

## **Ornamental Pattern of the Belarus national Clothing: influences of technology.**

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Ornament of a national folk dress of Byelorussians is characterized by the big variety of patterns and techniques. Frequently on the same fragment of clothes it is possible to see simultaneous presence of elements woven and an embroidered decor. Such coexistence requires clearing up their interdependence. The given research is dedicated to the revealing of the influence of weaving and embroidering techniques on the Belarus national clothing figuration. The main purpose of the investigation is the definition the distinguishing feature of the patterns, which are depended on the mode of operation. Thereupon it's practicable to compare the ancient embroidered composition with the "branoye" (boarding) weaving as stylistically and technically similar to each other.

They've repeatedly written about the correlation of embroidery and patterned weaving in the scientific literature. The scope of these inquiries basically covers sphere of chronological sequence of design changes in technics and their causes as well as correlation the ways of an embodiment of ornaments with some decorated subjects. In this context the question is separately discussed, whether embroidery imitate "branoye" (boarding) weaving or vice versa, "branoye" weaving is an improved and mechanized method of embroidery In O.E. Fadeeva's research comes to a conclusion about earlier existence of a "nabor" in territory of Byelorussia [3,141]. Though among the numerous actual data brought in the monograph, there are examples of the opposite.

From the point of view of the stylistic originality is of interest, what mode of operation assumes as a foundation of the ornamental compositions and as far as its connection with the manufacturing method.

There is some sameness in embroidery and "branoye" weaving in Byelorussian decoration traditions, for example the resemblance in their creation. The most typical model of their composition is the border, thick with geometrical motives at the recurrent equal interval. These ornamental tracteries are remarkable for a double-sided pattern. Common feature also is an application of red color, and thin black (dark blue) line is in the center of a strip and on its edges.

Since olden days "branoye" woven patterns have been carried out on a weaving loom but by means of a needle [3,137]. In the greater degree their manufacturing submitted to logic of weaving when the decor is created simultaneously with a fabric. In this case it is easier to carry out a pattern for all width of a cloth, arranged in equal horizontal outlines. It is an ornamental

border more often. There is the same base in a “nabor’s” embroidery. In fact it can be rendered more freely (there are examples of a cross-section and diagonal set) and it creates various forms. Most a striking example to that is Russian modification of the “nabor’s” embroidery is used as means of creation a polychrome texture and it’s blended with a complicated silhouette of zoomorphism, anthropomorphism and plant images. There are the similar techniques in the West of Vitebsk region Byelorussia. These samples are concerned with culture of Russian ethnos and Old Believers who live on these land from the end of XVII century [1,144]. There are some towels carried out not in logic of weaving, which are made in a pared-down variant of a “nabor’s” in the Kopylsk region. It is used for imitation of ornamental motives of woven towels in Krolevetsk region, Chernigov province, widespread on this territory in end XVIIIc. [1,157]. But at use of this technique in an ornament of a dress, the ornament all the same receives a kind of a strip. Thus, configuration of ornaments in borders is not consequence of technologies.

Nevertheless, ornaments of a “nabor” and “branoje” weaving have distinctive features. As long realization a woven pattern brakes creative process of products, there is an installation on acceleration. Technical improvements allow repeating once developed element repeatedly. Creation of a pattern stage by stage from below upwards limits an opportunity of modification in its structure. In result the composition a woven decor is fixed not on internal study of a border, and on law of their recurrence. Numerous examples confirm it. The brightest expression of the specified tendency is full refusal of a tracery.

As against weaving the embroidery is carried out on a ready fabric. The review of a flatness of a product allows arranging a decor more precisely. There are no restrictions in time. Process of embroidery supposes correction of sequence of its manufacturing. So the composition can be begun not with the bottom element, and from the most expressive. Entering necessary amount of additional elements is possible. In a result the embroidered decor gravitates to more detailed study of the basic patten strip, in some cases, to integration of its size (an embroidery Brest r-n).

The technology of realization of ornament of the Belarus national Clothinginfluences on its composite build. Summing up comparison of its features it is possible to allocate the following distinctive features. The embroidery is represented to more free and weaving is more substantial filled, than. At its creation the beauty and quality of a pattern become the basic purpose. Process of embroidery assumes freedom for updating and managements of its expressiveness. The embroidery is more worked; its scale depends on the form of a dress. The special attention is given expressiveness of ornamental filling of a border. Weaving is more mechanized, contains repetitions is more often. Woven compositions occupy the big area, but the internal space of their elements is less worked or is absent. The special attentionis given the rhythmic organization of borders on flatness. The ornament of the Belarus national dress is under construction of traditional composite scheme. The exquisite differences of patterns determined by technology, specify deep understanding of a decor creation, on masterly possession of specific means of art expressiveness.