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The history of the USSR in printed fabric patterns: from the 1950s to the 1970s

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Abstract

The article is devoted to the analysis of fabric patterns in the USSR from the 1950s to the 1970s as a reflection of socio-historical changes in the Soviet society of that time. The postwar period was marked by stylistic searches in the Russian textile industry. This period is known for its "triumph style". In the first postwar decade, fabrics were mostly stuffed along old ramparts, and the pattern was determined primarily by the material that was used, i. e., accessible fabrics, mainly cotton. The "triumph style" in Soviet art was replaced by the "modern style", which was used in 1957-1966 in the art of textile patterns. The foreign textile industry had a serious impact on domestic textiles in the 1950s. Despite the existence of the Iron Curtain, there was resuming of contacts with foreign industry and everyday life in the 1960s. Folk motifs served as a kind of "counterweight" to the "bourgeois" trends in fashion. Foreign influences did not impoverish Russian textiles, but, on the contrary, enriched it and contributed to their development. Thematic patterns, reflecting the motifs of modernity, although not as brightly as in propaganda textiles, were an important trend in the textile pattern of the second half of the 20th century.

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Keywords

History of the USSR, textile industry, printed fabrics, fabric patterns, textile design, Khrushchev Thaw, fashion.

Introduction

The original style of Soviet printed fabrics manifested itself primarily in the so-called "propaganda textiles" of the 1920s and early 1930s. During this period, in an effort to reflect the new time, new social relations, and a new industrial era, fabric patterns began to reflect these new realities—from numerous airplanes and light bulbs to happy peasants and tractors [Akinsha, 2010; Al'bom..., 2010; Blyumin, 2010; Vlasov, Vlasova, 2017]. Stylistically, these patterns mostly went back to the heritage of the avant-garde—suprematism and constructivism.

Fabric patterns returned to traditional floral motifs—flowers, fruit, "cucumbers" and other ornaments—in the mid-1930s, in the era of the persecution of "formalism" in art and the triumph of socialist realism.

Printed fabrics in the post-war period

The Russian textile industry was in a stylistic search during the post-war period. It was officially determined by the requirements of socialist realism; art had to reflect and cognize life. The style of this period is called the "triumph style"—"a term denoting the leading trends in the Soviet architecture of the post-war decade. It originally had an ironic meaning" [Morozova, Shcherbakova, 2018, 6].

Old shafts were mostly used for manufacturing printed fabrics during the first post-war decade, and the features of patterns were determined primarily by the material that was used, i. e., available fabrics, mainly cotton ones. At the same time, the development of textile techniques led to the creation of new types of fabrics (e. g., viscose staple fiber), which required new types of patterns; "the well-draped silk-like, but cheaper staple fabrics that appeared in the post-war period, became fashionable and widespread" [Shcherbakova, Morozova, 2017, 259]. Synthetic materials were flourishing: "Polyamide, polyester, nylon, dederon, and elastic began to be widely used in the USSR at the end of the decade" [Khmelevskoi, 2016, 121].

According to N.V. Savina, "the post-war period opened up new technical and artistic opportunities for the masters of textile ornaments with their constant desire for self-expression and creative improvisations. At the same time, the works created by the artists of the second half of the 20th century were closely related to traditional ornamentation and artistic and compositional construction of the textile patterns of the previous periods" [Savina, 2016, 165].

The post-war period was marked by the revival of the traditions of the past: these were realistic floral motifs: "A pronouncedly realistic interpretation of plant motifs, very close to nature, became dominant" [Strizhenova, 1976, 24]; "Modest women's dresses with simple realistic patterns were one of the characteristics of the image of the Soviet people of the pre-war and post-war time" [Beschastnov, Zhuravleva, 2003, 195]. At the same time, "fabric patterns printed on cotton with machines with cylindrical printing shafts had a fine rapport and fuzzy elaboration of motifs, staple fabrics were variegated, and fabric patterns on silk had a larger size and careful elaboration of floral elements, since they were printed with flat screen-printing machines" [Shcherbakova, Morozova, 2017, 260].

The features of the modern style

In Soviet art, the "triumph style" was replaced by the so-called "modern style", which was used in 1957-1966 in the art of textile patterns [Morozova, Shcherbakova, 2018, 7]. Conventional representations with vivid, lush brushstrokes and linear graphics began to replace realistic patterns.

