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ARTISTIC AND COMPOSITIONAL FEATURES OF CHILDREN'S COSTUME IN UKRAINE OF THE 20th – EARLY 21st CENTURIES

Purpose. *The study of artistic imagery of children's costume by Ukrainian fashion designers of the 20th – early 21st centuries, establishment of features and patterns in the repetition of artistic and compositional solutions of children's costume, identification of established trends and innovations in the decoration of children's clothing.*

Methodology. *Visual-analytical method, morphological, artistic-compositional and retrospective analysis were applied.*

Results. *As a result of the analysis of children's clothing models of Ukrainian designers and brands, the artistic and compositional features of children's costumes and current trends in the decoration of children's clothing of the 20th – early 21st centuries are identified. It is determined that during this period, possibilities for the implementation of artistic imagery of clothing for children have expanded due to innovative materials and decoration technologies, but even in our time, traditional types of decoration that have been characteristic of children's costumes for centuries do not lose their relevance.*

The scientific novelty *of the research consists in identifying features of artistic and figurative solutions of children's clothing by designers of Ukrainian fashion houses and leading trends in the decoration of children's costumes in Ukraine of the 20th – early 21st centuries.*

Practical significance. *The collected materials and their analysis allowed to summarize information about artistic solutions and children's costumes by designers of Ukrainian fashion houses, which can serve as a basis for further research on the history of fashion and children's clothing design, information base for creating new collections of children's clothing.*

Keywords: *children's clothing; children's fashion; decoration; fashion house; brand.*

Introduction. Nowadays, children's clothing occupies an important place in the Ukrainian fashion industry: more and more designers and brands are working in this field to develop new images, separate Fashion Weeks and other platforms are opened for the presentation and implementation of current clothing collections for children. The design of children's clothing is aimed at taking into account the needs and desires of consumers, while there is a tightening of requirements for the expressiveness of the visual compositional design of children's products and the compliance of new clothing models with current fashion trends. The appropriate level of aesthetic expressiveness of a children's costume is achieved due to the wide use of various decorations by designers, which allows to strengthen its artistic imagery and competitiveness.

The decoration of children's costumes in different periods is closely connected with the

evolution of the attitude to children's clothing, the development of fashion and advances in product processing technologies. The requirements for children's clothing during the 20th century have undergone significant changes from the neglect of the aesthetic component in clothing for children to the importance of ensuring the artistic imagery of children's costumes and compliance with fashion trends that may repeat or differ from the trends of adult clothing. Today, in the context of the rapid spread of current trends in the modern information field and the possibilities of choosing clothes regardless of the territorial location of the product and the customer, it is important to introduce innovative technologies in clothing models, including children's, and use the creative achievements of previous generations of designers to increase the aesthetic level and ensure the uniqueness of products.

Analysis of previous research. The latest studies of scientists are aimed at determination of features of the evolution of fashion, which forms the necessary information base for predicting current trends in clothing. The work of Z. Tkanko [1] examines the issues of historical development of fashion and costume in Ukraine, identifies the characteristic images and compositional structures inherent in the clothing of this period, describes current trends and styles that prevailed in Ukrainian fashion and influenced its further development.

In the monograph N. Chuprina [3] identified that the development of costume design in Ukraine in the 20th century contributed to national cultural traditions, European experience, and diligent work of creative teams of fashion houses and other design centers. A. Kornienko's study [2] is devoted to establishing the peculiarities of functioning of fashion houses as state fashion institutions in Ukraine in the second half of the 20th century. M. Kostelna determined that the children's clothing of fashion designers of Ukrainian fashion houses was significantly influenced by the principles of costume design aimed at adult audiences, but there were differences in design and decorative clothing solutions for children of different ages [4].

