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Title: **CREATING A FULL STEEL WOMEN'S COSTUME USING COMPOSITION CATEGORIES**

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CREATING A FULL STEEL WOMEN'S COSTUME USING COMPOSITION CATEGORIES

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ANNOTATION: The field of image design, including costume design, using compositional categories that reflect integrity, is evolving considerably. Designers are showcasing their artwork at many fashion weeks today. Through this article, I also decide to shed light on costume design based on composition categories.

KEYWORDS: costume, composition, style, waist, collar, colors, design, shape.

The essence of the concept of composition is the state in which the various elements involved in the expression of an idea are interconnected. The term "composition" is used in two aspects:

1) It is a work of art composed with a clear purpose in accordance with the requirements of its content, character and function;

2) The generality and integrity of the work of art is the most important element that harmonizes its components, manifests itself as an attribute (integral part) of the work of art, forming the artistic form. According to the Russian scientist N.Volkov, "Composition is the construction of thought." It follows that any composition is created to express a specific content. The work of art can be even without a plot, in a decorative character, in the form of an abstract painting, that is, through the interaction of forces, the expression of conflicts, excitement, forms, artistic content or a certain can also be expressed in the form of an idea. As a result of such harmonization, the combination of color ratios and relationships, as well as the

creation of sources of contradictions in the painting, remains the main content of the work.

In the picture, the formally expressed figurative-plot or structural style of the compositional elements may be preferred. But since the main function of the composition is organized harmony, it organically combines both styles. Because according to the laws of composition, the unity of form and content is one of its main requirements.

Another characteristic feature of the compositional structure is that it is always within a certain limited range. This is just a spatial constraint (with shape, size and list format, wall size, etc.). The boundary, that is, the boundary with the picture frame, is to separate the picture world from the real world. Due to the existence of the boundary of the frame, "before us is manifested by its own spatial, temporal, systemic values, the frames define the boundary between the inner world of the painting and the outer world," said Russian art critic B. Uspensky. The outer boundary is connected with the

environment on the hand, and on the other hand with the internal structure (structure) that forms the association of elements that define a certain specificity of the composition.

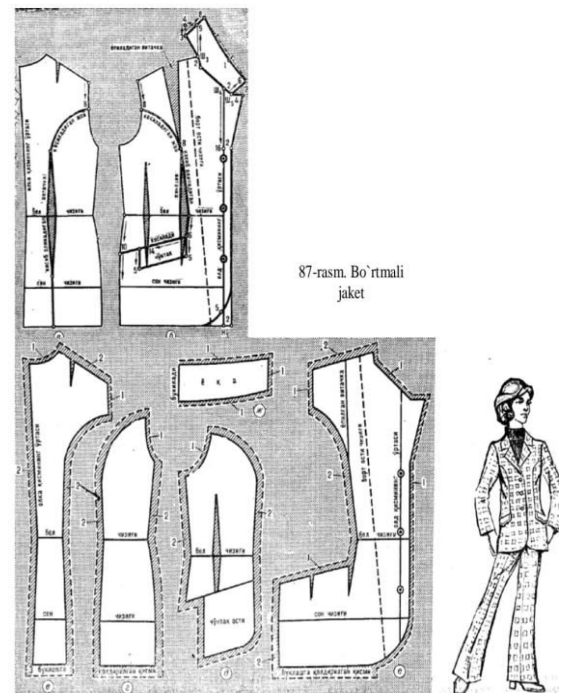
The composition can be abstract, 'closed', brought to a certain formal structure and subordinated to it, or it can be open, which requires it to be able to continue imaginary in space. In any case, the external boundaries of the composition and the type are manifested through the internal connections between its elements. It is these "knots" and "threads" that hold him within the boundaries of space and time. Also, a characteristic feature of the compositional structure is the structural, the complexity of the internal structure of the work.

A group of parts that are connected in a system in which the composite device communicates with each other is mutually exclusive. This complex generalized group consists of parts that are not equal in terms of meaning and significance. It is always possible to distinguish between primary and secondary, central and peripheral parts. Even in an embroidered composition, even if the organizing center is not clear, it is possible to distinguish between the main theme of the motif and the auxiliary theme subordinated to it. This symptom can be interpreted as the interdependence of the parts.

