

A Study on Fashion Design Applied from Color-Field Abstract of Mark Rothko: Focusing on Needle-Punching Felt Technique

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Abstract

Fashion needs to be understood as practicality and creative behavior and various movements of paintings act as inspirations of original design for fashion designers. This study seeks to find sources of fashion designs in the works of Mark Rothko who is in the center of color-field abstract. Color-field of Rothko provides infinite inspirations as colors are identically treated as shapes and lighting and textures are all included on top of it. In this study, the purpose is to create color focused artistic fashion design by exploring the possibility of expression with the colors of Rothko as the main motive. The study method is as follows. First, the concept and significance of color-field abstract are researched through documented data. Works of Rothko is divided into three periods according to their characteristics. The background of the formation of color-field abstract of Rothko is understood by analyzing the trends of the works in each period. Second, twenty representative works from 1949 to 1969 are selected and analyzed in formative components of color, shape and textures in order to more accurately understand shape of colors, brilliance, simplicity that appear in the mature color-field abstract of Rothko. Third, preexisting methods of color-field of paintings developed into motives of clothing are studied focusing on the collections from 1997 to 2006. Examples of applications of color-field images in modern fashion designs are analyzed. Fourth, motives are selected based on general characteristics of color-field abstract of Rothko and the results of the formative analysis. Clothing is produced that expresses the colors of the paintings of Rothko more effectively. As the results of the study, restrained shapes and textures and various forms of color combinations shown in color-field abstract of Rothko provided deep inspirations on material composition and color planning for fashion design focused on colors. Additionally, needle-punching technique using wool for the production technique enabled relief texture expressions of materials by colors and effective applications of soft and warm atmosphere of color-field abstract of Rothko on clothing. Especially, the ideology of color-field abstract of Rothko of shaping of colors could be expressed and the direction of the development of motives could be presented at the same time by specifically applying color combination method using horizontal division of atypical color-field from the formative characteristics of color-field abstract of Rothko.

Key words : Mark Rothko, color-field abstract, color-field abstract image, needle-punching technique.

I . Preface

Fashion in modern world takes on the bigger role as a medium to speak for an individual's aesthetic values as a part of genres of arts to ex-

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press internal images of humans as well as functional purposes. Fashion field consistently seeks for sources of original inspirations and mutual interactions with other arts genres are becoming a norm. Paintings especially enable applications in various directions as they share formativeness of colors and shapes with fashion. This can be verified in the quote by Farrell Back and Patch, "meanings sought after in fine arts inspire fashion design and the motives of fashion must be considered along with other genres of arts."

Fashion needs to be understood as practicality and creative behavior and various movements of paintings act as inspirations of original design for fashion designers. This study seeks to find sources of fashion designs in the works of Mark Rothko who is in the center of color-field abstract. Color-field of Rothko provides infinite inspirations as colors are identically treated as shapes and lighting and textures are all included on top of it. In this study, the purpose is to create color focused artistic fashion design by exploring the possibility of expression with the colors of Rothko as the main motive. The study method is as follows.

First, the concept and significance of color-field abstract are researched through documented data. The universe of the works of Rothko is divided into three stages according to their characteristics. The background of the formation of color-field abstract of Rothko is understood by analyzing the trends of the works in each stages.

Second, twenty representative works from 1949 to 1969 are selected and analyzed in formative components of color, shape and textures in order to more accurately understand shape of colors, brilliance, simplicity that appear in the mature color-field abstract of Rothko.

Third, preexisting methods of color-field of paintings developed into motives of clothing are studied focusing on the collections from 1997 to 2006. Examples of applications of color-field images in modern fashion designs are analyzed.

Fourth, motives are selected based on general characteristics of color-field abstract of Rothko and the results of the formative analysis and applied to subject expressions. Fashion design study

is conducted through color combinations and partial re-composition based on formative components. Actual products are total 8 pieces, consisting of four pieces of one piece, two pieces of jacket and skirt, one piece of coat and one piece of jacket and one piece.

