

Fashion Draping Cowl

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(Views expressed in this article are the personal opinion of the author)

Abstract:

A cowl neck is a neckline that resembles a floppy, unstructured turtleneck and drapes below the collarbone. In the present study the methods of cowl collar used are from simple centre front, deep cowl neckline with vested, novelty cowl neckline, cowl yoke, simulated cowl yoke, novelty simulated cowl. Cowl skirt, cowl sleeve and shoulder cowl are used. As a result of survey with respect to design, color, texture, style and fad etc., the neck and the hip cowl was the choice of many people.

Introduction:

An elegant cowl has a bubble like elasticized hem at the front, the overlays hangs free from the main body of the dress. It is draped on mostly neckline and other parts of the body. The cowl (from the Latin circular meaning hood) is worn by the members of religious order. It also refers to a long, hooded cloak, with wide sleeve, worn by catholic and orthodox monks, when participating in liturgy. The hooded Cloth is worn by monks usually the same color as the habit of the order. It is originally a common outer garment worn by both men and women. It was prescribed by St. Benedict for the monks of his order (15:30). In addition to the typical garment the separated hood worn by Augustinians, small hood attached to Franciscans habit and large. Pleated chair robe worn by English Benedictines are also called cowls. Developed in the middle Ages, they became the formal garment for those in monastic life. They were worn to give warmth to the people who often spent long hours in drafty churches. They are generally worn in conformity with the colour of the monks, Benedictines wearing black and groups who are followers of St. Benedict rules. They are most commonly bestowed upon the monk at the time of his making solemn of lifetime hours.

1. The camaldolose and cistericiars wearing some form of white cowls.
2. Dominicans also wear black cowls.

However Franciscans, Carthusians and Bonisicans all wear cowls. The objective of this study are Using this cowl effect we can create many outfit to the current trend by interpreting it to different parts of the body such as sleeve, skirt and neckline..

Method:

Cowl from Simple Center Front Control

The modern cowl neckline may be recognized as having been inspired from the clothing worn by the early Greeks. They were masters in the art of draping and created beautiful garments through this method. Their clothing was not cut and shaped to the body but their garments were merely several large pieces of cloth draped about the body.

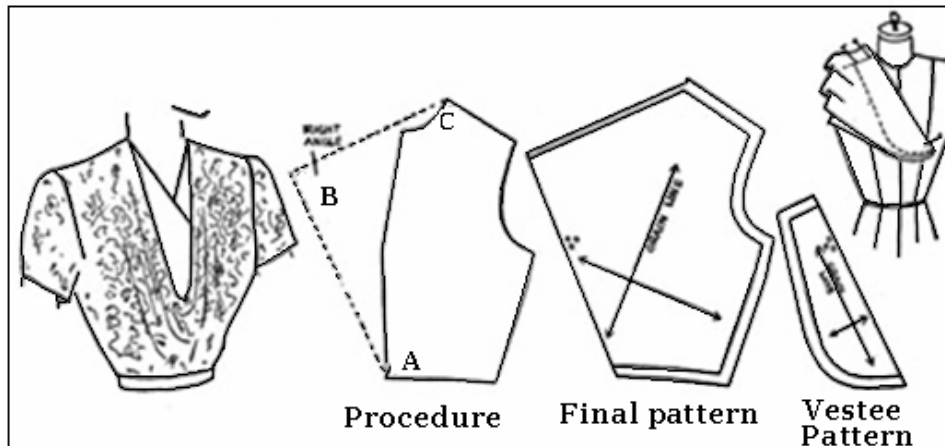
This flattering means of draping the body has been adapted by modern fashion. It is normally combined with fitted areas. This principle of cutting should be avoided unless the medium being used is of such texture as to fall into definite natural folds. It is best suited to the tall angular woman. If the individual being fitted has an excess of curved lines in the body, then also it should be avoided.

The depth of the neckline and the bulk of the fabric are the two factors to be considered when using the principle of cutting. The depth of the neckline results in the length of line produced by the folds of fabric. Usually the cowl bodice is cut on the true bias of the fabric, as fabric drapes more easily on the bias.

