

DECORATIVE TRIM IN THE COLLECTIONS OF FASHION HOUSES OF THE 20th – 21st CENTURIES: EVOLUTION, MODERN TECHNIQUES

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Abstract. The evolution of decorative trim of women's costumes of the XX – early XXI century is analyzed and the main stages of its formation and development are determined. It was revealed that different periods of fashion were characterized by the presence or absence of certain types of decorative trim, the most common among which were embroidery with threads, artificial stones, beads, pearls, etc., as well as decorating clothes with various materials. The development of clothing decoration in the works of world designers of the 20th and early 21st centuries was studied, and the main trends in the decoration of women's costumes of this period were revealed. The features of project practices in the work of world designers are classified, the unique technologies of decorative trims used by the world-famous Fashion Houses in their creative activities are described, the technique and stages of creating manual decoration of clothes in the collections of the world-famous Fashion Houses Elie Saab, Dior, Dolce & Gabbana are described. The results of the study can be used in the training of clothing designers, as well as designers in the development of clothing collections with trim.

Keywords: *decorative trims of clothing, designer, embroidery, accessories, Fashion House, fashion, style, cultural heritage, creative source.*

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1. Introduction

Following fashion means catching its main direction, new silhouettes, lines, proportions, characteristic color combinations, decoration principles, and options for the most fashionable structures. The study of artistic features of costumes from different years, even from the same century, and trends in their development is of great practical importance at the present stage of fashion design. Decoration plays a big role in shaping the trend, in modern clothes it has always been an important attribute of clothing. Fashion offers a wide range of decorations that use tradition and modernity, various styles, materials and high technologies.

Nowadays, fashion trends in clothing design are determined by the world's leading fashion houses. An industry of professional designers, craftsmen, embroiderers, and

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seamstresses work on the creation of their products, whose main task is to maintain and surpass high aesthetic standards. Haute couture sets trends for pret-a-porter products, so that designers of mass brands draw new ideas, images, colors, silhouettes, textures and proportions.

The use of traditional and innovative types of decorative trim of clothing makes it possible to increase the aesthetic level and competitiveness of products, to diversify artistic and compositional solutions and to strengthen its artistic expressiveness.

The beginning of the fashion for the consumption of luxury goods was associated with the rarity of materials, their insufficient quantity (for example, in the 18th and 19th centuries, silk fabrics were rare). Modern fashion is much larger, so the choice of the right materials is much larger, which allows designers to show their imagination and creativity, creating new textures with the help of various decor details, accessories, etc.

During the development of fashion, the works of famous European couturiers and fashion designers has always influenced the general global trends, so the study of design practices of world Fashion Houses is a necessary stage of art analysis in fashion design, so it is relevant to study the features of using various types of decorative trims in clothing models and collections of fashion house designers, determining the types of decorative trims in order to develop recommendations for implementation in the design practices of fashion industry products.

2. Analysis of previous research

In her book Seymour (2008) analyzes modern technologies in fashion design and identifies several areas for further development of innovative technologies.

Historians of costume Eving, Mackrell (2001) in their scientific work provide an analysis of the formation of aesthetic ideals and the formation of project images in the costume of the 20th century.

The dissertation of Liu (2021) is devoted to the topical problem of the art-historical analysis of decorative trim in the design of clothes of the 20th – early 21st centuries with the aim of determining the artistic means of its formation and innovative technologies of creation.

"Culture as a representative of a certain era, with different characteristics, is expressed through different arts" – claims the scientist Ya (2017), who examined the implementation of changes in the culture of the era in the design of fashion goods and popular fashion. During the development of mankind and the formation of culture, various types of design have emerged, it is the culture of the era that is the factor that has the greatest influence on the manifestation of the external signs of design. Fashionable clothes become popular precisely due to the use of characteristic fashion features, in accordance with the characteristics of the time, to meet the needs of the market.

In the article Wang (2019) Chinese embroidery from the perspective of an ancient tradition that passed through generations, and the importance of modern developments in the field of decoration of products, the possibility of mechanization of processes and the latest developments that consist in creating a unique decoration formed by a combination machine and manual decorating techniques are described.

Thus, innovative laser technologies, such as marking and engraving on various textile materials, are used for processing leather and textiles, which is described in the article Angelova et al. (2017).

The article Yezhova *at al.* (2018) is devoted to the problem of provision of the quality of decoration of semi-finished fashion products from the fabrics of suiting group of denim type, embroidered by a machine method.

In the article Pashkevich *at al.* (2016) considered the properties of fabrics for the manufacture of garments, including those with decorative trim.

Melnyk *at al.* (2021) looked at ways to decorate knitwear through the use of different types of weaves and colors.

The purpose of the work is to study the evolution of decorative trim of clothing, the technology of its creation in the design practices of world designers.

3. Methods

The research uses methods of analytical, artistic-compositional, historical and case study analysis, as well as a systematic approach. The evolution of the decorative trim of clothing was analyzed based on the results of the works of fashion researchers of the 20th – 21st centuries; materials, technologies and methods of creating decorative trim in modern project practices are considered based on the research of the clothing collection of the world fashion houses Elie Saab, Dior, Dolce & Gabbana seasons spring-summer (SS), fall-winter (FW), resort.

