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**BORROWING OF ORNAMENTAL ELEMENTS
IN ARTISTIC DESIGN OF TEXTILE PRODUCTS**

**ЗАИМСТВОВАНИЕ ОРНАМЕНТАЛЬНЫХ ЭЛЕМЕНТОВ
В ХУДОЖЕСТВЕННОМ ОФОРМЛЕНИИ ТЕКСТИЛЬНЫХ ИЗДЕЛИЙ**

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Исследование посвящено заимствованию орнаментальных элементов в художественном оформлении текстильных изделий. В статье приведены материалы по эволюции текстильных традиций в Центральной Азии, которая происходила во взаимосвязи с текстильным искусством сопредельных регионов. Проанализированы орнаментальные элементы, созданные среднеазиатскими художниками текстильного рисунка, показывающие включение в местные композиции мотивов рисунков Китая, Монголии, Индии, арабского и персидского регионов. В статье также анализируются вопросы производства хлопчатобумажных тканей русских фабрикантов с учетом вкусов восточного населения, равно как и отличительные особенности их тканей, ввозимых в Среднюю Азию.

Сделан вывод, что, вдохновляясь композиционными, колористическими решениями, ритмическими движениями и выразительной пластикой, современные художники текстильного рисунка могут заимствовать различные интересные орнаментальные элементы. На Ташкентской текстильной фабрике наряду с узором пышных цветов, выполненным в традициях ивановских тканей, созданы новые красочные узоры под влиянием не только узбекских народных орнаментов, но и абровых тканей, набоек, керамики, росписи и т. д. Обработка этих «чужих» мотивов требует серьезного творческого подхода. Основа успешно обработанных материалов, соответствующих вкусам человека нашего времени, позволяет создать серию инновационных текстильных моделей. В конечном итоге все эти так называемые «нетекстильные узоры» могут приобрести новые черты в дизайне современного текстиля.

The article has relevance, significant scientific novelty and practical significance. The study is devoted to the borrowing of ornamental elements in the decoration of textiles. The article presents materials on the evolution of textile traditions in

Central Asia, which occurred in conjunction with the textile art of neighboring regions. The authors analyze ornamental elements created by Central Asian textile artists, showing the inclusion of motifs of drawings from China, Mongolia, India, the Arab and Persian regions in local compositions. The article also analyzes a significant video modification of the plot composition, as well as the issues of the production of cotton fabrics of Russian manufacturers, taking into account the tastes of the Eastern population, as well as the distinctive features of their fabrics made and imported into Central Asia.

The authors come to the conclusion that being inspired by compositional, coloristic solutions, rhythmic movements and expressive plasticity, modern textile artists can borrow various interesting ornamental elements in their work. At the Tashkent textile factory, along with the pattern of lush flowers made in the traditions of Ivanovo fabrics, new colorful patterns have been created, inspired not only by Uzbek folk ornaments, but also by abrov fabrics, prints, ceramics, paintings, etc. But in the endless constructions of rapports, the processing of these "alien" motives requires a serious creative approach. The basis of successfully processed materials corresponding to the views of a person of our time allows us to create a series of innovative textile models. Ultimately, all these so-called "non-textile patterns" can acquire new features in the design of modern textiles.

Keywords: “Cypress” and “palmette” motifs, calligraphic ornament, fabric-carpet pattern, croc, “guli-chinni”, “guli kashkari”, “nalyak” pattern, “cashmere” type, “oriental cucumber”, “chelyabi”, frescoes of Afrasiab and Penjikent.

Ключевые слова: мотив «кипарис» и «пальметты», каллиграфический орнамент, тканево-ковровый узор, крок, «гули-чинни», «гули-кашкари», узор «наляк», «кашемировский» тип, «восточный огурец», «челяби», фрески Афросиаба и Пенджикента.

Borrowing of ornamental elements in artistic design of textile products has a long history. In the XI-XII centuries, carpet products of nomadic Turkic tribes that settled in the Great Steppe were highly valued, which at that time were already a new type of art. Masters of patterned fabrics of Transoxiana did not generally abandon their art, but using some of their motifs, subjected them to their own processing [1, p. 264...265].

