

## COSTUME DESIGN TECHNOLOGY AND MATERIALS

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**Annotation:** This article talks about costume design technologies and materials. The author, relying on design data, analyzed the problem on the basis of the available scientific literature and studied the existing specific aspects of the technology of designing suits and materials.

**Key words:** Suit, material, design, technology.

As a rule, a certain type of men's and women's clothing, consisting of a jacket and trousers or a jacket and skirt, is also called a suit.

A costume is a certain figurative and artistic system of clothing parts and the manner of wearing these parts, characterizing the individual image of a person or a social group, created on the basis of established or established principles, reflecting certain technical, scientific and cultural achievements achieved at a certain historical stage. The totality of items of clothing, hats, shoes, accessories and jewelry, as well as hairstyles and makeup—all this together makes up a costume.

Inserts give the costume a finished look. These include a scarf, a bag, an umbrella, a scepter, gloves. A person no longer demonstrates his spiritual strength, the beauty of body proportions; the image of a powerful person in the socio-financial world is shifting to the center of attention. There is a deliberately false posture, theatrical behavior, lush lush signs.

The plastic of the torso is changing, since in royal palaces one has to walk on tiptoe, which leads to the appearance of shoes with heels. To give the figure a decent look, all kinds of diapers are put on under the shoulder, abdominal part of the suit. Women's clothing is sewn multilayered from expensive fabrics (fabric, moire, satin, velvet), decorated with patterned sequins, ribbons and woven mesh. Men's fashion is dominated by military costume (musketeer costume), which is richly decorated with braid, embroidered with lace, decorated with precious stones. A wig is coming into fashion.

In the XVIII century, the Baroque style was replaced by the exquisitely refined Rococo style. This style is a direct continuation of its predecessor and differs from it in the femininity of forms, refinement and incredible restraint. This style is characterized by moving away from existing storylines, rushing into the world of dreams, love attachments. Under the influence of this style, the costume finds a solution that is not related to the task of interest. In such a suit, the waist, chest, and curls are noticeable. The costume is light, delicate, decorated with embroidery from head to toe, made of tulle, "gaseous" material, fabric mesh, "multilayer".

The history of the European costume (European costume) of the XIX century began with the turbulent events of the French bourgeois Revolution of 1789.

The new era was characterized by the rapid development of capitalism, science and technology, the emergence of new materials, a sewing machine. It was an age of endless search, an age of collision of the old traditional art with the new, created by the work of amusing artisans, two fundamentally different directions from each other.

As a result, all the previous styles: classicism, Empire, pseudo-Gothic, new Baroque, new Rococo, etc., which resemble the art of the ancient world and Ancient Rome, pass one after another, as in a kaleidoscope. It was an age of imitation.

There is no strong connection between the function, the logic of the design and the material of clothing yet. A number of shapes and silhouettes can be traced in the costume; getting rid of the frames (corset and crinoline of the classical era) and, again, tightening the torso with their help, the abrasiveness of some materials, ornaments and decorative sewing of the costume. The beginning of the women's liberation movement, women's interest in certain sports, such as cycling, tennis, horse riding, also affected the costume.

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Men's suit adapts to business, practical activities, giving priority to narrow and full women's fashion.

The art was based, in fact, on the idea of only one form -the dynamic overcoming of gravity, weight and static. The costume relieves the body of artificial things, such as a corset, crinoline, manicure, etc., frees the female breast, changes the old idea of chic. The main aspiration of the costume will be to match the actions of a person as much as possible, not to oppress a person, not to subordinate him to himself, but to follow in the footsteps of his vital interests, to realize individuality. The XX century has found quite stable elements for itself and with the help of their use has achieved an incredible variety of clothing forms.

The figurative expressiveness of the costume is now achieved by means different from its predecessor, i.e. the silhouette often changes, the lines are not whimsical and not diamantic; the relationship of the costume with the hood finds expression in dynamics -clothes cling to the hood with one glance, sometimes slightly touching it, and sometimes running away from the hood. An important role in the formation of the costume is played by the design taken as the basis of the service, that is, the decoration of industrial products. Considering clothes as a voluminous figure, it is important to know what material it is sewn from (Gazelles, knitwear, moina, leather, suede, nonwovens, floor Gazelles, film, wood, plastic, glass and fleas).

Each of these materials has its own plastic properties (softness, elasticity, roughness, etc.), decorative properties (texture, color, flower pattern), physical and mechanical properties (density, viscosity, extensibility, permeability, plasticity, etc.) and hygienic properties (air permeability, moisture permeability, thermal conductivity, etc. etc.), The nature of the form and how the constructive solution will be solved depends on these properties.

The texture is considered one of the most expressive characteristics of the material. It serves as a source of sensory information.

Texture is a property that characterizes the structure of the surface of the material. The texture can be natural (fur, leather, wood, suede, etc.) and a derivative obtained mechanically. The material can be smooth, smooth, shiny, matte, feathery, etc. textured. The derivative nature of the texture depends on the way in which the material is obtained (weaving, lacework, knitting, etc.), on the nature of the weave, which determines the height and width of the surface irregularities and the density of the material of the threads. Depending on the size and number of texture elements per unit level, the surface of the materials will be different in expressiveness.

When choosing the texture, you should take into account the season, what the clothes are intended for, the gender of the person, age and type of body structure. For chic evening dresses, materials from expensive cedar are used, which glitters, but seamless materials are not applicable to such clothes.

The textured properties of the glaze can affect the appearance of eye errors in the perception of the form as a whole and its parts. For example, restrained, faded, feathered textures make the figure look bigger.

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