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FASHION GRAPHICS AND COSTUME DESIGN IN UKRAINE IN THE 1920s

The purpose of the paper is to study the fashion peculiarities in Ukraine based on the analysis of fashion graphics of "Fashion Magazine", which was published in Kyiv and Kharkiv in the 1920s. The events of fashion life in Ukraine are considered in the context of current world fashion trends.

Methodology. The methods of historical-chronological and comparative analysis, methods of visual information systematization have been used in the paper.

Results. The social conditions for the first specialized fashion publication in Ukraine have been identified. The description of fashion trends of the 1920s has been given based on the analysis of women's clothing models presented on the pages of "Fashion magazine". The analysis of changes in Western fashion during the twenties in the Soviet Union has been carried out. Featured artistic expression means of fashion graphics, compositional solutions of magazine centerfolds have been considered. The connection between popular fashion images and events in the Ukrainian republic has been shown, namely: changes in the women's role in society, the spread of sports, new formats of leisure. The reasons for the transformation of the figurative language of fashion graphics of the early twentieth century have been generalized, the connection of the magazine fashion graphics evolution with the general changes in the world fine arts has been analyzed.

The scientific novelty is that there have been introduced the facts of publishing the first domestic magazines on fashion, analyzed the specifics of fashion in Ukraine in the 1920s on the basis of fashion graphics samples from Ukrainian magazines for the first time in the context of Ukrainian fashion history.

The practical significance lies in the fact that the information offered in the article fills certain gaps in the Ukrainian fashion history. The practical works of artists who created relevant fashion images in the early twentieth century by means of graphics can be used today both in the process of designing new clothes and in order to promote new costume design ideas.

Key words: Ukrainian fashion; fashion graphics; fashion magazines; fashion of the 1920s.

Introduction. Fashion graphics has been an important segment of the fashion industry throughout the twentieth century. Its purpose changed from one decade to another: from a painted fixation of a ready-made model to a project sketch, from a self-sufficient work of the graphic art to an effective advertising tool. At the beginning of the 21st century, the interest in creative handmade drawing increased. This was largely due to the fact that the information space was overfilled with the latest photo and digital technologies. Today, fashion graphics is in demand due to the fact that it enables to present a new fashion image succinctly and accurately, to emphasize the distinctive features of fresh design ideas. In connection with the actualized fashion graphics, the need to study its history has

matured. "Fashion Magazine" (Modnyi zhurnal), which was published in Kharkiv and then in Kyiv in 1927–1929, is interesting evidence of the featured fashion practice in Ukraine. The models published in the magazine demonstrate the rejected consumer asceticism imposed on the population by harsh conditions of the early 1920s and the new Soviet ideology. For a short period of time, the magazine accumulated requests for fashion products and, at the same time, became a real reflection of current events in the history and culture of the young Ukrainian republic.

Analysis of previous researches. The most famous paper in the field of fashion graphics research belongs to Callie Blackman. The book entitled "100 years of fashion in

illustrations" is an overview of the fashion graphics genre for the latest century and, at the same time, an analysis of fashion development through the eyes of famous illustrators [1]. The author tells how the masters of fashion graphics turned the image of clothing into the bright art, and the design of great couturiers received new life and became a mirror of all the visual styles of the 20th century. We shall also note the dissertation of Natalia Arkhypova, which is devoted to the evolution of graphic art illustrations in fashion magazines [2]. The object of the paper is to identify the main evolution stages of the fashion illustration language in Western European and American fashion magazines from the 16th to the 21st century. One of the sections deals with the advertising graphic design of French fashion houses in the first decades of the 20th century, the author explores the influence of the current art trends on the style of illustrations in fashion magazines.

The topic of Ukrainian fashion graphics is almost unfamiliar to anyone. The first publications on the history of domestic fashion of the 20th century have appeared recently [3, 4]. They raise issues of Ukrainian model houses, the work of fashion designers, analyze the issues of the consumer goods industry in the USSR. There are also interesting studies of fashion and women's publications experience in Ukraine [5], analysis of individual domestic artists' works [6, 7, 8], as well as works on the history and features of the figurative language of the Ukrainian graphic art school [9]. But the theme of fashion graphics, its evolution in Ukraine, and the analysis of specific artifacts are still in the background. Meanwhile, numerous printed publications and archival materials provide a wealth of information that enables to assess the phenomenon of fashion graphics in Ukraine.

