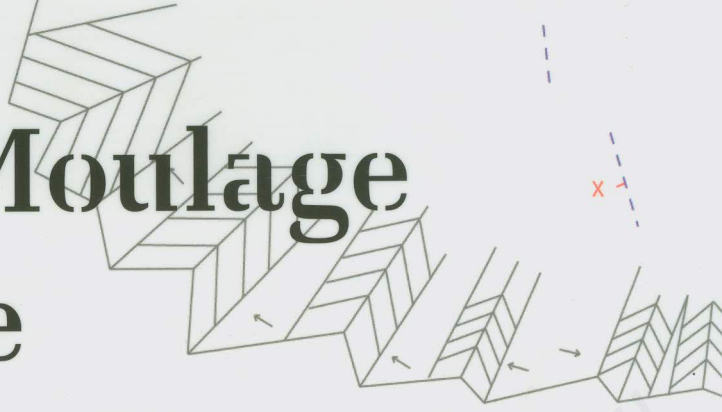


# Fashion Moulage Technique

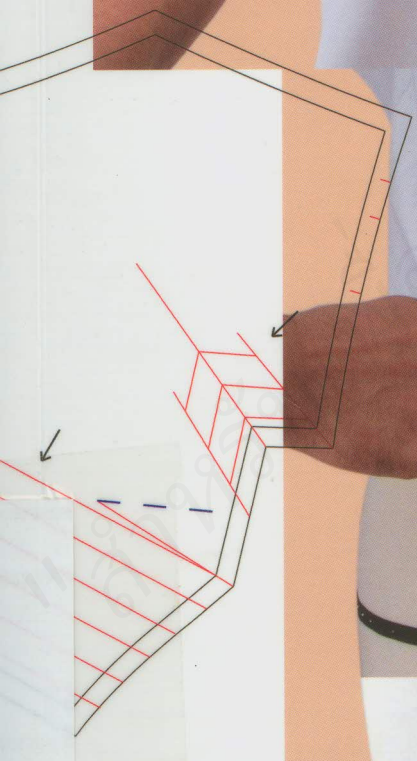


Danilo Attardi

A Step by Step  
Draping Course



Dresses  
Collars  
Drapes  
Knots  
Volumes  
Sleeves



มหาวิทยาลัยเทคโนโลยีราชมงคลพระนคร

ห้องสมุดสาขาโชติเวช



202003641

---

# Contents

---

- 8 **Introduction**
- 14 **Work tools**
- 15 Dress stands
- 16 Toile fabric
- 17 Working on the bias
- 18 Other tools
- 19 How to detect and mark the principal points on the dress stand
- 20 Practical advice
- 22 The decisive cut
- 23 Industrialisation of the model
- 24 Research and study of the model
- 25 Preparation of the toile to be modelled on the dress stand
- 26 **Sheath dress**
- 27 Positioning the toile to be modelled
- 28 How to make darts
- 32 How to join the front and back
- 33 Control points of the model
- 35 Industrialisation and drafting the pattern of the model
- 36 Assembly and testing of the toile-model
- 40 **Cross pleats**
- 41 Bodice with cross pleats
- 42 Preparation of the toile to be modelled
- 44 How to cross the pleats
- 46 Locating the cut-pleat bottom
- 48 Control points of the model
- 50 Completion of the model
- 53 Tailoring solutions
- 54 Industrialisation and drafting the pattern of the model
- 56 **One shoulder bodice**
- 57 Asymmetric one shoulder bodice
- 58 Learning how to move the toile
- 61 One shoulder top back
- 64 Control points of the model
- 66 Industrialisation and drafting the pattern of the model
- 70 **Draping**
- 73 Draped one shoulder dress
- 74 How to create the drape
- 80 Pleats on the straight grain
- 83 Control points of the model
- 84 Industrialisation and drafting the pattern of the model
- 88 **Knots**
- 89 Top with knot under the bust
- 90 Preparation of the toile to be modelled
- 95 Control points of the model
- 100 **Collars**
- 101 Backless dress with high neck at the front
- 102 Preparation of the toile to be modelled
- 103 Constructing the collar
- 108 Control points of the model
- 109 Industrialisation and drafting the pattern of the model
- 112 **Draping with volumes**
- 113 Draped dress with volumes
- 114 Preparation of the toile to be modelled
- 115 Modelling the bodice with a large pleat-volume
- 118 Bodice back
- 121 Modelling the skirt
- 132 Control points of the model
- 134 Industrialisation and drafting the pattern of the model
- 144 **Bodice with volumes**
- 146 Preparation and modelling of the toile
- 168 **Basic sleeve**
- 170 Preparation of the toile to be modelled
- 176 Control points of the model
- 180 **Raglan sleeve**
- 182 Control points to be added
- 183 Preparation of the toile to be modelled





---

# Introduction

---



Sculpture of Artemis,  
Pergamonmuseum, Berlin.

