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# **Fashion In Uzbekistan: A Historical Excursion Into Costume Modelling**

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**ABSTRACT:** This article is about a brief historical excursion into the history of European trends in clothing modelling in the Central Asian region. In the article the analysis of stages of development of the European tendencies of designing of a suit, and also processes of origin and formation, mass production of clothes in Turkestan is given. In the context of historical events of the end of the XIX century, Tashkent as the official centre of the vast region of Central Asia (former Turkestan region) was at the head of the spread of modelling trends throughout the region, the formation of which can be traced back to the times of Russiatsar. At the time of the Union's existence, Uzbek modelling had a half-century history. At the exhibition of clothing, first held in Leningrad in 1939, the achievements of Uzbekistan attracted the attention of specialists and connoisseurs of costume, which resulted in the creation of the Fashion House in 1949 in Tashkent. During these years, fashionable trends of the costume were formed within the framework of "planning fashion trends", and within the framework of synchronization of fashion industry of all the Union republics. This issue was dealt with by the All-Union Center "Vialeprom". As a result, a cohort of talented and skilled seamstresses and fashion designers engaged in costume design was formed in Tashkent. Models created by Tashkent Fashion House artists and designers in the third quarter of the 20th century acquired the status of "classical" and laid the foundation for achievements in modelling the period of independence.

**KEYWORDS:** historical excursus, trends in modelling, costume design, fashion trends planning, mass production of clothing, cohort.

## **I.INTRODUCTION**

The classical principle of designing modern clothing, which has developed in Uzbekistan during the XX century, was born on the basis of the principles of modelling in the Russian fashion industry, including under the influence of the fashion industry of Eastern European countries, which developed in parallel.

The principles and history of modelling in the countries under the Russian protectorate, the formation of trends in clothing design in ancient Turkestan in general, and in Uzbekistan in particular, have been formed since the times of tsarist Russia: until the 80s of the XIX century in the region in the clothes remained a tunic-shaped silhouette. The clothes opened along straight lines, with invisible seams, looked monolithic. The national fabrics were in harmony with its shape: abral, striped, smooth and printed. Since 80 - 90th years change of a silhouette of clothes is planned. Modelling of the costume in European traditions arose under the influence of Russian and Tatar clothing and caused the emergence of new forms of clothing concealed silhouette.

It should be noted that Russian cultural and artistic figures played a great role in introducing the world community to the folk art of Central Asia. Since the 1970s, Turkestan in Russia has participated in international exhibitions, which were attended not only by representatives of the young Uzbek bourgeoisie, but also by folk artists. Products of Central Asian masters were exhibited in the capitals and cities of Europe and America: Vienna (1873), Paris (1878), Copenhagen (1888), Chicago (1893.), Stockholm (1897), Paris (1900), Glasgow (1902), St. Louis (1904), Milan (1906), Bordeaux (1907), Paris (1910), Munich (1910), Berlin (1914), London (1914).

The first information about trends in European fashion appeared thanks to representatives of the Uzbek bourgeoisie and masters of applied arts who participated in exhibitions in Vienna, Paris, Milan, Berlin, London and Moscow - the capitals, where the latest trends in modelling were born.

Achievements of the region in designing and designing, in technological processes of that period were the result of efforts and skill of cutters and seamstresses from among the European population of the region and their talented pupils, seamstresses from among the Uzbek people, trained within the framework of "master-pupil" system. The mother of the famous Uzbek mathematician Tashmuhammad Kari-Niyazi, who became famous in the region as a seamstress of the late 19th - early 20th centuries, and her students created clothes reflecting the latest trends in the design of the European costume.



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During this period, Tashkent, as the official centre of the Turkestan region, became an active distributor of European modelling trends in the region. Since the end of the XIX century, in the context of historical events, the development of European trends in clothing design has been the forerunner of the mechanisms of mass production of clothing in Turkestan. So, in 1907 in Tashkent the sewing factory in the form of joint-stock company "Louis Salm and sons", the industrial enterprise which has received popularity subsequently as "Kizil tong" has been based. Clothes and footwear were produced both for individual orders and on an industrial scale [4, p. 67]. European-style suits were produced taking into account the latest trends in modelling, meeting the needs of the Uzbek bourgeoisie and intellectuals. In Turkestan, by this time, two directions of costume design had been formed, which later became traditional:

- The first direction was formed by representatives of the Uzbek bourgeoisie, which accepted the European costume with almost no change in shape and silhouette;
- The costume of the Uzbek intelligentsia represents the second trend, also European, but not without Turkish influence.