The author N. Korol considers the peculiarities of interpretation of folk traditions in the industrial manufacture of children's clothing at Ukrainian enterprises in the second half of the 20th – beginning of the 21st centuries [5]. The research is conducted for the improvement of modern children's costumes based on the use of motifs of past eras in the author's clothing collections, in particular on the analysis of variability of forms of children's costume European fashion of the 19th – 21st centuries [6]. The article [7] investigates the possibilities of using fabric residues in the design development of new models of children's clothing. In the works [6, 7] the creative source in the development of collections of children's clothing was the works

of avant-garde artists of various directions, which were used when choosing the color scheme of clothing models and interpreted in the artistic and figurative solution of models.

The influence of fashion in children's clothing is felt mainly in the details and decoration that give the products the necessary decorative effect. Scientists M. Kolosnichenko and K. Pashkevich divide the existing range of clothing decoration into three groups according to the manufacturing method: flat processing, which is performed directly on the surface of the product parts, three-dimensional decoration, which provides a three-dimensional shape of the product and its individual parts by changing the spatial arrangement of materials, and additional accessories [8].

Fashion trends and innovations in the decorative decoration of men's and women's clothing are studied in the works [9, 10]. The article [11] analyzes the artistic and compositional characteristics of Ukrainian traditional embroidery and works of decorative and applied art for decorating actual models of clothing in ethnic stylistics.

The work [12] focuses on the study of the leading trends in the artistic and compositional solution of children's costumes in high fashion collections and the establishment of patterns of repetition of the fabric pattern in children's costumes of the 20th – early 21st centuries. Recommendations for placing decorative elements on children's dresses depending on the types of decoration are given in the work [13].

Authors of A. Studzińska and I. Frydrych determined that the use of morphological transformation techniques in the design of children's clothing makes it possible to ensure a comfortable psycho-physiological state of the child and extend the service life of the product [14]. The authors of the article note that the world of children's fashion takes into account modern trends, paying special attention to its practical aspects, and children's clothing created using these techniques is

characterized not only by a variety of shapes and richness of ornamentation – the specifics of such products are safety of use, functionality and a significant role in the formation of personal characteristics of the child.

The work [15] substantiates the importance of improving the aesthetic level of new models of clothing for children and investigates the combination of different types of materials in the design of children's costumes. Authors of the article [16] investigate the possibilities of creating original models of children's clothing using the origami technique.

An important aspect of improving the design of children's clothing is to increase its competitiveness by identifying the hidden needs of young consumers and to form an approximate visual image of clothing that will ensure that the psycho-physiological requirements of consumers are met [17].

Statement of the problem. In order to determine the features of artistic imagery of children's costumes of Ukrainian designers, it is necessary to study the development of children's fashion in Ukraine of the 20th – early 21st centuries, to establish the characteristic features and patterns of repetition of artistic and compositional solutions of children's costumes, to determine the types of decoration that remain relevant in the design of children's clothing and to establish innovative types of finishes that have gained popularity in recent years. To achieve this goal, the following tasks were solved: to analyze the work of Ukrainian fashion designers and designers of Ukrainian brands engaged in children's clothing design, to systematize artistic and compositional features and identify leading trends in children's costumes of this period, which will provide a theoretical basis to further predict current trends in children's fashion.

Results of the research. Until the end of the 19th century, children's fashion mainly repeated adult fashion and did not act as an

independent phenomenon, imitating and copying samples of models of men's and women's clothing. However, at the beginning of the 20th century, children's fashion was born and developed in the world as a separate direction, in particular, similar trends took place in Ukraine.

In the 1930s, the appearance of children and the features of children's clothing were discussed on the pages of Ukrainian newspapers and magazines, and attention was drawn to the artistic imagery of children's costumes. For example, in the newspaper Dilo of June 04, 1937, it is recommended to dress girls in dresses of a free silhouette shape that does not compress the child's body, made of light-colored fabrics, and embroidery is suggested as a decoration for festive and everyday clothing models. During this period, individual models of children's clothing were presented along with women's costumes at fashion shows organized by the Union of Ukrainian Women, the magazine Nova Khata, cooperatives Ukrainian Folk Art, Trud and others. The purpose of such events was to ukrainize fashion and popularize folk art products. Artistic and figurative solutions of models of adult and children's clothing presented at fashion shows were based on the stylization of folk costumes and works of fine art, their interpretation in clothing models, including children's.

