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(Research Article)

Upcycling Designs of Women's Denim Trousers with Penture Method

Kadın Denim Pantolonlarının Pentür Yöntemiyle İleri Dönüşüm Tasarımları

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ABSTRACT

It is known that the word penture derives from the French word "penture". Its Turkish equivalent is translated as "painting". However, it has an artistic painting meaning in our language (Araç&Yerli, 2022). The penture was a symbol of richness in the past years. When we apply nature-friendly paints and penture technique on products that we do not use, it also aims to protect nature by upcycling. General purpose: To prevent textile products from going to waste in line with recycling and sustainability trends. Women's denim jeans which are unused have been gathered to be recycled with this study. The front portions of the pants and the back-applique pockets were decorated with trend pattern works. The pattern was created using water-based paints. Many different product designs were created using these tested studies.

ÖZ

Penture kelimesinin Fransızca "penture" kelimesinden türediği bilinmektedir. Türkçe karşılığı "resim" olarak çevrilmektedir. Ancak dilimizde sanatsal resim anlamı da bulunmaktadır (Araç&Yerli, 2022). Pentür geçmiş yıllarda zenginliğin simgesi olarak kullanılmıştır. Kullanılmayan ürünlere doğa dostu boyalar ve penture tekniği uygulandığında aynı zamanda ileri dönüşüm yaparak doğanın da koruması hedeflenmektedir. Çalışmanın genel amacı: Geri dönüşüm ve sürdürülebilirlik trendleri doğrultusunda tekstil ürünlerinin çöpe gitmesini önlemektir. Bu çalışma ile kullanılmayan kadın denim kot pantolonlar geri dönüştürülmek üzere toplanmış, daha sonra pantolonun ön kısımları ve aplikeli arka cepleri trend desen çalışmalarıyla süslenmiştir. Pantolanlarda desen oluşturmada su bazlı boyalar kullanılmıştır. Daha sonra desen oluşturulan çalışmalar kullanılarak birçok farklı ürün tasarımı oluşturulmuştur.

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1. Introduction

People who use this technique often use their furniture, their walls, their clothes to look unique, like paintings. They used this technique to apply manual labor, using a brush of various types of paints suitable for the desired surfaces. At the same time, we see it in the pincur archaic, classical and baroque modes of expression. This technique is a forgotten technique made by hand on various materials (DHA, 2020). This painting supports us to produce unique pieces using our technical creative power.

While the uniqueness and expressive power of each work varies depending on the artistic expression created by the artist and the discipline he uses; The resulting form, writing, sound, photography, screen, installation, performance, sculpture, painting, ceramics, etc. In artistic approaches, today, in addition to technique, an approach in which thought is dominant beyond mere painting and imagination is kept wide is seen (Akkol, 2018). It is common knowledge that an artwork's originality is crucial. The artist must use unique components that make up the piece, such as the figure, place, incident, and theme, when using traditional painting techniques. If one moves away from notions in modern painting, an expectation for the originality of thought and criticism grows (Araç, 2022).

Pentur is a handmade painting technique. Contrasting colors are used together in compositions inspired by nature and expressed with sensations. The hot-cold relationship was tried to be balanced with gray values. In compositions where the surface and depth phenomenon are achieved with plastic transitions, the pentur circulates over the entire surface with small-large brush strokes (Kodaman&Sarı, 2016). Penture, which has a significant role in the history of art, has experienced a wide range of material and technical uses throughout history in several societies. These discrepancies were looked at in the first section of this thesis. First, it is detailed how the penture was discovered and how it changed over time. The penture has a significant history in Western art. Later, in the Far East, in particular, the Chinese people's brief history and their usage of paint pigments are studied (Emir &Kavukçu, 2020).

The perception of art in Islamic art is also included, along with how it is reflected in painting. Although it seems to be of first-class importance in the design concept, in the design of products for use in the industry, such as textiles, the focus of personal tastes and personalized designs is more important today in terms of creative process, especially aesthetic safety (Önlü, 2010).

Clothing is primarily products prepared for the function of dressing. When we perceive clothing as a work of art, we can evaluate the artist's creation as a method of expression in which he presents his aesthetic concerns and visual and conceptual thinking with visual language (Arslan, 2007).

Women's denim pants, which were are worn-out and not used are utilized in our project. We used trend pattern works which were applied to the front parts of the trousers and the back-applique pockets.

In the design, blue and mid blue denims with 100% cotton fabric and 12/13- Oz/yd^2 weight were preferred. Two different patterns were applied to denim trousers with the penture method. Water-based paints were used in the pattern design. From these tested studies, multiple product designs were made.

2. Experimental Study

This method is especially applied to cotton-containing fabrics using water-based fabric dyes. While applying this technique on the fabric, after each layer printed fabric should be allowed to dry to avoid incorrect overlapping. When the dyeing process is finished, a piece of fabric should be laid on it and ironed with a heated iron at the maximum level.

2.1. Testing

Prior to testing all samples were conditioned according to ISO-139. Samples were tested for color fastness to light (ISO 105-B02), color fastness to rubbing (ISO 105-X12), abrasion resistance (ISO 12947-2), tensile strength (Grab Method ISO 13934-2), tear strength (ISO 13937-1), seam strength (Grab Method ISO 13935-2), and appearance after care (ISO 6330).

3. Results and Discussion

Color fastness to artificial light result is presented in Table 1. As can be seen from the table tested samples have very high color fastness to light performance.

Table 1. Color fastness to artificial light results.
Tablo 1. *Yapay ışığa karşı ışık haslığı sonuçları*

	Rating
Color Change	4/5

Color fastness to rubbing test results are presented in Table 2. As can be seen the dry results is very high, but the wet result is mediocre. Because the penture technique is a surface application, very high wet rubbing performance was not expected. After-treatments including fixing agents, application may be added after coloration.

Table 2. Color fastness to rubbing results.
Tablo 2. *Sürtünmeye karşı renk haslığı sonuçları*

	Dry	Wet
Sample	4/5	2/3

Abrasion resistance test results are presented in Table 3. As can be seen, high abrasion resistance with very limited color change was achieved on different parts of the product.

Table 3. Abrasion resistance results.
Tablo 3. *Aşınma direnci sonuçları*

Sampling location	Cycles	Color Change
Crotch	20.000	4
Knee	20.000	4
Back	20.000	4

Tensile strength test results are presented in Table 4. All samples have shown high strength performance.

Table 4. Tensile strength results.
Tablo 4. *Kopma Mukavemeti sonuçları*

Sample ID	Peak Load at Break (kg/f)
Warp Sample 1	80,8
Warp Sample 2	86
Warp Sample 3	81
Warp Average	**82,6**
Weft Sample 1	42,8
Weft Sample 2	37,5
Weft Sample 3	42,3
Weft Average	**40,9**

Tear strength test results are presented in Table 5. All samples have shown high strength performance.

