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Nota di contenuto	Front Cover; Draping Period Costumes: Classical Greek to Victorian; Copyright Page; Contents; Acknowledgments; Introduction; Chapter 1. Getting Started; Setting Up; The Proper Dress Form; Measurements; *Adapting the Dress Form; Proper Care of Your Dress Form; Draping Basics; Tools and Equipment; Fabric; Straight of Grain; Listen to What the Fabric is Telling You; Start with a Fitted Sloper; Transferring Your Pattern to Paper; Chapter 2. Early, Unstructured Garments; Ancient Greek Costume; The Greek Doric Chiton (kee-ton); The Greek Himation (hih-mah-tee-on); The Greek Doric Peplos
	The Greek Ionic ChitonThe Greek Diplas (or Diplax); Roman Costume; The Roman Tunic; The Roman Toga; Byzantine Costume; The Byzantine Tunic; The Byzantine Paludamentum; Early Gothic Costume; Early Gothic Tunics; Early Gothic Overgarments; Chapter 3. Cut and Shaped

Sommario/riassunto	One way of creating a theatrical costume is called flat patterning. This is when a costume designer uses a pattern made to the wearer's measurements to cut out and sew together a costume. In many cases flat patterning is the more appropriate method for creating a period costume - skirts, pants, and sleeves, for example. However, working in two-dimensions often does not translate correctly onto a three-dimensional dress form or person. Often a designer will need to tweak style lines on a garment once they see it worn, or a costume will need a quick adjustment right before going on stage. In