

# Culture and Fashion: A Case Study on Greek Designer Yannis Tseklenis

*Evangelia N. Georgitsoyanni and Sofia Pantouwaki*

## **Abstract**

This chapter provides the first critical presentation of the work of Greek designer Yannis Tseklenis (born 1937) in textile and fashion design, with respect to the history of contemporary Greek art and culture. Yannis Tseklenis is recognised today as the leading Greek fashion designer of the second half of the 20<sup>th</sup> century. He is also considered to be the artist and businessman who introduced Greek fashion to the contemporary international fashion world. Over the course of his fashion design career (1965-1991), his textile and fashion collections were on sale in leading stores in more than 30 countries. Moreover, he organised the first group fashion shows in Greece (1970), he was the first Greek designer to open permanent showrooms in London and New York (1973) and the largest exporter of fashion in Greece. However, Tseklenis' more important contribution lay in the way he drew inspiration from local, Greek or world cultural styles, which he developed for fashion in his textile patterns. Furthermore, Tseklenis introduced theme fashion, by choosing specific themes for his fashion lines from different art periods, such as Greek history and folk art (i.e. Aegean art, ancient Greek vases, Byzantine art, etc.) and international art history (i.e. Russian art, African art, the Persian tapestries, etc.), as well as from painters' works, such as the Impressionists and El Greco. In addition, in 1983 he collaborated closely with Greek contemporary painter Yannis Gaitis to co-create the collection 'Tseklenis from Gaitis', a fashion line designed by Tseklenis based on the painter's style and drawings. This article gives a detailed chronology of Tseklenis' life, while also providing an account of his numerous - approximately 50 - thematic fashion collections, presented between 1965 and 1991. This study also aims to identify the characteristics of Yannis Tseklenis' work in fashion and textiles and to evaluate his contribution from a historical, an artistic/aesthetic and a cultural perspective.

**Key Words:** Tseklenis, fashion, textiles, Greece, design, culture.

\*\*\*\*\*

## **1. Yannis Tseklenis: Biographical Notes**

Yannis Tseklenis, born in Athens in 1937, is recognised today as the leading Greek designer of textiles for fashion and fashion garments of the second half of the 20<sup>th</sup> century. He is also considered to be the artist and businessman who introduced Greek fashion to the contemporary international fashion world.<sup>1</sup>

Tseklenis was employed in his family couture-textile retail business from a very early age, since 1956, at the age of nineteen, while also pursuing his favourite

---

artistic activity, painting.<sup>2</sup> At the age of 24 he established his own advertising company, Spectra Advertising, through which he designed the campaigns of important Greek and international companies, such as Metaxas, Aegean Mills and General Motors, to name a few. At the same time, he was also involved in interior design and decoration and twice decorated the Athens Cathedral for the Royal weddings of Princess Sofia of Greece to Juan Carlos of Spain (1962) and Princess Anna Maria of Denmark to the then King of Greece Constantine (1964).

In 1965, at the age of 28, he became the owner of the family textile business and started printing his own textile designs. During the same year, he presented his work at the first Mediterranean Fashion Festival, while also collaborating with Greek fashion designer Dimis Kritsas, together with whom he presented their creations – garments designed by Kritsas, fabrics by Tseklenis – in New York, under the aegis of the Greek National Tourism Organisation. The success of Tseklenis' textile patterns was evident in the rave reviews they received: 'The clothes are cut simply; the excitement is in the fabric' writes *Newsday* fashion editor Betty Ommerman,<sup>3</sup> while Bernadine Morris comments in *The New York Times* that 'many of the clothes achieve their distinction from Mr. Tseklenis' prints, which look like modern abstractions but are derived from such ancient sources as a Minoan octopus and a Corinthian vase'.<sup>4</sup> These reviews motivated the young designer to proceed to make his own fashion proposals the very next year.