Statement of the problem. An important task of modern Ukrainian art history is to introduce artifacts into the context of the domestic fashion history that have not been

known till the present to experts or a wide range of fans of Ukrainian culture and history. The white spots in this story include Ukrainian fashion magazines. "Fashion magazine" is important evidence of the attitudes of Ukrainian consumers towards fashion products in the 1920s. The article considers fashion graphics samples from the Ukrainian magazine in the context of the fashion industry development and graphic art evolution, as well as taking into account the peculiarities of fashion illustration formation as an independent form of creativity.

Results of the research. The phenomenon mentioned in the article becomes clear when analyzing the circumstances of the nearest fashion illustration prehistory. In the 19th and the early 20th centuries, there were published more than 50 illustrated women's fashion magazines in the Russian Empire, which had Ukraine as its part at that time. Among the most popular ones, there were "Ladies' Magazine" (Damskiy zhurnal), "Paper for Secular People" (Listok dlya svetskikh lyudey), "Fashion Mercury" (Merkuriy mod), "Herald of Parisian Fashion" (Vestnik parizhskey modi), "Women's Herald" (Damskiy vestnik), "New Russian Bazaar" (Noviy russkiy bazar), "Fashion World" (Modniy svet), "Men's Fashion" (Muzhskiye modi), "Fashion store" (Modniy magazin). The magazines focused on different groups of readers: some publications paid more attention to fiction, others paid it to craft, tailoring and sewing. But the greatest value was represented by applications with "Parisian" color engravings. Evaluating the attractiveness of their magazines, publishers emphasized that they borrowed the best drawings and patterns from foreign publications [5].

In the first years of Soviet rule, traditional European fashion began to be perceived as a bourgeois phenomenon in the USSR, and the authorities gave the garment industry the task to create a special format of socialist fashion. This period left samples of original fashion graphics of avant-garde artists, whose creative

destiny was associated with Ukraine: Alexandra Exter, Nina Genka-Meller and Evheniia Prybylska [6, 7]. Sketches of costumes and textile ornaments were published in the Moscow magazines "Atelier" and "Women's Magazine" (Zhenskiy zhurnal), the album "Art in everyday life" (Iskusstvo v bitu). Made in a cubo-futuristic manner, they met the demand for comfortable and appropriate clothing for the production function [8]. But in the period of new economic policy (NEP, 1921–1928), the idea of complete separation in fashion from the West was recognized as utopian, and there resumed copying and popularization of foreign clothing models.

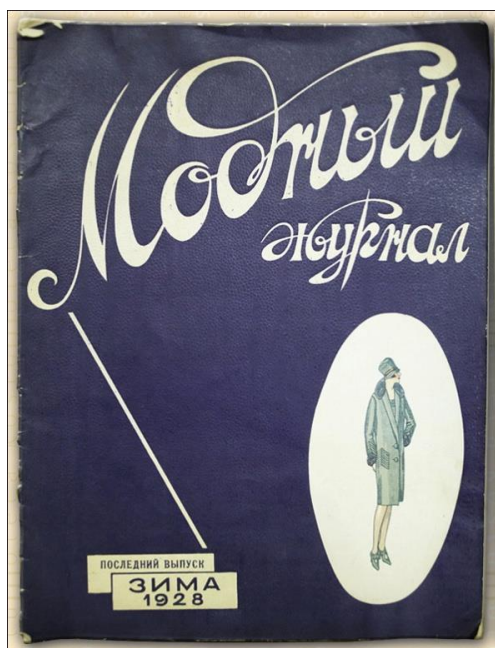
Soviet fashion magazines of the second half of the 1920s appeared largely due to the NEP. "Women's Magazine" (Zhenskiy zhurnal), "The Art of Dressing" (Iskusstvo odevatsya), "Home Tailor" (Domashnyaya portnikha), "Fashion Herald" (Vestnik modi), "Latest Fashion" (Posledniye modi) – these are outlets that have shifted the emphasis from political and educational to cultural and consumer ones. The temporary economy liberalization, in particular the transfer of enterprises and trade into private hands, as well as the attraction of Western capital revived the consumer goods industry and raised the living standards of the population. There was a request for information about fashionable clothes. Women's magazines in Ukraine were published in Kyiv, Kharkiv, Odesa, and Lviv. Such publications as "Fashion Magazine" (Kharkiv-Kyiv) and "New House" (Nova Khata) (Lviv) [10] were of a particular interest. The graphics presented in "Fashion Magazine" correspond to the most current trends of graphic art in the late 1920s, when the extreme intensity of avant-garde trends was replaced by new subjectivity. This is the name of the stream in the second half of the 1920s, which representatives looked closely at the details of real life and returned to the traditions of academic drawing. The mobility and technical simplicity inherent in the nature of graphics enabled it to be a harbinger of new style

