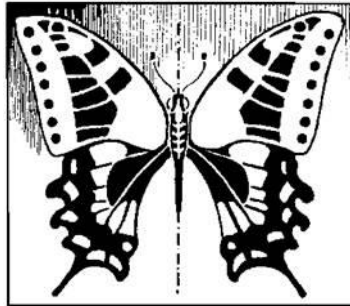


Rebecca L. Coleman

3rd year MFA, The University of Montana
Costume Designer



Interpreting Art for Costume
Construction

**Cooling Rack Fabric
Manipulation**

Creative ways of Interpreting Art for costume construction

What is Interpretation? The World English Dictionary tells us that interpretation is.....

1. The act or process of interpreting or explaining; elucidation
2. The result of interpreting; an explanation
3. A particular view of an artistic work, esp. as expressed by stylistic individuality in its performance
4. Explanation, as of the environment, a historical site, etc, provided by the use of original objects, personal experience, visual display material, etc
5. logic an allocation of significance to the terms of a purely formal system, by specifying ranges for the variables, denotations for the individual constants, etc; a function from the formal language to such elements of a possible world

As Costume Designers and Technicians we seek out an assortment of creative ways to interpret ideas for costumes. Our inspirations come from many places, Art being one off them. . My Inspiration for this poster came from research books about textiles and personal research in preparation to teach a Textiles and Fabric Manipulation class.

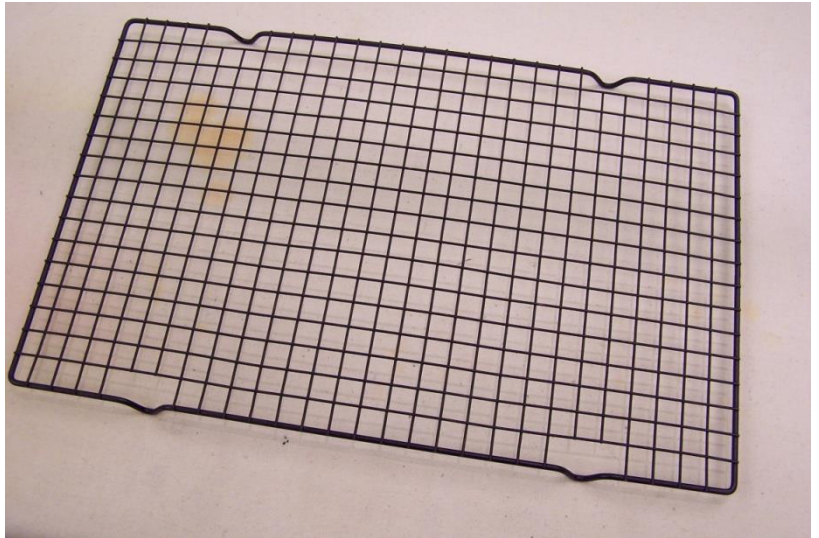
Exploring Textile Arts by Creative Publishing was one of my rescues. The book covers many textile art techniques the one that sparked my interest the most was titled *how to bubble fabric*. It used a cooling rack to add texture to fabric. Once I tried the technique my mind was in over drive. I know this would be a time saving, useful and creative skill and technique to apply to costuming.

STEP 1

Materials required & recommended.

- Baking cooling rack which should be raised off the work surface
- Fabric
- Poking stick. A pencil with an eraser on the end works best
- Fusible Interfacing
- Iron & Ironing board
- Scissors

• Choose the fabric you wish to work with, and cut double the amount you need. I have found that it will shrink down to half once you start to poke your design into the holes of the grid.



STEPS 2 & 3

STEP 2

- Iron your fabric so it is wrinkle free.



STEP 3

- Lay your fabric right front face side down, over your raised cooling rack.