As it is known, the modelling of men's costume, the forms of which have survived to this day, falls on the 90s of the XIX century, the forms of women's modern costume - for the 10 years of XX century. These trends, which occurred in the world of costume modelling, influenced the design of the costume in the region. As a result, in the 10-20-ies of the twentieth century in Tashkent, fashion trends in costume design, mainly formed under the influence of trends in modelling in Moscow.

During the half-century Russian protectorate in the region, the silhouette of the traditional national costume prevailed among the general population, and after the revolutionary changes, already in the former Soviet Union, the accelerated development of integration processes of costume modelling began:

- during this period, the principles of costume design developed in line with the trends of modelling in Moscow, since the republic was a part of the Union;
- modelling was developed, taking into account the mentality and national beauty criteria at the level of the costume design culture. Transformational processes that took place in the design of the costume in the first quarter of the twentieth century laid a solid foundation for the Uzbek model of the national costume, taking into account European trends:

- The appearance of the women's suit of European trends in skullcaps and jackets gave it a national flavor;
- The appearance of the skullcap and boots in the men's suit created taking into account the European trends, as well as the trousers tucked into boots, gave it a national flavor;

Trends in the design of the 20s - 30s can be traced back to the photographs of famous cultural figures, photo artists in the documentary monographs of L. Avdeeva "Dance of MukarramTurgunbaeva" and "Muhitdin Kari-Yakubov", and the works of art of those years.

In the monograph "Muhiddin Kari-Yakubov" there is a memory of the famous singer, People's Artist of the USSR Tamarykhanum about the Paris tour: "She tells us that on the first day after the concert, when she saw the streets of Paris, she realized that she couldn't go out in an Uzbek dress (wearing a women's suit of European trends with a skullcap and jacket), and asked Kari-Yakubova to buy some European clothes in her shop. On the way, he noticed how jealous the fashionable women of Paris look at Tamara-khanum. In the shop she was surrounded by a crowd of saleswomen who immediately picked up her toilet and accessories for him, and immediately began to ask her to sell her clothes. [1, c. 73]

The costume purchased by a couple of the Kara-Yakubovs can be seen in a 1925 Paris photo. The ensemble is trendy in those years: Chanel's short black dress. In the photo, another People's Artist of the USSR, MukarramTurgunbayeva, is wearing a dress cut to the type of Russian shirt that was fashionable in those years in Uzbekistan. Photographs stored in family and state archives show how intensively the process of appearance of the European modelling trends in the region has been going on.

By the 1940s, talented and qualified Uzbek sewists and fashion designers who were engaged in costume design were actively working in Tashkent. As a result, at the All-Union Exhibition of clothing, first held in Leningrad in 1939, the achievements of Uzbekistan attracted the attention of specialists and connoisseurs of costumes: "The European costume, which coexists with the national clothing, penetrates Uzbekistan earlier than in other Central Asian republics. At the clothes show in Leningrad, Ukraine and Uzbekistan demonstrated samples of mass production, which were developed on the generally accepted design basis, but in the nature of styles, in the decoration preserved national features" [3, p. 154].

During the Second World War (1941-1945), the process of modelling clothes was suspended not only in Uzbekistan but also throughout the Soviet Union, many factories were reoriented to sewing military uniforms: "Since



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the second half of 1943, the work of a number of garment factories that produce clothes is gradually restored, and artistic life in this area is revived.

The establishment of the Fashion House in Tashkent in 1949 made it possible to make up for lost ground in the republic and to continue the creative processes of modelling men's, women's and children's clothing interrupted during the war. During this period, high-class artists and designers worked in the Tashkent Model House. Among them are B. Repeikov, head of the Fashion House; A. Latipov, designer of women's outerwear; N. Halamyan, specialist in women's dress; O. Sklerezkaya, specialist in women's clothing; E. Spivak, designer of women's and children's clothing; and Y. Serebnitsky, designer of men's outerwear. Thanks to their work, a collection of suits made of satin drew the attention of admirers at fashion shows in Moscow. Collections of costumes of the Tashkent House of models were demonstrated in a number of foreign countries - Japan, China, Bulgaria.

