

The study of national traditions, national samples as the cultural heritage of the people will greatly help the development of thinking, artistic taste, culture, spirituality of the younger generation in the transition of our country to a developed country, as well as the Uzbek national culture. and the training of specialists who will contribute to the development of the economy remains our main goal.

By its nature, khan- atlas is a dense silk fabric with a special type of weave (only on the upper base there is a more valuable fiber), with a shiny and smooth surface . It is unique and inimitable, it is always different. Khan atlas is a concentrate of all the colors of the rainbow. And this wonderful kind of silk was born not by chance .

This monograph examines fashion trends, analysis of models - analogues of the assortment of women's elegant dresses from the national fabrics khan-atlas. The national material khan-atlas is considered and applied in combination with other fabrics. A collection of women's cocktail dresses has been developed from complex decorative shapes and the application of national traditions in modern costume design has been studied.



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Sadullayeva Dilfuza Abdulakhadovna

# Development of a Design Project of Modern Dress From National Fabric



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Sadullayeva Dilduza Abdulakhadovna

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**D.A. Sadullayeva**

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## INTRODUCTION

Ensuring the rapid and sustainable development of light industry, diversification and expansion of the production of textile and clothing products, leather, footwear and fur products with high added value, primarily competitive in foreign markets due to the deep processing of domestic raw materials, as well as attracting potential foreign investors.

Sh.M. Mirziyoyev

The light industry of Uzbekistan has a centuries-old tradition of processing local raw materials: cotton fiber - the country's national wealth, silk, wool and leather, kaolins. The Great Silk Road passed through Uzbekistan, and cotton and silk fabrics produced by Uzbek artisans, elegant and casual clothes, national shoes, suzani with original drawings, painted ceramic dishes were known in many countries of the world.

The culture and spirituality of a people is determined by the degree of their closeness to universal human values, their contribution to world civilization and their place in world history. Uzbeks are one of the oldest peoples not only in the East, but also in the world, who are the bearers of a unique spiritual culture, the development of which covers a very long period of history. If we consider folk art, then this is the voice of history, the voice of the culture of previous generations. Through these things we comprehend the origins, the rich history of our national culture, we see the soul of the people. From this point of view, concern for the development of folk art is concern for the progress of national self-consciousness, historical self-affirmation, and concern for the further development of modern national culture.[2]

The acquisition of independence by the Republic of Uzbekistan contributed to the flowering of the inexhaustible creative energy of the masses to restore and develop the forgotten heritage of the Uzbek people in all areas of life, including national clothes. Clothes, more than all other elements of material culture, reflect

the national character of the people and are among the stable ethnic characteristics. It reflects traditions rooted in ethnic history, social relations and some elements of ideology, beliefs, aesthetic ideals. [1]

The harmoniously developed generation took a fresh look at the age-old traditions. In this regard, various festivals and fashion shows are held every year. For example, every year a festival of creativity of the Uzbek people, "Silk and Spices", is held. In addition, every year with the support of the Association of Designers and Fashion Designers "Oshiyo ramsey", hosts an annual fashion show festival, Fashion Week.

"Silk and spices" is a festival of creativity of the Uzbek people. Within the framework of the festival, there will be demonstrations of miniature and ceramics schools, masters of chasing and needlework, hand-weaving of silk fabric (ikat), silk carpet, gold embroidery and jewelry. The festival will be attended by craftsmen and guests from Kyrgyzstan, Tajikistan, Kazakhstan, Turkmenistan, Malaysia, Indonesia, India, as well as the cities of Uzbekistan - Bukhara, Samarkand, Nukus, Margilan, Kokand, Shakhrisabz, Andijan, Khiva and Rishtan.

"Fashion Week" with the support of the Association of Designers and Fashion Designers "Oshiyo ramzi"- the most anticipated and colorful, vibrant fashion event in Uzbekistan which is propaganda and promotion in the world of fashion - the industry of the Uzbek Fashion brand, the opportunity to demonstrate their collections to designers and give viewers the opportunity to appreciate the trends of modern fashion. The week will bring together under its leadership all young and talented, successful, bright and original designers, craftsmen and specialists.

"Fashion Week" contributes to the development of the creative potential of designers, the identification of new names, the opening of broad prospects for young designers. Fashion Week events are focused on the formation of a professional environment, the creation of a zone of international cooperation for the global fashion industry.



One of the priority tasks of "Fashion Week" is to take into account the mentality of our people and its role in shaping the taste of young people. Fashion Week establishes and expands creative ties, establishes contacts between the scientific and industrial potential of the global fashion business community .

The project gathers a huge number of guests from all over the world in such cultural centers of Central Asia as Samarkand, Bukhara, Khiva, as well as in the pearl of modern Uzbekistan, which embodies the unique interweaving of past and present - Tashkent.

Professional development based on modern educational technologies, which have become a requirement of the time, plays an important role not only in raising the level of knowledge of teachers, but also in improving leadership qualities.

**Relevance of the topic .** After Uzbekistan gained independence, the restoration of national values and the application of their good traditions in modern life became an urgent problem. Today, during the period of rapid development of tourism in our country, foreign guests are very interested in national products, their types and patterns in decor, their spiritual significance. However, scientific research on the spiritual significance of Uzbek national patterns has not yet been carried out. Therefore, the development of the spiritual significance of national samples of folk art in Uzbekistan is an urgent problem.

Today, like any other consumer product, the demand for clothing is higher. The garment design process involves the construction of modern garments, shapes, details, their proportions, embellishments and calculation formulas used to draw the product, using detail graphic methods that provide the desired shape of the garment when finished.

Small sewing enterprises, joint ventures and individual sewing enterprises in the Republic of Uzbekistan produce a wide range of clothing that meets the needs and tastes of the most demanding masses. Modeling clothes teaches how to create a model of clothes and how to make a model from a basic pattern. In this

case, the base sketch includes the model lines on the sketch, creating a new model. In the artistic design of clothes, you are taught to decorate them by giving them different embellishments depending on the type and function of the clothes. Obviously, the choice of decor elements is a creative process, depending on the assortment of clothes, fabrics, and the purpose of the clothes. The study of national traditions, national samples as the cultural heritage of the people will make a great contribution to the development of thinking, artistic taste, culture, spirituality of the younger generation in the context of our country's transition to the number of developed countries of the world, as well as the national Uzbek culture and contributes to the development of the economy.

### **Theme Purpose:**

- to develop a design project for a modern women's dress made of khan - atlas;

- concretization of requirements for the products of women's modern dress;

- analysis of analogues of models of women's modern dress;

- market research;

- selection and justification of materials;

- selection and justification of the creative source;

- choice and justification of the design method;

- development of a collection of models;

- manufacture of WMD in the base material.

### **Expected Result:**

- to develop a design project for a collection of women's modern dresses from khan-atlas .

- to conduct research on fashion trends, analysis of the model and analogues of the assortment of women's elegant dresses from national fabrics khan-atlas.

- the national material khan-atlas was considered and applied in combination with other fabrics.

- develop a collection of women's modern dresses from complex decorative forms.

**Monograph structure:**

The monograph consists of 3 chapters, conclusions, applications and a list of references. The main content of the work is presented on 97 pages, consists of 8 tables.

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## CHAPTER 1 . DEVELOPMENT OF A DESIGN PROJECT OF A WOMEN'S MODERN DRESS FROM KHAN-ATLAS

### 1.1. COLLECTION CONCEPT DEVELOPMENT

#### “FLOWER OF THE ORIENTAL”



Is there perfection in our life?.. Who looked inside the flower? He showed the whole world what perfection is! The Creator of heaven and earth, probably, was delighted when he created flowers - this earthly unfading beauty that inspires people to the most beautiful thoughts and feelings! The man-artist, admiring, amazed by the unique beauty of these creations, takes a brush, needle, machine tool and tries to repeat this miracle...

**Fig.1. Color towards the East**

What threads should be folded into a pattern in such a way as to convey this tenderness, lightness and coolness, caressing the skin on a hot summer day!

Khan-atlas! An amazing and unique masterpiece of human hands. It is he who is so gentle and light, caressing and delighting the eye with its shades, is able to make any woman a beautiful flower of the East! (Fig. 1).

## 1.2. CHARACTERISTICS OF THE PERSPECTIVE FASHION DIRECTION OF THE WOMEN'S JOY DRESS

Fashion is one of the phenomena that stands at the intersection of art and production. Fashion influences the rhythm of production and the organization of mass demand. But fashion itself is nothing without styles, it is just a bright package with colorful pictures. It is only the styles of clothing that fill it with meaning. With all the variety of style solutions of modern fashion, it is possible to identify common trends that determine the direction of development of clothing design. One of these trends is the ongoing democratization of fashion, which manifests itself in the absence of a single fashion pattern. Another trend is individualization associated with the emergence of "stylish" people who know how to interpret fashion trends in their own way. [5]

*Silhouettes and shapes* . lady - like 50s, A-line, trapeze, loose, box-shaped, batwing, enlarged and smoothed shoulders, straight, oval, asymmetry in dresses, silhouettes according to the figure, oversize effect , layering , minimalism in forms and lines.

In the upcoming 2013-2014 season, the form of women's clothing is a low-volume uniform that allows a minimum amount of constructive additions on the figure's supporting area. A narrow waist gives a feeling of slenderness, but in addition to this, slenderness can be achieved by a number of other solutions: the use of layered frills, skirts, fur components - everything that visually increases the volume below and above the waist. Examples include a dress that has a tight-fitting up and pleated flared sun skirt, which also goes well with an asymmetrical top.

The color range of materials includes restrained tones: beige, olive, shades of brown, blue and emerald green. Black, white and red are classics, so these colors are a must.

*Materials.* The trend of future seasons is the time of natural fabrics.

Natural fibers have made a comeback and are being contrasted with

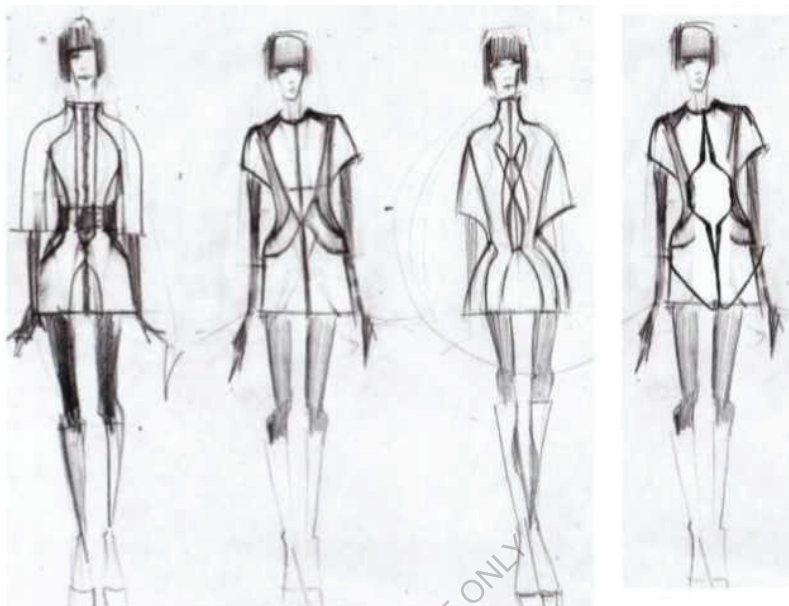
synthetic and artificial fabrics. Today, these fabrics blend and take the best from each other, i.e. the advantages of naturalness are preserved, the fabrics become lighter, wrinkle-resistant, elastic and more durable.

Satins, crepes, pleated organza , bonded velvet, sheer chiffons, and fabrics with finishes that add shine and sheen.

*Trends:* chiffon with various prints, lace, cotton felpa in jackets, dresses, trousers, knitted jersey, faux fur.

*Relevant:* silk, crepe-georgette, cotton, viscose, velvet and cashmere, velvet, soft suede, faux suede, leather in skirts, dresses and trousers, cloth, boucle, jersey, tweed of various patterns, washed denim , high-tech materials for outerwear , providing protection from wind, moisture, preventing knocking out of fluff.

