Drapery was still used to give a feeling of divinity to the people in the Middle Ages. For

example, as seen in Figure 3.3 (Hollander, 2002, p.44), the 'Christ rising from the Tomb', painted by Gaudenzio Ferrari in 1465, the divinity of the Christ can be felt by the audience. Christ's figure is surrounded by large piece of clothing, which is illustrated as full of drapery, to symbolize the divinity and resurrection of Christ. Although the draped fabric is not actually worn by Christ, it does not fall; it has energy in itself. In addition to this, it can be understood from the banner held by Christ; there is a breeze which makes the banner wave. In contrast, draped fabric is not affected in the same way. It has energy itself to surround Christ. Despite its use in antiquity, the naked body became a taboo to protect morality. People preferred not to use nakedness either in arts or costumes; on the contrary, they had begun to hide and cover their bodies in society. A detail of "The Tribute Money" can be seen in Figure 3.4. (Hollander, 2002, p.23). The bodies of the Christ and people around Him are illustrated as wrapped bodies. All bodies are covered with draped and folded fabrics.



Figure 3.4: The Tribute Money (detail) by Masaccio, 1423-8

In the Middle Age stitching became an important element of clothing. According to paintings created in the Middle Age, it can be understood that drapery was used to show small, elegant details instead of creating whole shapes. Whereas tailoring, which was a more common method of dressmaking, was used to fit the measure of body. As it can be seen in Figure 3.5 (Hollander, 2002, p.26), all the figures in this painting were covered by draped garments through the use of stitches. The divinity of the figures in the painting by Mantegna was emphasized by the draped clothes which they wore.



Figure 3.5: The virgin and Child with the Magdalen and Saint John the Babtist by Andrea Mantegna, 1490-1500

In Renaissance period, ornament in clothing had gained importance for both sexes. The importance of waist was emphasized with stiff and fitted corsets especially for women. Drapery in Renaissance art was not wholly derived from Mediterranean antiquity. It changed completely in the Renaissance period, both as function and form. First of all, the movement made people feels the style of Renaissance in architecture, which was a conscious revival and development of certain elements of Ancient Greek and Roman thought and material culture. The Renaissance style places emphasis on symmetry, proportion, geometry and the regularity of parts, as demonstrated in the architecture of classical antiquity and in particular Roman architecture. On the other hand, the structural details changed the visual perception,

and affected costumes of the period as structural, symmetric and geometric appeal. The aesthetic appeal in terms of art, fashion and architecture was completely reshaped. As can be seen in Figure 3.6 (Cosgrave, 2000, p. 120), the women silhouettes represented as narrow upper body and exaggerated draped skirt which had billowing effect. It was the typical characteristic of the Renaissance period. The ornament of the clothes of both sexes has never been distinguished. Men's wear was just as decorative as women's in detail.



Figure 3.6: An illustration which shows the typical silhouettes of the Renaissance period

While the top of costumes had become smaller, the skirt had become wider to balance this structural appeal. “Drapery was losing its chic in fashion, but the prestige of painted draped fabric was higher than ever, as painters began to play with its pictorial role in sacred and secular legend.” (Hollander, 2002, p.45) At that time, drapery was used to create these structural details on skirt or shoulders as

ornament. These volumes placed on shoulders and skirts were used in all costumes of the Renaissance period and also in the following periods.



Figure 3.7: Marie Antoinette

Stylistically, Renaissance architecture followed Gothic and Baroque architecture. The interaction between fashion and architecture had continued in following periods too. Especially, the volume and ornaments for both men and women's costumes reached exaggerated dimensions, and women's corsets became increasingly more important compared to the Renaissance in the Baroque and Rococo periods, when drapery had been used only in details as a part of the ornament. In Figure 3.7 (Cosgrave, 2000, p. 168), Marie Antoinette's costume is represented as an ellipse-shaped skirt adorned with drapery, ribbons, and lace in Rococo style. The ornaments and decorative elements on architectural structures were also used in fashion as

designed objects, for example symmetric adornment, curtain-like draperies, and tassels were used as decorative elements in clothing. At that time “Drapery connotes artistic display, alerting us to the presentation of a model.” (Doy, 2002, p.18)

By the late eighteenth century the interest in the Græco-Roman past was manifest in all areas of art and design.” (Koda, 2006, p.13) The nineteenth century had a new spirit of modernity. The early costumes of the nineteenth century resemble classical costumes of the ancient Greeks and Romans. Classical period costumes were reinterpreted and created again in the neo-classical way. The waist line was designed under the chest, and the nineteenth century early costumes created a smooth, basic and literal silhouette. According to Lucy Johnston (2009, p. 46),

During the early years of 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.

At that time clothing depended on cross cultural influences. The nineteenth century fashion was in considerable confusion, it was not clearly understood where the sources of inspiration for design detail came from. Both of the elements of antiquity, drapery and Rococo influences can be seen mixed together on these costumes. These effects became more prominent in the Romantic periods, between about 1825 and 1835.

In the romantic period, especially in the 1830s, sleeves and shoulders of costumes had reached such exaggerated proportions. Skirts were becoming wider and shorter.

Embroidery and ruffle were used to bring in ornamentation and gathering. In this period, drapes were used as means of creating volume in skirts, shoulders and sleeves. These exaggerated shoulders, enormous sleeves swell out from the bodice, which all emphasize the slimness of the waist. According to Lucy Johnston (2009, p. 92):

During this period drapery was often composed of separate pieces mounted onto the foundation skirt, rather than being formed by the cut of the skirt. The confining nature of women's clothing, the heavy draperies and long trains encumbering bustles, and the tight corseting necessary to achieve the fashionable silhouette prompted intense activity on the part of those promoting dress reforms.



Figure 3.8: Madame Alix Grés White Silk Jersey Evening dress (1944)

20th century clothing was again based on cross cultural influences as with the nineteenth century but in a more literal and modern way. Garments in the 20th century had escaped completely from exaggeration, complexity, and volume. The decorative elements still had an important role in clothing but they drew more literal, simple and comfortable structure. Smooth textiles such as satin, chiffon and crepe were cut on the bias to mould the body and fall into 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 in fact 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 3.8 (Fukai, 2002, p. 480) shows Madame Alix Grés' draped evening garments, which were applied with silk jersey. In addition to this garment, Grés also created pleated and draped garments. "She introduced pleating to the center-front of the gown. For Grés, pleating was a means of fitting a garment without pattern-shaping and seaming." (Koda, 2006, p.40) Instead of preparing a flat pattern via cutting and seaming, she used a bias cut, pleating and draping to fit the measurements of body. Amy de la Haye and Valerie Mendes mentioned about Grés' design style as:

In a bid to capture some of the timeless elegance of classical sculpture, Alix Gres created a number of white gowns which moulded the figure and fell into heavy draperies and folds. She worked directly onto the body and often compared her work with fabric to a sculptor's manipulation of materials."(Mendes and De la Haye, 1999, pp.93-94)

A white crepe garment created by Madeleine Vionnet, the creator of the usage of draperies and bias cut in modern fashion design, is shown in Figure 3.9 (Kamitsiz, 1996, p. 37).

This section investigated the evolution of drapery from ancient times through to the twentieth century, as a life style and source of inspiration. It has a special place in each period of history, and reflects some characteristics in contemporary fashion. The symbolism has changed from the divinity of antique and the middle ages, to that luxury and nobility. It still carries the meaning of luxury, but garments are now designed from a more literal and modern point of view.



Figure 3.9: Madeleine Vionnet's crepe garment, (1935–1936)

3.1.2. Bias Cut of Madeleine Vionnet

The previous section aimed to investigate drapery and its areas of usage in fashion from antiquity through to the twentieth century, from a historical perspective. As already noted, there was no 'draping technique' until the 20th century, when a designer called Madeleine Vionnet created and developed draping technique using bias side of fabrics. According to Fischer (2009, p.56) "Women exchanged their girdles for bias cut dresses that draped across their bodies and showed off their natural shape. Bias cut garments are cut at 45 degrees to the straight grain of the fabric."

As a fashion designer, Madeleine Vionnet has a special role in the application of draping technique and the use of bias cut. François Baudot (2006, p.82) mentioned about Vionnet and her style in his book as:

Vionnet produced her designs by cutting, draping and pinning fabric on to dolls, before making up full-scale models in chiffon, silk or Moroccan crêpe fabrics that were unusual in women's fashion of the 1920s and 30s. She would order fabrics two yards wider than necessary in order to accommodate draping, creating clothes that were luxurious and sensual but also simple and modern.

The draping method of Madeleine Vionnet is shown in Figure 3.10, where she is seen preparing a prototype for her design before making-up a full-scale garment, through the use of the draping technique on her small model.



Figure 3.10: Vionnet usually worked with dolls to create her designs.

Greek influences are the most striking feature of Madeleine Vionnet's works. Vionnet was inspired by ancient Greek art, in which garments appear to float freely around the body, rather than distort or mold its shape. As a couturier, Vionnet cut fabrics on the diagonal or bias dimensions to match the curves of a woman's body emphasizing fluidity of motion. She used this "bias cut" to promote the potential for expression and motion, integrating comfort and movement as well as form into her designs. This technique was used for the first time by Madeleine Vionnet in her night gowns and dresses. Mendes and de la Haye (1999, p.94) describe Vionnet's development:

Vionnet's label depicts a classical image of woman poised on a column, raising the straps of her tunic above her head. From 1924, her embroidery designs were inspired by Greek Vases and Egyptian frescoes and by the early 1930's she had largely abandoned her famous bias-cut in favor of classical style draping and folding. Many of her garments were ingeniously constructed in one piece, devoid of fastenings. Vionnet

was exceptional in that she did not sew down her draperies, but expected her clients to perform a series of skillful maneuvers to achieve the desired look



Figure 3.11: Madeliene Vionnet, 1931

The most famous work of Madeleine Vionnet is shown in Figure 3.11 (Koda, 2006, pp. 78-79). She applied these creations with chiffon and silk. The Greek influence and divinity of image derived from the fluidity and drape of the used fabric. Thus, the photograph resembles a Greek painting.



Figure 3.12: Madeleine Vionnet, Purple and Red Velvet, Evening Dress. (1938-1939)

According to Kamitsiz's (1996, p. 77) analysis of Figure 3.12 (Kamitsiz, 1996, p. 47),

Eight bias strips interlaced in pairs on the bust, revealing the skin through triangular "windows". While she generally favoured muted colours, Vionnet often made surprising pairings of strong colours, as, for example there wavy strips of red inlaid in purple.

Her draping, constituted through the use of chiffon, silk and Moroccan crepe, created a marvelously feminine and sensual effect. Her garment's details and intricate seaming have fascinated designers and vintage clothing lovers for decades after her retirement in 1939. She created timeless and beautiful gowns that would not look out of place on a Greek frieze. Vionnet produced evening dresses that fitted the body without excessive elaboration or dissimulation, employing a flowing and elegant line.

3.2. Draping in Contemporary Fashion

Until this section, draping technique and drapery's definition and the values which can be added to designs has been investigated from the point of view the historical evolution of drapery. As has been seen, drapery and draping evolved and changed according to form, area of use and purpose. Developing fashion sector and creative fashion designers have had an important role during the evolution of draping and drapery.

In this part, drapery will be analyzed according to contemporary usage in order to understand its aesthetic creativity. For this reason, contemporary fashion images will be analyzed under three subheadings as Classical Drapery, De-construction of Drapery, and Semi-Drapery.

3.2.1. Classical Drapery

The content of Classical Drapery can be framed as the usage of drapery inspired by antiquity according to contemporary interpretations. According to Harold Koda (2006, p. 215):

They are based in part on the original variations and manipulations of the antique models, the attributes accrued to it over time by artistic convention, and the twentieth-century adaptation of ancient methods to modern forms.

The designs of Madame Grés and Madeleine Vionnet are evaluated as the best examples of classical drapery. In addition, Koda, (2006, p.35) notes:

Cristobal Balenciaga, Valentino, Issey Miyake, and Romeo Gigli, among others, have all made Græco-Roman allusions through minimalist constructions based on clothing traditions outside the Western fashion system.

The creation of garments of antiquity is used as a source of inspiration. The details of antiquity, seen antique statues, paintings and frescos, are transformed into contemporary fashion, without being deformed in any way. For example, classical drapery can be used to give a flying effect, fluidity and goddess-like appearance in contemporary garments.

One of the other important points in creating the image of goddess is the selection of fabric and color. In addition softness is an important element in classical drapery. For example chiffon is accepted as a suitable fabric to create goddess like image because of the transparency, lightness, softness and the appearance of smoothly flowing down. Emanuel Ungaro uses soft drapes in classical way in Ungaro collections. Emanuel Ungaro presented his styled garments as mixes of printed patterns, bold and contrasting colors, and exceptional draped effects, suggesting femininity. The grey silk crepe and chiffon evening garment in Figure 3.13 (Koda, 2006, p. 217) was made by Emmanuel Ungaro in 1990-1992. According to Harold Koda, this garment was developed with the combination of *peplos* and *himation* of antiquity; in the garment, the noblest Olympian goddess was hidden. (Koda, 2006, p. 215)



Figure 3.13: A draped garment by Emanuel Ungaro (1990–1992)

The draperies with a classical aspect can also be suitable for the evening wear market. One of the most important couturiers, Valentino, creates timeless and elegant dresses. He is a talented fashion designer who, “for the past four decades, has dressed the world’s most expensive women” (Frankel, 2001, p. 82). He is known for his glamorous, sexy and extremely feminine designs created by using layers of pleats and drapes. He also adores drapes in his own luxurious life. According to Susannah Frankel (2001, p.82), “Valentino has the linen drapes surrounding his four-poster bed taken down twice daily and pressed. Even as a child, it is said, he could not sleep at night if his tiny dressing gown was not folded neatly on a chair.” He always uses drapery to reflect pleasure and luxury in his collections.