The development of children's fashion in Ukraine is associated with the expansion of industrial production of goods after the World War II and with the opening of fashion houses, since they were engaged in the development of new models and updating the range of products manufactured by enterprises. The Kyiv Fashion House was the first to open in the last years of the war, and in the 1950s and 1960s Lviv, Kharkiv, Odesa, Donetsk, and Dnipropetrovsk Fashion Houses, the Republican Fashion House of Knitwear, and the Republican Fashion House of the Ministry of Consumer Services have appeared. Over the years, creative teams of fashion houses

presented products for children, but Kyiv, Lviv and Dnepropetrovsk Fashion Houses were constantly developing children's clothing, in particular, the latter was specialized in the development of children's and teen clothing. Teams of factories and other modeling organizations in Ukraine were also engaged in creating clothing for children.

Clothing collections developed by designers of Ukrainian Fashion Houses were presented to the public at screenings and movies, current clothing models were published in newspapers and magazines, test batches of products for demand testing were sold in specialized stores, some models were implemented into production. Current trends in children's fashion were distributed in printed publications as articles by specialists, sketches and photos of children's clothing, which were often accompanied by a description of the artistic solution with an indication of the materials used for their manufacture, and sometimes sets of patterns or schemes of structural design of models were presented. In different years, they published separate publications with recommendations on modeling and features of artistic and coloristic design of children's clothing.

In the 1950s and 1960s, designers of Ukrainian fashion houses in the development of children's clothing turned to the artistic and figurative features of folk costume, its silhouette shape, design, decoration and more. For girls, dresses were offered mainly in a trapezoidal silhouette, cut at the waist, skirts with folds or folds in combination with blouses, complemented by a jacket, raincoat or coat with a straight or extended silhouette. Clothing was offered from checkered fabrics, small printed patterns, or plain ones. Embroidery, embossing, braid were widely used for finishing children's clothing, less often – frills, ruffles, lace, appliques. Decorative elements were placed at the bottom of the product, the edges of details, the neck, the departure of the collar, the entrance to the

pockets, etc., and plant ornaments, stylized images of people, animals, plants, etc. served as motifs for decoration [18]. In world practice, embroidery, due to the complexity of its execution, was used mainly in the decoration of festive children's clothing of a high price category, for example, by designers of fashion houses Lanvin, Dior, etc. However, with the improvement of sewing equipment, the use of embroidery in the decoration of children's clothing for various purposes has become widespread.

Sets of clothes for children decorated with embroidery based on Ukrainian folk costumes were presented in the 1970s and 1980s by fashion designers L. Malakhivska, A. Grigorieva, O. Nefedova, L. Mazur and others (Fig. 1, a). Today, Ukrainian designers also widely use embroidery based on folk motifs in children's costumes, especially in ethnic-style clothing (fig. 1, B), embroidery with metallic threads based on traditional gold sewing, finishing with color patterns of various levels of complexity, including a 3D effect, since the perfection of modern equipment makes it possible to perform them by machine.

The traditional decoration of dresses for girls, which does not lose its relevance, includes ruffles and frills. The dress of designers of the Lviv Fashion House with flashlight sleeves and with frills and ruffles on the bottom of the product made of plain fabric was shown in 1958 in the film magazine "Soviet Ukraine" (Fig. 1, c). In summer children's clothing in the mid-1970s, lantern sleeves and frills at the bottom of products and sleeves, fabrics with small and medium-sized floral prints became relevant again, which can be traced, for example, in the dresses of the designer of the Kiev Fashion House L. Malakhivska. Ruffles and frills in products were mainly from 3 to 15 cm wide of main or decorative fabrics with good draping properties and were located along the bottom of the product, neck, neck and bottom of the sleeves, yoke line and other structural and decorative articulation lines (Fig. 1, e). When

creating new images, this type of decoration is used in collections of recent years by modern Ukrainian designers Andre Tan, Oleksiy Zalevsky, brands MISS DM, I AM, etc. (fig. 1, d, f). For example, in March 2019, at Junior Fashion Week, the ANDRE TAN brand presented a new collection of clothes for the