Table 5. Tear strength results.
Tablo 5. *Yırtılma mukavemeti sonuçları*

Sample ID	Average Tear Load (g/f)
Sample 1	6.340
Sample 2	6.267
Sample 3	6.350
Average	**6.319**

Seam strength test results and the failure types are presented in Table 6. Seams have shown high strength properties and the failures shows us the areas that should be strengthened if needed.

Table 6. Seam strength results.
Tablo 6. *Dikiş Mukavemeti Sonuçları*

Sample Taken From	Breakdown (kg)	Type of Failure
Waist Seam	74,3	Fabric Tear at Jaws
Zipper Seam	35,0	Fabric Tear at Seam
Hip Seam	51,2	Fabric Tear at Seam
Pocket Side Seam 1	48,3	Fabric Tear at Seam
Pocket Side Seam 2	45,5	Fabric Tear at Seam
Pocket Bartack Seam	16,2	Fabric Tear at Seam
Front Rise Seam	39,4	Breakage of Sewing Threads
Back Rise Seam	69,2	Fabric Tear at Jaws
In Seam	41,2	-
Side Seam	36,6	Fabric Tear at Seam

Appearance evaluation results are presented in Table 7. Sample has shown low shrinking after 1 and 3 washing procedures. They have shown high stain proof properties.

Table 7. Appearance evolution results.
Tablo 7. *Görünüş Değerlendirme Sonuçları*

Observation Made On	After 1 Wash	After 3 Washes
Waist	0%	-2,5%
Thigh	-0,7%	-2,5%
Calf	0%	0%
In Seam	-0,4%	-1,4%
Out Seam	-0,4%	-1,6%
Spirality	0%	0%
Color Change	4-5	4-5
Staining on Acetate	4-5	4-5
Staining on Cotton	4-5	4
Staining on Polyamide	4-5	4-5
Staining on Polyester	4-5	4-5
Staining on Acrylic	4-5	4-5
Staining on Wool	4-5	4-5
Seam Puckering	5	5
Free Running of Zip Fastening	Yes	Yes
Detachment of Trims	No	No
Pilling	4-5	4-5
Change on Prints	5	5
Pile Loss	5	5
Unraveling in Stitching	5	5
Corrosion on Metal Components	5	5
Delamination of Fused Components	5	5

4. Conclusion

We applicated the method of upcycle which is now trending on the world. The penture method has been applied to the cotton denim products. Performance test were applied, and it was shown that high color fastness, abrasion resistance and strength performance were achieved. The result of our study was used to design a collection of 100 women's denim products. The designs and technique were noticed immediately and appreciated by female consumers.

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CONGRESS PAPER
(Research Article)

3D Garment Simulation as A Tool to Actualize The Design Ideas of Fashion Students

Moda Öğrencilerinin Tasarım Fikirlerini Gerçekleştirmeye Yönelik Bir Araç Olarak 3D Giysi Simülasyonu

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3 boyutlu giysi simülasyonu, Dijital moda, Tasarım eğitimi, Özgüven, Teknoloji kabul modeli

ABSTRACT

This study explores how fashion design students perceive using 3D garment simulation to create their design ideas. As a part of an elective course taught in Fall 2022, twelve students were given a project to prepare virtual and physical garments of their design. The study had two parts: First was understanding students' expectations about 3D garment simulation before starting the project, and second was understanding students' experience after completing the project and comparing their before and after project experiences. Accordingly, a structured questionnaire measured on a seven-point Likert scale was applied to the students before starting their project to see their self-confidence in using 3D garment simulation, and after the project to understand their self-evaluations of their performance and difficulties they encountered during the project. The first part of the study presented here shows that students had a high self-confidence (M=5.16) that they will successfully apply their project digitally, which will be similar to their physical garment (M=5.50). Still, they were not confident that the digital garment would be visually satisfying (M=4.92). Students were highly convinced that using 3D garment simulation is very useful (M=6.42) to visualize their projects before starting to work on it. They had high intention (M= 6.00) to use it. After-project results showed that students self-evaluated their performance higher than before project expectations. Students' evaluations for the perceived usefulness of 3D garment simulation to visualize their project and intention to use it in the future dropped after the project (M=6.17 and M=5.75, respectively). Finally, students had the most difficulty creating the patterns and achieving the correct digital fit.

ÖZ

Çalışmada, moda tasarımı öğrencilerinin tasarım fikirlerini oluşturmak için 3 boyutlu giysi simülasyonunu kullanarak nasıl algıladıkları araştırılmıştır. 2022 Sonbahar döneminde verilen seçmeli ders kapsamında on iki öğrenciye, tasarlayacakları sanal ve fiziksel kıyafetleri hazırlamaları için bir proje verilmiştir. Çalışma iki bölümden oluşmuştur: Birincisi, projeye başlamadan önce öğrencilerin 3 boyutlu giysi simülasyonuna ilişkin beklentilerini, ikincisi ise öğrencilerin projeyi tamamladıktan sonraki deneyimlerini anlayarak proje öncesi ve sonrası deneyimlerini karşılaştırmaktır. Buna göre, öğrencilere projeye başlamadan önce 3 boyutlu giysi simülasyonu kullanma konusundaki özgüvenlerini görmek için, proje sonrasında ise performanslarına ve karşılaştıkları zorluklara ilişkin öz değerlendirmelerini anlamak için yedili Likert ölçeğinde ölçülen yapılandırılmış bir anket uygulanmıştır. Burada çalışmanın ilk kısmı sunulmuştur. Çalışma, öğrencilerin fiziksel kıyafetlerine benzer (M=5.50) projelerini dijital ortamda başarıyla uygulayacaklarına dair özgüvenlerinin yüksek olduğunu (M=5.16), ama dijital giysinin görsel olarak tatmin edici olacağından emin olmadıklarını göstermektedir (M=4.92). Öğrenciler, üzerinde çalışmaya başlamadan önce projelerini görselleştirmek için 3 boyutlu giysi simülasyonu kullanmanın çok faydalı olduğuna (M=6.42) oldukça ikna olmuşlardır. Kullanma niyetleri yüksektir (M= 6.00). Proje sonrası sonuçlar, öğrencilerin performanslarını proje öncesine göre daha yüksek düzeyde değerlendirdiklerini göstermiştir. Öğrencilerin, projelerini görselleştirmek için 3 boyutlu giysi simülasyonunun algılanan kullanışlılığı ve bunu gelecekte kullanma niyetleri konusundaki değerlendirmeleri projeden sonra düşmüştür (sırasıyla M=6,17 ve M=5.75). Öğrenciler en çok kalıpları oluşturmada ve doğru dijital uyumu yakalamada zorluk yaşamışlardır.

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1. Introduction

Even though 3D garment simulation has existed commercially for over a decade, its use in the fashion industry widened in the last two to three years. Parallel to it, fashion design educators had to adopt using digital tools to retain teaching the normally studio-based courses. Some universities were already using 3D garment simulation, but the need has drastically increased after the COVID-19 pandemic.

