

The Decorative Properties of the Designs Printed in Nineteenth Century as an Entry to Enrich Printed Designs

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Research Summary: -

The present study deals with an analytical study of the nineteenth century printing designs and the creative and artistic aspects of these designs, their vocabulary and their components of decoration and formative elements, an analysis of the artistic elements, aesthetic values and inspirational sources of designs of printed fabrics and the most important factors that influenced their formation (geo-political and economic) in the period (1801). 1900) and to reveal the creative and artistic aspects of printing designs and plastic vocabulary in the nineteenth century and the study of textiles used in the nineteenth century and methods of decoration.

An introduction: -

The story of printing began thousands of years ago when the person printed before he knew the writing and before he could build a house or woven fabric and painted on the walls of the caves and the ceilings of the very creative. Thus began the first man instinctively to the work of the first drawing in a simplified way when the palm of his hand on the walls of the caves Where most of the caves have effects to draw the paws, the man put his hand on the wall and then drip the dyes around it through the bones of animals as dipping his hand in the dyes and put on the wall leaving fingerprints on them and illustrated by the following image: -



Shape (1) Some traces of palm on one of the caves

The historical study of the art of textile printing is a mirror of the plastic arts, illustrating the cultural progress of the peoples in different periods of time. It reflects the spirit of public culture and different historical styles, as well as the general taste and the aesthetic style. The 19th century arts in general, including the art of textile printing, which is clearly influenced by all historical, social and cultural factors. The nineteenth century is a period of artistic, political and economic periods, because it involves a profound development in the history of European civilization, Entire water.

In the first decade of the 19th century a new cry of color prints was printed and then hand-painted by artists using watercolors.

Research problem: -

How can the design and decorative features of 19th-century printed designs be identified in European countries, particularly England and France, between 1801-1900?

Research goals: -

- 1-Revealing the creative and artistic aspects of the print designs and their vocabulary in the 19th century.
- 2-Description and analysis of artistic and aesthetic values of 19th-century printed designs and their artistic methods.
- 3-Study of textiles used in the nineteenth century and the styles of their decoration
- 4-Identification of technical techniques for the implementation of printed designs in the nineteenth century.

Research Methodology: -

The research follows the methodology (descriptive, analytical and historical): -

- Descriptive approach: in the study and description of artistic values and aesthetic designs of printed fabrics during the nineteenth century.
- Analytical Approach: Analyzing the technical elements and aesthetic values of printed fabrics during the nineteenth century in Europe, especially the states of England and France.
- Historical approach: through the presentation and analysis of a set of print designs that were produced in the period (1801-1900) in some European countries, especially England and France.

Research importance: -

- Establishes the current research of aesthetics studies in the design of the 19th century.
- An analytical study of print designs in the nineteenth century to determine their decorative and formative characteristics.
- Studying the emotional influences and various techniques related to printing designs during the nineteenth century in Europe, especially England and France.

Evolution of printing techniques: -

The technique of printing has evolved from attempts to imitate the hand-painted form of paintings and oil paintings, especially in the 18th century. It is the golden age of various printing. The ways of matching the exterior appearance of paintings, drawings and watercolors were varied in France. In the middle of the eighteenth century, Chalk where the board is dotted with points and small clicks using a circular-headed tool.

Bartoluzzi was the first to invent this method. He had his school and professional practitioners for this method, which was faster and easier than Bartoluzzi's linear drilling in his new style, where the punctuation and the short lines seemed more smooth and beautiful. It is a method of digging large areas of color tones. This method was first introduced in France by the French van Leiden Lobrens in the seventeenth century. This style flourished in England extensively, England artist (Paul The acid is applied to the small spaces left between the granules and the varnish is used on the plate to regulate the precise timing of the exposure of the plate of the acid, and this method can lead to shades of color tone balanced, it was mainly used to imitate watercolors.