SS 2019 season: casual outfits in the sport-chic style combined skirts with layered frills and oversize sneakers. The popularity of frills is also evidenced by the collections of brands: Liora Bay and Elsa Fairy Dresses, presented on the catwalk of Junior Fashion Week in 2021.



Fig. 1. Models of dresses for girls: a) fashion designer A. Nefyodova, set of postcards "Fashion for children", Issue 17, 1980; b) VARENYKY FASHION brand, 2021; c) Lviv Fashion House, 1958, film magazine "Soviet Ukraine", GS Pshenichny Central State Film and Photo Archive of Ukraine. 1958, archive No. 1665; d) MissDM brand, 2021; e) fashion designers Ya. Riznyk, I. Vitvitska, Lviv Fashion House, Beauty and Fashion magazine, winter 1983/84; f) MissDM brand, 2021



Fig. 2. Models of children's clothing: a) fashion designer V. Kryshtalyova, Beauty and Fashion magazine, winter 1975/76; b) H & M Kids brand, 2020; c) Ukrainian brand Flash, 2021; e) fashion designer L. Kulinska, Kiev Fashion House, Beauty and Fashion magazine, Spring 1972, f) Oksana Karavanska, FW 2007/08

Typical of children's fashion is the decoration on a marine theme: for example, fashion designers L. Kulinska and L. Pysemska in 1972–1973 offered models of children's clothing with appliques in the form of anchors;

V. Krishtalyova in 1975 developed knitted children's suits with a combination of striped details and solid white and blue colors, etc. (fig. 2, a). The expressiveness of such contrasting color combinations is still used

today for decoration of children's clothing, for example, by the world brands H & M and Ralph Lauren in 2020 (fig. 2, b), Ukrainian brands of children's clothing (fig. 2, c).

In the 1970s, designers of fashion houses used patch pockets, flaps that were less commonly used in children's clothing in previous years, to decorate children's clothing. Appliques, stripes and lace are used for decoration, which becomes more diverse, the use of patches and flaps in adult and children's clothing becomes fashionable. During this period, patch pockets are arranged in such a way that they fulfill not only aesthetic significance, but also functionally convenient for use by children: for example, in 1972, the fashion designer L. Kulinska proposed a dress for a girl with patch pockets placed on the front between the waistline and hips (fig. 2, d). In the 2000s, designers moved away from the classic layout of structural and decorative elements, for example, placing pockets at the

bottom of the skirt, as in the FW 2007/08 collection by designer O. Karavanska (fig. 2, e).

For example, the creative team of the Lviv Fashion House offered models of clothing for girls cut-off at the waist, in particular, the fashion designer N. Stapetska – a dress with a pleated skirt and long sleeves and a stand-up turn-down collar with rounded corners (fig. 3, a). Decoration with various pleats, which can be laid both manually by the dummy method – drapery, and on special presses – plisse, corrugations, is quite time-consuming, but today, thanks to innovative technologies for obtaining such finishing at the stage of fabric manufacturing, the use of pleats in the design of children's clothing does not lose its relevance. For example, models with pleated skirts are presented in the collections of Ukrainian designers in 2021, in particular in dresses for girls of the MissDM brand (fig. 3, b).



