

THE USE OF DECORATIVE TRIM IN CLOTHING COLLECTIONS OF DESIGNERS FROM AROUND THE WORLD

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Abstract. The article is devoted to the study of the use of clothing decorative trim in the collections of designers from around the world. The analysis of women's clothing models has been carried out in the collections of designers from Europe, America, Asia, Australia, and Africa, presented in the Resort, Pre Fall, Spring/Summer, Fall/Winter seasons 2020/2021. The frequency of using the most common types of the decorative trim in designers' collections has been estimated, the use of embroidery in the models of collections has been analyzed according to the total number of collections and the number of collections with flat trim, the most common embroidery techniques used by designers have been identified (satin stitch, goldwork, whitework embroidery, Luneville embroidery, Richelieu, drawn-thread work, machine embroidery with the use of additional materials) as well as the trendy colors. It has been determined that the three-dimensional clothing decorative trim is relevant and will be popular for several more seasons in a row, as fashion is cyclical, but flat trim consolidates its position. The largest number of different embroidery types is used by designers from European countries, the smallest – by designers from Africa. The results of the research can be used by designers in the development of clothing collections with decoration and fashion retailers, as well as in the education of designers. Further research will be devoted to the analysis of other compositional and constructive features of clothing models in the collections of designers, namely, the definition of fashionable silhouettes, divisions, proportional ratios, colors.

Keywords: clothing decorative trim, designer, embroidery, accessories, incidence.

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1. Introduction

The main task of modern clothing design is not only the design and manufacture of finished products but also to ensure the artistic expressiveness of clothing in the context of fashion and image-style trends of this period, harmonious perfection of product shape taking into account material properties, fashionable design features, and innovative technologies. Today in the design of the fashion industry products there is a large number of different trims, the choice of which depends on fashion trends, product range, purpose, as well as national characteristics and culture of the region, for consumers of which the collection is intended. The relevance of the study is due to the influence of artistic design and innovation processes in modern clothing design on the formation of the actual design image in the costume design in general, and clothing decorative trim in particular.

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In today's globalized world, fashion is becoming international, borrowing elements from different cultures. Ethnocultural traditions of the national costume of different cultures in the design of modern clothing have been sufficiently described in the works of researchers. Nowadays the studies of modern types of clothing are of great interest, based on the study of modern world designers, and especially a variety of innovative ways and techniques of the clothing decorative trim in order to implement them in the modern costume design and develop promising clothing collections.

Information about fashion trends is relevant for designers. Medium-term forecasts are needed by fashion manufacturers, as new collections of ready-to-wear and mass fashion brands are shown a year in advance, and projected one and a half to two years before the season. Collections are born at the level of ideas about 4 seasons before the offer of ready-made products in the trade. According to the study by Wong and Guo (2010), a medium-term fashion forecast, which is up to 1 year, is important for sales. In this regard, the collections of leading designers for the season, namely 2020-2021, were selected for analysis.

2. Analysis of previous research

English historian of culture and fashion Ch. Beward (1995) speaking about the centuries-old evolution of costume, argues in his work that modern costume decoration is no longer based on class, gender, or national identity, as it was in past centuries, but focused on the continuous search for perfection in the concept itself. The author demonstrates that in modern costume there is a clear interaction of the fashion industry with art, design, and technological progress.

In the direction of the study of formative processes on the example of women's and men's costumes, the works of scientists are of great interest. In particular, the American culturologist A. Hollander (2016) in his book analyzed the aesthetic trends and evolution of the form and type of costume decoration in the context of different historical epochs, the relationship of the characteristics of men's and women's costumes.

Liu et al. (2021) explores the types of decorative trims of man's costume, which were used by designers of Ukrainian and world fashion brands in their collections at the beginning of the XXI century. The main directions of the menswear decoration development have been identified, the main tendencies have been determined; artistic trims of men's costume decorating have been found in the collections of the World Fashion Houses and in the works of Ukrainian designers.

Chinese researcher Shen Tao in his works argues that compared to space and volume, decorative trim is also associated with the functions of clothing and is used in all aspects of human activity. The decoration is an important symbol of activity and human creativity, it reflects human culture; as well as space and volume, also reflects the material structure of the world and the cognitive structure of a man (Shen, 2018).

