

THE SIGNIFICANCE OF TEXTILES IN FASHION DESIGN

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Abstract: In the article, the history of the field of artistic fabric production developed in Uzbekistan, types of fabrics and patterns are studied. The activities of workshops and fabric factories operating in the 20th century were considered.

Keywords: artistic crafts, tradition, “abrbandi”, “patnis-nuskha”, “Uzbektextil”, satin, pencil, alacha, kimhob, velvet

This branch of traditional art appeared in ancient times and developed a lot in antiquity and the Middle Ages.

In the 19th century, the main centers for the creation of Uzbek artistic fabrics were formed. In addition to mass, cheap and ordinary fabrics woven in almost all villages and cities, special weaving workshops produced amazingly beautiful cotton, semi-silk, golden woven, silk and woolen fabrics. The traditions that have been polished for centuries have never died and have survived to this day. Even now, traditional artistic textiles occupy one of the leading places in modern national art. Uzbek fabrics are not only of historical and household importance, but also have great artistic value.

In the second half of the 19th century, weaving was the most developed type of handicraft in Uzbekistan. Bukhara, Namangan, Margilon, Samarkand, Shahrisabz, Kitab, Karshi, Khojand, Urgut, Khiva were famous for their fabrics. Pen, olacha, susi, chit; semi-silk: bekasab, banoras, adras, velvet; made of silk: silk, satin, khan-atlas.

Semi-silk Bukhara and Kokand velvets, Samarkand and Ferghana blankets, and thin transparent silk shawls stand out among various fabrics.

Many of the fabrics listed are decorated with stripes or cloud patterns. Of greatest interest was the decoration of cloudy silk, semi-silk and, rarely, paper fabrics. The essence of the “Abrbandi” style was to tie different parts of the base and then preserve it by painting it to match the pattern and color. This method created an interesting artistic effect - the pattern had fluid contours. The picture of cloudy fabrics was embodied in the form of strange rainbow-colored lancets.

The pattern combines geometric, plant and object motifs: oval, bush, tree, stylized images of jewelry. The color of fabrics has changed from two-tone to multi-color. Despite the general weakening of artistic crafts in the 19th century, aesthetic changes explained by historical processes led to the birth of new stylistic aspects in applied art.

In the art of textile decoration, the direction of glorification of the general image structure of fabrics is observed in the most vivid way.

Striped fabrics made with colored threads of the pattern base, like those of Abrli, continued to spread widely. At that time, the skills of tanners reached a high level. With a relatively simple method, they produced artistically interesting fabrics. Working only with the color and scale of the roads, they wove fabrics of various specializations and emotional expressions, from paper pencils for the work clothes of the black people to bekasabs, the formal wear of officials.

The production of cotton fabrics was really popular and popular. Tens of types of thread weaving are described by those who study the crafts of the end of the 19th century: mato, khosa, boz, kalimi, janda, astarcha, susi, alacha; with options such as damkhaba, misri, chapanahi. But in the first half of the 19th century, this craft, which seemed to be flourishing from the outside, got discouraged. The reason for this was that manual labor could not compete with machine production. The more perfect cotton, silk and kimkhob factory fabrics that filled Central Asia successfully reproduced the patterns of the Eastern gazlams and squeezed the Uzbek thread gazlams from the markets, and the production of kimkhob and velvet disappeared completely. Only women and local silk and semi-silk fabrics decorated with cloud motifs could withstand the competition.

In the 70s of the 19th century, 1550 weaving craftsmen worked in Tashkent. In the cities of the Fergana Valley - Margilon, Namangan, Kokand, Khojand - weaving was one of the main crafts. For example, in 1896, there were up to 600 thread-making workshops in Margilon, Namangan, and Kokand. In 1910, there were 1,387 yarn spinning workshops with 3,165 workers in Fergana region, including 911 workshops with 2,570 workers in Margilon. In 1903, there were 40 silk weaving looms in Khiva, about 20 in Khanqa, and 10 in Durgadik, and the latter produced only semi-silk fabrics. In 1912, there were 237 yarn weaving workshops in Samarkand region, 46 in Bukhara in 1916, and 19 in Karshi.

At the beginning of the 20th century, the production of many types of traditional Uzbek fabrics was restored in artisan workshops, and then in artels and factories. In the 1920s, a shortage of factory yarn in the country led to an increase in the weaving of silk fabrics by artisans. The production of fabrics with the weaving traditions formed in Uzbekistan has not undergone major changes. Fabrics with the same canvas texture - kalmi, sarpinka, astarchit and alocha - are made. The traditional patterns and colors of the fabrics, as well as the local identity, have been preserved. Production centers of paper gauze are Samarkand, Urgut, Nurota, villages of Bukhara region: G'izhduvon, Vardanzi, Zandona; It was Namangan, Beshariq district in the Fergana valley.