Fig. 3. Clothing models for girls: a) fashion designer N. Stapetska, Lviv Fashion House, Beauty and Fashion magazine, summer 1970; b) MissDM brand, 2021; c) fashion designer T. Shkurat, Kharkiv Fashion House, set of postcards Fashion for Children. Issue 22. 1983; d) BARBARRIS brand, 2021; e) fashion designer L. Kulinska. Lviv Fashion House, set of postcards Fashion for Children, issue 36. 1990; f) ANDRE TAN brand, 2008

The applique as a variant of children's costume decoration became widespread in the 1970s and 1980s and was used mainly in clothing for children of primary school age. The applique was based on fairy-tale and cartoon characters, geometric and floral

motifs, simplified images of transport, and so on. Characteristic of this period, the appliques were compositionally simple and were performed by gluing or sewing on clothes pieces of fabric of another color. Decoration of children's clothing with appliques based on

popular works of art was widely used in the 1980s in the works of collectives of Ukrainian fashion houses, in particular fashion designers Z. Kalinenko, L. Kulinska, G. Pidkovka, A. Tsymbalyuk, T. Shkurat, etc. (fig. 3, c). For example, the bib overalls for a girl by the fashion designer of the Lviv Fashion House A. Tsymbalyuk, presented in 1983, are decorated with an applique depicting the hero of the fairy tale by A. Tolstoy Buratino, the image of the Frog Princess was used in the applique of a dress for a girl by L. Kulinska in 1985. Nowadays, foreign and Ukrainian brands continue to decorate children's clothing with applications, using different types of techniques – overlay applique, quilt and patchwork (Fig. 3, d).

The use of fabrics with different prints as a means of artistic expression of children's clothing is largely related to the range of necessary fabrics in Ukraine in the 1980s: in 1982 there was a small cell in clothing for preschool children; in 1983–1986, various report reports became widespread in the cell, which were used to make dresses, flared skirts in folds and pleats, often cut at an angle; in the late 1980s, combinations of checkered and plain fabrics in children's costumes were widespread. Fabrics with a checkered pattern were particularly popular among fashion designers of the Lviv Fashion House, for example, a set of a white blouse and a pleated skirt on a wide belt made of checkered fabric was proposed in 1990 by the designer of the Fashion House L. Kulinska (fig. 3, e). A model with a similar artistic and imaginative solution is found in the collection of school clothing of the Ukrainian brand ANDRE TAN in 2008 (fig. 3, e).

Modern designers of Ukraine and the world use 3D printing, the latest accessories, materials with various weaves and perforations, fabrics with various properties, such as self-cleaning and water resistance, manufactured using innovative technologies for decoration of children's clothing. Due to the development of technologies, applying

rhinestones, sequins, beads, beads, semiprecious and precious stones and other materials to products, modern models of children's clothing are widely used by Ukrainian and foreign brands. Decorative elements that were not traditionally used in children's clothing are becoming widespread, for example, feather trim is present in the collections of children's clothing presented at Odessa Fashion Week and Junior Fashion Week in 2020 and 2021.

There is also a movement of the modern fashion industry towards social responsibility, environmental friendliness and production safety: designers develop collections of clothing with reflective elements for the safe movement of children in the dark, use recycled raw materials, develop models and finishes from waste materials from other collections.

Conclusions. In the middle of the twentieth century, children's holiday clothes differed significantly from everyday ones with a greater variety of decorations, in particular, the use of embroidery, ruffles, frills, etc. was characteristic of holiday clothes. In the 21st century. such types of decoration as embroidery with threads, sequins are used to finish not only festive, but often everyday clothes, there are differences in the size of the decoration, the cost of materials and the complexity of its execution. The use of a large number of ruffles and frills was and remains typical mainly for festive clothing, since everyday children's clothing largely obeys the requirements of convenience and comfort, while artistic imagery remains in second place. As a result of the analysis of models of children's clothing of Ukrainian designers and brands of the 20th – early 21st centuries, we observe a repetition of compositional and constructive solutions of children's clothing in the mid-20th – early 21st centuries. It is determined that innovative materials and decoration technologies have expanded the possibilities for implementing artistic imagery of clothing for children, but traditional types of decoration that have been characteristic of

children's costumes for centuries do not lose their relevance. Thus, the development of decoration in the design of children's costumes in Ukraine in the 20th – 21st

centuries took place due to the synthesis of national cultural traditions and innovative technologies in the work of designers and brands.