National costume, its decoration is often the main source of modern fashion. The decorative trim of the costume is able to emphasize its style, reflect the national and cultural features of clothing for consumers in a particular region. However, in modern fashion, the approach to the principle of using national decorative elements, ornaments in modern models has been changed, because today the main role in the design is played by the figurative solution of the original source transformation through the use of new technologies and different materials (Chuprina *et al.*, 2020).

Devi et al. (2017) studied the authentic Indian embroidery Kantha in terms of the possibility of its reproduction in modern clothing by means of "faster" technologies, including embroidery and painting on textiles. The researchers had been studying the use of ethnic motifs in the creation of modern clothing.

Melnyk et al. (2021) considers the use of ethnic Ukrainian ornaments in the decoration of knitted fabrics.

Leghari & Shar, (2021) considers the features of mirror embroidery in the Sindh region of Pakistan in terms of its use in the design of modern clothing and interior textiles.

In Pashkevych & Mihus (2019) the authors analyzed the artistic and decorative trim in the collections of modern Ukrainian and world designers, considered the principles of adaptation of decoration and decor in the deluxe collections to ensure their competitiveness in the fashion market.

A number of studies are devoted to the peculiarities of technology and the design of certain types of decoration. In particular, Yezhova et al. (2018) and Daukantienė & Mikelsonytė (2020) provide recommendations on the technological parameters of trimming textile semi-finished products with machine embroidery. The study of women's clothing trim with decorative details, in particular ruffles, is given in Pashkevich et al. (2018).

The latest scientific research in the field of clothing decorative trim has been analyzed and it has been revealed that the methods of making different types of decorative trims have been widely studied, and the following topics are relevant and need further studying: using different types of decorative trims in clothing models and collections of designers from all over the world, the influence of national features on the artistic solution of clothing trims, defining the most actual types of decorative trims to develop recommendations for introduction in design practices of designing fashion industry products.

The purpose of the work is to identify the influence of national features on the choice of clothing decorative trim and to assess the frequency of using the most common types of the decorative trim in the collections of designers from around the world.

3. Methods

The article is a comprehensive study based on a systematic approach and application of general scientific and special methods of art analysis: analytical-typological, artistic-compositional, statistical analysis, etc. Models and clothing collections of world fashion houses, which significantly influenced the formation of fashion trends, were chosen for the study.

The method of statistical analysis was used to determine the types of decorative trim, which are most often found in the design of modern clothes, as well as to study the peculiarities of the use of decoration, its varieties in modern project practices of designers around the world.

The 140 collections of women's clothing by designers from all over the world have been analyzed (Europe (Chanel, Balmain, Prada, Versace, Givenchy, Christian Dior, Alexander McQueen, Hermès, Dolce & Gabbana, Victoria Beckham, Valentino, Bottega Veneta, Lanvin, Iris van Herpen, Yves Saint Laurent, Giorgio Armani), South America (Ralph Lauren, Tom Ford, Marc Jacobs, Michael Kors, Vera Wang, Tommy

Hilfiger, Thom Brown, Deveaux), North America (Carolina Herrera, Johanna Ortiz, Oscar de la Renta, etc.), Asia (Jason Wu, Kenzo, Self-Portrait, Alexander Wang, Phillip Lim, Guo Pei, Huishan Zhang, Yohji Yamamoto), Australia (Ellery, Niki Zimmermann, Ralph & Russo, Aje, Camilla and Marc, Alice McCall) and Africa (Maki Oh, Thebe Magugu, Kenneth Ize, etc.), Ukrainian (Lilia Pustovit, Frolov, Bevza, Lilia Litkovska, Jean Gritsfeldt, etc.). The collections were presented in such seasons as Resort 2020, SS 2020, Pre Fall 2020, FW 2020/2021, Couture SS 2020, Couture FW 2020, Bridal SS 2020, and Bridal FW 2020/2021.

4. The main results

Clothing decoration is one of the decorative elements of clothing composition, which depends on the type of clothing, due to the purpose of the product, season of use, fashion trends, and more. The trim should complement, decorate the product. There were periods in the history of the costume when decoration was the main part of the clothing composition, and the lines of the costume were only an element, a background.