The development of the chemical industry also contributed to the transformation of textiles. New dyes and printing techniques (tricolor, raster, "watercolor", etc.) significantly expanded the possibilities

of colorists: "New graphic techniques ("dry brush", watercolor image transfer, imitation of the encaustic technique, reproduction of various surfaces and textures in printing), as well as a wide range of saturated colors became available to artists" [Shcherbakova, Morozova, 2017, 263].

The foreign textile industry had a powerful impact on domestic textiles since the 1950s. Despite the fact that suprematism and other avant-garde trends were not recognized in Soviet art, similar influences in the field of textile patterns came from abroad: "The stylistic trends of the 20th century and youth culture enriched the foreign textile ornament of the 1960s with new ornamental motifs never seen before, expanded the range of themes and the color palette of patterns" [Morozova, Shcherbakova, 2015, 6].

The perception of foreign fabrics since the mid-1950s was a sign of some kind of "thaw" in relations with foreign countries. The stilyagi movement developed during the same period. It was the first fashion movement in Soviet history that showed that the domestic society needed to conform to certain stylistic ideals as a symbol of lifestyle [Vinichenko et al., 2013].

As N.V. Korolkov wrote, the directives of the 20th Party Congress demanded the fastest modernization of industry with due regard to foreign achievements; this author presented a broad overview of foreign fabrics using the materials of the 1955 Leipzig Fair. In particular, he noted stripes, checkwork, melange, large and small flower buds, snowflakes, as well as novelties—patterns such as "dog tooth", "barley grain" and waffles [Korolkov, 1956].

The main types of new geometric patterns were abstract ornaments in bright colors:

- circles, squares, ellipses;
 - illusory compositions in the style of op art, with motifs of concentric circles, spirals, zigzags, etc.
- In addition, floral ornaments remained popular; they are divided into five groups:
- simple stylized forms in line with the hippie worldview;
 - geometrized Art Deco motifs;
 - Art Nouveau ornaments;
 - oriental plant motifs;
 - realistic (photorealistic) plant patterns [Morozova, Shcherbakova, 2015, 6].

At the same time, "the interest in oriental ornaments somewhat waned in the late 1950s and early 1960s" [Savina, 2016, 166].

Subject fabric patterns were based on the traditions of pop art. Ornaments had several relevant sources that reflected the historical situation:

- patterns on the theme of space exploration;
- stylized Art Nouveau patterns;
- imitation of patchwork associated with the popularity of hippies.

Folklore or ethnic ornaments, which often included oriental motifs, were popular. Abstract patterns included psychedelic motifs, abstract painting motifs, kaleidoscope ornaments, as well as Art Deco abstractions. All types of ornaments were characterized by planar solutions and decorativeness.

The world textile trends were actively used in the USSR. Despite the existence of the Iron Curtain, there was resuming of contacts with foreign industry and everyday life in the 1960s: international exhibitions, fashion magazines; the trips of high-ranking officials to socialist countries led to the fact that foreign motifs printed fabric patterns were actively perceived in the Soviet Union [Andreeva, 1987]. The domestic industry had the opportunity to get acquainted with foreign models and fashion since the 6th World Festival of Youth and Students in 1957. The USSR began to participate in international exhibitions and to a greater extent opened up to the world [Shirokovskikh, Fabrika..., 2016].

The textile industry was developing during these years in the USSR, as well as all over the world;

new types of fabrics appeared. Both fashion and new types of textiles contributed to the creation of new patterns by the domestic industry.

Ornaments were often made in bright colors, with regular and free "placement" of the motif. Plant or other forms were often subordinated to the "checkwork" rhythm" [Savina, 2016, 166]. In particular, patchwork, which also had national roots, was one of the important motifs obviously borrowed from abroad and inspired by the hippie style (Figure 1).