Inhabitants of Sogdiana, together with Turks, created a new state – the Great Turkic Khaganate, which became the first real Eurasian empire. During the reign of Turks in Eurasia, a school of unique textile craft developed. It stood out among the synchronous oriental cultures by the nature of the basis. The essence of this developed original style is in a harmonious creative combination of local artistic traditions with elements of a wide range of cul-

tures of the peoples of Western and Central Asia.

Inspired by oriental exotics, the artists of the Renaissance, often without real samples in front of them, were forced to create original pseudo-oriental ornaments with the help of their imagination. At the same time, they created patterns based on the study of authentic Chinese, Indian, Bukhara and Khwarazm fabrics.

An analysis of the ornamental elements created by Central Asian textile artists shows the inclusion in their compositions of motifs of patterns from China, Mongolia, India, as well as Persian and Arab world. For example, “palmette” is often found among floral ornaments – a particularly well-known ornamental theme that adorns Kashmirian capes, and a cypress branch becomes the main dominant of such an ornament. Ancient masters of Persian textile

art left a legacy of masterpieces, including patterned fabrics, which are today included in the List of World Cultural Heritage.

The cypress motif, with its inflexibility and evergreen color, probably came from Persia and became popular in Central Asia in the XV century [2, p. 57]. However, in the textile design of this region of the XVII and XVIII centuries, remnants of Persian influence are clearly visible. For example, the floral motif is interpreted close to Persian, but the colors here are more contrasting.

On the basis of Persian, Byzantine and somewhere even Greco-Roman art in the Middle Ages, a new type of patterned floral ornament arose in Arab world, called “islimi” – a combination of bindweed and spiral. Including an endless variety of options, this motif has become one of the most common floral ornaments in Central Asia. It eventually dominated the design of the clothes of the peoples of this region [3, p. 70].]

In medieval Europe, the oriental geometric ornament and the Arabic bizarre pattern of plant forms – the arabesque – became popular. One of the features of this decor is “carpet ornamentation”, in which the pattern covers the entire surface of the object. If among the varieties of oriental ornaments, Persian patterns are more stylized and decorative, then Turkish patterns are more realistic, i.e. closer to nature.

The traditions of the production of fabrics and their ornamentation in the XI-XIII centuries were a direct continuation of the traditions that had been formed in the pre-Islamic period. “Fabrics”, as L.I. Rempel specifies, “were the main conductor of ornaments and due to them, similar patterns spread throughout the Middle East everywhere” [4].

The evolution of textile traditions in Central Asia took place in conjunction with the ornamental art of neighboring regions. It is no coincidence that individual folk ornaments of Central Asian peoples are very similar to the patterns of the peoples living in the neighborhood, only they have different names. For example, “yulduz” (star) is called among Kazakhs and Kara-Kalpaks “omyrtka” (spine); Kazakh “kynyr muyiz” (curved horn) among Ferghana Kirghiz is called “tuya muyin” (camel neck) [5, p. 29].

Of great importance in Kazakh life were those made in the technique of narrow beam weaving – “alasha”. Consisting on several woven panels sewn to each other, which were framed by a narrow edge, they covered the floor, decorated the walls of the dwelling. Perhaps this type of carpet is the simplest not only in terms of weaving technique, but also in terms of ornamental composition in terms of rhythm and color (Fig. 1 – “Alasha” made in the technique of narrow beam weaving. Illustration from the book by U. Dzhanibekov “Culture of Kazakh craft”

Alma-Ata: Oner, 1982, p. 85). [5, p. 66]. Dense and very heavy, these fabrics were considered unsuitable for tailoring. However, modern Kazakh designers successfully use them in their clothing collections for the autumn-winter season (Fig. 2 – Models in dresses made of “alasha” fabric. The author of the collection is Beisbekov B.B. Illustration from the photo album National clothes (Almaty, 2018, p. 8, 11).



Fig. 1



Fig. 2

The most common stylized floral patterns in textiles were the famous “indienne” – an intricate ligature of loaches, poppy flowers, pepper pods, the traditional “tree of life” or “gulistan” – a flowering garden. In dresses of Central Asian girls of the late 60-70s of the XVII century, there is a deeper penetration of Indian fashions, which are now connected not only with jewelry, but also with patterned fabrics in a small pattern. The design of fabrics imported from India had beautiful floral motifs: pomegranate flowers, lotuses, carnations, tulips of more contrasting and bright colors. Similar patterns have established themselves in the design of Iranian, Bukhara and Turkish fabrics coming to Russia.