Nowadays, students and instructors are adapting to 3D garment simulation as a tool for designing clothes instead of or together with flat pattern making, draping, and tailoring. Traditionally, in fashion design education, students start with a design idea, followed by technical and artistic sketches and prototyping. However, due to the pandemic, many restrictions of this process outstood for the students to actualize these traditional design steps. For instance, many students didn't have patternmaking tools, a dress form, or a sewing machine in their homes. Moreover, they couldn't go out to buy fabrics. However, 3D garment simulation allowed students to create patterns using a keyboard, sew them digitally, and use digital fabrics from a digital library. Many fashion design departments are now transforming to fully or partially digital fashion design education. However, research (Baytar, 2018; Gu&Liu, 2019) is ongoing to understand students' expectations of this transformation.

The primary research purpose of this study was to measure students' attitudes toward using 3D garment design software to actualize their design ideas. To do so, twelve fashion design students who took the class 3D garment design during the 2022 Fall semester were asked to participate in the experiment. The 3D garment design course was conducted remotely; however, the midterm project and final project presentations were done face to face.

The students' project consisted of two parts. In the first part, students were asked to design a women's garment to achieve a casual look. After getting confirmation from the instructor about their sketches, they started to study the creation of the digitals of the garments.

In the second part, students were asked to prepare the actual clothes. The comparison between a real and virtual prototyping process from the students' perspective was evaluated as an experimental study. On the other hand, the technical difficulties during the digital prototyping process and how the students and the instructor handled it were addressed.

2. Experimental Study

The students used Browzwear VStitcher 3D Garment Simulation Software 2021.2 version for their digital projects. In the first ten weeks of the semester, students joined the online classes to learn how to use the program and how to improve their 3D design skills. In addition to this teaching process, students were granted full access to Browzwear University, which has all the necessary information to create a digital garment from basic to advanced. Besides, a three-hour workshop with a VStitcher expert was organized to advance students' 3D skills. At the end of this training period, students reached a certain level of knowledge about the program and were ready to create their digital projects.

At the beginning of the project, students created technical and artistic sketches of their project and brought the trims and fabrics they planned to use to get the instructor's approval. The instructor guided the students about achieving the desired look in 3D as a starting point. Later, students were asked to bring fabric samples for physical testing in FAB (Fabric analyzer instrument developed by Browzwear to test bend, shear, and stretch of the fabrics) and visual testing in Vizoo (a texture creator instrument that works with scanning principle) to achieve the best images for the digital garment. The test results obtained from FAB and Vizoo were shared with students for use in their projects.

In addition to the digital design process, students produced their real garments by preparing the patterns (either directly on VStitcher or manually by using flat pattern making or draping technique and digital table). Students were not limited to designing the digital first and the real garment after or vice versa. However, the deadline for creating the digital garments was earlier than the submission of physical garments, which encouraged students to develop the digitals first, like industrial applications. The project started in November 2022 and took approximately two months to finish.

To achieve the research goal of this study, descriptive research as the quantitative method was followed. The data were collected via structured questionnaires that consisted of multiple-choice questions (seven-point Likert Scale) and open-ended questions that were designed to measure constructs of students' satisfaction with using 3D garment simulation for fashion design education and practices, challenges of using 3D garment simulation as a design tool, the comparison of actual and digital prototyping process in terms of production time, visual quality of the end product, costs of the prototyping process.

Besides, comparing students' self-confidence in the project tasks before starting the project and their outcomes after the project was compared, to do so, two questionnaires (before-project and after- project) were applied online using Google Forms.

3. Results

All registered students agreed to participate in the research study; therefore, the sample number in the study was twelve. The first questionnaire was applied to the students before they started their project but after they had completed their training. According to the results of this first questionnaire, the majority of the students (n=5) more or less agreed that they could create the digital garments successfully; however, four of them doubted if it would be visually satisfactory, but still, more than half (n=7) of the students thought, at different extends that they would achieve a good visual standard. Most students (n=10) expected, to different extents, that their physical and virtual garments would be similar. Students' confidence that they could produce digital garments successfully was lower (M=5.17) than their confidence in making their physical garments successfully (M=5.50).

The results showed that most of the students were committed to the project. Only one student hasn't done research before starting the project by looking at the trims and fabrics offered by the software or browsing the internet to see what the program provides for designers. The other students had done research to different extents before starting the project. While choosing their project ideas, most students (n=10) considered the difficulty/easiness of creating the patterns, and almost all of them (n=11) chose fabrics and trims like the ones in the software library.

The second questionnaire was applied after students finished their projects. According to the results of this second questionnaire, most students (n=9) think they created digital garments successfully. However, four students were neutral about whether they were satisfied with their project's visual quality, while eight were satisfied to different extents. Most students (n=10) thought, to different extents, that their physical and virtual garments were similar at the end of the project.

On the other hand, this study questioned if students would use the 3D garment creation software in the future. Before the project and after the project results were different. Agreement to use 3D garment creation software in the future was lower for after-project results than before-project results (M= 5.75 and M=6.00, respectively). Similarly, agreement for the usefulness of creating digital garments to visualize the imagined garments before their production was lower for after-project results than before-project results (M=6.17, M=6.42, respectively).

Table 1. Before and after project evaluations of the students
Tablo 1. *Öğrencilerin proje öncesi ve sonrası değerlendirmeleri*

	Item	Mean (standard deviation) (1: completely disagree, 7: completely agree)
Performance	(Before project) I can apply my project digitally vstitcher successfully	5.17 (0.94)
	(after project) I applied my project digitally vstitcher successfully	5.42 (1.24)
	(Before project) I can produce the garments that i have designed for my project successfully	5.50 (1.31)
	(After project) I produced the garments that i designed for my project successfully	5.83 (1.11)
	(Before project) The digital project i will design in vstitcher will be visually satisfying	4.92 (1.16)
	(After project) The digital project i designed in vstitcher is visually satisfying	5.50 (1.17)
	(Before project) The digital garment that i will create will be similar to the real garment that i will produce	5.50 (1.00)
	(After project) The digital garment that i created is similar to the real garment that i produced	5.75 (1.22)
Perceived usefulness	(Before project) I think that creating digital garments is very useful to visualize the products we have imagined in our mind even before its production	6.42 (0.67)
	(After project) I think that creating digital garments is very useful to visualize the products we have imagined in our minds even before their production	6.17 (1.03)
Intention to use digital garment creation	(Before project) I think that i will use digital garment creation in the future as well	6.00 (0.95)
	(After project) I think that i will use digital garment creation in the future as well	5.75 (1.54)

Moreover, to understand the difficulties that students had while creating their digital garments, additional questions were asked. According to the answers given in Table 2, students struggled most with creating the digital patterns (M=4.58) and least with creating the fabric texture (M=3.00).

According to the answers to the open-ended question of the same query, "fitting" was the most used word by students to point out the most significant problem they had during digital garment creation, followed by the phrase "digital stitching."