In general, as experience shows, each fashion cycle repeats the silhouette lines of basic forms (symbolic designations of the form): the appearance of the original, the model: rectangle, trapezoid, oval, “scissors”, “flashlight”, “barrel”, A, X, D, T, and the like. The main thing that defines today's fashion is comfort and convenience. There is a creative rethinking of the national and historical costume, an unexpected use of ethnic ornament. At the moment, among the variety of forms, the silhouette of a rectangular shape with a straightened shoulder line or its variations dominates, among which the straight fitted one is especially popular. To emphasize the squareness of the fashionable silhouette, the shoulders are accentuated with internal padding, decor and various options for cutting the sleeves. ( Fig . 2)



**Fig. 2. Forms of the dress**

Due to the exaggerated width of the shoulder girdle, another modification of the straight silhouette arises, which resembles an inverted trapezoid. An hourglass silhouette with a skirt extended to the bottom and a waist tightened with a wide belt can become no less relevant.

Modern fashion uses eco logical fabrics, in which eco technology comes to the fore. Synthetics have changed a lot, acquiring the image of a "lady, pleasant in all respects". The consumer wants the fabric to be comfortable to wear, easy to wash, and preferably not ironed.



### **1.3. MARKET RESEARCH**

#### **(Analysis of models of analogs of women's dress from khan-atlas.)**

The mania for Uzbek prints has not gone away for several seasons in a row. Abroad, this trend was called tribalchic (“tribal chic”), which included exotic prints and other ethnic motifs. Now the Uzbek print is considered a separate trend and is called “ikat” (despite the fact that ikat is not a print itself, but a dyeing technique).

It is difficult to determine the moment when the Uzbek print began its triumphal procession, but back in 2005, Oscar de la Renta, one of the pillars of American fashion, introduced several “Uzbek” dresses, skirts and jackets into his spring collection. See attachment (Fig. 3) These prints were designed by the artist Rasul Mirzaakhmedov, who lives in Uzbekistan.

In 2007, the talented designer who defined a new era for the Balenciaga fashion house, Nicolas Ghesquière, also released a model on the catwalk in a dress with Uzbek print . See the appendix (fig.5)

And if five years ago the public did not experience much enthusiasm, then in 2008, when de la Renta again experimented with ikat , dresses made of delicate silk with Uzbek prints made a splash, many Hollywood stars appeared in them on the red carpet.

From now on our the print conquered the masses, and dresses with an Uzbek pattern were made by almost all brands, starting from the giant of the mass market H & M , ending with American Forever 21.

The Oscar de la Renta success was echoed by Frida Gianini , creative director of Gucci , who admitted that she created the Spring-Summer 2010 collection, see the appendix (Fig. 7), inspired by the culture of Uzbekistan, as well as Dries Van Noten , who borrowed Uzbek motifs for the collection of the past season. See attachment (Fig. 6)

Uzbek Prints are relevant not only in clothing, but also in interior design. They are used in fabrics for upholstery, as tablecloths, napkins, bedspreads and other items.

Considering the use of Uzbek Ikata in world fashion, we can draw the following conclusions:

Leading assortment: - modern dresses (Fig.1;2;5;7;6;8;9;), smart dresses (Fig.3)

- silhouettes: adjacent (Fig. 6; 7.), semi-adjacent (Fig. 1; 2; 3; 4; 5; eight; 9.)
- design features: maxi length (Fig. 3), to the knees (Fig. 1; 2; 4; 5; 6; 7; 8; 9.),
- bright saturated colors.

#### **1.4. DEVELOPMENT OF REQUIREMENTS FOR THE CREATION OF A COLLECTION OF MODELS OF A WOMEN'S JOY DRESS**

When evaluating models, first of all, the list of quality indicators is specified. This list is based on a hierarchical structural scheme of consumer and technical and economic quality indicators.

*Social indicators* characterize the conformity of the product to social needs.

*Functional indicators* determine the degree of compliance of clothing with the main target function.

*Aesthetic indicators* are the requirements of the aesthetic expediency of the form of the product, the harmony of stylistic unity with the environment.

When evaluating the aesthetic properties of clothing, it is necessary to pay attention to the shape, silhouette, cut of clothing, color scheme, texture and touch of materials, the integrity of the composition: rhythm, proportions (symmetry and asymmetry), mass, ensemble unity, etc.

*Ergonomic indicators* characterize the degree of adaptation of the product to the person.

*Performance indicators* - reliability is the degree of stability of maintaining the quality of clothing in the process of wearing.

*Technical - economic indicators* of clothing quality determine the degree of technical training.

Quality indicators , first of all, indicators of compliance of the product with the main target function, weight-age group of consumers, fashion direction, integrity of the composition; static, dynamic and hygienic compliance; ease of use of the product and its individual elements, dimensional stability of the product as a whole and its individual elements; material consumption of the product; the complexity of manufacturing the product. [11]

Shape stability - the ability of clothing to quickly restore its original shape. It depends on the elasticity of the source materials and their rigidity, the presence of cushioning materials (non-woven fabric, foam rubber, other.), design and machining (stitch of lapels, collars, belts, other.). [11]

## **1.5 . CHOICE AND JUSTIFICATION, TRANSFORMATION CREATIVE SOURCE**

Any phenomenon and object of the surrounding world can inspire the artist to create new costume forms.

Creative sources for designing a costume can be natural phenomena, events of social life, a work of literature and art, historical, folk and national costumes, music, choreography, other.

The creation of modern clothing is a complex and multi-stage process in which specialists of various professions are involved. Fashion artists, or fashion designers, design new clothes. Fashion designers develop the basics of the designs of these models, according to which patterns are subsequently made for cutting out the details of future clothes. Process engineers think over the entire technological process of making these clothes.

But tailors are directly involved in the manufacture of modern clothes in a specific material, tailoring it. Tailors are specialists who can perform technological

processing of any, even the most complex piece of clothing and assemble all its details into a finished product.

As soon as it comes to the Central Asian “ikats”, they immediately remember the old fairy tale about the weaver, who got bored of making the same fabrics. He came up with new drawings, repeating the outlines of the clouds reflected in the water.

The creation of a collection of clothing models always begins with the choice of a creative source, on which the image of future products depends. The success of the collection depends on this stage. Consequently, the designer needs a completely conscious appeal to objects and phenomena of the reality surrounding him, observation and study, analysis and selection of source material for further creative work.

Among the wonderful traditions that Uzbek art is rich in, a special place is occupied by the artistic design of fabrics. Since ancient times, amazingly beautiful high-quality fabrics have been produced in Uzbekistan - cotton, semi-silk, silk, etc. This branch of traditional art originated in ancient times, and already at the time of antiquity and the early Middle Ages it acquired a developed character. [9]

In XIX century, the main centers for the development of Uzbek artistic fabrics were formed. Among the regions of Uzbekistan producing national silk fabrics, a special place is occupied by the Ferghana Valley, which has the significance of the “silk center” of the republic. Along with cheap simple fabrics for mass consumption, produced in almost all villages and cities at home, amazingly beautiful fabrics were produced in special weaving workshops.

Abx fabrics were primarily intended for clothing. A rectangular fabric for a blanket or tablecloth was sewn together from separate strips of fabric, the patterns of which, when combined, could form centric compositions. The names of many "mother patterns" did not say enough about their original meaning, about the image underlying them. They more often conveyed the general emotional impression created by the pattern. For example, such names of silk fabric patterns as "bark karga" - a black crow or "sapsar karga" - a purple crow, were caused by

association with the overflow of plumage of a crow, and in the pattern " gulbahor " - a blooming spring there was not a single flower, he conveyed the impression of a burst of flowering nature. However, the names of the patterns had very different origins. Ornamental dressing of abr fabrics also differs in the nature of the patterns. Skillfully, combining and varying in color the stock of elements known to them, the craftsmen create the most complex ornamental compositions. The general name of the composition is determined by the nature of the main leading element, highlighted by color, size or position. [9]

The traditions and elements of clothing that have developed over the centuries have not lost their significance to this day and can be traced in modern fashion. Today, the Central Asian " ikats " have gained immense popularity not only among collectors, but also among fashion designers and designers who are trying to find original forms, materials and images in the old traditional art of the East to revive fashionable clothes and interiors. No wonder art historians note that the fabrics that came to Europe from Turkestan at the end of the 19th century, had a huge impact on the formation of the European avant-garde. The coloristic features of oriental textiles undoubtedly had a great influence on the work of various painters, such as Matisse. Alexander Volkov lived and worked in Uzbekistan, who, like no one else, in his paintings of the 1920s perceives the color system of the surrounding abr silks, national clothes, embroideries, etc. Bright rapports of Samarkand atlases with large drawings in the form of iridescent circles, pomegranates or apples would resonate in the souls of folk art lovers. In movement, the patterns of fabrics change their outlines every now and then. The multi-layered traditional costume boldly combines different fabrics. [9]

Suffice it to say that the national culture of the East served as a source of inspiration for the creation of new collections of global brands Gucci , Missoni , John Galliano , Oscar de laRenta , Christian Dior , Gianfranco Ferre , Ralph Lauren , Aldo and many other prominent designers. Therefore, the creative source for the creation of the clothing collection was: ethnic motifs, folk ornamental elements and artistic fabrics. Our task as young professionals is to create a

collection not only by analogy with foreign ones, but also to be able to correctly combine elements of national clothing with fashion trends, in order to avoid the loss of local handicraft industries, so that the culture of your people can go with a “sense of dignity”. See the creative source transformation application (diagrams 1;2;3;4:).

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## **CHAPTER 2. DEVELOPMENT OF A MODERN WOMEN'S DRESS FROM KHAN-ATLAS**

### **2.1. SKETCH DESIGN**

#### **2.1.1 . CHOICE OF COMPOSITION SOLUTION AND COLORISTIC STORY OF THE COLLECTION.**

Composition as a property is inherent in everything that a person encounters in his life when considering any object from the standpoint of beauty, harmony, integrity, whether it is an animate or inanimate object, created by nature or by the hands and talent of a person.

In the modern sense, composition is the construction of a work of art, the selection, grouping and sequence of artistic techniques that form a harmonic integrity.

Composition is the union of all elements of the form of a work of art into an organic whole, expressing the figurative, ideological and artistic content of this work. [10]

The study of the properties of the form is carried out by "Costume Composition" in the following sequence.

1. Properties of clothing-suit, as a three-dimensional form, its primary elements. 2. Membership of form and means and means of division in a suit . ( Fig . 8) 3. Means of communication, combining into unity the primary elements of the form in clothes.

The properties of clothing, as a three - dimensional form, are made up of its constituent primary elements. The costume consists of the following elements.

1. Geometric view of the form as a whole and its parts. ( Fig. 9 )
2. The size of the form as a whole and its parts.
3. Masses of the form and its parts.
4. The texture of the material form.
5. Colors and pattern of material mold.
6. Chiaroscuro.



### **Laws of costume composition**

In order for the artist, when creating a work of art, to be able to most vividly and fully express his intention, he needs to know the basic law of composition. This law consists in building a harmonious unity of all the constituent parts of a work of art, the unity of functional, constructive and figurative form. Finding ways to create such unity is the main professional task of the artist.

The first requirement of the basic law is that every work must be a complete whole and not contain such parts and elements that would contradict its functional, constructive or artistic essence. All components of the composition must “work” for the general idea, sometimes the artist has to abandon a beautiful detail in order to maintain unity, if it contradicts the idea, destroys integrity.

The laws of composition are the rules for creating a holistic, harmonious work of art. The science of composition studies the internal patterns of the structure of forms in art, as well as specific means of achieving integrity. [10]

- 1) Wholeness or the presence of the whole.
- 2) The law of proportions (proportionality of all parts between themselves and the figure of a person).
- 3) The law of symmetry (coordination of the elements of the composition according to the principles of symmetry or asymmetry).
- 4) The law of rhythm (means of expressiveness of the costume, dynamics and statics rhythm and meter).
- 5) The law of the main thing as a whole (the presence of a compositional center).

Composition is the combination of various details into a single whole. It combines not just diverse, but contrasting, opposite elements: volume and plane, light and shadow, large and small, cold and warm colors. Therefore, the creation of integrity is the main task of the composition.

The law of the whole expresses the indivisibility of the integrity of the composition. The famous artist and teacher Nikolai Nikolaevich Volkov (1897-

1974) described the composition as such a composition and arrangement of parts of the whole, when: nothing can be removed without damage to the whole, nothing can be swapped, nothing can be attached .

