

DESIGNING THE AUTHOR'S COLLECTION OF WOMEN'S CLOTHING WITH THE USE OF PAINTING AS THE SOURCE OF INSPIRATION

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Abstract: *The search for ideas with the aim of creating new goods is an important problem of designer's projects. In this paper it is demonstrated that the sources of inspiration help designers to create elements and principles of the author's design. The major types of inspiration sources are determined, and the roles of the source of inspiration as well as its effect on the creative search for original ideas in clothing design are revealed. The purpose of this investigation is to elaborate the concept of the author's collection of women's clothing on the basis of application of paintings as the source of inspiration. Diverse techniques of transforming a particular inspiration source – a painting – from the sketch project to the ready-made article are suggested.*

Key words: *author's collection of clothing, sources of inspiration, transformation of the painting, print.*

1 INTRODUCTION

The competitiveness of the clothing industry production greatly depends on its attractiveness to customers as well as on the level of its artistic and designer development. One of the major ways of achieving competitiveness at the fashion market is a purpose-oriented and systemic costume design. Not only economic and technological factors but also fashion trends should be taken into consideration. Costume design is the response to the demands of the consumer society for aestheticization of its everyday life [1].

An important role in this process is played by the stimulation of creativeness in clothing design, as it is only an original creative thinking that can lead to significant results. In order to impart the artistic value to the created costume, it must satisfy the demands of harmony and contain an artistic image. Therefore, the designer must always follow the path of the colorful expressiveness of the costume. The use of the inspiration source is known to be one of the most efficient ways of making designer projects colorful and creative. It is exactly the source of inspiration which is the major and decisive factor of forming the stylistic, image-making and compositional characteristics of the designer's project [2].

The designer's development of the original clothing collection requires a thorough analysis of the source of inspiration. Also, it requires determining its major compositional characteristics for use in the images of the designed collection models [3-5]. The sources of inspiration for the designer to create new models

of clothing are quite diverse. Each source possesses its peculiarities and its features which serve as a compositional basis for creating an individual costume image [6, 7]. The transformation of the inspiration source consists in selecting, rethinking and developing the chosen features and characteristics of the source with transferring them to the design object. Such transformation enables to create a unique and interesting artistic composition of the author's clothing collection

The researchers emphasize the fact that sources of inspiration are vital for the designer's creative process as the means for obtaining interesting ideas. They inspire designers to search for new landmarks in their art. However, it should be noted that no designer makes use and transforms the inspiration sources in the same way. Designers often demonstrate several methods of transformation used in their creative search [8]. Sometimes the final design of the object may not contain the features of the selected inspiration source [9].

The sources of inspiration can be either material (historic or folk costume, retro fashion, literary style or style of clothing, a famous designer's art, architecture, literary texts or works of decorative and applied art, natural objects), or nonmaterial (music, poetry, natural phenomena). Besides these traditional sources, designers can be inspired by antiquities, traveling, hikes and street fashion. Also, the designer's personal experience can serve as a source of inspiration. It is exactly this

experience that can give excellent results in increasing creative ideas [10]. The author [11] states that the sources of inspiration are a form of knowledge having a decisive significance for the designer's art.

In the process of designing clothing collections the authors make use of not one but several sources of inspiration, without giving special preference to any of them. In such case the designers apply different methods and techniques of research and transformation of inspiration sources. In his investigation A. Payne [12] stresses that exactly this method of creating new clothing collections is the most successful.

One of the constant sources of inspiration of the designer's creative work is natural forms and natural motives [13]. Here one very important feature of the spatial structure and volume of the natural analog should be regarded – it is a general expediency of developing a natural form. That is why the investigation of natural forms enables to solve the problem of harmony of the functional and aesthetic aspects in the costume. The designers draw their ideas of harmony and beauty from nature, thus enriching the formal means of harmonization in search for the most expressive proportions, rhythm, symmetry and asymmetry, dynamic. The natural sources of inspiration are the objects surrounding people. Therefore, getting tired of different innovative technological ideas, the designers turn to natural analogs, again and again. While observing the world of nature, many designers experience the emotional associations of images which become the foundation for creating original clothing collections [14-16].

Another source of inspiration for designers to learn the harmonious unity of the costume and the environment is architecture. Studying architecture as the source of inspiration, the clothing designer, first of all, considers the characteristic lines of buildings – both internal which are related to proportions and correlation of parts, and also external which reflect the silhouette. As distinct from the architect who uses these elements of form creation in his/her art quite freely, the clothing designer is relatively limited in his/her work by the people's figure parameters. This peculiarity distinguishes the art of clothing designer from the architect's art [17].