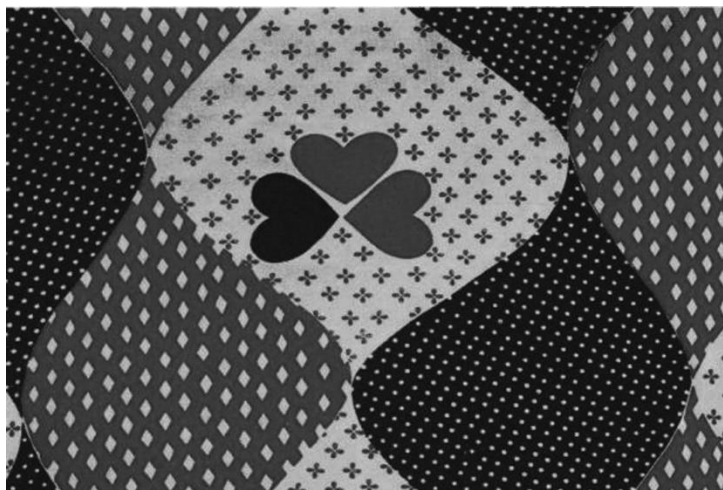


Figure 1 - A fabric pattern imitating patchwork. The Trekhgornaya Manufactory, 1975 [Morozova, Shcherbakova, 2015, 10]

It is obvious that the influence of hippies and the psychedelic era was also experienced by such a relatively traditional motif for Russian textiles as "cucumbers": it became brighter and more fantastic (Figure 2). Somewhat faded in the late 1950s and early 1960s, it was revived in new colors in the mid-1960s [Savina, 2016, 166].



Figure 2 - A printed ornament with the "oriental cucumber" motif. The First Chintz Printing Factory in Moscow, the mid-1970s [Morozova, Shcherbakova, 2015, 11]

The middle and end of the 1960s were marked by the increased interest of textile artists in folk art: they imitated Russian embroidery, lace, and wood carving. E. Shumyatskaya at the Trekhgornaya

Manufactory was one of the first to turn to folklore in the early 1950s; M. Khvostenkov and E. Shapovalova developed folk motifs at the same factory. These motifs were at first rather simple imitations of embroidery and weaving—"small and medium-scale ornaments repeating the structure and character of Ukrainian, Moldovan, Russian, Georgian and other folk ornaments" [Morozova, Shcherbakova, 2018, 7] (Figure 3).



Figure 3 - Patterns based on folk art. The Trekhgornaya Manufactory, the 1950s [Ibidem]

However, later interaction with folk style was enriched with new techniques. The artists of the silk-weaving factory "Krasnaya roza" worked with folk material more expressively, using colored strokes and spots, a dynamic composition. Flat toys are elegant and decorative, their figures resemble pieces, and lush strokes are sketchy (Figure 4).



**Figure 4 - E.Ya. Shumyatskaya. The decorative fabric "Vyatka Toys".
The silk-weaving factory "Krasnaya roza", 1957 [Tkani..., www]**

Folk motifs served as a kind of "counterweight" to "bourgeois" trends in fashion; both models and ornaments in folklore style were actively developed [Vinichenko, 2010, 44].

Printed fabrics in the 1970s

"The main visual means of the 1970s included a line that created a thin even contour of the motif, clearly separating the ornament from the background, and a dot that was used both to fill in the background and to develop the motif" [Savina, 2016, 166].

Op art became popular in Russian textiles in the early 1970s. Geometric patterns with optical illusions were in demand for many years, especially those applied to silk and synthetic fabrics (Figure 5).



**Figure 5 - L.P. Rubtsova. A geometric pattern with optical illusions.
The silk-weaving factory "Krasnaya roza", the 1970 and 1980 [Tkani..., www]**

In the 1970s there was fascination with color, which played a special expressive role: "instead of red and black that were usual, artists used orange, purple, green and other colors" [Savina, 2016, 166].

The psychedelic movement also influenced Soviet textiles, but in a modified form: "Psychedelic images in Soviet textiles were expressed mainly in the reproduction of organic plastics" [Morozova, Shcherbakova, 2015, 10]. The entire surface of fabrics was filled with elongated curved patterns; abstraction could be combined with floral images (Figure 6).



Figure 6 - A fabric pattern with organic plastic motifs, the 1970s [Ibidem, 12]

Foreign influences did not impoverish Russian textiles, but, on the contrary, enriched it and contributed to its development: "Existence in line with international fashion meant not forgetting the country's national heritage, but its development at a different qualitative level" [Ibidem, 9]. The ornaments inherited from "Western" fashion, were not copied, but reinterpreted.