Table 2. Difficulties encountered by students during the creation of the digital garments by using VStitcher as the 3D garment simulation software and the mean scores measured
Tablo 2. *3 boyutlu giysi simülasyon yazılımı VStitcher kullanılarak dijital giysilerin oluşturulması sırasında öğrencilerin karşılaştıkları zorluklar ve ölçülen ortalama puanlar*

	Item	Mean (standard deviation) (1: completely disagree, 7: completely agree)
1	Creating digital patterns was difficult	4.58 (1.88)
2	Fitting the digital garment was difficult	4.25 (1.06)
3	Creating the simulation was difficult	4.25 (2.01)
4	Creating the styling was difficult	3.58 (1.08)
5	Creating the visual details (light, pose, shadows, etc.) was difficult	3.67 (2.02)
6	Creating the fabric texture was difficult	3.00 (1.04)
7	Creating the trims; zippers, buttons, accessories, etc. was difficult	4.33 (1.97)
8	Digitally stitching the garment was difficult	3.83 (2.17)

The money spent to produce the physical garments was asked in the after project survey. Students spent 25 USD on average to prepare their physical garments (Min: 7.5 USD, Max: 100 USD). Also, the time spent on the digital and physical projects was asked. However, the answers to this open-ended question didn't give any reliable and measurable results (i.e., approximately two weeks, more than a month, etc.) since students spread finishing the project over two months. However, a subject-by-subject comparison of the time spent on digital and physical garments showed that students spent more time on physical projects than digital ones (except three students). For example, the student who spent three days on his digital project said he prepared the physical garment in two weeks.

a. b.

c.

Figure 1. Physical and digital clothes examples from three different students' projects
Görsel 1. *Üç farklı öğrencinin projesinden fiziksel ve dijital kıyafet örnekleri*

Besides the matters that students self-acknowledged, the instructor observed some additional points. The first observation was about the fabric's physics and texture. Even if the fabrics had been tested via FAB and Vizoo, some students were not satisfied with the drape and/or the fabric texture obtained from the test instruments. They preferred to use the available fabrics in the program library and modify them according to their own fabric.

The second observation was about the accessories not in the program's library (i.e., safety pins, special design buttons, etc.) or any complicated details such as laced back. Students would have found/created these accessories through additional sources (i.e., other 3D object creation programs, the internet offering already created 3D objects). However, instead of this option, students preferred to change their designs even if they would get a lower grade upon any changes made to the initial design (See Figure 1. c

where the lacing at the back and the bones at the front of the corset have been canceled on the digital look). The final observation was about the fabric folds and drapes. Figures 1a, 1b, and 1c show that the real garments' folds and wrinkles were more visible than the digitals. The digitals had a flat and smooth look, flawless even, and one student addressed this issue.

Finally, Table 3. shows students' answers to the fashion design curriculum-related questions.

Even though students almost completely agreed (M=6.42) that 3D garment simulation is a useful tool to visualize their design ideas, they disagreed that this tool could neither replace the real garment-making process nor replace the flat patternmaking class that is traditionally taught in fashion design education (Table 1.). On the other hand, students were more positive towards replacing 2D digital patternmaking teaching with 3D garment design teaching (M=3.75).

Table 3. Descriptive statistics results of after-project surveys
Tablo 3. *Proje sonrası anketlerin tanımlayıcı istatistik sonuçları*

	Item	Mean (standard deviation) (1: completely disagree, 7: completely agree)
1	Creating digital garments instead of real garments is enough for fashion design education	2.50 (1.24)
2	3D Virtual garment design class can replace the flat patternmaking class)	2.58 (1.16)
3	3D Virtual garment design class can replace the 2d digital patternmaking class (i.e., lectra, gerber, etc.)	(2.01)

3. Conclusion

According to the analysis of the results, some points stood out to be discussed further. As given in Table 1., before and after project answers of the students differed. Before starting the project, students had lower confidence in whether they could successfully create the digital look, if the digital clothes would be visually pleasing and similar to the physical one. However, upon completing the project, their answers to the same questions showed that their satisfaction levels exceeded their expectations. Bandura (1977) described self-confidence as a person's confidence in his/her capabilities to accomplish a task (Bandura, 1977).

People's self-confidence depends on many variables, including expertise on the topic, previous experiences of success and failure, and task difficulty (Bandura, 1986). In this study, students' self-confidence for items listed in Table 1. was higher (M>5.00) than

the average (M=4.00). This might be related to students' gained experience due to the ten weeks of the training session they have received.

As documented well by Druckman et al., 1994, self-confidence is an essential mediator in performing towards achieving a goal (Druckman&Bjork, 1994) which simply can be translated as self-confidence helps people reach their goals (Woodman&Hardy, 2003). When this relationship is assessed for this study, the students' high (M>5.00) self-confidences in that they could apply the digital project and produce the garment successfully might have reflected on their performance. However, it should be noted that the performance measured in this study was students' self-evaluation of their own performance. On the other hand, subject by subject comparison of students' project grades (instructor's evaluation) and their self-confidence on the measured constructs (success of the digital clothes, physical clothes, their visual quality and their similarity to each other) showed that students with higher self-confidence performed better which supports the earlier findings (Woodman&Hardy, 2003).

On the other hand, interestingly, students' belief in the usefulness of 3D garment simulation to visualize their project ideas and their intention to use it in the future had dropped. The relationship between new technology and its acceptance is well documented by the Technology Acceptance Model (TAM) which shows the perceived usefulness and perceived ease of use of technology, translating to a behavioural intention to use it (Davis&Davis, 1989).

The study results reported in Table 2. and answers to open-ended questions showed that students had some difficulties (perceived ease of use) while preparing their digital projects. This issue might have lowered their evaluations of the usefulness of the technology and their intention to use it in the future.

As given in Table 2, preparing the digital patterns and fitting them on the avatar was the most challenging aspect of the program, according to students. Even if the software shows the fit changes instantly when a pattern is altered, students have difficulty achieving the correct fit.

According to the instructor's observation, this was related to the lack of students' patternmaking knowledge and expertise to analyze fit problems and offer solutions to solve them rather than the technical insufficiency of the program. On the other hand, most of the students had different design details or accessories they initially wanted to use. Still, they later decided not to use them as they struggled to create them digitally. However, more committed students (measured according to the self-reported time spent on the project and research done by the student before starting the project) achieved the desired details (trims or patterns) even if it required searching for community help to solve the problems. Although the program, VStitcher 2021.V2, offers a limited set of trims and accessories in the library and every new version of the software

library being upgraded, many alternative ways exist to find/create/modify the desired look in case enough time is spent on it.

One of the advantages of 3D garment simulation software is the shortening of the prototyping process. However, this advantage becomes vague if the garments have some design details, such as complicated patterns or some unusual accessories. On the other side, in this study, the advantage of 3D garment simulation programs to reduce the costs of garment making was confirmed since 25 USD average production cost which is high for a student (5% of the minimum wage as of Feb 2023) for doing the project has been omitted for its digital twin.

This study was an exploratory study to understand students' attitudes towards using 3D garment simulation software to actualize their design ideas during their university education.

This study can benefit educational institutions that are inevitably incorporating 3D garment design education into their curriculum after the pandemic to understand students' expectations, self-evaluations, and difficulties they encountered while working with 3D garment simulation software. One of the conclusions of this study was that even if students were convinced of the usefulness of the 3D garment simulation technology and had a high intention to use it in the future, they opposed it could replace traditional pattern-making education.