The trim enriches the artistic and figurative design of the costume, depends on the modern direction of fashion, and usually doesn't have an independent purpose, except for aesthetics. Some types of trims have both decorative and constructive significance, others – decorative and utilitarian. The decor is an important element of modern fashion, namely embroidery, various patterns on fabric, decorative elements, applications, fringe, lace, draperies, ruffles, patch pockets, bows, and more.

Kolosnichenko & Pashkevich (2018) divide the trim types according to the method of manufacture into three groups: flat trim; three-dimensional trim; additional accessories. This classification is taken as a basis in this study.

Flat trim is made directly on the surface of the clothing parts, while the spatial shape of the material does not change. The flat trim of clothes includes: finish lines, which emphasize and make structural lines more visible, seams, edges of parts; finishing with ribbon, cord, soutache, fringe, welt, etc., which are used to decorate the edges of parts; hand and machine embroidery, which is made with threads, beads, glass beads, pearls, sequins, etc.; application made in different ways from different materials; finishing with metal, plastic, wooden and other accessories; combining different materials; other decoration.

The three-dimensional trim is made by changing the spatial arrangement of materials and provides a three-dimensional shape of parts and the product as a whole. This type of decoration includes draperies, ruffles, gathers, folds, puffs, pinches, and more.

Additional clothing accessories are removable trim details (scarves, ties, flowers, coquille, jabot, collars, cuffs, belts, etc.).

An analysis of the world designers' collections showed that they often use various trims including innovative (embroidery, applications, laser perforation, cuts, patchwork, folds, puffs, ruffles, 3D printing, etc.). This season, designers have paid special attention to the trim, which has not only decorative but also practical function.

The Chanel fashion house (Vogue. Chanel) is world-famous for exquisite clothes, perfumes, and accessories. In 2020, they released five clothing collections, two of which were Couture. The collection of the SS 2020 season presents models of tweed women's dresses, overalls, suits and coats, models of skirts, blouses, and dresses made of thin fabrics. The constant colors in the collections are black and white, as well as pink and

blue, which are combined with geometric and original prints. The main trims are frills, folds, gathers, ruffles, contrasting edging, feathers, accessories, and additional accessories in the form of bows and brooches.

The French fashion house Balmain (Vogue. Balmain) presented four clothing collections and one Couture collection in 2020. In the Resort 2020 season, women's and men's models of suits, shirts, dresses, ponchos, sweatshirts, overalls, and coats of straight, semi-fitted, and fitted silhouettes in the country style are presented. The colors of the collection are black, brown, and green, which are combined with geometric and floral ornaments. The main trims are fringe, inlay, contrasting edging, stripes, drapery, beadwork, and satin stitch.

The fashion house Versace (Italy) (Vogue. Versace) presented four collections in 2020. The Resort 2020 collection presents models of women's dresses, overalls, coats, pants, skirts, and blouses of semi-fitted and fitted silhouettes in an extravagant style. The main colors are black and yellow-gold, combined with animalistic, geometric, and author's prints. The clothing is decorated with folds, inlay, applique, weaving that imitates a net.

The fashion house Christian Dior (Vogue. Christian Dior) presented five collections of women's clothing in 2020, two of which are Couture. In the SS 2020 season, models of women's dresses, skirts, shirts, suits, and sundresses with straight and semi-fitted silhouettes in the safari-style are presented. The main colors of the collection are beige, white, gray, and black, combined with geometric and floral prints. Folding, raffia, fringe, draperies, artistic satin stitch embroidery, painting, applique, and mesh embroidery were used to decorate the products.

English Luxury fashion house Alexander McQueen (Vogue. Alexander McQueen) presented four collections of women's clothing in 2020. In the Resort 2020 season, models of women's dresses and suits of the fitted silhouette in a combination of classic and extravagant styles. The collection is made in pink and black. The collection trims are frills, gathers, ruffles, inlays, beadwork, and in the satin stitch. The SS 2020 collection presents models of women's dresses and suits with straight and semi-fitted silhouettes in a combination of three styles: grunge, romantic, and business. The main colors of the collection are black and white, combined with geometric and floral prints. Folds, lace, ruffles, eyelets, and Luneville embroidery were used as trim.

Fashion house Yves Saint Laurent (Vogue. Saint Laurent) presented four collections of women's clothing in 2020. In the Resort 2020 season, models of women's dresses, suits, trench coats, and jackets with straight and semi-fitted silhouettes in the Garson and vamp styles. The main colors of the collection are black and white. The products are decorated with inlays, feathers, folds, gathers, ruffles, and soutache embroidery.