In addition, artists and technologists were also looking for their own, new techniques in textile dyeing. The desire to create new, interesting, unusual colors reflected the emerging (although generally not accomplished) turn of the Soviet light industry to the needs of consumers. The Deputy Head of Production of the First Chintz Printing Factory P.A. Melnikov offered patterns "with various optical effects", in particular, ones visually correcting the figure, in 1956 (Figure 7).



**Figure 7 - P.A. Melnikov. A fabric pattern with an optical effect.
The First Chintz Printing Factory, 1956 [Mel'nikov, 1956, 67]**

P.A. Melnikov wrote: "Optical effects changing the representation of the figure are achieved by shifting shadows, as shown in the figure placed here. These effects can be enhanced by applying stripes, polka dots, ovals, and geometric shapes of various sizes" [Ibidem].

- Stripes remained a popular motif. They reflected, as throughout the world, several basic meanings:
- a popular motif for bed linen and underwear, especially knitwear;
 - the "marine" meaning associated with both striped vests and the swimsuits of the early 20th century;
 - associations with childhood, youth, sports, and play [Pastoureau, 2008, 65-91].

Traditional floral patterns also underwent some rethinking in the mid-1950s: "The masters became interested not in motifs, but in the ways of their graphic embodiment. Stylized images, in which the decorative and ornamental principle prevailed over the pictorial one, were popular" [Savina, 2016, 165]. Motifs became plastically generalized: many of them were sketchy, incomplete, and at the same time dynamic.

In the 1970s, floral ornaments can be divided into three main types:

- simplified, geometric floral patterns, without chiaroscuro, flat and decorative, in contrasting colors;

- figurative, realistic flowers with imitation of techniques such as watercolor, engraving;
- traditional floral ornaments, with volume modeling [Ibidem, 167].

These trends show that along with the repetition of the traditional floral motif, textile patterns reflected the development of art, departing from strict realism [Shirokovskikh, *Tekstil'nye...*, 2016].

Thematic patterns, which, although not as vividly as in propaganda textiles, still reflected the motifs of modernity, remained an important trend in the textile patterns of the second half of the 20th century. In the 1970s, "motifs were taken from the surrounding Soviet reality—urban and rural landscapes, modern life, traffic signs, transport, household items, various inscriptions and anniversary marks" [Savina, 2016, 167] (Figure 8).



Figure 8 - E.A. Shumyatskaya. A kerchief with motifs embodying the new Moscow. The Dzerzhinsky Trekhgornaya Manufactory, 1957 [Tkani..., www]

Events such as world festivals and the 1980 Olympic Games in Moscow were especially vividly reflected on fabrics; such patterns were often combined in Russian textiles with other traditional ornaments.

Conclusion

Continuing the domestic school of textile design and opening up to international influences, the artists of the studied period were looking for new style solutions, conducted creative experiments. The principles of production and artistic techniques, developed from the 1950s to 1970s, are still used in domestic textile design. The "sense of modernity" was an important quality that remained from the requirements of the 1970s.

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История СССР в отражении рисунков набивных тканей: 1950-1970-е гг.

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Аннотация

Статья посвящена анализу рисунков на текстиле 1950-1970-х гг. как отражению социально-исторических перемен в советском обществе этой поры. В послевоенный период русская текстильная промышленность находилась в стилистическом поиске. Стилистика этого периода носит название «стиль триумф». В первое послевоенное десятилетие ткани в основном набивались по старым валам, а особенности рисунка определялись прежде всего материалом, т. е. доступными тканями, преимущественно хлопчатобумажными. В советском искусстве на смену стилю триумф пришел так называемый современный стиль, который в искусстве текстильного рисунка ограничивается 1957-1966 гг. С 1950-х гг. значимое влияние на отечественный текстиль оказывала зарубежная текстильная промышленность. Несмотря на существование железного занавеса, в 1960-е гг. произошло обновление контактов с зарубежной промышленностью и повседневностью. Народные мотивы служили своего рода «противовесом» «буржуазным» тенденциям в моде. Обращение к иностранным влияниям не обеднило русский текстиль, а, напротив, обогатило его и способствовало его развитию. Важным направлением в текстильном узоре второй половины XX в. остается тематический рисунок, который, хотя и не так ярко, как в агитационном текстиле, все же отражает мотивы современности.

Для цитирования в научных исследованиях

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Ключевые слова

История СССР, текстильная промышленность, набойка на ткани, рисунки по ткани, дизайн текстиля, оттепель, мода.

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