During the COVID-19 pandemic, 3D garment simulation was offered as an alternative to studio-based courses in fashion design education and after the pandemic, many digital fashion design bachelor's courses have been established (Barrera, 2022). Even if 3D garment simulation was a temporary solution for education to continue in extraordinary conditions, this study showed that it is not a replacement for studio-based pattern making and garment-making courses according to the students, and the results of this study showed that merely a digital fashion education would not be favorable for students.

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CONGRESS PAPER
(Rewiev Article)

Examination of Equestrian Branches and Clothing

Binicilik Branşları ve Giysilerinin İncelenmesi

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ABSTRACT

Historically, horses and equestrians have played an important place in many countries. The horse was used as a vehicle in nomadic communities, wars, entertainment and races. Turkish domesticated the horse and became the first society to ride horses. Until today, they have used the horse in many games (rahvan, javelin game, horse archery, horse wrestling). The organization of such games have decreased exponentially, yet, international equestrian practices have continued in the world and equestrian types (three-day competition, dressage, show jumping, equestrian endurance, equestrian gymnastics, equestrian riding, reining) have become important. Accordingly, equestrian clothes gained importance and besides the lack of uniform riding clothing, the clothes varied according to the branches. In this context, the aim of this study is to make a literature review on the history of riding, its branches, clothes and the materials used. In addition, the examination of the fabric and model formation of existing equestrian clothing is also included in the aim of the study.

Keywords:
Equestrian history, Equestrian, Equestrian clothes

ÖZ

Geçmişten günümüze kadar, at ve binicilik birçok ülkede önemli bir yere sahip olmuştur. Göçebe yaşayan topluluklarda bir araç olarak kullanılan at, aynı zamanda savaşlarda, eğlencelerde ve yarışlarda da kullanılmıştır. Türkler atı evcilleştirmiş ve ata ilk binen toplum olmuşlardır. Günümüze kadar geçen zamanda da birçok oyunda (rahvan, cirit oyunu, atlı okçuluk, atlı güreş) atı kullanmışlardır. Geçmiş dönemlere göre, şu anda bu tür oyunların düzenlenmesi azalmış olsa da dünya üzerinde uluslararası binicilik uygulamaları devam etmiş ve binicilik çeşitleri (üç günlük yarışma, at terbiyesi, engel atlama, atlı dayanıklılık, atlı jimnastik, atlı arabacılık, dizginleme) ön plana çıkmıştır. Buna bağlı olarak binici giysileri önem kazanmış ve tek tip bir binici giysisinin olmamasının yanı sıra giysiler branşlara göre çeşitlilik göstermiştir. Bu araştırmanın temel amacı, binicilik tarihi, branşları, giysileri ve binicilikte kullanılan malzemeler konusunda derleme bir çalışma yapmaktır. Ayrıca çalışma kapsamında hali hazırda kullanılan bir binici giysisinin kumaş ve model yapısı incelenmiştir.

Anahtar Kelimeler:
Binicilik tarihi, binicilik, binici giysileri

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1. Introduction

The societies, which discovered all the skills and abilities of horses, historically used them as the fastest means of transportation and benefited from their power and speed in agriculture, transport and postal services (Murathan et all., 2019).

The earliest communities known to use the horse in hunting and warfare are Assyrians, Babylonians and Hittites. The Scythians were also very skilled in riding and known to be the first community to use the saddle. Equestrian art began to develop in Ancient Greece thanks to the Scythians. The importance given to equestrianism in Ancient Greece can be understood from the first written source, Xenophon's 'Hippike' (Equestrian) (Ksenophon, 2019). With the development of equestrian sport in time, the International Equestrian Federation (FEI) was established in 1921, with headquarters located in Switzerland.

The main aim of the federation is to gather and unify all the rules related to equestrian sport as well as to expand and develop equestrian sport in developing countries. The main principle of the Federation is to create equality and sports ethics without any discrimination among member countries. Also, international equestrian sports branches are determined by the FEI. Jumping, dressage, eventing, endurance, vaulting, driving and reining are international equestrian sports branches (FEI).

Equestrian sport is a movement-based active sport and is affected strongly by environmental factors and thus, has its own unique clothes. After the equestrian branches emerged at the beginning of the 20th century, the corresponding clothes emerged as well in this period and preserved the traditional equestrian image for a long time. Yet, it is not possible to say that the equestrian world is completely unaffected by design, technological developments and innovation. While preserving traditional clothes and forms, studies continue to make competition dresses more stylish, remarkable and functional (Dashper ve St. John, 2016). In this context, the main purpose of this study is to examine the history of equestrianism, equestrian branches and equestrian clothing extensively.

Various literature including research and review articles, books, and master's and doctoral theses on these subjects have been reviewed. In addition, to extend the knowledge on the subject, semi-structured interviews have been conducted with experts from the Turkish Equestrian Federation (TBF) and Eskişehir Equestrian Club. Also, a written interview was held with Osmangazi University, Mahmudiye Horse Breeding and Coaching Vocational School. The official website of the International Equestrian Federation (FEI) has been examined to access the regulations and detailed information about the branches. In the last part of the study, riding trousers from Pikeur and a riding jacket produced by 'Fouganza' were examined in terms of fabric and pattern characteristics.

2. Equestrian Branches

After the equestrian sport developed and became widespread, 5 branches were determined by the International Equestrian Federation (FEI) with certain rules.

2.1. Eventing

Eventing, as in other branches, is held by national and international federations in various categories according to their degrees. In this competition, the rider competes with the same horse in different branches for three consecutive days; dressage on the first day, overcoming the natural obstacles on the second day and show jumping on the last day. These competitions are held in accordance with national or international regulations related to corresponding branches (Ünver, 2006).

2.1.1. Dressage

Dressage training is the basis of all equestrian branches. Thus, training is an indispensable element not only for dressage horses but also for competition, hobby as well as carriage horses. Horses trained for dressage are expected to move well, be elegant, be strong, fluent and obedient. In order for a horse to be bred with these characteristics, it must have a certain appearance (Figure 1.).

A typical dressage horse should have elegant and harmonious lines. A lively neck, curved shoulder, sufficiently long back, and hind legs that are well angled are advantages for these types of horses. The musculature should be short and strong rather than long and flat. (Figure 2.) (Radtke, 2010).