4. The main results

4.1. From past to present: tracing the progression of decorative trims in women's clothing

Fashion of the 20th – 21st centuries represents systematic, organized, large-scale transformations. The rhythm of changing styles in modern fashion is constantly growing, so at the end of the 20th century it occurred every 7-10 years. The functions of modern fashion are being updated, namely, there is a tendency to converge, blur national styles based on mass culture and universal style.

In particular, the works of many analysts of the history of fashion and fashionable clothing describe the events and phenomena of the social system that led to the development of fashion and the formation of the fashion clothing industry in the context of social transformations at the turn of the 19th and 20th centuries. Numerous studies in the field of history of art and costume justify the fact that “the industrial revolution of the end of the 19th century led to the assimilation of different cultures in the minds of ordinary people, this, in turn, became an everyday process – people began to actively travel and get acquainted with the traditions and culture of other peoples, adopting their traditions of culture and fashion.” This gave rise to the internationalization of fashion and the globalization of the fashion products market (Chuprina *at al.*, 2020).

In 1904, the fashion designer P. Poiret, who proclaimed and embodied by his example the idea that a fashion designer should not only create aesthetically perfect outfits, but also “produce various related products, subordinating this activity to a single creative and opportunistic the idea of the creator”, founded his own House. It is this concept that underlies the activities of all Fashion Houses and designer brands of the beginning of the 21st century.

At the beginning of the 20th century each House of haute couture created models in line with the general direction of fashion (Stewart, 2005). There were no fundamental

differences in the styles of different Fashion Houses – the models were characterized by the same silhouettes and sophisticated decoration.

In 1910, Fashion Houses that had the highest status among customers, seeking to preserve their prestige in the field of hand-crafted, one-of-a-kind products to order, declared their independence from sewing craft and mechanized clothing replication. Thanks to this, clothing modeling was formed as a full-fledged profession, and the status of a fashion designer, or *Couturier*, began to obey the only high professional criteria (they were finally formed in 1943 (Chuprina, 2014).

In the 1910s, products that were characterized by the presence of pomposity and luxury were relevant in European countries, especially in the first half of the decade, which was called *Belle Epoque*. With the widespread introduction of sports and the emergence of women's emancipation, changes took place in the women's wardrobe: embroidery on clothes and decorations, complex appliqués and details decorating clothes began to disappear, the cut of clothes became more free. Simplicity in fashion design was key for both casual and evening wear of that period, but evening clothing was made loose, without sleeves, but with many details and decorated with decor: sequins and embroidery.

The fashion to decorate clothes with embroidery and beads in Europe returned after the revolutionary events of 1917 and a big role in this was played by Russian emigrants, who first carried out orders for beaded embroidery for dresses of a straight silhouette, and then began to open their own Fashion Houses. At that time, *trois-quarts* and tunics with beaded patterns were fashionable, which, pulling the fabric of the clothes to the bottom, created a fashionable straight silhouette.

An outstanding event of those years was that in 1924 Francois Lesage's parents became the heirs of the Michonet embroidery workshop. The workshop was founded in 1858 and was known for its work with designers of Parisian theatrical costumes (Paulve, 2003). Under the leadership of Francois Lesage, the company changed its name to Albert Lesage et Cie. The master began his creative career by developing his own collection of embroidered accessories and printed fabrics and constantly expanded his collection of samples. Gradually, the Lesage embroidery house became the best for fulfilling orders for embroidery fabrics and clothing for many fashion houses.

Also, one of the brightest representatives of high fashion at that time was *Couturier* Jeanne Lanvin. The craftswoman made clothes with a large amount of decor, which corresponded to the fashion trends of the 1920s. Lanvin dresses from this period feature intricate beadwork (mostly floral motifs), gold threads, and Swarovski crystals (Elenowitz-Hess, 2022).

European fashion houses in the 1920s used expensive fabrics decorated with coupon embroidery for evening dresses, which suggests a pattern on the fabric located in a well-defined format, usually large and saturated at the edges, which disappears closer to the middle.

Hand-embroidered clothes were especially appreciated by the masters of that period – voluminous appliqués, *Richelieu* embroideries, and exquisite lace products. Among the different types of embroidery were original compositions made of cord, braid and harness. In the same years, beadwork became the most widespread. Fashion designers often combined embroidery with beads and silk thread in their costumes. Thus, the House of Patou fashion house used embroidery with rhinestones and beads, *avant-garde* and geometric embroidery designs in its clothing collections.

At the beginning of the 20th century changes in the decorative trim and form of clothing occurred as a result of the active development of all branches of industry, because

for comfortable trips by car, bicycle, and for recreation, it was necessary to wear more comfortable clothes. Thus, loose-fitting trousers with a minimum number of decoration elements appeared in the women's wardrobe.

The Thirties of the twentieth century were an important and fruitful period for the development of fashion design – new ideas and concepts appeared in modeling. During this period, fashion becomes more practical and restrained in contrast to the fashion of the Golden Twenties, which gave way to a new elegance. Women's fashion focuses on a more feminine image of an adult woman. The heroine of cinema, the most popular art form in these years, becomes a representative of the ideal style. The images created by film actresses Greta Garbo and Marlene Dietrich contain features of romantic mystery, eccentricity and at the same time sportiness and independence.