Painting occupies a special place among various inspiration sources. We mean the works created by professional artists. Modern fashion analysts bring painting to the foreground as the source of inspiration for clothing designers [1, 7, 18]. The images created by the painters on their canvases possess special meaning for the designer. In their collections the clothing designers make a wide use of the motives of paintings by the great

artists, in particular color, plastic lines, the principle of the painting composition, emotions. The art of painting can inspire the designer to recreate a perfect form, an incredible color or an interesting image in the costume.

The article [19] suggests an idea of the symbiosis of the contemporary art and the creations of the outstanding designers. O. Lahoda stresses that designing of clothing can be justly referred to as one of the spheres of contemporary art. The author also analyses the process of interaction between the artist and the designer which is particularly interesting for connoisseurs of literary texts and designer clothing collections.

Speaking about painting, it is impossible not recall the well-known French designer Yves Saint-Laurent. The maestro drew inspiration for his clothing collections from the paintings by Picasso, Van Gogh and Warhol. And his collection created on the basis of motives from the works by the Dutch abstract painting Piet Mondrian was a great success in its time. Until today the dresses from this collection are among the most famous designer works of the 1960s, both in fashion and in the art of searching for new ideas [20].

The Italian couturiers Dolce & Gabbana in their collection of winter-autumn 2013-2014 drew their inspiration from the world-known mosaic art of the Byzantine Empire. The models created in the imperial golden and purple colors and adorned with precious stones, icons and crosses are supplemented by incredibly beautiful decorations, exquisite footwear and accessories [21].

The supreme goal of art is the comprehensive development of personality, the formation of people's demands and values. Therefore, art, in particular painting, is capable of making scientific and technological progress more spiritual, enriching it with humanistic ideas and becoming a really inexhaustible source of inspiration for the fashion creators. So the aim of this research is to develop the creative concept for the author's collection of women's clothing on the basis of using painting as the source of inspiration.

2 METHODOLOGY

In this paper the source of inspiration is the painting called "The birth of planets". This work is performed in the technique of intuitive painting (Figure 1). The author of the picture is a young Ukrainian artist Svitlana Melnychuk.

The essence of the intuitive painting technique which is also called the method of the right cerebral hemisphere painting lies in revealing the person's creative potential by means of awakening the internal knowledge and the ability of listening to oneself. The technique of intuitive painting is one of the modern trends in teaching image-making and

creative thinking in art. The method of the right cerebral hemisphere painting was scientifically substantiated by Roger Walcott Sperry who received the Nobel Prize in 1981 for his achievements in studying the operation of the brain, for the discoveries concerning the functions of specialization of the cerebral hemispheres [22].

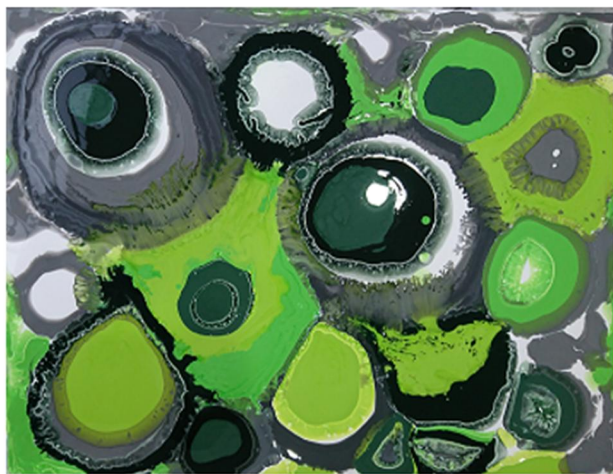


Figure 1 The source of inspiration – the painting "The birth of planets"

The analysis of clothing collections created by the well-known designers who used the motives of paintings revealed that the major devices of transforming the painting as the source of inspiration are the following:

1. the transfer of the painting image onto clothing;
2. the transfer of the colors of the painting;
3. the transfer of the characteristic lines, proportions, geometrical forms onto clothing;
4. the use of the painting individual fragments for decorating clothing.

According to the aim of the paper, its main task is the transformation of the painting canvas, i.e. transferring its fragments onto clothing. The design of each model of the collection includes the following stages: first, the elaboration of the sketch of the model; second, the selection of a certain painting fragment to be transferred onto clothing.