The first step is to produce a construction pattern which has the basic control moved to the center front. The free-hand slashing method is not employed in this principle. This procedure has been learned in the previous problems. The final pattern is developed from the construction pattern tracing.

In the above sketch, the drapery is produced by merely using the normal control which has been shifted to the center front. A-B represents the amount of fabric which will collapse into drapery. B-C represents the depth of the neckline. This procedure has been learned in the previous problems. Observe the method for marking grain indicators and the position of the pattern on the fabric when indicators call for the center front to fall on a true bias grain. The free-hand slashing method is not employed in this principle. Construction pattern tracing develops the final pattern.

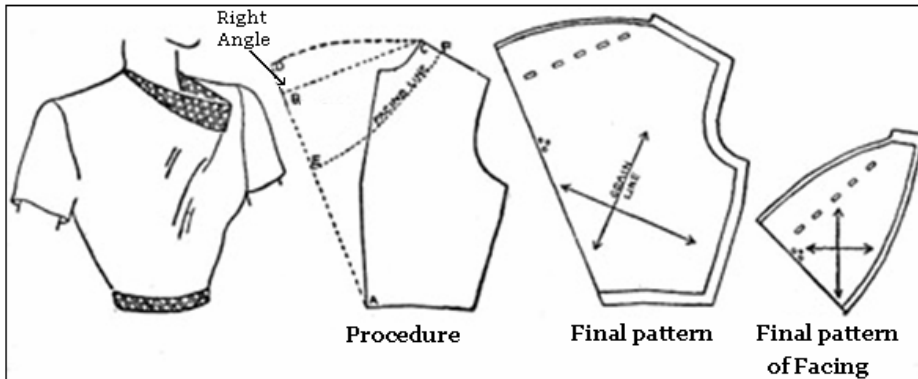
Deep Cowl Neckline with Vestee



In this design, a vestee has been used to permit the neckline of the garment to extend down below the bust level. A fitted sheer lining would be used to which the vestee would be attached, if a garment is to be made of lace or

sheer chiffon. The actual cowl front of the garment would be permitted to fall loose at the neckline. The oval neckline of the cowl would be further emphasized if a contrast in texture and colour were to be used. The lines of the drapery naturally repeat the first line of the neckline. We can visualize how such a garment might be used for the mature woman having a pronounced bust line and prominent abdomen. Use a tapeline and measure an estimated neckline depth required before attempting to produce the pattern. That measurement should determine length of line B-C, which in turn (because it is squared at B) determines amount of added fabric which will produce drapery.

Novelty Cowl Neckline



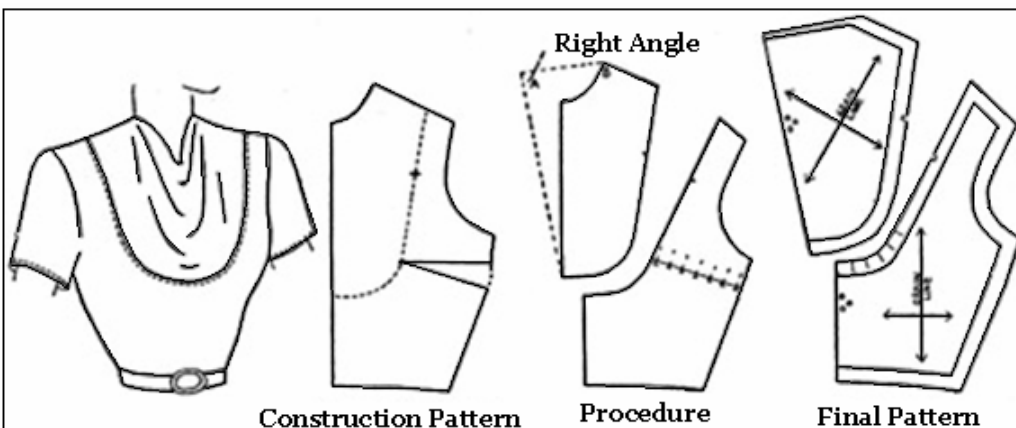
Designers originate many interesting variations for use of a simple cowl when current fashion favors bodice front drapery. These are usually developed by cutting any types of muslin which provide extra fabric in center front and these are draped into position. The origination becomes a matter of experimental manipulation with

excess fabric and then a new design emerges.