Another designer who used classical drapery in evening gowns is Gianni Versace. “Gianni Versace was known for the sexually explicit femininity of his line” (McDovell, 2000, p.263). His signature was the usage of prints, sex bomb silhouettes, and references to ancient Roman and Greek culture (Jones and Mair, 2003, p.492). Today his sister Donatella Versace is the Artistic Director of Versace brand. As can be seen from Figure 3.14 (McDovel, 2000, p.263) , the most obvious details of the selected garments are draperies. In first picture, the garments were developed using stretch fabrics, and reveal the contours of bodies, using drapery to create a sensual appearances. Draperies used to make fitted the measures of body on the side parts of second garment.



Figure 3.14: Draped dresses by Versace

Classical draperies can be used to create structural garments. Akiko Fukai (2002, p.532) describes Cristobal Balenciaga as “the master of haute couture, was at the

pinnacle of fashion in the 1950s. He was one of the few designers who could actually cut and sew, and he created complex forms with his cutting technique”. In addition to Akiko Fukai, François Baudot defines the style of Balenciaga “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 draped garment and its detail can be seen in Figure 3.15 (Fukai, 2002, pp.531–532). The garment was developed through the use of black silk taffeta using a wrapping and draping technique. Because of the characteristics of taffeta fabric, the drapes gave garment the appearance of an antique statue, as can be seen from the detail photograph. Having the appearance of antiquity, it shows a modern interpretation.



Figure 3.15: A draped dress by Balenciaga

As understood from the contemporary images, classical drapery produces a flowing, flying effect, emphasizing softness, structural effects and the appearance of antiquity in garments designed by well-known fashion designers. It creates an elegant and special silhouette.

3.2.2. Semi-Drapery

Semi-drapery can be defined as the adaptation of drapery to ready-to-wear garments through the use of tailoring and modern sewing methods together. In fact, the technique of semi-drapery has been used since the foundation of European way of garment construction which brought forth the use of tailoring in addition to drapery. As an historical example, in Renaissance period, semi-drapery has been used as a combination of rigid tailored structure as rhetoric of power, in addition to drapery in details which served for the purpose of ornamentation. However, this production technique has been transformed into a design language in contemporary fashion, especially for ready-to-wear garments.

Today in contemporary fashion, the progresses in production technologies, life styles, and the contribution of experimental studies made ready-to-wear garments important in fashion design area. In contemporary fashion, the popularity of the technique of semi-drapery has raised in 1960s. Valerie Steele, who is the director and chief of the Museum at the Fashion Institute of Technology, underlines this phenomenon as, “It was the sixties, that the entire structure of the fashion system was challenged. The prestige of the couture came under attack.” (Steele, 1997, p.50) At that time, fashion has been shaped by youth and transformed into ready-to-wear

clothing. Consequently ready-to-wear clothing has been placed between mass production and haute-couture. Within this industry, collections support creative thinking, small-scaled textural and three dimensional forms compared to mass production. Classical drapery of haute-couture was seen as a relic of past, so, young designers transformed drapery into a new, and young look through the use of semi-drapery.

Unlike haute-couture, ready-to-wear sector benefits from tailoring and mass production technologies to create garments for more appropriate costs in increasing numbers. Consequently, ready-to-wear designer market is constituted by mass produced, creative, original and value-added garments. The most important contributions to these garments are the originality and creativity which can be achieved via semi-drapery.

As a technique, semi-drapery combines aesthetic appeal of haute couture and economic value of ready-to-wear in order to create a particular design language. This design language is based on a combined use of draping and tailoring. Fashion designers have used draping technique together with the flat pattern methods such as tailoring to make possible to produce original, creative and aesthetic garments as easy and fast. In this technique, most of the structures of semi-draped garments are applied with the flat pattern method. Drapery is used to give originality and unique appearance to a garment, and, semi-drapery makes these special and unique garments more accessible compared to haute-couture garments.



Figure 3.16: Two garments by Rokasanda Ilincic (2010/resort).

Serbian-born and London-based, young fashion designer Rokasanda Ilincic usually uses semi-drapery to create romantic themes in her collections. She generally prefers to create structural, experimental, three dimensional and contemporary effects on garments through the use of semi-drapery. Her signature style touches include asymmetric hems, dramatic details, and the mixing of structured and draped look within a single piece. In Figure 3.16 shows two different images from the resort collection presented in 2010. Both structures are based on a basic garment form which can be developed by flat pattern methods; however, her use of drapery added originality and uniqueness to the garments. In the first image, the draped part applied as an extra piece of satin to the basic structure of body, whereas in the second, drapery is applied on the edge of skirt as layers.

The same effect is used in the contemporary ready to wear collections of Lanvin, the oldest French Couture house founded in 1889 by Jeanne Lanvin who, according to Akiko Fukai (2002, p.423), “Created elegant and sophisticated *robes de style*, from the 1910s to the 1920s. Characteristics of her design were a billowing skirt and splendid decoration in a romantic style, overlaid with lace and embroidery.” Today the collections of Lanvin have been prepared by Albert Elbaz, who uses classical and semi-drapery when creating ready-to-wear collections. The 2010 spring collection which was developed by the use of airy shaped poufy gazar, and manually crafted duchesse satin and georgette can be seen in Figure 3.17 (Collezioni, vol.138, p.122). Here, a basic dress, which is constituted via flat pattern methods, was differentiated by the use of draped satin on the upper body, which made it unique and original.



Figure 3.17: Semi-draped garments by Lanvin. (2010/spring/rtw)

Semi-drapery is generally used to make a basic design aesthetically beautiful and unique. For example it can be used to make the garment to fit the measurements of the body with an aesthetic way.

It is a contemporary type of ornamentation method. In addition to classical drapery, Valentino chooses to use semi-draperies in both haute couture and ready-to-wear collections. This can be demonstrated by the couture collection presented in 2009 in spring season by Valentino. One of the garments of this collection can be seen in Figure 3.18. This outwear garment was created using a flat pattern divided into long, and thin pieces that stitched together. The originality of this garment, however, is on the edges of skirt. These pieces were formed into the shape of rose by the use of draperies, and these details make the garment unique and special.



Figure 3.18: An outwear garment by Valentino (2009/spring/couture).

Derek Lam used semi-draperies to make the garment fitted the body. Lam is creating clothes that are both luxurious and wearable, with a feminine but plain beauty about them. Derek Lam used semi-drapery in each collection of his label. One of the garments of resort collection presented in 2010 can be seen in Figure 3.19. The draperies applied on the upper body made the garment fit the measurements of the body without seaming and cutting in a contemporary and structural way.



Figure 3.19: A garment by Derek Lam (2010/resort).

Consequently, in the semi-draped garments drapery is generally used as small-scaled details and ornamentation as structural elements to give garment originality and uniqueness. Because of the small-scaled usage of drapery as details, the fluidity and flowing quality of fabric has become of secondary importance for semi-draped

garments. However, this has enabled semi-drapery to be applied to ready to wear garments by ready made clothing companies. This method is already used by well-known fashion designers and ready made clothing companies.

3.2.3. De-Construction of Drapery

In parallel with semi-drapery, de-construction of drapery is also used in contemporary interpretations of fashion design. Most of the fashion designers, who use drapery as de-construction, are impressed by de-construction movement. De-construction movement is a forward-looking design movement involves deconstruction of the rules, which can be evaluated as the reactions of society with a new identity and new aesthetics. Fashion designers were affected by this movement from the mid 80s. At that time a group of fashion designers of Royal Academy of Fine Arts in Antwerp introduced conceptual, radical images in fashion through unconventional cutting and aesthetics. (Şölen Kipöz, 2007, p.16) In the 80s “there was talk of end which was also the preparation for a new beginning...with a high aesthetic distribution” (Tonchi and Frisa, 2004, p.381). Japanese designers contributed to this movement with a combination of traditional Japanese and Western culture, to create unconventional aesthetics and spiritual attitudes. The de-construction of drapery is the most experimental case of drapery in contemporary fashion. This process aims to a re-interpretation of conventional drapery in an experimental way, re-interpreted draped garments which take advantage of different materials and fabrics can be categorized under this heading. The de-construction process of drapery has caused a change in garments, with the loss of the Goddess image and the elimination of the feeling of antiquity.

Also Japanese designer Yohji Yamamoto uses de-constructed draperies. According to Akiko Fukai (2000, p. 668),

The Japanese designer Yamamoto, known worldwide for his original insight into fashion, has paid the greatest respect to Western-style clothing...After...Yamamoto presented various element of the kimono in their modern-day essence. This set the standard for the so-called 'Neo-Japanism' movement.



Figure 3.20: Draped dresses by Yohji Yamamoto (1998/spring)

His signature is oversized silhouettes in black, often featuring drapery in varying textures. As can be seen in Figure 3.20 (On the left (Wilcox, 2001, p.141), on the right (Fukai, 2000, p.683), Yamamoto tried to find a different garment form for human body without the use of flat pattern method in 1998. These garments were developed via the de-construction of drapery, which did not support the flowing

attitude, because of the characteristics of fabric. These dresses were shaped by neither darts nor cutting, but they were shaped by the method of twisting and rolling the cloth. (Fukai, 2000, p.682)

Another Japanese designer who used de-constructed elements in clothing is Rei Kawakubo. He also uses drapery to de-construct garments. Akiko Fukai (2000, p.514) states that,

In 1982, Rei Kawakubo and Yohji Yamamoto had a startling impact on Western fashion. They showed monochromatic, torn, and non-decorative clothes, bringing shabbiness into fashion to intentionally express a sense of absence rather than existence. Kawakubo, ever unsatisfied with preconceived ideas, has continued to take on new challenges.

Kawakubo believes that innovation in fashion is hidden in untried approaches methods. To achieve new garments which did not previously exist, he uses de-constructive approaches, stating: “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 it can be seen from Figure 3.21 (Wilcox, 2001, p.78), he used both of the sides of fabric together as inside out through the use of unhidden seam details.



Figure 3.21: A garment of Rei Kawakubo for Comme de Garçons

Greek-born and London-based fashion designer Sophia Kokosalaki is one of the most talented designers using contemporary interpretation of classical drapery in collections. Because of the resemblance of their style, Kokosalaki prepared two collections for Vionnet in spring 2007 and fall 2008. She usually returns to her homeland, which is the source of inspirations for her collections. All the collections of Kokosalaki have been developed by pleating and draping, which have become her signature. In addition, Jones and Mair (2003, p.258) state that, “Kokosalaki works through a back catalogue of ancient skills using appliqué, pin tucking, cording, plaiting, ruching, and patchwork to embellish a range of fabrics including her signature leather and silk jersey.” De-construction of classical drapery in Kokosalaki’s garments resembles de-construction of minimalism in Helmut Lang’s collections.



Figure 3.22: A Dress by Sophia Kokosalaki (2010/spring/rtw)

Figure 3.22 shows an example from 2010 spring collection of Kokosalaki. The designer used bias side of a light, shiny fabric, taking advantage of its own draping capability on the top part of gown. The flying and flowing effect is created through the use of drapery on the skirt, which was tied to one shoulder from the back.

Another example of the de-constructive approach is Amsterdam-based fashion house Victor&Rolf, who uses drapery in de-constructive way. Victor&Rolf draw a controversial attitude against traditional and direct approach in their collections. “They subvert much of the pomposity of couture retro by their ironic and anti-ironic attitudes.” (McDowell, 2000, p.317) Their collections based on experimental approaches in terms of distortion, deconstruction, and layering. Victor&Rolf created

exaggerated and formless draperies with a printed fabric in Figure 3.23 (McDowell, 2000, p.316-317)



Figure 3.23: Liberty print dress by Victor&Rolf (1998)

Another fashion designer who uses deconstructive methods in collections is Vivienne Westwood. “Over the last 34 years Vivienne Westwood has been at the centre of British fashion and one of its most inventive and influential designers.” (Wilcox, 2004, p. 9) Westwood was largely responsible for bringing modern punk and new wave fashion into the mainstream. She preferred to use drapery in deconstructive way, according to her style. She denies pattern and basic fashion form, and creates a completely different structure for garments. An example of Westwood’s ready-to-wear collection, which was presented in 2001, is shown in Figure 3.24 (Wilcox, 2001, p.130). This strapless garment, which has matching sleeves with one-legged trousers, was developed as the Statue of Liberty dress,

through the use of silk flower-printed fabric. As can be seen from the image, she destroyed the form of garment by the use of draperies, layers and folds.



Figure 3.24: A dress by Vivienne Westwood, (spring/2001)

As can be understood from these examples, de-construction of drapery has no rules, it is an independent process. In this way, drapery can be applied through the use of different materials and methods to create extraordinary designs, which provide an experimental method to create original and unique designs.