The organization of the costume form is the more difficult, the more complex the form of individual elements and the connections between them. The integrity of the form is of a general nature and reflects many properties of the costume composition.

Integrity is associated with such a property of the composition as memorability. Memorability is based on the ease of perception of the form. According to the theory of visual perception of space and form, a person is able to remember no more than 7-9 elements in a short time. So the costume will be perceived as a whole only if it is not overloaded with details and articulations.

Composition is a means of bringing all its elements into unity. The solution to this problem is carried out by various compositional techniques and means, the most important of which is proportionality , since with its help the harmony of the designed object is achieved and its form is organized.

The word "**proportion**" was introduced into use in the 1st century BC. the ancient Roman orator Cicero, who translated into Latin the Platonic term "analogy", which literally meant "correlation".

In creating a composition, proportion is the main regulating means that determines the harmonious relationship that should exist between the whole and its parts. In other words, proportion is a connection that connects within the whole its constituent parts, a movement from one size to another.

The creation of harmonious unity is the main goal of the artist, in whatever area of creativity he works . The compositional integrity of the costume is achieved when balance is provided in its composition, i.e. such a state of form in which all elements and parts are balanced with each other.

Compositional balance is directly dependent on the distribution of the main masses of the form relative to its center and is associated with the nature of the organization of space within the silhouette of the suit.

The achievement of compositional balance in clothing is largely determined by the equilibrium structure of the human figure itself, which is inherently stable. One of the main conditions for the balance of the human figure is its symmetry, the quality that underlies the structure of any living form.

Symmetry is a regular arrangement of equal parts relative to each other. There are several types of symmetry that make it possible to create a variety of symmetrical compositions.

Mirror symmetry is the easiest to understand and the most common kind of symmetry. In it, one half of the composition is, as it were, a mirror image of the other. The plane of symmetry that divides the image in half is usually located vertically. An example of this type of symmetry is the human body in a stationary state. In addition to the main axis, there may be secondary axes of symmetry of the parts of the composition. Such a structure is often found in a suit and is called multiaxial mirror symmetry.

Central-axial symmetry - with this type of symmetry, equal parts are located around the central axis and when rotated around it, they are completely combined. Examples of such symmetry are various rosettes inscribed in a circle.

Screw and Spiral Symmetry - A composition is created by rotating an element around an axis and moving along that axis at the same time. In spiral symmetry, elements can move in one plane, gradually approaching the center.

Symmetry is one of the most striking compositional means by which the form is organized, brought to order, stability and stability. Observing and comprehending symmetry in nature, a person began to perceive it as a kind of norm of beauty .

When designing clothes, symmetry plays a leading role, determining the size of the parts of the costume and the distribution of its articulation and detailing.

The reduction of the essence of beauty to mere symmetry limits the richness of its inner content. True harmony can be comprehended only in the unity of opposites, which means that the essence of beauty determines the unity of symmetry and the quality that is opposite to it - asymmetry.

Asymmetry is a means of composition in which the equality of parts and their arrangement is replaced by a visual balance of dissimilar parts. The main way to create unity in an asymmetric composition is the consistency of its parts, the subordination of its elements to the compositional center, as well as the placement of accents.

The composition of the costume, built on the principle of asymmetry, is a more complex and rare case. Of particular sharpness and originality are clothes that are asymmetrical in shape, due to the cut.

Asymmetry in a suit is often achieved by internal divisions - horizontal, vertical, especially diagonal, which can be enhanced by the use of fabrics of different colors, patterns or textures.

An asymmetric beginning in a symmetrical form can develop due to the unequal arrangement of functional and decorative details: pockets, flaps, coquettes, collars, fasteners, pleats, etc. d.

make the composition of a symmetrical costume more active and dynamic through the use of various accessories, i.e. additions to clothing. An asymmetrically tied scarf or scarf, a bag worn over the head - all these details, due to the manner in which they are worn, break the monotony of symmetrical costumes.

So, symmetry and asymmetry, as two principles that organize the costume form, are interconnected and complementary methods of composition. Symmetry is perceived by the viewer as a manifestation of peace, regularity, immobility, while asymmetry means movement, randomness, freedom.

Many natural phenomena are characterized by alternation and repetition. The repetition of movements is characteristic of all processes in human life. The regular alternation, repetition, sequential change of the compared elements is called rhythm.

Rhythm exists in all kinds of art: in music it is a combination of sounds, in poetry it is the alternation of rhymes, in architecture, fine and applied arts it is a varied repetition and alternation of forms or their properties on a plane or in space.

The regular change of elements allows you to create rhythmic compositions, in other words, a rhythmic composition consists of elements that differ from one another, but are interconnected by a single method of change.

Rhythm informs the composition of dynamic development , and in order to create an expressive rhythmic movement , not only the nature and placement of elements, but also their number play an important role. For a well-defined rhythmic change, three elements are sufficient.

The law of rhythm expresses the nature of the repetition or alternation of parts of the whole. The concept of "rhythm" means repetition, alternation. Rhythm is the most important means of organizing a work of art and costume elements in particular, since the need to harmonize a composition based on rhythm is associated with a biological need.

Everything that moves, develops, functions in nature and in human activity is subject to rhythm. Rhythms of heartbeat, breathing, change of day and night and seasons, ebb and flow. All the great diversity of the rhythms of nature has an organizing effect on life on all forms of its activity, ranging from the need for alternation of work and rest and ending with the rhythmic organization of an artistic form in a work of art.

Rhythm in a composition is a regular alternation of composition elements and intervals between them. Rhythm is characterized by dynamic step and tempo. Rhythm always implies movement. Rhythm, unlike meter, is based on the alternation of different, but repeating elements between them. By becoming more complex, changing character, tempo, direction, it can break with symmetry.[10]

Dynamics characterizes the composition, in which there is necessarily development, change, a certain direction, i.e. movement. Naturally, there is a movement in the vice not physical, but visual.

In a dynamic composition, the viewer's gaze involuntarily begins to perceive its elements in a certain order, moving mainly within the boundaries of the direction set by the artist. With the help of dynamics, you can draw attention to the main element or to the main part of the composition.

The opposite of dynamic is static. Statics is the absence of visual - movement. It emphasizes the state of rest, stability, immobility in the entire structure of the composition.

shape of each element and their relative position are important for the static or dynamic composition. In a dynamic composition, movement can be directed towards the center and have, as it were, the end point of movement; can be directed away from the center, taking the viewer's eye away from the composition; up or down, vertically or obliquely.

Thus, statics and dynamics are always relative and, to one degree or another, can be present in one composition at the same time. When designing clothing, it is important to consider which of these properties will prevail. The solution to this problem largely depends on the functionality of the suit.

When choosing the predominance of dynamics or statics, the age factor is of great importance. A dynamic composition is very appropriate in youth clothing, as

perfectly corresponds to the temperament, activity of young people, their desire to stand out from the crowd, to attract attention. Mature and elderly people prefer clothes that are calmer, which means that they have a static composition.

Dynamism and staticness in the composition of a costume can be achieved in various ways. First of all, these properties are manifested in the very form of the costume.

Static or dynamism is given to the composition of the costume and the lines that describe the silhouette, and the lines that divide it inside. This is due to the psychology of our perception of lines of a different nature.

very effective compositional means that determine the static and dynamic character of a costume. Symmetry in all its forms and manifestations affirms the idea of complete balance and stability, and hence statics. All objects that have a clearly defined center, in which the axis of symmetry is the main axis forming the shape, evoke a feeling of peace and stillness. In a suit, forms with a calm contour, repeating the outlines of the figure, with a clear symmetry of parts and details

relative to the central line, have this property.

In the case when the asymmetric solution of the composition becomes the main method of organizing the form of the costume, which can manifest itself in a constructive basis, in the tonal and color distribution of spots, the use of different textures or the placement of decor, the composition acquires dynamism and tension.

When designing a costume or collection of costumes, it is very important to find the right balance between static and dynamic in the composition. An identical measure, or the sameness of both, in one product can cause a contradiction in reading the idea of a costume, lead to a loss of integrity and expressiveness.

Of great importance for a fashion designer is the knowledge of the possibilities of statics and dynamics and the ability to use them as the main means of composition, helping to organize the form of a modern costume for various functions and activities of a person, as well as influencing the figurative sound of the costume.

The field of heuristic searches for fundamentally new forms and methods of shaping is combinatorial methods of shaping. They are most mastered today in fashion design and are widely used.

Combinatorial methods are design methods using combination. These include: combinatorics, transformation, kinetics, and modular design . ( Fig . 10)

Combinatorics is a technique for finding various combinations of these elements in a certain order by permutations, combinations, groupings, revolutions, organizing rhythms.

Combinatorics - a method of shaping in design, based on the search, research and application of variant changes in spatial, constructive, functional and graphic structures, as well as on methods for designing design objects from typed elements.

Combinatorics - combining forms and their elements in various ways or variant search, which can be divided into a number of basic techniques:



Combining elements on a plane when creating textile compositions, rapport fabrics or knitted fabrics;

- Combining typed standard elements (modules) when creating a complete form;
- Combination of parts, proportional articulations within a certain form (according to one constructive basis or basic form).

Combinatorial principles in human thinking have deep roots. So, combinatorics is a branch of elementary mathematics that studies some operations on a certain number of objects (it does not matter what nature, for example: letters, numbers, geometric shapes, etc.). (Fig.11) These objects themselves are called elements of the set, and one of the main and typical operations is the ordering of the set. [10]

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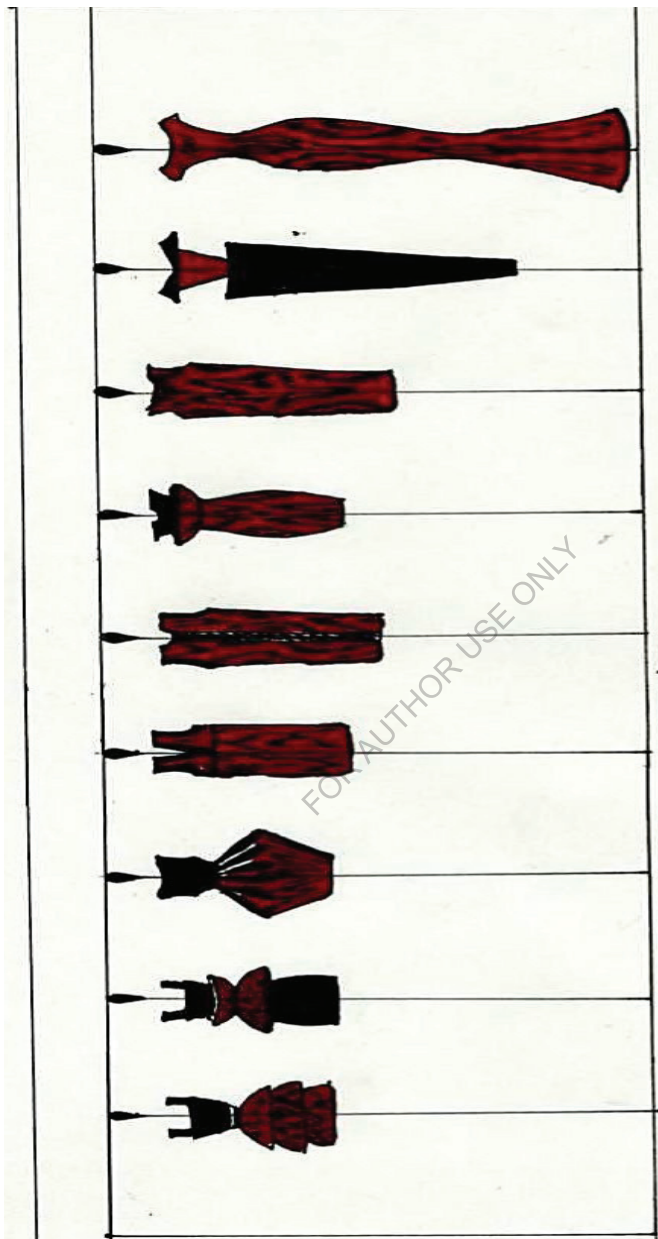


fig.3. Selected options for combining the geometric shapes of models for the collection

