

PECULIARITY OF NEW DESIGNED NATIONAL “ADRAS-ABR” FABRIC’S PATTERNS

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Annotation

In this article, the patterns and peculiarities of Uzbek national fabrics, the essence of the colors in them, and the types and forms of new types of pattern design are considered.

Development of the silk industry in our country, continuous improvement of the processes of silkworm care and cocoon cultivation, production of raw silk, silk cocoon and effective methods of their deep processing are widely implemented. Also, it helps in the complex development of increasing the range of silk fabrics on the basis of establishing the production of ready-made silk products, increasing the export potential of the industry, and establishing a single and integrated organizational technological system that ensures the employment and income of the population in rural areas. At the same time, it increases the responsibility of artisans and weavers for their work. The long-term history and production processes of our national fabrics like “Beqasam”, “Banoras”, “Khan-atlas”, “Adras” are very complex and interesting; and the decorations are a bright reflection of the Uzbek nation. In this article, we will talk about the colors, shapes, placement and meanings of these beautiful fabric pattern designs.

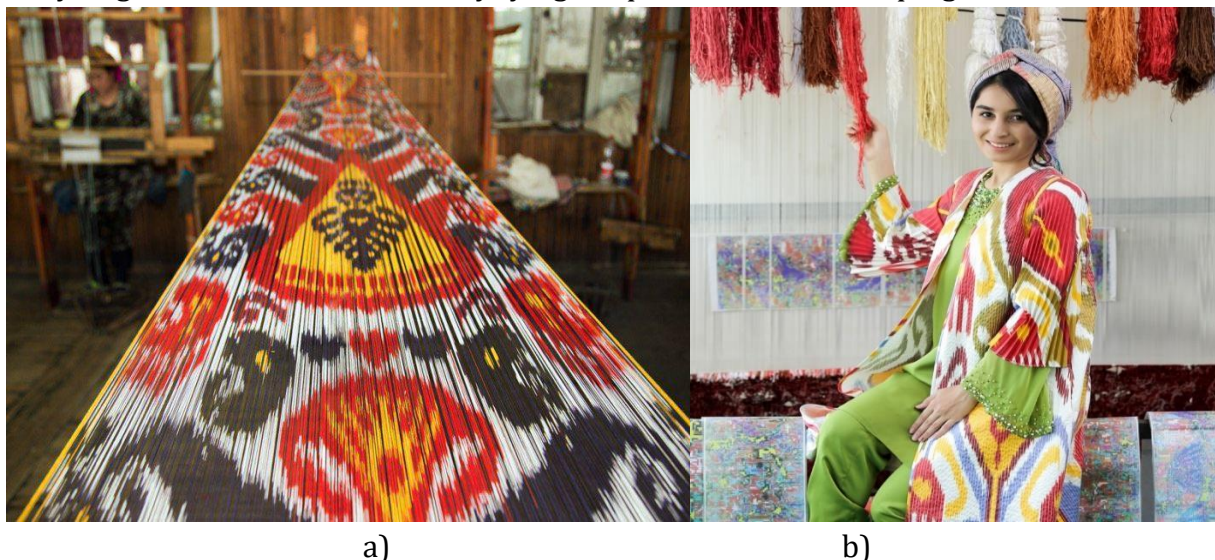
Woven fabrics have been developed in our country, especially in Margilon, Namangan, and Khojand since ancient times. These fabrics, which were first woven in the Fergana region on the basis of crafts, later spread not only to other regions of our country, but also to neighboring countries such as China until the 1920s^[1]. Today, our national fabrics woven in Fergana, Samarkand, Bukhara and other regions have their place and customers in the world markets.

The magic of atlas and adras is that bright, juicy colors and bold patterns have not gone out of style for many decades and, on the contrary, are becoming popular in both the East and the West. On the one hand, the fabric is very practical to use and open to experimentation due to the ethnic customs and values. Since 2017, the traditional fabric of Central Asia, which has been included in the list of UNESCO's world cultural heritage, has been attracting the attention of leading designers from all over the world for many years and will not lose its popularity in the future. The former director of UNESCO's office in Tashkent, singled out the personal efforts of Michael Barry Lane, who took a great personal interest in the atlas.

