



Colorful of the East womens clothing collection

Bachelor Thesis

Study programme: B3107 Textil
Study branch: Textile and Fashion Design

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Thesis Supervisors: Mgr.art. Zuzana Veselá
Department of Design





Bachelor Thesis Assignment Form

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Rules for Elaboration:

1. Research on a topic related to the historical costume of the East and its mixing with the European costume.
2. Artistic conception of work – paintings, drawings, and studies of the chosen topic.
3. Patterning the new collection using knitting and embroidery technologies, combining a blend of the East with European elements.
4. Realization of clothing collection using woven and knitted materials.
5. Photo documentation of the collection.

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MAMBAEVA, Saltanat, KOZUEV Dorus. Identifying Kyrgyz People and Culture, 2008 Bishkek: Kyrgyz-Turkish Manas University 103 p..

ANTIPINA, Klavdia. The Kyrgyzs folk clothes, Aydarbek ed. Ankara: Turk Tarih Kurumu, 2004. ISBN 975-16-1252-7.

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Liberec April 1, 2021

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ANNOTATION

The East is very diverse, and we can find different stories, fairy tales, epics and chronology of events in it. In this case, considering the nomadic culture, we can notice the peculiarities of the costume and travel back to historical times.

When creating clothes, a combination of modern and traditional costumes will be used. Creating a national ornament on modeled clothing is great for inspiration. When creating clothes, the source of inspiration is the culture of the Eastern nomadic peoples. But this particular clothing will have a symbiosis with modern forms, that is, traditional clothing in a modern version. The main technology is the creation of embroidery with an ornament. In nomadic culture, each ornament has its own meaning. For me, this topic is very close, since this is the culture in which I grew up and creating a modern version of clothing is a great opportunity for creativity.

KEYWORDS

NOMAD

CLOTHES

COLORS

MOUNTAINS

EMBROIDERY

ANOTACE

Východ je velmi různorodý a můžeme v něm najít různé příběhy, pohádky, eposy a chronologii událostí. V tomto případě, s ohledem na nomádkou kulturu, si můžeme všimnout zvláštností kostýmu a cestovat zpět do historických časů.

Při výrobě oděvů je použita kombinace moderních a tradičních kostýmů. Vytvoření národní ozdoby na modelovaném oblečení je skvělé pro inspiraci. při výrobě oděvů je zdrojem inspirace kultura východních nomádkých národů. Ale toto konkrétní oblečení má symbiózu s moderními formami, to znamená tradiční oblečení v moderní verzi. Hlavní technologií je tvorba výšivky s ornamentem. V nomádké kultuře má každý ornament svůj vlastní význam. Pro mě je toto téma velmi blízké, protože to je kultura, ve které jsem vyrostla, a vytvoření moderní verze oblečení je velkou příležitostí pro kreativitu.

KLÍČOVÁ SLOVA

KOČOVNÍK

OBLEČENÍ

BARVY

HORY

VÝŠIVKA

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I thank my people in the person of parents, ancestors, friends who carried through the centuries the culture and traditions of their ethnic group, the ideas of which I was able to express in my work.

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1 INTRODUCTION

This topic of bachelor's work is close to me, and I also made many discoveries when creating it. The main purpose of the bachelor's work is to express nomadic Asian culture through the female costume. The women's collection is formed through colors, fabrics, embroidery and stitches. I wanted to show the beauty and flavor of Asian culture.

I wanted to introduce you to the original culture of Asia, to show the beauty and practicality of everyday life, bearing the elements of the nomadism of my people, expressing this through women's clothing. Through the clothes and images worn by a person, you can see his mood and preferences. When creating the women's collection, I relied on traditional elements of clothing, transformed into a modern version. I decided to combine the past with the present and express the best aspects of my culture and traditions. I studied the interplay between Asian nomadic utilitarianism and Western practicality in clothing which would then help me integrate them in beautiful attractive clothes. Such garments are enjoyable to wear and inspire women/people to do things, move and be endlessly creative to generate joy and recreate the best part of traditions in new forms that keep evolving as times change.

I am very grateful for the freedom of creativity and choice of options, and when removing the frames, I felt courage and determination in creating clothes. My source of inspiration was the nature of Central Asia, life, culture, and colors. Colors can be found everywhere, and the variety of colors gives a huge number of possibilities for creating art. The colors in the east are bright, contrasting and harmonious. Color is the transmission of emotions, feelings, mood, sensations, movement, temperature and attitude. In Central Asia, on the territory of the Tien Shan mountains, there are all types of seasons, winter, summer, spring and autumn. There are fields, mountains, steppes, deserts, rivers, lakes and small forests. Inspired by such nature, it is possible to create many paintings, and then clothes.

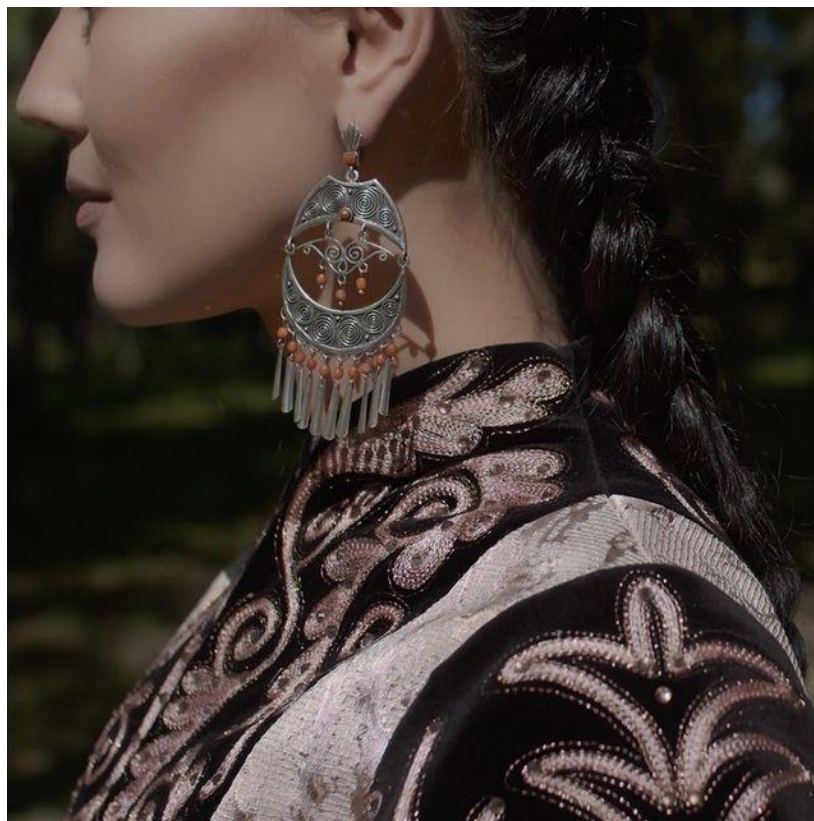
It was a fascinating and exciting process, thanks to which I got to know the history of Central Asia, the chronology of events and understood the character and values of people. It was important for me to study and rediscover the culture of my people. And the most important component of the whole process was the stage of expression of the traditional

into the modern, understandable to the younger generation. I think I was intrigued by the idea of a modest "correct" image turning into a bold, feminine, frank and liberated.

2 RESEARCH PART

2.1 HISTORY OF THE EAST

The huge region of Central Asian republics has many sided culture and art. The Eurasian nomads were large of nomadic people from the Eurasian Steppe. At known distinctions of mode of life, languages of separate nations, keeping its national traditions and customs, historical experience of their development, permanent contacts and mutual influence, created similar or closely related features, which allowed to speak about unity of artistic tendencies. Nomad is a member of community without fixed habitation which regularly moves to and from the same areas. Nomad style is the premier provider of one of a kind genuine, hand-made articles of clothing, embroidered textiles, jewelry, beads articles from Central Asia. [9]



Pic. 1 The traditional embroidering and jewelry

Two major ethnic groups populated the area during prehistoric times. The people of Indo-European descent, who had an agrarian background, moved eastward and were responsible for the oasis settlements, while the nomadic Turkic tribes, belonging to a

number of Mongoloid people, moved westward from the steppes.[10] The people who then lived in the territory of what is now Mongolia, Inner Mongolia, Dzungaria and southern Siberia have left behind them an enormous number of 'stone-slab' graves, 'reindeer stones' and other material vestiges of their existence. [4, page 147] The fertile ravine and upland areas, running in an arc from Iran to China, have a network of autonomous kingdoms; the oasis cities of the Silk Road were linked by trade and religious beliefs. From the first century B.C.E. to the Arab conquests of the eighth century C.E. the main kingdoms, known as khanates, were Chorasmia, largely Turkmenistan, Bactria, northern Afghanistan, and Soghdia (in the area of Uzbekistan) lying between two main rivers Amu and Syr Darya. Fergana included Uzbekistan and Tajikistan and ran up to the Osh area of Kyrgyzstan, with the cities of Nisa, Merv, Samarkand, Piandjikent, and Bamyan.[4]



Pic. 2 The Epic of Manas

The vast open areas were home to a number of tribes whose way of life was nomadic. They moved over the vast steppe lands with their herds of sheep and camels, as well as their horses, which gave them the mobility to strike at powerful enemies and subdue them. The horse was in a way their lifeline, as they could travel long distances living on the mare's milk and the fermented kumis. The Greek historian Heroditus (484-425 B.C.E.) wrote about the tribes, describing their mobile homes (yurta) and the seasonal movement over vast areas. The description would still fit the way of life of some Kazaks, who inhabit the remote area of Noi in Uzbekistan, and the Torko-mans of remote parts of Turkmenistan and the extreme northern part of Iran.[10]