CHAPTER 4

PROBLEMS AND BOUNDARIES OF USAGE OF DRAPERY IN RTW MARKET

According to the analysis done in Chapter 3, drapery and draping is often preferred by well-known fashion designers who have different interpretations and use methods in contemporary fashion design especially for the high fashion, evening wear and haute couture market. The Mass market industry generally does not prefer to use drapery for ready to wear products especially, in Turkey. The limited of usage of drapery in ready to wear market have several reasons and these reasons, including economical, psychological, and technological changes. In Chapter 3, the circumstances limiting the usage of drapery in ready to wear market in the twentieth century will be analyzed.

4.1. Transformation in Production Technology

The advent of industrial revolution introduced many innovations to the whole world in terms of machines dominated production technologies and these achievements made great changes (Wilson, 2003, p.60). In this part of the thesis, the transformation in fashion realm caused by production technology and the effects of this progress throughout the fashion and clothing areas in terms of drapery and draping technique and its application will be investigated.

The progress of production technologies in fashion led to a regeneration of methods. With the development of technology, the lowering of cost, increase in speed and reducing of physical labour are the most significant contributions of the transformation in production technology. This had direct effect on how clothing products were produced after the transformation in production technologies, for example the invention of sewing machine had a direct effect on producing garments. At that time the invention of first sewing machines was perceived as a negative factor by couturiers who lived in 1830s, because they thought that they might reduce the value of workmanship of a craftsman fashion world. In 1846 Elias Howe patented the hand powered sewing machine and after the invention, he even arranged a competition in which the machines which were set against the finest hand sewing experts in America to prove the capability of his sewing machines. As a result, the machines easily won both according to quality of stitching and expedition in time. (Graham Forsdyke, n.d.) This was used as an advertisement to announce the quality and practicability of the sewing machines. Surprisingly, however, Howe's invention did not sell well because of difficulties which had arisen during the application, but with the contributions and modifications of Isaac Singer and Allen Wilson, the invention worked more easily and it began to be used for both commercial and domestic purposes. (Breward, 2003, p.54) According to Rebecca Arnold, "Singer's introduction of the sewing machine in 1851 is sometimes credited with revolutionizing ready-to-wear." (Arnold, 2009, p.53) The efficient usage of sewing machine in production changed clothing habits. In addition to this, garments were easier to find and cheaper to buy. 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 which occurred in fashion realm was the mass production of garments, which can be defined as the production of large amounts of standardized products. Because of the mass production of clothing, everyone can access fashion products easily. Christopher Breward calls the twentieth century as the ‘age of masses’. According to Breward:

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 1910s and 1920s several advantages were gained by the fashion industry. One of the advantages was the reduction of possibility of human error, labor costs and variations. In addition to this, the fashion design market in which the workmanship has a vital role, has provided longer lasting products due to quality stitching enabled by mass production since twentieth century. On the other hand the worker spends little or no time for preparing materials and tools, and in this way, developing a product using mass production takes much less time than using traditional methods. In other words, mass production was more practical than traditional methods. The mass production’s labour-saving working conditions in comparison with traditional method like draping reduces labor costs and this, as well as an increased rate of production,

enables a company to produce a larger quantity of one product at a lower cost than using traditional, non-linear methods.

But of course mass production has negative results besides positive achievements. “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, the increasing mechanization reduced or eliminated many of the roles of professional craftspeople, because of this in contemporary fashion; “crafts” are most commonly seen as a form of hobby or art work. Drapery in fashion design is a kind of art and craft technique which can be applied to make innovative, creative, and wearable garments. Drapery and draping technique needs specific know-how 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 basis of haute couture was established in 1857 by Charles Frederic Worth with the opening of his first couture house. Haute couture garments are labour-intensive, luxurious products and they are prepared for a specific customer through the use of high-quality, expensive fabric. Couturiers show an extreme attention on stitching and design details. Generally, these garments are based on extremely detailed hand work, art and craft. The establishment of haute couture has provided an opportunity for drapery to be used efficiently by craft workers for haute couture products. For example, Madeleine Vionnet developed draping technique through the use of bias cut for haute couture gowns in 1930s. With draping technique haute couture had

reached the 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). Thus manually created design details have been used mostly for couture products.

The mechanization in fashion production methods reduced the usage of handicraft in everyday clothing. Because of the mechanization in production technologies the contribution of the human factor and handicraft has been reduced in garments, and this limits the effectiveness of experimental process. In other words, any discovery of new processes cannot be efficiently transferred to ready-to-wear products. Therefore, the production of garments as masses caused all ready-to-wear products to look alike.

Mass production did not cause disappearance of drapery in ready to wear and couture sector, however, the growth of mass production caused drapery usage to be limited in the fashion design industry. In contrast, drapery has continued to be popular with couture designers and companies for special garments in fashion industry.

In developing new ways to create aesthetical appeal in fashion, drapery can be used in combination with flat pattern and draping methods as semi-drapery. The contemporary ready-to-wear sector benefits from draping technique to add to the pattern of a specific garment and then this pattern is transformed through a flat pattern to enable the garment to be mass produced. In addition to this semi-drapery can be used only in details as ornamentation. In this way, producers can produce

semi-draped garments in mass. Semi-drapery can be evaluated as the adaptation of craftsmanship through ready-to-wear products in terms of industrial and commercial dimensions. Semi-drapery, which has been used by well-known fashion designers and companies in the ready-to-wear market, is also used by Turkish designers. This will be fully analyzed in Chapter 5.

4.2. Transformation in Life Style and Gender Roles

As has been analyzed in Chapter 2, drapery can be perceived as the mode of clothing which can emphasize femininity, and its use has been generally preferred in women's clothing in the contemporary fashion design market. Until late nineteenth century draped gowns had been used both in men and women's clothing. One of the reasons of the reduction of the role of drapery in fashion design could be the transformation in gender roles and social life. Because of this, the boundaries and problems of usage of drapery in the ready-to-wear market will be investigated from the viewpoint of gender roles since the nineteenth century, which has been accepted as the beginning of elimination of ornament, drapery, and detailed design elements from menswear. The loss of the ornaments in menswear was strengthened with the industrial revolution. With industrialization, many factories opened within the textile industry, and therefore, the need for workers and the capacity of labor was increasing rapidly. People left villages to work in factories in big cities. The possibility of earning more money for more workers created a new group in society called the 'middle class.' "As the middle class grew, business men wanted to establish an image of the respectability and dependability" (Frings, 2001, p.6). To create this impression of respectability and dependability, men decided to abandon

ornament, embroidery, and drapery which had been used in their clothing until the late nineteenth century. This situation has completely changed the images of men and women, which had been seen as alike for a long time. “The new fashion for men put cut and fit before ornament, colour and display. They abandoned make-up and foppish effeminacy.” (Wilson, 2003, p.29)

These developments in men’s clothing enabled them to keep in step with new working conditions, because the suits had no restrictive structure which could limit the motion of body while working. World War I and World War II, which are emerged in 1917 and 1960s, brought many women into workplace, especially, during the wars. At this time the working sphere was dominated by men, causing lower salaries, bad conditions, and lower status for women workers. Working women became increasingly aware of their unequalled working conditions, economic and social status. This gave birth to the feminist movement, under which women wanted to show their working conditions to the world. The followers of this movement recommended women dress like manly. By this way they thought the differences between sexes would be symbolically reduced (Davis, 1995, p. 194). Feminists coerced women to reject fashion and its old habits all together as community, and they strongly criticized the fear of becoming *démodé*, the propaganda of fashion magazines, the obsession with appearing for the benefit of men in terms of sexuality, excess spending of the cosmetics extravagantly. However, these campaigns gave women a powerful new image. “Feminists had been active since 1890s in campaigns to discover and expose the conditions under which women worked, and in 1909 the campaign against sweating and for minimum wage in the industry met with success” (Wilson, 2003, p.76). This has made women more

independent at work and in social life. Progress in the ready to wear market and fashion industry has emphasized these independent and powerful images of women who worked in private offices and government departments. The transformation of women's clothing through the use of the elements of men's clothing in everyday life in 1860s reached its height in 1930s for everyday life. Through this, women have gained the respectability by eliminating the ornamentation and drapery which came from nineteenth century women's clothing and their exaggerated appearances. Men's clothing elements can be seen in the image shown in Figure 4.1 (Ewing, 2001, p.136).



Figure 4.1: The female attitude for everyday life in 1930s

One of the pioneer fashion designers against classical femininity was Gabrielle Coco Chanel. She helped to create a new definition of gender roles in all over the world through the use of her design language between 1913 and 1971. In Valerie Steele's (1991, p.41) words,

Chanel's fashion iconoclasm took a different form: she invented her own personal style, based on the attire of her male protectors clothing that represented the masculine power and aristocratic independence that she craved. In the process she ruthlessly destroyed many of the traditions of feminine fashion, while forcing high society to accept her as a power in her own right.

Chanel had an important role in adapting men's clothing elements by women's clothing. Chanel also rejected sartorial decoration and ornamentation, because of their connotations with feminine sexuality. Chanel and her design language, which changed gender attitudes in terms of fashion, can be representative as a restrictive element for the use of drapery.

These changes caused the ready to wear production to increase. With this progress in ready-to-wear market, factories started to produce suitable products 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 aforementioned advertisement campaign, working women who could not find time to dress up were able to adopt a practical and modern lifestyle with the use of ready to wear products.

In conclusion, the transformation in social life and gender roles can be accepted as a reason for the reduction of the usage of drapery in everyday clothing and ready to wear products. Unequal and contemptuous behaviors on women in working place made femininity a kind of disgraceful characteristic. Because of this, women, who wanted to have same rights with men's, protested this discrimination with a masculine attitude and language. Drapes, which emphasize femininity and seduction, were rejected by feminist women who wanted to gain respectability in society. The ornamentation and exaggerated dimensions which were eliminated from men's clothing in nineteenth century were also abandoned by women's clothing in the twentieth century. After that, for the everyday life women have preferred to use more flat and comfortable garments which are suitable for working life. Because of this restriction, draped and ornamented design became less popular.

4.3. Effects of Increasing Costs

As has been investigated, draping can be defined as an experimental designing process, and this process has time-consuming, labouring and exhausting structure. Because of the intensive handwork, time-consuming characteristics and the use of fabrics as masses, draped garments can be defined as expensive, luxury and exclusive products. Draping helps to create unique and original designs which are mostly impossible to create its equal. It answers a special need and this affects the costs.

Producers generally do not prefer to use drapery in ready-to-wear products for several reasons. First, the amount of used fabric, stitching difficulties, and labor

costs directly affects the costs of garments. Because selected fabric has to be used in folds and drapes on the garments, extra fabric is needed. On the other hand because of the sewing difficulties of draped garments, producers need to employ more workers who are specialists in the draping technique. As can be understood, more workers and fabrics – especially special fabrics which have capability to create draped effects - increase the costs of garments. In addition to this, the extra amount of fabrics for draped image and handicraft aspect of draperies increase costs and also increase time per a garment at the same time. Because of this, producers do not use drapery and draping for most ready-to-wear products. To decrease costs, producers abandoned this technique in ready to wear industry. This means a contradiction between the production of ready-made garments and drapery. In addition, producers regard draped garments as risk because of the increased costs of production process along with the high demand of draped garments by consumers at the same time.

With the growing aspect of mass production, competition increased between ready made clothing stores. Especially in the contemporary fashion industry, this competition became more intense day by day with the increasing numbers of the stores. “A key moment in the emergence of shopping as popular culture is the development of the department store in the late nineteenth century. By the close of the nineteenth century the department store had become a familiar feature of city shopping” (Storey, 2003, p.148). The aim of these stores was to sell more ready made garments than the other companies. To achieve this purpose, many companies used advertisements which were announced in a variety of magazines and newspapers. The other way to sell products to reduce the costs of garments which

they tried by using innovative cutting, stitching and pressing techniques. According to Rebecca Arnold, “Further innovations, in cutting and pressing techniques, for example, reduced costs to manufacturer and consumer, as well as production times.” (Arnold, 2009, p.54) The production of lower cost garments has changed both of the habits of consumers and producers. According to producer’s viewpoint, most of the companies considered producing and selling the garments with lower costs to compete in the market. At that time most people wanted to buy cheaper garments and producers wanted to produce cheap products. The attitude of both sides, producers and consumers made the costs of products important in fashion industry and in this way lower costs have created a craze for consumption. Producers have considered how to use the minimum fabric for each garment to create more copies of one product from a single roll of fabric in terms of mass production. Consequently the costs of garments fell. According to designers the madness of consumption in the ready-to-wear industry limited the character of uniqueness in design.

This situation has the same effects on consumers’ points of view too. As it has been known fashion and fashion products have changed in progress as consistently and impetuously in a trend system which has affected consumers’ shopping habits. People want to be seen as fashionable through the use of suitable garments. In this spirit, consumers desire popular products which stamp the trends of year. After the changing of trends these products are generally defined as out of fashion and consumers do not want to be seen in unfashionable garments. Especially for clothing fashion consumers do not want to buy expensive products at all for everyday life, because of the fast changing of seasonal trends. Additionally people prefer to buy

selection instead of one expensive garment, and this is only possible with the cheap products. This situation has provided disposable and cheap garments for consumers with the help of innovative progress in fashion industry. It does not make sense to dispose of expensive garments after they pass out of fashion. However, people have become accustomed to the consumption of ready made garments. Lower costs and the increasing expectations of consumers led to mass consumption and contemporary consumerism.