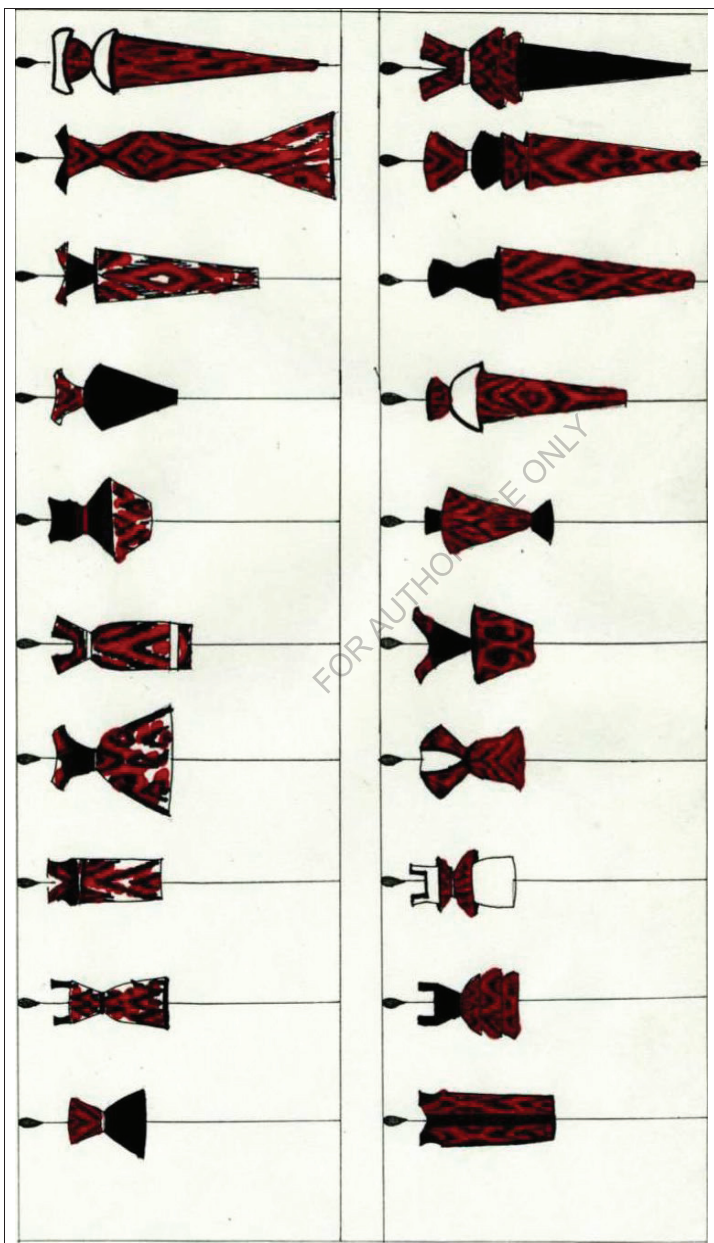


Fig.4. Combinatorial techniques for connecting fabrics of a khan-atlas and a monochromatic atlas in models

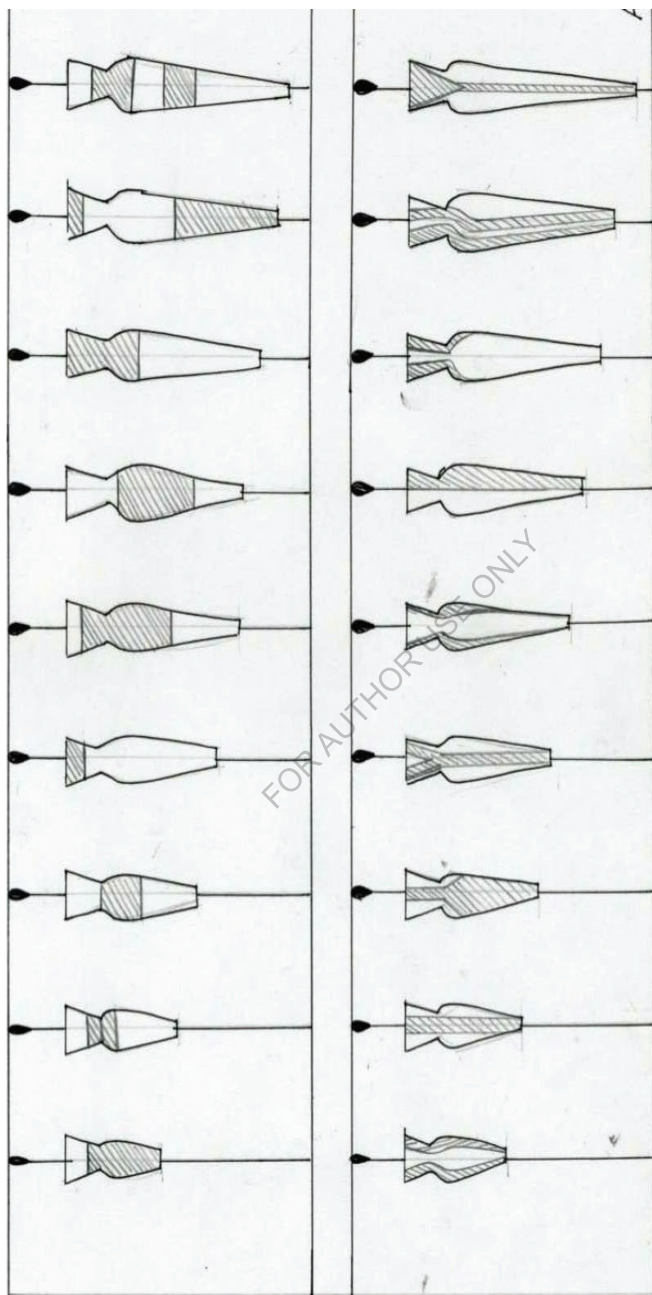
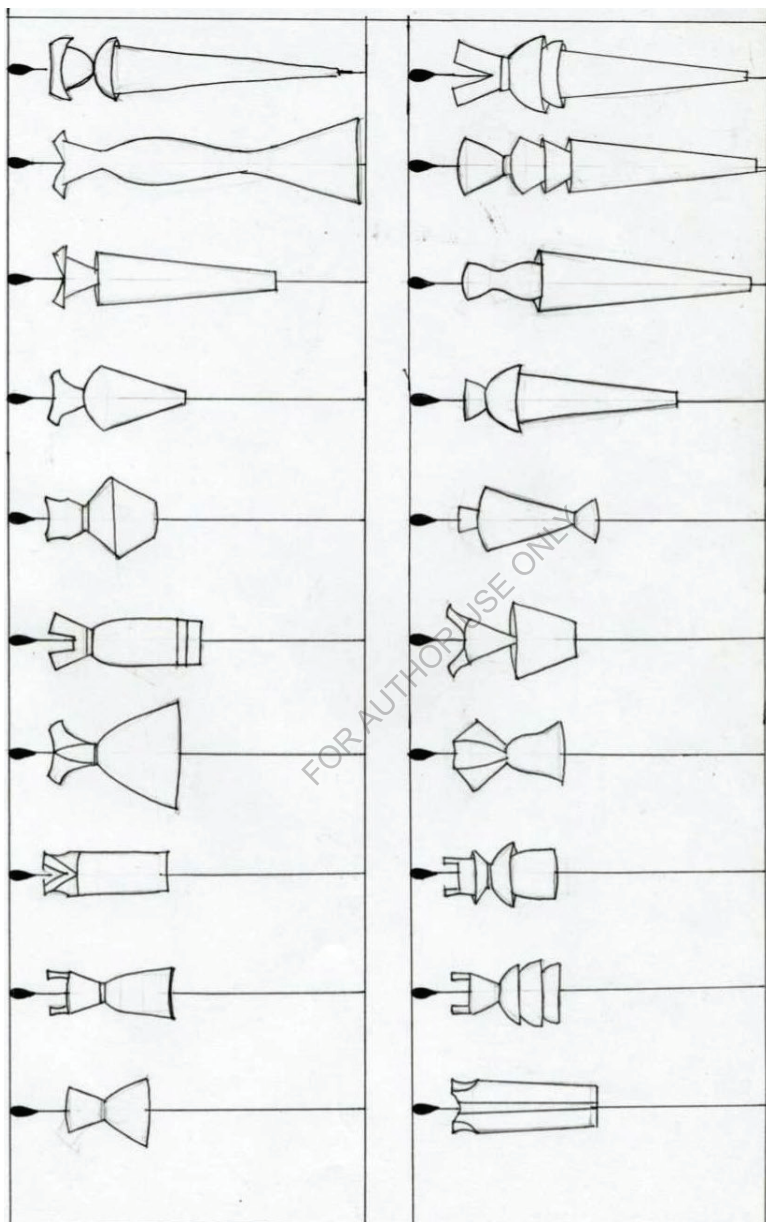


Fig.5. Location of horizontal and vertical divisions in models



**Fig.6. Combinations of geometric shapes and their parts in models**

### **2.1.2. DEVELOPMENT OF FINE SKETCHES OF MODELS OF THE COLLECTION AND TECHNICAL DESCRIPTION OF MODELS.**

In the world of fashion, the design of new models, before they are cut and sewn, is presented in the form of hand-drawn sketches. First you make a sketch - a figure in the form of a model, which serves as the basis of the drawing. The point is not to draw a realistic figure, you are like sketching out a canvas on which you will "try on" various illustrations of dresses, skirts, blouses, accessories, or whatever you decide to create. Adding details like ruffles, seams and buttons will help bring your ideas to life.

Based on a pre-project analysis, taking into account the fashion direction, the chosen material, the creative source, the design method, a collection of models of women's cocktail dresses has been developed.

Pre-designed fore sketches.

Based on the experimental evaluation of preliminary sketches, a collection of cocktail dress models has been developed. (young modern dress in the style of "fantasy", adjacent silhouette, the length of the dresses is above the knees, the waist is in a natural place and oversized under the bust. The main material is khan-atlas and stretch satin, artificial silk lining, interlining material doubler. The dress is trimmed with braid jiyak at the neckline, waist, armhole and at the seam sewing the skirt). [10]

The content of the image of the developed collection is achieved through the use of national materials.

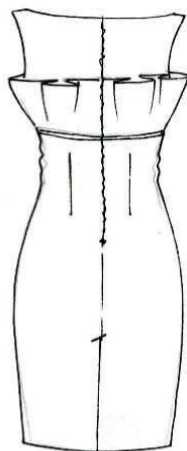
Depending on the type and purpose of the collection, certain features predominate in it. In the author's collection, the unity of the concept, style and image has been achieved. The collection consists of different constituent elements - these are single items, accessories and jewelry.

The collection is characterized by:

- assortment - dress;

- seasonality - off-season;
  - age category - youth;
  - appointment - cocktail;
  - style orientation - "fantasy";
  - silhouette - adjacent, semi-adjacent;
  - proportions - length of dresses - mini; waist in a natural place and high under the bust;
  - shaping means - chest and waist darts, parts of the skirt are bent in half and inserted inside rigelin;
  - dresses without sleeves, dresses trimmed with details in the form of loops;
  - boat neckline, square and V-shaped;
  - main material - khan-atlas and cotton satin, lining - artificial silk, cushioning material - dublerin;
- dresses are trimmed with jiyak braid along the neckline, waist, armhole, and along the seam of the skirt.





### Technical description of model No. 1

Elegant women's dress of an adjacent silhouette, made of stretch -satin and national fabric khan-atlas.

Before the dress is detachable along the waist line, with darts. Oval neckline.

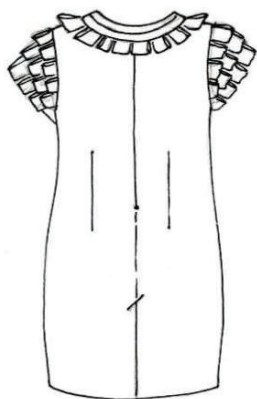
The fastener and - "lightning" is located in a lateral seam. Sleeve a-kimono.

Back with darts at the waist.

Skirt above the knee. A very interesting shape of the skirt is created by eight bells, turned with a finishing fabric and raglen in the upper seams of the bells.

The accessory is a removable belt made of khan-atlas.

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### Technical description of model No. 2

An elegant women's dress of an adjacent silhouette, made of the national fabric khan-atlas.

Front and back of the dress with darts at the waist. The neck of the shelf is oval. A back with an average seam in which the fastener and - "lightning" and a vent is located. The sleeves are set -in, in three tiers trimmed with decorative satin elements.