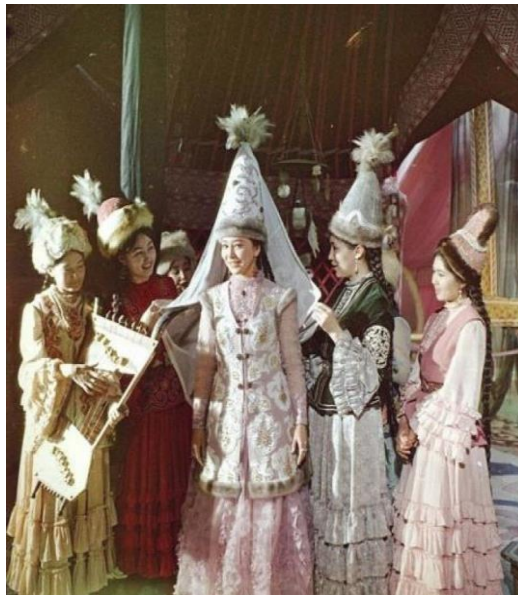
Pic. 3 Map of Silk Road

Trade was carried out by the tribes from very early onward with the Chinese to the east, as well as with the Greeks to the west. The Silk Road may have existed from an earlier time, according to some scholars, than the historic date associated with Emperor Wu-ti (145-187 B.C.E.). The fact that Emperor Wu-ti negotiated with the King of Fergana for brood mares and stallions indicates that he wanted to play an important role in the exchange of commodities. The excavations at Loulan and Niya by Sir Auriel Stein revealed rich colored figured textiles, felt, carpets, tapestry weaves, and remnants of wool garments and other fibers for wrapping bodies for burial. The rich tradition of textiles shared by the area indicates close links with China. The trade contacts also brought influences from India, as well as the near east. Pliny (41-45 C.E.) mentions trading with Central Asia since ancient times. Some of the finest historical textiles after the discovery of the Scythian burial sites are the Sogdian textiles woven from the seventh to the ninth centuries. The weft-faced complex twill woven in silk has patterns enclosed in roundels with juxtaposed animals and birds similar to the Scythian traditions. A common motif is paired ducks facing each other with a tree of life between them, and juxtaposed lions enclosed in circular beaded enclosures—a device very common among Sassanian textiles. However, the delineation of the hunt is powerful and shows a remarkable linear strength and mastery over the technique. [9]



Pic.4 Times of Genghis Khan

Under the Mongol leader Ghenghis Khan, a large number of Turko-Mongol tribes-the Sakas, Scythians, Sarmatians, and others-were united and controlled the entire area. Khan brought many masters of craft traditions, which enriched the Central Asian traditions and added to the cultural heritage. Upon Khan's death, Central Asia was divided amongst his sons. The Timurid Empire, from the mid-fourteenth century to the end of the sixteenth century, was a period of abundant cultural development of the urban settlements of Central Asia. Emperor Timur Lang followed the precept of his ancestor Genghis Khan and brought many of the masters of arts and crafts to his capital, and Samarkand began to produce woven textiles, which could compare to the very best. [10]



Pic. 5 The preparation for the wedding [8]

2.2 VISUAL APPEARANCE AND LIFESTYLE OF ORIGINAL EAST COSTUME

The nomadic tradition continued throughout the period, maintaining many of the woven techniques and woven patterns that reflected their identity and way of life. For instance, the hearth rug was central to the Torko-mans' yurta and had deep significance as well as distinctive patterns. The subjugation of the tribe would mean the introduction of the pattern of the dominant tribe in the hearth rug.[7]



Pic.6 Visual appearance of the male costume

2.3 MOODBOARDS



Moodboard1 Pic. 7

On a mood board 1 there are the Central Asian outfits on a fashion shows, which included the Nomadic costumes. Mainly warm shades prevail. Products are processed with a border with traditional ornament, collections from Mongolian and Kyrgyz shows. Also, the texture of the metal and the faded fabrics convey the mood of medieval warriors from the time of Genghis Khan. Red-orange tones are typical colors for the eastern regions. The pictures share the traditional style in the modern runway.



Moodboard 2 Pic. 7

The second mood board depicts various Mongol-Kyrgyz images. Various contrasting colors, and most of the bright images. Below is the traditional Mongolian dress, the traditional Kyrgyz beldemchi skirt, and on the top right is modern Mongolian dresses with a print of sea waves. These outfits perfectly convey the mood of nature and weather in Asia.



Moodboard 3 Pic. 7

Moodboard depicts combinations of the Nomadic image of the ancient Türko-Mongols with modern elements of clothing. Traditional ornamentation is expressed in simple and hermetically sealed garments.

2.4 FELTING AND ORNAMENTS

The techniques can be divided into nomadic and urban, though the distinction cannot be rigid.[5] Among the nomadic people the women for their own use did weaving, while in the urban centers it was the work of men, though in some cases there were looms in the home, which were used by the women. Felting was essentially a nomadic tradition and was carried out with pure wool. Two types of felts were created: the plain single natural color of the wool used for the making of apparel or for the yurta, and the patterned ones

known as *alakhiz*. The patterns were integrated into the felt by laying the designs on a canvas with use of long slivers of loosely twisted dyed wool and then covering the pattern with finely carded single colored wool. The finest *namads* (Iranian artisan felt rugs) of inlay designs were made by the Torkomans and also by the Kyrghyz women, a tradition that was found in the Pazryz burial mounds.



Pic. 8 The Shyrdak carpet

Shyrdak is a national rug made in the complex mosaic technique. The word “shyrdak” comes from the word “shyryk”, which means stitching – this is one of the main processes in creating a shyrdak, which makes it very strong and durable. Its service life can reach up to one hundred years, depending on the care of the product. [7]



Pic. 9 The producing the felt carpet (shyrdak)



Pic. 10 Oil Pastel ornament



Pic. 11 Inspiration for the ornament



Pic. 12 Creating the felt carpet



Pic. 13 The painting oil pastel and acrylic



Pic. 14 The ornaments



Pic. 15 The small carpets

Sprinkling the fibers with water mixed with a soap solution and rolling them with the feet and hands would result in a thick felt. Shaped caps, coats, jackets, mittens, and shoes were also made and decorated with embroidery. Another popular form of patterned felt was the *shirdak* created by cutting dyed felt pieces and creating myriad patterns.

2.5 WEAVING



Pic. 16 Weaving

Weaving of plain and twill weave woolen cloth for apparel was common and similar to the type found in ancient burial sites. The fine woolen weaving was for creation of shawls, which were used by men and women, as well as fine cloth for the long gowns-*abas*-worn by the priests, as wool was considered pure. Very fine quality lengths were woven for the *imame* worn as turbans in earlier times. The shawls were woven with motifs on the border with silken dyed threads. The mastery of the woolen technique was in the weaving of flat weaves for rugs and for hangings. Non-continuous weft weaving was used

for *soamak* weaves with intricate multicolored woven patterns. Another technique with noncontinuous weft was the method of inter-locking tapestry. Both of these techniques later evolved into highly specialized weaving traditions, the *termeh*, which is associated with the Persian shawl weaving, and *kesi*, an intricate form of silk tapestry with interlocking weave. Recent research has revealed examples of *kesi*, which appear to have all the characteristics of Soghdian textiles with a liveliness of the flow of the patterns and brilliant use of color. An interesting *kesi* of the thirteenth century in the Metropolitan Museum has floating leaves, buds, and flowers, with ducks swimming among them. It has the spontaneity of the Soghdian textile repertoire. The earliest *kesi* to be found is in Turfan, which dates to the sixth century C.E. [5]



Pic.17 Felted carpets Shirdaak

2.6 CLOTHES DESCRIPTION

Women's clothing consisted of underwear and outerwear. The main dressing is shirt – koinok and harem pants. The headdresses of the girls usually decorated with feathers of birds, various ornaments sewn to them: silver, pearls, coral, etc. There were such types of headwear for girls – a skullcap – topu and a fur hat – tebetei. A short or long sleeveless jacket – chyptama, a camisole with short sleeves – kemelsel, a quilted robe – chepken, chapan – put on over a shirt dress. The embroidery on the chest of women's shirts or a bib put on. Children's and girls's clothes also decorated with silver buttons – treadmill, various amulets and charms, and corals – shuru. [6]

Unique elements of women's clothing were a swing skirt – beldemchi, a headdress – a turban of a married woman – elechek. Women used to have long velvet stripes in the form

of tubes, in which braids were hidden – chachkap. [3] Various decorations were sewn on them. Depending on age categories, women wore various silver jewelry and an amulet: these are oblique jewelry – chach uchtuk. Graceful, relief and contour carving, painting are the oldest traditions of metal artwork (mainly they worked with silver and semiprecious stones), folk jewelers – zerger of mouth have preserved to our time. The women’s jewelry made by them of high artistic dignity: bileric-bracelets, shakek-rings, soyko-earrings, bow and head ornaments made by craftsmen are able to satisfy the most demanding tastes of even modern fashionistas.[1][page 16]



Pic.18 Women in traditional clothes with elecheks

Women often wore a beldemchi, a skirt with a slit in the front, over a basic dressing gown or dress. For ceremonial occasions, dresses with ruffles on the sleeves and skirt are the most common, worn with embroidered vests and conical hats with feathers in the top (called shokulo). A large headdress made of up to 30 m (100 feet) of intricately wrapped fabric, called an elechek, was traditionally worn by women, and is still popular for ceremonies and festivals today.[2] [page 11]



Pic.19 Drawing ornament by pen, marker and acrylic

It only confirms the idea that the archaic patterns came from a very ancient time; but that having passed through the various periods of civilization, the patterns have lost their original meanings. There is, however, quite another situation with the nomadic culture where it was considered very important for the nomads to keep their customs and ceremonies. These were a weapon of survival in the harsh realities of a severe world. The nomadic style of life was very conservative and only adopted new ideas reluctantly. A nomad considered cattle breeding as the main purpose of his life. He believed that his own health, the well-being of his family, his successful hunting and cattle breeding, the favorable weather and many other things were in the hands of God and the spirits and he knew the ways of winning their favour. The ornament was not the least method for doing

this. The patterns contained some magic force. The Kyrgyz carried on their nomadic lifestyle up to the beginning of the twentieth century. That is why there are so many archaic symbols still found in the Kyrgyz patterns. Though the Kyrgyz gave the patterns their own names, identifying them with the elements of their own surroundings in the world around them, the shape of the symbols have reached us, through the ages, out of time almost unchanged. In the book «Saima - Kyrgyz embroidery» I mentioned the simple geometrical symbols that appeared as far back as the time of Palaeolithic period. That is why, in the present book I give new patterns of ornament with these new elements.

Kyrgyz embroidery is one of the most ancient and popular kinds of people's art.