The method of printing flat lithography and surpassed the drilling in the manner of the effect of water colors, which was invented by (Alyos Sanifalder) in 1798, a flat printing method of the surface of the stone mold, the surface of the pattern is flat.

The excavation was revived in the mid-19th century as an intermediary for direct execution by the artist for his own designs. Since the James Whistler era, the signature of the print on the pencil was usually proof of an automatic product or an original work of the artist. By the end of the 19th century, many creative horizons for printing and engraving, and constantly renewing artistic styles. Modern printing has become a more sophisticated work than it has been in the past.

The development of the textile industry in France during the 19th century: -

The textile industry developed significantly in France during the 19th century due to the rapid technological advances and the abundance of modern inventions of textile machines which first started in England and then moved to France, which was able to make remarkable progress towards industrial progress thanks to the efforts of the government during the Empire First "to revive the textile industries, where it spent about four million pounds, and focused on improving the methods of production through the use of English machines, the result was a state of renewal and economic recovery of all raw materials used in the production of official fashion And good textiles have increased at a price appropriate to the economic potential of the majority.

As a result, France has made tremendous progress in all textile industries of all kinds, so that the French fabric has become the predominant European fabric in export from Europe to various countries of the world.

Since the material is one of the most important elements used to express the sense of greatness, splendor and richness in the different styles of clothing that prevailed during the nineteenth century, the researcher had to study the different materials that prevailed during this century with the clarification of the different decorative methods in the decoration of these textiles, Decorative patterns of clothing supplements (to show the rich character of nineteenth-century women's fashion models).

The decorative patterns can be divided into: -

- 1-Raw materials used and methods of decoration in the first period (1800 - 1830)
- 2-Raw materials used and methods of decoration of the second period (1830 – 1865)
- 3-Raw materials used and methods of decoration in the third period (1865 – 1900)

First: Raw materials and methods of decoration in the first period (1800 – 1830): -

The eighties of the eighteenth century were a real shift in women's fashion styles that began to take on a new trend. Cotton, muslin, and transparent light species of other favorite materials influenced classical French styles and styles, which determined the new line quickly followed by women in Their uniforms and all of them accepted it.

The soft muslin, patchet, hill, spike, and transparent braids are suitable for models that require smooth, low-heeled folds. This is in addition to using lace fabrics and good gauze.

With the gradual change that took place in the fashion between 1810 and 1820, the materials became more varied. The silk fabrics included the embossing, the wool, the marino, the heavy silk, the satin, the plush, the Chinese crepe, the heavy muslin, and the silk fabric, transparent silk fabric and Indian muslin. Which was used in the previous decade.

There were many types of dotted and dotted textiles, many of them mostly white, some of them colored and used in making satin.

With the third decade (1920s) (1820-1830) all the mosselines were preferred to the fabrics of satin, velor and poplin. They also preferred the automatic lace and the tulle fabrics which resembled the backbone of the lace, and with the widespread use of automatic lace, the underwear became made of this material, the outer garments were adorned with many of them.

The colors were characterized by raw materials in the first decade with its bright colors and high decoration and the decorations were woven, printed or embroidered.

In 1814, colored silk with vibrant colors, such as yellow, rose, earth, and some other soft colors, was discovered.

As for the decoration methods used, the decoration of the first contract was placed in the form of flowers in thin shapes elegant and very perfect, was decorated with textile materials used by narrow pens or small dots contiguous, and characterized the dresses made of muslin and cotton in white degrees, and embroidery thin plant and Greek units used Kknar, Or used in the form of vertical lines in the cloth, and usually the embroidery in white, and the French evening wear has been heavily decorated with gold and silver threads and studded with diamonds and precious stones.

Shape (2) shows a sample of the French fabric for the year 1821



Shape (2) Sample of French fabric,1821, France

Second: The materials used and the methods of decoration in the second period (1830 – 1865): -

The styles that existed in the late twenties until the 1930s continued to resort to the use of dry silk, tresses to give a sense of swelling and fragility in the parts of the gonelles, so that the breadth or width required to achieve the most important aspects of fashion.

