

PATTERNS USED IN EMBROIDERY AND PATTERN ELEMENTS.

Artikova Ozoda Sharofovna

Teacher of JDPU named after A. Qadiri, Jizzakh, Uzbekistan

e-mail: ozoda_o@jdpu.uz

Abstract:

This article provides extensive information about the artistic decoration of a wide range of clothing and sewing items, that is, sewing embroidery elements. At the same time, important ideas about the importance of artistic decoration of dresses were noted.

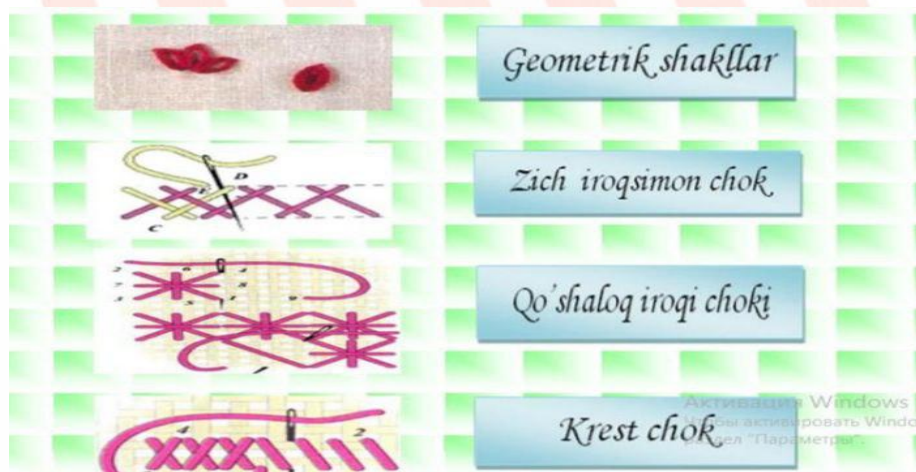
Keywords: embroidery, decoration, fabric, knitting, leather, felt, cardboard, brick, sozana, jewelry, flower quilt, sheet.

The essence of patterns in the art of the peoples of the East shows a unique system of signs and symbols that embody people's impressions of existence since ancient times. Whether embroidery is mainly the universe, flora and fauna reminiscent of the world around us, or decorative and household items, all of these contain an image of the existing world. Today, these symbolic themes of embroidery have been used in folk art for years, but they have lost their original idea and existing formal essence, and have fallen to the level of artistic symbols. We can find old traditional embroideries made with love in our national costumes. Embroideries covered the whole area of the clothes, or they decorated the collars and ends of the sleeves with fine patterns.

Uzbek national embroidery is one of the most ancient types of folk craft art, which arose as a result of the people's desire to make their life beautiful. Embroidery has been used since ancient times in the decoration of clothes and items, as well as in the preparation of decorative items. Our embroidery art is famous not only in our country, but also abroad. Bricks, sozana, zardevor, flower blankets, sheets, etc., sewn by the hands of Uzbek chevar masters, are sold not only in the houses of foreign countries such as France, Italy, Japan, Germany, Belgium, America, India, but also in the Fergana Valley of our Republic. rather, many examples have been collected in applied art museums and have become permanent exhibits. Until now, the products have been surprising people with their unique beauty and variety of elegant decorations. Artistic embroidery has a long history, as evidenced by archaeological finds and written sources. Uzbek embroidery has developed together with all other professions in connection with the climate, natural conditions, and environment. Through the miniatures of the XIV-XV centuries, it is possible to see the development of embroidery from a very ancient time. Spanish ambassador Rui Ganzalem de Clavijo recorded in his diary that he saw Uzbek national embroidery decorations in Amir Temur's palace. Kamoliddin Behzod worked for "Zafarnoma".

Plant-like, geometric and floral patterns are often used in Uzbek embroidery. According to ancient traditions, Uzbek girls-future brides wear all kinds of embroidered items, such as tablecloths, tea bags, curtains, belts, bags, trays, jewelry, flower blankets, and kirpich. , jewelry, bedclothes, sozana, clothing ornaments and hats, and gifts were prepared by themselves. At the wedding, the bride gave the groom's relatives the things she made. Before the wedding, the dowry was spread out and displayed, it was a demonstration of the bride's skill and hard work, and the delicate and beautiful embroidery was highly appreciated.

Naqsh means "flower" in Arabic. In the art of embroidery, each nation has its own patterns that are used the most. In Uzbek embroidery, there are many plant-like, geometric and floral motifs, while in Russian embroidery there are many geometric, plant-like shapes, flowers, birds and fruits, and in Kazakh and Kyrgyz embroidery, there are more animals, elements reminiscent of horns and hooves are depicted. A painter who does not try to copy from nature without thinking can be closer to nature, created with the help of color-image tools, light and shadows create volume. When creating an embroidered flower, one draws a picture according to nature, then turns it into a pattern and a composition with various patterns. Art objects are decorated with a pattern, so it is an integral part of the object, and it depends entirely on the shape, function and material of the object. When converting a picture into a pattern, its characteristic features (flower, etc.) are selected. Not trying to clearly show plant and bird motifs, only the main lines are exaggerated and contoured. Some parts of the pictures can be composed at will, but it is more interesting to follow nature and think about placing decorations on the surface of the object.