Moulage, also known as Draping, is a technique that allows you to create an item of clothing directly on the dress stand. Used in Haute Couture, it has always existed, even before modelling. The term is of French origin and means "cast" or "mould", and this is what we will be doing, sculpting the toile on our dress stand.

Imagination and freedom are the key principles of Moulage. In fact, based on three-dimensionality, it allows the creation of original garments, from classic draping to more articulated and structured designs. Step by step the model will take shape on the dress stand, from the sketch directly to the fabric.

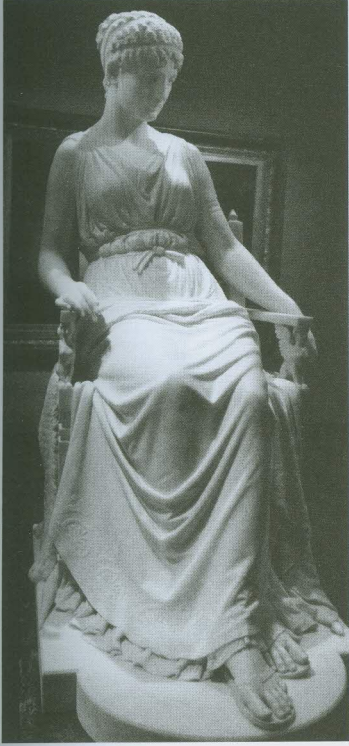
Fashion always needs to reinvent itself, but in this continuous evolution, design remains a fixed point. Working with Moulage has allowed every designer-modeller to materialise their vision. With the model created directly on the dress stand we can manage style and fit at any time. The results will be new models, cuts and lines that will give life to a new three-dimensional prototype, without the standardised impositions of modelling.

The model is not built from a flat 2D figure, but from three-dimensionality. This allows the designer to have an early idea of their creation and to decide how to move forward. All of this through the use of a toile, pins, pleats, craftsmanship, modules, draping, and a lot of creativity.

Moulage is not just draping, but a technique that allows us to find solutions where modelling has not succeeded. However, I would like to point out that it does not replace modelling: the two techniques work and interact together.

Before the arrival of the modelling, one worked directly on the customer or on the dress stand. The need to

Neoclassical female figure,  
De Young Museum, San Francisco.



Madeleine Vionnet, 1920.



start working with paper patterns coincided with the need to meet the demand of large retailers and prêt-à-porter: a fast method that would satisfy the demand of mass consumption.

This technique helps the designer to find new ideas, the pattern maker to complete a precise and fast piece of work (ensuring a result when this cannot be achieved with a dress pattern), the seamstress to make her clothes to measure, and the young student or fashion enthusiast to see their own Capsule Collection realised.

The origins of this way of creating clothes can be traced back to Ancient Greece. Women and men, in fact, wore unstitched, highly draped, unstructured clothes, closed at the waist and shoulders with belts and buckles, thus giving rise to a *Moulagé* that we could call "primitive", as represented by the peplos and the chiton.

So Greek clothing becomes a symbol of how culture can also influence aspects of everyday life, such as fashion. Indeed, the value of freedom was for the ancient Greeks a cornerstone of their way of acting and thinking, and their clothes perfectly reflect this principle: the body had to be free from all constraint. Their robes were, therefore, soft, allowing the body freedom of movement, and were made of a raw wool fabric, later replaced by finer materials and, finally, linen.

This characteristic fluid line was then taken up by the Romans, who considered stitched clothes a feature of barbarian peoples. The toga, the most representative garment of the Roman age, was a semicircular cloak made of wool cloth which was wrapped around the body without seams. Made in different colours depending on social status or special public duties, the toga was prepared, before being worn, by the slaves in

charge of the wardrobe who took great care over every fold of the fabric. This operation was done on wooden trestles, the precursors of modern dress stands.

The different ways of draping the fabric have marked the various Greco-Roman eras, but, generally, the models were simple and not very original, enriched with jewels, ornaments and, in the case of women, sophisticated hairstyles.

