

Investigating the Role of Tapestry in Creative Design of Clothes

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Abstract

Tapestry is a form of textile art that exists from ancient to modern art. Different capabilities of tapestry let artists use extensive creativity of this art. In this article, after recognizing the features of tapestry, the use of this art in clothes designing has been studied. The essence of the clothes designing is innovative. Using tapestry in clothes designing makes creative collections. Analyzing tapestry use in clothes modeling can guide readers of this article to understand the vast territory of this art.

Keywords: Clothes Designing; Tapestry; Creativity

1. Introduction

Tapestry is a branch of weaving art with changes throughout history. The study of these changes includes the usage of this art, the subject of weaving and the materials. In general, the study is about the variety of structures and evolutions of the place of the construction of tapestry. In the beginning, tapestry was used for covering walls and frames with limited types of weaving, but recently it has been utilized more with an increase in the number of artists in two areas of practical and aesthetic tapestry works. With a new view of tapestry, it helps to create a new area of usage of this art such as the wide world of fashion. A mixture of tapestry and cloth designing will create a new area of aesthetics. In this study, all works are practical, showing the cloth designers the understanding and using of this art that could enable them to be scored the capability of tapestry in cloth designing.

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2. History of Tapestry

In order to deliberate on the history of tapestry, there is a need to look at the first human weaving samples that were used to protect them from cold and heat with woven fabrics with foliage, wicker wicks that were used as bedsores or accessories of living. Tapestry has come to us from many years ago; the oldest example that it survived from the past is the Pazirik region in Iran. This piece of art is related to the first century AD with a pattern of cross and arrow in Peru. The other example is the works from Copts from 2nd and 9th centuries in Egypt and the Lycasso silk tops in China which are related to the Sungs era (1280-960). The European works date back to the 11th century and the French knitting work in France and San Sereion in Colony (Aflatoonian, 2010:3).

Tapisserie is a French word that is called tapestry in English which means a handmade cloth with a simple woven such as rug that weft covers warp completely; however, sometimes warp threads are used in tapestry to create a diverse pattern. A new inspiration has created a new dimension in context of the texture (Mohammadnejad Sigaroodi, 2009:31).

Tapestry was more practical in the beginning. In the middle ages, the rich wall covering of the palaces used hand-woven tapestries as curtains and wall panels. In the definition of today's topography, it can be said that the art of texture is varied with different materials. These materials can be used or not used as fabric. Tapestry, hand-woven fabric of plain weave, is made without shuttle or drawboy, the design of weft threads being threaded into the warp with fingers or bobbin (www.encyclopedia.com). By following the pastoral traces of the past and reaching the contemporary tapestries, we notice the differences in the type of weaves, the subjects and materials used in the texture of the tapestries, which have transformed this field into a growing and modern art. The first sparks of the development of this art come to the beginning of the 20th century. In the late 19th and early 20th centuries, a new definition for tapestry was considered, which, based on this definition of the artist in design, the use of technique and materials in the toasters was unrestricted and could freely create an artwork (Karimi, 2008:1).



Fig 1 Traditional Tapestry, Rasoulzadeh Namin, 2013

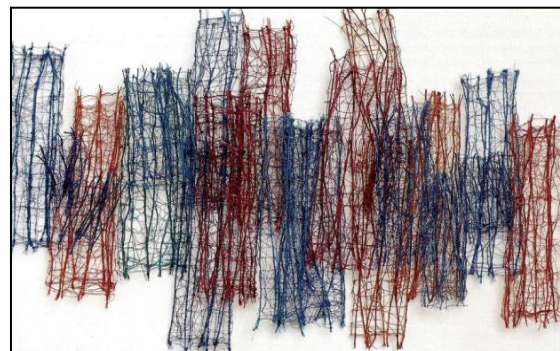


Fig 2 Modern Tapestry, Dawn throne, 2009

Fig 1 shows the image of the tapestry in the early historical periods of this art, while Fig 2 is an example of Post-Modernism. In the images, the differences in the type of textile and the subjects to whose texture artists are referring is quite evident. Following the historical evolution of this art, now the use of various materials and other arts in tapestry is completely free, and the artist chooses materials for weaving by selecting the theme to show the purpose of designing. The history and transformation of this art can be seen by seeing the pictures. The new free vision has given a new

definition to the art of tapestry, making it possible to wrap different shapes in addition to the surface that appear in the form of cloth or carpet.