The fabric of Fergana shirts is more modest than that of Bukhara and is closer to the aesthetic requirements of that time. The uniqueness of the patterns is created by

using small and large ornamental motifs. Bukhara silks were designed for clothes with impressive silhouettes, which were out of use. The custom of Bukhara textiles, along with its enlarged flexible motifs, has been further developed in the decoration of interior fabrics and quilts, such as silk blankets¹.

Traditional artistic methods have been reworked in accordance with new conditions. The reason for changing the composition and rhythm of the pattern coloring was the aesthetic requirements. However, other factors also affected it. For example, the technical corrections that made it possible to increase the width of the gauze were reflected in the structure and proportions of the patterns. Opened the way to multi-path pattern compositions. Their appearance is also related to the fact that clouded fabrics are only women's fabrics.

There are two ways of interpreting the pattern in the past: the one that makes the shape of the ornament clear and, in the 1920s and 1930s, it is preferred to divide it along the contour. A number of other cloud formations are formed from colored spots that have stretched over the years. Such selections revealed the main direction in the decoration of cloud fabrics of those years. There was a further departure from depicting motifs with clear, smooth outline lines. The motif was divided by color, suffocated with smooth lines, and the lines of the pattern were broken. Perhaps, this complexity of the pattern was influenced by factory fabrics with complex motifs, as well as the traditions of decorating gazlams in the first half of the 19th century. The pattern of the fabric with invisible defined shapes of the ornament turned into a game of colored spots.

Creating patterns of gazlams, masters used colorful motifs, both inherited and newly created. There were also images of simple things: "copy tray" ("patnis-nusxa"), "horse-hooves" ("ot-tuyoq"), "cabbage leaf" ("bargi karam"). In many cases, the word "tabdil" was added to the name of the pattern, that is, a new version of the pattern was given.

In the old centers, the production of bekasam, banoras and colorit, as well as other striped semi-silk fabrics that preserve local identity in rhythm, will be revived.

In the 1930s, a wide network of artisan cooperatives was created in the republic, uniting local masters of all specialties, and in 1938, the "Uzbektextile" industrial union was separated. The weaving of cotton, semi-silk and silk fabrics was embodied in his enterprises.

At this time, industrial enterprises began to operate in Tashkent, Samarkand and Margilon, and the network of small craft enterprises began to shrink gradually. Hand-weaving of cotton and smooth semi-silk and silk fabrics ceased. Artels "Textilpromsoyuz" continued to produce only cotton, silk and satin.

¹ Фахретдинова Д.А. Декоративно-прикладное искусство Узбекистана. – Ташкент: Г.Гулям, 1972. – С.105.

After the destruction of artisan cooperatives in 1960, the production of traditional gazlams was transferred to state industrial enterprises. The uniqueness of the technique of decorating striped and striped fabrics, which required manual labor, led to the division of their production into separate enterprises: "Atlas" Silk Production Association in Margilon; Namangan and Kokand - yarn spinning factories (all enterprises are subordinate to the Ministry of Light Industry).

Since 1976, the Ministry of Light Industry has restored handicraft textile enterprises: in Margilon, for home production; In Shahrisabz, Kitab, Urganch - weavers of artificial silk and satin; Boysunda is one of them.

The form of handicraft brought back to life a special type of cloth of extremely high artistic level, called "sovagbop". Patterns like "Kremlin", "guli namazshom", "chess" of clouded fabrics are part of the golden fund of Uzbek fabric painting. They were created before 1960, that is, before the transition of textile art to the artistic industrial system. The creative activity of masters in the enterprises of the Ministry of Light Industry has increased. The main focus is on the mechanization and automation of gas extraction processes. As a result, the enterprises of the Ministry of Light Industry did not produce wide-patterned bekasabs, distinguished by great decorativeness and uniqueness, did not continue weaving adras, shahis, reduced the range of national silk and semi-silk fabrics to the minimum level, limiting them to 4 and 8-combed cloud satins.

In the 1990s, due to the restoration of traditions and traditional holidays, and the increased attention to national symbols of clothing, the demand for hand-woven artistic silk gazlams increased. The production of hand-made silk fabrics has begun to revive in various regions of Uzbekistan, especially in the Fergana Valley cities of Margilon and Kokand.

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