The invention of the first models of cut and stitched clothes dates back to the Middle Ages and the appearance of the first tailor's shops. Having abandoned the draping of Roman costumes, a fashion spread throughout the West that was just as simple but characterised by more adherent lines designed to emphasise the shape of the body. The women's tunic, in particular, hugged the bust and then fell smoothly down to the feet. From this point on begins the fashion of flared and very wide sleeves that characterised the entire Middle Ages.

In the period of the Seignories, between the 12th and 14th centuries, there was a marked improvement in economic conditions. Luxury and richness become the key words for the making of clothes: damasks, silks, velvets and embroideries embellish the garments, which now, more than ever, are a symbol of social status. The use of these fabrics coincides with the invention and improvement of looms and weaving machines, which are now more sophisticated and able to create different shapes. The models worn by the ladies are slinky, but the sleeve is the richest and most important part of the dress, which was often adorned with precious metals, gems and buttons.

Following the Middle Ages, the Renaissance, which from Italy spread throughout Europe, gave women's



*Roberto Capucci, AW 1953.*

clothing fuller forms, expanding the line of the hips and emphasising the procacity of the breast. Model books with drawings and sketches began to spread; modelling became increasingly refined, and tailors used these books both as samples for customers and as a source of inspiration for the creation of new cuts.

In the baroque era the line of the clothes becomes curved, and skirts become wider and more flamboyant. Wigs and bows, flowers and ribbons enrich the dresses of the ladies at the court of Versailles, where everything is luxurious and sparkling. This helps to establish the close link that Paris and fashion will have in the centuries to come.

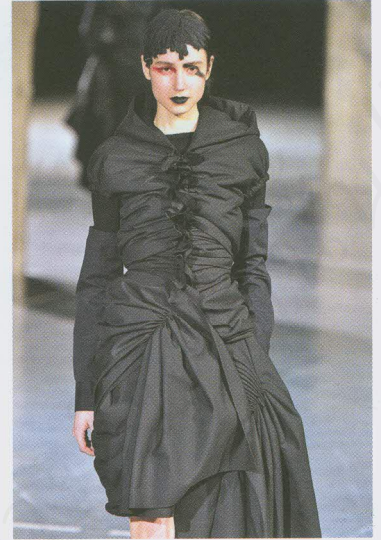
Between the end of the 17th century and the beginning of the 18th spread the use of panniers, rigid hoops almost always made of rush which, positioned around the hips, extended the width of the skirt. A constant presence in women's clothing is the bust, which over the centuries has altered its shape and texture, and it is in the 18th century that a more comfortable and less rigid model is invented, composed of thin, flexible splints. It will take several more years before women are freed from this bodily constraint in favour of the enhancement of their body with the use of special cuts and models.

All studies of costume and fashion attribute to Charles Frederick Worth (1825-1895), the tailor-couturier, the merit of having revolutionised the way of making and creating clothes. His was the first real "fashion house", where the choice of outfit was no longer entirely up to the customer, who now was merely allowed to choose between the various models, styles and fabrics presented by Worth. The tailor was no longer considered a simple craftsman, but

Dior AW 2011-12.



Yamamoto AW 2016-17.



silhouette gradually changed and, from 1910, the empire line prevailed in their clothes. In these years the models changed quickly: significant was the transition from an A-line, with a thin waist and a wide skirt, to a smoother, more flowing line, perfectly represented by the Delphos dress pioneered by Mariano Fortuny in 1907.

These were the years when Paris was the capital of European fashion, where the names of those designers who were destined to change the rules of clothing forever dominated: Lanvin, Chanel, Patou, Vionnet, Molyneux.

Active in the cultural debate on women's clothing in the early 1900s, Madeleine Vionnet (1876-1975) opened her first workshop in Paris in 1912. The careful study of the elasticity of the fabrics and patterns worn in the classical age, allow her to banish seams and model the fabric directly on the body. Madame Vionnet experiments with the Moulage technique on a small dress stand, creating simple and elegant models, where any superfluous decoration is banned. The renewed neoclassical taste of those years and the introduction of her innovative way of cutting clothes on the bias ensure her success as a

became a real artist, no longer able to just accommodate the tastes of the ladies, but to propose his ideas, thus creating a personal style. Worth was the first to sign his own creations, giving rise to Haute Couture. With the opening of his shop in rue de la Pax 7 in Paris, the first Maison was born and, with it, the first "fashion shows" for customers.