The colors of the Uzbek national fabrics are mainly colored with rabbi dyes based on the colors found in nature, i.e. the colors of the sky, plants, and flowers. Patterns are printed on abril fabrics by abrilband^[2] method. The patterns are drawn in the style of “Ikat”, which is one of the special features of the atlas-adras fabric, as we cannot find patterns created in this style on any other fabric. If we pay attention to abril fabrics, the colors of the pattern in it are intermingled with each other, but at the same time, the colors have not lost their purity and they are not mixed with each other.

Ornaments (lat. Ornamentum - decoration) on woven fabrics can be made of various geometric shapes, natural ornamental compositions such as plants, flowers, fruits. These patterns are colored

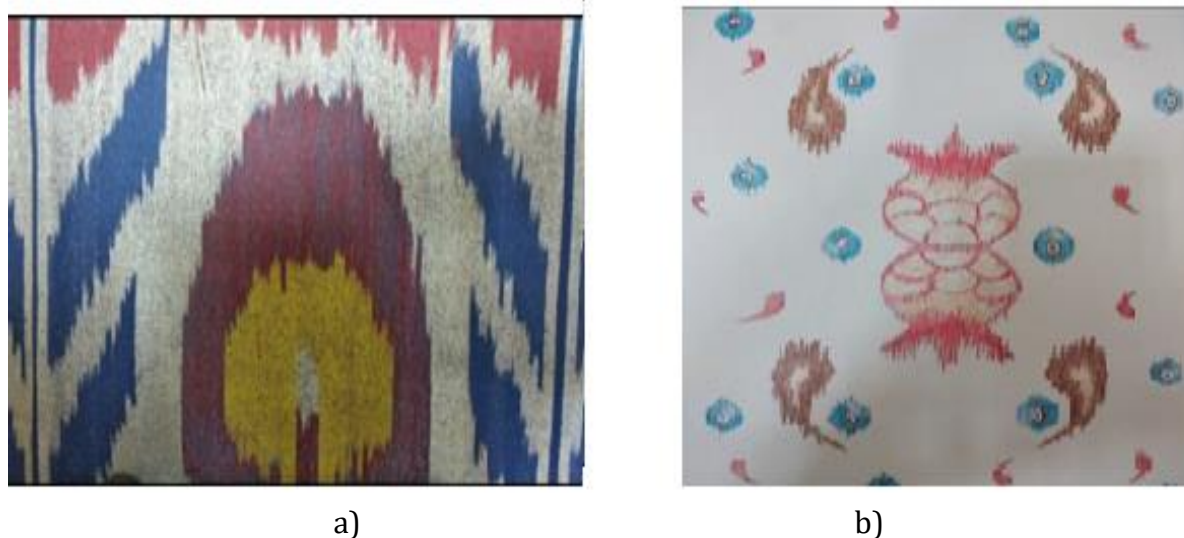
with yellow, blue, pink, red and other bright colors based on natural dyes. The patterns in the fabric are arranged dynamically and statically, while pattern designs on national fabrics are mainly arranged statically. When we look at the fabric, it is placed in the same order, whether it is a geometric pattern or a natural ornament, and this pattern is repeated and fills the entire surface of the fabric. The colors of each form intertwine with the color of the other form to form an ornament^[3]. It is created as a result of dyeing in the abrband method by tying the patterns on the warping threads.



a)
Figure 1. Uzbek national atlas and adras fabrics:

a) atlas with almond pattern; b) atlas with natural ornamental pattern

The new type of fabric, similar to national adras fabric, differs from traditional abri fabrics in that it is not only produced on electronic looms, but also in its design. That is, in addition to drawing new types of patterns, the patterns are dynamically placed on the fabric. This means that on the surface of the abri fabric, the patterns are not in a uniform order, but they are scattered on the surface of the fabric as if they are moving. This shows both modernity and special elegance in the national fabric.



a)
Figure 2. A fabric similar to the national adras woven on a modern loom:

a) Fabric similar to national adras woven on electronic loom; b) Design of fabric similar to new national adras.