II. Theoretical Background

1. Mark Rothko and Color-Field Abstract

1) Concept and Significance of Color-Field Abstract

Color-field abstract is a branch of abstract expressionism that dominated American world of artists from 1940s to 1950s. It was formulated as necessity for more fundamental symbols from existential point of view was realized to overcome vanity of the war. The movement bases itself on philosophical ideas rather than coincidences and arbitrariness and expresses images of magnificence on large color-field through primitive arts and intense and simple colors that remind one of Matisse. It is different on surface from action painting which is another branch of abstract expressionism and emphasizes impromptu but they share commonalities in that the relation between *painting* and *background* are spatially close and that they are paintings that possess all-over (covering all surfaces), multi-focus or focusless spatial and mental context (Jung, 2002). Color-field abstract was actively introduced after 1947 by artists such as Mark Rothko, Barnett Newman and Clyfford Still and they reflected absolute idea of formalism, to treat the canvas as one plain to completely eliminate differentiation between the subject and background and emphasize two-dimensional essence of paintings (Atkins, 1997). They also pursued largeness of the works and explained that eyes needed to be saturated by using colors in large area to maximize the instantaneity of colors and the same intensity of colors were necessary in a uniform field to construct paintings with cohesion (Sandeler, 1970). Ultimately, color-field abstract artists focused on what to paint rather than the problem of how to paint. Large areas of col-

ors created “effects of infinity” and this was the ultimate goal of the color-field abstract artists. Color-field abstract shape colors through deep emphasis and contributed hugely to colors by pursuing the directness of colors themselves and recovering the autonomy. Color-field abstract continued until 1960s, developing into Late abstract paintings, as termed by Greenberg and presented new possibilities in the arts history as well as contributing to expansion of contexts and realm of colors while continuing into hard-edge and minimalism.

2) Works of Mark Rothko

Mark Rothko (1903-1970) was born in Dvinsk, Russia and immigrated to the United States in 1913 where he grew up. He commented “I want to fill paintings with one uniform light (Waldman, 1973)” and involved colors with lights instead of with shapes by imbuing the maximum brilliance to colors as a reduced form of intense painting methods. Works of Mark Rothko can be divided into three periods.

(1) Period of Mythical Works from Late 1920s to Mid 1940s

Works from late 1920s when Rothko first started drawing are mostly academic works such as nature scenes with customary and emotional feel and nude practices. As he learned from Max Webber, Rothko's subject choices or moods of paintings in 1920s were determined by the influences of Webber's late style. Additionally, triangular composition reminiscing Cezanne and Renaissance arts was often used and clear boundary lines and reinterpreted lyrical colors seemingly originated from Matisse became the nuclei of Rothko's works. Early mythical color-field abstract is developed from late 1930s to early 1940s with the inspirations from surrealism by Miro, Klee and Picasso. During this period, what was important to Rothko was not the simple automatism itself but the transparency of colors. With influences from such various movements, trials that originated from interests in colors and transparent color senscs become the source of preparing Rothko color-field abstract that is full of magnificent light.

(2) Formative Period of Uncertain Color-Field from 1947 to 1949

1947 could be considered a short but very important period in which Rothko escaped the influences of the various previous movements and enabled him to reach his own color-field abstract in 1950s. *Number 18* (1947) painted in this period is a work from the earliest period when shapes and boundaries disappear and atypical color-fields are used. It can be seen in *Multiform* created in 1948 that the boundaries of the dynamic shapes are becoming simpler, color-fields are also simplifying into rectangular shapes and use of colors are also being restrained. Roles of color-fields occupying the surface definitely started to increase relatively as linear components that were reminiscence of automatic calligraphic components of surrealists decreased significantly and size of each color-field shape magnified and simplified. Additionally, atypical color-fields with areas were located vertically or horizontally. They are shown as forms floating in an uncertain space and Rothko produces large scale works with unprocessed canvases.