Already by the middle of the 19th century, the first feminist movements

for the recognition of women's full rights began to appear, but it was only in the 20th century that the long and difficult road to women's emancipation and universal suffrage attained its first results. With the men away fighting in the trenches during the Great War, many women left the home to work. Their role in society changed and, with it, so did fashion. Throughout Europe the need to abolish the slavery of the bust arose, the female



Balenciaga SS 2017.



designer, with many of her creations being worn movie stars.

In the same years, Madame Grès reinvents the technique of draping: a master in modelling the canvas, creator of apparently simple models but with a complex soul, she worked in three dimensions, composing the draping around a real body. Madame Grès sculpts the fabric creating relief elements, ruches and plissé, beautiful but also functional dresses, in which women were still free to move.

Then we have Dior who, through Moulage, succeeds in sculpting his idea of woman on the dress stand, giving life to his collections. The fashion show that brought him success was the one presented on February 12, 1947, in his historic headquarters at 30 Avenue Montaigne, which had two leitmotifs: "En huit" and "Corolle". "It's a New Look," exclaimed Carmel Snow, editor of Harper's Bazaar: it was immediately a revolution. The piece that still represents and keeps

alive those years of the house of Dior is the Tailleur Bar.

After the Second World War, many couturiers resumed their activities. One of the most famous was the House of Chanel, where hats, accessories and later clothes take shape thanks to Moulage. The use of jersey and experimenting with the three-piece dress, composed of a short, straight skirt, a sweater and a jacket-cardigan, make the house and its founder icons of elegance.

At the same time Paris sees the opening of a boutique by newly-arrived Elsa Schiaparelli, one of the most famous Italian designers who gave fashion an extravagant, almost surrealist impulse. Eclectic and non-conformist, Elsa is one of the first to study her collections on the basis of a single theme, creating whimsical clothes and accessories. The style she created is a play of shapes, colours and almost dreamlike designs: lobsters, elephants, giant mouths, mirrors. But there is no lack of rigour and accuracy in the execution of her clothes.

In Italy, in the 50s, Capucci with great skill invents original shapes and volumes, ruches and plissé.

And Cristobal Balenciaga, albeit in a more modern key, revolutionises the female silhouette, freeing it from structures and bodices by eliminating the waistline. Architect of fashion, master of cutting and precision, thanks to his ideas that took shape with Moulage, he gave us the tunic dress, the sack dress, pinafores and bubble skirts. Balenciaga immediately understood the importance of the fabric, a fundamental element for the final result, and invented Gazar, a fabric usually made of silk or wool with a simple weave, but with a special characteristic: its particular stiff consistency held the shape modelled

Zack Posen AW 2013-14.



Iris Van Herpen SS 2017.



Maison Margiela AW 2015-16.



on the dress stand, allowing the fabric's full potential to be discovered and new, never before attempted, forms to be created.

In the 90s it was the turn of the French and Japanese avant-garde: Issey Miyake, Margiela, Comme de Garçons, Thierry Mugler, Yohji Yamamoto and many others.

Many Designer-Couturiers who use Moulage believe that it is an essential tool for managing every stage of the creation and production process.

Still today, many designers use this technique; the names of the great historic French houses are joined by the post-contemporary vision of the new northern European talents: Gareth Pugh, Iris Van Herpen, Haider Ackermann, and maybe you'll be next.

Moulage may replace the blank sheet, but remember that behind every creation there is always a good idea. Whatever the number of models to be created, the model has to be studied and, just as every architect

formulates a project, every garment must be conceived in the same way: it should be beautiful, new, comfortable, functional, and of quality.


The beauty of Moulage is that there are no limits! The only barrier is your creativity.

สามารถยืมและติดตามหนังสือใหม่ได้ที่ ระบบห้องสมุดอัตโนมัติ Walai Autolib

<https://lib.rmutp.ac.th/catalog/BibItem.aspx?BibID=b00107114>



**Fashion moulage technique : a step by step draping course : dresses, collars, drapes, knots, volumes, sleeves / Danilo Attardi.**

Author	Attardi, Danilo
Published	Barcelona : Promopress, 2021
Detail	189 p ; ill ; 29 cm
Subject	Dressmaking Fashion design
ISBN	9788417412128
ประเภทแหล่งที่มา	 Book

" สำหรับเพื่อการศึกษาระดับปริญญาตรีและปริญญาโท "