STEP 4

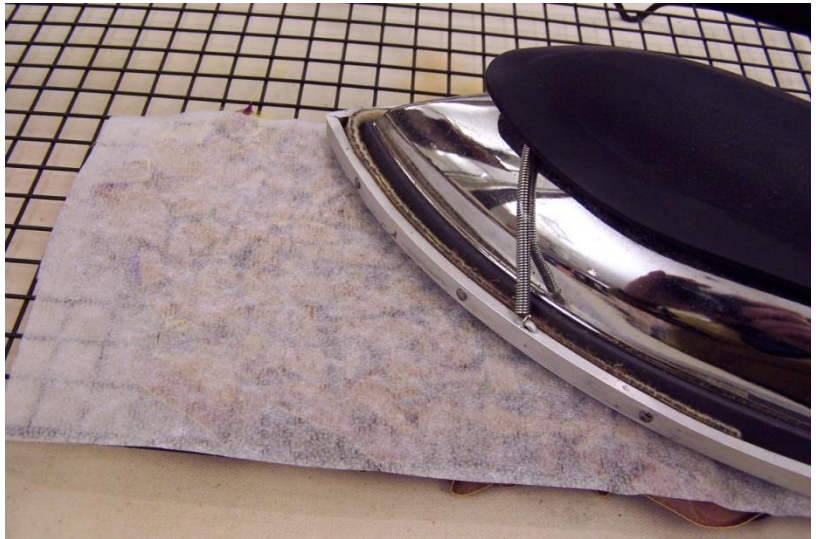
- Start to poke your fabric into the holes in the grid. You may need to use your fingers to help control the fabric.
- You need to poke down at least half an inch for the texture and design to show though on the reverse side.
- Start from the center and work your way out to the edges until you have your desired amount of texture. Experimentation will inform you of the desired amount.
- You can chose to poke in all the holes or just some to make a pattern. This is where your creativity comes into play.



STEP 5 & 6

STEP 5

- Cut the fusible interfacing so it covers the finished textured piece of fabric.



- Adhered the interfacing to the fabric completely. Making sure it is cooled before removing



STEP 6

- Carefully pull one corner of the fabric and remove the whole piece.



STEP 7

- Marvel at your work and ask your self “what costume am I going to use for”



My Art Inspiration

Portrait of a Lady c. 1526.
Oil on wood. The
Hermitage, St. Petersburg,
Russia.

By

Lucas Cranach the Elder
b. 1472 Kronach, Germany,
d. 1553 Weimar, Germany

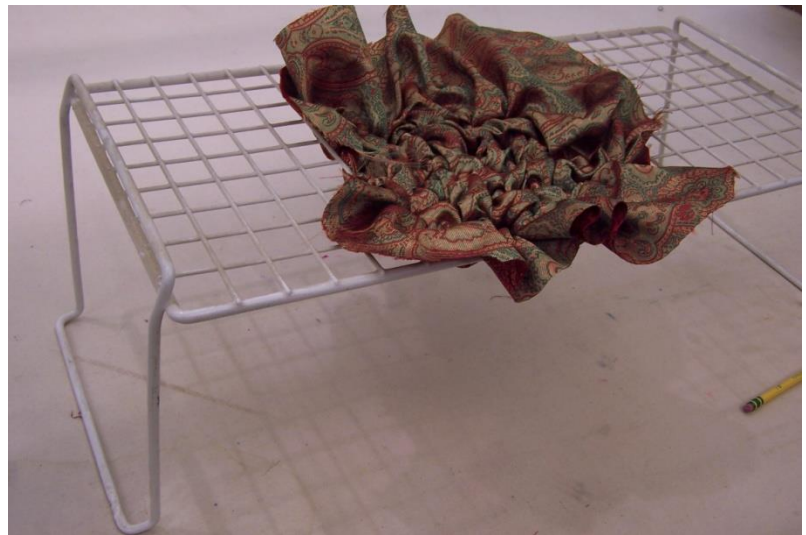
- Renaissance Art seemed perfect for interpretation of this project as many of the costumes depicted in the portraits are wonderful and amazing. When looking at this portrait by Lucas Cranach you may ask the question “did he make up the dress she is wearing or are the sleeves and a neckline true to the area and time period?” A question much like the ones you ask when you are given a costume rendering and asked to figure out how to make it happen.

- Costume technologies have to have a full bag of tricks that we can draw from. The ‘*Cooling Rack Fabric Manipulation*’ Technique is just one.



Applying the Technique

- For the neckline of the dress in Cranach's *Portrait of a lady*, I wanted larger squares to form the texture.
- The Idea of a wire shelving tray was suggested to me as well as milk crates. Both have grids and holes that you can poke fabric through.
- I experimented with the wire shelving, as it was already raised and easy to place on the ironing table.
- The end result worked well and I used the fabric to make the neckline of the dress. This technique can therefore be used in many different ways to meet your costume needs.



- All photography credits to Rebecca L Coleman
 - Creative Publishing International , *Exploring Textile Arts*, 2002.
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