

**STUDY OF THE PREFERRED SILHOUETTE FORMS OF WOMEN'S CLOTHING  
MODELS FOR MIDDLE FULL GROUPS**

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**Annotation:** With a large abundance of various design methods, the area of creating fashionable clothes for a full figure remains insufficiently explored. As a rule, designed products differ in functionality, but do not meet the aesthetic requirements of modernity and do not reflect the nature of fashion trends. There are no methods and techniques to simultaneously take into account the latest innovations in the fashion world and non-standard characteristics of consumer figures. The issues of artistic shaping of clothes for a full figure are insufficiently studied.

**Key words:** clothes, products, style, shoulder, contour, decorative atelier, silhouette, hips, figure, fashion, line, back, sleeve cut.

The variety of styles of clothing ordered in the atelier is determined by the volume, shape, silhouette and cut of the products and depends on the characteristics of the customer's physique. When choosing the number, shape and location of construction lines, the shape and volume of the designed product are established. The choice of the silhouette and volume of the product, the cut of the sleeve is carried out based on the combinations of design solutions recommended for this type of figures[1, 2].

The full group of the female figure is determined by the difference in measurements of the girths of the hips ( $r$ ) and chest of the third ( $rg$ ). The figures of women of the same size can be with broad shoulders and narrow hips (1st weight group) or with narrow shoulders and wide hips (4th weight group). The figures of women of the 2nd and 3rd weight groups are intermediate in terms of measurements of the hips and can be referred to the recommendations of the silhouette forms, respectively, to the 1st and 4th weight groups[2].

The first visual impression of a suit put on by a person consists of the degree of volume of this suit and its silhouette. In the direction of fashion, the silhouette is a generalized expression of a planar graphic representation of the main features of its form. A silhouette is like a frame, within which, limited by its contours, the volumetric shape of the product as a whole and individual constructively decorative lines are developed. At the same time, the silhouette to some extent determines the shape of the product, but does not reflect its design[1].

The existing methods of traditional design of product models, as well as methods implemented in clothing, are aimed at embodying the design idea embedded in the artistic sketch in the finished product, mainly from the point of view of the aesthetics of perception of the designed external form. Based on the principles of architectonics, which determines the organizational relationship between the external form of the model and its internal content, issues related to the proportional adaptation of the original stylized sketches, taking into account the main dimensions of the figures of individual consumers, are solved.

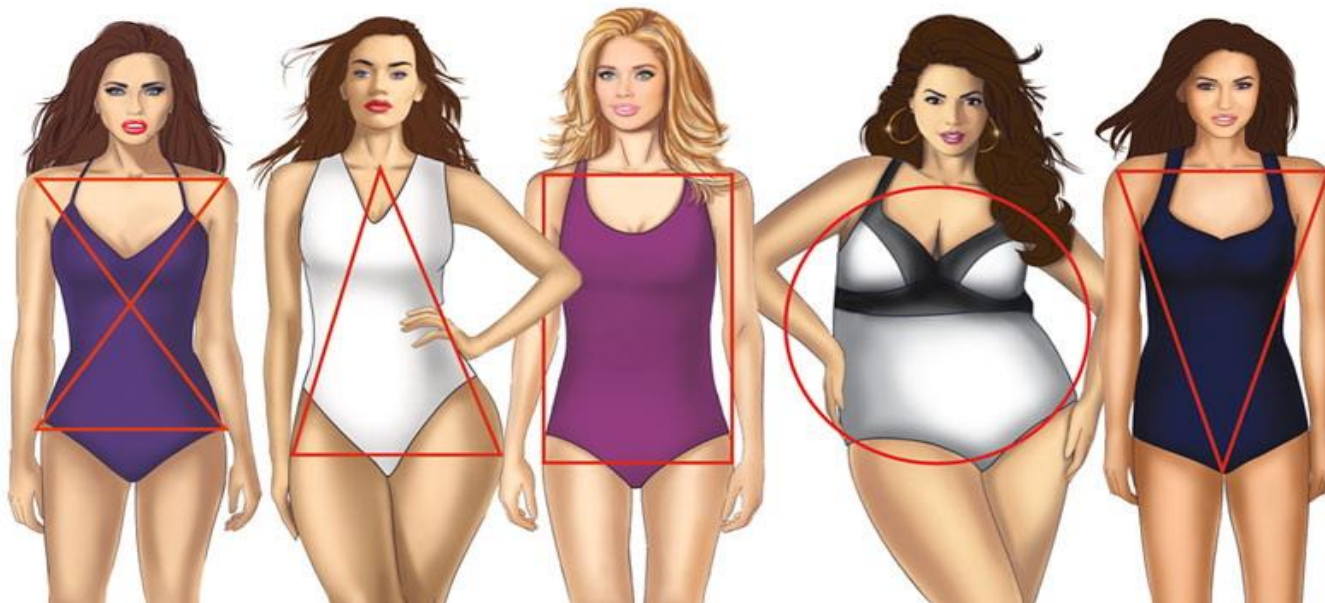
At the same time, the tasks of aesthetics of the spatial organization of the silhouette forms of models, at the level of configuration of the outlines of their contours, and orientation relative to the surface of figures with various morphological features, are not given due attention. However, from the point of view of the aesthetics of perception of the projected visual image of a person, it is necessary to adapt the structural components of the whole form not only to harmonize proportional levels, but also taking into account the orientational connection in the "man-suit" system.

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To ensure the exact correspondence of the given silhouette form to the finished product, knowledge of the patterns of tectonics of clothing models is required, which determines the transition to the material structure of the form at the level of its physical characteristics. Modern research related to constructive shaping in clothing is devoted to the creation of various spatial geometric shapes in single-layer products, as well as the degree of their volume, taking into account the shaping properties of fabrics.

Products of small and moderate volumes, emphasizing the contours of the figure to one degree or another, are most often solved with a large number of structural elements (the middle seam of the back, the side seam, one barrel or two barrels, central reliefs, darts), with the help of which the necessary fit of the product is achieved to the figure and the given silhouette form. All structural elements are formed with complex concave-convex lines (Pic. 1).



**Picture 1. Contours of the figure.**

There are some differences between the designs of products of moderate and small volume: in the first, the design solution (the number, location and shape of design lines) depends mainly on the shape of the product and, to a lesser extent, on the features of the physique, and in the second, the structural solution is significantly influenced by the features of the physique. In this regard, there are differences in the approach to the construction of drawings[3].

However, the age of a woman is decisive when choosing clothes: it, perhaps, with any dimensional signs of a figure and different weight groups, determines the shape of the costume as a whole and its character.

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