Increased demands for ready made clothing has limited the use of drapery and draping in fashion industry since 60s-70s. Haute-couture has become a special market with the capture of fashion realm by ready-to-wear market through the help of institutionalization and specialization in this sector. It is suitable for institutionalization, because, ready-to-wear production is constituted according to a stable system of rules. In addition to this ready-to-wear market is also be supported by the improvements in technologies. This makes ready-to-wear market developed and widespread, but, it also makes haute-couture market narrowed. 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, in contrast to the decrease in the use of drapery in everyday life, the value of this kind of art and craft technique increased. Because these effects make the garment unique, uncommon, and special in a world which is dominated by mass production and consumption. This situation has made draped garments more expensive and valuable, because of their rarity and uniqueness. All of these developments and innovations mean drapery is used for haute couture products. “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). By this way in the middle of twentieth century, drapery and draped figures were seen in the haute couture houses and fashion photography through representation of Madeleine Vionnet and Madame Grés’ timeless evening gowns as can be seen in Figure 2. (Gen Doy, 2002, p.229) However, it was difficult for most people to afford these kinds of products. An example of this kind of fashion, by Madeleine Vionnet can be seen in Figure 4.2. In the image a women is standing above an antique column to give antiquity of Ancient times.



Figure 4.2: 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 making a bridge between haute couture and ready made production. For example, according to Arnold,

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 Kylie 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. (Arnold, 2009, p.82)

This kind of co-branding studies can also be seen in Turkey's fashion industry, for example Arzu Kaprol, who preferred to use drapery in her couture collections, has prepared garments for the 'Limited' collection for Network since 2002. The other creative Turkish designer who uses drapery in their collections is Dice Kayek. Dice Kayek is preparing *Machka* collection for Ayaydın Miroglio Group with *timeless* and *ageless* designs. Machka is the first high-street designer brand of Turkey. These kinds of collaborations have been the expression of integrated luxury and mass fashion, produced since late twentieth century. (Arnold, 2009, p.83)

In conclusion, the increasing costs of draped garments have been seen as a restrictive characteristic of drapery to be used in ready to wear industry, because draped garments need intensive handicraft and patience within the production process. Consequently drapery may not be suitable for mass production for ready to wear garments because of the increasing costs and stitching difficulties. In contemporary usage, draped garments have been designed for special brand names by well-known fashion designers. These collaborations make draped garments accessible for consumers as high-street fashion.

4.4. The Effects of Youth Cultures & Street Fashion

One of the most important factors which affect the clothing trends is youth culture and street fashion. In this section, youth subcultures and anti-fashion movement and their effects on fashion and drapery will be analyzed. Street fashion, which has been popular and active for youth culture since 1950s, can be defined as the protest of youth groups and their expression of rebellion through the use of clothing. Rise of new demographics constituted young employed people and new consumer culture in post-World War II. All of these social developments had caused young generation to rise up to seek their own distinct mode of expression. “The young found that displaying their physique was the most effective means of setting themselves apart from the older generation” (Fukai, 2000, p.511). The young generation established their own world in which their own rules were dominated. In general these groups were formed by young people to protest and rebel against dominant system. These subcultures may present an attitude of being indifferent through the use of anti-fashion style, which arises from political or practical problems. The groups consider fashion a secondary priority, and being seen as aesthetic and beautiful is not important for followers of each subculture. “Subcultures, and youth cultures in general, have gradually separated out their particular imagery from the world of daily labor and immediate social contexts” (Chambers, 1990, p.68). The members of each subculture have used anti-fashion in different ways to promote their own independence and freedom of thoughts. “Anti-fashion refers to all styles of adornment which fall outside the organized system or systems of fashion change” (Polhemus, 1978, p. 16) Subcultures mostly have been constituted by marginal groups, workers, young people, and minorities who felt unjustly excluded by adult

and they used clothing, hairstyle, and music as a voice of rebellion. E. Philip Rice explains this situation through the use of meanings of fashion in three steps.

“One, Clothing is an important means by which the individual adolescent discover and expresses his identity...Two, clothing is one means by which an adolescent expresses his dependence-independence conflict, or his conformity-individuality conflict...Three, the most important function of clothing from the adolescent’s viewpoint is to assure his identity and sense of belonging with peer groups” (Rice, 1975, pp.165-167)

Generally these subcultures have developed as a reflection of young people’s feelings, rebellion, and detestation while the exploration of their identity and these groups has real influence over the orientation of fashion transformations. “Many authors have pointed out that young people are a barometer of social change” (Miles, 2000, p.2). Each period had a different personal subculture and the followers of the each subculture resists fashion through the use of cheap, vulgar, and tasteless items of fashion. Young people who belong to a specific subculture preferred to create their own clothing style. The subcultures protested luxury consumption, and the understanding of elegance and aesthetics which had been accepted by older people. They all tried to emphasize that being elegant and stylish were not the result of high quality fabrics, stitching details, femininity, and luxury concept. On the contrary youth had believed that basic and unsuitable items which could be considered as disgusting or unimportant items could create an elegant and stylish appearance too. Draped, elegant, and high-quality garments which satisfied the needs of luxury clothing were evaluated as unimportant, senseless, and unnecessary elements of fashion. While some subcultures were creating their own clothing, some

others made styling and modifications on second hand clothing. One effect of this was to limit the use of drapery in fashion.

As discussed in Chapter 2, drapery has a structure which emphasizes femininity and seduction. Draped details were eliminated from garments of women who felt that scorned, frightened and distrusted because of their femininity. Women had begun to dress like men; in addition they behaved, and spoke like men. Because of this they eliminated luxury, ornament, and draped details from their life. For example the first subculture which gained a success in 1950s was named 'Teddy boys'. Teddies symbolized for the problems of adolescence and anxiety of young boys and girls who had grown up during World War II. The reasons of their reactions was the childhood during the World War II and the reflections of this war, such as broken families, lost father figures, and increasing materialism. (Wooffitt and Widdicombe, 1992, p.8) Broken family and lost father figures made girls to be more self-protective and fearless like men. These girls wore cameo brooches, plain jackets, hobble skirts, straw boater hats, espadrilles, circle skirts and toreador pants. With this style, girls proclaimed their fearless and self-protective image. Teddy girls can be seen in the photographs taken by Ken Russel in 1955 in Figure 4.3. A group of Teddy girls are seen in masculine clothing without ornament or draped effects. This movement, which was perceived as the falling of fashion to street level, was supported by Emanuelle Khanh and this was perceived as the death of haute couture.



Figure 4.3: Teddy girls by Ken Russel's camera

Reducing effects on the importance of haute couture products limited the usage of draping technique and drapery, as creativity and immersive design development in haute couture is supported by draping technique. This was the beginning of collapse of high fashion. From now on designers wanted simple, easy to produce designs for street fashion garments instead of high quality, expensive and luxurious high fashion garments. In 1964 Khanh said that “Haute couture is dead...I want to design for the street” (Steele, 1997, p.68). The rebellion of young people erupted all around the world in 1968 with a new subculture. At that time American youth revolting against the Vietnam War developed the “hippy” subculture. This subculture had been used as a philosophy all around the world with the slogan “make love, not war”. Young hippies had played an important role in ending the war. The desire for freedom was a characteristic of the hippies. They described their movement as ‘flower power’, which can be characterized with sex, drug and rock’n-roll music. (Steele, 1997, p.70) During the Vietnam War, the new big phase of sixties fashion had already begun as the hippy anti-fashion movement. Although handicrafts were promoted by

hippies, drapery was considered a useless detail for clothing. At that time denim trousers were a kind of hippy sign. However, “by the 1970s blue jeans were no longer really the mark of the worker, the rebel, or the hippy, because everyone wore them.” (Steele, 1997, p.88) It is clear that young hippies and their clothing styles affected everyone in the society for everyday clothing.

A group of hippies and their lives’ photograph can be seen in Figure 4.4 (Steele, 1997, p.70). This is an image of love-in demonstration held to emphasize the desire of youth for love instead of hate in the world. In the demonstration, hippies talk, read poetry, make speeches, sing and dance together.



Figure 4.4: A group of hippy dancing

Hippies preferred to use second hand and worn-out clothes. Because of this, street bazaars and flea markets had gained influence with this subculture, which arose in the late period of 60s. (McRobbie, 2005, p.135-138) They always preferred to wear garments which used natural materials like pure wool and pure silk. These garments

belonged to 1930s and 1940s and hippies bought them as second hand from flea markets. With this way –as they believed- the authenticity could be captured by clothing. On the other hand this authentic image was a different way to escape from the conformity of fashion. According to hippies fashion as a system applied a pressure on people and it limited the independence of people with the rules of aesthetics. Although the characteristics of fashion should be used for expressing identity, it compelled everyone to look similar the changes of trends. According to hippies the solution to this dilemma was “to abandon received fashion, in order to invent our own personal fashions” (Steele, 1997, p.74). Hippies altered and modified their garments by hand and by this way they expressed their appreciation for handmade products. They preferred to create their own fashion through the modification of second hand and used garments instead of ready-made and high fashion products which society had approved.

In the 70s, the other subcultures which developed after the World War II disappeared or continued as minorities. At this time a new subculture was born. They called themselves ‘punk’ and express themselves with clothing which was combined with a menacing appearance and graphic designs with violent prints and slogans. The punk subculture was a mixture of the other subcultures which had appeared after the Wars. It was the first subculture that made people alienated 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 it seen in figure 5 through the use of hair style, unusual materials, safety pins and piercing, chains in combination with aggressive and scurrilous slogans generally on black leather clothes.

The obvious characteristics of punks were the usage of black leather in combination with metal accessories and their dyed and stiffened hair style, as seen in Figure 4.5 (Steele, 1997, p. 96–97). They often preferred to wear printed t-shirts under black leather suits. At that time previously unused materials which were considered as perverted and valueless by the fashion system, had gained a priority in the street fashion. “Cheap, worthless things like safety pins were plunged through cheeks, ears and lips, toilet chains adorned chests, tampons, and razor blades hung from male and female ears.”(Barnard, 2002, p. 137)

Punk violence and appearance was supported by various factors. For instance, according to Pauline Kael’s interpretation, the movie *A Clockwork Orange*, directed by Stanley Kubrick in 1971, increased the popularity of violence between 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 thought was a kind of world view of Punks and they wanted to do whatever they want in terms of violence and torture.



Figure 4.5: Groups of Punks by Ted Polhemus.

At this time, punk appearance, supported by various factors such as cinema and music, imposed the punk appearance on high-fashion too. In this way the face of fashion was changed by an anti-fashion movement. In another words an anti-fashion movement had become the new face of fashion. This change was found in fashion shows as black leather, skull images, violent slogans, safety pins, and worthless materials instead of draped and elegant garments developed through the use of high-quality stitching and fabrics. The most important supporter of Punks on the catwalk was Vivienne Westwood, who can be considered as a creator of punk style when she began to show punk style in her high fashion collections in 1981. (Laver, 2002, p.271) In the Figure 4.6, Vivienne Westwood is seen with punk girls in front of a telephone box on a London Street in 1997.

With Punk becoming a source of inspiration for high fashion collection, subcultures became a priority for fashion designers. They created collections for youth through the use of the characteristics of these subcultures. In the subcultures, youth had evaluated drapery as a sign of maturity and agedness. Youth had to be active,

independent, comfortable, crazy, and wild instead of being mature, elegant and flawless.



Figure 4.6: Vivienne Westwood and punks on the London street

At that time a new subculture had begun to appear in New York. This subculture had combined music, clothing, dance, and graffiti in the late 70s but the subculture gained its greatest popularity in the 90s. They called the subculture as hip-hop. It was the rebellion of black youth, who had complained about being a second-class citizen. They had been associated with images of crime and prison, because of the people who thought that 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 4.7: Dancing hip-hop girl.

Hip-hop culture was strongly associated with music, and they mentioned money, diamonds, status and luxury in their songs as protest, and they are still active in contemporary society, not only in black youth but in white youth too. As can be seen from the Figure 4.7, dance is an indispensable element of hip-hop and this situation has shaped the characteristics of hip-hop clothing. The dancer has to be comfortable in their washable and sporty clothes. There could be nothing stiff or formal about them (Hebdige, 2005, p.129). In the image, a girl is dancing with a basic and sporty top in combination with low waist, oversized pants. Hip-hop youth has worn extra large sizes denims, sweatshirts, headbands, hats and impressive jewellery. Girls wore short tops which show the stomach, oversized trousers, shorts, and luxury jewellery. Hip-hop clothing, which provides the opportunity to move comfortable, has been a growing area in the textile industry in the USA. Hip-hop youth still rebel with break dance, rap and graffiti on the street all over the world.

Hip-hop youth affect street fashion with baggy, low-waisted denims with many pockets. Low-waisted denim pants have also been worn by consumers who were not members of a hip-hop subculture.

In summary, anti-fashion, which has been perceived since 1950s, is a kind of fashion around youth culture used to explore personality and identity. Youth cultures have had possession of street style since 50s. Every subculture has used fashion to introduce and express their personality, anger, and rebellion on the street. In this way, they have made anti-fashion as a kind of fashion. To exemplify this situation the most important subcultures which had affected fashion since 1950s examined in this section. Consequently, these subcultures have a potential to, transform, and influence fashion and they also direct fashion styles. All of these subcultures deny being aesthetic and elegant, on the contrary, being different and bad is a kind of self realization for youth. Because of the influences of youth culture on the ready-to-wear market, drapery and draped effect, which is generally applied to formal and special garments, has been very limited in the ready-to-wear market. Casual and comfortable wear has been adopted in everyday life by most consumers because of the influences of youth culture in the fashion world.