In European fabrics of the XVIII century, it is often possible to find exactly copied patterns of Kashmirian shawls. For the first time, the so-called “oriental cucumber”, widely known for the decor of Kashmirian shawls and fabrics, began to be printed onto a fabric in India or Persia. In the course of time, “oriental cucumber” came to Europe. In Russia, this pattern first appeared on Pavlovian shawls.

Since the XVIII century, traditional sateen was made in Ivanovo region with patterns not only of “oriental cucumbers”, but also of “beans” and “chelyabi” – shamrocks. The extraordinary graphic subtlety of the development of floral and plant motifs, woven into intricate patterns within individual forms, amazed with artistic skill. Exotic flowers and fruits were processed into forms closer and more understandable to their people. Thus, “cashmere” type patterns, which were very fond of, naturally became traditional for Russian calico printing.

In 1800, in the Scottish city of Paisley, the production of a fabric with a bright, colorful, similar drop-shaped pattern began (hence the name – “Paisley pattern”). Today, oriental cucumber and paisley motifs are used in textile design all over the world. Fabrics with such unique prints never go out of fashion.

In the 70s and the end of the XVIII century, the Great Silk Road connected Russian prisons and fortresses with large cities of Central Asia. During this period, Central Asian masters began borrowing patterns from Russian factory fabrics for their production. Made for the East,

these fabrics, distinguished by the decorative-ness of large floral motifs, richness and great durability of colors, quickly won the sympathy of the local population. Also, at that time, under the influence of Russian calicoes, cotton fabrics with a checkered pattern began to be made in Central Asia. The borrowed origin of such fabrics was also reflected in their names: in Samarkand, Urgut, Nurata they were called patis and sarpinka, in Khujand – batisi katak [6, p. 87].

In fabric patterns of “Emil Zendel” calico printing manufactory in Moscow (the XIX century), there are oriental motifs that entered Russian ornamentation in the XV century and became its integral part. Especially in connection with the growth of trade with the countries of the East and West, plant motifs are borrowed from the imported fabrics. Russian masters of textile pattern were attracted by the careful development of small flowers and leaves of plant motifs.

The “cashmere” type ornaments are adjacent to the “carpet” ones (Fig. 3 - A fragment of fabric, decorated with patterns in which Arabic letters are arranged. Ivanovo State United Historical and Revolutionary Museum. Illustration from the book by V.L. Soloviev, M.D. Boldyreva. Ivanovo calicoes.). The prototypes for them, in all likelihood, were the patterns of Persian and Turkmen carpets, of course, significantly transformed in accordance with the design features of calicoes. In the artistic design of Ivanovo fabrics, it is possible to see the so-called “fabric-carpet” patterns in which Arabic scripts were arranged (Fig. 3) [7, p. 85].



Fig. 3

In the design of Ivanovo calicoes of the XIX century, there are oriental patterns borrowed from the design of silk Turkestani abr fabrics “zandenechi” and “khan-atlas”. Made

for the East and imported to Central Asia, these fabrics, which are distinguished by the decorativeness of large floral motifs, richness and great durability of colors, quickly won the sympathy of the local population.

In a floral textile pattern on the fabrics of Lyon manufactory J.L. Prieur, Ch. Dugur and other French ornamental artists introduced strict ornaments of Ancient Greece, borrowed from the local flora: acanthus, laurel, ivy, olive tree. Thus, many varieties of rosettes and palmettes appear. A very ancient type of ornamental construction – rosette – was known in Ancient Egypt [8, p. 51]. Rosette in the proper sense of the word is a stylized rose. It should be noted that it gained immense popularity in Gothic art. A vivid example of this is the centric ornament, the so-called “Gothic rose”. “Palmette” is a particularly well-known ornamental theme, it adorns Kashmirian capes, and a cypress branch is the main dominant of this ornament.

In the design of abr fabrics, these two stylized motifs were among the floral ornaments. They are rarely located side by side, directly one after the other. Most often, individual palmettes are framed by arcuate lines.