The creative search for fashion designers of the Tashkent Fashion House was synchronized with the modelling in Russian and Eastern European fashion, using Uzbek national fabrics, shapes and silhouettes of the costume and national accessories.

In the 1960s, the development of mechanisms for the production of clothing on an industrial scale was closely linked to the principles of "fashion planning" within the framework of the synchronization of fashion industry in all the union republics. This issue was dealt with by the All-Union Center "Vialeprom". At the meetings of the Art Council of the Center, specialists, taking into account the existing scientific and economic factors, discussed and proposed fashion trends for the next season. In all the republics of the former Soviet Union, patterns and trends in fashion were determined by the achievements of masters of art working in the field of fashion [5, p. 95].

Dresses and costumes of the 1960s were designed from such fabrics as brocade, knitwear, crepe dressing, chiffon. Popular were dresses with coquettes, jacket sets - skirt made of knitted fabric, evening dresses made of brocade in the romantic style. For all dresses and suits made of different fabrics and designs, the main trend was to focus on "mini".

The design trends of the costume in the 1970s are based on the fashion trends of previous years. The conceptual feature of clothes collections of this period consists of a variety and width of the assortment of silhouettes and colour scale. In this process, the following features can be traced:

- the main styles are sports and business;
- fashionable silhouette, trapeze - straight, fitted and semi-fitting;
- fashionable colors - almost all colors.

In the 70s of the last century, miniskirts began to go out of fashion. Instead, skirts and suits of elegant cut with soft, thin silhouette are widely spread. In the development of mechanisms of clothing production on an industrial scale in our country, collections of costumes, the projects of which were developed by such fashion designers as E. Spivak, A. Klimenko, L. Berezina. Clothes were mainly made of fabrics such as silk, crepe satin, velvet, krepdeshin, cotton and satin, which were fashionable in the Soviet republics, particularly in Moscow. An important feature of costumes made in mass production in factories and ateliers of our country was the fact that they widely used patterned jewelry.

The trend of the Uzbek fashion industry of the 1980s was a noticeable aesthetic and constructive improvement of costume models. During this period, under the guidance of the artistic director of the Tashkent Fashion House E. Spivak, a group of such fashion designers and engineers as L. Smolyakova, L. Berezina, V. Zasobina, L. Sarkisova, L. Tsoi, A. Shahnazarov, N. Krutov, E. Feodoridi, S. Simonenko and A. Klimenko worked in the fashion industry of the country. In the costumes designed by them, women's, men's and children's suits, as well as in the costumes of the 1970s, you can trace a wide range of models of different silhouettes and colors. It should be noted that the collections of suits of this time were formed on the basis of the best achievements of previous decades of XX century. In the collections of clothing for women, men and children, created by A. Krutova, A. Shakhnazarova, L. Smolyakova and M. Shchukina, it is especially noticeable.

At the same time, the creative team worked to create collections based on the national costume and national fabrics: "Uzbek fashion designers successfully used bright decorative fabrics of khan-atlas and bekasam, giving their works a scorching oriental flavor" [2, p. 195].

According to the achievements in modelling the silhouettes and plastic expressiveness of the costume in Uzbekistan, this period can be characterized as "classical". Its conceptual and functional originality is embodied in the principles of clothing design of the XXI century, which indicates the importance and value of the achievements of the fashion industry in the XX century.

Special attention was paid to the functional aspects of constructive and decorative elements in clothing, or, as is often said, clothing with the peculiarity of "oversize" (samples of clothing spacious, larger by several sizes). Women's everyday clothing was mainly designed as dresses, jackets, skirts, jackets and trousers, or sets of trousers and jackets.



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It should be emphasized that the collections of costumes from traditional and fashionable fabrics developed by designers in the '80s in our country and now serve as a model for modern designers. As it is known, during this period modelling of clothes was carried out in design offices of factories of the regional centers.

In Samarkand, such designers as M. Shchukin, N. Krutova, L. Berezina and L. Mardieva worked on the design of men's, women's and children's clothing at the clothing factory "March 8".

In the Syrdarya region there was a big artel for clothes production with the participation of designers and designers, who produce clothes embodying the trends of modelling of that time.