Pic. 20 Embroidery

The history of the Kyrgyz clothes, the formation of its national peculiarities are inseparable from the ethnic history of the people. Its economic conditions, way of life, nature, climate, the migration of the Kyrgyz tribal groups, trade links and the long neighborhood of other ethnics have greatly influenced the development of clothes. Ethno and cultural and genetic processes, which led to the formation of the Kyrgyz people and its cultural took place in the vast territories of Central and Middle Asia. The initial stage of the Kyrgyz's ethno genesis took place in Central Asia within the boundaries of the Southern Siberia and the Altai upland (the end of the 3rd- the beginning of the 2nd centuries BC and the 12th century). In the 6-7th centuries the Kyrgyz played an important role in the military and political history of Central Asia. Their state-Kyrgyz Kaghanat reached its highest power and might in the 9-10th centuries and it was at the period that the ancient Kyrgyz spread their power on the vast territories of Central Asia and left a profound trace in the history of the region. Since the 11th century the ethno-political history of the Kyrgyz

people has been developing in Central Asia within the boundaries of the present-day territory. The long-life process of the formation of the Kyrgyz people which began in the 2nd century BC ended within the boundaries of the present ethnic territory of Kyrgyzstan. During the following history up to the middle of the 19th century the Kyrgyz took an active part in military-political events in Turkestan. But the moment Kirgizia joined Russia in the 2nd half of the 19th century became the main starting point in the history of the people. Since that historical event and the beginning of the colonization of the region a new stage in the history of the people has been developing. The nomadic cultural traditions were ousted by a new culture based on a settled way of life, mainly on the basis of the traditions of Central Asian settled agricultural civilizations and partly on the basis of European civilizations. This process was finally fulfilled in the first decades of the socialist transformation in Kyrgyzstan. At that time fundamental changes took place in all spheres of life clothes including. The European style was gradually becoming the leading trend in the development of clothes.



Pic. 21 Woman in elechek-headress

The Kyrgyz folk clothes have a long history. They developed on the basis of two sources: proceeding from its own way of life and the economic development of the people due to the borrowed and redesigned clothes in accordance with the aesthetic taste and the utilitarian necessary. Besides, the religious beliefs greatly influenced the development of clothes though as far as the Kyrgyz of the 19th century are concerned this influence is minimal. The source of the Kyrgyz clothes as well as their material culture are very deep and date back to the ancient nomadic world of Euro-Asian steppes.



Pic. 22 Painting gouache and oil pastel

The archeological excavations of Noin-Ula (Mongolia), Pazyryk barrows (the Altai), of the Kenkol burial, the Talas and Batken findings prove the fact that there were certain links in fabrics, cut, manner of wearing, decorations, footwear between the early nomads of Central and Middle Asia-the Huns, the Sacae, the Uzuns, the Turks on the one hand and the Kyrgyz on the other. In the ancient Turkic stone carved images, in the first steppe sculptural depictions of nomads which can be met in the vast territories of Euro-Asian steppes (in Kyrgyzstan as well) the characteristic features of the clothes of the Kyrgyz might be followed too. It means that there was a succession of cultural traditions of nomadic peoples. In different periods of its history the Kyrgyz tribes lived in the neighborhood of Turkic and Mongolian speaking tribes and peoples.



Pic. 23 Elechek-is a headdress of a married woman

The men's chapans or khalats were open in the front and had to be closed either with a shawl or with a leather belt with elaborate buckles. The belt was a sign of servitude and all the courtiers had to wear it when appearing before the emir. The most elaborate part of the dress was the headdress. Men, women, and children used the headdress and they differed from region to region. [5]



Pic. 24 The skirt-beldemchi with embroidering



Pic. 25 Embroidering technique on a dress

2.7 NATURE INSPIRATION

Clothes are formed in climatic conditions, if in the southern regions it is possible to wear lacy fabric and clothes corresponding to a warm climate. That is the weather conditions of Central Asia where the harsh continental climate clothes are warm and practical. Also, nature among mountains, steppes, rocks creates a variety of colors and textures.

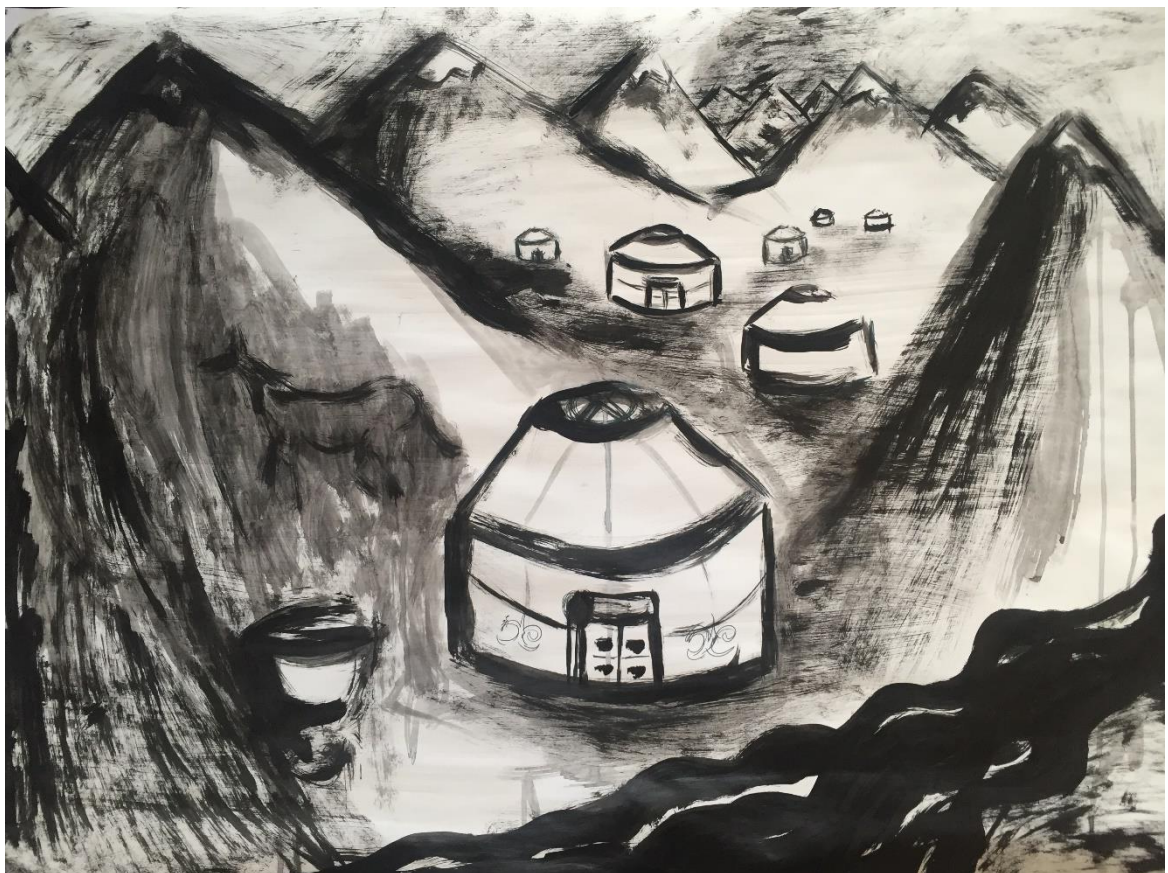


Pic. 26 The Jety-Ögüz Rocks, Issyk-Kul province



Pic.27 The panorama of the mountains

A study of different ethnic styles of Central Asian dress reveals the importance of accessories in creating a distinctive dress.



Pic. 28 Drawing Yurts, marker and acrylic



Pic. 29 The Son- Köl Lake, Naryn province

Son Kul is one of the most famous mountain lakes and is a favorite place for many in the nature of Kyrgyzstan, is located roughly 3,000 meters (10,000 feet) above sea level and is only accessible in the summer. Pobeda Peak, located on the border with China, is the highest peak of the Tian Shan, reaching 7,439 meters (24,406 feet) above sea level. Nearby is Khan Tengri, with a peak at just around 7,000 meters (23,000 feet), depending on whether or not you count the glacial cap.



Pic. 30 The beach of Son- Köl Lake, Naryn province

The embroidering usually inspired by the nature and the essence of the mountains, rivers, valleys, steppes and weather. There are four seasons in Central Asia, we can meet the cold winter and the warm summer. The contrasts of the weather is the well inspiration for the creativity for the garment.



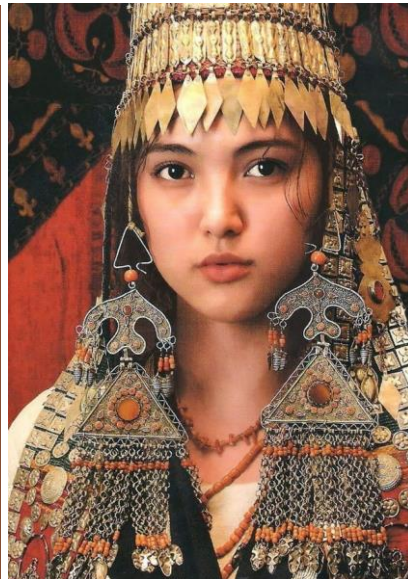
Pic. 31 The embroidering of ornaments



Pic. 32 The girls in traditional clothes



Pic.33 The traditional jewelry



Pic.34 Traditional jewelry



Pic. 35 The mountains weather

3 VISUAL RESOURCES

History, geography, weather, steppes, mountains, rivers, lakes, nature, landscape, culture and traditions of the East will pass on an interesting experience and flexibly transform into modern images of textiles. The color and abundance of Oriental motifs inspire the creation of modern and practical images with elements of historical costume.