The above design employs the use of a contrasting shaped facing together with a cuff-like arrangement cut in one with the bodice front. This contrasting cuff might be attached by means of a seam. However, this should be avoided wherever possible so that operations may be reduced in assembling a finished garment without loss of design interest.

A pattern for the facing is traced off, when final pattern for the bodice is finished. This eliminates chance of variations and insures a perfect facing. One may notice that when you search through fashion literature for examples of the use of cowls, the cowl principle appears in the back bodice section, skirts or sleeves. You will study the application of this principle in other sections of garments. You will also notice that many seemingly complicated designs which might be developed from this same principle are also to be found.

Cowl Yoke



In the study of the previous problems it becomes apparent that the area through the bust must be enlarged unless the cowl is placed above the bust. The high cowl is adaptable to the "hollow chested" woman but it does nothing for the woman whose face might be flattered with soft

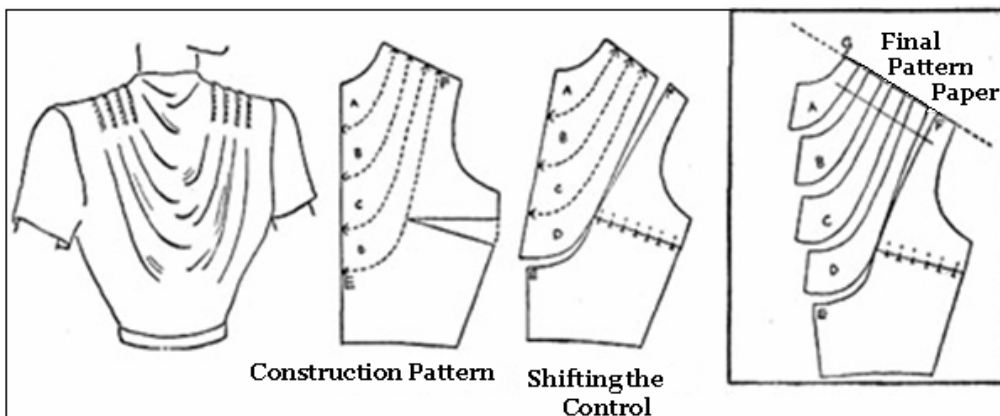
drapery at the neckline but whose bust is prominent. In such cases the divisional lines are needed to reduce the appearance of the bust. The cowl drapery may be placed in a yoke and the line which attaches the yoke to the garment may serve to divide the bust area. The level of the drapery in the yoke and the shape of the yoke might vary. Proper proportions between the yoke and the remainder of the bodice plus the proportionate

adding of the drapery to the yoke area, is a common problem faced by many. It will drape more softly, if the yoke area is cut on the bias. The garment itself may be made of fabric which would not be suitable to the cowl principle.

The basic control might be shifted to the yoke seam, if the shape of the yoke permits. The cowl is then added to the simple normal neckline. You will be employing two basic pattern making principles if this is done. This frequently happens in more complicated designs.

If we test one pattern in several weights and textures of fabric to observe the silhouette which results in each, it will do much to further the knowledge in the use of the cowl in designing.

Simulated Cowl Yoke



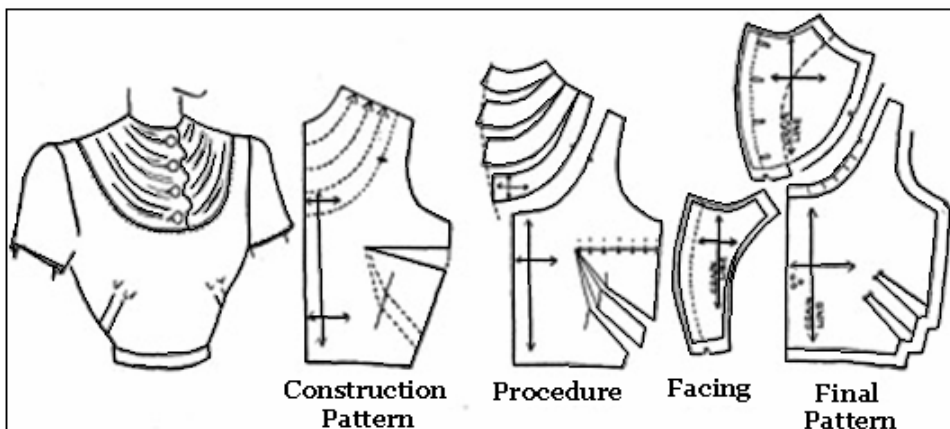
Study this sketch carefully. The shape of the neckline was changed in the previous designs. The original round neckline has been retained in this design. The cowl drapery fell from one single point to the shoulder neck point in the previous problems. The folds fall