In 2020, the American Fashion House Tom Ford (Vogue. Tom Ford) presented two women's collections SS 2020 and FW 2020/21, which show models of women's dresses, suits, overalls, coats, pants, and skirts of a straight silhouette. The basic colors of the collections are white and black. The images are decorated with gathers, animalistic and floral prints, and patchwork.

Kenzo Fashion House (Vogue. Kenzo) offered two women's collections in 2020. In the SS 2020 season, models of women's suits, dresses, tunics, jackets, tops, and shorts of a straight silhouette in a diffuse style were provided. The collection is made in pastel colors of pink and blue in different shades in combination with blue and black.

The products are decorated with beadwork and sequins, gathers, decorative stitches, and thermoforming.

Designer Alexander Wang (Vogue. Alexander Wang) presented two women's collections in 2020. In the SS 2020 season, he offered models of coats, trench coats, overalls, skinny, dresses, and suits with straight, loose, and fitted silhouettes in the oversize style. The main colors of the collection are black, beige, and white. Such trims as fringe, gathers, printed drawings, drapery, and inlay were used for the clothing decoration.

Chinese fashion designer and brand of the same name Guo Rei (Vogue. Guo Pei) offered two collections in 2020. The Couture SS 2020 season presents models of women's dresses and coats with a straight silhouette in ethnic style. White and gold are the main colors of the collection. To decorate clothing, feathers, gathers, draperies, patchwork, folds, goldwork, satin stitch, and inlay were used.

The results of the analysis of the collections of designers and fashion houses of Europe, America, Africa, Asia, and Australia, which used a three-dimensional, flat trim and additional accessories are given in Table 1.

Table 1. The use of different trims by designers from different countries

Continent (country)	Number of collections						
	total	with three-dimensional trim		with flat trim		with additional accessories	
		pc.	pc.	%	pc.	%	pc.
Europe	53	52	98	51	96	11	20
North America	28	27	96	17	60	3	10
South America	13	13	100	13	100	0	0
Africa	3	3	100	3	100	0	0
Asia	23	23	100	18	78	1	4
Australia	15	15	100	13	86	3	20
Ukraine	6	5	83	4	66	1	16

The percentage of collections with embroidery from the total number of collections has been calculated, as well as the percentage of collections with embroidery from the total number of collections with flat trim (Table 2).

Table 2. The use of embroidery in the collections of designers from different countries regarding the general use of flat trim

Continent (country)	Number of collections				
	total	with flat trim		with embroidery trim	
		pc.	pc.	%	pc.
Europe	53	51	96	33	62
North America	28	17	60	9	32
South America	13	13	100	9	69
Africa	3	3	100	1	33
Asia	23	18	78	7	30
Australia	15	13	86	5	33

Embroidery is one of the oldest types of clothing trim, which in the course of evolution and development of civilization has acquired many varieties, some of which usually have a common origin and contain similar techniques. Nowadays, there are specialized schools in France that teach the intricacies of couture embroidery, after

which the masters work in such famous fashion houses as Valentino, Christian Dior, Chanel, Elie Saab, and others. The topic of research on varieties and techniques of embroidery is well studied but is still relevant because the most popular type of trim in the collections of world couturiers was and remains hand embroidery, which is adapted in pret-a-porter collections in the form of machine embroidery. Today it is important to adapt the ancient techniques of embroidery, decorative trims, and their modern interpretation in clothing design.

To assess the use of different embroidery types in the collections of designers from different countries the frequency of using basic types of embroidery has been identified by analyzing clothing collections. The following types of embroidery have been analyzed: long-and-short stitch, flat satin stitch, padded satin stitch, straight and diagonal satin stitch, goldwork and whitework embroidery, Luneville, Richelieu, drawn-thread work, machine embroidery, and embroidery with the use of additional materials (beads, sequins, soutache thread) (Table 3).