Pic.36 Dress with vest

In the 14-19th centuries the immediate neighbors of the Kyrgyz tribes in Central Asia were: in the north – the Kazakhs, in the north-east- the Oirats (the Kalmyks) in the east- the Uighurs, in the south- the Tajiks, in the south-west the Uzbeks. And this neighborhood is intact at present. Each of these peoples having its own peculiarities in clothes at the same time has some common features with the rest especially as far as the period between the 2nd half of the 19th century and the first half of the 20th century is concerned and that is stipulated by the common character of the ethno-cultural processes taking place in Central Asia in the ancient times and in the Middle Ages. The archeological and historical sources testify to the fact that the Kyrgyz's wore clothes made of imported fabrics. In particular the nobility always wore things made of silk and brocade imported from China and front-Asian countries. It is a well-known fact that in ancient times there were trade links carried out by caravans between the nomadic periphery and the settled agriculture centers. The Great Silk Route was a regularly operating route and one of its branches in Central Asia was called “the Kyrgyz Route” Ancient Kyrgyz got fabrics of Chinese of front-Asian make and goods of vital importance in exchange for iron, cattle-breeding products, furs of wild animals, musk. Clothes, different fabrics, valuable furs had always been part and parcel of gift-exchange between the Kyrgyz and other ancient peoples, they were a compulsory element in diplomatic ceremonies. The Kyrgyz have a saying the meaning of which dates back to the ancient times. The Chinese by giving silk to neighbor peoples strived to influence them and sometimes to make them their allies. Thanks to the

data obtained due to archeological excavations we can speak about the ancient Kyrgyz's clothes, especially their armor. In the Kyrgyz barrows of South Siberia helmets, chest covers, hand-covers and hip-covers, coats of mail, chain mails and other defensive armory were found and studied properly. [11] [page 55] The information about the ancient Kyrgyz clothes of the more late periods is uncoordinated, it can be met from time to time in Chinese, Arabic-Persian, Turkic written documents. Some features of the clothes of the Kyrgyz of the Tien-Shan, the Pamir-Alay, Fergana may be found in Middle Asian miniatures of the 14-16th centuries. [11] [55-56].

The sources of the 18th century differentiate between the clothes of the chiefs (old men) and the common people. The first according to the common people. The first according to the sources wear clothes made of brocade and felt hats with fur decorations, girdle themselves with red silk sashes, their footwear is made of red leather; the latter wear clothes made of rough woolen fabric with linen belt, hats with no decorations at all and high-boots made of raw leather. [56]

In the second half of the 19th century the material basis of clothes was enriched by primitive fabrics of middle-Asian and European manufacturing. Close trade links with the traditional markets of Bukhara, Samarkand, Kokand, Marghelan, Namangan, Kashkar, Turfan, Kuldja, Ak-Suu directly influenced the enrichment of the material basis of clothes and of fabrics. Silk, woolen, cotton fabrics became quite common in the Kyrgyz's' clothes.

Hunting helped greatly in obtained raw material for clothes. The Kyrgyzs were skilful hunters, they knew a lot of methods of obtaining animals' skins without damaging them. Skins of wolves, foxes, snow leopards, lynxes, martens were very good for making warm clothes. Fur-coats were the great value and were considered an expensive gift.

Clothes description

Women's clothes consisted mostly of a dress which preserved as all the outdoor clothes, a tunic-shaped cut-long and lose, sleeves sewn on right angle. Collars were of two types: more ancient dresses had a horizontal cut of collar-from one shoulder to other, and the collar was adjusted on both sides with the help of laces or was buttoned. This archaic type of a collar is still in children's clothes. The second type is a horizontal-vertical cut of collar. At the end of 19th century there appeared dresses with a vertical cut and standing collars that were buttoned. The bottom of the dress was decorated by one or two frills.



Pic. 37 Dress with vest

A little later in the north of Kyrgyzstan women's dresses were cut at the waist. Pleated straight pieces of fabric were attached to the bosom. Such dresses were decorated by frills (bottom and sleeves) and its collar by a ruche. At the beginning of the 20th century the cut of women's dresses became more complicated-sewn in shoulders, cut out arm holes and sleeves, a turn-down collar. Simultaneously young girls and women in the south began to wear dresses of a different style which soon became extremely popular in Central Asia – a high yoke with wraps and turn-down collar. The essential part of women's clothes were wide trousers made of bright gaily colored fabrics, their cut was identical to male trousers ankle-bone long so that they might be seen from beneath the dress; they were fastened by a woven woolen braid. The bottom of the trousers was scooped and embroidered by patterned braid. The freely falling loose woman's dress was girdled by a kerchief or by a woven specially for this purpose woolen stripe one end of which was decorated by embroidery of fringe. This method of girdling which is considered very ancient can be met even now in old female dresses. [11][page 59]

Beldemchi skirt

A garment around the hips (beldemchi) was organically connected with women clothes in nature conditions. For people leading the nomadic way of life it was very comfortable. This skirt without hindering movements protected the woman from cold and was convenient for riding on a horse or doing the chores about the house (when the weather was cold in a yurt). There were several types of skirt according to their cut, fabrics and embroidery.

The first one is when it's cut out of rectangular and gusset like pieces of cloth of contrasted colours without any gathers at the waist, open on sides, covering the dress in front and behind, In this case only the belt is embroidered (not always necessarily). This

type of skirt is characteristic of southern regions of Kyrgyzstan and of the Kyrgyzs living in the Pamir.

The second one is when three slightly beveled pieces (two meters wide) of garment are sewn to the belt artistically executed in gathers. This type of beldemchi closes the dress in front and is characteristic of the northern part of Kyrgyzstan.

In both cases the wide belt of beldemchi is made of felt and framed with a red stripe, the sides are trimmed by strips of fur of marten, other lambskin or by a narrow fringe. In winter women wore this skirt made of sheepskin.



Pic. 38 Skirt Beldemchi blue

Beldemchi has a long story. There is an opinion that in ancient times men wore this skirt as part of their armour to protect the lower part of the body. Still it's not proved historically. First of all there are no archeological researches but in the epos Manas there are lines about some belt named beldemchi which was worn by soldiers.



Pic.39 Skirt Beldemchi

Women's outer clothes consisted of a chapan in the 19-20th centuries. The pattern was the same for men as well as for women. The chapan may be with a turn-down collar or without it. For young women and children it was sewn out of bright semi silk fabrics. But after Central Asian people starts to began to wear some other outer clothes beshmant and a sleeveless jacket – kamzol. Stating from second half of the 19th century, these clothes radically changed into traditional male and female clothes. This tendency was characteristic of the development of clothes of the peoples of Central Asia. The coat breasts and back were cut out separately. The back became wider on sides from waist to bottom, the same went for the coat breast. The sleeves were cut at the armholes both long and short. The collar was stiff and high. The beshmant was buttoned from top to bottom, with horizontally cut pockets. It was usually sewn out of expensive fabrics (mostly) velvet. The beshmant was widely known in the north of the present day republic. At the same time sleeveless clothes were becoming more and more widely spread kamzol. Olderly women saw sleeveless jackets with not very high collars, cut in lined pockets. The kemzire (for girls and young women) was heavily decorated with nacre buttons. Olderly women wore sleeveless blouses ma; young women –red velvet.

The evolution of outer clothes was influenced by new European fashions and new material. This process common for all peoples of Central Asia took place at varied speed. Since the 20th century there has appeared a plush coat. It has a close fitting back with sleeves cut out at the arm-holes, cut in pockets, secret buttons holes and a collar.

Women's headgear was at different times. For example, shokulo, an ancient headdress, was usually made of red broadcloth velvet in the form of a conic hat with sewn down rectangular earflaps and a triangular fan falling behind. Its outer part was quilted with lining by frequent stitch and produced an impression of ribbed cloth. Its top was heavily decorated with crane or heron feathers, jewelry, emeralds, pearls, brocade, silver or gold plated patterned plates, embroidery. Since the second half of the 19th century it became a bride's headgear. The bride put it on before going to the groom's house, wore it for a short time then she was to change her headgear and wear a married woman's headdress – turban. The turban is a very elaborated headgear. Also in Kyrgyz traditional clothing there is Elechek. "Elechek", a large hat made of wrapped fabric, is also very popular for women to wear during ceremonies and other festive occasions.



Pic. 40 Elechek headdress

The male headgear is Kalpak. Kalpak, a tall hat made of white felt, is probably the most iconic item of clothing in Kyrgyzstan. The kalpak is a mark of distinction between Kyrgyz and other ethnic groups. Honored guests will sometimes receive a delicate embroidered kalpak and felt coat.

4 CREATING OWN NOMAD IDENTITY (PRACTICAL PART)

4.1 EMBROIDERY ORNAMENTS



Pic. 41 Producing embroidery
Preparation

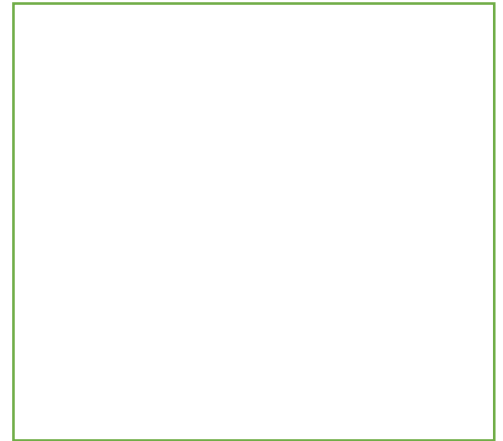
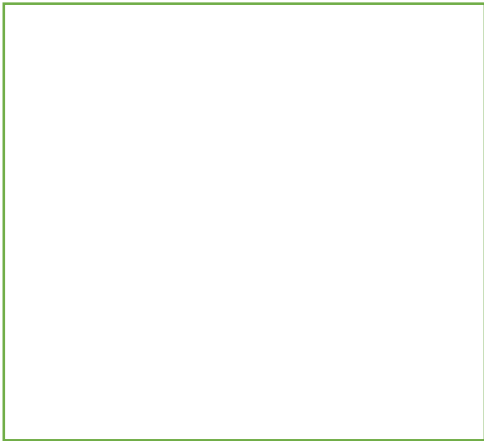
Pic. 42 Embroidery examples