from the shoulder seam in this design. Also notice that the control has been handled by darts in the main portion of the pattern. Unless the yoke has been so shaped as to fall over the highest curve of the bust, this is necessary.

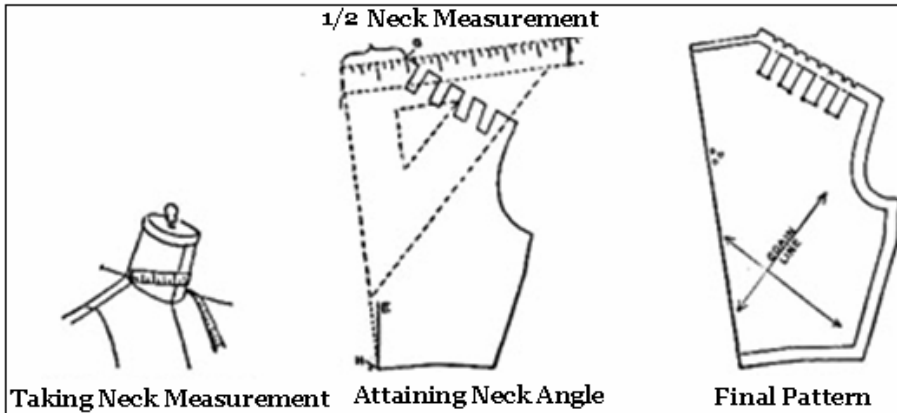
The pattern for the facing is traced from the completed pattern for the yoke and the one necessary seam is provided to turn the edge of the facing. The center front of the yoke assumes a curved line because the slashing principle is used to distribute the drapery. Therefore, it is necessary to be closed in the center front. The previous instructions on establishing laps will guide us in the yoke closing completion. Note the need for small seam allowance beyond the lap.

Novelty Simulated Cowl

Compare this sketch with others previous sketches. The drapery extends from a series of dart tucks. When the appearance of heavy drapery through bust area is seen, it indicates



extra fabric was provided for that purpose. The sections are cut apart and moved against that line. Guide line is an extension of F. Control is first divided between E and F or shifted all to F.



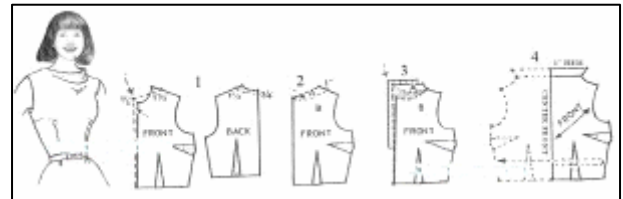
You will notice that the design provides for drapery which extends up to the horizontal neckline if you refer to your sketch. As shown in the accompanying diagram, take the neck measurement. With the aid of your triangle and ruler complete the front of the pattern so that the bias fold may be cut. (The sections A, B, C and D

merely served to maintain the angle of the shoulder line and to produce dart tucks by estimating the desired amount of drapery.)

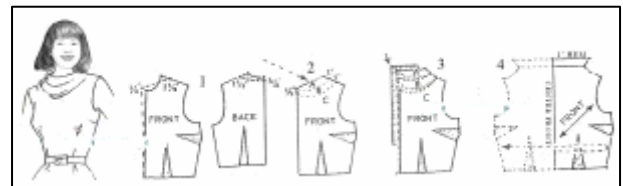
The original round neckline might be retained by extending the center front from point E up to center front point of the neck. Observe the procedure if the round neck were to remain a part of the design by laying your ruler on the diagram in the center of the page. A small amount of width of the bodice would be lost at point E. This small amount would be offset by the elasticity of the bias fabric because the garment would be cut on the bias. Otherwise, a proportionate amount would have to be added to the side seam and that would lead into possible difficulties.