The ideal appearance of the 1930s is an elongated slender figure with a narrow waist and hips, flat breasts. The silhouettes of the clothes correspond to the figure, the variety of the composition is based on numerous options for the three-dimensional decoration of the clothes – draperies, folds, on the ratio of shiny and matte textures of the fabric.

In the 1930s, the range of evening wear expanded. In evening wear of those years, the Glamour Style was popular, which emerged thanks to Hollywood cinema (Gundle & Castelli, 2006). Before the appearance of color film in the cinema, the main decorative effect of costumes was achieved due to expressive textures: shiny materials came into fashion – satin, gold and silver llama, brocade, as well as fur and feather trim, embroidery with sequins, rhinestones, crystal stones, and shoes were often covered with gold or silver fabric and decorated with decorative buckles. With the advent of color images in the cinema in the mid-1930s, screen images of movie stars became more and more luxurious, but by the end of the 1930s embroidery was gradually disappearing from fashion, fabrics with printed patterns were becoming popular.

In 1939, the World War II began, which forced most Europeans to forget about fashion for a while. Many fashion houses were closed, while others were experiencing a shortage of materials and customers. Lucien Lelong, president of the Haute Couture syndicate, made every effort to maintain the status quo of Parisian haute couture during the occupation period. In 1940, a Supply Restriction Decree was issued in France, which regulated the amount of fabric that was allowed to be used for the production of clothing. All the restrictions eventually led to a simplification of fashion: the main one was the laconic style of the outfit with a cropped skirt. Typical costumes of that era resembled military uniforms: jackets had a straight, accentuated shoulder line with shoulder pads, belts were made similar to Army ones, pockets were sewn voluminous. Skirts were knee-length, sleeves were worn tucked in (Nunn, 1998).

Paris ceased to be a trendsetter, which provoked a sharp rise in the American clothing industry. Residents of the United States, who in the pre-war years were the main part of the clientele of Parisian haute couture, now began to quickly develop their own fashion industry. American couturiers continued to produce evening wear decorated with beadwork, sequins, and voluminous appliqués.

In the second half of the 1940s, the situation changed dramatically. With the end of the First World War, the regulations for the permissible amount of fabric ceased to apply. Society was tired of the Military style, which has long dominated all spheres of life. Fashion designers again began to use expensive fabrics decorated with coupon embroidery, beads and sequins for evening dresses.

A new feminine style in the wartime era was proposed by designer Christian Dior. In 1947, the fashion designer presented the first collection of women's clothing, named

New Look, making a revolution in the world of post-war fashion. Feminine dresses with a fitting bodice, sloping shoulders, wide skirt, embodied the ideal of femininity. Since that time, a new era in the fashion world has begun. By the early 1950s, the New Look style had conquered the whole world and did not go out of fashion for a long time. Famous fashion designers of the era include Christian Dior, Cristobal Balenciaga, Pierre Balmain and Gabrielle Chanel.

In the early 1950s, there were 106 Fashion Houses in Paris, while in 1958 there were already only nineteen of them. There was a crisis in the haute couture industry; gradually Fashion Houses began to focus on more democratic fashion, which led to the production of pret-a-porter ready-to-wear lines, various accessories, haberdashery, etc. under their own brand.

Most designers of the 1950s made evening dresses with minimal embroidery, usually decorating the bodice of the dress, but evening dresses by designers Christian Dior and Pierre Balmain can be distinguished, fashion designers used decoration almost all over the dress. Dior made dresses from satin, taffeta and velvet, decorating their embroidery with gold threads mainly with floral motifs (roses and lilies of the valley), as well as pleats, flounces, bows, wedge-shaped inserts. The materials used for decoration were beads, sequins, silk threads and lace.

Evening dresses of the Pierre Balmain fashion house were characterized by narrow corsets, deep cleavage and rich embroidery. The designer performed embroidery in the form of various plants and floral ornaments, which were created with silk, gold or bronze threads, as well as decorated with pearls, beads, sequins, and semiprecious stones. Even casual outfits from Balmain were distinguished by luxury: the designer, for example, used expensive decor or rare leopard fur in his clothing models.

In the 1960s, most haute couture houses began to produce pret-a-porter lines. For example, in the collections of the Dior house, fashion designer Marc Bohan, who headed it during this period, offered trouser ensembles with geometric decor in bright colors, mini-dresses with floral and abstract patterns, laconic suits made of pastel fabrics. The master of pret-a-porter Ted Lapidus offered trouser suits, A-silhouette coats, multi-colored mini-dresses, plaid fabric suits for women. Ready-to-wear stores picked up the ideas of fashion couturiers, including clothes in bright colors and simple geometric cuts in their range.

In the late 1960s, an international youth movement emerged – hippies who, in search of their own individuality, mixed clothes of different styles, times and peoples. Hippies extol the value of second-hand clothing. The effect of wear and tear is specially simulated with the help of patches and scuffs. Homemade clothing with hand embroidery or appliqués, knitwear, and homemade jewelry are appreciated. It was a rebellious time, a struggle began against the conservatism created in the previous decade. Ethnic styles spread in fashion along with the spread of hippie culture, which used Turkish, Indian, and Afghan elements in clothing: shoes, shawls, shirts, tunics, harem pants, bags, and jewelry (beads and bracelets). Folkloric borrowings and quotations can be traced in the work of the vast majority of fashion designers of the second half of the 20th century: interpretations of the entire ensemble of the national costume or its individual part.