(3) Period of Reductional Color-Field Abstract from 1949 to 1960s

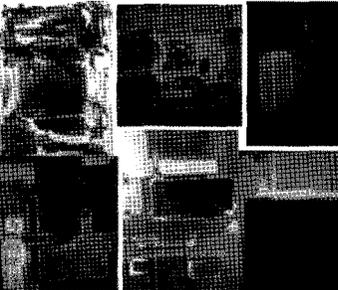
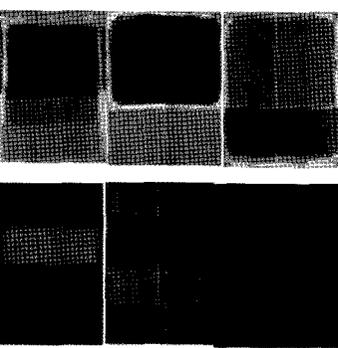
Rothko reaches reductional color-field abstract in 1950s as completely mature individual expression style system settles that is removed of reproduction images of any nature or hints of reality. Works like *Number 11* (1949), *Violet, Black, Orange, Yellow on White and Red* (1949), and *Number 10* (1950) take format of aligning horizontally like a band by magnifying color-fields that are wide and precisely parallel to the edge of the rectangular screens. No special technique was used in Rothko's works of this period to present three dimensional effects while absolutely maintaining flatness. Even though, each color-field provide overwhelmingly mystical mood as they float in the screen and mingle dreamily in each others' spaces. This originated from trials on shocking colors about saturation and is an effective result caused by the enlargement of screens more than anything else. As an explanation for this, Rothko said “I paint

very large pictures. I realize that historically the function of painting large pictures is painting something very grandiose and pompous. The reason I paint them, however - I think it applies to other painters I know - is precisely because I want to be very intimate and human. To paint a small picture is to place yourself outside your experience. However you paint the larger picture, you are in it." (Richardson & Stangos, 1974). It seems as if he attempted to create an effect similar to awe-inspiring in spectators of his works. It gives rise to cosmos or mood beyond humans and nature

such as mystic mood and harmony and magical context and emotions (Waldman, 1973).

Additionally, development of his own rectangular shape color-field can be seen in *Green, White and Yellow and Yellow* (1951), *Red, Orange, Tan and Purple* (1954) and *Orange and Yellow* (1956) where boundaries are perfectly simplified but looks as if smearing, no contrast in brightness exists within an area but contrast is strong between top and bottom rectangles and edges are expressed as if brushing dreamily. Rothko used Staining technique to produce dreamy color and this created

<Table 1> Tendencies of Works of Mark Rothko by Periods

Period	Main Works	Work Tendency
The Late 1920s- The Mid 1940s Mythical Period of Works		<ul style="list-style-type: none"> • Early Period Rothko incorporates various movements of arts such as fauvism into the work tendency based on realism due to the periodic influences. • Triangular composition reminiscing Cezanne and Renaissance arts and clear boundary lines influenced by Matisse are characteristics. • Mythical abstract works are developed in 1930s with automatism characteristics influenced by surrealism artists such as Miro, Picasso and Klee.
1947s-1949s A Formative Period of Uncertain Color Field		<ul style="list-style-type: none"> • Transitional period prior to reaching Rothko style color-field abstract in 1950s • Simplified atypical uncertain color-fields start to appear, separating from surrealism and mythical works. • Small reminiscence of automatism remains in color-fields that reminds of nature
The Late 1940s- The Late 1950s a Period of Reductional Color Field		<ul style="list-style-type: none"> • Silhouettes of color-fields are simplified and cleaned up into rectangular shapes. Colors and lights fill canvases with all shapes disappeared. • Conscious shapes disappeared but a shape called color is recreated in subconscious. <color=shape> • Completely reduced style of color-field abstract is reached with symbolism and literary connection eliminated. • From light and high chroma color-fields, mostly monotone, gray, blue and black are used since 1950s as the color-fields become darker.

internal property of light and properties determining clear and spiritual light. Works past 1950s have various aspects, changes and consistent trend at the same time. Endless interest in colors finally solidified Rothko's own seat with reductional color-field abstract by 1950s. Rothko's color-field is one of the biggest feats in 20th century arts history, which meets Matisse's statement of "color is the final stage to complete maturity." Mark Rothko's works is summarized into three periods and presented in <Table 1>.