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ХУДОЖНЬО-КОМПОЗИЦІЙНІ ОСОБЛИВОСТІ ДИТЯЧОГО КОСТЮМА В УКРАЇНІ ХХ – ПОЧАТКУ ХХІ СТОЛІТЬ

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Мета: дослідження художньої образності дитячого костюма українських художників-модельєрів ХХ – початку ХХІ століть, встановлення особливостей і закономірностей в повторенні художньо-композиційних рішень дитячого костюма, визначення сталих тенденцій та інновацій в оздобленні дитячого одягу.

Методологія. Застосовано візуально-аналітичний метод, морфологічний, художньо-композиційний та ретроспективний аналіз.

Результати. В результаті аналізу моделей дитячого одягу українських дизайнерів і брендів визначено художньо-композиційні особливості дитячого костюма та актуальні тенденції в оздобленні дитячого одягу ХХ – початку ХХІ століть. Встановлено, що в цей період розширились можливості для реалізації художньої образності одягу для дітей за рахунок інноваційних матеріалів та

ХУДОЖЕСТВЕННО-КОМПОЗИЦИОННЫЕ ОСОБЕННОСТИ ДЕТСКОГО КОСТЮМА В УКРАИНЕ ХХ – НАЧАЛА ХХІ ВЕКОВ

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Цель: исследование художественной образности детского костюма украинских дизайнеров ХХ – начала ХХІ веков, установление особенностей и закономерностей в повторении художественно-композиционных решений детского костюма, определение устоявшихся тенденций и инноваций в отделке детской одежды.

Методология. Использовано визуально-аналитический метод, морфологический, художественно-композиционный и ретроспективный анализ.

Результаты. В результате анализа моделей детской одежды украинских дизайнеров и брендов определены художественно-композиционные особенности детского костюма и актуальные тенденции в отделке детской одежды ХХ – начала ХХІ веков. Установлено, что расширились возможности для реализации художественной образности одежды для детей за счет инновационных материалов и технологий отделки, однако не

технологій оздоблення, однак і в наш час не втрачають актуальності традиційні види оздоблення, що є характерними для дитячого костюма протягом століть.

Наукова новизна дослідження полягає у встановленні особливостей художньо-образного рішення дитячого одягу художників-модельєрів українських Будинків моделей та виявленні провідних тенденцій в оздобленні дитячого костюма в Україні ХХ – початку ХХІ століть.

Практична значущість. Зібрані матеріали та їх аналіз дозволили узагальнити інформацію про художньо-образні рішення та оздоблення дитячого костюма художників-модельєрів українських Будинків моделей одягу, що може слугувати основою для подальших досліджень з історії моди і дизайну дитячого одягу, інформаційною базою для створення нових колекцій одягу для дітей.

Ключові слова: дитячий одяг; дитяча мода; оздоблення; Будинки моделей одягу; бренд.

теряют актуальности традиционные виды отделки, характерные для детского костюма на протяжении веков.

Научная новизна исследования заключается в установлении особенностей художественно-образного решения детской одежды художников-модельеров украинских Домов моделей и выявлении ведущих тенденций в отделке детского костюма в Украине ХХ – начале ХХІ веков.

Практическая значимость. Собранные материалы и их анализ позволили обобщить информацию о художественно-образных решениях и украшениях детского костюма художников-модельеров украинских Домов моделей одежды, что может служить основой для дальнейших исследований по истории моды и дизайна детской одежды, информационной базой для создания новых коллекций одежды для детей.

Ключевые слова: детская одежда; детская мода; отделка; Дом моделей одежды; бренд.

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