It should be noted that trends in street fashion combined with the worldview of hippies, who were also called beatniks, did not go unnoticed by such a fashion artist as Yves Saint Laurent. In 1960, he created the beatnik collection, an avant-garde solution of which was short leather jackets, which were worn together with a knitted turtleneck and boots (Kallander, 2018). Hippie clothing is unisex clothing based on a combination of

ethno – and cowboy style: ripped jeans, shirts embroidered with Indian ornaments, braided bracelets. Elements of the hippie costume had a fairly wide range of clothing styles, as well as accessories. So, beaded bracelets, bandanas, small glasses with round or square colored lenses, and jewelry were actively used (Ramón-Cardona *at al.*, 2022).

In 1967, the first hippie fashion show was held in London (Nunn, 1998). Official fashion owes the Children of Flowers the appearance of many styles – ethnic, folk, retro, unisex, diffuse style and, of course, denim, which became one of the most popular in the 1970s. Designer Louis Ferro in the late 1960s offered in his collection jeans that were embroidered with rhinestones. Later, other famous designers began to offer denim clothing with rhinestones and sequins in their collections. Nowadays, in the 21st century, when making clothes from denim fabrics, a fairly diverse range of decorations is used: appliqués, embroidery, emblems, decoration stitches, weaving, accessories, cords, braid, fringe, ribbon, combining materials, providing surface effects: embossing, scuffs, drawing drawings, inscriptions.

Denim fashion runs through the entire 1970s, offering a wide variety of models. Hippie-style jeans came into fashion, torn, worn, decorated with embroidery and appliqués, this trend was picked up and put on stream by the fashion industry. Thanks to the Glam Rock style, sequined jeans have spread among young people. In 1978, the American fashion designer Calvin Klein, who made clothes in a unisex style, was the first in the world to demonstrate on the catwalks and put on sale Designer Jeans (Bass-Krueger, 2019).

Gradually, the fascination with synthetic fabrics that appeared in that period, characteristic of previous decades, passes, on the pages of fashion magazines it was increasingly possible to see products in folk and ethnic styles (country, boho, rural, etc.). These trends, which borrowed elements of traditional costumes from different peoples of the world, became extremely popular in the mass fashion of the 1970s (Welters, 2008). Retro, romanticism, folklore, Gypsy motifs – this style is reflected in the silhouettes of the mid- and late seventies. The passion for folklore style has led to the fact that it has become fashionable to wear clothes of the Low-tech style, that is, made with your own hands, or independently supplemented with embroidery, appliqués, embroidered with beads, etc.

The style of the 1980s was associated with the expression too much: too bold, too bright, too provocative outfits. Explicit sexuality in clothing came into fashion, it was demonstrated by tight-fitting clothing, mini-skirts, leggings, open cleavage, shiny fabrics. It was in the 1980s that clothing and accessories from companies with recognizable styles – Chanel, Lacroix, Versace, Hugo Boss, Moschino – began to enjoy success. (Okonkwo, 2007). Among teenagers in the first half of the 1980s, the Casual style was popular, when the clothes of well-known companies were worn ostentatiously and with deliberate carelessness: Burberry jackets, Lacoste jumpers and shirts, Adidas sneakers. Classic models were offered by designer Yves Saint Laurent – cashmere coats, pantsuits and famous tuxedos were experiencing a rebirth.

In the 1980s, designers who thought outside the box and made clothes with original decorative elements enjoyed success: Vivienne Westwood, John Galliano, Jean-Paul Gaultier. Japanese designers Yohji Yamamoto, Issey Miyake, and Kenzo Takada also gained a foothold, focusing on deconstructivist ideas in their collections. (Geczy, Karaminas, 2020). High fashion was distinguished by rich embroidery and decor, and disco and punk reigned in democratic fashion. The main silhouette of clothing in the 1980s is an inverted triangle. Emphasis in clothing was placed on broad shoulders, raglan

or bat sleeves, pants narrowed to the bottom of bananas with a high belt. Businesswomen wore Chanel-style suits and suits that copied the style of Prime Minister Margaret Thatcher. Basically, these were wide double-breasted jackets combined with a mini-skirt or trousers, and straight-cut jackets decorated with edging, and embroidery was almost never used in everyday clothes.

In 1984, J. P. Gaultier showed a men's collection called Man-object, in which men appeared dressed in vests and skirts. Later, he offered low-cut dresses with trains, open-back jackets and corsets for men. Gaultier's menswear collections have become the most striking symbol of the trend towards blurring the boundaries between the sexes in the postmodern era. Actually, he discovered this topic in fashion design – men wore skirts, and women were androgynous. Accessories, decoration stitches, and embroidery were used as decoration materials.

In the 1990s, the world was under the influence of an economic crisis. Many youth subcultures appeared, whose slogan was a departure from standards and rejection of the morality that is imposed. It was then that the Grunge style trend emerged. Things that have a worn look are becoming relevant, and multi-layered, careless, hippie, ethnic elements were also used in clothes. Clothing made of synthetic materials and bright neon colors has become fashionable. Comfortable clothing has become popular: T-shirts, jeans with scuffs, large sweaters and boots. Formal clothing also became less classic, suits became softened, large voluminous shape. Many designers gave a second breath to the retro style, using in their collections elements of historical costumes with the use of embroidery with silk and gold threads.