The complicated character of the transformation process consisted in the fact that the painting has a plane composition which is inserted in the rectangular format while clothing is a voluminous object and possesses a complex spatial form. That is why, in the process of designing, such fragments of paintings were selected which made it possible to create a harmonious spatial composition of every article of clothing in particular and of every model as well as the whole collection in general.

Besides, every part of the collection articles has its scale. Therefore, another task of the investigation was "to insert" a fragment of the painting into the scale of the article such as a skirt, a waistcoat, a dress, or in small details, e.g. a pocket. For this purpose the computer technology was applied which included the following stages. First, a separate fragment of the painting was taken; then, an artistic-compositional search was performed when the selected fragment was extended, reduced, or used in its natural size.

To achieve this goal, in accordance with the sketch design of the collection, the constructions of all articles of the collection were created. Then the patterns of parts were elaborated. After that, in accordance with the pattern sizes, certain fragments of the painting were selected in the Photoshop graphic editor. At the next stage, the selected painting fragments were transferred onto the parts of the articles using the method of sublimation print. And finally, the clothing parts were sewn with the help of the sewing equipment.

The choice of the materials is an important factor influencing the design of garments [23, 24]. Fabrics made of synthetic fibers were used for printing, as fabrics with not less than 80% of synthetic fibers are recommended for high-quality sublimation printing. Therefore, satin fabric (100% polyester) was used for skirts, pockets, decorations and accessories of the models of the collection, and chiffon made of polyester fibers was used for the central dress.

Figures 2-5 demonstrate different techniques of transferring the painting fragments onto the articles of the collection. For example, Figure 2 demonstrates the transformation of the painting fragment into the waistcoat patch pocket. In order to create this model, the painting fragment was transferred onto the waistcoat patch pocket of natural size. The fragment was selected taking into consideration the spot sizes and the color harmony so that the print might look harmonious on a relatively small size pocket.

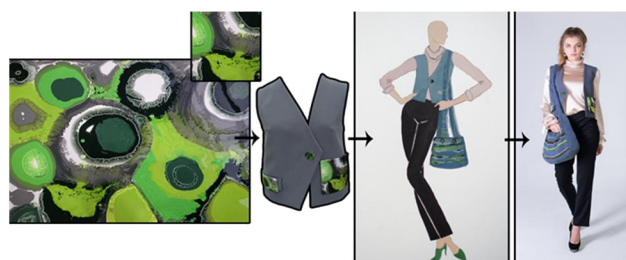


Figure 2 The transformation of the painting fragment into the waistcoat pocket part

Figures 3 and 4 demonstrate the stages of transforming the painting fragments into the parts of a two-seamed skirt (Figure 3 – a straight silhouette, Figure 4 – a trapezium-type silhouette). Firstly, the parameters of the skirt parts were set in the Photoshop software. Secondly, a necessary painting fragment was selected by means of selection and stretching.



Figure 3 The transformation of the painting fragment into the skirt of a straight silhouette

The fragment was selected considering the fact that the skirt shape should look perfect from the viewpoint of composition, ornamentation and color. It was also essential not to destroy the color spots depicted on the painting so that the article composition should look integral. The selected fragment of the painting for the trapezium-type skirt was turned to 90 degrees clockwise and stretched vertically (Figure 4). The back and front parts of both skirts are created in the mirror reflection.

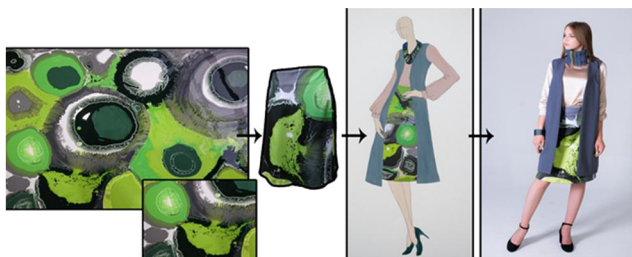


Figure 4 The transformation of the painting fragment into the skirt of a trapezium-type silhouette

Different techniques of transformations are applied in the skirt model shown on figure 5. The peculiarity of developing this model lies in the fact that the printer fulfilling the sublimation print can produce the print of a particular size. Therefore the skirt model was elaborated with the consideration of such peculiarity, namely: the skirt has a cut-out bodice, the skirt of the dress consists of front and back parts, the skirt bottom has a flounce. While elaborating the skirt design, the technique of stretching the painting was used, but with a smaller stretching coefficient than in the cut-out bodice of the dress. In order to create a print on the bodice, a necessary painting fragment was

stretched making accent on the left shoulder. It enabled to emphasize the compositional center of the whole model. In order to make a print on the dress skirt, the whole painting was used. The front and back parts of the skirt were performed in the mirror reflection. The painting fragment for creating the skirt flounce was stretched lest this section should blend with print of the skirt. On the contrary, this section was to complete the skirt from the compositional point of view.