2. Formative Analysis of Color-Field Abstract of Mark Rothko

In this chapter, Mark Rothko's color-field abstract is formatively analyzed. Twenty representative works are selected from 1940s to 1960s when Rothko's mature color-field abstract developed and formativeness of each piece is analyzed by categorizing into color, shape and texture. formativeness of colors is analyzed based on NCS (Natural Color System) and color combination characteristics of color and hue distributions. Color-field division method and ratio are analyzed for formativeness of shapes and it is performed with the subjects converted to monotone in order to clearly recognize shapes in objective conditions. Factors that determined the dreamy mood of Rothko's color-field abstract are attempted to be revealed in formativeness of texture by analyzing visual textures. However, the colorometer method used in the analysis of color characteristics of Rothko's color-field abstract has limits of having errors in ranges of colors, brightness and chroma as they are measurements of prints and not of the actual pieces.

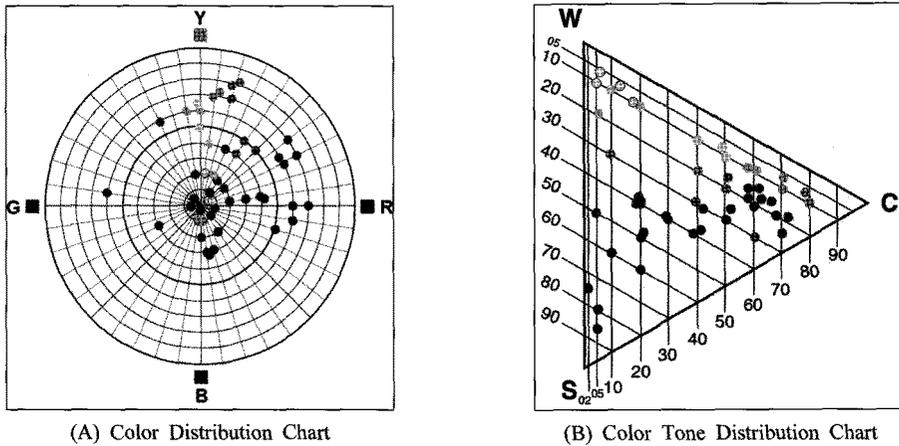
1) Colors

Color use frequency, color distribution and hue distribution of Rothko's color-field abstract are as follows. YR series and RB series had significantly higher color use frequency than BG series and GY series and GY series were colors close to Y. Detailed color frequencies converted to percentage show R series at 38% and Y series at 36%, the most frequent, and B series at 21% and G

series at 5%. Shift in colors in works by years show color distribution around outside of the color wheel shifting towards center of the color wheel towards the late periods. This is a result of color-field abstract of Rothko changing from bright tone to darker tone from late 1940s to late 1960s. Additionally, locations of colors used move closer to the vertical axis in the triangular hue distribution diagram towards the later period. This phenomenon shows overall decrease in the level of chroma and darker and murky hue appears more or less concentrated in the later period. In summary, Rothko's color-field abstracts show mostly tendency of bright and warm tone above mid chroma and tendency of darker tone with low chroma is somewhat shown near almost the late period. This affects hardness of colors and displays the soft mood of Rothko's color-field abstract. Additionally, the use of dark tone with low chroma in the late period works creates heavy mood in terms of heaviness of colors. In color combination, four color combination is displayed momentarily in early period and two color combination and three color combination gradually became the main combinations. Contrast effect is one of the visual effects of the color combination. Combination of hues with different characteristics show brightness contrast and color contrast. Characteristic is that the hues of different characteristics are mostly 3:2 ratio in the color combination. Balanced combination of hues with different characteristics resulted in escaping possible

<Table 2> Color Frequencies and Percentages of Mark Rothko's Color-field Abstract by NCS (Representative Works from Late 1940s to Late 1960s)