Pret-a-porter and haute couture collections in the 1990s often offered theatrical looks that could not be worn in real life. In addition, the boundaries between the street and the catwalk were even more blurred, as designers were inspired by spontaneous street fashion. Dolce & Gabbana came up with several real hits of the mass fashion of the 1990s – fabrics with zebra, leopard and Dalmatian dog patterns, faux fur jackets with patterns imitating animal skins, underwear with leopard and tiger patterns, knitted jackets with fur collars, etc.

In the late 1990s, the rebellious style of Maison Margiela became famous and began to be associated with new chic – in 1997, its models with decor in the form of inscriptions on clothes were very popular, and in 1999-2000s – models made of recycled jeans.

At the end of the 1990s, there was a tendency to increase the three-dimensional form, multi-layering, and numerous retro-stylizations of the styles of the late 1970s and early 1980s appeared (sports style, military, romantic, folklore). The economic boom in the world at the end of the 1990s, especially in the field of information technologies, contributed to the appearance of Neoclassicism on the catwalks, the cult of prestigious brands and logomania. Hermes, Louis Vuitton, Gucci, Prada – these brands became iconic for fashionistas of the 1990s. During this period, an abundance of decor was in fashion: accessories, decoration stitches, appliqués and logo stripes, scuffed denim, patch pockets with pleats, contrasting inserts, fringes, etc.

The beginning of the 2000s was marked by the influence of hip-hop culture on fashion. The shape of the clothes obtained more close-fitting silhouette. Eclecticism has distinguished itself in all areas of fashion. The most accurate fashion of the 2000s can be described as a mixture of trends from different periods and countries, clothing of subcultures and aesthetics of various ethnic groups. Thanks to globalization, traditional Asian and Oriental outfits have become quite popular in Europe and America: embroidery and various decorative trims have become relevant. The spread of fashion trends was

influenced by the development of technology: the Internet and the first social networks allowed the aesthetics of subcultures to influence mass fashion, which led to the beginning of the trend for ethical clothing.

At the beginning of the 2000s, the style of the late 1990s was still in fashion, and later the trends of the 1960s and 1980s returned, which led to the popularity of vintage clothing. The beginning of the 2000s was marked by the emergence of Fast Fashion – inexpensive clothes from large chain brands H&M, Zara, Topshop, etc. (Khurana & Muthu, 2022). Prints, perforations, and appliqués that have replaced hand-made decorations have become popular. Over time, in contrast to Fast Fashion, there was a trend for environmentally friendly clothing made of natural materials, which later after 2004 turned into a fashion for boho-chic – a style that resembles the aesthetics of the hippie style.

Another feature of the 2000s was the emergence of extremely popular It items – a fashion for using specific items of clothing or accessories of certain brands. If in previous decades, fashion trends were embodied in colors, silhouettes or decoration, then a fashion for certain things from a specific designer or brand arose. So, in the mid-2000s, Juicy Couture velour tracksuits, Von Dutch caps and Louis Vuitton bags with a monogram gained cult status. In their collections, designers used methods of decorating clothes with additional materials and cords, three-dimensional decoration, for example, decorative patch pockets with accessories.

4.2. Contemporary techniques for adorning clothes: enhancing aesthetics through decorative embellishments

The production of haute couture clothing has its own characteristics: strict requirements of the Fashion Syndicate (production of 50 models per year, minimum of 20 technical workers in the atelier in Paris, individual approach to the creation of each product, no more than 30% machine seams); the need to create time- and money-consuming models (from 150 hours of manual work, using precious stones, fur, exclusive fabrics and fittings and other materials); time-consuming process of creating products; high cost of models – from €15,000; a small audience of consumers (about 2,000 women worldwide), etc.

According to the canons of the Paris Haute Couture Syndicate, products must be made by hand, at least 70%. This is mainly achieved by using embroidery and appliqués, that is, most of the products are sewn from fabric specially made for handmade products, or ready-made products are decorated using handmade *Les petite mains* (Pearce, 2002). Nevertheless, the decorative trims that haute couture is famous for are actively used by fashion houses and fashion brands in ready-to-wear collections.

Small ateliers and workshops have long been engaged in creating exclusive clothing with hand decoration. Usually, after several years of working at the studio, the designers who managed them started working on their own brand or fashion house. Others continued to work with clients and had a practice of cooperation with newly created brands and were engaged in the manufacture of decor and decoration of clothing.

Despite the fact that almost every fashion house has masters who work on the decoration of the costume, designers often involve a design studio in the production of clothes for a particular show, which produces samples according to the designer's plan, exclusive fabric or partially decor or its elements.

Design studios have specialists in all embroidery techniques who can help the client realize their vision in decorating clothes of different budgets, complexity and different

deadlines. Designers take the client's ideas and produce appropriate designs and samples. The studio team can work both with the development of their own product design, or work closely with the client on a specific topic. Two production options are provided for different customers and, accordingly, different order volumes. Embroidery can be made in the main office in the atelier, or in other offices that are located in the world. In both cases, embroidery is made in accordance with the highest international standards.

Often, fashion designers create exclusive fabrics for creating clothes with their own hands in their studios. Unique products are made gradually. Textured fabric is created for each product separately before cutting, a pattern is applied, embroidery and other decor are used. To clarify the places where the decor should be located, a layout is created, on which all clarifications are applied to create a picture and marks are transferred to the patterns.