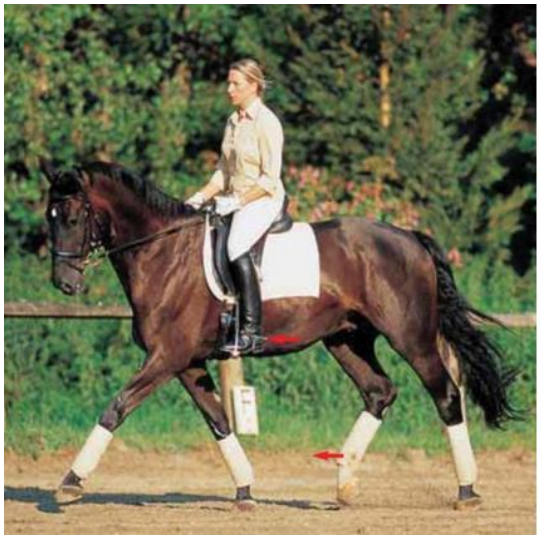

Figure 1. Dressage horse and rider
Görsel 1. *Dresaj atı ve binici*

Figure 2. Dressage horse
Görsel 2. *Dresaj atı*

2.1.2. Show Jumping

Among the equestrian sports, show jumping is the most common one in the Olympics. In this branch, the goal is simply to pass the tracks without touching the obstacles. In a show jumping competition, the harmony of the rider and the horse are evaluated and the tracks prepared in different places are to be crossed (Figure 3.). The aim of the competition is to reveal the skill of the rider, the attention of the horse to the obstacle, ability, power and obedience (Ünver, 2006).

Show jumping is performed over artificial obstacles, instead of in natural areas. The competitions mostly take place in a grass field with all possible weather conditions. Show jumping is also an Olympic and popular independent sport administered by the FEI (Muır & Sly, 2009).

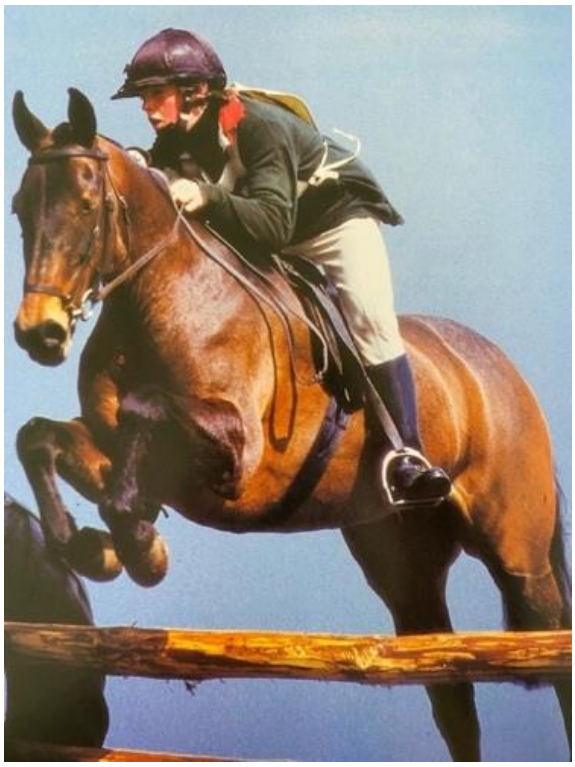

Figure 3. Show jumping horse
Görsel 3. *Engel atlama atı*

2.1.3. Endurance

Equestrian endurance is known as a challenging and demanding sport. The distance chosen must be suitable for both horse and rider in this sport. The health of the horse is most important at all levels. Thus, horses go through veterinary control at every stage. Yet, such controls are not mandatory for riders. Equestrian endurance, like other equestrian sports, requires skill and good equestrianism, but unlike other disciplines, the time spent in the saddle takes hours rather than minutes (Figure 4.).

The rider is exposed to several different types of terrain and several weather conditions in a single ride. Thus, equipment that is not suitable for the horse and the rider creates stress and tension in the horse as well as rider (Muır & Sly, 2009).

Figure 4. Equestrian endurance horse and rider
Görsel 4. *Atlı dayanıklılık atı ve binicisi*

2.1.4. Vaulting

Equestrian gymnastics is simply defined as gymnastics performed on horseback. It is an international sport administered by the FEI since 1982 and was developed from a teaching method used to accustom novice riders to the horse's movement, instilling a sense of balance and confidence. To train novice riders, cavalry schools provided jumping exercises to improve their balance, especially when the horse was in motion. To be a good athlete, it is necessary to have a good natural balance.

In order for the horse to remain calm, strong, stable and balanced during the equestrian gymnastics sport, it is necessary for the athlete to be brave and stable to perform the exercise in a balanced way (Figure 5.) (Muır & Sly, 2009).

Figure 5. Voulting
Görsel 5. *Atlı jimnastik*

3. Equestrian Clothes

The Smyrna Race Club races, which were initiated by the Levantines in the 1850s, were held according to the rules in England. Also, in accordance with those rules, the jockeys dressed in the jerseys determined by the horse owners.

The race rules in France were taken as a basis in the races of the Race Improvement Committee period, which started to be held in 1927. According to these rules, jockeys wore a long-sleeved jacket and sweater made of one or more colours and silk fabric, with a single button on the front, a closed collar, white panties and yellow ankle boots and caps.

While the cap may be the same colour as the jacket sweater or in a different colour, it should be made of 'a long visor and silk fabric'. Under the sweater, a plain and white necktie and scarf would be used. It is not possible for jockeys to participate in the competitions unless they do not wear proper outfits and do not pay attention to cleanliness and elegance (Figure 6.) (Aydın, 2018).

Figure 6. Equestrian Clothes
Görsel 6. *Binici giysileri*

4. Equestrian Pants and Jacket Review

Within the scope of the study, riding trousers belonging to Pikeur and a riding jacket produced by Fouganza were examined in terms of fabric and pattern properties. As a result of this examination, the following findings were obtained.

For the riding trousers;

– Suede leather is used for easy grip on the saddle.

– The form of the trousers does not restrict movement during boarding and ensures a full fit to the body.

– Velcro is used in the legs that can provide a comfortable use with boots (Figure 7.).

Figure 7. Equestrian Pants
Görsel 7. *Binici pantolonu*

For the riding jacket;

- Knitted fabric with a flexible and soft structure is preferred not to restrict the movements of the arm and shoulder of the rider during the harness.

- The pattern of the garment has a model that will not prevent the movements of horse harnesses during use, and close-fitting cuts have been used to fit the body perfectly.

- The fabric is cotton and has a thin but protective structure to prevent sweating during movement (Figure 8.).

Figure 8. Equestrian Jacket
Görsel 8. *Binici ceketi*

5. Results

Horses are suitable animals for running and competition due to their body structure and thus, have historically been used by humans for riding in daily life, wars and races. In addition to being used more as a means of transportation during the nomadic period, the horses connect best with people emotionally. After the transportation vehicles and war equipment that emerged with the development of the industry, horses preferred to be used more for entertainment and games by people.

Horses are animals with special body forms and features. As they are exposed to different tracks and obstacles, especially the ones used for game purposes, should compete in fields suitable for their body structures. In time, it has been seen that international equestrian branches were clearly determined and the games and the races were carried out within the framework of certain rules. After the determination of different branches, the horses were chosen for the branches suitable for them. In this context, the riding harnesses and the materials used by the riders started to differentiate and gain importance. It is extremely important that the materials used on the horse are made of materials that will not harm the health of the horse.