Pic. 43

5 MATERIALS USED

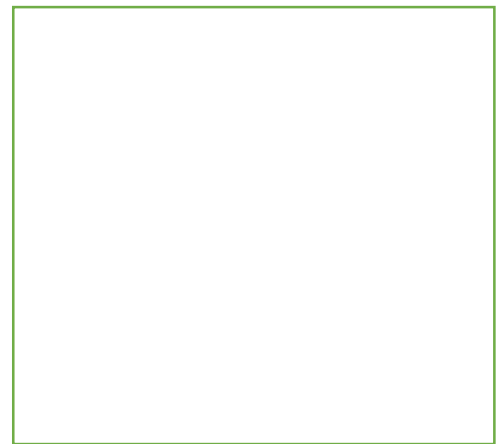
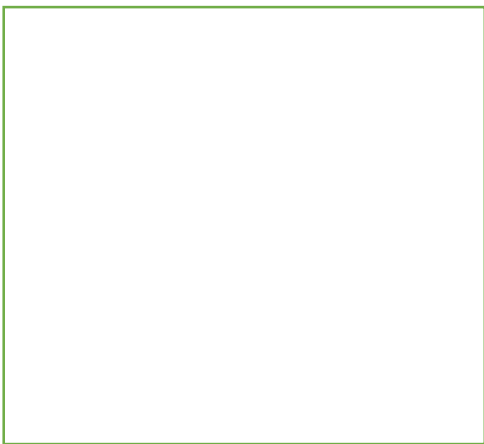
For creating the clothes were used different fabrics, but most of them are woven. When choosing materials, I tried to preserve tradition combined with modern elements. Most of the oriental costumes are made of velvet and cotton. Many suits feature dark burgundy velvet, but at the same time, bright embroidery dilutes the seriousness and boring of the suit, bringing brightness, creativity and modernity to the images. Fabrics used: velvet, lycra, cotton, chiffon, viscose, nylon, stretch knit and polyester. When choosing materials, I tried to preserve tradition combined with modern elements. Most of the oriental costumes are made of velvet and cotton. Many suits feature dark burgundy velvet, but at the same time, bright embroidery dilutes the seriousness and boring of the suit, bringing brightness, creativity and modernity to the images.

EXAMPLES



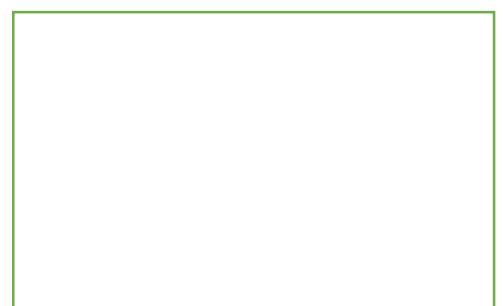
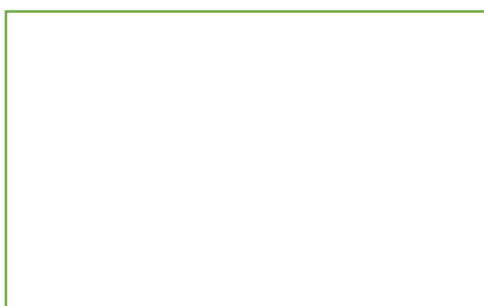
Material example 1

Material Example 2



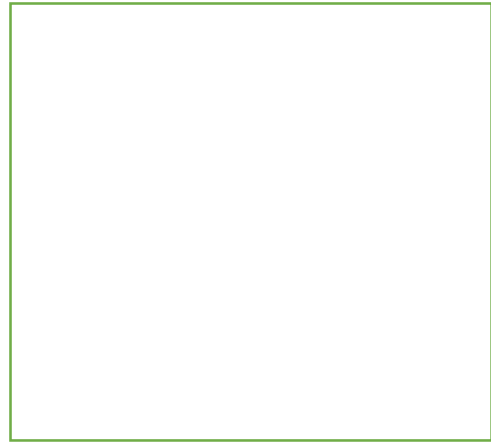
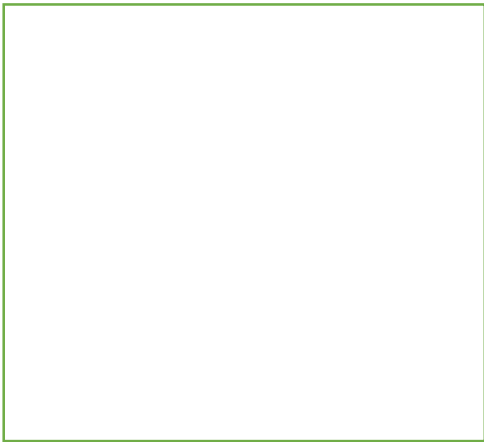
Material Example 3

Material Example 4



Material Example 5

Material Example 6



Material Example 7

Material Example 8

6 SKETCHING OF CLOTHES



Pic. 44 Line of collection



Pic. 45 Garments with jewelry

I hope that this story will promote the revival of the ancient art, helping national artisans to choose the elements of ornament for the design of their new creations, and give the

ordinary viewer a chance to take a new look at the objects that he seen many times before and see in a new light the «mysterious» symbols that have come to us from the depths of the human history.

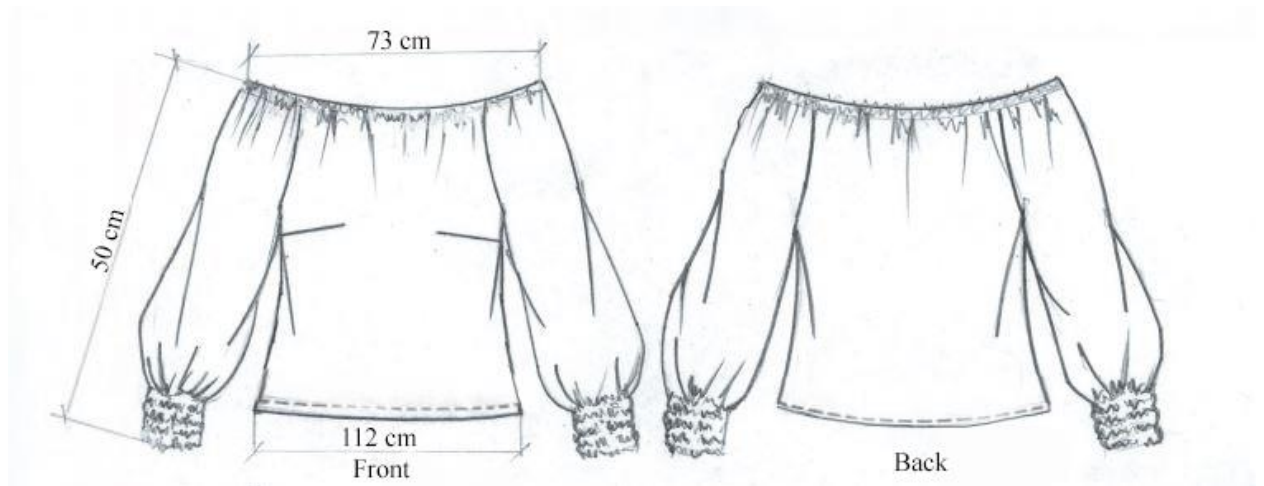
7 CLOTHING COLLECTION

When I started to image how the clothes could to look like, after to made some usual pictures. For creating the line I used different type of clothes. The oriental costume had a practical use, I decided to sew a traditional skirt with an ornament and ordinary blouses and combine these elements with other parts. Also was made the long dress, front skirt, blouses, vest, body, top and shirts. The collection consist the big spectrum of colors and any type of material. Most are the woven fabrics, because of the embroidery. The idea for the costumes came from the paintings and drawings.

8 TECHNICAL DRAWINGS AND DESCRIPTIONS

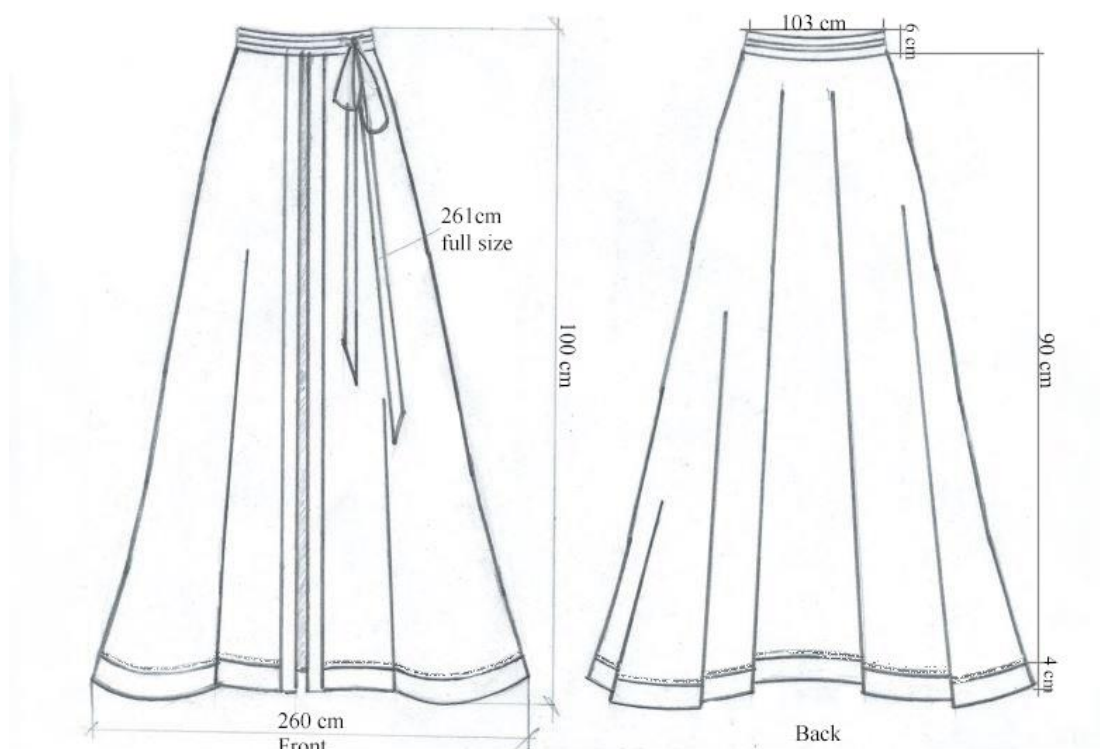
At first I started to make the fast sketches for the clothes. When designing the costumes, I decided to create four looks. Each of them has a mix of oriental and modern costumes. The flowers were inspired by nature in Central Asia. I wanted to adapt the traditional costume to a modern one. That is, colorful modern women's clothes with the preservation of traditional elements.