Table 3. Frequency of using the most common types of embroidery
in the collections of designers

Embroidery type	Designers of the countries					
	Europe	North America	South America	Africa	Asia	Australia
Long-and-short stitch	3	4	—	—	—	—
Flat satin stitch	8	—	4	—	2	—
Padded satin stitch	1	1	1	—	—	—
Straight satin stitch	—	—	—	1	—	—
Diagonal satin stitch	—	—	—	1	—	—
Goldwork embroidery	5	—	—	—	1	—
Richelieu embroidery	8	4	2	—	1	4
Luneville embroidery	4	2	1	—	1	—
Whitework embroidery	1	2	—	—	—	—
Drawn thread work	—	1	—	—	—	—
Machine embroidery	—	1	1	—	1	1
Embroidery with additional elements (beads, sequins, soutache cord)	17	1	1	—	2	—

The study of the incidence of different trim types in the designers' collections makes it possible to predict future fashion trends. So, a few years ago, such trends entered the world fashion from Asian countries as oversize – huge sweatshirts and hoodies, massive sweaters and jackets several sizes larger; shoes with a massive sole (Grinders and Dr. Martens); tops – from sports to romantic models with ruffles, lace and laces; total black look – an image consisting entirely of black things and accessories. The American trend on the fringe has persisted for several years in a row, and the American style of pop art has been seen in collections on world catwalks for many years.

Based on the data in table 1 the diagram of trim distribution depending on its kind has been constructed (Fig. 1).

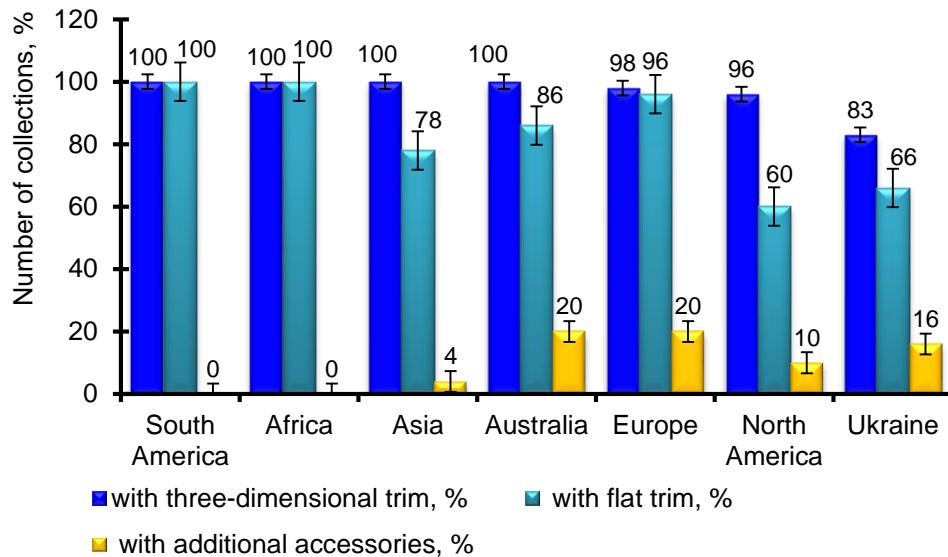


Figure 1. The use of different trim types in the collections of world designers of the season 2020 – 2021

The figure shows the number of collections with a three-dimensional trim in blue; red indicates the number of collections with a flat trim, yellow is for collections with additional accessories.

Analyzing the data obtained, it is possible to conclude that, regardless of the country, designers use three-dimensional trims most of all. For example, each collection of designers from South America, Africa, Asia, and Australia has a particular type of three-dimensional trim. In the collections of designers in Europe and North America, the number of this type of trim is 2-4% less.

Designers from South America and Africa use the same number of three-dimensional and flat trims in their collections. Designers of European countries in 96% of collections use a flat trim. Australian designers are less likely to use flat trim in their collections – 86% only, and Asian designers – 78% of collections. Flat trim is used by designers from North America the least, which is 60%.

Additional accessories in the trim are almost not used in the collections of designers, but sometimes they are used by designers in Europe and Australia (in 20% of collections). The analysis also showed that additional accessories can also be seen in 10% of the collections of North American designers and in 4% of the Asian designers' collections.

It can be concluded that three-dimensional clothing trim is relevant and will be popular for several seasons in a row, as fashion is cyclical, and its position is consolidated by flat trim from different countries. The use of optional accessories is currently not popular.

Based on the data in table 2, the diagram of the incidence of using embroidery as a trim concerning the total number of collections and collections with the use of flat trim has been constructed (Fig. 2).