Color	Frequency	Percentage (%)
N Series	0	0
[Redacted]		
G Series	3	5
Total	53	100



〈Fig. 1〉 Color and Color Tone Distributions of Mark Rothko's Color-field Abstract by NCS
(Representative Works from Late 1940s to Late 1960s).

monotony from the color combinations of restrained number of combinations and at the same time deriving harmony. Additionally, brightness contrast displayed in most of Rothko's works is analyzed to be a factor in brilliance which is an important characteristic of Rothko's works. Frequencies of colors used in Mark Rothko's color-field abstract are shown in 〈Table 2〉 and the overall color tone and color distributions are shown in 〈Fig. 1〉.

2) Shape

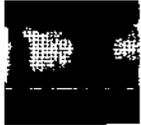
The most apparent things in the shape are surface division and division directions and ratios. Horizontal and vertical directions are displayed in the division directions and out of the 20 pieces, 18 pieces (90%) show horizontal division and 2 pieces (10%) show horizontal divisions with the horizontal division being the majority. Additionally, calculation of the numbers of surface division shows seven each (35%) in 2 divisions and 3 divisions and two each (10%) in 4 divisions and 5 divisions in horizontal division and two (10%) 5 divisions in vertical divisions. Ratio of divided areas show 3:2 and 2:3 in all 2 divisions and 3:2:2 and 2:2:3 ratios are predominant in 3 divisions while 4 divisions and 5 divisions both show irregular ratios. Therefore, formative characteristics of Rothko's color-field abstract altogether

are as follows. First, all uniformly appear in atypical rectangular color-field. Second, these color-field show horizontal or vertical division methods but majority are composed in the horizontal division and 2 divisions and 3 divisions are predominant with 70%. Third, ratios of the divisions are not all perfectly regular in all pieces. However, all pieces using 2 divisions method show 3:2 ratio or inversely 2:3 ratio. Additionally, pieces using 3 divisions method show almost commonly 3:2:2 or 2:3:3 surface ratios. Analysis of Mark Rothko's color-field abstract in the viewpoint of shapes is presented in 〈Table 3〉.

3) Texture

Texture has mutual relationship with colors and shapes. The use of overall bright and warm tone in colors and the color-fields with atypical boundaries in shapes provide soft visual texture. Especially, differences in the boundaries of atypical color-fields have great effects on the texture and the results of the analysis of the boundaries of the twenty representative pieces are as follows. A single piece (5%) had entire boundaries perfectly rigid and 13 pieces (65%) had entire boundaries soft. Additionally, 6 pieces (30%) showed somewhat hard boundaries and soft boundaries both mixed. In conclusion, Rothko's color-field abstracts show overall characteristics of soft visual textures.

<Table 3> Analysis of Shape Characteristics Mark Rothko's Color-Field Abstract (Representative Pieces from Late 1940s to Late 1960s)

Works	A Factor of Form	Area Division			Works	A Factor of Form	Area Division		
		Number of Face	Horizontal Division	Vertical Division			Number of Face	Horizontal Division	Vertical Division
1		3	5:1:3	-	11		3	2:6:3	·
2		4	5:1:2:2	·	12		2	3:2	·
3		3	8:2:3	·	13		2	5:3	·
4		5	4:2:5:1:8	·	14		3	9:1:5	·
5		4	1:3:8:6	·	15		3	1:1:2	·
6		2	3:2	·	16		5	·	4:3:1:3:4
7		2	2:3	·	17		5	·	1:2:3:2:1
8		2	3:2	·	18		3	2:3:3	·
9		2	3:2	·	19		3	2:2:3	·
10		3	3:2:2	·	20		2	2:3	·

3. Examples of Fashion Design applied from Color-Field Abstract Images

As art creates numerous movements with styles consistently dying and being born again while contemporary styles exist, fashion also circulates between the past and the present without being stationary in one space. Among these, paintings have many examples of actually serving as a basis for creative expression as the motives for fashion design. Especially, the images of color-field abstract are absorbed and being utilized in multiple directions by modern fashion designers pursuing original styles. As if conforming to the ideology of color-field abstract of which the goal is the interest towards colors and the expression of moods of inner images of mind, the fashion designs applying these color-field abstract images attempt partial introduction of colors and shapes through reinterpretation of the meanings rather than being visually obvious and it can be mainly found in color combination relationship. In this study, examples of fashion designs applying color-field images are analyzed and presented mainly from collections.