trends. In French graphics, this new trend was superimposed on the experience of lyrical drawings by Henri Matisse and the dynamic harmony of the works of Pablo Picasso. The fashion graphics of those years are distinguished by decorative elegance, sharpness of the captured typical image, lightness of a flexible and moving line. The profession of a fashion illustrator was formed under the focus on high art culture. A fundamentally new type of activity brought applied graphic creativity to a higher level, when the design of a fashionable dress solved the issue of active visual communication, stimulating business and attracting potential customers. Qualitative differences in the new fashion graphics style are in a number of specific features. The relationship between object and space was changing: the human figure then prevailed over the background, which was interpreted amorphously or decoratively. The composition of the centerfolds was predictable, as it was based on a modular grid and the variability of a large number of compositional solutions. The artist-spectator relationship was changing: the schedule was no longer the bearer of the value norms; it only broadcast relevant information. However, remaining in the background of the design process, the fashion illustrator then opposed their anonymity. The names of the Frenchmen such as Paul Irib, Georges Lepap, Georges Barbier, the American Kohl Phillips, the Spaniard Eduard Benito, and the Russian-born artist Erte (Roman Tyrto) are the best examples of fashion graphics of those years. Each of them had their own creative taste, style and favorite techniques, but most of them worked in the shooting format: sketches of a ready-made model on a fashion model. Their drawings are not designed sketches, but a fixation of a sewn product, a sketch from nature. Similar tasks were already solved by photographers with whom there collaborated such leading fashion magazines as "Harper's Bazaar", "Vogue", "L'Officiel de la couture". But the dominant position was occupied by

graphics with its ability to capture a sharp fleeting impression and increase the emotional impact. This was also facilitated by the appropriate level of printing technology, which allowed high-quality color reproduction.

"Fashion Magazine" was published for only a few years, first in Kharkiv (1927–1928) and then in Kyiv (1928–1929). Its regular editor was L.Ya. Hurevych. All issues were printed in Kyiv's "1st Photo-Summer Printing House", which was subordinated to "Kyiv-Druk" Trust (Fig. 1). Black and white and color images had good printing, because the technique of photolithography allowed to obtain high-quality images. Each of the issues contained more than 100 models of women's and children's clothing, the description of each model indicated the purpose, features of cut and decoration, recommended materials.

There were no sources of copying and authorship of drawings, but it was obvious that drawings of models were borrowed from foreign editions and belonged to different authors, as it was possible to define six-seven different authors' approaches to graphics stylistics. Modern methods of using search engines on the Internet have allowed to establish a number of original images from American catalogs of those years, but the establishment of authorship requires further more in-depth research. Comparative analysis has showed that the original images were changed and adapted to Soviet realities, in particular, the signs of "bourgeoisie" disappeared from them: expensive hunting dogs, mouthpieces, and a monocle in the women's hands; landscape backgrounds were partially replaced.



a



b



c

Fig. 1. Graphic design of "Fashion Magazine": a – a magazine cover, 1928; b – models for the autumn season, 1927; c – the magazine address on the last page of the cover, 1929

Much of the models presented in the pages of "Fashion Magazine" correspond to the Art Deco style, most relevant in the decorative arts of the 1920s and 1930s. At first glance, Art Deco is perceived as a reincarnation of Art Nouveau with its ornamentation, complex polychromy, the tendency to use expensive materials, and exclusive handicrafts. But figurative language becomes more complex and eclectic: playfulness is combined with elegance, grace is combined with monumentality, soft streamlined forms do not contradict the classical symmetry and restraint. Fashion responds to Art Deco with allusions to antiquity and the idealized aesthetics of the East. Intricate exquisite draping becomes an important feature of a fashionable dress. All tools that enable to decorate clothes acquire value, such as: embroidery, painting, applique, ribbon, and lace. There were a large number of models with hand embroidery in "Fashion Magazine", and in some cases, it looked like stylized Ukrainian embroidery, as stated in the comments to the models. Images of young elegantly dressed beauties created a dramatic idealized world of women's sensual experiences. A woman did not want to wait for the mythical "bright future", she could easily separate herself from her proletarian origins and realize her potential in a variety of roles: a feminist, a flapper, a romantic heroine or a tennis player [11].

