

Conference Paper

Fashion for Malachite, Malachite in Fashion

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Abstract

The interest in malachite as a symbol had been gradually formed throughout the XIX century. The beginning of the next century attracted North America to the stone. In the mid XX century, the designers turned to malachite as the basis for making recognizable prints that benefited from the gorgeous material with less expensive means. At the beginning of the XXI century, the fashion for malachite print has been restored, gradually comprising an increasing number of fashion designers. The interest in the color and pattern of the stone can become one of the starting points for the promotion of the Urals.

Keywords: malachite, fashion, Tony Duquette, Fornasetti, Dolce & Gabbana, Christian Louboutin, Monique Lhuiller

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Received: 12 February 2019

Accepted: 21 February 2019

Published: 3 March 2020

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Selection and Peer-review under the responsibility of the Man in the world of culture Conference Committee.

1. Introduction

The search for regional brands, so relevant for the Middle Urals in recent years, makes it necessary to review the customary achievements of the region, to reconsider the approach to the possible interpretation of the brands. One of the most significant examples of the composition of the symbol is the Ural malachite.

2. Historical Perspective of the Study

The last quarter of the XIX century was marked by a decrease in production of malachite in the Imperial Lapidary Factories [3]. At the same time, due to the large-scale sales of the Demidovs' malachite collection and exhibition activities of K. Verfel's company [2], the number of holders of the objects from the Ural stone was significantly changing. In the first quarter of the XX century, a stable fashion for malachite in the American elite's interiors emerged.

No less important for the current study is the tendency of imitation of malachite in the painting of porcelain objects, which appeared in the XIX century and was widespread both in Russia and abroad [1]. In the mid XX century, two designers turned to the

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recognizable color and pattern of malachite, using the symbolic component of the image in a cheaper carrier.

Thus, by 1949 the decor of the Hollywood estate of the American designer Tony Duquette had been formed [13]. Malachite print appeared in some interiors of the main house in Dawnridge: the cotton carpet on the floor and the silk fabric on the walls determined not only the color solution of the space. Recognizable pattern created an atmosphere of luxury, supported by the elements of decor and furniture. In 1952-1958, the whole collection of objects was decorated by the Italian sculptor, artist and designer Piero Fornasetti [7]. The print he created was in tune with his time, with a pictorial black pattern against the green background of a distinctive tone. The motif of malachite, as an attribute of luxury, is emphasized by the inclusion of a number of objects of gilded images and details of gold-plated metal. The variety of the subject range – from wallpapers to the bicycle, furniture and porcelain – indicates the demand and popularity of the chosen motif.

3. Malachite in the Culture of the XXI Century

The designers of the last third of the XX - early XXI century barely used the color and pattern of malachite. The situation has changed dramatically at the turn of the 2000-2010-ies, since the glamorous publications about the works of Fornasetti [7] and Duquette [12] presented the malachite print as a symbolic component of the masters' heritage: the covers of the publications contained this pattern. With the participation of Hutton Wilkinson, the new owner of Tony Duquette Ltd., malachite print has been restored in the fashion agenda and is now exploring a new space - fashion catwalks and luxury clothing stores.

In 2009, Hutton Wilkinson recycled the drawing of malachite from Tony Duquette's archive and created a "gemstone" print for cotton fabric [5]. The partner in the project was Jim Thompson (the Thai silk company), the manufacturer of luxury fabric for the fashion and design industry.

In the same year, the legacy of Tony Duquette inspired the cruise collection of Michael Kors, part of which was made of fabric, painted like malachite. When presenting the collection, the designer said that he had been inspired by Babe Paley and Tony Duquette [11]. These words led to the trial proceedings between the couturier and Wilkinson [8], which has not stopped the parade of malachite on the fashion catwalks.

The collection Fall 2013 Prêt-à-porter by Monique Lhuiller, the favorite designer of Hollywood stars, was rich in the models of silk and crepe de chine with the stone's

pattern. Also, the huge backdrop of the defile, reflected in the mirror podium, was also painted like malachite [9]. With the purpose of avoiding the mistake of her colleague, Lhuiller called the piece of malachite she found at home as a source of inspiration.

The second half of the 2010s was marked by an annual reference to the malachite theme. In 2016, the capsule collection “Pigalle Follies Patent Malachite” by the iconic shoemaker Christian Louboutin has been launched: a few types of shoes, a clutch and a backpack made from patent leather are decorated with a bright contrasting print [10]. The following year, there was the advertising campaign of the Gucci cruise collection with the actor Tom Hiddleston, staged in the “malachite” interiors of the Dawnridge estate. The Swiss brand Arkris, the producer of luxury collections, devoted a significant part of the collection autumn-winter 2018 to “magnificent malachite” and announced “malachite green as new black” [6]. Finally, the spring show of the autumn-winter 2019-2020 prêt-à-porter by designers Dolce & Gabbana could not avoid malachite: the large cabochons of natural stone embellished numerous brooches, and the malachite print adorned the frames of dark glasses, handbags and shoes.

4. Conclusions

Over the past years, the fashion industry has been showing a growing interest to malachite and malachite print, which can and should be used to promote the Urals, which gave the world malachite as a symbol of status.

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