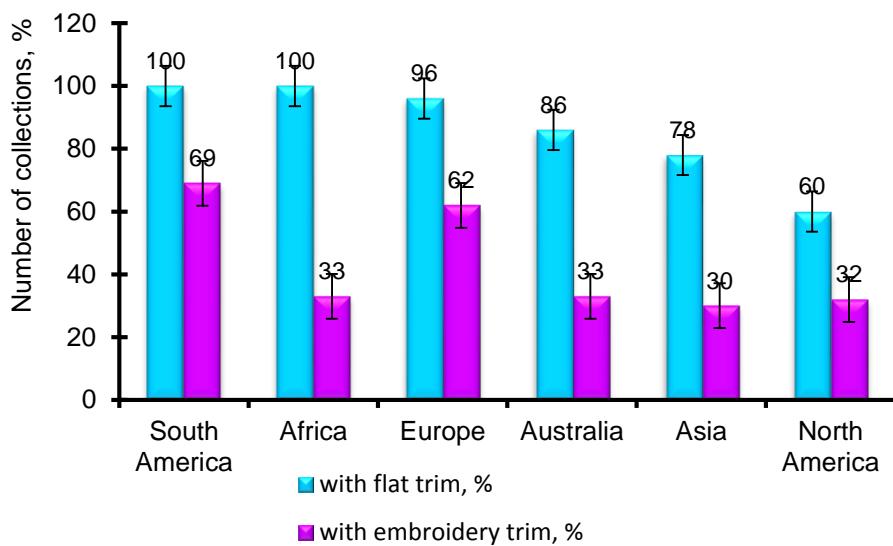


Figure 2. The use of embroidery in the collections of designers from different countries

It has been found out that most often embroidery is used by South American designers – in 69% of collections. European designers often use embroidery as decoration in 62% of their collections. In the collections of designers from Africa, Asia, and Australia, the embroidery was used as a decoration in a third of the collections. In the collections of North American designers, the percentage of embroidery is higher than that of designers from other countries and is 32%. Asian designers rarely use embroidery in their collections, despite the fact that embroidery partly originates from this area.

It has been found that embroidery is mostly used as trim by designers in South America – 69% of collections of the total flat trim number. African designers use embroidery the least, clothes usually have bright colors, the percentage of embroidery is only a third of the number of collections with flat trim. Quite often embroidery is present in the designers' collections of Australia and Asia – in 38% of collections with flat trim. North American designers embroider only half of the collections with flat trim. In the European designers' collections, the number of embroideries is one of the largest and has been found in 62%. The analysis has shown that embroidery in clothing collections in 2020 was used on average in 50% of collections, which indicates the great relevance and popularity of this type of decoration among clothing designers and consumers.

Embroidery is a type of decoration that has a long history and has many varieties. To assess the popularity of embroidery in the clothing collections of designers from different countries, the following main types have been identified: straight and diagonal satin stitch, long-and-short stitch, flat and padded satin stitch, Richelieu, Luneville embroidery, goldwork, and whitework embroidery, drawn thread work, embroidery with the use of additional elements (beads, sequins, soutache thread, etc.) and machine embroidery.

It can be seen that the largest number of different types of embroidery is used by designers from European countries. Designers pay special attention to the embroidery with additional elements such as sequins, beads, and soutache thread. Next in popularity are embroidery techniques such as flat satin stitch and Richelieu. Designers often use

goldwork (gold embroidery) and Luneville embroidery in their collections, as well as a long-and-short stitch. European designers are less likely to use embroidery such as padded satin stitch and whitework embroidery because they are difficult to make.

Designers in South America use the largest number of different embroidery techniques in clothing models. In their collections, they most often use long-and-short stitch and Richelieu. Luneville and whitework embroidery techniques are often used, and machine embroidery, drawn thread work, and embroidery with additional elements are the least popular. It can be noted that the researched collections use less bright decoration, such as goldwork, and all types of embroidery are made in a conservative style without bright elements.

