

APPLICATION OF NATIONAL EMBROIDERY IN MODERN CLOTHING

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Abstract

Embroidery, as a folk craft widely inherited by our country, has experienced thousands of years of cultural accumulation and precipitation, and has a very high artistic achievement. Under the background of economic and cultural development, traditional embroidery has formed a unique and complete art system, which has a high reference value for the application and development of fashion design. The article dwells into details about the application of national embroidery in modern clothing.

Keywords: Embroidery, national clothes, traditions; traditional Uzbek clothes, fabrics and ornaments; national motifs and modern styling; traditional and modern style, embroidery and ornament.

INTRODUCTION

Embroidery was the most widespread fancywork of Uzbek women. By tradition girls and women were engaged in the embroidery. For settled Uzbek people the embroidery was an integral part of the traditional interior. It decorated different accessories from small articles to monumental panels. On the walls there were suzanes, in the household people used bedspreads (choshabi or ruidjo), pray-rugs (joynamoz), table-clothes (dastarkhan), babies' cradle covers and skull-caps. The embroidery of nomadic and semi-nomadic Uzbeks colorfully reflected in clothes and small articles. Uzbek embroidery decorated men's festive gowns, belt-shawls, women's wedding cloaks, sheaths for knives, teapot covers, mirrors and purses. In the nineteenth century there were several centers of artistic embroidery such as Nurata, Bukhara, Samarkand, Shakhrisabz, Tashkent and Fergana, each of them had its local fancy peculiarities. The decorative embroidery of Uzbekistan up to the end of 1880 was made on a special matt white fabric, or on matt natural yellowish fabric. From 1880 and later simple local fabrics of violet and orange colors were used for the background, as well as imported white and colored cotton fabrics. Traditional embroidery must keep pace with the times if it is to become the dominant element of fashion trend. While combining with modern fashion design, we should firmly grasp the lifeblood of the times, combine the aesthetic concept of modern fashion with traditional embroidery elements, and maintain our own design nationality without losing the modernity of design. This

requires traditional embroidery to follow the four design principles mentioned above in modern fashion design, namely, the principle of material innovation and the principle of pattern fashion. The principles of modern color and diversification of techniques.

The original style of Nurata embroidery appeared in the end of the nineteenth century. Embroidered flowers on white fabric became a signature of Nurata needlewomen. Due to wealth and variety of colored motifs the floral patterns took a leading place in artistic embroidery of Uzbekistan. Frequently the floral design was accompanied by images of birds on the background as well as stylized images of animals and people. The most popular composition was an eight-pointed star in the center and four large twigs in the corners. Another type of ornamental composition is slim rhomboid leaves in form of lattice “toba-doni”. Its cells are filled with flowers, rosettes, birds and animals. The Bukhara embroidery is one of the most interesting in Central Asia. Typical Bukhara design consists of flowers on thin branches evenly distributed over the surface of cloth, or round rosettes with long stems. Colors consisted of harmonious combination of blue, grey and light yellow with red, raspberry and green. In Samarkand the embroidery differs from Nurata and Bukhara works with its quite simplified design consisting of rosettes surrounded by foliated circles and with poor palette with a predominance of lilac. The modern Surkhandarya embroidery is characterized with a variety of original, surprisingly colorful and bright ornaments, imparted with a magic sense. The Surkhandarya embroidery style is rich with floral ornaments with flower variations of all possible kinds: egizgul, lolagul, pakhtagul, oygul and many others. The Surkhandarya mistresses were able to retain practically all kinds of traditional motifs in decoration of various items such as: Baysun scalp-caps (embroidered in “pil’ta-duzi” style), bel’bogi (waist kerchiefs), oyna-khal’ta (bags for mirrors), suzane (wall cloth partitions), bugdjoma (coverlet for stored domestic items). As well as in Samarkand, the central place in the ornament of Shakhrisabz embroidery takes a large rosette with multicolored details with blue foliated garlands. Sometimes the central ornament is a composition of vegetative patterns with a frame of large ornaments and circles. Also in Shakhrisabz several varieties of skull-caps were created. The color palette of the embroidery is based on some main colors: raspberry, green and red.

In Tashkent there are two kinds of large decorative embroideries like suzane Palak (from “falak” meaning «vault of heaven») and Gulkurpa. The entire surface of the Tashkent Palak is covered with solid embroidered symbols and dark red circles. The Gulkurpa is composed in the form of central star or circle with blossomed branches, making visible the larger part of clean fabric. The embroideries of the Fergana valley are distinguished by their thin graphic design of twigs and concentric rings with large areas of uncovered space on the background. Works of Fergana craftswomen are made on a colored background. Mainly ruijo and skull-caps are produced. Large embroideries like gulkurpa and suzane are made rarer. The decorative Fergana

embroidery with its slim, elegant lines, reminds skullcaps. Colors based on the contrast of light and dark tones. Exceptionally gifted kalamkoshi women painters worked over the designs. Their art was respected, and was often inherited from mother to daughter. Depending on the subject chosen, the kalamkoshi chose the shape, size and composition of the embroidery. The traditional Kashkadarya embroidery school is an original interlacing of the local, Samarkand and Surkhandarya schools of making ornaments. The Kashkadarya suzane decor uses mainly two types of ornaments: rosettes and freely scattered patterns with floral motifs (doiragul, archagul, kalampir gul, raykhon gul, olvali). A relatively new trend was generated in the Soviet time – images of animals: birds (kaptaroy suzane) or scorpions. Today these motifs are practically not used. Sometimes as a cloth base white glazed cotton or blue silk were used, which subsequently were decorated with beautiful patterns of floral ornaments, with images of pomegranate with a colorific elements of various kinds.