The harmony between the horse and the rider on the tracks and obstacles is as important as the harnessed areas for the comfort of both parties. It is necessary for the rider to sit on the horse in a stable manner that does not disturb the horse. Horse harnesses have been an important factor that helps the rider in this respect. In addition to the harnesses, the clothes used by the rider should be comfortable and in a form that would not affect the movements during riding.

As a result of the literature review, it was concluded that the colour, form, fabric and accessories of the riding clothes used for the competitions were defined in accordance with the regulations (Aydın, 2018). Yet, it can be seen that the clothes used for different branches and free riding do not have a clear rule in design apart from the technical requirements. In addition, it was concluded that the traditional style continues in the riding clothes.

6. Conclusion

Many studies related to the history of equestrians and its branches have been included in the literature. On the other hand, concerning equestrian clothing there is more information in the regulations than in the literature. It is mostly stated in literature that the appearance of the clothes from the past to the present is largely preserved. Equestrian sport continues to develop and become as widespread today as it was in the past. In addition, clothes are extremely important for equestrian sports, as it is one of the rare sports in which the entire human body is in motion. Thus, this research which

examines the equestrian branches and the current clothes, provides valuable insight and will pave the path for future studies.

Acknowledgment

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T.C.
EGE ÜNİVERSİTESİ
TURKISH JOURNAL OF FASHION DESIGN AND MANAGEMENT DERGİSİ
(TJFDM)
YAYIM İLKELERİ ve YAZIM KURALLARI

Yayım İlkeleri

1. Turkish Journal of Fashion Design and Management (TJFDM) Dergisi; http://www.dergipark.gov.tr" adresi üzerinden yılda üç sayı olmak üzere sosyal bilimler ile interdisipliner alanlarda yapılan çalışmaların yer aldığı indekslerde taranan uluslararası hakemli dergi olarak yayımlanır.

2. Dergide yayınlanan makalelerin basım dili Türkçe veya İngilizce'dir.

3. Dergide; Moda, Giysi Tasarımı, Hizmet Tasarımı, Ürün Tasarımı, Endüstriyel Tasarım, Görsel Sanatlar, Mimarlık, Peyzaj Mimarlığı, İç Mimarlık, Moda Pazarlaması, Pazarlama, Moda Yönetimi, Güzel Sanatlar, Tasarım Hukuku, İşletme ve Tasarım Felsefesi alanında daha önce yayımlanmamış orijinal araştırma makaleleri ile derleme çalışmalar yayımlanır.

4. Dergi özel sayısında kongre ve sempozyum kitaplarında özet veya tam metni basılmış ve hakem kontrolünden geçmiş olan makaleler yayımlanır. Editöre mektup şeklinde yazılmış makaleler kabul edilmez.

5. Her sayıda bir yazarın ilk isim olarak yer aldığı en fazla iki makalesine yer verilir. Dergide basıma kabul edilen makalelerin bilimsel sorumlulukları yazarlarına aittir.

6. Dergide yayına kabul edilen makalelerin telif hakkı dergiye aittir, makalelerin yazarlarına telif ücreti ödenmez.

7. Dergide yayınlanan makalelerin yayın hakkı dergiye aittir, dergi yönetim kurulundan izin almadan başka bir yerde yayınlanamaz.

8. Dergide yayınlanması istenilen makaleler için makale başvuruları online olarak http://dergipark.gov.tr/ adresinden yapılır.

9. Yayınlanmak üzere dergiye gönderilen, sosyal bilimler dahil tüm bilim dallarında yapılan araştırmalar için ve etik kurul kararı gerektiren klinik ve deneysel insan ve hayvanlar üzerindeki çalışmalar için ayrı ayrı etik kurul onayı alınmış olmalı, bu onay makalede belirtilmeli ve belgelendirilmelidir. Bu başlık altında, hakem, yazar ve editör için ayrı başlıklar altında etik kurallarla ilgili bilgi verilmelidir.

10. Yazar/lar makalelerde Araştırma ve Yayın Etiğine uyulduğuna dair ifadeye yer vermelidir.

11. Dergiye gönderilen araştırma ve derleme makaleleri; Türkçe veya İngilizce dillerinden birisi olarak; Başlık, Özet ile Türkçe Anahtar Sözcükler, Abstract ile İngilizce Anahtar Sözcükler, Giriş, Ana Konu, Materyal ve Yöntem, Araştırma Bulguları, Tartışma, Sonuç, Kaynaklar ana başlıkları altında hazırlanmalıdır. Araştırma Bulguları ile Tartışma bölümleri veya Tartışma ile Sonuç bölümleri tek başlık altında da yazılabilir.

12. Makalelerde, yer alan kaynaklar makalenin özgünlüğü ve güncelliğini koruması açısından güncel olmalıdır, Geçmişten itibaren güncelliğini koruyan bilgilerde ise eski tarihli kaynaklar da kullanılabilir.

13. Dergide yayınlanma talebi ile başvuran makalelerin daha önce hiçbir yayın organında basılmamış olması gerekmektedir. Bunun sorumluluğu yazara aittir.

14. Turkish Journal of Fashion Design and Management Dergisi'nde yayımlanacak makalelerde derginin önceki sayılarında yayımlanan en az bir yayına atıf yapılması dergi için önem arz etmektedir.

Yazım Kuralları

1. Dergiye gönderilen makaleler Microsoft Word yazılımı ile ".docx" formatında, sütun halinde toplamda en fazla 20 sayfayı geçmeyecek, A4 kağıdına üst, alt, sol kenarlardan "2,5 cm", sağ kenardan "2 cm" boşluk olacak şekilde yazılmalıdır.

2. Makalenin yazım karakteri "Times New Roman", yazı büyüklüğü "12" punto olmalıdır. Metinin satır aralığı "1,15 satır", her paragraf sonrası bırakılacak aralık "6 nk", her bölüm sonrası bırakılacak paragraf aralığı "12 nk" olmalıdır. Tüm paragraflar ve başlıklar 0,5 cm içeri sol kenardan başlamalıdır. Metin tümüyle iki yana yaslı hizalanmalıdır. Metinde heceleme yapılmamalıdır. Kalın veya altı çizili yazı kullanımı ile metin vurgulama mümkünse yapılmamalıdır.

3. Makalenin Türkçe veya İngilizce olan ana başlığı koyu ve "12" punto, ikinci dildeki başlık koyu olmadan italik ve "12" punto olmalıdır. Başlıklar her kelimenin ilk harfi büyük olacak şekilde yazılmalıdır.

4. Makale yazarlarının adı soyadı makale adının altında, sol yana dayalı olarak, "10" punto büyüklüğünde ve koyu yazılmalıdır. Yazarların Orcid numaraları ile unvanları yazar ad soyadlarının altında normal karakterde "10" punto büyüklüğünde yazılmalıdır.

Dergiye makale gönderen yazarların "orcid" numarası olmalıdır ve yazarlar makalelerinde isimlerinin altına "orcid" numaralarını yazmalıdır. Orc ID'si olmayan yazarların makaleleri basılamaz.