The production of "National-style fabrics" is produced by craftsmen. New types of national fabrics, patterns with an attractive design are being created, and the demand for these fabrics in the domestic market of our Republic and neighboring countries is increasing day by day. It should be mentioned that a great attention is paid to domestic and foreign tourism at the state level. This requires further improvement of quality indicators, appearance and design of national fabrics. The attractiveness of the fabric increases even more when these aspects are taken into account, which are different from other fabrics in the external design and pattern of "National-style fabrics". In the following article, the technological indicators of the fabric and the construction of the machines affect the pattern and design of the fabric in the production of "Adras" and the need to take it into account in the pattern report are explained. As it is known from the technological processes, in the preparation of yarn, the world-known process of spinning consists of 5 methods. One of them is used only in Central Asia.

The perimeter of the drum in the libit method is about 4.4 meters. This is when the libit roll is removed from the drum and installed on the pattern unloading equipment (hand-held loom) (Fig. 3), the width of the libit roll on the machine is 2.4-2.5 meters [2].

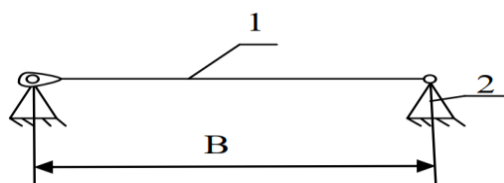


Figure 3. Laying the libit wrap on the Avrband machine.

Pictured: 1st avbrand loom board, 2nd libit roll tied pegs, B-hand loom boarded libit roll to drop the pattern trace. This value is the area of the pattern that should be created on the body threads on the loom. As can be seen from the field indicator, this means that the patterns are more than normal and the number of reports within the field is limited. These above-mentioned parameters are one of the unique aspects of the design of the pattern in "National-style gas masks". The above-mentioned factor affects the creation of a pattern design in avril gazals, which limits it, i.e., the pattern sketch report drawn during the initial design of the patterns requires the creation of a pattern report only by adapting it to the dimensions of the construction of the drum.

For example; The width of the libit roll is $V=2.5$ meters constitutes In this case: if the distance between the ikats on the fabric is 250 sm, if the ratio of the pattern at the distance V is one, that is, if one pattern design is drawn in the direction, then it remains equal to 1. Atlas 10/3 is a drawing of an atlas harvest.

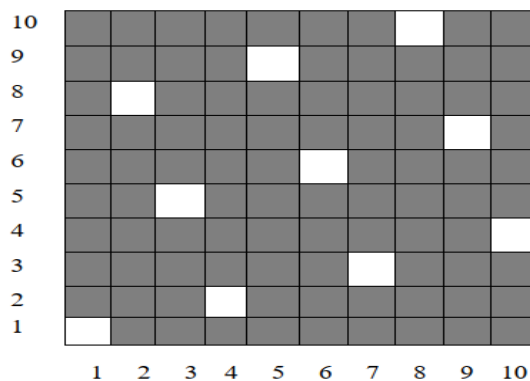


Figure 4. Atlas 10/3 Drawing of the cut.

In this case, the cutting ratio is 10 threads per 1 cm, then between the ikats pattern report R_n . determination of the harvest ratio is determined as follows. Weft thread density $P_n = R_o' \cdot n = 10$ threads 1 sm. Mowing report in pattern report let's define $no'.n. = (B_n : R_n)$: $Bo'.n. = B_n / R_n$ * $Bo'.n. = 250 / 1 = 250$ mowing patterns in one pattern report.

In conclusion, at the time when interest and demand for Uzbek national fabrics is increasing in the world market, we should work on new types of fabrics and designs to increase the competitiveness of our products in the world market and maintain their marketability. At the same time, it is necessary to preserve our heritage in our fabrics without forgetting our nationality and Uzbek traditions. Thus, "the pattern in avry gaslams created the design of the rapporti:

1. In the production technology of avry gauzes and the preparation of warping yarn it is necessary to take into account the dimensions of the used machine structure.
2. To increase the quality of the pattern design, cut the pattern it is necessary to ensure that the rapportini is proportional to the pattern rapport.

We have produced satin and adras fabrics with national motifs adapted to modern ornaments, and with these collections we intend to gain the recognition of many experts, wishing Uzbek national fabrics to take their place in the world markets.

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