CHAPTER 5

USE OF DRAPERY IN TURKEY'S FASHION INDUSTRY

The history of clothing and fashion in Turkey has its roots by 1900s; however the concept of design and designer emerged by 1960s. With the establishment of Turkish Republic in 29 October 1923, Turkey met lots of innovative revolutions. The most important enterprises in fashion were the results of hat and clothing revolution between 1925 and 1935. The use of religious clothing such as veil, turban and jubbah, which had been used until this period, was prohibited; instead of these clothing, modern and occidental fashion were adopted by Turkey. This can be evaluated as the beginning of the studies of westernization. Especially the revolutionary progresses in clothing in 1935 provided to become Europeanized of Turkish women and men's aspect. By this way, Turkey will have been evaluated as a modern country, whose citizens have worn modern garments.

First years of Turkish Republic most of the products were imported, because of the lack of industrialization. After World War I, in 1929, Turkey shocked with a huge economic crisis which affected all countries of the world. At that time, statism was intensively felt and to raise the economy, 'use home produce' campaigns organized. By this way, home products were used instead of imported products. Because of this, Turkey began to create their clothing. Until 1960s Turkey had not got a mentality that comprehends the importance of designing for fashion area. Before

design and designed products become popular, clothing as fashion developed by the tailors of the period. Because of this, tailors had an important role in embodiment of the characteristics of fashion design in Turkey. According to Fischer, tailoring can be described as “a time-honoured skill that is complex and specialized in its technical knowledge. Many professionals in the fashion industry worship the tailor’s craft and would not attempt to undertake tailored appeal.” (Fischer, 2009, p. 115)

At that time, Turkey was not able to create modern designs, so, tailors followed the trends of Europe and well known fashion designers’ designs with attending fashion shows and important fashion organizations. They produced the most admired garments of European fashion designers through reproducing their designs in Turkey. In 1920s, the most important people of clothing were Greek tailors, who hold Turkish citizenship, as Piluris, Peltekis and Ekonomides and Madame Figaro was the most popular fashion house for women clothing. Later Güzide Orbay, Kaluvrisi, and Calibe Seyfettin who is the wife of Ömer Seyfettin opened workshop studios as women tailors (Kılıç. A, 2007). At that time, tailoring was the only way to dress up, and follow the European fashion. Thus, tailoring was the most important occupation in Turkey. Tailors were going abroad to learn the innovative fashion trends in terms of design, pattern methods, and stitching technologies to recreate European garments in Turkey. Bias cut and draping techniques of Madeleine Vionnet and Madame Grés had also been applied by Turkish tailors in a little while. If draping technique is investigated from the process of development of Turkish fashion design, it can be understood that, the technique was belong to tailoring culture. At that time, tailors made garments through the use of draping by their own handicraft and they had Turkish costumers to worn in suitable aspects of European

trends successfully. First tailors, who begun to create garments with a sense of fashion design, appeared after 1960s. At that time, Suat Aysan, Yıldırım Mayruk and Mualla Özbek, who had improved their ability in designing, took attention. By this way, Turkey has increasingly gained designing power to create its unique fashion through designing. Especially, Zuhale Yorgancıoğlu, who is one of the first designers of Turkey, has created designs through the use of Turkish and Ottoman embroidery, motifs, textiles, and garment forms in a modern interpretation. Yorgancıoğlu has used local hand made textiles from Bursa, Ödemiş, Tire, Gaziantep and more. The needle lace, which has been used by Yorgancıoğlu in her designs, is made by peasant women who live in that region. In addition to this Yorgancıoğlu, as known as Madame Z, is described as a Turkey's cultural delegate, because of her works which were created to promote historical values and art of Turkey, through the world. In contrast to frivolity of fashion, the designs of Madame Z. have always fresh and timeless character.

According to Yorgancıoğlu her success in fashion design comes from the love of Turkey and the representation of this love as Turkish and Ottoman forms, embroidery, natural and hand made textiles to her designs. When Yorgancıoğlu wanted to reflect her art and painting love through fashion products, she decided to attend a university in USA to receive fashion design education. While Yorgancıoğlu's education in USA, She could not see a Turkish design and brand in USA, even in an Ottoman-like fashion. That situation disappointed Yorgancıoğlu and she stressed about this *"I had looked for a Turkish name on the garments which have Turkish style, and I could not see any Turkish name. Than, I promised myself to return Turkey, and introduce Turkish fashion from my country to the whole*

world.” Madame Z has evaluated emotions as the most important notions of designing process. Yorgancıoğlu says that, “You can not design without feeling. First of all I have to feel and later I have to reflect these senses through the use of pencil or brush on a paper.” (Interview by Duygu Kocabaş, March 29, 2010)

Improving the importance of fashion design in Turkey has provided an opportunity to comprehend the lacks of fashion and design since 1960s. First generation designers were pioneers with their experiences to overcome these lacks of Turkey. Industrialization in Turkey’s fashion in 1970s made clothing to produce fast and easier. After that the schools and universities in which fashion and textile design education are given has begun to open. With the contribution of these schools and designers new generation fashion designers entered Turkey’s fashion design industry, with their unique and valuable designs. After that, young fashion designers specified in designing with their experiment. With the contributions of institutionalization, in 1990s, Turkish brand names appeared. By this way, Turkey has become to change its attitude from tailoring to design and later from design to branding since 1960s. While the numbers of designers has increased, the numbers of tailors has decreased. To make this transformation clear, the table of fashion design directory in Turkey between 1870 and 2010 is shown in table 1. This table developed by Şölen Kipöz for 99th Annual Meeting of International Association of Clothing Designers and Executives (IACDE, March 8-10, 2009). On the conference she presented this table to show the changing face of Turkey and its fashion industry from tailoring to designing. The development of the Turkish fashion design industry can be traced from the table. The adventure of fashion design from tailoring to branding can be seen clearly from this table.

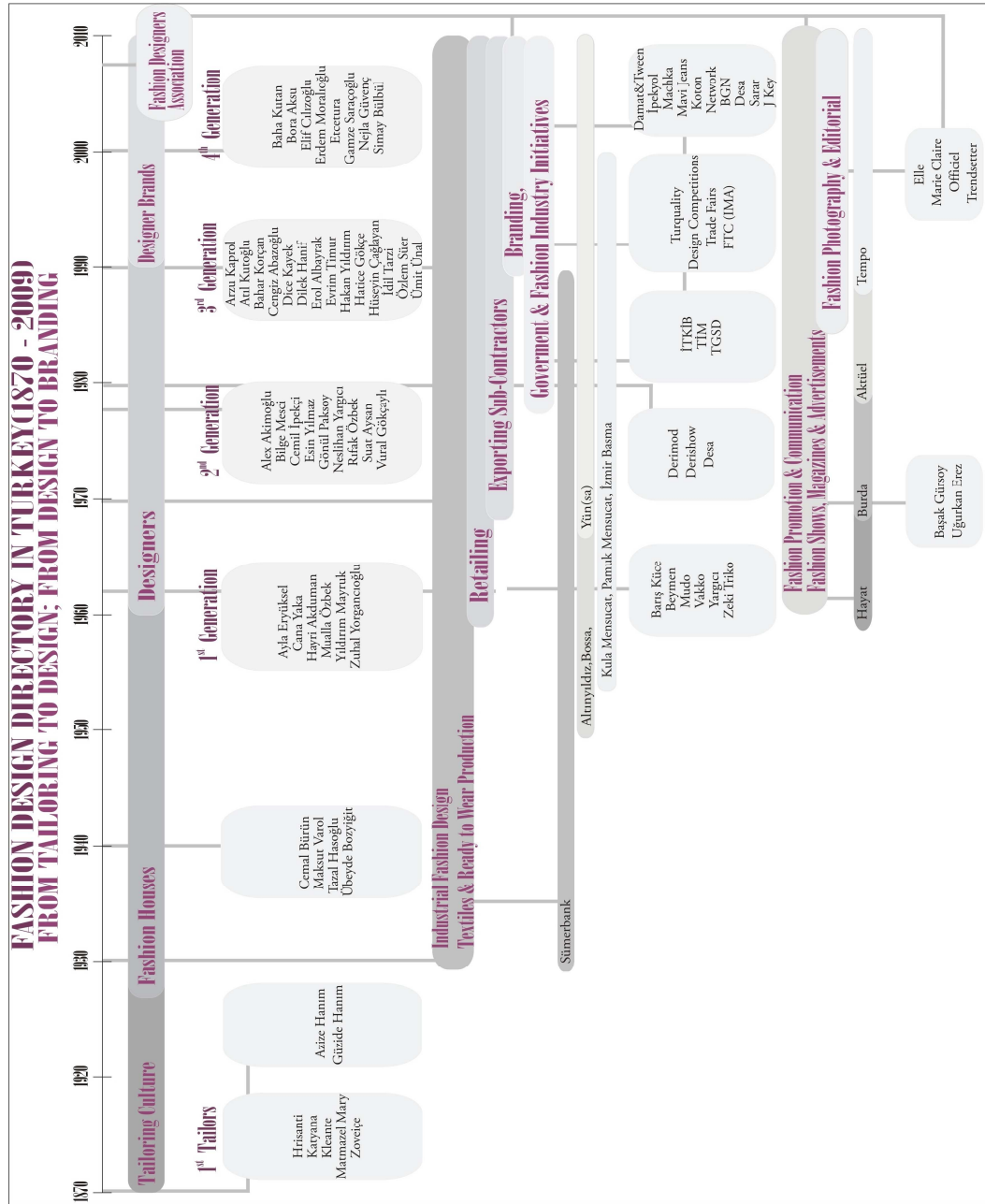


Table 5.1: Fashion Design Directory in Turkey developed by Şölen Kipöz, March 2009 (Graphic design by Duygu Kocabaş)

Afterwards, fashion designers have also adapted draping technique from tailoring by designers, to make their designs original, different and unique. Besides, they developed this technique with an innovative interpretation through their designs. According to Turkish born and London based fashion designer Bora Aksu (Interview by Duygu Kocabaş, November 26th, 2009), draping is an experimental

process, and this technique needs experimental craft as handwork. Draping is the way to create new and innovative forms experimentally, and a draped garment can be evaluated as a result of the relationship between fabric and designer. Drapery was rarely used also in Madame Z's designs and she believes that draping technique can contribute creativity and originality with suitable and professional usage. *“Draping technique cannot be applied by millimetric counting. It is completely about handicraft and the senses which directs designer towards draping. You are free to form fabric. But drapes have to be used in suitable place in suitable amount if it is necessary”* (Interview by Duygu Kocabaş, March 29, 2010). Figure 5.1 (Photography by Duygu Kocabaş, March, 2010) shows a draped garment of Zuhâl Yorgancıođlu. As can be seen from the image drapes were arranged on hips under the Ottoman, golden embroidery.



Figure 5.1: A draped garment by Madame Z. March 29th, 2010.

Today Turkey is becoming stronger in design with the young, successful and creative Turkish designers. Nevertheless, Turkey cannot be described as a design country. According to Bora Aksu, *“Turkey has a rich culture to support design ideas as a source of inspiration, but, there has not been maturation in fashion design area yet.”* Aksu believed that this situation has several reasons. For example *“the absence of suitable market and criteria system affects the quality of designs in Turkey. The absence of criteria and critique system in the industry of fashion design inhibits criticism; consequently because of the lack of criticism, fashion design can not be developed or can only be developed as slowly”* (Interview by Duygu Kocabaş, November 26th, 2009),

Fashion and design concepts are still in progress in Turkey. Drapery in Turkish fashion can be seen in every area of fashion design from haute couture to ready to wear. Within the next section, draping technique will be investigated in haute couture, ready to wear and high street fashion in Turkey.

5.1. Haute Couture in Turkey’s Fashion Industry

The term ‘Haute couture’ is used to describe special designed products which are prepared for a specific client through the use of handicraft. The term is French and this has been served a system in France. The meaning of haute couture is ‘sewing at a high level’ according to literally translation of haute couture from French into English. (Fischer, 2009, p.110) The definition of haute couture, in the ‘Thames & Hudson Dictionary of Fashion and Fashion Designers’ indicates that, haute couture products are high quality fashion products and designs, which is made to measure

for special clients. In addition to this it is laborious and costly. (O'Hara, 1998, p.122) "The birth of haute couture, which has been described as one of the modern period's most important innovations in the production and social meaning of clothing, is generally credited to Charles Frederic Worth." (Troy, 2003, p.18) He put his name as a label for the first time on the garments. This is accepted as the beginning of innovative and modern era in fashion design. In France, haute couture is a protected name and the companies who want to use this term must follow the rules of *Chambre Syndicale de la Couture Parisienne*, which was found by Charles Frederic Worth and his sons in 1868. The association's initial purpose was to protect couture designers against being copied. Possession of an haute couture design house requires a membership to *Chambre Syndicale de la Haute Couture*. According to O'Hara,

The organization dictates that couture houses must employ at least twenty people in their workshops and present at least fifty original designs to the press in Paris during the Spring/Summer season collection (shown in January) and the Autumn/Winter season collection (shown in July) (O'Hara, 1998, p.122).