Women's blouse "peasant" with open shoulders with an elastic band from inelastic synthetic fabric. Free silhouette, elasticated on the upper chest cut. Shelf one-piece with chest darts. One-piece back without shoulder and tuck darts. Set-in single-seam bell sleeves, with cuffs (on the wrists) with elastic in four rows. Recommended for any size, height and weight group



Pic. 46 Technical drawing of blouse

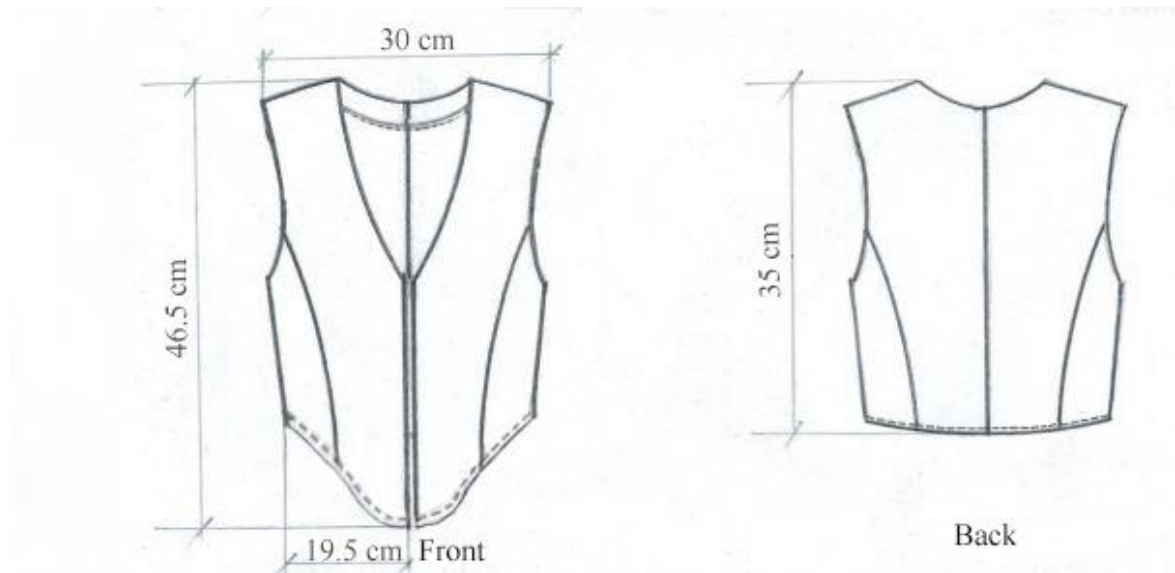
Skirt "half sun" with a wrap and a belt with a cord, stylized as traditional Kyrgyz beldemchi (swing skirt on a wide belt, worn over a dress or robe) The product is made of velvet fabric with the addition of synthetic fibers. One-piece skirt, edged along the side cuts with a wide a velvet ribbon -7 cm and a lower cut with a ribbon 10 cm wide. cord, not designed for hooks, buttons and loops. The model is designed for lining for internal processing of the product. The model is designed for any size, height and weight group



Pic.47 Technical Drawing of skirt Beldemchi

Women's vest, stylized as a traditional Kyrgyz chyptama, from velvet fabric (with the addition of synthetic fibers). Vest of a semi-fitted silhouette, shortened to the waist along

the back, and gradually lengthening from the side seam to the line of the hem along the shelf. Without fasteners and loops. The shelf consists of left and right halves with side reliefs without breast darts. The back also consists of a left and the right halves with lateral reliefs without shoulder darts. Everything reliefs originate from the armhole. The sides are trimmed. Model designed for lining for internal processing of the product. Recommended size 42-54 for any height, small and medium-sized groups.

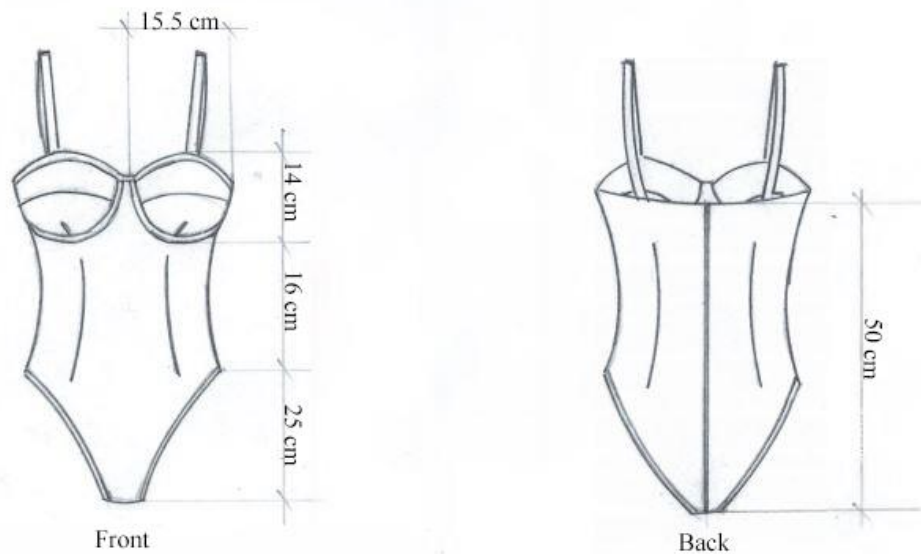


Pic. 48 Technical Drawing of Vest

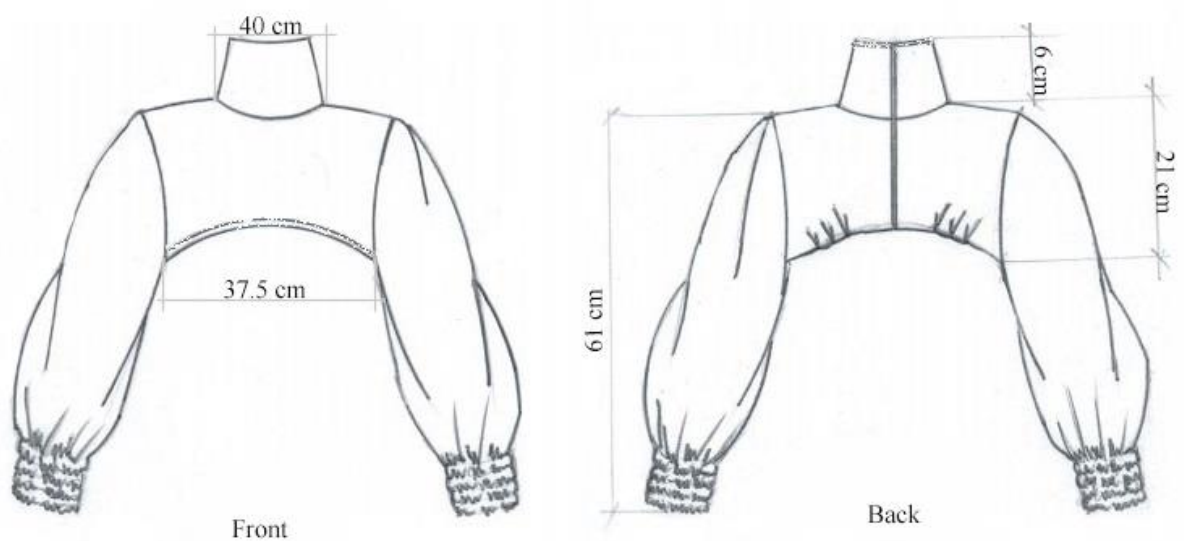


Pic. 49 Sketch of model 1

Women's bodysuit with thin straps. The product is made of elastic synthetic fabric imitating skin. Adjacent silhouette. One-piece shelf with detachable cups and tuck darts. The backrest consists of right and left halves with tackle darts connected by a hidden zipper. Straps (width-1cm) from the main fabric on the regulators. Cups cut-off on underwire, sealed with linen foam rubber, and pinched along bottom. All outer cuts are edged with a bias tape from the main material. Recommended size 42-56 for any height and 2-4 weight groups