The length of the product is above the knee.

The accessory is a removable decorative detail with jiyak trim and satin elements.

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### Technical description of model No. 3

An elegant women's dress of an adjacent silhouette, made of the national fabric khan-atlas.

Lined dress.

Before the dress with embossed seams to the bottom of the product.

Boat neck on the back goes into a deep neckline. Kimono sleeves. The fastener and - "lightning" is located in the left lateral seam.

A back with an average seam and tucks in a waist.

Wedges are located in the lower part of the relief, side seams and in the middle seam of the back.

The length of the product in the floor.

Accessory - a removable belt trimmed with "jiyak" braid and elements of silk fabric.

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#### Technical description of model No. 4

An elegant women's dress of an adjacent silhouette, made of stretch -satin and a decorative belt from the national fabric khan-atlas .

Before the dress with darts at the waist.

The neck of the "square" on the back goes into a deep V -shaped neckline..  
The zipper is located in the middle seam of the back.

A back with an average seam, a vent and darts in a waist.

The length of the product is above the knee.

The accessory is a removable belt made of khan-atlas trimmed with " jiyak " braid.

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### Technical description of model No. 5

Elegant women's dress of an adjacent silhouette, made of stretch -satin and national fabric khan-atlas.

Lined dress.

The dress is detachable along the waistline and consists of two parts: a bodice and a skirt.

The front and back are a corset with darts in the chest and waist, wide straps.

A back with an average seam and a fastener - "lightning" in a seam.

The skirt consists of three tiers, each of which is formed by five or six decorative elements from khan-atlas, turned with a finishing fabric. These elements are stitched into the horizontal seams of a straight narrow skirt with a vent .

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## **2.2 SELECTION AND JUSTIFICATION OF THE DESIGN METHOD**

The creative process is a search for the unity of form and content. Sometimes it does not give new interesting solutions. Therefore, it is important to activate creative search when solving a creative problem, the use of traditional design methods, aimed at developing the designer's creative design thinking.

*The analogy method* is a method for solving a given problem. This method uses similar solutions taken from folk costumes, national clothes, engineering solutions, works of architecture, etc. The designer is faced with the interpretation of a creative source and transforms it into a design solution through transformations. This method is used at the stage of figurative solution of the object and design. New solutions are obtained by the formation of not visual signs of a creative source, but one of the ways to create a product.

The initial idea, borrowed by analogy, is brought to a solution that is adequate to the idea.

## **2.3. DESIGN AND TECHNOLOGICAL DEVELOPMENT OF WOMEN'S DRESS**

### **2.3.1. CONFECTION OF THE PACKAGE OF MATERIALS OF THE WOMEN'S DRESS.**

A wide variety of materials are used to create a dress (clothes, shoes, accessories). Endowed with different qualities - color, texture, structure, pattern. Volumetric, three-dimensional plastic forms of dresses, suits, accessories, etc. are created from materials. Creating a costume as an artistic ensemble, coordinating the elements of the composition into an organic whole, the clothing designer decides on the choice of fabrics and tonal-color ratios and combinations.

Thus, when creating a suit for a specific purpose (casual, dressy, for leisure, by age category, etc.), the designer must first of all provide for the integrity

of the collection and color scheme, the structure of the material, in order to ensure maximum comfort in wearing it, caring for it etc. With all this, the suit must fit into a specific environment and create a single whole with it.

When confectioning , the principle of unity of requirements for fabrics from which a women's dress will be made must be observed. This will allow you to apply the same methods of care for all materials included in the product package. The proposed materials for women's dresses should not only correspond to the fashion trend, but also meet all the necessary requirements: consumer and technical and economic.

The most important requirements for materials are aimed at ensuring normal heat , air and gas exchange of the human body with the environment, a normal level of body temperature, skin moisture and skin respiration. These requirements can be met by using materials for clothing with optimal indicators of such properties as breathability, vapor permeability, hygroscopicity, thermal resistance, other. The main parameters of hygienic requirements for dress materials and characterizing its ergonomics.

Of particular importance in meeting the physiological needs of a person and creating the comfort of clothing is the mass of the product and its elements. The mass of clothing depends on the surface density of the material, the number of layers of the package of a particular product of the layers of the clothing package and their dimensions.

The comfort of clothing, the improvement of a person's well-being, the satisfaction of his physiological needs are significantly influenced by the flexibility and elasticity of materials, and such characteristics as stiffness, drape , wrinkle and wrinkle resistance. The same indicators are reflected in the aesthetics of clothing, and in the technological indicators of materials.

A very important indicator of the quality of textile materials is the change in linear dimensions during wet processing and dry cleaning - shrinkage.

The most unfavorable and undesirable change in linear dimensions during operation, as it leads to a deterioration in the appearance of clothing and the shape of its individual elements.

Of great importance when creating a collection is the choice of material, its texture, color, as well as the design features. The choice of material was made based on the creative source. In the final qualifying work, the following materials were chosen: khan-atlas and cotton satin.

Khan-atlas reveals the richness of ornaments, due to which it was taken as the basis for the decor for creating the collection. The texture with a smooth surface, with an overflow of gloss, which gives the products lightness and softness, and the ornaments on the fabrics give the models of the collection a zest of the East, which most clearly conveys the connection of the creative source. Since the fabric kha n -atlas of a faded color was carefully selected, not every material was suitable in terms of properties, color and texture.[9]

The selected fabrics perfectly complement each other. The choice of color is made under the influence of modern fashion trends: classic and minimalism and the most suitable color for the satin. This is a noble black and satin from milky beige to dark beige shades. The choice of this color scale brings the collection closer to the classical one, and the oriental ornaments add to it the charm and sophistication of the ethnic character. Things made in classic colors are always relevant, like Coco Chanel's little black dress.

The choice of material is justified by skillfully linking folk art, creatively using elements of Uzbek ornamentation to create a collection with a sense of modernity.

The purpose of this design project was to create a collection of youth clothing with elements of national ornament, holistically aesthetically created clothing models. Having studied the properties of these fabrics, we can conclude that the selected fabrics are the best suited to the manufacture of the designed product.

*Brief description of material properties.* Khan-atlas is an artificial or

natural silk fabric with a smooth, shiny front surface and a matte inside, sometimes with the introduction of a woolen or linen weft. On the front side of satin weave fabrics, only warp threads (main satin) or only weft threads (weft satin) are visible. The more valuable fiber always goes on the front side. The weft-to-warp ratio is 1:5 or more, which makes it possible to achieve a special smoothness of the fabric. The satin type of weave was invented in China. Nevertheless, in Europe, even in modern times, the Chinese atlas - akinfa was widely used. Atlas is used to this day for making clothes, scarves, ties, as a lining fabric, as a material for festive church vestments. [9]

"Khan-atlas" is a laborious and painstaking technique, requiring a high development of weaving craft.

The technique of dyeing the warp threads using the abr method is rather complicated. On the surface formed by libites, a thin stick dipped in soot diluted with water, the abrband artist applies half of the pattern along the vertical axis, marking its contours with transverse stepped lines, and without templates, from memory, draws the contours of patterns. Draftsmen could keep 40 to 50 patterns in their heads. According to their weave, abr fabrics are divided into two large groups - headset and satin weave. [9]

The fabrics of the headset weave include silk - "shoyi" and semi-silk, such as European rep - "adras" or "dagir". The group of satin weave fabrics includes pure silk: four shafts e (simply atlases), eight and twelve shafts (khan-atlas), as well as semi-silk ("yakruya"). The higher the shaft, the fuller and brighter is the external effect of the abr pattern, its elegance and cheerfulness.

For strength and protection from contamination, the semi-silk fabric was subjected to polishing "pardoz": it was moistened with a special composition of egg white with glue and beaten with wooden mallets. In the technique of ikat or abrband, semi-silk adrases. [9]

At present, abr fabric is used not only in clothes, accessories, but also in a variety of home furnishings. Traditions developed over the centuries have never died and have survived to this day. And today, traditional art weaving occupies one

of the leading places in the modern national art of Uzbekistan. Uzbek fabrics are not only of historical and everyday significance, but also of great artistic value. [9]

Table 1

No.	Name materials	Fibrous compound		Density		Interlacement	Width, cm	Weight , gr, m.
		the foundation	weft	the foundation	weft			
1.	Khan fabric atlas	silk	silk			canvas	40	
2.	Stretch satin fabric		cotton	230		canvas	160	
3.	Lining	Kapron	Viscose	520	410	Jacquard	150	80
4.	dublerin	Cotton yarn Synthetic stitched.		35	20	Prosh willows nye	150	40

### 2.3.2 . JUSTIFICATION OF THE CHOICE OF THE DESIGN TECHNIQUE (EMKO SEV)

The process of obtaining product design drawings is one of the most complex and responsible stages of clothing design. The task of constructing drawings of a rational basic structure that meets a set of necessary requirements is reduced to the designer's mental activity: the choice of reliable dimensional features and optimal increments, accurate calculation and consistent system construction consistent with it.

When solving the problems of designing a rational design , the stage of developing the basic design is important , since it is here that the quality of fit on

the figure, the style, dimensions of the product, and ease of use are determined. At the stage of constructing drawings of the basic design, the psychological comfort of clothing and the relationship with the properties of materials are ensured.

The method of designing clothes of the countries-members of the Council for Mutual Economic Assistance (EMKO CMEA) most fully meets the requirements for the design of the product, since it provides for the features of designing clothes in mass production.

The methodology systematizes and scientifically substantiates constructive additions to construction sections, the structure of formulas and the sequence of constructing drawings of clothing designs for various gender and age groups of the population, the rules of technical drawing, terminology and designation of design points, the results of anthropometric studies, the principles of gradation of clothing details are used.

To build drawings according to the EMKO SEV method, 28 dimensional features are used (22 of them are basic, 6 are additional), which made it possible to improve the quality of fitting products. Measurements of the figure are made according to the system of main anthropometric points.

A distinctive feature of EMKO SEV is a unified method for constructing day structures for the entire population of the male, female and children's population, including:

- a unified system of dimensional features;
- uniform distribution of clothing by category in terms of design;
- common concepts and terminology;
- uniform symbolism and digital designation of constructive points;
- unified system and classification of increments;
- unified structure of formulas and the sequence of constructing a structure;
- unified design documentation and unified rules for technical drawing;
- fundamentals of clothing designs and basic designs for basic types of clothing;



- uniform principles of gradation.

The EMKO SEV methodology contains unified methods for constructing curvilinear elements of the basic structure. Calculation and construction of structures are subject to a consistent system algorithm. The versatility of the technique lies in the system of basic constructive segments for the upper and lower parts of the human body. The orderliness of calculations and the subordination of the principles of construction of structures (algorithm) to them contributed to the development of a unified basis for the design of clothing.

To solve the problem of graphical construction of drawings, radiographic techniques are widely used ( armhole, back and front neck, sleeve collar), a method for determining the position of structural points by arc serifs (shoulder point, top of the front neck, etc.) (Figure 1). Radiography is a method of unified construction of curvilinear sections by approximation by arcs of circles. Methods for the unified construction of mathematically justified curves provide a uniform shape for the curved sections of parts and their conjugation, precise alignment with the corresponding curves, and the possibility of using a computer-aided design system (CAD) for clothing. Such construction techniques provide the greatest accuracy, the relationship of the sleeve hem with the armhole, the conjugacy of the cuts of the pieces of the patterns.

The unique matching of the armhole to the sleeve collar contributes to a high-quality fit and does not require exhausting fittings. The design parameters of the set -in sleeve are calculated with high accuracy with the norm of fitting the sleeve rim per one centimeter of the armhole length, which is distributed over the sections of the sleeve rim construction corresponding to certain sections of the armhole, which is one of the advantages of the technique.

The method of constructing curved curves, as in other well-known methods, is not reflected in the methods for constructing drawings according to EMKO SEV, as it does not meet the requirements for high accuracy of constructions.

A unified method for designing CMEA clothing (hereinafter referred to as

CMKO CMEA) was developed as a result of the generalized experience of designers from various countries of Eastern Europe in the late 80s and early 90s of the last century. The technique is intended for designing shoulder and waist clothing in mass and individual production. Being quite universal and justified from a scientific point of view, it has become widespread in sewing enterprises of mass production of clothing.