The revolutionary movements in Turkey's clothing, in 1935, provided Turkey to meet haute couture garments at the same time. Because of the absence of a ready made system, tailors made Turkish people wear. At that time, tailors had created garments for specific client such as haute couture products. Because of this the first haute couture garments in Turkey was created in 1930s, by tailors, as the copies of European designs.

However, these haute couture products, in Turkey, were lack of creativity and uniqueness of design. Since the embodiment of design process; haute couture products has been created by designers. Tailors had haute couture products to live golden age, between 1950s and 1960s, in Turkey's fashion market. In course of time, technological improvements, the popularity of readymade garments, increasing costs of haute couture products in comparison to ready-made's, and the effects of youth culture made haute couture product's popularity decreased, as has been explained in Chapter 3. According to O'Hara (1998, p.122), "In 1946 there were 106 couture houses. By 1997, this number had fallen to eighteen couture houses, with five associated houses." Pauline Weston Thomas stated that, by January 2002, there were 12 couture houses with the retirement of Yves Saint Laurent. In 2003 Donatella Versace stopped to present couture fashion shows and by 2004, so did Ungaro (Weston Thomas, 2005). All of these progresses had a parallel effect on fashion in Turkey.

According to interviews which had been done with haute couture designers, they have chosen to work in that field of fashion, because they wanted to add artistic approach to the fashion, and they wanted to feel themselves free and comfortable to express their identity through the use of fashion. Most of the designers, who have created haute couture products, have used draping technique and drapes to give uniqueness and originality through their garments and these designers have evaluated this process as an artistic contribution of the designs. The most important examples of these garments were created by Yıldırım Mayruk and Vural Gökçaylı in classical draping technique in Turkey. According to Gökçaylı "*A designed elegant dress is like an artwork. It does not become old. We as couturiers are looking*

dresses as an artwork. Ready made seller calls garment as merchandise, but the garments we create are something different than that. Haute couture designers are not commercial men” (Interview by Dilek Cesur, 2008).

Vural Gökçaylı, who is the one of the most important designers in Turkey, has represented haute couture through the use of classical drapery. In addition to this, Gökçaylı is the unique Turkish fashion designer, who had contributed to haute couture, on the golden age in France. Gökçaylı had learned all of his craft ability about haute couture from Michel Goma in the couture house of Jean Patou.

Gökçaylı compared draping technique and drapes, which are the elements of haute couture products, with the art of sculpture according to creation process, and he uses sculptures which belong to the antique city of Afrodiasias as a source of inspiration. Gökçaylı indicates that *“I am affected by the dresses, drapes, accessories, hair models and shoes of statues in Afrodiasias.”* (Interview by Dilek Cesur, 2008)

Gökçaylı, who forms fabric as a sculpture artist, evaluates drapery as an ability which can only be gained in experimental studies, in long times. A Gökçaylı design which is applied via draping technique has been shown in, Figure 5.2. The influential effects of antiquity can be perceived from the image. As can be seen, this, one shouldered and draped garment is fitted to measurements of wearer’s body through the use of classical drapes.



Figure 5.27: A draped garment by Vural Gökçaylı

As has been mentioned in previous part of this chapter; Yıldırım Mayruk is also one of the most important figures of classical drapery in Turkey. Mayruk has subscribed to fashion in Turkey with the rules of fashion shows by using of the podium as platform since 1960s. For the first time in Turkey, Mayruk created his collections according to a theme and he caused people to meet a transparent garment. Yıldırım Mayruk, who has been described as the father of drapery, lately presented a fashion show in 2010 with his assistant (Yamak) Barbaros Şansal. Mayruk does not describe himself as a designer. Thus Mayruk is one of the first tailors who can able to create and design unique garments in Turkey.



Figure 5.3: A Draped Garment by Yıldırım Mayruk.(2006)

A draped garment of Yıldırım Mayruk, which was presented in 2006 spring season, has been shown in figure 5.3. He used laces and floral printed fabric to make the upper body of the garment fitted through the use of drapes. He used a lining fabric inside of the draped part to attach little drapes on it.

Cengiz Abazođlu, who has created haute couture garments since 1990s, prefers to use drapery in classical drapery. Abazođlu designs can be defined in the frame of femininity, elegance, asymmetry and modernity like a voice of an international designer of Turkey. Abazođlu story began with his first independent fashion show in 1988 in İstanbul and now he has arranged fashion shows in Paris Haute Couture fashion week since 2009 spring season. Abazođlu collections draw a sample of European fashion designers' collections in Turkey. He uses the traces of well-known

European fashion designers' design elements in his garments. His style is looked like Versace couture with approaching similar customer profile. He intensively produces evening wear and wedding dresses for high society costumers of Turkey. In addition to fitted drapes, Abazoğlu prefers to use bias cut to gain antique and fluid appearance for the collections. For example one of his draped garment, which was presented in 2009 spring season in *Paris Haute Couture Fashion Week*, can be seen in Figure 5.4. Classical drapes and sculptural images of garments can be perceived from these images.



Figure 5.48: A draped garment from the fashion show of Cengiz Abazoğlu

The other Turkish fashion designer, Dilek Hanif, who uses draping and drapes in her couture collections, presented fashion shows in *Paris Haute Couture Fashion Week* by the last years. Dilek Hanif drapes are used to represent Turkish and Ottoman

cultural elements as classical drapes. Ottoman style has a vital role in Dilek Hanif collections. Hanif generally prefers to combine Turkish and Ottoman forms with draped details which are derived from classical antiquity. Figure 5.5 shows some images from this collection in which, Hanif used Ottoman and Turkish motifs in combination with accessories. She constituted her garments with the appearance of draped and flying fabrics through the use of a contemporary and modern interpretation. She benefited the softness and fluidity of satin to create drapes, and she united these drapes together through the use of an Ottoman embroidered belt on the waist.



Figure 5.59: A draped garment with detail image by Dilek Hanif (2005)

Some other Turkish fashion designers are also preparing couture collections such as Bora Aksu, Özlem Süer and Arzu Kaprol, but, they mostly present ready-to-wear

collections. Because of this these fashion designers will be mentioned in further sections of the thesis.

In conclusion, the first modern haute couture garments in Turkey had been prepared by Turkish tailors for specific costumers, especially, after the clothing revolution in 1930s as the copies of European fashion designers' creations. These garments had been prepared mostly through the use of draping technique not only to create draped effect, but also to fit to measurements of costumers' body. In contemporary fashion, haute couture is mostly prepared as unique designs, which belong to Turkey, by Turkish fashion designers in Turkey. By time, designers have adopted draping technique from Turkish tailors to create elegant and original haute couture and ready to wear garments. Most of the Turkish fashion designers who prepare couture collections create timeless and elegant garments through the use of draping technique and drapes.

5.2. Use of Drapery in Ready-to-Wear and High Street Fashion

Turkey cannot be described as a design country. Being a design country is about to development of a country's aesthetic view and demands, in art and design area. This constitutes a critique system in the society, and criticism improves the quality of design and art in the country. A design country is able to lead the other countries with admirable designs and artistic elements. Turkey does not suit this definition at all.

One of the other major reasons of this is the lack of interest to becoming a brand name until 1990s. Developmental studies in fashion design area, especially in marketing strategies, advertisements, and the associations between fashion designers and ready to wear market brands, show that Turkey understands the importance of becoming a brand name to be a design country. The aim of a brand name is creating a different identity for a fashion product with a specific name, service, and design. “A definition of a brand...would probably contain words such as ‘unique’, ‘name’, ‘identity’, ‘differentiation’, ‘quality’ and ‘guarantee’” (Randall, 2000, p.2)

According to Brigitte Borja de Mozota “A brand is the sum of all the characteristics – tangible and intangible – that make to offer unique... It is a distinctive sign, a symbol, and a source of added value.” (Borja de Mozota, 2003, p.98) The success behind becoming a global brand name needs a lot of components, such as, unique and original designs, high quality stitching, machines, designers, financing and know-how. As has been investigated in Chapter 2, draped effects, different pattern cuts, and textural structures, which are added through the use of draping technique, can give the originality and uniqueness design values to the products. Recently, Turkish designers use draping technique, which is generally evaluated as an application of haute-couture; to make originality and uniqueness increase in ready-to-wear and also in high street fashion. Thus, draping technique and drapes have a vital importance to create an original and creative design identity for a unique and successful brand name. This part will be analyzed in two subheadings, such as, the use of drapery by designer brand names, and ready-to-wear brand names. The importance of becoming a brand name in Turkey, will be examined through the help of investigations of Turkish brand names and designers, who use drapery and draping for their collections

5.2.1. Use of Drapery by Designers in Ready-to-Wear Market

Turkish fashion designers use draping technique for haute couture or ready to wear and high-street fashion collections which are presented as fashion shows. These garments generally created for a limited target group by designers even if they are ready to wear or haute couture. If designers want to produce these draped garments for hundreds and hundreds; they have to change some details to adapt the garments for mass production. Thus, designers have to eliminate some compulsive details, which are not possible to be produced as masses; after this, they have to recreate these details to make the garments reproducible as masses. This method is generally used by fashion designer Özlem Süer in her collections which she presents in fashion shows. Draped garments of Süer, which are shown in fashion shows, are prepared intensively by handicraft. Thus, Süer minimizes hand working details to adapt these garments to ready to wear products to produce them as masses. Özlem Süer wants to express her identity through the use of experimental studies; and this identity has also been felt by the clients of Süer. Although artistic approaches, which are gained through the use of draping technique by manually, Süer also adds some industrial and commercial details as wearability and salability with industrial approaches. According to Süer her garments are developed by %50 artistic elements and %50 industrial elements together. Because of this Süer defines her style as the line between haute couture and mass market and she classifies this line as mass-couture. (Interview by Bengi Akşehirlioğlu, May 20th, 2007)

As an academician and designer, Süer states that studies of becoming a brand name, which has been increasing in Turkey day by day, is changing the identity of Turkey

from producer through designer and these studies will develop the quality of design and designed products in Turkey too. Figure 5.6 shows a draped garment which is presented in 2008/2009 fall season by Özlem Süer. As can be seen Süer prepared a glamorous and draped garment with the interpretation of antique elements. Drapes attached on another piece of fabric, through the use of floral embroideries.



Figure 5.6: A draped garment by Özlem Süer

London based Turkish designer Bora Aksu states that He generally prefer to use draperies while the creation of collections. Madeleine Vionnet, who is the inventor of draping technique and bias cut, is the style icon and the symbol of good taste for Bora Aksu, who mentioned that “Madeleine Vionnet was a woman of great taste. Her dresses remain timeless” (Hidalgo, 2007, p.44). Bora Aksu’s clothes are characterized by complex cutting techniques that allow fabrics to move freely.

(Davies, 2008, p. 69) According to the interview which was made with Bora Aksu (Interview by Duygu Kocabaş, November 26th 2009), draping technique is the key of exploring new, different and experimental ways while creating a garment. “Both research and experimentation is the key to Aksu’s creative process. As Bora Aksu believes; *‘You can have accidental results, which usually lead you into great design ideas. During the creative process too much planning does not allow any freedom and therefore you always need to leave a space to be free’*” (Davies, 2008, p.69)

According to Aksu, drapes have an effect which makes garment unique and original. Draping demolishes basic and well-known forms, and helps to create new and surprising forms on garment. Nowadays, a lot of designer is combining draping technique and flat pattern techniques together while producing their designs and this combination develops very creative and beautiful results. In addition to this, Aksu evaluates draping as the way of reflecting identity and emotions through garments. He explains that situation as, *“Draping is a unique technique, which has the signature of its designer, and drapes are developed entirely with the interaction between designer and fabric”* (Interview by Duygu Kocabaş, November 26th, 2009)

Aksu defines his style as, *“My design language is based on seeking the right balance between different weights of fabrics. Through cutting, knitting, hand stitching, wood carving or leather ornaments, finding the balance of the garment and making it work is the key challenge”* (Hidalgo, 2007, p.44) According to Aksu, finding a balance point is only possible through the use of draping technique with the combination of different weighted fabrics, because this appearance about to the falling of fabric as drapes. Figure 5.7 shows an image from an Aksu fashion show,

which was presented in *London Fashion Week* in 2010 fall. As can be seen, different weighted fabrics were used on the upper body through the use of drapes. The balance point of these fabrics is found at the edge of upper body by Bora Aksu.



Figure 5.710: A garment by Bora Aksu (fall 2010)

In conclusion, new generation fashion designers use draping technique to be creative and successful for their ready to wear products and also for high street fashion collections. Because of the increasing costs, fabric abundance, and logistic strategies of brand names the use of drapes in ready to wear market has been restricted, but ready-to-wear brand names can add originality to their garments through the use of smart drapes, such as semi-draping, as has been investigated in Chapter 3. To adopt this draped effect, designers prefer to eliminate some intensive hand works and redesign it in a suitable form, which can mostly be reproducible by machines.