In summer, they used organza, taffeta, tulip, gingham and printed cambric, and used other winter materials such as vulgar, cashmere, satin, cinchilla, chenille.

The ores used in the 1950s and 1960s were rich in variety, rawness and texture, often woven, printed or embossed, and the pen was used in certain parts of the robe.

As for the colors, the colors of the summer raw materials (lace) of the 1930s were bright and delightful to the eye, emphasizing the romantic features. Winter materials had muted colors in the colors of the sheepskin, straw or color, Apple-colored, green-carnivorous, and chocolate brown.

In the 1940s, the textiles were characterized by the disappearance of the luster, and the trend towards the use of dark colors such as purple, blue, chini, plum, green, and pallid, and for the taffeta was woven with a combination of different colors that gave more than a color tone to the texture giving the fabric a kind of richness and luxury. Also in the 1850s, experiments and attempts made several years ago resulted in the creation of new industrial dyes, which led to the spread of new radiant colors with a huge color variation, something that was not fashionable before this date.

The aniline dye is the first of these industrial pigments, which appeared in 1856, including the colors of fuchia, red and magenta, all of which were shiny, adding a new characteristic and personality to the designs of that period.

As for the decorative methods used in the second period (1830 – 1865): -

In the 1930s and 1940s, there were different types of carnations, decorative ribbons, fountains, ribbons, and artificial flowers. The fifties and sixties were characterized by the existence of a pattern of different costs in a very lavish manner for decoration, where they were more than using decorative strips with wide or very narrow slabs with the sweetening of the ends with silks and silks, A huge number of Phoenicians and bouquets of artificial flowers, and the multiple carnations, which amounted in one dress to eleven Cornish have been distinguished by these Kranish different decorative methods where the use of various lace fabrics to sweeten tips Or using woven or printed fabrics in the form of canaries from floral units, or using sterile fabrics, as well as the use of castings to decorate the cornice.



Shape (3) Printed cotton dress,1864 CE, France

Third: Used raw materials and methods of decoration in the third period (1865 – 1900): -

The raw materials of the 1970s were cashmere, marino, harrier of various kinds, velor and follard, all of which produced a stream of varied design lines in the clothes of the 1870s.

In the mid-1970s and during the 1880s the upper part of the dress was known as "Ball Gown" made of silk and satin. It was then made of marigold or plush and was worn with gonolat from multiple transparent drapes over silk or satin base at the bottom and in the late 1970s The jacket is made entirely of multiple types of fur, such as calf fur or beaver fur.

In the 1980s, the ores became heavier than in the previous decade, so that the garnets of the gondola took a stronger appearance and gave an effect as if they were carved like statues. They used the saddle cloth, Ottoman silk, duches, plush and balsch. The imitation of these materials was known as Sateen or Velveteen, and of course their prices were cheaper than the original materials.

This is in addition to the fabric of the hill and the wire which they used very often in the work of the Aljalabat Jawonla but it was dotted sequins to give it the required weight.

In one dress they often used two or more contrasting raw materials, such as silk with plush, wool with velor, or velvet with silk or brocade.

In the 1990s, fine fine materials dominated the clothing of women of high class and more than the use of satin, embossed silk embossed, satin embossed with luxurious models, velcro, glowing and frosted fabrics preferred in the work of inflated sleeves that took the form of balloon or sheep's thigh, and used a kind of fabrics The glossy, rich silk-threaded chiffon, more chiffon, they used with a lot of karnish with the sleeves of the sleeves, as well as in the making of wide or narrow ribbons.

In addition, they used the fabricated polyamide fabric of Faye, woven with natural silk besides the taffah, which formed an essential part of the garment or which supported the garment from the inside as a liner, which played a key role in creating the attractive sound design.

This was used in the summer of flax and printed peppermint, Dementie cloth characterized by its ribbed or longitudinal fabric, gauze, printed organza.