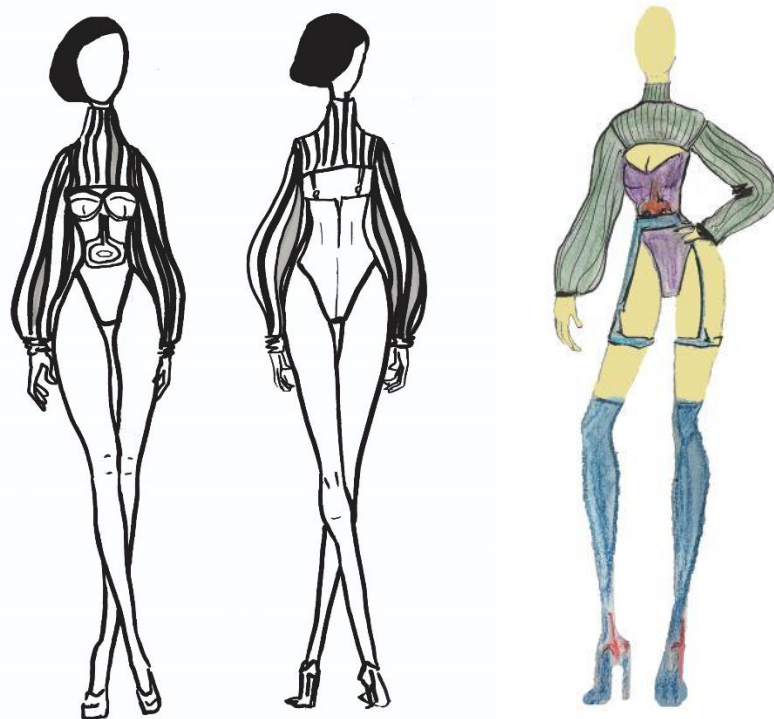


Pic. 50 Technical drawing of body-suite



Pic. 51 Technical drawing of green blouse

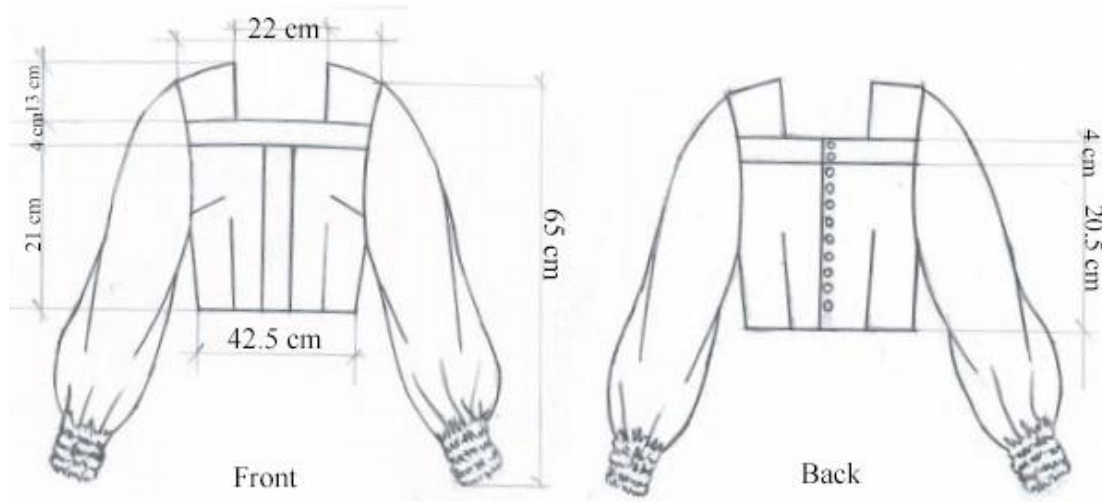
Women's blouse with a high collar-collar and embroidery. Made of inelastic synthetic fabric Blouse of an adjacent silhouette with a hidden zipper on the back. One-piece shelf, shortened to the upper chest cut. The back consists of two parts connected by a hidden zipper in the middle. Shortened to the line of the shoulder blades. Without shoulder and tackle darts, with three pintucks along the lower cut on the right and left sides. Set-in collar clamp consists of two layers. Set-in single-seam bell sleeves with cuffs (on the wrists) with elastic in four rows. The whole garment is embroidered in the form of frequent vertical stripes, made by hand with a “back needle” stitch from black woolen threads with the addition of synthetic fibers. Recommended size 42-54 for any height, 2-4 weight groups.



Pic. 52 Sketch of model 2

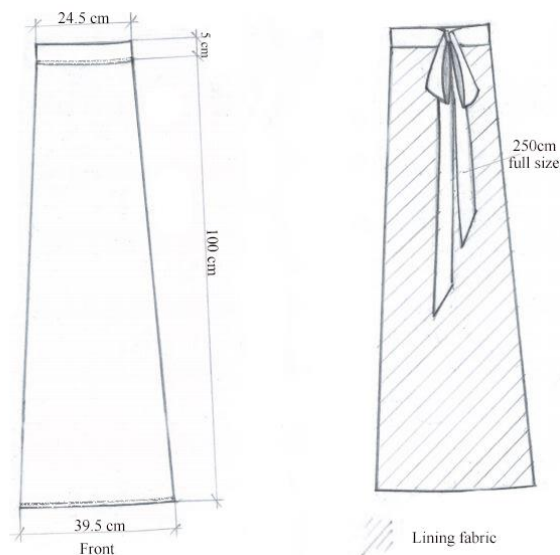
Women's top made of cotton suiting fabric with inserts and sleeves made of light synthetic fabric. Semi-fitting silhouette and detachable on the upper chest cut. The shelf consists of right and left halves with a central rectangular vertical insert made of synthetic fabric imitating leather, with chest and waist darts. The back is cut-off along the line of the shoulder blades, consists of two halves with a central fastener for 11 buttons and 11 air loops, with tackle darts. The sides are trimmed. On the upper cuts of the shelf and back there is a rectangular horizontal insert made of synthetic fabric imitating leather. Shoulder details of the back and shelves are made of a two-layer translucent synthetic fabric stitched to the base of the jacket. Single-suture set-in bell sleeve, with cuffs (on the wrists)

with an elastic band in four rows. The sides are trimmed. The model is designed for lining for internal processing of the product. Recommended size 42-56, for any height and weight group.

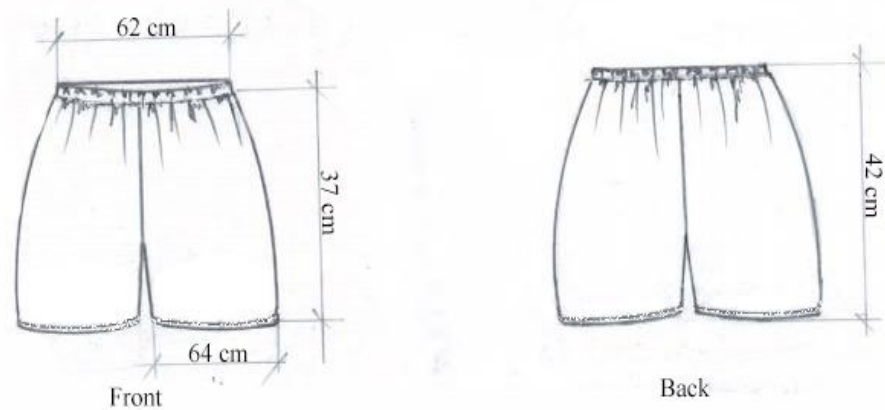


Pic. 53 Technical drawing of blouse with buttons

An elongated apron with a belt-tie with felt inserts, stylized as a traditional skirt (swing skirt on a wide belt, worn over a dress or robe) The product is made of thick cotton fabric with the addition of synthetic fibers. One-piece apron with four round inserts of different diameters (15cm, 13cm, 11cm, 9cm) made of 100% handmade felt, dyed with a color stretch method. The model is designed for lining for internal processing of the product. The model is designed for any size, height and weight group



Pic. 54 Technical drawing of the elongated apron with belt-tie



Pic. 55 Technical drawing of shirts

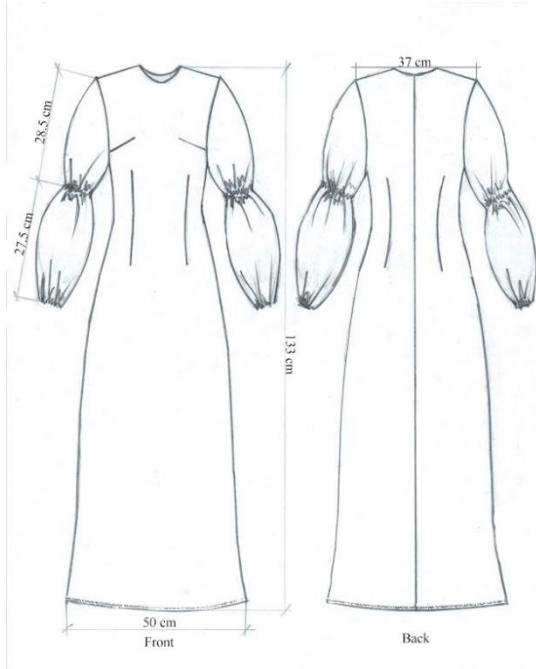


Pic. 56 Sketch of model 3

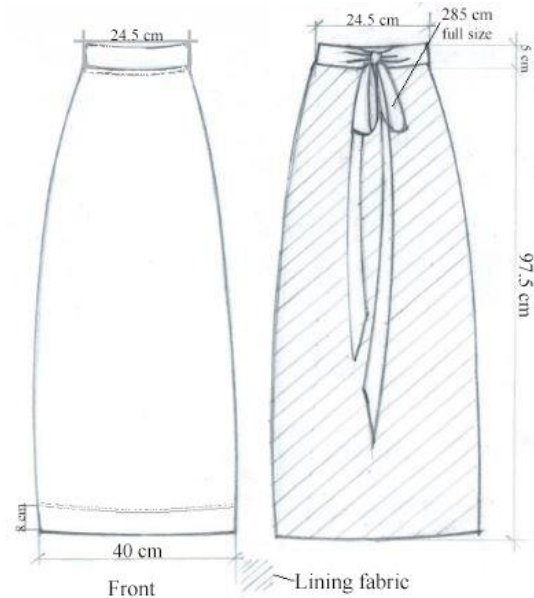
Women's shorts from a dense semi-woolen suiting fabric with a free silhouette product, cut on the basis of pajama trousers. With a stitched elastic waistband. No tackle darts. Back rugs of trousers without pockets. Recommended for any size, height and weight group

Straight long dress for women, stylized as a traditional Kyrgyz koinok Product of a free silhouette midaxi length, made of 100% cotton fabric. One-piece shelf with waist and chest darts. The back consists of right and left halves with tackle darts and connected with

a hidden zipper. The neck is processed by turning. Set-in one-seam bell sleeves, with horizontally laid elastic along the wrist and elbow lines. The model is designed for any size, height and weight groups

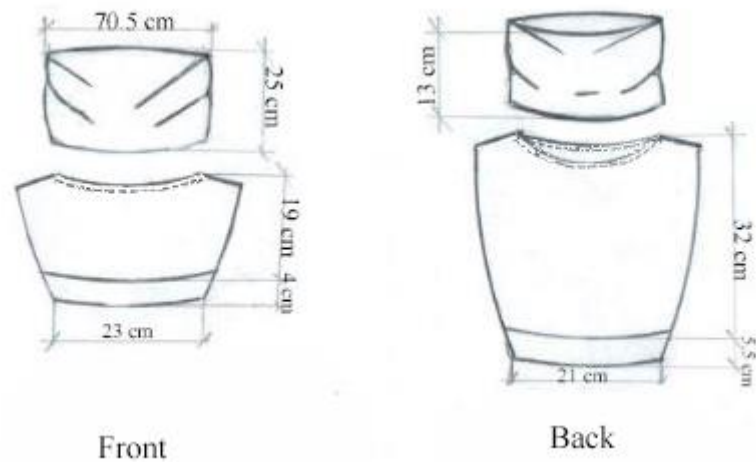


Pic. 57 Technical drawing of a dress



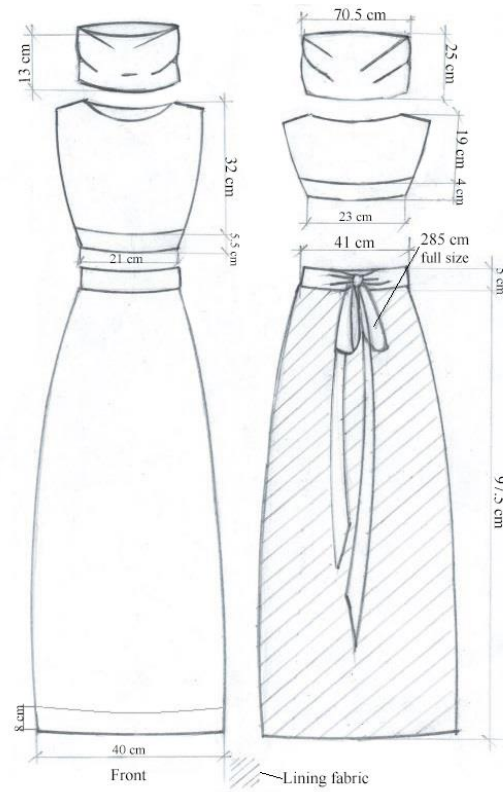
Pic. 58 Technical drawing of an apron at tie-belt