5.2.2. Use of Drapery by Ready-to-Wear Brand Names

Design has gained a priority in ready made garments after the comprehension of the importance of becoming a brand name in 1990s. Ready to wear brand names, which find themselves in a contentious competition, aim to announce their name as a successful international brand, through the use of the power of designing. With the development of fashion and design concepts, *Fashion Designers Association of Turkey* established in the April 12th, 2006, to make fashion design industry in Turkey effective about the leading the trends. The primarily aim of the association is creating a powerful fashion sector in Turkey. To make it possible, the association arranges organizations, such as fashion fairs, portfolio days, and prize competitions. Also these organizations provide a meeting between industry, who wants to be a creative brand name, and the designer who wants to create original and innovative designs in the same platform. (MTD, September 09th, 2006)

A lot of Turkish ready to wear brand names make associations with well-known fashion designers to present more innovative, different, and attractive products to their target group. As has been told in Chapter 4, these kinds of permanent or temporary associations add a new identity to the brand name, and designers at the same time. By this way, both side's target groups can be combined. In addition to this, consumers can access a designer product more easily, under the name of a ready to wear brand name. Designers add their creativity with unique and original details as a signature, while they are keeping the identity of the brand name in the designs. Most of the designers are searching these details in manipulation of fabric,

through the use of textural studies via draping. Because of this most of the fashion designers evaluates drapery as the key of becoming unique.

Yalçın Ayaydın, the owner of İpekyol, perceived a problem in ready-to-wear market in Turkey as the lack of a brand name which is specialized in women's wear. He said that, *'There is no brand name, because there is no financier. You can not be a brand name without successful designs.'* (Sibel Arna, February 02nd, 2005) After that he has made cooperation with Dice Kayek to establish a successful brand name for women in an international level. After a series of meetings, they established a brand as known as 'Machka' under the name of İpekyol. Machka takes its name from a place in İstanbul as known as Maçka. At first, they decided to call the brand as Maçka. But according to Dice Kayek this brand has to be in world class, because of the difficulties of reading and also writing of 'ç' letter in an international platform, they decided to call the brand as Machka. On the other hand, the logo of Machka is the symbol of a cat which is the meaning of Machka in Albanian.

Dice Kayek is also a brand name which was established in France by designer sisters Ayşe-Ece Ege and Alinur Velidedeoğlu as an advertiser. Dice Kayek has developed Machka collections with modern and different images through the use of structural effects. In Machka collections, Dice Kayek uses semi-drapery in the details of garment as bias cut and fabric manipulations. In Figure 5.8, two garments of Machka collection of 2010 spring season are being shown. In the image on the left, drapes are used to create a structural form on the shoulder parts of the short sleeved jacket. The other garment developed with the fluid drapes through the help of bias cut. The fabric manipulations on the left shoulder give a flower appearance

as ornament. These kinds of manipulations are the key for Machka collections as softness and femininity. Machka collection, as has been seen from the images, can be evaluated as post-romantic style of nobility, with the combination of soft and feminine lines. (Sibel Arna, February 02nd, 2005)

By this way, Dice Kayek garments which are popular in France are also becoming accessible for Turkish costumers.



Figure 5.8: Some examples from Machka collection. (2010 spring)

These collaborations can be defined as commercializing the name of designers. The examples of this kind of associations can be seen all around the world. But, in Turkey, the first enterprise for that kind of collaboration was arranged between Arzu Kaprol and Altinyıldız. Arzu Kaprol has prepared collections for Network and Que

under the name of Altinyıldız. Arzu Kaprol states that; “*it has been a heart warming feeling to see my designs on a large group of people on the street with Network and Que brand names.*” Kaprol has been prepared collections for Network since 2003, and in addition to this, she has prepared collection for Que since 2007. She defines her designs as *luxurious ready made* products, in which, high-quality fabrics, design and stitching are combined. This characteristic gives costumers to feel special and unique. (Carousel Instyle, December 2006)

Kaprol, who generally prefers to create plain and modern designs in collections, adds little draped details. Lately, she made an arrangement for the first time about her legal brand name *Arzu Kaprol* under the name of Altinyıldız. Kaprol generally prefers to carry her style for Network, Network Limited, Que Women, and Arzu Kaprol brands at the same time. Generally, she likes to create textural forms on her garments, through the use of fabric manipulations, folds and drapes. Kaprol develops structural and different appearances with the effects of these textural forms. Besides this, she also uses bias cut to create flowing image for her collections. As can be seen from the Figure 5.9 she uses drapes on the collection of Arzu Kaprol through the use of bias cut.



Figure 5.9: A draped garment by Arzu Kaprol

The other successful ready to wear brand name in Turkey is Koton who has made temporary collaborations with well-known fashion designers. Koton had worked since 2006-2007 fall for 5 seasons with Bora Aksu for their collections. After 5 seasons with Koton, Bora Aksu and Koton split off, and later Koton has made a new collaboration with Hakan Yıldırım for 2010 spring collection of Koton. Hakan Yıldırım defines *Hakan Yıldırım for Koton* collection as the *new luxury*.

For Hakan Yıldırım, luxury's meaning has changed. *“Before now the possession of a Gucci bag was a luxury, but now, everything that makes you happy can be evaluated as luxury. New luxury is the individualization of luxury, so Hakan Yıldırım designs was luxury, and now, Hakan Yıldırım for Koton is new luxury”*

Hakan Yıldırım accepted to prepare collection for Koton because of the similarities of the styles between Koton and Hakan Yıldırım. According to Yıldırım “*Koton has a femininity in the collections, on the other hand also Hakan Yıldırım designs has feminine collections too. So our adventure has begun.*” (Interview by Hande Öngören Doğan, October, 01st, 2009)



Figure 5.10: A garment From Hakan Yıldırım for Koton (2010 spring)

For Hakan Yıldırım collections, he creates hand work details with the combination of silk and satin fabrics. Hakan Yıldırım for Koton has structural, plain, and feminine aspect and he generally prefers to use drapes as little details for collections (Interview by Bengi Akşehirliođlu, March 23rd, 2007). As has been seen in Figure 5.10, a semi-draped blouse, which was presented in 2010 spring season as a part of

Hakan Yıldırım for Koton collection, is shown. Drapes were used to give structural and flowing appearance on the collar through the garment by Hakan Yıldırım.

In conclusion, although the restriction of draping technique and drapes, well-known fashion designers and ready-to-wear brand names create these draped effects on their garments. The associations between designers and industrial brand names make the quality of design increased. All of this cooperation is for creating an international brand name in Turkey. Because of the use of draping technique by most of the designers to create an international brand name, draping technique has a vital role for branding.

5.3. The Rise of Ready-to-Wear Evening Wear with The Case of İzmir Wedding Market

As has been known, wedding dress is a kind of special clothing, which is worn by a bride during the wedding ceremony. Its color and design can be changed according to religious, cultures and choices of bride. Because of the representation of virginity and purity with white color, it is used generally as a traditional color for wedding dresses. For centuries, brides had tried to be seen as the most beautiful and attractive women of the world in their wedding dress. All women have an imaginary wedding dress which is hidden in their minds since childhood and this image waits to be worn when the time has come. Every girl has a different dream about her wedding dress, because of this; wedding dresses can be evaluated as unique and special garments. According to these design values, it can be said that, wedding dresses have a suitable structure for haute couture industry. To satisfy these demands, haute couture designers catch the imagined wedding dress to transform it through a three

dimensional product. From past to present, a lot of couturiers make women wear by unique, beautiful, and valuable designs, and these designs are developed through the use of draping technique as an haute-couture products, because, draping is not only a production technique, but also an experimental design process, and it should not be thought without a design thinking. The effects which can add originality, specialty and uniqueness to designed products are gained during this experimental process. Because of this, draping and drapes serves an important purpose for wedding dress industry.

In Turkey, and also in the world, draping technique and drapes has been a good source for evening wear garment and wedding dresses. Nowadays, drapery, as an indispensable element of wedding dresses, is used in combination with several valuable materials, diamonds, fabric and different techniques to catch up the desired and unique image.

The growing popularity of ready made garments has affected wedding and evening wear market, as has also affected the other sectors. After that, wedding dresses can be produced as masses. By this way in addition to haute couture, mass produced wedding dresses are also taken their place on the shop's windows. Turkey, as a growing industry in terms of fashion design, has begun to produce mass-produced wedding and evening wear dresses. Today, as a wedding dress producer, Turkey is in the 3rd range in the world after China and Italy. While Turkey has produced wedding dresses as same quality as Italy, It can produce much high in quality of China's wedding dresses. The objective of Turkey is being a possessor the leadership of wedding wear market all over the world and İzmir has an essential role

in the success of Turkey in ready made wedding and evening wear market. İzmir, in which the %70 of wedding dresses of Turkey is produced, has arranged an international organization every year by the associations of İzfaş (İzmir Fair Services, Culture, and Art Affairs Trade Inc.) and If (International Fashion), under the name of “*If Wedding Fashion İzmir*” to hold this sector alive since 2007. *If Wedding Fashion İzmir*, which is evaluated as one of the most important organizations in the world at 3rd range after Milan and Barcelona, has also contributed the progresses of wedding and evening wear market in İzmir. As can be understood from the participators, who came from the other cities, If Wedding Fashion İzmir, as the unique organization of Turkey’s Fashion and ready made sector, has become an important introducer of wedding and evening market of Turkey. This has provided a competitive area for wedding wear producers especially in İzmir. Currently, İzmir is a center of companies, which have supplied the needs of foreign and domestic demands about wedding and evening wear dresses. According to interviews which were done by Zeynep Acar (Interview by Duygu Kocabaş, March 24th, 2010), there is a workforce, which is specialized in producing wedding dresses, behind the successive achievements of İzmir. Although the mass produced aspect of these dresses, they have ornamented with hand work, drapes, embroidery and special design details.

5.3.1. The Productions of Wedding Dresses as Masses by Ready-to-Wear Companies in İzmir

The circumstances of İzmir wedding and evening wear market has been investigated with the interviews which were done with Yusuf Gevenci (Interview by Duygu

Kocabaş, April 21st, 2010), who is the owner of Hocasade, as a company of ready-to-wear and wedding market in İzmir. 35 workers are working in the production department of Hocasade, in which private and also special designs can be produced for a specific customer. In the Figure 5.11 (Photography by Duygu Kocabaş, April, 2010) the patterns of wedding dresses have been stitching by workers as fragments.



Figure 5.11: Stitching process of wedding dresses as masses, 2010 April

Drapes have an intensive role in wedding dresses. In the production department, at first, pattern of a specific design which will be produced as masses is created, and this pattern is tested through the creating this design as a sample. After that, according to the sample's attitude on body; the design is approved to be produced as masses, or is reshaped to catch more suitable appearance.

In production department, 6 workers prepare draped parts of the garments, 3 of them are in wedding dress, and the other 3 are in evening wear part. The process of

draping technique can be seen in Figure 5.12 (Photography by Duygu Kocabaş, April, 2010). This photograph was taken during draping of a wedding dress, which has been produced 4 times by the same worker. Gevenci, stated that, approximately 2000-2500 products can be produced for a specific design in a year. But this number can be changed according to customer demand, fashion trends, and traditions of the country.



Figure 5.12: The process of draping technique in mass production in Hocasade, 2010 April

According to Gevenci, draping technique has a power on the creativity of a wedding dress during the process of production. He categorized the factors, which increased the costs of wedding dress, as the quality of materials, technique and the degree of intensity of handwork. Gevenci states that, Hocasade has achieved so much innovative developments, such as creating cream and off-white wedding dresses for

the first time in Turkey. During the interview, he mentioned about the importance of being innovative and creative. *“Innovative designs can be evaluated as the results of enterprises without commercial fears. We, as the team of Hocaçade have created our designs in combination with innovative designs, high quality stitching and materials. High quality and innovative dresses gave us the certificate of ISO 9001:2000 (International Organization for Standardization)”* (Interview by Duygu Kocabaş, April, 21st, 2010).



Figure 5.13: Production department of Berika, 2010 April

Berika, as another ready to wear company in İzmir, prepares wedding dresses as masses. The aim of this company is producing high-quality wedding dresses, as masses, in a short time. As can be seen from figure 5.13 (Photography by Duygu Kocabaş, April, 2010), Berika uses a systematic order during the production. According to interviews which were done with production department (Interview by Duygu Kocabaş, April 22nd, 2010), draping technique has an important role during

the production of wedding dresses. There are 60 workers in the department to produce wedding dresses as masses. 3 of them prepare draped parts on wedding dresses. As can be seen from Figure 5.14 (Photography by Duygu Kocabaş, April, 2010), a draping worker is arranging drapes manually on the stitched basic body structure. Drapes are preferred by company, because these details make wedding dresses to gain an aesthetical appeal such as tactile and visual. In the department, a draped wedding dress can be produced as approximately 20-200 times, but customer demands and prefers are also the most important criteria to make a decision about the numbers of copies.



Figure 5.14: The process of draping technique in mass production in Berika, 2010 April

Abdullah Batur, as the chief of the department states that, an haute couture drape and mass produced drape should be evaluated in different categories. Batur says that, *“The use of draping in haute-couture and ready-to-wear market has different*

applications. The design process of an haute-couture garment, which is created through the use of draping, can be lasted for days and even weeks. In addition to laborious workmanship, over-length in meters and high-quality flowing fabrics are increasing the costs, and quality. The entire form of design can be shaped via draping technique. In ready-to-wear production draping have a different dimension. During the production, the most time-consuming process is creating the patterns of a ready-made garment through the use of draping technique. After that it is easy to produce these draped details as copies. Because our workers get used to the form of the drapes, so it does not consume the time.” According to Batur, the most important elements, which increase the costs of ready-to-wear wedding dresses, are about the use of materials, diamonds and accessories. Draping technique is not affect the cost of wedding dress at all.

