

# “PUSH/PULL’...cloth directed!”

*the action of the process*



Irmgard Mkhabela May, 14 2013

## Background

It explores possible draping techniques based on the method the French designer of the 1930s to 1980s, Madame Alix Gres', used when creating her famed neo-classic inspired gowns.



[fashionismymuse.blogspot.com](http://fashionismymuse.blogspot.com)

## Motive

The report is concerned with the aesthetic potential of the industrial textile, the Filter 80 PPI, when used as an accompaniment or in combination with a conventional clothing material, linen and cotton in this case, to create shape and form in an ensemble.

## Idea

It is a proposition to creating different expressions of cloth by manipulating it to indicate the direction of its flow when sculpted into various shapes.

To frame this program, some of the structural and stylistic elements of the work of Madame Gres, are examined for possible interpretation and application to a ready to wear collection which pays homage to draping as an art form and a work method.

## Aim

The aim of this work is to explore expressions of using pleating and draping to direct the movement of the cloth around the body.



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## Material

Industrial textile - Filter 80 PPI

Conventional material for clothing - Linen and Cotton

## Method

Two distinct expressions are noted, mainly because of the properties of the textile, different construction method employed, colour used, zippers, etc.

### Parallels drawn

Industrial Textile – Filter 80 PPI

Conventional cloth - Linen + cotton

Symmetry

Asymmetry

Static forms

flowing and billowing shapes

Minimalist

Maximalist

### What they have in common

Contrast

Use of draping and pleating

Rectangular pieces

No cut and/or minimal cutting

## Process

Structurally

The program adopts a simple approach to creating shape and form. A single rectangular piece of textile is appropriated on figure form without cutting into it but by pushing and pulling with pleating and draping. This work practise has been adopted as one of the key factors in realizing different expressions in this program.

Stylistically

It is the stylistic element of Madame Gres' work of minimal exertion on the cloth, which has been interpreted in this program to mean, less manipulation and constraint to be exercised in certain steps of the process for better results.

## For the industrial textile – Filter 80 PPI

‘push/pull’ is the principle employed to direct its flow:

A single rectangular piece of textile is appropriated on figure form without cutting into it but by pushing and pulling first, through the upper limbs of the body, and then ‘worked’ to the rest, using draping and pleating to create interesting shapes.



[happening-here.blogspot.com](http://happening-here.blogspot.com)

## For the conventional cloth – Linen and Cotton

The process of appropriating the linen and cotton on a figure form lends an improvised expression much like in “process art”, which employs serendipity and is averse to predictability. The ‘make it up as we go along’ approach is evident in the flow of the cloth which appears unplanned but still indicates its movement as per the aim.



[www.pasadenasun.com](http://www.pasadenasun.com)

## Overview of collection



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## Conclusion

Combining the industrial textile, the filter 80 PPI and a conventional cloth in an ensemble, has created an aesthetics which is unusual but not unexpected, considering different factors, ranging from textile properties, construction methods, the use of upper limbs as a start point, the 'no cut' cutting, etc .

## Reflection

Experimenting with draping offers one options and expressions you otherwise, will not archive with using flat patterns.