



ПЛАТФОРМА 1

МИСТЕЦТВОЗНАВЧІ ТА КУЛЬТУРОЛОГІЧНІ ЧИННИКИ ДИЗАЙНУ

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COLOR AND ORNAMENTAL SYMBOLISM IN THE MUSEUM COLLECTION OF VESTS

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The Chisinau National Museum of Ethnography and Natural History (NMENH) has a rich collection of vests from Moldova and other countries. In many cases, these clothes have a very rich decoration. In the process of studying this museum collection, the most common groups of signs and symbols used in the decoration of these pieces were highlighted and characterized.

Key words: *traditions, clothes, decor, ornament, symbol, color.*

INTRODUCTION

NMENH is a museum in the capital of Moldova – Chisinau. It was founded in October 1889. Museum has a rich collection of leather and fur items belonging to the folk costume of Moldova and other countries. Sheepskin and textile vests are part of the traditional costume of Transcarpathia and beyond. These garments are worn by Hungarians, Poles, Czechs, Slovaks, Romanians, Croats, Bulgarians and Ukrainians. In many cases, these clothes are very richly decorated.

PURPOSE

The study of color and ornamental symbols in the decoration of vests included in the collection of the NMENH.

RESULTS AND DISCUSSION

As a result of studying the vests from the museum's collection and the inventory description for each exhibit, it was found that the museum purchased vests from Moldova, as well as from Romania, Bulgaria, Gagauzia. At the moment, the collection has more than 80 items of vests made of materials of animal and vegetable origin. The smallest in terms of the number of exhibits, but the most valuable part of this collection is made of fur and leather. The discussion offers a wide range of special terminology related to the vest of Romania, Moldova and Ukraine. In cool weather, women and men wore vests, coats to protect themselves from the cold. Only a few details distinguished the thick clothes worn by women



from those of men [1, P. 199]. From this range of vests kept in the museum funds, two types of ornamental motifs important to distinguish: geometric and floral.

Geometric or stylized motifs such as «rhombus», «square», «triangle», «circle», «straight or wavy line» enrich traditional art. Other common symbols are the so-called «shepherd's hook», «cross», «eye», «walnut kernel», «star», «ladder», «rope», «bird», «hands on the hip», «bud», «column», «wheat ear», «wolf fangs», «ram's horns», «tree of life» and other signs and symbols that adorn the elements of traditional dress. The floral ornament is of a later origin. Many of the symbols listed above have found expression in floral motifs. These signs are a form of communication of the past with the future through the help of the diligent soul and hands that wrote the stories of life, using symbols and colors. The high frequency of the sun signs demonstrates the belief of our ancestors in the Cult of the Sun that was born and spread within the boundaries of the space of the first farmers of all non-Swiss sedentary peoples in the Carpathian area [2]. Thanks to the signs, symbols and colors used in the decor of traditional clothes, we can reveal the high degree of spiritual development of our ancestors. In the art of clothing, ornament, as shown by centuries of experience, can play a very important role. It can be almost invisible in the product, but sometimes it can play a leading role in the structure of the artistic image. In the modern art of creating clothes, it is necessary to be able to competently work with composition, shape, color, ornament and be able to professionally highlight some components, but also level, soften others. The correct use of these parameters, understanding of these patterns determine the level of professionalism of a clothing designer. Museum collections of clothing are the most important source of information that can help us understand the function of ornament and the role of color in the clothing of our predecessors. As a result of the study of the museum collection of vests, an analysis of decorative elements was carried out and the iconic symbolism of this collection of vests was characterized. Exhibits with the most expressive characteristics of decor were also identified and demonstrated.

CONCLUSIONS

Symbols express the inner state, mental practices and communications. Understanding the symbols will help us to know the social group or a certain person who used them and who through the cultic thought of expression in this way communicated on the stage of the civilization of that time. Modern scientists need to continue to decipher the symbols left by our ancestors. The symbolic system is an important part of the spiritual and material treasure of our predecessors. It is important and necessary to study the ornamental decor in detail in order to better understand the traditional symbols on museum exhibits.

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