Hard edge from late color-field abstract is characterized by clean cut boundaries and pop-art flamboyant colors and it provided more inspirations as motives for modern fashion design. Such formativeness can be found in geometrical patterns in Missoni and Miumiu. A Skirt with similar formativeness to radiating line composition seen in works by late color-field abstract artist Frank Stella (Fig. 2) can be found in 2004 s/s collection by Missoni. Pastel tone stripe color combination image seen in Kenneth Noland's 1971 color-field abstract work *Navazo* can be found in the knit one-piece in (Fig. 3). It can be inferred that gradual composition format and color harmony theory through brightness steps seen in Joseph Albers' 1958 work *Homage to the Square: Corniferous* are applied in abstract pattern in (Fig. 4) introduced in 2005 s/s collection by Miumiu. Pants and one-piece applying high hue color combination and formative characteristic of drooping down vertical and diagonal lines seen in Morris Louis' 1960 work *Gamma*

Delta, his representative color-field abstract work, are presented in 2004 s/s collection by Etro (Fig. 5). Additionally as an example similar to formative factors of color combination relationship, uncertain boundaries and horizontalness seen in Rothko's color-field abstract, 2004 Prada collection is characterized by most of pieces having color-fields with blurry boundaries seen in Mark Rothko's works aligned in horizontal stripes. The skirt in the left and the knit in the right (Fig. 6) and the top in (Fig. 7) are tie dye technique. Stripes with blurry boundaries infiltrate each other creating a duplicate feel and it shows similar formativeness as Rothko's color-field abstract.

Similar formative factors from Mark Rothko's 1961 work *Blue, Orange, Red* were used in the design in (Fig. 8). In the left clothes, brilliance is instilled and red and blue of Rothko are inversely coordinated in horizontal division as if emanating light. Additionally, red and blue with uncertain boundaries originated from the jacket connects to white and the skirt is in blue designed to connect with the top color. This is complementary color combination and overall area contrast of colors has similar characteristics as Rothko's color-field abstract works. One-piece in (Fig. 9) from Ronit Zilkha's 2000 s/s collection is a reminiscence of red and white colors from Rothko's 1957 work *Untitled*. Formativeness of color-field seemingly floating in stationary space shown in Rothko's abstract works is displayed in the blurry red arranged in pull-over format on simple silhouette one-piece.

Color-field abstract images similar to Rothko's works in color, color combination and area contrast can be found in Isaac Mizrahi's 1997 s/s collection and 2002 s/s collection from Marni. Clothes in (Fig. 10) shows yellow and rouge similar in color to Rothko's 1954 work *Untitled* arranged in 2:1 area ratio throughout the jacket and the pants. Especially, the jacket is inverse up and down, with rouge only coming up to chest at the body and all the way down at the sleeves. This displays unique effect even in the simple horizontal structure of the yellow at the waist



<Fig. 2> Missoni 04 s/s.
(Source: <http://dongatv.com>)



<Fig. 3> Missoni 04s/s.
(Source: <http://dongatv.com>)



<Fig. 4> Miumiu 05 s/s.
(Source: Bazaar 05 s/s Collection)



<Fig. 5> Etro 04 s/s.
(Source: Vogue 04 s/s Collection)



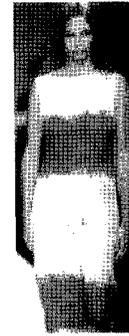
<Fig. 6> Prada 04s/s.
(Source: <http://dongatv.com>)