To create a unique fabric for haute couture clothing, masters use a large number of different techniques and use a variety of materials in their work. Usually, the basis of the future fabric for haute couture clothing is made up of light thin materials – silk organza or fine mesh. This process has a certain procedure. Stage 1: the approved pattern is transferred to the selected fabric. Stage 2: Luneville crochet embroidery. At this stage, craftsmen create almost the entire pattern, combining different techniques and using sequins, beads, glass beads, precious stones, etc. The 3rd stage requires the use of hand needles: smooth embroidery, silk ribbons and other materials. 4th (final) stage: complementing the pattern with sewn-on stones, rhinestones, three-dimensional appliqué, feathers, glass beads, beads, plastic and other materials.

When creating luxury clothing, fashion houses use the latest technologies to ensure the highest quality of products. For example, Elie Saab masters often use special equipment for glue rhinestones when creating clothing models. The collections of the Elie Saab Couture brand always adhere to the standards set by the Haute Couture Chamber regarding the amount of handmade work used. So, in the FW 2017/18 season, to create one dress (Fig. 1) 20,000 pieces of decor were used (including 8,000 sequins, 1,000 pearls, 10,000 tubes of precious glass beads), 18 professionals were involved (13 embroidery masters, three seamstresses, one cutter and the head of the studio), three weeks were spent on embroidery and three months on creating the dress itself (a total of 500 hours of handmade work) (Vogue Ukraine, 2017).



Fig. 1. Dress and its production process Elie Saab Couture FW 2017/18

Modern fashion is large-scale and the choice of the right fabrics is large, but in order to create a unique fabric for unique clothing of the luxury segment, craftsmen use a large

number of different techniques and use various materials in their work, as well as use the latest technologies to ensure the highest quality of products.

For example, Sean Stussi, developing a new men's collection FW 2020/21 for the House of Dior, turned to the world's only unique workshop in Japan, Kyoto for silk printing technology, where prints were developed using a special technology, because the method of such ancient printing is known only to these craftsmen (Christian Dior, 2019: 2). To create the necessary decor, the glucose mass is first mixed, adding red, yellow and blue colors, which are mixed in different proportions to create a unique color shade. According to a pre-developed pattern of the ornament, each of its elements is cut out of this mass, which are then connected to each other, reproducing the original ornament and forming a single composition. The next step is to attach an ornamental cloth made of glucose mass to the main calender. To transfer the paint to the fabric, it is first wetted as in *wet* transfer, because this way the paint easily passes from starch mass to silk. Thanks to this printing technique, craftsmen achieve multi-color, ultra-precise printing and a unique marble effect (texture) (Fig. 2).



Fig. 2. Silk printing technology for the Dior FW 2020/21 collection, Kyoto, Japan



Fig. 3. The process of making and *aging* embroidery for the Dior SS 2020 collection

When creating dresses from the haute couture collection of the Dior SS 2020 fashion house, lurex embroidery with the effect of aging in the Luneville technique was used (Christian Dior, 2020: 7). When creating a pattern for a dress embroidered with ears of wheat, designer Maria Grazia studied the archives of the end of the 19th century. and used two types of pattern: in the form of small strokes, and small, slightly rounded stitches, which adds liveliness to the pattern. To obtain fine jewelry embroidery, the craftsmen layered the main thread into three layers. After the embroidery was ready, the master embroiderers completed the final stage of aging: they tinted the embroidery with black and brown sepia to get a luxurious antique image. Thanks to its surface, the lurex thread is not completely recolored, only its shine is muffled, and one gets the impression that when the mannequin moves, the embroidered spikelets in the dress seem to fly into the air (Fig. 3). Elegant, painstaking, jewelry work of embroiderers prevailed when creating a wide variety of plant ornaments in this technique. Each stitch was made exclusively by hand – no machine embroidery.

In the FW 2020/21 men's collection of the Dior Fashion House, the designer chose to decorate headwear and products with artificial flowers, including: plumeria, sprigs of lily of the valley, lilies, etc. The technology of creating textile flowers is painstaking and involves several stages (Christian Dior, 2019: 3). First, the fabric is starched and dried, and the next step in creating amazing flowers is cutting and cutting out the details of future petals and leaves. Next, the petals are softened by moistening and the details are formed using a heated special metal tool – a bubble and give them a certain texture. To

give a realistic texture, molding presses with special molds for parts are also used. The form is heated from below, which allows you to faithfully reproduce the veins of the leaves as in real plants. Each petal and flower is fixed on a wire stalk. The final stage – ready-made flower arrangements are attached to the product (Fig. 4).



Fig. 4. Artificial flowers of the collection in the models of the Dior FW 2020/21 collection



Fig. 5. Decoration of clothing in the Dior Resort 2021 collection

The Dior Resort 2021 collection uses an original appliqué, namely, the production of three-dimensional elements – spikelets made of raffia and sewing them on the mesh of the dress (Fig. 5).

In the women's collection of Dior SS 2020, the designer of the Dior Fashion House Maria Grazia used a unique decoration technique – ecoprint (Christian Dior, 2019: 4). Ecoprint is a method of printing on fabric using natural materials (plant leaves, flower petals, inflorescences, etc.). After collecting the necessary plants, they are laid out on a woolen cloth soaked in an iron solution, which is then wrapped in a roll and boiled for at least 3 hours. It is important that when twisting the fabric, there is almost no air left in it – so the plants will fit more tightly to the material. When plants come into contact with the fabric under the influence of high temperature, they transfer their pigments to the fabric, painting it over along their contour (Fig. 6).