This event marks the beginning of Yannis Tseklenis' international design career in fashion textiles and garments, which lasted from 1965 until 1991. It is astonishing how, through this early success, in which he invested a great deal of his personal assets,<sup>5</sup> Tseklenis was able to make an astonishing debut on the US market, designing fabrics for Elizabeth Arden Couture of New York as early as in 1965. His early professional achievements include: the licensing of his prints to the US firm Puritan Fashions Corporation (1966), the licensing of his printed dress designs to Berketex UK (1968) and to David Crystal Inc. in the US (1969), while American Celanese employed him to design for 10 k nitting manufacturers in Germany (1968). Later, he also licensed his ladies' dresses to Frank Usher, UK (1970), his hosiery designs to Berkshire Hellas (1969) and to Madison S.A. (1970), and his swimwear to Benger Ribana in Germany.

In Greece, he establishes the Tseklenis chain of fashion boutiques in 1967, followed by a small garment manufacturing operation in Athens (1968), while, in 1969, he was the first to design a collection of menswear in Greece, to be primarily included in his Tseklenis boutiques. There were 9 Tseklenis Fashion Boutiques in Greece by 1976, situated in Athens, Mykonos, Hydra and Crete and elsewhere, while he also ran boutique shops on cruise ships and at the Caravel Hotel in Athens (1975). In 1971, he also opened Tseklenis Boutiques in Beirut and Kuwait, to be followed by one more in Riyadh.

In 1970, he contributed largely and passionately to the organisation of the first group fashion shows in Athens; these events presented Greek fashion design to the

---

world press with great success. Today Tseklenis says that he had always believed that Modern Greek fashion could be inspired by Greek art and tradition, thus becoming a means for the promotion of Greek culture abroad.<sup>6</sup>

In 1972, he established 'Tseklenis Manufacturing Ltd.' in Athens and two years later, in 1974, he inaugurated a large and ultra-modern Tseklenis manufacturing plant. Tseklenis Manufacturing became the exclusive producer of all his products, as he withdrew all licensing of his creations previously given to foreign companies, making him the designer, manufacturer and retailer of his own designs.

Tseklenis was the first Greek designer to open permanent showrooms in London, New York and Osaka (1973) and also the largest supplier of Greek fashion to top stores in the UK and the US. In 1975, Tseklenis creations could be found in 24 countries: Canada, the US, the UK, Ireland, Denmark, Austria, Portugal, the Netherlands, Belgium, West Germany, Switzerland, Japan, Cyprus, Australia, Singapore, Thailand, Hong Kong, Lebanon, Kuwait, Jordan, Saudi Arabia, South Africa and New Guinea. In 1976, he presented a Persian-inspired collection in Iran and expanded the collaboration of his firm with Iranian companies.

In 1975, Tseklenis was diagnosed with melanoma and underwent surgery for the first time. In 1977, he was admitted to Memorial Hospital in New York, where his left arm was amputated in order to prevent a reoccurrence of the cancer. Two weeks later, he was back at work and a month later was even driving again.

During the same year, Tseklenis began to collaborate with Greece's largest department stores, Minion S.A., for which he designed school wear, while also working with the International Management Group, which launched a promotional licensing project of Tseklenis garments abroad. In August 1977, a long series of problems with the Hellenic banking system resulted in the closing of his entire operation in Greece, including his factory, the showrooms and the Tseklenis boutiques chain. This also meant the interruption of exports of Greek products to 24 countries, since Tseklenis was the biggest exporter of fashion in Greece.

He then moved to New York, where the International Management Group represented him thereafter internationally, while he collaborated as a designer for American and Asian firms for a few years. A year later, in 1978, the absence of the Tseklenis firm from the Greek industry and market became a socioeconomic issue in Greece, and thus Tseklenis was offered acceptable terms to return and to reactivate his operation.

1979 marked the beginning of the second phase of Tseklenis' activities based in Greece, and the designer collaborated with Minion S.A. to establish 'Tseklenis International Fashion Enterprises' through which he launched Ladies and Menswear, Accessories, Body wear, Action-Sportswear and Linens. Furthermore, the Hellenic Ministry of Industry appointed him to organise and head the 'Hellenic Design Centre' for two years, an institution offering Greek designs to manufacturers, thus encouraging Greek creations. In 1980 and 1981, he made a

---

comeback on the US and UK markets, respectively, opened a new showroom on Fifth Avenue and began selling to top UK stores again. The following year, he collaborated with the Thessaloniki Trade Fair on the organisation of the Hellenic Collections in September 1982, and two years later he opened four new boutiques in Greece.