Not only heterogeneity, but also the nature of the purpose of silk fabric is the main feature that brings Sogdian fabrics and information from written sources closer to Central Asian abr fabrics of the XIX-XX centuries [9, p. 86].

One of the most perfect geometric shapes is a sphere or a circle. It is used both as an actual ornamental element and to limit the surface, which includes other motifs. S.M. Makhkamova writes “Based on the widespread in the XIX century, the abr pattern with circles turns out to be the same circle with an annular structure, with pearls along the outer and inner belt of the ring, with a rosette in the middle. As in Sogdian fabrics, in abr fabrics, the selection of concentric circle belts was emphasized by color. Circles in Sogdian fabrics, adjacent to each other, form a horizontal row. In the gaps between them (in a checkerboard pattern in relation to the circles) “palmette” is located as an additional element. In the abr fabrics, the circles were enlarged over their entire width. Therefore, their location has changed in rela-

tion to the width of the fabric (they form a vertical row); an additional element that is present in the abr fabric only in part (its full pattern is restored when two fabrics are sewn together), like the circle, has acquired more simplified forms in all parts” [9, p. 87].

We find an echo of a significantly modified narrative composition in Margelan abr fabric, sketched from nature by the artist V.K. Rozvadovsky in Margilan in the 1930s. A circle in this fabric stretched out and acquired the shape of an ellipse, the figures of animals (possibly birds) are depicted as an image of an almond decorated with pendants; a swollen base remained from the tree, a border of spirals, festoons and hearts turned into pendants hanging on thin legs, and the image between the ovals cannot be deciphered [9, p. 88]. Such comparisons provide sufficient material to outline a succession between ornamental compositions in the artistic design of fabrics that existed in Sogdiana and in the design of textile fabrics in Central Asia in the XIX – early XX centuries.

Noted by A.A. Ierusalimskaya evolution on Sogdian fabric of an additional element from the artistic borrowed compositions in the central continued. If in Sogdian fabrics the element, which has become the main one, is located in the middle of the medallion, then in abr fabrics it is completely free from pictorial frames and independently forms a rhythm in the composition. This applies, first of all, to the “tree of life” motif in the design of Sogdian fabrics between medallions or in the center between symmetrical images of paired animals and birds. In ikata, it gives a wide variety of options, including in the form of “wide-open wings”.

In the second half of the XX century, the fascination with oriental motifs all over the world increased significantly. A good example of the interaction between the arts of the West and the East is the mixture of European and Oriental styles. Even at the beginning of this century, abr fabrics with their original ornaments and colors, like the entire Turkestan culture as a whole, largely served as a creative source and had a significant impact on the development of Russian avant-garde. These artistic fabrics are examples of intuitive abstract art.

“Oriental cucumber”, retaining its originality in general and acquiring a new shade, as if a reflection of the new time, successfully continued its mission in the design of not only abr fabrics of the peoples of Central Asia (Fig. 4 a – “oriental cucumber” motif on abr fabric (unknown author)), but also printed fabrics of Tashkent Textile Factory (Fig. 4 b – *on calico (the author is B. Torebayev)Tashkent Textile Factory*). These fabrics were often awarded prizes at international exhibitions and fairs.