The versatility of EMKO SEV is due to the possibility of its use for the development of clothing designs of various types, options, cuts, silhouette shapes, from any kind of materials. The methodology creates the prerequisites for changing the calculation formulas, consistent with the model features of the designed products and the properties of the materials proposed for their manufacture.

The EMKO SEB methodology is scientifically substantiated. The methodology is based on the results of the latest anthropometric studies of the population of Eastern European countries, sculptural standards of typical figures and surface scans of mannequins, a set of reasonable increases and technological allowances. The method of constructing the design of various types of clothing, which is the basis of the technique, is based on the use of the optimal number of dimensional features, which leads to a close relationship between the individual measurements of the figure and the corresponding sections of the drawing.

The dimensional features of the figures used in the methodology for the basic calculations of the drawing are fully consistent with the data of modern dimensional standards.

It should be noted that the EMKO SEV uses an unconventional designation of constructive points - more often in the form of two numbers, where the first is the number of the horizontal of the base grid, the second is the number of the vertical (for example, point 31 corresponds to the intersection of the thoracic-axillary (3) and middle back (1) lines). If the constructions are carried out around the same constructive point, then the third digit is used to order them, characterizing the sequence of construction around the main point.

Despite the sufficient complexity and laboriousness of the design work proposed by the methodology, the systematic nature of the presentation of information in it, the universality of the structure of the calculation formulas used, the accuracy and validity of calculations of structural segments and graphic construction methods provide prerequisites for automating the process of developing a design drawing. And this fact will greatly facilitate the work of the designer, allowing to reduce the time spent on design preparation for production with a high level of quality of fitting products on figures of various sizes and weight groups.

### 2.3.3. INITIAL DATA FOR CONSTRUCTION OF DRAWINGS OF THE MAIN DETAILS OF A WOMEN'S COSTUME.

Allowances for loose fit are presented in Table 3. The choice of allowances for loose fit is made on the basis of a sketch of the proposed model. The choice of constructive additions is influenced by the properties of materials for clothing. The use of elastic materials for the design of tight-fitting clothing requires the construction of parts that are smaller than the size of the human body. The use of low-tensile and inextensible materials requires an increase in the dimensions of the parts.

Dimensional signs of a typical female figure 164-88-96 for building a female dress according to EMKO SEV

Table 2

Dimensional sign number according to dimensional standards	The name of the dimension feature	Dimensional designation according to ST SEV	The size of the dimension, cm
1	2	3	4
1	Growth	T 1	164.0
7	Waist line height	T 7	102.9

9	knee point height	T <sub>9</sub>	45.4
12	Height of the infragluteal fold	T <sub>12</sub>	73.8
13	neck girth	T <sub>13</sub>	35.5
14	First bust	T <sub>14</sub>	85.7
15	Second bust	T <sub>15</sub>	100.8
16	Third bust	T <sub>16</sub>	93.1
18	Waist	T <sub>18</sub>	67.6
19	Girth of the hips, taking into account the protrusion of the abdomen	T <sub>19</sub>	96.0
25	Distance from the waist line to the floor on the side	T <sub>25</sub>	105.6
26	Distance from waist to floor in front	T <sub>26</sub>	103.7
29	wrist circumference	T <sub>29</sub>	15.9
32	Distance from the point of the base of the neck to the radial point	T <sub>32</sub>	44.7
33	Distance from the base of the neck to the girth of the wrist	T <sub>33</sub>	68.1
34	Distance from the cervical point to the line of circumference of the chest of the first front	T <sub>34</sub>	24.6
35	chest height	T <sub>35</sub>	33.6
36	Length to waist front	T <sub>36</sub>	51.6
38	Arc through the highest point of the shoulder joint	T <sub>38</sub>	30.3
39	The distance from the cervical point to the chest girth line of the first, taking into account the protrusion of the	T <sub>39</sub>	17.5
40	Length of the back to the waist, taking into account the protrusion of the	T <sub>40</sub>	40.2
44	Arch of the upper body through the point of the base of the neck	T <sub>44</sub>	85.9
45	Chest Width	T <sub>45</sub>	33.0

46	Distance between teat points	T <sub>46</sub>	18.9
47	Back Width	T <sub>47</sub>	34.6
57	Anterior -posterior arm diameter	T <sub>57</sub>	9.9

See Appendix (Table 3). See the appendix (table 4). Calculations of the dress design drawing of an adjacent silhouette for a typical figure.

The processing of the product is carried out according to the standard technology for processing women's dresses. Sections of the product processing are presented below.

#### **2.3.4. STRUCTURAL AND DECORATIVE MODELING OF THE BASIC STRUCTURE**

A wide variety of clothing models is achieved through the use of various cuts and shapes of the product. Inside each cut and shape there are a huge number of models that differ structurally from each other.

- decorative lines and finishing details. To reproduce these products, it is impractical to carry out time-consuming calculations and draw up a drawing of the basis of the structure each time. Drawings of such models are developed using ready-made drawings of the bases of the necessary cut, which in this case are called basic.

Constructive modeling (CM) is the modification (modification) of the original design of the product in order to change its model characteristics (shape, cut, surface nature, division lines, other.).

KM is performed by working with templates of parts of the original design (IC) or directly on the IC drawing.

The main task of constructive modeling (CM) follows from the requirements for the design of a new model:

- most accurately reproduce the sketch of the model;

- to provide a person with maximum convenience in using the product and the quality of its fit on the figure;

- take into account technological processing and ensure the cost-effectiveness of the product;

- ensure the reliability of the product in operation.

The process of developing a new model design of clothing using the methods of constructive modeling (CM) includes

the following steps:

– study and analysis of the model;

- selection of the appropriate basic design (in the absence of a suitable design, a new BC is developed);

- transformation of the BC into a model one and the design of model segmentation lines;

– quality control of the developed model design (MC).

When studying the model, its features are revealed and deviations from the baseline are determined. The model can be given by a sample of the finished product, a photograph, a sketch or a sketch. The main goal of this stage is to determine all the initial data necessary to develop the design of a new model: the values of constructive gains along the chest, waist, hips; size and shape of the sleeve; positions and configurations of structural division lines and other elements of the MK.

A feature of design development according to a sketch or technical drawing is that the model can be refined and corrected during analysis. The technical drawing must be made taking into account real proportions, all lines of the model's constructive solution must be clearly visible on it.

Women's modern dress of an adjacent silhouette. Size 168-88-96. The top line of the cut of the dress is modeled according to the sketch, without sleeves on the shoulder straps. The middle line of the back is fitted in the area of the waist line. The length of the product is above the knees. On the waistline, the tail undercut was moved 2 cm parallel to the side cut. The waist line is cut-off, the

lower part of the skirt is cut-off:

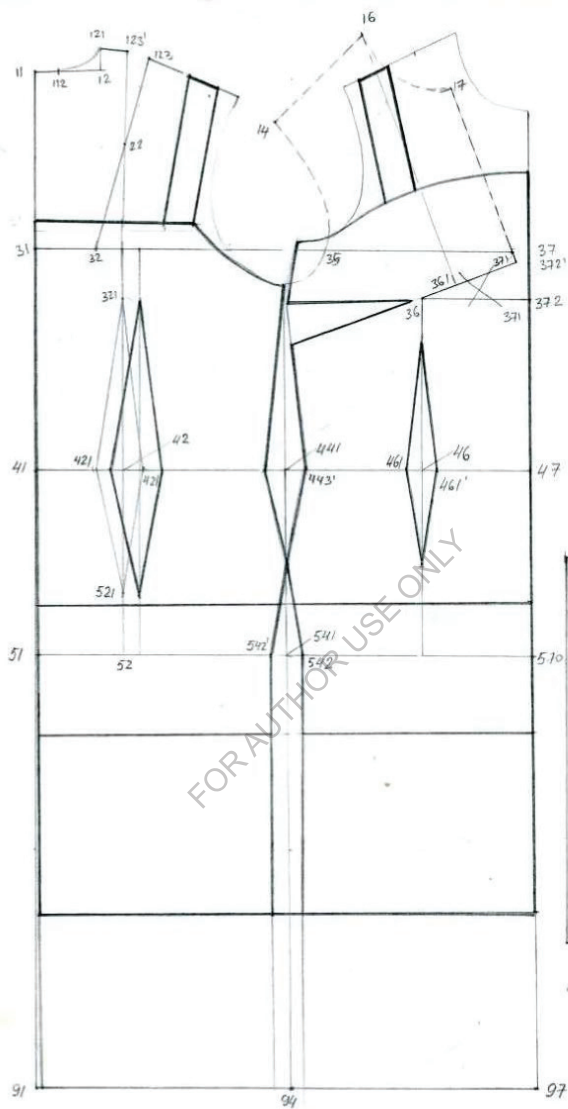
- the first line is 2.5 cm above the thigh line.
- the second line is 10 cm below the thigh line.

The middle line of the back is fitted along the waist line. On the shelf, the chest undercut was moved to the side cut. On the shelf, the waist line is detachable. The lower part of the skirt is detachable:

- the first line is 2.5 cm above the thigh line.
- the second line is 10 cm below the thigh line.

The strap is located on the upper section of the back. From the base of the neck by 4 cm, from the middle by 6.5 cm. The shoulder strap on the shelf is located from the middle of the shelf 8.5 cm. The decor of the rectangular skirt

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### **2.3. 5. DEVELOPMENT OF WORKING DOCUMENTATION**

Design documentation includes a sample of a new model, a complete set of original patterns and a technical description of a new model of clothing.

In this section of the course project, drawings of the patterns of the original design of the women's coat and separate forms of the technical description are developed. Working documentation is developed on the basis of design documentation of draft and technical projects.

The initial data for the development of drawings of patterns of the main parts of clothing are:

- drawing of the basis of the structure with the introduced model changes;
- data on the properties of the materials used in the manufacture of the dress;

information about the processing methods used in the manufacture of the dress.

At the first stage of manufacturing the patterns of a woman's coat from the design drawing, separately for each part, using a cutter, the following are copied onto a sheet of paper:

- the contours of each detail of the structure;
- constructive lines;
- notches at the armhole and sleeve hem.

Lines drawn with a chisel are outlined in pencil, eliminating copying inaccuracies. When constructing patterns, the following technological allowances are designed: for shrinkage and overwork , for seams, for bending the bottom, for clarification and trimming.

Since when constructing drawings of the original model design according to the EMKO method, allowances for shrinkage and wear are taken into account , they are not designed in the manufacture of patterns.

The size of the seam allowance for a women's coat depends on the type of seam, its curvature, material flaking, processing methods and equipment used. For those sections where it is necessary to provide for a rounding or edging, allowances for edging and rounding (0.1-0.3 cm) are given, which depend on the thickness of the material.

### **2.3.5.1. CHARACTERISTICS OF THE PRINCIPLES OF MANUFACTURING PATTERNS OF A WOMEN'S DRESS**

Parts pattern drawings are a technical document that defines the design, shape and dimensions of parts, specifications for their processing and cutting. The initial data for the development of drawings of patterns for children's clothing parts are a drawing of the initial model design of product parts, features of manufacturing technology and material properties.

A specification is a document that defines the composition of the developed design documents, assembly units, cut details, materials used.

Patterns made for a new model are divided into basic and derivative;

The basis for the construction of the main patterns is the primary drawing of the structural model. To build drawings of the main patterns, the contour lines of all the details of the new model from the technical drawing are drawn separately on paper.

Depending on the purpose, there are original patterns (or it can be a design drawing), standard patterns and working patterns.

Patterns-originals fully correspond to the original sample of the product model of the base size. The working drawing of the pattern is the main technical document; in the conditions of production, two types of patterns are made according to the working drawings:

Patterns-standards are obtained according to original patterns by grading them for all sizes and heights recommended in a given weight and age group.

They are intended for the manufacture of sample samples of garments and for checking the accuracy and quality of working patterns.

Working patterns made according to patterns - standards are intended directly for production: laying out patterns and sketching it on the material, making stencils for cutting material, checking the quality of the cut.

The main patterns include the following patterns of construction details from the main materials (or, in other words, top materials): backs, shelves, sleeves, front and back of the trousers, front and back panels of the skirt.

Derived patterns are patterns obtained on the basis of the main patterns. These include both patterns of parts made from the material of the top - bort , upper collar, codpiece, and patterns of all parts of the product made from lining and cushioning materials.