Generality and integrity are the main features of the composition. All members of the finished composition will be interconnected and subordinated to the main goal, the idea and artistic goal. Such a connection is manifested in the thematic and figurative solution of the work, in the harmonious ordering of the forms, or, in general, in the unity of content and idea.

Integrity is a key condition of a composite device, an important feature of it.

As mentioned above, any work of art represents the struggle of opposing forces — in its plot (subject), in the contrast of characters, in situations, in formal proportions, in the relationship of bodies and space, in the relationship of colors, in the solution of tones, in motion, in balance, and so on finds its reflection. Let's take a look at the standard format of a women's suit using the composition method. This makes it easy to create a full-length women's suit, as long as you adjust the size to fit that woman.



If we look at the jacket section of the suit, the front of the jacket and the back of the jacket are drawn in the shape of the main pattern. (Fig. 86, a)

The back of the jacket (Fig. 87, a): Below the shoulder, measure 8 cm along the line of the sleeve and place the number C. From point 8 to the hem of the jacket, a fold line is drawn through the waistband. The shank is cut from the waist line. The front part (Fig.

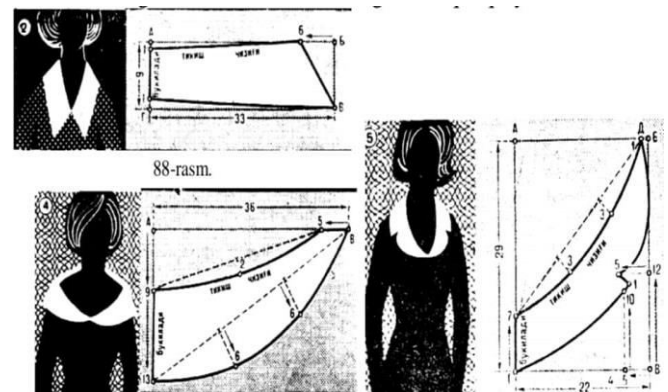
87, b). The chest is closed. Measure 8 cm down the shoulder line and put the number 8. Then an embossed seam line is drawn from point 8 through point V (the end of the chest twist), the embossed suture line is extended by 6 cm to the waist line through the twist, and the number 6 is placed on this point. The pocket line is defined as follows: the side is measured 10 cm below the waist line, the number 10 is put. Points 10 and 6 are connected. Then draw the shape of the pocket cover.

To do this, measure 14 cm to the left at point 6 and put the number 14. Measured 5 cm below points 14 and 6, the two measured points are connected. The lumbar vertebrae are cut.

The bar and collar of the jacket: Measure 9 cm above the point Sh3 and put the number 9. Measuring 4 cm to the left of point 9, this point is denoted by the number 4. Measure 3 cm below the 4 points and put the number 3. Then draw a line 8 cm long from point 3 through point 9 pull and put the number 8, this line will be the height of the collar. The collar line starts at 3 points and passes through points Sh3, 2, Sh4; this line is extended 2 cm to the right and the point Sh5 is placed. The upper edge and the tip of the collar are drawn as follows: 4 cm to the right of the point Sh5, the number 4 is placed and 2 cm above the resulting point, this point is marked with the number 2. Draw a line 6 cm long from point Sh5, passing through point 2, and put a number 6 at the end of the line. Points 6 and 8 are connected by a dotted line; the dotted line is divided into three equal parts, forming a right angle from the point of division at the bottom, measuring 1 cm and placing the number 1. The collar line is drawn through points 8,1,6. Then, below point Sh4, measure 16

cm along the midline of the front of the jacket and place the number 16; measuring 2 cm to the right of this point, this point is denoted by the number 2. Draw a line through the points Sh5, 4, 2, 2, N3 as shown. The lower corner of the jacket bar is rounded. To do this, draw a line 5 cm long from the 2 points on the hem of the jacket, so that the angle is in the middle, and put the number 5 at the end of the line. The line rounding the hem of the jacket (the corner of the bar) passes through 5 points, as shown in the drawing. Place the pattern on the fabric Front and back of the jacket (Fig. 87, v, g, d, e). The cost of the seam is shown in the figure. Collar (Fig. 87, j). When sewing the side axis and collar liner, add a seam allowance of 1 cm along the contour.