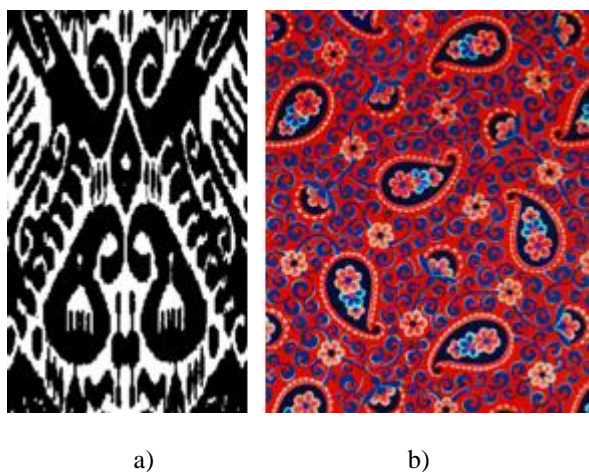


Fig. 4

Among the crocs created by the artists of Tashkent Textile Factory on national motifs, the patterns of abr fabrics seem to be the most interesting. The popularity of this traditional textile among the people prompted artists to search for new techniques for ornamenting cotton fabrics of mass consumption (sateen, calico, coarse calico) with abr patterns. The initiator of the mechanical printing of abr patterns and the author of the crock was the artist M. Arslanov. However, the printing method did not give such positive results, characteristic of hand-made abr fabrics, as soft outlines of patterns in the absence of transitional tones between colors of the same gamma [10, p. 213]. A similar method, according to Professor P.S. Siddikov, gives sharper contour outlines of patterns and causes a complete absence of transitional tones between colors of the same gamma. Obtaining an abr pattern by printing is not capable of conveying the uniqueness of the peculiar vague contours of the pattern, the amazing rhythm and musicality that the ornament of hand-made abr fabrics conveys [11,

p. 10]. Despite this, cotton fabrics with abr patterns were in great demand in the local market (Fig. 5 – Mechanical printing of abr patterns – the author is B. Torebayev Tashkent Textile Factory).



Fig. 5

Recently, new ornaments have appeared in the design of abr fabrics. Lola Shamukhitdinova writes: “At Sunday textile market in Margelan, I came across an ikat with a blue-and-white pattern across the entire width of the fabric, reminiscent of the image popular not only in Uzbekistan, but throughout Central Asia, on tea sets made of porcelain “pakhtagul” (cotton pattern)” [2].

More qualified masters of abr fabrics, using the patterns of ancient fabrics, introduce their new developments into the elements of ornament and composition. Most often, abrbandi masters themselves created ornamental motifs for their works. They began to redesign the traditional artistic design techniques in accordance with the new conditions. They often managed to create new original samples of patterns, due to the skillful use of motifs and a variety of techniques for varying different forms. Thus, not only new stylistic ornamental compositions consonant with the design of Central Asian ikats appear, but also new symbols, mainly associated with the culture of Islam (“the hand of Fatima”, etc.).

Today, we can assume that oriental motifs have firmly settled in the new land and, probably, have forever become part of the common European cultural heritage. Recall at least the bright and colorful Persian paisley pattern of a drop-shaped form, which the uninitiated peo-

ple unknowingly and due to the fashion house Etro consider Italian today.

Borrowing from outside from other peoples is one of the stimuli of the fashion for color and its combinations. At some stage, for example, the light, monochrome clothes of Romans and Greeks, under the influence of oriental fabrics, also became brightly colored in various tones [12, p. 121]. Not only oriental motifs, but also their favorite colors fit perfectly into modern clothes. This surprises no one today. For example, classical combinations of colors on various fabrics of the peoples of Central Asia are becoming widespread in the ensemble of costumes of Western countries [13, p. 132].

The theory of ornamental art allows to transfer not only motifs from other types of textiles into fabric design, but also those taken from other types of art. Motifs redrawn from monumental art, book illustrations, jewelry, works of applied, decorative and fine arts, petroglyphs, calligraphy, miniature painting and other arts often come to fabric design. Textile artists have always been doing this. This is explained by the fact that they are the origins of the folk ornament, the basis of which is the forms that have developed into a peculiar folk style.

From Byzantine monumental art in the XV century, a motif came to Europe that gained immense popularity in Gothic art. A vivid example of this is the centric ornament, the so-called “Gothic rose”, which has long been established in the textile pattern. It was often combined with the image of a pomegranate, pineapple, burdock, etc.

From the middle of the XVI century, fabrics (taffeta and silk velvet) began to be produced in Iran with images not only of flowers and animals, but also plots borrowed from miniature painting, in particular with large figures in the spirit of the miniatures of the artist Reza Abbasi. There is no illusory volume in miniature painting, the flatness of images is one of the leading style features. It is determined by the whole sum of visual means and techniques – the distribution of figures is given in parallel rows, without perspective reductions, without large-scale deletions or color weakening. All these allow modern textile designers to organically use the techniques of

beautiful Central Asian miniature painting in an updated manner and a different writing technique in the design of modern textiles [14, p. 404...405].