Patterns are made of thin cardboard (thickness 0.2 - 1.62 mm).

Each label indicates:

- name of the template (original or standard);
- product name;
- model number;
- appointment of the pattern (top, lining, butt);
- name of the part (shelf, backrest, etc.) or their code;
- size and height;
- number of details;
- the line of the share direction of the fabric (the direction of the warp thread);
- lines of permissible deviations from the shared direction;
- lines of allowed extensions.

For greater accuracy of connecting parts of the product in the manufacturing process, control marks (notches) are placed along the cuts of the patterns. The more complex the connection lines, the more often they put notches.

## Allowances taken into account in patterns

Table 3

No.	Name of allowances and their value, in mm					
	Name details and cuts	For titching	On the turning Ivani	On the podgi bku	On the o br ezk	On the Hooray bot
1	2	3	4	5	6	7
1	Shelf: - top cut - side cut - bottom cut	- 1 1	1 - -	- - -	- - -	- - -
2	Back: - top cut - side cut - bottom cut	- 1 1	1 - -	- - -	- - -	- - -
3	Back top of skirt - top cut - side cut - bottom cut	1 1 1	- - -	- - -	- - -	- - -
4	Front top of skirt - top cut - side cut - bottom cut	1 1 1	- - -	- - -	- - -	- - -
5	back mid skirt - top cut - side cut - bottom cut	- - -	- - -	- - -	- - -	- - -
6	Front mid skirt - top cut - side cut	1 1	- -	- -	- -	- -

	- bottom cut	1	-	-	-	
7	back bottom of skirt					
	- top cut	1				
	- side cut	1	-	-	-	-
	- bottom cut	1	-	-	-	-
8	Front lower skirt					
	- top cut	1				
	- side cut	1	-	-	-	-
	- bottom cut	-	-	3	-	-
9	Strap	1	-	-	-	-
10	Skirt decor - side cut	1				

### Parts specification.

Table 4

The name of detail	Designation	Number of details	
		In patterns	In cut
1	2	3	4
Back	01	1	2
shelf	02	1	1
Back top of skirt	03	1	2
Front top of skirt	04	1	1
Back mid skirt	05	1	2
Front mid skirt	06	1	1
Back bottom of skirt	07	1	2
Front lower skirt	08	1	1
Skirt decor	09	1	6
Skirt decor	10	1	3
Strap	11	1	4
Skirt decor	12	1	4
Back facing	13	1	2
Shelf facing	14	1	1
Back lining	15	1	2
Front lining	16	1	1
back padding	17	1	2

Front gasket	18	1	1
Shoulder padding	19	1	2

See the appendix (table 7) Control notches in patterns.

See Appendix (Table 8) Nominal Warp Directions in details and allowable deviations from them.

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### 2.3.5.2. LAYOUT LAYOUT

The layout of the patterns on the material is a very delicate, important and responsible process, which consists in rationally placing the patterns on the material of selected sizes in accordance with the technical conditions for the location. The location of the patterns on the material must be built correctly. Accurate calculations help to minimize material waste. Also, the process of laying out patterns has a very significant effect on the quality of the product. Factors affecting the cost-effectiveness of pattern layouts : type of fabric, element sizes, ornament, layout lengths, and others. The cost-effectiveness of the layout is determined by a special formula: the layout of the elements on the material and cutting are created, taking into account the direction of the pile, permissible deviations from the norm, the ornament of the fabric and the orientation of the warp threads. On pile fabrics, drape or cloth, the pile should be directed from top to bottom. The reverse direction of the pile, i.e. Velvet, suede, corduroy and plush should be from bottom to top. Regarding faux fur, the elements are laid out in one direction, taking into account the fit of the pattern. Things are different with artificial astrakhan fur: in this case, the layout can be carried out in opposite directions. In the case of using materials that do not have a pile, the layout of the patterns is permissible in opposite directions.

It is especially important to carry out the layout when working with fabrics with a pattern in the form of a cage, stripe or any other geometric lines. In such cases, coincidence and symmetry of the image must be taken into account. However , now the layout of the patterns is carried out using special programs that do this very accurately.

Layout Passport:

- product name: Women's dress
- height 164, size 84, fullness 2;
- texture of the material: khan-atlas, atlas
- pattern orientation: one- colored , abra ;



- layout width; 40cm, 160cm;
- type of flooring; face down;
- layout type; single;
- the actual area of the layout.  $S_{\text{khan-atlas}} = \text{sq.cm}$   $S_{\text{stretch satin}} = \text{sq.cm}$

## 2.4. DEVELOPMENT OF THE COLLECTION ADVERTISING PROJECT

### NAME CHOICE ( *Gulrux* )

Manufacturers of consumer goods strive to create brands from their brands that will guarantee the consumer the quality, reliability of products, status, prestige of purchase and use, and the manufacturer - additional profit and market share. It takes many years to invest quite a lot of money. The creation of a brand in the consumer market focuses primarily on advertising, through which awareness and perception of the brand is created. The mechanism for creating an industrial brand. As any brand is based on: fame, trust, image.

*Fame.* One of the problems of many domestic business leaders is that they believe in their brand and its strength in the market, while not supporting it at all. The mechanism of creating fame is a complex and multifaceted process that combines mass advertising on TV, radio and targeted in specialized publications and the Internet, the choice of advertising media is determined in accordance with the concept, depending on the consumer audience.

*Confidence.* Trust in the brand and the company

- a fundamentally important moment in the formation of the brand.

The fundamental importance of trust in the company's products is based on the fact that, firstly, it is necessary

to earn trust from buyers for a long time and it is very easy to lose it, and secondly, without trust, buyers will not again and again apply for goods or services of the company.

The trust factor is strongly related to the customer satisfaction factor.

A positive image entails greater trust in the company and the realism of the commitments it has undertaken.

*Image.* The image factor is closely related to the above factors. It combines not only the opinions of the buyer about what he will get from working with the company. When forming a brand image, it is very important to realize that the image in the industrial market is more of a company factor than a product factor.

### **Marketing of industrial goods.**

Industrial marketing is similar to the marketing of durable goods in that their advertising rarely directly drives sales.

News and editorial content in the media.

To create an image of industrial leadership, many industry marketers publish extensively in industry-specific publications.

Trademark (Logo) - a certain graphic image that allows you to distinguish the product or service of one legal entity from the product and service of other legal entities, to individualize the product or service.

The logo is the central element of the corporate identity of the company, the foundation on which the indestructible walls of the bastion of recognition and towers of trust are built.

Any foundation must firmly maintain its solidity for many years, withstand loads and not be afraid of change.

It should be the same with the logo.

The perfect logo does not age, it is for all time.

Any logo has serious power.

The power of a logo lies in its double-sidedness.

A successful, attractive, concise logo, like the face of a famous film actor who plays a positive character in films, everyone knows him, trusts him, he is out of competition.

On the opposite side of the logo, it is nondescript, does not evoke any emotions, and if remembered, then only for its nastiness. And on on a

subconscious level, a negative impression is imposed not only on the products or services of this company, but also on the people who work in it.

With a bad logo, no promotion will make a profit.

The designer must thoroughly find out from the customer all the versatility of the enterprise.

Capture subtle moments and isolate the zest, emphasize it with originality and individuality of shape and color.

For this work, about ten logos were developed, but only one was chosen, it meets the requirements of advertising companies and serves to draw attention to the brand.

The logo was designed for a women's fashion collection.

A combination of two names was used as the basis for the brand name, i.e. a combination of the names of the designers of this collection.

After searching for the right and harmoniously sounding brand name, the combination "**Gulrux**" was chosen.

After reviewing having studied brands, the story began to search for the development of brand hiring. I wanted to create an original but at the same time quick-remembering word that made sense.

#### **2.4.1. THE PROCESS OF DEVELOPING A DRAFT ADVERTISING COLLECTION.**

##### **MOTTO OF THE COLLECTION « TRIBAL CHIC » (TRIBE CHIC)**

Impossible to surpass....

The advertising process of the collection was carried out in the capital in Tashkent , namely in the Museum of Applied Arts.

The Museum of Applied Arts is one of the most beautiful and historical places in the city. The building is an example of architectural and decorative art. Built at the end of XIX v. Architectural decor, ganja carving, wood carving and painting were made by Uzbek folk craftsmen such as: Usta Shirin Muradov , Usta A. Kazymzhanov, T. Arslankulov, etc .

The collection was created from national fabrics, in this regard, this museum was chosen for a photo shoot. Professional masters stylists, photographers and also a jeweler of national products Fahriddin are invited to the photo session. Bobomuhammedov (participant of Silk and spices, Bazaar Art , Hunarmand).

Masters of their craft began to decorate the model for a photo shoot. A separate image was created for each product, jewelry was selected for each costume separately and they were matched to the color scheme of this product. The walls in the museums are very consistent in style with nine products. From several hundreds of photographs, the best ones were selected and processed for the advertising sheet and presented to the distinguished guests.



### **CHAPTER 3. DEVELOPMENT OF REQUIREMENTS FOR ENVIRONMENTAL DESIGN IN DESIGNING A COCKTAIL DRESS FROM KHAN-ATLAS**

The term "ecological design" is widely used today both in scientific literature and in everyday design activities. However, environmental design has entered the structure of modern design, having a rather vague conceptual framework and an undeveloped theoretical base. At the moment, there is a need to create certain concepts and a scientific concept, with the help of which it would be possible to combine disparate knowledge in the field of applied ecology and design, to compose an integral scientific system from a "mosaic" of individual solutions.[16]

For many years, changes in nature associated with human production activities were not only not included in the sphere of "interests" of designers and architects, they did not find a response even in nature management organizations and organizations involved in production activities. Today Uzbekistan is a full partner in the system of world political and economic life, and now we can not only use the experience of advanced countries in the field of environmental design, but also enrich it with our research in this area.

For a long period of time, economic growth has been a priority indicator of humanitarian and environmental issues, now Uzbekistan, like the whole world, is going through a stage of awareness of the environmental threat. Programs for "sustainable development" are beginning to play a significant role both within individual states and at the level of the world community. We can talk not only about a technical transition to environmentally adequate technologies, but also about a gradual change in public consciousness towards humanistic value orientations. Today, natural fabrics are considered environmentally friendly, which have become the most in demand. Natural silk fabrics. They are made from the finest threads obtained from cocoons curled by silkworm caterpillars (silkworms). Silk fiber (thread) is uniform in thickness, elastic, shiny and durable. Fabrics made

from such fibers are light, shiny, breathable, quickly absorb moisture and dry quickly, and are hygroscopic. The disadvantage of fabrics made from natural silk is the low color fastness to light, the sun's rays are contraindicated for this fabric, which reduce its strength, ultraviolet rays have a detrimental effect on it.[15]

The quality of clothing depends on many conditions and, first of all, on the properties of the fabric. The interaction between the skin and clothing fabrics is determined by the hygienic properties of the fabric: thickness, weight, air permeability and vapor permeability, hygroscopicity, moisture capacity, hydrophilicity, hydrophobicity, and thermal conductivity. Natural fabrics do not cause allergies and are pleasant to the touch, have antifungal, thermoregulatory and antiseptic properties. However, with prolonged wear and washing, some unpleasant features of natural fabrics are revealed - they are very wrinkled, sometimes even "sit down", dry for a long time and quickly lose their shape. As well as dyeing based on natural dyes, after long washes, it loses its primary colors. They are antifungal, hypoallergenic, antiseptic. Thermoregulating properties, as well as ventilation are always on top.[14]

For example, abr fabric is elegant and unique: khan-atlas (100% silk), folk craftsmen -abrobanchi widely and skillfully used vegetable and aniline dyes. Before filling the machine, the warp threads are subjected to additional processing (combing with a comb, soaking with starch, etc.).

The addition during the preparation of abr fabrics is impregnated with starch that affects the shape and softness, which makes the material dimensionally stable.

Thanks to their unusual versatility, these fabrics keep you cool in summer and warm in winter. They make multifunctional clothes. Blouses, skirts, suits, evening, cocktail dresses and raincoats can be sewn from satin, using lining material from the same fabric group.

Taking into account the properties of the Uzbek national fabric khan -atlas, beauty and charm were used to the maximum in creating a new collection.