Drafting High Cowl Neck with Single Drape

Style 1: Extend top of center front by drawing 1/2" diagonal line as indicated using the dress front and back as guide. Then draft new neckline. Draw curved slash line for cowl neck drape. Placing front along the squared lines, mark section A and B then slash and spread. Add 1" hem at front neck; then trace pattern for left and right side of front complete pattern by adding seams. When cut on the bias, front will drape more softly.



Style 2: Follow directions given above for style 1. For double drape, draw 2 curved slash lines as indicated. Slash all dotted lines before marking sections A-B-C placing front along the squared lines. Complete pattern according to directions given above for style 1.

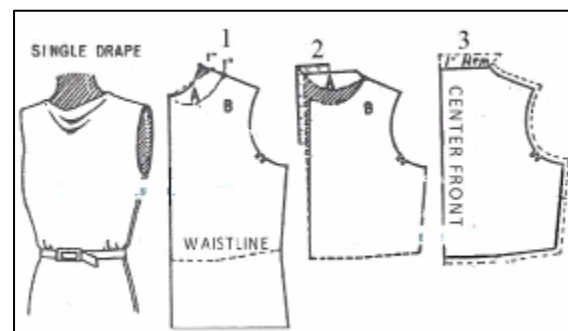


Cowl Neck Front – 3 Styles

The diagrams below show how to allow fullness in front for single, double or triple drape cowl neck, using the dress front [dart less or front dart] foundation as a guide.

Cowl Neck with Single Drape

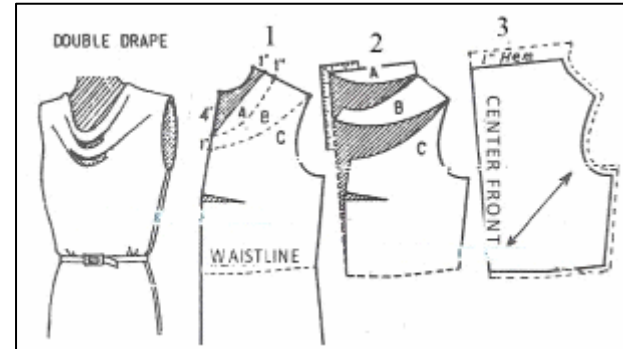
Illustration shows blouse with high neckline drape in front. Draw a straight line from a point on shoulder seam using the dart less front foundation, 1" below neckline to center



front neck. Neckline is 1" lower at shoulder. By drawing a curved line from shoulder to neck and making section A about 1" wide at deepest part of curve, mark position for drape allowance. First draw squared lines; then slash front between sections A and B, and spread placing front along the squared line as illustrated. Trace front to waistline only. Allow seams on all edges but center front. This diagram shows completed front.

Cowl Neck with Double Drape

Illustration shows blouse with neckline 4" lower at center front and 1" lower at shoulder. Use the regular hip-length dress foundation as a guide. Draw a straight line from shoulder to center front for lower neck. As shown by dotted lines, mark positions for drape allowance. Draw squared lines; then slash front between sections A, B and C and spread placing front along the squared line as illustrated. Trace front to waistline only. For best results, front with cowl neck should be cut on the bias of material.



Cowl Neck with Triple Drape

Use the regular hip length foundation as a guide. Draw line for lower neck, and mark positions for drape allowance in same manner as described above for cowl neck with double drape. Draw squared lines; then slash front, and spread sections A, B and C before placing front along the squared lines. Make sure that sections A, B and C touch the squared line as illustrated. Diagram shows front completed. Seams are to be allowed on all edges but center front.



The Cowl Skirt



The principle of cutting the cowl bodice and cowl sleeve was shown in the previous pages. The illustration shown below presents a version of the cowl skirt which has additional movement added at the center front and back seams. It gives the wearer a tall and slender appearance because of the heavy drapery at the sides and the vertical folds of fabric intensified at the front and back. This skirt is sophisticated and graceful.