Elongated apron at a tie-belt with designer embroidery. The product is made of thick cotton fabric with the addition of synthetic fibers. One-piece apron with hand-made tambour embroidery made in the old traditional technique "kerme saima". Used cotton threads. The figure shows a leaping deer with stylized bugu ene horns. The product has a drawstring belt and is designed for lining for internal processing of the product. The bottom of the product is processed with wide synthetic felt. The model is designed for any size, height and weight group



Pic. 59 Technical drawing of top-cape

Top-cape for women, with embroidery and a separate non-stitched collar with a collar A product of a free silhouette made of thick cotton fabric with the addition of synthetic fibers. One-piece shelf, shortened to the waistline, processed with wide synthetic felt at the bottom. The back is one-piece, shortened to the line of the shoulder blades and processed with felt along the bottom. Tambour embroidery is made in the old traditional technique "kerme saima". Cotton threads are used. The drawing of the shelf shows "Tunduk" - a spherical structure that crowns the Kyrgyz dwelling "boz-uy" (yurt) and is a light window. Stylized deer antlers "bugu ene" are depicted on the back. The product is designed for lining for internal processing of the product. The collar-collar is cut and put on separately, and is not sewn into the cape. It is made of basic cotton material. The product is recommended for any size, height and weight group.



Pic. 60 Technical drawing of full model 4



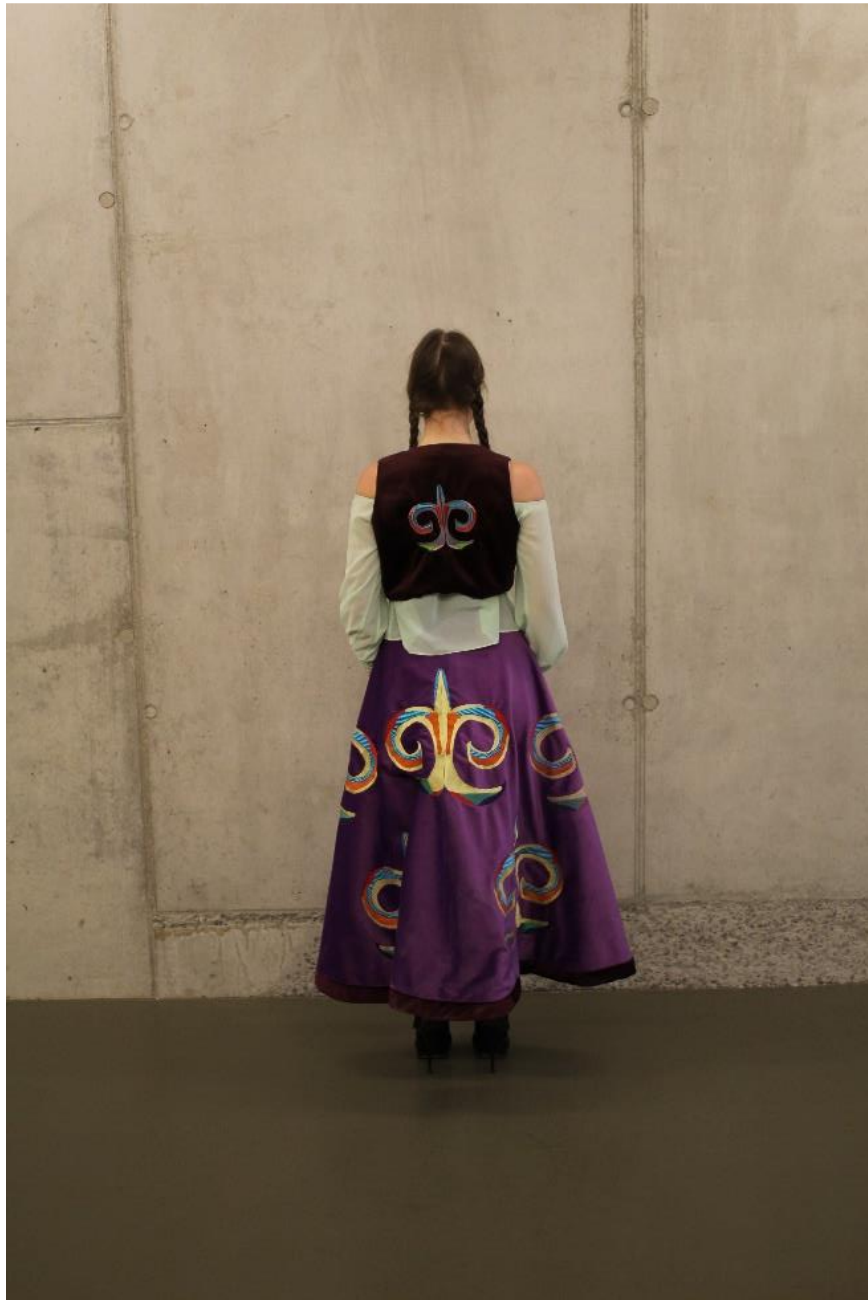
Pic. 61 Sketch of Model 4

9 PHOTODOCUMENTATION

9.1 MODEL 1



Pic. 62 Model 1



Pic. 63 Model 1



Pic. 64 Model 1

9.2 MODEL 2



Pic. 65 Model 2



Pic. 66 Model 2

9.3 MODEL 3



Pic. 67 Model 3



Pic. 68 Model 3 (details)

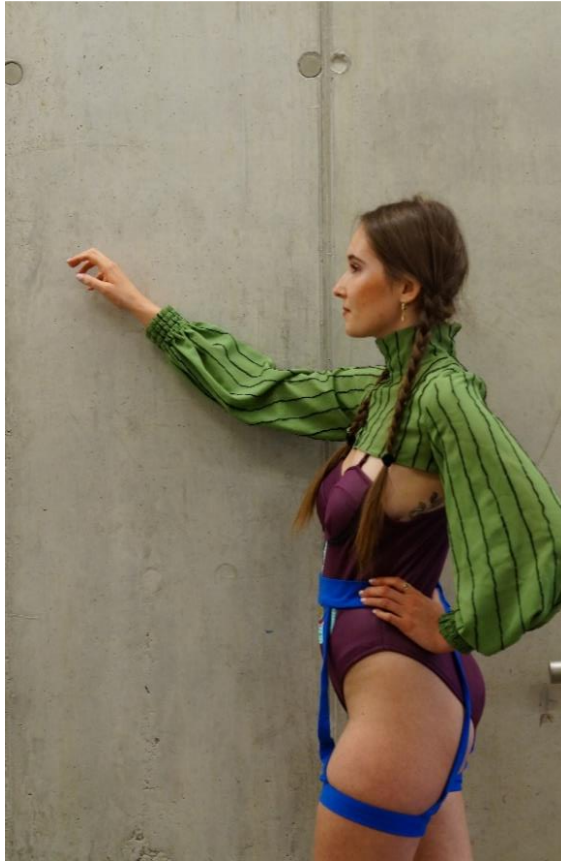


Pic. 69 Model 3

9.4 MODEL 4



Pic. 70 Model 4



Pic.71 Model 4



Pic. 72 Model 4

10 CONCLUSION

The aim of the bachelor's work was to create a women's collection in a modern version with traditional elements. The main goal of the work was to convey the feeling of Asian nomadic culture in symbiosis with a modern, bold, relaxed outfit. The work is divided into a theoretical part, which describes the history of Central Asia, various historical periods, a description of clothing, and external conditions that influenced the lifestyle and style of clothing of the eastern peoples. The second part is practical, where sketches of outfits were created, and the process of creating clothes, and embroidering on velvet fabric, as well as creating paintings is described. When creating embroidery, at first there were trial versions on different types of fabric, and after control trials, the traditional ornament was embroidered on the main fabric. Also the creation of paintings and drawings that complement the main idea of the collection. For the realization of the collection of clothes, I chose various materials, most of which are woven, also knitwear and small details from non-woven fabric. As additional clothing, I chose the classic style of women's leggings made of leather substitute. I used elastic materials that are comfortable to wear, as they are very comfortable, flexible and give freedom of movement. The whole theoretical and practical part was a great experience for me.

This idea and study of oriental history and clothing was to convey the best aspects of Central Asian customs in a European way. In the nomadic culture, practicality was important, since in a harsh climate, women were forced to first of all think about their tasks and active actions. By creating costumes and paintings, I convey the best version of traditions and when processing an idea convey a finished product that can be adopted for modern European taste. I want to thank my people for the fact that through the centuries they carried those cultural values and traditions that are relevant today, and I found the best in culture and through the creation of clothes I conveyed this to you. You can find beauty in medieval images and ancient costumes and transform an idea into a modern look. It was a great idea that helped me see many wonderful facets in interethnic culture.

In general, I wanted to convey the contrast of the East, or rather the colorfulness of the East, I like to combine contrasting things, materials and images, contrasting characters and motives. It was important for me to discern the traditional, the modest, and the expected with the liberated, bright and impressive. This collection contains geometric shapes, lightness, and fun with the transfer of Oriental ornaments and fabrics. I wanted to

transform the traditional historical costume for the younger generation, which will be understandable in an open, clear European society. In these clothes, any woman will feel a cheerful mood, attention, brightness of colors, freedom of movement, and will see the beauty of her body. The combination of traditional and modern, past and present was the goal of the work. The resulting collection of women's clothing met my requirements and I am satisfied with my work.

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