However, since he realised that fashion production was gradually fading on the Greek market, he stopped exporting garments in 1988. In 1990, he decided to conclude his career in fashion.

Apart from designing fashion textiles and garments, Tseklenis designed uniforms for a series of clients in Greece and abroad: stewardesses' uniforms for Olympic Airways (1971, when Olympic Airways was still owned by Onassis), uniforms for the Pisteos and Postal Savings banks in Greece, uniforms for Kuwait Airways and Air Malta (1974), uniforms for the Municipal and the Hellenic Police (1984) as well as uniforms for the Hellenic Railways, the Hellenic Festivals and the Hellenic Duty Free Shops staff (1993-94). Work wear was the main type of clothing that Tseklenis still designed after the conclusion of his powerful fashion career; for example, he designed the uniforms for the staff of the Athens trolleys (1998), the staff uniforms for the Grande Bretagne Hotel in Athens and Meliton Hotel in Porto Carras, Halkidiki (2003), new military uniforms for the officers and soldiers of the Hellenic Army (2005) as well as a collection of work clothing which he designed to be manufactured in China, launched on the international market under the label 'Tseklenis Ergon' (2005).

Tseklenis also applied his design style to a series of products launched with his signature, such as collections of interior design / furniture fabrics (since 1971), wall and floor tiles (1984), bed sheets (1984), household objects such as plates, platters and candlesticks (1989), and a complete line of table ceramics / ceramic tableware (1990), while he also launched 'Nymph' and 'Pan', fragrances for women and men, respectively (1988).

In 1991, Tseklenis decided to resign from the fashion business, and in 1997 he donated his entire collection of original garments from most of his 1970's and 80's fashion lines, as well as his entire photographic archive, to the Peloponnesian Folklore Foundation (PFF) in Greece.

Since 1992, Tseklenis has become more active in interior and environmental design and is the artistic director of a series of hotel complexes as well as a few restaurants. Most recently, Tseklenis has been designing and supervising the restoration of landmark buildings in the area of Metaxourgeio in downtown Athens, an up and coming historical neighbourhood.

Tseklenis has also designed the interiors of cars (i.e. Fiat 126 Personal in 1979) and later became active in the design of the interiors of public transport vehicles, such as those of the Olympic Airways aircraft fleet (1988), the interior and exterior of several types of trains and buses for the Hellenic Railways Organisation (OSE, 1996), the buses and trolleys of the city of Athens (1998), the new suburban trains

---

of OSE (1999) as well as the new fleet of natural gas-powered buses in Athens (2000).

Tseklenis' spirit, combined with his talent for advertising and marketing and his experience in business administration, resulted in successful professional choices, which introduced his designs worldwide. Today, Tseklenis is considered a pioneer in Greece for having adopted and applied the contemporary methods of franchising and licensing. Moreover, he is the first Greek designer to have designed his own fabrics for fashion and the first fashion designer in Greece to create complete collections of menswear and clothing for children.

## **2. Culture and Fashion: A Short Review of Yannis Tseklenis' Design Work in Fashion and Fashion Textiles**

Tseklenis notes that from the beginning of his career, he never intended to design haute couture garments, but clothing that would be worn by everyone, because this was his greatest source of satisfaction.<sup>8</sup> When he is asked about the influence of Greek culture and tradition, Tseklenis remarks that he has always been influenced by Greek tradition, but not folklore. Today he says:

I used Greek tradition a lot; actually, in the first article of *The New York Times* on my work during my collaboration with Kritsas, when I was asked 'What do you do in your collections', I answered, 'I use three thousand years of history'; by this, I meant 'of civilisation'.<sup>9</sup>