The 70s and the end of XIX century refer to the borrowing of patterns from Russian factory fabrics by Central Asian masters for their production. Traditional roses, hyacinths and other flowers on Pavlovian shawls and Zhostovo trays came through Ivanovo sateen into fabrics that were produced at Tashkent Textile Factory. Flowers, which are depicted on Zhostovo trays, are usually collected in bouquets or other flower arrangements. In the center of the bouquet there are one or two large flowers, around which smaller ones are grouped. Plant stems are most often not visible. The image of flowers in the design of the fabric was made in the same way as in Zhostovo in a realistic manner. The brightness of the flowers is also enhanced by the contrast: the pattern of the bouquet was located on a black, dark blue and raspberry background. Flowers were sometimes “collected” into garlands, which looked like straight or slanted stripes on the fabric. These favorite floral motifs of the local population, especially roses, have become traditional in the design of kurpa (bed-quilt) over time (Fig. 6 – The image of a rose in the design of fabrics of Tashkent Textile Factory: a – the author is T. Akimova, b – the author is B. Torebayev). On many types of products of decorative and applied crafts, in clothes, fabrics, calligraphic ornaments have been used for a long time. It is often called the art of beautiful inscription. Central Asian folk masters often used religious inscriptions in the composition of their products, in particular, they perfectly placed Arabic ligature in an edge of gold embroidery. Some compositions of abr fabrics included in its motifs, named after various significant historical and cultural events, include inscriptions and figures. For example, in the upper part of the ornamental composition of one of these few groups of motifs – “Kremlin”, you can read the mirror image of the word “world” (Fig. 7 – Inscription on the abr fabric. The author is Mirzaakhmedov). The most complex motifs – inscriptions can be placed on ikat fabric both vertically and horizontally. Sometimes they are enclosed within the motif,

as, for example, on the fabric composition made for the 200th anniversary of the city of Margilan [2, p. 62].



Fig. 6



Fig. 7

Any images in color, even of applied art, are reproduced in multi-heddle fabrics [1, p. 259]. Such names of floral patterns for decorating fabrics as “guli-chinni” – “chrysanthemum” and “guli kashkari” – “Kashgar flower” speak of their borrowing. Apparently, the patterns of Chinese porcelain served as an example for this, which had long been imported to Central Asia and was highly valued, and in the XIX-XX centuries were widely distributed among the wealthy strata of the urban population of Bukhara. It should be noted that these names have no resemblance to each other. The point, of course, is that the East itself is very diverse, ranging from the Islamic world to Buddhist China. At the same time, local textile traditions, of course, were also characterized by a certain originality. Among the traditional motifs, possibly also borrowed from Chinese porcelain, is “nalyak” pattern (calks used to shoe the heels of women’s shoes).

The motifs of the traditional ornament contain the features of the national original style, creatively processed into a textile pattern. Japanese designers constantly turn to traditional painting and ornamentation, they use in their creative activity, mainly traditional Japanese coloring with soft neutral combinations of primary colors that do not have bright contrasts. At the same time, Japanese textile designers certainly take into account the data that they collected from foreign information. Such a correction allows to develop international variants of ornaments that correspond to the technique of national motifs. Today, “The Land of the Rising Sun” is a leader in the mass production of printed fabrics. The design of these fabrics is the best in the world.

Noteworthy is a series of fabrics made by one of the most exquisite masters of French art of the first half of the XX century, Raoul Dufy, based on the engravings he had previously created to illustrate the poems of Guillaume Apollinaire, collected under the title “The Bestiary, or Procession of Orpheus”. Later, Dufy again turned to those motifs, rethinking his long experience, he creates a series of original textile patterns based on those illustrations that have become famous. Luxurious silk fabrics with unusual patterns – “Tortoise”, “Pegasus”, “Goat”, “Still Life with Fruits” and others clearly demonstrated the introduction of a new figurative language and compositional solutions in fabric design. All these beautiful fabrics with named patterns have entered the history of fashion forever. So, for example, in the design of “Tortoise” fabric, stylized images of turtles arranged in a checkerboard pattern and separated by a floral ornament in the form of branches with leaves are successfully used. The artist even divided turtle shells into species that differ from each other in a set of decorative elements and color schemes. In the ornamental composition of another of the most interesting textile patterns, Dufy included images of pumpkins, pears, flowers, wheatears, grapes and other berries, as well as a flying bird. All images were distinguished by an elegant graphic solution and excellent rapport construction of an ornamental motif. This jacquard-patterned fabric was available in beige-brown and red-brown colors.

