



## GENERAL CLASSIFICATION OF TEXTILE ORNAMENTS

Uzakova Umida Rakhimdzhanovna

PhD, Associate Professor,

Tashkent Institute of Textile and Light Industry

Satvaldieva Feruzakhon Khatamjon Kizi

Master's Student, Tashkent Institute of Textile and Light Industry

### ABSTRACT

This article discusses the general classification of textile ornaments and their use in clothing. Study of the types and significance of textile ornaments.

**Keywords:** general classification, textile ornaments, clothing technology, fabric design.

В этой статье рассматривается общая классификация текстильных орнаментов и их использование в одежде. Изучение видов и значения текстильных орнаментов.

**Ключевые слова:** общая классификация, текстильные орнаменты, технология одежды, дизайн тканей.

### Introduction

Any complex and versatile phenomenon requires a certain systematization and classification; only then can it be known and investigated. Of course, the pattern used in the decoration of fabrics and other textile products belongs to this kind of complex phenomena, and therefore its classification is necessary.

Textile ornament is systematized according to a variety of positions: fibrous materials from which a fabric or other textile product is made (for example, patterns for cotton fabrics, linen fabrics, from various synthetic fibers, etc.), the method of production of fabrics and its capabilities (patterns that are made by the method jacquard and heald weaving or printing method), etc.

The classification of patterns according to the purpose of fabrics is quite widespread: patterns for children's clothing; for women's dress for everyday, home and elegant; for costume fabrics; for outerwear; for residential and public interiors, etc. Finally, attempts were made to base the classification on an ornamental motive.





Each of these systems for the classification of drawings, naturally, to one degree or another, is equally competent and, to one degree or another, finds application in industrial production and in the field of decoration.



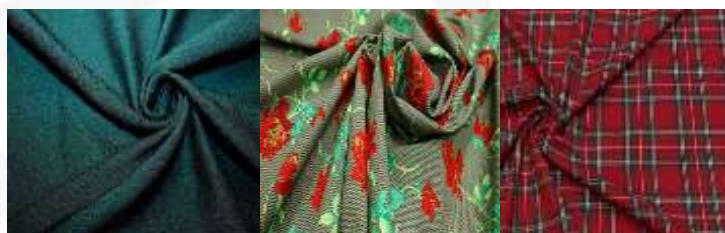
Pic. Fabrics for baby clothes.



Pic. Fabrics for smart clothes.



Pic. Fabrics for casual wear.



Rice. Suit fabrics.

**To systematize** textile ornaments: the defining moment is to take the peculiarities of the compositional principles of drawings, the peculiarities of their structure.

Textile ornaments are primarily subdivided into **compositions**:

- ❖ Closed structure (piece goods)
- ❖ Rapport compositions with an open structure (fabrics)
- ❖ Achromatic (black and white) two-tone, three-tone



- ❖ Chromatic (multicolor)
- ❖ Static (idea of rest, severity)
- ❖ Dynamic (asserts movement from weak, barely noticeable manifestations to extremely active, expressive-tense).
- ❖ According to the plastic nature (differentiation of compositions from conventional geometric elements and from motives of plants, animals, landscape, etc.).

A certain clarity and variety of ornamental compositions is introduced by the systematization of the forms that make up the motive according to their plastic nature. Here we mean the differentiation of compositions from conventional geometric elements and from motives of plants, animals, landscape, etc.

Ornament (ornamentum - decoration) is a pattern consisting of rhythmically ordered elements and intended, as already noted, to decorate various objects (utensils, weapons, furniture, etc.), architectural structures, objects of decorative and applied art, and in primitive peoples - the human body (tattoo). [2]

The main classification features of the ornament are its origin, purpose and content. With this in mind, all ornamental forms can be combined into several groups or types. [3]

**Technical ornament.** The emergence of this ornament, its primary forms, was due to the labor activity of a person. Suffice it as an example to name the texture of the surface of objects made of clay, made on a potter's wheel, the pattern of the simplest cells in the fabric when it is made on a primitive loom, spiral turns obtained when weaving ropes, etc. Ornament of this kind is usually called technical.

**Symbolic ornament.** The emergence and formation of symbolic ornamentation was facilitated by the fact that works of ornamental art are very close in nature to conventional symbolic images. In fact, the ornamental images themselves are often symbols or a system of symbols.

In the ornament that has come down to us from time immemorial, you can find images of animals, people, tools, which only with difficulty reveal similarities with the images that inspired them. The further evolution of such images usually took them far from the original source. Naturally, individual natural phenomena, individual animals were of great importance in human life, and he strove to capture them in various ways (in rock paintings, ornaments on fabric, etc.). In his creative activity, a person intuitively tried to reflect the objective laws of nature, and his images were characterized by varying degrees of figurativeness and convention. It is important to remember here that the specificity of the pictorial language is able to convey to us both



concrete images that are adequate to the primary sources, and images in the form of abstract plastic images, in the form of a system of signs and symbols.

**Geometric ornament.** Gradually, in both technical and symbolic ornamentation, lines and spots began to form more complex combinations, devoid of specific narrative meaning. This is how a geometric ornament arises, which has demonstrated its viability in different eras and among different peoples. Having lost its plot basis, this ornament nevertheless retained its aesthetic value. It always focuses on the strict alternation of rhythmic elements and their color combinations, sometimes on the active stylization of individual motives of nature. After all, the fundamental principle of almost any geometric shape is some kind of real-life form, generalized and simplified to the limit (the Greek meander is a wave, a circle is the sun, etc.).