<Fig. 7> Prada 04 s/s.
(Source: <http://dongatv.com>)



<Fig. 8> Prada 04 s/s.
(Source: <http://dongatv.com>)



<Fig. 9> Ronit Zilka 00 s/s.
(Source: Book Moda)



<Fig. 10> Issac Mizrahi 97 s/s.
(Source: <http://firstview.com>)



<Fig. 11> Issac Mizrahi 97 s/s.
(Source: <http://firstview.com>)



<Fig. 12> Issac Mizrahi 97 s/s.
(Source: <http://firstview.com>)

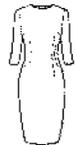
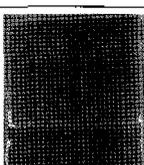
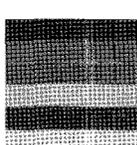
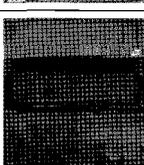
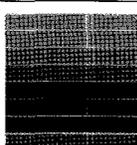
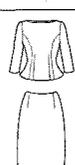
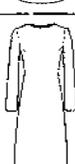
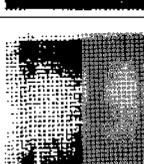
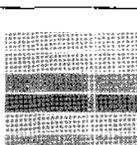


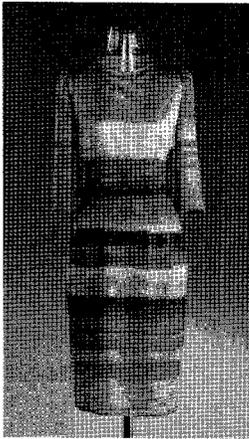
<Fig. 13> Marni 02 s/s.
(Source: Vogue 02 Collection)

contrasted with white connected to the bottom of the lower body. Additionally, the jacket and the skirt in <Fig. 11> show the same color combination pattern in Rothko's 1951 work *Number 12*. This is found in the complementary color combinations of similar chroma and brightness, which are rouge jacket with amethyst purple at the sleeves and the three yellow colors of the skirt. It

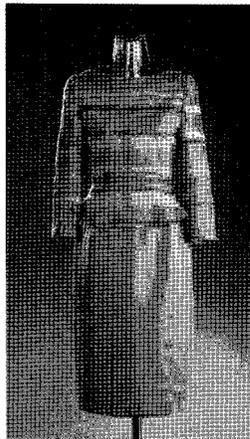
can be seen that the one-piece in <Fig. 12> follows white, yellow, and rouge color combination method seen in Rothko's 1955 work *Untitled* even though the area ratio of the colors is different. Formative components of Rothko's late color-field abstract represented by low chroma and horizontal division can be found in 2002 s/s collection from Marni <Fig. 13>.

<Table 4> Work Plan Table

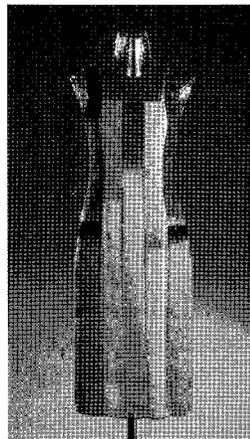
No.	Motif	Color	Material	Technique	Composition	Style
Work I			Felt 70, Metalic Fabric, Silk	Needle-Punching Felt Technique	One-piece	
Work II			Felt 70, Metalic Fabric, Silk, Shantung Silk	Needle-Punching Felt Technique	Jacket, Skirt	
Work III			Felt 70, Chiffon, Shantung Silk	Needle-Punching Felt Technique, Patchwork	One-piece	
Work IV			Felt 70, Chiffon	Needle-Punching Felt Technique, Patchwork, Shirring	One-piece	
Work V			Felt 70, Metalic Fabric, Silk, Shantung Silk	Needle-Punching Felt Technique	Coat	
Work VI			Felt 70, Chiffon, Shantung Silk	Needle-Punching Felt Technique, Patchwork	Jacket, Skirt	
Work VII			Felt 70, Silk Organza	Needle-Punching Felt Technique, Collage	One-piece	
Work VIII			Felt 70, Poly Organza, Chiffon, Shantung Silk	Needle-Punching Felt Technique, Patchwork	Jacket, One-piece	



<Fig. 14> The Front
of Work I.