Grotesque ornaments received a new impetus in the development of textile pattern. Grotesque with acanthus leaves is perhaps a more complex, mysterious and poignant motif with a plant than rocaille twisting into thin branches and leaves. Of the ornamentalists of “antique trend”, Charles Dugurt is of particular interest, whose patterns were actively translated into textile design: in the grotesque, an acanthus curl unexpectedly combines with images of animal characters of ancient mythology.

Byzantine fabrics were decorated with Christian monograms, such as the Greek letters X and P (the initial letters of the name of Christ) or the same letters with the addition of the letters “alpha” and “omega”. Also, ideographic writing has become widespread in many countries that profess Islam, in a certain sense replacing the fine arts.

A very significant technique in Islamic culture is the design of the inscription in the sacred Arabic script. On many types of products of decorative and applied crafts, fabrics, clothes, they have been used for a long time. “Fabric-carpet pattern”, often imitated gold-embroidered brocade (Central Asian masters of gold embroidery perfectly executed religious inscriptions in their products, which were placed in the edge of individual compositions).

In knitwear, the so-called “Norwegian” jacquard patterns with deer and snowflakes were used. In the middle of the last century, they were widely used in winter sportswear. These well-known Scandinavian patterns in our time regularly appear not only in sweaters, but also on fabrics for various purposes. Of particular note is ajoure, multifaceted design of snowflakes, they are unusually beautiful.

In the 60s of the XX century, leading textile designers drew inspiration from the work of famous abstract artists, sometimes with verbatim quoting of famous masterpieces of world fine art. Some designers echoed the impressionist art of Vincent van Gogh.

In the late 1980s, by order of Fashion House of Tashkent, croc for fabric with a calligraphic ornament was made at Tashkent Textile Factory (Fig. 8 - Calligraphic ornament in the design of fabric, JSC “Toshtukimachi” (fictitious letters). The author is Torebayev

B.P.). After printing on textile canvas, local fashion designers successfully demonstrated at one of the prestigious fashion shows of that time a collection of dresses made from this fabric in a southeastern style with the romantic name “Summer Tale”.



Fig. 8

The patterns of Russian ceramic dishes, in particular Gzhel painting, are very close to the artistic design of fabrics. The ornamentation of ceramics is also done with a soft brush and also depicts flowers; they are based on a similar wavy stem line, forming a floral ribbon that emphasizes the border of the form or reveals its main parts. In the late 80s, Russian linen bedclothes with patterns borrowed from Gzhel paintings, as well as motifs from folk Russian embroidery, were one of the most common not only in the markets of the Soviet country, but also in the post-Soviet space. The same patterns were used to print the wide bedclothes produced for the first time at Tashkent Textile Factory. The fabric, bordered with a single-shaft pattern, with imitation of folk embroidery, was given a poetic name – “Russian Beauty” and was printed until the end of its existence.

Masters of textile pattern have always been attracted by unusually warm original coloring and ornamental decoration of ceramics and embroidery. The main feature of Gijduvan ceramics (village in Uzbekistan) is a velvety, greenish-brown gamma with a golden tint and figurative painting, echoing the pattern of popular Uzbek fabrics. In addition, in these products, as well as in textiles, floral ornament prevails. More than others, there are floral motifs:

“bodomgul” (almond flower), “dasta gul” (bouquet of flowers), “parra gul”, etc.

Among the most frequently used zoomorphic motifs in the decoration of this craft is the image of birds. Of particular interest is the stylized pattern of a peacock or peacock’s tail placed in the center of the lyagan – “tovus pati” (peacock feather) and other images of birds, often resembling a flower, which is one of the specifics of the Gijduvan pottery school design.

The folk costume of the women of South Tajikistan was covered with embroidery. The composition of its patterns included silhouettes of jewelry.