The emphasis on Greek culture is evident in both the themes of the designs for many of his collections and his choices regarding the artistic direction of the presentation of his collections in shows, in photographs and in films.<sup>10</sup> The fashion photographs for his new collections were very often presented with impressive Greek backgrounds or against backgrounds inspired by Greek themes, environment and culture, even if the theme of a specific collection was not necessarily Greek. Thus Tseklenis intended to create a feeling of Greek-inspired fashion, which for many years made a strong impression on the international market. The background of his fashion collection photographs very often featured Greek nature (fields with Mediterranean vegetation, pine tree forests and rocks by the sea), the ocean, seashores and beaches, characteristic aspects of Greek architecture, such as white houses from the Aegean islands, white island churches or stone-built mainland churches, ports, boats and Greek sailors, as well as urban symbols such as the Acropolis, the Herod Atticus Odeon, the Doric inspired columns of the National Archaeological Museum and neoclassical Greek cafés. However, in order to promote other themes of his collections, as art director he sometimes made cultural choices relevant to those themes, such as the collaboration with black models

against strong dark solid colour backgrounds for the presentation of his *Voodoo* collection.

In 1972, Yannis Tseklenis' name was included in the *Encyclopaedia of 20<sup>th</sup> century Men's Fashion* by Esquire as one of the most important designers of the 20<sup>th</sup> century,<sup>11</sup> while art director Jean-Paul Goude presents his work (inspired by the Impressionists) in Esquire in June 1972.

Tseklenis' creations were characterised by his original textile designs. In most of his interviews, Tseklenis left no doubt that his main interest was in fabric; in 1967 he said to *The New York Times* editor Enid Nemy: 'The collection is based on the design of the fabric; I take a basic shape and work on the print'.<sup>12</sup> This gave him the opportunity to create a personal style, very original and unique, as he created his own materials. The form was almost a secondary decision as the impression was always on the fabric.

Furthermore, in his career in fashion between 1965 and 1991, Tseklenis made a name for himself in the international fashion market for designing thematic textile and fashion collections. Tseklenis' most important contribution lay in the way he drew inspiration from local, Greek or world cultural styles, which he developed in his textile patterns for fashion. He most probably believed in the power of focusing on a specific theme, which gave to his collections a clear style and identity, preferably connecting to the trends – in colour and in subject – of each time. In his early years, he was focused on Greek culture and art, while later he also developed collections inspired by the history of art and the cultural characteristics of many different countries on all continents. He also developed themes based on global socio-political tendencies and fashions, such as ecology. In general, he aimed to change his themes regularly, every six months, so that each collection looked 'different than the one before'.<sup>13</sup>

His thematic fashion collections can be divided into the following main categories, according to their subject: a) themes inspired by specific periods of Greek art history and folk art (i.e. Aegean art, ancient Greek vases, Macedonian Mosaics, Byzantine art, Greek woodcarving, etc.); b) themes inspired by world cultural traditions or by historical civilisations and their artistic tradition (i.e. Russian art, African art, Persian tapestries, etc.); c) themes based on the work of specific artists (i.e. Paul Poiret, the Impressionists, Henri Rousseau and El Greco); and d) themes inspired by nature (waves, flowers, birds, insects, etc.).

The list of his thematic fashion collections is as follows:

*Waves & Abstracts* (1966), *Mosaics & Minoan* (1967), *Phoenician Birds* (1967-68), *Omar Khayyam* (1968), *Heraldics* (1969), *Vase Look* (Ancient Greek vases - 1970), *Byzantium* (Byzantine Manuscripts – 1970-71), *Voodoo* (1971), *Impressionists* (1971-72), *Insects* (1972), *Czars* (1972-73), *Cartoons & Waves* (1973), *Woodcarvings* (Greek woodcarving

and paintings – 1973-74), *Boats & Sunshine* (1974), *Paul Poiret* (1975), *Persepolis* (1975-76), *Birds* (1976), *Chinese lacquers* (1976-77), *Omar Khayyam II* (1977), *El Greco* (1978), *Roses & Other Animals* (1979), *Black & Gems* (1979-80), *Aegean Polychromies* (1980), *Textures* (1980-81), *Orchids* (1981), *Macedonian Mosaics* (1981-82), *Sahara* (1982), *Vergina* (1982-83), *Gaitis* (1983), *Byzantine Naïf* (1983), *Unicorns* (1983-84), *African Fruits* (1984), *China II* (1984-85), *Aegean Whites* (1985), *Amazones & Persian Carpets* (1985-86), *Henri Rousseau* (1986), *Gas Factory* (1986-87), *Vases Remake* (1987), *Heraldics II* (1988), *Bengale Tigers* (1989), *Waves, Cartoons & Insects Remake* (1990-91).<sup>14</sup>