<Fig. 15> The Front
of Work II.



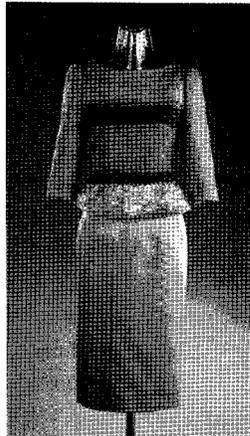
<Fig. 16> The Front
of Work III.



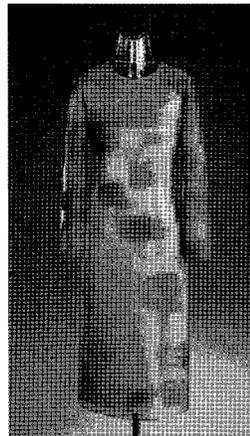
<Fig. 17> The Front
of Work IV.



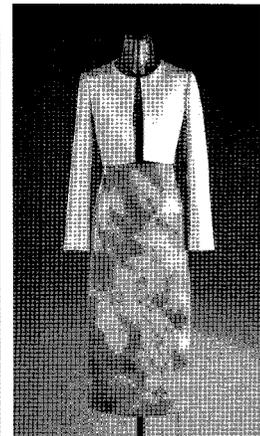
<Fig. 18> The Front
of Work V.



<Fig. 19> The Front
of Work VI.



<Fig. 20> The Front
of Work VII.



<Fig. 21> The Front
of Work VIII.

The result of the analysis of the examples applying color-field abstract images in modern fashion focused on collections shows that formative similarities are found in colors more than shapes. Especially, it can be characterized as color harmony following color combination types, sequence of color combination, and applications of atypical color-field images being apparent.

III. Work Production

In this study, eight fashion designs were developed based on the results of the formative

analysis of colors, shapes, and textures of Mark Rothko's color-field abstract, through the selection of motives and color and material planning for specific products. The most important point in applying Rothko's color-field abstract specifically to fashion was the expression of color and needle-punching felt technique was used to develop this.

IV. Conclusion

Various characteristics and thoughts of modern men expand expression realm of fashion de-

sign. Therefore, designers need more original design inspirations and exchanges with other genres of art are being emphasized. Especially, interactions between fashion and paintings are very effective as the source of inspirations as they share the same context within the realm of visual arts. Therefore, this study attempted to research fashion design focused on colors with color-field abstract of Mark Rothko as the motive who established unique works through serious study about colors and restrained color combination. Conclusions reached through the theoretical research and the work productions are as follows.

First, color-field abstract provides various inspirations for material development and color combination planning as motives for clothing and enables color-focused fashion design by restraining decorative components. Second, analysis of Rothko's color-field abstract based on NCS objectively verified the tendencies towards warm and bright colors displayed throughout Rothko's works. Based on this, eight motives were selected to be applied to eight fashion designs and colors and materials were planned. Third, soft formative characteristic shown uniformly in the analysis of Rothko's colors, shapes, and textures were reflected in the selection of the materials for the fashion design and silk and wool with fine structures suitable for this were able to be selected. Fourth, directions of the development of motives were presented and ideology of color-field abstract was able to be expressed at the same time by applying color combination method of horizontal division of atypical color-fields among the formative characteristics of Rothko's color-field abstract. Fifth, needle-punching felt technique widened expression realm by enabling incorporation of wool to fabric or fabric to fabric and it was possible to attempt in-depth color expression of Rothko's color-field abstract from multiple directions.

However, while the felt created by needle-punching technique possessed rich colors, weakened fabric construction resulting from repeated needle-punching needed room for improvement in practicality. If such disadvantages are offset through development of technology to complement en-

durance, it is expected that color expression realm of materials for practical and original fashion design will have more variety.

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