

### Glamor of JABARA

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The history of pleating dates to ancient Greek and Egyptian garment design, during the fourth and 12th centuries BC (Sparks, 2004). Pleated garments used to be made manually through a complicated process that used natural materials (Sparks, 2004). In ancient Egypt, the wearing of pleats signaled social status; upper-class citizens could be distinguished from working class people by how they wore pleats (Jones, 2014). Therefore, pleating has long been a symbol of luxury, charm, and authority (Imai, 2019). Manipulating fabric through folding generates fullness, meaning pleats have functional elements along with their aesthetic and expressive aspects (Armstrong, 2014). Pleats allow the wearer greater range of motion as the shape of the garment can expand to allow free, easy movement (Karunaratne, 2018).

The accordion pleat was selected for this project as it is popular and “immensely versatile” (Jackson, 2015, p. 55). Accordion pleats are a “series of narrow, evenly spaced, parallel pleats” (Historical Boy’s Clothing, 1998). The pleats are “close together and [their] depth is equal” on both sides of the fold, mimicking the accordion musical instrument (Armstrong, 2014, p. 320). This project produced a novel pleated ensemble using a creative pattern cutting technique to achieve a three-dimensional look in the finished garment. In this design, basic pleats are twisted and evolved into a puffed structure. The 3D zigzag surface was adopted from a ball-shaped accordion (Jabara) technique from *Pattern Magic* (Nakamichi, 2011). The ball shape was accomplished through folding layers of fabric “in alternating crescent-moon shapes” (Nakamichi, 2011, p. 44). Thus, Japanese design aesthetics and postmodern pattern construction offer guidance to create this jumpsuit design.

This design extended the previous research by McKinney et al (2016) that experimented with some *Pattern Magic* techniques in Nakamichi’s books as the basis to understand the principles behind these techniques. Therefore, the designer applied the Jabara technique that has not been experimented with McKinney et al’s research. The designer took the *Pattern Magic* design technique further to look different than the work already done in Nakamichi’s book through three aspects: a) manipulating the original pattern of Jabara to explore further ways of employing this technique e.g. flipping the pattern pieces upside down in the sleeves and adjusting the shape of the pattern in the pants; b) strengthening and enhancing the creases of the pleats by using interface material and stitching beads; c) upgrading the *Pattern Magic* experiment from prototyping only into creating a full look using a fashion fabric.



Figure 1. Bubble Lamp Collection

The design was inspired by George Nelson’s 1947 Mid-Century Modern Bubble Lamp collection (Modern Design Interior, 2014).

Nelson’s lighting fixtures embraced modern architectural tenets. His works have been shown in the Museum of Modern Art in New York and are available to buy at Herman Miller® (Figure 1).

The contemporary wearable art garments with pleated textiles that were presented in ITAA catalogs were other sources of inspiration (Kim, 2018; Sparks & Brusca, 2016). Kim's (2018) *Morning Glory* design used hand-pleating method to bring to life to cultural costumes through nature-inspired shapes and free movement resulting from the innovative textile. Sparks and Brusca's (2016) *Fortuny with Flare and a Post-Modern Twist* design adopted the traditional Japanese hand-pleating technique, *Arashi Shibori*, to create a unique surface design and enhance a post-modernist culture.

The *Glamour of Jabara* design is a jumpsuit with short sleeves and full-length pants. The ball-shaped accordion (Jabara) technique is applied to the sleeves and pants to create a sculptural silhouette. The sharp accents of Jabara "created by the semicircular accordion shape create delicate... detail" (Nakamichi, 2011, p. 44). The garment pattern was drafted in US size 6. The top was drafted with a princess seam. The arc shape generated from the semicircular illustration was the repeated basic pattern piece used to develop the puffy-structured sleeves; 16 pieces were used to create each sleeve. The pants' pattern used a similar technique, but the length of the arc was extended from one side to look like a panel with a hook. The panels repeated vertically, side by side, to develop the puffy, drop-crotch pants; 18 pieces were used to create each leg. A muslin prototype was made and adjusted several times to achieve a satisfactory final result.

A 70% polyester/30% rayon fabric was used. The colors of fabrics: radiance amaretto



Figure 2. Bubble Lamp Collection

blue, palm amaretto green, and black were selected. The top was painted with multiple colors of acrylic paint using Mandala dot motif stencils to enhance the collection's Eastern character (Figure 2). The arc-shaped pieces were boosted using interface material to enhance the sculptural form and to support the lunar shapes of the sleeves and pants (Figure 3). The garment pieces were then stitched together to complete the jumpsuit. Thus, the design's contrasting colors, complex

construction, and mixed historical references represent postmodern culture.



Figure 3. Fusing Interfacing to Fabric

inserting pleats into fabric e.g., luxurious aesthetic, greater freedom of movement, etc. Also, the design suggests how to incorporate new ideas into *Pattern Magic* design technique to establish unique looks different than the existent ones in the Nakamichi's books.

According to self-professed apparel pattern geek Kntjarvi (2018), sculptural garments “must” have a “flat base underneath” (lining) to maintain their structure. To generate a flat pattern for lining the sculptural parts of the garment, original pattern pieces were used after flattening them from 3D to 2D. Black, 100% polyester fabric was used for the lining. Finally, the sewn lining pieces were attached to the jumpsuit to give a finished appearance and preserve the body of the garment. In addition, a 1.5” width belt was created from black fabric to highlight the waist, a single-fold bias binding was made to finish the neckline, a 22” length zipper with hook-and-eye were placed on the center back for closure, and gold beads and pearls were stitched on the printed Mandala dot motifs and on the creases of the sleeves to enhance the aesthetic.

The contribution of the *Glamour of Jabara* design is to promote integrating creative cutting techniques with apparel design through challenging the conventional methods of folding fabrics by breaking strict rules and using unorthodox tactics of folding. This project encourages fashion designers to employ pleating as Japanese design aesthetics in

postmodern fashion and explore the advantages of

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