Embroidery is closely related to color. When choosing threads, it is necessary to know the thickening of colors, how they affect each other. When choosing mutually compatible colors, the color circle consisting of the colors of a closed spectrum is used as a basis. If a beam of light is passed through a three-sided glass prism, it will be seen divided into components, and a colored path-spectrum will be formed. In nature, this combination of colors can often be seen

in rainbows, when sunlight passes through dew particles. The visible spectrum consists of continuously changing red, orange, yellow, green, blue, blue, violet colors. These colors are separated from each other by a range of intermediate colors. If the colors of the spectrum are placed on a circle in that order, there will be dark red color between blue-violet and red. Usually, the main place is given to the embroidered flower, and an additional place is given to the color of the gauze. Therefore, the color of the gauze should not be clearly different from the color of the pattern. Choosing the color of the embroidery flower also depends on the date stitch, plain stitch, etc.

There are two types of hand embroidery: the first is embroidering by counting the warp and weft threads of the fabric; and the second type is free embroidery by drawing a pattern-flower, image outline on the fabric. Fabric woven by crossing warp and weft yarns is sewn to canvas, gray fabric. Because it is convenient to count such fabric work. Such embroidered flowers consist of geometric shapes, long and short straight lines. The Iraqi type of date embroidery is widespread in Uzbekistan. Free embroidery sews on any fabric, does not choose, sews on the basis of the lines of the drawn image. When starting to embroider, the edge (contour) of the pattern is sewn first, and then the inside is filled. When embroidering, the popop machine is used to embroider complex embroidery paths, flower cores, and flower circles. When it is whitened, work is done on the surface of the beam with a needle at the press seam. In it, the end of the thread is tied and the needle is stuck on the bottom of the fabric and the thread is pulled, the knot remains on the back 10 side of the embroidery. This is done again when the thread is finished. This work is also done in kandahayol, direct, hamdozi, loop stitches. The item being embroidered is placed freely on the knee. Large items (sozana, takiyaposh, flower quilt, sheet, palak, etc.) are separated into several pieces of cotton after the composition and pattern are drawn, and after embroidery, they are sewn back together. In this case, each piece can be sewn by a different craftsman, but the thread colors, style are defined in the drawing, and the general color scheme is preserved. In Uzbek embroidery, Iraqi, ilma, borma, bosma, khamdozi, chamak, chinda khayod, bahya stitches are widely used. Stitches are sewn differently in artistic embroidery in different places. For example, in Tashkent, it is sewn with a printed stitch, in Shakhrisabz, it is sewn with a yorma stitch, in Kandakhayol, Iraki, Bukhara, Samarkand, Nurota, with a yorma stitch.

As mentioned above, embroidery is used both in everyday and other ceremonial costumes. The fact that the embroidery keeps its appearance for a long time and does not suffer from external influences depends on where it is attached to the costume detail.

For example, it is better not to have an embroidered jacket, on the ends of the long sleeves of the upper shirts, because it is an exploitative part of the costume that is exposed to external influences a lot.

In conclusion, it can be said that using the above information about the methods and tools of artistic decoration of a wide range of clothes in classes will lead to the effective formation of students' knowledge and skills on the subject.

List of used literature

1. Abdullaeva Q.M. Basics of sewing design and modeling. Study guide. T.: "Literature" 2016.
2. F. Otakhonova "Modeling of modern clothes" publishing house named after G. Gulom T-2016
3. Gai'ova N.S. and others. Basics of sewing technology. study guide. T.: "Literature" 2006.
4. Designing and modeling of women's light clothing. Textbook "Talqin" publishing house Tashkent 2017.
5. Sadikova N. "Uzbek national clothes", study guide, Tashkent: NMIU named after Gafur Ghulom, 2016.
6. Artikova, O. (2023). Research on the process of independent work activities of students in technology education. Eurasian journal of social science, philosophy and culture, 3(11), 85-87.
7. Artikova, O, Nazirova N (2021). The development of the art of drought. Physical and technological education
8. Artikova, O. (2023). Ways to form the ecological culture of young people in the integrated teaching of technology. Evraziyskiy zurnal akademicheskikh issledovaniy, 3(1 Part 1), 27-29.
9. Artikova, O. (2023). Research on the process of students' independent work in technology education. Eurasian journal of social science, philosophy and culture, 3 (11), 85-87.
10. Artikova, O. and Nazirova, N. (2021). Stages of development of dry art. Physical and technological education, 7.
11. Tagaev, H., Alkarov, K. Kh., Artikova, O. Sh., & Mamadjanova, K. A. (2016). Patent-kak core i strategicheskiy shag vpered k novym vysotam tekhnicheskoy i inzhenernoy mysli. In Sovremennye tendentsii razvitiya agrarnogo kompleksa (pp. 1773-1776).
12. Artikova, O. (2023). The use of decorations and ornaments in national costumes. Physico-technological education, (3).
13. Artikova, O. (2021). From the history of creation of women's clothing. Physical and technological education, 5.