Despite their simplicity, the patterns of Central Asian folk embroidery arts are the most unique, very dynamic and rhythmic, their demand in everyday life ensured high demand in all bazaars [15, p. 131]. This prompted the designers of JSC “Toshtukimachi” to a new ornamental solution. They created their own versions of crocs, imitating similar embroideries with stylized floral motifs. Subsequently these fabrics produced by enterprises became very popular among the population. Therefore, in recent times, folk embroidery patterns have often been used in textile accessories and piece knitwear (Fig. 9 - Patterns from folk embroideries of Central Asia in the artistic design of fabrics. JSC “Toshtukimachi”. The author is Torebayev B.P.), even in shoes (Fig. 10 - The use of floral ornaments in the design of bags and shoes. The author is M. Ilkhamova. Illustration from the article by B.P. Torebayev, M.U. Ilkhamova, D.T. Maksudova and others. Embroidery and the use of its tradition in the development of modern design of T-shirts, shoes and handbags. Scientific journal “Textile Industry Technology”. No. 5, Ivanovo, Russia, 2020. p. 131). The author of the article, Torebayev B.P., transformed patterns from Kazakh folk embroidery into T-shirt design in a new format (Fig. 11 Medallion and ribbon patterns from stylized floral forms of Kazakh national embroidery in the design of modern fabrics and T-shirts, JSC “Toshtukimachi”, the author is Torebayev B.P.).



Fig. 9



Fig. 10



Fig. 11

Today batic finds more and more admirers all over the world. The traditions of this art are also used in their work by many young fashion designers in Central Asia. The basis of their batic decor is traditional ornaments, typical for silk kerchiefs – kaigals – large medallions – “sun”, “bodom” motif and other various floral ornaments. Using this technique, elements of oriental miniatures and architectural decoration, as well as images transferred from the frescoes of Afrasiab and Penjikent, are recreated in the models.

Petroglyphs are far from common in modern art, but recently artists of various genres have shown great interest in this ancient art form. And fabric designers are no exception, they also successfully use in their field of activity not only cave drawings with representatives of the animal world that prevailed on them, but also the texture and color of the stone at the same time. The author of the article transformed such images into the design of denim for the clothes of the younger generation, but the color gamma of this textile pattern was decided to be blue (Fig. 12 - The use of cave drawings in the design of denim. JSC “Toshtukimachi”, the author is Torebayev B.P.), since one of the most popular and practical types of clothing – jeans, in most cases, is dyed in shades of blue. It is this gamma that has always been considered, and is considered the most suitable for this clothing made of dense cotton fabric of diagonal weaving – serge, otherwise called “denim”.

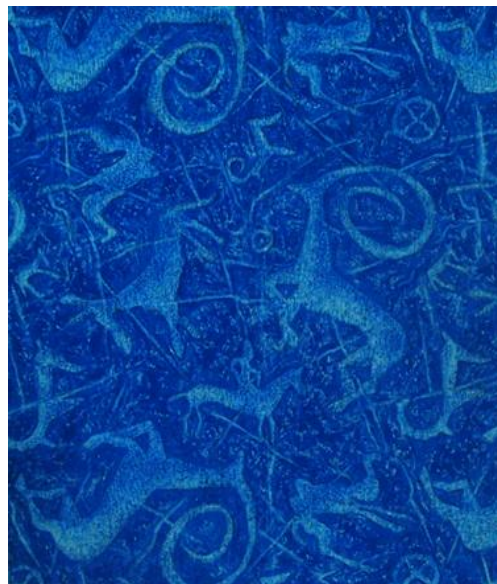


Fig. 12

CONCLUSION

So, inspired by compositional, coloristic solutions, rhythmic movements and expressive plastics, modern artists of textile pattern can borrow various interesting ornamental elements in their creative activity. In Tashkent Textile Factory, along with the pattern of lush flowers, designed in the traditions of Ivanovo fabrics, new colorful patterns were created, inspired not only by Uzbek folk ornaments, but also by abr fabrics, heelpieces, ceramics, painting, etc. [16, p. 60]. But in endless rapport constructions, the processing of these “foreign” motifs requires a serious creative approach. The basis of successfully processed materials, consistent with the views of the man of our time, allows the creation of a series of innovative textile patterns. Ultimately, all these so-called “non-textile patterns” can acquire new features in the design of modern textiles.

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