### 3. Art History Depicted in Yannis Tseklenis' Textile Designs for Fashion

Tseklenis' main source of inspiration for his fashion textiles has been art and particularly painting. In order to develop his designs, he usually worked on specific images, which he elaborated into textile designs from different perspectives. Therefore, he developed the following styles.

1. Realistic representation of the given theme; 2. Stylised recreation of the given theme; 3. Enlargements or blow-ups of one section or theme, of certain forms or of an individual detail of the specific image on a larger scale; 4. Abstract re-designing of the image; 5. Repetition and synthesis of a specific detail until it becomes a motif; 6. Use of colours from within the given image in a new composition, i.e. in stripes; 7. Use of one colour deriving from the given image in a monochromatic/solid-colour garment.

Several examples can be used to demonstrate these approaches. In 1978, while living in the United States, Tseklenis worked on his collection 'My Report to Greco',<sup>15</sup> inspired by the work of the Cretan-born Greek painter Domenico Theotocopoulos / El Greco (1541-1614).<sup>16</sup> The specific image which he used was El Greco's most famous painting *The Burial of Count Orgaz* (*El Entierro de Conde Orgaz*, 1586-1588), commissioned for the parish church of Santo Tomé in Toledo. The painting illustrates a popular local legend, according to which the Count of Orgaz willed a certain amount of money to the church of Santo Tomé, where he had elected to be buried; at the time of his burial, Saint Stephen and Saint Augustine themselves 'descended from heaven and buried him in front of the dazzled eyes of those present'.<sup>17</sup> The painting is clearly divided into two zones, the heavenly above, which is quite abstract, and the terrestrial below, where El Greco reproduced the appearances of persons and objects, the two brought together compositionally.<sup>18</sup>

In his textile designs for the 'Report to Greco' collection,<sup>19</sup> Tseklenis used: a) an abstract reproduction of parts of the painting, some of which focused on the hands; b) a repetition of small details of the painting as motifs for a smooth fabric

pattern (i.e. a detail of the fabric from the Saint's costume as well as the heads of the central figures of Toledan gentlemen, see Fig. 1a: detail from the painting, Fig. 1b: the textile design); c) a similar repetition of the artist's signature, which becomes a motif on two different scales with complimentary/ composed backgrounds. Some of the garments designed by Tseklenis combined a solid-colour item with a complex printed one. He was also influenced by the colour harmony of the painting, which he reproduced in a more contemporary and bolder colour scheme. Finally, Tseklenis also based one of his garments on the form of the hooded mantle worn by a figure to the far left of the painting, thus creating the sensation of soft velvet over garment. Tseklenis describes this work of his as 'a study of drawing and colour',<sup>20</sup> for which he used seven different motifs from the painting, as well as the whole painting, which he transformed into an abstract textile design.