Most of the models presented in "Fashion Magazine" correspond to the key fashion trend of the twenties, i.e., the style of "waiter" ("la garconne" is translated from French as "a boy"). The term was associated with Victor Magritte's novel "La Garconne" issued in 1922, which soon became a bestseller. The heroine of the book is a modern young woman, who challenges traditional society with all her behavior: she indulges in entertainment, disregarding public opinion, and professes free love, makes a career and dresses in a masculine manner. Her appearance is like a woman-a boy, she is thin

and active, wears a short haircut and a shortened dress (Fig. 2a). This image was extremely in keeping with the spirit of the times. The First World War changed women, forced them to treat their destiny and their appearance differently. Many of them have learned to live without male support, to earn for a living, to be free and independent. The topic of feminism in such circumstances has become more acute. In Western Europe and America, this movement was against legal women discrimination and for equality of the sexes. In the USSR, the struggle to give women full economic and civil rights was combined with other social transformations, when work became mandatory for all members of society, and women received the right to vote in 1917. The costume for a working woman shall be rational and practical. This costume has long been created for men – comfortable and ergonomic, divided into "top" and "bottom" (pants and a jacket), which can be combined with each other and combined with frequently changed fresh shirts (Fig. 2b).

The 1920s changed not only the standards of physical beauty, but also attitudes toward bodily practices [12]. Diet and exercise became mandatory for those who sought to keep up with the times. New trends took organically root in Ukrainian sports traditions. It shall be noted that the first Olympic Games in the Soviet Union were held in Kyiv in 1913, where about 600 people took part, including women. During the Soviet era, the country's leadership paid special attention to the mass development of physical culture and sports, promoting the establishment of sports schools and communities. Sport was seen as means of educating young people ready to work and defend revolutionary conquests. Cardigans, sweaters, vests in combination with skirts, sports dresses, tunics, silk scarves as accessories – all these were signs of a new sports style. It was formed against the background of the first large knitwear enterprises for the production of the jersey – a knitted fabric of machine production, so

named by analogy with the name of the English island of Jersey. Small private enterprises for the production of knitwear existed in the twenties in Ukraine too, the

models recommended by "Fashion Magazine" show the availability of knitwear for domestic fashionistas (Fig. 2c).



Fig. 2. Models of clothes from "Fashion magazine": a – models of dresses made of fine wool, 1928; b – classic costume and light coats, 1928; c – summer sets in sports style, 1927



Fig. 2. Models of clothes from "Fashion magazine": a – dresses made of light patterned fabric, 1927; b – light dresses with embroidery and applique, 1927; c – coat made of seal fur, 1929

"Fashion Magazine" had a circulation of up to 18,000 copies and was a kind of textbook for an army of craftswomen who possessed extremely complex "couture"

techniques. In the figures, you can see the elements of complex structures with draperies, folds, goffering (the description of the models uses the term "puffs"). For decoration, there was offered a stripe of ribbon, silk ribbon, soutache cord, leather, suede, as well as various embroidery techniques: lace, smooth surface and artistic surface, openwork embroidery and embossed embroidery on coats, mantle and costumes (Figs. 3a, 3b). Elegant summer dresses and lingerie were often decorated with lace, there was an application, complex in motifs and composition. All these tools created a feeling of refined luxury, which was enhanced by the list of fabrics that were recommended in the description of the models: awning, muslin, chiffon, veil, velvet, taffeta, velour. To sew coats, it was recommended to use furs: astrakhan, mink, fox, marten, fur seal, Arctic fox, as well as such exotic furs as monkey and American skunk (Fig. 3c). There was also a cost-effective version of the plush coat, but the range of this fabric was quite wide, including plush "like Karakul", "like chinchilla", "like monkey". It shall be noted that the NEP's policy opened up opportunities for the free exchange of goods throughout the country. By the mid-1920s, domestic textile factories had resumed operations, and a market for imported fabrics had opened up.

The featured fashion style of the twenties, described above, in the West ended

with the beginning of the Great Depression, in the Soviet Union it ended with the establishment of an authoritarian regime and the course of industrialization of the country. For the consumer goods industry sector, this meant the creation of large enterprises and a reduction in the share of small cooperatives and private studios. The political course in the country changed, the use of samples of models from foreign publications became impossible. Against this background, a new system of domestic fashion began to form gradually and its traditions in the field of fashion graphics.