The process of national awakening, which began in the late twentieth century, has intensified both interest and demand for national costume types. It has become a permanent attribute not only in the annual traditional holidays, concerts, ceremonies, but also in everyday life. The increase in the number of specialized enterprises, workshops, design studios, sewing courses, which produce clothes similar to today's traditional clothes, indicates an increase in demand for Uzbek national clothes or clothes with traditional national features. Obviously, there are requirements for these enterprises, such as the production of competitive products and improving the quality of manufactured products. Initial analysis of the production process of creating national costumes at the abovementioned enterprises in Uzbekistan showed that there are problems with the development of models that are overly stylized and deviate from the real samples or completely copy from museum exhibits. The costume as an object of national culture is indivisibly linked with the history and traditions of the people and is a valuable resource for the study of its spiritual and aesthetic potential by its creator. The costume of folk (national costume, traditional dress) is one of the most valuable sources of development, renovation and enrichment of modern clothing varieties. For this reason, it is particularly important to know the primary sources for solving the problem of developing folk traditions in modern costume.

The national garment is an invaluable cultural treasure of the people formed over the centuries. National and traditional costumes, which have passed long way in their development, are closely connected with history and the aesthetic views of the creators. The art of modern clothing cannot develop without denying the folk, national traditions. Without detailed study of traditions, the progressive development of any type and genre of contemporary art is impossible. Traditional national costume is not only a unique bright part of culture, but also it is a synthesis of decorative-practical types of creativity. This combination has preserved and delivered the use of traditional styles, patterns, materials and ornaments typical of the Uzbek national dress until the middle of the twentieth century. The Uzbek national costume is almost radically

different in the current century, the template-style has been renewed, and the traditions of using headwear and ornaments have changed. Ideas are rarely new: designers create by changing the environment. For a fashion designer, everything can serve as a source of inspiration. Ideas do not arise from miraculous causes they are the result of a systematic reworking of means of image, event, and concept. Often, the fault of new designers lies in the creation of a series of scattered models that do not have a specific source of inspiration and are not combined with a single methodological solution.

Application of decor varieties. Its decorative solution serves to transform functional domestic clothing into an artistically perfect costume. Methods of artistic decoration of modern clothing of traditional ornaments: embroidery and its elements, patterns; application; decoration with decorative “bahya” rows, ribbon and “chilvir” (string); printing of floral, patterned, “print” and writings on various subjects; decorating with buttons and various accessories, fringe “shokila” and tassels “popuk”; use of natural and artificial fur, natural and artificial leather, knitwear as decoration; use for decoration of rolls, beads, beads - “mungchok”, sequins, ribbons, bows and ties, natural and artificial flowers. It is also worth noting the active use of decorative methods of decoration in traditional clothing in the decoration of knitted items (prints on youth t-shirts) and knitted painting. Of course, it is worth noting here the extensiveness of the use of national decor elements in children's clothing. Each region developed its own local needlecraft traditions, and this adds another fascinating dimension for collectors of suzani wall-hangings. The “Yak Mokhu – Chor Shokh” pattern (‘four branches and one moon’) is particularly popular in Bukhara, Nurata, Samarkand, Shahrisabz, and Ferghana. It typically features a bold image in the centre representing a solar or star motif, with flowering shrubs or bouquets embroidered in the corners. Nurata craftswomen are renowned for their vivid imaginations, often introducing stylized images of birds, animals, humans or household items into inconspicuous places of their compositions. This creates a whimsical fairytale world open to interpretation as a never-ending array of patterns and combinations unfurls. Another typical feature of the Nurata school is geometric ‘mesh compositions’. These intricate rhombuses or diamond shapes filled with floral motifs lend themselves well to the local technique of sewing suzani from narrow strips of fabric already embroidered with a pattern of repeating plant motifs such as vines, shrubs etc. and then stitched together into a single composition.

But perhaps the signature design for Uzbek suzani is the characteristic rhythmic pattern of colourful rosettes, striking symbols of the sun, moon and other heavenly bodies. This stunning type of suzani typical of the Tashkent school is known as ‘oi-palak’ (lunar skies) and represents creation. Variations on this design include stylised stars embroidered within the main rosettes adding a spangled effect to the wall hanging. A third type of rosette suzani from Tashkent features a bold circle in the centre of the piece. These are said to represent the large round basin – togora – which

gives its name to this type of suzani and is a common utensil in the everyday life of Uzbek women. Serpentine motifs are often found winding through the designs, and this reflects the needlewoman's idea to bring the element water into her embroidery. One of the most striking features of both Tashkent and Pskent suzani is the densely-stitched base material covered in a myriad of shimmering threads. It's a time-consuming technique but the effect created is truly stunning!

Rosettes are typical of the Samarkand and Djizak schools, too, but here the base fabric is left unstitched, and the palette is quite distinctive. Samarkand suzani are noted for their intense colours and the craftswomen follow strict rules when combining them. In Djizak, rosettes spill over into the borders, in the form of decorative wreaths, but perhaps the most distinctive feature here is the 'tumorcha' or amulet found in the corners of the pieces and included in the hangings and bedspreads as a magic, protective element. Spirals and rosettes are also popular in Surkhandarya suzani with their unmistakable bright red or yellow backgrounds and striking colour combinations. Needlework from Bukhara deserves a special mention. Abundant floral, leafy patterns cascade over the neat filigree shaded tones of a single colour to create a particularly sophisticated floral pattern. Shahrizabz embroiderers are also fond of rich, vivid motifs such as almonds or a plump dove, set against a burgundy or ochre background to create an unforgettable effect. Embroidery from the Ferghana Valley tends to be more spacious and simpler. Typically, shrub motifs are spread over a yellow background with no fussy details in the ornamentation.

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