We know that one of the most important areas in costume sewing is the collar part. It takes a lot of work. Let's cut the collar.



Collars can vary in style. Collars are conventionally divided into shoulder collars, return collars, vertical collars, "shalka" collars, jacket collars and others. Below are sample sketches of collars of different shapes. This will require a half-size of the neck circumference to draw the pattern of the collars (in the examples below, this size is taken as 18 or 20 cm). Fig. 88 ABVG is drawn as a rectangle. The height of a rectangle. The lengths of the horizontal

lines AB and VG are 33 cm (1/2 of the length of the collar plus 6 cm - for all sizes, i.e. 54: 2 + 6 = 33 cm).

The width of a rectangle: The lengths of the vertical lines AG and BV are 9 cm (for all sizes). The collar is the seam allowance and the tip of the collar. The number 1 is placed 1 cm below point A, and the number 6 is placed 6 cm to the left of point B. The seam line is drawn through points 1 and 6, and the cat line is drawn through points 6 and B.

The bottom line of the collar: The number 1 is placed 1 cm above the point G. Point 1 is connected to point B. Fig. 89 Draw a right angle and put a dot A at the end.

The importance of colors in the composition of the cotyledon is very important. Colors are present in the costume composition with their own characteristics. The whole set of colors can be divided into 3 rows:

1. Gray achromatic tones between black and white;
2. The range of chromatic colors (spectral colors) can be divided into the following characteristics:
 - A) Warm gamma: yellow, orange, red and the colors between them;
 - B) Cool gamma: green, blue, purple and the colors between them;
 - C) Additional colors - are located diametrically opposite to each other in the color range.
3. Rows from chromatic colors (spectral) to achromatic colors, for example, rows from green to white, from green to gray, from green to black.

The relief of an object and its three-dimensional shape depend on the nature of the light falling on it, i.e. the angle of incidence and whether it is falling from the

front, back or sides. For example, round shapes - spherical, cylindrical, conical, etc. - lose their volume, i.e. the shape of roundness, as well as their image and expressiveness.

The volume and texture qualities of three-dimensional shapes are best illuminated by light incident along a 45-degree angle. In it, light-shadow gradations of objects, i.e., light, halftones, shadows, reflexes, and falling shadows, occur. As the light source is brought closer to a group of objects, their contrast increases, and shadow and light form specific complex nuance gradations. Its texture is more pronounced when light sliding on curved, uneven surfaces. When the incident light is removed, the shadow-light signs and gradations disappear and its texture becomes blurred. After a certain moment, it generalizes and appears as a silhouette with no volume, no parts. No matter which way the light is directed to the plane standing in a vertical position, it always has its own plane, i.e. retains its zigzag appearance. But when the light is directed from different sides to the volume form, it shows its silhouette, contrast, and color in a different contrasting appearance. But when it is illuminated in diffused light, it can lose its qualities such as clarity, relief and imagery. If we melt white into a hexagonal or octagonal prism with the same light on all sides, then we will not feel its edges well.

If we send light from the side of the same prism, then its contrast becomes more pronounced. If this prism is colored, its brightness and contrast will also change as the light source changes. His emotional sensitivity also varies. The presence of colors in the composition is very important. Color solution is one of the main

requirements in all types of architecture, design and fine arts. It is because in a work of art, it is impossible to achieve its emotional impact without the participation of color in such qualities as beauty, imagery, luxury.

To understand that color is one of the main means of expressing an artistic image, it is necessary to have an understanding of its nature. The phenomenon of color itself is not a simple thing, it is a bit more complicated: it is based on interrelated states such as objectivity-light and subjectivity-vision. Only light creates the diversity of the world environment. The effects of color problems on the human psyche and their perception have long been of interest to man. If we look at the development of color science, we come across the names of artists, scientists, philosophers who have dedicated their work to these problems. In particular, Leonardo da Vinci, Lucretius, Najmiddin Kubro, Aliberti, Newton, Goethe, Gelimgolis, Lomonosov, Osivald, Rabkin, Mensel, Justov, Kuppers and others contributed to the theory of color.

In conclusion, there are many aspects to consider when creating a full-length women's suit through compositional categories: shape, stitching, and of course the importance of color. That's when the image we create comes out great.

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