**Fig. 1a**



**Fig. 1b:** Tseklenis collection, PFF.

In 1983, Tseklenis collaborated closely with contemporary Greek painter Yannis Gaitis (1923-1984)<sup>21</sup> to co-create the 'Tseklenis from Gaitis' collection (Fig. 2a), a fashion line designed by Tseklenis based on the painter's style and drawings. From about 1968 until his death in 1984, Yannis Gaitis focused his painting onto the stylized male figure, the 'little people', a kind of 'homunculus' which he introduced as a symbol of the alienation of modern man, of the contemporary loss of personal identity, of mass production, mass culture and classification. Tseklenis remarks that, in 1982, when Gaitis and he embarked on this collaboration, George Orwell's *1984* was very much in fashion, when people all over the world were worried about the industrialisation of mankind and life.<sup>22</sup> Those linear, geometrical figures were characteristic of Gaitis' artistic expression and were used both in his paintings and in his three-dimensional installations. Tseklenis collaborated with Gaitis, who created new paintings exclusively for this fashion collection. The patterns of the fabrics either reproduce the painter's images and themes or develop stylised and geometrical motifs (heads, hats, etc., see Fig. 2b) with great emphasis on repetition, as depicted in the visual artist's work as well. Other patterns show simplified geometrical stylisation of the main, linear, forms included in the drawings in black and white. This collection consists of

dresses, blouses, scarves and bathing suits, and puts great emphasis on the design of the material, while less attention is paid to the originality of the forms of the garments.



*Fig. 2a:* Tseklenis collection, PFF



*Fig. 2b:* Tseklenis collection, PFF.

Another interesting example is that of Tseklenis' thematic collection based on the paintings of Henri Julien Rousseau (1844-1910), the French post-impressionist painter in the naïve or primitive manner. In this collection, Tseklenis mainly elaborated on larger parts of the artist's paintings, particularly the jungle plantation that Rousseau depicts in several of his works (see Fig. 3a, 3b). These dynamic leaves and branches become the main theme of the collection, using different colour schemes. There is also a variation based on the painting 'Fight Between a Tiger and a Buffalo' reproduced in a stylised way. Another subject used by Tseklenis for textile designs is flags, which can be identified in the background of Rousseau's self-portrait in a landscape with a ship with various coloured flags at the back. With respect to this thematic collection created in 1986, Tseklenis tells us that his presentation coincided with a large exhibition of Rousseau's paintings in the Paris Grand Palais, and later at the Museum of Modern Art in New York, due to which he was lucky to receive great publicity; he describes this collection as his last one based on art, and also as a farewell to the US market.<sup>23</sup>



*Fig. 3a:* *Surprised!* Rousseau, 1891.



*Fig. 3b:* Tseklenis collection, PFF.

#### 4. Epilogue

Tseklenis' textile and fashion creations from Greece were introduced in the 1960's, 70's and 80's by the leading stores world-wide in more than 30 countries. His great success was mainly due to the thematic collections he chose, cleverly launched and often connected to timely subjects and supported by effective marketing techniques. However, Tseklenis' uniqueness lies above all in the innovative designs that he introduced with his bold fashion textiles; in his words, 'this is the reason why I rippled the surface of the lake'.<sup>24</sup> The review of Tseklenis' work portrays him as a strong, hardworking and clever visionary, who has always, until today, passionately defended his new design and business ideas.

#### Notes

<sup>1</sup> An extensive number of articles and press releases on Tseklenis' work by the international press were published by journalist Sandy Tsantaki with Tseklenis' own supervision; see S. Tsantaki, *Tseklenis Scrapbook*, Peloponnesian Folklore Foundation, Nauplion, 1999.

<sup>2</sup> For the biographical notes the authors consulted Tseklenis' CV (typescript and given to the authors for the purposes of this chapter) as well as his own narration as in the interview to Sofia Pantouvaki, 6 August 2009.

<sup>3</sup> See article: 'Greek Designer Introduces His Collection', *Newsday*, Tuesday, December 21, 1965, p. 79.

<sup>4</sup> See *Tseklenis' Scrapbook*, op. cit., p. 4.

<sup>5</sup> Interview of Yannis Tseklenis to Sofia Pantouvaki, 6 August 2009.

<sup>6</sup> Ibid.

<sup>7</sup> [http://www.pli.gr/index.php?option=com\\_content&task=12&Itemid](http://www.pli.gr/index.php?option=com_content&task=12&Itemid), Accessed on 8 September 2009.

<sup>8</sup> See I. Petropoulos and Y. Tseklenis, 'Hellenic and International Fashion in Contemporary Times' (in Greek), *Archaiologia kai Technes*, Vol. 84, September 2002, p. 54.

<sup>9</sup> Ibid.