Fig. 6. Models of the Dior SS 2020 collection with print decoration on the fabric – ecoprint



Fig. 7. Jacket with soutache embroidery, Dior FW 2018/2019 collection



Fig. 8. Models with appliqués in the Dior SS 2020 collection

To create the trench ornament from the Dior FW 2018/19 collection, soutache embroidery based on the pattern of 18th century fabrics was used. (Fig. 7). This is a painstaking work that makes it possible to transform the surface of the fabric, give it volume. The masters used the vermicelli technique, which was used by Italian sculptors

in their work. The braid is spiral twisted, laying it flat or on the edge and sewn, getting patterns (Christian Dior, 2018: 1).

The Dior SS 2020 men's collection features pleated crepe silk appliqués. (Christian Dior, 2019: 5). The appliqué is made entirely by hand: the fabric is attached to the base of thin organza with pins on a cork board, laying out the desired pattern, and then manually sewn with small barely noticeable stitches. After the pleating of the silk fabric, it was hand-dyed in one of the Parisian workshops, thanks to which the appliqué received deep color shades. The main technique of pleat dyeing was *degradé* in various variations: straight, diagonal, curvilinear. The collection is decorated in rich blue and orange colors. During movement, a feeling of *alive* fabric is created, which is very unusual and original (Fig. 8).

In the 2020/21 FW season, the Dolce & Gabbana Fashion House offered dresses with intricate, sophisticated appliqués. The brand's designers used a complex appliqué, each element of which was created separately, sewn onto a mesh, embroidered with raffia using the *piercing* technique (Dolce & Gabbana, 2020: 1), decorated with knots of satin ribbons with beads, and then cut and sewn onto the main material (Fig. 9).

Other products of the collection also use this technique, but the mesh was directly embroidered with raffia and precious stones and beads, forming three-dimensional flowers and ornaments from them, which were then cut out and sewn on the product (Fig. 10) (Dolce & Gabbana, 2020: 2).

Fig. 11 shows another version of the complex, richly detailed silk appliqué used in the models of the collection (Dolce & Gabbana, 2020: 3). Details of various shapes were sewn by hand on a mesh with a closed cut with a gradual layering of one part on another, forming an unusual multi-layered application and a complex texture. After making the main details of the application on the mesh, they are cut out and sewn on the products.



Fig. 9. Dress with gold embroidery from the Dolce & Gabbana FW 2020/21 collection



Fig. 10. Dress with appliqué from the Dolce & Gabbana FW 2020/21 collection



Fig. 11. Dress with appliqué from the Dolce & Gabbana FW 2020/21 collection

Another unusual technology for creating artificial flowers was used by the fashion house Dolce & Gabbana FW 2020/21 (Dolce & Gabbana, 2020: 4). The first step in creating amazing flowers is to impregnate the fabric with fish oil. An important point is to take into account the phase of the moon – from the first to the thirty-first phase. This has a strong impact on the final result. After the fabric is completely dry, it is spread out and the details of future flowers are cut out using a metal stencil and a press. The next step is to give the elements the desired color and shade. With the help of special heated metal tools, each detail of the future flower is given a shape and texture that accurately

imitates its natural counterpart. Having prepared all the elements, the master proceeds to the final stage – giving the flowers the effect of dried fresh flowers between the pages of books. The petals of textile flowers are jammed so naturally that it is difficult to distinguish such a flower from a dried live one (Fig.12).



Fig. 12. Model with artificial flower trim, Dolce & Gabbana FW 2020/21 collection

In one of the collections of Dolce & Gabbana – Alta Sartoria Menswear Collection SS 2020, a machine-made appliqué decoration was used (Dolce & Gabbana, 2020: 5). The main motif of the ornament is an iris flower, which is formed by stitching many small details on top of each other. First, all decorative elements are cut out of scraps of fabrics of the appropriate colors, attached to the main material, after which they are stitched onto the details of the product with a thick zig-zag stitch on special equipment. This stitch also has a decorative purpose – with the help of different shades of threads, various artistic strokes were created, which give the appliqué a special expressiveness (Fig. 13).



Fig. 13. Jacket with machine appliqué, Dolce & Gabbana SS 2020 collection

The Dior Cruise collection 2020 uses Moroccan textiles dyed using a unique traditional technique that only Moroccan women possess. In this technique, they decorate the veil for the bride. The decoration belongs to ethnic painting – a wide canvas is decorated with a color gradient, usually brown, crimson-red and orange. For dyeing, dyes

of exclusively plant origin are used and, depending on the season, they can be madder root, walnut bark, pomegranate, mastic pistachio leaves, etc. Natural dyes are diluted with water, tied the canvas in the place that they want to dye and immersed in the prepared solution. Before the next stage of dyeing, the fabric must be completely dry. These operations are repeated several times, each time adding a new color to the canvas. (Christian Dior, 2019: 6).