3. Woven and Tapestry

Introduction to texture and textiles makes it possible to find out the capabilities of art of tapestry. In fact, tapestry was created along the art of weave. The use of texture differs from one another in different arts, and this difference arises from the origin of weaves. In the encyclopedia of art, texture is the appearance of a surface in terms of its tangible quality. In other words, texture is the only visual element that sees through sensation the feeling of touching the viewer. In artwork, four types of texture are recognizable: factual, artificial, abstract and inventive (Pakbaaz, 2005:71).

The existence of texture in the art makes it uneven and familiar to the viewer. It removes the artwork from the extinct. Similar to designing clothes, the designer uses various factors to create a sense of being different. The designer expresses the balanced composition of the model by replacing the surface, form, texture and line. The use of appropriate decorations such as embroidery -with threads or stones – demonstrates a visual and realistic sense of texture. Even fabrics with outstanding texture or woolen fabrics express warmth and factual texture in model. Also, printed fabrics can be used to illustrate artificial texture. Using decorations, weaves and essentials of clothing that have texture will consciously diversify while attracting attention and varying patterns. However, if this utilization is not conscious and correct, the composition and the balance of the model will be disrupted. The designer shows the contrasts in the dress by using texture. Contrast or contradiction is a kind of relationship between visual elements that emphasizes distinct differences based on the location, size, extent, proportions and direction of the adjacent elements in the composition. Formats and methods of construction can also be a way of contradicting. As the less contrast between elements, the composition becomes more aligned, the greater the contrast, the more complex the structure, and principles of diversity in the composition of the effect will be more prominent (Pahlavan, 2009:28).

In tapestry, all types of weaves which were described earlier are used; the first tapestries were weaved like a rug (with a similar weave) and later detailed gobelen (cross stitch charts) was added as a fine knitting piece of this art. The growth of weaves in tapestry has been so popular nowadays that it has encompassed a wide range of arts. Tapestry is a combination of texture, needlework, graphics, art and painting which has a place as a subset of visual art.

4. Position of Making Tapestry

Tapestry was made up of fabric or rug which was completely woven by hand. In the design of the pattern of the tapestry, the position of passing weft through warps has a significant role. The position of making tapestry has been varied in different historical eras. People in areas that were skilled in weaving weaved decorated textiles. As time passed by, artists used any type of textile and art in tapestry. As a result, making different tapestry started from the historical eras. This transformation was not only reflected in tapestry, but also in all visual arts. In modern times, artists employed new structures for expressing their thoughts, and the traditional frontiers of art were removed. The birth of the modern tapestry and the growth of the value of the weave of creative tapestry have changed the position of the usage of the tapestries rather than the coverage of the wall or display, and galleries are new places to showcase. Tapestry is a subset of the yarn art nowadays, and artists present their woven collections in terms of modern collections. The audience does not look at paintings and historical events by looking at the tapestries, but seeks to discover neither the

concept of that piece of art itself nor the volume of the tapestry. This art has acquired a separate identity for itself. The audience faces the artwork with a variety of designs and combinations. However, the modern tapestry can also take the idea from the traditional subjects, but the concept and type of weave express contemporary art. Changes in the type of weave and subjects have led to a change in the position of the tapestry, and it is viewed as an independent art and continues to evolve in terms of texture and usage resulting in different positions, from the use of modern types of texture in interior decoration of clothes, design of bags and shoes to other necessities of clothing. The designers contemplate a creative application for topography every day. Although the status of this art has been accompanied by stagnation and lack of progress, with the onset of re-engagement artists have earned a valuable place in the art of yarn, and in almost all artistic fields it has been used now.

