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The Main Features of the Materials Used in the Suit (Structure, Texture, Pattern)

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Abstract: The main features of the materials used in the costume, i.e. the shape of their structure, texture, and patterns, plastic properties, physical mechanical properties and genetic properties, the character of the shape and constructiveness determine how the solution will be solved.

Key words: materials and decor, size shape of clothing, fur, leather, artificial leather, non-woven materials, fabrics, plastic, glass, etc.

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INTRODUCTION

When clothing is considered a bulky form, it is necessary to know what materials it is made of (gauze, knitwear, fur, leather, artificial leather, non-woven materials, cotton gauze, plonka, wood, plastic, glass, etc.).

Each of these materials has its own plastic properties (softness, elasticity, roughness, etc.), decorativeness (texture, color, flower pattern), physical mechanical properties (density, elasticity, elasticity, permeability, elasticity, etc.) and genetics. properties (air permeability, moisture permeability, dust permeability, thermal conductivity, etc.).

For example, silk chiffon fabrics are soft, hanging, and drapery, so it is necessary to create a soft oval shape from them with a minimum number of seams, in which the shape is created due to draperies, materials, soft fabrics, and cloches; the fact that the draping of the shiny (crepsatine-type) gauzes allows you to sew clothing that is sufficiently large and hangs "slipping" along the body, the wrinkle of the gauze enhances its above characteristics; Very clear, geometrically shaped items are sewn from synthetic woolen fabrics.

Knowing the physical and mechanical properties is also necessary to give the correct shape (for example, the stretchability of knitwear allows you to sew clothes that stick to the body in winter), if necessary, decaterize the materials before sewing (wet-heat treatment and make them impermeable also allows for getting).

Hygienic properties of materials also affect the shape of clothing. For example, it is recommended to sew clothes made of poorly breathable and moisture-wicking materials in an open shape that does not stick to the body, so that the air under the clothes remains as ventilation.

The decorative features of the gauzes are of great importance not only in the selection of the geometric appearance of the shape, but also in the selection of the principles of formation of the shape and the internal solutions of the shape.

Texture is one of the most expressive features of the material. It serves as a source of tangible information.

Texture is a feature that characterizes the structure of the material. The texture is natural (fur, leather, wood, suede, etc.) and the product obtained by mechanical means. The nature of the resulting texture depends on how the material was obtained (weaving, type knitting, etc.), the height and width of the edges of the yarn, and the density of the threads. The texture of the material is different depending on the size and quantity of the invoice elements corresponding to the level unit.

Each invoice has artistic image symbols. The texture can create coldness and warmth, lightness and restraint, and other impressions.

When choosing an invoice, the season, what the clothes are intended for, gender, age and body type of the person should be taken into account. High-quality shiny materials are used for elegant evening clothes, but light-colored fabrics are not suitable.

The textural features of gauze can have an effect on the perception of the shape and its parts. For example, restrained appearance, dim, feathery textures make the shape bigger.

Not paying enough attention to texture features often results in different materials being clumsily mixed together in one garment, making the shape look blurry and non-mangant. Due to different artistic plans and solutions, different textures can be used in one garment due to operational, technological or economic necessity. In this case, it is better to exaggerate the combination of quality and quantity of textures in any clothes or in a suit in general.

It can be considered that there are many types of flowers in the form of the following decorative motifs:

1. Abstract or geometric motifs.
2. Motifs with realistic objects (plants, animals and objects).

Pictures with mixed motifs are used a lot.

The picture image can be naturalistic or stylized, flat or dimensional.

The pattern can fill the flower bed evenly (motor-moving or report-repetitive), or it can be located in certain areas (in the form of a bunch or in a border).

The picture can be small, medium, large.

When modeling different types of clothes, the choice of pattern flowers should be taken seriously, and the characteristics of the flowers should be taken into account depending on gender and age, the type of body structure, what the clothes are intended for and what season, and the sewing method.

The composition of patterns on children's clothes should be clear, easy to understand, and often have interesting pictures, because patterns on children's clothes have not only an aesthetic, but also an educational function.

Adult winters prefer small and medium-sized flowers, with a more subdued burgundy color.

It is believed that the clothes of young people have the most expressiveness, expressiveness and variety of pictorial motifs, color and color solutions depending on the size, and placement of pictures.

Small and medium-sized flowers are used in everyday clothes, and if the flowers are large, then the flowers should be of a cool color. In casual clothes and casual clothes, the photos are very short.

It is necessary to take into account the orientation of the pictures in one direction, the location of the lines, and the general color solution in all the details of clothing modeling from materials with a complex image (large image, large ratio, image direction, in the case of a large border).

When cutting clothes, it is necessary to check that the pictures match on double details, vitochkas, stitches, and that the ratio is kept on the stitches of the details.

It should be remembered that different lines, folds, seams, small details are less noticeable in patterned floral materials, so they do not look expressive. In order to make them visible, it is necessary to additionally decorate them by burning gas, ribbons, etc.

A decorative ornament on a suit. The decoration is not an independent element of the composition - it is an addition, an ornament, and it can be a burden on clothes.