Notice that the amount folded into the back basic dart has been restored and the fitting removed at center back and the side seam. Only by cutting the upper portion on a true bias will this be possible.

The weight of the drapery causes the fabric to adjust to the average size figure. To place the drapery at any desired level, points A and C may be located at any distance from the side seam. When pattern has been completed, A-B and C-D are placed together on the vertical grain of the fabric and the seam eliminated. The center front and back flares may be on a partial bias. This throws the sections on a true bias. In

the soft silk crepe fabric used, this produced a beautifully hung skirt. Weights were sewed at points A-C and this caused the cowl to collapse heavily at the sides.

Cowl Sleeve

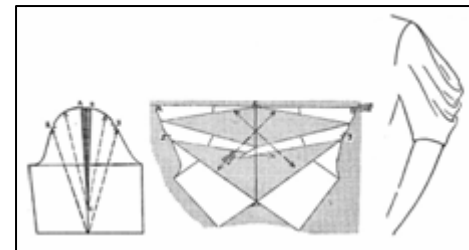


The cowl principle may be applied to sleeves and skirts with pleasing results. It produces a silhouette in sleeves which gives bulk just above the level of the bust. When introduced with a close form fitting bodice, it can serve as the focal point of design interest in the garment.

The best method for producing the cowl would be through the use of the slashing method because the front and back of the sleeves are not identical. The dart A-B eliminates the ease provided in the original sleeve slope. The length of that dart determined the "neckline depth" as it was explained in the bodice patterns. That may be made any length desired as is illustrated in the diagram for the following sleeve which is an adaptation of the cowl cut.

The dart areas between the sections will become folds of fabric which will taper from points at the armhole. More fabric bulk might be added by raising point C above the horizontal guide line but the "neckline" would then be sewed up like a seam.

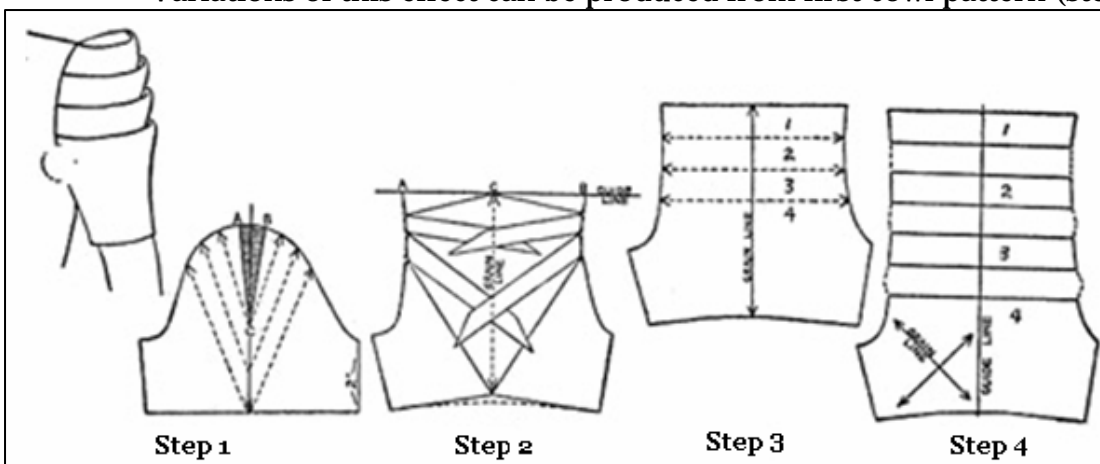
The proportion shown here drapes better if cut on a true bias as indicated and produces a pleasing sleeve.



Variation of Cowl Sleeves

This pattern would produce high and short cowl, when normal ease has been removed between A and B and sections are in position shown in step 2. When first pattern is finished, slashing and spreading the sections to allow for pleats prevents sleeve from falling into a drape, and maintains the oblong silhouette, emphasized by the horizontal folds of fabric. Make muslin (step 2) to see this.

Variations of this effect can be produced from first cowl pattern (step 2). Instead of folds of fabric, braid could be applied or bias folds of contrasting fabric, which would support that section of the sleeve, and thus produce a similar silhouette.