5. Structure of Tapestry

In the beginning, the art of tapestry did not have a special structure and it included a texture of facing weft with the great value of historical and artistic aspect. They are a solid documentation for displaying the weave techniques of the historical periods and the mapping of that time. Knowing the types of tapestries is possible with the familiarity of the artist's weave style which shows what kind of weave, appearance and composition the artist uses in terms of showing his/her purpose. In textile industry, there are several ways to build the levels, one of which is the combination of two longitudinal and horizontal stands of threads that define the longitudinal stand as the warp and the horizontal strand as the woof. The result of this method of weaving is weaving that is called textile (Khojasteh, 2005:15).

In the early tapestries, it was important to create a perfect and smooth surface with a complete illustration of the image. The artist has been trying to showcase the image with all the details and skills of knitting. After tapestry became a subset of fibre art with a diversity of the uses of texture, using other arts led to a better formation of the artists' ideas and creativity in this field and produced a variety of performances. Early tapestries and many modern tapestries were woven in the flat shapes with the usage of frames, but in modern tapestries the designer has a freedom to use different weaves and outstanding textures. Creating different plans at the level of the frame will result in a diversity in the form and the link between the artwork and the audience as shown in Fig 3.

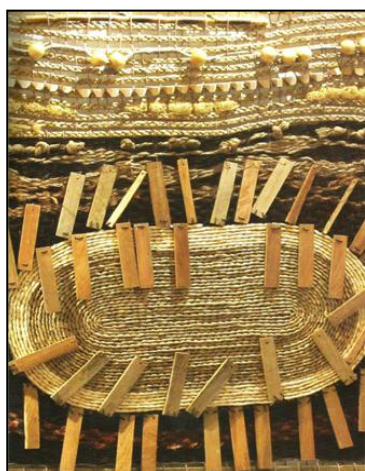


Fig 3 Modern Tapestry, Rasoulzadeh Namin, 2013 **Fig 4** Volume Tapestry, Barbara Chase, 2007

Another type of tapestry is presenting it as a bulk, which can be in the shape of a statue where the artist uses an armature for the base because of the necessity of the texture types and materials. The process has been done by metal frames for the shape of the work and after that by covering it with weaving different textures. In this type of tapestry, texture is the most important element and there is no need to cover up all the parts, and so the armature is a part of the artwork (Rasoulzadeh Namin, 2014:71). In Fig 4, bulk tapestry is used to make a tapestry in volume. If the selected materials allow the artist to fill without the reinforcement, the tapestry is formed by the formability of the materials. Because of the wide range of the capabilities of tapestry, it is a practical art. In Fig 5, designers use tapestry in the interior designs, for example for furniture decoration.



Fig 5 Tapestry in furniture, Claire-Ann Obrien, 2011

6. Influence of Materials in Tapestry

The traditional tapestry structure did not leave much choice for the preparation of the weavers' materials. Of course, the texture and stages of the preparation of traditional tapestries' materials during its period can be considered as the leading arts of that time. The fibres used for textiles, cloths and figurative carpets are usually cotton and wool, and they are carefully dyed. Dying fibres was done in accordance with certain principles. The precision of these principles was a guarantee of the color quality. Texture design can provide a beautiful weave by recognizing different types of textures and using yarns of different grades and types. This technique is prevalent in modern tapestry.

In modern tapestries, in addition to commonly used yarn and wool, various types of materials, such as metal, stone, wood and glass are used by the designer without any constraint on texture and materials. Designers, in addition to usual weaves, use fancy and innovative types. As a result, many kinds of weaves are created via experiencing new materials.

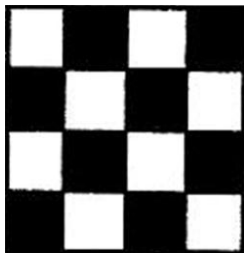


Fig 6 Taffeta

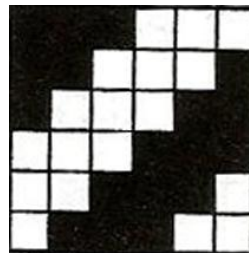


Fig 7 Twill

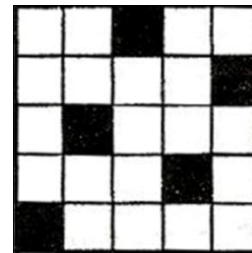


Fig 8 Satinee

Fig 6, 7 and 8 show three main weaves and the remaining weaves are derivatives of these three fundamental weaves.