<sup>10</sup> In the early 1970's, Tseklenis was a pioneer also in the creation of films on 35mm, showing his fashion designs under his art direction, usually annotated as 'a film by Yannis Tseklenis featuring his collection ...'. In 1979, the Metropolitan Museum of Art in New York acquired Tseklenis' fashion films for the Museum's Film Library which today belongs to the Museum of Modern Art (MOMA). See Interview of Y. Tseklenis to S. Pantouvaki, loc. cit.

<sup>11</sup> O.E. Schoeffler and W. Gale, *Esquire's Encyclopaedia of 20<sup>th</sup> Century Men's Fashions*, McGraw-Hill, New York, 1973.

<sup>12</sup> See E. Nemy, 'Vibrancy of Prints Intrigues Designer', *The New York Times*, December 1, 1967.

- <sup>13</sup> Tseklenis' words in his interview to Bernadine Morris for the article 'Art-Inspired Reproductions That You can Wear to Dinner', *The New York Times*, July 9, 1971.
- <sup>14</sup> Source: *Tseklenis* DVD-ROM, Peloponnesian Folklore Foundation, 1999; and Tseklenis' CV, op. cit.
- <sup>15</sup> The title refers to Cretan writer Nikos Kazantzakis' novel *Report to Greco*, containing both autobiographical and fictional elements, and summing up his philosophy as 'The Cretan Glimpse'.
- <sup>16</sup> See M. Lambraki-Plaka, *El Greco: The Greek*, Kastaniotis, Athens, 1999.
- <sup>17</sup> See 'The Burial of Count Orgaz', <http://www.mlahanas.de/Greeks/NewArts/TheBurialOfCountOrgaz.html>, Accessed on 8 September 2009.
- <sup>18</sup> *Ibid.*, Also viewed on 19 September 2009.
- <sup>19</sup> Tseklenis' garments from the Peloponnesian Folklore Foundation (PFF) collection were photographed by Sofia Pantouvaki with permission from PFF, <http://www.pli.gr>.
- <sup>20</sup> See Petropoulos and Tseklenis, op. cit., p. 56.
- <sup>21</sup> For further info on Gaitis' work, see the exhibition catalogue *Yannis Gaitis*, National Gallery & Alexandros Soutzos Museum, Athens, 1984.
- <sup>22</sup> Petropoulos and Tseklenis, op. cit., pp. 56-57.
- <sup>23</sup> *Ibid.*, p. 57.
- <sup>24</sup> See Tsantaki, *Tseklenis' Scrapbook*, op. cit., p. 2.

## Bibliography

- Lambraki-Plaka, M., *El Greco: The Greek*. Kastaniotis, Athens, 1999.
- Moyssi, N., *Cataloguing and Preliminary Notes on the Historical Fashion Archive of Yannis Tseklenis Donated to the Peloponnesian Folklore Foundation*. Typescript, July 2009.
- Peloponnesian Folklore Foundation, *Tseklenis*. DVD-Rom, Nauplion, 1999.
- Petropoulos, I. and Tseklenis, Y., 'Hellenic and International Fashion in Contemporary Times' (in Greek). *Archaiologia kai Technes*. September 2002.
- Schoeffler, O.E. and Gale, W., *Esquire's Encyclopaedia of 20<sup>th</sup> Century Men's Fashions*. McGraw-Hill, New York, 1973.
- Tseklenis, Y., *Yannis Tseklenis, Curriculum Vitae*. Typescript, August 2009.

Tsantaki, S., *Tseklenis Scrapbook*. Peloponnesian Folklore Foundation, Nauplion, 1999.

*Yannis Gaitis*. National Gallery & Alexandros Soutzos Museum, Athens, 1984.

**Evangelia N. Georgitsoyanni** is an Associate Professor of History of Art and Civilisation and Chair of the Department of Home Economics and Ecology at the Harokopion University of Athens.

**Sofia Pantouvaki** is a freelance scenographer and researcher. She holds a PhD in Scenography from the University of the Arts London, and teaches at the Department of Theatre Studies of the University of the Peloponnese in Greece.