Decree of the Cabinet of Ministers of the Republic of Uzbekistan 06.07.2004 N 318 "national certification system" - a system operating at the state

level, having its own rules of procedure and management for certification;

*A material safety certification* is a document containing information about the properties of a particular substance. In Uzbekistan, safety is an important component of labor protection. The certificate is used to provide employees and technicians with information on procedures for the safe handling of substances. The safety certificate includes information on physical characteristics (melting point, boiling point, flash point, etc.), toxicity, health effects, first aid methods, chemical activity, storage, processing conditions, use of protective equipment and special equipment, disposal procedures

*Environmental certification* - encouraging manufacturers to introduce such technological processes and develop such products that pollute the environment to a minimum degree and give the consumer a guarantee of product safety for his life, health, property and environment.

*A quality certificate* is a document confirming the actual quality of the delivered (or shipped) goods and its compliance with the terms of the contract. This document quantifies goods (by conducting established laboratory tests or measurements) or certifies the conformity of products to the declared standards or specifications specified in the contract.[2]



## CONCLUSIONS

Where there are traditions, where they are alive and strong, there is soil for the flourishing of professional arts and crafts. For centuries, people in their art - in songs, fairy tales, epics, folk festivals, dances and household items - sought to express their understanding of life, nature, and the world in an artistic form. This is where the originality of his culture is revealed. A characteristic feature of national culture is the processes of mutual influence and mutual enrichment of the art of various nations and nationalities.

Solving the problem of designing an evening cocktail dress is closely related to identifying the patterns of development and shaping of the costume.

Studying our history and contributing to the development of fashion design served to create a collection that is relevant for its modernity and elegance, using national material. Designed dresses can be both casual and social evenings, which reveals a characteristic feature of the practical significance of products.

In this paper, the main directions and fashion trends for the selected range are considered.

When developing the collection, a creative rethinking of the national costume and a peculiar use of ethnic ornament were carried out. The national technique of fabric dyeing "ikat" was studied.

A theoretical description of ornamental art as a holistic aesthetic, cultural and historical phenomenon is given, and on this basis a design project for a collection of women's cocktail dresses from khan-atlas is developed.

To implement the design project for a collection of women's cocktail dresses from khan-atlas, an analysis of analogues of an elegant dress was carried out.

The national fashion is considered in the context of European culture. The national material khan-atlas is considered and applied in combination with other materials to obtain a fashionable assortment of clothes.

The features of abr ornaments, their meaning and names are studied. A combination of national and modern materials is used, continuing the

development of the ancient traditions of the artistic production of fabrics and clothing, methods of their processing and the use of the original cut. The collection was created under the influence of modern fashion trends, taking into account the individuality of modern youth.

The design project of the clothing collection of a cocktail dress made of khan-atlas is characterized by a mutual combination of traditional and modern materials, world fashion trends and the traditions of Uzbek costume and art.

New clothing models that define the image and style, the overall design solution, new technologies, decor, color and materials, accessories and additions will undoubtedly be in demand by the consumer, because. At present, the Uzbek national style has entered the wardrobe of modern youth.

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**APPENDIX**  
**WOMEN'S DRESS COLLECTIONS**





















## ABR FABRICS







## ABR FABRICS





## ABR FABRICS







The main structural additions for calculating the design drawing of a  
dress of an adjacent silhouette

Table 5

Name of the constructive increase	Increase designation	The amount of increase, cm
1	2	3
1. Increase to the width of the product along the chest line	PC <sub>31-37</sub>	3.5
1.1. to back width	PC <sub>31-33</sub>	
1.2. to armhole width	PC <sub>33-35</sub>	
1.3. to shelf width	PC <sub>35-37</sub>	
2. Increase to the width of the product along the waistline	PK <sub>411-470</sub>	2.5
3. Increase to the width of the product along the hip line	PC <sub>511-570</sub>	2.5

Table 6 - Calculations of the design drawing of the dress of the adjacent silhouette  
for a typical figure 164-88-96

Table 6

System number	Segment designation	Calculation formula	Structural increase - PC, cm	Technological - allowance Fri, cm	General increase P <sub>u003d</sub> PC + Fri, cm	The size of the segment in the drawing, cm
1	2	3	4	5	6	7
1	11-91	$T_{40} + (T_7 - T_d) +$	0.9	0.99	1.89	99.38
2	11-21	$0.3 T_{40} + P$	0.9	0.13	1.03	13.15
3	11-31	$T_{39} + P$	0.9	0.19	1.09	18.59
4	11-41	$T_{40} + P$	0.9	0.41	1.31	41.42
5	41-51	$0.65 (T_7 - T_{12}) +$	-	0.19	0.19	19.04
6	31-33	$0.5 T_{47} + P$	1.15	0.20	1.35	18.14
7	33-35	$T_{57} + P$	2.75	0.15	2.90	12.38
8	35-37	$0.5 (T_{45} + T_{15} -$ $1.2 - T_{14}) + P$	0.65	0.20	0.85	20.37
9	31-37	$/31-33/+ /33-35/+ /35-37/$	4.55	0.55	5.10	50.89
10	37-47	$T_{40} \cdot T_{39} + P$	-	0.22	0.22	22.82

11	47-57	$0.65 (T_7 - T_{12}) +$ $\frac{n}{T_7 - T_9 + P}$	-	0.19	0.19	19.04
12	47-97	$T_7 - T_9 + P$	1.50	0.60	2.10	59.50
13	33-13	$0.49 T_{38} + P$	0.75	0.16	0.91	16.81
14	35-15	$0.43 T_{38} + P$	0.75	0.14	0.89	13.96
15	33-331	P	3.50	-	3.50	3.50
16	35-351	P	3.50	-	3.50	3.50
17	331-341	$0.62 / 33-$ $35/+a_{17}; a_{17}$				8.17
18	351-341'	$0.38 / 33-35/-a_{18};$ $a_{18} \setminus u003d 0.5$				4.20
19	331-332	$0.62 / 33-$ $35/+a_{19}; a_{19}$				8.17
20	<sup>R</sup> 332-342	$0.62 / 33-$ $35/+a_{19}; a_{19}$				8.17
20.1	<sup>R</sup> 341-342	$0.62 / 33-$ $35/+a_{19}; a_{19}$				8.17
20.2	n 341-332	TO				
21	351-352	$0.38 / 33-35/-a_{21};$ $a_{21} \setminus u003d 0.5$				4.20
22	<sup>R</sup> 352-343	$0.38 / 33-35/-a_{21};$ $a_{21} \setminus u003d 0.5$				4.20
22.1	<sup>R</sup> 341' - 343 _	$0.38 / 33-35/-a_{21};$ $a_{21} \setminus u003d 0.5$				4.20
22.2	∩ 341'-352	TO				
24	41-411	041				0.75
25	51-511	051				0.75
26	91-911	091				0.75
27	11-12	$0.18 T_{13} + P$	0.3	-0.10	0.20	6.57
28	11-112	$0.25 / 11-12/$				1.64
29	12-121	$0.07 T_{13} + P$	-0.35	-	-0.35	2.5

30	13-14	3.5-0.8 T <sub>47</sub>	-	-	-	0.73
31	121-122	0.4 /121-14/				
32	31-32	0.17 T <sub>47</sub> + P ; P \u003d 0.5 P <sub>31-</sub>	-	-	0.70	6.55
33	122-22	(0.4-0.5)/122- 32/				TO
34	122-22- -122'	At <sub>34</sub> - 1.7 tnn - - 0.9 PS <sub>31-33</sub>				11.3°
35	R <sub>122-14'</sub>	122'-14				
36	R <sub>22-141</sub>	22-14'				
36.1	R <sub>121-141</sub>	121-14				
37	R <sub>22-123</sub>	22-123'				
38	121-113	TO				
38.1	11-113	TO				
39	R <sub>121-114</sub>	/121-113/- a <sub>39</sub> ; a <sub>39</sub> \u003d				
39.1	R <sub>112-114</sub>	/121-113/-a <sub>39</sub>				
40	∩ 121-112	TO				
41	14'-342'	TO				
41.1	332-342'	TO				
42	R <sub>14-342</sub>	14'-342'				
42.1	R <sub>332-342</sub> ,'	14'-342'				
43	∩ 332-14'	TO				
45	47-46	0.5T <sub>46</sub> + P ; P \u003d 0.5 P <sub>35-</sub> 37			0.40	10.05
47	46-36	T <sub>36</sub> · T <sub>35</sub> + P	-	0.15	0.15	17.75
48	36-371	47-46				10.65
49	36-372	T <sub>35</sub> · T <sub>34</sub> + P ; P \u003d 0.5 P <sub>35-37</sub>			0.40	9.75
50	R <sub>36-372</sub> ' _	36-372				
50.1	372-372'	0.5 (T <sub>15</sub> -1.2-T <sub>14</sub>				3.6
50.2	R <sub>36-371</sub> ' _	36-371				

51	371'-361	0.18 T <sub>13</sub> + P	0.30	-	0.30	6.67
52	<sup>R</sup> 36-16	T <sub>44</sub> - (T <sub>40</sub> + + 0.07 T <sub>13</sub> ) - - (T <sub>36</sub> - T <sub>35</sub> ) + P	0.65	0.30	0.95	26.7
53	R <sub>16-14</sub> "	121-14 (with back drawing)				
54	16-161	0.205 T <sub>13</sub> + P	0.40	-	0.40	7.66
55	16-171	TO				
55.1	17-171	TO				
56	<sup>R</sup> 16-172	16-171				
56.1	<sup>R</sup> 17-172	16-171				
57	∩	TO				
58	<sup>17-16</sup> 14"-343'	TO				
58.1	352-343'	TO				
59	R14 <sub>-343</sub>	14"-343'				
59.1	R <sub>352-343n</sub> -	14"-343'				
60	∩  352-14"	TO				
61	411-470	0.5 T <sub>18</sub> + P	6.55	0.45	7.00	37.7
62	511-570	0.5 T <sub>19</sub> + P	3.95	0.55	4.50	52
<b>Back and front (model features)</b>						
62.1	470-47  (d <sub>t</sub> )	/31-37/-/(41- 411/+				12.44
62.2	41-411	0.1 d <sub>t</sub>				1.00
62.3	42-421	0.15dT <sub>11</sub>				1.50
62.4	42-4210	0.15 d <sub>t</sub>				1.50
62.5	42-321	By model				
62.6	42-521	0.7 /41-51/				13.60
62.7	441-442	T <sub>25</sub> - T <sub>26</sub> - 0.8				1.3
62.8	442-443	0.18 d <sub>t</sub>				1.75
62.9	442-4430	0.18 d <sub>t</sub>				1.75
62.10	46-461	0.12 d <sub>t</sub>				1.20
62.11	46-461'	0.12 d <sub>t</sub>				1.20
62.12	570-57  (dt)	(/51-511/+ /511 - 570/-)-				1.65

62.13	541-542	0.5d6				0.82
62.14	541-542'	0.5d6				0.82
62.15	942-943	By model				4.00
62.16	942-943	By model				4.00
63	<b>Estimated parameters of the armhole and sleeve hem</b>					
63.1	DP	$0.93 T_{38} + (P_{33-13} + P_{35-15}) + +0.57$ $(T_{57} + P_{33-35}) +$ $2 / 33-331 /$				44.13
63.2	POR	$N * DP =$ $0.08 * 46.1$				3.53
63.3	DOR	$DP (1 + N)$ $\sqrt[0.03]{d (1 + 0.08)}$ $* 46.1$				47.66

### Control notches in patterns.

Table 7

No.	Name of parts and sections	Location of notches
1	2	3
1	shelf - side cut	On the waistline, hips
2	Back	On the bodice line
3	Skirt - with middle cut - bottom cut	On the waistline On the hip line On the hip line

The nominal directions of the warp threads in detail and the permissible deviations from them.

Table 8

No.	Name of parts	Warp direction	Permissible deviations, in %
1	2	3	4
1	shelf	Parallel to the line	1

2	Back	Parallel to midline	1
3	Back top of skirt	Parallel to midline	1
4	Front top of skirt	Parallel to midline	1
5	Back mid skirt	Parallel to midline	1
6	Front mid skirt	Parallel to midline	1
7	Back bottom of skirt	Parallel to midline	1
8	Front lower skirt	Parallel to midline	1

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