These weaves are used in the design of warp and weft fabric. The designers use these basic weaves and add their own creativities in the selection of materials by using one type of weave in different patterns and displaying a different presentation of a fixed weave.

The appearance of the taffeta texture is different when it is woven with wool from the one woven by metal strips. In fact, the artist can use a simple texture in a variety ways by selecting different applied materials. The possibilities are that each material in artists' discretion, if combined with various textures, will yield a good result; however, even where the artist uses a type of texture, only through the transformation of applied materials into creativity it will be reached. In this case, the importance of the selected materials is determined in the construction of modern tapestries. In Fig 9, there are alternating square nodes. There are some more nodes such as sailing and carpentry that can be used in tapestry.

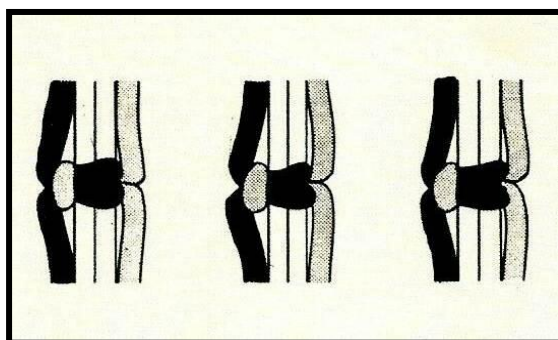


Fig 9 Alternating square node, Rasoulzadeh Namin, 2013

Many artists use natural materials around them in tapestry, such as plants, wood, leaves. In Fig 10, tapestry is created by branches and plant fibres with the combination of leather strips. In such cases, the background and the free space of tapestry is also a part of the artwork and it is also considered how to present the effect and background. Lightening is another element that needs to be considered by the designer.

One of the difficulties that can arise when you work with transparent materials is deciding how you will display the final work. The work itself might have been made to fit a particular site within space (Thorne, 2009:116).



Fig 10 Natural fibre tapestry, Aflatooni, 2011

In choosing different materials, the composition and balance of the design should also be considered, that is the targeted materials should be selected and used in appropriate textures; each texture, if created with the right materials, will display a better performance. Artists always seek to experience new materials but paying attention to traditions also has a great value and represents the culture of every nation. Ethnic art reflects the thoughts of a community and takes on a collective need (Fisher, 2007:191). Of course, it should also be noted that the lack of change in the design of a product and the preservation of its originality is considered to be of value in some cases; however, against the waves of modernity, the production of handicrafts is a drawback and will become a factor in the decline, stagnation and desolation of these products (Pakzaad, 2017:37). For these reasons, the matching and growth of handicrafts over time will be a positive factor and indeed its survival factor; it has been able to select the type of this passage through contemporary art. Traditional and indigenous arts are rich in opportunities, and these arts can also be used in tapestry.

7. Creative Use of Tapestry in Dresses

The art of tapestry provides an extensive field of activity for various artists; meanwhile, designers of clothing have used various techniques in their collections. The designers choose the method of using tapestry according to their own views and the collections. The innovations in this field have made creative collections. Tapestry is a very rich field and full of ideas in as much as the designer can use it in a creative design of her/his collection for a long time, and each chapter presents a new way of displaying this art. It is very true to say that a part of the culture and art of any country can be searched in its dress. In today's world, dress is a (visual) tool for recognizing human beings from a continental, historical, cultural, artistic and economic aspect and at the level of civilization and society progress (Majlesi & Khoshnevisan, 2010:58).

Tapestry, by preserving the principles of this recognition in each climate and historical context, has the ability to express the artist's purpose. Fig 11 shows the design of Dolce & Gabbana brand in 2013. The brand has come up with a Gobelen tapestry pattern in the design of that period. As it was mentioned earlier, Gobelen is one of the traditional tapestries. It has an interesting point that Dolce & Gabbana have used the idea of tapestry as a traditional texture. However, the traditional Gobelen texture with a modern design is a perfect match of classic and modern art. In this way, many traditional arts can beautify the modern world.