Asian designers rarely use embroidery as a trim, but the frequency of using different techniques is quite high. In the collections of 2020, it should be noticed the most popular technique of flat satin stitch and embroidery with the use of additional elements (beads and sequins). The collections use techniques such as Richelieu, Luneville, and goldwork embroidery. Traditional embroidery is rarely used by designers due to the high complexity and time consuming, which at the present stage of "fast fashion" for prêt-à-porter collections is impractical. This technique was replaced by machine embroidery, which is popular in the collections of designers from many countries, including Asia.

Comparing with Asian designers, North American designers rarely use embroidery as a decoration, although among the flat trim in the collections of designers from different countries this sort of decoration is used in more than half of the collections, and therefore is very diverse. The most common are such embroidery techniques as flat satin stitch and Richelieu, quite relevant are also Luneville embroidery, machine embroidery, and embroidery with the use of additional elements.

The least number of embroidery types in 2020 was used in the collections of African and Australian designers. African designers use counted thread types of satin stitch (straight and diagonal). Australian designers have repeatedly used in their collections such embroidery techniques as Richelieu, occasionally using machine embroidery.

The use of trim in clothing often depends on the color scheme of the models in the collection, so the use of the latest colors by designers from different countries has been studied. Designers usually use true colors such as black, white, red, and blue, and pastel colors are often used as well: gray, beige, and powder colors in combination with prints and trims.

According to the analysis, flat trim is widely used in the collections of designers from different countries, almost along with the three-dimensional trim, which indicates the growing popularity and demand for products with this trim type. Embroidery as a part of flat trim is observed in a large number of collections and makes up a large part – 50% of the total number of collections with flat trim. The use of embroidery techniques and their number differs in the collections of designers from different countries. For example, European designers use the eight most common embroidery types: padded satin stitch, long-and-short stitch, flat satin stitch, Richelieu, Luneville, goldwork, whitework, and embroidery with additional elements. African and Australian designers have used only three techniques in the last season's collection: straight satin stitch, diagonal satin stitch, and Richelieu. In 2020, the leading trend in embroidery was the Richelieu technique, which is present in many collections of designers from different countries.

5. Discussion

The results of the study confirmed the basic concept of the relevance of the use of finishes in the development of fashionable clothing collections, expressed in publications (Liu *et al.*, 2021; Shen, 2018). In particular, designers pay special attention to embroidery, especially in deluxe ready-to-wear collections, which confirms the conclusions of the authors in the article (Pashkevych & Mihus, 2019).

A feature of this work is the differentiation of the use of different finishes of clothing in the collections of designers from different regions of the world.

6. Conclusions

Collections of women's clothing by designers from different countries of Europe, America, Asia, Australia, and Africa, presented in the seasons: Resort 2020, SS 2020, Pre Fall 2020, FW 2020/2021, Couture SS 2020, Couture FW 2020, Bridal SS 2020 and Bridal FW 2020/2021 have been analyzed. It has been determined that European and South American designers differ from others by the applying of a great variety of trims in the models of collections. It has been found that designers in North America rarely use flat trim to decorate their collections, there are such types as applique, patchwork, and embroidery. Typically, American designers use various types of three-dimensional trim such as draperies, folds, gathers, frills, ruffles; chevrons and accessories are also popular. It has been found that the fashion in the works of Asian and Australian designers is ambiguous, some designers use a large number of trims, others, on the contrary, adhere to minimalism, but the general trend of the XXI century is using various folds, gathers, ruffles, as well as embroidery with different materials and fringe in the models of collections. The use of different types of trims in the collections of designers from different countries has been studied; it has been determined that three-dimensional trims are most often used. The use of embroidery in designers' collections has been analyzed following the total number of collections and the number of collections with a flat trim; it has been established that half of the collections with flat trim use embroidery. The frequency of using the most common embroidery techniques in the collections of designers from different countries has been estimated, and it has been determined that European and American designers use the largest number of embroidery techniques, and Australian and African designers use the least.

The collected materials and their analysis made it possible to generalize information about the decoration of women's clothing in the collections of world fashion houses. It can serve as a basis for further research on forecasting fashion trends and features of the application of clothing decoration, and be an information base for creating new clothing collections. The results of the research can be used in the educational process of fashion schools for the training of fashion designers, as well as by designers in the development of clothing collections with decorative trim. Further research will be devoted to the analysis of other compositional and constructive features of clothing models in the collections of world Fashion Houses designers, namely, the determination of silhouettes, divisions, proportional ratios, and colors of clothing.

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