According to interviews which were done with each companies, ready-made wedding and evening wear dresses has a lack in terms of design and designer thinking and draping and drapes were applied without an experimental design process or market investigations. Whereas draping should be seen as a part of designing process and it should be applied by a designer or a person who can understand this design language. The lack of this concept caused to create basic and same forms for wedding dresses. This situation discussed with the haute couture fashion designers who live in İzmir.

5.3.2. Haute Couture Fashion Designers and Industrial Wedding Dresses in İzmir

Apart from ready-to-wear market of wedding dresses, the use of draping in wedding dresses by haute couture designers in İzmir has been far more creative. Thus their remarks on applications of industrial wedding dresses are also critical. Although Zuhale Yorgancıoğlu has evaluated this development in wedding dress sector as favorable; she has complained that, wedding dresses are not good enough to be a successful design. Yorgancıoğlu believes that, to achieve a desired appeal for wedding dresses, the originality and creative elements are hidden in the Turkish motifs, embroidery and forms. She feels bad about not to see a detail which is inspired from the culture of Turkey. Zuhale Yorgancıoğlu stated that draping technique helps to create special garments especially for wedding dresses, but a draped wedding dress has to be applied by a designer with an intensive attention and particularity; otherwise this wedding dress will be a worthless mass of fabric. According to Yorgancıoğlu, mass produced wedding dresses are losing their originality. In addition to this, she emphasized that all the designs of wedding dress are looking like each other and most of them have not got a design value. She believes that the reason of this situation arises from commercial aspects of mass produced wedding dresses and evening gowns. Because of this, companies are afraid of to produce an innovative wedding dress. In the Figure 5.15 (Photography by Duygu Kocabaş, March, 2010), a wedding dress drawing which was created by Zuhale Yorgancıoğlu, for THE 3rd If Wedding Fashion İzmir, has been shown. Yorgancıoğlu mentioned about the new forms which were created experimentally

during draping process of skirt part of this wedding dress (Interview by Duygu Kocabaş, March 29th, 2010).



Figure 5.15: A wedding sketch by Zuhal Yorgancıoğlu, 2010 March

Fashion designer Esin Yılmaz evaluates these industrial progresses in İzmir as gratifying. According to Esin Yılmaz, there must not be too much exaggerated drapes on a wedding dress. It may be difficult to catch a desired look with a draped wedding, if its drapes have been arranged without a serious consideration. The most obvious lack of wedding dresses is the use of drapes to make them attractive without thinking the body form. *“The most important mission of designers has lost its meaning. Designers try to make a design which is beautiful and attractive, instead of making a design in which the body looks beautiful. I work with my customer on a*

mirror to achieve a desired look. But it is impossible to apply this technique in the frame of mass production.” She states that, “This sector can not go any further with worthless and copied designs. The key of successful design is in the young designers’ hands. We have to give a chance to young designers to prove their ability for the sector.” According to Yılmaz, ‘Wedding Dress Competition’, which was organized in the context of the 4th If Wedding Fashion İzmir, was a big step to make the bar of design raised, in wedding dress sector.” (Interview by Duygu Kocabaş, March 30th, 2010)

To analyze the problems of sector, wedding dress and evening wear designer Zeynep Acar, who lives in İzmir, has been interviewed. According to fashion designer Zeynep Acar, who has prepared wedding dresses and evening gowns for about 27 years in İzmir, mass produced wedding dresses and evening gowns have a several deficiency in terms of design. She analyzed that, costumers’ orientation and demand can be a reason for this similar wedding dresses. In Turkey, some people, who admire foreign well-known fashion designer and their designs, want to wear these garments. Because of this, some companies adapt these details as their own design, and with the effects of mass-production of wedding dresses and evening gowns design gain a commercial dimension. The most important criteria of the success of garment are costumer demands. Because of this the companies try to produce these popular dresses to satisfy these demands. So the wedding dresses getting similar by this way.

She stated that, *“If İzmir is stitching %70 of wedding and evening dresses in Turkey, there should be more supportive projects in the universities in which fashion design*

education has been given in İzmir. By this way it will be possible to produce successful designs in the sector. To be a successful brand name the candidate of designers has to be educated in a specific area; and than this successful image can be enriched by the experience.”(Interview by Duygu Kocabaş, March 24th, 2010)

According to these interviews, draping techniques which are used in haute-couture and ready-to-wear can be compared as can be seen in Table 2. In the Table 2 Wedding dresses are compared according to draping technique’s workmanship, time and cost levels in haute-couture and ready-to-wear fashion. In the table, the findings are not certain answers for each category; because, they are depending the particular design characteristics. In general, the table can be summed up as, draping technique in haute-couture wedding dresses are laborious, time-consuming and costly compare to ready-to-wear wedding dresses.

	WORKMANSHIP	TIME	COST
Ready-to-Wear Wedding Dress	Draping is evaluated as a tool to achieve a targeted design. Draped parts can be applied by 3 or more workers.	No need for fitting. It is produced as masses by 3 or more workers and this saves the time.	Low-level workmanship, limited use of selected fabric, and mass produced structure make wedding dresses for affordable prices compared to haute-couture.
Haute-Couture Wedding Dress	Draping is evaluated as a design process. In order to achieve a desired look, wedding dresses are applied manually by a designer.	At least three fittings and being produced manually by a designer are consuming the time.	Laborious workmanship, fabric type and its length in meters make haute-couture wedding dresses value-added and costly dresses.

Table 5.2: Comparison table for the application of draping between haute-couture and ready-to-wear.

In conclusion, İzmir has attempted to be a design city for mass produced wedding dress and evening gown in Turkey with progressive advances such as fairs, design contents and organizations. As a leader city of this sector, İzmir has produced %70 of wedding dress and evening gowns of Turkey, who wants to be a leader producer of wedding dresses, in the world. All interviews, which have been done with companies and fashion designers in İzmir, show that, İzmir and Turkey has lots of lacks in terms of design especially in wedding market. Although high quality stitching and know-how of producers, it is impossible to create a successful product without a good design. Because of the absence of design ability the applications of wedding dress can not achieve this desired appeal. The absence of design has caused to lose draping technique's value with usual and ordinary effects. Thus, drapes, which have been used mostly as exaggerated and unconsciously, make wedding dresses worthless rather than aesthetically valuable. To overcome this, first of all, body proportions, cultural differences, experiences and preferences of target group should be investigated and after this, the wedding dresses should be produced with a design conscious and consideration. By this way, wedding dresses and evening gowns, which are created through the use of draping technique, can be more attractive and successful in terms of design. Turkey needs to enrich design abilities to be a leader in the world for wedding dress and evening gowns.

CHAPTER 6

CONCLUSION

Draping technique and drapes have been investigated regarding their role, importance and creativity in contemporary fashion design, in the thesis. Drapes which have existed in every period of life from antiquity to contemporary fashion have continuously changed as functional and visual, during the historical course of fashion. These changes analyzed in the characteristics of each periods and the importance of drape in the contemporary fashion were questioned according to evolution of drapes in the historical context. To make these analyzes effective, methodology of draping technique and design values, which can be added through the use of drapes, has been analyzed and these theoretical and technical statements exemplified, with the garments, which were created by well-known fashion designers. According to these analyzes, it has been observed that, well-known fashion designers has concerned draping technique, as a designing process, which increases the creativity of designs.

With this thesis, it is deduced that, drapes emphasizes femininity, and they have a structure which support the creativity in contemporary interpretations. Draping technique should be evaluated as a design tool, because of its experimental design process. During the application, draping needs high quality stitching and pattern knowledge, to create successful and aesthetic appeal. Because of this, the technique

should be applied by a designer or a person who can develop a design through a design language.

In the process of historical context; power, saintliness, respectability, wealthiness, and nobility were represented with drapes, but, after the discovery of draping technique, drapes gained a different perspective in terms of modernity. When contemporary designs are investigated, it is perceived that, drapery can be investigated under three different categories, such as classical drapery, semi-drapery, and deconstruction of drapery. It has been seen that, one of the purposes of this thesis, as adapting draping technique to ready-to-wear industry, is achieved by well-known fashion designers through the use of semi drapery. This can be evaluated as a experimental attempt against the similar attitudes on ready-to-wear products.

But in general, according to investigations, draping technique has some restrictive elements which limit the use of draping in ready-to-wear industry. The boundaries, which limited the use of draping technique, were investigated and according to these investigations, some suggestions propounded to make the usage of draping technique increased in ready to wear industry. This thesis provides a thorough investigation about the boundaries of the use and applications of draping in ready-to-wear industry. The effects of some factors to draping, both in historical and contemporary context, were investigated. It is deduced that, industrialization and developing technology in mass production was limiting the use of art and craft applications such as draping. With the effects of increasing costs, the demand of people for these kinds of garments minimized. Social movements and subcultures

also affected the use of draping. The effect of these subcultures provided fashion to take down to streets. People, who prefer to wear comfortable and sportive garments on the street, limited the use of draping and drapes by producers. It was observed that, the feminist movement also limited the use of draping and drapery, because of the emphasized elements of femininity in draped garments.

Until these parts, the thesis was supported with the opinions of lots of author and academicians. The most important and original part of this thesis was constituted with the investigations about Turkey and its developmental studies in terms of fashion in Chapter 5. Because of the lack of supportive published books and academic articles, Chapter 5 concluded through the use of interviews which were done with well-known fashion designers and companies. The interviews questioned the use and applications of draping by well-known fashion designers and ready-to-wear companies, and their approaches to draping technique. It can be mentioned that, the number of interviews did not achieved to targeted level, because of the limited times for interviews, and unsupported attitude of some designers and companies.

In addition to interviews, fashion design, collections have been analyzed both globally and locally to understand geographical, cultural and professional differences in the applications of draping technique. It is understood that, draping technique and drapes have been used as a design language by Turkish fashion designers, who has represented Turkey all over the world. It has been understood that draping technique, can help to create original and unique garments, but it has to be applied by a person who can design, it is not enough to know, how to apply

draping technique. Because of this, universities, in which fashion design education has been given to students, have to emphasize the importance of draping technique and its applications courses and they have to give a place to this subject in their curriculum.

Nowadays, Turkey, with the effects of globalization, design became an outmost element of fashion culture. Turkish designers should combine their creativity and education to create original and unique designs in this competitive atmosphere. In addition to this, Turkish designers have to address, not only their own country but also to entire world through the investigations of contemporary fashion trends. The associations, which have been established in recent years including fashion designers and brand names, are the evidences of Turkey's awareness of this transformation.

In creating a design culture in Turkey, branding has vital importance and to create internationally and globally known fashion brands, fashion industry in Turkey have to create value-added products. It is observed within this research that, the use and application of draping technique is not only in haute couture, evening wear or wedding dresses, but also, in ready-to-wear garments, brings added-value to them. Textile industry of Turkey, in which the economy and working sources of Turkey has been fed, could not escape from its producer identity for long years. By 1990, Turkey transformed its identity from being a producer to design country, thanks to initiatives towards branding with the studies of branding. This has been analyzed through the examples of Turkish designers' and Turkish brand names' collections. It is understood that, after branding studies, draping technique has also been adapted to

ready to wear garments, and this emphasizes the importance of draping technique and drapes for branding.

In addition to this, the new challenge of Turkey as designing prêt-e-porter evening wear and wedding dress sector has been investigated with the case of İzmir to achieve more focus investigation on draping applications in Turkey. The case study has been formed by interviews, which were done with Turkish fashion designers and companies, which is located in İzmir. The importance of draping technique and drapes for wedding dress and evening wear industry in İzmir was analyzed, according to these interviews. In addition to this, the contribution of İzmir to wedding dress and evening wear industry and the importance of this sector for Turkey were discussed in this case study. It is important to note that, Turkey can be evaluated as a good producer, because of the commercial advantages of workmanship and professional know-how skills. However, the lack of design and designer in this market caused unsatisfied and mediocre products for the industry.

Inspite of the fact that, there are different attitudes towards design education in universities. Most of the institutions in Turkey provide an education on draping as a core study. However, the gap between academical educated designers and industry, create a huge problem in terms of constituting an interactive design culture and fashion practice in Turkey. Draping, which is a process of experimental creativity of designing, is applied unconsciously, exaggerated and indiscriminately, and these approaches provide unsatisfied and invaluable products, especially in some of the producer companies in fashion sector. According to training and work experiences of newly graduate fashion designers, most of the doctrines, which are thought in

universities, are not used in the industry, and the garments were created on a simple body through the use of beadwork and unconscious draping technique. These kinds of approaches can be seen as the most important cause of similarities between wedding dresses, and this makes the development of design to slow down.

Due to the consumers, unconscious demands and uneducated taste, there is a continuous production of these commercial and unaesthetic designs. In addition to this, the commercial mentality and imitations in the fashion industry, challenge the company owners to give enough time for experimental design development, and make an investment on design.

In case of developing wedding dresses in İzmir market, the design have to be prepared and individual demand regarding with personal expectations, whereas they have been oriented towards mass production. The individuality and specialty of wedding dresses is incongruous with mass production. Thus the contradiction between low cost, mass produced garments and expectations of special and personalized designs could be overcome through a model like mass customization which can constitute another field for a further research.

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