Conclusions. Ukrainian "Fashion Magazine" is a bright artifact of the national fashion history, which opens its hidden pages. The fact of its existence testifies about the returned traditional notions of fashion to Ukraine as a phenomenon that does not recognize political and ideological boundaries in the late 1920s. At the same time, the models published in the magazine speak of the peculiarities of the consumer demands, which are quite far from proletarian asceticism. The NEP's policy contributed to the creation of sophisticated and modern women's clothing by encouraging private enterprise and reviving international trade. The significance of "Fashion Magazine" is not only that it enabled to keep in touch with the current European fashion, but also contributed to the formation of the Ukrainian fashion graphics school.

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ФЕШН-ГРАФИКА ТА ПРАКТИКА ДИЗАЙНУ КОСТЮМА В УКРАЇНІ 1920-Х РОКІВ

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Метою роботи є дослідження особливостей функціонування моди в

ФЕШН-ГРАФИКА И ПРАКТИКА ДИЗАЙНА КОСТЮМА В УКРАИНЕ 1920-Х ГОДОВ

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Целью работы является исследование особенностей функционирования моды в Украине на основе анализа фэшн-графики «Модного журнала», который издавался в

Україні на основі аналізу фешн-графіки «Модного журналу», який видавався в Києві та Харкові в 1920-ті роки. Події модного життя в Україні розглядаються в контексті актуальних тенденцій світової моди.

Методологія. В роботі використані методи історико-хронологічного та порівняльного аналізу, методи систематизації візуальної інформації.

Результати. Визначені соціальні умови появи першого в Україні спеціалізованого модного видання. Наведено опис модних тенденцій 1920-х років на основі аналізу моделей жіночого одягу, представленого на сторінках «Модного журналу». Зроблено аналіз змін у відношенні до західної моди протягом двадцятих років в Радянському Союзі. Розглянуто особливості засобів художньої виразності фешн графіки, композиційні рішення журнальних розворотів. Показано зв'язок між популярними модними образами та подіями в українській республіці, а саме: змінами ролі жінки в суспільстві, поширенням спорту, появою нових форматів дозвілля. Узагальнено причини трансформації образної мови фешн графіки початку ХХ століття, проаналізовано зв'язок еволюції журнальної модної графіки з загальними змінами у світовому образотворчому мистецтві.

Наукова новизна. Вперше в контекст історії української моди введені факти видання перших вітчизняних часописів з питань моди, проаналізована специфіка побутування моди в Україні 1920-х років на основі зразків фешн графіки з українського часопису.

Практична значущість полягає в вияві характеристик певного етапу історії моди України. Практичні напрацювання художників, які створювали засобами графіки актуальні модні образи на початку ХХ століття, можуть бути задіяні і

Києве и Харькове в 1920-е годы. События модной жизни в Украине рассматриваются в контексте актуальных тенденций мировой моды.

Методология. В работе использованы методы историко-хронологического и сравнительного анализа, методы систематизации визуальной информации.

Результаты. Определены социальные условия появления первого в Украине специализированного модного издания. Приведено описание модных тенденций 1920-х годов на основе анализа моделей женской одежды, представленных на страницах «Модного журнала». Выполнен анализ изменений в отношении к западной моде на протяжении двадцатых годов в Советском Союзе, в частности, осмыслены причины отказа от аскетизма потребительского поведения, характерного для начала существования советской власти. Рассмотрены особенности средств выразительности фэшн графика, композиционные решения журнальных разворотов. Показана связь между популярными модными образами и социальными трансформациями в СССР: сменой роли женщины в обществе, распространением спорта, появлением новых форматов досуга. Обобщена специфика изменений образного языка фэшн графика начала ХХ века, проанализирована связь эволюции журнальной модной графика с общими изменениями в мировом изобразительном искусстве.

Научная новизна. Впервые в контекст истории украинской моды введены факты издания первых отечественных журналов по вопросам моды, проанализирована специфика бытования моды в Украине 1920-х годов на основе образцов фэшн графика из украинского периодического издания.

Практическая значимость заключается в выявлении характеристик определенного этапа истории моды в Украине. Практические наработки художников, которые создавали средствами графика актуальные модные образы в начале ХХ века, могут быть

сьогодні, як в процесі проектування нового одягу, так і в цілях рекламного просування нових ідей дизайну костюма.

Ключові слова: українська мода; фешн-графіка; журнали мод; мода 1920-х років.

задействованы как в процессе проектирования новой одежды, так и в целях рекламного продвижения новых идей дизайна костюма.

Ключевые слова: украинская мода; фэшн-графіка; журналы мод; мода 1920-х годов.

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