Fig11 Tapestry in cloth, Dolce and Gabbana, A/W 2013



Fig12 Tapestry in cloth, Alberta Ferreti, S/S 2016

Tapestry can be used in designing dresses in different ways. In the above collection, tapestry is knitted on the top of the textile. In Fig 12, tapestry is weaved with the main textile as a complementary textile for the dress. The designer has used the property of tapestry texture as a straight texture which means the type of texture is directly affected in the model of the dress. Creating the surface by texture and displaying the texture are essential characteristics of tapestry in this dress, and the designer has initiatively added fabric strips and the fitting of the fabric and texture in different parts of the model, considering the negative space suitable to add more effects on the design.

Also, the way to use the texture form can provide a new design in the tapestry. Tapestry is one of the rare types of art that gives a designer a wide range of practical varieties to design the dress. Fig 13 shows the interesting design of the glasses with the usage of tapestry in the frames. The texture is very detailed and colorful. Different colors in the texture create the design in the frame. The production of these glasses was done by 3D print. The glasses are the result of the interface of new technology and traditional art.

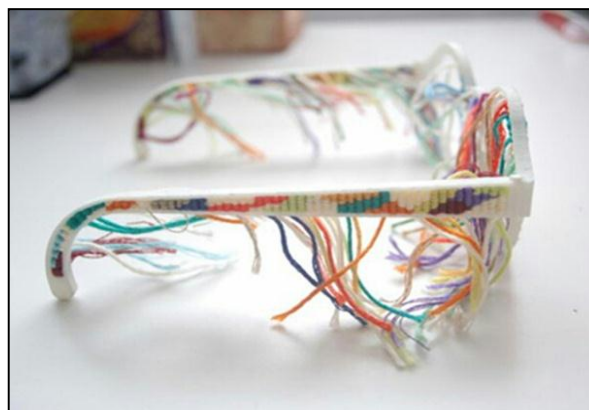


Fig 13 Tapestry 3d print, Chloe McCormick and Nicholas O'Donnell, 2012

The usage of tapestry has caused creativity and new designs by recognition of different materials in the presenting of texture and modeling. The designers have used this feature to demonstrate a variety of collections. One of these materials is rope which has created many possibilities. The designer can design a detailed texture or use this feature in the background of modern tapestry in dress.



Fig 14 Volume design Louis sabagi, 2015



Fig 15 Model design Doin Lee, 2015



Fig 16 Textile design Chanel, 2016

Fig 14 shows a modern look to the tapestry, with an irregular texture, in other words, stitching of a string of thick threads to present the volume in clothing. In Fig 15, the fabric is used as strips for the design idea. These strips create a knot, determining the style of the dress. The design has been made by weaving up-and-down strips.

In Fig 16, the skirt is weaved in a tapestry style. One of the areas of using tapestry in designing cloth is fabrication. In this design, the designer has also used other different textures and free threads in the end. Tapestry and the accessories are used in clothing in various ways, but due to the capabilities of this art, there is always a new way for designers to make use of this art.

8. Conclusion

By comparing the original tapestries and contemporary ones, we will face a variety of perspectives for the artists, expressing a new point of view to this art. Artists in different fields have used tapestry in their works to achieve their creative goals; this, in addition to the innovation in the collection, has contributed to the growth of the art of tapestry. Although the presentation of tapestry was limited to Gobelen frameworks and rugs in the past, changes in subjects and weaves have promoted the position of tapestry to an independent art. With growth in texture and usage, tapestry has found a potential ability to be used in different positions such as interior design, clothes design, shoes and bag designs and all clothing accessories. Designers are considered to be increasingly innovative in using tapestry. In general, the position of tapestry has developed with the reactivation

of artists so that it has gained a valuable place in the art of fibre, and it has been used in almost all aesthetic fields.

The usage of tapestry in clothes designing and creative dress modeling is described in the following ways:

1. Use of tapestry in applique.
2. Application of tapestry textile in clothing surface for modeling.
3. Fabrication with the effect of model designing by tapestry.
4. Use of volume tapestry ability with innovative textures.

The variety of textures and capabilities to perform different types of tapestries has made a wide range of usages in clothing design. Designers use tapestry according to their styles and points of view. It is obvious that tapestry has many capacities in modeling that has not been used yet, and that clothes designers with increasing knowledge and a creative power of application can create great collections.

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