Regularities in the rhythmic organization of ornamental forms of a geometric order are capable of evoking in our imagination complex mediated associations associated with certain life processes and phenomena. That is why the ornament continues to retain its aesthetic functions.



Rice. Geometric ornament.



Rice. Geometric ornament in clothes.

**Floral ornament.** This is the most common ornament after the geometric one, which has its own favorite motives, and the latter are different in different countries, at different times.

If in Japan and China the favorite plant is chrysanthemum, then in India - bean, beans, in Iran - cloves, and in Russia - sunflower, chamomile. If in the early Middle Ages the vine and the shamrock were especially popular, then in the late Gothic period - The thistle and pomegranate fruit, and during the Baroque period - the tulip and peony. In the 18th century, the rose dominated, and during the heyday of the Art Nouveau style, the lily and iris came to the fore. [4]



It is very important that the floral ornament has the greatest potential in terms of the variety of motifs used, techniques of execution. In some cases, motives are interpreted realistically, in volume, in others - in a more stylized way, when preference is given, for example, to a conditional planar form.



Rice. Floral ornament.

**Calligraphic ornament.** It is composed of individual letters or elements of the text, expressive in their plastic pattern and rhythm.

The art of calligraphy is most characteristic and fully developed in countries such as China, Japan, a number of Arab countries, in a sense, replacing the fine arts.



Rice. Calligraphic ornament.

**Fantastic ornament.** The ornament is based on fictitious images, often of symbolic and mythological content. Fantastic ornament with images of scenes from the life of animals was especially widespread in the countries of the Ancient East (Egypt, Assyria, China, India, Byzantium). And in the Middle Ages, a fantastic ornament was popular due to the fact that religion forbade the depiction of living beings.





**Astral ornament** (from the word "astra" - a star). He claimed the cult of the sky. The main elements of the ornament were images of the sky, sun, clouds, stars. Astral ornament was widely spread in Japan and China.

**Landscape ornament.** It was especially often used and is used now on textiles made in Japan and China.

**Animal ornament.** Here, both realistic and more conventional, stylized images of birds, animals, etc. are possible; in the latter case, the ornament to a certain extent approaches the fantastic ornament.



Rice. Animal ornament.



Rice. Animalistic ornament in clothes.

**Object or material ornament.** Having originated in ancient Rome, it did not cease to be widely used in the future (both during the Renaissance, and during the Baroque, Rococo, Classicism, etc.). The content of the object ornament is made up of objects of military life, everyday life, musical and theatrical art.

Ornamental art is complex and very specific, as noted by many researchers. One should also take into account the fact that until now the ornament has not found a clearly defined place in the system of arts, and its theory remains complex, in many respects controversial. [4]

So, it would be wrong to reduce the essence of ornament to just one function of decorating an object, thing. The ornament not only decorates the surface, focusing attention on one or another of its details, but also enriches the artistic and figurative meaning of the works of applied art. And further: he has an amazing ability to



transform real forms and objects of objective reality (nature) into conventional planar ornamental images.

The process of transformation of real images of nature into ornamental motifs is complex in its essence, it is sometimes associated with active transformation and deformation of an object, its hyperbolization or complete failure of certain properties of nature. Both in the very first ornaments, created in the first steps of human development, and in modern ones, the main thing is the presence of a realistic basis; at the same time, the specific language of ornament is capable of reflecting objective forms of nature in its own way, selecting the most typical and characteristic, retelling it metaphorically and thereby giving it a fundamentally new imaginative content.

The ornament retains its figurative meaning even when it is separated from the surface of the object being decorated, for example, when the ornament is redrawn or in a separate fragment. Consequently, the ornament has relative independence (autonomy) precisely in the artistic-figurative relation, and this allows us to assert its involvement in a special kind of art. [1]

At the same time, it is widely known that the ornament is inextricably linked with other types of arts (in architecture, various decorative arts). As a complex and very specific artistic structure, ornament is most often an integral part of an object, emphasizing and revealing its architectonic feature. It can be considered that the introduction of ornament into an object is a form of manifestation of synthesis in art. An example of such a synthesis can be any object of applied art with an ornamented surface, various types of clothing made of fabrics with ornamental patterns, etc.

Thus, the ornament performs two different artistic functions: in some cases it organically merges with the form, the object, revealing its architectonics, and in others it claims its right to autonomy and artistic independence. In all variants, however, the ornament cannot be considered in isolation from the concrete subject artistic environment for which it is intended. Compulsory strict subordination to the structure of a thing is by no means required; it is only important that the ornament retains its own artistic-figurative meaning, which can be fully realized only in the artistic ensemble of the subject environment. It should be emphasized that the ornament itself does not create an independent spatial environment, “torn off” from the surface to be ornamented.

You should pay attention to one more feature of the ornament. It does not require the viewer to be included in his pictorial ornamental environment. The fact is that there is no such pictorial environment in the ornament even when it is based on pictorial



motives. This is facilitated by the conventionality of the ornamental language, and a very high degree of generalization, and the allegorical metaphorical nature of its images, and a complete rejection of the transmission of aerial perspective.

### **Bibliography**

1. Armand T. Fabric decoration. Guide to painting fabric / Ed. N.N. Sobolev. - M., 1998 .-- 197 p.
2. Lorenz N.F., Ornament of all times and styles, V. 1-8, St. Petersburg, 1898-99;
3. <https://veryimportantlot.com/ru>
4. <https://tech.wikireading.ru/9930>