Each stage of the history of clothing has its own types of decorations and ways of using them.

There are various types of decorations used in the experience of modeling clothes, they can be the main idea in the composition or they can strengthen and enrich the artistic and figurative intention of the costume. It is used to distinguish Shawkli from Bulaklavr. The decorative and constructive importance of decorative decoration (drapery, pleats, small pleats, corrugations, pleats, etc.), decorative and utilitarian importance (waistbands, patch pockets, buttons, fittings, etc.) , application, etc.) can be.

Currently, countless decorations can be divided into the following groups according to their material and shape:

1. Decorations created by stitching all kinds of pleats, pleats, pleats, pleats, pleats, pleats, decorative lines.
2. Decorate the clothes with the help of details made of your own material or decorative gauze (cast pleats, double cast pleats, circular pleats, deykas, pleats, pleats, bands, ties, kyriastiks, fatas, epaulettes, etc.).
3. Decoration using special decorative materials (types, ribbons, ribbons, flowers, etc.).
4. Accessories (buttons, studs, decorative pistons, blocks-pistons, "bolts", etc.).
5. Embroidery, patch decoration, emblems.
6. Decoration using other materials (fur - leather, knitwear, suede, wool, etc.).
7. Decorate clothing details with printed flowers.

Shaping in a suit is the process of creating its shape based on the goals set.

Creating a modern suit is a process of creating a form in accordance with the imagination and design of a person. The designer's vision is being realized
only through material embodiment, gaining
artistic and functional meaning.

The main meaning of the formation of the costume is
This is the division and combination of individual forms in order to create a complex, multi-level structure.

Often a form is considered in a three-dimensional static state, although it would be more correct to consider it as a dynamic system, changing
depending on the plasticity of the figure and the movement of the person. Consequently, the peculiarity of the formation of the costume is inextricably linked with the human figure and can only be considered in connection with its
proportions and plasticity.

The spatial form of the suit has a complex structure, which consists of combined
several parts together. In a suit they distinguish
simple and complex forms: simple forms of a suit consist of one whole structural part, and complex forms consist of several parts.

To obtain a given spatial shape. Three methods of shaping a suit are used: technological, constructive and combined. Use of one or another in a suit
method depends on the nature of the surface of the product, the design method used and the molding properties of the material.

When developing the spatial form of a suit, when choosing a shaping method, it is necessary to take into account the structure of the design package, which can be single-layer, multi-layer and combined (in different areas of the product - different number of layers of materials). The technological method of shaping is based on the use of plastic and thermoplastic molding properties of materials. With this method, the three-dimensional shape of the suit is achieved by ironing, pressing or pulling the parts of the product.

To technological means of shaping
include: – formation of shape due to deformation
material from sections of parts and preservation of the resulting shape using wet-heat treatment;
• formation of shape by changing the angle
between the warp and weft threads of the fabric in the details of the product;
• formation of form through the use
frame elements: shape-stable gaskets,
shoulder pads, edges.

However, using the technological method it is difficult to form a complex suit shape that limits the scope of its practical application. Therefore, the most effective way to shaping of a suit is a constructive method, characterized by the fact that shaping occurs due to the division of the material into separate parts - details.

The constructive method of shaping allows the use of engineering calculations, exact repetition and stable fastening of any shape of the suit. Division
the details of the suit are determined by the peculiarities of the anatomical structure of the human body. The constructive means of shaping a suit include seams, darts, gathers, folds, undercuts and drapery. Division lines are classified according to direction to vertical, horizontal and diagonal. The vertical divisions of the product model allow you to visually elongate the figure, and the horizontal divisions emphasize the proportions of the human body. Diagonal divisions break staticity and symmetry of the shape of the suit, and thus give it an exclusive appearance.
The nature of the division of the suit into its component parts
characterized by:
• complexity of the surface of the human body;
• features of the design solution of the model;
• the requirements of artistic expressiveness, since the costume with the help of well-chosen
division lines can emphasize the advantages and
hide imperfections in a person's figure, correct the perception of the proportions of the human body;
• technological processing features
products;
• width and other material properties:
when making clothes from materials of limited width, additional divisions are introduced product models.

Combined forming method

The costume combines technological and constructive methods of shaping. When using a combined forming method, rigidity, crumbling and other properties of the material that determine its ability to form and secure its shape, as well as the features of the design solution of the product model.

The configuration of an expressive form in space is characterized by its silhouette - planarexpression of the volume of a form that accentuates it peculiarities. The shape of the suit is characterized frontal and profile silhouettes. Historically known, straight, oval and trapezoidal shapes of the suit, obtaining the variation of intermediate forms from the listed fundamental ones is presented in Figure 1. In each cell schemes, variants of combinations of initial geometric shapes in various places of the proposed joints. As a result, new ones are formed original geometric shapes connectedamong themselves according to two principles: overlay and penetration. The same shapes, taken from certain cells of the circuit, in different combinations can have different structural content.

Thus, the analysis of methods suit shaping helped to identify the most effective method, which was chosen as the main one for further research.

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