

RESEARCHING PRINT PATTERNS FOR USE IN FABRIC DESIGN AND DÉCOR

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Abstract. *The study proves the relevance of the use of prints in the decoration of fabrics and decor. It is revealed that the folklore motifs of many patterns are always in fashion and are closely related to the visual culture of the ethnic group and the state of development of society. The article analyzes the trends in the historical development of varieties of prints and their combinations, as well as the peculiarities of design practices of using prints in fabric design, arts and crafts, and decor.*

Keywords: *decorative art, design, decor, patterns of modern prints, ecological concepts in design.*

Introduction and formulation of the problem

Modern fashion is much larger, which allows designers to show their imagination and creativity, creating new textures with the help of various decor details, prints, accessories, etc. Often, fashion designers create the necessary fabric for creating clothes with their own hands in their ateliers, primarily this can be attributed to the creation of modern prints: authors' drawings of fabrics are produced in laboratories and single copies. Unique fashion products are made gradually: the texture of the fabric is created separately for each model before opening, a pattern is applied, and embroidery, dyeing, or other decoration is applied. To clarify the location of the decor, create a layout, detail the colors, and refine the drawing; later everything is transferred to the patterns of details.

The object world surrounding humans has been evolving over many centuries. The level of development of a society is determined by the nature of its activities. Housing, furniture, tools, household items, and clothing were made and decorated according to the worldview and time. Geographical and climatic conditions had a huge impact on people's lives and spiritual life, which was reflected in material culture. The local natural landscape, images, and habits of people, birds, flowers, and animals were reflected in ornamental motifs; the flavor of the surrounding nature was reflected in the color scheme of clothing and household jewelry. Currently, prints are very popular in various types of decor - the last fashion seasons have seen a surge in their popularity. Trends go back decades, and today designers have dozens of prints and their combinations in their arsenal: from different types of cages and stripes to psychedelic motifs and ethnic ornaments, which determined the research topic.

Methodological part

The research methodology is based on the application of methods of systematization of visual sources, methods of literary and analytical, systemic and structural, and comparative analysis, as well as formal, stylistic, compositional, and coloristic analysis.

Results and discussion

Decorating clothes, accessories, household items, and gifts with various patterns is a trendy trend in modern design. Today, the decor has developed quite rapidly in all its forms and evolved into a complex visual language of symbols and images; in a generalized sense, it is a work of art. One of the oldest patterns that appeared on human clothing is the stripe, which migrated from ceramic products to fabric and was popular in all parts of the world - it is a headdress "claf-ushebti" of Egyptian pharaohs, and the sails of Phoenician merchant ships, as well as a multi-colored stripe of Slavic peoples. In the XIX century, along with the cage, it was a favorite print of Victorian fashionistas, and in the XX century, it became an avant-garde and even countercultural symbol. In fashion, the stripe has taken its place of honor as a universal tool - business suits in thin stripes, punk outfits in contrasting and bright colors, as well as the basis for experimental works by designers.

In the Roman Empire, an ancient sample of tissue in a cell was found in a burial on a clay pot covered with a patch of white-brown material. In the 3rd century, the Gauls wore caged capes over their shirts, draping them with garter belts. The starting point for the famous print was Scotland - in the national museum in Edinburgh, you can see a sample of woolen cell fabric, which is more than 1700 years old. From the end of the XVI century, the cell (or tartan) acquired symbolism and began to serve as a signal of family affiliation. By the color of the checkered cloth, it was possible to determine the clan's region of origin and social status.

One of the first patterns closely resembling the peas we know today can be considered the one used to cover the images of animals in rock art. In the form in which the print is known today, it appeared in an English magazine in 1854 and was named after the then popular dance polka dot (it was a kind of marketing move to increase sales). The heyday of this playful and optimistic pattern came in the post-war years of the last century, when Christian Dior incorporated peas into his iconic New Look style. Marc Jacobs, Stella McCartney, Domenico Dolce and Stefano Gabbana have turned polka dots into a fashionable must of today. The pattern has also become a favorite technique of Comme des Garçons collaborations, for example with Supreme and Hermès.

The Etro brand, founded in the late 1960s, became the most popular so-called oriental cucumber. At that time, in the wake of hippie fashion, ancient folklore motifs and artistic stylistics were revived. The pattern was developed in India, in the state of Kashmir, and the East India Company began importing products of local craftsmen to Europe and America, making the cashmere cucumber scarf one of the most popular items of clothing in different countries.

A distinctive feature of African prints is bright colors, and an abundance of small graphic details combined with large elements. Exotic flowers and rich geometric patterns remain one of the main and most popular motifs for fabrics imported to Europe.

The leopard is still the king of animal prints. In the 1930s, its popularity was ensured by the release of the movie Tarzan: The Ape Man: Everything Wild and Exotic remained in fashion for many decades. In 1947, Christian Dior made the leopard print an expressive and extravagant fashion symbol with the help of his muse Mitzi Bricard, who loved to combine several predatory prints in one look.

Floral ornaments of floral prints reigned supreme in the clothing of ancient imperial dynasties and royal families. Jasmine, carnation, and peony flowers were symbols of power in ancient China, in Egypt fabric was decorated with lotus flowers, and the Persians were inspired by daisies and chamomiles. In the Late Middle Ages, Italian silk embroidered with flowers was valued. However, the floral print gained its true fame in the thirteenth century, when France began to produce textiles covered with delicate pink buds, wildflowers, and elegant fruit flowers.

For decades, non-objective art has been nourishing fashion and inspiring designers, and it has become the basis for creating abstract prints. Abstract artists, expressionists, cubists, and surrealists have become the main reference points in the creative experiments of fashion houses. Today, fashion designers are increasingly collaborating with young artists, synthesizing works of fashion and art. The artist Sterling Ruby also released his first collection of clothes, creating clothes and accessories with paint splashes; Christopher and John Rogers dedicated one of their collections to abstract art.

Conclusions

The historical development of various types of prints, whose folklore motifs are always in fashion and are strongly connected with visual culture, is studied. Peculiarities of design practices of using prints in decoration are studied. The use of technological methods for creating modern prints is proposed, as well as the application of the original author's design solutions in the decoration and decoration of various types of modern design products.

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