

## The History of Creating New Clothing Models for Uzbek Women

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**Annotation:** In the Soviet era, fashion models and designers always followed fashion trends. They mainly used two different sources. The first was materials developed by the creative commission on fashion and clothing culture of fashion houses, and the second was local and foreign fashion magazines. The creative commission prepared new materials in the fashion direction every year. Because the models and designers did not understand the magazines published in a foreign language, they were translated. For example, "Fashion Folio" magazine, considered a foreign fashion magazine, was translated. Fashion houses had libraries, and these materials were available in these libraries.

**Keywords:** Soviet era, fashion and clothing culture, Creative Councils, Tashkent Fashion House.

In 1950-1990, Soviet fashion was mainly discussed in the creative councils of fashion houses. The clothing models submitted to these Creative Councils for discussion were both new and old[1]. In other words, each clothing model had to be discussed in the creative council to be shown or submitted for production that year. In 1949, a total of seven creative councils were held at the Tashkent Fashion House, and a total of 327 clothing samples/models were discussed at these councils. If we divide them into groups of clothes, the following view is noticeable. In particular, out of 327 models, 62 were in the coat group, 58 were in the suit group, and 207 were in the dress group[2].

A total of 299 of the clothing models submitted to these boards were accepted for production or public display. 110 of them were considered models of special importance[3]. 96 of the clothing models approved by the council were coat models, 79 were suit models and 278 were dress models. On the other hand, out of these 299 approved models, 110 were given for production in various garment factories. The remaining 189 were not required to be involved in production and were given to "Glavlegsbit" to put their designer into practice [4]. This agreement was certainly made at the expense of certain funds. In other words, the fashion house produced their approved clothing models for production in factories and for selling their copyrights. During the first two months of the establishment of the Tashkent Fashion House, 128 types of women's, men's and children's clothing models were created. These were winter and summer clothes [5].

Not only the fashions discussed and accepted by the Creative Council of the Tashkent Fashion House were produced in the house itself, but also presented for production at various sewing factories and private sewing studios in the republic. In particular, in 1949, 96 clothing models accepted by the council of the fashion house were given to sewing factories and sewing workshops [6].

Tashkent Fashion House has been increasing the technical documentation of new clothing models year by year. For example, in 1949, 110 new types of clothing patterns were given to garment factories, but only 60 of them were technically documented. This means that only so many clothing models are put into production [7]. In 1950, 284 clothing models were technically documented and 137 of them were new clothing models. In 1950, the Tashkent Fashion House created rubberized cloaks and linen suits is a new type of clothing [8].

In 1950, a total of 5 meetings of the Creative Council were held at the Tashkent Fashion House. A total of 225 types of clothing samples were considered, of which 69 were coats, 27 were suits, 110 were dresses, and 19 were

other products [9]. 35 of these dress patterns were rejected, while 19 were highly rated by the council members. Of the rejected clothing samples, 5 were coats, 7 were suits, 20 were dresses, and 3 were other products.

137 of the new clothing models put into production by the Tashkent Fashion House were new models. Of these new models, 46 were coats, 25 were suits, 48 were dresses, and 18 were other products [10].

In the 1950s, the 2nd fashion atelier existed in Tashkent. Women came to this atelier to make dresses. Often, the woman who came to the order brought the pattern of her choice to the atelier, and sometimes they asked the atelier employees which pattern would be good for sewing clothes. The company employees then recommended several models to them [11].

The tailors working in the tailoring atelier tried to create their own patterns. They mainly used the magazine "Moda" published by the Moscow fashion house. That is, they constantly follow this magazine and get new templates from that magazine or create similar templates themselves. Magazines have sometimes advised women how to dress. In one such article, it was emphasized that the dress should not be too wide and not too tight, it should be elegant and fit. A work dress should be simple and comfortable. In this period, the suit-shirt was considered very comfortable to wear to work, because it was possible to change the blouse or the vest frequently. The most comfortable clothes to wear at home are considered [12]. The robe is tailored to the body. A long dress can be worn to formal parties, theater, weddings and other events.

The fashions produced for the years 1950-1951 differed from the previous fashions by their simplicity and compatibility with the natural body structure of people. In these years, the pads on the shoulders of the clothes were not very big and were placed only on shirts, suits and coats made of thick fabric. The waist of the clothes is sewn in the natural position of the waist. The length of the shirt should be 35-40 centimeters above the ground. In this period, it was an art to sew flowers on a shirt and decorate it with beautiful collars [13].

In 1954, the Creative Council was held a total of 8 times. In addition, this year, an exhibition of sewing products from sewing factories in Central Asian republics and Kazakhstan was held at the fashion house. 647 types of clothing samples were submitted to these creative meetings, 35 of which were highly appreciated by the council members, and 45 were rejected. In addition, 20 types of clothing models presented by the council were conditionally transferred [14].

Sometimes the employees of the fashion house went on long-term trips to observe how the clothing patterns created by them were being produced in the garment factories. For example, in 1954, two model designers of the Tashkent Fashion House, Poryadina and Pershina, spent two months observing at the Krasnaya Zarya garment factory [15].

In 1956, body-hugging clothes were the norm for women. That is, the "pillows" used to make the shoulders artificially high as before have been left behind, and clothes made to match the natural shape of the body have become a habit. Also, wide and close-fitting models of women's coats, made of cloche and straight, were more fashionable. The top is sewn together with a shoulder seam or raglan. But the shoulder seams in each piece should be free from artificiality. It was customary to sew different uniforms with the collar half raised. It looked like this [16].

In this period, women preferred to wear suits both for work and on the street. It is customary to wear a suit instead of a coat in autumn and spring in warm weather. Instead of masculine uniforms, short and form-fitting suits were the picture. This suit is more suitable for slim women. It was customary for plump women to wear sports suits. A skirt worn with a suit can be wide or narrow. Emphasis is placed on sewing the collars and pockets of such suits in different copies [17].

As a conclusion, during the Soviet period, efforts aimed at creating new clothing models increased. In order to create this new model of clothes, experts constantly followed local and foreign fashion magazines. Even fashion magazines published in foreign languages were translated and used by designers and modelers. New clothing models are usually discussed in creative councils and samples approved by council members are approved for production or for display at a fashion show.

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