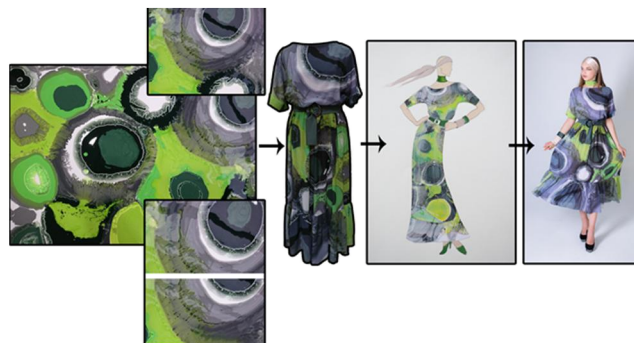


Figure 5 The transformation of the inspiration source into the dress

3 RESULTS AND DISCUSSION

As a result of designing, the artistic and compositional decision of the author's collection of women's clothing under the name "The birth of planets" was elaborated. The source of inspiration for this collection was the work of painting under the same name. The original character of the artistic and compositional decision lies in the fact that the prints on the articles of clothing remind fantastic space objects creating unique color range of the articles.

The main feature of the collection is its integrity which is achieved by making the models in a common stylistic decision. Such decision envisages the realization of the author's concept in every model of the collection inspired by paintings. That is, the selected artistic and compositional decision, namely the print based on the motives of the painting "The birth of planets", is repeated in each model in a different way. Thus, diverse possible variants of developing the author's idea have been used in the articles of the collection (Figure 6).

The integrity of the compositional elaboration of the collection is achieved by the presence of a clearly expressed compositional center represented by the dress model. This model embodies the main author's idea of the collection, while the other components of the collection complement the main idea. The collection is also characterized by the unity of color effect. The tonal and color center of the collection is emphasized in the central model, while the other models contribute to the creation

of the tonal and color range. The connection between the models is achieved due to the identity and nuance of the color range, the nuance of lines and the contrast of forms.



Figure 6 The author's collection of women's clothing with the use of paintings as the source of inspiration

The fragments of the painting vary in size and are located on clothing to show the development of the idea - from small fragments in the lateral models, to large spaces that fill the details of clothes (for example, parts of skirt) and to the central model, which is the main focus of the collection. Such placing of clothes details allows you to create a harmonious composition of the collection and get a wavy spatial curved line, which gives the collection dynamism and special sophistication.

The models of the collection are interconnected by materials. For example, the gray fabric was used to make vests, cardigans and shorts; beige, green and black silk was chosen for blouses. A number of models of clothes in the collection have one constructive basis, for example, a cardigan and a vest, trousers and shorts, skirts and all blouses. This side of choicing materials and construction makes it possible to introduce the models of the collection into industrial production, which will help to update and expand the assortment of garment factories and fill them with original products.

Thus, the result of our work is the creation of the author's collection of women's clothing by means of transformation of the painting "The birth of planets". Figure 6 demonstrates the collection of articles of clothing created by different techniques of transforming this painting as the source of inspiration.

4 CONCLUSIONS

It is determined that the major techniques of transforming the painting source of inspiration are: the transfer of the painting image onto clothing; the transfer of the colors of the painting; the transfer of the characteristic lines, proportions, geometrical forms onto clothing; the use of the painting individual fragments for decorating clothing. The creative concept of the author's collection of women's clothing under the name "The birth of planets"

has been developed where the painting under the same name was used as the source of inspiration. The transformation of the painting into the models of the author's collection of women's clothing has been performed by applying the techniques of partial or complete transfer of the painting fragments, stretching and mirror reflection. It is revealed that the works of painting are rather efficient and expedient sources of inspiration for searching for new ideas and producing creative garments.

The single concept and harmonious image are confirmed by models of the collection of women's clothing with the introduced dominant features of the source of inspiration, namely the painting "The birth of planets".

Thus, in the work were defined the artistic and compositional principles of designing new clothing models which based on a combination of paintings and sublimations printing. The use of this methodology will intensify the process of designing modern high-quality clothing which is oriented on social and industrial interests and cultural and aesthetic needs of society, will improve its aesthetic characteristic, and, as a result, the competitiveness of production.

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