Designers and fashion designers of the country paid special attention to the creation of evening dresses with the use of constructive methods of "klyosh" and "diagonal" cutting, taking into account the peculiarities of silk and knitted fabrics.

The appeal to national traditions has defined tendencies of fashion of 80th years and has found reflection in the collections of the clothes created by L. L. Lomonosov. Berezina. Artists-designers of clothes of this period created projects of modern clothes from traditional fabrics - velvet, silk, satin, widely applying national traditions of ornamented patterns. National jewelry was used as an accessory to create women's suits.

In the last decades of the XX century in the creative pursuits of designers and fashion designers, the tendency of costume design in national traditions prevails. This can be seen in the collections of costumes for teenage girls, young people and older women in the projects of artists such as D. Khadzhibayev, M. Kim, E. Bakhtishayev, T. Ten, L. Gordienko and designers N. Sultanova, E. Loginova, N. Glazunova and L. Savchuk using fabrics snipe, khan-atlas and krepdeshin.

The design feature of the costume of these years was the design of the shoulder line of wide cut, which was embodied:

- in the images of everyday clothing made of knitwear, flannel and woolen fabric, designed in a classic style;
- in sets of jackets and skirts made of thin silk fabric and decorated with various folds in a romantic style;
- in evening dresses made of natural crepe chiffon, in which harmoniously combines classic and avant-garde styles;
- in women's evening dresses and sets of clothes, consisting of jackets and trousers, made in an extravagant style, of khan-atlas and snipe.

In the 80s and 90s, fashion trends in the world were influenced by the style of clothing of certain groups of young people (stylags, punks, tedas), some elements of which were embodied in the collections of famous representatives of the fashion world, and exhibited on podiums, which contributed to their popularization throughout the world. Naturally, all the changes that took place in the global fashion industry, though with a delay, had an impact on the clothing of young people in our country, which, of course, to some extent influenced the trend of modelling. In general, in the fashion industry of our country in those years, the appeal to the design of such models of clothing did not occur.

Well-known pop groups, as well as film and television characters, played a serious role in the popularisation of world fashion trends in the region. National traditions in designing youth clothes, their features in modelling of man's and female clothes have been almost forgotten. As a result, European fashion trends in the youth costume began to dominate.

Despite this, the creative search for specialists of the Fashion House of this period (D. Khadjibaeva, M. Kim, E. Bakhtishayeva and T. Ten) worked on the combination of modern forms of costume with traditional fabrics and elements of national clothing, which has not lost its relevance today. In terms of expressiveness of silhouette, aesthetic and constructive qualities, fashion designers and designers of the Fashion House have achieved tangible results. During this period, the artistic director of the Tashkent Fashion House, E. Spivak, was headed by artists and designers L. Smolyakova, L. Berezina, V. Zasobina, L. Sarkisova, L. Tsoi, A. Shakhnazarova, N. Krutov, E. Feodoridi, S. Simonenko and A. Klimenko. They created collections of costumes, which gained public recognition, which can be defined as "classic". At the same time, the creative team worked to create collections based on the national costume.

The classical principle of designing modern clothing, which has developed in Uzbekistan during the XX century, was born on the basis of the principles of modelling the Russian fashion industry. It became the foundation of achievements and certainly contributed, in the years of independence, to the formation of conditions for the accelerated development of the fashion industry in Uzbekistan.

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**ILLUSTRATIONS**

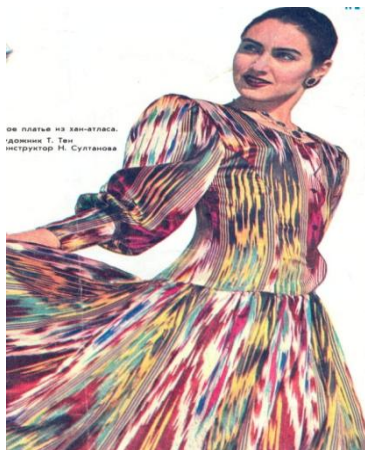


1. Gold embroidery evening dress. artist V. Poseliaeva. 1960 г.

2. Collection of dresses of the late 1970s and early 80s. Costume Designers: Tashkent House of Models by A. Shakhnazarov, L. Tsoi.



3. Sketches of models of men's and women's suits in fashion trends of 80 years.



4. 1980s evening dresses, and the Hanathlas of the 1990s.