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Result and Discussion

Sleeve Cowl

Aim: To construct a sleeve cowl garment

Material Required : Knitted material – 2 meters

Instruction For Drafting : Using the basic pattern of the sleeve extend 10' at both the sides and also extend the armhole accordingly. Add 11" seam allowance for the bodice as well as sleeve , the arm hole is slashed neckline diagonally to the waist



Construcction

- Trace out the pattern on to the fabric
- Finish the sleeve with elastic for both hands, 18" is reduced into 8" at shoulder and left free at bottom which give cowl effect
- Now finished sleeve is attached to the bodice
- Finish the hem round and side seam

Result: Thus the women's garment with sleeve cowl is constructed

Neck and Hip Cowl

Aim : To construct a Neck and hip cowl garment

Material Required : Knitted material – 2 meters

Instruction For Drafting: Using the basic pattern of the bodices extend 3 ½ ' at both the sides and then draft a new neck line extend the armhole accordingly. Trace out and extend 3inche on the new pattern paper and in the hip part add 10 inche and extend below at both the sides.



Construcction

- Trace out the pattern on to the fabric
- Finished the cowl neck line by pleating at shoulders.
- Attached front and back shoulder .
- Now finished sleeve is attached to the bodice
- The extra inches at hip part is gathered into 5 inches at the both the side which form a cowl effect at the hip.
- Finish the hem round and side seam

Result: Thus the women's garment with Neck and hip cowl is constructed

Shoulder Cowl

Aim: To construct a Shoulder cowl garment

Material Required: Knitted material – 2 meters

Instruction For Drafting: Using the basic pattern extend the neck line like a boad neck and draft pattern of 17 inches width and 20inches length for shoulder cowl



Construtcion

- Trace out the pattern on to the fabric
- Shoulder with extra part of 17 X 20 inches is folded
- into half around the broad neck line.
- Now finished sleeve is attached to the bodice
- Finish the hem round and side seam

Result: Thus the women's garment with Shoulder cowl is constructed.

Skirt Cowl

Aim: To construct a Skirt cowl garment

Material Required: Sateen material – 2 meters

Instruction For Drafting: Using the basic pattern of skirt with yoke is measured and 6 inches extra is added at both sides and new pattern is drafted along with extra inches

Construtcion

- Trace out the pattern on to the fabric
- Attached the yoke pieces
- Stitch the bottom part with extra fabric along with yoke pieces and extra pieces is pleated to form cowl effect.
- Attached the zip at the side seam.
- Now finished sleeve is attached to the bodice
- Finish the hem round and side seam



Result: Thus the women's garment with Skirt cowl is constructed.

Conclusion

A survey was taken among the teenager to analyze the best which satisfy them with is trendy and comfortable look. As a result of survey the neck and hip cowl was choice of many people. Since this particular dress is chosen by many people I conclude that this is best among the four.

The cowl designs on the garment have resulted well and it have been well suited in the designed garment with perfection it can be well expected for it marketing because it suits for all knitted and sateen of materials. It suits for all age group of people and children's. It will be more comfortable than other dresses. Nowadays Cowl dresses are becoming a new trend for the new generation people. This design of dresses is derived from oldest Buddhist Fashion.

Thus emphasis that city life gives to appearances concentrates attention on the fashionable. This makes fashion a disciplinary power in Foucault's sense. In that it coerces the body to shape and rearrange itself in accordance with ever shifting social expectations. Foucault's notion of the docile body shows how elements of a fashionable lifestyle – which include the urban habits of reading in fashion magazines. Engaging in body sculpting practices such as dieting, gym work – outs, cosmetic surgery and periodic internments at health and fat farms – are techniques for transforming the body into a commodity. Much like the family car, the body becomes a site of aesthetic

innovation and subject to periodic upgrading. To redesign the look of a commodity is to give it a new lease of life by submerging its use value into its appearance-value. 'Looking good' adds value: those who cannot achieve the fashionable "Look" fail the appearance test and their social status declines. Urban life, which constantly exposes everybody to the scrutiny of strangers, emphasizes the need to the monitor and updates one's self – performance. So people started to like all kinds of pattern like cowl as it makes them more fashionable and look trendy.

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Image Courtesy:

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