As for the colors of the seventies, the clothes were characterized by the color of the pale color of the end of the previous period Vnthr use of lilac, violet, green, yellow, white, and used the use of two shades in one color, Valodice known as "Cuirasse" in the forward piece, which is located in the middle of the front and the same In the middle of the back may be darker color to repeat this color in the decoration or decoration placed in the form of strips on the slant or nuts placed on the upper part.

In 1876, the cream was the most fashionable among the colors of women's fashion, often with contrasting strips, such as dark velvet, olive, or agate.

In the eighties, the use of contrasting materials was common in one garment and also had more than one color, and with winter clothes, the use of marigold, in its bright black or sapphire red, was accompanied by bouquets of yellow and red flowers.

As for the decorative techniques used in the third period (1865 – 1900): -

Since the late 1960s and 1970s, cilia and ribbons have been the primary method of women's clothing decoration and have been organized in countless styles of designs with multiple variations in one garment.

In the eighties, the crusades were simpler and often of the type known as the hollow bellows. There was the lace of the lace around the neck and the wrists, and other types of decoration appeared as zinet ribbons with finished cilia in small rollers and other strips of chenille, and all these were beautiful natural shapes. These decorative designs were also used on morning clothes in the mid-1980s, as well as the use of some types of fur in the form of canaries, which added softness and softness to women's clothing.

The use of linen napkins was common with embroidered embroidery, which appeared in narrow clothes. The embroidery was added in its various styles, whether in the form of an added or applied acrylic or tartar on the spike, lace, and tulle materials.

As for the colors, it has emphasized the style of influence that emerged during this period to give fashion the dramatic character that characterized it at the time. Besides, they used the decorative styles, which varied between embroider and embroidered sequins on the spike or lace materials to give a kind of artistic richness to the individual design of the upper class and wealthy women.

During this period of the 19th century, blue was used as a multi-use, suitable for elegant evening dresses and daily skirts as was the case with modern covers, slippers and umbrellas in shades ranging from light blue to dark blue.



Shape (4) Silk and cotton dress, France, 1852

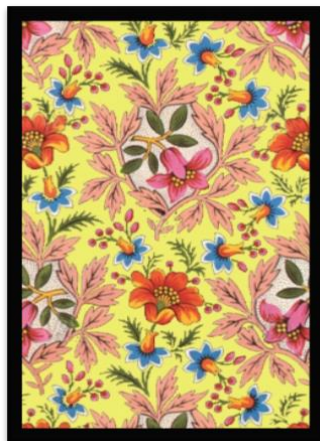
The following are some of the designs that were created to suit the modern age: -



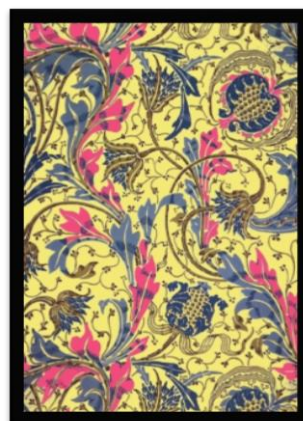
Design No. (1)



Design No. (2)



Design No. (3)



Design No. (4)

Results: -

- 1-The study has shown the importance of studying the distinctive characteristics of printed patterns and the stages of their development.
- 2-The study showed the possibility of inventing print designs after studying the stages of development in the nineteenth century.
- 3-Development of the innovative process through the use of colors and elements and the ability to access it for more than a different design idea and variety.

Recommendations: -

- 1-To hold seminars and conferences to raise awareness of the importance of preserving the cultural and civilizational heritage of school and university students through knowledge of the historical developments of clothing products.
- 2-The necessity of cooperation between the owners of factories and specialized technical colleges to revive cultural heritage and historical development and maintain it.
- 3-Holding a competition to produce the best work of art based on inspiration and innovation of heritage and advertising by all means and monitoring the rewards to encourage the study of heritage.

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