Also, women living in the Anti-Atlas mountains hand-picked and dyed the fabric for other models in the collection. Craftswomen have mastered the technique of weaving from fine wool yarn ide, performing all stages of production: shearing wool, spinning it, weaving the decorated canvas. They dye the canvas with henna paste with an addition of lemon juice. The more layers are gradually applied to the wool fabric, the more saturated the color will be (Fig. 14).



Fig. 14. Moroccan dyed wool fabrics for Dior Cruise collection 2020



Fig. 15. Using Chinese embroidery for the Dior Fall 2021 men's collection

In the Fall 2021 Dior men's collection, a unique ancient Chinese technique of knotted embroidery was used to decorate products and headwear, which allows for the reproduction of the most complex patterns and ornaments due to its granular structure. The structural element of embroidery is a small knot mainly made of fine silk yarn. With the help of this technique, craftsmen get clear smooth transitions even between contrasting colors, creating a complete picture. This embroidery technique is one of the most painstaking and complex among all existing Chinese embroidery techniques and contains several stages. First, using a specially made stencil with narrow slits along the contour of the future pattern, embroidery contours are applied to the fabric, after which silk yarn of the necessary shades is carefully selected and twisted into thin threads. Also, the models use embroidery with beads of the smallest size and smoothness with very frequent overlap of threads of different shades, which made it possible to structurally achieve the desired shape of the headdress, while hiding the joints of the beret parts with embroidery (Fig. 15).

5. Discussion

Thus, the analysis showed that the use of decorative trim in women's clothing in the first half of the twentieth century (1920-1930-ies) was widespread, both in evening dress and in everyday clothing. In this period of fashion, expensive fabrics decorated with coupon embroidery were used for evening dresses, as well as embroidered original compositions made of cord, braid and harness, and the most common was embroidery with beads and sequins. In the late 1930s, embroidery gradually disappeared from

fashion, and printed fabrics became popular. In the 1940s, in connection with the Second World War, decorative trim almost disappears from fashion, but after the war it becomes fashionable again.

At the end of the 1940s, when the New Look style proposed by the designer Cristian Dior was born, voluminous decoration of clothes (assemblies, folds, clasps, buffs, etc.) became fashionable. In the early 1960s, decoration of clothes was almost not used, but with the emergence of the hippie youth movement in the 1970s, national-style embroidery, appliqué and other decorations inherent in folk and ethnic styles became popular. At the end of the twentieth century, designers in their collections return to the theme of historical costume, which was decorated with embroidery and decor.

It is determined that the main type of decoration in the collections of world fashion designers are types of embroidery, which vary depending on: the purpose of clothing, the technique of execution, the principles of using special devices and mechanisms and the materials used. Almost every fashion house has craftsmen who work on the decorative trim of the costume, but designers often attract design studios that produce samples according to the designer's idea, exclusive fabric or partial decor.

The results of the study confirmed the main stages of the evolution of decorative trim of clothing, expressed in the publications Eving, Mackrell (2001), Hollander (2016) in the general context of fashion development. A special feature of this work is the analysis of factors that influenced the change in the decorative trim of women's clothing during the 20th – 21st century.

The information provided in the work of the author Seymour (2008) was also supplemented, and the methods, materials and technologies of decorating clothes in the collections of famous Fashion Houses were considered. It was found that the most popular decoration is embroidery, especially Luneville, as well as its additional decoration with rhinestones, beads, etc., which confirms the conclusions of the authors of the article by Pashkevich (2022).

6. Conclusion

The evolution of decorative trim of women's costumes is analyzed and the main stages of its development and formation are determined. It is established that the evolution of decorative trim of clothing is influenced by global phenomena, in particular historical events and socio-political processes. It is shown that a significant influence on the decorative trim of clothing entailed the cultural development of society, which was externally manifested by the emergence of new types of decoration and a change in the amount of decor used in the design of a costume of a certain era. It is determined that trends in clothing decoration, as well as general fashion trends, changed under the influence of scientific and technological progress, especially the latest technologies and innovations in the textile industry.

The development of clothing decoration in the works of world designers of the 20th and early 21st centuries was studied, and the main trends in the decoration of women's costumes of this period were revealed. It is characterized that the second half of the twentieth century in the development of fashion was distinguished by radical innovations not only in the form, but also in the content of fashionable images and artistic means of their formation.

It is proved that fashion trends are mainly manifested in the artistic and figurative solution of the costume, the shape and size of structural and decorative elements of

clothing, colors, textures, drawings of textile materials, but it is decoration that is most influenced by fashion and is often the main sign of changing fashion trends. It is revealed that eclecticism, which is the basis of most design practices of the 21st century, affects the choice of clothing decoration and contributes to the combination of decorations of different types and styles, the use of various artistic means in one project image.

The activities of the largest design studios and workshops in Europe, which are engaged in clothing decoration and cooperate with world designers and brands, were studied, and it was found that when creating luxury clothing, brands use the latest technologies to ensure the highest quality of products. The peculiarities of project practices in the work of world designers are classified, the unique technologies of decorative trim used by world-famous Fashion Houses in their creative activities are described, the stages of creating manual decoration of clothes are revealed: the ancient method of printing on silk fabric, the technology of making textile flowers that imitate natural, non-traditional printing techniques on fabrics and certain subtleties of couture embroidery, appliqué with pleated silk and other technologies. It is determined that modern fashion returns attention to handmade work, without denying that innovations in clothing decoration are rapidly developing.

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