Yazar/yazarların isimleri, makale başlığının altında "6 nk" boşluk bırakılarak unvan belirtilmeden koyu, "11" punto büyüklüğünde, ad ve soyadlarının baş harfleri büyük harfle ortalı yazılmalıdır. Birden fazla yazar olması durumunda yazarların isimleri birbirlerinden "virgül" tuşu ile ayrılmalıdır.

Yazarların, unvan, kurum bilgileri, orchid numaraları üst simge ile numaralandırılarak sırası ile isimlerin altında "10" punto büyüklüğünde yazılmalıdır. Ayrıca makalenin sorumlu yazarının ismi yazılmalıdır.

Hazır Giyim Sektöründe Pazarlama Maliyetleri

Marketing Costs in The Apparel Sector

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5. Makalede en fazla 3. düzeyde bölüm başlıkları kullanılmalıdır. Birinci düzey olan ana başlıklar koyu, (Giriş, Özet, Materyal vb) sola dayalı, "12" punto büyüklüğünde ve büyük harflerle yazılmalıdır. İkinci düzey başlıklar, sola dayalı, her kelimesinin ilk harfi büyük olarak koyu yazılmalı ve yazı büyüklüğü "12 punto" olmalıdır. Gerektiğinde kullanılacak olan üçüncü düzey başlıklar sola dayalı, sadece ilk kelimenin ilk harfi büyük şekilde "12 punto" ve koyu yazılmalıdır.

6. Makalede yer alan "Öz" ve "Abstract" bölümleri çalışmanın amacı ile araştırma bulgularını içermelidir. "Öz" ve "Abstract" bölümleri en fazla "200" kelimeden oluşmalıdır. Öz ve Abstract'ta, kaynakça, kısaltma, çizelge, çizge ve resim gibi ekler yer almamalıdır.

7. Anahtar sözcükler: "Öz ve "Abstract" bölümlerinden sonra en az 3 en fazla 5 tane anahtar sözcükler (keywords) yer almalıdır. Anahtar sözcükler makale taramasında yardımcı olacak kelimelerden seçilmelidir.

8. Yabancı yazarlardan gelen İngilizce makalelerin Türkçe "Öz" bölümü dergi editör kurulu tarafından hazırlanır.

9. Makalede yer alan sayısal değerlerde bin ayıracı nokta ile yapılmalı, ondalık haneler ile virgül ile ayrılmalıdır (Örnek: 1.529,50 veya 1.257.485,57 gibi).

10. Fotoğraf, Resim, Çizim ve benzeri sunuşlar ''Şekil'', grafiksel değerlerin verilişi (Grafikler) "Çizge", sayısal değerlerin verilişi (Tablolar) ''Çizelge'' olarak isimlendirilmelidir. Şekil ve Çizgelerin başlıkları altta ve sola dayalı, Çizelgelerin başlıkları üstte ve sola dayalı yer almalıdır.

Şekil, Çizge ve Çizelgelerin numaralandırılması makale içerisinde sıra ile yapılmalı ve koyu yazılmalıdır. Makale içerisinde verilen resim, fotoğraf, çizim, çizelge ve çizgelere metin içerisinde atıf yapılmalıdır (Resim 1., Çizge 4., Fotoğraf 2. vb).

11. Makalede her sayfaya sayfa numarası verilmelidir. Sayfa numaraları sayfanın altında orta kısımda bulunmalıdır. Sayfa numarası yazı karakteri Times New Roman, yazı büyüklüğü ise "11" punto olmalıdır.

12. Makale içerisinde atıflar (Yazar/Yazarların Soyadı, Tarih) şeklinde verilmelidir. Metin içinde gösterilen her kaynak, mutlaka "Kaynaklar Listesi"nde yer almalıdır. Kaynaklar listesi alfabetik sırada ve yazar-tarih sistemine göre verilmelidir. Aynı yazarın iki veya daha fazla yayını kullanılmış ise Kaynaklar Listesinde eski tarihli yayın önce verilmelidir. Kitap ve kitap bölümü adının her kelimesinin ilk harfi büyük harf olmalıdır. Bir kuruluşun yayınları ise yayın numarasıyla verilmeli, değilse basıldığı matbaa adı ve şehri belirtilmelidir. Literatürün yayımlandığı dergi adı kısaltma yapılmadan açık olarak yazılmalıdır. Kaynakların yazılışında satırlar iki yana eşit dağılmalı, satırlar asılı olarak alt satırlar 1,0 cm içeriden başlamalıdır. Kaynakça yazım şekli için örnekler aşağıda verilmiştir.

Örnek:

KAYNAKÇA	
Dergiler	
Tek yazarlı makale	Yazar, A, (Yıl). Makale Başlığı, Akademik Dergi adı, cilt, sayı, sayfa numaraları, Basıldığı yayınevi, Ülke
İki veya daha fazla yazarlı makale	Yazar, A.A., Yazar, B., Yazar, C., (Yı)l. Makale Başlığı, *Akademik Dergi adı*, cilt, sayı, sayfa numaraları, Basıldığı yayınevi, Ülke
Yayınlanmadan önce bir sitede çevrimiçi yayınlanan makale	Yazar, A., (Yıl). Makale Başlığı, Gelişmiş çevrimiçi yayın. [Alınan URL] veya [DOI]
Kitap	
Tek yazarlı	Yazar, A.A., (Yıl). *Kitabın adı.* Sayfa numaralarıı, Yayınevi, Ülke.
İki yazarlı	Yazar, A.A., Yazar, B., (Yıl). *Kitap adı.* Sayfa numaraları, Yayınevi, Ülke
Kitapta bölüm	Yazar, A.A., (Yıl). Bölüm başlığı. Editör adı (Ed.), *Kitap adı.* Sayfa numaraları, Yayınevi, Ülke
Konferans, Kongre, Sempozyum	
Kongre Kitabı (Proceeding)	Yazar, A.A., (Ed.). (Yıl). ay. X Kongresi kitapçığı, Sayfa numarası,Şehir, Ülke
Bitirme Tezi	
Doktora	Yazar, A.A., (Yıl). Doktora tez adı. Danışman adı, Tezin alındığı veri tabanı, Tezin numarası, Sayfa sayıları, Yapıldığı enstitü adı, Üniversite adı, Şehir
Yükseklisans	Yazar, A.A., (Yıl). Yüksek lisans tez adı, Tezin alındığı veri tabanı, Tez numarası, Sayfa sayısı, Yapıldığı enstitü adı, Üniversite adı, Şehir
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Rapor	Yazar, A.A., (Yıl). Çalışmanın adı (Çalışma raporu numarası: xxx). Sayfa sayıları, Çalışma raporunu hazırlatan kurum adı, Şehir, Ülke

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(TJFDM)
PUBLICATION PRINCIPLES AND WRITING RULES

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Hazır Giyim Sektöründe Pazarlama Maliyetleri

Marketing Costs in The Apparel Sector

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Technical report	
Report	Author AA. Year. Title of work (Report No. xxx). Place: Institution.
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Web page	Author AA. Year, Month Day. Title of document [Format description]. Retrieved from http://URL
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